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Presenting a selection of some of the most popular volumes available from the Hali bookshop. From captivating art books to more academic in depth studies, their pages contain a profusion of lavish illustrations, alongside written contributions from some of the world's leading experts in the field of antique carpets and world textiles.



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IRANIAN RUGS

UNDISCOVERED MINIMALISM: Kelims from Northern Iran

Tanavoli

A large format art book featuring the striking flatweaves discovered in the Kia Sar district of Mazandaran Province, with their uncompromisingly 'modernist' traditional designs.

Specification

Published January 2012

2830 x 3580 mm

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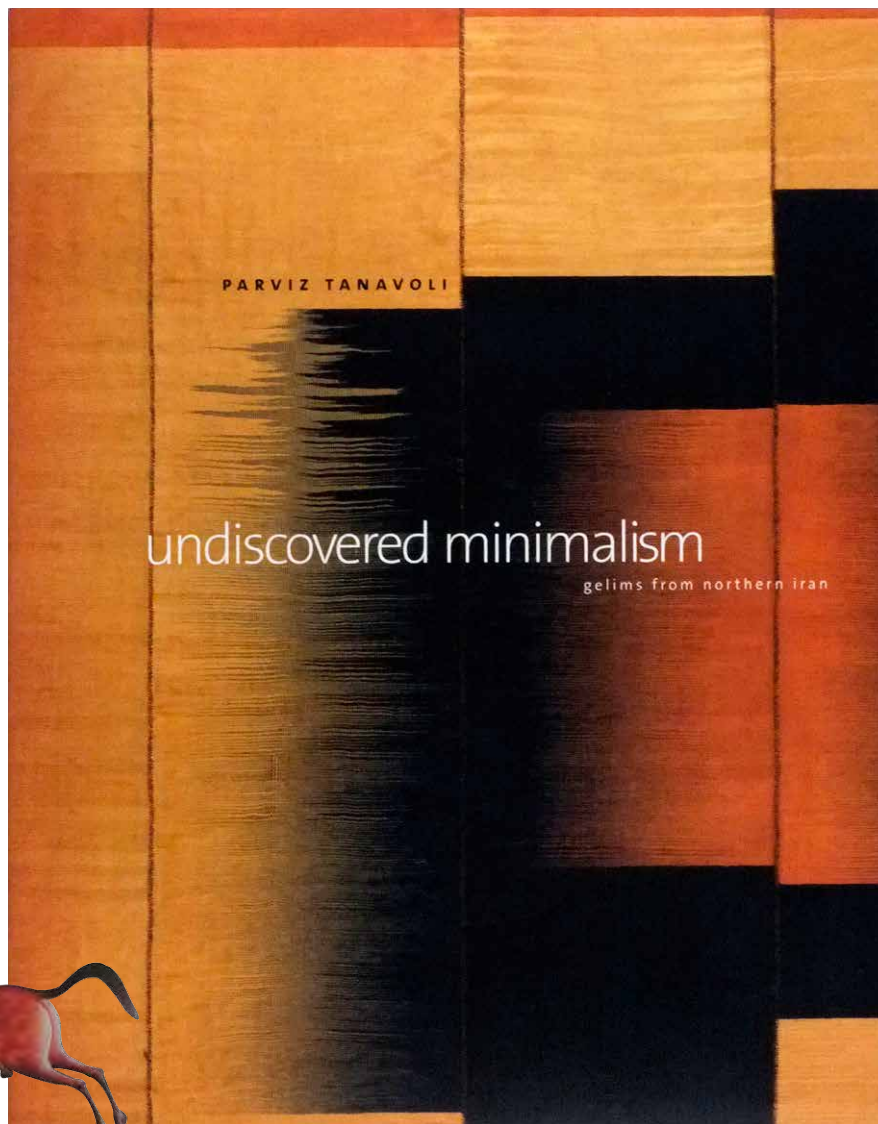
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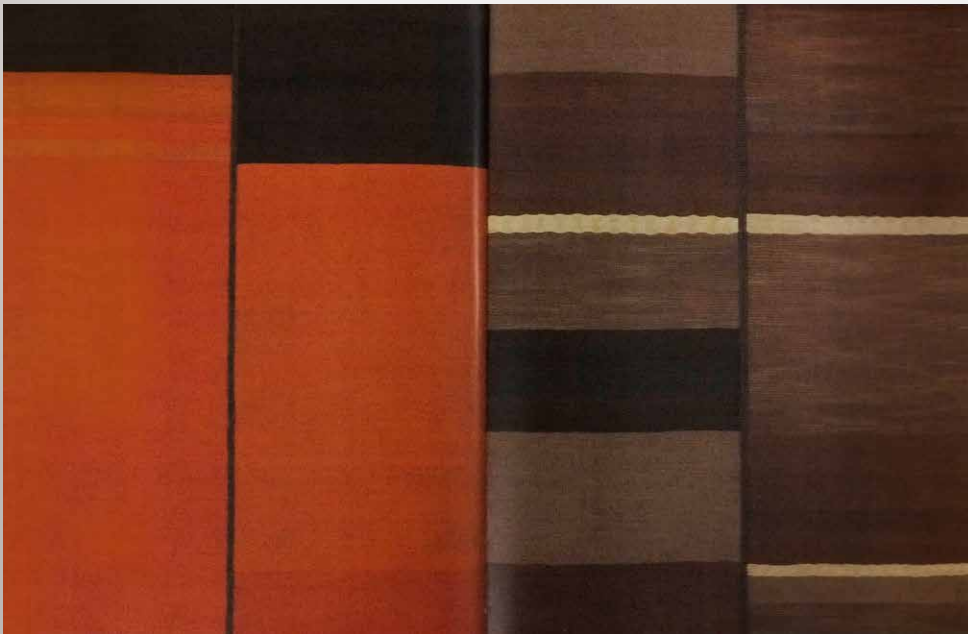
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ABOUT THE AUTHOR

Parviz Tanavoli Internationally recognized Iranian painter and sculptor with a profound knowledge of the cultural history and woven heritage of Iran. Head of sculpture department at Tehran University until 1979, he is the author of dozens of publications on the subject, his artworks can be found in many private collections and institutions worldwide including the British Museum, MOMA New York, and the Museum of Qatar.



FAR LEFT, LEFT & ABOVE
*Front cover and
sample spreads.*



IRANIAN TEXTILES

AFSHAR: Tribal Weaves from Southeast Iran

Tanavoli

Parviz Tanavoli's long awaited book on the subject. Illustrations from world renowned private collections, including the Jack Corwin collection.

Specification

Limited availability.

English / Farzi text.

256 printed pages

105 plates and numerous illustrations

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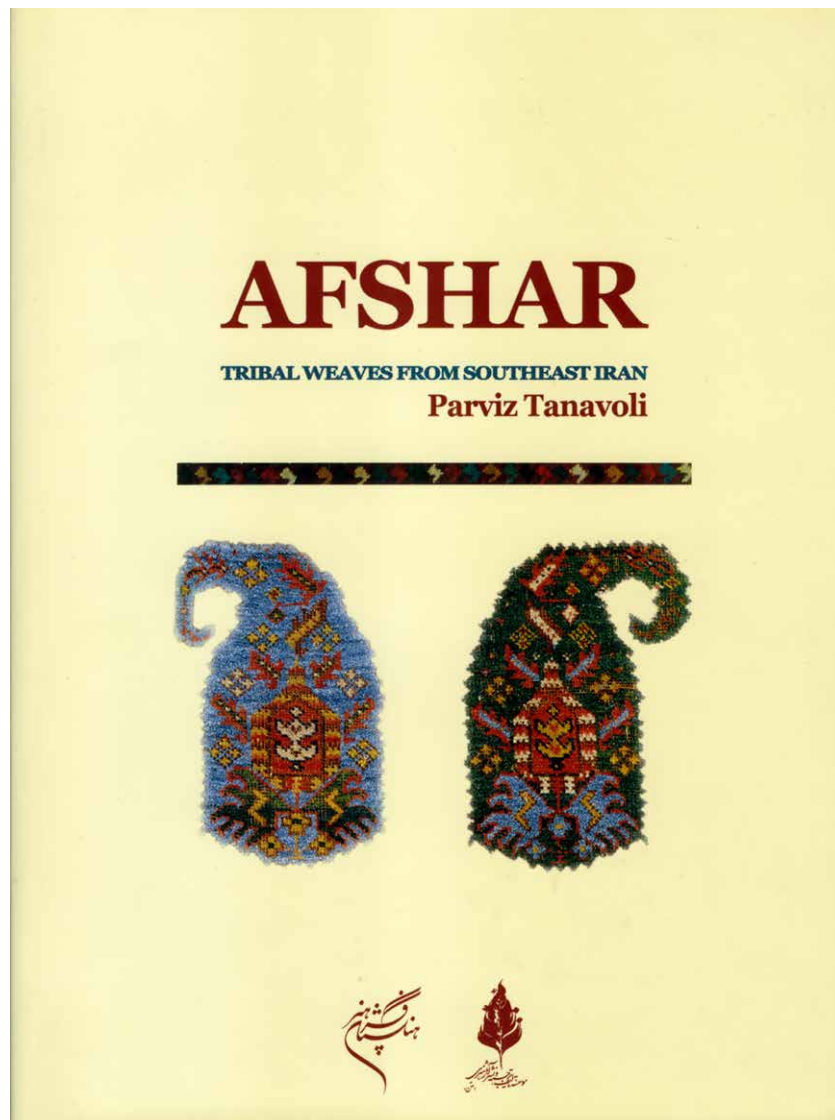
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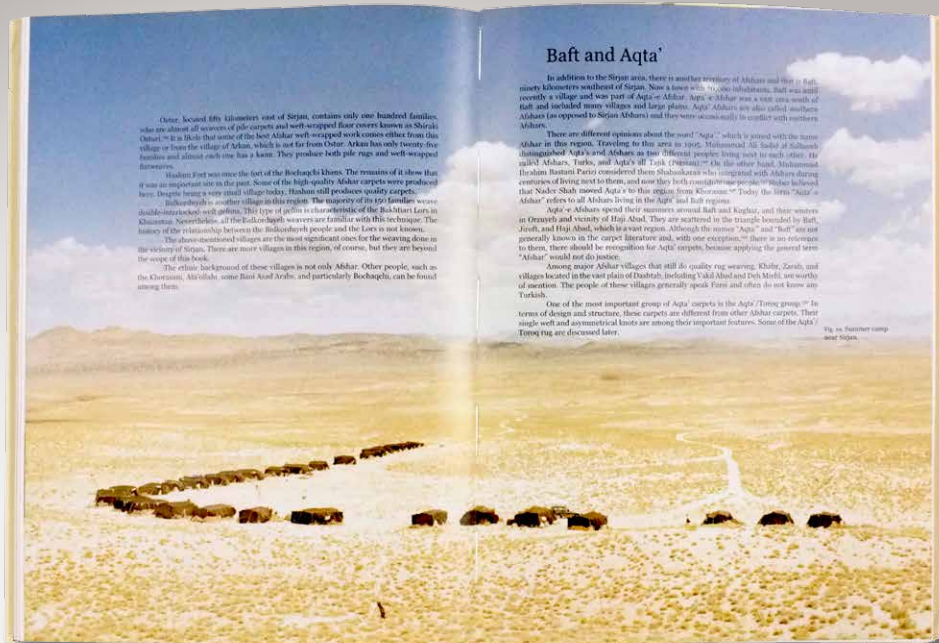
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Baft and Aqta'

In addition to the Sirjan area, there is another inventory of Abshar and their Baft, some 140 kilometers southeast of Sirjan. Some a town with 10,000 inhabitants, Baft was until recently a village and was part of Aqta'-Abshar. Baft is Abshar now a vast area south of Baft and included many villages and large plains. Aqta' Abshar are also called southern Abshar (as opposed to Sirjan Abshar) and they were occasionally in conflict with northern Abshar.

There are different opinions about the word "Aqta'" which is stated with the name Abshar in this region. Traveling to this area in 1905, Mohammad Ali Sadqi of Isfahan distinguished Aqta' and Abshar as two different people living next to each other. He said: "Abshar, Turki, and Aqta' is of Turki (Persian)" in the first other hand, Mohammad Ali al-Shah Baniati Parzi considered them Shahbakiyan who immigrated with Abshar during centuries of being next to them, and now they both comprise one people of the same background that Nadir Shah moved Aqta' to this region from Kerman. Today the term "Aqta' or Abshar" refers to all Abshar living in the Aqta' and Baft region.

Aqta' or Abshar spread their manners around Baft and Kuyah, and their writers in Orzqub and vicinity of Haji Abad. They are scattered in the triangle bounded by Baft, Jiroft, and Haji Abad, which is a vast region. Although the names "Aqta'" and "Baft" are not generally known in the carpet literature and, with one exception, there are no references to them, there should be recognition for Aqta' carpets, because applying the general term "Abshar" would not do justice.

Among major Abshar villages that still do quality rug weaving, Khatir, Zarith, and villages located in the vast plain of Dashtak, including Vakilabad and Dini-Mandi, are worthy of mention. The people of these villages generally speak Farsi and often do not know any Turkish.

One of the most important group of Aqta' carpets is the Aqta' (Tuzi) group.¹⁰ In terms of design and structure, these carpets are different from other Abshar carpets. Their single well and asymmetrical knots are among their important features. Some of the Aqta' Tuzi rug are discussed later.

Fig. 10. Pasture camp near Sirjan.

FAR LEFT, LEFT & ABOVE

Front cover and sample spreads.



104. Saddle cover (*ru-zin*)
Sirjan

Around 1900.
30 x 50 in (76.2 x 127)

Though the format of saddle cover is of 1:1.66 (rectangle resembles that of the next item) (cf. 103), their knots differ. In the title piece, the design is divided into two unequal sections, each section with its own border. The whole language in the center of this piece is reflective of playing the lines.

It is said, instead, woven by the girl of a housewife (ru-zin) set. Pieces similar to this cover would usually be placed on the saddle and a separate one for the horse's trunk are similar to the two previous pieces.

As many weavers, including the Abshar, have been distinguished for creating the most variable shapes and formats for their saddle covers.



105. Saddle cover (*ru-zin*)
Aqta'

Around 1900.
30 x 50 in (76.2 x 127)

105
Aqta'
Aqta'

IRANIAN RUGS & TEXTILES

CARPETS & TEXTILES IN THE IRANIAN WORLD 1400-1700

Thompson et al.

A comprehensively illustrated and revised compendium of thirteen academic papers from the eponymous symposium organised by the May Beattie Archive at Oxford University's Ashmolean Museum in 2003.

Specification

Published March 2010

260 printed pages

Hardbound with jacket

ISBN 978 18981

PRICE: £50 / \$85 / €65

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CARPETS AND TEXTILES IN THE IRANIAN WORLD 1400 – 1700



THE MAY BEATTIE ARCHIVE AT THE ASHMOLEAN MUSEUM
& THE BRUSCHETTINI FOUNDATION FOR ISLAMIC AND ASIAN ART

ABOUT THE AUTHOR

May Hamilton Beattie (1908 – 1997) Bequeathed her incredibly broad archive of painstaking independent research into carpets to the Ashmolean. An extraordinary legacy of in depth study and analysis, some of the pieces accurately recorded and photographed by her are now degraded or untraceable making the archive fellowship, which organised this symposium, an incredibly important resource.



VII THE USE OF FINE GOAT HAIR FOR THE PRODUCTION OF LUXURY TEXTILES ITS ORIGINS AND THE SIMILARITIES AND DIFFERENCES OF ITS USE IN IRAN AND INDIA DURING THE REIGNS OF THE SAFAVID AND MUGHAL SHAHS

Steven Cohen

IT IS OFTEN EXTREMELY DIFFICULT to distinguish Classical Iranian textiles of the Safavid period from their Mughal Indian counterparts. One only has to think of some of the terribly conventional velvets, whether Persian, FIG.2, or a very similar Mughal piece FIG.3. Then there are the finely patterned silk and metal compound or complex weaves of which we see several a Persian sample, FIG.4, and a comparable detail from a Mughal piece, FIG.5. And, of course, many non-specialists are still confused when they try to distinguish the so-called 'Indo-Persian' knotted pile carpets of the 17th century, although in most cases this is no longer such a problem, as in the case of two carpets of that type from the City Palace in Jaipur, one Persian, FIG.6, the other Indian, FIG.7. For the list of constituent entities does not end there. In this paper I discuss the use of not one, two, or even three, material, fine-downy goat hair, and compare the similarities as well as the differences in its use as the principal material in the manufacture of some of the most luxurious textiles ever produced in Iran or India: knotted-pile carpets and felts. I had originally intended to discuss fine goat hair shawls, too, but for reasons that will become clear, that topic can only receive a brief mention.

PASHMINA AND KORK

Pashmina, a word quite familiar to the general public through its association in the late 20th century with fashionable women's clothing, has become defined and is now used, habitually by many, to denote textiles of almost any material content, including those made of lamb's wool, vicuña hair, silk, and—sometimes even synthetic yarns. This is unfortunate, because the term actually has a very specific meaning and among textile authorities it can only refer to cloth woven from the short, fine, underhair of a few breeds of domesticated goat, especially *Capra hircus* Linné. Most domesticated goats, *Capra hircus*, have a double coat. Typically, each coat consists of many long, coarse outer hairs and a much smaller proportion of shorter, finer, inner fibres. This mix of almost all domesticated goats except for the Anatolian Angora, which produces only one type of hair, medium diameter curly fibres known as mohair in English and *ghil* in Turkish. Partly through selective breeding and differences of diet, though probably because of the extremely severe conditions of their habitat, a few Asian goat breeds like *Capra ibex* Linné evolved to produce much larger proportions of the short inner hair relative to their coarser outer coats.



FIG.1 *Samaspour*
Silk and metal compound
knotted-pile carpet, Iran,
17th-18th century
National Museum,
Cairo; illustrated in
W. Beattie and
J. Beattie, 1952,
no. no. 102 (11).

FIG.2 *Kor*
Wool and silk
knotted-pile carpet,
Iran, 17th-18th century
National Museum,
Cairo; gift of
Kutub, 1945,
no. no. 102 (11).



FIG.4
Silk and metal compound
knotted-pile carpet,
Iran, 17th-18th century
National Museum,
Cairo; gift of
Kutub, 1945,
no. no. 102 (11).

In 1949, half of a Koran sash from the collection of Leon Kutub (1871-1948) was donated to the National Museum in Warsaw. FIG.2 Its overall composition and individual motifs are almost identical to those of the first example illustrated above. Like a number of the other Persian sashes that survive in Polish collections, it has been cut at half along its length in order to make a more precise record of the weave as part of the archive.

In 1926 Felis Jankowski (1843-1926) gave the National Museum in Warsaw a silk sash with a Koran in design (17th, 18th or 19th century) which contained silk, wool and metal compound. The pattern consists of three broad bands that we repeat around what are long, and unconnected, only very or slightly unconnected, felts. The end panels are decorated with four ground medallions each, each filled with diamond patterns, mostly radiating from a central medallion. The central border forms a design of broad medallions with flowers; the horizontal borders show stems with flowers. The central field is filled with small pentagon-shaped leaves, diagonally arranged in a lattice pattern. The ground of the ends and borders was originally gold; the ornamentary, or, or black and, red, red, red, green, yellow, and dark blue, with brown outlines. In the central field the motifs are gold against a dark brown background. A similar sash with similar but not composition and identical decoration of the central field is to be found in the collection of the Metropolitan Museum of Art, New York.

Another Persian sash of related design but with a square division of the central

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Front cover and
sample spreads.

CENTRAL ASIAN TEXTILES

COLORS OF THE OASIS: Central Asian Ikats

Krody et al.

A lavishly illustrated high quality peer-reviewed catalogue of the Murad Megalli Collection of Central Asian Ikats at the Textile Museum.

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Published 2010

304 printed pages

108 colour plates, colour and black and white illustrations

Hardbound with jacket

ISBN 978 08740 50332

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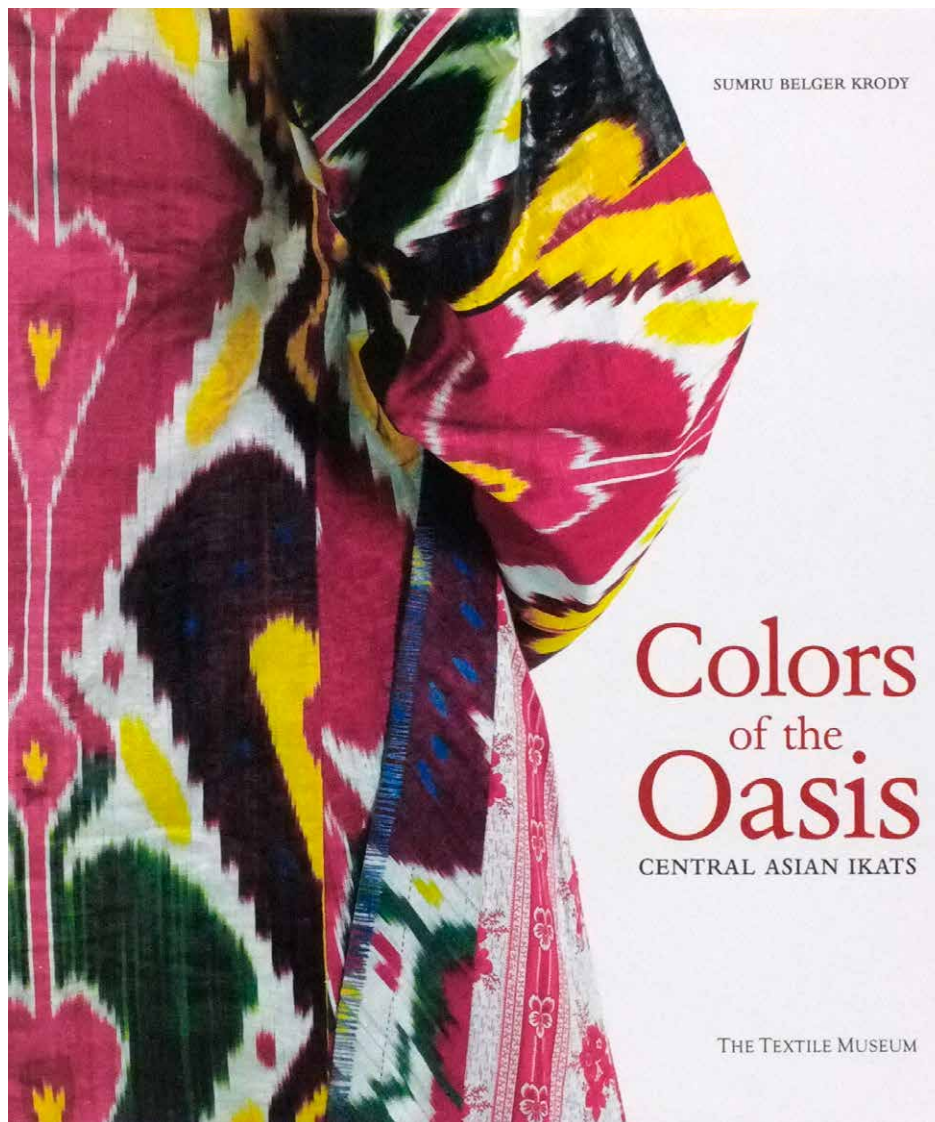
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ABOUT THE AUTHOR

Sumru Belger Krody Senior curator of Eastern Hemisphere Collections at The Textile Museum, Washington and Managing Editor of The Textile Museum Journal, she has worked in a curatorial capacity on over 15 exhibitions for the museum and has presented and written countless lectures and articles, focusing particularly on Ottoman and Greek Island embroidery traditions, Central Asian ikats, and Oriental carpets.



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Front cover and
sample spreads.

OTTOMAN ART

THE SULTAN'S GARDEN: The Blossoming Of Ottoman Art

Denny & Krody

A superbly illustrated book examining the rise of the floral style in Ottoman art starting in the mid-16th century. Published to coincide with the Washington Museum's exhibition.

Specification

Published 2012

1265 x 690 mm

192 printed pages

Over 100 all colour plates

Hardbound

ISBN 978 08740 50363

PRICE: £60 / \$100 / €75

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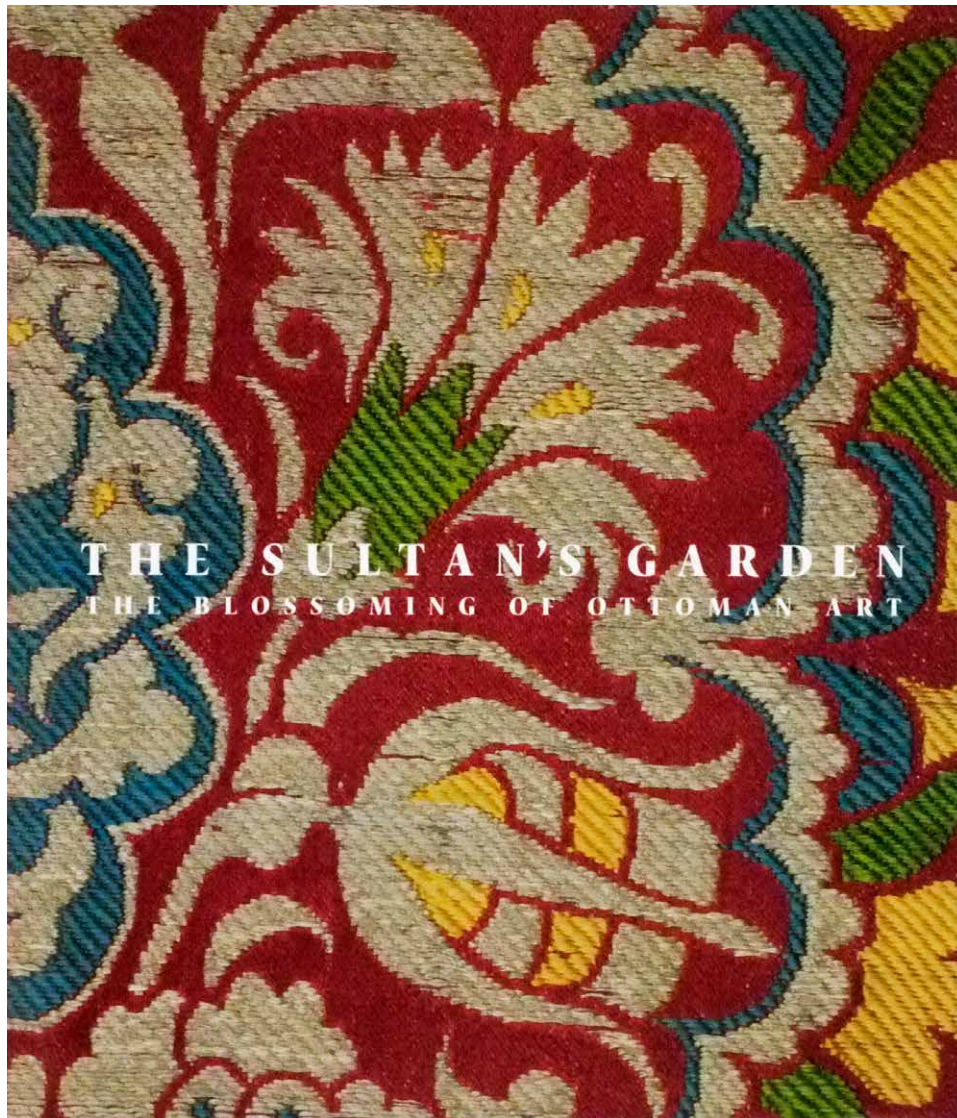
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ABOUT THE AUTHORS

Walter B. Denny Professor of Art History at the University of Massachusetts, Amherst, USA and a senior consultant in the Department of Islamic Art at the Metropolitan Museum of Art, New York.

Sumru Belger Krody Senior curator of Eastern Hemisphere Collections at The Textile Museum, Washington and Managing Editor of The Textile Museum Journal.



As early as the 19th century, when its origin was thought to be from the front cover of the *Qur'an*, this fragment has been identified with the fragment of the *Qur'an* that was found in the tomb of the Prophet Muhammad in Medina, Saudi Arabia. The fragment is a square panel of silk or cotton, with a central panel of geometric patterns and a wide border of repeating floral motifs. The central panel is divided into four quadrants by a central cross. The border features a repeating pattern of stylized flowers and leaves. The fragment is made of a heavy, woven fabric, possibly silk or cotton, and is believed to be a remnant of a larger piece of fabric.

As it passed through the centuries, the fragment was preserved with large margins of fabric. The fragment is a square panel of silk or cotton, with a central panel of geometric patterns and a wide border of repeating floral motifs. The central panel is divided into four quadrants by a central cross. The border features a repeating pattern of stylized flowers and leaves. The fragment is made of a heavy, woven fabric, possibly silk or cotton, and is believed to be a remnant of a larger piece of fabric.

1 The Wilton Carpet

It is the case that the fragment of the *Qur'an* that was found in the tomb of the Prophet Muhammad in Medina, Saudi Arabia, is a fragment of the *Qur'an* that was found in the tomb of the Prophet Muhammad in Medina, Saudi Arabia. The fragment is a square panel of silk or cotton, with a central panel of geometric patterns and a wide border of repeating floral motifs. The central panel is divided into four quadrants by a central cross. The border features a repeating pattern of stylized flowers and leaves. The fragment is made of a heavy, woven fabric, possibly silk or cotton, and is believed to be a remnant of a larger piece of fabric.

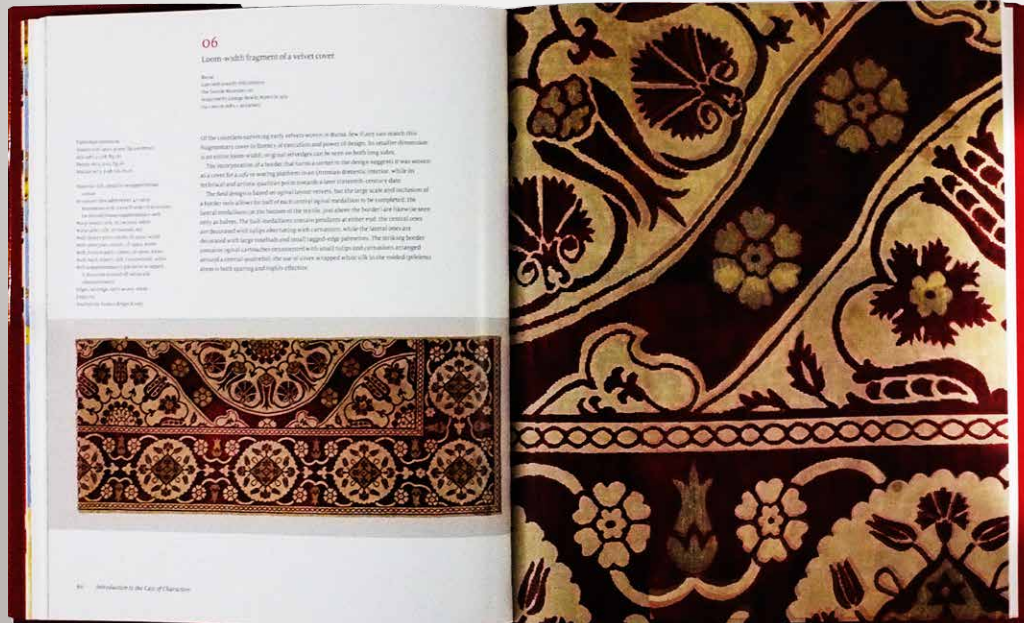
As the fragment was found in the tomb of the Prophet Muhammad in Medina, Saudi Arabia, it is believed to be a fragment of the *Qur'an* that was found in the tomb of the Prophet Muhammad in Medina, Saudi Arabia. The fragment is a square panel of silk or cotton, with a central panel of geometric patterns and a wide border of repeating floral motifs. The central panel is divided into four quadrants by a central cross. The border features a repeating pattern of stylized flowers and leaves. The fragment is made of a heavy, woven fabric, possibly silk or cotton, and is believed to be a remnant of a larger piece of fabric.



Figure 1: This fragment is a remnant of a larger piece of fabric, possibly silk or cotton, with a central panel of geometric patterns and a wide border of repeating floral motifs. The fragment is a square panel of silk or cotton, with a central panel of geometric patterns and a wide border of repeating floral motifs.

Figure 2: This fragment is a portrait of a man in a turban and robe, holding a small object to his lips. The fragment is a square panel of silk or cotton, with a central panel of geometric patterns and a wide border of repeating floral motifs.

FAR LEFT, LEFT & ABOVE
Front cover and
sample spreads.



TIBETAN RUGS

SACRES & SECULAR: The Piccus Collection Of Tibetan Rugs

Piccus

A catalogue of one of the best
collections of Tibetan weavings
in the west.

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294 printed pages

186 plates

Numerous other illustrations

Hardbound

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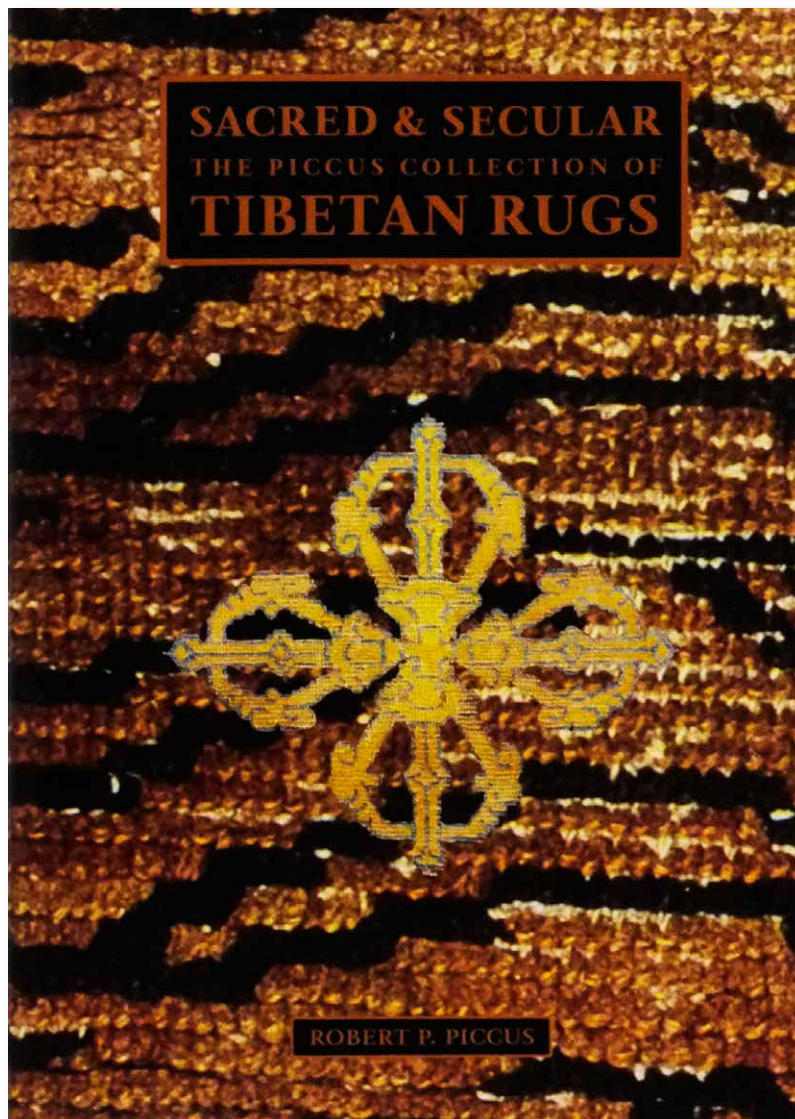
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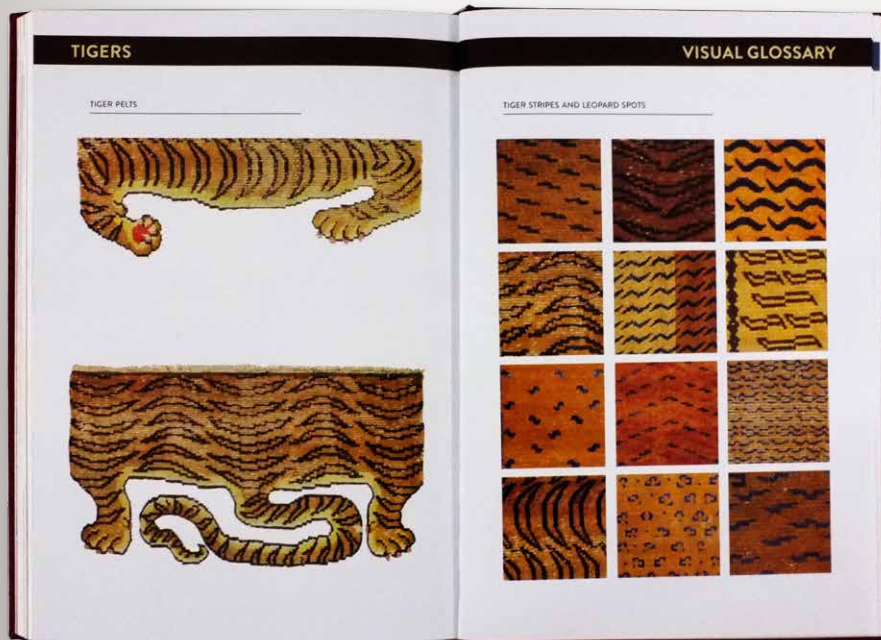
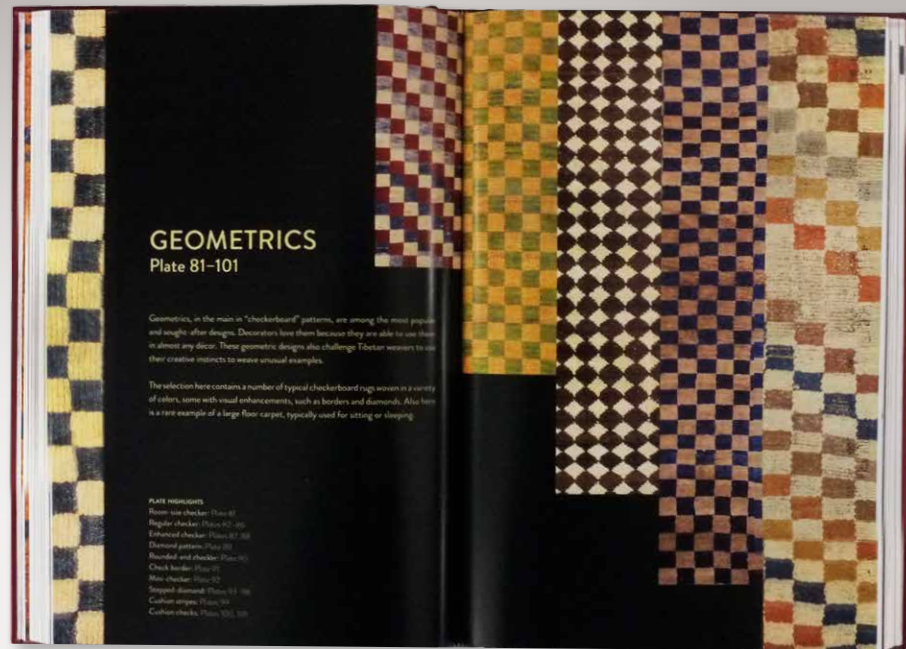
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ABOUT THE AUTHOR

Robert P. Piccus Having amassed substantial collections since his school days and travelled extensively for forty years, he and his wife, Alice became immersed in the Hongkong arts scene. Living there, they collected Chinese furniture, Tibetan ritual silver and manuscript covers, and Vietnamese ceramics. They became enthralled by early Tibetan rugs from the high plateaus when the Chinese authorities first allowed visitors into Tibet in the mid 1980s.



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Front cover and sample spreads.

IRANIAN RUGS & TEXTILES

VISIONS OF NATURE: The Antique Weavings of Persia

Burns

A superbly illustrated and handsomely crafted book of antique Persian textiles from the collection of James D. Burns.

Specification

Published November 2011

383 printed pages

Hardbound with jacket

ISBN 978 1884167232

PRICE: £140 / \$225 / €175

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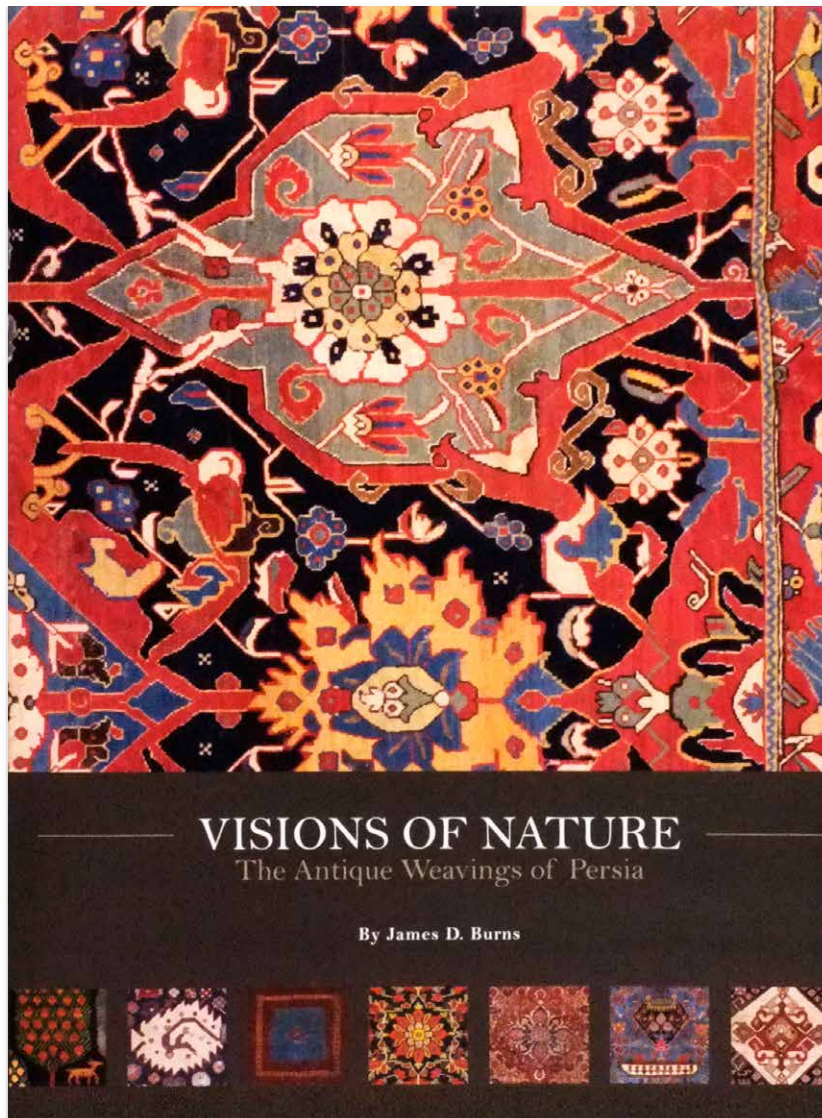
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ABOUT THE AUTHOR

James D. Burns Has been collecting Persian rugs and textiles for over 50 years, a trial lawyer in Seattle and author of other books on Caucasian and Kurdish rugs, here he draws on his extensive travel experience and research to share his own personal collection of masterful antique rugs from the Near and Far East.



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Front cover and
sample spreads.

IRANIAN RUGS

SEIRAFIAN CARPETS: A review of Persian Carpets

Seirafian

Insightful documentation from a personal perspective of the history and artistry of one of Isfahans most well renowned carpet producers.

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Published 2003

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PRICE: £75 / \$130 / €95

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ABOUT THE AUTHOR

Mohammad Seirafian Joining his father's business in 1940 he has worked tirelessly and passionately to expand Seirafian Carpets. Esteemed for their fair payment of the most skilled weavers and designers, high knot count and their trademark signature on their fine Isfahan carpets; their products are famed for their quality craftsmanship and beautifully ornate designs.



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Front cover and
sample spreads.

ANATOLIAN & ASIAN RUGS AND TEXTILES

EINE SAMMLUNG

Wölff-Diepenbrock

A lasting record of the Munich Collector Johannes Wölff-Diepenbrock's lovingly assembled textile art collection, featuring spectacular early Anatolian Kilims as well as diverse embroideries and other Asian textiles.

Specification

Published 2009

2840 x 1470 mm

192 printed pages

67 colour plates and colour illustrations

Hardbound

ISBN 978 3 941765 14 6

PRICE: £105 / \$175 / €135

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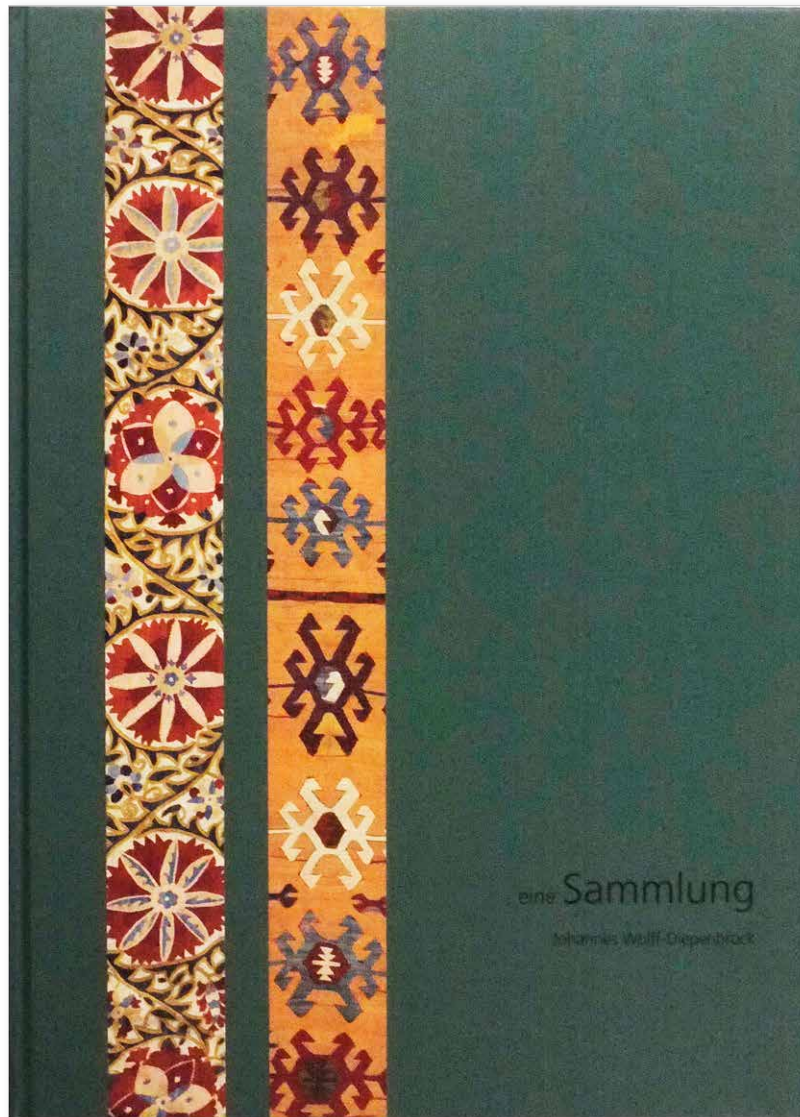
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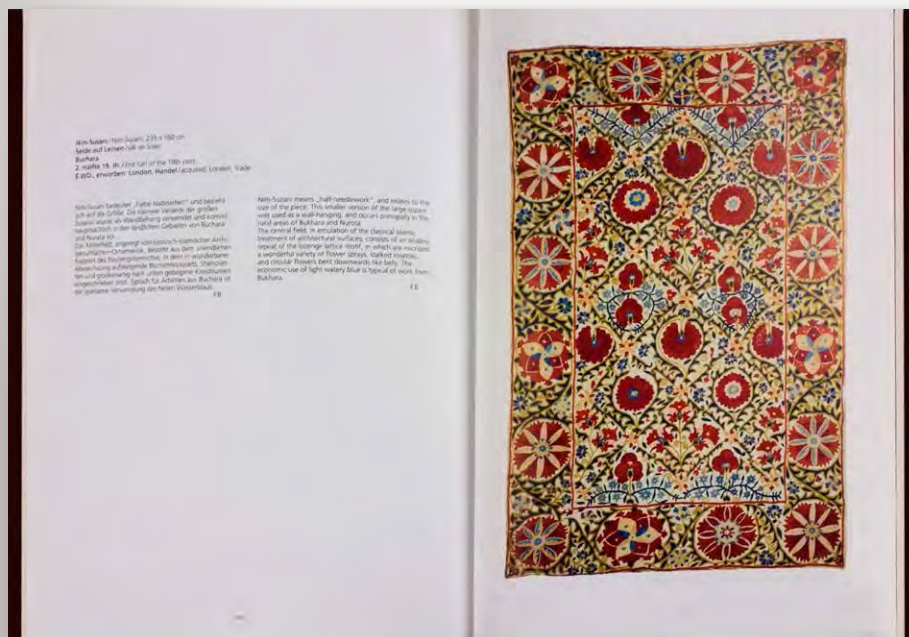
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ABOUT THE AUTHOR

Johannes Wolff-Diepenbrock

Judge at the Federal Fiscal Court in his retirement, his interest in Islamic art, particularly in textiles from Anatolia, the Caucasus, Iran and Central Asia, was aroused by travels as a student. His collection was amassed over 40 years.



FAR LEFT, LEFT & ABOVE

Front cover and sample spreads.

ORIENTAL CARPETS AND TEXTILES

ORIENTAL CARPET & TEXTILE STUDIES VII

Farnham & Shaffer, eds.

Comprises of a selection of 22 papers from ICOC X (Washington 2003) and ICOC XI (Istanbul 2007).

Specification

Published June 2011

200 printed pages

Colour and black & white illustrations

Softbound

ISBN 978 18981 13997

PRICE: £55 / \$85 / €65

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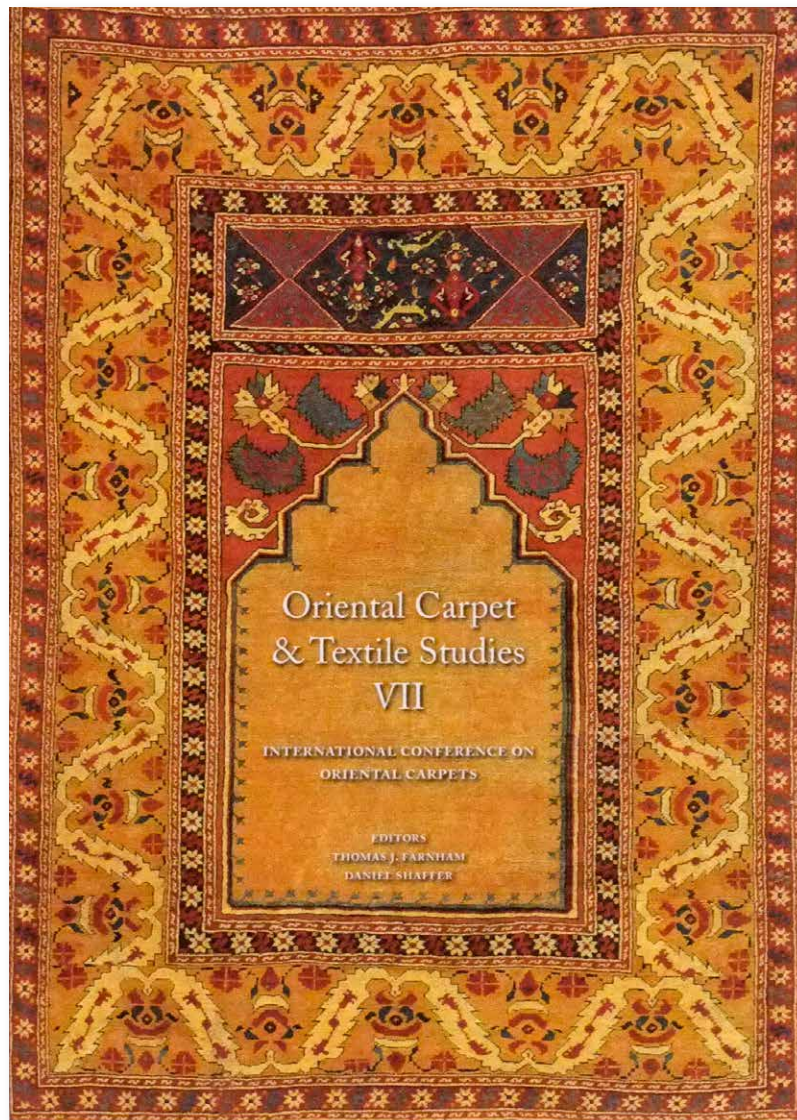
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ABOUT THE AUTHOR

Featuring academic contributions from some of the most knowledgeable scholars in this field, amongst them; **Walter B. Denny**, Professor of Art History at the University of Massachusetts, Amherst, USA and a senior consultant in the Department of Islamic Art at the Metropolitan Museum of Art, New York and **Stefano Ionescu**, leading independent scholar of Anatolian carpets in Transylvania.



FIG. 2. The front cover of the book, showing the rug design by Walter Denny.

CONCEPT OF THE DEDICATORY: In the first collection we found dedicatory inscriptions on various groups of people, with common elements such as names, surnames, family names, etc. These groups of dedicatory inscriptions have been found in the 19th century in the Balkans, in the 18th century in the Ottoman Empire, and in the 17th century in the Balkans. The groups of dedicatory inscriptions have been found in the Balkans, in the 18th century in the Ottoman Empire, and in the 17th century in the Balkans. The groups of dedicatory inscriptions have been found in the Balkans, in the 18th century in the Ottoman Empire, and in the 17th century in the Balkans.

Prayer rugs, used by Muslims from the local world to Istanbul. It should be noted that such rugs continue to reflect the degree of association between the donor groups, the period of dedication of the rug, their geographic location, and the nature of the geographical influence. The dedicatory text of these rugs is usually the most appropriate. It is interesting to see that these groups, though some were obviously wealthy, did not always have the means to commission such rugs. In the context of this project, the most interesting is the fact that the prayer rugs were often commissioned by the groups of people associated with the target markets in the culture of the same time.

In the wider context, the prayer rugs appear largely to have adhered to common forms of decoration, dominated by the use of animal motifs, which were stylistically different from Chinese or Persian decoration of the time. They were however familiar with both Persian and Chinese decorative motifs. Rugs were highly valued, as a source of wealth as well as a source of food. The prayer rugs were considered as items and were valued as such. The prayer rugs were highly valued, as a source of wealth as well as a source of food. The prayer rugs were considered as items and were valued as such. The prayer rugs were highly valued, as a source of wealth as well as a source of food. The prayer rugs were considered as items and were valued as such.

PRODUCTION AND EXPORT: The prayer rug is highly decorated and is highly valued. It is often found in the homes of the wealthy, and is a source of wealth. The prayer rug is highly decorated and is highly valued. It is often found in the homes of the wealthy, and is a source of wealth. The prayer rug is highly decorated and is highly valued. It is often found in the homes of the wealthy, and is a source of wealth.

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which seems to have been used to cover the back of the rug. The rug is highly decorated and is highly valued. It is often found in the homes of the wealthy, and is a source of wealth.

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FOR FAR LEFT, LEFT & ABOVE
Front cover and sample prayers.

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