



ORIENTAL RUGS
AND CARPETS

King Street 19 April 2016

CHRISTIE'S





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LONDON · KING STREET

ORIENTAL RUGS AND CARPETS

Tuesday 19 April 2016

PROPERTY FROM

The late Peter Lehmann-Bärenklau
The Royal Society of Musicians
and various sources

AUCTION

Tuesday 19 April 2016
at 10.30 am

8 King Street, St. James's
London SW1Y 6QT

VIEWING

Friday	15 April	9.00 am – 4.30 pm
Saturday	16 April	12 noon – 5.00 pm
Sunday	17 April	12 noon – 5.00 pm
Monday	18 April	9.00 am – 4.30 pm

AUCTIONEER

William Robinson

AUCTION CODE AND NUMBER

In sending absentee bids
or making enquiries, this
sale should be referred to as

VASES-11938

AUCTION RESULTS

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CONDITIONS OF SALE

This auction is subject to
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[25]

front cover

Lot 100 (detail)

inside front cover

Lot 101 (detail)

inside back cover

Lot 43 (detail)

back cover

Lot 52 (detail)

Christie's would like to thank Strawberry Hill
Trust for their kind permission to photograph
selected works on location.



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CHRISTIE'S



Lots 103 and 104
photographed in situ



1
A KUBA LONG RUG
 EAST CAUCASUS, CIRCA 1880

Corroded dark brown, scattered repiling, a few repaired crease lines, two minute splits
 9ft.4in. x 3ft.2in. (283cm. x 136cm.)

£8,000-10,000

\$12,000-14,000
 €11,000-13,000

A comparable long rug with an overall pattern on a yellow ground and ivory angular s-scroll motif border is illustrated in Eberhart Herrmann, *Seltene Orientteppich IV*, München, 1978, pl.21, p.98-9. Both that carpet and the present lot share similar endless repeat designs of angular floral sprays with slight variations. The design on ours is on a slightly larger scale with only five motifs running in bands across the rug but has an additional narrow vertical column of small angular motifs and animals on either side of the field. Herrmann suggests that the pattern of repeating horizontal motifs and the existence of weft-patterned carpets most likely has its origins in textile design. Other examples are published in; Peter Willborg, *Textile Treasures From Five Centuries*, Stockholm, 1995, Nr.26; Sotheby's New York, *The Sailer Collection*, 19 January, 1998, lot 83; Rippon Boswell, Wiesbaden, 29 November, 2014, lot 68.



2
A KAZAK LONG RUG
 SOUTH CAUCASUS, CIRCA 1870

Corroded brown and minor associated old repiling, rebound selvages, otherwise good condition
 9ft.4in. x 4ft.7in. (282cm. x 140cm.)

£4,000-6,000

\$5,700-8,500
 €5,200-7,700

LITERATURE:

Ulrich Schurmann, *Caucasian Rugs*, Baku, 1961, pl.56, p.172

The endless repeat design of hooked diamonds and stripes in the present lot shows clear parallels with the field and border arrangements of Bordjalou rugs. A slightly later example attributed to Bordjalou with an almost identical design but a more muted palette, was offered in these Rooms, 12 October 2000, lot 63. Ulrich Schurmann however, places this rug in the Talish district of the Southern Caucasus on account of the method used to reinforce the sides (Ulrich Schurmann, *Caucasian Rugs*, Baku, 1961, pl.56, p.172). An early 19th century Talish rug that exhibits a similar radiating design to the present lot was exhibited by Hans-Jürgen Krause ('Gallery Round Up', *Hali*, October 1991, Issue 59, p.190). The arrangement of our rug can also be linked to the designs of a wide range of both Persian and Anatolian kilims. The barber-pole stripes and reciprocal 'running dog' border are found in weavings from across the Caucasus and are an effective frame to the field.



3

3
A FRAGMENTARY SILK AZERBAIJAN EMBROIDERY
 SOUTH CAUCASUS, LATE 17TH/EARLY 18TH CENTURY

Heavily corroded black, some holes, backed
 4ft.6in. x 2ft.5in. (137cm. x 74cm.)

£4,000-6,000

\$5,700-8,500
 €5,200-7,700

PROVENANCE:

Sold as part of the German Bogner Collection, Rippon Boswell, Wiesbaden, 26 November 2011, lot 68

The present lot is part of the well-documented group of 'Caucasian' embroideries which are commonly attributed to Azerbaijan. These textiles are most frequently dated between the 17th and 18th centuries and consistently exhibit harmonious colouring and variety of design. The parallels to early Caucasian carpets are undisputed; the stylised motifs



4

of the 'Dragon' carpets is clearly visible in the present lot as are elements from a Karabagh 'Blossom' carpet sold in these Rooms, 10 April, 2008, lot 20. It is clear that the influences behind the designs found within the group is both varied and wide, the medallion and cartouche arrangement found in our embroidery is said to have originated in Safavid tile patterns such as those seen in the Friday Mosque, Isfahan (Christine Klose, 'The Transformation of Rug Designs', *Hali*, Vol.4, No.4, p.351). Woven with a cross-stitch technique our embroidery is imbued with a somewhat tranquil impression on account of its heavily corroded black ground, an example with a similar effect sold in these Rooms, 21 April 2015, lot 10. In comparison, an embroidery with a comparable medallion and patterned border to the present lot, but with a well-saturated black ground, sold in Sotheby's, New York, 31 January 2014, lot 1. The largest group of these embroideries can be found in the Victoria and Albert Museum, London, and are discussed in length in Jennifer Weardon's seminal article 'A Synthesis of Contrasts' (*Hali*, Issue 59, pp.102-111).

4

A SILEH KILIM FRAGMENT
EAST CAUCASUS, CIRCA 1880

A few minute holes and small reweaves, overall good condition
7ft.7in. x 3ft. (230cm. x 90cm.)

£3,000-5,000

\$4,300-7,100
€3,900-6,500

5

AN ARMENIAN APRON
EASTERN ASIA MINOR, 18TH CENTURY

Woven in two panels, a few minor cobbled repairs, otherwise very good condition
2ft.10in. x 2ft.1in. (87cm. x 64cm.)

£3,000-5,000

\$4,300-7,100
€3,900-6,500

The traditional Armenian *gognots*, are both functional and highly decorative (Jill Condra (ed.), *Encyclopaedia of National Dress: Traditional Clothing around the World Volume 1*, Santa Barba, 2013, p.39). These rectangular aprons were worn by women with a bib section that fastened around the neck and were secured with a belt or sash around the waist. The two *syrga* or interlocking 'S' motif bands within the present lot are clearly indicative of the classic Yomut border, and are found on a host of Persian and Kurdish weavings. A charming addition to the present lot and one not evident in any comparable examples, is the depiction of several female figures adorned with their own stylised aprons. A very closely related example that shares a number of the same decorative elements as well as a similar vibrant palette is in the History Museum of Armenia, Yerevan (Ben Evans, 'The Armenian Knot', *Hali*, Spring 2014, Issue 179, no.11, p.100). A further example that shares the same panelled format and weaving technique is in the Charles Grant Ellis Collection (Anthony N. Landreau & W.R. Pickering, *From the Bosphorus to Samarkand Flat-Woven Rugs*, Washington D.C., 1969, pl.87, p.85) and three with a similar indigo ground are published in *Hali* (Spring 2014, *ibid*, nos.12-14, pp.100-101).



5



6

6

A SOUMAC CARPET
EAST CAUCASUS, CIRCA 1880

Overall very good condition
11ft. x 7ft.2in. (334cm. x 216cm.)

£6,000-8,000

\$8,500-11,000
€7,800-10,000



7

A KAZAK LONG RUG

SOUTH CAUCASUS, LATE 19TH CENTURY

Lightly corroded dark brown, one small spot of repiling, otherwise very good condition
10ft. x 5ft.5in. (305cm. x 165cm.)

£5,000-7,000

\$7,100-9,900
€6,500-9,000

A related example is published by E. Heinrich Kircheim *et al.* (*Orient Stars: A Carpet Collection*, London, 1993, pl.8, p.43) and another sold in these Rooms, 18 October 2001, lot 250.



8

A LENKORAN LONG RUG

SOUTH CAUCASUS, LATE 19TH CENTURY

Mostly good pile throughout, localised areas of repiling and minor repair, repaired crease line to one side, minor loss along both selvages, ends missing knots
9ft.3in. x 4ft.8in. (281cm. x 142cm.)

£5,000-7,000

\$7,100-9,900
€6,500-9,000

A similar rug sold in these Rooms, 6 October 2015, lot 114.



PROPERTY FROM A PRIVATE SWISS COLLECTION

***9**

A BORDJALOU RUG
SOUTH CAUCASUS, CIRCA 1880

Lightly corroded brown, minor touches of old moth damage, selvages and ends partially rewoven
6ft.9in. x 5ft.3in. (206cm. x 159cm.)

£7,000-10,000

\$10,000-14,000
€9,100-13,000



***10**

A FACHRALO RUG

SOUTH CAUCASUS, CIRCA 1860

Full pile throughout, corroded brown, some reweaves and localised repiling, minor spots of old moth damage, selvages replaced
7ft.9in. x 5ft.6in. (266cm. x 168cm.)

£8,000-12,000

\$12,000-17,000
€11,000-15,000



11



12



13

VARIOUS PROPERTIES

11

A SEYCHOUR RUG

EAST CAUCASUS, LATE 19TH CENTURY

Overall very good condition

4ft.11in. x 3ft.4in. (150cm. x 101cm.)

£4,000-6,000

\$5,700-8,500

€5,200-7,700

12

A SHIRVAN PRAYER RUG

EAST CAUCASUS, CIRCA 1880

Light overall wear, corroded brown with minor spots of associated

repipling, rebound on all four sides

4ft.2in. x 2ft.10in. (127cm. x 87cm.)

£2,500-3,500

\$3,600-5,000

€3,300-4,500

13

A ZEJWA RUG

EAST CAUCASUS, LATE 19TH CENTURY

Lightly corroded brown, a couple of small reweaves and cobbled repairs, otherwise good condition

5ft.10in. x 4ft.11in. (178cm. x 150cm.)

£2,500-3,500

\$3,600-5,000

€3,300-4,500



14

A DAGHESTAN RUG

NORTH EAST CAUCASUS, CIRCA 1880

Full pile throughout, overall very good condition
5ft. x 3ft.3in. (153cm. x 100cm.)

£7,000-9,000

\$10,000-13,000
€9,100-12,000



15

A LARGE NORTH WEST PERSIAN KELLEH

EARLY 19TH CENTURY

Lightly corroded black and pink, minor repairs and a few small reweaves, three repaired crease lines, selvages rebound, ends rewoven along far outer stripe 21ft. x 7ft.3in. (638cm. x 220cm.)

£16,000-22,000

\$23,000-31,000

€21,000-28,000

The *Harshang* design was extremely popular in north west Persia and the Caucasus throughout the eighteenth century. It appears that the design was first used in the Khorasan district and in origin ultimately derives from the Isfahan 'in and out' palmette design. A number of different variants were produced in different centres, as discussed by Pamela Bensoussan 'Four Harshang pattern Carpets in the Musée des Arts Décoratifs', *Hali*, vol.3, no.3, 1981, pp.288-290. A particularly fine example sold in these Rooms, 23 April 2013, lot 12.

16

A NORTH WEST PERSIAN KELLEH
SECOND HALF 19TH CENTURY

One very small reweave, otherwise very
good condition
19ft.11in. x 9ft.6in. (605cm. x 287cm.)

£16,000-22,000

\$23,000-31,000

€21,000-28,000





17

17

A KUBA RUG

EAST CAUCASUS, EARLY 19TH CENTURY

Reduced in length, corroded dark brown, a corner repair, minute spots of repiling
4ft.7in. x 4ft.5in. (140cm. x 135cm.)

£1,500-2,500

\$2,200-3,500
€2,000-3,200

This Kuba rug belongs to a small yet well-documented group of 'post-classical' Caucasian weavings, attributed to the late 18th and early 19th centuries. The yellow ground decorated with archaic stylised flowering shrubs is inspired by the Caucasian 'Shield' carpets such as the one in the Victoria and Albert Museum, London ('Caucasian Rugs in the Victoria and Albert Museum', *Hali*, Vol. 3, No.2, 1980, fig.5, p.99). This design, as well as the black, white and red arabesque border, are found in a variety of regional weavings. It is the combination of these elements, along with red and blue reciprocal skittle stripes, that typifies the group. An example closely comparable to our rug is published in Ian Bennett's *Oriental Rugs: Volume 1 Caucasian* (Austria, 1981, no.328, p.254) and described as the 'grandfather of the group' ('Auction Price Guide', *Hali*, June 1992, Issue 63, p.134). That example is related to our rug in its soft yellow ground colour, simplified field design, and well-spaced side borders. A number of rugs of this group are known with similar proportions to the present lot, one such example attributed to 1800 is in the collection of J. A. Smith (Dennis R. Dodds, Murray L. Eiland, Jr. et al, *Oriental Rugs from Atlantic Collections*, Philadelphia, 1996, pl.81, p.81), one sold at Rippon Boswell, Wiesbaden, 28 March 1992, lot 146 and another with additional diamond chequerboard and 'S' motifs is published by Eberhart Herrmann (*Asiatische Teppich- Und Textilkunst Band 4*, Munich, 1992, pl.46, p.105).



18

18

A PAIR OF KUBA RUGS

EAST CAUCASUS, DATED AH 1278/1861 AD

Formed from a single runner, one bearing a date within the border at one end, each with a rewoven end border section, scattered repiling, one with replaced selvages

4ft.9in. x 3ft.6in. (144cm. x 106cm.); 4ft.9in. x 3ft.3in. (144cm. x 99cm.) (2)

£4,000-6,000

\$5,700-8,500
€5,200-7,700

19

**A NORTH WEST PERSIAN KELLEH
LATE 18TH CENTURY**

A couple of reweaves and scattered repiling,
partially rewoven along all four sides
12ft.2in. x 6ft.1in. (370cm. x 184cm.)

£18,000-25,000

\$26,000-35,000
€24,000-32,000

The field design of this striking yellow-ground kelleh echoes earlier Persian Safavid 'Vase' carpets of the 16th and 17th centuries, as seen in lot 100 of this sale, but which has since moved away from the early sinuous style of drawing towards a much more angular interpretation. There is evidence however of an early production of palmette lattice designs that are closer in drawing to the present lot as seen in the 'Sphuler Lattice carpet with Tulips and Leaves', that is in the Orient Star collection, dated to the 16th or 17th centuries (E. Heinrich Kircheim *et al.*, *Orient Stars: A Carpet Collection*, London, 1993, pl.63, pp.128-9). Likely woven in Khorasan, east Persia defined by its *jufi*-knotted pile on cotton foundation, that carpet has a series of linked ascending palmettes enclosed within paired sickle leaves and a lozenge lattice on a golden yellow ground. The same bold angular palmettes and geometric lattice, are found on a group of 18th century carpets produced in the Karabagh region of the South Caucasus. The serrated drawing of the palmettes in our lot is similar to two lots in the Textile Museum, dated by Charles Grant Ellis to the 18th or early 19th century, which have similar bold drawing and spacing (Charles Grant Ellis, *Early Caucasian Rugs*, Washington, 1975, pls.19 & 20). Plate 19 is woven on an unusual red ground while plate 20 is woven on a lighter cornflower blue field. Both colours, like the bold yellow ground of the present lot, are much less common than the more frequently encountered indigo ground colour. A paler yellow ground carpet with a similar overall palmette repeat lattice but with more angular drawing was gifted by James V. McMullan to the Metropolitan Museum of Art, New York (Joseph V. McMullan, *Islamic Carpets*, New York, 1965, pl.44, pp.182-3). That carpet has a border which can be seen more frequently in North West Persian Medallion carpets of the 16th and 17th centuries. The archaic style border of hooked angular palmettes on our kelleh is made even more eye catching by the juxtaposed ivory and navy blue palette with a ruby-red outline. Typically found on rugs woven in the Kuba region, an almost identical border design on a black ground can be seen on a smaller Kuba fragment, lot 17, in the present sale.





20

THE LEHMANN-BÄRENKLAU KUBA MEDALLION CARPET
EAST CAUCASUS, FIRST HALF 18TH CENTURY

Minor touches of wear, corroded black, a few small repairs and localised touches of repiling
9ft.9in. x 3ft.8in. (296cm. x 112cm.)

£40,000-60,000

\$57,000-85,000
€52,000-77,000

PROVENANCE:

Sold in these Rooms, 13 June 1983, lot 69
Eberhart Herrmann
Peter Bausback
The late Peter Lehmann-Bärenklau
Thence by descent

EXHIBITED:

Maastricht Fair, Netherlands, 1992 with Peter Bausback

LITERATURE:

Eberhart Herrmann, *Seltene Orientteppiche V*, Munich, 1983, no.21

This eighteenth century white ground medallion carpet has a powerful and iconic design that is closely related to a white ground medallion rug in the Textile Museum, Washington. That rug has a central bold octagon with an eight-pointed medallion above and below (Raoul Tschebull, *Kazak*, New York, 1971, pl.7). Similarly it has thin curved split-palmettes above and below each star medallion but which are not connected, and a row of smaller hooked medallions separating the top medallion and the central octagon, that are very similar to those at the bottom of the Bärenklau rug. Both rugs are finely woven using natural wool warps and white cotton wefting which suggests that they were produced in eastern Caucasus. Another rug, that has a slightly different structure using red wool wefts, is in the John Douglass collection in California which featured as 'Connoisseur's Choice' in *Hali*, Issue 57, pp.94-5. It's design is unquestionably related and has three distinct eight pointed medallions on an ivory ground that have bold split-palmettes that sprout in pairs on either side.

Neither the Douglass nor the Textile Museum examples however, have such an archaic border design as the present rug, which is more closely related to earlier Caucasian 'Dragon' carpets, as seen on two examples in the Textile Museum, Washington, D.C. (Charles Grant Ellis, *Early Caucasian Rugs*, Washington D.C., 1975, pl.7 & 9.) One can also see a close relation with the Azerbaijan silk embroideries of the South Caucasus produced at the end of the 17th and into the 18th centuries (see lot 3 in the present sale for a fuller discussion on the group). An embroidery with a similar repeat design of eight-pointed medallions surrounded with bold simplified split-palmettes and hooked motifs with an archaic border, once with Galerie Ostler in Munich, later sold in Sotheby's New York, 31 January 2014, lot 5.

The Bärenklau carpet appears to represent a stage in the development of Caucasian carpets between the large format rugs of the 17th and 18th centuries, and the classic Kazak and Karabagh weavings of the later 19th century, as seen in a rug sold Sotheby's New York, 7 April 1992, lot 51. In his article in *Hali* (*op cit.* pp.94-5), John Douglass confidently suggests that the archaic design of his rug is the fore-runner for the later group of white ground 'Star' Kazaks which are so highly sought after by collectors today.





PROPERTY FROM A PRIVATE SWISS COLLECTION

***21**

A KARAPINAR RUG
CENTRAL ANATOLIA, MID 19TH CENTURY

Lightly corroded colours, touches of old moth damage, a few scattered spots of repiling, frayed selvages
8ft.8in. x 5ft.7in. (262cm. x 169cm.)

£8,000-12,000

\$12,000-17,000
€11,000-15,000

This unusual rug is arguably an amalgam of several Anatolian designs. Karapinar medallion rugs and prayer rugs with an arrowhead niche are more common; an example with a comparable border and ribbon bands is in the Orient Stars collection (E. Heinrich Kirchheim *et al.*, *Orient Stars: A Carpet Collection*, London, 1993, pl.167, p.244) and another sold in these Rooms, 4 October 2011, lot 46. The double-niche arrangement in this example is somewhat reminiscent of an early Anatolian rug again in the Orient Stars Collection (E. H. Kirchheim *et al.*, 1993, *ibid.*, pl.200, p.317) as well as the pole medallion, insect motifs and border of a 16th century rug exhibited by John J. Eskenazi at the 1999 ICOC in Milan ('The Milan Grand Bazaar', *Hali*, Issue 108, January 2000, no.25, p.138).



VARIOUS PROPERTIES

***22**

A KONYA RUG

CENTRAL ANATOLIA, LATE 18TH CENTURY

Uneven areas of wear, one end rewoven along far outer stripe, selvages partially repaired

6ft.5in. x 4ft.1in. (194cm. x 124cm.)

£7,000-9,000

\$10,000-13,000

€9,100-12,000

The field arrangement of the present lot is said to be a derivative of 16th century 'Lotto' rugs and can be seen in a related example in the collection of Betsy Beyer and Edward Beutner (Dennis R. Dodds, Murray L. Eiland, Jr. et al., *Oriental Rugs from Atlantic Collections*, Philadelphia, 1996, pl.40, p.40). This design is relatively unusual in rugs of this size and is more commonly found in Anatolian *yastiks*, or cushion covers. Examples which also share similar *elems* are published by Brian Morehouse (*Yastiks Cushion Covers and Storage Bags of Anatolia*, Korea, 1996, nos.65 & 66, p.51) and W. Brüggemann & H. Böhmer, *Teppiche der Bauern und Nomaden in Anatolien*, Hanover, 1980, kat.33 & 34, p.183).



23

23

A WEST ANATOLIAN RUG

POSSIBLY KULA, LATE 18TH CENTURY

Heavily corroded field, a band of repairs in the field, selvages frayed, ends missing a few knots
6ft.4in. x 4ft.5in. (193cm. x 135cm.)

£3,500-4,500

\$5,000-6,400
€4,600-5,800

The palmette and lattice field design of the present lot is unusual for a rug of Anatolian origin and is one that we more readily associate with 18th century Karabagh 'Blossom' carpets, such as the example in the Österreichisches Museum für angewandte Kunst in Vienna, inv. no. Or 320/1891/1907 HM Nr 13890. A rug with a related field design is in the collection of Dennis and Zinaida Dodds (Dennis R. Dodds & Murray L. Eiland, Jr., *Oriental Rugs from Atlantic Collections*, pl.30, p.30) and one with a similar design and very close arrangement of field and border, described as 'neo-Transylvanian' ('Auction Price Guide', *Hali*, Issue 39, May/June 1988, p.86), sold in these Rooms 14 April 1988, lot 18 and again 7 October 2014, lot 26. The combination of the yellow floral meander border and hooked vine stripes in our rug is more common and found on a number of Kula rugs attributed to the 18th and 19th centuries. Several examples are in the Museum of Applied Arts, Budapest (Ferenc Batári, *Ottoman Turkish Carpets*, Budapest, 1994, pls.142 & 146, pp.198-199), one is published by John J. Eskenazi (*Il Tappeto Orientale*, Turin, 1987, pl.37, p.134), and two sold in these Rooms, 12 October 2000, lot 151A and 8 April 2014, lot 5. The vast majority of these examples exhibit an arrangement of their field and spandrels which are clearly reminiscent of the 17th century Anatolian rugs found in Transylvania (for a fuller discussion on the so-called 'Transylvanian' rugs please see lot 147).



24

PROPERTY FROM A PRIVATE SWISS COLLECTION

***24**

A CENTRAL ANATOLIAN RUG

POSSIBLY FETHIYE, CIRCA 1800

Mostly full pile throughout, partially corroded browns, one corner repair, minor repairs within the selvages and one kilim
10ft.9in. x 6ft.10in. (326cm. x 208cm.)

£5,000-8,000

\$7,100-11,000
€6,500-10,000

The origin of this design derives heavily from the so-called 'Transylvanian' rugs of 17th century Anatolia. Please see Maurizio Battilossi, *Tappeti d'Antiquariato, Catalogo I*, Turin 1985, pl.3 and Rippon Boswell, Wiesbaden Jubilee Auction, 17 November, 2001, lot 149 for a very similar rug, ascribed to the Fethiye area and dated to the late 18th century. A near identical carpet is published in the Markarian Collection (W. Denny & D. Walker, *The Markarian Album*, Hong Kong, 1988, pl.6, pp.86-87).



VARIOUS PROPERTIES

25

A CENTRAL ANATOLIAN RUG

18TH CENTURY

Localised wear and areas of loss, scattered small repairs, partially backed and secured
7ft. x 4ft.7in. (213cm. x 140cm.)

£15,000-20,000

\$22,000-28,000

€20,000-26,000

The present lot is a member of a small group of red wefted Turkish carpets from the 18th century which mark the conclusion of the classical weaving tradition. It is clear that our rug draws from a number of influential designs, interpreting them in a village manner. The unresolved joined cartouche border of this example is likely taken from Safavid weaving centres of north west Persia, as portrayed by an early 'Medallion' carpet published by Arthur Upham Pope (*A Survey of Persian Art*, Oxford, 1938, pl.1114). Our rug is also related to the 16th-17th century so-called 'Herat' carpet in the Budapest

Museum of Applied Arts, no.51.110 ('The Best-Kept Secrets of Budapest', *Hali*, Issue 185, Autumn 2015, no.2, p.71). That carpet combines a similar border arrangement with a comparable palette and field design, which can also be found in the 'Holmes Hepburn Coronation Carpet' sold in Lyon & Turnbull, Edinburgh, 25 June 2014, lot 866, later offered in Sotheby's, London, 22 April 2015, lot 190. The flaming palmettes of our rug, like those of lot 23 in the present sale, are reminiscent of the *Harshang* design which was more prevalent in contemporaneous Persian and Caucasian weaving and grew from the 'in and out' palmette arrangement, again devised by Safavid weavers, illustrated in a particularly fine example that sold in these Rooms, 16 April 2007, lot 100. A comparable example of similar age to our rug and attributed to the Konya region, but with blue wefting, is published by Peter Bausback (*Anatolische Knüpfteppeiche aus Vier Jahrhunderten*, Mannheim, 1978, p.35). Although executed with a different palette, the field design and side borders are very close to ours, as is the depiction of the 'endless knot' motif and the studded ivory minor stripes. This arrangement is also apparent in a 19th century East Anatolian rug published by Eberhart Herrmann (*Seltene Orientteppiche IV*, Munich, 1982, no.12, p.80).





26

A SULTANABAD CARPET

WEST PERSIA, CIRCA 1890

Localised light wear, otherwise very good condition

16ft.6in. x 13ft.11in. (500cm. x 425cm.)

£12,000-18,000

\$17,000-25,000

€16,000-23,000



27

A BAKSHAISH CARPET
WEST PERSIA, CIRCA 1890

Overall good condition
11ft.2in. x 9ft.8in. (339cm. x 294cm.)

£5,000-8,000

\$7,100-11,000
€6,500-10,000

27



28

A HERIZ CARPET
NORTH WEST PERSIA, CIRCA 1910

Light localised wear, scattered spots of repiling and a repaired crease line
12ft.2in. x 10ft. (370cm. x 304cm.)

£6,000-8,000

\$8,500-11,000
€7,800-10,000

28



29

A BAKSHAISH CARPET

WEST PERSIA, CIRCA 1890

Corroded dark brown, one small reweave, otherwise very good condition
13ft.10in. x 11ft. (421cm. x 334cm.)

£15,000-20,000

\$22,000-28,000
€20,000-26,000



30

30

A BAKSHAISH RUG

WEST PERSIA, CIRCA 1890

Even light wear, minute touches of old moth damage, one small reweave and localised repiling, selvages partially rebound, a few knots missing at either end
5ft.9in. x 4ft.7in. (175cm. x 138cm.)

£5,000-7,000

\$7,100-9,900

€6,500-9,000

PROPERTY FROM A PRIVATE SWISS COLLECTION

***31**

A BAKSHAISH RUG

WEST PERSIA, CIRCA 1890

Corroded brown, narrow reweave along one end
4ft.3in. x 2ft.8in. (130cm. x 80cm.)

£3,000-4,000

\$4,300-5,700

€3,900-5,200

This rug is dominated by its bold design of diagonal polychrome stripes which forge upwards like an arrow. This style of banding, along with the wide plain surround, are both features used by the Turkish tribes of Iran and the Caucasus. A similar format rug with the same banding but confined to the border was published in *Hali*, Vol. 3, No.3, p.265.



31



VARIOUS PROPERTIES

32

A HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1890

Light uneven wear, corroded brown, a couple of small repairs, a few knots missing at one end, overall good condition

13ft.11in. x 10ft.2in. (425cm. x 309cm.)

£8,000-12,000

\$12,000-17,000

€11,000-15,000



33
A KUBA RUNNER
 EAST CAUCASUS, CIRCA 1880

Full pile throughout, corroded dark brown, a few small repairs and reweaves, selvages partially rebound, ends secured
 11ft. x 3ft.4in. (335cm. x 100cm.)

£7,000-9,000

\$10,000-13,000
 €9,100-12,000



34
A SHAHSEVAN RUNNER
 NORTH WEST PERSIA, LATE 19TH CENTURY

Full pile throughout, lightly corroded dark brown, overall very good condition
 13ft.5in. x 2ft.11in. (408cm. x 89cm.)

£4,000-6,000

\$5,700-8,500
 €5,200-7,700



35
A NORTH WEST PERSIAN RUNNER
 MID 19TH CENTURY

Heavily corroded dark brown, localised repiling and repairs
 11ft.1in. x 3ft.5in. (337cm. x 104cm.)

£3,000-5,000

\$4,300-7,100
 €3,900-6,500



36
A KURDISH RUNNER
 NORTH WEST PERSIA, LATE 19TH CENTURY
 Overall very good condition
 12ft.10in. x 2ft.10in. (392cm. x 87cm.)
 £3,000-5,000 \$4,300-7,100
 €3,900-6,500



37
A BAKSHAISH RUNNER
 WEST PERSIA, CIRCA 1890
 Good pile throughout, corroded black, added kilims
 14ft.2in. x 3ft.5in. (431cm. x 104cm.)
 £2,500-3,500 \$3,600-5,000
 €3,300-4,500



38
A KARABAGH RUNNER
 SOUTH CAUCASUS, LATE 19TH CENTURY
 Minor localised repiling, otherwise very
 good condition
 15ft.10in. x 3ft.2in. (481cm. x 95cm.)
 £5,000-7,000 \$7,100-9,900
 €6,500-9,000



39

A NORTH WEST PERSIAN RUNNER

LATE 18TH/EARLY 19TH CENTURY

Full pile throughout, corroded dark brown, minor repairs, selvages rebound
19ft. x 3ft.6in. (578cm. x 107cm.)

£12,000-16,000

\$17,000-23,000

€16,000-21,000

This very attractive yellow ground runner is dominated by an ascending column of repeating stepped palmettes that are enclosed within an angular vine within a classic mock-*kufic* border. This design appears to stem from earlier Caucasian 'Dragon and Phoenix' carpets and is closely related to an example in the Musée du Louvre, Paris which combines a serrated flaming palmette with a 'Dragon' rug palmette (Charles Grant Ellis, *Early Caucasian Rugs*, Washington D.C, 1976, fig.19, p.21-22). The vertically rising columns of serrated palmettes also resemble the earlier linked serrated cypress motifs as seen on an 18th century Karabagh carpet formerly in the John D.McIlhenny Collection, now in the Philadelphia Museum of Art (C.G.Ellis, *Oriental Carpets in the Philadelphia Museum of Art*, Great Britain, 1988, pl.45, p.144). The present runner can also be related to a very small group of 18th century Caucasian runners which have an endless repeat design on either an ivory or dark brown field which are discussed by Michael Franses (E. Heinrich Kirchheim, *Orient Stars: A Carpet Collection*, London, 1993, p.92). Connected to each ascending central hooked flower head on those rugs, are a large pair of flanking serrated hooked leaves around which there are scattered small ornaments and flower heads. Those flanking elements have since been re-scaled in our runner and have become small downward facing split-palmettes, but the strong vertical rising movement of the palmettes, connected by a rigid thick vertical stem that runs throughout each runner, remains the same. A long rug of very similar design and colouring is described as the 'Bakshaish Dragon and Phoenix Rug' by James D. Burns, *Visions of Nature*, New York, pl.13, pp.60-61.





40

A SIGNED SILK HERIZ CARPET
NORTH WEST PERSIA, CIRCA 1890

Overall excellent condition
14ft. 6in. x 11ft. 5in. (442cm. x 347cm.)

£50,000-70,000

\$71,000-99,000
€65,000-90,000

The knot count is 10V x 10H per cm. sq.

The inscription within the three cartouches cannot be clearly deciphered.

The large silk carpets produced in Heriz towards the end of the 19th century are some of the most spectacular and luxurious of all Qajar weavings. Woven as special commissions, they would have been seen as one of the most explicit ways of displaying wealth and status. The border design of this carpet is identical to that of lot 43 in the present sale and it is likely that both carpets were woven in the same workshop.





41

41

A SILK HERIZ PICTORIAL RUG

NORTH WEST PERSIA, CIRCA 1890

Depicting a *Waq Waq* tree, uneven areas of wear, light overall surface dirt, one end frayed

6ft.1in. x 4ft.4in. (185cm. x 131cm.)

£4,000-6,000

\$5,700-8,500
€5,200-7,700

The knot count is approximately 8V x 8H per cm. sq.



42

42

A SILK HERIZ RUG

NORTH WEST PERSIA, CIRCA 1890

Full pile throughout, overall very good condition
6ft.3in x 4ft.6in. (191cm. x 137cm.)

£4,000-6,000

\$5,700-8,500
€5,200-7,700

The knot count is approximately 8V x 9H per cm. sq.

43

A SILK HERIZ PICTORIAL RUG

NORTH WEST PERSIA, LATE 19TH CENTURY

Depicting mythical figures and grotesque animals, a few spots of light localised wear otherwise very good condition

8ft.2in. x 5ft.5in. (248cm. x 165cm.)

£10,000-15,000

\$15,000-21,000
€13,000-19,000

PROVENANCE:

Leslie Poles Hartley CBE

The present rug was inherited by the current consignor from the British novelist and short story writer L.P.Hartley (1895-1972), most famous for his novel 'The Go-Between' written in 1953. The border design of this rug is identical to that of lot 40, the large signed Heriz carpet in the present sale, making it highly probable that both carpets were woven in the same workshop. Both carpets are of a superior quality with unusual cartoons suggesting that they were woven by a master weaver.





44

A SILK SOUF KASHAN PRAYER CARPET
CENTRAL PERSIA, CIRCA 1900

Woven on polychrome banded silk warps, overall excellent condition
10ft.11in. x 6ft.11in. (330cm. x 210cm.)

£10,000-15,000

\$15,000-21,000
€13,000-19,000

The knot count is approximately 8V x 8H per cm. sq.

The *souf* technique involves the design being piled as in a normal carpet. The ground however is flatwoven, leaving the design in relief both physically and visually. The main structure of *souf* Kashan carpets has a central cotton core but is woven so that the areas of flat woven ground are covered by the secondary silk wefts. When a *souf* carpet becomes worn you begin to see the cotton structure showing through the coloured silk ground. The colour in the field is given by the surface coloured silk warps and wefts. In most Kashan *souf* rugs and carpets the border and field are of a uniform colour, however the present lot employs a different technique whereby the blue field changes to a light yellow. Occasionally one finds additional metal-thread wefting providing a silver or gold field (see lot 94 in the present sale).



45

A SILK KASHAN CARPET

CENTRAL PERSIA, CIRCA 1900

Overall excellent condition

10ft. x 6ft.10in. (305cm. x 208cm.)

£8,000-12,000

\$12,000-17,000

€11,000-15,000

The knot count is 8V x 9H per cm. sq.



46

AN USHAK CARPET

WEST ANATOLIA, LATE 19TH CENTURY

Full pile throughout, a few surface stains, minor localised repiling and one small reweave
17ft.10in. x 13ft.5in. (543cm. x 408cm.)

£8,000-10,000

\$12,000-14,000
€11,000-13,000



47

AN USHAK CARPET

WEST ANATOLIA, LATE 19TH CENTURY

Full pile throughout, a light surface dirt and small surface spot stains, a few minute splits, a small reweave at one end

14ft.8in. x 11ft.10in. (445cm. x 360cm.)

£6,000-8,000

\$8,500-11,000
€7,800-10,000



48

A 'BIRD' USHAK RUG

SELENDI OR WEST ANATOLIA, LATE 16TH/EARLY 17TH CENTURY

Evenly worn throughout, corroded dark brown, scattered repiling, all four sides rewoven along outer guard stripe
5ft.2in. x 5ft.10in. (157cm. x 178cm.)

£15,000-20,000

\$22,000-28,000
€20,000-26,000

The 'Bird' rugs are so called from the angular motifs which form a lattice within the field but which in reality are more likely to derive from floral or arabesque motifs. Iznik tiles from the mosque of Rustem Pasha of 1559 are noted by Ferenc Batari as showing a similar development of the design from a *cintamani* original ('White ground Carpets in Budapest', in R. Pinner and W. Denny (ed.): *Oriental Carpet and Textile Studies, II, Carpets of the Mediterranean Countries 1400-1600*, London, 1986, pp.197-199). In his discussion of the large 'Bird' carpet in the Uffizi, Carlo Suriano notes however that the earliest painting of a 'Bird' rug, showing the fully developed design, is dated to 1557 (*Portrait*, by Hans Mielich, about 1557, Collection of Mrs Rush H. Kress, New York, reproduced in M.S Dimand and Jean Mailey, *Oriental Rugs in the Metropolitan Museum of Art, New York, New York, 1983*, p.192). This shows the two to be contemporaneous at the least, assuming that the rug was new when depicted (Carlo Maria Suriano, 'Patterns of Patronage, Classical carpets in the Bargello Museum, Florence', *Hali*, Issue 83, October/November 1995, pp. 84-86).

In early carpet literature rugs of this design are always thought to have come from Ushak, but the publication of a reference in 1983 to a Turkish inventory of 1640, in which the only rug specified to have a white ground is attributed to Selendi, made this latter town now the preferred option (Halil Inalcik, 'The Yurks', in Pinner and Denney (ed.): *op.cit.*, p.58). Interestingly the inventory describes the design as 'crow design', and refers to another rug as 'Selendi style with leopard design', presumably referring to the *cintamani* prayer rugs described recently by Jürg Rageth ('A Selendi Rug', *Hali*, Issue 98, May 1998, pp.84-91), which have a very similar colour scheme and looseness of weave.

The most commonly encountered 'Bird' rugs are woven on a small-scale format, such as the unusual variant sold in these Rooms, 17 October 1996, lot 428. All either have a white part medallion border or a white cloudband border seen here. Other rugs with three to four repeats across the width of the field are in the Philadelphia Museum of Art (Charles Grant Ellis, *Oriental Rugs in the Philadelphia Museum of Art*, Philadelphia, 1988, no.16, pp.48-50; two in the Metropolitan Museum of Art (Dimand and Mailey, *op.cit.*, figs.172 & 173, p.191), one formerly in the Toms Collection (Sotheby's London, 7 June 1995, lot 137), and one in Vienna (A. Volker, 'Berlegungen zur Neuaufstellung der Orientteppichsammlung des sterreichischen Museums fr angewandte Kunst in Wien', *Hali*, Vol.2, No.1, Spring 1979, fig.4, p.14). An extraordinary three examples were in the Paulette Goddard Remarque sale (Sotheby's London, 18 November 1976, lots 9, 12 & 22). Even larger examples with between four and five are in the Uffizi, Florence (Suriano, *op.cit.*, pl.6) and in the Turk ve Islam Museum, Istanbul (N. Oler (intro. by), *Turkish Carpets from the 13th-18th Centuries*, Istanbul, 1996, pl.113, p.155).

49

A 'STAR' USHAK

WEST ANATOLIA, LATE 16TH CENTURY

With white part-cotton highlights, uneven overall wear and corrosion with associated repiling and small cobbled restorations, some restoration at either end in the border
12ft.3in. x 6ft.6in. (373cm. x 198cm.)

£20,000-30,000

\$29,000-42,000

€26,000-39,000

PROVENANCE:

Christie's New York, Park Avenue, 8 April 1999, lot 38

LITERATURE:

Christopher Alexander, *A Foreshadowing of 21st Century Art, The Color and Geometry of Very Early Turkish Carpets*, New York and Oxford, 1993, pp.262-5.

TECHNICAL ANALYSIS:

Warp: wool, ivory, Z2S

Weft: wool, red, Z1; 2 shoots, occasional travelling wefts, lazy lines

Pile: wool, Z2S; symmetric; H34 x V28 (cm.)

The present lot is noted for its unusual border. The motif used is found in many other Ushak carpets, but here it has been simplified and the wings have turned into the legs of a squatting animal much like east Anatolian versions (Belkis Balpinar and Udo Hirsch, *Carpets, Vakıflar Museum, Istanbul*, Wesel, 1988, no.13, pp.202-3). The weaver of this example appears to have been aware of the innovations of design on the 'Star' Ushaks which were made further east within the country (Balpinar and Hirsch, *op.cit.* pl.38, pp.252-3).



PROPERTY OF THE LATE PETER LEHMANN-BÄRENKLAU

50

THE GREEN GROUND HÜELSMAN DOUBLE-NICHE MEDALLION USHAK RUG
WEST ANATOLIA, LATE 16TH CENTURY

Even low wear throughout, corroded black, scattered repiling, sides and ends restored
4ft.11in. x 3ft.2in. (150cm. x 97cm.)

£70,000-100,000

\$100,000-140,000

€91,000-130,000

PROVENANCE:

Sammlung Friedrich Karl August Hüelsmann, Hamburg, Germany
Eberhart Herrmann
The Late Peter Lehmann-Bärenklau
Thence by descent

EXHIBITED:

Orientalische Knüpftteppiche aus vier Jahrhunderten, Museum für Kunst und Gewerbe, Hamburg 1950,
Nr.39

LITERATURE:

Eberhart Herrmann, *Seltene Orientteppiche, VII*, Munich, 1985 pl.3, pp.20-21

This rug is an extremely rare example of the well-known and documented group of double-niche small medallion Ushak rugs of which a considerable number have survived from the 16th and 17th centuries, yet within the group there are many variants. All the different elements are variable; the medallion, the spandrels, the border and the guard stripes, although some versions tend to be found combined with particular versions of other motifs (Kurt Erdmann, *The History of the Early Turkish Carpet*, London, 1977, p.38). Nearly all of the documented group, of which according to Erdmann there are over 150 examples, are woven with rich tomato-red fields with various ornamental decoration. The open green ground of the present lot therefore appears to be unique in the group, thus making it extremely rare. The closest related rug to contain a relatively large amount of green within its design, is a rare pole-medallion Ushak carpet formerly in the Christopher Alexander Collection and later sold in these Rooms, *The Christopher Alexander Collection*, 15 October, 1998, lot 205. The shaded green abrashes that run through the field of the present lot are contrasted with the lemon-yellow quatrefoil medallion in the centre that uses a subtle *ton-sur-ton* play of colour within the pale yellow flowers which are picked out against the more golden yellow ground. Another unusual aspect of this rug is the blocked band of pale pink within each of the corner spandrels which frames the green field, making it stand in even greater relief.

There is a thin pale pink stem that connects the medallion to a similar coloured pendant in the niche above that is slightly larger than most. This small singular device is of particular interest. Some scholars argue that these elements, found in variations on other carpets of this type, represent the lamp that is found in the *mihrab* of a mosque. It is conceivable that this element does indeed represent a glowing prayer lamp. Others define this device as an amulet, used to alter the "perfection" of the carpet and to ward off the evil eye (W.B. Denny, *The Classical Tradition in Anatolian Carpets*, Washington, D.C., 2002, p.83). Amulets were also commonly found in mosques and served the same purpose.

The border design on the present lot unusually begins with a design of angular polychrome hooked petalled flowers that is not normally associated with this group but is found in some earlier Holbein rugs but also on a later 17th century fragmentary rug published by Hüulya Tezcan, Sumiyo Okumura and Kathleen Hamilton Gündogdu (eds.) (*Weaving Heritage of Anatolia, 2*, Istanbul, 2007, pl.75, p.97).

The present rug has slightly lost the accuracy of drawing seen in the earlier examples, such as the following lot in the present sale, and was likely woven at the end of the 16th or beginning of the 17th centuries. This carpet once belonged to the internationally renowned art dealer Friedrich Karl August Hüelsmann from Hamburg, Germany.





51

A DOUBLE-NICHE SMALL MEDALLION USHAK RUG
WEST ANATOLIA, SECOND HALF 16TH CENTURY

Mostly in good pile, some localised repairs and reweaves, selvages rebound, original kilims at either end
5ft.1in. x 3ft.10in. (155cm. x 117cm.)

£50,000-70,000

\$71,000-99,000
€65,000-90,000

Unlike the previous lot in the present sale, this double-niche Ushak rug presents a completely different, but more common, colour palette which is particularly rich and deep, aided by the general good condition of the lustrous pile. The earliest example of a double-niche or small medallion Ushak rug appears in Europe in a painting by Girolamo da Santacroce, *The Calling of Saint Matthew* dating from 1517 (John Mills, 'The Coming of the Carpet to the West', *The Eastern Carpet in the Western World*, exhibition catalogue, London, 1983, p.16). Shortly after this, a rug of very similar design to the present example is depicted in *The Annunciation* by Jacob Claes van Utrecht (O.Ydema, *Carpets and their datings in Netherlandish Paintings*, Zutphen, 1991, p.40). Pictorial evidence however suggests that very similar rugs continued to be made throughout the century and into the next.

One of the niches on the present rug is accentuated by a small ornament which, although quite floral in its form, is most likely intended to be a small lamp (Sphuler, König, Volkmann, *Alte Orientteppiche, Meisterstück aus deutschen Privatsammlungen*, pl.10, pp.48-49). Amongst the repertoire of differing border designs in the group, the single rosette with linked hooked vine issuing a triple leaf spray as seen here, is less common but is displayed on a number of large medallion Ushak carpets, as seen on a magnificent late 16th century example in the Victoria and Albert Museum where the pattern is displayed on a rich red ground (Michael Franses & Robert Pinner, 'The 'Classical' Carpets of the 15th to 17th Centuries', *Hali*, Vol. 6, No.4). A more common border design of leafy vine on angular connecting vertices (see M.Franses & Pinner, *ibid.*, fig.33, p.374) is that found on the previous lot in the present sale.

Within the known group of small medallion Ushak rugs, Ellis cites nine examples which feature cloudband spandrels as found in the present lot, see Charles Grant Ellis, *Oriental Carpets in the Philadelphia Museum of Art*, Philadelphia, 1988, p.80. The examples he cites are: a rug in the Philadelphia Museum of Art, *op.cit.* pl.27; an example formerly in the collection of Baron H. von Tucher, Munich, published Wilhelm von Bode and Ernst Kühnel, *Vorderasiatische Knüpftteppiche aus älterer Zeit*, Leipzig, 1992, fig. 75; a rug in The Museum of Turkish and Islamic Art, Istanbul; the Bernheimer rug, published Otto Bernheimer, *Alte Teppiche des 16-18 jhdts. Der Firma L. Bernheimer*, Munich, 1959, pl.34 and Rippon Boswell auction catalogue, Wiesbaden, May 11, 1991, lot 114; a fragment in the Rijksmuseum, Amsterdam; an example in the Metropolitan Museum of Art, see M.S.Dimand and Jean Mailey, *Oriental Rugs in the Metropolitan Museum of Art*, New York, 1973, fig. 169; the Ballard rug now in the St. Louis Art Museum, see M.S.Dimand, *The Ballard Collection of Oriental Rugs in the City Museum of St.Louis*, St.Louis, 1935, pl.XIX; an example in the Textile Museum Washington, D.C., published W.Grote-Hasenbalg, *Der Orientteppiche*, Berlin, 1992, vol.II, pl.3 and an American private collection, see Daniel S.Walker, *Oriental Rugs of the Hajji Babas*, New York, 1982, pl.2. In addition to these nine, two other published examples are in Austrian and German private collections, respectively, see *Antique Anatolian Carpets from Austrian Collections*, Vienna, 1983, pl.6, and Sphuler, König and Volkmann, *Old Eastern Carpets*, Munich, 1978, pl.9. A further example from the estate of Sally Schrader, sold in Sotheby's New York, 17 September 1992, lot 123, and a further three have sold in these Rooms: 18 October, 2001, lot 219; 4 October 2011, lot 52 and more recently 2 October 2013, lot 176.

Of those fifteen examples, the sinuous drawing of the cloudbands in our lot, which are particularly well drawn, closely resemble that of the Metropolitan Museum of Art and German private collection rugs but is more distinctive through its depiction in a rich golden colour. The Bernheimer and Philadelphia rugs are noticeably more angular and stylised in their drawing of the same motif. Erdmann suggests that small medallion Ushaks that contain the cloudband spandrels are found on rugs in the early production of this group in the middle of the 16th century, see Kurt Erdmann, *Seven Hundred years of Oriental Carpets*, London 1970, p.155. Of the sixteen cited examples of small medallion rugs with cloud band spandrels, including the present lot, ours is unique in its pairing with the palmette vine border.





VARIOUS PROPERTIES

52

A SMALL MEDALLION USHAK RUG
WEST ANATOLIA, EARLY 17TH CENTURY

Even overall wear, corroded black, some repairs and associated repping
6ft.6in. x 4ft. (198cm. x 122cm.)

£50,000-80,000

\$71,000-110,000
€65,000-100,000

It is difficult to draw comparisons with the present rug as the design does not seem to appear exactly on any other carpet. The drawing of the central lozenge medallion is shared with an example in The Textile Museum, Washington (Louise W. Mackie, *The Splendour of Turkish Weaving*, Washington, 1973, no.36, p.36); The Metropolitan Museum of Art, New York (M.S. Dimand and J. Mailey, *Oriental Rugs in the Metropolitan Museum of Art*, New York, 1973, no.81, p.224), together with the Ballard rug (James F. Ballard, *Catalogue of Oriental Rugs in the Collection of James F. Ballard*, St. Louis, 1924, no.71). They do not however have the flanking, floating arrowheads to either side, or the elaborately sinuous cloudbands above and below, as seen in the present lot. The linked dark green spandrels on our rug are another unusual feature. On most examples the spandrels suggest the possibility that they may be quarter sections from larger repeat medallions. This is not the case in the present rug where the spandrels also connect along both lengths of the field, with their deep green colouration throwing the rich tomato-red field into even greater relief.

Similarly, the border design of rotating inverted red arrow heads enclosing paired hooked blue arabesques, is highly unusual and is not part of the canon of designs used within the earlier 16th century double-niche rugs. The compartment-like arrangement of geometric designs appears to stem from a much more open design that appears on a white ground border of a rug that was part of the Christopher Alexander collection described as a 'Whirling Leaf Border', and is discussed by him at length (Christopher Alexander, *A Foreshadowing of 21st Century Art, The Color and Geometry of Very Early Turkish Carpets*, New York and Oxford, 1993, p.202), as well as another fragmentary rug in his collection (*op.cit.*, p.249), and an orange ground rug from Divrigi (Belkis Balpinar and Udo Hirsch, *Carpets, Vakıflar Museum Istanbul*, Wesel, 1988, no.28, pp.88 & 233). It appears in a slightly debased version as a field design on a 17th century rug in the Museum of Applied Arts, Budapest, drawn on an orange ground duller than that of the Alexander border (Ferenc Batári, *Ottoman Turkish Carpets*, Budapest, 1994, no.23, p.118). It also formed the main field design on the ivory ground of a very large and somewhat strange 16th or 17th century carpet, which came up for sale at Sotheby's London, 20 April 1983, lot 129. Its descendant even makes an appearance on a blue ground early 19th century Caucasian rug (E. Heinrich Kirchheim *et al.*: *Orient Stars: A Carpet Collection*, London, 1993, pl.17, p.51). The rotational movement on both the white bordered Alexander rug and the present lot is evident, but has become even more successful on ours due to the tight draughtsmanship and bolder motifs of our cartoon. Most likely woven at the very beginning of the 17th century, the present rug embodies many great design elements portrayed through a robust and vibrant palette.





53



54

50

53

A PART-SILK TEKKE TORBA

WEST TURKMENISTAN, LATE 19TH CENTURY

Small corner repair, selvages rebound, otherwise very good condition
4ft.1in. x 1ft.5in. (124cm. x 41cm.)

£2,000-2,500

\$2,900-3,500
€2,600-3,200

54

A BELOUCH RUG

KHORASSAN REGION, NORTH EAST PERSIA, LATE 19TH CENTURY

Full pile throughout, corroded dark brown, overall very good condition
7ft. x 3ft.10in. (213cm. x 117cm.)

£3,500-4,500

\$5,000-6,400
€4,600-5,800

55

A CENTRAL ASIAN TRAPPING

POSSIBLY KYRGYZ, EARLY 19TH CENTURY

Localised spots of wear, otherwise full pile throughout, some corrosion in the brown, both sides nibbled with some loss
2ft.4in. x 2ft.7in. (71cm. x 79cm.)

£4,000-6,000

\$5,700-8,500
€5,200-7,700

This Central Asian trapping is striking both in terms of rarity and design, it has an archaic feel whilst exhibiting an arrangement of almost mathematical complexity. A related example was exhibited by David Sorgato at 'The Hali Antique Carpet and Textile Art Fair' in 2000 ('Preview', *Hali*, Issue 110, May-June 2000, no.14, p.42) and tentatively attributed to the Ersari tribe from the second half of the 19th century. A further Ersari weaving of the same age, that uses comparable spotted *botehs* arranged in diagonal rows, was offered in these Rooms, 5 April 2011, lot 185. Neither of those examples, however, exhibit the vibrancy nor the movement achieved by the present lot. The weaving technique and palette of our trapping is similar to that displayed in weavings of the Kyrgyz tribe who also use a *tumarcha* or 'amulet' design reminiscent of the studded bands in the present lot (Elena Tzareva, *Rugs & Carpets from Central Asia*, Leningrad, 1984, p.198).



55

56

A TEKKE CARPET

WEST TURKMENISTAN, CIRCA 1890

Full pile throughout, a few small repairs, overall very good condition
10ft.3in. x 6ft.7in. (310cm. x 199cm.), including kilims

£4,000-6,000

\$5,700-8,500
€5,200-7,700



56



57

57

A KIRMAN PICTORIAL RUG
SOUTH EAST PERSIA, CIRCA 1900

Depicting a pastoral scene, a couple of minute surface marks otherwise very good condition
7ft.9in. x 4ft.10in. (236cm. x 147cm.)

£7,000-9,000

\$10,000-13,000
€9,100-12,000

The knot count is 8V x 7H per cm. sq.

58

A SIGNED KIRMAN PICTORIAL CARPET
SOUTH EAST PERSIA, CIRCA 1900

Depicting a mythological scene with Bacchus and Ariadne, overall excellent condition
10ft.9in. x 6ft.10in. (326cm. x 208cm.)

£25,000-35,000

\$36,000-50,000
€33,000-45,000

The knot count is 9V x 9H per cm. sq.

The inscription cartouche reads; *sefaresh-e muhammad reza khan az kar-khaneh-ye ostad 'ali*, which translates as 'Ordered by Muhammad Reza Khan from the factory of master [weaver] Ali'. Remarkably this and the following lot in the present sale, appear to have been commissioned by the same person, and woven by the very same workshop.

The present lot uses the same cartoon as one sold in these Rooms, 28 April 2004, lot 50. The design is taken directly from a Louis XIV Gobelins tapestry from the series 'Les Sujets de la Fable' after the drawings by Raphael.

Depicting 'La Danse d'une nymphe, de la droite', the festive and tambourine-playing putti is set within a flowering landscape, while its guardian deity Pomona is courted by Vertumnus in the guise of a faun playing the pipes of the fertility deity Pan. Another example with the same design and similar dimensions can be found in the Tehran Carpet Museum, No.111.





59

A SIGNED KIRMAN PICTORIAL CARPET
SOUTH EAST PERSIA, CIRCA 1900

Depicting the Chicago World Trade Fair, a couple of minute repairs otherwise very good condition
12ft.11in. x 8ft.6in. (394cm. x 259cm.)

£16,000-22,000

\$23,000-31,000
€21,000-28,000

The knot count is 7V x 8H per cm. sq.

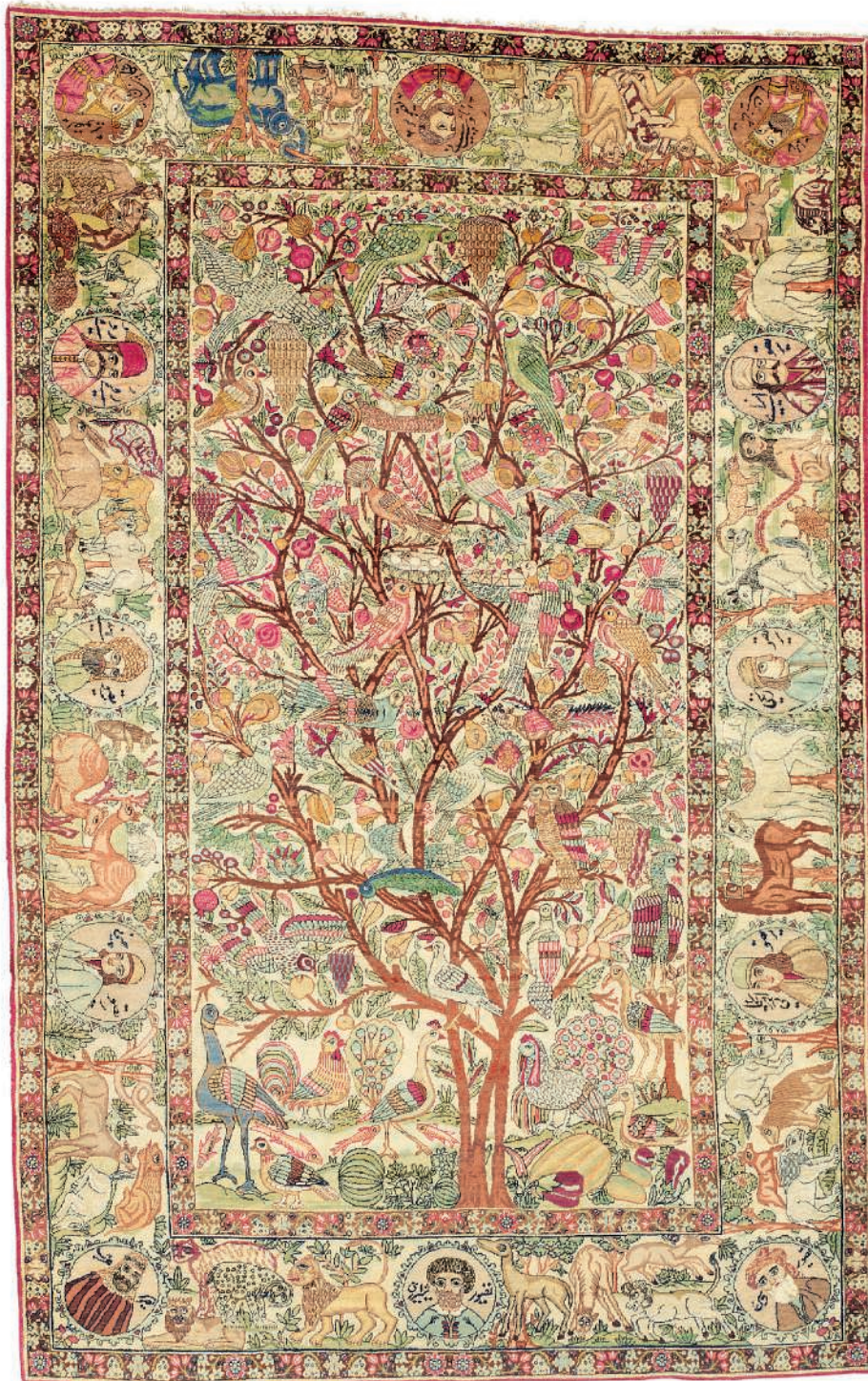
The inscription cartouches read; *sefaresh-e aqa muhammad reza khan* and *dar kar-khaneh-ye ostad 'ali kermani* which translates as 'Ordered by Aqa Muhammad Reza Khan' and 'In the factory of master [weaver] 'Ali Kermani'.

This carpet depicts the portraits of a large number of 19th century leading world figures accompanied by a series of grand exhibition buildings. The most prominent of the portraits at the base of the tree, however is that of the great discoverer Christopher Columbus. With the inclusion of the American flag at the top of the carpet one can be certain that this carpet depicts the opening of the 'World's Columbian Exposition', which was the

World's Fair held in Chicago in 1893, to celebrate the 400th anniversary of Christopher Columbus' discovery of the New World. The fair had a profound effect on architecture, the arts, Chicago's self image and American industrial optimism. Among the many exhibits one of the most popular amusements was the first ever Ferris wheel, invented by George Ferris. It was over 250 feet high and is depicted at the top of the carpet. The large rectangular building in the foreground was the main International Exposition building which for the first time was devoted entirely to the revolutionary introduction of electricity.

The historical accuracy of this carpet is overwhelming and even goes so far as to include, in the lower right hand corner, a small replica of the Gokstad Viking ship which had been built in Norway especially for the exhibition and was sailed across the Atlantic by ninety-two men for the opening.

This carpet is not only commissioned by the same person, Muhammad Reza Khan, as the previous lot in the same sale, but was also woven in the same workshop. Both the carpets are of a very high quality and illustrate the capabilities of the Kirman workshop.



60

A KIRMAN PICTORIAL CARPET
SOUTH EAST PERSIA, CIRCA 1900

Of 'Tree of Life' design, overall very good condition
8ft.1in. x 5ft.2in. (245cm. x 156cm.)

£15,000-20,000

\$22,000-28,000
€20,000-26,000

The roundels contain images of various nationalities identified by Persian captions. A related example of similar design and date to the present lot, woven in silk, sold in these Rooms, 22 April 1999, lot 50.



61



62



63

61

AN ISFAHAN RUG

CENTRAL PERSIA, CIRCA 1930

Full pile, overall excellent condition
8ft.10in. x 5ft.8in. (268cm. x 172cm.)

£6,000-8,000

\$8,500-11,000
€7,800-10,000

The knot count is approximately 7V x 7H per cm. sq.

62

A SIGNED NAIN RUG

CENTRAL PERSIA, CIRCA 1930

Overall excellent condition
7ft.4in. x 4ft.10in. (223cm. x 147cm.)

£4,000-6,000

\$5,700-8,500
€5,200-7,700

The inscription cartouche reads; *sadiqi iran (?) na'ini*, which translates as 'Sadeghi, Iran, Na'ini'.

63

AN ISFAHAN RUG

CENTRAL PERSIA, CIRCA 1920

Finely woven on orange silk warps, one light surface spot stain, ends slightly frayed, overall very good condition
7ft.7in. x 5ft. (231cm. x 152cm.)

£5,000-7,000

\$7,100-9,900
€6,500-9,000

The knot count is approximately 10V x 10H per cm. sq.

The field design of this finely woven Isfahan rug is typical of many rugs of its type however, the border of bold spade-like motifs that form elongated cartouche panels is highly unusual.



64

64

A KASHAN 'MOHTASHAM' RUG

CENTRAL PERSIA, LATE 19TH CENTURY

Full pile throughout with localised corrosion in the indigo and black, original kilims at either end with decorative piled flowers
6ft.11in. x 4ft.7in. (211cm. x 140cm.)

£5,000-7,000

\$7,100-9,900
€6,500-9,000

The cartouches in the border include verses from a *ghazal* by Hafez and the inscription in the small corner cartouches reads; *farmayesh-i aqa hoseyn-'ali* (?) which translates as 'Ordered by Aqa Husayn-'Ali'(?).

65

A KASHAN 'MOHTASHAM' RUG

CENTRAL PERSIA, CIRCA 1890

Lightly corroded black, a few small spots of repiling, otherwise very good condition
6ft.6in. x 4ft.5in. (198cm. x 133cm.)

£6,000-8,000

\$8,500-11,000
€7,800-10,000

66

A KASHAN 'MOHTASHAM' PRAYER RUG

CENTRAL PERSIA, CIRCA 1890

Mostly full pile throughout apart from minor touches of old moth damage and associated repiling, overall very good condition
7ft. x 4ft.4in. (213cm. x 132cm.)

£4,000-6,000

\$5,700-8,500
€5,200-7,700



65



66



67

A LARGE MESHED CARPET

SIGNED SABER, NORTH EAST PERSIA, CIRCA 1940

Overall excellent condition

21ft. x 13ft.1in. (640cm. x 397cm.)

£15,000-20,000

\$22,000-28,000

€20,000-26,000



68

A KASHAN 'MOHTASHAM' CARPET
CENTRAL PERSIA, CIRCA 1890

Touches of localised wear, a few small splits, minute spots of repiling, overall good condition
18ft.10in. x 10ft.11in. (572cm. x 330cm.)

£7,000-10,000

\$10,000-14,000
€9,100-13,000



69

A PEKING CARPET

NORTH CHINA, MID 20TH CENTURY

Of 'Five Dragon' design, some minor touches of old moth damage, a few small surface spot stains otherwise very good condition
15ft.7in. x 12ft.1in. (473cm. x 367cm.)

£10,000-15,000

\$15,000-21,000
€13,000-19,000



*70

A NINGXIA CARPET

NORTH CHINA, EARLY 19TH CENTURY

Minor spots of localised wear, a couple of small reweaves, selvages original but frayed, ends missing a few knots but secured
14ft.3in. x 11ft.9in. (434cm. x 357cm.)

£8,000-12,000

\$12,000-17,000
€11,000-15,000

The field is decorated with alternating stylised butterflies and cloudbands both of which are ancient symbols within the Chinese tradition. The butterfly has many meanings but is most commonly associated with joy, summer and marital bliss but because its name (*hudie*) is a pun for "age seventy to eighty," it also symbolises longevity. Motifs symbolic of longevity were often combined with patterns associated with other desirable conditions, such as happiness, wealth, and attaining high rank. There can be no mistaking of the meaning of the *Tschi*, which in the form of a cloudband signifies immortality and plays a hugely important role within many art forms within Far Eastern and Islamic cultures.



71

71

A NINGXIA RUG

NORTH CHINA, THIRD QUARTER 19TH CENTURY

A couple of spots of wear, lightly corroded dark blue and associated repiling, ends rewoven

5ft.8in. x 4ft. (173cm. x 122cm.)

£3,000-5,000

\$4,300-7,100
€3,900-6,500

72

A NINGXIA GALLERY CARPET

NORTH CHINA, LATE 18TH CENTURY

Uneven overall wear, scattered repiling and repairs, some holes
15ft.4in. x 6ft.4in. (465cm. x 193cm.)

£3,000-5,000

\$4,300-7,100
€3,900-6,500

The *Fu*-dog, almost leonine in appearance, was a companion to Buddha whose mission was to keep watch over Buddhist holy places. For a related example, please see H. A. Lorentz; *A View of Chinese Rugs*, London, 1972, pl. 48. A number of carpets with very similar features are illustrated by Michael Franses: *Lion Dogs, Hundred Antiques, Classical Chinese Carpets 1*, London, 2000, esp. nos.11 and 12, pp.43-4.



72



73

A PAIR OF NINGXIA PILLAR RUGS
NORTH CHINA, LATE 19TH CENTURY

Overall excellent condition
8ft.3in. x 2ft.11in. (250cm. x 89cm.)

(2)

£8,000-10,000

\$12,000-14,000
€11,000-13,000

Rugs of this format were typically woven in pairs and intended to be wrapped around the pillars of Buddhist temples so that the designs joined to form a continuous pattern. It is believed that these rugs were produced by Muslim weavers throughout the 19th century in the province of Ningxia in China, although most were destined for monasteries within Mongolia or Tibet. As

with the majority of this group, the main protagonist of the present lot is the mythical *tianlong*; a sky dragon who is often depicted chasing a flaming pearl known as a *jin* (E. Gans-Ruedin, *Chinese Carpets*, Tokyo, 1981, p.36). Along with the decorative Buddhist pelmet and drifting clouds, holy mountains are seen emerging from stylised waves at the foot of the rugs. Two pairs in the Te-Chun Wang Collection have a comparable colour scheme (Terry Stratton ed., *Antique Chinese Carpets: Masterpieces from the Te-Chun Wang Collection*, England, 1978, pls.7 & 8/43 & 44, pp.44-45/90-91) and a further example sold in these Rooms, 16 April 2007, lot 187. A pair with an inverted colour scheme sold in Christie's New York, *The Collection of Robert Hatfield Ellsworth Part V*, 21 March 2015, lot 1021 and a single rug also sold in the same sale, lot 21. At over seventeen feet, the last example was noted as having been reduced in length, which illustrates the height of which some of the temples reached.



74

74

A SILK AND METAL-THREAD NINGXIA RUG

NORTH CHINA, CIRCA 1900

Full pile, one repaired crease line and small spot stain, overall good condition
8ft.6in. x 5ft.1in. (259cm. x 154cm.)

£5,000-8,000

\$7,100-11,000
€6,500-10,000

75

A SILK AND METAL-THREAD CHINESE RUG

EARLY 20TH CENTURY

Of 'Five Dragon' design, naturally corroded light blue silk, light localised colour run in the dark pink otherwise good condition
6ft.11in. x 4ft.2in. (211cm. x 127cm.)

£5,000-7,000

\$7,100-9,900
€6,500-9,000



75



76

A SILK AND METAL-THREAD CHINESE CARPET

LATE 19TH CENTURY

Of 'Nine Dragon' design, on a *souf* metal ground with a polychrome wave pattern border, a few small localised spots of wear, a circular reweave in the metal-thread field, minute spots of colour run
10ft. x 7ft.11in. (305cm. x 241cm.)

£8,000-12,000

\$12,000-17,000
€11,000-15,000

The three Chinese characters in the upper border read; 'Taihedian, The Hall of Great Harmony'. This hall is considered as being the grandest and most important building that stands at the heart of the immense Forbidden City palace complex. Built originally in 1420, the hall suffered a series of devastating fires but its final restoration was completed in 1695. Considered

to be one of the most ornately decorated of all of the Palaces' buildings, the walls bore stylised floating dragons and at its centre there was a golden throne with nine dragon sculptures. The hall was used for grand ceremonies such as the Emperor's enthronement, his wedding and the ceremony for conferring the Empress. During these occasions the Emperor came to the hall to receive congratulations from the civil and military officials. In addition, the Emperor met high-ranking officials and dispatched generals to the battles from this place.

The design of the present carpet is very closely related to a similar carpet that was sold in Christie's New York, *Robert Hatfield Ellsworth Part I*, 17 March 2015, lot 51. That example was less brightly coloured than the present carpet and may have been woven very slightly earlier than ours. Another smaller carpet of similar design but closer in colouring to ours, sold in Christie's, New York, 28 July 2015, lot 724.



77

77

A MUGHAL CARPET FRAGMENT
 PROBABLY LAHORE, INDIA, LATE 17TH/
 EARLY 18TH CENTURY

Evenly worn throughout, two sections joined together, a few small holes
 3ft.11in. x 1ft.9in. (119cm. x 52cm.)

£2,000-3,000

\$2,900-4,200
 €2,600-3,900



78

This Mughal fragment was once part of a carpet allegedly commissioned for the Chihil Sutun at Isfahan, a palatial pavilion built by Shah Abbas II in 1611, which was transported there from India on the back of two elephants. Our fragment exhibits the width of one side border measuring almost four feet, which supports F. R. Martin's assertion that the carpet was possibly the largest ever made (F. R. Martin, *A History of Oriental Carpets before 1800*, Vienna, 1906-8, p.97). The carpet was last seen *in situ* in 1887 by Sir Cecil Smith, although by this point it was already damaged and since then has been entirely dispersed as a great many fragments (Charles Grant Ellis, *Oriental Carpets in the Philadelphia Museum of Art*, London, 1988, p.229). Other fragments of the carpet are known in a number of institutions: the Philadelphia Museum of Art; the University of Pennsylvania Museum, Philadelphia; the Museum für Kunsthandwerk, Frankfurt, which originally sold in the Benguiat sale of 1925 (American Art Association, *XV-XVIII Century Rugs, Paris & New York*, 1925, pl.17); the Musée du Louvre, Paris; the Türk ve Islam Eserleri Mueum, Istanbul; the Victoria and Albert Museum, London; the Staatliches Museum für Völkerkunde, Munich and the Cincinnati Art Museum. A further border section of nearly fifteen feet was also sold in the Benguiat sale (American Art Association, 1925, *ibid*, pl.1). A possible design influence on our carpet, although with a more naturalistic drawing, is a field fragment in the Keir Collection which was once part of a Mughal lattice carpet (Friedrich Spuhler, *Islamic Carpets and Textiles in the Keir Collection*, London, 1978, no.61, p.126). In 1922 A.F. Kendrick and C.E.C Tattersall produced a draft reconstruction of the carpet which shows the field design as a slightly larger version of the border (*op.cit*, Charles Grant Ellis, fig.64a, p.231).



THE PROPERTY OF THE ROYAL SOCIETY OF MUSICIANS

78

A LAHORE CARPET

NORTH INDIA, CIRCA 1940

Of Safavid design, full pile throughout, a repaired corner, minute touches of old moth damage

18ft.10in. x 14ft.4in. (572cm. x 435cm.)

£8,000-12,000

\$12,000-17,000
€11,000-15,000

VARIOUS PROPERTIES

79

AN AGRA CARPET

NORTH INDIA, CIRCA 1890

Uneven areas of wear, light overall surface dirt and a few surface spot stains, very minor localised colour run

14ft.3in. x 10ft.5in. (433cm. x 317cm.)

£15,000-20,000

\$22,000-28,000
€20,000-26,000



Mount Congreve, Waterford, Ireland.

80

THE MOUNT CONGREVE AGRA CARPET

NORTH INDIA, CIRCA 1880

Full pile throughout, a few repairs, localised repiling, one end partially rewoven
17ft.1in. x 14ft.3in. (519cm. x 434cm.)

£40,000-60,000

\$57,000-85,000

€52,000-77,000

PROVENANCE:

The Congreve Family, Mount Congreve, Ireland

The Mount Congreve Sale, Mealy's Auction in Association with Christie's, 10-11 July 2012, lot 882

Mount Congreve was built in about 1760 by the local architect John Roberts, who subsequently designed and built most of the 18th century public buildings in Waterford, including both cathedrals. The house stands in a splendid position above the River Suir, in the south east corner of Ireland and indeed its original Irish name, *Bruachaille*, means "the edge of a cliff". Robert's client was John Congreve of Waterford, whose father, the first Ambrose Congreve, had played a prominent part in the development of the city until his early death in 1741. Ambrose Congreve had been a successful merchant, banker, politician and land developer, and his son was following the trend for a successful businessman to acquire a country estate when he bought a tract of land a few miles outside the city. The Congreve family remained in constant residence from the second half of the 18th century and the estate passed in direct descent from father to son until the relatively recent death of the late Mr Ambrose Congreve.

On inheriting the house in 1963 Mr Congreve remodelled and embellished the house and continued adding to the collection of fine French and English furniture that had been amassed by his ancestors. The present Agra carpet had pride of place in the main Library, where, similar to the photograph taken of it at Strawberry Hill, London on the following page, it was warmly decorated with rich red walls. An extremely similar, but slightly smaller, related carpet sold in these Rooms, *Daive Halevim: Magnificent Carpets and Tapestries*, 14 February 2001, lot 100.







81

AN AGRA RUG

NORTH INDIA, SECOND HALF 19TH CENTURY

Of Mughal design, finely woven, overall excellent condition
6ft.2in. x 3ft.11in. (187cm. x 118cm.)

£7,000-10,000

\$10,000-14,000
€9,100-13,000



82

A SIGNED PETAG TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1920

Of Safavid 'Vase' design, the *cintamani* signature is woven in one corner of the field, overall excellent condition

15ft.10in. x 10ft.4in. (480cm. x 314cm.)

£16,000-22,000

\$23,000-31,000

€21,000-28,000



PROPERTY FROM A PRIVATE SPANISH COLLECTION

83

A BIJAR CARPET
WEST PERSIA, LATE 19TH CENTURY

Of *Garrus* design, some localised repiling and minor cobbled repairs, some loss at either end
17ft.8in. x 11ft.3in. (538cm. x 342cm.)

£15,000-25,000

\$22,000-35,000
€20,000-32,000

The design of this wonderful Bijar carpet has a long ancestry. As is so often the case with carpet designs, it originates with the weavers of Kirman in the 17th century who designed a series of carpets with fields covered with

interlocking arabesques enclosing floral sprays. Again in common with other Kirman designs, a close variant on this design began to be woven in north west Persia in the 18th century. By the 19th century it was so well associated with the north west that it was given the name *Garrus*, a small weaving centre near to Bijar, although it was not exclusively woven there. One of the best known carpets from this group, inscribed as being the work of *Garrus* and dated 1794, was formerly in the McMullan Collection, now in the Metropolitan Museum of Art, New York (M. S. Dimand and Jean Mailey, *Oriental Rugs in the Metropolitan Museum of Art*, New York, 1973, fig.120, p.87). The rich colours and elegant design lent itself to the demands of the European interior particularly in the second half of the 19th century, and as a result many examples are found in country houses in Britain and western Europe.



VARIOUS PROPERTIES

84

A BIJAR CARPET

WEST PERSIA, CIRCA 1890

Uneven light overall wear, a few faded surface marks, overall good condition
17ft.6in. x 11ft. (532cm. x 335cm.)

£7,000-10,000

\$10,000-14,000
€9,100-13,000

85

A BAKSHAISH CARPET

WEST PERSIA, CIRCA 1890

Overall excellent condition
17ft.1in. x 12ft.9in. (520cm. x 390cm.)

£25,000-35,000

\$36,000-50,000
€33,000-45,000





86

86

A KARADJA CARPET

NORTH WEST PERSIA, CIRCA 1890

Full pile throughout, minor localised wear and associated repiling, one small reweave, a few small surface spot stains
14ft.2in. x 10ft.2in. (431cm. x 308cm.)

£7,000-10,000

\$10,000-14,000
€9,100-13,000

87

A HERIZ RUG

NORTH WEST PERSIA, CIRCA 1900

Overall very good condition
6ft.7in. x 4ft.11in. (201cm. x 150cm.)

£4,000-6,000

\$5,700-8,500
€5,200-7,700



87



88

A SULTANABAD CARPET
WEST PERSIA, CIRCA 1890

Light localised wear otherwise full pile throughout, selvages frayed, ends nibbled but secured
16ft.6in. x 4ft.3in. (502cm. x 130cm.)

£7,000-10,000

\$10,000-14,000
€9,100-13,000



89

A SILK SOUF KASHAN RUG
CENTRAL PERSIA, CIRCA 1900

Overall very good condition
6ft.8in. x 4ft.5in. (202cm. x 134cm.)

£4,000-6,000

\$5,700-8,500
€5,200-7,700

The knot count is approximately 9V x 9H per cm. sq.



90

A SILK TABRIZ CARPET
NORTH WEST PERSIA, CIRCA 1900

Overall very good condition
11ft. x 7ft.2in. (334cm. x 216cm.)

£5,000-7,000

\$7,100-9,900
€6,500-9,000

The knot count is approximately 6V x 6H per cm. sq.

91

A SILK KASHAN PRAYER RUG
CENTRAL PERSIA, CIRCA 1900

Full pile throughout, a few minor repairs, otherwise very good condition
6ft.8in. x 4ft.3in. (203cm. x 130cm.)

£5,000-7,000

\$7,100-9,900
€6,500-9,000

The knot count is approximately 9V x 7H per cm. sq.



92

A SILK FEREGHAN RUG
WEST PERSIA, LATE 19TH CENTURY

A couple of minute repairs, lightly corroded pale green and ivory,
overall good condition
6ft.7in. x 4ft.3in. (200cm. x 130cm.)

£3,000-5,000

\$4,300-7,100
€3,900-6,500

The knot count is approximately 7V x 7H per cm. sq.





93

A SILK AND METAL-THREAD SOUF KASHAN PRAYER CARPET
CENTRAL PERSIA, CIRCA 1900

Woven on a saffron-yellow silk foundation, overall excellent condition
10ft. x 6ft.9in. (305cm. x 206cm.)

£18,000-22,000

\$26,000-31,000
€24,000-28,000

The knot count is approximately 7V x 9H per cm. sq.



94

A SILK AND METAL-THREAD SOUF KASHAN PRAYER RUG

SIGNED USTA IZADI (?), HUSAYN NUR-I MUHAMMAD, CENTRAL PERSIA, CIRCA 1890

Overall very good condition

6ft.7in. x 4ft.6in. (201cm. x 137cm.)

£6,000-8,000

\$8,500-11,000

€7,800-10,000

The knot count is approximately 8V x 8H per cm. sq.

Please see lot 44 in the present sale for a discussion on the *souf* technique.



95

A KURDISH KELLEH

AZERBAIJAN, FIRST HALF 19TH CENTURY

Light overall surface dirt, localised repiling, a couple of small repairs, selvages added
18ft.10in. x 6ft.9in. (571cm. x 206cm.)

£5,000-7,000

\$7,100-9,900
€6,500-9,000



96

A HERAT KELLEH

KHORASSAN DISTRICT, NORTH EAST PERSIA, EARLY 19TH CENTURY

Light localised wear, heavily corroded light green, scattered repairs, one end partially rewoven
14ft.8in. x 7ft. (445cm. x 212cm.)

£5,000-7,000

\$7,100-9,900
€6,500-9,000

97

A SAUJ BULAQ KELLEH

SHAHSEVAN REGION, NORTH WEST PERSIA, MID 19TH CENTURY

Evenly low pile throughout, some corroded colours, extensively restored
18ft.11in. x 6ft.3in. (576cm. x 190cm.)

£15,000-18,000

\$22,000-25,000
€20,000-23,000





98

A NORTH WEST PERSIAN KELLEH

LATE 18TH CENTURY

Uneven areas of wear, a number of holes and worn crease lines, scattered restorations, ends nibbled
14ft.7in. x 7ft.7in. (444cm. x 230cm.)

£4,000-6,000

\$5,700-8,500
€5,200-7,700

This north west Persian kelleh displays a bold and informal interpretation of the *Harshang* design that can also be found on a Kurdish example published by Eberhart Herrmann (*Asiatische Teppich- Und Textilkunst Band 3*, Munich, 1991, pl.32, p.73) and a Kuba rug published by Ian Bennett (*Oriental Rugs: Volume 1 Caucasian*, Austria, 1981, no.307, p.239). The *Harshang* design was particularly popular throughout the 18th and 19th centuries in north west Persia (for a fuller discussion on the *Harshang* design please see lot 19 of this sale). The border of the present lot shows parallels to Kirman 'Vase' designs as seen on lot 101 of this sale. A kelleh that combines the field and border designs of our example and is attributed to Sauj Bulaq is published by James D. Burns (*Antique Rugs of Kurdistan, A Historical Legacy of Woven Art*, London, 2002, pl.42, p.147).

98

99

A KURDISH RUG

NORTH WEST PERSIA, EARLY 19TH CENTURY

A few reweaves and small repairs in the field, scattered touches of repiling, minor spots of old moth damage, selvages replaced but partially frayed, ends missing a couple of knots but secured
8ft.2in. x 5ft.3in. (248cm. x 160cm.)

£3,000-5,000

\$4,300-7,100
€3,900-6,500

As with so many carpets produced in north west Persia in this period, the design of this rug derives originally from those of Kirman in the 17th century, exemplified by a carpet of 'Vase' technique published by Arthur Upham Pope (*A Survey of Persian Art*, Oxford, 1938, pl.1231). For a fuller discussion on 'Vase' carpets please see lots 100-102 in the present sale. A 17th century north west Persian carpet fragment, showing this design and very close to the Kirman original, was exhibited by the Textile Gallery ('Antiques Fairs', *Hali*, Issue 39, May-June 1988, p.98). An 18th century rug which shows a stylised form of the original Kirman border design sold in Sotheby's New York, 16 December 1998, lot 156 and was later published by James D. Burns (*Antique Rugs of Kurdistan, A Historical Legacy of Woven Art*, London, 2002, pl.52, p.166). A further related 18th century example was exhibited at the ICOC, Milan 1999 ('The Milan Grand Bazaar', *Hali*, Issue 108, no.14, p.136) and later sold in these Rooms, *Daive Halevim Magnificent Carpets and Tapestries*, 14 February 2001, lot 102. The combination of the two different border designs in the present lot makes it more unusual than the aforementioned examples.



99

Opposite: Detail of lot 100



THE ALICE DE ROTHSCHILD 'VASE' CARPETS

Alice de Rothschild (1847–1922) was the eighth and youngest child of Anselm von Rothschild (1803–1874) and Charlotte Rothschild (1807–1859), members of the prominent Rothschild banking family of Austria. After the death of her mother when she was only twelve years old, and often separated from her father who travelled frequently, Alice had a relatively lonely childhood and spent increasingly long periods of time in England in the company of her cousins.

Alice was however extremely close to her brother Ferdinand who came to England to study at Cambridge University and later married his English cousin, Evelina. Tragically widowed early on in his marriage, he began the construction in 1874 of Waddesdon Manor in Buckinghamshire, where Alice acquired a nearby property to remain close. There, between 1876 and 1879, she developed 30 hectares of highly ornamental and innovative gardens, and had a house built near the river called Eythrope Pavilion. Eythrope became her home but later in life her rheumatism was aggravated by the damp climate in the Vale of Aylesbury, so she would return to her own suite of rooms at Waddesdon Manor at night.

Alice never married and Ferdinand remained a widower until his death in 1898 which drew them closer together in their passion for collecting. As they began to build and furnish Waddesdon their collections expanded in several directions. Their tastes were typically identified by rich interiors filled with Renaissance treasures, French 18th century decorative arts and paintings by leading 17th and 18th century artists which became known as the '*goût* Rothschild'. However not all of the rooms were decorated in the fashionable French taste of the day. Both the Smoking Room and the entrance leading to the Academic flats, which provided accommodation for visiting scholars, were decorated with Oriental textiles and carpets and still display today Persian objects which strike a very different chord from the series of European Louis XV Savonneries that furnish the ground floor Drawing Rooms. Ferdinand had certainly travelled to Persia following the death of his wife and Alice would have seen Islamic objects in the many other European houses belonging to various branches of the Rothschild family which displayed similar collections.

The Rothschilds were amongst the most prolific collectors in the field of Islamic Art. Orientalist interiors had become fashionable in the third quarter of the 19th century, and the family remained at the forefront of these emerging tastes. Thus they had numerous silk and metal-thread so-called Polonaise carpets woven in the late 16th century workshops of

Shah 'Abbas in Isfahan. A 17th century Kirman 'Vase' carpet of Arabesque design, with unbroken Rothschild provenance from the Parisian branch of the family, was sold in these Rooms, 8 April 2014, lot 84. Alice was passionate in expanding her collection of Islamic Arms and Armour, and the Rothschilds are noted for owning a highly important group of Persian miniature paintings, including perhaps the most impressive Persian illuminated manuscript ever created, the *Shahnama* of Shah Tahmasp, dating from around 1530. One of the most ornate Orientalist rooms created by the family was that of Edmond de Rothschild at 41 rue du Faubourg Saint-Honore in Paris. This combined stucco ceiling designs taken from the Alhambra together with a 16th century Kashan carpet, brass candlesticks and a pendant Mamluk glass mosque lamp.

Alice's strength of character, which is recorded as being quite intimidating towards the end of her life, was most likely the reason why her brother bequeathed the Waddesdon Estate to her upon his death. Sadly none of Ferdinand's private records from this period remain as they appear to have been destroyed on his instructions, so we are unable to determine when and from whom the 'Vase' carpets were bought. Inventories from Alice's collections at Eythrope however reveal a shared taste in collecting historic textiles, both European and Middle Eastern. What is clear, is that Alice is directly responsible for all three carpets remaining in their near outstanding condition due to the meticulously high standards to which both Waddesdon and Eythrope were kept under her guardianship. Following Alice's death in 1922, there was some surprise when the estate passed into the hands of her nephew James Rothschild, son of Baron Edmond. His father Edmond had been highly respected as a gifted academic, had had a life-long involvement with the Middle East, and was considered as perhaps the greatest of all of the Rothschild collectors. While James bequeathed Waddesdon and much of its contents to the National Trust on his death in 1957 many items, including these three carpets, remained with various members of the family.

It is rare indeed to be able to offer a group of three Safavid Kirman 'Vase' carpets that have not been seen in public for well over a century, have never before been published and carry such a wonderful provenance. Each different from the other in design and size, they provide a fascinating opportunity to view side by side the very best of Kirmani weaving spanning a hundred years from the end of the 16th to the end of the 17th century.



100**A KIRMAN 'VASE' CARPET FRAGMENT**

SOUTH EAST PERSIA, MID 17TH CENTURY

Minimal localised corrosion in the red and black, a couple of small repairs, minute spots of old moth damage otherwise excellent condition
9ft.5in. x 6ft.9in. (286cm. x 205cm.)

£250,000-350,000

\$360,000-500,000

€330,000-450,000

PROVENANCE:

Alice de Rothschild (1847-1922)

James de Rothschild (1878-1957)

Thence by descent

TECHNICAL ANALYSIS

Warps: cotton, Z4S white

Wefts: wool and cotton three passes, the first and third wefts are wool, 2Z off-white, light pinkish-beige to brown, second weft 2Z, blue-grey, grey-beige, blue and off-white

Knots: mostly 2Z, a few 3Z, the knot count per square cm ranges from 27.5 to 39, mainly around 36 knots per square cm.

Sides: not extant

Ends: one almost intact

Colours: red, pink, orange, darker rusty orange, mustard yellow, yellow, white, cream, black, brown, dark indigo blue, light blue, light turquoise green, medium green

This important fragment is a significant section from a once truly magnificent Kirman 'Vase' carpet woven in the first half of the 17th century and is pivotal in our understanding of the overall scheme. It is a generous portion cut from the upper central section that includes both the bold indigo strapwork border and a substantial section of the upper central field that is filled with a complex three-plane lattice of floral trellis with a background of flowering vine on a ruby-red field.

The term 'Vase' was first coined following an exhibition organised by May Beattie in 1976, which highlighted a group of carpets with designs featuring stylised vases and which all shared a similar weaving technique. The term has since been used to signify all of those carpets woven in this manner and, whether their designs include vases or not, all are now known as 'Vase' carpets (May H. Beattie, *Carpets of Central Persia, with special reference to the rugs of Kirman*, Birmingham, 1976, p.11). The structure of the 'Vase'-technique group is very unusual in having three passes of wefts after each row of knots. The first and third wefts are tautly pulled over the closely laid warps with the second weft being much thinner, mostly in natural colours, as seen on the present fragment, but also integrating occasional passes of different coloured wool. The use of fine silk for the second of the three wefts, denotes a carpet of the highest quality within the group.

At the 1999 International Conference on Oriental Carpets, Christine Klose presented an analysis of various 'Vase' carpet fragments with the same design as the present fragment. Klose put forward a theory that all of the fragments were once part of a pair of near identical large carpets. Since then, two further fragments have been discovered and we are able to decipher more of the overall scheme and are now confident that all of the known fragments of this design were from a single, much larger carpet. The documented fragments of this carpet are housed in various institutions including, the Victoria and Albert Museum, London (Arthur Upham Pope, *A Survey of Persian Art*, London, 1939, pl.1220), the Musée du Louvre, Paris, inv. no.10556 (*L'Islam dans les collections nationales*, exhibition catalogue, Paris, 1977, no.632, p.263), the Museum für

Islamische Kunst, Berlin, formerly in the Friedrich Sarre Collection (Museum für Islamische Kunst, 1971, no.633), the Kunstindustrimuseet, Copenhagen (May Beattie, *op.cit.*, pp.67-9, no.40), the Burrell Collection, Glasgow (Beattie, *ibid.*, no.39, pp.67-68), the State Hermitage Museum, St. Petersburg (Vladimir Loukonine and Anatol Ivanov, *L'Art Persan*, Bournemouth, 1995, no.204, pp.198-9), the Museum of Fine Arts, Boston (Beattie, *ibid.* pl.40, pp.67-8), the Musée Historique des Tissus, Lyons, inv.no.28.153 (G.Migeon, *L'Exposition des Arts Musulmans au Musée des Arts Decoratifs*, pl.82), and the Museum of Islamic Art, Doha, formerly in the collection of Colonel Norman Colville which sold in these Rooms, 25 April 2002, lot 76.

The discovery of the Colville fragment crucially gives the resolution in the centre of the carpet. This is demonstrated by the main border design on the left of the fragment which shows the carpet to have had a specific design in the centre similar to the corner resolution. This feature, of a specific break in the centre of the otherwise flowing border design, is extremely rare in Safavid carpet design. The Rothschild fragment is key to our understanding of the overall design, in that it is the only one of the known fragments that clearly illustrates the symmetry of design that is mirrored along the central vertical axis. Each huge bold polychrome palmette, flowering blossom and serrated leaf is harmoniously balanced with another on either side of the field. The bold indigo palmette that is placed at the centre of our fragment sits on the primary blue stemmed lattice where the large-scale palmettes or flowerheads sit proudly upright.

The condition of the present lot is quite possibly the best amongst all of the documented fragments. Its rich palette of over fourteen different natural dye colours which are used in playful contrast with one another, create a hypnotic kaleidoscope of pattern. If one could find the missing section immediately to the right of ours, one would be able to connect it with the Boston fragment which joins that of the Musée Historique des Tissus in Lyons, thus completing the top right hand corner of what would have been one of the great large Safavid 'Vase' carpets of its time.



101

A KIRMAN 'VASE' CARPET

SOUTH EAST PERSIA, LATE 17TH CENTURY

Corroded black and brown, minor localised moth damage otherwise
outstanding condition
8ft.3in. x 5ft. (251cm. x 151cm.)

£1,000,000-1,500,000

\$1,500,000-2,100,000

€1,300,000-1,900,000

PROVENANCE:

Alice de Rothschild (1847-1922)

James de Rothschild (1878-1957)

Thence by descent

TECHNICAL ANALYSIS

Warps: cotton, off-white, Z4S

Wefts: three weft passes, first and third wool, 2Z, off-white to brown,
second weft is either 1Z or 2Z cotton, pinkish-tan, white or blue

Knots: mostly 2Z, a few 3Z, the knot count per square cm. ranges from 27.5
to 49, mainly around 36 knots per square cm.

Colours: red, pink, orange, mustard yellow, yellow, white, very corroded black,
brown, very dark indigo blue, light blue, light green, medium green

Sides: right side: two or three outermost side cables, each x 2, Z4S white
cotton, overcast by newer red wool left side: two outermost side
cables, each x 2, Z4S white cotton, overcast by newer red wool

Ends: missing a few rows of knots at both ends

The second of the Rothschild 'Vase' carpets is the smallest in size but is the only one of the three to have its complete field and border and is undoubtedly in the best condition. The simplicity of its design is no less powerful as through the use of colour it leaves a lasting impression. The closest comparable to this carpet is the Comtesse de Behague Kirman 'Vase' carpet that sold in these Rooms, 15 April 2010, lot 100, for what was then a world record for any carpet at auction.

The Rothschild 'Vase' is just under one metre shorter in length than the de Behague carpet but both have the same width. At first glance the design of both carpets may appear identical, formed of a foliate and flowering two-plane lattice, however there are a number of subtle differences between the two. The most significant change can be seen two thirds of the way up the field of the Rothschild 'Vase' carpet field where one sees the introduction of a secondary red leaf on the connecting lancet-leaf lattice, as well as on the scrolling vine lattice beneath. There is a further elaboration to each of the flowering buds that are framed in lozenges formed from the leafy stems, where they have flourished from a small daisy-like flower head to a tri-partite flowering finial. One further alteration in this upper section is in the flowering bud terminal on each of the vertical axes which now faces in the opposite direction and has changed from a pale yellow to a pale green. These small changes have a significant effect on the overall design which is arguably more successful in the lower part of the field.

One difference between both carpets that is seen throughout the field of the Rothschild 'Vase', is the replacement of the palmettes in the saz or lancet leaf lattice with blue and yellow petalled flowerheads. The red ground border on both the de Behague and the Rothschild contains a near identical design of individual flowerheads and palmettes connected by grouped blossoms, although the de Behague has an additional singular large flowering bud in its arrangement. There are also clear differences in the choice of narrow minor

stripe decoration on each. The present lot has a relatively common leaf and flower meander outer stripe but a more complex reciprocal design in its inner stripe, that has presumably morphed from the more common arrow-head into a series of interlocking circular motifs.

The overall design of the Rothschild carpet is a significant shift change within the oeuvre of Kirman 'Vase' carpets. Where so often the design is focused around individual flowers or palmettes, here it is arranged so that the blossoms are completely secondary to the leaves. It is not however just the powerful scrolling of individual saz leaves that creates the energy of the design; but the rhythm set up in the way they interlock. The movement is enhanced by the tripartite division of colour on each running longitudinally. The pairing of facing leaves from two different plants with the same colour, creates a circular rotation as it dances above the lapis-blue coloured ground. It is the design's apparent simplicity that makes it so highly effective.

This design can also claim to be the earliest prototype for the most popular Persian carpet design of all - the so-called *herati* pattern. A comparison of the design on this carpet with that on the field of the early Sauj Bulaq kelleh in the present sale, lot 97, shows leaves with very similar tripartite division, but with an additional stem giving them the appearance of fish - hence "*mahi*". Here then is an example of yet another Kirman "vase" design which was to become hugely influential in later carpet weaving.

This carpet provides further evidence to support the theory that the weavers of Kirman in the 17th century were the most inventive and influential of all carpet designers in the history of the Persian carpet. Its design is a wonderful synthesis and distillation of some of the earlier 'Vase' designs into something that has a lightness of touch, and clarity of space formed through a profound understanding of the arrangement of colour.



(see inside front cover for detail)





102

A KIRMAN 'VASE' CARPET FRAGMENT SOUTH EAST PERSIA, LATE 16TH CENTURY

Unevenly worn, corroded brown, black and wine-red, scattered spots of repiling, narrow outer minor stripes rewoven on all four sides
10ft.1in. x 6ft.5in. (306cm. x 196cm.)

£400,000-600,000

\$570,000-850,000
€520,000-770,000

PROVENANCE:

Alice de Rothschild (1847-1922)
James de Rothschild (1878-1957)
Thence by descent

TECHNICAL ANALYSIS

Warps: cotton, off-white, Z4S
Wefts: three weft passes, first and third wefts are cotton, mostly 2Z either off-white or light beige-yellow, second weft mostly 2Z off-white wool, also bands of pale blue cotton or wool and light yellow silk
Knots: 2Z ranging from very little twist, almost 2U to medium 2Z knot count per square cm ranges from 20 to 36, most around 25 knots per square cm.
Colours: red, mostly degraded insect red (lac or cochineal), maroon, pink, orange, yellow, white, brown, light golden brown, dark indigo blue, medium blue, light blue, turquoise green, light green, very light green
Sides: not extant
Ends: not extant

This is the third carpet of 'Vase'-technique in the Rothschild group which is once again very different in its design from the previous two and for which we can find no direct comparable in the canon of Safavid Kirman 'Vase' carpets. The field remains in its original complete form and is framed by a narrow golden floral meander stripe. Its design is set upon a midnight-blue ground and consists of a complex arrangement of sickle leaves, flowers, palmettes, trees, fountains, and the wonderful inclusion of a variety of naturalistic birds as well as a pair of mythical *simurghs*. The design is symmetrically balanced across the central vertical axis but is not symmetrical across the horizontal axis.

Shorter in length than many Safavid carpets, the same proportions with similar bold scale drawing is also seen on the Sickle-leaf Corcoran carpet (May H. Beattie, *Carpets of Central Persia*, exhibition catalogue, Sheffield, 1976, pl.6. cat.no.15) that sold in Sotheby's, New York, 5 June 2013, lot 12. Arthur Upham Pope suggests in his extensive studies on the arts of Persia, that that carpet was possibly intended to be used as a dias cover where upon a throne would be placed at one end, giving the impression that the Shah was in fact seated in the centre of a much longer carpet (A.U.Pope, *Survey of Persian Art*, vol.VI, London and New York, 1939, p.2385). This theory continued to be supported by Beattie when, in her 1976 exhibition, she described the carpet as "The Corcoran Throne Rug" (Beattie, *op.cit.* pl.6.). Like the Corcoran carpet, the Rothschild 'Vase' carpet has elements of its design which can be viewed from either end such as the cypress trees and the two immediate symmetrical palmettes arranged on either side, which could suggest that the Rothschild carpet was woven for the same purpose.

All of the decorative elements within the design are either connected or overlap one another creating a dense network of planes. The highest plane consists of bold polychrome palmettes that form vertical columns within the design and face in either direction and occasionally include elegant Persianate fountains. These are connected by a scrolling flowering vine that is interrupted with small whirling winged cloudbands and which lead to the long curved feathery sickle leaves. Only a few 'Vase'-technique carpets of sickle leaf design survive of which the most famous are the Clark-Corcoran (Beattie, *op.cit.* pl.6); the Gulbenkian sickle-leaf carpet in the Gulbenkian Museum, Lisbon (Richard Ettinghausen, *Persian Art: Calouste Gulbenkian Foundation*, Lisbon, 1985, pl.30) and one formerly with Miss E. T. Brown (Arthur Upham Pope, *A Survey of Persian Art*, London and New York, 1939,

pl.1236), sold in these Rooms, 4 October, 2011, lot 201. All three have a similar arrangement of leaves which form paired groups that gracefully encircle each of the horizontally arranged palmettes on either side of the central vertical axis. This formation creates a rotational movement that runs through the carpet. The drawing of each is quite different however, with the Clark-Corcoran carpet appearing the most elegant and elongated, then the Gulbenkian with a more crazed rhythm of squatter leaves; and finally with the Brown 'Vase' which is much more static and controlled in its drawing and arrangement. The Rothschild carpet differs from all of these in the way that our leaves curve downwards (as woven) and appear more wing-like, thus forming vertical columns through the field. A common feature on the leaves of all four sickle-leaf carpets are the flowering spines that run longitudinally along each. In the case of the Clark-Corcoran the leaves are but a single colour, however on the Rothschild 'Vase' carpet the weavers have introduced, in all but the blue sickle leaves, a secondary contrasting colour. The sickle or lancet leaf is a motif that personified earlier Ottoman art and can be found throughout various art forms such as metal and tile work and of course carpet weaving, as found on the Cairene carpets produced in Egypt after the Ottoman Conquest in 1517. It was also popular in Persia and travelled to India where it was adopted by Mughal artists.

The play of colour, of which there are many in this carpet, is used both in bold contrast as well as in a subtle *ton-sur-ton* manner as seen in some of the Prunus blossoms which have lighter red petals with darker corroded red centres. There are four varieties of trees in the present carpet which include a leafy tree with an ivory trunk, a flowering Prunus with a blue trunk, a pink-trunked fruiting pomegranate and the green spear-like cypress trees at either end of the field. Together their twisting branches form a further plane within the design. The quality of the drawing in this carpet is exceptional and shows many very close affinities with miniature painting. One of the classic elements is the combination of the cypress and entwined prunus tree which is a prominent feature in both Timurid and Safavid painting, an example of which is depicted in an illustration from the *Haft Awrang* of Sultan Ibrahim Mirza (Marianna Shreve Simpson, *Sultan Ibrahim Mirza's Haft Awrang*, Washington, 1997, folio 194b, pp.174-5). The combination of the cypress tree together with the large sickle-leaves is uncommon in the 'Vase' group and appears on only two fragments from the same, later and much more stylised carpet now split between The Burrell collection, Glasgow and the Victoria and Albert Museum, London (Beattie, *op.cit.*, nos.18 &19, pp.52-53).

One of the most interesting features of this carpet is the wonderful variety of birds that include, peacocks, parrots, birds of prey, ducks, storks and what is possibly a type of song bird. Depicted hanging upside down off branches, craning to reach fruits or blossoms, or perching within the many branches, their animated positions are cleverly entwined within the overall scheme. At times their wings or beaks clip over the curling sickle leaves creating further depth to the design. Similar birds appear on the late 16th century 'Vase'-technique 'Animal and Medallion' Steiglitz carpet in the Hermitage Museum, St.Petersburg (Beattie, *op.cit.*, pl.1a, pp.34-35), and on a carpet formerly in the Maciet collection now in the Musée des Arts Décoratifs, Paris (Pope, *op.cit.*, vol. V, pl.1214). The Maciet carpet, which is considered to be part of the rare Sanguszko group and which did not appear in Beattie's 1976 exhibition but as a supplementary plate in the catalogue, depicts various romantic Safavid scenes which include birds of prey and other varieties in the upper section as well as a couple of water birds depicted on a river below. There are two fragments from a further carpet that include birds together with cypress and flowering blossom trees on a deep indigo field which was originally considered by Kurt Erdmann as being from north west Persia (K. Erdmann, *Seven Hundred Years of Oriental Carpets*, fig.154, p.128), its typical 'Vase'-technique structure however encouraged Beattie to re-attribute it to Kirman in her exhibition catalogue (Beattie, *op.cit.*, pl.10 &11, pp.46-47). One of those fragments is now in the Museum für Kunsthandwerk, Frankfurt-am-Main, inv. 4737, and the other, formerly in the Bernheimer collection, sold in these Rooms, *The Bernheimer Family Collection*, 14 February, 1996, lot 89. The drawing of that carpet is considerably stiffer than the present lot which





would suggest that the carpet was woven in the later part of the 17th century. The scale of the birds on the Rothschild carpet is much greater than on any of the aforementioned examples and are decidedly integral to the design. All of Safavid court art during the reign of Shah 'Abbas experienced a renewed emphasis on naturalism which is seen in tile work, textiles and the art of the illuminated manuscript. An intricate portrayal of a variety of birds is highlighted in one such folio, 'The Concourse of the birds', from a *Mantiq al-Tayr* of Farid al-Din 'Attar, Isfahan, late 16th/early 17th century, now in the Metropolitan Museum of Art, New York (Sheila R.Canby, *Shah 'Abbas, The Remaking of Iran*, exhibition catalogue, The British Museum, London, 2009, pl.82, pp.170-71).

Amongst its design the Rothschild carpet also includes a pair of perching phoenix, or Persian *simurghs*, whose tails trail downwards becoming entangled within the flowering vine. These ancient creatures were supposedly able to heal a man with the touch of a single feather and possessed the knowledge of all ages. Both the Steiglitz and the Maciet carpets include bold *simurghs* in flight whose tails form a spandrel-like corner. The depiction of the *simurgh* within illuminated manuscripts is well documented as seen in the late 16th century folio of Firdawsi's *Shahnama* in the Chester Beatty Library, Dublin, which depicts a beautiful *simurgh* carrying Zal, the Albino hero abandoned by his father on Mount Alborz (A. J. Arberry, et al., *The Chester Beatty Library; A Catalogue of the Persian Manuscripts and Miniatures*, Dublin, 1962, pl.41, no.277).

There is some debate as to whether or not the 'Vase' carpets were woven with narrow or broad borders. Friedrich Spuhler is of the opinion that, "The borders of all Vase carpets are exceptionally narrow, and, as in this fragment, they often lack guard stripes", when writing about the Sarre fragment in Berlin (see F. Spuhler, *Oriental Carpets in the Museum of Islamic art, Berlin*, Berlin, 1987, pl.86,p.227). The golden floral border of the Rothschild carpet however is much narrower than both the Berlin fragment and the Clark-

Corcoran carpet which are similar in their width and design. The width, colour and design of the Rothschild border is more frequently found employed as a narrow inner guard stripe on the Sanguszko group of carpets which are depicted with broad decorative borders between narrow minor stripes. This is seen in: The Béhague-Sanguszko carpet in the Thyssen-Bornemisza collection (F.Spuhler, *The Thyssen-Bornemisza Collection, Carpets and Textiles*, London, 1998, pl.15, pp.80-83); the Sanguszko carpet in the Victoria and Albert Museum, London; that in the Musée Historique des Tissus, Lyons, and one in the Islamic Art Museum Staatliche, Berlin (see Beattie, *op.cit.*, pls.65, 66, 69). This would support the suggestion that has been made, that this carpet is one of the rarer Sangusko group which use an almost identical technique to the larger 'Vase' group.

The dynamic composition of this carpet is without comparison. Through the complex design and skilful play of colour it transports us to a garden of Paradise in which we are viewing a private enclosure that joins the realms of heaven and earth. May Beattie suggests that it is not only finely drawn examples that are considered to be early in the canon of 'Vase'-technique carpets but also those with particularly complex designs which would have required an excellent draughtsman who would likely have been working under court patronage. Our carpet has both of these qualities, as well as a wide variety of colours with little use of red which, according to Beattie, is another early attribute (Beattie, *op.cit.*, pp.17-18). The exquisite drawing, the graceful paired birds, the richly ornamented foliage and wide palette of the Rothschild carpet are consistent with a date from the early reign of Shah 'Abbas I, who ascended the throne in 1588 and reflect the explosion of artistic energy associated with his reign.







103 (photographed in situ on page 4)



104 (photographed in situ on page 4)

VARIOUS PROPERTIES

103

A SEYCHOUR RUNNER

EAST CAUCASUS, LATE 19TH CENTURY

Overall excellent condition
9ft.8in. x 3ft.4in. (293cm. x 102cm.)

£7,000-10,000

\$10,000-14,000
€9,100-13,000

The distinctive design of the St. Andrew's cross in the present lot is widely accepted as being attributable to Seychour, in the north of the Kuba region. Other notable design elements from this weaving centre are the classic cabbage rose inner and the so-called 'Gregorian' outer border (Ian Bennett, *Oriental Rugs: Volume 1 Caucasian*, Austria, 1981, p.288). This blue and white border design is typical of the group and is a clear variant of the 'running dog' motif. A comparable example but with a less ambitious colour scheme was offered in Christie's, New York, 24 November 2009, lot 448 and a particularly accomplished example that typifies the group sold in Rippon Boswell, Wiesbaden, 13 November 1993, lot 89.

104

A KUBA RUNNER

EAST CAUCASUS, CIRCA 1870

Overall very good condition
9ft.11in. x 2ft.11in. (300cm. x 89cm.)

£8,000-12,000

\$12,000-17,000
€11,000-15,000

The origin of the eight-pointed star medallions that expertly punctuate the length of our runner is commonly misappropriated to the Lesghi tribe of the north eastern Caucasus, but are displayed on weavings from across the region. A comparable Shirvan example of similar arrangement was once owned by the American industrialist, Henry Ford III, and is now in the Orient Stars collection (E. Heinrich Kirchheim, *Orient Stars: A Carpet Collection*, London, 1993, p.30, p.60). The beautiful shades of green in our runner are of particular merit, alongside the juxtaposed navy and ivory which are striking. The white cotton wavy wefting clearly places our runner within the Kuba region to the east of the Caucasus. A slightly earlier rug of the same attribution and very close arrangement, but with a more muted palette, is published by Ian Bennett and Aziz Bassoul (*Rugs of the Caucasus from three private Lebanese collections*, Beirut, 2003, no.90, p.242).

105

AN AKSTAF A RUNNER

EAST CAUCASUS, CIRCA 1870

Corroded black, a few areas of scattered repiling, otherwise good condition
10ft.5in. x 4ft. (315cm. x 121cm.)

£6,000-10,000

\$8,500-14,000
€7,800-13,000

More commonly woven with a deep indigo field, the light blue ground of the present lot is very unusual amongst Akstafa weavings.



105



106

106

A BORDJALOU RUG

SOUTH CAUCASUS, CIRCA 1890

Full pile throughout, corroded black and brick-red, overall very good condition
8ft.6in. x 5ft.3in. (258cm. x 158cm.)

£5,000-8,000

\$7,100-11,000
€6,500-10,000



107

107

A KAZAK RUG

SOUTH CAUCASUS, CIRCA 1890

Full pile throughout, naturally corroded black and aubergine with one small area of associated repiling, otherwise good condition
6ft.10in. x 5ft.4in. (208cm. x 163cm.)

£4,000-6,000

\$5,700-8,500
€5,200-7,700

108

AN AKSTAFI RUNNER

EAST CAUCASUS, CIRCA 1880

Corroded black, small localised repairs, otherwise good condition
10ft. x 3ft.6in. (305cm. x 106cm.)

£5,000-7,000

\$7,100-9,900
€6,500-9,000



109



108

109

A KARABAGH RUG

SOUTH CAUCASUS, CIRCA 1880

A few repaired crease lines, one reweave, otherwise good condition
7ft.8in. x 4ft.2in. (234cm. x 125cm.)

£4,000-6,000

\$5,700-8,500
€5,200-7,700



110



111



112

110

A KASHKULI QASHQAI RUG

SOUTH PERSIA, CIRCA 1890

Woven on silk wefts, full pile throughout, one repair, overall very good condition
4ft.6in. x 3ft.3in. (137cm. x 97cm.)

£5,000-7,000

\$7,100-9,900

€6,500-9,000

111

AN AFSHAR RUG

SOUTH PERSIA, LATE 19TH CENTURY

Overall very good condition
5ft.9in. x 4ft. (175cm. x 120cm.)

£2,000-3,000

\$2,900-4,200

€2,600-3,900

112

AN AFSHAR RUG

SOUTH PERSIA, CIRCA 1890

Overall excellent condition
5ft.10in. x 3ft.8in. (176cm. x 110cm.)

£3,000-4,000

\$4,300-5,700
€3,900-5,200



113

A NEIRIZ RUG

SOUTH PERSIA, CIRCA 1900

Full pile throughout, minor localised corrosion, overall very good condition
8ft.11in. x 5ft.9in. (271cm. x 175cm.)

£6,000-8,000

\$8,500-11,000
€7,800-10,000

113

114

A QASHQAI RUG

SOUTH PERSIA, CIRCA 1890

Woven with silk wefts, one small repair, selvages added, otherwise very good condition
8ft.1in. x 6ft.3in. (245cm. x 190cm.)

£8,000-12,000

\$12,000-17,000
€11,000-15,000



114



115



116



117

115

A HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1890

Overall excellent condition

11ft.10in. x 10ft.1in. (360cm. x 307cm.)

£5,000-7,000

\$7,100-9,900

€6,500-9,000

116

A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1900

Overall very good condition

12ft.6in. x 8ft.10in. (380cm. x 267cm.)

£5,000-7,000

\$7,100-9,900

€6,500-9,000

117

A SAROUK CARPET

WEST PERSIA, CIRCA 1900

Full pile throughout, a minute split to one side, selvages frayed, otherwise good condition

13ft.1in. x 10ft.1in. (397cm. x 307cm.)

£5,000-7,000

\$7,100-9,900

€6,500-9,000



118

118

A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1890

Even pile throughout, faded to one corner, some small surface spot stains, minute repairs
17ft.6in. x 12ft.6in. (532cm. x 380cm.)

£5,000-7,000

\$7,100-9,900

€6,500-9,000



119

119

A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1890

A couple of minute splits, a few surface spot stains, otherwise good condition
13ft.3in. x 9ft.6in. (402cm. x 288cm.)

£6,000-8,000

\$8,500-11,000

€7,800-10,000



120

120

A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1910

Of Safavid design, two very small repairs, overall very good condition
12ft.6in. x 7ft.8in. (380cm. x 234cm.)

£5,000-8,000

\$7,100-11,000

€6,500-10,000



121

A BAKHTIARI CARPET
WEST PERSIA, CIRCA 1900

Of 'Garden' design, a couple of very small repairs, otherwise very good condition
17ft.1in. x 13ft.8in. (520cm. x 415cm.)

£15,000-20,000

\$22,000-28,000
€20,000-26,000



122

A SIGNED 'PETAG' TABRIZ KELLEH
NORTH WEST PERSIA, CIRCA 1920

Of Safavid Tabriz medallion design, the *cintamani* signature in one corner of the border, overall excellent condition
14ft.8in. x 6ft.1in. (445cm. x 184cm.)

£8,000-10,000

\$12,000-14,000
€11,000-13,000

A near identical example sold in these Rooms, 28 April 2005, lot 146.



PROPERTY FROM A PRIVATE BELGIAN FAMILY

123

A SILK EAST TURKESTAN CARPET
PROBABLY KASHGAR, 18TH CENTURY

Mostly full pile throughout with occasional spots of wear, one small repair,
overall excellent condition
13ft.4in. x 6ft.3in. (405cm. x 191cm.)

£40,000-60,000

\$57,000-85,000

€52,000-77,000

The knot count is approximately 7V x 6H per cm. sq.

The Silk Road settlement town of Kashgar in the Xinjiang province of East Turkestan, was an important trading post and centre of textile manufacture for centuries, and carpet fragments have been discovered there as far back as the 3rd century A.D. It is little wonder that with China to the west, Persia to the east and India to the south, Kashgar became a cultural melting pot of ideas where artistic production reflected influences from all three.

This previously unpublished carpet, is part of a small group of existing silk gallery carpets which draw their influence from Chinese silk and velvet textile designs (Michael Franses, *First under Heaven*, Hali Publications London, 1997, Chapter 6, pp.84-6). The scrolling vine, that twists its way through the field, flowers with elegant peonies that are symmetrically balanced throughout the design and which symbolise Spring, good fortune and love. In contrast to the sinuous drawing of the field, the border, which is a variation of the Greek-Key design, is strongly architectural in its appearance. Perhaps the most charming feature of our carpet however are the narrow minor stripes that are filled with small splayed bats. A closely related example of near identical size, which reportedly was once in the Imperial Palace in Beijing, was acquired by E. A. Bischoff and eventually made its way to a private English collection via various auction sales. The soft lemon-yellow field of that carpet is filled with a pierced swastika lattice punctuated with small stylised bats that skim the surface. It first appeared at auction in American Art Association, New York, 8 March 1919, lot 265, then Christie's East, 3 March 1981, lot 29, followed by Sotheby's London, 18 April 1984, lot 213 and was sold more recently in these Rooms, 28 April 2005, lot 88. The same small bats on that carpet, and the twisting peony vine of the present lot are both features found in the 18th century silk Kashgar Morgan Carpet now in the Carmen Thyssen-Bornemisza Collection, but which was once owned by J.P.Morgan in New York (Friedrich Spuler, *Carpets and Textiles, The Thyssen-Bornemisza Collection*, No 48, pp.188-190). The Morgan carpet incorporates gold and silver thread woven in sumac technique within the bodies of the paired circling phoenix-like birds. It is possible, according to Franses, that the Morgan carpet may have been woven as a pair to one in the Imperial Palace in Beijing (M.Franses, *op. cit.*, p.99).

Sadly very few carpets woven in the 17th and 18th centuries from this part of the world survive, or if they do, are often fragmentary or heavily worn. It is extremely rare therefore to be able to offer the present lot in such outstanding condition. Both the Morgan and the Bischoff examples are in equally good condition which may be attributable to them having once been housed in the Imperial palace. It is entirely possible therefore that our carpet had also once been part of that decorative scheme, used only on ceremonial occasions thus preserving it for future generations.



VARIOUS PROPERTIES

124

A SILK AND METAL-THREAD KHOTAN CARPET

EAST TURKESTAN, LATE 17TH CENTURY

Minor wear to the silk pile, a series of small repairs along central axis, light surface dirt
12ft.5in. x 6ft.9in. (379cm. x 205cm.)

£35,000-45,000

\$50,000-64,000

€46,000-58,000

PROVENANCE:

American Art Association, New York, The V. & L. Benguiat Collection of, "Rare Old Rugs, Tapestries and Textiles", 4-5 December 1925, lot 54.

LITERATURE:

Hans Bidder, *Carpets from Eastern Turkestan*, Maryland, 1979, pl.28, p.76

During the Mongol Yuan and Ming dynasties, which covered a period spanning the 14th to the 17th centuries, the oasis town of Khotan developed various political associations with the states of Samarkand, Herat and Khorasan. With such a wealth of artistic influences the carpet workshops of Khotan experienced an artistic renaissance which was predominantly led by overall compositions of floral blossoms which became known as the 'Herat' style (Hans Bidder, *Carpets from East Turkestan*, Maryland, 1979, p.74-78). The angular formation of triple blossoms arranged in various directions with interconnecting stems, shares many similarities with earlier Chinese block printed textiles.

Our carpet is part of a much smaller group that sets the same flowering blossoms within an architectural lattice which according to Bidder is based on Muslim arabesque ornamentation, whose roots could lie as far back as the Gandhara period but which would have been imported more recently by the increasing number of Indian weavers settling in Khotan (H. Bidder, *ibid*, p.78).

The present carpet appeared at auction in New York as part of the V & L Benguiat Collection, in 1925, pl.54, catalogued as a "Mongolian gold-woven carpet, late Ming period". Another carpet from the same group, catalogued as "Samarkand carpet, XVII century", was sold in the same sale, pl.27. Both carpets have slight variations of the three-blossom formation set within an arabesque architectural lattice, but both employ a rich gold embroidered field using the same herring-bone finish. The border design on both carpets is identical as are the minor stripes which indicates that they were certainly woven in the same town, if not the same workshop. Despite the early confusion as to the exact attribution of provenance, all of the group have the same subtle blues, greens and yellows in their palette with a large proportion of costly gold metal-thread. The apparent abundance of gold mining surrounding Khotan meant that the workshops could meet the demand for these luxurious carpets from the Timur courts. A similar smaller carpet with the same ogival lattice, once in the James F. Ballard collection, is now in the Metropolitan Museum of Art, New York (M.S.Dimand and J.Mailey, *Oriental Rugs in the Metropolitan Museum of Arts*, New York, 1973, fig. 304, cat no. 230, pp.328-9.) The taste for luxurious gold ground carpets continued into the nineteenth century as seen in a carpet with a quatrefoil lattice enclosing floral sprays in the Beijing Palace Museum (exhibition catalogue, *Classics of the Forbidden City*, p.100-1).





125

A SILK KHOTAN SAF

EAST TURKESTAN, LATE 19TH CENTURY

Overall excellent condition

12ft.8in. x 5ft.4in. (385cm. x 162cm.)

£18,000-22,000

\$26,000-31,000

€24,000-28,000

The Kingdom of Khotan was an ancient Buddhist kingdom that was located on the branch of the Silk Road that ran along the southern edge of the Taklamakan Desert in the Tarim Basin. The design of this very attractive silk, seven niche *saf* is particularly interesting as each of the prayer niches has been treated with a different design from the Tarim Basin, giving the effect of a sampler. The central niche is particularly eye catching as it is predominantly filled with an open red field apart from a simple crescent moon that hangs in the apex of the arch. The symbol of the crescent moon is highly significant in Hindu art where it is usually displayed above the head of the Hindu god, Shiva, and also represents the cyclical nature of the universe. For related examples please see Eberhart Herrmann, *Seltene Orientteppiche VIII*, Munich, 1986, pl.113, p.242 and a similar example to that offered in these Rooms, 7 October 2014, lot 83.



126

A SILK NINGXIA CARPET

NORTH CHINA, LATE 18TH CENTURY/EARLY 19TH CENTURY

Uneven areas of wear, one frayed selvage
12ft.2in. x 9ft.8in. (370cm. x 294cm.)

£8,000-12,000

\$12,000-17,000
€11,000-15,000

The rich tomato-red field arranged with diagonal rows of alternating coloured flowers is closely related to the Waroudjian peony silk Ningxia carpet in the Thyssen Bornemisza collection that was formerly in the Textile Gallery, London and Battilossi, Turin (*Hali* 33, 1987, p.91). Both carpets share the same palette but also the same scrolling peony vine border with double geometric inner guard stripes and plain outer stripe. The field of peonies and

leafy vine scrolls is found on Ming dynasty ceramics and carpets such as the pile fragment in the Museum für Kunst und Handwerk, Frankfurt, see Michael Franes, 'Early Ninghsia Carpets', *Hali*, vol.5, no.2, figs.2 and 6, pg.136. It is commonly accepted that Chinese carpets are notoriously difficult to date accurately. Friedrich Sphuler is of the opinion that a carpet in such good condition as the Thyssen, with virtually no colour fade, could not be woven any earlier than the 19th century (Friedrich Sphuler, *Carpets and Textiles, The Thyssen-Bornemisza Collection*, No. 65, pp.234-5), while Michael Franes suggests that it was more likely woven in the 18th century due to the inner interlace 'T' guard stripe and plain outer grey stripe (Michael Franes, *First under Heaven*, Hali Publications London, 1997, Chapter 6, pp.92-94). Whether 18th or early 19th century, we can be sure that this carpet is part of a rich and beautiful Chinese artistic heritage.



127



128

127

A NINGXIA RUNNER

NORTH CHINA, FIRST HALF 18TH CENTURY

Uneven areas of wear, backed along all four sides
12ft. x 2ft.5in. (366cm. x 73cm.)

£2,000-3,000

\$2,900-4,200
€2,600-3,900

This runner is part of a small group of Chinese weavings of similar design. Their subtle charm is embodied by a trailing vine interspersed with elegant peonies; significant in the Chinese design vocabulary as a sign of Spring, good fortune and love (Hallvard Kåre Kuløy, *Tibetan Rugs*, Bangkok, 1982, p.53). A 17th century example which uses an almost identical design, although with a slightly darker palette, is published by H. A. Lorentz (*A View of Chinese Rugs from the seventeenth to the twentieth century*, London & Boston, 1972, pl.21, p.108) and a pair dated to the 19th century are in the Thyssen-Bornemisza Collection (Friedrich Spuhler, *The Thyssen-Bornemisza Collection Carpets and Textiles*, London, 1998, pls.56-77, p.217). A further example of similar design but lacking the blue swastika border and slightly earlier in date than the present lot, is published by John J. Eskenazi (*Il Tappeto Orientale* Turin, 1987, pl.321, p.471) and another was offered in these Rooms, 5 April 2011, lot 241. A later example with a darker palette sold in Christie's New York, 7-8 February 2006, lot 193.

128

A TIBETAN MEDITATION MAT

LATE 19TH CENTURY

Overall very good condition, backed
2ft.8in. x 2ft. (80cm. x 60cm.)

£2,000-2,500

\$2,900-3,500
€2,600-3,200

Due to the cool climate rugs were used widely across Tibet and the abundance of high quality wool lent itself to their weaving. Given the size of the present lot, just shy of Diane Myers' '2 by 3' grouping (*Temple, Household, Horseback: Rugs of the Tibetan Plateau*, Washington, 1984, p.53), and its relatively fine weave, one can presume it was originally designed as a seat cover for special occasions. Many such weavings have since been altered; our seat cover has a material backing with an opening with ties and shoulder straps for use as a bag. The use of stylised chrysanthemum flowers is highly respected in Tibet as a symbol of Autumn and joyfulness, and almost the exact cartoon is found in a slightly larger example published by Hallvard Kåre Kuløy (*Tibetan Rugs*, Bangkok, 1982, p.53).



129

129

A PEKING CARPET

NORTH CHINA, EARLY 20TH CENTURY

One minute repair, overall very good condition
11ft.10in. x 9ft.5in. (360cm. x 286cm.)

£4,000-6,000

\$5,700-8,500

€5,200-7,700



130

130

A NINGXIA CARPET

NORTH CHINA, LAST QUARTER 19TH CENTURY

Overall very good condition
16ft. x 12ft.9in. (487cm. x 390cm.)

£10,000-15,000

\$15,000-21,000

€13,000-19,000

131

A PEKING CARPET

NORTH CHINA, CIRCA 1910

Scattered repiling, a couple of small reweaves
14ft.7in. x 11ft.11in. (443cm. x 362cm.)

£7,000-10,000

\$10,000-14,000

€9,100-13,000



131

A late 19th century example comparable to the present lot is published in John J. Eskenazi's, *Il Tappeto Orientale* (Turin, 1987, pl. 343, p.488). The palette, floral meander border and ornate medallion are all very close, although the 'hundred antiques' in the field of that example have been translated into floral motifs in our carpet.



132

A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1890

Full pile throughout, a couple of small surface spot stains, some minor loss to both ends, overall very good condition

14ft.8in. x 9ft.11in. (445cm. x 300cm.)

£20,000-25,000

\$29,000-35,000

€26,000-32,000



133

A 'PETAG' TABRIZ CARPET

NORTH WEST PERSIA, EARLY 20TH CENTURY

Of 'Polonaise' design, the *cintamani* signature in one corner, overall excellent condition

13ft.6in. x 11ft.11in. (411cm. x 363cm.)

£10,000-15,000

\$15,000-21,000

€13,000-19,000

133

134

A LARGE SENNEBAF TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1920

Light localised wear and corrosion, minor spots of moth damage

22ft.3in. x 13ft.9in. (678cm. x 419cm.)

£15,000-20,000

\$22,000-28,000

€20,000-26,000



134



135



137



136

135

A KIRMAN PRAYER RUG

SOUTH EAST PERSIA, CIRCA 1900

Of *Millefleurs* design, overall excellent condition
7ft.3in. x 4ft.7in. (221cm. x 139cm.)

£3,000-5,000

\$4,300-7,100
€3,900-6,500

136

A PART SILK KASHAN PRAYER RUG

CENTRAL PERSIA, CIRCA 1930

Overall excellent condition
7ft.2in. x 4ft.5in. (216cm. x 135cm.)

£3,000-5,000

\$4,300-7,100
€3,900-6,500

The knot count is approximately 8V x 8H per cm. sq.

137

A PAIR OF SIGNED KIRMAN RUGS

SOUTH EAST PERSIA, CIRCA 1890

Both rugs have light localised wear, some dryness with associated small splits, the brown has corroded naturally, selvages rebound, velcro hanging strips stitched to the reverse along one side on each
7ft.8in. x 4ft.10in. (234cm. x 147cm.) and 7ft.6in. x 4ft.11in. (228cm. x 150cm.) (2)

£5,000-7,000

\$7,100-9,900
€6,500-9,000

The knot count is approximately 9V x 9H per cm. sq.

The inscription cartouche reads; *'amal-e ostad mahmud kermani* which translates as 'The work of master [weaver] Mahmud of Kirman'.



138

138

A KHORASSAN CARPET

NORTH EAST PERSIA, CIRCA 1900

Overall very good condition
18ft.1in. x 12ft.2in. (550cm. x 370cm.)

£5,000-7,000

\$7,100-9,900
€6,500-9,000



139

139

A KIRMAN CARPET

SOUTH EAST PERSIA, CIRCA 1920

Overall excellent condition
17ft.4in. x 13ft.7in. (527cm. x 413cm.)

£7,000-9,000

\$10,000-13,000
€9,100-12,000

The inscription cartouche reads; *dastgah-i arjomand-e kerman* which translates as 'Workshop of Arjomand in Kerman'.

140

A MESHED CARPET

NORTH EAST PERSIA, CIRCA 1920

Overall very good condition
16ft.1in. x 12ft.2in. (490cm. x 370cm.)

£8,000-12,000

\$12,000-17,000
€11,000-15,000



140



141



142

141

A MUDJUR SAF

CENTRAL ANATOLIA, MID 19TH CENTURY

Consisting of seven prayer niches, minor touches of light localised wear, marginal corrosion in the black, otherwise good condition
12ft.9in. x 3ft.9in. (390cm. x 114cm.)

£3,000-5,000

\$4,300-7,100
€3,900-6,500

A related seven-niche *saf* sold in these Rooms, 28 April 2005, lot 138.

142

A LADIK PRAYER RUG

CENTRAL ANATOLIA, SECOND HALF 18TH CENTURY

Even overall wear, scattered repiling and restorations, each end rewoven along outer guard stripe
5ft3in. x 3ft.6in. (160cm. x 107cm.)

£5,000-7,000

\$7,100-9,900
€6,500-9,000



143



144

143

A KONYA YATAK

CENTRAL ANATOLIA, EARLY 19TH CENTURY

Corroded dark brown otherwise full pile throughout, irregular loss along all four sides within the outer guard stripe
4ft.11in. x 4ft.5in. (150cm. x 135cm.)

£4,000-6,000

\$5,700-8,500
€5,200-7,700

The thick lustrous pile is characteristic of these domestic rugs which were woven for bedding purposes (*yataks*). As they were not woven for commercial reasons, the designs are bolder and freer with a playful use of contrasting colour within the hooked centre of each octagon and the polychrome zig-zag minor stripes. For related examples please refer to W. Bruggemann and H. Bohmer, *Rugs of the Peasants and Nomads of Anatolia*, Munich, 1983, pl.59 and E. Herrmann, *Asiatische Teppich- und Tektilkunst*, v.4, Munich, 1992, pl.30

144

A KONYA PRAYER RUG

CENTRAL ANATOLIA, CIRCA 1800

Corroded light brown and aubergine, a couple of repairs, each end stripe partially rewoven
4ft.1in. x 4ft.3in. (124cm. x 128cm.)

£6,000-8,000

\$8,500-11,000
€7,800-10,000

145

A DAZKIRI RUG

SOUTH WEST ANATOLIA, EARLY 19TH CENTURY

Lightly corroded black, a couple of small repairs and touches of repiling, overall very good condition
4ft.11in. x 4ft.2in. (150cm. x 125cm.)

£4,000-6,000

\$5,700-8,500
€5,200-7,700



145



146

A CENTRAL ANATOLIAN LONG RUG
SECOND HALF 19TH CENTURY

Minor touches of repiling otherwise very good condition
12ft.10in. x 5ft. (392cm. x 152cm.)

£8,000-12,000

\$12,000-17,000
€11,000-15,000

The long, soft wool used in the present rug has a lustrous shine which is typical of the fleece of the Moghanli sheep. The flocks were herded by the Afshar tribe from Azerbaijan when they were resettled in Khorassan, along with the Kurds, in 1602 by Shah Abbas ('*Kordi: Lives, Rugs, Flatweaves of the Kurds in Khorasan*', Adil Besim Exhibition, *Hali*, 41, 1988, p.98-99). In an article; '*Kordi without Tears*', *Hali*, 111, 2000, pp.59-61, Ulrich Ahlheim discusses the various attributes he associates with Kurdish carpets. He notes that there were typically three main size formats, the largest of which is the "Main" carpet, into which the present lot falls, which were normally used as floor coverings for special occasions. Their designs vary and are sometimes difficult to attribute as the Kurds were influenced by a number of sources from Anatolia, the Caucasus and Turkmenistan. The vertical striped field of the present lot is a design which is frequently used by the Kurds, and is referred to as a stylised beetle, a form particularly associated with the Ersari tribes of Central Asia and Afghanistan (Jenny Housego, *Tribal Rugs*, London, 1978, pl.81). A similar rug was offered in these Rooms, 29 April 2004, lot 68.

147

A 'TRANSYLVANIAN' DOUBLE-NICHE RUG
WEST ANATOLIA, MID 17TH CENTURY

Even overall wear, scattered repairs and repiling, selvages replaced,
nibbled ends
5ft.3in. x 3ft.10in. (158cm. x 115cm.)

£10,000-12,000

\$15,000-17,000
€13,000-15,000

The so-called 'Transylvanian' rugs vary in design and layout but remain immediately recognisable due to a relatively small range of themes and colours. Most of the motifs found in this group of rugs are of pure Ottoman origin but have an increasing stylisation and angularity of form. The term 'Transylvanian' grew from the fact that the majority of these rugs appear to have been made in west Anatolia for the export market to Europe. One of the largest collections of 'Transylvanian' rugs is found in the Black Church in Brasov and amounts to over 151 pieces woven before the 19th century.

Stefano Ionescu divides the rugs into four different groups, the largest of which is composed of the double-niche design as seen here, making up the largest proportion of those found in regional churches and museums. Their palette consists primarily of reds, blues and yellows in varying tones and their design is symmetrical along the vertical axis, although one will always find a minute asymmetrical detail in each rug (Stefano Ionescu, *Antique Ottoman Rugs in Transylvania*, Rome, 2006, p.58). On account of its floral border the present lot is a member of a relatively rare subgroup of the double-niche category. Two examples with similar border designs on an ivory ground are published by Stefano Ionescu (Ionescu, 2006, *op.cit*, cat.132, p.135) and another sold in these Rooms 4 October 2011, lot 226.





148

A GHIORDES PRAYER RUG

WEST ANATOLIA, MID 18TH CENTURY

Even light overall wear, corroded black with associated repiling and occasional tinting, scattered repiling, outer side guard stripes with irregular repairs
5ft.3in. x 3ft.10in. (160cm. x 117cm.)

£8,000-10,000

\$12,000-14,000
€11,000-13,000

A member of one of the larger groups of Anatolian prayer rugs, such weavings from Ghiordes first appeared towards the end of the 17th century. Production continued over the next two hundred years with the fewest surviving rugs emanating from the canon of the 18th century (Stefano Ionescu, *Antique Ottoman Rugs in Transylvania*, Rome 2006, p.69). Ghiordes prayer rugs show a clear derivation from the 16th century designs of

Ottoman court production, a particularly rare and elegant example of which sold in these Rooms, *Daide Halevim Magnificent Carpets and Tapestries*, 14 February 2001, lot 26. Although the arrangement of the later Ghiordes prayer rugs remains close to that of their forerunners, a number of their stylistic elements have developed over time. The accurately drawn Corinthian columns that support the *mihrab* in the Halevim example, have foregone their architectural integrity in favour of a purely decorative application in the present lot. A closely related example in the St. Louis Art Museum is described by Louise W. Mackie as the 'purest type' of Ghiordes prayer rug (*Prayer Rugs*, exhibition catalogue, Textile Museum, Washington D.C., 1974, no.XIV, pp.58-59) and a further example of similar design is published by Eberhart Herrmann (*Seltene Orientteppiche IV*, Munich, 1982, no.3, p.63). The well-preserved ivory field of our example is relatively rare and creates an effective balance to its multiple borders.

149

A PART-COTTON GHIORDES PRAYER RUG
WEST ANATOLIA, LATE 18TH CENTURY

Even overall wear, corroded black, areas of repiling and localised repair
5ft.2in. x 4ft. (156cm. x 120cm.)

£7,000-10,000

\$10,000-14,000
€9,100-13,000

Similar to the previous lot, this Ghiordes prayer rug draws inspiration from Ottoman court production. The use of cotton harks back to the 16th century examples, such as one formerly at Amberley Castle and now in the al-Sabah Collection, Kuwait (Eberhart Herrmann, *Seltene Orientteppiche* /V, Munich, 1982, no.1, pp.57-9). Moreover, the drawing of the cornice of the columns and the field colour of the present lot show a close resemblance to al-Sabah rug. In this example, however, ascending vine motifs form the main body of the columns.



149

150

A KULA PRAYER RUG
WEST ANATOLIA, LATE 18TH CENTURY

Even overall wear, heavily corroded black, a few scattered small repairs,
selvages replaced
6ft.4in. x 3ft.4in. (193cm. x 130cm.)

£6,000-8,000

\$8,500-11,000
€7,800-10,000

This Kula prayer rug is very closely related to a 19th century example that was gifted by James F. Ballard to the St. Louis Art Museum (*Prayer Rugs*, exhibition catalogue, Textile Museum, Washington D.C., 1974, no.XVII, p.65). Kula is situated to the west of Anatolia in the Aegean region near to Ghiordes, and takes for its inspiration the triple-arch prayer rugs of Ottoman court production from the 16th century, of which a beautiful example can be found in The Metropolitan Museum of Art, New York, also gifted by James F. Ballard (exhibition catalogue, 1974, *ibid*, no.1, p.33). Although the three arches are clearly visible in the present lot, the overall design has become highly stylised; the hanging mosque lamp has taken on a floral element and the columns are now fully connected to the *mihrab*.



150

151

A LARGE DOUBLE MEDALLION USHAK CARPET

WEST ANATOLIA, 17TH CENTURY

Unevenly worn, corroded black, scattered areas of repair and repiling, selvages replaced, ends rewoven
24ft.8in. x 12ft.5in. (750cm. x 379cm.)

£60,000-80,000

\$85,000-110,000

€78,000-100,000

PROVENANCE:

Sotheby's, London, 24 April 2013, lot 285

The earliest Medallion Ushak carpets can be dated comfortably back into the fifteenth century, particularly on the basis of comparisons with other media from the Ottoman empire of that period (Carlo Maria Suriano, 'Oak leaves and Arabesques', *Hali* 116, May-June 2001, pp.106-115). In his article Suriano discusses a number of early examples of the group, many of which share border features with each other, and also an elegance of drawing of the main field, which make it clear why the design was so popular. One such example is the magnificent Lefèvre large Medallion Ushak, now in the al-Sabah Collection, Dar al-Athar al-Islamiyyah, Kuwait (Friedrich Sphuler, *Carpets from Islamic Lands*, London, 2012, pp.51-55), which has very similar proportions and complete double medallion composition to the present lot.

Unlike early Persian carpet designs where the field is centred around a medallion and enclosed by four quarter medallions, an idea that can be directly tied with early Persian book covers, the designs of Ushak Medallion carpets form an endless repeat pattern of alternating rows of offset medallions (Kurt Erdmann, *The History of the Early Turkish Carpet*, London, 1977, pp.36-39). The common design principal has delicate floral tracery enclosing a large primary medallion flanked by lobed medallions all filled with split-leaf *rumi* and angular floral vinery. More commonly woven with a red field and indigo medallions the present carpet, like the al-Sabah example, and two further examples in the Thyssen Bornemisza collection, have an inverted colour scheme (Friedrich Sphuler, *Carpets and Textiles, The Thyssen-Bornemisza Collection*, No 6 & 8, pp.44-5 and 50-1). The border design of lotus palmettes and flora on a red ground is shared with both of the Thyssen carpets that are dated to the early 16th century (Sphuler, *ibid*, No. 6 & 8), however our carpet has a wider variety of colour than those, including a brighter green and greater amount of ivory which enhances the overall appearance of the border.

The earliest and best examples of these carpets were woven for the wealthy Ottoman home market although they already appeared in European paintings during the sixteenth century with examples being depicted by artists such as Velasquez, Zurbaran and Vermeer (Donald King and David Sylvester, *The Eastern Carpet in the Western World from the 15th to the 17th Century*, London, 1983, p.73). By the 17th century there is evidence of a substantial export market in Europe, both from textual sources and from the number which have survived in large European country houses.







152

A BIJAR KELLEH

WEST PERSIA, LATE 19TH CENTURY

Full pile throughout, a few small repairs and spots of repiling, overall very good condition
18ft.1in. x 6ft.2in. (551cm. x 188cm.)

£6,000-8,000

\$8,500-11,000
€7,800-10,000



153

A BAKHTIARI KELLEH

WEST PERSIA, CIRCA 1910

A couple of small repairs, otherwise very good condition
16ft. x 6ft.8in. (486cm. x 202cm.)

£5,000-7,000

\$7,100-9,900
€6,500-9,000



154

A BAKSHAISH KELLEH

WEST PERSIA, CIRCA 1900

Overall excellent condition
16ft.11in. x 6ft.5in. (515cm. x 195cm.)

£5,000-7,000

\$7,100-9,900
€6,500-9,000

The Persian text in the border is a mirror form of a phrase which includes the words; ...*majles arast...* which translates as '...adorned the assembly...'

Opposite: Lot 151 photographed in situ



155

155

A ZIEGLER RUG

SULTANABAD DISTRICT, WEST PERSIA, CIRCA 1890

A minute repair, overall very good condition
8ft.11in. x 5ft.5in. (271cm. x 165cm.)

£5,000-7,000

\$7,100-9,900
€6,500-9,000

156

A DONEGAL CARPET

IRELAND, LATE 19TH CENTURY

Light overall surface dirt, two small spots of repiling, otherwise very good condition

12ft. x 10ft.3in. (366cm. x 311cm.)

£5,000-7,000

\$7,100-9,900
€6,500-9,000



156

157

A BAKSHAISH CARPET
WEST PERSIA, CIRCA 1890

Uneven areas of light wear, some scattered repiling, otherwise good condition
14ft.10in. x 9ft.10in. (450cm. x 297cm.)

£7,000-10,000

\$10,000-14,000
€9,100-13,000



157

158

AN USHAK CARPET
WEST ANATOLIA, CIRCA 1890

Light uneven areas of wear, selvages partially rebound
12ft.3in. x 10ft.2in. (373cm. x 308cm.)

£7,000-9,000

\$10,000-13,000
€9,100-12,000



158



159

159

A BAKSHAISH CARPET

WEST PERSIA, LATE 19TH CENTURY

Localised repairs, otherwise good condition
17ft.1in. x 11ft.10in. (520cm. x 360cm.)

£8,000-12,000

\$12,000-17,000
€11,000-15,000

160

A MAHAL CARPET

WEST PERSIA, CIRCA 1890

Light overall surface dirt and a couple of surface spot stains, otherwise good condition
12ft.10in. x 10ft. (392cm. x 304cm.)

£6,000-8,000

\$8,500-11,000
€7,800-10,000



160



161

A ZIEGLER CARPET

SULTANABAD DISTRICT, WEST PERSIA, CIRCA 1890

Lightly corroded light brown, scattered repiling, one frayed selvage
13ft.8in. x 11ft.5in. (415cm. x 347cm.)

£8,000-12,000

\$12,000-17,000
€11,000-15,000



162

A PART-SILK TEHRAN CARPET
NORTH PERSIA, CIRCA 1930

Overall excellent condition
9ft.11in. x 7ft.2in. (300cm. x 218cm.)

£15,000-20,000

\$22,000-28,000
€20,000-26,000

The knot count is approximately 7V x 7H per cm. sq.



163

A SILK AND METAL-THREAD KOUR KAPI PRAYER RUG
PROBABLY ISTANBUL, TURKEY, CIRCA 1930

Overall excellent condition
5ft.7in. x 4ft.3in. (170cm. x 130cm.)

£20,000-25,000

\$29,000-35,000
€26,000-32,000

The knot count is approximately 8V x 8H per cm. sq.

The Kour Kapi weavings get their name from the Kour Kapi (Sand Gate) district of Istanbul, the Armenian quarter, situated near to the Topkapi area of the city. It was in these rather impoverished streets that the Armenian workshops created arguably the most luxurious and beautiful silk carpets of the 20th century, inspired by the renewed interest in and publication of great classical weavings (Pamela Bensoussan, 'The Master Weavers of Istanbul', *Hali* 26, p.34). The weavers of the Kour Kapi rugs in Istanbul drew on classical 16th century carpets from Safavid Persia and occasionally from Mughal India, notably those that had ended up in the Topkapi Saray Palace. The design of this, the most frequently encountered design from Kour Kapi workshops, is a case in point, deriving directly from the Topkapi Prayer Rugs (J.M. Rogers & H. Tezcan, *Topkapi Carpets*, London, 1987).



164



165



166

164

A SILK QUM PICTORIAL RUG

CENTRAL PERSIA, CIRCA 1940

Overall excellent condition

6ft.7in. x 4ft.9in. (200cm. x 143cm.)

£4,000-6,000

\$5,700-8,500

€5,200-7,700

The knot count is approximately 8V x 8H per cm. sq.

165

A SIGNED SILK KASHAN RUG

CENTRAL PERSIA, DATED AH 1345/1926 AD

A couple of minute repairs, overall good condition

6ft.8in. x 4ft.2in. (204cm. x 127cm.)

£3,000-5,000

\$4,300-7,100

€3,900-6,500

The knot count is approximately 9V x 9H per cm. sq.

The inscription cartouche reads; 'Madam Daisy Marlin / Marlon (?) Falser (?)'.

166

A TEHRAN RUG

NORTH PERSIA, CIRCA 1920

Overall excellent condition

6ft.8in. x 4ft.10in. (203cm. x 146cm.)

£3,500-5,000

\$5,000-7,100

€4,600-6,500



167

A SILK KASHAN CARPET

CENTRAL PERSIA, CIRCA 1900

Overall excellent condition

10ft.10in. x 7ft.4in. (328cm. x 224cm.)

£7,000-9,000

\$10,000-13,000

€9,100-12,000

The knot count is approximately 6V x 7H per cm. sq.



168

168

A SILK KASHAN 'MOHTASHAM' PICTORIAL RUG

CENTRAL PERSIA, CIRCA 1890

Depicting Bahram Gur on horseback, overall excellent condition
6ft.7in. x 4ft.3in. (200cm. x 130cm.)

£8,000-10,000

\$12,000-14,000
€11,000-13,000

The knot count is approximately 8V x 8H per cm. sq.

The cartouches in the border include verses from the *Haft Paykar* of Nizami which describe Bahram Gur hunting.

169

A TABRIZ PICTORIAL CARPET

NORTH WEST PERSIA, CIRCA 1920

Of 'Hunting' design, overall excellent condition
9ft. x 6ft.7in. (274cm. x 199cm.)

£5,000-7,000

\$7,100-9,900
€6,500-9,000



169



170

A KASHAN 'MOHTASHAM' PICTORIAL RUG

CENTRAL PERSIA, CIRCA 1890

Depicting the seated figure of Ahmad Shah Qajar, minor repairs and repiling
6ft.7in. x 4ft.6in. (200cm. x 137cm.)

£8,000-12,000

\$12,000-17,000

€11,000-15,000

The cartouches in the border include Persian verses in praise of the Shah of Iran.

171

A HERAT LONG RUG

KHORASSAN DISTRICT, NORTH EAST PERSIA,
FIRST HALF 19TH CENTURY

Light overall surface dirt, corroded dark brown,
scattered repiling, one split, a couple of repairs
10ft.5in. x 5ft.3in. (315cm. x 160cm.)

£3,000-5,000

\$4,300-7,100
€3,900-6,500



171

***172**

AN OLTENIAN PICTORIAL KILIM

WEST WALACHIA, SOUTH WEST ROMANIA,
MID 19TH CENTURY

Depicting a seated infant horse-rider, led by an elderly
male figure accompanied by a couple of dogs and a stag,
above and below a perching bull finch on a fruit basket,
a light overall surface dirt, minor restorations, both ends
missing some knots and in need of securing
8ft. 9in. x 6ft. 6in. (265cm. x 197cm.)

£4,000-6,000

\$5,700-8,500
€5,200-7,700



173

The earliest existing Romanian kilim, or *scoarta*, has been attributed to Oltenia, a province in the south west of modern-day Romania (Alix G. Perrachon, 'Romanian Kilims: A Decorative Blend of Trends Past and Present', *Hali*, Vol.5, No.4, 1983, p.490). These peasant weavings had a wide range of uses and often depict human figures and floral motifs. A 19th century example which shares a number of design elements with the present lot, formerly with David Black, is published by Cornelia Bateman Faraday (*European and American Carpets and Rugs*, Woodbridge, 1990, pl.LXXXI, p.262). There are clear parallels between the present lot and the more commonly known flat weaves of nearby Bessarabia, an example of which with similar motifs and colouring, sold in these Rooms, 8 April 2014, lot 142.



173

A KARABAGH LONG RUG

SOUTH CAUCASUS, LATE 19TH CENTURY

One end border rewoven and a couple of repairs, otherwise good condition

14ft.6in. x 4ft.3in. (440cm. x 130cm.)

£4,000-6,000

\$5,700-8,500

€5,200-7,700



174

A PART-SILK KARABAGH RUNNER

SOUTH CAUCASUS, CIRCA 1900

Overall excellent condition

19ft. x 3ft.8in. (577cm. x 110cm.)

£5,000-7,000

\$7,100-9,900

€6,500-9,000



175

A SHAHSEVAN RUNNER

NORTH WEST PERSIA, MID 19TH CENTURY

A few lightly corroded colours and associated small spots of repiling, two reweaves and two repaired splits

13ft.10in. x 4ft.11in. (421cm. x 150cm.)

£5,000-8,000

\$7,100-11,000

€6,500-10,000



176

176

A KARATCHOPF KAZAK RUG
SOUTH CAUCASUS, CIRCA 1890

Lightly corroded brown, one repair, otherwise very good condition
6ft.11in. x 5ft.2in. (209cm. x 156cm.)

£7,000-9,000

\$10,000-13,000
€9,100-12,000



177

177

A KAZAK RUG
SOUTH CAUCASUS, LATE 19TH CENTURY

Localised areas of wear, corroded brown, areas of repiling, selvages replaced
8ft.6in. x 5ft.2in. (259cm. x 157cm.)

£6,000-8,000

\$8,500-11,000
€7,800-10,000

178

A KAZAK LONG RUG

SOUTH CAUCASUS, DATED AH 1288/1871 AD

Corroded brown, small scattered spots of repiling and repairs,
minor loss to each end
10ft.11in. x 4ft. (330cm. x 122cm.)

£5,000-7,000

\$7,100-9,900
€6,500-9,000



178

179

A GENDJE RUG

SOUTH CAUCASUS, CIRCA 1880

Corroded dark brown, minor localised repiling, one small
reweave and a couple of cobbled repairs
4ft.6in. x 3ft.4in. (136cm. x 100cm.)

£3,000-4,000

\$4,300-5,700
€3,900-5,200



179



180

A SEWAN KAZAK RUG

SOUTH CAUCASUS, LATE 19TH CENTURY

Overall very good condition

8ft.11in. x 6ft.1in. (270cm. x 185cm.)

£12,000-16,000

\$17,000-23,000

€16,000-21,000



181

A DRAGON SOUMAC RUG

EAST CAUCASUS, CIRCA 1870

A few reweaves, otherwise very good condition.

8ft.5in. x 5ft.5in. (254cm. x 165cm.)

£6,000-8,000

\$8,500-11,000
€7,800-10,000



182

182
A FEREGHAN 'MILLEFLEURS' PRAYER RUG
 WEST PERSIA, LATE 19TH CENTURY

Corroded black, a few minute surface spot stains, otherwise good condition
 7ft.5in. x 4ft.5in. (226cm. x 133cm.)

£7,000-10,000

\$10,000-14,000
 €9,100-13,000

The clear inspiration for the present lot is the prized pashmina piled Indian *millefleurs* prayer rugs that were most likely produced in Kashmir (Daniel Walker, *Flowers Underfoot*, New York, 1997, p.129). A related example which appears to have been the stimulus for the design and colouring of the border of our rug, although with a slightly more accomplished spacing, is published by Peter Bausback (*Antike Orientteppiche*, Braunschweig, 1978, p.413).



183

With India's close ties with Persia it is not surprising that relatively quickly local versions began to appear. A small number of versions have survived all of which are attributable to Fereghan; the use of a corrosive green for certain details, the tonality of the red, and the blue cotton wefts are all indicative. A related example attributed to 18th century Fereghan, while certainly of the same inspiration, has a somewhat less elegant design than our rug and is also lacking the crescent which adorns our upper flower head (Bausback, *op.cit.* p.415). This crescent is seen on two examples whose spandrels share a comparable cartoon to our rug, one sold in these Rooms, 6 October 2015, lot 50 and the other in the Victoria and Albert Museum (Jenny Housego, 'Eighteenth Century Persian Carpets', *Oriental Carpet and Textile Studies III, Part 1*, London, 1987, pl.6, p.43; also *Encyclopaedia Iranica*, Vol.IV, New York, 2000, pl.CXIII, p.867). The second example also exhibits a similar arrangement of flower heads in the field which similarly issue from a vase resting on a flat base with a leafy "wing" to each side.



184

183

A SILK FEREGHAN PRAYER RUG

WEST PERSIA, CIRCA 1880

Corroded black, light brown and ivory, one small split to the upper corner
6ft.7in. x 4ft.3in. (200cm. x 130cm.)

£5,000-7,000

\$7,100-9,900
€6,500-9,000

184

A HERIZ CARPET

NORTH WEST PERSIA, CIRCA 1900

Light localised wear, two minute splits, otherwise very good condition
14ft.7in. x 9ft.9in. (444cm. x 296cm.)

£5,000-8,000

\$7,100-11,000
€6,500-10,000

The knot count is approximately 8V x 8H per cm. sq.



185

186

AN ISFAHAN CARPET

CENTRAL PERSIA, CIRCA 1930

Overall very good condition
13ft.1in. x 10ft.5in. (397cm. x 316cm.)

£8,000-12,000

\$12,000-17,000
€11,000-15,000

The knot count is approximately 8V x 7H per cm. sq.

185

AN ISFAHAN CARPET

CENTRAL PERSIA, CIRCA 1930

Finely woven on a silk foundation, overall excellent condition
11ft. X 7ft.7in. (335cm. x 231cm.)

£7,000-10,000

\$10,000-14,000
€9,100-13,000

The knot count is 11V x 12H per cm. sq.



186

187

A MESHED CARPET

SIGNED AMADI '252', NORTH EAST PERSIA, CIRCA 1940

Overall excellent condition
13ft.9in. x 9ft.11in. (417cm. x 300cm.)

£7,000-9,000

\$10,000-13,000
€9,100-12,000



187



188

188

A LARGE TABRIZ CARPET

SIGNED FARMAYESH-E 'ARABOFF, NORTH WEST PERSIA,
CIRCA 1920

Of *Ardabil* design, overall excellent condition
20ft. x 13ft.4in. (608cm. x 404cm.)

£7,000-9,000

\$10,000-13,000
€9,100-12,000



189

A BAKHTIARI CARPET

WEST PERSIA, EARLY 20TH CENTURY

Overall excellent condition

16ft.6in. x 11ft.9in. (502cm. x 356cm.)

£7,000-10,000

\$10,000-14,000

€9,100-13,000

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λ

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•

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~

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Ψ

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?, *, Ω, α, #, ‡

See VAT Symbols and Explanation.

■

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A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol **λ** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the **hammer price** (in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

- the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- books not identified by title;
- lots** sold without a printed **estimate**;
- books which are described in the catalogue as sold not subject to return; or
- defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

- Wire transfer
You must make payments to:
Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
- Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7389 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 90th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

(a) Once you have made full and clear payment, you must collect the **lot** promptly following the auction. You may not collect the **lot** until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the **lot** in full, but you do not collect the **lot** within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

(c) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's cashiers +44 (0)20 7839 9060.

2 STORAGE

- (a) If you have not collected the **lot** promptly following the auction, we or our appointed agents can remove the **lot** at our option to a warehouse.
- (b) If you have not collected the **lot** within 90 calendar days of the auction, we will charge you storage costs and can, at our option, charge you transport costs and handling fees for moving the **lot** to and within the warehouse.
- (c) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to us or our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be

easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity,

importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings

(except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.
5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.
6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at: 241 Acton Lane, Park Royal, London NW10 7NP

Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com

While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate, lots will be available for collection from 12 noon on the second business day following the sale. To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (0)20 7389 2712 or arttransport_london@christies.com.

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

PAYMENT

Cadogan Tate Ltd's storage charges may be paid in advance or at the time of collection. Lots may only be released from Cadogan Tate Ltd's warehouse on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT.

Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Ltd are settled.

POST-WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post-War & Contemporary Art dept 24 hours in advance on +44 (0)20 7389 2958

BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate.

EXTENDED LIABILITY CHARGE

From the day of transfer of sold items to Cadogan Tate Ltd, all such lots are automatically insured by Cadogan Tate Ltd at the sum of the hammer price plus buyer's premium. The Extended Liability Charge in this respect by Cadogan Tate Ltd is 0.6% of the sum of the hammer price plus buyer's premium or 100% of the handling and storage charges, whichever is smaller.

Christie's Fine Art Storage Services

(CFASS) also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com for charges and other details.

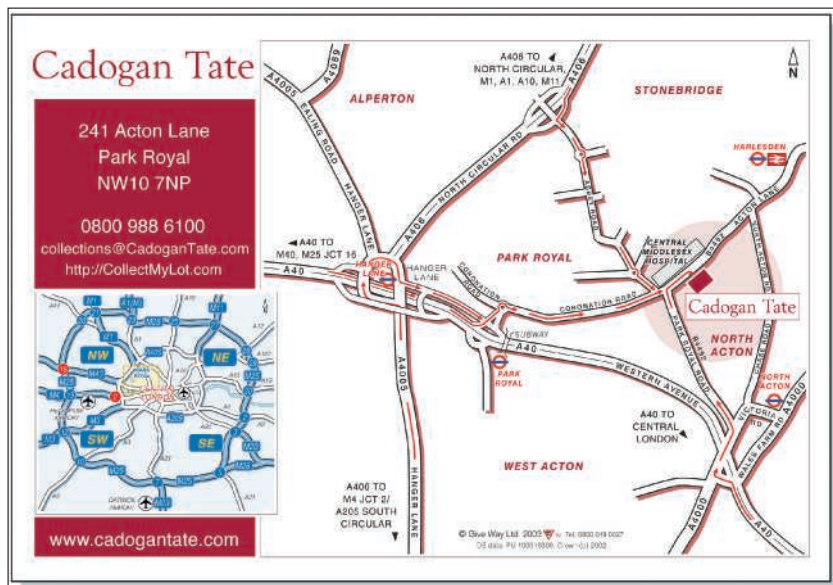
TRANSFER, STORAGE & RELATED CHARGES

CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£70.00	£35.00
Storage per day	£5.25	£2.65

Transfer and storage will be free of charge for all lots collected before 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.

These charges do not include:

- the Extended Liability Charge of 0.6% of the hammer price, capped at the total of all other charges
- VAT which will be applied at the current rate



CADOGAN TATE LTD'S WAREHOUSE

241 Acton Lane,

Park Royal,

London NW10 7NP

Telephone: +44 (0)800 988 6100

Email: collections@cadogantate.com

WRITTEN BIDS FORM

CHRISTIE'S LONDON

ORIENTAL RUGS AND CARPETS

TUESDAY 19 APRIL 2016 AT 10.30 AM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: VASES

SALE NUMBER: 11938

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
 - I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £50,000, 20% on any amount over £50,000 up to and including £1,000,000 and 12% of the amount above £1,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
 - I agree to be bound by the Conditions of Sale printed in the catalogue.
 - I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
 - Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.
- I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

11938

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

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 +54 11 43 93 42 22
 Cristina Carlisle

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SYDNEY
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 Ronan Sulich

AUSTRIA
VIENNA
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 Angela Bailou

BELGIUM
BRUSSELS
 +32 (0)2 512 88 30
 Roland de Lathuy

BERMUDA
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 Betsy Ray

BRAZIL
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 Candida Sodre

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 Nathalie Lenci

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 Jean-Louis Janin Daviet
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 Fabienne Albertini-Cohen

RHÔNE ALPES
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 Dominique Pierron
 (Consultant)

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