



Sotheby's EST. 1744

RUGS AND CARPETS

INCLUDING DISTINGUISHED COLLECTIONS

LONDON 7 NOVEMBER 2017



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RUGS AND CARPETS



RUGS AND CARPETS

INCLUDING DISTINGUISHED COLLECTIONS

AUCTION IN LONDON

7 NOVEMBER 2017

SALE L17872

2.30 PM

EXHIBITION

Friday 3 November

9 am-4.30 pm

Saturday 4 November

12 noon-5 pm

Sunday 5 November

12 noon-5 pm

Monday 6 November

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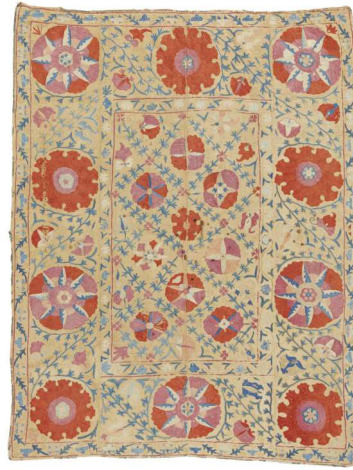


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1 (part)



1 (part)

1

PROPERTY FROM A FAMILY COLLECTION

A Nurata Susani, Uzbekistan

circa 1838

with a stitched inscription of a Persian poem (not every word deciphered) in mathnavi form possibly by 'Abd al-Qadir Dehlavi (1642-1720), whose pen-name Bidel appears in the last verse before the date: Muharram 1254 (March-April 1838), original tablet braid and silk fringing, ikat edging on reverse, **together with** another Shakhrisabz susani, Uzbekistan, circa 1880
 Nuratai: 157 by 120cm; 5ft. 1in., 3ft. 9in.
 Shakhrisabz: 156 by 120cm; 5ft. 1in., 3ft. 9in.

Elements of the design of this susani can be found in other examples, such as the star lozenge medallion and the oil lamps, which are particularly beautifully drawn. However the inclusion of embroidered inscriptions and a date makes this susani extremely rare. There is a Shahrisyabz susani in the Ethnological Museum, Berlin, which is dated 1224 (1809 AD), although the rarity of this is corroborated in *Hali*, Spring 2012, issue 171, p. 100.

‡ W £ 6,000-9,000 € 6,900-10,300



2

2

PROPERTY FROM AN AUSTRIAN COLLECTION

An Uzbek silk and metal-thread embroidered panel, Central Asia

last quarter 19th century

approximately 132 by 132cm; 4ft. 4in., 4ft. 4in.

W £ 1,000-1,500 € 1,150-1,750

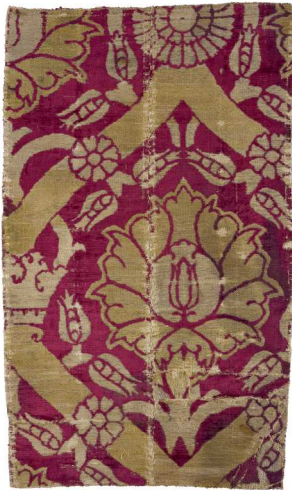
3

An Ottoman voided velvet and metal thread fragmentary panel

first half 17th century

textile approximately 83 by 50cm; 2ft. 7in., 1ft. 6in.

W £ 2,500-3,500 € 2,850-4,000



3



4

4

An Ottoman silk embroidery fragment

circa 1700 or earlier

Stretcher: 100 by 64cm; 39ft. 3in., 25ft. 2in.
Textile: 55 by 92cm; 1ft. 8in., 3ft.

See Ellis, M. and Wearden, J., *Ottoman Embroidery*, V&A Publ., 2001, pls. 29 - 31 (pp. 56-58) and Taylor, R., *Ottoman Embroidery*, London, 1993, pp. 35, 92 & 112.

W £ 3,000-5,000 € 3,450-5,700

5

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

A pair of Ottoman silk-embroidered panels, Epirus

18th century

approximately 198 by 40.6cm; 6ft. 6in., 1ft. 3in.;
and 198.6 by 40cm; 6ft. 6in., 1ft. 3in.

PROVENANCE

Property from the Estate of James A. Lucas,
Sotheby's New York, December 14, 2001, lot 93

‡ W £ 2,500-4,000 € 2,850-4,550

6

PROPERTY FROM AN AUSTRIAN COLLECTION

Two silk embroidered skirt bands, India

early 19th century

comprising of a dress band with saffron yellow silk satin ground worked in satin and chain stitch with cerise silk flowering plants interspersed with depictions of figures in sedan chairs, tigers, elephants with howdahs, figures in bullock carts peacocks and female figures, (approximately 71 by 195cm; 2ft. 4in., 6ft. 4in.), **together with** a crimson silk satin dress band, embroidered in delicate chain stitch with rows of peacocks, flower sprays and parrot rosette and flowerhead lower border (approximately 75 by 217cm; 2ft. 5in., 7ft. 1in.)

71 by 195cm; 2ft. 4in., 6ft. 4in., & 75 by 217cm; 2ft. 5in., 7ft. 1in.

illustrated online

W £ 1,500-2,500 € 1,750-2,850



5



7



8

8

PROPERTY FROM THE ALEXANDER COLLECTION

An Anatolian carpet fragment

19th century or earlier
approximately 110 by 59cm; 3ft. 7in., 1ft. 11in.

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 325 - 326, ill. p. 325.
Alexander, C., 'Early Turkish Rugs A New Way of Looking', *Hali*, April, 1991, issue 56, p. 123.

Alexander assigns this beautiful fragment to Bergama, due to the incorporation of 'Ghirlandaio' motifs, named after the 15th century Italian painter Domenico Ghirlandaio. As Alexander notes, these motifs appear in 17th and 18th 'Holbein variant' carpets; he cites two examples in the McMullan Collection, Metropolitan Museum, New York, *Joseph V. McMullan Islamic Carpets*, New York, 1965, pls. 96 & 97, although Alexander does not mention his own 'Large Pattern Holbein' which also demonstrates this motif, lot 88. What is notable in the present lot is the repeat of the 'Ghirlandaio' motif, more akin to that of Turkman weaves, as is the dark brown-black pile, which is suggests an Eastern Anatolian origin is possible.

W £ 1,400-1,800 € 1,600-2,050

7

PROPERTY FROM THE ALEXANDER COLLECTION

A Central Anatolian rug fragment

17th century
approximately 132 by 111cm; 4ft. 4in., 3ft. 8in.

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 248 - 249, ill. p. 249.

The exact origin of this fragment remains unknown: a possible attribution could be Aksaray between Konya and Kayseri, an area now known for kilims. However this is speculative; the

border and medallions suggest Central Anatolia. Alexander expounds on the movement within the border design - terming the leaves as 'whirling' like that of a Sufi dancer. He also compares it to another in his collection which shares similar border pattern, Alexander, *op cit*, p. 203.; the present lot belongs to a group of rugs which all share such design, largely on an ivory ground, and which could have derived from the 'bird' rugs of the 16th and 17th centuries. The field, which appears to be an anomaly for the group, derives from 16th century large pattern Holbein rugs and still has remarkably vibrant colour.

A rug which shares a very similar border, and was compared closely to the present lot, sold Christie's London, 17 December 2002, lot 100. A further example, again sharing the angular rosette and four foliate leaves within the border, was sold Nagel, sale 680, 27 March 2012. From Alexander's own perspective '*The glowing presence of colour is what matters most*' Alexander, C., 'A New Way of Looking', *Hali*, April 1991, issue 56, p. 124. In fulfillment of this sentiment, the present lot is a truly striking example.

W £ 6,000-9,000 € 6,900-10,300



9

9

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

A 'Star' Oushak fragment, West Anatolia

early 17th Century

Stretcher: 70.5 by 47.5 by 3cm; 2ft. 3in., 1ft. 6in., 1in. Textile: 68 by 46.5cm; 2ft. 2in., 1ft. 6in.

‡ W £ 800-1,200 € 950-1,400

10

PROPERTY FROM THE ALEXANDER COLLECTION

A Central Anatolian carpet

18th century
approximately 357 by 160cm; 11ft. 9in., 5ft. 3in.

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 322 - 324, ill. pp. 60 & 323.

The present carpet is one of the more unusual in the Alexander collection; comparisons can only be drawn to individual elements of the design. Alexander likens it to a Chinese carpet illustrated in a scroll painting in the National Palace Museum, Taipei, Dimand, M.S., J. Mailey., *Oriental Rugs in the Metropolitan Museum of Art*, New York, 1973, p.22. He also compares it to a Fostat fragment within the Keir Collection, Sphuler, F., *Islamic Carpets and Textiles in the Kier Collection*, London, 1978, p.31, no.3. In common with many of Alexander's pieces, this carpet is both rare and remarkable and has wonderful, exuberant colour.

W £ 15,000-20,000 € 17,100-22,700



10



11

11

PROPERTY OF A EUROPEAN FAMILY

A pictorial Kirman rug, Southeast Persia

circa 1900

with inscription 'Nader Shah Afshar'
approximately 204 by 132cm; 6ft. 8in., 4ft. 4in.

W £ 3,500-4,500 € 4,000-5,200



12

12

A Tabriz pictorial rug, Northwest Persia

late 19th century

the large inscription: '*hilafet-i islamiye sultan abdulhamid[in] devr-i saltana[tin]da*', ('The Islamic Caliphate in the sultanate of Sultan Abdulhamid'); the various captions are of names of places in the Ottoman Empire and Europe, including Anatolia, Kars, Erzincan, the Arabian Peninsula, Egypt, Cyprus, Rumelia; Bulgaria, Serbia, Montenegro, Bosnia-Herzegovina, England, France, Austria, Germany, Italy. Sultan Abdulhamid (r.1876-1909) is identified with a caption underneath the picture of him on a swing. approximately 183 by 133cm; 6ft., 4ft. 4in.

W £ 3,000-5,000 € 3,450-5,700



13

13

PROPERTY OF A COLLECTOR

A Kirman pictorial rug, Southeast Persia

circa 1900

with inscription 'Nader Shah Afshar', with unusual border depicting a battle scene
approximately 250 by 142cm; 8ft. 2in., 4ft. 8in.

W £ 4,000-6,000 € 4,550-6,900

14

PROPERTY OF A EUROPEAN FAMILY

A Kirman 'Meshehir' carpet, Southeast Persia

circa 1890

Knot density: V: 11/cm; H: 10/cm

inscribed in the pediment, in Persian: *'bar qarar bad zendegani konandegan-e 'alam payandeh bad mashahir-e bozorgan-e 'alam, 'May those living in the world continue as hereafter, May the great celebrated ones of the world be perpetual'*

in the centre: 'Jesus': In the borders within cartouches there are the names of fifty-four famous people in the world, starting with Moses and including: Salman [Farsi], Romulus, Confucius, Pericles, Cyrus, Socrates, Alexander the Great, Roman Emperor, Trajan, Constantine the Great, [Sasanian] Khusraw the Great, [Prophet] Muhammad, [Caliph] Umar, Charlemagne, Harun al-Rashid, Saladin, Genghis Khan, Louis the 9th, Louis the 10th, Ferdinand the 5th, Christopher Columbus, Tamerlane, Edward the 3rd, Gustav, Francis 1st, Julius the 2nd, Henry the 4th, Cromwell, Louis the 14th, Charles the 12th, Fredrick the 2nd, George Washington and Napoleon

approximately 283 by 168cm; 9ft. 3in., 5ft. 6in.

W £ 10,000-15,000 € 11,400-17,100



14



15

PROPERTY FROM THE COLLECTION OF ARGINE
BENAKI SALVAGO

**A Khorassan Carpet, Northeast
Persia**

18th century

size adjusted, now approximately 529 by 298cm;
17ft. 4in., 9ft. 9in.

W £ 5,000-10,000 € 5,700-11,400

15



16

PROPERTY FROM A PROMINENT PRIVATE
COLLECTION

**A Central Persian gallery carpet,
probably Isphahan**

Second half 17th Century

with a cotton strip stitched to the underside with
'MAIN HALL / ISPAHAN - 32⁴x12⁰' written in ink.
approximately 1006 by 363cm; 33ft., 11ft. 11in.

PROVENANCE

Possibly with King Joao IV of Portugal second half
17th century;

14

SOTHEBY'S



16

American Art Association, New York, The V. and L. Benguiat Private Collection, 4-5 December 1925, either lot 72 or 73; With Mrs Edsel B. Ford, Detroit, by 1972; Christie's London, April 22, 1999, lot 101.

LITERATURE

Hallett. J., *Carpets and Textiles of the Iranian World 1400 – 1700*, London, 2010, pp. 112 & 122. *Hali*, July/August, 1999, Issue 105, p. 144. Spuhler. F., *The Thyssen-Bornemisza Collection Carpets and Textiles*, London, 1998, p. 106. Beattie. M., *The Thyssen-Bornemisza Collection of Oriental Rugs*, Lugano-Castagnola, 1972, pp. 47 - 48.

The Braganza carpets are thought to have been made for the Duke of Braganza's accession to the throne of Portugal in 1640, said to have 'greatly impressed his guests' at the coronation, Spuhler, *op.cit.*, p. 106.

Through the trade port of Ormuz the Portuguese had a rich history with Persia and a number of grand carpets were exchanged as gifts. Jessica Hallett remarks 'Distance and height were essential factors in staging Portuguese royal space, and on official occasions the monarch was enthroned under a richly decorated dossal ... Islamic carpets covering the dais.', Hallett, *op.cit.*, p. 91. However Hallett also expands on May Beattie's statement

that the carpets were said to be with the Braganza by the 17th century in their Lisbon palace, but not necessarily by the time of the coronation, Hallett, *ibid*, pp. 112 & 122. This theory further elaborated on in the 'Marketplace' *Hali*, July/August 1999, issue 105, p. 144. Hallett further suggests that due to the likely date of making, palace descriptions and inventories the carpets might have been a purchased during the reign of King Alfonso V (1656 – 1683), but does not dispute the Royal provenance, Hallett, *op cit.*, p. 115.

For a carpet which shares similar scale, colour tone and palmette design within the field see the carpet formerly owned by the Duke of Lafões, sold

Sotheby's New York, 5 June 2013, lot 19. Like the Braganza pair it was also bought by Vitall Benguiat. What marks the Braganza pair as highly unusual is the small lozenge medallion, it is a trait more associated with the silk and metal-thread so called 'Polonaise' weaves. The pair were sold by the renowned dealers Vitall and Leopold Benguiat in 1925, New York, lots 72 and 73, see Towner. W., 'The Pasha and the Magic carpets Part 2', *Hali*, Spring 1980, vol. 3, no. 1, p. 16. Hallett classifies the pair as from group four from her individual categorisation of these 17th century courtly weaves, this due to their tile layout within the field, Hallett, *op.cit.*, p. 114.

‡ W £ 30,000-50,000 € 34,100-57,000



17



18

17

A fine Kirman pictorial rug,
Southeast Persia

circa 1915

with an unusual bi-coloured border,

Knot density: V: 11/cm; H: 9/cm
approximately 225 by 146cm; 7ft. 4in., 4ft. 8in.

W £ 6,000-8,000 € 6,900-9,100

18

**A Kirman Laver seat cover,
Southeast Persia**

circa 1880

approximately 49 by 45cm; 1ft. 6in., 1ft. 5in.

The looms of Kirman occasionally produced pile weavings designed for use as covers for seat furniture and cushions, of which the present lot, with its design reminiscent of Persian lacquer ware, is a delightful example.

W £ 800-1,200 € 950-1,400

19

An unusual Senneh rug, West Persia

third quarter 19th century

with polychrome silk warps

approximately 202 by 137cm., 6ft. 8in., 4ft. 6in.

W £ 15,000-20,000 € 17,100-22,700



19



20

20

A Kashan Mohtasham carpet, Central Persia

early 20th century

inscribed: *'farmayesh-e haji mohammad hoseyn kashani'* ('Order of Haji Muhammad Husayn Kashani'); patron not identified
approximately 492 by 327cm; 16ft. 1in., 10ft. 8in.

For further discussion on Kashan 'Mohtasham' weaves see both lot 25 within this sale and Sotheby's London, 1 November 2016, lot 132.

W £ 25,000-35,000 € 28,400-39,800

21

An exceptionally fine Kashmir Durbar carpet, North India

circa 1890

Knot density: V:7/cm; H: 8/cm

'THE STATE DINING ROOM' stitched to the underside of two corners and the letter 'H' to another, woven horizontally
approximately 746 by 343cm; 24ft. 4in., 11ft. 2in.

Durbar (Audience) carpets, are shown in paintings of Shah Jahangir (1605-1627) and Shah Jahan (1628-1658) in audience and show they were intended for display longitudinally before the throne. They were extremely large and were particularly in demand during the second half 17th century. The designs included those of Persian inspiration, such as garden designs, with Indian interpretation. There are numerous fragments of an originally much larger 17th century Durbar carpet in museum collections which show similarities to the design of this later complete carpet, inspired by these earlier even larger lattice and blossom carpets.

There are fragments with the same inner and outer guard design of stylised angular leaf vine with red flowerheads, as seen on the offered carpet, from a Mughal carpet with lattice design, Lahore, India, late 17th – 18th century (169 by 152cm; 5ft. 6in., 5ft), in the



Philadelphia Museum of Art (The Joseph Lees Williams Memorial Collection: 55-65-34, with provenance from Chihil Sutun Palace, Isphahan, Sir Cecil Smith); see Ellis, Charles Grant, *Oriental Carpets in the Philadelphia Museum of Art*, Philadelphia, 1988, No. 64, pp.228-235. It was considered originally to be one of the largest carpets of singular



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design, and was noted initially by Kendrick in 1922 to have been more than 70ft by 30ft (and then by Sir Cecil Smith to be 59 by 29ft), and was legendarily made for Shah Abbas the Great (r.1586-1628) for use in the Hall of the Forty Columns (Chihal Sutan), Isphahan. There was a fire in 1700 which damaged the carpet, and it was last seen preserved in part

in 1887. Further discussion of this carpet can be found online.

The colossal size of these Indian carpets and techniques used are considered to contribute to the great effort needed to finely and evenly knot this size of carpet, and maintain the detail of the drawing.

For comprehensive discussion of Mughal carpets and the later carpets they inspired see, Walker, Daniel, *Flowers Underfoot: Indian Carpets of the Mughal Era*, The Metropolitan Museum of Art, New York, 1997, Chp. 4.

W £ 60,000-80,000 € 68,500-91,000



23

24

22

23

24

A Veramin runner, Central Persia
third quarter 19th century
approximately 567 by 102cm; 18ft. 6in., 3ft. 3in.

PROVENANCE
Siawosch Azadi

W £ 7,000-10,000 € 8,000-11,400

A fine Ziegler Mahal carpet,
Northwest Persia
circa 1880

of unusually small scale and fine weave
approximately 247 by 215cm; 8ft. 1in., 7ft.

W £ 8,000-12,000 € 9,100-13,700

A Senneh kilim, Northwest Persia
circa 1870
approximately 223 by 137cm; 7ft. 3in., 4ft. 5in.

W £ 3,000-5,000 € 3,450-5,700

A Kashan 'Mohtasham' carpet

circa 1890

of unusual design

approximately 280 by 250cm; 9ft. 2in., 8ft. 2in.

The term 'Mohtasham' refers to the revered master weaver Hajji Mollah Mohammad Hassan Mohtasham (active circa 1840 – 1885). Mohtasham is known only through a handful of existing signed works and now the term 'Mohtasham' is used amongst carpet connoisseurs to describe works produced in Kashan, toward the end of the 19th and beginning of the 20th century, of excellent quality and design, utilising the remarkably velvety *kurk* wool. For further reading on the master and 'Mohtasham' works see Azadi, Siawosch, 'The Mark of Mohtasham', *Hali*, 2009, Issue 160, pp. 66 – 73, or Bennett, I., 'The Myth of Mohtasham', *Hali*, 1987, Issue 35, pp.44-49. Also the catalogue entry for the carpet attributed to the Mohtasham workshop, Sotheby's London, 1 November 2016, lot 132. Also see lots 20, 47, 97 and 120 within this sale for other examples of the 'Mohtasham' group.

W £ 30,000-40,000 € 34,100-45,400





26

26

PROPERTY FROM THE ALEXANDER COLLECTION

Two Şarkışla carpet fragments, East Anatolia, Sivas province

16/17th century

the larger fragment: 239 by 88cm; 7ft. 6in.,
2ft.11in; the smaller fragment: 100 by 57cm; 3ft.
3in., 1ft. 10in.

LITERATURE

Eskenazi, J., 'The Alexander Collection: Part I Weaving as Liturgy', *Hali*, April/May 1994, issue 74, p. 83, fig. 3.

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 138 - 141, ill p. 139, p. 76 (detail).

Alexander, in discussing these richly coloured and enigmatic fragments, *op cit*, p.138 suggests an origin of Şarkışla and likens the motifs to fish and dragons, drawing on Norwegian and Chinese carvings and architecture. Şarkışla weaves are known to have offset knotting and often exhibit a patterning more associated with kilims - which is true of this example.

One very similar weaving, which shares the polychrome cloudband and stylised cloudband border, is published in Spuhler, F., *Die Orientteppiche im Museum für Islamische Kunst Berlin*, Germany, 1987, pl. 23, dated to the 16/17th century. Another example, again with similar border design and colouring is in the Vakıflar carpet museum, Istanbul, inv. no. A-84, *Turkish Carpets from the 13th- 18th centuries*, 1996, p. 131, plate 94, this example dated to the late 16th century. Very few of these works appear in auction; one sold at Sotheby's New York, 14 December 2001, lot 26, for \$26,050, this example also sharing the intense yellow and red colouring.

Another very striking rug which shares near exact colouring is in the Saint Louis Art Museum, Missouri, see Denny, W., *The Carpet and the Connoisseur The James F. Ballard Collection of Oriental Rugs*, Verona, 2016, p. 157, cat. no. 37. Denny likens the Ballard example to 15th century Venetian silks which were imported to the Ottoman Empire as early as the first half of the



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16th century, *ibid*, pp. 149 & 156. On examining some of these silks one can see comparisons, for example a 16th century Venetian silk published Geijer, A., *A History of Textile Art*, London, 1979, pl. 49 - b, in deep red and gold has a stem and 'pomegranate' motif which has a close semblance to the stem and leaves above and below the half lozenge in the offered lot.

W £ 5,500-7,500 € 6,300-8,600

27

PROPERTY FROM THE ALEXANDER COLLECTION

A Kirsehir rug fragment, Central Anatolia

mid 19th century
approximately 113 by 95cm; 3ft. 9in., 3ft. 1in.

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 332 - 333, ill. p. 333.

W £ 500-800 € 600-950

28

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

A West Anatolian double re-entrant rug, probably Bergama

mid 19th century or earlier
approximately 170 by 137cm; 5ft. 7in., 4ft. 6in.

A similar example, see Spuhler, F., *Alte Orientteppiche Meisterücke aus deutschen Privatsammlungen*, Cologne, 1978, pp. 76 & 77, pl. 24.

‡ W £1,500-2,500 €1,750-2,850



28

29

PROPERTY FROM THE ALEXANDER COLLECTION

A fragmented Konya prayer rug

17th century

catalogued according to design orientation
approximately 181 by 123cm; 5ft. 11in., 4ft. 1in.

LITERATURE

Hali, April/May 1994, issue 74, cover illustration & p. 4.

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 240 - 242, ill. pp. 38, 101, 241 & 349 - shown in the San Francisco M. H. de Young Museum, 1990/91.

Alexander, C., 'Early Turkish Rugs A New Way of Looking', *Hali*, April, 1991, issue 56, p. 119.

EXHIBITED

San Francisco, M. H. de Young Museum, *The Christopher Alexander Collection*, November 1990 - February 1991.

This prayer rug shares similarities with the so called 'Transylvanian' double column prayer rugs and seems to be a variation on the design. Like the 'Transylvanian' rugs this lot is woven with the pile going against the design orientation. The use of motifs is also similar to this genre, see Ionescu, S., *Antique Ottoman Rugs in Transylvania*, Rome, 2005 for comprehensive discussion on the 'Transylvanian' group. Interestingly the border design seems to be variation of the cartouches we see in the 'Transylvanian' rugs, but which is also found in some of the Oushak 'Lotto' rugs; an example can be seen Denny, W., *The Carpet and*



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the Connoisseur The James F. Ballard Collection of Oriental Rugs, Verona, 2016, p. 83. Cat. no. 10. However, the present lot has depressed warps, an attribute associated with rugs from Ladik: one such example which bears similarities in design and colour to the offered lot can be seen in Lemaistre, J. & Franses, M., *Tapis Present de L'Orient A L'Occident*, Paris, 1989, pp. 132 - 133. This example was also attributed to Ladik until after technical analysis was later assigned to Oushak.

W £ 3,500-5,000 € 4,000-5,700

THE ALEXANDER COLLECTION

Sotheby's is delighted to offer a selected group of weavings from the renowned collection of celebrated architect and emeritus professor, University of California, Berkeley, Christopher Alexander, whose work on Pattern Language in architecture has also had a remarkable influence on the development of software (the first wiki - the technology behind Wikipedia - led directly from Alexander's work, according to its creator, Ward Cunningham). Alexander's enthusiasm for archaic Anatolian village and rural weaves began in the 1970's and over the course of two decades, through his own research and with the advice of capable dealers, he honed and developed his eye and ultimately created one of the most extraordinary and unique private collections worldwide. His research, and ninety works from the collection, is published in his book *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993. The book focuses on characteristics which, for Alexander, are the core to any great piece. The first, and perhaps the most important, he states in both the book and an earlier article *'The glowing presence of colour is what matters most and that is what the architecture shows.'* Alexander, C., 'A New Way of Looking', *Hali*, April 1991, issue 56, p. 124.

His reference to architecture is in connection with what he terms 'centres' within carpets, the facets within the design which he feels imbue a completeness through layering, geometry and colour; they are to Alexander the core of compositional structures, *'Foreshadowing'*, *op.cit.*, p. 17. Paramount in the book is his ability to define these design elements which so elevate these carpets. His exhibition in the M. H. de Young Museum, San Francisco, 1990/1991, demonstrated these 'centres' using spot lighting which left the greater proportion of the work in shadow. The exhibition split opinions amongst critics, as Ian Bennett stated *'the De Young Museum divided visitors into strongly opposed factions. Some, I suspect the majority, found the technique of lighting only some parts of the rugs infuriating, others, myself included, think it among most beautiful and inspirational rug displays we have ever seen.'* Bennett, I., 'The Alexander Collection: Part II: A Carpet is a Picture of God', *Hali*, April/May 1994, issue 74, p. 88.

Bennett's article is the second of a two part review in *Hali*. The first, by John Eskenazi, 'The Alexander Collection: Part I: Weaving as Liturgy', *Hali*, April/May 1994, issue 74, pp. 80 – 86, discusses the collection and its importance in art history. Eskenazi draws attention to the probability of the Alexander Collection being the first of its type saying of it *'Alexander's collection should be considered one of the most innovative, fascinating and explorative ever assembled.'* Eskenazi, *op.cit.*, p. 81. Rediscovery of these carpets in the second half of the 20th century divided the carpet world into two factions, the harsher 'Tory' and the 'Whig' enthusiast, such as Alexander himself. The 'Tories' were altogether too dismissive and 'Whigs' sometimes over indulgent. Alexander's highly individual approach has divided opinion, as Bennett's article describes. Bennett is a harsh critic, arguing against some of Alexander's comparisons and date attributions. However, by his own admission Alexander assigns the date of a work little importance, *'Foreshadowing'*, *op.cit.*, p. 124, whilst believing 'the earliest carpets are the best', *ibid*, p. 92, ergo proposing very early dates for many of the Anatolian pieces. Indeed, the date of a work should not affect either its beauty or its power to move us and the present works have been catalogued based on contemporary scholarly research and in conjuncture with similar published works in catalogued collections, such as those in Ballard collection, Saint Louis Museum of Art, Missouri and the Turkish and Islamic Arts Museum, Istanbul.

Irrespective of the questions which arise from Alexander's personal attributions and hypotheses the collection itself does not suffer under the same scrutiny; Ian Bennett's denouement is perhaps the most informative on the matter:

'We should not let it interfere with the many good things which are to be found in this book. Nor should it be allowed to deflect us from the knowledge that this is one of the most fascinating and beautiful groups of carpets ever assembled by an individual collector. For that gift, I would forgive Christopher Alexander almost anything.' Bennett, *op.cit.*, p. 95.

Sotheby's is grateful to the editors of *Hali* magazine for their support in the research of this collection.

PROPERTY FROM THE ALEXANDER COLLECTION

A 'Karapinar' rug fragment, Central Anatolia, Konya province

late 17th or 18th century
approximately 229 by 110cm; 7ft. 6in., 3ft. 7in.

PROVENANCE

with Alan Marcuson and Garry Muse by 1988.

LITERATURE

Oakley, P., 'fact or fiction 'Karapinar' rugs from Central Anatolia', *Hali*, Winter, 2010, issue 166, pp. 48 & 50.

Eskenazi, J., 'The Alexander Collection: Part I Weaving as Liturgy', *Hali*, April/May 1994, issue 74, p. 80, fig. 1.

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 168 - 170, ill pp.

20 & 72 (details), 169 & 349 - shown in the San Francisco M. H. de Young Museum, 1990/91.

Alexander, C., 'Early Turkish Rugs A New Way of Looking', *Hali*, April, 1991, issue 56, p. 118.

Marcuson, A., 'Connoisseur's Choice' *Hali*, March/April, 1988, issue 38, pp. 14 & 15.

Dodds, D. R., 'Reflections of Infinity Early Islamic Rugs from San Francisco Area Collections', *Hali*, No. 4, Vol. 4, Winter 1982, Exhibitions, p. 371, fig. 3.

EXHIBITED

San Francisco, M. H. de Young Museum, *The Christopher Alexander Collection*, November 1990 - February 1991.

San Francisco, Hall of Flowers, *Reflections of Infinity, Early Islamic Rugs from San Francisco Area Collections*, 20-28 April 1982.

Fabled and archaic, this exemplary work is believed to have originated from the Karapinar area, between Konya and Ereğli in modern day Turkey. This group of Anatolian weavings has become legendary to collectors: few examples exist, and this is one of the more beautiful and inspiring. To Alexander it became 'the old rug', and Alan Marcuson, former editor of *Hali* called it '[his] favourite carpet', Alexander, *A Foreshadowing*, *op.cit.*, p 168. However, owing to the highly unusual motifs within the field it has affectionately been termed by others as 'The Pink Panther', Oakley, *Hali*, *op.cit.*, p. 48. The many viewpoints and discussions of this group arguably began in 1976 with Dr May Beattie's seminal article, 'Some Rugs of the Konya Region', *Oriental Art*, London, Spring, 1976, vol. 22, pp. 60 – 75.

In her article Beattie discusses the genre of Central Anatolian weaving and cites examples from around the Konya region, including those from Karapinar, following her visit to the Ala al Din Mosque in Konya, Beattie, *op.cit.*, pp. 61 & 63, figs. 1 & 5. Interestingly Beattie observes that these Karapinar rugs which exhibit a medallion, corner and border design 'are knotted in wool which is notable for being a brilliant, hard white.' Beattie, *ibid.*, pp. 60 & 61. This is a particular characteristic, she states, of the local wool of Karapinar and it is a noticeable trait within the 'Pink Panther', as the white spots within the border of the arched medallion, the inner and outer guards and elements of the extant border show. Beattie's article is discussed by Penny Oakley in her *Hali* article 'fact or fiction 'Karapinar' rugs from Central Anatolia', Oakley, *Hali*, *op.cit.*, pp. 40 – 51. Oakley's thesis discusses the mythology of Karapinar rugs and addresses some of the misnomers associated with the group. She owns that due to the lack of existing examples and provenance it is hard to say, with certainty, what is of Karapinar and what is not. However she does state that the example cited by Beattie from the Ala al Din Mosque is one from Karapinar; a colour reproduction of it is published in her article, *ibid.*, p. 41 & 41, fig 2. The colour image gives weight to the attribution to Karapinar for the 'Pink Panther', as they share a very similar pigmentation.

In this article Oakley cites a number of weaves, catalogued as Central Anatolian, which bear likenesses to the offered lot. The most compelling, at first glance, is fig. 6, *ibid.*, Türk ve İslam Eserleri Müzesi, the Sultan 'Ala' al-Din Kayqubad shrine, Konya. This example also bears the blue lobed medallion field with spotted white border, aubergine central medallion and arabesque

spandrels and has a similar border design. However it is the unusual motifs within the field from whence the 'Panther' derives its nickname, and here too Oakley has cited examples which share both this element, if not colouring, and design within the spandrel: one, again from the Sultan 'Ala' al-Din Kayqubad shrine, and another series of three fragments, likely from the same rug, *ibid.*, figs. 5, 29-31, *Mevlâna Museum*. Of these examples the two which bear the closest semblance are figs 2 and 5, *ibid.*, although it is interesting to note the similarities found within the other cited examples.

One other 'Karapinar' bears arguably the most striking likeness to the Alexander 'Panther' than any other already mentioned here: the 'Small Medallion Carpet with Çintemani Border' in the Saint Louis Art Museum, Missouri, Denny. W., *The Carpet and the Connoisseur The James F. Ballard Collection of Oriental Rugs*, Verona, 2016, pp. 150 & 151, cat. no. 34. Naturally there are differences in design and primary colours, however the Ballard Çintemani and Alexander 'Panther' surely would have been produced in the same weaving centre, if not workshop. Oakley in her article, *Hali*, *op.cit.*, organises the various types of Central Anatolian rugs into eight possible groupings, using a combination of known provenance, design motifs, coloured dyes and the political and cultural history of the region to determine the groups. She places the Ballard example into group three, as she does with the aforementioned example (*Hali*, *op.cit.*, pp. 42 – 50, fig. 6), suggesting that from the Ala al Din Mosque was also produced in the same weaving centre as the Ballard and Alexander works.

Perhaps, To a certain degree these 'Karapinar' works will always have some mystery to them but what is truly undeniable is their mesmerising, archaic, beauty and richness of colour which has so enraptured collectors. The present example is one of the finest in this respect; Alexander himself states 'my own love for the carpet, and my belief in its importance and its force, has mainly to do with its profound and simple color interactions.' Alexander, *Foreshadowing*, *op.cit.*, p. 170. Alan Marcuson had previously said of it 'we knew we were in the presence of a rare masterpiece, we were overwhelmed by its power ... This rug fundamentally changed my understanding of Oriental carpets.' Marcuson, 'Connoisseur's Choice', *op.cit.*, p. 14.

W £ 40,000-60,000 € 45,400-68,500





31



32



33



34



35

31

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

An Oushak 'bird' rug fragment, West Anatolia

late 16th/early 17th century
Stretcher: 126 by 49.5 by 3cm; 4ft. 1in., 1ft. 7in., 1in;
Textile: 122 by 46cm; 4ft., 1ft. 6in.

PROVENANCE

Krikor Markarian, New York, 1999

‡ W £1,200-1,500 €1,400-1,750

32

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

An Anatolian carpet fragment

possibly late 14th/early 15th century
the fragment approximately 172 by 28cm; 5ft. 8in., 11in.

PROVENANCE

Bertram Frauenknecht, Munich, Germany

‡ W £1,200-1,500 €1,400-1,750

33

PROPERTY FROM THE ALEXANDER COLLECTION

A Spanish carpet fragment

16th century or earlier
approximately 250 by 63cm; 8ft. 3in., 2ft. 1in.

LITERATURE

Bennett, I., 'The Alexander Collection: Part II A carpet is a Picture of God', *Hali*, April/May 1994, issue 74, p. 89, fig. 7.
Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 114 - 119, ill. pp. 31 (detail), 115 & 340.

W £2,000-4,000 €2,300-4,550

34

PROPERTY FROM THE ALEXANDER COLLECTION

A European 'bird' carpet fragment, late 16th/early 17th century

linen weft
approximately 46 by 182cm; 1ft. 6in., 6ft.

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 162 - 167, ill. p. 163.

For on English carpets influenced by Turkish examples, see Bennett, Ian and Franses, Michael, *The Buccleuch European Carpets & Others in the Oriental Style*, *Hali*, Issue 66, December 1992, pp.100-107, No.5, p.97, including this Alexander, European 'Bird Ushak' carpet fragment.

See also Levey, Santina M., *An Elizabethan Inheritance: The Hardwick Hall Textiles*, The National Trust, 1998, Carpets, pp.26-28, for English Turkey work cushions, and see Sherrill, Sarah B., *Carpets and Rugs of Europe and America*, New York, 1996, Chp. 5, Great Britain, pp.131-236, p.203, for an Axminster carpet with Turkish large-palmette and leaf-pattern, 1755-1835, following in the earlier Anatolian spirit.

W £2,000-3,000 €2,300-3,450

35

A Mughal carpet border fragment, Lahore, India

17th century
Cloth mount; textile: 137 by 50cm; 4ft. 5in., 1ft. 6in.

W £2,000-3,000 €2,300-3,450

36

PROPERTY OF A EUROPEAN COLLECTOR

**A Mughal silk velvet fragment,
Kashmir**

first half 17th century

Framed, textile approximately 13.5 by 50cm; 5in.,
1ft. 7in.

W £ 800-1,200 € 950-1,400



36

37

PROPERTY OF A EUROPEAN COLLECTOR

An Isphahan carpet fragment

16th century

silk weft shoot

Glazed Frame: 29.5 by 24.3 by 4.5cm; 11in., 9in.,
1in.; Textile: approximately 19.5 by 13.5cm; 7in.,
5in.,

W £ 3,000-4,000 € 3,450-4,550



37

38

PROPERTY OF A EUROPEAN COLLECTOR

**A Mughal trellis carpet fragment,
Kashmir**

mid 17th century

Mounted: 34 by 36.5cm; 1ft. 1in., 1ft. 2in.; Textile:
21 by 23cm; 8in., 9in.

W £ 1,200-1,800 € 1,400-2,050



38

39

**A Kuba gallery carpet, East
Caucasus**

circa 1800

approximately 431 by 203cm; 14ft. 1in., 6ft. 6in.

W £ 4,000-6,000 € 4,550-6,900



39



40



41



42

40

A Khotan long rug, East Turkestan

circa 1800

approximately 279 by 135cm; 9ft. 1in., 4ft. 4in.

A Khotan rug of similar design and proportion can be seen Herrmann, E., *Seltene Orientteppiche V*, Munich 1983, pp. 186-187, pl. 90.

W £ 5,000-7,000 € 5,700-8,000

41

PROPERTY FROM A BELGIAN FAMILY

A Tibetan runner

first third 20th century
approximately 647 by 65cm; 31ft. 3in., 2ft. 2in.

W £ 2,000-4,000 € 2,300-4,550

42

PROPERTY FROM THE ALEXANDER COLLECTION

A Khotan rug, East Turkestan

18th century

reduced in length
approximately 151 by 112cm; 5ft., 3ft. 8in.

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 296 - 300, ill. p. 297.

W £ 2,000-3,000 € 2,300-3,450

43

PROPERTY FROM THE COLLECTION OF ARGINE
BENAKI SALVAGO

A Yarkand rug, East Turkestan

circa 1800
approximately 274 by 142cm; 9ft., 4ft. 8in.

W £ 10,000-15,000 € 11,400-17,100



43



44



45

44

A Sauj Bulagh rug, Azerbaijan
early 19th century
approximately 233 by 128cm; 7ft. 7in., 4ft. 2in.

W £ 10,000-15,000 € 11,400-17,100

45

A Neriz rug, Southwest Persia
circa 1900
approximately 188 by 155cm; 6ft. 2in., 5ft.

W £ 1,800-2,200 € 2,050-2,500

46

An Agra 'Tree' carpet, North India
circa 1860
approximately 281 by 330cm; 9ft. 2in., 10ft. 11in.

W £ 20,000-30,000 € 22,700-34,100



46



47

47

**A Kashan 'Mohtasham' carpet,
Central Persia**

circa 1900
approximately 353 by 254cm; 11ft. 6in., 8ft. 3in.

For further discussion on Kashan 'Mohtasham'
weaves see both lot 25 within this sale and
Sotheby's London, 1 November 2016, lot 132.

W £ 10,000-15,000 € 11,400-17,100



48

48

A Bijar carpet, Northwest Persia

circa 1900
with *Garus* design, cotton warps
approximately 541 by 363cm; 17ft. 9in., 11ft. 11in.

W £ 10,000-15,000 € 11,400-17,100



49

49

A Senneh carpet, West Persia

circa 1890

approximately 349 by 259cm; 11ft. 5in., 8ft. 6in.

W £ 6,000-8,000 € 6,900-9,100



50

A silk Tabriz carpet, Northwest Persia

circa 1900

approximately 395 by 265cm; 13ft., 8ft. 8in.

W £ 20,000-25,000 € 22,700-28,400

50



51

51

PROPERTY FROM THE ALEXANDER COLLECTION

An Oushak "Lotto" rug fragment, West Anatolia

16th century

with 'Anatolian' field design
approximately 119 by 81cm; 3ft. 11in., 2ft. 8in.

PROVENANCE

Lefevre & Partners, London, 3 February 1978,
lot 1.

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, p. 245, ill. pp. 51 (detail), 60 & 245.

As Alexander observes in *A Foreshadowing of 21st Century Art* this 'Lotto' fragment is rendered unusual by the alternating red and green ground of the rosette and leaf border. This border denotes it as one of the group which were likely not intended for the, ever demanding, western

market. Another example of such a weave is in the Brukenthal Museum, Sibiu, m. 1622 and is illustrated in *Antique Ottoman Rugs in Transylvania*, Rome, 2005, p. 93, cat. No. 21, edited by Stefano Ionescu. The Brukenthal example shares the richness in colour which we see in the offered lot but, whilst also sharing a similar border design, does not have the unusual alternating colour ground. See lot 122 for further discussion of the 'Lotto' group.

W £ 2,800-4,000 € 3,200-4,550

52

PROPERTY FROM THE ALEXANDER COLLECTION

An Oushak 'small medallion' rug, West Anatolia

16th century

approximately 146 by 111cm; 4ft. 10in., 3ft. 8in.

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 214 - 215, ill. pp. 106 (details) & 215.

Spuhler, F., König, H., Volkman, M., *Alte Orientteppiche Meisterstücke aus Privatsammlungen*, Munich, 1978, pp. 47 & 47, pl. 9.

These 'small medallion' or 'double niche' rugs are recognisable by their red fields and *mihrab* composition. As opposed to a prayer rug, the niche is replicated at either end, often with a mosque urn or stylised motif to denote the upper end – as in the present lot. This rug is boldly defined by the cloudband spandrels, which in turn, if joined, would fill the space of the open field, currently occupied by the small medallion. Such use of introverted, or substrate, patterns was also employed by so called 'Lotto' carpets, examples of which are within this collection, see lots 51 and 122. For a comprehensive discussion of such multiple layered designs see Pinner, R., 'Multiple and Substrate Designs in Early Anatolian & East Mediterranean Carpets', *Hali*, 1988, issue 42, pp. 27 -30.

There are only very slight variations in design within the group, notably in the design of the *mihrab*, spandrels and borders. The *mihrab* and spandrels each have two differing designs; the *mihrab* is defined by the spandrel outline, which

is divided between a stylised trellised vinery or arabesque, and the other, as in the present work, a cloudband motif. Their popularity in the West is made evident by their appearance in European paintings, dating back to the early 16th century. An example of a cloudband rug can be seen within *Calling of St. Matthew*, by Girolamo da Santacroce, signed and dated 1519, Bassano, Museo Civico.

This 'small medallion' shares similar elements, and border design, to a select group of other rugs within the group. For one such example, from the Textile Museum, Washington, which, like the offered lot, has the border cloudbands facing out, see Völker, A., 'Überlegungen zur Neuafstellung der Orientteppichsammlung des Österreichischen Museums für angewandte Kunst in Wien' *Hali*, December 1989, issue 48, p. 43. Another example with the yellow border cloudbands facing outwards can be seen in the Metropolitan Museum, acc. no. 22.100.111, formerly in the James F. Ballard Collection and a 'small medallion' sharing this feature and colour palette sold Christie's New York, 8 December 2008, lot 50. On reviewing *A Foreshadowing of 21st Century Art* it is clear to see that what drew Alexander to many, if not all, of the pieces in his collection are their exemplary vibrancy in colour and it is this which also drew him to the offered lot. The yellow which expands from the very centre of the quatrefoil medallion to the outer tip of the cloudband border is both striking and compelling. One example to appear at auction, which bears similar field design and use of colour sold Sotheby's London, 8 October 2014, lot 192.

W £ 20,000-30,000 € 22,700-34,100





53

53

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

A 'Transylvanian' prayer rug, West Anatolia

late 17th century
approximately 187 by 137cm; 6ft. 2in., 4ft. 6in.

PROVENANCE

Sotheby's New York, 15 December 2000, lot 105

A very similar example to the offered lot is in the Black Church, Braşov, inv. 180, see Ionescu, S. (ed), *Antique Ottoman Rugs in Transylvania*, Rome, 2005, p. 148, cat. 166. What is most unusual in both examples is the 'Gothic' border, reminiscent of cathedral vaults, which is very rare among the 'Transylvanian' group; there are only five recorded examples with such a border, including the present lot. The pistachio green seen here is also unusual. In addition this example shares the 'flowering-stems' within the spandrels with the Braşov rug, although with the interesting addition of the lone red flowerhead. They also share the 'head-and-shoulder' mihrab with plain field; the offered lot differs with inclusion of the three sprigs of leaves in the camel field, the central motif probably derived from the Mosque lamp design in other classical works. This lot is woven 'upside down', commensurate with the 'Transylvanian' group. Sotheby's is grateful to Stefano Ionescu for his assistance with the cataloguing of this lot.

‡ W £ 4,000-6,000 € 4,550-6,900

54

PROPERTY FROM THE ALEXANDER COLLECTION

A Ghiordes prayer rug, West Anatolia

circa 1800
approximately 182 by 130cm; 6ft., 4ft. 3in.

Illustrated online

W £ 500-800 € 600-950



55

55

PROPERTY FROM THE COLLECTION OF ARGINE BENAKI SALVAGO

A 'Transylvanian' style Ghiordes prayer rug, West Anatolia

18th century and later
approximately 162 by 123cm; 5ft. 4in., 4ft.

W £ 800-1,200 € 950-1,400

56

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

An Ottoman Cairene rug, Egypt

second half 16th Century
approximately 179 by 124cm; 5ft. 10in., 4ft. 1in.

PROVENANCE

Christie's London April 13, 2000, lot 89

‡ W £ 2,500-4,000 € 2,850-4,550



56



57

57

PROPERTY FROM THE COLLECTION OF ARGINE
BENAKI SALVAGO

**A 'Karapinar' rug fragment, Central
Anatolia**

18th century
approximately 187 by 104cm; 6ft. 1in., 3ft. 5in.

A similar example with tulips between the medallions can be seen Dodds. D., M. Eiland (ed), *Oriental Rugs from Atlantic Collections*, Philadelphia, 1996, p. 27, pl. 27. A further example which also shares this tulip design and has very similar medallion and 'tiger stripe' leaves is published Eskenazi. J., *Il Tappeto Orientale dal XV al XVIII secolo*, London, 1981, pp. 25 - 28, tav. 5. For further discussion on the 'Karapinar' group see lot 30.

W £ 3,000-5,000 € 3,450-5,700

58

PROPERTY FROM A PROMINENT PRIVATE
COLLECTION

**A Central Anatolian long rug,
probably Konya**

1800 or earlier
approximately 260 by 88cm; 8ft. 6in., 2ft. 11in.

PROVENANCE

Krikor Markarian, New York, 1997

‡ W £ 3,000-5,000 € 3,450-5,700



58



59



60



61



62

59

**A Bakshaish gallery carpet,
Northwest Persia**

circa 1890

the unusual design derived from a North Persian
killim

approximately 553 by 253cm; 18ft. 1in., 8ft. 3in.

W £ 6,000-8,000 € 6,900-9,100

60

A Qashqa'i rug, Southwest Persia

circa 1900

approximately 178 by 114cm; 5ft. 8in., 3ft. 7in.

W £ 4,000-6,000 € 4,550-6,900

61

**A Demerci Kula rug, Central
Anatolia**

circa 1800

approximately 171 by 140cm; 5ft. 6in., 4ft. 6in.

The present lot has a similar composition to the examples within the St. Louis Art Museum, formerly of the Ballard Collection, Denny. W. & T. Farnham, *The Carpet and the Connoisseur, The James F. Ballard Collection of Oriental Rugs*, Verona, 2016, pp. 114, 115 & 226, pl. 21. The vibrant colour palette, particularly the yellow ground and border, is unusual for this genre and is more closely shared by the Ballard example p. 226, as are the inner and outer minor borders, although differing with a madder main field.

W £ 2,000-3,000 € 2,300-3,450

62

**A Qashqa'i carpet, Southwest
Persia**

Last quarter 19th century

silk wefts

approximately 407 by 164cm; 13ft. 4in., 5ft. 4in.

PROVENANCE

Siowasch Azadi, Rippon Boswell, kat. no. 68, lot 104

W £ 20,000-30,000 € 22,700-34,100



63



64

63

PROPERTY FROM THE ALEXANDER COLLECTION

A Konya rug fragment, South Central Anatolia

17th century, possibly earlier
approximately 257 by 187cm; 8ft. 5in., 6ft. 2in.

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 208 - 212, ill. p. 209.

Alexander, C., 'Early Turkish Rugs A New Way of Looking', *Hali*, April, 1991, issue 56, p. 124.

The present lot shares a number of similarities with lot 64 and Alexander remarks of it 'This is one of the most majestic and oldest-feeling Turkish carpets that I have handled.', Alexander, 'Foreshadowing', *op.cit.*, p. 208. An unusual element is the design within the central medallion, reminiscent of a 'small medallion' Oushak, an example of which can be seen here, lot 52. This in combination with the border design again shared with lot 64, which can be seen in other Central West Anatolian production, such as the Oushak and 'Bellini' in the Ballard Collection, Denny, W., *The Carpet and the Connoisseur The James F. Ballard Collection of Oriental Rugs*, 95 & 103, pls. 14 & 17 - the 'Bellini' also shares a similar design to the central medallion of the offered lot. It is possible that this lot was a more westerly production in Konya and lot 64 more easterly, in each case the dating could conceivably be earlier.

W £ 5,500-7,500 € 6,300-8,600

PROPERTY FROM THE ALEXANDER COLLECTION

A Konya fragmentary rug, South Central Anatolia

17th century, possibly earlier
approximately 251 by 153cm; 8ft. 3in., 5ft.

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 192 - 195, ill. pp. 29 & 193.

'The Exhibitions' *Hali*, October, 1990, issue 53, p.241

EXHIBITED

San Francisco, M. H. de Young Museum, *The Christopher Alexander Collection*, November 1990 - February 1991.

This archaic and wonderfully coloured work bears a number of similarities to lot 63 in this sale, to such a degree it seems likely they were woven in close proximity - this example is likely a little later in dating than lot 63. Another Alexander piece which shares the blue, red and orange colouring associated with Konya works of this time, is the Konya prayer rug, lot 121. Recognition of these fantastic village works from Central Anatolia is owed to the enthusiasm of collectors such as Alexander and Heinrich Kircheim and to the recent publication of the Ballard Collection in the Saint Louis Art Museum, Missouri, by Walter Denny.

The present example is beautifully balanced with a complicated array of rich organic colouring centred by an almost crimson field. A very similar example, which in turn is likened to the Alexander work, can be seen, Concaro, E., A., Levi. *Sovrani Tappeti. Il tappet orientale dal XV al XIX secolo. Duecento capolavori di art tessile*, Milan, 1999, p. 47. Here the authors, like Alexander, ascribe the medallion and secondary field motifs to the 'Holbein' group, and give a dating to the 15th century. Similarities can be drawn to works from the 15th/16th century, such as the 'Para-Mamluk rug' in the Philadelphia Museum of Art, no. 55.65.2, also believed to have been woven in Konya; this example also shares the central

octagonal medallion with four minor medallions within the field and exhibits similar colouring, the border in this examples differs to the present lot, see Dodds, D., M. Eiland., *Oriental Rugs from Atlantic Collections*, Philadelphia, 1996, pl. 1. The border element in this and lot 63 is uncommon and interestingly can be seen in the medallion Oushak in the MAK, Vienna, which is dated to circa 1600, Völker, A., *Die orientalischen Knüpfeppiche im MAK*, Vienna, 2001, p. 53, cat. no. 15. Alexander observes that in the present example has a very well-articulated border solution which is unusual for a village weave, Alexander, 'Foreshadowing', *op.cit.*, p. 192.

W £ 4,500-6,500 € 5,200-7,400

65

PROPERTY FROM THE ALEXANDER COLLECTION

A fragmented 'Karapinar' rug, South Central Anatolia

17th century
approximately 250 by 187cm; 9ft. 5in., 6ft. 2in.

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 230 - 231, ill. pp. 14 (detail), 29 & 231.

Alexander, C., 'Early Turkish Rugs A New Way of Looking', *Hali*, April, 1991, issue 56, p. 122.

The present 'Karapinar' is extraordinary in its rich and saturated palette and is a truly spectacular example of Central Anatolian weaving. Very few comparisons can be drawn to this lot other than those already within this collection; the blues within the field can be seen in the two Konya fragments, lots 63 and 64 and the border is reminiscent of the Alexander 'Pink Panther' lot 30, with motifs within both the spandrels and extant border. The distinctive bright white in the undyed wool in this example is a characteristic of the 'Karapinar' group, for a full discussion on the genre see lot 30.

W £ 7,000-10,000 € 8,000-11,400



65



66



67

66

PROPERTY FROM A EUROPEAN LADY

A Kirman carpet, Southeast Persia
early 20th century

with inscription
approximately 420 by 339cm; 13ft. 9in., 11ft. 2in.

W £ 8,000-12,000 € 9,100-13,700

67

PROPERTY OF A GENTLEMAN

A part silk Seirafian rug, Isfahan,
Central Persia

second half 20th century, inscribed 'SEIRAFIAN
'Woven [in] Iran, Isfahan, Seyrafiyan' ESFAHAN'
approximately 250 by 63cm; 8ft. 3in., 2ft. 1in.

W £ 4,000-6,000 € 4,550-6,900

A rare silk Mashad rug, Northeast
Persia

circa 1930

Knot density: V: 12/cm; H: 9/cm

With approximately 108 knots per square
centimetre the total knot count for this fine rug is
in excess of 3,000,000 knots.
approximately 204 by 137cm; 6ft. 7in., 4ft. 5in.

Mashad weaves are usually wool pile, occasionally
with silk highlights; it is exceptionally rare to find
an example exclusively in silk.

W £ 40,000-60,000 € 45,400-68,500





69

70

69

A Kazak Fachralo rug, West
Caucasus

circa 1875
approximately 236 by 174cm; 7ft. 9in., 5ft. 8in.

W £ 10,000-14,000 € 11,400-15,900

70

A Qashqa'i long rug, Southwest
Persia

circa 1900
approximately 236 by 130cm; 7ft. 7in., 4ft. 2in.

W £ 7,000-10,000 € 8,000-11,400

71

A Qashqa'i rug, Southwest Persia
early 20th century,

inscribed: 'qalicheh-ye takht-e jamshid sahib vali
Khan (?)' ('Rug [depicting] Persepolis, owner Vali
Khan'); the line below in a European language
(undeciphered), silk wefts
approximately 213 by 142cm; 7ft., 4ft. 8in.

PROVENANCE

Siwasch Azadi

LITERATURE

Taher Sabahi, *Qashqai: Tappeti tribali persiani*,
Istituto Geografico de Agostini, Milan, 1989,
pp.150 - 151

W £ 20,000-30,000 € 22,700-34,100



71



72

72

PROPERTY OF A LADY

A Khorassan carpet, Northeast
Persia

circa 1920

illegibly inscribed

approximately 590 by 411cm; 19ft. 3in., 13ft. 5in.

W £ 7,000-10,000 € 8,000-11,400



73

73

A Safavid 'Vase technique' carpet
fragment, probably Kirman,
Southeast Persia

17th century

approximately 323 by 216cm; 10ft. 6in., 7ft. 1in.

W £ 5,000-7,000 € 5,700-8,000



74

74

PROPERTY FROM A PRIVATE COLLECTION

A Kashan carpet, Central Persia

second quarter 20th century

with 'vase' design,
approximately 418 by 322cm; 13ft. 8in., 10ft. 6in.

W £ 2,000-3,000 € 2,300-3,450

75

A North-west Persian carpet

circa 1900

with an unusual design of classically inspired
'animal combat' motifs and flowering trees
approximately 482 by 286cm; 15ft. 8in., 9ft. 4in.

W £ 10,000-15,000 € 11,400-17,100



75



76

76

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

A Bergama rug, West Anatolia

mid-19th Century
approximately 108 by 100cm; 3ft. 7in., 3ft. 3in.

PROVENANCE

Sotheby's New York, April 13, 1995, lot 62

‡ W £ 3,000-5,000 € 3,450-5,700



77

77

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

A West Anatolian coupled-column prayer rug

18th Century
approximately 223 by 163cm; 7ft. 4in., 5ft. 4in.

PROVENANCE

Krikor Markarian, New York, 1999

‡ W £ 5,000-8,000 € 5,700-9,100

PROPERTY FROM THE ALEXANDER COLLECTION

An Eastern Anatolian runner fragment, possibly Nevşehir

16th century or earlier
approximately 179 by 69cm; 5ft. 10in., 2ft. 3in.

PROVENANCE

Purchased by the present owner 1985

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 120 - 126, ill. pp. 121 & 123 (detail).

Alexander, C., 'Early Turkish Rugs A New Way of Looking', *Hali*, April, 1991, issue 56, p. 120 & 5 (detail).

This runner fragment is one of the more striking and poignant within the collection. The repeat scrolling blue leaves against the ivory ground is almost unique and aging the work is difficult; it is quite possibly an earlier weave than stated. Alexander believed it to be a Seljuk work of the 13th century. A runner with differing colours yet utilising similar design is illustrated in Herrmann, E., *Seltene Orienteppiche IX*, Munich, 1987, pp. 86 & 87, pl. 35. Herrmann concurs that the design of his example originates from Anatolia and attributes it to Kuba from the weave. He also likens his runner to one in the Metropolitan Museum of Art, New York, acc. no. 08.208.2. The Metropolitan example is attributed to Azerbaijan, 18th century, and the Herrmann, to the 17th or 18th century. It is interesting that both of these examples, which share such unusual and rare field design, should be attributed to centres so far from Nevşehir - where Alexander states he was told it came from. Alexander, 'Foreshadowing', *op.cit.*, p. 120. The Alexander runner is a magnificent and rare example and like so many within this collection gives rise to further questioning.

W £ 28,000-40,000 € 31,800-45,400





80

79

A Kuba runner, East Caucasus

third quarter 19th century

inscription: 'Work of', with illegible name
 approximately 417 by 103cm; 13ft. 7in., 3ft. 4in.

W £ 3,000-5,000 € 3,450-5,700

80

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

A 'Tree' Kazak rug, Southwest Caucasus

circa 1880
 approximately 210 by 204cm; 6ft. 11in., 6ft. 8in.

PROVENANCE

Christie's, London, 13 April 2000, lot 161

A very similar example, with three ivory and three green 'trees' and four 'Holbein medallions' is published in *Tappeti Antichi*, Milan, 1991, p. 77.

‡ W £ 4,000-6,000 € 4,550-6,900

79

50



81

81

PROPERTY FROM A BELGIAN FAMILY

**A Shirvan pictorial rug, East
Caucasus**

late 19th century

depicting Emperor Nicholas II and Empress
Alexandra with an unidentified figure beneath,
possibly an earlier Tsar
approximately 147 by 134cm; 4ft. 10in., 4ft. 5in.

W £ 3,500-4,500 € 4,000-5,200

82

A Chi Chi long rug, East Caucasus

mid 19th century
approximately 334 by 137cm; 10ft. 11in., 4ft. 6in.

W £ 10,000-15,000 € 11,400-17,100



82



83

A Tabriz carpet, Northwest Persia

mid 20th century

with 'Ardebil' design

approximately 775 by 470cm; 25ft. 4in., 15ft. 5in.

W £ 30,000-35,000 € 34,100-39,800

83

PROPERTY OF A LADY

A rare Kum Kapi silk and metal-thread brocaded rug, Northwest Anatolia

circa 1900

with polychrome silk (salmon, lime green, dark indigo, sky blue, dark taupe, dark brown, pale pink, cream) and silver metal thread brocading; very rare depiction of animals and birds within the brocaded areas including: elephants, doves, dogs, cockerels, parrots and ducks, the creatures in the pile include *qilins*, stags, dragons, lions, winged deer, leopards, and lions in combat with bulls, 'Face' signatures appear twice in the field

Knot count: 14V/cm; 15H/cm.

Polychrome silk fringes
approximately 255 by 182cm; 8ft. 4in., 6ft.

Kum Kapi fine silk and metal-threads rugs are well known as a group, woven from the late 19th century into the 20th century, for displaying superior design and weaving skills, and Kum Kapi (Gateway to the Sands) was the Armenian quarter of Constantinople. They were renowned for not only being technically well executed, with silk, brocade, and metal-thread intricately combined in balanced symmetrical Ottoman court designs, but they have a mystery surrounding them; for although not all workshops signed their works, those that did, used a combination of small hidden cyphers, comprising of numbers, letters, calligraphic and Kufic marks. Within the brocade of two facing central palmettes entwined by serpent dragons in the present rug, there are motifs that are in the style of some used, but they are not presently identified to a particular workshop. The inclusion in this rug of the very small silk brocade animals within the palmettes is a particularly unusual and

charming element.

For a recent relevant review of considering the unattributed Kum Kapi pieces, see Önder Çökay, M., 'Istanbul's masters of silk', *Hali*, 192, Summer 2017, pp.104-107 (extracted from the exhibition catalogue of 2015 when last exhibited). The article discussed the Kum Kapi workshops and the highlights from the Arkas Carpet Collection, which will be on view at the Turkish and Islamic Arts Museum in Istanbul (October 2017). The present rug follows in the tradition of the combination of the Persian and Ottoman designs, with a symmetrical design incorporating animals including Chinese inspired *Qilin*, with palmettes and lattice scroll. Silk rugs from the workshops of the master weavers, Zareh Penyamian, Hagop Kapoudjian, Toussounian and Garabed Apelian, known for his golden yellow grounds, have appeared on the market and are in museum and private collections. Other weavers include Avedis Tamishjian, master weaver who established workshops in the Kum Kapi district of Istanbul around 1920 and who worked for the merchant Nuh'negi.

For comparable field designs and similar palmette designed borders see Sotheby's, 27 April 2005, lot 95, not signed & lot 99, with cartouche border, and Sotheby's, London, 12 April 1989, lot 554, with inscriptions *khuda* (God) and *anj* (Zenith).

For further discussion of this famed group of silk and metal thread Kum Kapi rugs, see Farrow, George, F, *Hagop Kapoudjian, The First and Greatest Master of the Kum Kapi School*, London 1993; Farrow, G, 'Kum Kapi Masters', *Hali*, 1989, issue 46, p.11. and Bensoussan, Pamela, 'The Masterweavers of Istanbul', *Hali*, 1985, issue 26, p. 38.

W £ 80,000-120,000 € 91,000-137,000





85



86



87

85

PROPERTY FROM THE ALEXANDER COLLECTION

A 'Karapinar' rug, South Central Anatolia

18th century or earlier
approximately 141 by 112cm; 4ft. 8in., 3ft. 8in.

PROVENANCE

With The Textile Gallery 1979.

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 198 - 201, ill. pp. 73 (detail) & 199
Hali, Summer 1979, vol. II, no. 1, p. 67.

The present work, as with lot 29, has been woven with displaced warps and so may have originated from Ladik. However elements within the design would suggest the Karapinar region, see lot 30 for a discussion on the group. In the entry in his book Alexander likens the large 'guls' within the field to early an early Seljuk carpet, which may be their origination. When advertised in 1979 this rug was catalogued as an 'Anatolian Village Rug, 16th century.' The border design within the offered lot is similar to some of those cited in May Beattie's article and Penny Oakley's subsequent article, see Beattie, M., 'Some Rugs of the Konya Region', *Oriental Art*, London, Spring, 1976, vol. 22, pp. 60 - 75 and Oakley, P., 'fact or fiction 'Karapinar' rugs from Central Anatolia', *Hali*, Winter, 2010, issue 166, p. 41, pl. 2.

W £ 2,800-4,000 € 3,200-4,550

86

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

A West Anatolian fragmentary double re-entrant rug

18th Century or earlier
the fragment approximately 197 by 143cm; 6ft. 6in., 4ft. 8in.

‡ W £ 3,000-5,000 € 3,450-5,700

87

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

A Central Anatolian carpet fragment

17th Century
Stretcher: 122 by 95 by 3cm; 4ft., 3ft. 1in. Textile: 121 by 94.5cm; 3ft. 11in., 3ft. 1in.

The 'Lotto' field design of this fragment is highly unusual. The usual colour combination is a yellow lattice on a red ground; the blue lattice on the present lot is rarely seen. A carpet with this palette can be seen in Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets* New York, 1993, p. 217. For further information on 'Lotto' carpets see lot 122 in this sale.

‡ W £ 800-1,200 € 950-1,400

PROPERTY FROM THE ALEXANDER COLLECTION

A 'Large pattern Holbein' fragment,
West Anatolia, probably Bergama

16th century
approximately 158 by 124cm; 5ft. 2in., 4ft. 1in.

LITERATURE

Bennett, I., 'The Alexander Collection: Part II A carpet is a Picture of God', *Hali*, April/May 1994, issue 74, p. 95, fig. 12.

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 196 - 197, ill. pp. 62 (detail) & 197.

There is one other example to the offered lot which shares the continuous yellow field and two panel 'Holbein' design, so named after the Hans Holbein painting *Ambassadors of Framy*, 1533, the National Gallery, London. This example is in the Museum of Turkish and Islamic Art, Istanbul, inv. no. 420 and can be seen in *Turkish Carpets from the 13th - 18th centuries*, Istanbul, 1996, pl. 60. In addition the eight corner spandrels within each example are very similar. The Istanbul example differs from the Alexander example most notably in the border designs, although a similar palette is employed. Another 'Holbein' with similar design and blue hues, also formerly in the Alexander collection, was sold at auction, Christie's London, 10 April 2008, lot 101. It is interesting to note that this particular shade of blue is shared with works from Konya and Karapinar within the Alexander Collection pieces offered in this sale, lots 64, 67, 85, and 121.

W £ 8,000-12,000 € 9,100-13,700



PROPERTY FROM THE ALEXANDER COLLECTION

A Tabriz carpet, Northwest Persia

16th century
approximately 589 by 225cm; 19ft. 4in., 7ft. 5in.

PROVENANCE

Piero Barbieri, Genoa, sold 1931;
Lefevre & Partners, London, 5 October 1979, lot
24 and cover illustration;
With Elio Cittone, Milan by 1982.

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century
Art The Color and Geometry of Very Early Turkish
Carpets*, New York, 1993, pp. 182 - 189, ill. pp. 183
(detail), 184 & 186 (detail).

Ellis, C. G., *Oriental Carpets in the Philadelphia
Museum of Art*, 1988, London, p. 64, fig. 21a

Pagnano, G., *L'Arte del Tappeto Orientale ed
Europeo dalle origini al XVIII secolo*, Busto Arsizio,
1983, pl. 76.

Cittone, E., *Tappeti Antichi*, Milan, 1982.

Ganzhorn, V., *The Christian Oriental Carpet*,
Cologne, 1991, ills. 512 - 514.

Thompson, J., 'The Sarre Mamluk and 12
Other Classical Rugs from the same Private
Collections', *Lefevre & Partners, London*, 23 May
1980, p.36, fig. 4.

W £ 20,000-30,000 € 22,700-34,100

The present carpet has been the subject of much discussion in various publications; Alexander notes its relationship in design to that of the tilework of the Mosque of Sahip Ata in Konya, 1258 AD. Alexander, *'Foreshadowing'*, *op.cit.*, pp. 182 - 187; he further links it to the Oushak 'Lotto' carpet within this sale, lot 122. Alexander investigates the two works from the viewpoint of an architect, choosing to explore the layered, or 'Substrate', design between the 'Lotto' with its octagons, diamonds and circles and the Tabriz's octagons, cartouche and diamonds, see Sothebys.com for a black and white image of the offered lot which more clearly demonstrates these sub-designs. Further discussion of 'Substrate' design can be seen in Pinner, R., 'Multiple and Substrate Designs in Early Anatolian & East Mediterranean Carpets', *Hali*, 1988, issue 42, pp. 27 -30.

Alexander argues that the origins of the Tabriz design were brought about through Ottoman artists and weavers travelling to Tabriz in the 15th century, Alexander, *op. cit.*, p. 187, and which is also mentioned in the cataloguing from the Lefevre sale. The footnote in Lefevre cites the conquering of Tabriz by Jahan Shah (1397 - 1467), the ruler of the Turkman Kara-Kuyunli, whose realm extended to Eastern Anatolia. During this time, and the subsequent conquest by Ismail I (1487 - 1524) in 1501, Tabriz became a major production centre and, up until the stylistic revolution that occurred during the Safavid era, medallion carpets, such as this, were being produced with Turkman influences, which in turn could well have been influenced by Anatolia. Whilst speculative, the nature of 'Substrate' design would suggest it was used as a drawing tool. When considering the repetitive and even spacing within the offered lot one begins to see a grid from which more artistic elements can be built. In this respect the 'Substrate' grid could certainly have been adopted by cartoonists and easily migrated from East to West or indeed vice versa. Many carpets share similar motifs within their design and quite often, as in this case, such motifs most likely originated in manuscripts. It could be supposed that a cartoonist would employ a technique in which to maintain the balance of a large carpet influenced by drawings within such manuscripts.



The offered carpet has most in common with the Hapsburg medallion carpet in the Gulbenkian, Lisbon, indeed so much so they are illustrated in opposing pages in Pagnano, G., *L'Arte del Tappeto Orientale ed Europeo*, Busto Arsizio, 1983, pls. 75 & 76. Pls. 66 - 68 illustrate a hunting medallion carpet dated

1522 AD; this example bears similarities in the medallion and the corner spandrels to the offered lot. The splayed leaves in the field, used in both the Gulbenkian and the offered example to create outlining octagons and cartouches, are instead huntsmen on horseback, organised in repeat pentagons. The offered lot also



89

shares qualities with two further carpets, one discussed by Walter Denny, 'Ten Great Carpets', *Hali*, Summer 1978, vol 2, p. 157, fig. 2., the other, also illustrated with the offered lot, in Ellis, 'Oriental Carpets', *op.cit.*, p. 64 & 65, fig 21.b. Both Denny and Ellis discuss the medallion's design in relation to that of Oushak

courtly weaves, Denny to 'Holbein' repeat patterns and Ellis to Oushak 'large medallion' carpets. Also see lot 52. the 'small medallion' Oushak rug which demonstrates use in negative design whereby, as in the present lot, the rug could be quartered and the motifs and patterns would be mirrored in each section.

It is clear that ideas oscillated between the artists of the Ottoman, Turkmen and Persian empires, and the present carpet is a fascinating testament to this. It is also interesting to note when sold by Piero Barbieri in 1931 it was recorded to have been 'illustrated in the catalogue of the sale of

his collection in 1931. This illustration shows that it had been fully restored to its present condition prior to sale' Lefevre & Partners, London, 5 October 1979, lot 24.



90



91

90

A Tabriz carpet, Northwest Persia

second quarter 20th century, inscribed 'Tabriz
Muhammad Aqa Yahidi (?)'
approximately 417 by 306cm; 13ft. 8in., 10ft. 1in.

W £ 6,000-8,000 € 6,900-9,100

91

A Tabriz carpet, Northwest Persia

first quarter 20th century

with inscriptions of couplets from a *ghazal* of
Sa'di, with an addition of an unidentified couplet:
inscription in one cartouche: *fabrik-e jurab-*
chi, 'Jurab-chi manufacture', and in another
cartouche: *sefaresh-e saqat-forush*, 'Order of
Saqat-Forush'
approximately 471 by 336cm; 15ft. 5in., 11ft.

W £ 8,000-12,000 € 9,100-13,700

92

A Heriz silk rug, Northwest Persia

last quarter 19th century
approximately 193 by 136cm; 6ft. 4in., 4ft. 6in.

W £ 20,000-25,000 € 22,700-28,400



92

A Louis XIV Savonnerie carpet border fragment

with rinceaux and ivy, on ivory ground, and cabochon guard at lower edge

approximately 116 by 83cm; 3ft. 8in., 2ft. 7in.

This fragment is an evocative section from a once larger carpet intended as part of an extraordinary interior extravaganza. The Savonnerie carpets commissioned by Louis XIV for the Galerie d'Apollon and the Galerie du Bord de l'Eau (known as the Grande Galerie), in the Palais du Louvre, represented an extraordinarily ambitious and innovative decorative scheme through which the glory of the Sun-King was to be celebrated. The design of the carpets incorporated royal emblems, allegorical depictions of virtues and allusions to auspicious attributes to the reign of the King, as well as those to the arts and sciences. The motifs were incorporated within a classical layout of dominant central sections, flanked at each end by bas-reliefs, and all were within a unifying border type. On the 7th October thirteen Savonnerie carpets were delivered for the Galerie d'Apollon at the Louvre Palace (woven between 1664-1666). This marked the first stage of the elaborate scheme and the Galerie d'Apollon carpets served as an initial trial for the very grand and challenging suite of ninety three carpets to follow for the Grande Galerie (produced between 1670 and 1685). Apart from the central carpet in the Galerie d'Apollon, all were woven as pairs, to complement each other and assert complete symmetry between the two halves of the gallery and correspond to the architectural interior designs. The weaving of the commission for the Galerie d'Apollon took approximately two years to complete, with carpets being delivered between the years of 1667 and 1669. It is extremely difficult to determine which carpet in the series this fragment is taken from as the scrolling acanthus was a motif used in the sets for both galleries, and is seen against both a dark ground and less often against the light ground. One of the ways of differentiating those woven for the different galleries was the design of the border, which for the Galerie d'Apollon was narrower and classical in design with a secondary line of cabled fluting, changing for the Grande Galerie borders and becoming a more stylised cabochon design of wider format, and *fleur-de-lys* turned outwards on the ninety-three carpets as opposed to inwards on the earlier thirteen. See Pierre Verlet, *The James A. de Rothschild Collection at Waddesdon Manor: the Savonnerie*, 1982, p.188 & p.206, fig.127.

For a Louis XIV Savonnerie carpet fragment, with cornucopia, serpent and sun motif, probably from a carpet from the Galerie d'Apollon, Palais du Louvre, Paris, see Sotheby's, London, Treasures Sale, 6 July 2016, lot 1, provenance: Collection of Sir Howard Hodgkin CH CBE. Another larger Louis XIV carpet fragment (comprising of the central medallion and side panels), from the Galerie d'Apollon, Palais de Louvre, was sold Sotheby's, Milan, 21 October 2003, lot 420, and an exuberant carpet for the Palais du Louvre (comprised of the two ends of an originally larger carpet), delivered 10 June 1678, was sold Sotheby's, London, Treasures Sale, 6 July 2016, lot 9.

W £ 25,000-45,000 € 28,400-51,500



FROM A PRIVATE FAMILY COLLECTION

A Kashgar silk and metal-thread rug, East Turkestan

19th century possibly earlier
approximately 154 by 114cm; 5ft. 1in., 3ft. 9in.

LITERATURE

Ulrich Schürmann, *Central-Asian Rugs*, 1969, No.76., p.156.

Kashgar in the Xinjiang province of East Turkestan was an important trading post on the silk route and a centre of manufacture of carpets for centuries, with influence in the designs used from Persia, China and India respectively. In the 18th century the rulers of Kashgar were related to the Mughals of India. The silk and metal brocade rugs have Mughal influence from the Mughal floral lattice carpets of the 17th century, with a formal lattice having been replaced by a trellis of floral viney. See for example of a Mughal silk rug, 17th century (221 by 147cm) on a red ground, Sotheby's, London, 16 April 1987, lot 94, from a rare group of silk rugs (related to the contemporary wool pieces). For an interesting comparable fragment with brocading, 17th/18th century, with foliate and leaf composition and similar border type (Private collection), see Spuhler, Friedrich, *The Thyssen – Bornemisza Collection, Carpets and Textiles*, London, 1998, Carpets, East Turkestan silk carpets [42-52], pp.184-205, p.191, (black and white) fig.1.

For examples of Kashgar silk carpets with golden yellow grounds, from 17th through to 19th century, see Schürmann, Ulrich, *Central-Asian Rugs*, 1969, Nos. 68- 69 & 72, pp.148-149 and 152, for and No. 76, p.156, for the present rug.

There is a group of Kashgar silk rugs of the 18th century which belong to a particularly elegant group of East Turkestan weaving, and show comparable elements. See Sotheby's, New York, 5 December 1987, lot 121, for an earlier example of a 'Silk provincial Mughal carpet fragment', 18th century, with fuchsia/rose ground, and similar grouping of flowers and leaves, and lot 120 for later fragment of a silk Kashgar rug, East Turkestan, in the same design tradition. For other lattice and blossom, 18th century examples, see Christie's, London, The Bernheimer Collection of Carpets, 14 February, lots 95, 96 and 183, for fragments of silk Kashgar carpets, with fuchsia/rose grounds. Additional related literature listed online.

W £ 20,000-30,000 € 22,700-34,100





95



96

95

An very fine Isphahan carpet,
Central Persia

first third 20th century

Knot density: V: 11/cm; H: 10/cm
approximately 415 by 310cm; 13ft. 7in., 10ft. 2in.

This fine Isphahan carpet, with approximately 110
knots per square centimetre, therefore has over
14,100,000 knots in total.

W £ 15,000-20,000 € 17,100-22,700

96

PROPERTY OF A LADY

A part silk Tehran carpet, Central
Iran

early 20th century
approximately 369 by 270cm; 12ft. 1in., 8ft. 9in.

W £ 6,000-8,000 € 6,900-9,100

97

A Kashan 'Mohtasham' carpet,
Central Persia

circa 1890
approximately 365 by 256cm; 11ft. 9in., 8ft. 4in.

For further discussion on Kashan 'Mohtasham'
weaves see both lot 25 within this sale and
Sotheby's London, 1 November 2016, lot 132.

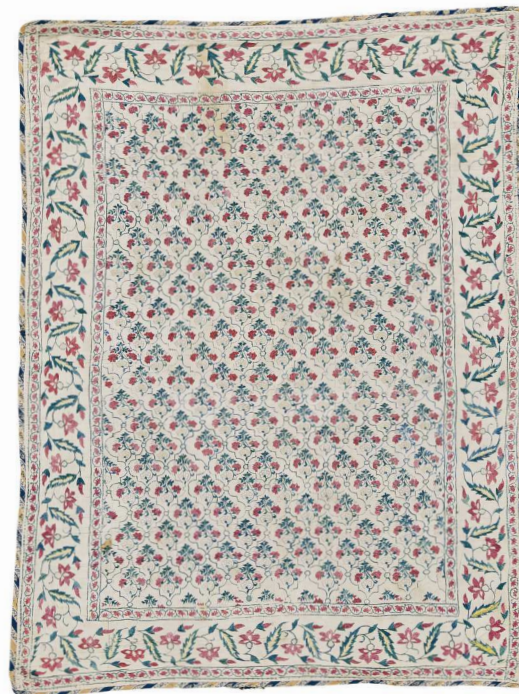
W £ 20,000-30,000 € 22,700-34,100



97



98



99

98

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

An Alcaraz carpet fragment, Spain

mid 16th century
approximately 387 by 235cm; 12ft. 9in., 7ft. 9in.

PROVENANCE

Catan Collection, Paris
Property from the Wher Collection, Sotheby's,
New York, December 15, 2000, lot 142

LITERATURE

Concaro, Eduardo and Alberto Levi, *Sovrani Tappeti*, Milan, 1999, p.195, No. 168
Ellis, Charles Grant, *Oriental Carpets in the Philadelphia Museum of Art*, Philadelphia, 1988, p. 257 (citation)

EXHIBITED

Sovrani Tappeti, Palazzo Reale, Milan, Italy, 1999, No.168

Pile carpet weaving was introduced into Spain during the Moorish occupation and continued to flourish during the Christian rule. The inspiration for the present carpet is the textiles, initially from Renaissance Italy and woven in Spain. The stem trellis and pomegranate design has been interpreted in a stylised pattern in the present weaving.

There is a directly comparable example of an Alcaraz carpet, 16th century, in the Victoria & Albert Museum, London (Inv.29-1889), with a border design of a double outline scrolling stem with stylised leaf motifs, and another in the Textile Museum, Washington (Inv. No.R44.003.

‡ W £ 8,000-12,000 € 9,100-13,700



100

99

A small embroidered Mughal floor spread, North India

mid 18th century
approximately 128 by 98cm; 4ft. 2in., 3ft. 2in.

W £ 4,000-6,000 € 4,550-6,900

100

A small Peking carpet, China

first quarter 20th century
approximately 270 by 184cm; 8ft. 8in., 6ft.

W £ 5,000-7,000 € 5,700-8,000



101

101

A Peking rug, China

circa 1900
approximately 155 by 96cm; 5ft. 1in., 3ft. 2in.

W £ 4,000-6,000 € 4,550-6,900

102

Two Cuenca rug fragments, Spain

PROPERTY OF A SOUTH EUROPEAN FAMILY
17th century
together with a smaller Cuenca rug, 17th century
(125 by 125cm; 4ft. 1in., 4ft. 1in.), *illustrated on-line*
approximately 340 by 170cm; 11ft. 2in., 5ft. 6in

These distinctive Spanish 17th/18th century carpets have designs which are derived from the Western Anatolian 16th century 'Lotto' rugs. For a comparable Cuenca rug, late 16th century (257



102

by 157cm), with a central armorial with the grille of St Lawrence, woven as a royal commission for the monastery of El Escorial, founded by Philip II of Spain (1556-1598), for whom St Lawrence was a patron saint, see Sotheby's, London, 16 October 1996, lot 86; provenance Baron Heinrich Thyssen-Bornemisza, Sammlung Schloss Rohencz, thence by descent. The deer and small birds in the corners of the main field of this particular cited example are unusual.

W £ 5,000-7,000 € 5,700-8,000



103



104

103

PROPERTY FROM A PRIVATE COLLECTION

A Bijar carpet, Northwest Persia

circa 1870

approximately 352 by 232cm; 11ft. 6in., 7ft. 7in.

W £ 3,000-5,000 € 3,450-5,700

104

A Bijar carpet, Northwest Persia

circa 1890

of unusual square format

approximately 329 by 298cm; 10ft. 9in., 9ft. 9in.

W £ 4,000-6,000 € 4,550-6,900



105

105

A Bijar carpet, Northwest Persia

early 20th century
approximately 372 by 327cm; 12ft. 2in., 10ft. 8in.

W £ 6,000-8,000 € 6,900-9,100

106

PROPERTY FROM A PRIVATE COLLECTION

A Bijar carpet, Northwest Persia

second quarter 20th century

with 'vase' design
approximately 545 by 348cm; 17ft. 11in., 11ft. 5in.

PROVENANCE

With Keshishian London;
Acquired by the present owner October 1994.

W £ 2,500-3,500 € 2,850-4,000



106



107



108

107

PROPERTY OF A GENTLEMAN

A Bakhshaish carpet, Northwest Persia

last quarter 19th century
approximately 449 by 276cm; 14ft. 7in., 9ft.

W £ 5,000-7,000 € 5,700-8,000

108

A Senneh carpet, Northwest Persia

third quarter 19th century
approximately 346 by 245cm; 11ft. 3in., 8ft.

W £ 6,000-8,000 € 6,900-9,100

109

A Heriz runner, Northwest Persia

last quarter 19th century
approximately 500 by 115cm; 16ft. 5in., 3ft. 9in.

W £ 7,000-10,000 € 8,000-11,400

110

PROPERTY OF A LADY

A Senneh carpet, West Persia

late 19th century
approximately 542 by 347cm; 17ft. 8in., 11ft. 4in.

W £ 5,000-7,000 € 5,700-8,000



109



110



111

111

PROPERTY OF A EUROPEAN FAMILY
**A Kuba Karagashli rug, East
 Caucasus**

late 19th century
 approximately 204 by 119cm; 6ft. 8in., 3ft. 11in.

W £ 3,500-4,500 € 4,000-5,200



112

112

PROPERTY FROM A PROMINENT PRIVATE
 COLLECTION
A Kazak rug, Southwest Caucasus

circa 1875
 approximately 256 by 148cm; 8ft. 5in., 4ft. 10in.

PROVENANCE

The Property of a Private Collector, Christie's
 New York, June 19, 2003, lot 120 (offered)

‡ W £ 2,500-4,000 € 2,850-4,550



113

113

**A Shirvan Karagashli rug, East
 Caucasus**

third quarter 19th century
 approximately 170 by 99cm; 5ft. 5in., 3ft. 2in.

W £ 3,000-5,000 € 3,450-5,700

PROPERTY FROM AN ENGLISH GENTLEMAN

A Daghestan prayer rug, East
Caucasus

first half 19th century

illegibly dated and inscribed
approximately 179 by 101cm; 5ft. 11in., 3ft. 4in.

the beautiful pastel colours in the offered lot, with
openly spaced field design, are shared with the
example illustrated in Schurmann. U., *Caucasian
Rugs*, Poolesville, 1990, pp. 320 & 321, pl. 125.

W £ 5,000-7,000 € 5,700-8,000





115



116

115

A Tabriz carpet, Northwest Persia

20th century
approximately; 340 by 248cm; 11ft. 2in., 8ft. 2in.

W £ 4,000-6,000 € 4,550-6,900

116

PROPERTY OF A LADY AND A GENTLEMAN

A Ziegler Mahal Carpet, Northwest Persia

circa 1910
approximately 702 by 425cm; 23ft., 13ft. 11in.

PROVENANCE

Sotheby's New York, 2 June 2010, lot 208

W £ 8,000-14,000 € 9,100-15,900

117

An Oushak carpet, West Anatolia

circa 1890
with rare white field
approximately 512 by 420cm; 16ft. 8in., 13ft. 8in.

W £ 20,000-25,000 € 22,700-28,400



117



118



119

118

A part silk Tehran carpet, North
Persia

circa 1910

approximately 318 by 211cm; 10ft. 5in., 6ft. 11in.

W £ 15,000-18,000 € 17,100-20,500

119

A silk Kashan souf rug, Central
Persia

circa 1920

approximately 212 by 132cm; 6ft. 9in., 4ft. 3in.

W £ 10,000-15,000 € 11,400-17,100

120

A Kashan 'Mohtasham' carpet,
Central Persia

circa 1900

approximately 438 by 343cm; 14ft. 4in., 11ft. 3in.

For further discussion on Kashan 'Mohtasham'
weaves see both lot 25 within this sale and
Sotheby's London, 1 November 2016, lot 132.

W £ 40,000-60,000 € 45,400-68,500



120

PROPERTY FROM THE ALEXANDER COLLECTION

A Konya fragmentary prayer rug

17th century

approximately 169 by 124cm; 5ft. 7in., 4ft. 1in.

LITERATURE

Bennett, I., 'The Alexander Collection: Part II A carpet is a Picture of God', *Hali*, April/May 1994, issue 74, p. 88, fig. 6.

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 126 - 129, ill pp. 38, 82 & 127.

Alexander, C., 'Early Turkish Rugs A New Way of Looking', *Hali*, April, 1991, issue 56, p. 117

EXHIBITED

San Francisco, M. H. de Young Museum, *The Christopher Alexander Collection*, November 1990 - February 1991.

Alexander likens the present lot to the saf fragment in the Museum of Turkish and Islamic Art, Istanbul, Alexander, 'Foreshadowing', *op.cit.*, p. 126, also pictured in *Turkish Carpets from the 13th - 18th centuries*, Istanbul, 1996, pp. 158-159, pl. 116. One can certainly see why, the drawing is very similar as are the use of motifs such as the stylised Mosque lamp and arrowhead lozenge in the field and the motifs within the borders bear a semblance. The splayed tops to the mihrab are echoed in an ascending multiple arch prayer rug, attributed to Karapinar, see Dodd, D., Eiland, M., *Oriental Rugs from Atlantic Collections*, Philadelphia, 1996, pl. 57.

W £ 2,500-4,000 € 2,850-4,550

PROPERTY FROM THE ALEXANDER COLLECTION

An Oushak 'Lotto' carpet, West Anatolia

first half 16th century, possibly earlier

with 'Anatolian' style field and 'Holbein' or 'Kufic' border design, *reduced in length* approximately 270 by 230cm; 8ft. 10in., 7ft. 7in.

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 228 - 229, ill. pp. 187 (detail) & 229.

Eskenazi, J., *Il tappeto orientale dal XV al XVIII secolo*, London, 1982, pp. 29, 30, 72. tavaola. 7.

'Lotto' carpets derive their name from the Renaissance painter Lorenzo Lotto, (c. 1480 - 1556), who depicted an example in 'The Alms of St. Anthony', 1542, Venice, although they also appear in earlier paintings. Whilst all these courtly works are termed 'Lotto' there are three differing types of sub design - 'Kilim', 'Ornamented' and 'Anatolian'. The latter two examples are widely agreed to be the earliest and therefore with the least surviving examples: the present carpet is an 'Anatolian' design. This established through the various 'Substrate' geometric designs within the field, which are interestingly, in part, shared by the Tabriz gallery carpet, lot 89 also noted by Alexander, 'Foreshadowing', *op.cit.*, pp. 186 & 187. For a detailed discussion of the group and the differing designs see Robert Pinner's article 'Multiple and Substrate Designs in Early Anatolian & East Mediterranean Carpets', *Hali*, 1988, issue 42, pp. 27 -30.

It is owing to these 16th century artworks that we can, with conviction, date these highly colourful and ornate works of art. A thorough study of 'Lotto' carpets which appear in such paintings was conducted by John Mills, "Lotto' Carpets in Western Paintings, *Hali*, winter 1981, vol. 3, no. 4, pp. 278 - 289. Of the many examples Mills cites one, in particular, is shown in the *Annunciation*, Master of the Retable of Santos - o - Novo, circa 1520, Museo Nacional del Arte, Mills, J., *op.cit.*, p. 279, fig. 2 and also in *A Foreshadowing of 21st Century Art*, which shares both the 'Anatolian'



field and also the 'Kufic' or 'Holbein design border. Another very similar example of an 'Anatolian' Lotto carpet, sharing the green 'Holbein' border and light blue inner border can be seen in the Thyssen-Bornemisza Collection, Spuhler, F., *The Thyssen-Bornemisza Collection Carpets and Textiles*, London, 1998, pp. 28 - 31, pl. 1. This example, also reduced in length, shares three columns of 'ornamented' motifs and lacks the madder and polychrome outer minor border, however the traced in and out leaf pattern found in the inner blue border of the Thyssen example is repeated in the outer madder border of the offered lot.

'the best and earliest 'Lotto' carpets display a brilliant red and luminous yellow as well as light blue and green tones' Spuhler, F., *op.cit.*, p. 31.

Spuhler also states that this 'Kufic/Holbein' border design is typical of early 'Lotto' carpets and derives from Seljuk art work. The 'Kufic' calligraphy traces back to the 7th century and an example of the relationship between it and the carpet design can be seen in the 15th century 'Scroll of Sultan Mehmet II' in the Topkapi Sarayi Muzesi, Istanbul, E.H.2878, pictured Bağcı. S. & Tanindi. Z., *Turks A Journey of a Thousand Years, 600 -1600*, London, 2005, pl. 246. Interestingly 'Lotto' design seems to predate the Ottoman *rumi-hatayi*, courtly style, of Baba Nakkash and is derived, as with 'Holbein' carpets, from the Timurid Empire, Suriano. C. M., 'Patterns of Patronage, *Hali*, October/November, 1983, issue 83, p. 84. Examples of this particular genre of 'Lotto' are now in museum collections across the world, other than those previously cited, examples include: The Philadelphia Museum of Art, acc. nos. 1955-65-9, 1967-30-308 & 1943-40-68, illustrated C. G. Ellis., *Oriental Carpets in the Philadelphia Museum of Art*, London, 1988, pp. 22 - 29, pls. 6 - 8. Also a fragment in the Islamisches Museum, Berlin, which bears such a likeness to the offered example that it is possible that it was originally a part of it, acc. no. 1875,224. Such examples, of this type, rarely come to auction however a comparable 'Lotto' was sold Sotheby's New York, 14 December 2001, lot 48.

W £ 30,000-40,000 € 34,100-45,400



A Saber Mashad carpet, Northeast Persia

second quarter 20th century, with signature inscription 'Saber'

Knot density: V: 12/cm; H: 13/cm

With approximately 156 knots per square centimetre the total knot count of this carpet will be in excess of 39,000,000 knots. approximately 611 by 413cm; 20ft., 13ft. 6in.

At the turn of the 20th century there was a resurgence of grand, highly refined, carpet weaving in Mashad; Abbas-qoli Saber is one of the master weavers who pioneered the revival of workshops producing superior quality pieces. A former student of the great master Amoghli, Saber was renowned for his skill and completed commissions both for Eastern and Western officials. The carpets he produced have a richness of palette, using the finest of wools, and are inspired from great classical carpets of the past.

This carpet has an unusually high knot density for a work of such proportions, with in excess of 39 million knots certainly being a mark of the extraordinary skill and diligence that one associates with the best of the pieces produced by the Saber workshop.

For a comparable very fine Saber Mashad carpet (with the *Saber* inscription), of smaller proportions (425 by 321cm; 13ft. 11in., 10ft. 6in.), with knot density: V 13/14cm: H 12/cm, therefore in excess of 20,000,000 (20 million), and silk foundation, see Sotheby's, London, 1 November 2017, lot 126, from the Abdi Roubeni Collection. Roubeni purchased this cited comparable carpet with the assistance of Gholam Ali Kirmanshahi, a highly respected carpet broker in the Bazaar in Tehran. By repute, it had come from the collection of Fawzia Faud, Queen of Iran from 1939-45 as the first wife of Mohammad Reza Pahlavi.

See lot 129 in this sale for an ivory Saber Mashad carpet. For further information on the masterweavers in Mashad see Shaffer, D., 'Amoghli', *Hali*, Summer 2016, issue 188, p. 107.

W £ 150,000-250,000 € 171,000-284,000







124



125

124

PROPERTY FROM A PRIVATE COLLECTION

**An 'Amoghli' Mashad carpet,
Northeast Persia**

second quarter 20th century

signed 'Amu Ughli'

approximately 560 by 382cm; 18ft. 4in., 12ft. 6in.

PROVENANCE

with Keshishian London;
acquired by the present owner 7 February 1995

W £ 8,000-12,000 € 9,100-13,700

125

PROPERTY FROM THE COLLECTION OF ARGINE
BENAKI SALVAGO

A Dorosch carpet, East Persia

circa 1890

approximately 318 by 289cm; 10ft. 5in., 9ft. 5in.

W £ 300-500 € 350-600



126

126

An unusually small fine Kashan silk rug, Central Persia

circa 1910
approximately 151 by 98cm; 5ft., 3ft. 2in.

W £ 4,000-6,000 € 4,550-6,900



127

A part silk Tehran carpet, North Persia

2nd quarter 20th century
approximately 354 by 263cm; 11ft. 6in., 8ft. 6in.

W £ 30,000-40,000 € 34,100-45,400

127

An exceptionally fine inscribed
Mashad part silk carpet, Northeast
Persia

second quarter 20th century

Knot density: V: 15-17/cm; H: 16/cm

silk foundation, the flatwoven surround with
inscriptions, the inscriptions reading '*farzand-e
honar bash na farzand-e pedar zira keh honar
zنده konad nam-e pedar*' ('Be the child of art
not the father, as art keeps father's name alive')
approximately 326 by 212cm; 10ft. 7in., 6ft. 9in.

W £ 30,000-50,000 € 34,100-57,000



A part silk Saber Mashad carpet, Northeast Persia

circa 1930,

inscribed; 'Saber', the inscription in silk

Knot density: V: 11/cm; H: 11-13/cm

Silk warps and sidecords
approximately 411 by 300cm; 13ft. 5in., 9ft. 8in.

PROVENANCE

By repute bought by the owners father circa 1930;

Thence by descent

With a knot count of approximately 130 knots per square centimetre, the total knot count of this Saber Mashad is approximately 16 million knots.

An particularly rich array of colours has been employed in the weaving of this carpet, as follows:

Wool: Ivory, taupe, beige, grey, pale blue, mid blue, dark blue, jade green, emerald green, teal green, turquoise, burnt orange, maroon, deep pink, plum, light orange, rose pink, pale pink, (18)

Silk: ivory

For discussion of Saber, please see lot 123 in this sale.

W £ 50,000-80,000 € 57,000-91,000





130



131

130

A Ningshia wall rug, West China

mid 19th century
approximately 223 by 135cm; 7ft. 4in., 4ft. 5in.

PROVENANCE

Rippon Boswell, Weisbaden, Kat. no. 73, 23 May
2009, lot 146

W £ 7,000-10,000 € 8,000-11,400

131

A Peking carpet, China,

circa 1900
approximately 418 by 308cm; 13ft. 7in., 10ft. 1in.

W £ 10,000-15,000 € 11,400-17,100

132

A Chinese rug with metal-thread,
Ningshia, West China

second half 19th century

inscribed: '*Jing ren gong bei yong*' ('For usage in
the Palace of Jing Ren'); The Palace of Jing Ren
forms part of the Forbidden City
approximately 273 by 185cm; 9ft., 6ft. 1in.

W £ 16,000-20,000 € 18,200-22,700



132



133



134

133

An Agra carpet, North India

circa 1890

approximately 351 by 241cm; 11ft. 5in., 7ft. 9in.

W £ 12,000-15,000 € 13,700-17,100

134

PROPERTY OF A LADY

An Agra rug, North India

circa 1910

approximately 227 by 179cm; 7ft. 4in., 5ft. 9in.

PROVENANCE

reputedly bought in the Delhi Durbar, circa 1911,
thence by descent to the present owner

W £ 4,000-6,000 € 4,550-6,900

135

**A silk Kashan 'Tree of Life'
meditation carpet, Central Persia**

circa 1900

Knot density: V: 9/cm; H: 9/cm

approximately 430 by 306cm; 14ft. 1in., 10ft.

W £ 60,000-80,000 € 68,500-91,000



135



136



137

136

A Bessarabian kilim carpet,
Moldova or Ukraine

mid 19th century
approximately 473 by 364cm; 15ft. 6in., 11ft. 10in.

W £ 12,000-18,000 € 13,700-20,500

137

An Oushak carpet, West Anatolia

circa 1900
approximately 600 by 512cm; 19ft. 9in., 16ft. 9in.

PROVENANCE

by repute bought by the family of the previous
owners in Smyrna in 1904

W £ 35,000-40,000 € 39,800-45,400

138

A Ziegler Mahal carpet, Northwest
Persia

circa 1890
approximately 531 by 372cm; 17ft. 3in., 12ft. 3in.

W £ 25,000-30,000 € 28,400-34,100



138



139



140

139

A Heriz carpet, Northwest Persia
circa 1900
approximately 535 by 375cm; 17ft. 5in., 12ft. 3in.

W £ 7,000-10,000 € 8,000-11,400

140

A Heriz carpet, Northwest Persia
late 19th century
approximately 355 by 287cm; 11ft. 6in., 9ft. 4in.

W £ 12,000-15,000 € 13,700-17,100

141

A Ziegler carpet, Northwest Persia
circa 1890
approximately 495 by 416cm; 16ft. 2in., 13ft. 6in.

W £ 15,000-20,000 € 17,100-22,700



141



142



143



142

A Shavsavan narrow runner,
Northwest Persia

last quarter 19th century
approximately 389 by 70cm; 12ft. 9in., 2ft. 3in.

W £ 4,000-6,000 € 4,550-6,900



143

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

A 'Chelaberd' Kazak rug, Southwest Caucasus

third quarter 19th century
approximately 202 by 134cm; 6ft. 8in., 4ft. 5in.

PROVENANCE

Property from the Estate of Lee Howard Beshar, Sotheby's New York, September 13, 1995, lot 66

‡ W £ 4,500-6,000 € 5,200-6,900

144

A Northwest Persian/Azerbaijan gallery carpet

circa 1800

with a Kufic border
approximately 610 by 221cm; 20ft., 7ft. 3in.

The distinctive design, derived from a 17th century model, with blossom palmettes with vertical and horizontal orientation and secondary design of dense smaller blossoms and vine trellis, was used through the 18th century and into the 19th century, spreading from Kurdistan and Northwest Persia across to Eastern Persia and to the Caucasus. The

late eighteenth and early nineteenth centuries are generally accepted as the dating of this group of carpets. For discussion of four late 18th century and early 19th century contrasting appearances of the 'Harshang' design, see Bensoussan, Pamela, 'Four Harshang Pattern Carpets in the Musée des Arts Decoratifs', *Hali*, Vol.3, no.3, pp.207-209.

For a gallery carpet with very similar main field design, and border with cartouche and star medallions, attributed to Northwest Iran or Caucasus, (670 by 244cm; symmetrically knotted), in the Metropolitan Museum of Art New York (In.68-219), see McMullan, Joseph, *Islamic*

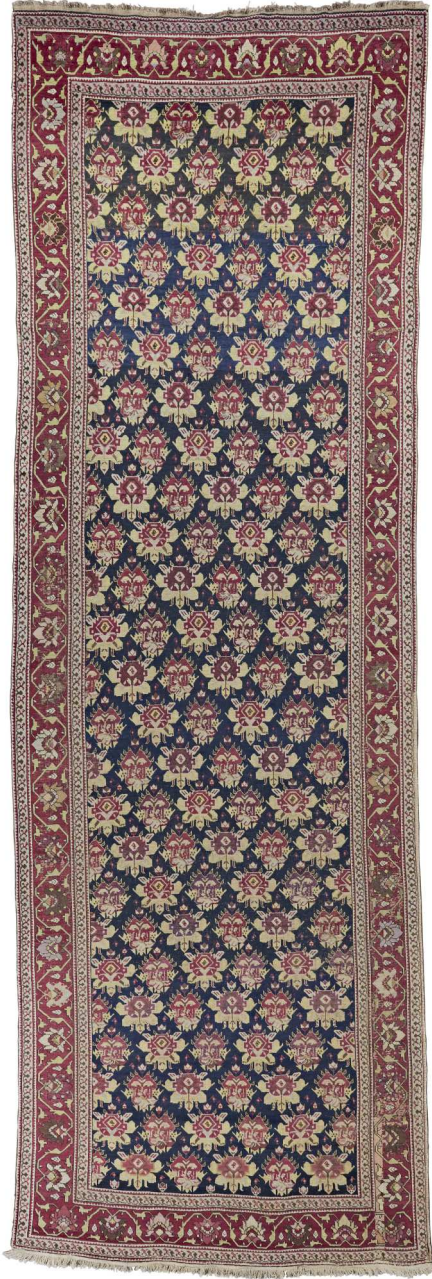
Carpets, Near Eastern Art Research Center, New York, 1965, No.27, pp.112-119 (pull-out plate). See also Denny, Walter, B., *How to read Islamic Carpets*, The Metropolitan Museum of Art, 2014, pp.96-97, fig. 82.

For a comparable Northwest Persian Kelleh, 18th century (572 by 178cm), with 'Harshang' field design, see Rippon Boswell, Wiesbaden, 29 November 2014, lot 144 and Sotheby's, London, Bortz Collection, 29 May 1998, lot 21. For further comparables, please see catalogue note online.

W £ 50,000-70,000 € 57,000-79,500



145



146



147



148

145

**A Karabagh runner, South
Caucasus**

mid 19th century

some silk highlights in the minor motifs
approximately 580 by 115cm; 19ft. 1in., 3ft. 9in.

W £ 5,000-7,000 € 5,700-8,000

146

PROPERTY FROM THE COLLECTION OF ARGINE
BENAKI SALVAGO

**A Karabagh Gallery Carpet,
Southeast Caucasus**

mid 19th century

with 'ferangi' gul design
approximately 579 by 200cm; 19ft., 6ft. 7in.

W £ 3,000-5,000 € 3,450-5,700

147

PROPERTY OF A LADY AND A GENTLEMAN

A runner, Northwest Persia

circa 1860

approximately 621 by 97cm; 20ft. 5in., 3ft. 2in.

PROVENANCE

Christie's, London, 15 April 2010, lot 107

W £ 2,000-4,000 € 2,300-4,550

148

PROPERTY FROM THE COLLECTION OF ARGINE
BENAKI SALVAGO

**A Karabagh carpet, Southeast
Caucasus**

18th century

approximately 545 by 237cm; 17ft. 11in., 7ft. 9in.

W £ 5,000-8,000 € 5,700-9,100

149

A Baktiari carpet, West Persia

dated AH 1316 (1898 AD)

inscribed: '*farmayesh-e aqa-ye sultan 'ali khan
'amal-e bakhtiyari fi-sanah 1316,*' ('Order of Mr
Sultan 'Ali Khan, Work of Bakhtiyari in the year
1316 [1898-9]'); the patron is unidentified
approximately 471 by 272cm; 15ft. 5in., 8ft. 11in.

W £ 25,000-30,000 € 28,400-34,100



149



150



151

150

A Ziegler Mahal carpet, Northwest Persia

circa 1900
approximately 601 by 363cm; 19ft. 7in., 11ft. 9in.

W £ 18,000-22,000 € 20,500-25,000

151

A Shahsavan runner, Northwest Persia

dated twice in the main field: AH 1304 (1887 AD)
approximately 303 by 119cm; 9ft. 11in., 3ft. 11in.

W £ 3,000-5,000 € 3,450-5,700

152

A Moghan runner, Southwest Caucasus

mid 19th century
approximately 393 by 98cm; 12ft. 10in., 3ft. 2in.

PROVENANCE

Siawosch Azadi

For comparable pieces with the same striking border type, see Herrmann, Eberhart, *Seltene Orientteppiche IX*, Munchen 1987, p. 82, No. 33, Kaukasischer Knupfteppich, Sudliches Transkaukasien, 19. Jahrhundert, 90 x 365 cm, and Austria Auction Company, 9 May 2015, lot 84, early 19th century (336 by 105cm): Provenance: Published in Burns, James D., *The Caucasus: Traditions in Weaving*, 1987, p.13.

W £ 15,000-20,000 € 17,100-22,700

153

A Shahsavan runner, Northwest Persia

third quarter 19th century
approximately 277 by 118cm; 9ft. 1in., 3ft. 10in.

PROVENANCE

Azadi Collection

W £ 5,000-7,000 € 5,700-8,000



152



153



154



155



156

154

A Bijar rug, Northwest Persia

circa 1880

possibly intended as a 'Wagireh' (sample) to
illustrate the border design
approximately 267 by 138cm; 8ft. 9in., 4ft. 6in.

W £ 3,000-5,000 € 3,450-5,700

155

A Malayer rug, West Persia

circa 1890

approximately 190 by 140cm; 6ft. 2in., 4ft. 6in.

W £ 4,000-6,000 € 4,550-6,900

156

PROPERTY OF A LADY

A Joshugan carpet, Central Persia

late 19th century

approximately 432 by 253cm; 14ft. 2in., 8ft. 4in.

W £ 2,000-3,000 € 2,300-3,450

157

A Tabriz 'Hadji Jalili' carpet,
Northwest Persia

circa 1880

approximately 517 by 367cm; 16ft. 11in., 12ft. 1in.

W £ 25,000-35,000 € 28,400-39,800

END OF SALE



Sotheby's EST. 1744
Collectors gather here.



Fragment from the
Von Hirsch Garden Carpet,
Northwest Persia, 17th century
approximately 213 by 95cm;
7ft by 3ft. 2in.
Estimate £80,000–120,000

Howard Hodgkin

PORTRAIT OF THE ARTIST

Auction London 24 October 2017
Viewing 20 – 23 October

34–35 NEW BOND STREET, LONDON W1A 2AA
ENQUIRIES +44 (0)20 7293 5556
JACKIE.COULTER.CONSULTANT@SOTHEBYS.COM
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A Charles X Savonnerie carpet
France, circa 1830
Estimate £6,000–8,000

Collections

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ABSENTEE/TELEPHONE BIDDING FORM

Sale Number LI7872 | **Sale Title** RUGS & CARPETS | **Sale Date** 7 NOVEMBER 2017

Please see the important information regarding absentee bidding on the reverse of this form. Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE	FIRST NAME	LAST NAME
COMPANY NAME		
ADDRESS		
	POSTAL CODE	COUNTRY
DAYTIME PHONE	MOBILE PHONE	FAX
EMAIL		

Please indicate how you would like to receive your invoices: Email Post/Mail

Telephone number during the sale (telephone bids only) _____

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		£
		£
		£
		£
		£
		£
		£
		£
		£
		£
		£

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS	COUNTRY
POSTAL CODE	

- I will collect in person I authorise you to release my purchased property to my agent/shipper (provide name)
- Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE	DATE
PRINT NAME	

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £180,000; 20% on any amount in excess of £180,000 up to and including £2,000,000; and 12.9% on any remaining amount in excess of £2,000,000.

These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At

Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:

Post Sale Services (Mon-Fri 9am to 5pm)

Tel +44 (0)20 7293 5220

Fax +44 (0)20 7293 5910

Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects

EU LICENCE THRESHOLD: ZERO

Elements of artistic, historical or religious monuments

EU LICENCE THRESHOLD: ZERO

Manuscripts, documents and archives (excluding printed matter)

EU LICENCE THRESHOLD: ZERO

Architectural, scientific and engineering drawings produced by hand

EU LICENCE THRESHOLD: £11,766

Photographic positive or negative or any assemblage of such photographs

EU LICENCE THRESHOLD: £11,766

Textiles (excluding carpets and tapestries)

EU LICENCE THRESHOLD: £39,219

Paintings in oil or tempera

EU LICENCE THRESHOLD: £117,657

Watercolours, gouaches and pastels

EU LICENCE THRESHOLD: £23,531

Prints, Engravings, Drawings and Mosaics

EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs

UK LICENCE THRESHOLD: £10,000

Textiles (excluding carpets and tapestries)

UK LICENCE THRESHOLD: £12,000

British Historical Portraits

UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation.

Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly

by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

◊ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

Ⓢ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∨ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and

will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

Ⓢ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (Ⓢ) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)

Royalty Rate

From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.

A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

Π Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A ‡ SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
 - The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
 - The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's
- Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite

export papers provided to Sotheby's within one month of collection of the property.

- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State, USA, or California State, USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and

4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and
- (v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers; **"Buyer"** is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including

their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4

below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;
- (iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase

Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's

personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance or emailing enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any

removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:
Monday to Friday 9.00am to 5.00pm
34–35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**
Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex, UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left

into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:
Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

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GLOSSARY OF TERMS

TECHNICAL ANALYSIS

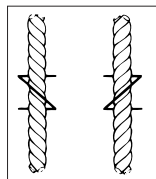
The technical analyses after certain descriptions of rugs are provided exclusively as a courtesy for those interested in the structure. Please note that all such technical analyses are qualified statements of opinion and not statements of fact. Prospective buyers should inspect each lot to satisfy themselves as to the description. Notwithstanding these descriptions, please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

The following abbreviations are employed:

- H Horizontal
- V Vertical
- S Clockwise direction of spin
- Z Counter-clockwise direction of spin
- Z2S The spin of the individual strands is clockwise, 2 of these strands are then plied together counter-clockwise to form the yarn.

For a thorough description of this method of structural analysis, please refer to David Black, ed., *World Rugs and Carpets*, London, Robert Adkinson, 1985, pp.20-21, and Irene Emery, *The Primary Structure of Fabrics*, New York, The Spiral Press, 1966.

Yarns are spun and plied in either an 'S' or a 'Z' direction (see illustration below).



GLOSSARY OF TERMS

- Abrash** Differences in tone within a colour normally due to variations in the dyes
- Arabesque** Leaf and vine scrollwork
- Boteh** A stylised floral bush similar to a "paisley" design
- Gul** From the Persian for flower - usually used to describe a geometricised form of flowerhead
- Herati** An overall repeating design of a flowerhead within a lozenge issuing small leaves
- Kufic** Angular arabic script - in rugs used to refer to stylised geometric calligraphy
- Mihrab** An arch form representing the prayer niche in a mosque
- Palmette** A stylised cross-section through a flowerhead or fruit
- Spandrel** Decoration in the corner of the field

MAP OF WEAVING CENTRES



Key

- Baku Place Name
- Tekke Tribal Area
- FARAGHAN Region

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HOWARD HODGKIN:

PORTRAIT OF THE ARTIST
24 October 2017
London

COLLECTIONS

31 October &
1 November 2017
London

INDEX OF CARPETS AND LONG RUGS OVER 275CM (9 FEET)

All dimensions are approximate

1006 by 363cm; 33ft., 11ft. 11in.	A Central Persian gallery carpet, probably Isphahan	16	395 by 265cm; 13ft., 8ft. 8in	A silk Tabriz carpet, Northwest Persia	50
775 by 470cm; 25ft. 4in., 15ft. 5in.	A Tabriz carpet, Northwest Persia	83	393 by 98cm; 12ft. 10in., 3ft. 2in.	A Moghan runner, Southwest Caucasus	152
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