



Sotheby's EST. 1744

RUGS AND CARPETS

INCLUDING DISTINGUISHED COLLECTIONS

LONDON 23 APRIL 2018



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RUGS AND CARPETS

INCLUDING DISTINGUISHED COLLECTIONS

AUCTION IN LONDON

23 APRIL 2018

SALE L18873

2.30 PM

EXHIBITION

Friday 20 April

9 am-4.30 pm

Saturday 21 April

12 noon-5 pm

Sunday 22 April

12 noon-5 pm

Monday 23 April

9 am-1 pm

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IMPORTANT NOTICE

Please note sale date is now 23 April 2018,
and not as advertised previously.



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LOT 81 DETAIL

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LOTS 1-4

Formerly the property of Lt. Colonel David Rees Thomas O.B.E., I.M.S. (b. 12th April 1889 – d. late 1972), purchased India 1931 Thence by Descent

Lt. Col. D. R. Thomas qualified in March 1916 as Bachelor of Medicine and Bachelor of Surgery from Edinburgh University and on graduating applied for a commission in the Indian Medical Service, leaving Wales for Bombay in 1916. Principally serving in North West India in the Punjab and what is now Pakistan, he was granted an OBE in the King's 1932 Birthday Honours as Major David Rees Thomas, MB, ChB (Edin), Indian Medical Service, by which time he was the Chemical Examiner to the Punjab Government, (see The Indian Medical Gazette, July 1932). His promotion to Lieutenant Colonel is recorded The London Gazette of 10 January 1936 ["Indian Medical Service Majs. to be Lt.-Cols. [...] D. R. Thomas, O.B.E., M.B., 30th Nov. 1935"]. In 1937 he was awarded the Coronation Medal.

In 1931 the then Major Thomas was stationed in Murree, in present day Pakistan, but had clearly in his time in India had made extensive contacts across the country. A letter dated 26th September 1931, was sent to him from Pushpabag (Pushpa Baug), Baroda, India referring to purchasing carpets and enclosed black and white photographs, still in the possession of the family, of the pieces offered here, and tantalisingly, a Mughal trellis carpet and a Mughal saph, neither of which he bought. Pushpa Baug is today the location of the Faculty of Sculpture of the MSU of Baroda, but was then probably part of Baroda College, founded in 1881. The letter is monogrammed S R C and *Virtute non Verbis*, the signature is illegible. It transcribes as follows:

"My dear Major Thomas, Sorry I could not reply to your letter earlier as I had been very busy. I was pleased to get your letter after a long time and I greatly appreciate your kind thoughts. I have not sold the carpets yet but I should like to sell them, even at a little loss, and use the money for purchasing antiques other than textiles. I am now buying jade articles of exceptionally high quality & workmanship. If you still think of buying the pieces please make an offer & I shall close it if your offer is reasonable. I have no doubt it will be so. I shall be glad to see you in Baroda this cold weather & have you as my guest. The photographs of the carpets are enclosed, With my / kind regards to you. Yours sincerely, V. Gau..s(?)



1

1

An Afshar rug, Southeast Persia

late 19th century

with 'boteh' field **together with** another Afshar rug, late 19th century, **and** an Afshar bagface, late 19th century; see sothebys.com for illustrations of other rugs in this lot

(3)

illustrated rug approximately 160 by 123cm; 5ft. 3in., 4ft. 1in.

W £ 2,000-4,000 € 2,300-4,550



2

2

A Khotan long rug, East Turkestan

first half 19th century

approximately 321 by 160cm; 10ft. 7in., 5ft. 3in.

W £ 3,000-5,000 € 3,400-5,700

3

A Sarouk Feraghan rug,
Northwest Persia

circa 1890

approximately 203 by 143cm; 6ft. 8in., 4ft. 9in.

W £ 3,000-4,000 € 3,400-4,550

4

A Khotan long rug, East Turkestan

circa 1800 or earlier

approximately 347 by 171cm; 11ft. 5in., 5ft. 8in.

W £ 6,000-9,000 € 6,800-10,200



3



4



5

5

A Baluch long rug, Baluchistan

circa 1900

approximately 277 by 144cm; 9ft. 1in., 4ft. 9in.

W £ 2,500-3,000 € 2,850-3,400



6

6

A Qashqa'i rug, Southwest Persia

late 19th century

approximately 242 by 128cm; 7ft. 11in., 4ft. 3in.

W £ 2,500-4,000 € 2,850-4,550



7

7

PROPERTY FROM AN ENGLISH COLLECTOR
A small Kurdish Quchan carpet, Northeast Persia

circa 1900

approximately 298 by 176cm; 9ft. 9in., 5ft. 9in.

W £ 2,000-3,000 € 2,300-3,400



8

8

An unusually small Bijar rug, Northwest Persia
early 20th century

possibly a sampler (Wagireh)
approximately 140 by 105cm; 4ft. 7in., 3ft. 6in.

W £ 2,000-3,000 € 2,300-3,400

9

A Lahore carpet, North India
circa 1910

approximately 499 by 343cm; 16ft. 5in., 11ft. 3in.

PROVENANCE

Sotheby's New York, 9 June 1990, lot 210

This design is a reproduction of the very well known 16/17th century 'Tree' carpet now in the Philadelphia Museum, forming part of the Joseph Lees Williams Memorial Collection, 1955, Museum of Philadelphia, Acc. No. 1955-65-25.

‡ W £ 5,000-7,000 € 5,700-8,000



9



10



11

10

A Karabagh gallery carpet,
South Caucasus

19th century

approximately 560 by 197cm; 18ft. 4in., 6ft. 5in.

W £ 12,000-18,000 € 13,600-20,400

11

A Gendje long rug, South Caucasus

circa 1860

approximately 285 by 110cm; 9ft. 4in., 3ft. 8in.

W £ 3,000-5,000 € 3,400-5,700

12

A pair of silk embroidered
fragments, Ottoman Epirus,
probably Ioannina, Greece,

17th century

probably from a bed valance

one approximately 44 by 38cm; 1ft. 5in., 1ft. 3in.
(excluding fringe); the other 46 by 43cm; 1ft. 6in.,
1ft. 5in.

The design of these embroideries is directly related to a motif found in a rare group of late 16th century Iznik tiles depicting two green parakeets flanking a fountain with its upper section planted with hyacinths and carnations, see for example an Iznik tile, circa 1575-1599, in the Fitzwilliam Museum, Cambridge (Acc. No. C.139-1933), and another in the Benaki museum, Athens (Inv. 75). The emerald green was used for the first time in 1566/7 on the tiles of the mausoleum of Suleyman the Magnificent and was widely used in Iznik pottery in the 1570's onwards. In the embroideries illustrated here, the spray of carnations and tulips is in an arabesque decorated beaker or jug of a squat bulbous form associated with Timurid and Ottoman metalwork, and also seen in early Persian ceramics, as well as 16th century Iznik. The confronting lion motif was most likely appropriated from European armorials or velvets.



12

These motifs were integrated into the design repertoire of Ionian and Ionian Island embroideries, where these and related motifs are used higgledy-piggledy across the field. The Benaki Museum, Athens, has two fragments of Ionian Island embroidery from the 18th century: a bed valance, of which a grouping of similar motifs to those in the present panel is repeated three times within the main field, and the double

handled vase is flanked by other motifs such as large cockerels, ships and people (72 by 353cm, Inv. 6308), and a smaller fragment with a single handled ewer with spout, showing a peacock to the right (37 by 48 cm, Inv. 1231).

For a very similar textile fragment to that in the Benaki Museum cited above, with very similar motifs of carnations in a ewer flanked by parakeets, smaller birds, deer, and hints of the

peacock tails at the edges, see an 18th century fragment, Ionian Islands or Epirus, silk on cotton, in the Metropolitan Museum, New York (170 by 38cm: Acc. No. 48.55.2 Rogers Fund, 1948).

For another comparable Ionian bed valance fragment, considered 17th century by Wace, with a stylised double headed eagle motif instead of the peacocks, similar dragon type motif, variation to the shapes and decoration to the vessels

containing flowers depicted, perhaps to indicate some being metal and others being ceramic, and the similar combination of tulips and carnations in a container, see Wace, A. J. B., *Mediterranean & Near Eastern Embroideries*, Vol. II, 1935, (No.14) Plates XX, XXI (37 by 24 in.).

W £ 10,000-15,000 € 11,300-17,000



13



14 (one of a pair)



15

13

An Azerbaijan runner

late 19th century

approximately 262 by 101cm; 8ft. 7in., 3ft. 4in.

W £ 2,500-3,500 € 2,850-4,000

14

**A pair of Oushak runners,
West Anatolia**

circa 1910

(2)

each approximately 352 by 95cm; 11ft. 7in., 3ft. 1in.

W £ 3,500-5,000 € 4,000-5,700

15

A Veramin runner, Central Persia

19th century

approximately 506 by 120cm; 16ft. 7in., 4ft.

W £ 5,000-7,000 € 5,700-8,000

16

**A Shahsavan Soumac bagface,
Northwest Persia**

last quarter 19th century

approximately 58 by 54cm; 1ft. 11in., 1ft. 9in.

A very similar example listed as in the collection of Mr. and Mrs. Wendel R. Swan is published in (Ed) Dodds, D & Eiland M., *Oriental Rugs from Atlantic Collections*, Philadelphia, 1996, p. 24. The present example is unusual in use of pale blue and generous spacing within the border, which is seen in another example in the same publication, *ibid*, p. 109, pl. 114.

W £ 3,000-4,000 € 3,400-4,550



16

17

PROPERTY FROM AN ENGLISH COLLECTOR

A Kazak Karachopt rug,
West Caucasus

late 19th century

approximately 200 by 148cm; 6ft. 7in., 4ft. 10in.

W £ 3,000-4,000 € 3,400-4,550



17



18



19

18

A silk and wool embroidered
Shakhriyabz susani, Uzbekistan
second half 19th century

with unusual design of a pair of flowering trees,
and with a horseman, coffee pot and samovar in
the lower right hand corner
approximately 246 by 150cm; 8ft. 1in., 4ft. 11in.

† W £ 3,000-5,000 € 3,400-5,700

19

A Tekke main carpet,
West Turkestan

late 19th/early 20th century

approximately 329 by 198cm; 10ft. 10in., 6ft. 6in.

W £ 2,500-4,000 € 2,850-4,550

20

A part silk Saryk chuval,
West Turkestan

mid 19th century

silks found within some of the motifs within the border
approximately 135 by 87cm; 4ft. 5in., 2ft. 10in.

W £ 5,000-8,000 € 5,700-9,100



20

21

A Yomut main carpet, West Turkestan

first half 19th century

with 'kepse' güls
approximately 311 by 172cm; 10ft. 2in., 2ft. 4in.

The present Yomut main carpet, or *khali*, presents a number of highly unusual traits for this particular group of weavings. For example 'sheaf', or *kepse*, güls are often seen within the group, but the arrangement of diagonal rows in three colourways - blue, green and then white - is more unusual and lends additional dynamism to the field. A simpler arrangement of white alternating with a colour is more usual, see Mackie. L., Thompson. J. (ed.), *Turkmen Tribal Carpets and Traditions*, Washington 1980, pp. 153 & 155, pl. 65. The border design is also uncommon and seems to draw inspiration from a number of other Turkmen sources. For example

the hooked and stepped güls can also be seen in the border guards of Tekke Torbas, examples can be seen Mackie. L., Thompson. J. (ed.), *ibid.*, pp. 108 & 109, pls. 36 & 37, and sometimes in Chodor main carpets, p. 122. One Yomut main carpet shares a related border design and again published, *ibid.*, p.156, pl. 67, and an example with similar meandering serrated vines sold Christie's London, 26 October 2017, lot 270. However the inclusion of the 'C' gül motifs within the border of the present lot is extremely unusual, although they are sometimes found within the *kepse* güls of main carpets. Two further irregularities can be noted in the present lot: the first the employment of an *elem* design more associated with Yomut Ensis, see Loges. W., *Turkoman Tribal Rugs*, New York, 1980, pp. 78 & 79, pl. 40. The other is the charming inclusion of the chequerboard motif in the corner of one *elem*.

W £ 8,000-12,000 € 9,100-13,600



21



22

22

A silk Hereke rug, Northwest Anatolia

20th century

with inscription 'Herahkah' Hereke; the design an interpretation of a 17th century compartment Persian Garden carpet

Knot density: V: 11-12/cm; H: 9/cm

approximately 151 by 112cm; 4ft. 11in., 3ft. 8in.

W £ 4,000-6,000 € 4,550-6,800



23

23

A Tabriz rug, Northwest Persia

circa 1900

approximately 187 by 142cm; 6ft. 2in., 4ft. 8in.

† **W £ 3,000-4,000 € 3,400-4,550**



24

24

PROPERTY FROM AN ENGLISH COLLECTOR

A Sarouk rug, West Persia

circa 1900

approximately 198 by 144cm; 6ft. 6in., 4ft. 9in.

W £ 3,000-4,000 € 3,400-4,550



25

25

A Kashan 'Manchester' rug, Central Persia

circa 1920

approximately 201 by 134cm; 6ft. 7in., 4ft. 5in.

† W £ 3,500-4,500 € 4,000-5,100



26

26

A silk Tabriz rug, Northwest Persia

late 19th century

approximately 185 by 142cm; 6ft. 1in., 4ft. 9in.

† W £ 3,000-5,000 € 3,400-5,700



27

27

A Kashan rug, Central Persia

first quarter 20th century

approximately 203 by 133cm; 6ft. 8in., 4ft. 4in.

† W £ 5,000-7,000 € 5,700-8,000

THE ALEXANDER COLLECTION

Sotheby's are delighted to offer this second group of works from the collection of distinguished architect, author and Professor Christopher Alexander, during a week of sales celebrating the Arts of the Islamic World. The initial selection of weavings from the collection, sold in Sotheby's London, 7 November 2017, met with great enthusiasm and passion from collectors delighted to have the opportunity to personally acquaint or re-acquaint themselves with pieces from this legendary collection.

Alexander pours his own contagious enthusiasm for the collection into his book *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*. As the title suggests, his interest pivots on early Turkish weavings, with their layered designs, exuberant colour and geometry. This second group of works offered within this sale reflects this passion, almost exclusively focusing on such weaves. Much like the first instalment this selection also gives us a fascinating insight to a subject that still has much to be explored. Highlights of the group include two Konya/Karapinar fragments, lots 33 and 35, a beautifully coloured Konya double niche fragment lot 80 and wonderful examples of the so called 'Karapinars' lots 28 and 45 including one found upholstered to a sofa lot 61.

Whilst his primary focus is the provincial weaving centres of Anatolia, Alexander also maintains a strong enthusiasm for classical works, an example of which can be seen in the beautiful Khorossan carpet fragment, so clearly related to that in the McMullan, lot 63. Another example of Alexander's interest in courtly works can be seen in lot 38, a Star Oushak carpet which was formerly in his collection. These are just a few examples of the twenty one lots included within this sale. Sotheby's is grateful to the editors of Hali magazine for their support in the research of this collection and to Penny Oakley for her both her support and article 'fact or fiction 'Karapinar' rugs from Central Anatolia', providing invaluable research for this and the first instalment of the Alexander Collection.

'Perhaps one of the most interesting carpets discovered in recent times.'

CHRISTOPHER ALEXANDER

28

PROPERTY FROM THE ALEXANDER COLLECTION

A 'Karapinar' rug fragment, South Central Anatolia

late 17th or early 18th century

incorporating two fragments from the same rug approximately 275 by 134cm; 9ft., 4ft. 5in.

PROVENANCE

the larger fragment with Eskenazi, London, by 1985, the smaller acquired from Gary Muse, London, 1985

LITERATURE

Oakley, P., 'fact or fiction 'Karapinar' rugs from Central Anatolia', *Hali*, Winter, 2010, issue 166, p. 50
Eskenazi, J., 'The Alexander Collection: Part I Weaving as Liturgy', *Hali*, April/May 1994, issue 74, p. 82, fig. 2.
Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 172 - 175, ill pp. 86, 175 (details) & 173.
Hali, issue 28, October/November/December, 1985, p. 45.

Characteristic of the prestige of the Alexander collection, this present lot is a rare example with a richness in design almost unparalleled and, in common with other examples of this genre, it presents a quandary in terms of exact origin. In his opening statement for his entry on this work, Alexander says it is 'Perhaps one of the most interesting carpets discovered in recent times.' Alexander, *A Foreshadowing*, *op.cit.*, p 172, a statement not without foundation.

Within the rug are elements shared with weavings from Turkmenistan, East and Central Persia, the Caucasus and Central Anatolia. In examining the border there is a clear correlation with the 'Karapinar' affectionately known as the Pink Panther, sold Sotheby's London, 7 November 2017, lot 30. In both examples the border is composed of an intertwined trellising with stylised rosettes, the Panther with red and underlying blue and the present work vice versa – they each also share the same inner guard design too. In addition the present lot has vibrant ivory white rosette flowerheads within the border, further shared with another of the Alexander 'Karapinars' within this sale, see lot 45. This brilliant ivory, also seen within the field, is a trait which is associated with Karapinar weaves, see Beattie, M., 'Some Rugs of the Konya Region', *Oriental Art*, London, Spring, 1976, vol. 22, pp. 60 – 61 for further reference to the weaving region.

Interestingly this meandering border draws comparison with 17th century examples from Khorossan, see Sotheby's New York, 1 October 2015, lot 97, and also later re-appears in other works such as 19th century 'C' and 'Eagle' Yomut main carpets, (for example Sotheby's London, 1 November 2015, lots 22 and 23). Yet the border, whilst relating to Persian design, does seem to have an inherent Anatolian identity, whereas the main, and highly unusual, field design appears to derive from Safavid courtly carpets, the stylised mosque lamps a replacement for the traditional vase. When looking at what Alexander calls 'flaming animal spirits' it seems more likely these are a derivation of sickle leaves, again reminiscent of 'vase' carpets. Even with Central Persian

weavings as an apparently compelling precursor, on closer inspection the spirits or leaves have a semblance more indigenous to the area; the *Quercus cerris* or Turkish oak, which grows along the southerly coastline of modern Turkey. This would suggest the present lot could have originated at a Southerly point of the Karapinar region and that the weaver was informed of the great courtly productions in Persia.

What is less explainable is the highly unusual three 'V' shaped splayed leaves within the field. There are some possible influences, again hearkening to the courtly productions, these 'V' shaped leaves could be an interpretation of latticed vinery or leaves. When reviewing a black and white image of such an example this comparison becomes a little clearer, see the 'vase' carpet fragment in the MAK, Vienna, illustrated in Campana. P., *Il Tappeto Orientale*, Milan, 1962, pl. 36. In this black and white negative the vase, or urn, and the vines and leaves show a clear resemblance to the offered Karapinar, again there is correlation in the border design. It is also worth noting that these extravagant sweeping leaves are a rarity in any weave and are only really seen in the rarest of 'vase' techniques carpets, the sickle leaf pattern. The legendary Clark Sickle-leaf carpet sold Sotheby's New York, 5 June 2013, lot 12, whilst very different in many respects, displays some design traits which the offered 'Karapinar' seems to take inspiration from. There is one other 17th/18th century 'Karapinar' example which compares more directly than others. Now in the Türk ve İslam Eserleri Müzesi, İstanbul, formerly in the Alaaddin Keykubat Shrine, Konya, and

cited by Oakley, P., *op cit*, p. 44, 48, 49, fig 9, this example shares the field design elements such as the 'V' splayed leaves, oak leaves, vertical palmettes and the mosque urns of the present lot. However these designs are inverted to meet at the centre of the rug; they are also of a similar scale and have a related border design. Oakley ascribes this example as the earliest of the second of her chronological groupings she assigns to the works with known provenance to Karapinar, the ex-Bernheimer to group one and the 'Pink Panther' group 3.

See also a 17th century Konya fragment, possibly from Ladik, which compares both in colour tone and design elements, published in Franses. M., *Tapis Present de L'Orient A L'Occident*, Paris, 1989, pp. 98 & 99. This is probably a larger town production and the motifs are arranged in a more linear fashion seeming to emulate architectural reliefs, a viewpoint shared by Oakley who likens to tilework in the Topkapi Palace and also refers to embroidery, *op cit*, p. 48, see Riefstahl. M., 'Primitive Rugs of the "Konya" Type in the Mosque of Beyshehir' *The Art Bulletin*, vol. 13, No. 2, p. 201, figs. 19 & 22. However the field design of triangular palmettes organised into a 'tête-bêche' composition interspersed with vines and rosettes also in a 'V' shaped formation does bear a striking link to the offered work. It is interesting that in the entry for the Konya fragment it too is compared with Turkmenistan weaves and that the leaves and design format bear so much in common with the offered work.

W £ 50,000-80,000 € 56,500-90,500





29



30

29

PROPERTY OF A LADY AND GENTLEMAN

A Bakshaish carpet, Northwest Persia

last quarter 19th century

possibly adjusted in size

approximately 558 by 417cm; 18ft. 3in., 13ft. 8in.

W £ 4,000-6,000 € 4,550-6,800

30

A Bakshaish small carpet, Northwest Persia

late 19th century

approximately 270 by 231cm; 8ft. 10in., 7ft. 7in.

W £ 8,000-10,000 € 9,100-11,300



31

31

A Northwest Persian rug

last quarter 19th century

of Bakshaish design

approximately 204cm by 152cm; 6ft. 8in., 5ft.

W £ 3,000-4,000 € 3,400-4,550

32

A Bakshaish carpet, Northwest Persia

late 19th century

approximately 405 by 332cm; 13ft. 3in., 10ft. 10in.

W £ 15,000-20,000 € 17,000-22,600



32



33

PROPERTY FROM THE ALEXANDER COLLECTION

Three carpet fragments, Konya/ Karapinar, South Central Anatolia

late 17th/early 18th century

assembled dimensions approximately
230 by 76cm; 7ft. 7in., 2ft. 6in.

PROVENANCE

acquired from Gary Muse, London, 1987

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 234 - 235, ill pp. 75 & 234 (details), 235 & 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.

Alexander ascribes the present lot to the 'Karapinar District', Alexander, *op cit*, p. 234, whilst lot 35 opposite he assigns to Karapinar itself, *ibid*, p.142. In each case this seems plausible; with regard to the present work elements within the design, some of the colouring and particularly the vibrancy of the white outlines would re-enforce this suggestion – see Beattie, M., 'Some Rugs of the Konya Region', *Oriental Art*, London, Spring, 1976, vol. 22, pp. 60 – 75. Also in comparison with the weave of the Alexander 'Karapinar' sold Sotheby's London, 7 November 2017, lot 65, there is similarity to be found, despite the clear differences in design. Both are finely woven with slightly depressed warps and red wefts, also the blues and reds are of near identical hue. Shaffer, D., 'Marketplace' *Hali*, issue 194, Winter 2017, p. 135, refers to ex-lot 65 as a Karapinar.

However, whilst the weave characteristics are similar, the design of the present lot may suggest a slightly different weaving centre, although still in the orbit of Karapinar. In reviewing the

collection in the Türk ve Islam Eserleri Müzesi, Istanbul, a highly compelling comparable prayer rug surfaced, inv no 725, see Kirchheim, H., *op cit*, pp. 182 & 183, plate 129. There seems little doubt that this prayer rug, from the Tomb of Alaadin Keykubad, Konya, and the offered lot are from the same, or extremely close, weaving centres, especially when comparing the technical analysis provided, Kirchheim, *ibid*, p. 231. The present lot and the prayer rug in the TIEM also both share numerous qualities with two works formerly in the Alexander collection, Sotheby's London, 7 November 2017, lot 63 and most notably lot 64, both catalogued as Konya/South Central Anatolia. All four of these examples share the archaic meandering border, ex lot 64, the TIEM and the present also with flowerheads centred on a star and a vertical scrolling motif. Furthermore these three examples each have a 'star gul' motif, the lot sold in 2017 within an octagonal frame and the prayer rug centred by four spandrels, the offered lot with three within lozenges. Even more comparison can be found in minor motifs and particularly in the colouring. It is also very interesting to see a stylised version of this 'star gul' in another 'Karapinar' within this sale, lot 45.

W £ 8,000-12,000 € 9,100-13,600

34

PROPERTY FROM THE ALEXANDER COLLECTION

West Anatolian rug fragment,

possibly 18th century

illustrated on Sothebys.com

largest dimensions of fragment approximately
190 by 101cm; 6ft. 3in., 3ft. 4in.

PROVENANCE

acquired from Gary Muse, London, 1989

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 232 - 233, ill p. 233.

W £ 1,200-1,800 € 1,400-2,050

'Of the carpets in the collection, this might be called the masterpiece of color.'

CHRISTOPHER ALEXANDER

35

PROPERTY FROM THE ALEXANDER COLLECTION

Two runner fragments, Konya/ Karapinar, South Central Anatolia

17th century

both sections joined prior to purchase.
approximately 153 by 91cm; 5ft., 2ft. 12in.

PROVENANCE

acquired from The Textile Gallery, London, 1980

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 142 - 145, ill pp. 23, 142, 143 (details) & 143.

Alexander, C., 'Early Turkish Rugs A New Way of Looking', *Hali*, April, 1991, issue 56, p. 116

This is a bold statement when considering the fabulous wealth and range of colour which embodies this collection. Yet Alexander's observations on design and colouring are astute and in this example one can see a richness in palette which is rarely encountered. As with lot 33 Alexander ascribes the origin of these fragments to Karapinar and as with lot 33 there are certainly

plausible attributes, for example the weave and design elements – see lot 33 for further discussion. However, in the present rug some criteria within the design may also suggest a more westerly influence. These are most notably the designs within the spandrels, the curvilinear niches, the abstracted vertical motifs within the field and the altered medallion which all share resemblances to courtly weaves such as small medallion Oushaks, for an example see Sotheby's London, 7 November 2017, lot 52; some comparisons can also be drawn to the so called 'Berlin Prayer Rug', Oushak, Museum of Islamic Arts, Berlin, Kirchheim, H., *Turkish Carpets from 13th - 18th centuries*, Istanbul 1996, Istanbul 1996, p210, plate 150. However the minor naive village motifs would seemingly discredit a commercial production centre such as Oushak. Interestingly a variation of the small blue motifs which look like fish in the offered lot, also appear in lot 38 the ex-Alexander Star Oushak. Yet if we return to the colour that which is most comparable to this piece is lot 33. It is perhaps possible these runner fragments were woven slightly further West than lot 33 but probably only marginally so.

W £ 5,000-8,000 € 5,700-9,100



35



36



37

36

PROPERTY FROM THE ALEXANDER COLLECTION

Three West Anatolian carpet fragments, possibly Bergama

18th century or earlier

the upper fragment approximately 107 by 58cm; 3ft. 6in., 1ft. 11in., the bottom left approximately 112 by 82cm; 3ft. 8in., 2ft. 8in., the bottom right approximately 73 by 125cm; 2ft. 5in., 4ft. 1in.

PROVENANCE

Lefevre (1976?)

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 158 - 161, ill pp. 16 (detail) & 159.

Eskenazi, J., 'The Alexander Collection: Part I Weaving as Liturgy', *Hali*, April/May 1994, issue 74, p. 84, fig. 4.

These three fragments would have formed a highly unusual and very striking carpet. The extant sections exhibit a magnificent array of luminous colour that might suggest Bergama as a weaving centre, when compared with other examples exhibiting such a palette; for example the 'Holbein' medallion rug in the TIEM, Istanbul, or that depicted in *The Mass of St. Giles*, Master of St. Giles, the National Gallery, London, see Kirchheim, H., *Turkish Carpets from 13th - 18th centuries, Istanbul 1996*, Istanbul 1996, pp. 50 - 51, pl 32. However, the design could arguably draw inspiration from a wide array of other Anatolian weaving centres, from the Sivas region to west Anatolia. The visible medallion bears similarities to 'Holbein' medallions and other West Anatolian works, see Kirchheim, *ibid.*, p. 42 and 137 in the Vakıflar Carpet Museum, Istanbul - which also displays the triangular lappets, probably inspired from Ottoman velvet cushion designs, in the 'elem' at each end. It also correlates to those seen in 'Star' Oushaks, see lot 38, for an example formerly in the Alexander collection. However the border is an anomaly; elements indicate an inspiration from the 'Holbein' works but as an abstracted variant. Another more easterly comparison is lot 68. Within this example again there is a central star shaped medallion but with an altogether different colour palette and completely different guard and field design. Excluding the star shaped flowerheads in the field of that Konya, the border appears to have more of a bearing on the offered lot than other examples found; again they share the lappets at each end. A final oddity are the star shaped flowerhead motifs which are again seen on another Alexander piece, see lot 49, and also in a similar green.

W £ 5,000-8,000 € 5,700-9,100

PROPERTY FROM THE ALEXANDER COLLECTION

An Oushak rug fragment, West Anatolia

late 16th century

approximately 145 by 69cm; 4ft. 9in., 2ft. 3in.

PROVENANCE

acquired from Bernheimer Fine Arts Ltd, London, 1990

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 190 - 191, ill p. 37 (detail) & 191.

A comparable example to the present lot is in the Pergamon museum, Berlin, as noted by Alexander, Alexander, *op cit*, p. 190. However, here there is enough of the fragment to see what the piece would have looked like in its entirety, see Spuhler, F., *Oriental Carpets in the Museum of Islamic Art, Berlin*, London, 1988, pp. 54 & 203, pl. 60. The design to the present lot appears more ornate than that cited by Spuhler.

W £ 2,000-4,000 € 2,300-4,550

PROPERTY OF A PRIVATE COLLECTOR

A 'Star' Oushak carpet, West Anatolia

16th/17th century

with cotton highlights

approximately 370 by 200cm; 12ft. 2in., 6ft. 7in.

PROVENANCE

Christopher Alexander Collection
Christie's, New York, 8 April 1999, lot 38

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 262-265

Before the appearance of Persian imports in the West, rugs and carpets from the city of Oushak in Western Anatolia were among the most appreciated and sought-after oriental

weavings among the European elite. Oushak carpets and rugs also appeared in the works of the most distinguished artists of the time, such as Lorenzo Lotto and Carlo Crivelli, after whom some of the indigenous Anatolian patterns were named in Europe. There is a rare depiction of a 'Star' Oushak carpet under the throne of the Venetian doge in a painting by Paris Bordone dating to 1534. Written records indicate that carpets and rugs were woven in Oushak as early as the late fifteenth century. These weavings were produced with many different patterns arranged in accordance with the principle of the endless repeat, but few were as complex in their arrangement of motifs as 'Star' Oushak carpets. As surviving pieces and written accounts suggest, these carpets were not produced after the seventeenth century. They can have variants of the star motif and it has been suggested that pieces with four-lobed stars predate those with eight-lobed stars, see King, D., 'Turkish Carpets in the Victoria and Albert Museum', *Hali*, Vol. 6, No. 4, 1984, p. 367. It has also been suggested that the designs of the tiles of the sixteenth-century Gök Mescid mosque in Tabriz could have been a source for the development of the 'Star' Oushak pattern, see Oktay Aslanapa, *One Thousand Years of Turkish Carpets*, Istanbul, 1988, Chp. V, pp.103-123, pp. 107-113. This architectural association will have appealed to Christopher Alexander, when he obtained the carpet for his collection, as did the use of negative space and colour. Unusually, it also has the addition of some cotton highlights, in the curvilinear and knot design with the medallions.

Alexander cited two examples of 'Star' Ushaks, in his discussion of this piece, both of which are eight lobed: an exceptional late 15th century example, with border complementing the field design, in the Metropolitan Museum of Art, New York (Acc. No. 58.63), and a 16th century example in the Victoria & Albert Museum, London (Acc. No. T.274-1910). For comparable 17th century 'Star' Oushak carpets, with related field design and variations on the border types, see examples in the Textile Museum, Washington, D.C., Museum of Decorative Arts, Paris, two fragmentary examples in the Museum of Islamic Art, Berlin, and an example in the Museo Bargello, Florence. See sothebys.com for related literature.

W £ 10,000-15,000 € 11,300-17,000





39

39

A Fereghan carpet, Central Persia

late 19th century

approximately 376 by 278cm; 12ft. 4in., 9ft. 2in.

W £ 3,000-5,000 € 3,400-5,700



40

40

A Heriz carpet, Northwest Persia

first quarter 20th century

approximately 349 by 231cm; 11ft. 6in., 7ft. 7in.

W £ 4,000-6,000 € 4,550-6,800



41

41

A Fereghan carpet, Northwest Persia

late 19th century

approximately 431 by 305cm; 14ft. 2in., 10ft.

W £ 6,000-8,000 € 6,800-9,100



42

42

A Ziegler Mahal small carpet, Northwest Persia

late 19th century

approximately 289 by 247cm; 9 ft. 6in., 8ft. 1in.

W £ 4,000-6,000 € 4,550-6,800

43

A Ziegler Mahal carpet, Northwest Persia

circa 1890

approximately 473 by 364cm; 15ft. 6in., 11ft. 11in.

W £ 10,000-15,000 € 11,300-17,000



43



44

PROPERTY FROM THE ALEXANDER COLLECTION

**A West Anatolian rug fragment,
possibly Gördes region**

18th century or earlier

the fragment visible approximately 138 by 86cm;
4ft. 6in., 2ft. 10in.

PROVENANCE

acquired from Gary Muse, London, 1989

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 150 - 153, ill pp. 78, 87, 150 & 153 (all details), 151 & 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.
'The Exhibitions', *Hali*, issue 53, October 1990, p. 240.

EXHIBITED

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

In his extensive discussion on this fragment Alexander focuses on the design, as one might expect. He does not suggest a weaving centre but ascribes it to West Anatolia. On close inspection however the design, if not the dyes, has most in common with Gördes double niche rugs from circa 1800. An example demonstrating this likeness is published Spuhler, F., *Oriental Carpets in the Museum of Islamic Art, Berlin*, London, 1988, pp. 46, 47, 181, pl. 181. The Spuhler example shares a highly similar central medallion design, lacking the 'S' shaped surround but these motifs are seen in each of the mihrabs, and the zigzag borders bear a relation. It is very unlikely that the present lot is a Gördes weaving, but it is interesting to note the relationship and apparent influence it has had.

W £ 8,000-12,000 € 9,100-13,600

'This is perhaps my personal favorite
of the carpets in the collection'

CHRISTOPHER ALEXANDER

45

PROPERTY FROM THE ALEXANDER COLLECTION

**A 'Kara Memi' 'Karapinar' gallery
carpet fragment, South Central
Anatolia**

18th century possibly earlier

approximately 234 by 144cm; 7ft. 8in., 4ft. 9in.

PROVENANCE

acquired from Bud Holland, Chicago, 1979

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 212 - 213, ill pp. 35 (black & white image) & 213.

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

RELATED LITERATURE

An extremely similar example reproduced in black and white - Beattie, M., 'Some Rugs of the Konya Region'. *Oriental Art*, London, Spring, 1976, vol. 22, pp. 66, fig. 11.

Of this piece, Alexander wrote '*This is perhaps my personal favorite of the carpets in the collection*' Alexander, C., *op cit*, p. 212. There are two other comparable carpets, which were also in revered collections. The most direct comparison to the present lot is published in May Beattie's article 'Some Rugs of the Konya Region', *Oriental Art*, London, Spring, 1976, vol. 22, pp. 66, fig. 11, and was formerly in the Murray-Graham Collection,

its current whereabouts unknown. So in common are these two works in design and layout that one would initially think that they were either conceived as a pair, were in fact one in the same work, or made-up a longer gallery carpet together. However on closer inspection they do have differences, crucially in the half lozenges at the top and bottom of the field. In the black and white image in Beattie they are clearly a dark colour and the offered lot is ivory. Another example, also cited by Beattie, *ibid*, p. 66, fig. 10, is now in the Textile Museum, Washington, formerly in the collection of George Hewitt Meyer, printed in colour in Farnham, T., 'In Pursuit of High Standards', *Hali*, Summer 2015, issue 184, p.60, fig. 8. These three, Murray-Graham, Meyer and Alexander, all unquestionably share a similar cartoon and quite likely were made in close proximity. The Meyer example is referred to as 'Kara Memi', after the 16th century Ottoman court designer, and it is interesting to note that these three weaves seem to draw their inspiration from 'Star' Oushak carpets; compare for example the central lozenge in the offered lot with the minor axial medallions of lot 38, formerly in the Alexander collection. The horizontal, stylised, tulips a perhaps a more 'Karapinar' trait, one which repeats both within this group of works and others recorded.

A similar colour composition can be seen in the former Alexander 'Karapinar' sold Sotheby's London, 7 November 2017, lot 85.

W £ 40,000-60,000 € 45,200-68,000



45



46



47

46

PROPERTY FROM THE ALEXANDER COLLECTION

A Central Anatolian rug

18th century possibly earlier

approximately 196 by 128cm; 6ft. 5in., 4ft. 2in.

PROVENANCE

acquired from John Webb Hill, San Francisco, 1977

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 310 - 313, ill p. 311.

Alexander likens the design of the present lot most to another in his collection, sold Sotheby's London, 7 November 2017, lot 63, and on comparing the two there are certainly

key elements which could link them. These are notably the medallion with the looped decoration, the small spandrels, and a red field; the colour combination is also similar, likewise with lot 64 in the aforementioned sale. Both of these works were ascribed to a Konya based production centre, however the offered lot also has traits akin to Bergama works, for instance one example Alexander cites himself, formerly in the Tomb of Alaadin Keykubad, Konya now in the Türk ve Islam Eserleri Müzesi, Istanbul, see Kirchheim, H., *Turkish Carpets from 13th - 18th centuries*, Istanbul 1996, Istanbul 1996, p. 66, pl. 43. In this example we can see a clear relationship to the 'Holbein' medallion and the hooked motifs in the field. Other examples are also listed see Kirchheim, *ibid*, pp. 51 and 52, pl. 32 & 33, the former from Seyh Baba Yusuf Mosque, Sivrihisar-Eskisehir and later also the Tomb of Alaadin Keykubad, Konya. These more Westerly designs could account for the geometric border of the offered work. Another comparable work, like lot 78 probably an early influence on the Caucasian 'Sewan' pattern, but with hooked motifs in the field and a geometric border can be seen in McMullan, J., *Islamic Carpets*, New York 1965, pp. 308 & 309, pl. 102.

W £ 10,000-15,000 € 11,300-17,000

47

A Demerci Kula rug, Central Anatolia

first half 19th century

approximately 232 by 172 cm; 7ft. 7in., 5ft. 8in.

W £ 2,000-3,000 € 2,300-3,400

48

A Seychour rug, East Caucasus

early 20th century

with stylised roses, *illustrated on sothebys.com* approximately 169 by 116cm; 5ft. 7in., 3ft. 10in.

W £ 1,000-1,500 € 1,150-1,700

PROPERTY FROM THE ALEXANDER COLLECTION

**A Şarkışla rug fragment, East
Anatolia, Sivas Province**

17th century possibly earlier

approximately 193 by 86cm; 6ft. 4in., 2ft. 10in.

PROVENANCE

acquired from Gary Muse, London, 1988

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 154 - 157, ill p. 155.

In relation to this lot Alexander likens it to Oushak small medallion rugs, Alexander, *op cit*, p. 154. Certainly some elements within the design concur, for example the lattice or arabesques in the spandrels and the apparent mirroring of the mihrab. However there are various oddities. The colour tones in red and yellow liken it to the two fragments sold Sotheby's London, 7 November 2017, lot 26, and when focusing specifically on the main medallion the designs are almost identical, differing in that the present lot is outlined in green rather than blue. Also in comparison the two works have a very similar foundation, and as Alexander suggests it seems likely they were both made in the same weaving region.

However, there are differences - for example not only in the lattice design in the spandrels but also the guards and border designs. The border 'flowerheads', repeated in the spandrels, are similar to those seen in the field design of lot 36. Each work shares similar dyes in red, yellow, blue and green and they seem to draw comparison in design to courtly works - yet they vary in construction. Another anomaly are the little flowerheads in the guards, which in look resemble motifs in the 'C' gul Yomut main carpets. In probability the present lot is from the Sivas region and it has elements which would suggest Şarkışla, however like many of the Alexander pieces it is far from straightforward, to add the design could be likened to the so-called 'Transylvanian' double niche rugs, West Anatolia.

W £ 7,000-10,000 € 8,000-11,300





50

50

A Chinese silk and metal-thread rug

late 19th century

woven inscription, 'Made for the Hall of Preserving Harmony', in Beijing
approximately 184 by 125cm; 6ft. 1in., 4ft. 1in.

W £ 5,000-7,000 € 5,700-8,000

51

A Sarouk Fereghan Rug, Central Persia

circa 1900

illustrated online at sothebys.com
approximately 196 by 132 cm; 6ft. 5in., 4ft. 4in.

‡ W £ 1,000-1,500 € 1,150-1,700



52

52

A Karabagh niche rug, Southwest Caucasus

second half 19th century

approximately 176 by 106cm; 5ft. 10in., 3ft. 6in.

W £ 3,000-5,000 € 3,400-5,700

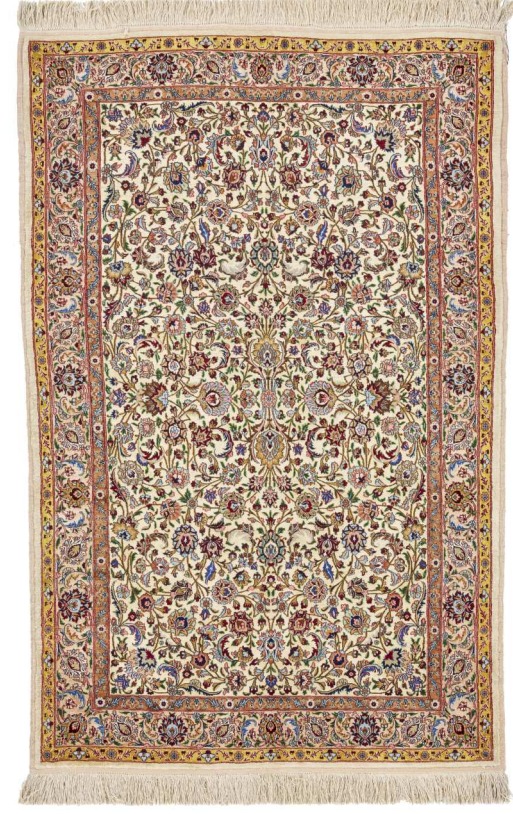
53

A Kirman Lavar rug, Southeast Persia

late 19th century

illustrated online at sothebys.com
approximately 226 by 140cm; 7ft. 5in., 4ft. 7in.

‡ W £ 2,000-2,500 € 2,300-2,850



54

54

A silk Mashad rug, with wool highlights, Northeast Persia

mid 20th century

approximately 188cm by 124cm; 6ft. 2in., 4ft. 1in.

† W £ 3,500-4,500 € 4,000-5,100



55

55

A Malayer rug, West Persia

circa 1900

with very unusual metal-thread wrapped sidecords
approximately 204 by 136cm; 6ft. 9in., 4ft. 6in.

W £ 4,500-6,000 € 5,100-6,800



56

56

A Kashan 'Mohtasham' rug, Central Persia

circa 1910

approximately 219 by 135cm; 7ft. 2in. 4ft. 5in.

W £ 3,000-5,000 € 3,400-5,700



57

57

A Kashan 'Mohtasham' rug, Central Persia

circa 1910

approximately 205 by 134cm; 6ft. 9in., 4ft. 5in.

W £ 6,000-8,000 € 6,800-9,100

PROPERTY FROM A PRIVATE FAMILY COLLECTION

A pashmina cartouche compartment rug, probably Srinagar, Kashmir,

late 19th/early 20th century

Knot density: V: 22-23/cm; H: 18/cm; silk foundation

after a Safavid compartment design, of superlative fineness, probably intended as an exhibition piece approximately 123 by 81cm; 4ft., 2ft. 8in.

PROVENANCE

Sotheby's, London, 13th April 1988, lot 84

The distinctive design of this rug, comprised of interlocking and radiating cartouches, enclosing and exotic animals, such as dragons, simurghs, Ch'i lins and phoenixes, incorporates design elements taken from Chinese and Islamic motifs. It is inspired by two recorded carpets in museum collections, both from Central Iran, 15th or early 16th century, and considered to have originally been a pair: the complete carpet known as 'The Baron Compartment with Dragon and Phoenix Carpet', in the Musée Historique des Tissus, Lyon, no.25.423, and 'The Robinson Compartment with Dragon and Phoenix Carpet', first half 16th century, Iran (reduced in size), in the Metropolitan Museum of Art, New York (Frederick C. Hewitt Fund, 1910 -10.61.3). Similarities to the Safavid bookbindings have been noted, in the format and in the use of the Chinese cloud bands and Islamic cartouches as motif elements. The offered miniature rug is likely to be from an extraordinary group of 20th century Indian weavings. It has been executed with extraordinary dexterity, with a high knot count and small scale of the motifs. The presence of the pashmina wool suggests a Kashmir origin. The presence of elephants within the curvilinear compartments against the dark brown ground in the design may well be an Indian adaptation, for in the cited 16th century examples the same compartments have a spotted wild cat motif. The present rug is a copy of the shortened carpet in the Metropolitan Museum of Art.

For comparable miniature compartment rugs, see Sotheby's, London, 20th October 1993, lot 97, probably 1930 (105 by 79cm), knot density V 17-19/cm; H 16/cm, and another example with a finer knot count, in the same auction, Sotheby's, London, 20th October 1993, lot 109, after 1928, (129 by 75cm), knot density V 19-20/cm; H 18/cm This piece also had a label stating that it was made by Mohd Rahim for C.M. Hadow & Co. in Srinagar, in Kashmir, which was a factory known particularly for copies of Polonaise rugs. Carpets of this group are represented by their extremely high knot counts. The Metropolitan carpet was first illustrated by John Kimberley Mumford, in *The Yerkes Collection*

of *Oriental Carpets*, 1910, pl.XXV, and the Lyon example was published in 1900 by the director of the museum, Raymond Cox. It was then possible to produce cartoons, and a number of copies were produced in different locations, including several factories in India, and they may also have been produced in jail or private workshops, in Agra, Lahore and Amritsar. It was noted in government sponsored reports on Indian weaving in the late 19th and early 20th century, of the occasional use of pashmina wool at this date, and that examples are 'excessively rare' (see Marketplace, *Hali*, 39, pp.92-93). It is highly probable that this piece was intended as an exhibition piece.

W £ 18,000-25,000 € 20,400-28,300

PROPERTY FROM THE ALEXANDER COLLECTION

A Kula Prayer rug, Central Anatolia

late 18th century

illustrated on Sotheby's.com

approximately 176 by 121cm; 5ft. 9in., 3ft. 12in.

PROVENANCE

acquired from Vojtech Blau, New York, 1978

W £ 300-400 € 350-500

PROPERTY FROM THE ALEXANDER COLLECTION

A Central Anatolian rug fragment, possibly Konya

19th century possibly earlier

illustrated on Sotheby's.com

the fragment overall approximately 103 by 76cm; 3ft. 5in., 2ft. 6in.

PROVENANCE

acquired from Gary Muse, London, 1988

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, p. 338.

W £ 800-1,200 € 950-1,400



58



58 detail face



58 detail reverse



61

61

PROPERTY FROM THE ALEXANDER COLLECTION

Five 'Karapinar' carpet fragments, Central Anatolia, Konya Province

late 17th century

approximately 447 by 114cm; 14ft. 8in., 3ft. 9in. (at widest and longest as placed on textile panel)

PROVENANCE

acquired from Gary Muse, London, 1989

LITERATURE

Oakley, P., 'fact or fiction 'Karapinar' rugs from Central Anatolia', *Hali*, Winter, 2010, issue 166, p. 50 also p.48, fig. 23, a fragment from the matching pair to the offered lot, the Museum of Islamic Art, Doha.

(Ed) Dodds, D & Eiland M., *Oriental Rugs from Atlantic Collections*, Philadelphia, 1996, p. 24

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 246 - 247, ill pp. 77, (detail), 246 & 247 (detail).

RELATED LITERATURE

Grogan & Co, Boston, 12 January 2009, lot 16, a smaller fragment from the matching pair to the offered lot.

In her article on the myths surrounding Karapinar weaves Penny Oakley cites a fragment now in the Museum of Islamic Art, Doha, which would, presumably, have formed part of the pair to the offered lot, Oakley, *op cit*, fig. 23. When referencing this other piece she includes it in her loosely chronological ordering of known Karapinar works into group 4, Oakley, P., *ibid*, p. 50. She also records that there are seven known fragments, the aforementioned in Doha and one small fragment sold at Grogan in 2009. All seven fragments were once upholstered to a sofa which was found by respected dealer Berdj Achdjian in Paris, see Oakley, *ibid*, pp. 51 & 51.

The other elements to further suggest a Karapinar origin are the white flowerheads with red 'stars' and blue and white details, see in Sotheby's London, 7 November 2017, lot 65 and an abstracted version in the border of lot 85, although with a similar patina of

aubergine. There is also a relationship to the floral motifs in this example and also lot 28 within the sale. Of course the brilliant white is characteristic of the genre, see Beattie, M., 'Some Rugs of the Konya Region', *Oriental Art*, London, Spring, 1976, vol. 22, pp. 60 - 75. In terms of scale and colouring there is an example in the Türk ve Islam Eserleri Müzesi, Istanbul, inv. no. 677. The TIEM piece with Chintamani pattern, to which some of the flower clusters in this example could conceivably be related, from the Alaaddin Keykubad mosque, Konya, is catalogued as 15th-16th century. The present lot seems to be an abstraction of a Safavid compartment carpet design. Another highly comparable piece with so called 'kilim' design, formerly in the John D. McIlhenny Collection and now the Philadelphia Museum of Art, with very similar use in colour tone can be seen published in (Ed) Dodds, D & Eiland M., *Oriental Rugs from Atlantic Collections*, Philadelphia, 1996, p. 24 and Ellis, C., *Oriental Carpets in the Philadelphia Museum of Art*, London, 1988, p. 108, pl. 36.

W £ 30,000-50,000 € 33,900-56,500

PROPERTY OF A LADY

'Emperor' silk carpet, Kum Kapi, Istanbul, Turkey

early 20th century after the original 16th century Persian, Safavid, design

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

the inner border with cartouches with inscriptions of Persian couplets in praise of the carpet and its patterns, with no date, the poets pen name may be *'Homa'* (not a recorded Safavid poet) approximately 630 by 314cm; 20ft. 8in., 10ft. 3in.

The design elements of this present carpet are taken from one of the most complex and sophisticated groups of classical carpets of the early Safavid period in the 16th century. They have many features in common, being of elongated format and often more than twice as long as they are wide, with designs which incorporate motifs of palmettes, cloud-bands, realistic and mythical animals (dragons and Chinese antelope, ch'ilins, lion and buffalo, tigers and leopards, snakes, ducks and pheasants) and delicate layers of spiralling vines. They use many colours (often between fifteen and eighteen), and have structural similarities, including high knot counts (circa 200-325 knots per square inch) and asymmetrical knotting, the finest have silk warps and wefts. Seemingly contemporaneous carpets similar in pattern and style survive in multiple quality grades. It is not rare to find pairs of Persian carpets, and therefore has been suggested that it must have been widespread practice. However not all are of the same quality or warranted being diplomatic and royal gifts, and therefore copies of those that were would still hold some of the same prestige, by virtue of the quality of the piece alone - a consideration for the present carpet.

This design type was comprehensively discussed by Christine Klose, in her ICOC paper presented in Istanbul, 2007 and posthumously published as 'Imperial Puzzle, Sixteenth-century Persian spiral vine carpets with animals', *Hali*, Issue 170, Winter 2011, pp.76-85. In the group known as 'spiral vine carpets', nine of the group (I-IX) are known, based on five cartoon variations (A-E). Only three of the nine early pieces now survive and

the most famous pair (Carpets I-II) are known as the 'Emperors' Carpets', Iran (probably Herat), second half 16th century, (The third carpet, with cartoon B, is in poor condition: MAK: Vienna T 8376). It is the Emperors' carpet design (with Cartoon A), and which are within their class considered supreme and possibly the earliest examples, that has inspired the composition of the presently offered carpet.

The 'Emperors' Carpets', were purported to have been a diplomatic gift in 1698 from Tsar Peter the Great of Russia to the Holy Roman Emperor, Leopold I (1658-1705) to adorn his summer residence, and this companion pair were separated. One of the pair, originally in the Imperial Habsburg Collection is now in Vienna (Österreichisches Museum für angewandte Kunst: MAK, Inv. T8334 /1922). In 1925, on the fall of the Habsburgs, to raise funds the Viennese museum sold the other to the London dealers, Cardinal and Harford, and now the companion 'Emperors' carpet', (751 by 330cm), is in the Metropolitan Museum of Art New York (Rogers Fund, 1943 - 43.121.1)

The Emperors' Carpet group, the pair being the largest of the 'spiral vine carpets' with the finest drawing, have the distinctive design elements in a pattern that is symmetrical in all essential details, on both the vertical and horizontal axes, with each quadrant mirroring the others. This repeat suggests the weavers used a large and elaborate cartoon. The design is a refined overlaid series of arabesques, with palmettes and rosettes, together with cloud bands and pairs of birds, and various fighting animals, on a saturated red ground. They are juxtaposed over two delicate spiral vine systems in different colours and on different levels. In striking contrast the wide border against a green/indigo ground incorporates arabesques, exuberant cloudbands and spiral vines. The narrow outer border with red ground and cloudbands over a vine with flowers, and the inner border with yellow ground cartouches with inscriptions, alternating with palmette motifs. The present carpet shows some variation in composition, and is not an identical copy. It is however still of extraordinary quality and with silk pile, unlike the 'Emperors' Carpets' which are wool.

These cited pair of comparable 16th century, silk 'Emperor' animal hunting carpets have calligraphic inscriptions within the cartouches in the narrow inner border, of a poem by the 13th century poet Zahir-al-Din Faryabi, in *Nastaliq* script, which praises nature, love and the King of the world, for whom the pair of carpets were made, and describes the carpets as a celestial meadow and invokes God's blessing on the ruler.

The present carpet, with all the similarities, in the overall design, and with calligraphic inscriptions in the inner border, against a saffron coloured ground, does not copy the same poem. Instead it is an interpretation of the calligraphic inscription of Persian couplets in praise of the carpet and its patterns, found on another 16th century carpet, known as 'The Darius of the World 'Tiger' carpet, with paradise park design, (504 by 225cm), in the Poldi Pezzoli Museum, Milan (Inv.no. 424.1855), circa 1560. It is considered to have been made for the Shah Tahmasps' royal court, and was acquired in a private auction in 1855 by Gian Giacomo Poldi Pezzoli. Through the inscription it is considered 'to have been conceived as a reflection of heaven, and to walk within in it is to enter Paradise on earth' (see Franes, Michael, Curator of exhibition and catalogue, *Il Giardino del Paradiso nel tappeto "del tigrì" del Museo Poldi Pezzoli e nei tappeti persiani del XVI secolo*. Exhibition, 23rd May - 1st September 2014, Poldi Pezzoli Museum, Milan, pp.1-80, Darius of the World 'Tiger Carpet', Tavola 4, p.11, p.42-49, 75-77.

This example is ascribed to the Istanbul Kum Kapi workshops. The red kilim end finishes banded in golden yellow are a feature seen on Toussounian rugs, and this example may have been made under his oversight. It is a remarkable tour-de-force to have woven a silk carpet which so accurately renders the original models in such detail and fineness and on such a scale. The Kum kapi workshops are known for their small silk rugs, and very occasionally produced small carpets. A piece on this scale is an extraordinary rarity.

W £ 200,000-300,000 € 226,000-339,000







PROPERTY FROM THE ALEXANDER COLLECTION

A Khorossan carpet fragment, Northeast Persia

17th century

overall dimensions of fragment approximately
249 by 68cm; 8ft. 2in., 2ft. 3in.

PROVENANCE

acquired from Eskenazi Ltd, London, 1984

LITERATURE

Bennett, I., 'The Alexander Collection: Part II A carpet is a Picture of God', *Hali*, April/May 1994, issue 74, p. 93, fig. 10.

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 238 - 239, ill pp. 13 (detail) & 239.

Eskenazi, J., *Il tappeto orientale dal XV al XVIII secolo*, London, 1982, pp. 28, tavaola. 46.

RELATED LITERATURE

McMullan, Joseph, *Islamic Carpets*, New York, 1965, pp. 164 - 172, plate. 41

The immediate vibrancy of this fragment is staggering, so much so that Alexander places it as early as at least late 14th century due to the spectacular colouring and Ian Bennett singles it out in his article, *op cit*, p. 93. Alexander cites the Tabriz carpet which he believes to be a century later than the offered lot but 'is readily' accepted as 15th century. See Alexander, *op cit*, p. 121, Sotheby's London, 7 November 2017, lot 78, catalogued as 16th century. He however owns that there are others, Eskenazi included, who assign it as 17th century and so within the chronological ordering of the book it appears later than the Tabriz— Alexander, *ibid*, p. 239 and Eskenazi, *op cit*, pp. 46 & 47. Faced with the other works within the Alexander Collection it should be somewhat acknowledged that dating becomes both complicated and less relevant, than perhaps with other works, with these extraordinary unusual and colourful pieces. With this in mind we have catalogued it as 17th century, in keeping with contemporaneous viewpoints and ascribed Khorossan as the weaving centre in accordance with the *jufi* knotting, but do acknowledge this fragment could be older than this dating.

There is a companion piece, almost certainly from the same carpet, recorded in the Museum of Egyptian Antiquities and both discussed and corroborated by Ian Bennett, *op cit*, pp. 93 & 94 and pictured Eskenazi, *op cit*, p. 47, fig. 3. In 2006 Daniel Walker discussed the Khorossan group in further depth in his review of the Textile Museum exhibition 'Pieces of a Puzzle: Classical Persian Carpet Fragments' and cites a number of examples. Three of which, at that time, were in private collections and share some similar motifs and colours to the present lot; notably the red outlining to the motifs and the vibrant white 'hand-like' palmettes, see Walker, D., 'Carpets of Khorasan' *Hali*, November - December 2006, issue 149, pp. 72 - 77, figs. 5, 7 & 8.

Perhaps the most compelling of comparisons is the so called 'Niğde Carpet' formerly in the McMullan collection and now in the Metropolitan Museum, New York, **figs 1 & 2**. This carpet was initially catalogued as Caucasian, see McMullan, J., *Islamic Carpets*, New York, 1965, pp. 164 - 172, plate. 41, but now is attributed to Northwest Persia, accession no 56.217. Under inspection the 'Niğde' becomes more symbiotic with the present lot: in the use of white 'hand-like' palmettes, field rosettes, saz leaf design, bright yellows and blues, the red cloudbands encapsulated in a lozenge with outline centred by open rosettes. The design layout of these works is near identical and it is possible that they were drawn from the same cartoon even though their border designs are entirely different.

W £ 7,000-10,000 € 8,000-11,300



Fig. 1. The 'Niğde' Carpet, The Metropolitan Museum of Art, New York, accession no 56.217, formerly in the collection of Joseph McMullan.



Fig. 2. The 'Niğde' Carpet, The Metropolitan Museum of Art, New York, accession no 56.217, formerly in the collection of Joseph McMullan, (detail).

An East Caucasian rug

18th century

approximately 261 by 147cm; 8ft. 7in., 4ft. 10in.

This dynamic design of layer upon layer of colour, in the form of overlaying concentric lozenge medallions with serrated edges centred by four small palmettes radiating to the respective outer edges, is derived from a very distinctive and original group of weavings known as 'Portuguese' carpets. The association with Portugal is due to the presence of a pictorial scene occupying the corners at each end depicting small sailing ships with European figures in Portuguese dress. These scenes were most likely inspired by the miniature painting (or perhaps a print of it) by Lal, illustrating 'The Death of Bahadur Shah, Sultan of Gujarat, While Visiting the Portuguese Fleet', in 1537, see Ellis, Charles Grant in "The Portuguese Carpets of Gujarat," Richard Ettinghausen, ed., *Islamic Art in the Metropolitan Museum of Art*, New York, 1972, pp.276-286, fig. 23.

The 'Portuguese' carpet design was adapted by Caucasian weavers in the 18th century, and a small number of examples of the genre survive. The unfamiliar images of galleons and the flailing figures in the water metamorphose into fish, and creatures with multiple hooked legs and horns. For an interesting interpretation in a Shirvan, Caucasian weaving, late 18th century, with the

central section including the four palmettes, four concentric lozenges, and corner spandrels with sea and a single fish, within a narrow banded border. (now reduced, 245 by 179cm; originally around 290cm), see Spuhler, Friedrich, *Oriental Carpets in the Museum of Islamic Art, Berlin*, 1988, No.105, pp.97 & 245.

Ellis, *op.cit.*, also discussed the manufacture of pieces in the Caucasus inspired by the original composition, including two comparable examples, one with the lozenges incorporating little birds predominating the field and small spandrels in each corner with a large leaf and small animal motifs (The Metropolitan Museum of Art: Rogers Fund 08.234.2; purchased by the museum in 1908), and a Caucasian (or Kurdish) interpretation, late 18th/early 19th century, of very similar design to the present example, with the same long creature and more animal type motifs at both ends, and with an ivory central group of joined palmettes forming a star motif (Bleichröder Collection: Staatliche Museen zu Berlin), see Ellis, Charles Grant, *op.cit.*, pp.280-283, figs. 19 & 20.

For a fragment from a 17th century 'Portuguese' carpet, see Howard Hodgkin: *Portrait of the Artist*, Sotheby's, London, 24 October 2017, lot 174, with extensive footnote and related literature on this iconic group of carpets.

W £ 20,000-30,000 € 22,600-33,900





65

65

PROPERTY FROM THE ALEXANDER COLLECTION

A Konya rug, South Central Anatolia

early 19th century

approximately 197 by 143cm; 6ft. 6in., 4ft. 8in.

PROVENANCE

acquired from John Webb Hill, San Francisco, 1978

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 317 - 318, ill p. 317.

See catalogue note at SOTHEBYS.COM

W £ 2,000-3,000 € 2,300-3,400



66

66

PROPERTY FROM THE ALEXANDER COLLECTION

A West Anatolian rug fragment

early 19th century or earlier

overall fragment approximately 135 by 98cm;
4ft. 5in., 3ft. 3in.

PROVENANCE

acquired from Gary Muse, London, 1989

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 300 - 303, ill p. 301.

See catalogue note at SOTHEBYS.COM

W £ 2,000-3,000 € 2,300-3,400



67

67

PROPERTY FROM THE ALEXANDER COLLECTION

A Central Anatolian fragmentary rug, possibly Konya

18th century possibly earlier

the later middle section by Davina Waterhouse
the overall assembled dimensions approximately
192 by 116cm; 6ft. 4in., 3ft. 10in.

PROVENANCE

With Stephen Porter, London, by 1983

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 130 - 137, ill pp. 132, 133, 344 (detail).

'Hali Gallery Focus', *Hali*, Vol 5, No 3, 1983, p. 436, pl. 22, illustrated with two original sections joined.

The design of these two, now later joined, fragments, as Alexander himself remarks, are almost unique. Alexander draws comparison to Timurid and Seljuk works and illustrates an example in the Benaki Museum, Athens, Alexander, *op cit*, p. 130. Very little can be added to Alexander's research at this stage however the design proved to have such an effect on the architect that he made a design of his own based from this present lot which he illustrates in the book, also on page 130.

W £ 4,000-6,000 € 4,550-6,800

PROPERTY FROM THE ALEXANDER COLLECTION

A Konya rug, South Central Anatolia

17th century, or earlier

approximately 216 by 173cm; 7ft. 1in., 5ft. 8in.

PROVENANCE

acquired from John Phillips, San Francisco, 1981

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 274 - 275, ill pp. 275.
 Alexander, C., 'Early Turkish Rugs A New Way of Looking', *Hali*, April, 1991, issue 56, p. 114

EXHIBITED

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

This geometric example of a Konya weave would likely have been a town production when bearing in mind its relation to ex Alexander lots 63 and 64 in Sothebys London sale, 7 November 2017. The use of lappets and as Alexander terms the 'Goddess' figures, Alexander *op cit*, p. 274, at each end are noticeable; as is the use of a central octagonal motif, although in this case it is centred by a star medallion. The same lappets and iconic Konya blue ground are also seen within an example in the Metropolitan Museum, New York, acc. No. 1974.149.41 and depicted in McMullan, J., *Islamic Carpets*, New York, 1965, pp. 340 & 341, pl. 118. Interestingly the border design seems to have the most in common with the three fragments within this collection, see lot 36. This example is one of the most striking designs within the group through the linear and geometric design, uncommon to find in the Alexander Collection.

W £ 20,000-30,000 € 22,600-33,900





69



70



71

69

PROPERTY OF AN AMERICAN GENTLEMAN

A Karabagh carpet, Southwest Caucasus

circa 1800

size adjusted

approximately 424 by 234cm; 13ft. 11in., 7ft. 8in.

PROVENANCE

Christie's London, Bernheimer Collection, 25 April 1996, lot 351
Skinner Auctioneers, Boston, 22 March 2014, lot 165

‡ W £ 2,000-3,000 € 2,300-3,400

70

A Kuba gallery carpet, East Caucasus

circa 1800

approximately 409 by 190cm; 13ft. 5in., 6ft. 3in.

W £ 3,000-5,000 € 3,400-5,700



72

71

A Ninghsia meditation rug, West China

early 19th century

approximately 65 by 62cm; 2ft. 2in., 2ft.

W £ 800-1,800 € 950-2,050

72

An Isphahan carpet fragment, Central Persia

17th century

approximately 220 by 213cm; 7ft. 3in., 6ft. 12in.

W £ 3,000-5,000 € 3,400-5,700

73

An Agra carpet, North India

circa 1900

woven horizontally

approximately 359 by 297cm; 11ft. 9in., 9ft. 9in.

W £ 12,000-18,000 € 13,600-20,400



73



74



75 (one of a pair)

74

An Indo-Portuguese embroidered panel, India

probably early 18th century

approximately 270 by 193cm; 8ft. 10in., 6ft. 4in.

Probably intended as an *alcatifa de estrado*, a cover for the low platform, a legacy from Mudejar architecture, where ladies would sit to embroider and socialise, and which was still in use in Portugal and Spain in the 16th and 17th centuries. For examples in the Museu Nacional de Arte Antiga, Lisbon see Inv. nos. 1926tec and 2225tec.

Gujarat, Bengal and the Coromandel coast were leading textile centres from early antiquity, and supplied international markets. The Portuguese, on their arrival in the in the late 16th century led the interest in the adaptation of designs for the European market, almost a century before the Dutch and British. The European market textile panels (*colchas*) were often worked in light yellow tash silk on linen, and incorporated motifs representative of different cultures and faiths, with some figures and fantastical creatures, and marked borders. Some of the Indian textile designs that influenced the Portuguese included the Bengali flat scrollwork designs, seen on the present panel, which also included hunting scenes, and the Portuguese adapted their

designs. In the case of the popular theme of birds and branches, the influential textiles could well have been Persian, with examples such as 17th century Safavid silks, including those with repeat patterns of roses and green parakeets (see fragment in David Collection: Copenhagen Inv.no.33/1922). The Portuguese Augustines were active in Iran from 1572 until 1747, and therefore textiles they saw were used initially to inspire their famous tile designs, for example those with similar exuberant flowerheads, parrots and birds, for tiled altar frontals such as those for the chapel in the Convento da Graça, Lisbon, and those in the tomb of Christian Frederik, Roskilde Cathedral. The European components gradually increasing and being adapted in the design, which in this example could include the masks and the double headed eagle (symbolic of the Holy Roman Emperor). The present example is atypical of the later Portuguese, European inspired and designed, Indian made pieces, 17th/18th century which are typically worked in saffron yellow, with designs with combinations of figures, Biblical and mythological, in central and corner medallions, and the present panel may be a transitional example or specific commission inspired by other textile designs.

For related literature see Sothebys.com

W £ 4,000-6,000 € 4,550-6,800



76

75

A pair of Rasht covers, Qajar, Persia
second half 19th century

of coloured wool broad cloth, worked with
coloured applique flowers and leaves and
embroidered stems and decoration

(2)

each approximately 73 by 53cm; 2ft. 5in., 1ft. 9in.

W £ 1,200-1,800 € 1,400-2,050

76

An Art Deco 'Zebra' rug, designed
by Oliver Hill, Tientsin, North China,
second quarter 20th century

on cotton foundation
approximately 175 by 92cm; 5ft. 9in., 3ft.

Oliver Hill (1887 – 1968) the famed designer
known for such important commissions as
Claridge's Hotel, London, is also associated with
the design of this rug. It is one of a rare group of
zebra patterned rugs which he commissioned
from the Nichols Carpet Manufactory in Tientsin,
North China, a supplier of Art Deco and western
influenced decorative carpets to both Europe and
America during the 1920's to 1940's.

W £ 1,500-2,500 € 1,700-2,850

77

A Karabagh gallery carpet,
Southwest Caucasus

late 19th century

approximately 633 by 285cm; 20ft. 9in., 9ft.

W £ 3,500-4,500 € 4,000-5,100



77



78



79

78

PROPERTY FROM THE ALEXANDER COLLECTION

**Two rug fragments, probably
Bergama West Anatolia**

19th century possibly earlier

left hand fragment approximately 166 by 66cm;
5ft. 5in., 2ft. 2in., the right hand fragment
approximately 166 by 72cm., 5ft. 5in., 2ft. 4in.

PROVENANCE

acquired from John Webb Hill, San Francisco, 1978

LITERATURE

Bennett, I., 'The Alexander Collection: Part II A
carpet is a Picture of God', *Hali*, April/May 1994,
issue 74, p. 90, fig. 8.

Alexander, C., *A Foreshadowing of 21st Century
Art The Color and Geometry of Very Early Turkish
Carpets*, New York, 1993, pp. 286 - 289, ill p. 287.

These fragments form part of a small group
of Central, to West, Anatolian weaves which
are likely the source inspiration for Caucasian
rugs from the Kazak region, now Georgia and
Armenia, designs such as Lori-Pambak and
Sewan. This view supported by Alexander, *op cit*,
p. 286, who also discuss other examples of the
Central Anatolian group such as that in the TIEM,
Istanbul, see Kirchheim, H., *Turkish Carpets from
13th - 18th centuries*, Istanbul 1996, Istanbul
1996, p. 191, pl. 136, formerly in the Şeyh Baba
Yusuf mosque, Sivrihisar-Eskişehir. The TIEM
example certainly shares many likenesses to
the offered lot, notably the architectural outline
of the field with three medallions with spiral
motifs. However their colour patination differs
and the field design of the TIEM is plain. Another
example formerly in McMullan also shares the
same design concept and is closer in colouring
and geometric border, see McMullan, J., *Islamic
Carpets*, New York, 1965, pp. 308 & 309, pl. 102.
Alexander attributes the weaving centre of the
present lot as Bergama, likely through colours
used, possibly due to where it was initially
sourced; although this not referenced.

W £ 3,000-5,000 € 3,400-5,700

PROPERTY FROM THE ALEXANDER COLLECTION

A Konya Prayer rug, Central Anatolia

early 19th century

approximately 123 by 100cm; 4ft., 3ft. 3in.

PROVENANCE

acquired from Gary Muse, London, 1977

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 38 & 39, ill. p. 39.

An example exhibiting similar border is published in Eiland III, M. & Eiland Jr., M., *Oriental Rugs A Complete Guide*, London 1998, p. 190, fig. 160. However this example is triple columned with almost black inner and outer guards and the offered lot has the charming inclusion of the two coffee pots to the left and right of the mihrab.

W £ 3,000-5,000 € 3,400-5,700

PROPERTY FROM THE ALEXANDER COLLECTION

A Konya rug fragment, South Central Anatolia

17th century

approximately 230 by 148cm; 7ft. 7in., 4ft. 10in.

PROVENANCE

acquired from Gary Muse, London, 1984

LITERATURE

Alexander, C., *A Foreshadowing of 21st Century Art The Color and Geometry of Very Early Turkish Carpets*, New York, 1993, pp. 202 - 207, ill pp. 203.

The remains of this rug would suggest that it initially had a double niche with a central small dark medallion. The field design seems to derive from the courtly 'small medallion' double niche rugs of Oushak – especially when considering the green and blue spandrels and arabesques. As with another of the Alexander works, Sotheby's London, 7 November 2017, lot 7, this work belongs to a group of rugs which all share such a design. However, as with the example sold last year, they usually have an ivory ground to the border, which possibly derives from Selendi or 'bird' rugs of the 16th/17th centuries which in turn seem to have been inspired from tilework, see the mihrab of the of the Sahip Ata Mosque, Konya. Alexander also cites an example formerly in the Divrigi Mosque and now in the Vakiflar museum, Alexander, *op cit*, p. 202. This example is reproduced in black and white but certainly shares the same border design, although likely on an ivory ground, it also has a central medallion, spandrels and similar layout to the offered lot.

In terms of colour there are later Konya examples exhibiting similar colour schemes and balance which have appeared in auction, for example a couple column prayer rug which sold Sotheby's new York, 2 June 2010, lot 56.

W £ 7,000-10,000 € 8,000-11,300



PROPERTY OF AN AMERICAN COLLECTOR

A Karapinar carpet fragment, Central Anatolia

second half 16th century

with remnants of original upper kilim and selvedge, some cotton whites
overall fragment dimensions approximately 304 by 213cm; 10ft., 7ft.

PROVENANCE

The Bernheimer Family Collection of Carpets, Christie's London, February 14, 1996, lot 130, noted that in the Bernheimer collection since August 9, 1937

Sotheby's, New York, Property from the Wher Collection, 16 December 2004, lot 55

LITERATURE

Beattie, May H., "Some Rugs of the Konya Region", *Oriental Art*, Volume XXII, No. 1, 1976, p.65, fig. 8

Bernheimer, Otto, *Alte Teppiche des 16.-18. Jahrhunderts der Firma Bernheimer*, Munich, 1959, pl. 18

Denny, Walter, A., 'Karapinar kilim', *Hali*, Issue 165, Autumn 2010, pp.58-59

Ellis, Charles Grant, *Oriental Carpets in the Philadelphia Museum of Art*, Philadelphia, 1988, p. 109, fig. 36a

Erdmann, Kurt, *Orientalische Teppiche aus vier Jahrhunderten*, Exh. Cat, Museum für Kunst und Gewerbe, Hamburg, 1950, abb. 14

Erdmann, Kurt, *Der orientalische Knuftteppich*, Tübingen, 1975, fig. 156
Oakley, Penny, 'Fact of Fiction, Karapinar rugs from Central Anatolia', *Hali*, Issue 166, Winter 2010, pp.40-51, Fig. 4

EXHIBITED

Masterpieces on the Market: Turkish Carpets and Textiles before 1800, Hali Fair, June 2001, London

‡ W £ 40,000-60,000 € 45,200-68,000

The attribution of this significant group of 16th and 17th century carpets to Karapinar, east of Konya, was first suggested by May Beattie in her important article of 1976 (*op.cit.*). Beattie based her findings on design attributes shared with 18th and 19th century weavings with documented origins in Karapinar. Related carpets include a carpet from the John D. McIlhenny Collection in the Philadelphia Museum of Art, see Ellis (*op.cit.*), no. 36; another carpet from the Wher Collection, Switzerland, see Gilles, Roland, et al., *Tapis Present De L'Orient A L'Occident*, Institute du Monde Arabe, Paris, 1989, pp. 120-121; a Karapinar rug formerly with Bardini and now in the Textile Museum, Washington, D. C., R34.00.1, illustrated in *Hali*, Issue 119, p. 82.. a carpet in the Vakıflar Museum, Istanbul, see Balpinar, B. and Hirsch, U., *Carpets of the Vakıflar Museum Istanbul*, Wesel, 1988, pl 33., and the "Cantoni" Karapinar rug in the Rijksmuseum, Amsterdam, Inv. No. NM11881, see *Hali*, Issue 29, pp. 50-1. See Penny Oakley's article 'Fact or Fiction' (*op.cit.*), for comprehensive discussion of the Karapinar pieces, and interpretation of the Beattie attributions, along with grouping of the pieces, including the offered example, with reasoned consideration that this piece may be one that started life for the Alaaddin mosque and tomb complex in Konya, as most of those with a known provenance did. It is noted that the 'speculative grouping of the different types or clusters might introduce some order, bearing in mind that a single workshop may have been producing rugs over several centuries.' Group 1: includes the earliest known pieces, of fine weaving, moderately depressed warps and short pile, and distinctive beautiful blue green abraded field, and a few details in white cotton, serrated edges (dovetailing), and the present lot is within this classification. Group 1 also includes the Casper Collection carpet, first half 16th century (629 by 221cm) and a 17th century carpet (488 by 225cm) from the Alaaddin Keykubat Shrine, Konya (TIEM, Istanbul, Inv.No. 761).

The 16th century Karapinar pile weavings are thought to be directly influenced by early Central Anatolian kilims see Yetkin, Serare, "Divrigi Ulu Caminde Bulunan Osmanlı Saray Üslubundaki Kilimler", *Divrigi Ulu Camii Ve Darüssifasi*, Ankara, 1978, Res. 5, p. 437. The carpets display lyrical ribbon-like drawing and as with kilims there are often no outlines to design elements which create dynamic colour combinations. Vertical lines are accentuated, a characteristic seen in the splendid open guard borders of the present example. The 'dovetail' technique and visual effect on the flatweaves, is evident in areas on this pile carpet, and seen

for example around the edges of motifs such as the leaves in the spandrels. See the illuminating article by Walter Denny on the significance of the Karapinar kilim, *Hali*, Issue 165, pp.58-59.

A complete green ground Karapinar carpet of closely related design was sold at Brunk Auctions, Asheville, North Carolina, 31 May 2003, lot 57, see: *Hali*, Issue 129, p. 13. From studying the "Brunk" carpet and its similarities of format and drawing with the "Wher-Bernheimer" fragment we can conjecture that the current lot was originally the upper third of a multiple medallion carpet (the upper and side inner guard borders are continuous to the field). For discussion on the "Brunk" carpet, which is now in the Zaleski Collection (Inv. MT 138544), see *Serenissime Trame, Carpets from the Zaleski Collection and Renaissance Paintings*, Exhibition Venice, Galleir Giorgio Franchetti alla Ca' d'Oro, March 23rd - July 23rd 2018, Edited by Claudia Cremonini, Moshe Tabibnia, Giovanni Valagussa Marsilio, 2017, Medallion Karapinar carpet, Central Anatolia, 16th century (629 by 221cm), Cat. 4, pp.78-81, Appendix, with technical analysis, p.147.

When the presently offered fragment was purchased by the Wher Collection from the Bernheimer Collection in 1996 it was displayed as a complete single medallion carpet with the entire lower border rewoven, three smaller rewoven areas in the field and right hand border, and with two patches in the lower left hand spandrel. Even with such extensive and clumsy restoration present at that time, the Karapinar was greatly admired, see: Daniel Shaffer, "Bucking the Odds", *Hali*, 86 (*op. cit.*), "A strikingly fragmented Karapinar medallion carpet (lot 130) which despite its challenging condition was for many observers the outstanding piece in the collection"

It appears that within the Karapinar "kilim-style" group there is a stylistic progression paralleling its production from the 16th to 18th centuries with those carpets appearing most faithful to the Ottoman kilim prototypes such as the "Brunk/Zaleski" and "Wher-Bernheimer" carpets being earliest in date and those carpets such as the Karapinar with floral guard stripes sold in Germany at Rippon Boswell, Wiesbaden, 17 May 2003, lot 71 being of 17th century production. Despite the simplicity and purity of line and colour in the earliest of the group, such carpets are sophisticated renderings of Turkish motifs, medallions are opulent and voluptuously rounded, cloudbands and rosettes are articulate and decorated with *çintamani*, borders are broad and spacious and floral elements are readily identifiable as the tulips and carnations of the Ottoman court.





82

82

PROPERTY OF A WELSH GENTLEMAN

A Sarouk carpet, Central Persia

late 19th century

approximately 710 by 440cm; 23ft. 4in., 14ft. 6in.

W £ 3,000-5,000 € 3,400-5,700



83

83

PROPERTY OF A EUROPEAN LADY

A Kirman carpet, Southeast Persia

early 20th century

illegibly inscribed
approximately 420 by 339cm; 13ft. 9in., 11ft. 2in.

W £ 5,000-7,000 € 5,700-8,000



84

84

A Tabriz carpet, Northwest Persia

circa 1900

approximately 461 by 276cm; 15ft. 1in., 9ft. 1in.

W £ 4,000-6,000 € 4,550-6,800



85

85

A Kirman carpet, Southeast Persia

circa 1900

approximately 461 by 295cm; 15ft. 1in., 9ft. 8in.

W £ 4,000-6,000 € 4,550-6,800



86

86

A Qum carpet, Central Persia

second quarter 20th century

approximately 309 by 230cm; 10ft. 2in., 7ft. 7in.

W £ 5,000-7,000 € 5,700-8,000



87

87

A Tabriz carpet, Northwest Persia

circa 1910

approximately 492 by 339cm; 16ft. 2in., 11ft. 1in.

† W £ 4,000-6,000 € 4,550-6,800



88



89

88

A 'Petag' Tabriz carpet,
Northwest Persia

20th century

approximately 483 by 311cm; 15ft. 10in., 10ft. 2in.

W £ 14,000-18,000 € 15,900-20,400

89

A Moghan runner, Southwest
Caucasus

first half 19th century

restorations

approximately 318 by 96cm; 10ft. 6in., 3ft. 2in.

The present lot belongs to a distinct group of early 19th century Moghan runners each sharing highly similar patination, colouring and construction on an ivory ground. Two notable examples have come to auction recently, one sold Sotheby's London, 7 November 2017, lot 152. There are some small differences to the two examples, notably to the inner guard and also the field and border are more evenly spaced in the present lot.

The other example was sold Austria Auction Company, Vienna, 9 May 2015, lot 84, published by Burns, *Caucasus, Traditions in Weaving*, p. 13. In this case the differences between the two are very minimal; both examples share exuberant organic colouring 'ribboned' inner and outer grounds on yellow and dark blue and a trellised main field design with flowerheads and each are finely knotted. The marginal difference is the present lot has more spacing between the border motifs. An example of the group, highly similar to the offered lot is published in Herrmann, E., *Seltene Orientteppiche IX*, Munich, 1987, pp. 82 & 83, pl. 33.

W £ 15,000-20,000 € 17,000-22,600

A Caucasian prayer rug

early 19th century, twice dated AH 1213? (1799 AD) or possibly 1263 AH (1846 AD)

approximately 157 by 124cm; 5ft. 2in., 4ft. 1in.

The design of the present lot and the addition of silk wefts mark it as one of a rare group of finely woven and dated South Caucasian prayer rugs, see Ralph Kaffel, *Caucasian Prayer Rugs*, London, 1998, p. 177. These early prayer rugs only vary very slightly in design however some examples are smaller in scale, for example one sold Christie's London, 10 October 2008, lot 60. Usually they are more in tune with the scale of the present example.

Few examples have appeared in the marketplace, the present is most like one sold Sotheby's New York, 10 December 2007, lot 110, in each case the field is broken only by the outline of the 'mihrab', as opposed to the example sold Rippon Boswell, Weisbaden, 14 November 1992, lot 140.

The present lot is marked slightly apart by its use of clean vibrant colouring and if the date is to be read AH 1213 then very slightly older than that sold Sotheby's New York which was recorded as the second eldest of the group. A related example published can also be seen Herrmann. E., *Asiatische Teppich- und Textilkunst*, 2, 1990, no.31, pp.70-1.

W £ 18,000-22,000 € 20,400-24,900





91



92

91

A Saber Mashad carpet, Northeast Persia

second quarter 20th century

inscribed 'Saber'

approximately 396 by 337cm; 13ft., 11ft. 1in.

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.

For further information on the masterweavers in Mashad see Shaffer, D., 'Amoghli', *Hali*, Summer 2016, issue 188, p. 107.

For a further example of a Saber see lot 103 and lot 120 for an example of a weave by Amoghli within this sale.

W £ 18,000-22,000 € 20,400-24,900

92

A Qum carpet, Central Persia

circa 1930

approximately 520 by 316cm; 17ft. 1in., 10ft. 4in.

W £ 6,000-8,000 € 6,800-9,100

THE COLLECTION OF ABDI ROUBENI

LOTS 93–125

‘Never say never...’

On November 1, 2016 Sotheby’s offered two dozen pieces from the collection of Abdi Roubeni, which included examples he had collected during a lifetime of activity in the carpet business, which he began in at the tender age of 16. The introduction to that sale describes his long and illustrious career in carpets. His avowed intention (or at least that of his family) was to take life a little easier and to retire... However, as many collectors can attest, collecting is not such an easy habit, or perhaps addiction, to give up. And so we find ourselves in 2018, with Abdi now aged 86, and a grandfather, offering a further group of pieces for sale. Some of these he has had for many years, others he had been coveting for almost as long. That successful sale in 2016 enabled Abdi to purchase some of those pieces he had coveted – but the family is making another attempt to prevail upon him to retire - properly, and to that end we are offering this further group at auction.



Abdi Roubeni



93



94

FROM THE COLLECTION OF ABDI ROUBENI

A Teheran carpet, North Persia

circa 1920

with 'vase' design

approximately 430 by 315cm; 14ft. 2in., 10ft. 4in.

† W £ 25,000-30,000 € 28,300-33,900

FROM THE COLLECTION OF ABDI ROUBENI

A Tabriz carpet, North Persia

mid 20th century

Made post 1947 in a workshop founded by Muhammad Reza Pahlavi to promote arts and craft. With inscription in cartouche in top border surmounted by a crown:

sazman-e shahanshahi hadamat-e ejtema'i 1326

'Imperial Institute of Social Affairs 1326 (1947-8)'

kargah-e kanun-e kar va amuzesh

'Workshop of the custom (?) of labour and education'
approximately 426 by 297cm; 14ft. 9ft. 9in.

The Imperial Institute of Social Affairs was set up by Muhammad Reza Pahlavi in March-April 1947 to deal with the social affairs of the less fortunate. Their many aims included building hospitals, supporting the fight against various illnesses common at the time, building schools, and publishing school books. Also among their aims was the creation of workshops for the teaching and production of arts and crafts. The date on this carpet refers to the establishment of the Institute; the carpet itself was probably made a few years later, in one of the workshops set up by the Institute.

† W £ 25,000-30,000 € 28,300-33,900

FROM THE COLLECTION OF ABDI ROUBENI

A Teheran part silk carpet, North Persia

circa 1910

unusual ivory field

approximately 367 by 262cm; 12ft. 1in., 8ft. 7in.

† W £ 25,000-30,000 € 28,300-33,900





96



97

96

FROM THE COLLECTION OF ABDI ROUBENI

A Karabagh long rug, Southwest Caucasus
circa 1900

approximately 342 by 134cm; 11ft. 3in., 4ft. 5in.

† W £ 4,500-5,500 € 5,100-6,300

97

FROM THE COLLECTION OF ABDI ROUBENI

A 'Nichols style' carpet, North China
second quarter 20th century

approximately 527 by 371cm; 17ft. 3in., 12ft. 2in.

† W £ 6,000-9,000 € 6,800-10,200



98

98

FROM THE COLLECTION OF ABDI ROUBENI

A Kashan carpet, Central Persia

second quarter 20th century

approximately 446 by 322cm; 14ft.8in., 10ft.7in.

† W £ 12,000-15,000 € 13,600-17,000



99

99

FROM THE COLLECTION OF ABDI ROUBENI

A Qazvin carpet, Northwest Persia

second quarter 20th century

approximately 399cm by 321cm; 13ft. 1in., 10ft. 7in.

† W £ 14,000-18,000 € 15,900-20,400



100

100

FROM THE COLLECTION OF ABDI ROUBENI

A Qazvin carpet, Northwest Persia,

second quarter 20th century

approximately 401cm by 315cm; 13ft. 2in., 10ft.4in.

† W £ 16,000-20,000 € 18,100-22,600



101



102

101

FROM THE COLLECTION OF ABDI ROUBENI

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

second quarter 20th century

approximately 608 by 309cm; 19ft. 11in., 10ft. 2in.

† W £ 22,000-28,000 € 24,900-31,700

102

FROM THE COLLECTION OF ABDI ROUBENI

A Kirman carpet, Southeast Persia

second quarter 20th century

the design after that of a Kashmiri shawl or textile
approximately 350 by 276cm; 11ft. 6in., 9ft. 1in.

† W £ 16,000-20,000 € 18,100-22,600

103

FROM THE COLLECTION OF ABDI ROUBENI

**A Saber Mashad carpet,
Northeast Persia**

second quarter 20th century, inscribed 'Saber'

of unusual square format

approximately 482 by 456cm; 15ft. 10in., 15ft.

For other Saber and Amoghli lot in this sale, see
lots 91 and 120.

† W £ 30,000-40,000 € 33,900-45,200



103



104



105



106

104

FROM THE COLLECTION OF ABDI ROUBENI
A silk Kashan rug, Central Persia
circa 1920

with a 'Tree of Life' design
approximately 205 by 131cm; 6ft. 9in., 4ft. 4in.

† W £ 9,000-12,000 € 10,200-13,600

105

FROM THE COLLECTION OF ABDI ROUBENI
A 'Manchester' Kashan rug,
Central Persia

circa 1920
approximately 147cm by 103cm; 4ft. 10in., 3ft. 5in.

† W £ 3,000-4,000 € 3,400-4,550

106

FROM THE COLLECTION OF ABDI ROUBENI
A silk Kashan rug, Central Persia
circa 1915

with a tree of life design
approximately 200 by 129cm; 6ft. 7in., 4ft. 3in.

† W £ 12,000-15,000 € 13,600-17,000



107 (one of a pair)



107

FROM THE COLLECTION OF ABDI ROUBENI

A pair of Isphahan rugs,
Central Persia

mid 20th century

(2)
each approximately 208 cm by 142cm;
6ft. 10in., 4ft. 8in.

† W £ 10,000-14,000 € 11,300-15,900

108

FROM THE COLLECTION OF ABDI ROUBENI

A Kashan carpet, Central Persia
first quarter 20th century

approximately 368cm by 260cm; 12ft. 1in., 8ft. 7in.

† W £ 12,000-15,000 € 13,600-17,000

108



109



110

109

FROM THE COLLECTION OF ABDI ROUBENI

A 'Manchester' Kashan carpet,
Central Persia

second quarter 20th century

approximately 371 by 258cm; 12ft. 1in., 8ft. 6in.

† W £ 10,000-15,000 € 11,300-17,000

110

FROM THE COLLECTION OF ABDI ROUBENI

A Qazvin carpet, Central Persia

first quarter 20th century

approximately 423cm by 322cm; 13ft. 10in., 10ft. 7in.

† W £ 14,000-18,000 € 15,900-20,400

111

FROM THE COLLECTION OF ABDI ROUBENI

A Kashan Dabir rug, Central Persia
circa 1920

inscribed '*kalam-e karim/ala ya ayyuha al-saqi*',
'A splendid oration: Ho, the cup-bearer!'
approximately 130cm by 197cm; 6ft. 6in., 4ft. 4in.

† W £ 6,500-7,500 € 7,400-8,500

112

FROM THE COLLECTION OF ABDI ROUBENI

A 'Manchester' Kashan carpet,
Central Persia

second quarter 20th century

approximately 347 by 248cm; 11ft. 5in., 8ft. 2in.

† W £ 14,000-18,000 € 15,900-20,400



111



112



113

113

FROM THE COLLECTION OF ABDI ROUBENI

An Isphahan rug, Central Persia

mid 20th century

approximately 220cm by 152cm; 7ft. 3in., 4ft. 11in.

† W **£ 8,000-10,000 € 9,100-11,300**



114

114

FROM THE COLLECTION OF ABDI ROUBENI

A Kashan Dabir rug, Central Persia

circa 1920

approximately 201 by 127 cm; 6ft. 7in., 4ft. 2in.

† W **£ 6,000-8,000 € 6,800-9,100**



115

115

FROM THE COLLECTION OF ABDI ROUBENI

A Sarouk Fereghan rug,

Northwest Persia

circa 1900

approximately 196 by 129cm; 6ft. 5in., 4ft. 3in.

† W **£ 5,000-7,000 € 5,700-8,000**



116

116

FROM THE COLLECTION OF ABDI ROUBENI

A Kashan Dabir rug, Central Persia

first quarter 20th century

approximately 204cm by 134cm; 6ft. 8in., 4ft. 5in.

† W £ 6,000-8,000 € 6,800-9,100



117

117

FROM THE COLLECTION OF ABDI ROUBENI

A silk Kashan carpet, Central Persia

first third 20th century

approximately 315 by 213cm; 10ft. 4in., 7ft.

† W £ 22,000-26,000 € 24,900-29,400



118



119

118

FROM THE COLLECTION OF ABDI ROUBENI

An Isphahan carpet, Central Persia
mid 20th century

approximately 440cm by 328cm; 14ft. 6in., 10ft. 10in.

† W £ 35,000-38,000 € 39,600-43,000

119

FROM THE COLLECTION OF ABDI ROUBENI

A Tabriz carpet, Northwest Persia
second quarter 20th century, inscribed '*Mansur
al-Dawlah*'

approximately 375 by 279cm; 12ft. 4in., 9ft. 2in.

† W £ 15,000-18,000 € 17,000-20,400

120

FROM THE COLLECTION OF ABDI ROUBENI

A Mashad 'Amoghli' carpet,
Northeast Persia

second quarter 20th century, inscribed '*Amu
Ughli*', '*Amoghli*'

approximately 344 by 251cm; 11ft. 4in., 8ft. 3in.

† W £ 35,000-40,000 € 39,600-45,200



120



121



122

121

FROM THE COLLECTION OF ABDI ROUBENI

A Teheran carpet, North Persia

circa 1910

approximately 389 by 308cm; 12ft. 9in., 10ft. 2in.

† W £ 15,000-20,000 € 17,000-22,600

122

FROM THE COLLECTION OF ABDI ROUBENI

A Sarouk carpet, Central Persia

second quarter 20th century

approximately 395cm by 293 cm; 13ft., 9ft. 7in.

† W £ 15,000-18,000 € 17,000-20,400

123

FROM THE COLLECTION OF ABDI ROUBENI

A Teheran carpet, North Persia

circa 1920

approximately 420 by 274cm; 13ft. 9in., 9ft.

† W £ 14,000-18,000 € 15,900-20,400



123



124

124

FROM THE COLLECTION OF ABDI ROUBENI

**A Karabagh gallery carpet,
Southwest Caucasus**

late 19th century

approximately 597cm by 213cm; 19ft. 7in., 6ft. 11in.

† W £ 22,000-28,000 € 24,900-31,700

125

FROM THE COLLECTION OF ABDI ROUBENI

**A Dabir Kashan carpet,
Central Persia**

circa 1920

approximately 413cm by 309cm; 13ft. 6in., 10ft. 2in.

† W £ 20,000-25,000 € 22,600-28,300

126

PROPERTY OF A GERMAN COLLECTOR

**A Peking long gallery carpet,
Northeast China**

circa 1900

illustrated online on sothebys.com

approximately 952 by 125cm; 31ft 3in., 4ft. 2in.

† W £ 7,000-9,000 € 8,000-10,200

127

PROPERTY OF A GERMAN COLLECTOR

An Amritsar carpet, North India

early 20th century

with 'Ardebil' design. *illustrated online on
sothebys.com*

approximately 759 by 460cm; 24ft. 11in., 15ft. 1in.

† W £ 15,000-18,000 € 17,000-20,400

END OF SALE



125

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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 £41,018. 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: £12,305

Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = €1.1297

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will

be accepted at the rate prevailing on the day that payment is received in cleared funds. Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

UPHOLSTERED FURNITURE

Whilst every care has been taken in cataloguing upholstered furniture, no guarantee can be given to the originality of the timber covered by upholstery or fabric.

EMBARGO ON IMPORTATION OF PERSIAN/IRANIAN WORKS OF ART TO THE U.S.A.

Please note that there may be restrictions on importing certain types of property of Persian/Iranian origin into the United States. Clients should enquire with the U.S. Office of Foreign Assets Control (OFAC) regarding the proper importation of items subject to such restrictions. Please check with the Middle Eastern department if you are uncertain as to whether a lot is subject to these or any other restrictions or if you need assistance with such enquiries.

ENDANGERED AND OTHER PROTECTED SPECIES

Please refer to the Buying at Auction section in the printed catalogue for information regarding export outside the EU. Your attention is also drawn to Condition 10 of the Condition of Business for Buyers.

3/11 NBS_NOTICE ISLAMIC E

GLOSSARY OF TERMS

TECHNICAL ANALYSIS

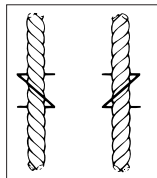
The technical analyses after certain descriptions of rugs are provided exclusively as a courtesy for those interested in the structure. Please note that all such technical analyses are qualified statements of opinion and not statements of fact. Prospective buyers should inspect each lot to satisfy themselves 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



INTERNATIONAL DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

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Catalogue Designer: Philip Alsop
Colour Editor: Philip White
Production Controller: Victoria Ling

FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

THE ORIENTALIST SALE

24 April 2018
London

ARTS OF THE ISLAMIC WORLD

25 April 2018
London

OLD MASTER PAINTINGS

2 May 2018
London

COLLECTIONS

3 May 2018
London

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

All dimensions are approximate

Measurements	Lot Description	Lot	Measurements	Lot Description	Lot
952 by 125cm; 31ft 3in., 4ft. 2in.	A Peking long gallery carpet, Northeast China	126	405 by 332cm; 13ft. 3in., 10ft. 10in.	A Bakshaish carpet, Northwest Persia	32
759 by 460cm; 24ft. 11in., 15ft. 1in.	A Kashan Dabir rug, Central Persia	116	401cm by 315cm; 13ft. 2in., 10ft. 4in.	A Qazvin carpet, Northwest Persia,	100
759 by 460cm; 24ft. 11in., 15ft. 1in.	An Amritsar carpet, North India	127	399cm by 321cm; 13ft. 1in., 10ft. 7in.	A Qazvin carpet, Northwest Persia	99
710 by 440cm, 23ft. 4in., 14ft. 6in.	A Sarouk carpet, Central Persia	82	396 by 337cm; 13ft., 11ft. 1in.	A Saber Mashad carpet, Northeast Persia	91
633 by 285cm; 20ft., 9ft.	A Karabagh gallery carpet, Southwest Caucasus	77	395cm by 293 cm; 13ft., 9ft. 7in.	A Sarouk carpet, Central Persia	122
630 by 314cm; 20ft. 8in., 10ft. 3in.	'Emperor' silk carpet, Kum Kapi, Istanbul, Turkey	62	389 by 308cm; 12ft. 9in., 10ft. 2in.	A Teheran carpet, North Persia	121
608 by 309cm; 19ft. 11in., 10ft. 2in.	A 'Manchester' Kashan carpet, Central Persia	101	376 by 278cm; 12ft. 4in., 9ft. 2in.	A Fereghan carpet, Central Persia	39
597cm by 213cm; 19ft. 7in., 6ft. 11in.	A Karabagh gallery carpet, Southwest Caucasus	124	375 by 279cm; 12ft. 4in., 9ft. 2in.	A Tabriz carpet, Northwest Persia	119
560 by 197cm; 18ft. 4in., 6ft. 5in.	A Karabagh gallery carpet, South Caucasus	10	371 by 258cm; 12ft. 1in., 8ft. 6in.	A 'Manchester' Kashan carpet, Central Persia	109
558 by 417cm; 18ft. 3in., 13ft. 8in.	A Bakshaish Carpet, Northwest Persia	29	370 by 200cm; 12ft 1in., 6ft. 6in.	A Star Oushak Carpet, West Anatolia	38
527 by 371cm; 17ft. 3in., 12ft. 2in.	A 'Nichols style' carpet, North China	97	368cm by 260cm; 12ft. 1in., 8ft. 7in.	A Kashan carpet, Central Persia	108
520 by 316cm; 17ft. 1in., 10ft. 4in.	A Qum carpet, Central Persia	92	367 by 262cm; 12ft. 1in., 8ft. 7in.	A Teheran part silk carpet, North Persia	95
506 by 120cm; 16ft. 7in., 4ft.	A Veramin runner, Central Persia	15	359 by 297cm; 11ft. 9in., 9ft. 9in.	An Agra carpet, North India	73
499 by 343cm; 16ft. 5in., 11ft. 3in.	A Lahore carpet, North India	9	352 by 95cm; 11ft. 7in., 3ft. 1in.	A pair of Oushak runners, West Anatolia	14
492 by 339cm; 16ft. 2in., 11ft. 1in.	A Tabriz carpet, Northwest Persia	87	350 by 276cm; 11ft. 6in., 9ft. 1in.	A Kirman carpet, Southeast Persia	102
483 by 311cm; 15ft. 10in., 10ft. 2in.	A 'Petag' Tabriz carpet, Northwest Persia	88	349 by 231cm; 11ft. 6in., 7ft. 7in.	A Heriz carpet, Northwest Persia	40
482 by 456cm; 15ft. 10in., 15ft.	A Saber Mashad carpet, Northeast Persia	103	347 by 248cm; 11ft. 5in., 8ft. 2in.	A 'Manchester' Kashan carpet, Central Persia	112
473 by 364cm; 15ft. 6in., 11ft. 11in.	A Ziegler Mahal carpet, Northwest Persia	43	347 by 171cm; 11ft. 5in., 5ft. 8in.	A Khotan long rug, East Turkestan	4
461 by 295cm; 15ft. 1in., 9ft. 8in.	A Kirman carpet, Southeast Persia	85	344 by 251cm; 11ft. 4in., 8ft. 3in.	A Mashad 'Amoghli' carpet, Northeast Persia	120
461 by 276cm; 15ft. 1in., 9ft. 1in.	A Tabriz carpet, Northwest Persia	84	342 by 134cm; 11ft. 3in., 4ft. 5in.	A Karabagh long rug, Southwest Caucasus	96
447 by 114cm; 14ft. 8in., 3ft. 9in.	Five 'Karapinar' carpet fragments, Central Anatolia, Konya Province	61	329 by 198cm; 10ft. 10in., 6 ft. 6in.	A Tekke main carpet, West Turkestan	19
446 by 322cm; 14ft. 8in., 10ft. 7in.	A Kashan carpet, Central Persia	98	321 by 160cm; 10ft. 7in., 5ft 3in.	A Khotan long rug, East Turkestan	2
440cm by 328cm; 14ft. 6in., 10ft. 10in.	An Isphahan carpet, Central Persia	118	318 by 96cm; 10ft. 6in., 3ft. 2in.	A Moghan runner, Southwest Caucasus	89
431 by 305cm; 14ft. 2in., 10ft.	A Fereghan carpet, Northwest Persia	41	315 by 213cm; 10ft. 4in., 7ft.	A silk Kashan carpet, Central Persia	117
430 by 315cm; 14ft. 2in., 10ft. 4in.	A Teheran carpet, North Persia	93	311 by 172cm; 10ft. 2in., 2ft. 4in.	A Yomut main carpet, West Turkestan	21
426 by 297cm; 14ft. 9ft. 9in.	A Tabriz carpet, North Persia	94	309 by 230cm; 10ft. 2in., 7ft. 7in.	A Qum carpet, Central Persia	86
424 by 234cm; 13ft. 11in., 7ft. 8in.	A Karabagh carpet, Southwest Caucasus	69	304 by 213cm; 10ft., 7ft.	A Karapinar carpet fragment, Central Anatolia	81
423cm by 322cm; 13ft. 10in., 10ft. 7in.	A Qazvin carpet, Central Persia	110	298 by 176cm; 9ft. 9in., 5ft. 9in.	A small Kurdish Quchan carpet, Northeast Persia	7
420 by 339cm; 13ft. 9in., 11ft. 2in.	A Kirman carpet, Southeast Persia	83	289 by 247cm; 9 ft. 6in., 8ft. 1in.	A Ziegler Mahal small carpet, Northwest Persia	42
420 by 274cm; 13ft. 9in., 9ft.	A Teheran carpet, North Persia	123	285 by 110cm; 9ft. 4in., 3ft. 8in.	A Gendje long rug, South Caucasus	11
413cm by 309cm; 13ft. 6in., 10ft. 2in.	A Dabir Kashan carpet, Central Persia	125	277 by 144cm; 9ft. 1in., 4ft. 9in.	A Baluch long rug, Baluchistan	5
409 by 190cm; 13ft. 5in., 6ft. 3in.	A Kuba gallery carpet, East Caucasus	70	275 by 134cm; 9ft., 4ft. 5in.	A 'Karapinar' rug fragment, South Central Anatolia	28

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