



SULTANS OF SILK THE GEORGE FARROW COLLECTION





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George Farrow (1916-2001), courtesy of the family of George Farrow.

Although George Farrow described himself as an amateur, he had an expert's eye for the silk rugs and carpets he collected. At a young age Farrow was frequently accompanied by his parents to see the exhibits at the local Horniman Museum in south London and later the Victoria and Albert Museum in South Kensington where his love of beautiful objects first began.

By the 1960's, Farrow's collection comprised French Impressionist and Italian primitive paintings, jade objects, Chinese works of art, French furniture and sculpture however, it was his admiration of and fascination with silk rugs that held his attention for the next forty years. Farrow was particularly interested in the works designed and woven by the Armenian silk master weavers of Koum Kapi in Istanbul including Hagop Kapoudjian and Zareh Penyamin, amongst others.

Farrow learnt much and worked closely with the late John Cohen of C. John Rare Rugs and his nephew Leon Sassoon through whom he acquired much of his collection. He was also extremely grateful to Duncan Miller and Karnik Keshishian and his two sons Arto and Eddy Keshishian who provided vital information on both Kapoudjian and Penyamin and the wider Armenian community and workshops in Turkey, through their family connections and through whom a number of the pieces were acquired.

Meticulously catalogued, photographed and researched, every item in the collection was carefully considered by Farrow. Indeed, his reputation as the leading collector of 19th and early 20th century silk rugs and carpets came to be widely acknowledged and his research into this little known area culminated in the publication, Hagop Kapoudjian, The First and Greatest Master of the Kum Kapi School, by George Farrow and Leonard Harrow, London, 1993. In his review of the publication in Hali magazine at the time, Ian Bennett noted that;

"it is worth recalling that were it not for the work of George Farrow....., we would know almost as little about silk rugs from 1900 as we do about those from 1600".

The Farrow collection is a comprehensive study of the very best of silk rug weaving produced towards the end of the 19th and early 20th centuries but also reflects the joy of the individual who lived intimately with these works of art around him. This insightful collection, comprising not just the carpets themselves but a number of the original hand drawn and coloured cartoons, some of which relate directly to pieces in this sale, allows one to understand the true eye of the collector.



Above: Karnik Keshishian, holding a Sultan's Head Koum Kapi prayer rug, courtesy of the family of George Farrow.

Left: George Farrow's attic gallery at his house in Anne Port, Jersey. Courtesy of the family of George Farrow.

THE MASTERWEAVERS OF ISTANBUL

George Farrow's interests lay particularly with the fine silk weavings of the master weavers of the 'Koum Kapi' ateliers in Istanbul, an area within the city walls of the same name, which translates as 'Sand Gate'. There, a small number of Armenian designers presided over a revival in carpet weaving for the sumptuous Ottoman court and they continued to produce these luxurious silk weavings long after the departure of the last Sultan. Today we consider the two great master weavers, who were near contemporaries, to be Hagop Kapoudjian (d.1946) and Zareh Penyamin (1890-1949) who later inspired other weavers such as Garabed Apelian, amongst others. Relatively little is known about these two men, originally from Kayseri, but their work is unmistakable for its fine knotting, elegant drawing, and impactful designs. Of them Farrow wrote that:

'for sheer artistry, unbelievable skill, inventiveness, adaptation – call it what you will – they will never be surpassed.'

The designs of their rugs were greatly inspired by the masterpieces that surrounded the weavers as residents of the spectacular Ottoman city of Istanbul, including the 16th century Persian Safavid carpets in the collection of the Imperial treasury at the Topkapi Palace. Recent carpet publications such as Friedrich Sarre's 'Vienna Book', *Orientalische Teppiche*, Vienna, 1892-96, also served as an important source of inspiration, illustrating the earlier Safavid and Ottoman masterpieces.

Zareh Penyamin (1890-1949) is perhaps the most celebrated of the 'Koum Kapi' atelier weavers. Born near Kayseri, he had initially draughted music scores before moving in 1906, to the Imperial workshop in Hereke where he was made chief designer. Recalled to Istanbul by Sultan Abdul Hamid II (1842-1918) Zareh was appointed to oversee the Imperial atelier at the Topkapi Palace, a position he held until 1922. Zareh went to exceptional lengths to study not only the designs but also the techniques of previous Armenian court weavers

who had been employed since the 1840's. He was known for his exacting standards and reputedly went so far as to unravel old weavings to study their structure so that he may in turn improve his techniques. Much of Zareh's production was woven between 1916 and 1938 after which he stopped weaving due to ill health.

The second great Armenian Koum Kapi weaver was Hagop Kapoudjian. Born slightly earlier, Hagop moved from Kayseri to Istanbul around 1890 where he established an atelier and shortly after began weaving. By 1914 Hagop had left the turmoil of Istanbul following the First World War for Corfu, where he set up a larger atelier of weavers before ultimately moving to '24 Rue Saint-Lazare in Paris in the early 1920's. Funding for much of this came from Abraham Toussounian, a merchant who had moved to London in 1920 and became an important importer of silk rugs for the London market, supporting the atelier of Hagop. In addition to the fine silk rugs that he wove, one of Hagop's greatest skills was as a restorer. Correspondence preserved by George Farrow reveals the full extent of his restoration career: his clients included some of the most important early-20th century collectors of Islamic Art such as Calouste Gulbenkian and Hagop Kevorkian.

The Farrow collection highlights the exacting draughtsmanship of the 'Koum Kapi' master weavers but also the technical ability required in the handling of the finely spun silk of the highest quality together with the elaborately gilded metal-thread. These valuable materials were manipulated and transformed, creating texture and movement with varying planes of relief and intricate designs which were greatly admired and collected by the court but also across Europe and the west. In a relatively short period the ateliers of the master weavers had brought about a new style and technique of Turkish court rugs which sadly was relatively short lived, due to increased costs and the lack of skilled designers and weavers.



The Takeja workshop in the early 1920's. The young girl to the left of Ousta Nevrouse (central female figure) is Mannik, who was later to become Zareh's principle Ousta between 1929-1938. Courtesy of the family of George Farrow.



Zareh Penyamin (1890-1949)
Courtesy of the family of George Farrow.



Hagop Kapoudjian (d.1946)
Courtesy of the family of George Farrow.



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A SILK AND METAL-THREAD KOUM KAPI PRAYER RUG

ATTRIBUTABLE TO ZAREH PENYAMIN, ISTANBUL, TURKEY, CIRCA 1920

Of 'Sultan's Head' design, overall excellent condition
4ft.11in. x 3ft.3in. (151cm. x 100cm.)

£35,000-45,000

US\$45,000-58,000
€41,000-53,000

PROVENANCE:

With George Farrow by 1985

EXHIBITED:

The Persian Carpet Gallery, London, 18 April - 10 May 1985

LITERATURE:

George Farrow, Personal Catalogue, 1991

INSCRIBED:

In the inscription cartouche in the *mihrab* niche *bi-yed-e Abd Allah nehsad wa navad* - 'by the hand of Abd Allah, 990'

The knot count measures approximately 12V x 12H knots per cm. sq.

Zareh Penyamin is probably best known for the 'Sultan's Head' rugs, not only because of their iconic design but also for the technical skill which went into their production. The weaving is of remarkable quality, and the dyes have been carefully mixed so as to prevent the development of any *abrash* bands in the field. Still more distinctive is the supplementary inclusion of flatwoven coloured silk within the gold and silver gilt metal-thread highlights, a technique which Zareh himself pioneered (Pamela Bensoussan, 'The Master Weavers of Istanbul', *HALI* 26, 1985, p.37). Zareh was considered to be a perfectionist who oversaw and curated all aspects of any single work with the utmost attention to detail, demanding the highest standards from his weavers. He went to great pains to acquire the best material for his weavers: silk was acquired in the old Ottoman capital of Bursa, across the sea from Istanbul, while silver and gold-gilt thread was purchased in Lyon, France.

The inscription cartouche in the center of the niche contains a date corresponding to the year 1582 of the Christian calendar, written out in Persian. This spurious attribution links the rug to the heyday of carpet weaving in Safavid Iran. The design is based upon the Safavid 16th and 17th wool prayer rugs found in the Topkapi treasury, examples of which Zareh may have seen whilst in the Sultan's employ. The inscription may have been copied by Zareh from an original. However, no such carpet is recorded in the catalogue of known examples of Topkapi prayer rugs, collated by Michael Franses, (see Murray Eiland Jr. and Robert Pinner, eds., *Oriental Carpet and Textile Studies*, vol. V, part 2: *The Salting Carpets*, ICOC, 1999). It may be that the inscription was deliberately generic, using the common name 'Abdallah' and a date possibly chosen at random, but evocative of the fine work of the early Safavid era.

A cartoon, drawn on graph paper and attributed to Zareh Penyamin, is published by Pamela Bensoussan, *op cit.*, p.38. It features an identical *mihrab* niche with the same elongated inverted sides and lobed crest, and incorporates a triangular inscription cartouche exactly matching that on the present rug. Such designs would be used and re-used while the master weavers experimented with various combinations of mainly pastel-coloured palettes. The designs themselves were also subject to deliberate variation: a rug in the Arkas collection, Izmir, for example, has both different minor strips and colour palette to the present rug (*Kumkapi rugs from the Arkas Collection*, exhibition catalogue, Izmir, 2017, pp.64-5, no.17).

Other rugs with a matching cartoon and further variations on the colour and borders include examples sold in these Rooms, 22 April 1999, lot 18; 10 October 2008, lot 50; 7 October 2010, lot 77; and 23 April 2013, lot 138. Further examples were sold; Christie's New York, 26 November 2013, lot 242; Sotheby's London, 31 March 2021, lot 139 and 6 April 2011, lot 478.





■*171

A SILK AND METAL-THREAD KOUM KAPI PRAYER RUG

SIGNED ZAREH PENYAMIN, ISTANBUL, TURKEY, CIRCA 1920

Of 'Sultan's Head' design, finely woven, full pile throughout, overall excellent condition

6ft.3in. x 4ft.2in. (190cm. x 127cm.)

£50,000-70,000

US\$64,000-89,000

€59,000-82,000

PROVENANCE:

George Farrow, personal catalogue, 1991

INSCRIBED:

In the main border cartouches Qur'an I, *sura al-Baqara*, v.255, 'the Throne Verse'

In the central cartouche *ayn niz bozgarad* - 'This too shall pass away'

The knot count measures approximately 12V x 12H knots per cm. sq.

While the Sultan's Head on the last lot bore a scalloped profile, on this example the ogee niche is formed of a concave and convex curve that create an S-shape which come to a pointed apex. Both share a similar palette and fineness, and areas of silk flatweave in the metal-thread details: all typical features of the weaving of Zareh Penyamin. The design of this rug can be linked to a cartoon in the Arkas Collection which was acquired from Penyamin's widow, Armin (*Kumkapi rugs from the Arkas Collection*, Izmir, 2017, p.56).

Farrow believed this rug to be unsigned however, a recent inspection has revealed the signature of Zareh woven into the metal-thread in the central palmette. Zareh adopted a square-*kufic* signature as his trademark, rendering his first name in Arabic script. This indicates his debt to the imperial workshop at Hereke, which also used a square-*kufic* signature on carpets, as seen on a large silk carpet, lot 189 in the Farrow Collection. Pamela Bensoussan publishes a group of cartoons for a 'Sultan's head' prayer rug, which were acquired from the widow of Zareh Penyamin ("The Masterweavers of Istanbul", *HALI* 26, 1985, p.38). Interestingly, on those cartoons the square-*kufic* signature in the metal-thread central cartouche, do not spell Zareh's name but another word, possibly *Awam*. The meaning of this signature has proved elusive. Based on the fact that the cartoons were with Armin Penyamin, as well as the similarity of design between the cartoon and the woven rugs such as the present lot, Farrow believed it to be an early signature used by Zareh, possibly while he was still at the Hereke workshop. The signature on this rug, though faint, reads as 'Zareh' rather than 'Awam', making this rug incontrovertibly the work of Penyamin.



Square-*kufic* signature of Zareh Penyamin

The ogee profile of the niche bears a resemblance to the so-called 'Topkapi' carpets. Though their exact date and place of manufacture is a source of some disagreement among scholars, they had begun to be published around the turn of the twentieth century in books such as, F. R. Martin's *A History of Oriental Carpets before 1800*, Sarre and Trenkwald's *Alt-Orientalische Teppiche*, and Arthur Upham Pope's multi-volume *Survey of Persian Art*. The advent of colour printing meant that designers like Zareh for the first time could access carpets which had hitherto been hidden in aristocratic and royal treasuries, and study their designs. It is also, of course, possible that Zareh was able to see some of the rugs in the museum of the Topkapi palace, only a stone's throw from Koum Kapi and opened as a museum by decree of the Turkish government in April 1924.

Beyond the shape of the prayer niche, other similarities between this rug and the Topkapi prayer rugs include the abundance of calligraphy – with the apotropaic 'Throne Verse' in the main border cartouches – and the appearance of Chinese-inspired cloudbands in the mihrab niche. Zareh did introduce new elements of his own to the design, including the niches decorated with prayer lamps and birds, which George Farrow identified as hoopoes, and the minor stripe around the edge of the rug which mirrors the shape of the central niche. The incorporation of metal-thread allowed Zareh to add texture to his rugs, making the cloudbands and calligraphy stand in greater relief.

Two slight variants of this rug seem to have been woven by Zareh. The first, more common, group has the field cut off by the lower border just below the lower cloudband inside the niche. Examples of rugs of this type include one published by Pamela Bensoussan (*op.cit.*, p.18) as well as examples sold in these Rooms 16 October 2003, lot 150 and 29 April 15 October 2005, lot 21. The present example, however, continues the design for a few inches below the lower cloudband, and also extends the design sideways. For another example of a rug on this scale, see the examples sold in these Rooms 15 October 1998, lot 289, and another 29 April 2004, lot 76.

When Zareh retired from weaving and left Istanbul for Paris to be treated for Tuberculosis, he left at least two half-finished rugs of this design. The looms were bought and subsequently completed in the 1970s by the original weavers, the young girls from the 1930s who by then had become old women. One of these rugs is now in the Arkas Collection, Turkey (*op.cit.*, *Izmir 2017*, pp.56-7, no.13), while the other was formerly part of the George Farrow Collection, and the subject of an article published by him ('Zareh's Legacy', *HALI* 58, 1991, pp.112-14). Based on this, we can assume that these rugs were woven later in Zareh's career with the benefit of decades of weaving experience behind him.





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***172**
TWO LARGE HAND-CUT AND COLOURED CARPET CARTOONS
PROBABLY HAGOP KAPOUDJIAN, PROBABLY PARIS, CIRCA 1925

Translucent pigments on graph paper, with the designs for a 'Sultan's Head' rug and a design based on a Safavid carpet, with additional fragments pasted above, laid down on card, framed and glazed
24 × 20¹/₂in. (61 × 51cm.); 25³/₄ × 20¹/₄in. (65.3 × 51.5cm.) (2)
£200-300 US\$260-380
€240-350

PROVENANCE:
George Farrow, personal catalogue, 1998

Unlike the other cartoons in the Farrow collection which were drawn on a single piece of graph paper, these two examples were never attached to a board and consist of a series of cut-outs, pieced together in a collage-like method. With a bewildering array of motifs competing for space with one another they provide an insight into Hagop Kapoudjian's working process. Both designs are based on classical precedents - a Topkapi prayer rug and a Safavid Isfahan carpet respectively - though in both cases additional motifs have been layered on top of the base to create something quite new. This speaks to the way in which the Koum Kapi designers innovatively combined classical motifs in their designs.

■*173
A SILK AND METAL-THREAD KOUM KAPI MAT
ISTANBUL, TURKEY, CIRCA 1920
Finely woven on ivory silk warps, overall very good condition
1ft.10in. x 1ft.8in. (57cm. x 50cm.)
£5,000-7,000 US\$6,400-8,900
€5,900-8,200

The knot count measures approximately 12V x 13H knots per cm. sq.

■*174
A SILK AND METAL-THREAD KOUM KAPI MAT
WOVEN BY ZAREH PENYAMIN, ISTANBUL, CIRCA 1920
Overall very good condition
1ft.11in. x 1ft.3in. (59cm. x 39cm.)
£2,000-3,000 US\$2,600-3,800
€2,400-3,500

PROVENANCE:
Acquired from the family of Zareh Penyamin
George Farrow, personal catalogue, 1991

INSCRIBED:
The metal-thread inscriptions bear the various names of god; *O Helper, O Kind One, O Compassionate One, O Worshipped one, O Opener (of Gates)*. In one corner the word *Huwa*, 'He'.

The knot count measures approximately 10V x 12H knots per cm. sq.

The cartoon of this silk and metal-thread mat was purchased by George Farrow directly from the Penyamin family, and is sold as the proceeding lot. A Koum Kapi mat of similar size was sold in these Rooms, 25 October 2007, lot 101.



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***175**
A CARPET CARTOON FOR A KOUM KAPI RUG
BY ZAREH PENYAMIN, ISTANBUL, CIRCA 1920
Translucent pigments heightened with gold on card, depicting a corner of a *yastik* mat, mounted, framed and glazed, annotated in pencil beneath the mount
Painting 5³/₈ × 4in. (13.8 × 10cm.); folio 10⁷/₈ × 9¹/₂in. (27.6 × 23.1cm.)
£200-300 US\$260-380
€240-350

PROVENANCE:
Acquired directly from the family of Zareh Penyamin
George Farrow, personal catalogue, 1998

The design of this cartoon, is a close match to lot 174, the finely woven silk and metal-thread mat, in the present sale and was acquired directly from the widow of Zareh Penyamin who was known by the Keshishian family. Drafts such as this, executed on plain paper, may have been how Zareh and his contemporaries clarified their designs before transferring them to graph paper, which would be easier for weavers to work from.



■*176
A SILK AND METAL-THREAD KOUM KAPI PRAYER RUG

ATTRIBUTABLE TO ZAREH PENYAMIN, ISTANBUL, TURKEY, CIRCA 1920
Of 'Sultan's Head' design, finely woven, full silk pile, overall excellent condition
5ft.11in. x 3ft.10in. (180cm. x 118cm.)
£35,000-50,000 US\$45,000-64,000
€41,000-58,000

PROVENANCE:
George Farrow, personal catalogue, 1991

INSCRIBED:
In the inscription cartouche in the *mihrab* niche *bi-yed-e Abd Allah nehsad wa navad* - 'by the hand of 'Abd Allah, 990'

The knot count measures approximately 11V x 10H knots per cm. sq.

By varying the colour palette in the 'Sultan's Head' prayer rugs, Zareh subtly altered the relationship between the main components of the design. The viewer may be struck differently by the *mihrab*, the spandrels, or by the border depending on the colours used and the relationship between them. So although this rug displays different

colouring to that in lot 170, the flat-woven silk sections, the pseudo-Safavid inscription and the overall composition marks it as a product of Zareh's workshop. A comparable prayer rug of this type with a soft-red border was sold in these Rooms, 20 April 1993, lot 327. An example with rust red spandrels is in the Arkas Collection (*Koumkapi Rugs from the Arkas Collection*, exhibition catalogue, Izmir, 2017, pp.60-1, no.15).

Though the overall arrangement of motifs is the same, there are subtle variants in the cartoon which distinguish this rug from that in lot 170. At the apex of the metal-thread design inside the niche, the palmette on lot 170 is flanked by two large flowerheads executed in pile. On the present rug, by contrast, they have a metal thread finish at the center. Other small distinctions in the arabesque pattern between the two indicate that weavers were probably working from different cartoons. This tallies with the photographs of Koum Kapi workshops published by George Farrow, which show multiple different looms operating at the same time all of which were furnished with a hand-drawn design of the type offered in this sale, (see lots; 180, 182, and 183).



■*177
A SILK AND METAL-THREAD KOUM KAPI PRAYER RUG

ATTRIBUTABLE TO ZAREH PENYAMIN, ISTANBUL, TURKEY, CIRCA 1920
Of 'Sultan's Head' design, full pile throughout, overall excellent condition
6ft. x 3ft.10in. (184cm. x 117cm.)
£30,000-40,000 US\$39,000-51,000
€36,000-47,000

PROVENANCE:
George Farrow, personal catalogue, 1991

INSCRIBED:
In inscription cartouche in the *mihrab* niche *bi-yed-e Abd Allah nehsad wa navad* - 'by the hand of Abd Allah, 990'

The knot count measures approximately 10V x 11H knots per cm. sq.

The colouring of the present example is broadly similar to that of lot 170 in the present sale: subtle variations include the strong blue flowerheads in the middle of the field. As mentioned in the note on lot



170, the cartoon from which the design was formulated is published by Pamela Bensoussan, "The Masterweavers of Istanbul", *HALI* 26, 1985, p.37). Like those examples, this rug is modelled on the Topkapi prayer rugs, and has an inscription in the cartouche naming the weaver as one 'Abdallah and bearing the date AH 990/1582 AD, a homage to the great impact which Safavid weaving had on carpet designers even into the 20th century.



■*178

A SILK AND METAL-THREAD KOUM KAPI RUG
ATTRIBUTABLE TO HAGOP KAPOUDJIAN, ISTANBUL, TURKEY, CIRCA 1895

Of 'Salting' design, full, thick pile throughout, woven horizontally, overall excellent condition, sold together with the invoice, dated 14 January 1916, and a letter of thanks from Julius Orendi, confirming that he had acquired it at the *Exposition Universelle*, Paris.

5ft.1in. x 8ft.2in. (157cm. x 248cm.)

£40,000-60,000

US\$52,000-77,000

€47,000-70,000

PROVENANCE:
Teppichhaus Orendi, Vienna, 1900, from whom purchased by Frau Toni Schwarz, 14 January 1916
Rippon Boswell, Frankfurt, 13 March 1982, lot 48
With Raymond Benardout, London, 1988
George Farrow, personal catalogue, 1991

EXHIBITED:
Exposition Universelle, Paris, 1900

LITERATURE:
Julius Orendi, *Das Gesamtwissen über antike und neue Teppiche des Orients*, Volume II, Vienna, 1930, p.157
George Farrow and Leonard Harrow, *Hagop Kapoudjian: the First and Greatest Master of the Kum Kapi School*, London, 1993, p.29, cat.no. MWI 4

INSCRIBED:
The inscription cartouches in the border are inscribed with couplets from Sa'adi (d.1291-2)

The knot count measures approximately 9V x 10H knots per cm. sq.

This carpet is one of the earliest Turkish rugs in the Farrow collection. It was displayed at the *Exposition Universelle* in Paris in 1900, and was likely woven in the years immediately preceding it. The *Exposition* was intended as a showcase of the achievements of the last hundred years and the possibilities which the next hundred would bring. Though it is most famous today as the event for which the Eiffel Tower was built, Paris also hosted fifty-six national delegations who built their own pavilions to represent their country and its achievements. Louis Rousselet described the pavilion of the Ottoman Empire: built on the Seine, and inspired by the Ottoman mosques of Istanbul and (somewhat incongruously) the Mamluk Mosque of Qaitbay. Rousselet was particularly impressed by the rugs in the pavilion: on its floors and walls were 'spread out in profusion splendid carpets from the imperial manufacture of Hereke', including a copy of a rug presented to Kaiser Wilhelm I on his visit to Turkey in 1898, which Rousselet described as a 'piece of incomparable beauty and enormous value' (Louis Rousselet, *L'exposition Universelle de 1900*, Paris, 1901).

The design of our rug is taken directly from that of the Safavid, Lobanov-Rostovsky medallion rug, now in the Hermitage Museum. St Petersburg (see John Mills, 'The Salting Carpets', *Oriental Carpet and Textile Studies Vol. V, Part 2*). Though the rug had originally been in Istanbul, it went to Russia in 1878 at the time of the Russo-Turkish war. The rug was subsequently published as a large plate in Friedrich Sarre's 'Vienna Book', *Orientalische Teppiche*, Vienna, 1892-96. Both rugs have the same verses from Sa'di in the border cartouches, and a matching arrangement of animals in the field. The main difference in design is a softening of the colour palette, probably to suit the tastes of potential buyers at the World's Fair.

The Lobanov-Rostovsky rug belongs to the 'Salting' group, named after an example in the Victoria and Albert Museum. The group all have a poetic text around a field populated by paired animals, enclosing a bold circular medallion. Like the 'Topkapi' prayer rugs mentioned in the note for Lot 170, for years the attribution of these rugs has been a matter of discussion for scholars. In her article on Koum Kapi, Bensoussan rehearsed the argument of May Beattie, that they were woven in Hereke in the nineteenth century. It is now believed that the rugs are much older, dating from the mid sixteenth century. It is also now believed that they are Safavid rather than Ottoman. All are woven with a wool pile but, like the rugs of Koum Kapi, the field is decorated with metal thread highlights. Further examples include the Von Pannwitz Carpet in the Thyssen-Bornemisza Collection, an example in the Metropolitan Museum, and the Marquand Rug in the Philadelphia Museum of Art.

The rug was purchased by Julius Orendi during the *Exposition*, before he went on to visit Hereke and Istanbul in 1902. In spite of his familiarity with the work of early 20th century Armenian weavers of Istanbul, in his book he described it as sixteenth century in date. By the time it was published, he had already sold it to one Frau Toni Schwarz in Vienna. The invoice, dated 14 January 1916, is sold along with the rug and a letter of thanks from Julius Orendi confirming that he had acquired it at the Exposition Universelle. It remained in an Austrian collection, and though it was to be offered at Rippon Boswell, 13 March 1982, lot 48 it was withdrawn by the owners before the sale.

The rug is unusual on many accounts: it has a very thick pile and it is also older than most Koum Kapi carpets, certainly predating the year 1900 and thus part of the first great flourishes of the Koum Kapi workshop on the eve of the First World War. Rippon Boswell attributed the weaving to Hagop, a suggestion which George Farrow supported based on the quality of the rug, the loyal reproduction of a classical design, and the thick pile. A rug of similar design, though smaller in size, is in the Arkas collection which is also attributed to the work of Hagop Kapoudjian (*Kumkapi rugs from the Arkas Collection*, exhibition catalogue, Izmir, 2017, p.32, no.1). Cartoons signed by Hagop Kapoudjian depicting animals around a lobed central medallion, much like that on this rug, are offered in the present sale, see lot 180.





179

***179**
A DRAWING OF A SINGLE FLOWER
SIGNED H. KAPOUDJIAN, CIRCA 1930

Opaque pigments on paper, mounted, framed, and glazed
8⅞ x 5⅞in. (22.4 × 13cm.)
£250-350
US\$320-450
€300-410

PROVENANCE:
George Farrow, personal catalogue, 1998

***179**
A DRAWING OF A SINGLE FLOWER
SIGNED H. KAPOUDJIAN, CIRCA 1930
Opaque pigments on paper, mounted, framed, and glazed
8⅞ x 5⅞in. (22.4 × 13cm.)
£250-350
US\$320-450
€300-410

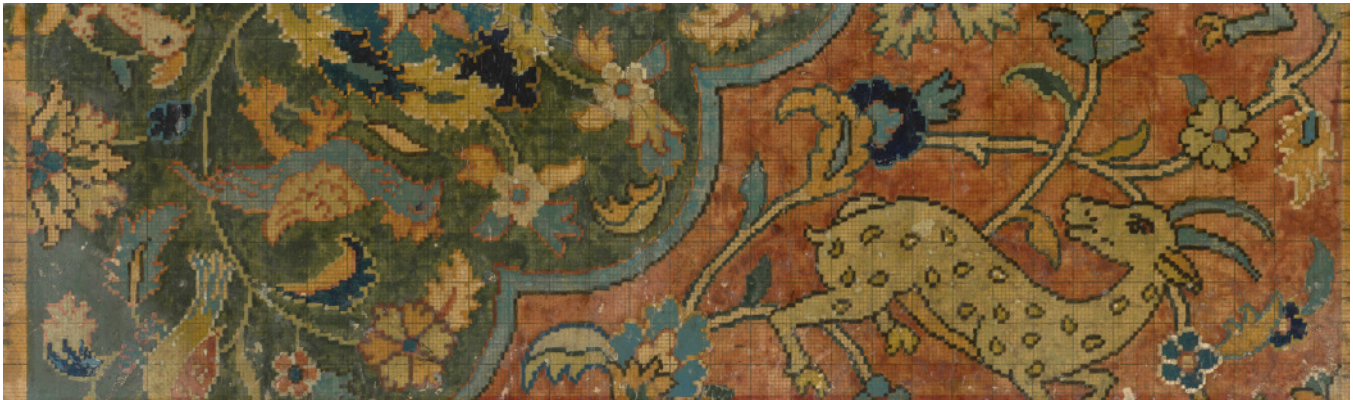
PROVENANCE:
George Farrow, personal catalogue, 1998
EXHIBITED:
Signed 'H. Kapoudjian' in cursive Roman script

Finely-executed, this drawing not only indicates Hagop's skills as a draughtsman but also the way in which he was shaped by the scholarly study of carpets. It was drawn on a piece of paper, the reverse of which has an image of a Qianlong period silk lampas, hanging examples of which are in the Victoria and Albert Museum, Chester Beatty Library and the Musée Historique des Tissus in Lyons. On the face of the drawing, is the imprint of the cover of Carl Hopf, *Die Altpersischen Teppiche*, Munich, 1913, a volume which would have provided further inspiration and instruction of the wider carpet field.

INSCRIBED:
Hagop's name and initials appear in black Armenian script along the lower edge of one of these designs

Mounted on wooden boards and pierced in the corners, these cartoons were the working copies which would have been tied to the looms while the weavers worked. They were numbered on the back, suggesting that once they had completed a particular section, the weavers could ask their overseer (*oust*a) to bring them the following numbered section.

The depiction of animals in a densely-filled field of scrolling vines is a common feature of Hagop's weaving. However, the two cartoons in this group displaying part of a lobed medallion, are particularly relatable to the horizontally-woven rug woven by Hagop Kapoudjian for the *Exposition Universelle* of 1900, offered as lot 178 in the present sale.



180

174

***181**
FOUR ORIGINAL HAND-DRAWN RUG CARTOONS
SIGNED HAGOP KAPOUDJIAN, PARIS, CIRCA 1925

Translucent pigments on graph paper, comprising two parts of a floral meander border, a field section with split palmettes, and a border fragment with cartouches, laid down on wooden boards and pierced in the corners, the versos numbered, one pasted to black cardboard, framed and glazed
The largest 23⅞ x 10⅞in. (60.5 × 27.1cm.)
£350-550
US\$450-700
€410-640

LITERATURE:
George Farrow and Leonard Harrow, *Hagop Kapoudjian: the First and Greatest Master of the Kum Kapi School*, London, 1993, p.86, no.50 and p.90, no.52a, b, and d

INSCRIBED:
The name 'Hagop' and initials 'H.K.' appear in Armenian and Roman script on three of the cartoons

The cartoon depicting a cartouche in a green border with serpentine cloudbands resembles the border on lot 183 in the present sale. Like that example, it is signed with Hagop's initials in both Armenian and Latin script. On the back of these cartoons is stamped 'H. Kapoudjian, 24 Rue St-Lazare, Paris. It was to these premises Hagop moved in the mid 1920s, with funding provided by Abraham Toussounian, and established a number of looms to make silk rugs and to repair those in important collections such as those of Calouste Gulbenkian and Hagop Kevorkian (George Farrow and Leonard Harrow, *Hagop Kapoudjian: the First and Greatest Master of the Kum Kapi School*, London, 1993, p.13). For further information on the Hagop cartoons in this sale, see lot 180.

***182**
THREE ORIGINAL HAND-DRAWN RUG CARTOONS
SIGNED HAGOP KAPOUDJIAN, PARIS, CIRCA 1925

Translucent pigments on graph paper, one depicting a border design, the other two parts of a 'Garden' design carpet, laid down on wooden boards and pierced in the corners, the versos numbered
The largest 31⅞ x 12⅞in. (79.8 × 31.5cm.)
£400-600
US\$520-770
€470-700

LITERATURE:
George Farrow and Leonard Harrow, *Hagop Kapoudjian: the First and Greatest Master of the Kum Kapi School*, London, 1993, pp.87-94, nos.51, 52c, and 55a



Zareh's final workshop at Chepa with Mannik (Zareh's principal Ousta) seated on the right. The Chepa atelier finally closed in 1938. Courtesy of Duncan Miller and Arto Keshishian.



181

INSCRIBED:
The name 'Hagop' and initials 'H.K.' appear in Armenian and Roman script on two of the cartoons

For more information about the Hagop cartoons in this sale, please see the previous two lots. Like lot 181, two of the cartoons are stamped with the address of Hagop's Paris workshop.



182

175



■*183

A SILK AND METAL-THREAD KOUM KAPI RUG

SIGNED HAGOP KAPOUDJIAN, ISTANBUL, TURKEY, CIRCA 1920

Full silk pile, oxidized gold and silver metal-thread, overall excellent condition
6ft. x 4ft.3in. (183cm. x 129cm.)

£20,000-30,000 US\$26,000-38,000
€24,000-35,000

PROVENANCE:
George Farrow, personal catalogue, 1991

LITERATURE:
George Farrow and Leonard Harrow, *Hagop Kapoudjian: the First and Greatest Master of the Kum Kapi School*, London, 1993, p.21, cat.no. MWI 2

INSCRIBED:
Hagop Kapoudjian's initials appear woven in pile in Armenian and Latin letters in six places

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

This rug has in it many of the hallmarks of Hagop's later career, indicative of his growing confidence as a designer. For a start, it is repeatedly and emphatically signed with his initials, leaving no doubt about who was behind the design. It also marks something of a departure from earlier work in that this rug has a less obvious prototype among classical carpets published in the late 19th century.

The design is primarily Safavid in feel. Perhaps the nearest classical counterpart is an early Persian carpet in the Museum fur Islamische Kunst in Berlin (acc.no. I.1534, published Volkmar Gantzhorn, *Oriental*

Carpets, Cologne, 1998, p.381, no.516). Part of the 'Safavid medallion' group woven in North West Persia in the 15th and 16th centuries, its blue field is decorated with a lattice of bulbous flowerheads and split palmettes, within a border of alternating cartouches and octagonal flowerheads. However, Hagop may also have drawn inspiration from a Mughal example which had also been based on a Safavid original. A carpet in the Metropolitan Museum of Art in New York has a similar lattice design, upon which the Safavid split-palmettes have metamorphosed into *saz* leaves, within a cartouche border. Like ours, that example has cloudbands in the border around the cartouches. Both classical carpets are published in Sarre and Trenkwald's *Altorientische Teppiche*, Vienna, 1926, pl.11 and 56.

Though the overall scheme finds its origin in these carpets, Hagop does not shy away from introduced many new elements to the design. The split-palmettes from the Berlin carpet appear here, but against a deep purple field which can be found on neither. The relationship between border motifs has also been changed: the long cartouches have become the main element, while the lobed palmettes of the Metropolitan Museum's carpet have morphed into smaller quatrefoil motifs. A final innovative touch is the addition of small panels with realistically-drawn songbirds in between the two.

A hand drawn cartoon for the border of a very similar rug is offered as lot 181 in the present sale.





■*184

**A SILK AND METAL-THREAD
KOUM KAPI RUG**

ATTRIBUTABLE TO ZAREH PENYAMIN,
ISTANBUL, TURKEY, CIRCA 1920

Of 'Polonaise' design, overall very good condition
7ft.7in. x 3ft.10in. (231cm. x 116cm.)

£30,000-50,000 US\$39,000-64,000
€36,000-58,000

PROVENANCE:

Purchased, Anon. sale, Dorotheum, Vienna, 30
October 1997

The knot count measures approximately 10V x
11H knots per cm. sq.

A small number of Koum Kapi rugs were woven from the cartoon that has been used here. Its elegant scrolling arabesque design is based on that of a 17th century Isfahan 'Polonaise' carpet. Well known and widely published, this group was the subject of a dissertation by Friedrich Spuhler who created a system for categorising them based on their various design components. The field design on the present lot conforms with Type I, examples of which are in several collections including those of the Kremlin in Moscow (acc.no. 3.721) and two in the Munich *Residenz* (acc. nos. WC7 and WC9). An example in the Museum fur Angewandte Kunst in Vienna was published by Sarre and Trenkwald, *Altorientalische Teppiche*, Vienna, 1926, pl.28, a publication which Zareh and his contemporaries almost certainly referred to for their designs. Another rug with the same field and border design system and elongated proportions woven on a glorious green ground can be seen on the 'Polonaise' carpet of King Umberto, which sold in these Rooms 29 April 1993, lot 432, for what was then the world record price paid for a Persian carpet.

This distinctive Istanbul Armenian silk and metal-thread rug is attributable to the atelier of Zareh Penyamin on account of its similarity to an example in the Arkas Collection, slightly smaller in size, but with fourteen signatures of Zareh Penyamin. Another, more faded example, which was signed in at least five places, was sold in these Rooms, 29 April 1993, lot 325. Two further rugs woven from the same cartoon without signatures were sold in these Rooms, 28 April 1995, lot 495, and 6 April 2006, lot 112. Like the 2006 example, the colours of the present example are extremely well preserved.

■*185

A SILK KOUM KAPI RUG

PROBABLY BY HAGOP KAPOUDJIAN, CORFU OR PARIS, CIRCA 1920

Of 'Vase' design, full silk pile, overall excellent condition
6ft.5in. x 4ft.4in. (195cm. x 133cm.)

£8,000-12,000 US\$11,000-15,000
€9,400-14,000

PROVENANCE:

George Farrow, personal catalogue, 1993

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

For a long period it had been suggested that those Istanbul silk rugs with a thick, supple pile on red wefts, bearing a madder-red kilim with a white stripe, were woven in Hereke and associated with Abraham Toussounian. Indeed, in her seminal article of 1985 Pamela Bensoussan wrote that 'of all the Koum Kapi weavers [*sic*], Toussounian was the most prolific' ("The Master Weavers of Istanbul", *HALI* 26, p.38). She also notes however that he was an 'energetic entrepreneur' and by the 1930s had dominated the London silk carpet market for over a decade. M. Önder Çokay supported this view in a 2017 article for *HALI*, writing that Toussounian moved to London 'after producing carpets in his studios in Corfu and Istanbul', and that his operations were only brought to a close by the coming of the Second World War ("Istanbul's Masters of Silk", *HALI* 192, p.107).

For the full lot essay please go to [christies.com](https://www.christies.com)



186



185

■*186

A SILK KOUM KAPI RUG

PROBABLY BY HAGOP KAPOUDJIAN, CORFU OR PARIS, CIRCA 1920

Of Caucasian 'Dragon' design, overall excellent condition
6ft.1in. x 4ft.4in. (185cm. x 132cm.)

£6,000-8,000 US\$7,700-10,000
€7,100-9,300

PROVENANCE:

George Farrow, personal catalogue, 1995

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

Like the preceding lot in the present sale, this rug displays the same striped red kilim which is frequently misattributed to the hand of Abraham Toussounian (see note to lot 185). Like that rug, Farrow believed that this lot was woven by Hagop Kapoudjian's workshop on commission for Toussounian.

The design is based on the 'Dragon' carpets woven in the Caucasus from the seventeenth century, an example of which is in the Islamic Art Museum in Berlin, published by Sarre and Trenkwald, *Alt-Orientalische Teppiche*, Vienna, 1926, vol.1, pl.4. Though we have numerous examples of Koum Kapi rugs based on Persian or Ottoman examples, Caucasian-inspired designs occur far more infrequently. The border design has been re-imagined by Hagop, suggesting this to have been woven in the later part of his career.



187

■*187
A SILK ISTANBUL RUG
POSSIBLY KOUM KAPI, TURKEY, CIRCA 1900
Of 'Vase' design, minor restorations, some dryness with associated splits

6ft. x 4ft.9in. (184cm. x 144cm.)
£4,000-6,000 US\$5,200-7,700
€4,700-7,000

PROVENANCE:
George Farrow, personal catalogue, 1991

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

■Ω188
A SILK AND METAL-THREAD ISTANBUL PRAYER RUG
TURKEY, CIRCA 1960
Of 'Sultan's Head' design, finely woven on ivory silk warps, overall excellent condition
4ft. x 2ft.10in. (121cm. x 86cm.)
£2,000-3,000 US\$2,600-3,800
€2,400-3,500

PROVENANCE:
George Farrow, personal catalogue, 1991

INSCRIBED:
The *mihrab* arch inscribed with 'Istanbul' at the peak and part of Qur'an III, *surat al-imran*, v.31 in the cartouche

The knot count measures approximately 13V x 11H knots per cm. sq.

■*189
A SIGNED SILK HEREKE CARPET
WEST TURKEY, CIRCA 1920
Overall very good condition
17ft.5in. x 11ft.5in. (531cm. x 349cm.)
£20,000-30,000 US\$26,000-38,000
€24,000-35,000

PROVENANCE:
George Farrow, personal catalogue, 1991

INSCRIBED:
The carpet is signed *Hereke* in square kufic in one corner

The knot count measures approximately 9V x 10H knots per cm. sq.

From 1864, the Hereke workshop was the official manufacturer of pile carpets for the Ottoman sultans. It was used to furnish the Dolmabahçe and Yıldız palaces, as well as for specific commissions like the construction of a pavilion for the visit of Kaiser Wilhelm I to Turkey in 1898. For such palatial commissions the Hereke looms were able to produce truly monumental carpets: surviving examples in the Dolmabahçe measure up to twenty metres in length. Many also bear a signature in Arabic letters in one corner, though May Beattie suggests that this came to a stop in 1928 when the Turkish government introduced the Latin script ("*Hereke*", *HALI* 4, 2, p.132).



189



190



191



193

■*190

AN OTTOMAN CUT-VELVET PANEL
PROBABLY BURSA, 17TH/18TH CENTURY

Woven on a turquoise ground, mounted
4ft.3in. x 1ft.10in. (129cm. x 57cm.)

£6,000-9,000

US\$7,700-12,000
€7,100-11,000

■*191

AN OTTOMAN CUT-VELVET PANEL
PROBABLY BURSA, 17TH/18TH CENTURY

Woven on a turquoise ground, mounted
4ft.2in. x 1ft.10in. (128cm. x 57cm.)

£6,000-9,000

US\$7,700-12,000
€7,100-11,000

■*192

AN OTTOMAN SILK VELVET AND METAL-THREAD
PANEL (ÇATMA)
PROBABLY OTTOMAN BURSA, TURKEY, 17TH CENTURY

Comprising a single complete panel, scarlet and green pile on an ivory ground,
mounted, framed and glazed
3ft.10in. x 2ft.2in. (116cm. x 66cm.)

£6,000-8,000

US\$7,700-10,000
€7,100-9,300

■*193

A SUZANI

PROBABLY BUKHARA REGION, UZBEKISTAN, 19TH CENTURY

Woven on six panels, some loss, lined
7ft.6in. x 5ft.2in. (229cm. x 157cm.)

£3,000-5,000

US\$3,900-6,400
€3,600-5,800

PROVENANCE:

With C. John Rare Rugs Ltd., London, 1979

The relative openness of the field, with an overall lattice of serrated leaves, is typical of *suzanis* from the Bukhara area. A similar design can be seen on an example sold in these Rooms, 26 October 2017, lot 250.



192

■*194

OTTOMAN CUT VELVET PANELS
CONVERTED INTO A SCREEN

THE PANELS PROBABLY BURSA, TURKEY, 17TH CENTURY; THE SCREEN LATE 19TH/EARLY 20TH CENTURY

Comprising three panels, the outer panels mounted with a shaped section of the field from two matching velvet panels, with a band taken from the border set above, the central leaf with velvet fragments assembled around a small mirror, all panels lined with red velvet, each topped with an arch-shaped pane of glass, the hinges weak

Each panel 5ft.4in. x 1ft.10in. (163cm. x 57cm.)

£7,000-10,000

US\$9,000-13,000
€8,200-12,000

PROVENANCE:

With C. John Rare Rugs Ltd., London, 1983



194



■*195
A SILK EMBROIDERED CAUCASIAN RUG
LATE 18TH/EARLY 19TH CENTURY
The central medallion depicting a lion hunting a bull, lined, overall very good condition
6ft.2in. x 3ft.11in. (188cm. x 120cm.)
£16,000-22,000
US\$21,000-28,000
€19,000-26,000

PROVENANCE:
With C. John Rare Rugs Ltd., London, 1987

This example comes from a small group of embroideries, taking their inspiration from Safavid kilims but woven in the last years of the eighteenth century in the Caucasus. Generally, these are woven with a central niche, as with an example in the Khalili Collection (acc.no. TXT 183, published in *Stars of the Caucasus*, London, 2018, p.103, no.4.50),

or those sold in these Rooms 27 October 2022, lot 175 and 25 June 2020, lot 160. An example published by Nathaniel Harris is inscribed with a name Hajji Mirza Hussein al-Kashani (*Rugs and Carpets of the Orient*, London, 1977).

Though its meaning remains a source of speculation, the image of a lion attacking a bull is one of considerable antiquity in Iran. It features, for example, on the monumental stone friezes of the Achaemenid palace of Persepolis. Silk embroideries of this type drew widely from the Persian past for their content: an example with Moshe Tabibnia has mounted figures with Safavid-style turbans (*Stars of the Caucasus*, *op.cit.*, no.4.49, p.101). Another in the Krauss collection depicts scenes from the story of Layla and Majnun. A comparable example with a lion and bull in the central medallion sold in these Rooms, 24 April 2012, lot 68.



■*196
A SILK HERIZ RUG
NORTH WEST PERSIA, CIRCA 1850
Of 'waq-waq' design, light even wear, minor restorations
5ft.11in. x 4ft.6in. (180cm. x 136cm.)
£12,000-18,000
US\$16,000-23,000
€15,000-21,000

PROVENANCE:
With George Farrow by 1993

The knot count measures approximately 10V x 7H knots per cm. sq.

The source of the waq waq design, or 'talking tree', which completely

fills the field of the present rug, stems from a legend of Alexander the Great and was a familiar subject of Persian and Indian miniature painting inspired by earlier manuscripts that circulated in regions across present-day Turkey to India in the fifteenth-seventeenth centuries, as seen in 'A Floral Fantasy', Mughal India, early 1600's, Cleveland Museum of Art, (acc. 2013.319). The plant produces life in myriad forms, with branches blossoming into the heads of animals or birds, including lions, tigers, rams, and dragons. Painted with naturalistic features, yet uncanny through their coexistence, their representation, in profile as well as through aerial views, lends a surreal quality to the work. George Farrow had a small number of pictorial rugs in his collection including, lot 198, a silk Heriz with an even more elaborate and fantastical waq-waq design.



197

■*197

A PICTORIAL SILK HERIZ RUG
NORTH WEST PERSIA, CIRCA 1880

Depicting Majnun in the wilderness, localised wear
8ft.9in. x 6ft.3in. (266cm. x 191cm.)

£5,000-7,000

US\$6,400-8,900
€5,900-8,200

PROVENANCE:

With C. John Rare Rugs Ltd., London, 1987
George Farrow, personal catalogue, 1993

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

The story of Layla and Majnun follows a narrative arc which has become familiar across cultures thanks to the efforts of writers and artists who have reinterpreted the story. In Nizami's poem, Qays is a young man who is driven to madness when he cannot marry his beloved Leyla. Other members of his tribe dub him Majnun, the one who is possessed by *jinn*. He wanders the desert pining for her, even after her death shortly after she married another man. In this rug, Majnun - clad in rags - sits amid wild animals, lost in contemplation. Beside him is a gravestone upon which the name Layla is inscribed.



198

■*198

A PICTORIAL SILK HERIZ RUG
NORTH WEST PERSIA, CIRCA 1880

Of 'waq-waq' design, uneven wear, minor restorations, selvages rebound
6ft.2in. x 4ft.5in. (188cm. x 134cm.)

£3,000-5,000

US\$3,900-6,400
€3,600-5,800

PROVENANCE:

George Farrow, personal catalogue, 1993

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

There exists a small number of silk Heriz rugs decorated with fantastical and grotesque beasts, including dragons and the mythical *div*. Other examples include one sold in these Rooms, 19 April 2016, lot 43, where they are also depicted clambering up a tree.



■*199

AN UNUSUAL PICTORIAL SILK FEREGHAN RUG
WEST PERSIA, THIRD QUARTER 19TH CENTURY

Depicting a female figure dancing in a landscape, localised touches of wear
8ft.9in. x 5ft.10in. (266cm. x 179cm.)

£15,000-25,000

US\$20,000-32,000
€18,000-29,000

PROVENANCE:

George Farrow, personal catalogue, 1993

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

In his personal catalogue, George Farrow suggests that this highly unusual rug, depicting a female figure dancing, finds a comparable example in Ian Bennet's *Rugs and carpets of the World*, London, 1978, p.240. That rug is described as having been woven in Kirman and has a similar style of drawing, though it is smaller than our example and quite different in theme. The structure of the present example, however, has much more in common with rugs woven in West Persia, and particularly Fereghan.



200

■*200

A COUPLED COLUMN SILK TABRIZ PRAYER RUG

NORTH WEST PERSIA, CIRCA 1880

Unusually displaying two hanging mosque lamps, a light band of wear at one end otherwise full, thick pile throughout, overall very good condition

6ft.1in. x 4ft.4in. (188cm. x 137cm.)

£3,500-5,000

US\$4,500-6,400

€4,100-5,800

PROVENANCE:

George Farrow, personal catalogue, 1993

The knot count measures approximately 10V x 8H per cm. sq.

■*202

A SILK HERIZ PRAYER RUG

NORTH WEST PERSIA, CIRCA 1870

Overall very good condition

6ft.6in. x 4ft.4in. (198cm. x 133cm.)

£5,000-8,000

US\$6,400-10,000

€5,900-9,300

PROVENANCE:

Andrew R. Dole, Illinois, USA

Sold Robert C. Eldred Co., Inc., Massachusetts, 13 August 1970, lot 66

George Farrow, personal catalogue, 1993

INSCRIBED:

The inscription cartouche reads *farmayesh 'Albin, baft Iravani* - 'commissioned by Albin, woven by Iravani' - and below it the number seven

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

A silk Heriz prayer rug of near-identical design was sold, Sotheby's New York, 24 April 2013, lot 222. It bore an identical inscription with the same name of the weaver and the patron except that at the bottom, it included the number five in the border.



202

■*201

A SILK TABRIZ PRAYER RUG

NORTH WEST PERSIA, CIRCA 1890

The numeral '202' woven into the *mihrab* arch, overall very good condition

5ft.11in. x 4ft.1in. (181cm. x 125cm.)

£3,000-5,000

US\$3,900-6,400

€3,600-5,800

PROVENANCE:

George Farrow, personal catalogue, 1993

The knot count measures approximately 10V x 9H knots per cm. sq.

This rug comes from a small group of silk prayer rugs all enigmatically signed with the number '202' at the apex of the triangular arch. This is likely to be a signature associated with a particular weaver or small workshop. The rugs in question vary with regards to the shape of the lamp in the arch and the number of columns, though the group is united by the high quality of the weaving and the silk-wedged structure, as well as a dense design. An example with a similar cartoon was sold in these Rooms, 24 April 2012, lot 94, and further examples sold 15 October 1998, lots 314 and 315; 22 April 1999, lot 205; 3 May 2001, lots 9 and 147, and 25 April 2002 lot 118.

■*203

A SILK TABRIZ PRAYER RUG

NORTH WEST PERSIA, CIRCA 1870

Minor spots of wear, one small reweave, selvages replaced, overall very good condition

5ft.7in. x 4ft.7in. (171cm. x 140cm.)

£4,000-6,000

US\$5,200-7,700

€4,700-7,000

PROVENANCE:

With C. John Rare Rugs Ltd., 1987

George Farrow, personal catalogue, 1993

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



203



■*204

A SILK HERIZ PRAYER RUG

NORTH WEST PERSIA, CIRCA 1870

Finely woven on polychrome wefts, overall excellent condition
6ft.2in. x 4ft.6in. (187cm. x 138cm.)

£20,000-30,000

US\$26,000-38,000

€24,000-35,000

PROVENANCE:

George Farrow, personal catalogue, 1993

INSCRIBED:

The inscription cartouche contains a variant on a couplet by Sa'di, which reads
an sarv kih guyand ba-bala-yi tu manad, hargiz ba-chunin qamat u raftar nabashad - 'That cypress which they say is of your height, can never be of such stature and behaviour'

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



■*205

A SILK HERIZ RUG

NORTH WEST PERSIA, MID-19TH CENTURY

Localised corrosion, minor restorations
6ft. x 4ft.7in. (184cm. x 139cm.)

£6,000-8,000

US\$7,700-10,000

€7,100-9,300

PROVENANCE:

George Farrow, personal catalogue, 1993

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



206

■*206
A SILK HERIZ RUG
NORTH WEST PERSIA, CIRCA 1870

Full pile throughout, minor localised repairs and repaired crease lines, overall good condition
6ft.3in. x 4ft.1in. (191cm. x 125cm.)

£6,000-8,000	US\$7,700-10,000
	€7,100-9,300

PROVENANCE:
George Farrow, personal catalogue, 1993

The knot count measures approximately 10V x 9H knots per cm. sq.



207

■*207
A SILK TABRIZ RUG
NORTH WEST PERSIA, CIRCA 1900

Light localised wear, overall very good condition
6ft.3in. x 4ft. (192cm. x 123cm.)

£2,500-3,500	US\$3,200-4,500
	€3,000-4,100

PROVENANCE:
George Farrow, personal catalogue, 1993

LITERATURE:
Ian Bennet, *Rugs and Carpets of the World*, London, 1977, p.222

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



■*208
A SILK TABRIZ PORTIÈRE
NORTH WEST PERSIA, CIRCA 1860

With a closed seam along the vertical axis, overall excellent condition
8ft. x 5ft.5in. (244cm. x 166cm.)

£8,000-12,000	US\$11,000-15,000
	€9,400-14,000

EXHIBITED:
George Farrow, personal catalogue, 1993

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

We know of relatively few silk portière. An interesting example dated AH1270/1853-4 AD and bearing an inscription suggesting that it may have been woven for Nasir al-Din Shah (r.1848-96) was offered in these

Rooms 14 October 2004, lot 50. Another example woven with the Qajar crown in the design, is in the collection of James D. Burns (*Visions of Nature: the Antique weavings of Persia*, New York, 2010, p.41, no.4) while another was published by George Farrow's frequent collaborator Leonard Harrow (*The Fabric of Paradise*, London, 1988). Farrow himself believed that the patron of the present carpet may have been an Armenian church in North West Persia or Eastern Turkey.

The design of the present lot, dominated by a pair of ornate flowering vases, resembles a rug sold at Sotheby's, 18 October 1995, lot 116, and another published by Jon Thompson, *Silk, Carpets, and the Silk Road*, Tokyo, 1988, p.82, no.86. Like them, this rug has small figural elements, with two faces woven into the lower corners of the field.



209

■*209
A SILK KASHAN PRAYER RUG
CENTRAL PERSIA, CIRCA 1910

Of 'Salting' design, full, thick pile throughout, overall excellent condition
6ft.8in. x 4ft.2in. (204cm. x 128cm.)
£4,000-6,000 US\$5,200-7,700
€4,700-7,000

PROVENANCE:
With George Farrow by 1993

INScribed:
An inscription cartouche in the outer guard stripe at the upper end reads *safaresh-e Salmassi*, 'commissioned by Salmassi'

The knot count measures approximately 10V x 9H knots per cm. sq.

■*209
A SILK KASHAN PRAYER RUG
CENTRAL PERSIA, CIRCA 1910
Of 'Salting' design, full, thick pile throughout, overall excellent condition
6ft.8in. x 4ft.2in. (204cm. x 128cm.)
£4,000-6,000 US\$5,200-7,700
€4,700-7,000

PROVENANCE:
With George Farrow by 1993

The knot count measures approximately 10V x 9H knots per cm. sq.

The upper half of the border bears six cartouches containing poetry of which the first two lines read;
*The bright promise of youth is again in the garden,
The sweet voiced bulbul sends messages to the rose.
O gentle breeze, if you pass by again the youths meadow,
Present our obeisances to the cypress, rose and sweet basil.*

Between each of the cartouches are smaller roundels filled with mock *kufic* seals. The inscription that outlines the Sultan's Head are Quranic verses.



210



■*211
A SILK FEREGHAN CARPET
WEST PERSIA, CIRCA 1880

Good pile throughout, original purple silk selvages, surface dirt and some sun fade
10ft.7in. x 6ft.10in. (322cm. x 208cm.)
£15,000-25,000 US\$20,000-32,000
€18,000-29,000

PROVENANCE:
With C. John Rare Rugs Ltd., London, 1987
George Farrow, personal catalogue, 1993

INScribed:
The top of the carpet is inscribed *farmayesh Isma'il va aba yahudi*, 'the work of Isma'il and his [Jewish?] ancestors'

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

A related silk Fereghan rug bearing this weaver's inscription was sold in these Rooms, 7 October 2010, lot 144.



212



213



■*212

A TABRIZ RUNNER

NORTH WEST PERSIA, CIRCA 1890

Good pile throughout, missing outer guard stripes at each end
17ft.6in. x 3ft.7in. (533cm. x 109cm.)

£4,000-6,000

US\$5,200-7,700
€4,700-7,000

PROVENANCE:
With C. John Rare Rugs Ltd., London, 1987
George Farrow, personal catalogue, 1993

INSCRIBED:
A cartouche at one end is inscribed *fabrik-i isma'il beg shirvani* - 'Factory of Isma'il Beg Shirvani'

■*213

A BIJOV RUNNER

EAST CAUCASUS, LATE 19TH CENTURY

Corroded brown, minor restorations
16ft.10in. x 4ft.6in. (514cm. x 136cm.)

£2,500-3,500

US\$3,200-4,500
€3,000-4,100

PROVENANCE:
With C. John Rare Rugs Ltd., 1978
George Farrow, personal catalogue, 1993

■*214

A SILK AND METAL-THREAD CHINESE RUG

NORTH CHINA, CIRCA 1900

Overall excellent condition
7ft.2in. x 3ft.11in. (219cm. x 120cm.)

£2,000-3,000

US\$2,600-3,800
€2,400-3,500

PROVENANCE:
George Farrow, personal catalogue, 1993

INSCRIBED:
The Chinese six character inscription reads, *Zhonghe Dian bei yong*, 'Hall of Central Harmony'.

The knot count measures approximately 3V x 6H knots per cm. sq.

Within the Imperial Forbidden City in Beijing, the Hall of Central Harmony is located on the central axis between the Hall of Supreme Harmony and the Hall of Preserved Harmony. It is the second great throne hall where the Emperor prepared for annual rites, such as sowing the fields at the Altar of Agriculture (*Xian Nong Tan*), which he performed in Spring.



■*215

A SILK YARKAND CARPET

EAST TURKESTAN, FIRST HALF 19TH CENTURY

Of 'Pomegranate' design, full pile throughout, a few minute spot marks, overall excellent condition
12ft.8in. x 6ft.2in. (381cm. x 192cm.)

£25,000-35,000

US\$32,000-45,000

€30,000-41,000

PROVENANCE:

With C. John Rare Rugs Ltd., London, 1983

George Farrow, personal catalogue, 1993

The pomegranate has a long history as a decorative motif in Central Asia: it appears on 4th century woodcarvings described by the archaeologist and traveller Sir Auriel Stein, as well as in ancient Near Eastern cultures like Sumeria. According to Hans Bidder, its tenacity as a decorative motif may be a result of the ease with which this fruit, with its ample content of seeds, may be associated with fertility. (Hans Bidder, *Carpets from Eastern Turkestan*, Tübingen, 1979, pp.49-53).

Silk Yarkand carpets appear amongst the inventories of significant collectors, including that of James F. Ballard who gifted his to the Metropolitan Museum of Art in New York in 1922 (acc.no. 22.100.28). An example which was formerly part of the Doris Duke Foundation was sold at Christie's New York, 3 June 2008, lot 32; the Bernheimer family sold theirs in these Rooms, 14 February 1996, lot 178, and Davide Halevim sold two further examples, 14 February 2001, lot 40 and 41. A rare yellow-ground Yarkand in wool, with a double 'vase' design, formerly part of the collection of Hans König, sold Christie's London, 25 October, 2018, lot 292.





INDEX OF CARPET MEASUREMENTS

DIMENSIONS INCHES	DIMENSIONS CENTIMETRES	DESCRIPTION	CIRCA	LOT	DIMENSIONS INCHES	DIMENSIONS CENTIMETRES	DESCRIPTION	CIRCA	LOT
1ft.10in. x 1ft.8in.	57cm. x 50cm.	A Silk And Metal-Thread Koum Kapi Mat	Circa 1920	173	7ft.9in. x 5ft.7in.	241cm. x 174cm.	A South Caucasian Carpet	Second Half 18th Century	229
1ft.11in. x 1ft.3in.	59cm. x 39cm.	A Silk And Metal-Thread Koum Kapi Mat	Circa 1920	174	8ft. x 5ft.3in.	244cm. x 166cm.	A Silk Tabriz Portière	Circa 1860	208
3ft.10in. x 2ft.2in.	116cm. x 66cm.	An Ottoman Silk Velvet And Metal-Thread Panel (Çatma)	17th Century	192	8ft.3in. x 4ft.1in.	254cm. x 127cm.	A Deccani Rug	18th Century	216
4ft. x 2ft.10in.	121cm. x 86cm.	A Silk And Metal-Thread Istanbul Prayer Rug	Circa 1960	188	8ft.4in. x 4ft.5in.	253cm. x 134cm.	A Moghan Rug	Circa 1890	243
4ft.1in. x 2ft.2in.	128cm. x 70cm.	A Kansu Rug	Mid 19th Century	252	8ft.6in. x 6ft.3in.	259cm. x 190cm.	A Ningxia Rug	Late 19th Century	253
4ft.2in. x 1ft.10in.	128cm. x 57cm.	An Ottoman Cut-Velvet Panel	17th/18th Century	191	8ft.7in. x 3ft.6in.	262cm. x 106cm.	A Chelaberd Long Rug	Circa 1890	242
4ft.3in. x 1ft.10in.	129cm. x 57cm.	An Ottoman Cut-Velvet Panel	17th/18th Century	190	8ft.9in. x 5ft.10in.	266cm. x 179cm.	An Unusual Pictorial Silk Fereghan Rug	Third Quarter 19th Century	199
4ft.6in. x 3ft.2in.	142cm. x 97cm.	A Rare Silk Kashgar Rug	Mid 18th Century	250	8ft.9in. x 6ft.3in.	266cm. x 191cm.	A Pictorial Silk Heriz Rug	Circa 1880	197
4ft.11in. x 3ft.3in.	151cm. x 100cm.	A Silk And Metal-Thread Koum Kapi Prayer Rug	Circa 1920	170	9ft.6in. x 4ft.2in.	289cm. x 127cm.	An Akstafa Long Rug	Late 19th Century	247
5ft.1in x 8ft.2in.	157cm. x 248cm.	A Silk And Metal-Thread Koum Kapi Rug	Circa 1895	178	9ft.11in. x 4ft.10in.	301cm. x 147cm.	A Bijar Carpet	Circa 1860	228
5ft.2in. x 3ft.8in.	158cm. x 112cm.	A Kuba Rug	Circa 1870	244	9ft.11in. x 7ft.9in.	303cm. x 237cm.	An Agra Carpet	Circa 1890	220
5ft.7in. x 4ft.7in.	171cm. x 140cm.	A Silk Tabriz Prayer Rug	Circa 1870	203	10ft.1in. x 4ft.2in.	308cm. x 127cm.	An Agra Long Rug	Circa 1890	218
5ft.9in. x 3ft.3in.	174cm. x 99cm.	A Kuba Rug	Circa 1890	246	10ft.1in. x 5ft.9in.	310cm. x 180cm.	A Kansu Carpet	Circa 1870	254
5ft.10in. x 3ft.3in.	178cm. x 161cm.	A Bakshaish Rug	Circa 1880	271	10ft.3in. x 5ft.7in.	314cm. x 175cm.	A Sauj Bulaq Carpet	First Half 19th Century	227
5ft.11in. x 3ft.10in.	180cm. x 118cm.	A Silk And Metal-Thread Koum Kapi Prayer Rug	Circa 1920	176	10ft.7in. x 6ft.10in.	322cm. x 208cm.	A Silk Fereghan Carpet	Circa 1880	211
5ft.11in. x 4ft.6in.	180cm. x 136cm.	A Silk Heriz Rug	Circa 1850	196	10ft.7in. x 9ft.4in.	328cm. x 289cm.	A Mahal Carpet	Circa 1890	272
5ft.11in. x 4ft.1in.	181cm. x 125cm.	A Silk Tabriz Prayer Rug	Circa 1890	201	10ft.8in. x 8ft.8in.	330cm. x 270cm.	A North West Persian Carpet	Late 19th Century	230
6ft. x 4ft.3in.	183cm. x 129cm.	A Silk And Metal-Thread Koum Kapi Rug	Circa 1920	183	11ft.1in. x 7ft.5in.	340cm. x 230cm.	A Tabriz Carpet	Circa 1890	232
6ft. x 3ft.10in	184cm. x 117cm.	A Silk And Metal-Thread Koum Kapi Prayer Rug	Circa 1920	177	11ft.3in. x 5ft.3in.	342cm. x 165cm.	A North West Persian Carpet	Second Half 18th Century	224
6ft. x 4ft.7in.	184cm. x 139cm.	A Silk Heriz Rug	Mid-19th Century	203	11ft.3in. x 9ft.	346cm. x 277cm.	A Ningxia Carpet	Circa 1900	251
6ft. x 4ft.9in.	184cm. x 144cm.	A Silk Istanbul Rug	Circa 1900	187	12ft. x 6ft.2in.	366cm. x 188cm.	A Kurdish Carpet	Early 19th Century	225
6ft.1in. x 4ft.4in.	185cm. x 132cm.	A Silk Koum Kapi Rug	Circa 1920	186	12ft.6in. x 10ft.3in.	382cm. x 314cm.	A Heriz Carpet	Circa 1880	233
6ft.1in. x 4ft.4in.	188cm. x 137cm.	A Coupled Column Silk Tabriz Prayer Rug	Circa 1880	200	12ft.7in. x 3ft.3in.	388cm. x 107cm.	A Kuba Runner	Circa 1870	249
6ft.2in. x 4ft.6in.	187cm. x 138cm.	A Silk Heriz Prayer Rug	Circa 1870	204	12ft.8in. x 6ft.2in.	381cm. x 192cm.	A Silk Yarkand Carpet	First Half 19th Century	215
6ft.2in. x 3ft.11in.	188cm. x 120cm.	A Silk Embroidered Caucasian Rug	Late 18th/Early 19th Century	193	12ft.9in. x 4ft.2in.	388cm. x 127cm.	A Konagkend Runner	Late 19th Century	248
6ft.2in. x 4ft.3in.	188cm. x 134cm.	A Pictorial Silk Heriz Rug	Circa 1880	198	12ft.10in. x 9ft.3in.	392cm. x 286cm.	An Isfahan Carpet	Circa 1920	256
6ft.3in. x 4ft.2in.	190cm. x 127cm.	A Silk And Metal-Thread Koum Kapi Prayer Rug	Circa 1920	171	13ft.4in. x 10ft.1in.	407cm. x 303cm.	A Part-Silk Tehran Carpet	Circa 1910	260
6ft.3in. x 4ft.3in.	190cm. x 130cm.	A Shirvan Rug	Circa 1890	243	13ft.8in. x 8ft.7in.	423cm. x 267cm.	A Bakshaish Carpet	Circa 1870	273
6ft.3in. x 4ft.1in.	191cm. x 125cm.	A Silk Heriz Rug	Circa 1870	206	13ft.11in. x 11ft.1in.	423cm. x 338cm.	A Bijar Carpet	Circa 1890	268
6ft.3in. x 4ft.	192cm. x 123cm.	A Silk Tabriz Rug	Circa 1900	207	14ft. x 9ft.11in.	426cm. x 301cm.	A Bakshaish Carpet	Circa 1880	270
6ft.4in. x 4ft.3in.	192cm. x 134cm.	A Safavid Isfahan Rug	17th Century	223	14ft.8in. x 9ft.8in.	432cm. x 300cm.	An Agra Carpet	Circa 1860	217
6ft.4in. x 4ft.8in.	192cm. x 142cm.	A Silk Tabriz Rug	Circa 1900	210	15ft.4in. x 7ft.2in.	467cm. x 219cm.	A Bijar Kelleh	Circa 1890	269
6ft.5in. x 4ft.4in.	195cm. X 133cm.	A Silk Koum Kapi Rug	Circa 1920	185	15ft.7in. x 14ft.	480cm. x 427cm.	A Pictorial Kashan 'Mohtasham' Carpet	Late 19th Century	235
6ft.5in. x 5ft.4in.	201cm. x 167cm.	An Indian Rug	Late 19th Century	219	15ft.11in. x 8ft.10in.	486cm. x 270cm.	A Rare Ushak Medallion Court Carpet	1475-1485	237
6ft.6in. x 4ft.4in.	198cm. x 133cm.	A Silk Heriz Prayer Rug	Circa 1870	202	16ft. x 5ft.8in.	490cm. x 177cm.	A Central Anatolian Kilim	Mid-19th Century	239
6ft.6in. x 4ft.7in.	198cm. x 139cm.	A Senneh Rug	Circa 1870	262	16ft. x 11ft.8in.	490cm. x 360cm.	A Tabriz Carpet	Circa 1940	231
6ft.8in. x 4ft.6in.	202cm. x 136cm.	A Sarouk Rug	Circa 1890	263	16ft.10in. x 3ft.6in.	512cm. x 107cm.	A Sarab Runner	Circa 1880	263
6ft.8in. x 4ft.2in.	204cm. x 128cm.	A Silk Kashan Prayer Rug	Circa 1910	209	16ft.10in. x 4ft.6in.	514cm. x 136cm.	A Bijov Runner	Late 19th Century	213
6ft.8in. x 4ft.in.	204cm. x 141cm.	A Part-Cotton Safavid Isfahan Rug	17th Century	222	17ft. x 12ft.	518cm. x 366cm.	A Tabriz Carpet	Circa 1870	233
6ft.9in. x 4ft.9in.	206cm. x 146cm.	An Ushak Prayer Rug	Early 19th Century	238	17ft.1in. x 11ft.7in.	520cm. x 354cm.	A Heriz Carpet	Circa 1910	236
6ft.9in. x 5ft.7in.	212cm. x 176cm.	A Karachopf Rug	Circa 1860	241	17ft.3in. x 11ft.3in.	531cm. x 349cm.	A Signed Silk Hereke Carpet	Circa 1920	189
6ft.11in. x 4ft.8in.	210cm. x 142cm.	A Part-Silk Tehran Rug	Circa 1940	238	17ft.6in. x 3ft.7in.	533cm. x 109cm.	A Tabriz Runner	Circa 1890	212
7ft.2in. x 3ft.11in.	219cm. x 120cm.	A Silk And Metal-Thread Chinese Rug	Circa 1900	214	18ft.4in. x 7ft.10in.	559cm. x 239cm.	A Heriz Gallery Carpet	Circa 1890	234
7ft.3in. x 4ft.3in.	221cm. x 136cm.	A Kashan 'Mohtasham' Rug	Circa 1890	239	18ft.7in. x 11ft.	567cm. x 336cm.	A Bijar Carpet	Circa 1890	261
7ft.4in. x 3ft.1in.	223cm. x 135cm.	A Rare Mughal Silk Rug	Early 18th Century	221	19ft.2in. x 6ft.	583cm. x 182cm.	A Karabagh Kelleh	Early 19th Century	264
7ft.7in. x 3ft.10in.	231cm. X 116cm.	A Silk And Metal-Thread Koum Kapi Rug	Circa 1920	184	20ft.9in. x 3ft.4in.	633cm. x 101cm.	A Long North West Persian Runner	Circa 1870	266
7ft.7in. x 3ft.6in.	232cm. x 167cm.	A Rare White-Ground Fachralo Prayer Rug	First Half 19th Century	240	21ft.9in. x 3ft.4in.	670cm. x 103cm.	A Long North West Persian Runner	Circa 1880	267
7ft.7in. x 3ft.	233cm. x 132cm.	A Kirman 'Millefleurs' Rug	Circa 1870	237	24ft.6in. x 10ft.1in.	748cm. x 309cm.	A Safavid Khorassan Gallery Carpet	17th Century	226

