



OF SILK, WOOL AND COTTON

FINE CARPETS AND TEXTILE ART

VOL. 2



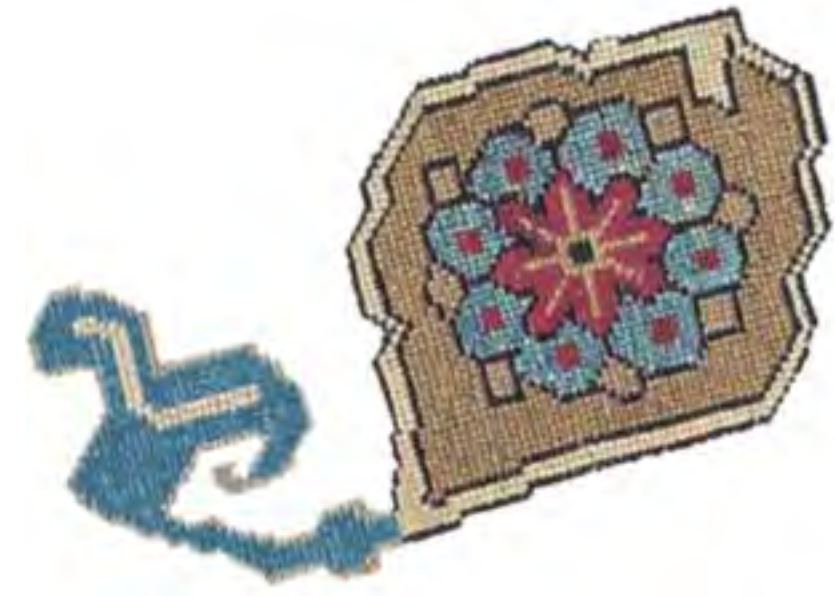
OF SILK, WOOL AND COTTON

FINE CARPETS AND TEXTILE ART



Specializing in Antique and Decorative carpets and textiles

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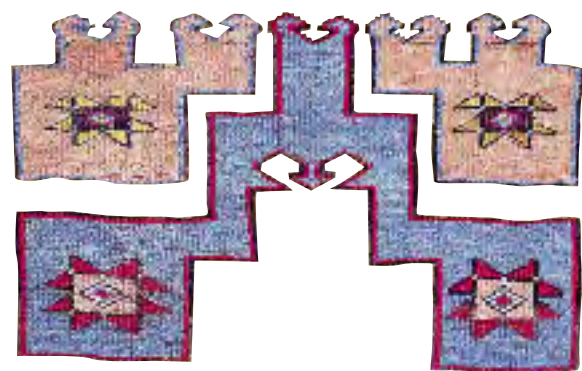
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A N A T O L I A

STEPPED NICHE PRAYER RUG, CENTRAL ANATOLIA.

Early 19th century.

This rug displays all the necessary attributes of design, wool quality and structure to place it in the Karapinar district. An engaging ambiguity is established between the proportions of the arches and the striking yellow ground. Eight-pointed stars float in the field giving balance to the whole composition. 173 x 108 cm.





KARAPINAR RUNNER.
KONYA, CENTRAL ANATOLIA.
First quarter of the 19th century.
A breathtaking proportion for a well
drawn design. This unusual piece is
characterized by fascinating contrasts.
486 x 141 cm.



MINIMALIST RUG, EASTERN ANATOLIA.
ca.1850 or earlier.
A serene empty salmon field occupies the
whole piece, except for a simple zig-zag
border.
260 x 90 cm.

LADIK PRAYER RUG, CENTRAL ANATOLIA.

Late 18th century.

This unmistakable group of carpets comes from a place of the same name, that lies northwest of Konya. Most pile works of Ladik are prayer rugs with a specific layout. The layout consists of a Mihrab, or prayer niche, and invariably a row of tulips. Tulips and other floral embellishments show the influence of the Ottoman court. The tulip was the symbol of the decadent Ottoman court in the 18th century (the "lale devri" period).

All these factors are evident in this early piece. The filler motifs stand out strikingly against the rare (almost unique) ivory ground of the prayer niche. The tree of life displays floral decorations and birds' claws of Central Asian and shamanistic origins. The delicate green in the main border and the simple meandering vines in the secondary borders point to the strong influence of courtly design.

185 x 118 cm.

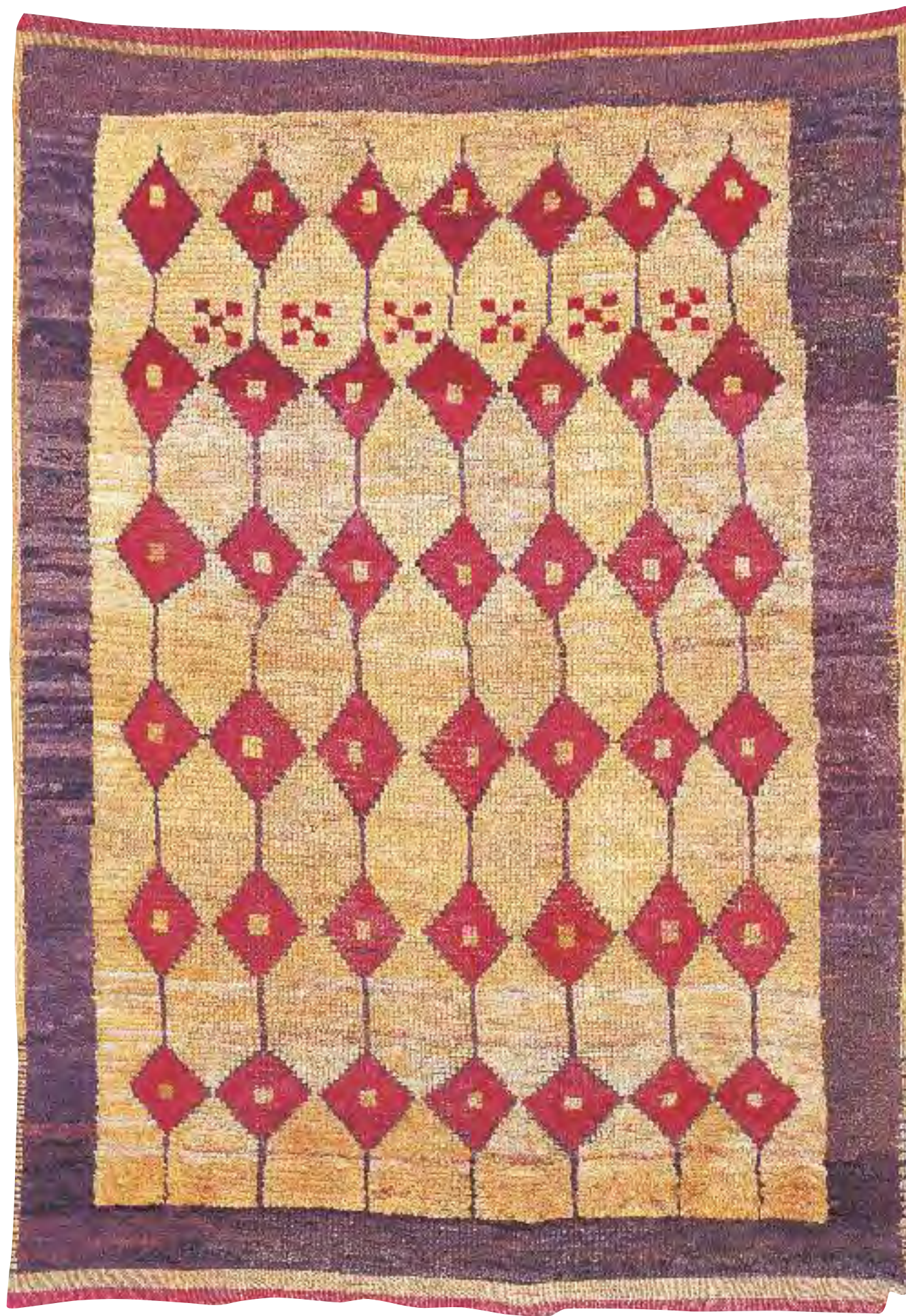




KARAPINAR CARPET.
KONYA, CENTRAL ANATOLIA.
A full thick pile, vibrant colors and a well balanced design characterize this regal Karapinar knotted carpet. 201 x 114 cm.



YORUK KURDISH RUG, EASTERN ANATOLIA.
Early 19th century.
The field of this piece displays seven rows of delicately hooked lozenge medallions, on an apricot background. The wool quality is soft, glossy and lustrous. The colors are exceptionally rich and deep. An intricate kilim design adorns the main border. 161 x 138 cm.



MINIMALIST RUG, EASTERN ANATOLIA.

Possibly mid 18th century or earlier.

This rare and unusual village rug belongs to a very small group of Anatolian minimalist rugs. Its attractive yellow field is composed of a repeat of seven rows of dotted lozenges. An empty brown border surrounds the whole composition. 260 x 90 cm.



MUDCUR RUG, SOUTHWESTERN ANATOLIA.

Mid 19th century.

A fantastic yellow field gives this piece a thrilling touch. Three sharp-edged lozenges float in an empty field guarded by multicolored graceful carnations. 140 x 100 cm.



USHAK CARPET FRAGMENT, ANATOLIA.
16th century.
This fragment belongs to a magnificent large Ushak carpet with medallion and Chintamani design. The size of the original carpet would have been around 800 x 350 cm. 156 x 108 cm.



OPPOSITE, MALATYA PRAYER RUG.
Mid 19th century.
The Kurds of Malatya are the authors of this joyful prayer rug. The field of this rug contains rows of double-headed amulets. A thrilling green color was used for the mihrab. 160 x 100 cm.



DIVAN COVER, EASTERN ANATOLIA.
Early 19th century.
This unusual piece was woven for a very specific use. It only has three borders because it was used as a divan cover. 234 x 103 cm.



KONYA, CENTRAL ANATOLIA.

Early 19th century.

Two bright red emblems take over the field of this piece. Both emblems are framed by a double band of Kochanaks in green and blue. Six tulip-like motifs of remarkable beauty flank the emblems. The tulip motifs are repeated inside the emblems as well. The two end borders display a classic formation. One of them consists of a repeat of small mihrabs edged with white arrows. 194 x 121 cm.



SILK VELVET YASTIK, BURSA WESTERN ANATOLIA.

16th century.

A classical tile design adorns this magnificent cushion cover, made from monochrome golden velvet. "Triple spots" design elegantly embellish the main field. The design vocabulary of 16th century Ottoman "Nakkashane" was rich with floral forms stylized in a wide range of decorative arts including ceramics, textiles and carpets. 95 x 65 cm.



T H E C A U C A S U S

AZERI FLATWOVEN COVER (VERNI),
EASTERN CAUCASUS.
Dated 1257 A.H. (1840 A.D.)
Most such verni (or verneh, commonly
called Zili or Silleh) are woven in two
vertically joined halves. Rarely do these
covers come in one piece, such as this
one.
A superb flat weave soumak with an
endless repeat pattern of stylized
dragons, fashioned into an angular "S"
form. The dragon is rendered with
evident horns, spines, scales, feet and
whiskers. 287 x 200 cm.





BORDCHALOU KAZAK, SOUTHWEST CAUCASUS.
Mid 19th century.

A vibrant red characterizes this bold small piece. The main border shows a "sawtooth leaf" border outlined by two star filled minor borders. 133 x 117 cm.



FAKHALOU KAZAK, PRAYER RUG, WESTERN CAUCASUS.
Second half of 19th century.

All good Fachralou rugs share the characteristics of this piece: an archaic bold use of form, powerful imagery, a rich luminous palette, medium pile, and rather loose knotting. A superior quality wool is used, displaying a delicate luster. The simple blue green mihrab floats elegantly in the center of the piece. The red main field shows various colored symbols. A striking three part border shows a simple yet well drawn "sawtooth leaf" design guarded by two bare, blue strips. 145 x 120 cm.

KAZAK KARACHOV RUG, SOUTHWEST CAUCASUS.

End of the 19th century.

Karachoph is a village in the Southern Caucasus, not far from lake Sevan. The name itself means "black stick".

According to historical studies, the population of this region formed a mixed ethnic and religious group, a true reflection of the people of this mountainous region of the Caucasus.

Karachov rugs share specific formal idioms and a definite palette. A high pile and rich bluish green and yellow tones are also characteristics of these expressive rugs. A massive ivory octagon classically dominates the field, surrounded by a pattern of starry cubes.

The huge ivory octagon that usually dominates the field is, in this piece, surrounded by four flaming red ground emblems instead of the typical Karachov cartouches. These four emblems are reminiscent of Shirvan and Eastern Caucasian forms. Magnificent lustrous wool, high pile and vibrant colors characterize this expressive and unusually massive piece. 295 x 213 cm.





KAZAK KARACHOV RUG, SOUTHWEST CAUCASUS.

Early 19th century.

In this piece, the chessboard square-rectangle rises from a rare blue green ground. An unusual feature is the central emblem surrounded by a charming band of "S" symbols. 217 x 175 cm.



LORI PAMBAK, SOUTHERN CAUCASUS.

Second half of the 19th century.

The green cruciform motif, outlined in yellow in the center of the ivory octagon, is the first characteristic of Lori Pambak weavings. Carpet experts agree that this cruciform flower evolved from zoomorphic origins. The size of this piece is of monumental proportions. Four equally wide borders surround the central field. The innermost border has a repeat of multicolored rhomboid shapes. The light ground main border displays a magical repeat of amulet and star. The amulet points turn alternatively inwards or outwards, while the star has a kochanak attached to it on both sides. Powerful imagery, a rich palette and lustrous wool characterize this outstanding piece. 270 x 170 cm.



OPPOSITE, ZAKATALA, SOUTHERN CAUCASUS. End of the 19th century. What characterizes the Zakatala Caucasian / Kurdish rugs is that they have no design repertoire of their own, but rather a huge range of designs adopted from elsewhere. In this piece, the design is derived from Sewan rugs but executed in the deep rich color palette of the region. 215 x 176 cm.



CHELABERD, SOUTHEASTERN CAUCASUS. Second half of the 19th century. The Chelaberd motif (commonly known as Eagle) appears three times in full scale in this piece. The last motif is interrupted by the border to give an effect of infinity. An ivory stellar main border frames the field. 331 x 152 cm.



TALISH MET-HANE DESIGN RUG,
SOUTHEAST CAUCASUS.
Mid 19th century.
Empty field Talish rugs are among the most sought after Caucasian types. Green fields are infrequent. Typical of Talish is the wide middle border consisting of rosettes separated by a composition of four stars. The blue-green Met-Hane field is quite rare.
In this piece, an exquisite yellow Midakhil border nicely outlines the field. 270 x 115 cm.



TALISH, SOUTHEAST CAUCASUS.
Mid 19th century.
A beautiful Talish rug with a well proportioned main border on ivory ground, and a red field with scattered motifs. 242 x 111 cm.



CHONSOREZK, SOUTHERN CAUCASUS.

End of the 19th century.

“Cloud-band” Kazaks were made in the vicinity of the town of Chonsorezk. Two massive medallions dominate the otherwise empty red field of this vibrant rug. Each of them has at its centre a swastika, a motif which reached the Middle East along the spice routes from distant India. The “cloud-band” originated from China and found its way to Persia and the Caucasus on the Silk Road through Central Asia. 184 x 121 cm.



SHIKLI KAZAK, SOUTHWEST CAUCASUS.

End of the 19th century.

Lustrous wool, a loose handle and vibrant colors characterize this well drawn piece, in perfect condition. 264 x 166 cm.



OPPOSITE, MOGHAN RUG WITH MEMLING GULS, SOUTHWEST CAUCASUS.
Mid 19th century.

The most striking features of this rug are the rich saturated colors and the rare ivory ground. The two rows of Memling guls that adorn the field can be traced to early Anatolian village rugs. 183 x 120 cm.

AZERBAIJAN, EASTERN CAUCASUS.
Mid 19th century.

Two large red pendants with serrated outline flank a row of three central medallions. The red pendants are thought to be either bird or dragon symbols. The central multicolored medallions are richly designed. Domestic animals, good luck charms and a Kufic composition occupy the field. The whole is enclosed by a rich yellow border with an S-shaped motif derived from the kilim idiom. 264 x 112 cm.

VERNEH EMBROIDERED COVER,
SOUTHERN CAUCASUS.

Dated 1312 A.H. (1895 A.D.)

An unmistakable masterpiece, this Verneh cover is considered extremely rare due to its finesse, human and zoomorphic figures and its unusually huge size. Flatweaves of such refinement were always regarded as status symbols. Like Shaddah covers, which are stylistically related to this type of verneh, they functioned as an attribute of rule, being used to adorn audience halls and “thrones” of local Caucasian chiefs.

A luminous red border surrounds the blue field. The red and the blue are produced by the combination of red, blue and brown wefts and warps. The whole piece is enlivened by rows of zoomorphic figures whose layout as a caravan is reminiscent of that of Shaddah covers.

Enjoyable asymmetries in the formation of the animals, fabulous/mythological beasts and winged horses create a dynamic mischievous impression. Seven well drawn human figures are depicted as leading the herds of horses, camels and dromedaries. Each human figure is dressed differently, with attention given by the weaver to head gear and clothing.

346 x 178 cm.





OPPOSITE, DRAGON SOUMAK, EASTERN CAUCASUS.
 Second half of the 19th century.
 This fascinating soumak has a design derived from classical Caucasian carpets found in major museums. These weavings have always fascinated carpet lovers. In this particular piece, all sort of zoomorphic figures, as well as complex polygons and leaves occupy the rust field. The well drawn boxes border, on yellow background makes the appropriate complement for this remarkable piece. 321 x 190 cm.

GENDIE RUNNER, SOUTHWEST CAUCASUS.
 Last quarter of the 19th century.
 Polychrome stars fill a carefully laid out honeycomb lattice field on a rich golden-yellow background. The main "naldag" border is flanked by two reciprocal minor borders. 393 x 93 cm.







OPPOSITE, SHIRVAN "SHAHNAZAR" RUG,
EASTERN CAUCASUS.
End of the 19th century.
Two rows of five serrated outline
medallions occupy the field of this finely
woven carpet. Two large red pendants
flank each row. An unusual richness of
colors characterizes this richly detailed
carpet. 275 x 140 cm.

SHIRVAN, EASTERN CAUCASUS.
Second half of the 19th century.
An extremely rare and unusual pattern
adorns this runner made in the Eastern
Caucasus in a very fine weave. A well
detailed Samover is portrayed
prominently with a banquet laid out for a
particular celebration. A procession of
people carrying a throne with a seated
crowned figure is also depicted. Two
emblems of the Persian lion with the
sword and the rising sun flank the throne.
The whole scene is repeated on both sides
of the runner with a refined palmettes
repeat in between. A magnificent piece of
Azerbaijan folk art made with apparent
influence of neighboring Persia.
540 x 108 cm.





STRIPE DESIGN RUG, EASTERN CAUCASUS.
 Last quarter of the 19th century.
 This piece belongs to a rare group of striped Caucasian carpets with a single minor border. The multicolored stripes alternate botchs, rosettes and zoomorphic figures. 180 x 97 cm.



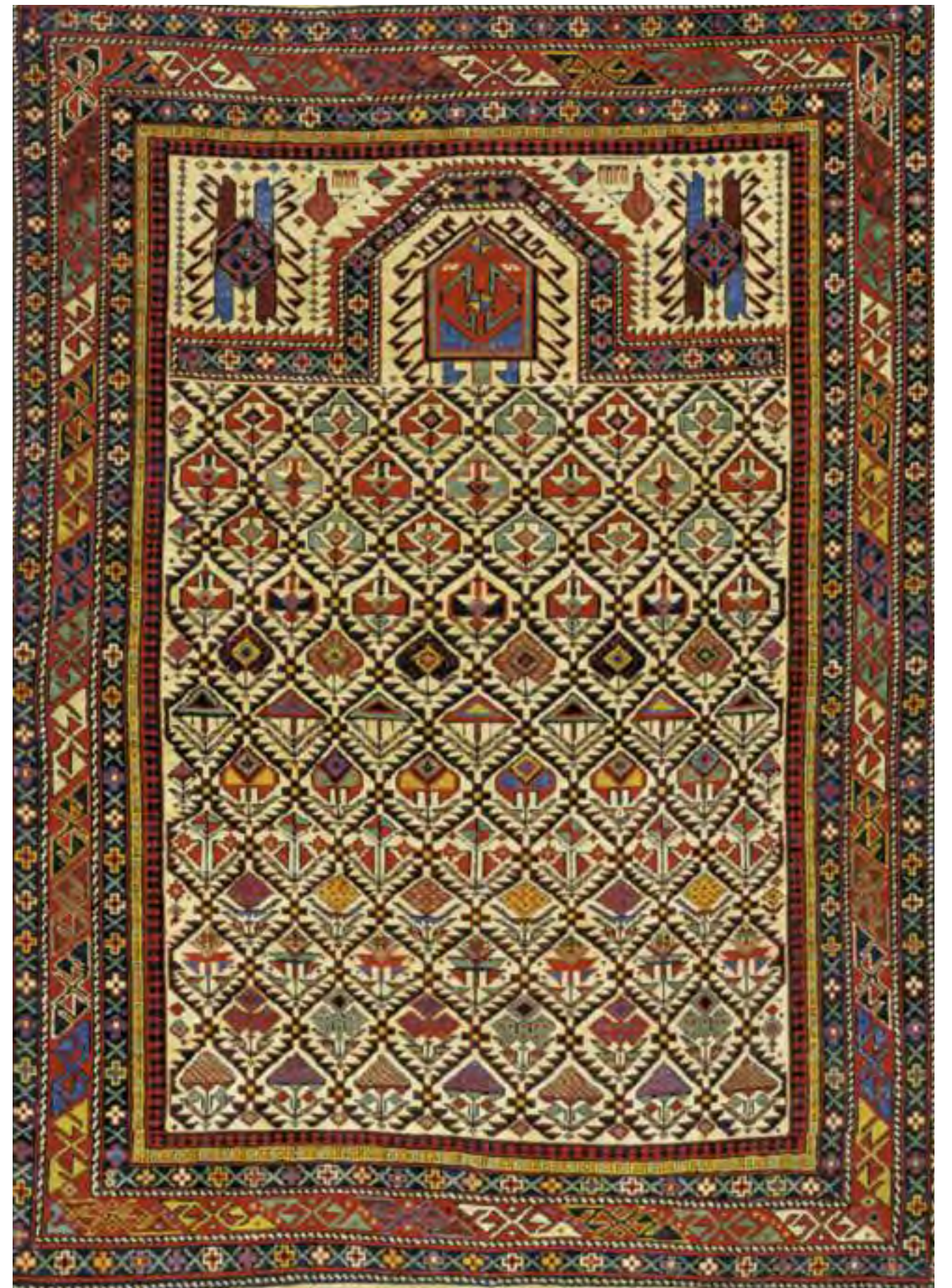
KARABAGH
 DISTRICT, SOUTHERN CAUCASUS.
 Dated 1897.
 A charming piece with polychrome Memling guls in the main field. An Armenian inscription along with the date "1897" can be read on one side. Human and animal figures embellish the field. 217 x 125 cm.



SHIRVAN, KUBA DISTRICT, EASTERN CAUCASUS.

Early 20th century.

Three well drawn eight pointed stars occupy the midnight-blue field of this fine carpet. The subtle abrash in the field and the date inscription add a charming touch to the whole composition. 245 x 141 cm.



SHIRVAN PRAYER RUG, EASTERN CAUCASUS.

Last quarter of 19th century.

A very fine example of this group, this piece shows a well drawn diamond lattice in the field. Interesting motifs adorn the mihrab. 155 x 154 cm.



SHIRVAN, KUBA DISTRICT, EASTERN CAUCASUS.
 End of the 19th century.
 Another finely woven Shirvan piece. This time, the field represents the popular Seichur "St. Andrew's Cross" design in exquisite colors on a rare ivory background. 208 x 135 cm.



SHIRVAN, KUBA DISTRICT, EASTERN CAUCASUS.
 Dated 1333 A.H.
 An unusual design characterizes this fine Kuba knotted carpet. A delicate diamond lattice occupies the ivory field. It is interrupted with various charming motifs, blossoms and good luck charms. The central axis is occupied by a red ground polygon containing three diamonds. 170 x 128 cm.



P E R S I A

MELAYER MOTHER AND CHILD BOTEH,
CENTRAL PERSIA.
End of the 19th century.
Farmers in the mountainous
surroundings of the small Persian town
of Melayer have always created unusual
and appealing carpets. Their colors and
designs were often influenced by the
neighboring district of Ferahan. The
field of this particularly unusual piece
displays a rare combination of the
masculine and feminine symbols: the
feminine symbol of mother and child
boteh is combined with the masculine
symbol of the sword- carrying lion with
the rising sun. 202 x 125 cm.



KASHAN "MOHTASHEM", CENTRAL PERSIA,
ca. 1880.

Halfway between Tehran and Isphahan, Kashan is situated in an arid, treeless mosquito infested plain. During the 16th and 17th centuries, its inhabitants turned to textile production since they no longer could work the land. The Afghan invasion of Persia in 1723 brought an end to most weaving centers. A revival of this tradition came in the end of the 19th century during the Qajar dynasty. The controversial term "Mohtashem" is shrouded with mystery. Carpet legend has it that a Hadji Mollah Mohammad Hassan Mohtasham of Kashan, a successful textile merchant, married a young woman from Sultanabad. Taking advantage of her knotted pile expertise, he started an active workshop producing carpets of high quality, mostly unsigned.

"Mohtashem" created a wonderful unmistakable style, and carpets which display this specific style are prized worldwide for their graceful and exquisite appearance.

This carpet displays the classic hand of the master, characterized by filigree-like flower drawings, exquisite tree of life motif, a high degree of perfection and fine soft wool.

313 x 233 cm.





SILK HERIZ RUG, NORTHWEST PERSIA.
Mid 19th century.

Heriz was not just famous for its unusual floral depictions. We can also trace the production of courtly silk carpets derived directly from the Safavid culture, dating back to the 16th century.

This magnificently fine silk rug is in perfect condition except for some minor brown silk oxidation. Two luminous rust medallions adorn the field. They are ornamented with a pomegranate fruit composition. Delicate fan-like pomegranate fruits on branches surround the central medallions. A small inscription next to a crown can be found on the end of the medallion. 207 x 134 cm.



TABRIZ "HADJI JALILI" TYPE PRAYER RUG, NORTHWEST PERSIA.
End of the 19th century.

An elegantly simplified Mihrab is drawn in the middle of an elaborate "Muharramat" shawl design field, giving a well conceived balance to this exquisite prayer rug. 155 x 135 cm.



BAKHTIARI TREE CARPET, CENTRAL PERSIA.

Last quarter of the 19th century.

The Bakhtiari Khans headed individual tribes and played important roles in the history of Safavid and Qajar empires. These powerful princes were actively involved in the politics of the region. They enjoyed respect and high status. This is expressed clearly in the pile carpets of the Bakhtiari tribes which were offered to the Khans or woven in their honor.

The superb carpet depicted here shows two extraordinary trees drawn in a huge scale and on a rare ivory background. A variety of flowers, palmettes, birds, animals, fish adorn the branches of both trees growing from two greatly detailed vases. 650 x 405 cm.

GASHGAI, QASHGULI SUB TRIBES,
SOUTHERN PERSIA.
Mid 19th century.

The strong influence of courtly culture on tribal and nomadic artistic work is seen clearly in nomadic pile weavings from Southern Persia.

Like the Afshari, the Gashgai tribes living in the Fars area have a Turkic ancestry. They moved from Central Asia in the wake of the great Mongol invasions and migrated to Eastern Anatolia, Mesopotamia and Western Persia. In the following centuries, the Gashgai confederation succeeded in controlling wide areas of Southern Persia. A rich cultural exchange with the Central Persian plateau from the time of the Safavids onwards, was expressed particularly in the pile weavings of the Gashgai.

The field of this classic piece is occupied by three diamonds each holding at its center a mystical motif edged by kochanaks. Elegant botchs delicately surround the three diamonds. The corners are also a repeat of the same botch on a luminous red ground while the main border is on a rare ivory ground.

200 x 154 cm.





GASHGAI, SOUTHERN PERSIA.

Last quarter of the 19th century.

This piece belongs to a rare group of extremely fine Gashgai carpets. A very high knot count, fine silky wool and a soft rich texture characterize this magnificent masterpiece. An attractive ivory honeycomb lattice field is surrounded by four sirmey-colored corners. The honeycomb filler motif is composed of delicate multicolored carnations coupled with a subtle pendant pattern. The main border displays fine interlocked botch flowers guarded by two yellow minor borders.

190 x 120 cm.



GASHGAI, SOUTHERN PERSIA.

Last quarter of the 19th century.

This particularly fine piece was woven with immense care using the best wool. A central ivory diamond is flanked by two minor diamonds, each with the "infinite knot" design at its center. The dark blue field is filled with meticulously drawn flowers and motifs in a somehow unstructured yet rich and graceful manner.

188 x 130 cm.



GASHGAI CARPET, KHAMSEH CONFEDERATION, SOUTHERN PERSIA.

End of the 19th century.

Here, the Gashgai weaver may well have been inspired by a shawl design to weave this extremely fine rug. The design called "Muharramat" is an endless repeat of fine rows of detailed embroidery. The elegant border depicts finely drawn botch flowers. 160 x 104 cm.



AFSHAR, SOUTHEASTERN PERSIA.

Second half of the 19th century.

The semi-nomadic Afshar from South Kerman in Southeastern Persia belong to a group of Turkic tribes. They emigrated during the 11th and 12th centuries from Central Asia to the Caucasus, Anatolia and Western Persia. The great majority of the Afshar tribes were forced to settle in Southeastern Persia under the Safavid rule. Some of their descendents continued to be semi-nomadic while most of them gradually switched to a settled lifestyle. The Afshar nomads never used cotton in their pile weavings and always employed the symmetric knot. This unusual ivory ground carpet is a perfect example of the nomadic Afshar tradition. 175x 142 cm.



OPPOSITE, GASHGAI CARPET, SOUTHERN PERSIA.

Second half of the 19th century.
The typical surmeh-colored field shows a rich group of symbolic motifs and floral abstractions. Three richly colored diamonds occupy the center of the field, each depicting the "murghi" (fowl) pattern. A rare golden border delicately surrounds the field formation of this relatively large carpet. 400 x 194 cm.

AFSHAR KHORJIN (PAIR), SOUTHEASTERN PERSIA.

Second half of the 19th century.
The pile weavings of the Afshar incorporate many designs which remind us of the centuries of migration of this ancient Turkic tribe. In this pair of Khorjins, we first notice the style employed and the luminous clear palette, pointing to the great age of these pieces. The surmeh-colored field displays a repeat of the both motif and a stylized tree of life with creative color nuances. The ivory border with a scrolling rosette motif provides the perfect framing for this charming field. 60 x 85 cm.



HAMADAN REGION, NORTHWEST PERSIA.
 End of the 19th century.
 A rare and unusual repeat of diamond lattice fills the whole field of this piece. The all-over honeycomb repeat has polychrome diamonds imbedded in it. A simple reciprocal border encloses the whole formation together with a natural wool border, containing a few human figures. A modern looking design with an almost avant-garde effect using the pointille look. 323 x 168 cm.



SARAB, NORTHWEST PERSIA.

Last quarter of the 19th century.

Sarab is a dusty small town located in a mountain valley in the Azerbaijani region of Bakhshayesh. The relation between Persian and Caucasian carpets is expressed in Sarab woven art. Influences from the rural north, mingled with the urban south, lead to a specific style. This style consists in the geometrization and abstraction of floral designs. The result in Sarab rugs becomes an archaic bizarre style that enjoys nowadays an immense popularity among carpet lovers. 334 x 104 cm.



KARADJA RUNNER, NORTHWEST PERSIA.

Second half of the 19th century.

It is hard to believe that this finely knotted rug belongs to the same region as modern day robust Karadja rugs. It has a delicate golden background with rich greens and reds. 310 x 90 cm.



SENNEH (OR SEHNA), WESTERN PERSIA.
 Second half of the 19th century.
 The field of this extremely fine piece presents a repeat of delicate boteh, a design adopted from courtly Persian art. A subtle scrolling vine border surrounds the field. 200 x 146 cm.



FERAHAN, CENTRAL PERSIA.
 Mid 19th century.
 This antique Ferahan belongs to a type that enjoyed the very best reputation in Victorian England. The natural white ground, which gives the name "Safid Ferahan" in Persia, is typical. Arabesques, palmettes and lotus blossoms are distributed in axial symmetry over the white ground and linked together by a refined vine system. The powerful border stands out effectively against the main field as a result of the invigorating color contrast between ivory and turquoise blue. The main border contains the Herati motif in the classical in-and-out mode. 300 x 210 cm.



OPPOSITE, FERAHAN, CENTRAL PERSIA.
Mid 19th century.
A richly detailed palmettes formation occupies the field of this fine carpet. The design is inspired from "Procto-Kurdish" early carpets. 213 x 141 cm.



FERAHAN, CENTRAL PERSIA.
Second half 19th century.
The Qajar carpet renaissance of the 19th century provided massive inspiration in the Ferahan region. These rugs, that traded under the name "Melayar Ferahan", are known today as Ferahan. This exquisite piece shows the influence of European weavings. The classical Herati motif in the field is interrupted by well drawn medallions containing Aubusson-like flower bouquets and bows. In the center of each medallion is the mask of the Qajar Shah. 390 x 183 cm.



MELAYER, CENTRAL PERSIA.

End of the 19th century.

Dated inscription "1323 A.H."

An impressively large carpet that was made to order in the region of Melayer. The field is an all over repeat of the Herati design. The most unusual parts of this magnificent piece are the borders. The main ivory border consists of a continuous line of cartouches containing written poems, dates, and the name of weaver. The two guard borders are an interlocking repeat of boteh flowers. The rich inscriptions in this piece and the monumental size are an unusual feature in Melayer carpets and an indication that this piece was made for a special occasion. 615 x 410 cm.



BALUCHI PRAYER RUG, SOUTHEASTERN PERSIA.
 End of the 19th century.
 This camel field Baluchi prayer rug carries very unusual human depictions in its mihrab. Two human figures adorn it with their hands raised to the skies in praise. Two hand compartments flank the mihrab, where the pious worshipper would prostrate himself and rest his palms. 175 x 90 cm.



BIDJAR, KURDISTAN, WESTERN PERSIA.
 Early 20th century.
 The small village-based manufactories near the Kurdish town of Bidjar created great quality carpets with a rich repertoire of designs and colors. This piece is a classic example of the Herati design, richly detailed with an elegantly drawn central medallion. 395 x 278 cm.



MAHAL DISTRICT CARPET, WEST PERSIA. ca. 1880.
The red field of this decorative carpet is formed with an over-all lozenge lattice. Floral sprays are enclosed inside the lattice. A vibrant blue border adds a stimulating touch to an already fine-looking carpet. 430 x 296 cm.



SHAHSAVAN HORSE COVER FLAT WEAVE,
NORTHWEST PERSIA / SOUTHEASTERN CAUCASUS.
Mid 19th century.

Framed by a multicolored diagonally striped border, the field of this rare horse cover depicts rows of rosettes in tulip forms. The lower border is a richly detailed row of double-headed horses. The two side borders contain boxes showing the mystical, legendary winged Akstafa and all sorts of filler motifs and zoomorphic symbols derived from the repertoire of this area. 145 x 115 cm.



SHAHSAVAN SOUMAK MAFRASH PANEL,
NORTHWEST PERSIA / SOUTHERN
CAUCASUS.

Last quarter of the 19th century.

The relationship between Shahsavan and Caucasian weavings is well known. The field and border designs are both found in the repertoire of Caucasian weavings.

The field of this attractive mafrash panel is made out of three nicely drawn Leski stars. The ivory ground crab border has accurately conceived corners. 94 x 40 cm.

FERAHAN SADDLE COVER,
CENTRAL PERSIA.

Second half of the 19th century.

Finely knotted saddle covers offer impressive evidence of the great importance of the political and social status of Aghas and other tribal leaders. These saddles were used as symbols of power and were generally the tribes or commissioned urban manufacture.

90 x 60 cm.





HERIZ SERAPI,
NORTHWEST PERSIA.
End of the 19th century.

In the pile weavings of this area in Northwest Persia, we see a proof of this region's centuries-old tradition as a cultural bridge between Persia and the Caucasus. The Heriz type carpets are characterized by abstraction and geometrization of the cities' formal floral expression.

This carpet is a truly classic representative of this type. Geometric floral elements, medallion, pendants, blossoms and palmettes rise from the red field in a well orchestrated formation. The coloring in this carpet displays remarkable clarity. A harmonizing interplay between dark blue, light blue, luminous red, salmon and ivory sets this piece apart as a true chef d'oeuvre. 532 x 360 cm.



SAROOK CARPET, CENTRAL PERSIA.

End of the 19th century.

This finely woven Sarook rug has a single large medallion that occupies the central field on a luminous ivory background. Four stepped corners elegantly flank the ivory field. Both medallion and corners display a delicate Herati motif. A discreet honey-color border outlines this whole composition. 200 x 122 cm.



BAKSHAYESH, NORTHWEST PERSIA.

Second half of the 19th century.

An elegant carpet with a refined floral motif inspired from courtly weavings. This unusual design in the field is set off by a classic Herati border. 219 x 135 cm.

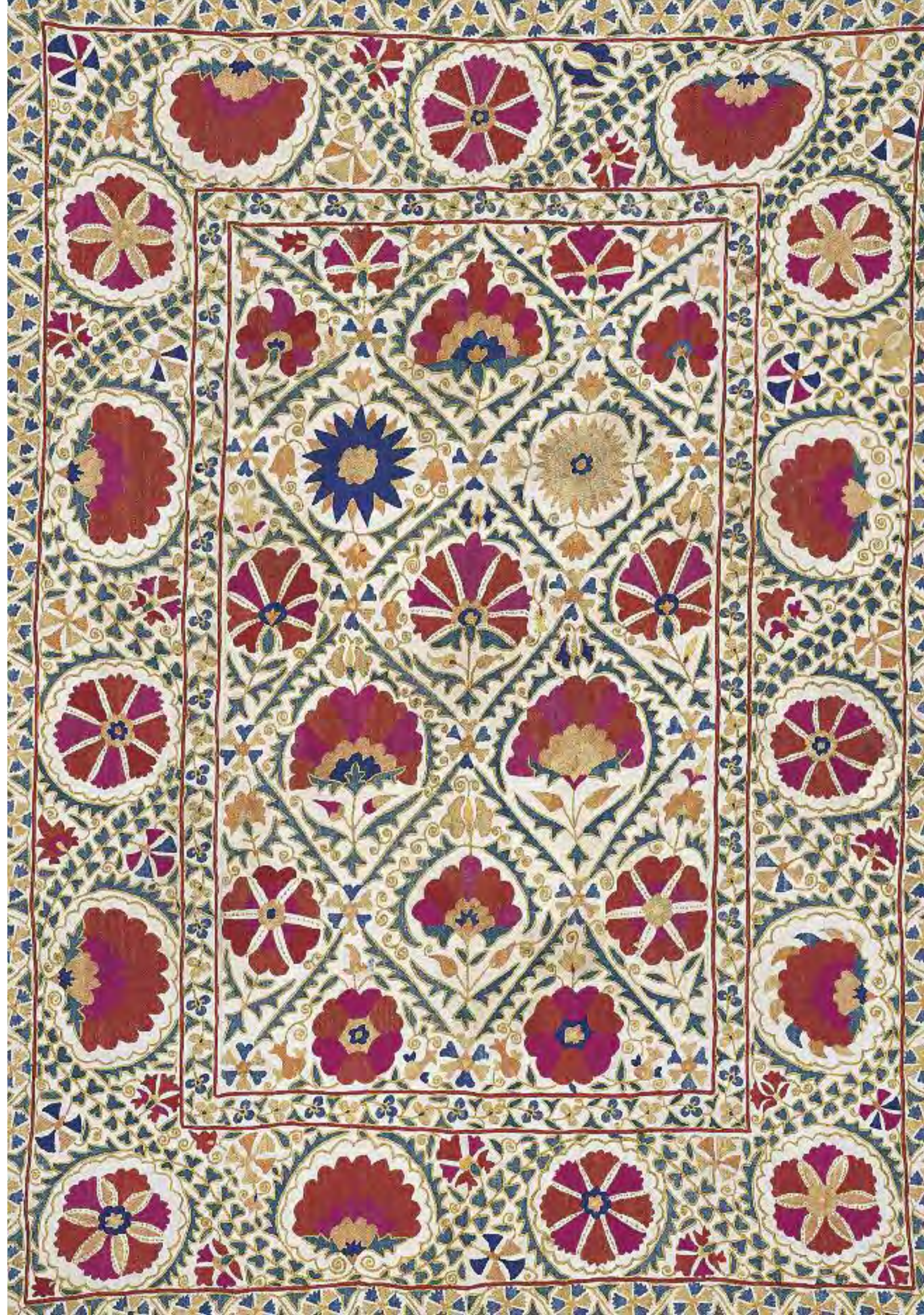


C E N T R A L A S I A

BOKHARA EMIRATE SUZANI EMBROIDERY,
UZBEKISTAN.

Early 19th century.

This finely embroidered silk Suzani has a home-spun cotton background. The field represents leaf-like forms and flowers in scarlet and crimson. A lattice formed by diagonally-placed deep green leaves and polychrome rosettes defines the flowers. This radiant example, with its rich and varied symbolism is particularly rare by virtue of its size and refined work of the needle. This pattern shows close affinities with Ottoman velvets and brocades. 139 x 111 cm.





BOKHARA EMIRATE SUZANI EMBROIDERY, UZBEKISTAN.

Early 19th century.

Suzanis are considered among the most outstanding Central Asian arts. These precious textiles consist of several cotton panels sewn together, on which the complicated patterns and motifs were applied to using intricate needle work processes. The word itself "Suzani" is derived from Persian language and means "needle work".

This splendid example is embroidered in silk, with a dense design depicting three richly ornamented medallions in the field and an exquisite border. 270 x 156 cm.



LAKAI SUZANI EMBROIDERY, UZBEKISTAN.
Second half of the 19th century.
An elegantly drawn embroidery on Russian cotton import.



UZBEKISTAN EMBROIDERED KILIM, LAKAI UZBEKS.
Second half of the 19th century.
This kilim, with wool embroidery, is fashioned from seven separate horizontal textile bands. The interior design of the octagonal guls are related to Turkmen motifs. The border decoration of stylized rams' horns and stars are reminiscent of Uzbek rural embroideries. 205 x 134 cm.

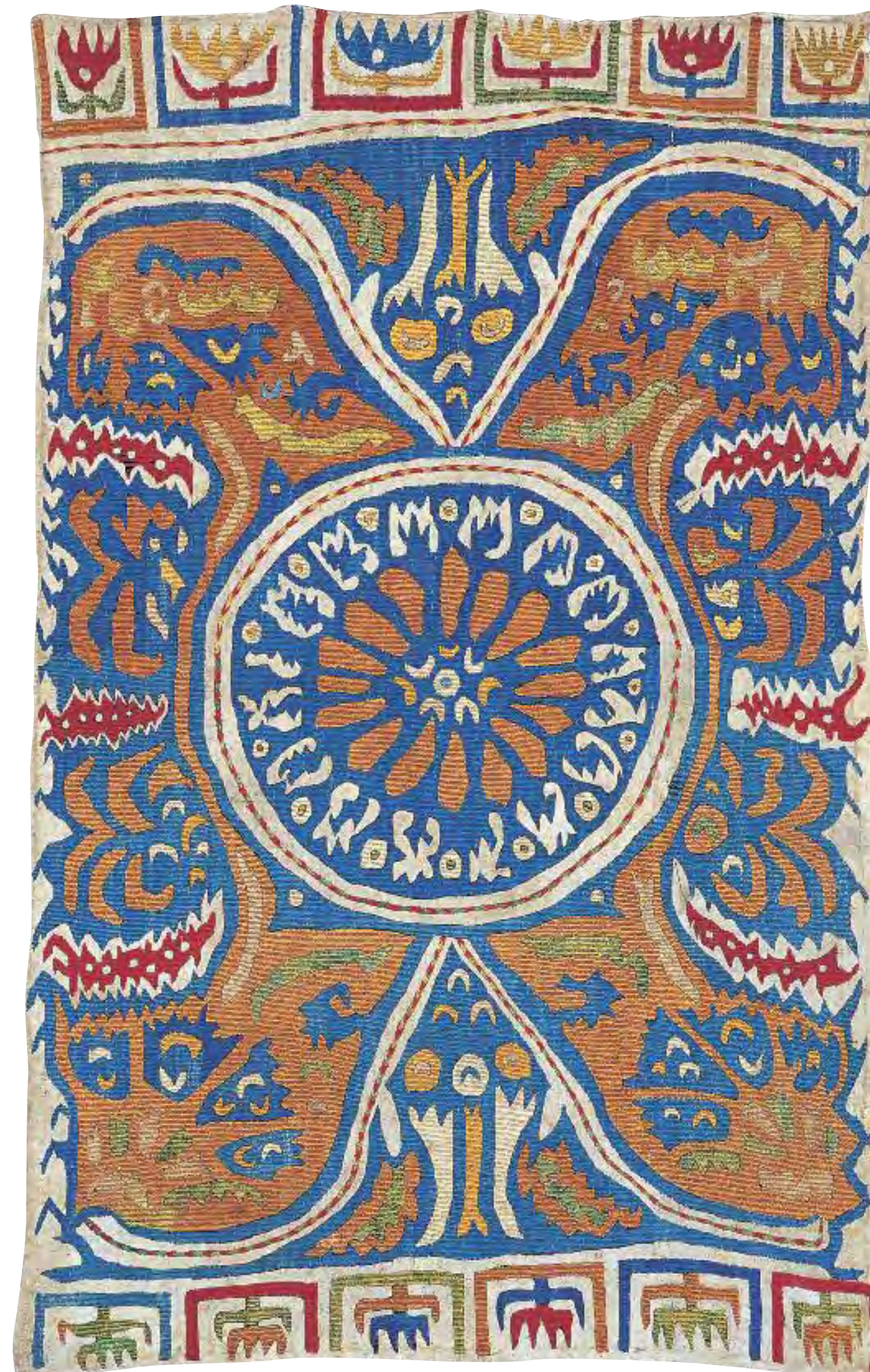
KAITAG EMBROIDERY, SOUTHERN
DAGHESTAN.

13th century.

Daghestan is an inaccessible and mountainous part of the Caucasus, between the Black Sea and the Caspian Sea. From a small area in the south of Daghestan, Kaitag art is the creation of multi-ethnic people. These vibrant and rich rectangular panels are embroidered with vividly colored silks. They incorporate Zoroastrian, Jewish, Christian, Muslim and pagan symbolism. Ancient talismanic symbols are found in these panels, for they were used in rituals associated with birth, marriage, and death (to cover cradles, as dowry covers...)

This particular example shows the strong influence of Ottoman Court velvets and cushion covers. The upper and lower borders depict a row of boxes containing tulips. Dotted moons embellish the central medallion, which is flanked by four horns. Three crescent moons and other stars and planets are sprinkled all over the field.

95 x 40 cm.





TEKKE MAIN CARPET, CENTRAL TURKMENISTAN.
 Mid 19th century.
 A noble carpet that was woven with great care. Four rows of well-proportioned Turkmen Güls adorn the field. The side kilims have been miraculously preserved. 270 x 200 cm.



TURKMEN TENT BAND, TURKESAN.
 Mid 19th century.
 This tent band was initially woven to decorate the circumference of a Turkmen yurt or tent. As in most surviving tent bands, the field is a plain weave with the decorative elements being knotted on it. The design elements on this piece are shared with various Turkmen tribes. Finely woven, this complete tent girth or band is rarely found today. 1100 x 25 cm.



TADJIK KILIM, TADJIKISTAN.

Mid 19th century.

It was only the political and military turmoil in Tadjikistan that led to the discovery of these remarkable and striking kilims. Until then, these kilims had remained hidden in the isolated valleys of the Pamirs. These archaic-looking flatweaves turned up on the international market only a few years ago. This imposingly large piece was probably used for receptions and religious celebrations. The multicolored horizontal stripes are reminiscent of saf kilims. The interlinked border guards only three sides giving a sense of infinity on its open side. 584 x 250 cm.



YOMUT MAIN CARPET,
WESTERN TURKESTAN.
Second half of the
19th century.

This elegant carpet was produced in the wide steppes, east of the Caspian Sea. It was made by skilled weavers of the Yomut tribe, the third largest of the Turkmen tribes. It was used in their yurt as a main carpet and was part of their everyday culture. A rare and interesting motif in this piece is the "Yomut eagle" found in the two finishing bands. This complex motif might have derived from Ancient China. It was believed to be an evil-dispelling monster and a symbol of good fortune. Later, it reached Central Asia through the Silk Road and was adopted into folk art. 334 x 186 cm.



KASHGAR XINGJIANG COURT CARPET FRAGMENT, EAST TURKESTAN.
Silk and metal thread. 18th century.

Silk and metal thread rugs from Kashgar are some of East Turkestan's rarest pile woven products. Made invariably as special commissions, these precious pieces were usually destined for dignitaries' reception halls. 164 x 103 cm.