

ORIENTALIST ART

London · 29 April 2019



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MONDAY 29 APRIL 2019

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Monday 29 April 2019
at 2.00 pm

8 King Street, St. James's
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VIEWING

Thursday	25 April	9.00 pm - 4.30 pm
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Saturday	27 April	12.00 pm - 5.00 pm
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Arne Everwijn

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WORLDWIDE SPECIALISTS

LONDON

James Hastie
Arne Everwijn
Peter Brown
Martina Fusari
Alastair Plumb
Natalia Munoz-Rojas
Tel: +44 (0)20 7389 3204

AMSTERDAM

Sophie Bremers
Tel: +31 20 575 59 66

NEW YORK

Deborah Coy
Laura Mathis
Morgan Martin
Tel: +1 212 636 2120

PARIS

Pierre Etienne
Astrid Centner
Bérénice Verdier
Elvire de Maintenant
(Consultant)
Tel: +33 1 40 76 83 57

HONG KONG

Cecille Xichu Wang
Tel: +852 297 85345

GLOBAL

MANAGING DIRECTOR

Karl Hermanns
Tel: +44 (0)20 7389 2425

REGIONAL MANAGING DIRECTOR, EMERI

Armelle de Laubier-Rhally
Tel: +44 (0)20 7389 2447

PRIVATE SALES INTERNATIONAL BUSINESS DIRECTOR

Alexandra Baker
Tel: +44 (0)20 7389 2521

SPECIALISTS FOR THIS AUCTION

LONDON



James Hastie
Head of Department
+44 (0)20 7389 2168
jhastie@christies.com



Arne Everwijn
Senior Specialist
+44 (0)20 7389 2453
aeverwijn@christies.com



Alastair Plumb
Specialist, Head of Sale
+44 (0)20 7752 3298
aplumb@christies.com



Martina Fusari
Specialist
+44 (0)20 7389 2256
mfusari@christies.com



Natalia Munoz-Rojas
Cataloguer
+44 (0)20 7752 3015
nmunozrojas@christies.com

NEW YORK



Peter Brown
International Specialist
+44 (0)20 7389 2435
pbrown@christies.com



Deborah Coy
Head of Department
dcoy@christies.com



Laura Mathis
Specialist, Head of Sale
lmathis@christies.com



Morgan Martin
Associate Specialist
momartin@christies.com

PARIS



Pierre Etienne
International Director
petienne@christies.com



Sophie Bremers
Specialist
sbremers@christies.com



Cecille Xichu Wang
Representative
xwang@christies.com

AMSTERDAM

HONG KONG

SALE COORDINATOR

Anna Venturini
Tel: +44 (0)20 7389 3204

HEAD OF SALE MANAGEMENT

Harriet West
Tel: +44 (0)20 7389 2541

EMAIL

First initial followed by last name@christies.com
(e.g. Alastair Plumb = aplumb@christies.com)
For general enquiries about this auction, emails should be addressed to the Sale Coordinator(s).

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F.A. Bridgman

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1

HENRY WARREN (BRITISH, 1794-1879)

The return of the pilgrims from Mecca

pencil, watercolour and bodycolour on paper

36 x 48 in. (91.5 x 123 cm.)

Executed circa 1847-1848

£15,000–25,000

\$20,000–33,000

€18,000–29,000

PROVENANCE:

Private collection, England.

Anonymous sale; Sotheby's, London, 24 November 1976, lot 185.

with Mathaf Gallery, London.

Private collection, France, from whom acquired by the present owner.

EXHIBITED:

London, *Fourteenth Exhibition of the New Society of Painters in Watercolours*, 1848, no. 99.

LITERATURE:

The Athenaeum Journal of Literature, Science, and the Fine Arts, London, 1848, p. 418.

The Literary Gazette: A Weekly Journal of Literature, Science, and the Fine Arts, no. 1615, 1 January 1848, London, p. 282.

The Illustrated London News, no. 313, XL, London, 22 April 1848, p. 263.

J. Dafforne, 'British Artists: their style and character. No. LVI - Henry Warren', *The Art Journal*, VII, 1861, p. 266.

L. Thornton, *Woman as portrayed in Orientalist Painting*, Paris, 1994, p. 139 and 144 (illustrated).

L. Thornton, *Du Maroc aux Indes: Voyages en Orient aux XVIIIème et XIXème siècles*, 1998, Paris, p. 149 (illustrated).

Henry Warren was famous for his large and detailed watercolours of elaborate and fanciful Oriental subjects, inspired by David Roberts (fig.1). When he exhibited this watercolour at the New Society of Painters in Watercolours, during his tenancy as President, he described it as follows:

They are supposed to have made their usual halt at a place called the Birket Hall el Hadj, or Lake of the Pilgrims, a few miles from Cairo, where their friends come out to meet them.

In the centre, a lady in the Shibreeyeh, borne on a camel's back, is recognised by two of her friends. Below them on the foreground, a woman in grief for the loss of her husband – intelligence of whose death has been communicated to her – is surrounded by his effects, his gun, sword, pipe-stem, articles of clothing and segadeh, or a prayer carpet, which have been given up to her. To the left a water-seller is vending cooling drinks. Above, in the road, under the garden walls of the village, travellers are conducted by their servants and friends, accompanied by musicians. On the right a wife embraces her husband, whom she finds sinking under sickness and exhaustion from the fatigues of the journey. Asses, saddled in the manner peculiar to the country, are in waiting, for those, who usually at this point of their journey, change the mode of travelling from the uneasy and fatiguing pace of the camel. Above is the principal Sheyeh or leader of the caravan, surrounded by his friends and attended by soldiers. His tent is already pitched behind the date trees. The gaudily caparisoned camel, bearing the ornamented case for the sacred books, is near him.

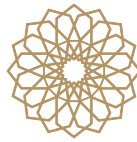
(Henry Warren, *Fourteenth Exhibition of the New Society of Painters in Watercolours*, London, 1848, p. 7, no. 99)

When exhibited, *The Return of the Pilgrims* was received with great acclaim, being described as graceful and picturesque, with journalists noting that 'Mr. Henry Warren's predilection for Oriental presentment, knowledge of the subject, and diligence in detail, have never been more conspicuous than in his Return of the Pilgrims from Mecca'. (*The Athenaeum Journal of Literature, Science, and the Fine Arts*, London, 1848, p. 418).



Fig. 1: David Roberts, *Entrance to the citadel of Cairo*, (Cover of Athenaeum/Cover of Fourteenth Exhibition of the New Society of Painters in Watercolours)





PROPERTY OF A PRIVATE AMERICAN COLLECTION

*** 2**

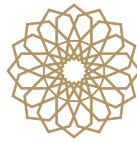
GIULIO ROSATI (ITALIAN, 1858-1917)

Bedouins on horseback

signed 'Giulio Rosati' (lower left)
watercolour and pencil on paper
21 x 29½ in. (53.3 x 74.9 cm.)

£15,000–25,000

\$20,000–33,000
€18,000–29,000



PROPERTY FROM A PRIVATE COLLECTION

*** 3**

ETTORE SIMONETTI (ITALIAN, 1857-1909)

The connoisseur

signed and inscribed 'Ettore Simonetti/Roma' (lower right)
watercolour and black ink on paper
21 x 30 in. (53½ x 76.2 cm.)

£25,000-35,000

\$33,000-46,000
€29,000-40,000

PROVENANCE:

Anonymous sale; Christie's, London, 25 June 1954, lot 16 (39gns 18s).
Acquired at the above sale by S. Moss Esq.
with Richard Naworth, Blackburn.
Anonymous sale; Bonham's, Dubai, 13 May 2010, lot 91.
Acquired at the above sale by a private collector.

The Italian Orientalists specializing in watercolour all worked in close proximity to one another on the Via Margutta in Rome. The group included Giuseppe Aureli, Giulio Rosati and Enrico Tarengi.

Ettore Simonetti was a highly accomplished painter, who created compositions from a mixture of photographs, props and his own imagination, often varying the same composition or executing the same composition in two different mediums.



Ettore Simonetti, *The carpet merchant*, oil on canvas, © Christie's 2008. Sold for £553,250.

VARIOUS PROPERTIES

***4**

RUDOLPH ERNST (AUSTRIAN, 1854-1932)

The favourite

signed 'R. Ernst.' (lower right)
oil on panel
36¼ x 28¼ in. (92 x 71.6 cm.)

£120,000–180,000

\$160,000–240,000
€140,000–210,000

PROVENANCE:

with Carroll Gallery, London.
Anonymous sale; Christie's, New York, 11 October 1979,
lot 106.
Private collection.
Thence by descent (since 1989).
Their sale; Sotheby's, New York, 9 May 2013, lot 48.
Acquired at the above sale by the present owner.

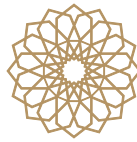
Originally from Vienna, Rudolph Ernst decided to settle in Paris in 1876, becoming an important member of the second generation of French Orientalist painters. Unlike the first generation of Orientalist painters such as Jules Vernet and Eugène Delacroix who were inspired by political events; the second generation displayed a stronger interest in the depiction of everyday life in the Middle East and its exotic opulence. A gifted student of Jean-Léon Gérôme, Ernst adopted the great master's detailed renderings and use of bright colours. He developed a mastery of plasticity and form, best expressed through his depictions of exotic artefacts, which he used primarily as a vehicle through which to express his technical mastery.

Ernst was intimately familiar with the cultures he depicted in his paintings, having visited Morocco, Turkey and southern Spain. He used these trips to amass a vast array of different objects, photographs and illustrated books for his personal collection, which he would reassemble in his studio and use as backdrops in his paintings. Yet his concern was not complete ethnographic accuracy, for sometimes he would juxtapose objects from different cultures in the same composition.

Here, Ernst combines artefacts, textiles, colours, tiles and architectural elements of the East freely. The walls, covered with the artist's favourite blue and turquoise Iznik tiles, provide an opportunity to display his masterful knowledge of Oriental patterns. The tiger's fur and carpets on the walls and floor contrast with the cold polished surface of the marble, and create an intimate, sensual setting. The woman's babouches lie on the floor, slipped off to protect the precious carpets, a detail that gives the scene all its credibility. The couple, dressed in luscious silks, embrace hand in hand besides musical instruments and narguile, objects that likely formed part of Ernst's own collection and recall leisurely pursuits of music and smoking.

In his desire to recreate the spirit of an idyllic Orient, Ernst freely relied upon artistic license to dazzle his wealthy patrons with paintings that had almost a three-dimensional quality. The sense of opulence celebrated in so many of Ernst's paintings was well-suited to the surroundings in which they would eventually hang. These qualities made Ernst's works extremely sought-after in his day.





PROPERTY FROM A DUTCH PRIVATE COLLECTION

5

OTTO PILNY (SWISS, 1866-1936)

Prayer in the desert

signed and dated 'OTTO PILNY 1906' (lower right)

oil on canvas

31½ x 47¾ in. (80.5 x 120.5 cm)

£12,000–18,000

\$16,000–24,000

€14,000–21,000

Otto Pilny, a Swiss-born artist, started his artistic education in Prague. Later he lived in Vienna for a time, until finally settling in Zurich. He was a great admirer of Orientalist subjects and in 1889 he travelled to Egypt for the first time. He was enthralled by its landscape, its people and their customs. He was a prolific painter fuelled by his passion for the Orient. He left behind a wide oeuvre in which the warm tones and vibrant atmosphere of desert existence are dominantly present.

PROVENANCE:

Private collection, Rotterdam, acquired *circa* 1960.

And thence by descent to the present owner.



PROPERTY OF A LADY

6

**CHARLES THÉODORE FRÈRE
(FRENCH, 1814-1888)**

A caravan in a sandstorm

signed 'TH. FRÈRE.' (lower left)

oil on canvas

17¼ x 28¼ in. (45.1 x 71.7 cm.)

£12,000–18,000

\$16,000–24,000

€14,000–21,000

PROVENANCE:

Private Collection, UK by circa 1980.

And thence by descent to the present owner.

Charles Théodore Frère is a great figure in the Orientalist movement. He exhibited his first Orientalist painting at the 1839 Salon, following a trip to Algeria in 1837 that changed the course of his artistic career. Yet, it was a three-year-long trip further East that was to make a lasting impression on the young artist. Setting off from Malta, he continued on to Constantinople, Syria, Palestine, Nubia and finally Egypt, where he set up his studio. Egypt had a profound influence on the artist and his sensitive depictions of the environs unique to this land earned him international regard. He was also highly acclaimed in Egypt, whose government bestowed him with the title "bey", and encouraged him to maintain a studio in Cairo. As a result of his strong ties with the country, he was chosen to accompany Princess Eugénie to witness the opening of the Suez Canal. During his travels, he produced copious amounts of material and sketches which he used to create new compositions.

The present work is a fine example of the paintings that had earned Frère medals for his entries to the salons of 1848 and 1865. Caught by a sandstorm at dusk, a caravan seeks shelter amongst the ruins of a temple. The strong winds have broken the canopy on the camel's harness. The Sheyek, or leader of the caravan, fights to calm the startled camel. Behind them, the rest of the caravan emerges from the sand clouds. Frère vividly recalls the dusty and perilous travels of the caravans through the desert, and creates an atmosphere that greatly impressed artists, such as Monet, European royal patrons, such as Empress Eugénie, and the Ottoman rulers of Egypt alike.



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

7

RUDOLPH ERNST (AUSTRIAN, 1854-1932)

Two warriors in the Alhambra Palace, the Court of Lions in the background

signed 'R. Ernst' (lower right)

oil on panel

23¼ x 28¾ in. (59 x 73 cm.)

£400,000–600,000

\$530,000–790,000

€470,000–690,000

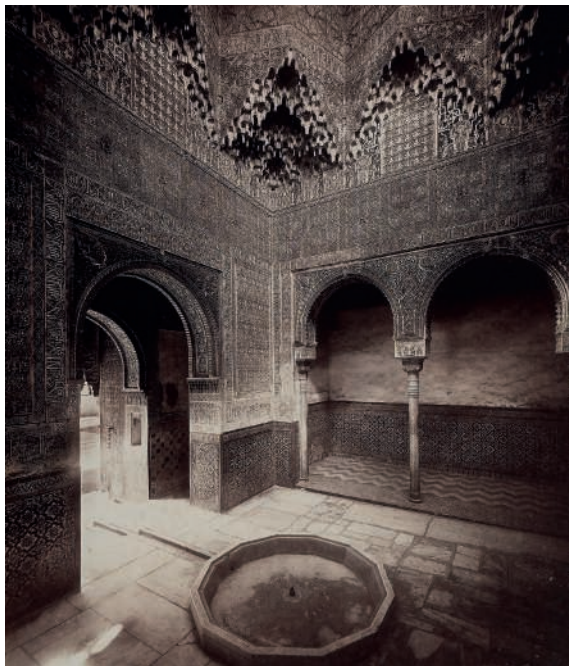
PROVENANCE:

with Thomas Wilson, Edinburgh.

with Pym's Gallery, London.

Acquired from the above by the present owner.

Best known for his paintings of elaborately costumed merchants, guards or pashas, Rudolph Ernst is a key artist within Orientalism. During his many travels to the Middle East, Ernst compiled detailed records of clothing and settings which he later incorporated in his paintings. His unrivalled skill in representing the intricate tile work and richness of colour and texture of fabric is evident in *Two warriors in the Alhambra Palace, the Court of Lions in the background*. The topography of the present painting makes it all the more important within the artist's oeuvre. Where Ernst's work was often the result of a carefully arranged composition, the present painting is set in the Alhambra, which even in the day of the artist was recognised as a rare historic monument of Islamic Art on the Iberian Peninsula.



Salon de Abencerrajes, in the Alhambra, Granada, Spain, Alinari
© Bridgeman Images

The Alhambra was built for the Nasrid monarchs, the last Muslim ruling dynasty in the Peninsula. Moorish poets described it as "a pearl set in emeralds", an allusion to the colour of its buildings and the verdant woods surrounding them. Yet, after the Reconquista, the Alhambra was slowly forgotten and fell into decay. The buildings became home to the poorest people and was not rediscovered until the defeat of Napoleon, who had destroyed much of the site in retaliation. The rediscovery was made by Romantic writers, artists and travellers in the 19th century. Until the Romantic era, Spain counted for little in the European imagination, yet literary accounts such as Washington Irving's *Tales of the Alhambra* or paintings such as the present work contributed to the rise in fame of the Moorish palace, and its subsequent restoration.

The present work exhibits all the hallmarks for which Ernst is most well-known. Set in a lavish interior, the painting exudes a sense of opulence and comfort. Two warriors are depicted in a luxurious interior, recalling the splendours of the Alhambra's courts and gardens. A fine draftsman and extraordinary colourist, Ernst pays meticulous attention to every detail of the composition, from the ivory inlays decorating the archway over the door, to the tiles on the walls. Though Ernst's interiors are often an eclectic mix of architectural styles from various regions of the Middle East, in the present painting he portrays the Hall of Abencerrajes with startling fidelity. A brief comparison with images of the Hall reveals the striking similarities between the stucco patterns and inscriptions, which bear the iconic blend of cuneiform writing and western coat of arms so distinctive of the Alhambra's wall (fig. 1). Leading the eye to the deep, recessed arch, Ernst provides the viewer with a glimpse into the Court of Lions. The foliage of the cypress trees and deep, blue sky beyond provide visual relief from the densely-patterned wall surface. Most importantly, depicted in all its magnificence, is the Fountain of Lions, the most representative sculptural ensemble of the Alhambra and one of the most important surviving works of art from Muslim Spain.

The choice to depict the two warriors in the Hall of Abencerrajes, is perhaps no coincidence. The name of this hall derives from one of the most dramatic and best known episodes of the Alhambra's history: the massacre of the Abencerrajes. The Abencerrajes were a prominent family in the Kingdom of Granada in the 15th century. Their name inspired the works of numerous artists and writers, including Mariano Fortuny's *Massacre of the Abencerrajes* and Chateaubriand's *Le dernier des Abencerrages*. The legend narrates how one family member who, having fallen in love with a lady of the royal family, was caught in the act of climbing up to her window. Enraged, the king, locked the family in one of the halls of the Alhambra and ordered





Rudolf Ernst, *La Charité chez les derviches à Scutari*, oil on canvas (detail) ©Christie's 2015

for them to be executed. Many saw this episode as the beginning of the debacle that would cause the fall of the last Moorish stronghold in the Peninsula. Could the two exquisitely dressed warriors, drinking tea and smoking with their arms laid aside in the splendourous Hall of Abencerrajes, be a nostalgic homage to the legendary family and to the long-lost exuberance of Muslim Spain?

Despite being meticulous in the representation of the Hall, Ernst's extremely original and eclectic approach to the depiction of Eastern settings is nonetheless perfectly displayed in the present painting. In virtue of his subtle sensibility to detail, the painter is capable of harmoniously mixing styles and iconographies from the different countries of the Mediterranean basin. The standing guard holds a rich Yataghan, an Ottoman sabre used from the mid-16th to late-19th centuries that would not have been used by Moorish soldiers in Spain. Additionally, various other objects are dispersed around the composition creating an elaborate mosaic of exotic patterns which play across surfaces as diverse as marble, tiles, metal and woven textiles. Collected during his extensive travels through Italy, Morocco, Spain and Tunis, Ernst had amassed a large collection of Orientalist objects that he often reused in his compositions. The horned helmet and shield on the ivory-inlaid casket, and the sword and canteen hanging from the wall all reappear in other works, such as *La Charité chez les derviches à Scutari* (fig. 2). Clearly, the artist's brushstroke bows to his aesthetic concerns more than to architectural and geographical codes, and Ernst is more attracted to the depiction of the chromatic contrast between the gold decorations and the stunning draperies, than subdued to the scruples of philological precision. Most extraordinary, and unique to Ernst among the Orientalist artists, is his technique of scraping directly into wet paint to enhance the textural quality of the picture surface. The rug has been combed through with fine lines to simulate the effect of a weave, while the lines in the stucco walls that form the intricate and decorative background have been scraped out to emphasize the relief of the patterned surface. The overall effect creates a work that is both soothing and entertaining, inviting the eye of the viewer to wander across a panoply of interlinked objects, colours and textures.

Two Warriors in the Alhambra Palace is a splendid painting; in it, one sees Ernst at his best, delighting himself in the depiction of rich stucco decorations, silks and metallic surfaces – and he does so flawlessly. The rich saturated colours and light recall the bright sun of Southern Spain, whilst the marbled floors, tiled walls and courtyard beyond evoke the refreshing atmosphere of the Nasrid palace, where the warriors rest and cool themselves, lulled by the ever-flowing waters of the Fountain of Lions. What Ernst has reached for, and attained, is an aura of exotic luxury in a faraway land and an homage to the last Kingdom of Muslim Spain.







PROPERTY FROM A PRIVATE COLLECTION

*** 8**

FREDERICK GOODALL (BRITISH, 1822-1904)

In the tea house

signed with monogram and dated '1859-70' (lower left)

oil on paper laid down on canvas

13¾ x 21¼ in. (35 x 55 cm.)

£12,000–18,000

\$16,000–24,000

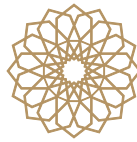
€14,000–21,000

PROVENANCE:

with Gooden & Fox, London.

Anonymous sale; Bonham's, Dubai, 13 May 2010, lot 90.

Acquired at the above sale by a private collector.



VARIOUS PROPERTIES

9

IPPOLITO CAFFI (ITALIAN, 1809-1866)

Inside the bazaar

signed 'Caffi' (lower right)
oil on canvas
12¼ x 18⅞ in. (31.1 x 46 cm.)

£30,000–50,000

\$40,000–66,000
€35,000–58,000

PROVENANCE:

Private collection, France.
Acquired from the above by the present owner.

Born in Belluno in 1809, Ippolito Caffi is considered one of the most important vedutista since the great 17th century masters of the tradition; Canaletto, Guardi and Bellotto. Whist his œuvre was mainly constituted of Roman and Venetian views, Caffi travelled to Egypt and Constantinople in 1843 and 1844, filling countless sketchbooks with drawings of the sites and people he encountered which he later worked up into rare Orientalist views.

Caffi's Orientalist experience brought together his sense of light and topography. Here he demonstrates his capacity to capture the structure with truth and even awe. Rays of light filter through the great arches of the bazaar, below where merchants meet in a bustling scene. The saturated warm colours infuse the scene with Oriental scents and ambience. Painted with broad brush strokes, the present canvas attests to Caffi's masterful observation of the fleeting effects of light, his virtuoso approach to depicting atmosphere and depth, and his meticulous attention to the rendering of architecture, all of which distinguish his works among those of the other artistic heirs of Canaletto.

We are grateful to Dr Annalisa Scarpa for confirming the authenticity of the present lot.

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

***10**

GUSTAV BAUERNFEIND (GERMAN, 1848-1904)

Forecourt of the Umayyad Mosque, Damascus

signed and inscribed 'G. Bauernfeind/Damaskus-München' (lower left)

oil on panel

47¼ x 36¼ in. (120.8 x 92.2 cm.)

Painted in 1890.

Estimate on request

PROVENANCE:

H. Stait, Shepard's Close, Gloucestershire sale; Sotheby's, London, 24 November 1976, lot 243.

(Probably) Fine Arts Society, Ltd., London.

Acquired from the above by an important collector of Orientalist art.

Acquired from the above in 2004 by the present owner.

LITERATURE:

P. Cruysmans, *Orientalist Painting*, Brussels, 1982, p. 103 (illustrated).

A. Carmel and H. Schmid, *The Life and Work of Gustav Bauernfeind, Orientalist Painter*, Stuttgart, 1990, pp. 130, 136, pl. 159 (illustrated).

E. Günther, *Faszination des Fremden*, Münster, 1990, pp. 84-85, no. 45 (illustrated).

P. Kühner, *Gustav Bauernfeind – Gemälde und Aquarelle*, Frankfurt and Main, 1995, pp. 217-218, no. 29 (illustrated).

H. Schmid, ed., *Gustav Bauernfeind: Die Reise nach Damascus 1888/1889*, Tübingen and Basel, 1996, p. 99 (illustrated).

L. Thornton, *Du Maroc aux Indes, Voyages en Orient*, Paris, 1998, p. 242 (illustrated).

H. Schmid, *Der Maler Gustave Bauernfeind (1848-1904) und der Orient*, Stuttgart, 2004, pl. 156 (illustrated).



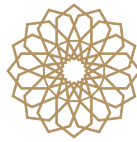


Fig. 1: Gustav Bauernfeind, *A Street Scene, Damascus*, oil on panel, 51.4 x 68 cm., ©Christie's 2006

This monumental painting is arguably the most sensational work depicting Damascus by the German Orientalist artist Gustav Bauernfeind. The detailed execution and the vibrant use of colour truly capture the allure of the East. Bauernfeind was born in the town of Sulz-am-Neckar in Baden-ürttemberg, southern Germany. His education gave no indication that he would become one of the most accomplished artists of his era. He had graduated from the Stuttgart Polytechnic Institute and joined an architectural firm. After an initial start at the office of Professor Wilhelm Baumer, he was employed by Adolf Gnauth (1840-1884) who was not only an architect and a professor at the Nuremberg School of Design, but also a moderately gifted painter. It was during his time in the employment of Gnauth that Bauernfeind transformed from architect to artist.

When travelling to Italy for a project for Gnauth's firm in 1873 and 1874, Bauernfeind refined his artistic skills, executing with meticulous verisimilitude the architecture and nature of his surroundings. Although his attention to detail was remarkable, his work found few interested buyers due to the rather mundane subject matter. He was advised to find a subject matter more *en vogue* and, very much aware of the financial opportunities awaiting a painter of Orientalist subjects, he looked to the East as his new source of inspiration. This marked a turning point in his career: a fundamentally different and exotic culture in which to study the sun, the light, the characters, customs and religious attitudes. Bauernfeind made three trips to the Orient during his lifetime before eventually settling there permanently.

For his first trip in 1880 he made enquiries through his sister and brother-in-law who were living in Beirut at the time. Before his voyage, they sent him a letter describing the area: 'Everything which is in our power to do to make the Orient pleasant and interesting shall be done. Of course, I must tell you beforehand, you will find Syria to be no Italy. No such abundance of architectural art treasures are to be expected here; all the same, I should think that in spite of this, an artist could find a worthwhile field for his studies here, and would not regret his journey.'

Beirut perhaps has the least to offer - in very great contrast to the highlands, which do not lack for ruined stately homes and castles. Damascus, too, is at all events interesting; I haven't been there yet, but from what I've heard tell it is a city whose Oriental character is still the least diluted by European civilization' (quoted in A. Carmel and H. Schmid, *op. cit.*, p.91).

Although the unspoiled Eastern character of Damascus, as described by his sister, appealed highly to him; Bauernfeind would only properly discover the city during his second visit to the region in 1884. He describes it in a letter to his mother as 'a city which has hardly been touched by civilization'.

After his initial two trips Bauernfeind left Germany for a third time to travel to the Middle East in 1888. His third visit to the region would turn out not only to be his longest but also his most extensively documented. Bauernfeind travelled to Jaffa where he had met his wife on his second trip four years earlier.

In Jaffa he boarded an Egyptian steamer *Fayiem* which took him to Beirut from where he travelled inland to Damascus. The city of Damascus was renowned for its silks and dried fruit. It is known to be one of the world's oldest continuously inhabited cities. In its turbulent history it had been conquered numerous times.

From the Assyrians to Alexander the Great and from the ancient Egyptians to the British, all had made their contribution to its rich history. Once it was even part of the Ottoman Empire and during that time it was considered to be one of the leading centres after Constantinople, Cairo and Jerusalem. With its vast breadth of history comes an infinitely complex and rich cultural heritage.

Bauernfeind was truly enthralled by the city, its streets, its people and its buildings. He travelled the streets and, weather permitting, painted and sketched every day. He became a well-known figure in the city. He wrote: 'I am almost known everywhere in the city [Damascus] as the M'Sauer (painter), a triumph that does credit to my activity.'

It is an absolute delight to see how inquisitively these folk follow the doings of Europeans, and what hilarious comments they often make regarding the subject. My travelling hat has elicited a number of these. Some are quite amazed that I should have a parasol on my Tarboosh (the red hat they wear); others called me the Father of the Casserole (Abu Aanshereh) because my hat looked like I'd clapped a pot on my head...' (*op. cit.*, p.98). This personal experience was narrated by the artist in the captivating image *A Street in Damascus* in which the artist is surrounded by locals, all gathered around him in obvious curiosity (Fig 1).





The present lot



Fig. 3 Gustav Bauernfeind, *The Gate of the Great Umayyad Mosque, Damascus*, oil on panel ©Christie's 2008

Whilst sketching on December 2nd 1888 in the cotton bazaar or Sük el cotton he had to flee from the incessant curiosity of the local populace and climbed the rooftops in order to sketch the minaret of the Galciye Mosque in peace. The elevated location did not provide him with the desired perspective and although weary of the crowds he decided to climb down. When taking a pause from his work he decided to visit the Umayyad Mosque for the first time. Its monumental architecture made an enormous impression on him and he writes in his journal: 'Have discovered a thankful subject: The gate of the Great Mosque. It will be difficult to paint it. If it is possible, I hope to create a beautiful painting. (G. Bauernfeind, *Die Reise nach Damaskus*, p. 14). On the 22nd of December he returned to the Great Mosque and writes in his journal that he has created a small watercolour of one of the entrances (Fig 2).

The Umayyad Mosque, also known as the Great Mosque, is believed to be the building site of an Armean Temple to the God of Hadad dating back to 3000 B.C.. Built in the 1st century AD and again renovated under Septimus Severus during 193-211 A.D., the site housed a Roman temple dedicated to Jupiter. Arcadius of the Byzantine Empire restored and converted the Roman temple into a Christian Church naming it the Church of St. John (395-408 A.D.) as it held a casket with the head of John the Baptist on display. Following the Arab conquest of the city Welid, son of Abd el-Melik and the sixth Umayyad Khalif, entered negotiations with the Christians residing in the city about the purchase of their rights over the location. 'The Christians however declined to part with their Church, and it was then taken from them, either without compensation or according to a more probable account, in return for the guaranteed possession of several other churches in and around Damascus, which had not hitherto been expressly secured to them. The Khalif himself is said to have directed the first blow to the altar, as a signal for its destruction, to the great grief of the Christians. He then proceeded, without entirely demolishing the old walls, to erect a magnificent mosque on the site of the church. This building is extravagantly praised by Arabic authors, geni are said to have aided its construction, and 1,200 artists to have been summoned from Constantinople to assist. ... Antique columns were collected in the

towns of Syria and used in the decoration of the mosque. The pavement and the lower walls were covered with the rarest marbles, while the upper parts of the walls and the dome were enriched with mosaics. The prayer niches were inlaid with precious stones and golden vines were entwined over the arches of the niches. The ceiling was of wood inlaid with gold, and from it hung 600 golden lamps. Prodigious sums are said to have been expended on the work. ... Omar ibn Abd el-Aziz (717-720 A.D.) caused the golden lamps to be replaced by others of less value. In 1609 part of the mosque was burned down and since the conquest of Damascus by Timurlane the building has never been restored to its ancient magnificence.' (K. Baedeker, *Palestine and Syria: handbook for travellers*, Leipzig, 1876, p. 482).

Bauernfeind was clearly captivated by the Great Mosque. In the present lot all the inspiration that this extraordinary and historical place of worship offered comes to a crescendo. With his minute attention to detail he uses his paint to form a composition of near tangible reality. The architectural beauty offered the artist the ideal backdrop, challenging his skills of exactitude to the fullest. After first catching sight of the mosque on the 2nd of December 1888 he visited it nearly every day, investing large amounts of effort, and money, in acquiring sufficient material for the painting he envisioned. Money was needed not only to bribe the mosque's wardens for informal permission to sketch there but also to pay the models he found in the streets. The drawings of models would later serve as the basis for the figures so elaborately depicted in the present lot.

In the *œuvre* of the artist there is only one other painting of equal sublime quality, and monumental scale that depicts the Umayyad Mosque (Fig 3). Bauernfeind's relentless quest for material, in combination with his unsurpassed talent, has given form to these works of true quality. His masterful use of colour and light, his richly attired figures and his exceptional understanding of the architecture are all irrefutably present in these iconic works of Damascus and make them without doubt the most monumental and sensational creations in the artist's *œuvre*.

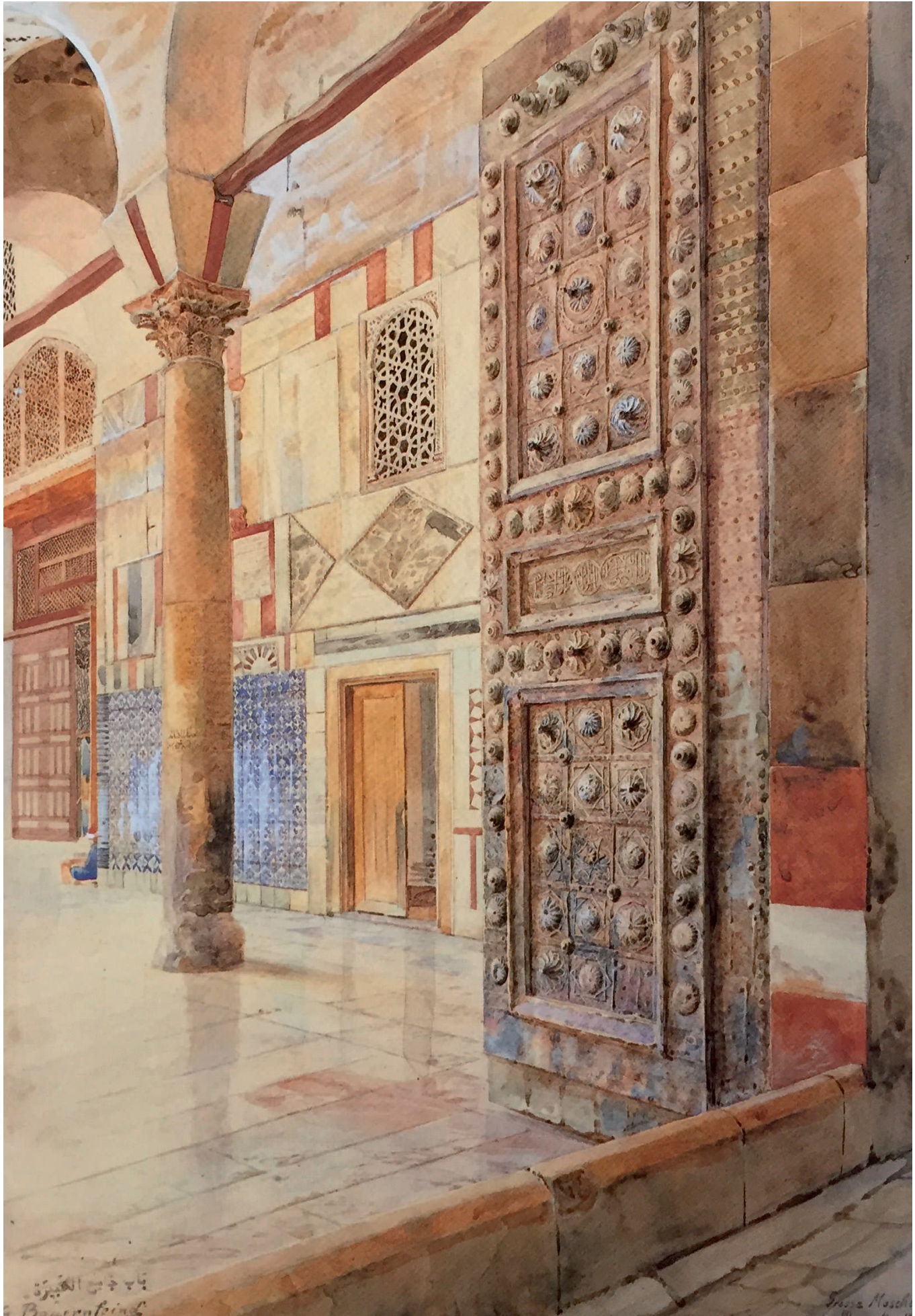
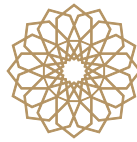


Fig. 2 Gustav Bauernfeind, Western Entrance of the Great Mosque, Damascus, watercolour on paper © Staatliche Graphische Sammlung, Munich.



VARIOUS PROPERTIES

11

EDWIN LORD WEEKS (AMERICAN, 1849-1903)

A Bedaween encampment near the Dead Sea, Sunset

signed 'E.L. Weeks' (lower left); and further inscribed with title 'A Bedaween encampment near the Dead Sea,/Sunset' (on the reverse)

oil on canvas

16¼ x 29¾ in. (41.3 x 75.6 cm.)

£15,000–25,000

\$20,000–33,000

€18,000–29,000

PROVENANCE:

Private collection, Massachusetts.

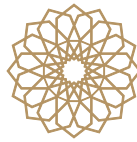
Anonymous sale; Shannon's Fine Art Auctioneers, Milford, Connecticut, 23 April 2015, lot 127.

Edwin Lord Weeks' third expedition to India, beginning in the fall of 1892, involved a gruelling overland caravan expedition from Turkey through Persia, en route to India - a trip Weeks chronicled two years later in his book, *From the Black Sea Through Persia and India*. Upon his return to Paris, in 1893, Weeks soon began a series of Persian paintings, which he continued intermittently until his death only a decade later. Weeks was the only major Orientalist painter to depict Persian subjects, and these works are among his most magnetic achievements.

The present lot is a wonderful pictorial memory of this voyage. This painting, with its painterly background and suggestively rendered foreground figures, brilliantly captures the weather-beaten character of its subjects. In the foreground, two Bedouin riders are welcomed back to the encampment by a third man. The camp, set on the banks of the Dead Sea, is made up of earth-coloured tents that fuse into the high grass and shrubs of the plains.

The result of the composition is a painting of panoramic impact and a rare example of Weeks' deftness in painting broad landscapes. The sun, shining from behind the cliff surrounding the Dead Sea, bathes the landscape in soft, diffused light and leaves the figures in the foreground submersed in shadows. The dusky sky is finely balanced with bright touches of colour on the horses' harness and Bedouins' dress. It is a fine example of an observed moment during his travels, executed in Weeks' characteristically picturesque style and naturalistic handling of detail.

We are grateful to Dr. Ellen K. Morris for confirming the authenticity of this painting which will be included in her forthcoming Edwin Lord Weeks catalogue raisonné.



12

**HERMANN DAVID SALOMON CORRODI
(ITALIAN, 1844-1905)**

On the banks of the Nile, Egypt

signed and inscribed 'H. Corrodi. Roma' (lower left)

oil on canvas

22 $\frac{1}{8}$ x 40 $\frac{7}{8}$ in. (56.3 x 104 cm.)

£60,000–80,000

\$79,000–110,000

€70,000–92,000

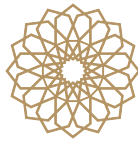
PROVENANCE:

Anonymous sale; Van Ham Kunstauktionen, Cologne, 21 November 2008, lot 880.

Herman David Salomon Corrodi gained international acclaim as a painter of genre and Orientalist subjects through his commissions from the British and Austro-Hungarian royal families. He travelled extensively throughout Europe, North Africa and the Near East, specialising in refined landscapes of the desert, the banks of the Nile and its surrounding villages.

At the beginning of the 1880s Corrodi embarked on a trip to Egypt, Syria, Cyprus and Constantinople. This journey was to provide Corrodi with inspiration for one of his most celebrated works *A Storm in the Desert, Egypt*, exhibited at the Royal Academy in 1881. Like so many of his contemporaries, the artist had returned from the Middle East with an extensive collection of artefacts to use for future compositions. The precious eastern objects brought back to Italy were destroyed when his studio burned down in 1892. However, this great loss never impeded his ability to carefully compose scenes of striking verisimilitude.

The present work embodies most of Corrodi's favourite themes. It illustrates the artist's fascination with Egypt, and more specifically with the Nile. *On the banks of the Nile, Egypt* also characterizes his ability to depict a scene in a combination of earthy and bright colours, often with the Egyptian pyramids in the background.



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

*** 13**

JEAN-LÉON GÉRÔME (FRENCH, 1824-1904)

La prière dans le désert

signed 'J.L.Gerome.' (lower right)

oil on panel

19 $\frac{1}{8}$ x 32 in. (48.5 x 81.3 cm.)

Painted in 1864.

Estimate on request

PROVENANCE:

Acquired from the artist by Goupil & Cie., Paris, 20 August 1864, inv. no. 1305.

Acquired from the above by Henry James Turner Esq., London, 16 September 1864.

George Christiancy, given by Jessie B. Christiancy, Christmas 1915 (on a label on the reverse).

Private collection, USA.

Anonymous sale; Christie's, London, 20 June 2002, lot 15.

Acquired at the above sale by the present owner.

EXHIBITED:

London, Guildhall Gallery, and Birmingham, Birmingham Art Museum, *Loan Collection of Pictures by the French School*, 6 June - 31 August 1898, no. 36 (loaned by H.J. Turner, as described on a label on the reverse).

LITERATURE:

F. Field Hering, *The Life and Works of Jean Léon Gérôme*, New York, 1892, pp. 107-108.

A. Boime, 'Jean-Léon Gérôme, Henri Rousseau's *Sleeping Gypsy* and the Academic Legacy', in *Art Quarterly*, XXXIV, Spring 1971, p. 7, fig. 5 (illustrated).

G. M. Ackerman, *The Life and Works of Jean Léon Gérôme*, London, 1986, pp. 216-217, no. 151 (illustrated).

G. M. Ackerman, *La vie et l'oeuvre de Jean Léon Gérôme*, 2nd. Ed., Paris, 2000, p. 257, no. 151 (illustrated).

Gérôme and Goupil: Art and Enterprise, exhibition catalogue, Paris, 2000, p. 153 (illustrated as photogravure).

ENGRAVED:

Goupil & Cie., 1864.





Fig 1: Jean-Léon Gérôme, *Rooftop Prayer*, oil on panel, Kunsthalle, Munich ©Bridgeman Images

Prayer in the Desert was painted at the peak of Gérôme's Orientalist career and depicts a vast desert landscape with a long caravan trailing into the distance. The leader of the caravan has stopped to pray, his cloak laid out on the ground in front of him as a make-shift prayer rug. A lance has been thrust into the ground beside him, a detail that not only provides a striking vertical element to an otherwise horizontal composition, but evokes the shape of a minaret as well.

The man's bare feet peek out from his red leggings and full white skirt, identifying him as an Arnaut. The Arnauts were Albanians, but usually the term was used to mean an Albanian soldier, an irregular soldier in the Turkish army. They were identified by their pleated skirts, somewhat of a national Albanian costume. After Egypt became independent from Turkey, there were evidently plenty of them in Cairo who earned a living by various jobs: as guards, animal keepers, and models for foreign painters.

Gérôme's first oriental costume picture was of an Arnaut in bright sunlight with a rifle on his shoulder, leading a *corvé* of recruits across the desert, perhaps for service in the army or for work on the Suez canal. It is carefully painted, with strong *plein air* effects -- particularly complex on the Arnaut's skirt; for this difficult effect, Gérôme worked from a photograph of the skirt shot on a sunlit roof, perhaps that of his own house.

Gérôme's most important teacher was Paul Delaroche (1797-1856), who was a supreme master of the problems of stance, posture, placement and *contrapposto*. Delaroche taught Gérôme how to see and project the frame and muscles under the skin and clothing of figures to show the tensions of the inner balance that supported a pose. It is that developed talent which underlies the strong presence of the Arnaut in this picture. From the 1870s single-figures in Oriental costumes and settings becomes a steady part of Gérôme's production, many with Arnauts and their fancy skirts.

The weaponry of the main figure is rendered in Gérôme's characteristic, highly detailed style. These objects lend an ironic twist to this otherwise pacific composition: Acts of war and peace are both at home in this barren landscape. Through individualized to some degree, the man's bowed head, outstretched hands, and elaborate costume act, as in so many of Gérôme's compositions, as convenient surfaces on which to investigate the play of hot, bright desert sunlight and shadow, and to display the technical virtuosity of this Orientalist artist. A few well-chosen vignettes leave us similarly impressed: In the middle distance, a grey Arabian horse grazes patiently on a tuft of camel-weed. Arabian horses were highly prized in the Middle East, and often shared the tents of their owners. Another horse, this one with its master astride, is visible, as well: its bay head emerges from behind a sand dune.

Gérôme prided himself on his horses, saying that he practically had to become a horse-dealer to learn all about them. The artist was known for an intense scientific drive of academic realism. For Gérôme, beauty was about 'getting it right', much as it was for the ancient Greeks. These horses succeed because the painter got everything right: they stand correctly, the central horse grazes lazily while shifting its weight and the heads and necks are correctly proportioned. Gérôme is demonstrating his mastery of the horse by showing an *en profile* view. His intimate study of horses are also present in his series of small equestrian bronzes of famous historical characters he produced in the 1890s, culminating with the splendid, over-life-sized equestrian portrait of the Duc d'Aumale in a courtyard of the stables at Chantilly, considered a triumph of academic realism.

In the furthest distance, separated from the realism of the figures by the vastness of the desert, is an ethereal mountain range, stretching the length of the horizon and partially lost in a veil of fog, echoing the belief that the sublime divinity envelops all, and framing this moment of a deeply personal expression of religion.







The combination of one man's private devotion and the endless expanses of sand, rock, and sky, make this one of Gérôme's most compelling prayer paintings. As with many visitors to the Middle East, Gérôme was fascinated by the piety of Muslim men, who would stop whatever they were doing, wherever they were, at the appointed hours of prayer. To a secular culture such as that of Europe, such intense devotion was both intriguing and admirable. To honour this practice, and perhaps aware of the growing interest in Comparative Religions as an academic discipline in France and England, Gérôme devoted himself to the subject, painting Muslim men at prayer in a variety of settings and at different times of the day (Fig 1-2). Such images proved enormously popular and today comprise a very sought after subgroup within Orientalist painting. The present painting is unique in its composition and in the fact that it combines the artist's fascination with the piety of Muslim men, as mentioned before, with another theme often explored in the artist's oeuvre, the Caravan. Gérôme consistently returned to the subject of the caravan throughout his long career and his enthusiasm for the desert, combined with his adventurous spirit, account for the dominant theme of Orientalism in his *œuvre* (Fig 3).

In the present painting, the caravan stretches far into the background. The camels, even down to the furthest animal, display the fine quality of painting and the artist's drive to infuse his compositions with the most lifelike detail. The camel was, like other animals, an object of serious study for Gérôme. Many camel studies exist, betraying the artist's practised hand and familiarity with the animal. These were sketches from life, not quickly drawn, but rather studied and specific in the details of bones, muscles and stances. Furthermore, they were finished beyond the usual sketch and could guide Gérôme later when he wanted to paint a camel at home in his studio, which was fairly often. The beasts are seen in various postures, standing, sitting, stretching out a neck in curiosity, lowering their heads to graze. There are separate studies of leg joints; hooves from all sides; heads from all angles; mouths open and closed and chewing: all evidence of Gérôme's drive to "get it right." One doesn't know if they were done while on the spot in the Near or Middle East, or from animals in a zoo.

In 1868 Gérôme set out on a great safari for the first four months of the year along with the painters Paul Lenoir and Léon Bonnat, the physician Dr. Journault and the journalist Frédéric Masson. In 1901 Masson wrote of the artist the following passage, which was published in the French newspaper *le Figaro illustré*: 'Gérôme seems born for these distant voyages to which one must bring vigour of body and decision of mind. Always up, always alert and indefatigable, he commands the caravan with an authority which no one contests. The first to rise in the morning, he superintends the departure; then, erect in his saddle, he keeps going through the long hours, smoking, hunting, tracing with a rapid stroke in his sketchbook a movement or a silhouette. Scarcely arrived at a camp, behold him commencing a study - neither rain nor wind having the power to move him away from his camping stool.' (Frédéric Masson, *le Figaro illustré*, July 1901).

During his trips to the Middle East, Gérôme filled his notebooks with images of his journey. These sketches served as inspiration to the artist, helping him to capture, as in the present work, the immediacy and accuracy of detail as though recorded on the spot.

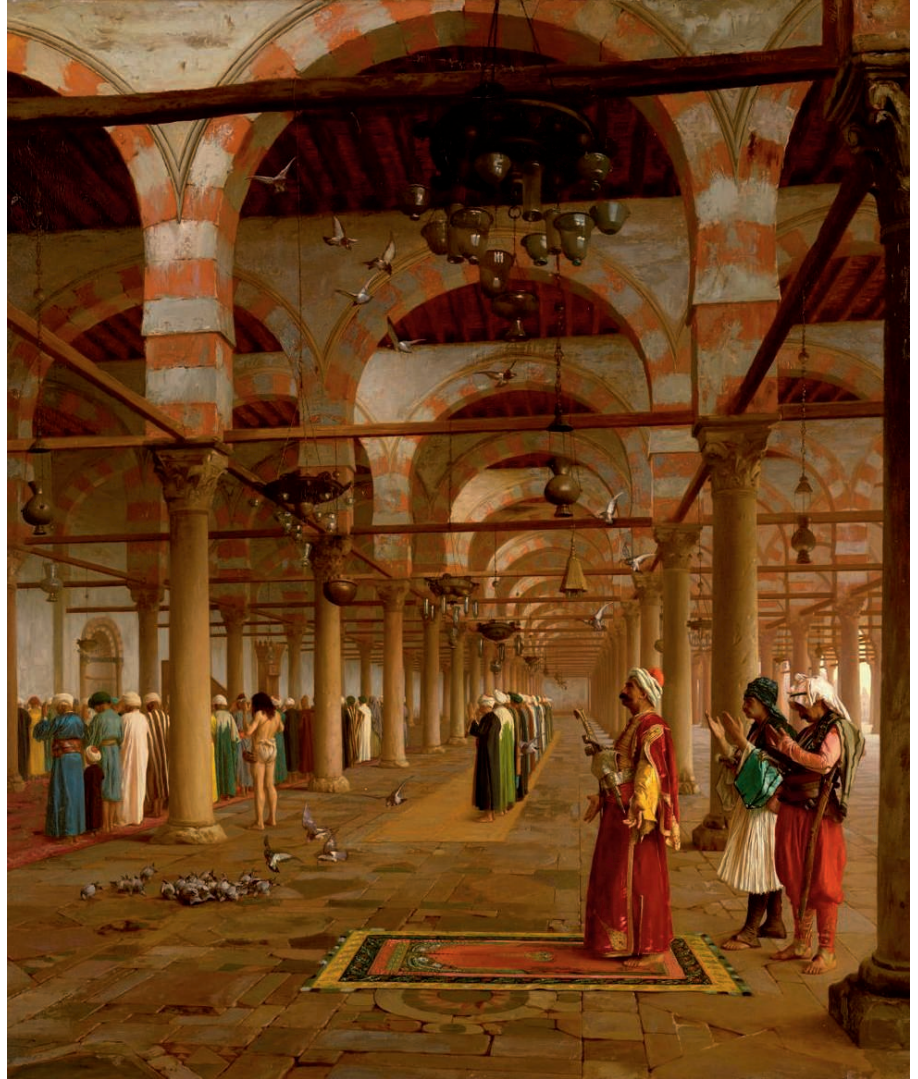


Fig 2: Jean-Léon Gérôme, *Prayer in the Mosque*, oil on canvas, Metropolitan Museum of Art, New York ©Bridgeman Images



Fig 3: Jean-Léon Gérôme, *Vue d'Égypte*, oil on canvas, ©Christie's 2007



VARIOUS PROPERTIES

14

FREDERICK GOODALL (BRITISH, 1822-1904)

Prayer in the mosque of Sultan Hasan, Cairo

signed with monogram and dated '1876' (lower right)

oil on canvas

24 x 35 7/8 in. (61 x 90.3 cm.)

£60,000–80,000

\$79,000–110,000

€70,000–92,000

PROVENANCE:

Anonymous sale; Skanes Auktionsverk, Sweden, 14 June 2016, lot 609.

Frederick Goodall made two journeys to the Near East. Feeling restricted by the genre images which he was producing at home, he spent the winter of 1858-9 in Egypt. Much of the trip was spent in the company of the Bavarian born watercolourist Carl Haag. The account he gave of his visit leaves no doubt of the visual excitement he received from the scene in Cairo. Impressed by the gracefulness of the Egyptians and the grandeur of the landscape, Goodall made them the central focus of his art and exhibited the first of his many Orientalist scenes, *Early morning in the Wilderness of Shur*, at the Royal Academy in 1860. The work was praised by critics and artists, including Sir Edwin Landseer and David Roberts, and established Goodall's reputation. The sale of all of his oil sketches from this tour to the dealer Ernest Gambart for six thousand guineas financed his second visit in 1870-1. On this trip he and a dragoman on donkeys (carrying a sketching box designed and given to Goodall by the French animal painter, Rosa Bonheur) joined the nomadic Bedouin near Saqqara.

Beyond the figures at prayer, this fascinating painting features some remarkable details such as the legibly applied monumental calligraphies of the copula of the ablution fountain. This is the *Ayat-al Kursi* (the Throne Verse) from the holy Qur'an, written in *thuluth* script. The monumental kufic inscriptions running on the walls of the four great *iwans* have also been skilfully reflected on canvas.

The Mosque of Sultan Hasan in Cairo covered an area of 7,906 square meters, with walls which rise up to 36 meters and its minarets to 68 meters. Located near the Citadel of Cairo, its construction began in 1356. At the time of construction, the mosque was considered remarkable for its fascinating size and innovative architectural components. Commissioned by Sultan al-Nasir Hasan, the Mamluk historian al-Maqrizi noted that within the mosque were several "wonders of construction". The mosque was, for example, designed to include schools for all four of the Sunni schools of thought: Shafi'i, Maliki, Hanafi and Hanbali. Fitted between and behind each *iwana* is a *madrassa*, complete with its own courtyard and four stories of cells for students and teachers.

Sultan Hasan ascended the throne in 1347. Upon taking over, Sultan Hasan placed people of his own favour into positions of power. This happened at the expense of dignitaries currently in position. Discontented *amirs* arrested the Sultan in 1351, held him in jail for three years, and promoted his brother as-Salih Salih to the throne. Hasan spent his time in jail studying.

He returned to power and again reshuffled the ruling establishment attempting to solidify power, but Sultan Hasan was assassinated by his commander in chief of the army, Yalbugha al-Umari, a Mamluk thought to be loyal. Because of the Sultan's extravagance in spending fortunes of the state, his commanders rebelled against the Sultan. A contemporary Syrian historian, Ibn Kathir, backed this reputation.

Little information is available about the construction of the mosque of Sultan Hasan. The most substantial source available is al-Maqrizi writing six decades later. Maqrizi mentions that the construction of the mosque cost 30,000 dirham every day, making it the most expensive mosque in medieval Cairo. Financing for the mosque was paid for by the austerity of Manjaq, by Shaykhu's wealth, and by extortion from subjects.

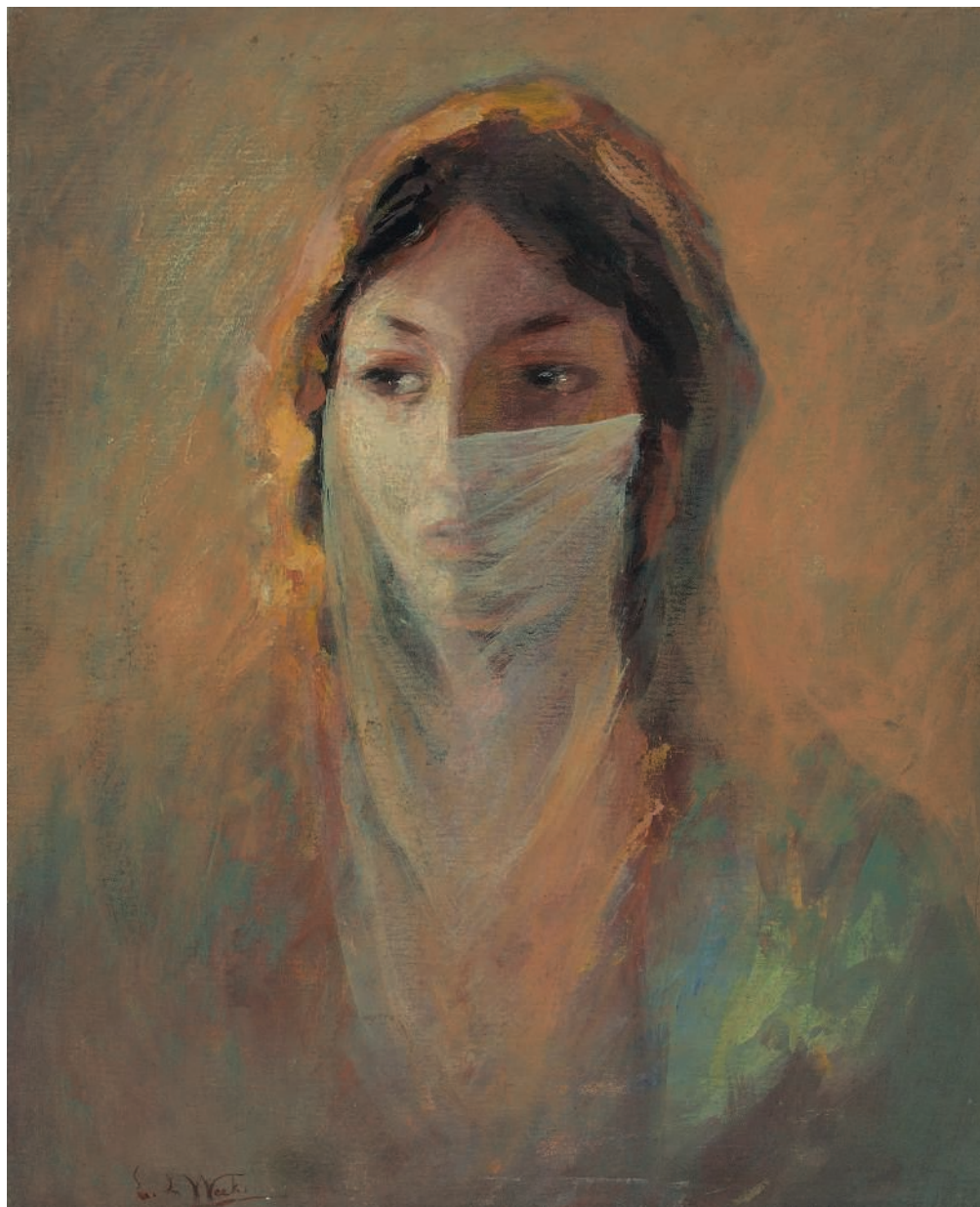
Labour for the mosque attracted craftsmen from all over the Mamluk Empire. The mosque was built close to the Citadel, on the site of the Palace of Yalbugha al-Yahaws. This was meant as a pleasing site for the Sultan to look down on from his palace in the Citadel. The day it was completed, it was celebrated as the largest mosque and the greatest Islamic monument in the world.

We would like to thank Dr Bora Keskiner for his kind assistance in cataloguing the present lot.



The Sultan Hasan Mosque, Cairo. Contemporary photograph.





PROPERTY FROM A PRIVATE COLLECTION

*** 15**

EDWIN LORD WEEKS (AMERICAN, 1849-1903)

Woman with a veil

signed 'E.L. Weeks' (lower left)

oil on card

10 $\frac{7}{8}$ x 8 $\frac{5}{8}$ in. (27.5 x 22 cm.)

£6,000–8,000

\$7,900–11,000

€7,000–9,200

This small sketch showcases perfectly Weeks' talent as a painter. Painted with broad, loose brushstrokes, the woman's veiled figure emerges from an ochre background. Her features, depicted in block colours, are partly obscured by the translucent white veil, behind which her jaw and neck line are softly insinuated. This simple image transmits a sense of immediacy and gives insight into the artist's working practices, whom one can imagine quickly sketching a passing beauty on the crowded streets of India.

The authenticity of this painting has previously been confirmed by Dr. Ellen K. Morris and it will be included in her forthcoming Edwin Lord Weeks catalogue raisonné.

PROVENANCE:

Anonymous sale; Christie's, New York, 9 October 1997, lot 147.

Anonymous sale; Bonham's, Dubai, 13 May 2010, lot 104.

Acquired at the above sale by a private collector.



PROPERTY OF A PRIVATE BRITISH COLLECTOR

16

**JOHN ANSTER FITZGERALD
(BRITISH, 1832-1906)**

The Arab chief

signed 'j a Fitzgerald' (lower right)

oil on canvas

23¼ x 17¼ in. (59 x 44 cm.)

£8,000–12,000

\$11,000–16,000

€9,300–14,000

John Anster Fitzgerald achieved fame for his surreal fairy paintings and for his deftly rendered portraits. Whilst the sitter in the present work remains unknown, Fitzgerald depicts the Arab chief with gravitas and sincerity, allowing his form to dominate the painting. This portrait was exhibited by Fitzgerald in the Royal Society of British Artists in 1882, at a time when interest in portraits was building in popularity. The year previously the Society of Portrait Painters had been formed in London.

PROVENANCE:

Private collection, England, circa 1950,
Thence by descent to the present owner.

EXHIBITED:

London, The Royal Society of British Artists, 1891, no. 227.

VARIOUS PROPERTIES

17

ALFRED DE DREUX (FRENCH, 1810-1860)

Jeune cavalier africain

signed 'Alfred de Dreux' (lower right)
oil on canvas
18¼ x 13 in. (46.5 x 33 cm.)
Painted in 1842-1848.

£150,000-200,000

\$200,000-260,000
€180,000-230,000

PROVENANCE:

M. André de Fouquières, Paris, by 1928.
Anonymous sale; Hôtel Drouot, Paris, 17 November 1948,
lot 87.
Private collection, France.
with Didier Aaron Gallery, New York, by 1980.
Private collection, France.
Acquired from the above by the present owner.

EXHIBITED:

Paris, Chateau Maisons-Laffitte, *Rétrospective Alfred de
Dreux*, 25 May - 1 July 1928, no. 6 (loaned by M. André
de Fouquières).

LITERATURE:

M.C. Renauld, *Alfred de Dreux, Le Cheval, passion d'un
dandy Parisien*, Paris, 1997, pp. 7, 168 (illustrated).

The present picture is one of a series of Orientalist works to have been painted by Alfred de Dreux, whose dramatic death in 1860, following a duel over payment for a portrait of the Emperor Napoleon III, ended an artistic career in its prime. Characterised by luminous colour, bold modelling and a bravura attention to detail, it can be regarded as a stunning example of de Dreux's passionate interest in Arabian horses and the exotic.

It has been suggested that the present work dates from the 1840s and likely depicts a stallion belonging to Emir Abdelkader, the great Algerian commander and religious leader, who sparked the imagination of many renowned Orientalist artists of the era. His epic battles against the French colonial forces between 1830 and 1847, juxtaposed with his honourable treatment of prisoners - he was recognised as the first leader to officially protect prisoners of war - and especially his protection of individual religious beliefs, fascinated his contemporaries and made him a very rewarding artistic subject matter. In the present lot the artist captures a seemingly spontaneous moment, almost photographic in nature; a groomsmen mounted on a great white steed, looking back at the artist in a very naturalistic pose. Whilst anchored in the Romantic tradition of Géricault, the present composition betrays the influence of the realist artists who eschewed the overtly arranged.

Alfred de Dreux was born in an artistic milieu, the son of the renowned architect Pierre Anne Dedreux, who had won the Prix de Rome in 1815 for architecture, and settled down with his family in the Villa Medicea as a resident artist. Young Alfred was additionally fortunate that his uncle, the painter Pierre Joseph Dedreux-Dorcy (1789-1874), was a very close friend of Théodore Géricault. As a result of this close family bond, the great French Romantic artist stayed with the family in Rome and painted de Dreux several times as a boy, alone or accompanied by his sister (fig. 1). Géricault, whose choice of subjects, notably horses, was to have a lasting influence on the young artist. He too, favoured strong thoroughbreds as the subjects of his paintings, and had been fascinated by the exoticism of North Africa.

During the 1820s de Dreux studied with the history painter Léon Cogniet but, probably through Théodore Géricault, his early development was also much influenced by English painters such as George Stubbs, Sir Edwin Landseer, and George Morland. His first major success came at the Salon of 1831 with *The White Stallion*, which was clearly indebted to both Géricault and, in particular, Stubbs' *Horse attacked by a Lion* (1770). Only a year later, in 1832, he began to explore Arabian horses in his art, painting *The Calif's Son and his Saik* (Pushkin Museum, Moscow), and by 1838 had been commissioned for the horse portrait *Randjiit-Sing-Baadour, King of Lahore and his Retinue*.

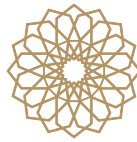
Noted for their liveliness of touch and vibrancy of colour, de Dreux's equestrian subjects, whether portraits, or historical and troubadour scenes, became extremely popular and the mainstay of his artistic production, and included numerous large-scale aristocratic commissions. De Dreux aligned himself with the royal family, visiting England with the king, Louis-Philippe, in 1844; and following the fall of the July Monarchy in 1848, he travelled to England where he found employment doing elegant portraits of aristocrats and their horses, very much in the manner of Landseer.

De Dreux took part in the Exposition Universelle of 1855 and was appointed Chevalier of the Legion of Honour in 1857. It was also around that time that he became one of the chief artists for the family and circle of the emperor, Napoléon III, whose portrait on horseback he painted in 1859.



Fig. 1 Théodore Géricault, *Portrait d'Alfred et Elisabeth Dedreux*, private collection. © Christie's 2009.





18

HENRI EMILIEN ROUSSEAU (FRENCH, 1875-1933)

La chasse au faucon

signed and dated 'Henri Rousseau 24' (lower right)

oil on canvas

24 x 32 in. (61 x 81.5 cm.)

£40,000–60,000

\$53,000–79,000

€47,000–69,000

PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, 27 June 1949, lot 116.

LITERATURE:

P. Rufflé, *Henri Rousseau: le dernier orientaliste: 1875-1933*, Toulouse, 2015, pp. 190 and 194 (illustrated).

The work of Henri Emilien Rousseau is distinct from other French Orientalist artists in that he knew his subject intimately. While men such as Eugène Delacroix and Eugène Fromentin travelled extensively in northern Africa and Asia Minor, closely observing the people and places they encountered there, they remained outsiders in foreign lands. Rousseau, on the other hand, was born in Cairo and grew up in a wealthy family where he was immersed in the culture and traditions of Egyptian life.

While Rousseau eventually left Cairo to study at the École des Beaux-Arts in Paris and train with the esteemed Jean-Léon Gérôme, he returned to northern Africa frequently throughout his life, beginning first in 1901 and then most intensively from 1920-1932. During these trips, he befriended many *Caïds*, or local chiefs, which allowed him to explore various areas in the Rif and Atlas mountains that would have been otherwise inaccessible to him. His paintings reveal his familiarity with his subjects; never indulging in fanciful or picturesque imaginings, they are highly accurate depictions characterized by a careful attention to detail.

Falconry, the subject of the present painting, was of particular interest to Rousseau. Referred to in the Sumerian epic Gilgamesh of 2000 BCE, falconry remains a popular sport today throughout northern Africa and the Middle East. Images of the Moroccan falcon (or 'El Hor' - the Nobel one - as it is known) appear on the arms or shoulders of sultans and kings as they ride out to the hunt throughout history. By painting falconry, Rousseau chose a subject that held aristocratic, regal and sacred associations and was also intriguing to his Parisian audience. Rousseau's painting conveys a sense of the ceremony and significance whilst the scene is imbued with a sense of drama and tension thanks to the rapidly beating wings of the falcon as it comes to rest, dominantly positioned over the figures on horseback.



PROPERTY FROM A PRIVATE COLLECTION

*19

**FREDERICK ARTHUR BRIDGMAN
(AMERICAN, 1847-1928)**

Two young Algerians

signed 'F.A. Bridgman' (lower right)

oil on panel

16 x 12 in. (40.5 x 31.5 cm.)

£50,000–70,000

\$66,000–92,000

€58,000–81,000

PROVENANCE:

Anonymous sale; Étude Eric Couturier, 27 June 2002, lot 198.

Anonymous sale; Bonham's, Dubai, 13 May 2010, lot 10.

Acquired at the above sale by a private collector.

Fredrick Arthur Bridgman had built his artistic knowledge in America as an engraver to the American Banknote Company, and through evening classes at the Brooklyn Art Association. He left to study in Paris in 1866, where he worked in Jean-Léon Gérôme's studio at the École des Beaux-Arts. In 1872 he made his first expedition to Algeria. It was during this period of travel that his palette become much lighter, as can be seen in the costume of the figures in the present work. Whilst he would detail topography and townscapes, it was intimate scenes such as this one which would become his most perfected compositions.

In the present scene musicians play a lute and a doombeg. Musical instruments often appeared in Bridgman's courtyard or interior scenes, but the focus on the music making in this tight composition would have resonated with Bridgman who had a superb musical talent. As Gerald Akerman noted, 'Bridgman...often took a violin with him on trips; in fact, in 1874, he and his travelling buddy had played violin duos by Spohr and Viottito to entertain French officers in Biskra' (G. Ackerman, *American Orientalists*, Paris, 1994, p.32).





PROPERTY OF A GENTLEMAN

* 20

JEAN JOSEPH BENJAMIN CONSTANT (FRENCH, 1845-1902)

An Afternoon Idyll

signed 'Benj. Constant' (lower left)

oil on canvas

24¼ x 39½ in. (61.6 x 100 cm.)

£80,000–120,000

\$110,000–160,000

€93,000–140,000

PROVENANCE:

Joseph Kossar, New York, circa 1955.

Private collection, New Jersey.

Their sale; Christie's, New York, 28 October 2013, lot 81.

Acquired at the above sale by the present owner.

EXHIBITED:

Montreal, Montreal Museum of Fine Arts, and Toulouse, Musée des Augustins, *Benjamin-Constant: Marvels and Mirages of Orientalism*, 4 October 2014 - 31 May 2015, no. 212.



The artist in his studio. Contemporary photograph.

Born in Paris into a Languedoc family, Jean Joseph Benjamin Constant trained in Toulouse at the local Academie before moving to Paris in 1866. He enrolled in the École des Beaux-Arts and completed his training under the academic master Alexandre Cabanel. His studies were interrupted by the Franco-Prussian War and the young artist never resumed his formal training. Instead, in the early 1870s he travelled to Spain, and fell under the spell of the Mudejar architecture of Andalucia.

From Spain, Constant followed in the footsteps of Mario Fortuny and moved on to Morocco. Although he only intended to stay in North Africa for a short time, he remained and travelled around Morocco for almost two years. When he finally returned to France in 1873 he did so with a rich collection of Islamic artefacts. He filled his studio in the Pigalle district from floor to ceiling with tiles, jewellery, pottery and other treasures amassed on his travels. "Carpets were hung on the walls, textiles swagged over balconies, plump, embroidered cushions lay on divans, providing the artist with an exotic background for his paintings, executed for over a decade following his journey" (L. Thornton, *The Orientalists Painter-Travellers, 1828-1908*, Paris, 1994, p. 26) (fig 1). Constant's newly stocked studio was thus transformed into an elaborate stage set, elements of which appear throughout his oeuvre. He also drew from a rich roster of local beauties who modelled consistently for him. With every costume change, a new composition was formed; an even more idealistic notion or the East that fed the voracious Western appetite for images of these exotic lands and their people.

A number of painters were inspired by the custom that allowed women to go out onto the rooftops without being seen to converse with their neighbours, observe the bustling streets below or to simply enjoy the coolness of the evening. Eugène Delacroix was the first to take notice of this, reporting, in the evenings, he had to carefully spy on the women on the terraces to avoid stones and gunshots. Inspired by what he had seen in Tangiers, Benjamin Constant often returned to this theme, which fascinated him and he repeated more than any other, in turn inspiring other artists such as the poet Emmanuel Ducros to write:

*To the terrace, in the evening, the women come seeking
the day's forbidden fresh air
At last, the veil drops, heads bare,
Only a bird can glimpse these graces charming.
What use the beauty proper to their race?
Their soul's essence but wasted treasure
No hope of love, with smiles made to measure
Oh! Only a lifeless body for the master to embrace.
See them gazing far off, lost in the horizon
Where everything shines brighter than this gilded prison
It is not of jewels that almahs dream;
They have, these poor flowers quarantined,
Stifled desires that rise heavenward
While despair lies buried in their hearts, unbidden and untoward.*

Set on a rooftop, *An Afternoon Idyll* depicts a late afternoon with a storm brewing over the distant sea. Four young women who have chosen to escape the afternoon heat with their musician and chaperone, sit indolently atop a stucco divan laid with rich tapestries in the open air on a rooftop. The four women exude an air of indifference, perhaps instilled by the intense heat of a Moroccan afternoon symbolized by the overturned pot of geraniums at their feet. The broad expanses of cream and pink stucco are punctuated by the brightly clad figures languidly spread across them, while just below and in the background another figure leans over the balustrade looking out to the sea. The juxtaposition of the darkening skies against the bright blue of the sea and bright costumes of the young women brings out all the exotic colours, intense light effects and richness of texture that made the work of Constant so popular in his day.





VARIOUS PROPERTIES

21

BENJAMIN ROUBAUD (FRENCH, 1811-1847)

Deux Orientales à Alger

signed 'B.Roubaud' (lower left)

oil on canvas

18¼ x 22 in. (46.3 x 55.9 cm.)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

Perhaps best known for his work as caricaturist, Benjamin Roubaud worked for several Parisian newspapers and magazines. In 1843, he moved to Algiers as a correspondent for *l'Illustration* and remained there until his death.

The present work reveals that Roubaud was not only a talented draughtsman and caricaturist, but also a gifted painter. The composition follows a strong tradition amongst Orientalist artists, such as Eugène Delacroix (Fig. 1), of depicting Moorish women in the harem. This secluded part of the house required permission to enter and, as such, was shrouded in mystery.

The curtain that frames the scene on the left, has been drawn to disclose moments of privacy and intimacy. Two young women recline on velvet cushions smoking a nargile. They wear "ghlilas", waisted sleeveless jackets that flare over the hips in garnet-coloured velvet, decorated with braid and passementerie buttons, gold threads and sequins. The arm bracelets and khalakheel, earrings and rings on every finger were signs of wealth, dignity and elegance. The precision with which Roubaud depicts the accessories, attitudes, costumes and decoration demonstrate a keen interest in the rich Algerian culture. Indeed, he produced several lithographs and studies of the various ethnic groups of Algiers and their costumes. In the present work, he delights in the richness of textures found in the panther's fur, embroidered silks, velvet curtains and jewels. All the finely-worked individual elements come together to create a dream-like scene that recalls the richness of the Orient and seducing images of the hidden beauties.



Fig. 1: Eugène Delacroix, *The Women of Algiers in their Apartment*, 1834, oil on canvas, Louvre, Paris, France ©Bridgeman Images





PROPERTY OF A EUROPEAN COLLECTOR

22

FÉLIX ZIEM (FRENCH, 1821-1911)

Constantinople

signed 'Ziem' (lower right)
oil on canvas
22 $\frac{7}{8}$ x 36 $\frac{3}{4}$ in. (58 x 93.4 cm.)

£60,000–80,000

\$79,000–110,000

€70,000–92,000

PROVENANCE:

Private collection, Europe.

Constantinople, the cradle of numerous cultures, was a muse for European artists during the 19th Century. Visiting artists, either realizing Royal commissions or carrying out their personal travels, have numerous times tried to depict the captivating effects and the extraordinary beauty of this poetic Ottoman city. Built on seven hills, with a deep blue sky that rests on its numerous minarets and its Byzantine walls enveloping its palaces and monuments, the city of Constantinople was a source of inspiration as well as a wonder for Western travellers.

After studying architecture in Dijon, Félix Ziem worked as a surveyor on the construction of the Marseille canal, before his watercolours attracted the patronage of Ferdinand-Philippe, Duc d'Orléans. In 1842, he visited Italy for the first time and fell in love with Venice. Ziem travelled to Venice numerous times from 1842 sometimes painting from a floating studio on a gondola. Following a year-long trip to the Ottoman Empire and Egypt in 1857-58, he began to include works with an Orientalist theme in his *œuvre*.

In Ziem's paintings it is of notable importance that the artist frequently aims to communicate the light effects of the bright sun and the crisp sea of Constantinople alongside the wonders of its architectural accomplishments. The golden sun illuminates the present scene, where blue hues are used to depict the Hagia Sophia. The concentration of the blue pigment becomes deeper in the foreground of the scene, where the water deepens and figures row from the teahouse towards the reflected beam of sunlight.

This painting will be sold with a certificate of authenticity by the Association Félix Ziem. The work will be included in the forthcoming supplement to the catalogue raisonné.



Félix Ziem, *The Golden Horn, Constantinople*, oil on canvas ©Christie's 2009





VARIOUS PROPERTIES

23

FAUSTO ZONARO (ITALIAN, 1854-1929)

*A view of Constantinople with the Dolmabahçe Mosque
seen from the hills of Gümüşsuyu*

signed 'F. Zonaro' (lower right)

oil on canvas

21½ x 37½ in. (53.5 x 95.3 cm.)

£60,000–80,000

\$79,000–110,000

€70,000–92,000

PROVENANCE:

Private Collection, Italy, since 1980.

Together with Alberto Pasini, Fausto Zonaro is the artist most famously associated with Constantinople. Appointed Court painter to the Sultan Abdulhamid II in 1896, Zonaro lived in Turkey from 1891 until his patron's overthrow in 1909, and was the most important agent to introduce a western style of painting to the country.

Despite his formal title, and a few large-scale official commissions, Zonaro was above all a painter of modern Turkish life, whose primary aim was to render the light of Constantinople and the Bosphorus, and the daily activities and traditions of its people. Upon his arrival in the city, it was said that Zonaro was 'awake day and night', eager to capture the daily activities of its people, its busy marketplaces, the ships and frigates along the Bosphorous, and the unique landscapes from which he gained an optimal vantage point of all sides of the city.

The present painting is a testament both to the influences Zonaro had absorbed and the ease with which he settled into life in Turkey. The canvas is infused with a remarkable luminosity from the brilliant blue of the Bosphorus as well as the rendering of the clouds. Perhaps more than any other Italian Orientalist painter, Zonaro imbued his canvases with a bolder, more Impressionist touch that communicated his pure encounter with light and its changing effects on landscape.

The Dolmabahçe Mosque is located on the Bosphorus in the Southern corner of the Dolmabahçe Palace complex. Construction of the mosque began in 1853 at the behest of Sultan Abdulmecid's mother, Bezmialem Valide Sultan. Completed in 1855, it is one of the country's most highly decorated Baroque-style mosques. The circular arrangement of the windows, which resembles a peacock's tail, remains its most unusual but defining architectural feature.

The present lot has been authenticated by Professor Cesare Mario Trevigne, the artist's great-grandson, and is sold with a letter certificate dated 13 November 2017. It will be included in Professor Trevigne's archive under the title: 'Sulle alture di Costantinopoli'.





PROPERTY FROM A PRIVATE COLLECTION

*** 24**

JULES GUÉRIN (AMERICAN, 1866-1946)

Prayer in the desert

signed '-Jules Guérin-' (lower left)
pencil, chalk, bodycolour and charcoal on canvas
29½ x 19¾ in. (75 x 49.5 cm.)

£15,000-20,000

\$20,000-26,000

€18,000-23,000

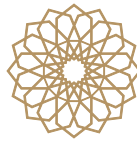
PROVENANCE:

with Montgomery Gallery, San Francisco.
Anonymous sale; Bonham's, Dubai, 13 May 2010, lot 35.
Acquired at the above sale by a private collector.

LITERATURE:

R. Hitchens and J. Guérin, *Egypt and its Monuments*, London, 1908,
pp. 175-176 (illustrated).

Jules Guérin was an adept muralist, but was most celebrated as an illustrator. He originally studied art in Chicago before moving to Paris in the mid-1880s to study under Jean Joseph Benjamin Constant. The teacher awoke in the pupil a desire to explore North Africa and the Near East, trips which fuelled his illustrations for various travel books and magazines. The present work was printed as a bookplate in *Egypt and its Monuments* (1908), the first of three books which Guérin illustrated for the celebrated travel writer Robert Hitchens. In an interview in 1913 for the *New York Times* Guérin described these travels with Hitchens: 'He is a most charming companion in every way, witty and delightful. We started to travel together, but we found out that a man who is painting and a man who is writing cannot very well stay together on a trip like this. The trouble is one does not always want to remain in the same place for the same length of time, for instance, in one historic place I stayed for about ten days and Hitchens drove right through'. The present work depicts prayer, and was presented in the book discussing the sanctity of prayer in the city of Edfu. Guérin, himself a pious man, noted 'Everything in religion in the Near East is a song - a thing of joy and of happiness'.



VARIOUS PROPERTIES

25

FÉLIX ZIEM (FRENCH, 1821-1911)

Sur les rives du Bosphore

signed 'Ziem.' (lower left)

oil on panel

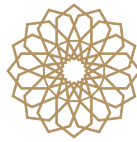
13 $\frac{3}{8}$ x 21 $\frac{1}{2}$ in. (34 x 54.6 cm.)

£15,000–25,000

\$20,000–33,000

€18,000–29,000

This painting will be sold with a certificate of authenticity by the Association Félix Ziem. The work will be included in the forthcoming supplement to the catalogue raisonné.



PROPERTY FROM A PRIVATE COLLECTION

*** 26**

EDWIN LORD WEEKS (AMERICAN, 1849-1903)

A marriage procession in India

signed 'E.L. Weeks' (lower right)
grisaille on paper laid down on canvas
13 $\frac{7}{8}$ x 20 $\frac{1}{4}$ in. (35.5 x 51.4 cm.)
Executed circa 1882.

£20,000–30,000

\$27,000–39,000
€24,000–35,000

PROVENANCE:

Private collection, France.
Anonymous sale; Christie's, New York, 11 October 1994, lot 252.
Private collection, U.S.A.
Anonymous sale; Bonham's, Dubai, 13 May 2010, lot 19.
Acquired at the above sale by a private collector.

Edwin Lord Weeks' visit to Ahmedabad was one of the highlights of his first trip to India. Ahmedabad was the largest city in the state of Gujarat and as such was filled with ceremony and tradition which would have caught Weeks' eye. We know this celebratory subject in particular appealed to Weeks because the same carriage and festively dressed oxen appear in several other of his paintings, including *A Wedding Procession before a Palace in Rajasthan* and *A Wedding carriage*. The former was executed in Ahmedabad in November 1882, suggesting that the present grisaille stems from that date, making it one of the earliest compositions by Weeks from this region.

The scene in this grisaille shows a Hindu bride being escorted to her wedding ceremony at another location. The Cutch oxen, a famous breed of cattle from the Gujarat province, wear beautifully ornate silver-plated harnesses and pull a gharry, a typical carriage. Elaborate and detailed, the painting has a photographic, highly finished quality.

Weeks' grisailles were done exclusively for many illustrations in his book and for illustrating magazine articles – they were not preparations for larger colour paintings. Striking for their exacting detail, Weeks created an impression of India that was simultaneously veristic and romantically alluring. It is for this reason that on Weeks' second trip to India in 1892, he was accompanied by the journalist Theodore Child who was to write a series of articles on their travels with illustrations by the artist.

The authenticity of this painting has previously been confirmed by Dr. Ellen K. Morris and it will be included in her forthcoming Edwin Lord Weeks catalogue raisonné.



PROPERTY FROM A PRIVATE COLLECTION

*** 27**

EDWIN LORD WEEKS (AMERICAN, 1849-1903)

Old shops and carved woodwork - Ahmedabad, India

signed, inscribed and dated 'E.L. Weeks/Ahmedabad./Nov'82' (lower right)

oil on canvas

17¼ x 12¾ in. (43.6 x 32.4 cm.)

£25,000–35,000

\$33,000–46,000
€29,000–40,000

PROVENANCE:

The artist's studio sale; American Art Galleries, New York, 15-17 March 1905, lot 145. with I.R.A. Spanierman, Inc., New York.

Anonymous sale; Sotheby's, New York, 23 September 1993, lot 128, as 'Study of old shop fronts - Ahmedabad, India'.

Private collection, U.S.A.

Anonymous sale; Christie's, London, 21 September 2000, lot 346, as 'Shop fronts, India'.

Private collection, U.K.

EXHIBITED:

London, *Empire of India Exhibition*, 1895, no. 47, as 'Study of Old Shop Fronts with awnings at Ahmedabad'.

LITERATURE:

Edwin Lord Weeks: Visions of India, exhibition catalogue, Vance Jordan Fine Art, New York, 31 October-12 December 2002, p. 30, fig. 20 (illustrated).

'The guidebooks and other works which we had studied before leaving Europe made but little mention of this city, and we knew next to nothing of the marvels of wood-carving with which its streets are lined' (E. Weeks, *From the Black Sea Through Persia and India*, New York, 1895, p. 329).

This present work was most likely painted on the spot during Edwin Lord Weeks' first expedition to India in November 1882. Weeks executed a number of studies of shop fronts in Bombay and Ahmedabad in the late 1880s, which he worked up as finished paintings in his Paris studio later.

The wooden domestic architecture of Ahmedabad made a deep impression on Weeks, who noted its main features as being 'The deeply recessed lower story forming a veranda, and the wooden pillars with elaborately wrought consoles supporting the upper stories or balconies; the whole facade is often covered with a wealth of carving, painted with tints which are rather gaudy when new, but which are exquisitely beautiful when half effaced and weather-worn...The doors of these houses, although massive and heavy, both in appearance and actual weight, are often exceedingly interesting and of great artistic beauty' (Weeks, *op. cit.*, p.330).

The present work is a prime example of the scenes Weeks was attracted to record *in situ*. A brightly coloured awning shields the shop keepers from the hot sun. The beautifully carved shop fronts are juxtaposed against the torn, makeshift awning, creating a fascinating, intimate and picturesque scene of everyday life in India.

The authenticity of this painting has previously been confirmed by Dr. Ellen K. Morris and it will be included in her forthcoming Edwin Lord Weeks catalogue raisonné.

PROPERTY FROM A PRIVATE COLLECTION

* 28

EDWIN LORD WEEKS (AMERICAN, 1849–1903)

Before the great Jami Masjid mosque, Mathura, India

signed 'E.L. Weeks' (lower left); and further signed, indistinctly inscribed and dated

'EL Weeks/ ...Mathura Jan '83' (lower right)

oil on canvas

30 $\frac{1}{8}$ x 20 $\frac{1}{4}$ in. (76.5 x 51.5 cm.)

£100,000–200,000

\$140,000–260,000

€120,000–230,000

PROVENANCE:

with Gump's, San Francisco.

Acquired from the above by a private collector, 1906.

His sale; Sotheby's, New York, 27 May 1993, lot 7.

Acquired from the above sale by a private collector.

with Vance Jordan Fine Art, New York, by 2002.

Anonymous sale; Bonham's, Dubai, 13 May 2010, lot 21.

Acquired at the above sale by a private collector.



Edwin Lord Weeks, *Royal Elephant at the Gateway to the Jami Masjid, Mathura*, private collection © Christie's 1999.

Executed in 1883 during Edwin Lord Weeks' first trip to India, this lofty, magnificent painting is amongst his finest Indian works. The primary elements are simple, yet extremely dramatic: a great elephant, and the monumental stairway and gate of the Jami Masjid, or Great Mosque, of Mathura, known in Weeks' time as 'Muttra'. The six-point star stamp indicates that the painting was executed in India *in situ*, though it is likely that figures were added later at his studio in Paris, an unconventional fact considering the large size of the canvas. As a life-study of the Jami Masjid, it may be presumed that it was used as a source for the painting of similar subject matter Weeks executed around 1895, *A Royal Elephant at the Gateway to the Jami Masjid, Mathura* (Fig. 1).

In the present work, Weeks strips back the sumptuous elements added to the later composition to depict a scene of the everyday. He seems to have taken a step back in time, to reveal an image of the elephant before the ceremony, and in space, to widen his view of the scene. The elephant wears only its brilliant red robes and has not yet been painted or clad with its gilt howdah. Instead, its mahout has stopped to converse with a rider on a horse and with a passer-by. The relaxed atmosphere of the scene is further enhanced by the group of men sitting on the ground, immersed in conversation and seemingly unaware of the elephant. To the left, two women on their way to the mosque have stopped in front of a niche on the wall, where the two men sit shielded from the sun by straw awnings. The quotidian scene unrolls against the grand staircase, decagonal minaret and elaborate, tile-encrusted, red sandstone facade of the Jami Masjid, which appears in its entirety, with its faded, flaking surface and weathered stone.

The juxtaposition of noble life, represented by the Great Mosque, with the quotidian presence of the men and undressed elephant is the oxymoron, typical of Indian life, which Weeks found visually irresistible. This painting is altogether a triumph of naturalistic detail and colour, with the entire scene set in the brilliant light of the bright Indian sun. The whole picture is steeped in exotic imagery, the result of Weeks' journeys to lands beyond those experienced by his artistic peers. This is a classical Weeks painting of the highest quality, precisely the sort of work which established his great contemporary reputation.

The authenticity of this painting has previously been confirmed by Dr Ellen K. Morris, and it will be included in the forthcoming catalogue raisonné currently being prepared by Dr Morris.



PROPERTY FROM A PRIVATE COLLECTION

***29**

EDWIN LORD WEEKS (AMERICAN, 1849-1903)

Six sketchbooks including studies of animals, figures, costumes and landscapes

The first, an album of sketches of animals, figures, costumes and landscapes in a leather binding with leather spine from Charlier-Bézies, Beyrouth, 6 x 9 in. (5.3 x 22.7 cm.), 23 on cream paper and 12 on buff paper, most loose in their binding, the majority pencil, a few with watercolour on paper, some variously inscribed and dated.

The second, a sketchbook including sketches of architectural details, animals and landscapes in a beige binding, 5½ x 8½ in. (13 x 21.6 cm.), 30 on cream paper, 7 on buff paper, 5 on duck-egg blue paper and 2 on blue paper, the majority pencil, a few with watercolour on paper, some variously inscribed and dated.

The third, a sketchbook including sketches of figures and landscapes in a beige cloth binding with leather spine, 5¼ x 7 in. (13.4 x 17.8 cm.), 30 on cream paper, pencil on paper, some variously inscribed and dated.

The fourth, a sketchbook including sketches of European figures and landscapes in a pink cloth binding, 4½ x 7¼ in. (11.5 x 18.5 cm.), 22 on cream paper, the majority pencil, a few with watercolour on paper, some variously inscribed and dated.

The fifth, a sketchbook including sketches of figures and landscapes in a blue cloth binding, 4½ x 7¾ in. (11.5 x 18.9 cm.), 20 on cream paper, the majority loose in the binding, the majority pencil, a few with watercolour on paper, some variously inscribed and dated.

The sixth, a sketchbook including sketches of animals, figure studies and landscapes in a beige cloth binding, 3¼ x 5¼ in. (8.3 x 13.3 cm.), 37 on cream paper, 4 on buff paper, 4 on grey paper, 4 on pale green paper and 2 on green paper, the majority pencil, a few with watercolour on paper, some variously inscribed and dated.

£12,000–18,000

\$16,000–24,000
€14,000–21,000

PROVENANCE:

Anonymous sale; Grogan & Company, Boston, 26 October 1996, lot 97.

Anonymous sale; Bonham's, Dubai, 13 May 2010, lot 63.

Acquired at the above sale by a private collector.

Between 1882-1893 Edwin Lord Weeks made three long trips to India, taking not only paints and sketchbooks but also a camera, with which he recorded the architecture and landscape of the places he visited. According to his own accounts of the trip, he spent the days painting and sketching, and the nights developing the photographs he had taken to record every detail of his journey. In 1892, Weeks and a journalist, Theodore Child, travelled overland from Trebizond, on the Black Sea, to India, on an assignment sponsored by Harper's Magazine. The artist produced numerous illustrations to supplement Child's written dispatches, and eventually published a diary of this epic journey as *From the Black Sea to India* in 1896. His views of India and Indian life proved extremely popular with French and American collectors and became his particular speciality.

His sketches became an indispensable source of inspiration and information for the compositions he created back in his studio in Paris. Much like *Shop Fronts*, *Ahmedabad* or *Before the Jami Masjid, Mathura, India*, which he reused in later paintings, many of the figures, landscapes and decorative details sketched in the pages of these books were used to create newly imaged scenes. Inscribed with notes on colour and light, the lightly drawn scenes would have helped Weeks conjure vivid recollections of his travels.

Dated from as early as 1872, they provide new insight into the artist's work in the early 1870's and are also an interesting collection of scenes that create an exciting travel journal. With scenes ranging from snow covered wooded landscapes, to narrow streets of a Persian city; figures and camels in the desert, they are testament to Weeks' extensive travels, which took him from his native Boston to India and across Egypt, the Holy Land and Persia.

We are grateful to Dr. Ellen K. Morris for confirming the authenticity of this lot which will be included in her forthcoming Edwin Lord Weeks catalogue raisonné.



VAT SYMBOLS AND EXPLANATION

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position will retrospectively change and additional import tariffs will be due. At this point: (i) in the VAT symbols table below, all references to the "EU" under the "*", "Ω" and "α" symbols should be read to relate to the "UK" only; and (ii) the "EU VAT registered buyer" category located in the "VAT refunds: what can I reclaim?" table will no longer apply and a buyer which would have fallen under this category will be treated as a "Non EU buyer". Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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

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

VAT refunds: what can I reclaim?

If you are:

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

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

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

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

separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the lot is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale. If the UK withdraws from the EU without an agreed transition deal relating to the import or export of property, then UK VAT rules only will apply. If you purchased lot has not been shipped before the UK withdraws from the EU, your invoiced VAT position will retrospectively change and additional import tariffs will be due on your purchase. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogue.

For lots Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the lot, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the **hammer price**

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

(a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and

(b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses.

The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

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

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

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) lots sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

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

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

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

3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

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

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

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

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the lot; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release

your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction (but note that **lots will not be released to you until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

Lots made of protected species

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

(c) US import ban on African elephant ivory

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

responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots of Iranian origin

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

(e) Gold

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

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

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

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

I OUR LIABILITY TO YOU

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

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

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated

as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRESTIES.COM

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

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.

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

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

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

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

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

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

IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position will retrospectively change and additional import tariffs will be due. At this point: (i) in the VAT symbols table below, all references to the "EU" under the "*", "Ω" and "α" symbols should be read to relate to the "UK" only; and (ii) the "EU VAT registered buyer" category located in the "VAT refunds: what can I reclaim?" table will no longer apply and a buyer which would have fallen under this category will be treated as a "Non EU buyer". Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○ Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ Artist's Resale Right. See Section D3 of the Conditions of Sale.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ **Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

†, *, Ω, α, ‡ See VAT Symbols and Explanation.

■ See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

○ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

○◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved

the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified lots (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the lot has been sent offsite.

If the lot is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060
Email: collectionsuk@christies.com

If the lot remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your lot is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060
Email: collectionsuk@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.





photographed at Pritzanger Manor & Gallery www.pritzanger.org.uk

A LOUIS PHILIPPE ORMOLU-MOUNTED MARQUETRY MEUBLE D'APPUI
BY ALPHONSE-GUSTAVE GIROUX, MID-19TH CENTURY
47½ in. (121 cm.) high; 65½ in. (166 cm.) wide; 23½ in. (59.5 cm.) deep
£30,000-50,000

**THE COLLECTOR: SILVER & 19TH CENTURY FURNITURE,
SCULPTURE AND WORKS OF ART**

London, 23 May 2019

VIEWING

18-22 May 2019
8 King Street
London SW1Y 6QT

CONTACT

Giles Forster
gforster@christies.com
+44 (0)20 7389 2146

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



EUROPEAN ART

New York, 30 April 2019

VIEWING

25-30 April 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Deborah Coy
dcoy@christies.com
+1 212 636 2120

CHARLES-HENRI-JOSEPH CORDIER
(FRENCH, 1827-1905)

Femme indienne portant un vase sur la tête
bronze with dark brown patina
bronze, enamel and polychrome patina with gilt highlights
68 ¼ in. (173.3 cm.) high
Circa 1870-1875.

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue.

CHRISTIE'S



A SEATED PRINCESS
SAFAVID HERAT, 17TH CENTURY

Opaque pigments heightened with gold on paper, facing left, wearing a blue tunic embroidered in gold with deer, simurgh and hares, her left index finger raised, within polychrome ruled gold margins and wide gold speckled borders, laid on card, mounted

Folio 5 x 8 in. (14 x 22.4cm.), painting 4 x 2 in. (10.8 x 5.5cm.)

£20,000-25,000

**ART OF THE ISLAMIC AND INDIAN WORLDS,
INCLUDING ORIENTAL RUGS AND CARPETS**

London, 2 May 2019

VIEWING

25 April - 1 May 2019
8 King Street
London SW1Y 6QT

CONTACT

Behnaz Atighi Moghaddam
batighi@christies.com
+44 (0)20 7389 2509

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



WORKSHOP OF GENTILE BELLINI (VENICE ? 1429-1507)
Portrait of Sultan Mehmed II (1432-1481) and a young dignitary
oil on panel
13 $\frac{1}{8}$ x 17 $\frac{1}{8}$ in. (33.4 x 45.4 cm.)

OLD MASTERS EVENING SALE

London, 4 July 2019

VIEWING

29 June - 4 July 2019
8 King Street
London SW1Y 6QT

CONTACT

Nikki van Beukering
nvanbeukering@christies.com
+44 (0)20 7389 2566

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

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SALE NUMBER: 17698

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UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
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