



Sotheby's EST. 1744

THE
ORIENTALIST
SALE

LONDON 24 APRIL 2018



FRONT COVER
LOT 4 (DETAIL)
BACK COVER
LOT 5
THIS PAGE
LOT 18 (DETAIL)

F A Bridgman
1887

THE
ORIENTALIST
SALE





THE ORIENTALIST SALE

AUCTION IN LONDON
24 APRIL 2018
SALE L18100
2.30 PM

EXHIBITION

Friday 20th April
9 am-4.30 pm

Saturday 21st April
12 noon-5 pm

Sunday 22nd April
12 noon-5 pm

Monday 23rd April
9 am-4.30 pm

Tuesday 24th April
9 am-12 noon

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THEODOROS RALLI

Greek, 1852-1909

Stringing Pearls

signed and dated *Ralli. 82.* lower left
oil on canvas
47 by 38cm., 18½ by 15in.

PROVENANCE

Private collection, Athens

EXHIBITED

Paris, *Salon*, 1882, no. 2237 (as *L'Eunuque*)
Manchester, Royal Manchester Institution, 1882,
no. 24 (as *An Egyptian Eunuque*)
Paris, *Exposition Universelle*, 1889, no. 27
Cairo, 1891

LITERATURE

Charles de Mourgues, *Livret illustré du Salon*,
1882, Paris, p. 71, illustrated
Gaston Schéfer, 'L'Orient', in *L'Exposition des
beaux arts, Salon de 1882*, Paris, 1882, p. 185,
cited; p. 186 (a drawing after the present work
illustrated)
*Exposition Universelle de Paris, Royaume de
Grèce*, Paris & London, 1889, pp. 77 & 78 (titled in
Greek *Ευνούχος διαπερνών μαργαριτάς (Eunuch
stringing pearls)*)
Maria Katsanaki, *Le peintre Théodore Ralli et
son oeuvre*, (PhD. diss.), Université Panthéon-
Sorbonne, Paris, 2007, vol. I, pp. 49 & 92; pp.
363-64, no. 52, catalogued (as *L'Eunuque* or
L'Eunuque enfant des perles, whereabouts
unknown)
Athens, Benaki Museum, *Theodoros Ralli,
Looking East*, 2014 - 2015, exh. cat., p. 62, fig.
28, catalogued & illustrated (as *Eunuch Stringing
Pearls*)

Stringing Pearls is a rediscovery in Ralli's oeuvre,
and perfectly captures his exceptional skill at
depicting intimate scenes of daily life in Egypt.
Seated on an ornamented wooden bench
adorned with elegant silk cushions, a Nubian
man dressed in yellow silk carefully strings white
teardrop pearls into a necklace. Picking them one
by one from a small ceramic bowl, he appears
fully concentrated on his task, unaware that he
has dropped two on the floor.

Pearl cultivation and the pearl trade were integral
to the Middle East region's economy before
the discovery of oil and gas, and the advent of
industrially produced pearls. Fashioned into
necklaces and bracelets, or to embellish jewellery,
natural pearls supplied from the region were
prized by jewellers all around Europe.

Born in Constantinople, Ralli pursued a
thoroughly international career. While Paris
became his home early on, throughout his
life he travelled frequently to Greece and the
Middle East, often spending the winter months
in Cairo. From the 1870s he trained alongside
other foreign painters in the studio of Jean-Léon
Gérôme, whose legendary draughtsmanship
and photographic finish provided a model of
perfection Ralli emulated with great success.

† £ 80,000-120,000

€ 91,000-137,000 US\$ 112,000-168,000



PROPERTY OF A LADY

ARTHUR VON FERRARIS

Hungarian, 1856-1936

The Armourer's Shop

signed and dated *A Ferraris. Le Caire. 1893.* lower right
oil on canvas
60 by 89cm., 23½ by 35in.

PROVENANCE

Private collection, France (acquired by the family in the 1920s;
sale: Sotheby's, London, 14 June 1995, lot 128)
Private collection, London (purchased at the above sale)

EXHIBITED

Paris, *Salon*, 1893, no. 694 (as *Bédouins chez l'armurier*)

LITERATURE

Lynne Thornton, *Les Orientalistes: peintres voyageurs*, 1993, p. 84, cited (as *Bédouins chez l'armurier*)

In this animated depiction of an armourer's shop Ferraris demonstrates his skill both as a draughtsman and as an acute observer of Egyptian society. From the array of weapons including *kilij* swords and *khanjar* knives, to the costumes of the shopkeepers and their client, deep in negotiation, every detail is painstakingly observed and minutely rendered, offering up a fascinating visual document of the vibrancy of life in the streets of Cairo at the turn of the century. Ferraris's fastidious attention to detail reflects the influence of his teacher, Jean-Léon Gérôme (lots 8 & 11), at whose encouragement Ferraris travelled to Cairo in the winter of 1885 in the company of Ludwig Deutsch.

£ 100,000-150,000

€ 114,000-171,000 US\$ 140,000-210,000





PROPERTY FROM AN ENGLISH PRIVATE
COLLECTION

ALFRED DEHODENCQ

French, 1822 - 1882

An Audience Outside the Kasbah Gate, Tangiers

signed *Alfred Dehodencq* lower right

oil on canvas

96.5 by 131cm., 38 by 51½in.

PROVENANCE

Sir John Hay-Drummond-Hay (probably acquired from the artist. (Sir Hay-Drummond-Hay (1816 – 1893) was the British Consul-General to the Court of Morocco, 1845-1886); thence by descent to the present owner

In this rediscovered panoramic view, animated figures crowd around the Sultan's sage or fortune teller on the steps of the gate of the Kasbah in Tangiers. People of all ages and ethnicities variously stand, kneel, or sit before the wise man, pleadingly, to pay their respects, or in anticipation of the wisdom he is about to impart; a woman, hooded and engaging with the viewer from beneath her robes, is guided towards him by an escort; even a prisoner is manhandled, by two palace guards, to hear his fate or to be granted his last rites.

Dehodencq moved to Morocco by way of Spain in 1853, and settled there from 1854 until 1863, during which time he produced many of his most famous paintings of Moroccan life. All of them are distinguished by their intense colour palette and sense of dramatic movement, a reflection of his own restless, passionate nature and of the influence of his Romantic heroes Chateaubriand, Delacroix, Goya, and Velazquez. Dehodencq lived through a tumultuous time in Morocco, which further fired his artistic imagination: following the death of Sultan Mulai Abderrahmanin in 1859, Morocco went to war with Spain over Ceuta, a conflict which lasted until 1862 and resulted in social turmoil, a strengthening of the Sultans' grip on power, and the persecution and expulsion of Jews and Europeans.

The present work, which belongs to this series, was probably acquired by its first owner, Sir John Hay-Drummond-Hay, while he was serving in Tangiers. It has remained in the Drummond-Hay family ever since. John Hay-Drummond-Hay's father, Edward William Auriol Drummond-Hay, had been appointed Political Agent and Consul General in Morocco as early as 1829. Hay-Drummond-Hay joined the Political Service in 1840 as attaché in Constantinople, but in 1844, was invited to serve under his father largely because of his exceptional command of Arabic. He was appointed Consul-General of Morocco in 1845, a post he held until 1886.

W £ 100,000-150,000

€ 114,000-171,000 US\$ 140,000-210,000





Alfred Delobson

PROPERTY OF A GENTLEMAN

ANDERS ZORN

Swedish, 1860 - 1920

Women outside the Sidi Abderrahman Mosque, Algiers

signed and dated *Sidi Abderaman Algier / Mars 87 / Zorn lower right*
watercolour and gouache on paper
45.5 by 28.5cm., 18 by 11¼in.

PROVENANCE

Sir Ernest Cassel, London (1852-1921; Prussian-born banker to Edward VII, Herbert Asquith and Winston Churchill, art collector and philanthropist, whose portrait Zorn painted in England)
Private collection, England

LITERATURE

Gerda Boëthius, *Anders Zorn-Tecknaren, Malaren, Etsaren, Skulptören*, Stockholm, 1949, p. 542, listed (as *Sidi Abderramoskén*)

This rediscovered work, executed in March 1887, belongs to the small series of watercolours Zorn made in Algiers, during an extensive journey with his wife Emma to Constantinople, Greece, Italy, and North Africa. Predating Zorn's work in oil, a medium he first explored later that year in Cornwall, it shows his mastery and virtuosity in the medium of watercolour which first brought him fame.

Zorn depicts the Sidi Abderrahman Mosque in Algiers, Algeria. According to *Cook's Practical Guide to Algiers, Algeria, and Tunisia* (1904), 'With the exception of the Djama el Kebir... this is the oldest religious building in Algiers.... The marabout [popular saint] Abd er Rahman et Thalebi was born in 1387 and died in 1471. The mosque was built between these dates and contains his tomb, over which are hung silk banners, ostrich eggs, etc., and on which lights are kept burning.' Auguste Renoir had painted a very similar view of the Abderrahman mosque five years earlier, in 1882.

The watercolour's first owner was the German-born, London-based banker and industrialist Ernest Cassel, one of Zorn's earliest and most important patrons during his London years (1881-87), and whose introductions to members of high society led to numerous portrait commissions on both sides of the Channel, including Cassel's own (fig. 1). It is possible that the present work, which would have held sentimental value to Zorn having been made during his honeymoon, was a gift to Cassel in recognition of his unwavering support.

£ 300,000-500,000

€ 341,000-570,000 US\$ 420,000-700,000



Fig. 1. Anders Zorn, Sir Ernest Cassel, 1886, Private collection



PROPERTY OF THE PORTLAND MUSEUM OF ART,
MAINE

EDWIN LORD WEEKS

American, 1849 - 1903

Rabat (The Red Gate)

signed and dated *E. L. Weeks. Rabat. 1879* lower left; indistinctly inscribed on the reverse
oil on canvas
72.5 by 99cm., 28½ by 39in.

PROVENANCE

Mrs Thomas B. Reed
A bequest from the above on 21 July 1914

EXHIBITED

University Art Galleries, University of New Hampshire, *The Art of Edwin Lord Weeks (1849-1903)*, 1976, no. 4, illustrated in the catalogue

LITERATURE

The Magazine Antiques, August 1985, illustrated

This monumental view of the inner gate of the Kasbah of Oudaïas in Rabat was painted during Weeks' third trip to Morocco with his wife Frances Rollins Hale, taking in Tangier, Tetuan, and Rabat. His journey was extensively described in an article titled 'Two Centres of Moorish Art', which appeared in *Scribner's Magazine* in 1901.

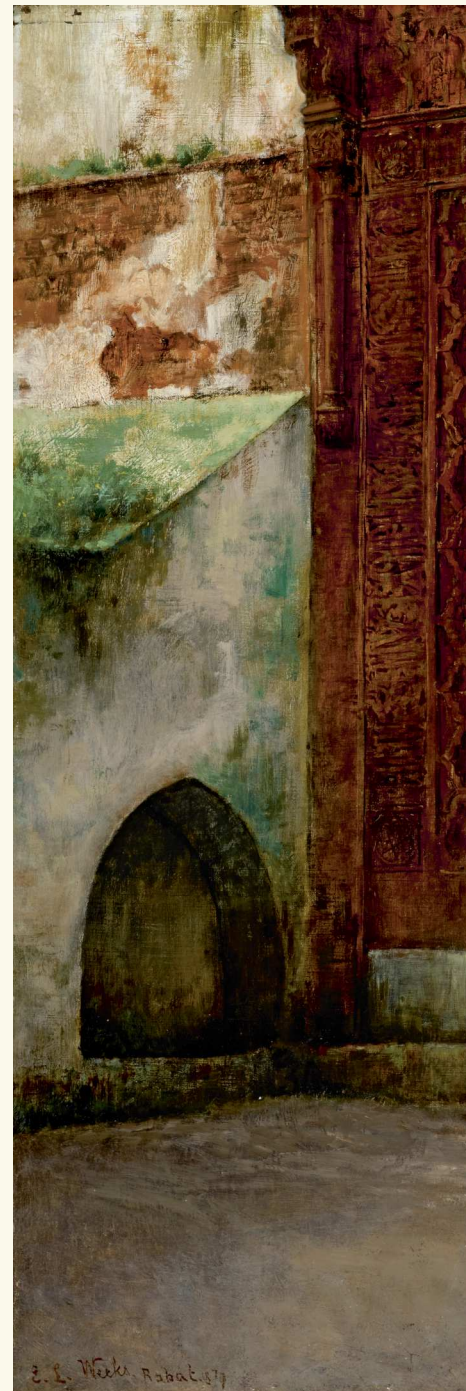
In Rabat, Weeks became fascinated by the kasbah, a fortified citadel built in the twelfth century during the time of the Almohad Caliphate (AD 1121-1269). Having defeated the Almoravids and besieged the city of Rabat, the Almohads destroyed the old kasbah and began the construction of a new one in 1151 AD. Today, the ramparts and gates are amongst the few original parts of the kasbah, testament to the political and religious power of the Almohad Caliphate.

The gate was a spectacular example of highly-ornamented Almohad architecture, characterised by a horse-shoe arch and intertwined arabesques which conveyed elegance and grandeur. Morocco's imposing city gates formed the backdrop to several major French Orientalist works, including Eugène Delacroix's *Moulay Abd-Er-Rahman, sultan du Maroc, sortant de son palais de Meknès* (Musée des Augustins, Toulouse), or Benjamin-Constant's *Les derniers rebelles* (Musée d'Orsay).

An enthusiastic traveller, Weeks returned to Morocco in 1880, but subsequently ventured further east, to India, which became the subject of his later work.

The authenticity of this work had been confirmed by Dr Ellen K Morris.

£ 200,000-300,000
€ 227,000-341,000 US\$ 280,000-420,000





5

EUGÈNE GIRARDET

French, 1853 - 1907

Evening Prayers

signed *Eugène Girardet* lower left
oil on canvas
73 by 100cm., 28¾ by 39in.

PROVENANCE

Estate of the artist (sale: Paris, Hôtel Drouot, 20 March 1908, lot 71)

EXHIBITED

Nantes, *Huitième exposition de la Société des amis des arts de Nantes*, 1897, no. 115
Paris, *Exposition Universelle*, 1900, no. 81

Scenes of prayer occupy a central position in nineteenth-century Orientalist art. *Evening Prayers* is not only a splendid evocation of the North African desert, but affords a fascinating glimpse into the rituals of Muslim worship. In the cool shade cast by the building behind them, a group of men on a rooftop face Mecca in prayer. The initial invocation to God, or *takbir*, performed standing, is over. Two of the men remain on their feet but are about to join the two figures nearest the viewer to sit upright in a brief moment of reflection before the *sujud* or prostration - already being performed by the two farthest figures - during which the forehead is reverently placed to the ground.

Girardet hailed from an artistic Swiss family, and even before his teacher Jean-Léon Gérôme encouraged him to visit North Africa he had long been inspired to travel by his uncles Karl and Edouard, who had journeyed to, and painted, Egypt; and from his father Paul, who had engraved episodes of the colonial war in Algeria after Horace Vernet. In 1874, Girardet embarked for Morocco, then travelled to Tunisia and Algeria, for which he developed a particular fondness. He spent subsequent visits in Algiers and Boghari, but above all in El Kantara and Bou-Saâda, in the foothills of the Saharan Atlas, painting scenes of daily life like the present one.

£ 150,000-200,000

€ 171,000-227,000 US\$ 210,000-280,000

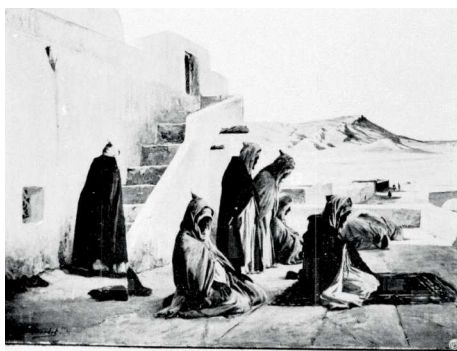


Fig. 1. The present work illustrated in the 1908 sale catalogue.





CHARLES WILDA

German, 1854 - 1907

A Souk in Cairo

signed and dated *CH. WILDA CAIRO. 1887.* lower left
oil on panel
63 by 47cm., 25 by 18½in.

PROVENANCE

J.A. Cooling & Sons, London (label on the reverse)
Daphne Taylor
Private collection, Vancouver

‡ £ 120,000-180,000
€ 137,000-205,000 US\$ 168,000-252,000

Painted in 1887, this street view of Cairo is a striking example of the nineteenth-century Orientalist views which opened up a new world to European viewers. The hustle and bustle of women carrying water jugs and snake charmers, rendered with photographic realism, brilliantly evoked the souks and streets of a city beyond the reach of many. In the background, the striated red and white brick buildings so typical of the Egyptian capital inspired artists and architects alike.

Born in Vienna in 1854, Charles Wilda trained at the Viennese Akademie der bildenden Künste under Karl Leopold Müller. Like many of his fellow Orientalist painters, he travelled to Egypt in the early 1880s and set up a studio in Cairo where he developed a keen interest for the depiction of everyday Egyptian life. Wilda exhibited widely in Vienna and Berlin, and at the Exposition Universelle in Paris in 1900. In the year of his death, the Künstlerhaus in Vienna honoured him with his first retrospective.





JEAN-LÉON GÉRÔME

French, 1824 - 1904

A Sultan at Prayer

signed J. L. GEROME lower left
oil on canvas
42 by 33cm., 16.5 by 13in.

PROVENANCE

Boussod, Valadon et Cie., Paris, 1887 (acquired from the artist)

Henry Graves, Orange, New Jersey, 1887 (acquired from the above. Graves (1868-1953), was a banker, railway baron and art collector. An ardent watch collector, Graves was a patron of Patek Philippe, competing with James Ward Packard, the automobile manufacturer, for ownership of the most complicated watch in the world. In 1927 Packard commissioned a complicated watch but, not to be outdone, Graves surpassed his rival in 1933 to become the owner of the most complicated watch ever made, sold at Sotheby's in 2014; his sale, The American Art Association Anderson Galleries, New York, 25 February 1909, lot 6)

J.F. Fredericks (acquired at the above sale)
Mary Clark Thompson, New York
Sale: Parke Bernet, New York, 8 March 1947, lot 141
W. C. Haunt (acquired at the above sale)
Private collection, New Jersey

LITERATURE

Gerald M. Ackerman, *The Life and Work of Jean-Léon Gérôme, with a Catalogue Raisonné*, 1986, London, p. 294, no. 508, catalogued (as *Prière à la mosquée*, listed as lost)

Gerald M. Ackerman, *Jean-Léon Gérôme: monographie révisée, catalogue raisonné mis à jour*, 2000, p. 364 no. 508, catalogued & illustrated (as *Sultan persan en prière*; listed as lost)

Painted in 1887.

A respectful and moving observation of a man of high rank worshipping God, this recently rediscovered work stands out not just by virtue of its exceptional detail and palette, but on account of the frontal view, rare in the artist's work in which worshippers are predominantly seen from behind or in profile.

Gérôme's fascination with Muslim prayer began from the moment he set foot in Constantinople in 1852, and Egypt in 1856, and would become a

central tenet in his oeuvre. A visit to the Mosque of Qaytbay in Cairo followed in 1868, and in Constantinople in 1875, a guest of the Sultan's painter, Abdullah Siriez, he visited no fewer than fifteen mosques, the New and Blue Mosques leaving an especially deep impression.

Here, a single figure stands silhouetted against a darkened yet architecturally distinctive backdrop, his silken robes crafted from the most vibrant confectionary of colours and his fur gown rendered in photographic detail. He raises his hands in submission to God, palms facing outward, as if to recite 'Allah-o-Akbar' ('God is Great'), in the pose of *takhbir*. His only company is a seated man, possibly a dervish, also in prayer, and an attendant drinking from an urn.

Gérôme reprises the bearded, fur-clad figure in a larger oil in the Najd collection (fig. 1). The colour palette of blue and turquoise may also well have been an inspiration to the Ottoman Orientalist painter Osman Hamdy Bey, who met Gérôme in Paris in the 1860s while studying in the studio of Gustave Boulanger, and was the first Turkish painter to adopt the French academic style of painting.

£ 200,000-300,000

€ 227,000-341,000 US\$ 280,000-420,000



Fig. 1, Jean-Léon Gérôme, *Prayer in the Mosque*, oil on canvas, Najd Collection



RAPHAEL VON AMBROS

Austrian, 1845-1895

Merchant before the Sabil of Nafisa al-Bayda, Cairo

signed and dated *R Ambros. Paris 90* lower right
oil on panel
46 by 31cm., 18 by 12¼in.

PROVENANCE

Sale: Christie's, London, 31 May 2012, lot 184

The Sabil, or public water tap, of Nafisa al-Bayda, is located in the commercial district close to Bab Zuweila in al-Sukariyya, or Sugar Street. It was commissioned in 1796 by Nafisa al-Bayda, the wife of Murad Bey, a Mamluk who, in 1784, became the leader of the resistance against Napoleon's invasion of Egypt. Nafisa was a woman of beauty, wealth, culture, and charity, and became a symbol of women's participation in political life. During the resistance, she played a major role as intermediary between Murad and Napoleon.

The location of the sabil was cleverly chosen. Among the masterpieces of late Ottoman architecture in Cairo, it remains visible to anyone entering the city from the south (fig. 1). It has always attracted the attention of travellers, writers and visitors alike. The slim rounded façade adorned with marble columns, geometric motifs masterfully carved on its limestone walls, and elaborate wooden eaves is not only visually attractive, but reveals much about the taste of its founder.

£ 60,000-80,000

€ 68,500-91,000 US\$ 84,000-112,000

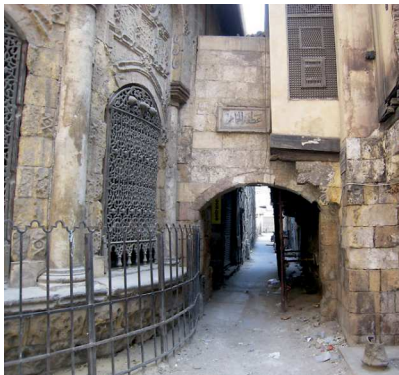
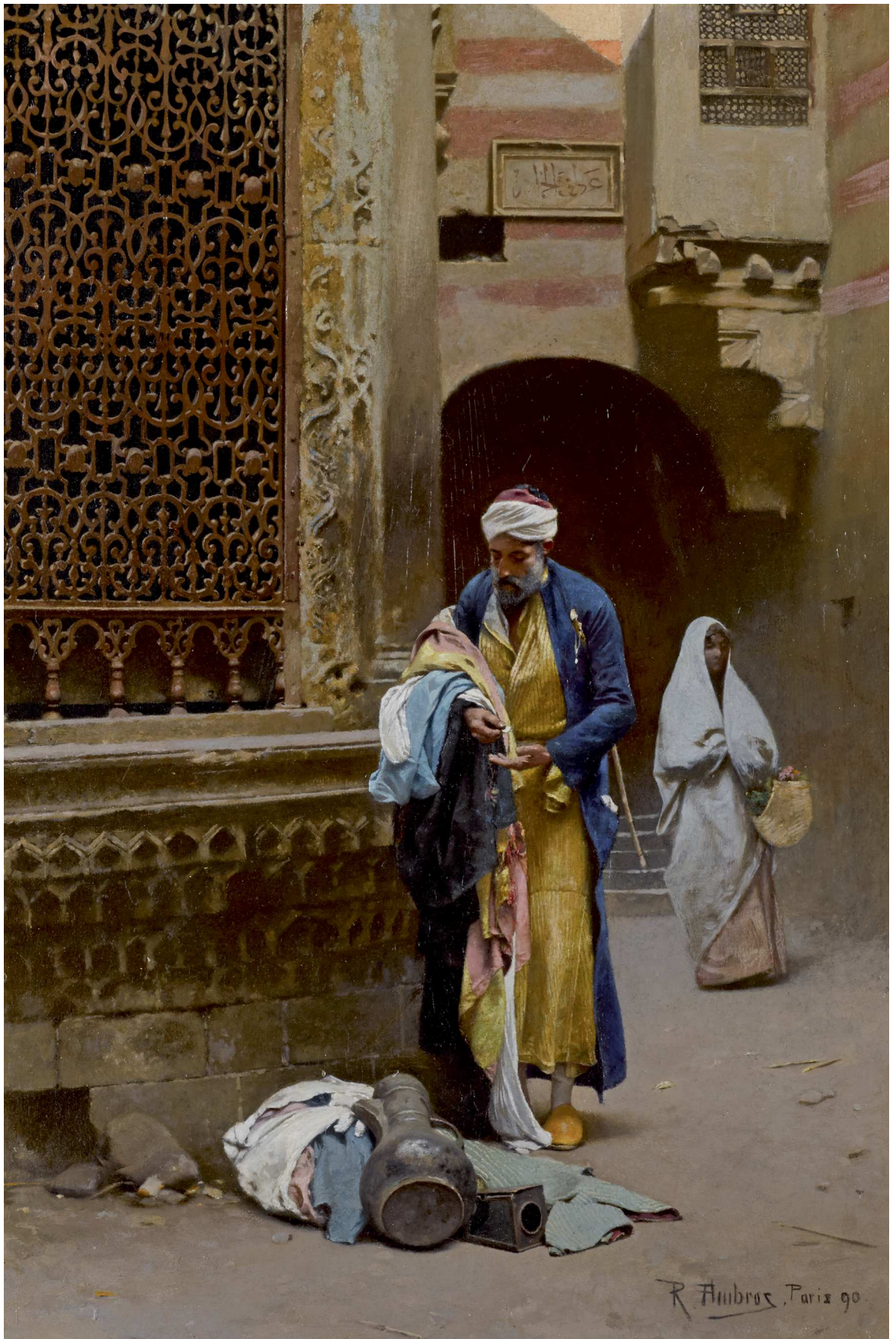


Fig. 1. The Sabil of Nafisa al-Bayda today



R. Ambros, Paris 90

CHARLES TSCHAGGENY

Belgian, 1815 - 1894

An Arabian in the Desert

signed and dated *C. Tschaggeny 1858* lower left
oil on panel
43.5 by 60cm., 17 by 23½in.

PROVENANCE

Sale, Beaux-Arts, Brussels, 6 December 2005,
lot 1045

With a distinctive head shape, high tail carriage, and quadratic profile (its height matching its length) the Arabian is one of the most recognizable horse breeds in the world, as well as one of the oldest, dating back to the third century B.C.E. Throughout history, Arabian horses have spread around the world through war and trade, used to improve other breeds by adding speed, refinement, endurance, and strong bone structure. Today, Arabian bloodlines are found in almost every modern breed of riding horse.

The Arabian originated in the Arabian peninsula and was prized by the nomadic Bedouin people, often being brought inside the family tent for shelter and protection from theft. Selective breeding for traits including an ability to relate to humans created a horse breed that is good-natured, quick to learn, and willing to please. The Arabian also developed the high spirit and alertness needed in a horse used for raiding and war. This combination of willingness and sensitivity requires modern Arabian horse owners to handle their horses with competence and respect.

£ 60,000-80,000

€ 68,500-91,000 US\$ 84,000-112,000





10

JEAN-LÉON GÉRÔME

French, 1824 - 1904

Arnaut Drinking

signed and dated *JL GEROME / 1856* upper left
oil on panel
24 by 17.5cm., 9½ by 7in.

PROVENANCE

Petr Boutkine, Moscow (1865-1933; Russian
diplomat at the consulate in Brussels)
Boussod Valadon & Cie, Paris, no. 28384
(purchased from the above)
Baron von Westenholz, Hamburg (purchased
from the above on 18 August 1905)
Private collection, Germany

LITERATURE

Gerald M. Ackerman, *The Life and Work of Jean-Léon Gérôme, with a catalogue raisonné*, 1986, London, p. 290, no. 497
Gerald M. Ackerman, *Jean-Léon Gérôme: monographie révisée, catalogue raisonné mis à jour*, 2000, London, p. 362, no. 498, catalogued (as lost)

Arnauts, hailing from Albania, were among the bashi-bazouks or mercenaries of diverse origin employed by the Ottoman army (see lot 15). Of particular interest to Gérôme, Arnauts pervaded his work from the late 1850s onwards. They could stand as figures for Ottoman authority, as in *Egyptian Recruits Crossing the Desert* (1857 *Salon*), in which Arnauts lead forced conscripts on their march; or represent Muslim piety, as in *Prayer in the House of an Arnaut Chief* (1857 *Salon*). In a different vein, in the present work - like many others that show Arnauts relaxing, playing chess, or dancing and merry-making - the Arnaut is glimpsed off guard, taking refreshment from a fountain in a shady street.

£ 60,000-80,000

€ 68,500-91,000 US\$ 84,000-112,000



Fig. 1. The reverse of the present work, showing the Boussod Valadon stock number



Fig. 2. The present work in its frame



RAPHAEL VON AMBROS

Austrian, 1845-1895

The Baker's Shop, Cairo

signed and dated *R. Ambros. Paris. 89.* lower right
oil on panel
38.5 by 47cm., 15¼ by 18½in.

PROVENANCE

Private collection, UK

In common with his fellow Austrian Orientalist painters Arthur von Ferraris (lot 2) and Charles Wilda (lot 7), von Ambros established his reputation as a masterful observer of scenes of everyday life in Cairo, painted with the greatest attention to verisimilitude and detail.

Here, a woman wearing a black niqāb and a lapis lazuli necklace serves refreshments of freshly baked Egyptian flat bread known as *aish baladi* and bowls of milk or water bread to passers-by. Opening on to the street, her stall offers other local produce, including eggs and vegetables.

Like Wilda, Ludwig Deutsch, and Rudolf Ernst, von Ambros settled in Paris where he found a ready market for his Egyptian subjects. Inspired by his first hand observations during his travels, he was aided by sketches and no doubt by photography (fig. 1).

£ 100,000-150,000

€ 114,000-171,000 US\$ 140,000-210,000



Fig. 1. A nineteenth-century photograph of a street market in Cairo





R. Ambros. Paris. 89.

PROPERTY FROM A SCOTTISH PRIVATE
COLLECTION

JOSÉ TAPIRÓ

Spanish, 1836-1913

The Snake Charmer

signed *Tapiro / Tanger* lower left
watercolour and gouache over pencil on paper
57 by 41.5cm., 22½ by 16¼in.

PROVENANCE

Acquired by the aunt of the present owner in the
1930s; thence by descent

EXHIBITED

Probably, London, Myer & Son Gallery, 1885

LITERATURE

El Heraldo de Reus, 1927, issue dedicated to
Tapiró, illustrated

Depicting a snake charmer in quiet backstreet
of Tangiers, this evocative and beautifully
preserved watercolour displays Tapiró's love of
detailed, ethnographic observation, as well as his
technical accomplishment in his chosen medium.
Tapiró's work has often be compared to that
of his contemporary and close friend, Mariano
Fortuny. Fortuny and Tapiró studied together at
the schools of fine art of Reus and Barcelona,
and Tapiró even received a bravery medal for
saving Fortuny from drowning. In 1857 the two
friends embarked on a study trip that took them
from Spain to Rome, then Morocco (1860), back
to Rome (1863), on to Grenada (1871) and back
to Morocco (1872). In 1876, following Fortuny's
death, Tapiró settled permanently in Tangiers.

We are grateful to Jordi À. Carbonell Pallarés for
his assistance in cataloguing this work.

£ 60,000-80,000
€ 68,500-91,000 US\$ 84,000-112,000





RUDOLF ERNST

Austrian, 1854 - 1932

Tending the Lamp

signed *R Ernst* lower right
oil on panel
61 by 48cm., 24 by 19in.

PROVENANCE

Private collection, USA

In this richly finished work, a turbaned man pours oil into glass receptacles suspended from an ornate nineteenth-century Syrian bronze lantern stand. The fuel in the glasses can then be lit using wicks to create a circle of lights. The figure is framed by blue and green Moroccan octagonal tiles and inlaid marble wall panels in a Moorish setting. A veritable tapestry in pattern and texture, the composition is a cumulative memory of Ernst's disparate travels in the Orient. After studying at the Vienna Academy, he travelled to Rome and, in the 1880s, to Andalusia, Morocco, and Tunisia. Later travels would take him to Egypt and, in 1890, to Turkey.

In 1876, Ernst settled in France, exhibiting regularly at the *Salon de la Société des artistes français* and eventually taking French nationality. After starting out painting portraits and genre scenes, from 1885 he turned exclusively to painting Orientalist subjects, which he worked up from the sketches, photographs, souvenirs, and memories accumulated during his travels. Almost all his paintings were executed in his studio in Paris, which he decorated in an eclectic Eastern style, and in which he would paint wearing a *taboosh*, the better to transport himself mentally into the world created in his panels and canvases.

£ 100,000-150,000

€ 114,000-171,000 US\$ 140,000-210,000



PROPERTY OF A DISTINGUISHED COLLECTOR

LOTS 15–27

15

PAUL JOANOWITS

Serbian, 1859 - 1957

Bashi-bazouks before a Gateway

signed *P. Joanowits* lower right
oil on panel
46 by 35cm., 18 by 14³/₄in.

PROVENANCE

MacConnal-Mason Ltd., London
Purchased from the above by the present owner
in 2004

Bashi-bazouks were irregulars in the Ottoman army and hailed from lands across the Ottoman empire, from Egypt to the Balkans. The strain on the Ottoman feudal system caused by the Empire's wide expanse required heavier reliance on irregular soldiers. They were armed and maintained by the government, but did not receive pay and did not wear uniforms or distinctive badges. Because not formally trained, they could not serve in major military operations, but were useful for other tasks such as reconnaissance and outpost duty.

The two soldiers, in all their regalia, converse in an Egyptian setting, the gate topped by Mamluk carvings and flanked by East African 'Grandeess' chairs', amalgams of Mamluk, Portuguese, and Indian influence. Both men are armed with Ottoman flintlock rifles from Algeria, and the standing guard smokes an Ottoman chibouk pipe with a tophane bowl. On the left, a seventeenth-century Ottoman Tulip-period Tombak ewer rests on the arm of one of the chairs.

Joanovitch studied at the Vienna Academy under Karl Leopold Müller. His patrons included King Alexander of Serbia. He exhibited in Vienna, Munich, and Berlin, where his meticulously observed Montenegrin and Albanian subjects, particularly of warriors and bashi-bazouks, met with international acclaim, prized by English and American collectors alike.

⊕ £ 100,000-150,000
€ 114,000-171,000 US\$ 140,000-210,000





JEAN DISCART

French, 1844 - 1944

The Cobbler

signed and inscribed *J. DISCART. TANGER* lower right
oil on panel
40 by 50cm., 15¾ by 19½in.

PROVENANCE

Private collection, UK

Discart captures his subject, a cobbler watched by his companion, in a moment of rapt concentration, conveyed by his expression and expert hand. The craftsman is surrounded by objects and products of his trade painted in exquisite detail: all manner of babouche slippers, a pair of soft kidd boots, and his stitching kit. The result is a fascinating evocation of a Moroccan street scene, with references to the town's architecture in the form of the white washed houses and a magnificent riveted copper door.

Discart was born in Modena in 1856 and in 1873, at the age of seventeen, enrolled at the Vienna Academy where he was taught by the German classical painter Anselm Feuerbach. After Feuerbach retired from the Academy, Discart furthered his studies under Feuerbach's successor, the Orientalist painter Leopold Carl Müller, before settling in Paris where he made his debut at the *Salon* in 1884. Along with fellow Vienna Academicians Ludwig Deutsch and Rudolf Ernst, he soon established himself as a foremost Vienna-trained Orientalist painters of his day.

£ 150,000-200,000

€ 171,000-227,000 US\$ 210,000-280,000





16



ALBERTO PASINI

Italian, 1826 - 1899

Market in Constantinople

signed *A. Pasini*, lower right
oil on canvas
38.5 by 46cm., 15¼ by 18¼in.

PROVENANCE

Sale: Christie's, New York, 11 November 1998, lot 138
L'Etoile Royale, New York
Private collection, California (acquired from the above by the previous owner in 2000)

Market in Constantinople epitomises Pasini's carefully observed, naturalistic market scenes, capturing the hustle and bustle and diversity of the mercantile city. The composition is distinguished as much by the artist's fine draughtsman as by the vivid palette, punctuated by brilliant turquoises, pinks, and greens. The exact setting is not known, however it may have been inspired by the entrance to the Mısır Çarşısı, also called the Egyptian or Spice Bazaar.

Pasini first travelled to Constantinople on his landmark journey to the East accompanying Prosper Bourré in 1855, which began his career as an Orientalist painter. He returned to the city again in 1867, in that year receiving a commission from Sultan Abdul Mecit for two paintings now in the Dolmabahçe Palace, and stayed until 1869. In the present work Pasini deploys his observations of life in the Ottoman Empire: traders setting out their wares, tethered horses, a rider emerging from the shadow of the gate, and groups in animated discussion or negotiation.

£ 150,000-200,000

€ 171,000-227,000 US\$ 210,000-280,000





17



FREDERICK ARTHUR BRIDGMAN

American, 1847 - 1928

An interior in Biskra

signed and dated *F A Bridgman / 1881* lower left
oil on canvas
67 by 104cm., 26½ by 41in.

PROVENANCE

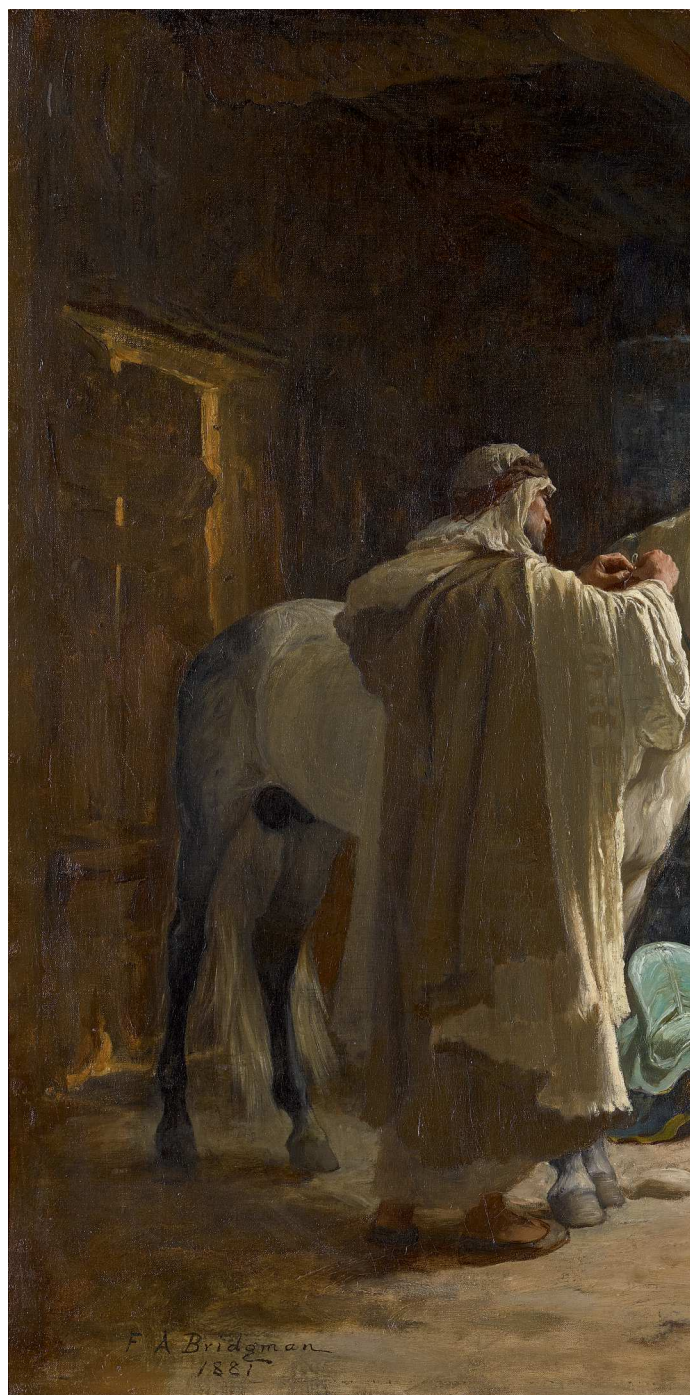
Mathaf Gallery Ltd., London
Purchased from the above by the present owner
in 1986

Painted in 1881, this scene of domestic life is set in a typical north African house with mud walls, illuminated by a sky light in the flat roof. Bridgman first visited Biskra, an oasis-city in northern Algeria, in 1879. The composition relates to a similar work, *Café at Biskra, Algeria*, dated 1884, in the Smithsonian American Art Museum collection.

Born in Alabama, Bridgman arrived in Paris from America in 1866, and entered the studio of Jean-Léon Gérôme at the École des Beaux-Arts the following year. Under Gérôme's tutelage, he became increasingly interested in Orientalist subjects. However, it was his own travels to Algeria and Egypt from 1872 onwards that lent his paintings their unique character and high degree of verisimilitude.

£ 70,000-100,000

€ 79,500-114,000 US\$ 98,000-140,000





18



HENRI ROUSSEAU

French, 1844 - 1910

A Desert Encampment

signed and dated *Henri Rousseau 1908* lower right
oil on canvas
87 by 127.5cm., 34½ by 50¾in.

PROVENANCE

Keops Gallery, Geneva
Purchased from the above by the present owner
in 1984

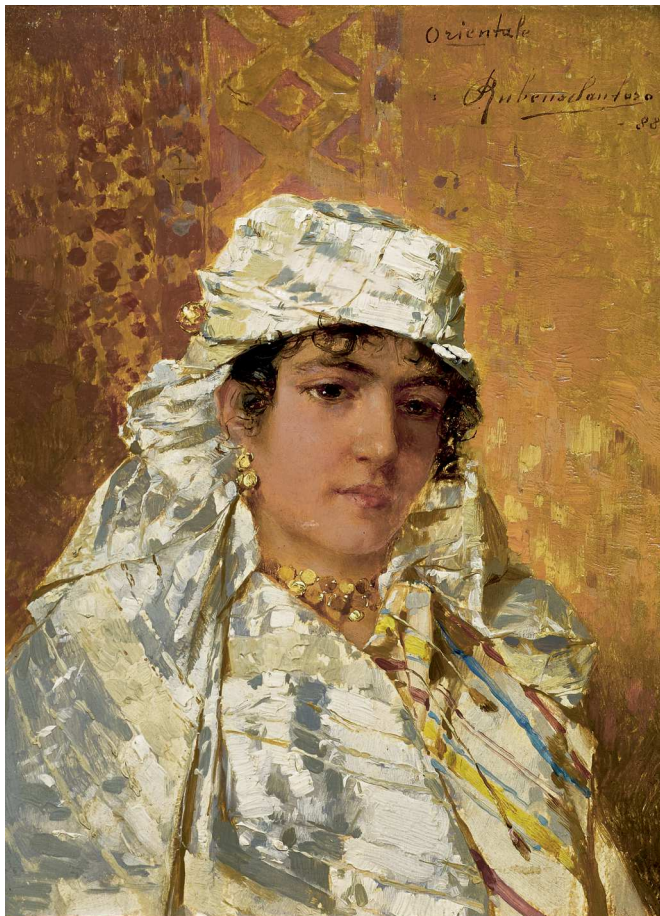
Born in Cairo, Henri Rousseau received his artistic training in Paris in the studio of Jean-Léon Gérôme. While Gérôme was famous for his controlled academic style, Rousseau espoused the freer aesthetic - characterised by bold and dynamic brushstrokes - of the Delacroix-inspired painters Eugène Fromentin and Adolf Schreyer. His paintings of Moroccan and Algerian life typically depict nomadic horsemen, surrounded by open spaces and high skies, or town scenes. Rousseau was no stranger to North Africa, and his paintings display great spontaneity of execution and an accurate rendering of light, as exemplified by the present work.

£ 80,000-120,000

€ 91,000-137,000 US\$ 112,000-168,000







20

20

RUBENS SANTORO

Italian, 1859 - 1942

Orientale

signed, titled and dated *Orientale / Rubens*

Santoro / .88, upper right

oil on panel

15 by 11cm., 6 by 4½in.

PROVENANCE

Newhouse Galleries, New York, no. 58727 (label on the reverse)

Sale: Christie's, London, 31 October 1974, lot 115

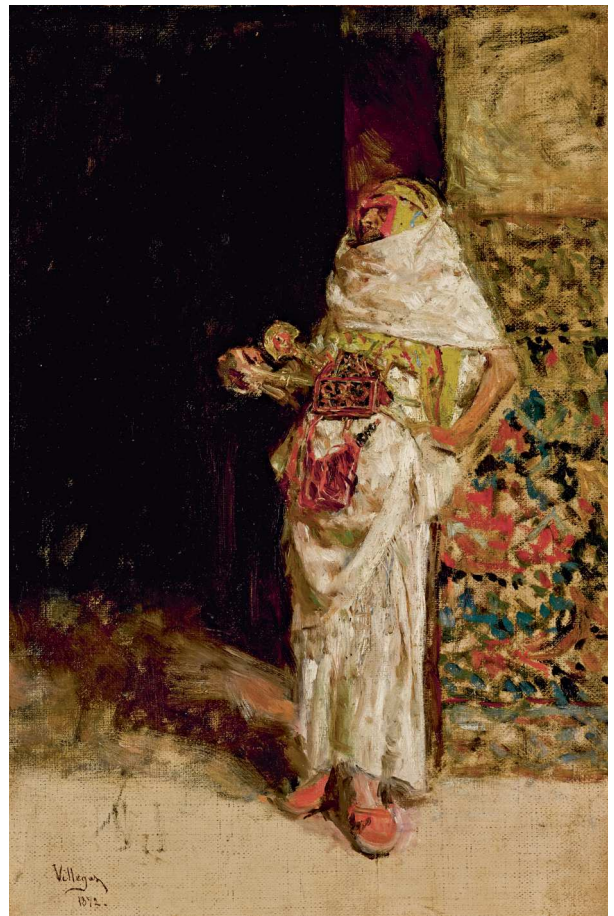
Galleria Silbernagl, Daverio

Private collection, Italy (sale: Sotheby's, London, 19 November 2001, lot 105)

Purchased at the above sale by the present owner

£ 8,000-12,000

€ 9,100-13,700 US\$ 11,200-16,800



21

21

JOSÉ VILLEGAS

Spanish, 1844 - 1921

The Harem Guard

signed and dated *Villegas / 1872*, lower left

oil on canvas

50 by 33cm., 20 by 13½in.

PROVENANCE

Galleria d'Arte Manzoni, Milan

Sale: Christie's, London, 27 October 2000, lot 91

Private collection, Italy (sale: Sotheby's, London,

24 November 2009, lot 120)

Sale: Gros & Delettrez, Paris, 22 May 2015, lot 84

Purchased at the above sale by the present owner

£ 6,000-8,000

€ 6,900-9,100 US\$ 8,400-11,200





22

22

JULES VAN BIESBROECK

Belgian, 1873 - 1965

The Caravan, El Kantara

signed *VAN BIESBROECK* lower left
oil on board
99 by 122cm., 39 by 48in.

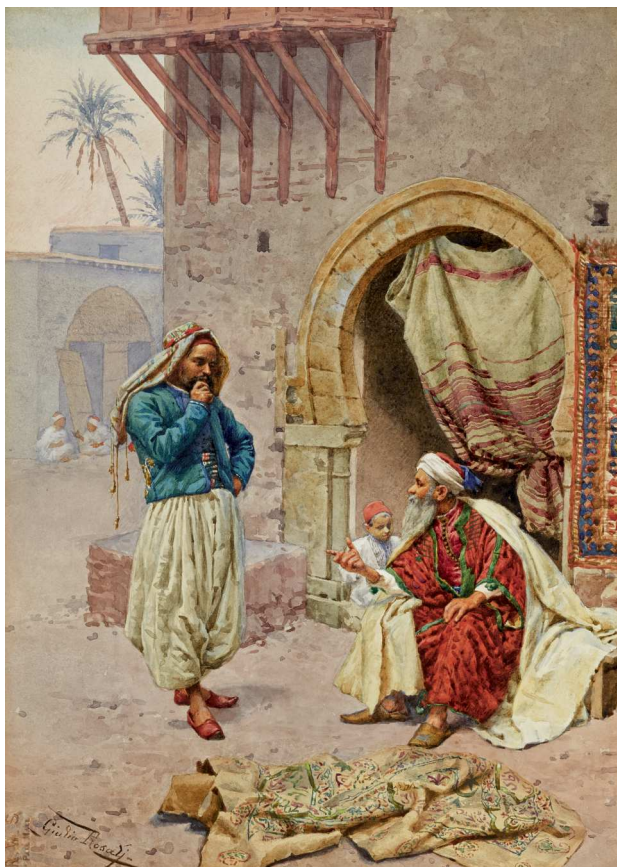
PROVENANCE

Keops Gallery, Geneva
Purchased from the above by the present owner
in 1985

El Kantara (literally, 'The Bridge') is a town in the province of Biskra, Algeria. An important caravan-station in Eastern Algeria, the name also refers to the nearby gorge depicted in the present work, known as the 'Mouth of the Desert'.

⊕ £ 30,000-40,000
€ 34,100-45,400 US\$ 42,000-56,000





23

23

GIULIO ROSATI

Italian, 1858 - 1917

The Carpet Merchant

signed *Giulio Rosati* lower left
pencil, watercolour and gouache on paper
36 by 25.5cm., 14¼ by 10in.

PROVENANCE

Mathaf Gallery, London (label on the reverse)
Sale: Christie's, London, 17 June 1994, lot 188/d
Purchased at the above sale by the present owner

£ 7,000-10,000

€ 8,000-11,400 US\$ 9,800-14,000



24

24

FREDERICK ARTHUR BRIDGMAN

American, 1847 - 1928

Algerian Spahi on Horseback

signed and dated *F. A. Bridgman / 1900* lower left
watercolour and pencil on paper
image size: 41 by 30cm., 16 by 11¾in.

PROVENANCE

Private collection, California (sale: John Moran
Auctioneers & Appraisers, Monrovia, 8 March
2011, lot 1010)
Purchased at the above sale by the present owner

Spahis were light cavalry regiments of the French
army recruited from the indigenous populations
of Algeria, Tunisia, and Morocco.

£ 5,000-7,000

€ 5,700-8,000 US\$ 7,000-9,800





25

25

GUSTAVO SIMONI

Italian, 1846 - 1946

The Carpet Seller

signed and dated G. Simoni. Roma 1893. lower right
watercolour and pencil on paper
57 by 86.5cm., 22¾ by 34in.

PROVENANCE

F. H. Bresler Fine Art, Milwaukee
Sale: Jackson's, Cedar Falls, 19 November 2014,
lot 714
Purchased at the above sale by the present owner

EXHIBITED

Milwaukee, Wisconsin, Pabst Mansion (on loan
from January 2008 until June 2014)

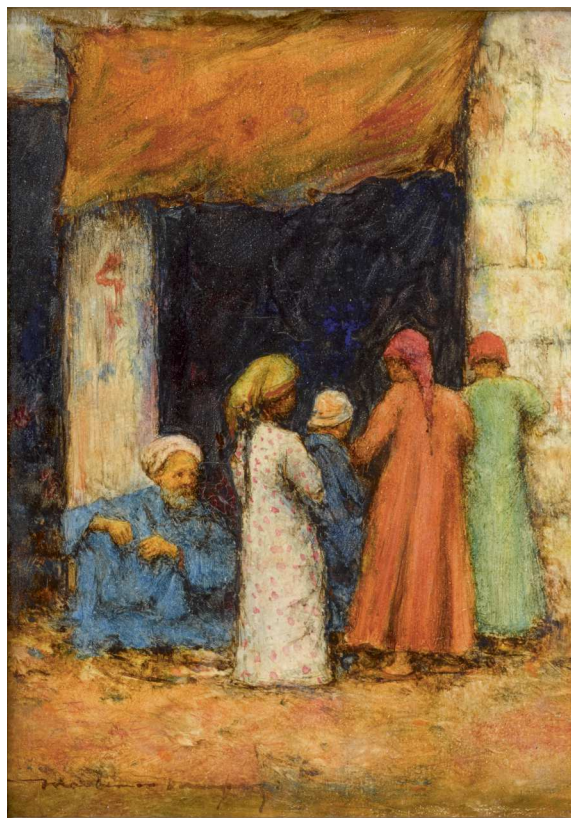
£ 15,000-20,000

€ 17,100-22,700 US\$ 21,000-28,000





26



26

26

MORTIMER MEMPES

British, 1860-1938

Children at Play and Children Before
a Street Stall: a Pair

each signed *Mortimer Mempes* lower left
both oil on panel
each: 11 by 8cm., 4¼ by 3in. (2)

PROVENANCE

Sale: Sotheby's, London, 11 March 1992, lot 67
Purchased at the above sale by the present owner

£ 5,000-7,000

€ 5,700-8,000 US\$ 7,000-9,800

27

JACQUES MAJORELLE

French, 1886 - 1962

Ighil N'Oro, Morocco

titled, signed and dated *Ighil N'Oro / J Majorelle /*
1922 lower right
oil on board
61 by 49cm., 24 by 19¼in.

PROVENANCE

Jane Roberts Fine Arts, Paris (by 1988)
Private collection, New Jersey (sale: Shannon's,
Sydney, 29 October 2015, lot 312)
Purchased at the above sale by the present owner

LITERATURE

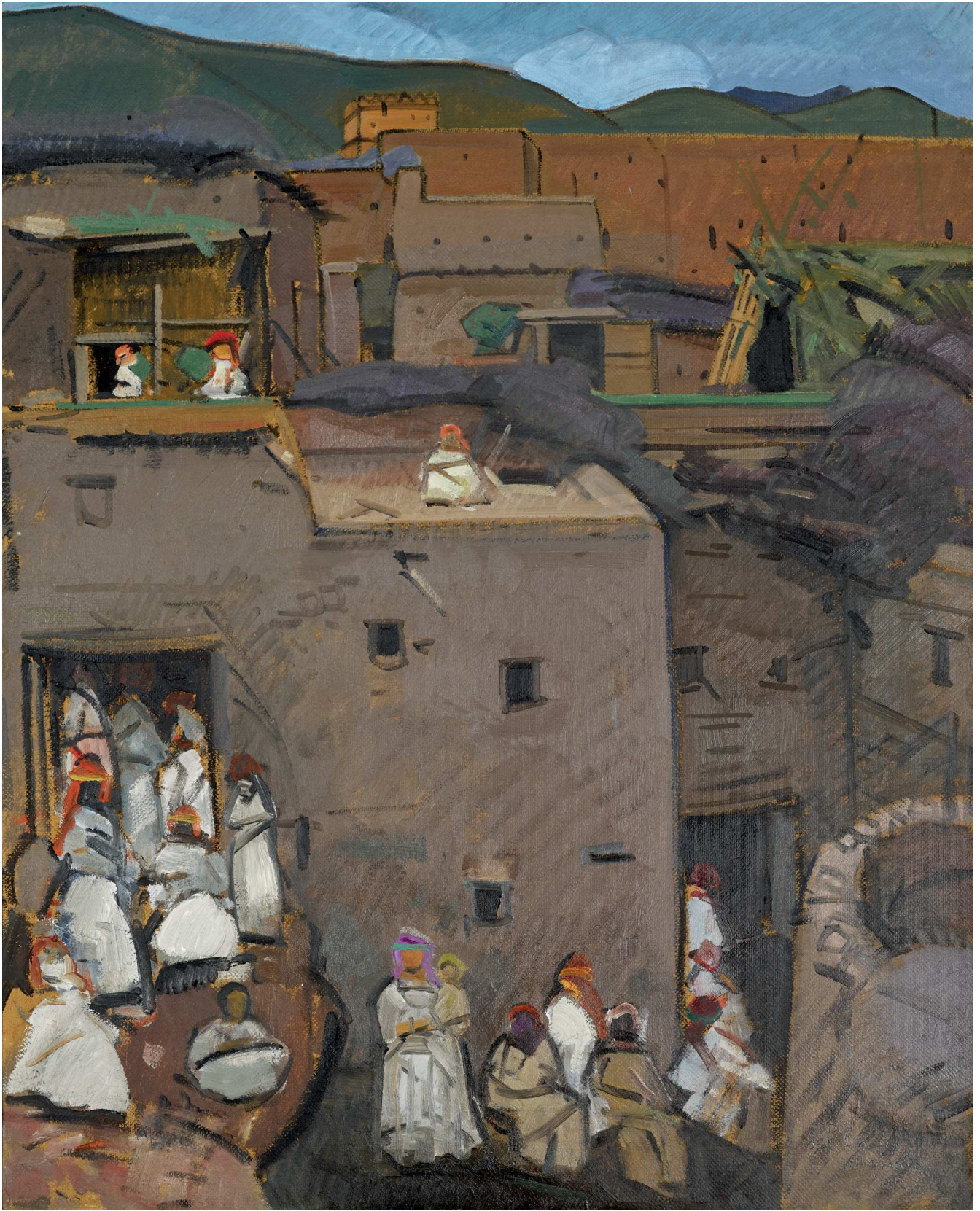
Félix Marcilhac, *La vie et l'œuvre de Jacques
Majorelle: 1886-1962*, Paris, 1988, no. 29,
catalogued & illustrated

This is one of several views Majorelle painted of
Ighil N'Oro, a Moroccan village to the south of the
Atlas mountains. A related composition is in the
collection of the Musée des Beaux-arts, Nancy.

⊕ £ 40,000-60,000

€ 45,400-68,500 US\$ 56,000-84,000





27



PROPERTY FROM A FRENCH PRIVATE
COLLECTION

JACQUES MAJORELLE

French, 1886 - 1962

Village in the Atlas

signed, located, dated and dedicated *au docteur Caillères / amical souvenir / 1946 / j. Majorelle / irer noudra* lower right
gouache on board
77.5 by 89cm., 30½ by 35in.

PROVENANCE

Doctor Caillères, Marrakech (Majorelle's dentist and friend; a gift from the artist in 1946); thence by descent

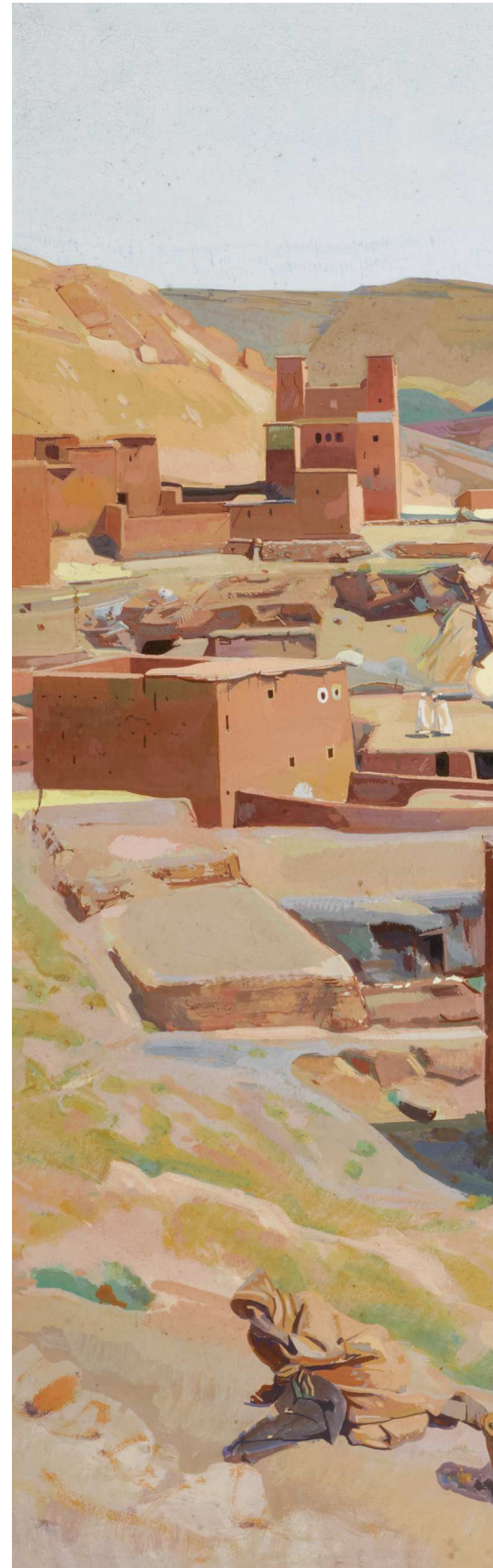
Majorelle first set eyes on Morocco in 1917 at the age of thirty-one. Landing at Tangiers, he was immediately captivated by the country's light, atmosphere, topography and people, and would eventually spend the rest of his life there. In 1923 he began work on his villa in Marrakech, built in the Moorish style, and whose landscaped tropical gardens, restored by Yves Saint-Laurent and Pierre Bergé, are now a world-famous destination.

Retracing the steps of Eugène Delacroix, the first French Orientalist to visit Morocco in 1832, Majorelle introduced a whole new pictorial language to the genre, founded on the latest artistic currents and notably the work of Henri Matisse. Adopting a fresh style and painting in *plein air*, he took a particular interest not only in depicting life in the Maghreb but in its architecture and landscapes. This view appears to be of the Berber village of Irhir n'Ou Dra, in the Atlas mountains to the south east of Marrakech.

A certificate from Amélie Marcilhac may be requested by the buyer. The painting will be illustrated in the next edition of the Jacques Majorelle monograph by Félix and Amélie Marcilhac.

⊕ £ 50,000-70,000

€ 57,000-79,500 US\$ 70,000-98,000





PROPERTY FROM AN AMERICAN COLLECTION

ETIENNE DINET

French, 1861 - 1929

At Sunset, On the Terrace

signed and dated *E. DINET. / 1904* lower left
oil on canvas
52 by 53cm., 20½ by 20¾in.

PROVENANCE

Private collection, Laon, France
A bequest to the present owners in 2008

EXHIBITED

Paris, *Salon des Peintres Orientalistes Français*,
1905, no. 202
Paris, Petit Palais, *Exposition du Centenaire
de la Conquête de l'Algérie*, 1930, no. 440 (as
Amoureux sur la terrasse)

LITERATURE

Denise Brahimi & Koudir Benchikou, *La vie et
l'oeuvre de Etienne Dinet*, Paris, 1984, p. 236,
no. 324, catalogued & illustrated (with incorrect
measurements; as *Sur les terrasses après le
coucher du soleil*)

‡ £ 70,000-100,000

€ 79,500-114,000 US\$ 98,000-140,000

This rediscovered work captures a tender and intimate moment between a young couple, possibly newly-weds, on the roof of a riad. The girl has pulled back her veil to reveal her face adorned with a henna tattoo, in the shape of the lower half of a palm tree, symbolising fertility. On her chin a *cinsla* (a chain pattern that is also often found in Algerian weaving), is clearly visible. Tattoos were worn by Berber women to ward off the evil eye, to increase fertility or improve health, or to indicate that a girl had reached marriageable age.

Dinet took great interest in painting the Berber community of Algeria, in its traditional costumes and way of life, particularly the Ouled Naïl tribe. His fascination with Algeria dated from his first visit in 1883. This proved to be a turning point in his career: he returned virtually every summer thereafter, visiting the capital and oasis towns of Bou Saâda, Biskra and Laghouat.

In 1904 Dinet acquired a house in Bou Saâda, the closest of the oasis towns to Algiers some 150 miles south-east of the capital, choosing to settle there permanently. In his commitment to the places and people of Algeria, Dinet immersed himself in the life of Islamic north Africa: he spoke Arabic fluently, and in 1913 he converted to Islam, and changed his name to *Nasreddin* ('Defender of the Faith'). In 1929 Dinet went on the *Hajj* with his friend Slimane Ben Ibrahim.



29

30

PROPERTY FROM AN AMERICAN PRIVATE
COLLECTION

**FREDERICK ARTHUR
BRIDGMAN**

American, 1847 - 1928

Gathering Rhododendrons

signed *F A Bridgman* lower right
oil on canvas
56 by 38cm., 22 by 15in.

PROVENANCE

Sale: Gros & Delettrez, Paris, 17 December 2001,
lot 104

Purchased at the above sale

‡ £ 20,000-30,000
€ 22,700-34,100 US\$ 28,000-42,000



30

31

PROPERTY OF A GENTLEMAN

**FREDERICK ARTHUR
BRIDGMAN**

American, 1847 - 1928

**Women of Blidah on the Day of the
Prophet**

signed and dated *F.A. Bridgman 1900* lower right
oil on canvas
66 by 54.5cm., 26 by 21½in.

PROVENANCE

Sale: Christie's, London, 17 November 1994, lot 15

Sale: Gros & Delettrez, Paris, 13 December 2010,
lot 27

Private collection, UK (sale: Sotheby's, London, 8
April 2014, lot 13)

Purchased at the above sale by the present owner

EXHIBITED

Possibly, Buffalo, New York, *Pan-American
Exhibition*, 1901, no. 218 (as *Religious Fete at
Blidah*)

Nice, Société des Beaux-Arts (label on the
reverse)

LITERATURE

Lynne Thornton, *Women as Portrayed in
Orientalist Painting*, Paris, 1985, p. 108, illustrated

See catalogue note at SOTHEBYS.COM

‡ £ 70,000-90,000
€ 79,500-103,000 US\$ 98,000-126,000



CESARE DELL'ACQUA

Italian, 1821 - 1904

An Ottoman Beauty

signed *Cesare Dell'Acqua* lower left; titled *Orientale brulant des parfums*, inscribed and signed on the reverse
oil on panel
92.5 by 71cm., 36½ by 28in.

Cesare dell'Acqua was born in Pirano, near Trieste, in 1821. Having trained as an artist at the Venice Academy between 1842 – 1847, he moved to Brussels where his brother Eugène lived, and worked under the painter Louis Gallait. Dell'Acqua became most famous for his historic genre pictures, some of which were acquired by the *Musées royaux des Beaux-Arts, Bruxelles*. He also exhibited at the World's Fair in Vienna (1873) and the International Exhibition in London (1874).

The present work exemplifies nineteenth-century French taste for Orientalism and turqueries. Dressed in a red velvet jacket with stunning gilded embroidery, this woman might have well been inspired by one of the numerous publications of time on Ottoman costumes, including Auguste Wahlen's book *Mœurs, usages et costumes de tous les peuples du monde, d'après des documents and authentiques et les voyages des plus récents* (1843-44) which included coloured prints after watercolours by Duverger amongst other artists.

While the sitter's dress and the gueridon table are quintessentially Turkish, in her left hand she appears to be holding a Jiajing or Wanli wucaï decorated jarlet and cover, of the style produced in the sixteenth or seventeenth centuries. While covered jars of this type were originally produced as tea caddies, here it has been used to contain incense. The Chinese origins of the pot are a subtle reminder of the Silk Road which connected China with the Mediterranean through trade.

£ 60,000-80,000

€ 68,500-91,000 US\$ 84,000-112,000



THEODOROS RALLI

Greek, 1852-1909

After the Bath

signed *Ralli* lower left

oil on canvas

35.5 by 27cm., 14 by 10½in.

EXHIBITED

Paris, *Salon*, 1901, no. 1664 (as *Au bain, Egypte*)

LITERATURE

Catalogue illustré du Salon de 1901, Paris, no. 1664, listed; p. 242, illustrated

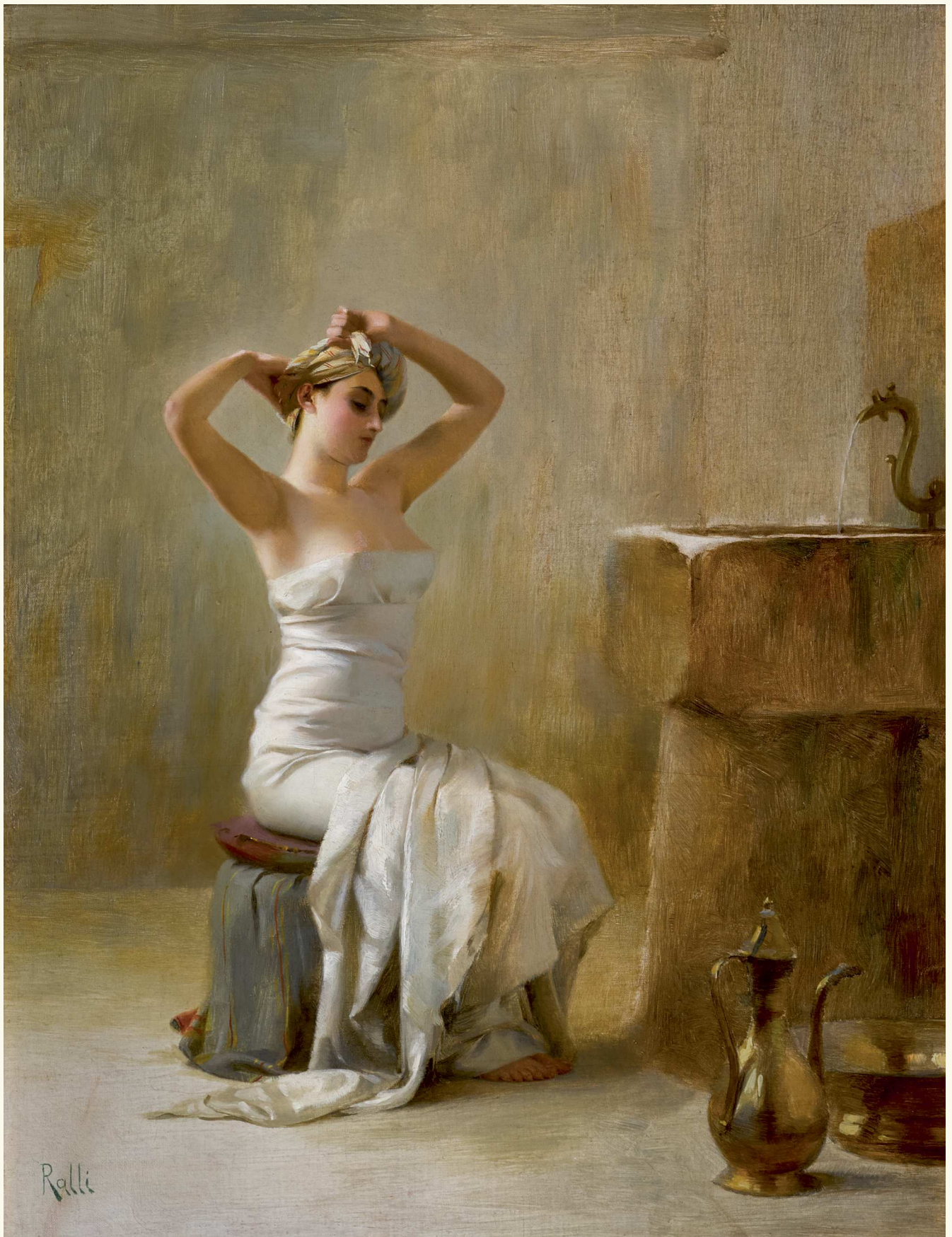
Maria Katsanaki, *Le peintre Théodore Ralli et son oeuvre*, (PhD. diss.) Université Panthéon-Sorbonne, Paris, 2007, vol. I, p. 346, n. 249, catalogued; p. 500, illustrated

Theodoros Ralli, Looking East, exh.cat., Benaki Museum, Athens, 2014 - 2015, p. 68, fig. 32, catalogued & illustrated (dated *circa* 1901)

This painting, Ralli's submission to the 1901 Paris Salon, is a striking example of the artist's enduring delight in depicting scenes of everyday life in Egypt, in this instance an intimate moment capturing the calm torpor of a hammam interior. While adhering to the highest levels of realism and ethnographic exactitude, the present work is not without an air of exoticism and sensuality, emphasised by the female figure's unselfconscious yet suggestive stance. The traditional composition, rich yet subdued palette, Orientalist theme and exquisite draughtsmanship reflect Ralli's training at the École des Beaux Arts in Paris under the tutelage of Jean-Léon Gerome, made possible through the support and patronage of King Otto of Greece. Ralli made his debut at the Paris Salon in 1875, was appointed to the jury of the Paris World Fair in 1900, and spent the rest of his life in Paris, travelling regularly to the Middle East.

£ 30,000-40,000

€ 34,100-45,400 US\$ 42,000-56,000





34

RUDOLF ERNST

Austrian, 1854-1932

The Fountain of Ahmed III, Constantinople

signed *R. Ernst*, lower right

oil on panel

53.5 by 65cm., 21 by 25½in.

PROVENANCE

Charles & Mary Shapiro, New York (purchased in circa 1934)
Anita Shapiro, Palm Beach, Florida (by 1977, by descent from the above); thence by descent
Private collection, New York

This painting reprises the composition of the larger version sold for a record price at Sotheby's New York in 2008 (fig. 1).

Set just outside the gates of Constantinople's Topkapı Palace, the fountain of Ahmed III was built in 1728-9, during the Tulip Era (so-called because of the popularity of this flower and the flourishing of the arts in the Ottoman Empire between 1718 and 1730). There are water taps set into the shallow niches on each of the four sides, and at each corner is a *sebil*, or kiosk, where drinking water was dispensed in cups to passers-by. Each *sebil* has three tall windows which, as Ernst's painting attests, are covered with elaborate bronze lattices. Erected across the city as acts of charity by notable families, these monuments soon became the favourite gathering places of traders, travellers, and townspeople.

Ernst travelled to Constantinople in the 1870s and would have been familiar with this - even at that time - famous site. However, like other Orientalists, notably Jean-Léon Gérôme, he would have been reliant on photographs and prints to complete his paintings in his Paris studio. Among the best-known published images of the fountain are those by James Robertson (c. 1814-88), an engraver at the Ottoman mint from the 1840s, as well as a painter and a photographer. Many of his photographs were exhibited in London and Paris; a photograph of the fountain of Ahmed III was shown at the 1855 *Exposition Universelle*. Ernst's interest in photography (as a collector of photographs and an amateur photographer himself) may help to explain the 'snap-shot' cropping and arrangement of the present composition.

± £ 80,000-120,000

€ 91,000-137,000 US\$ 112,000-168,000



Fig. 1. Rudolf Ernst, *The Fountain of Ahmed III*, sold Sotheby's New York, 18 April 2008



35



36

35

LEONARDO DE MANGO

Italian, 1843-1930

A Friday at the Fountain of the Sweet Waters, Constantinople

signed and dated *21 Agosto 1918* / *L. de Mango* lower right; titled *Un Venerdì alle acque dolci d'Asia* / *L. de Mango* on a label on the reverse watercolour and gouache on paper 57.5 by 43cm., 22½ by 17in.

£ 20,000-30,000

€ 22,700-34,100 US\$ 28,000-42,000

36

PROPERTY OF A GENTLEMAN

AMADEO PREZIOSI

Maltese, 1816 - 1882

Kabataş, Beyoğlu, the Molla Çelebi Mosque beyond

signed and dated *Preziosi 1874* lower right watercolour over pencil on paper 30 by 46cm., 11¾ by 18in.

PROVENANCE

Purchased by the present owner *circa* 2000

The Molla Çelebi Mosque is located in the Fındıklı neighbourhood of the Beyoğlu district of Istanbul, on the shores of the Bosphorus. It was built in 1561-2 by Ottoman architect Mimar Sinan under the order of Kazasker Mehmet Vusuli Efendi, Chief Judge of Constantinople. Preziosi's view affords a fascinating glimpse of the area as it looked in the mid nineteenth century.

£ 25,000-35,000

€ 28,400-39,700 US\$ 35,000-49,000



37

37

JULES COIGNET

French, 1798 - 1860

Rumelihisari, the Bosphorus beyond

signed *J. Coignet*. lower right
oil on canvas
99 by 146cm., 39 by 57½in.

PROVENANCE

Private collection, France

Rumelihisari is situated at the narrowest point of the Bosphorus. The fortress was built by Sultan Mehmed II between 1451 and 1452 in order to control sea traffic through the strait

and to prevent aid from the Black Sea reaching Constantinople during his siege of the city in 1453, particularly from the Genoese colonies including Caffa, Sinop, and Amasra. In a previous Ottoman attempt to conquer the city, Sultan Murad II (1404–1451) had encountered difficulties due to a blockade of the Bosphorus by the Byzantine fleet. The three main towers were named after the Pachas who supervised their construction. The Sultan personally inspected the construction, which involved thousands of masons and workers. The fortress was completed in a record time of four months and sixteen days on 31 August 1452.

W £ 30,000-40,000
€ 34,100-45,400 US\$ 42,000-56,000



38

38

FABIUS BREST

French, 1823-1900

A Square in Constantinople

signed *Fabius Brest.* lower right; inscribed and signed *Sur le Bosphore / Fabius Brest* on the stretcher

oil on canvas

30 by 60cm., 11¾ by 23½in.

£ 40,000-60,000

€ 45,400-68,500 US\$ 56,000-84,000



39

39

PROPERTY FROM A PRIVATE COLLECTION,
LONDON

FERENCZ EISENHUT

Hungarian, 1857 - 1903

In the Harem

signed and dated Eisenhut Ferencz / 1889

München lower left

oil on panel

49 by 32.5cm., 19 by 12³/₄in.

PROVENANCE

Private collection, London

EXHIBITED

Probably, Munich, Glaspalast, *Jahresausstellung von Kunstwerken aller Nationen*, 1889, p. 27, no. 245 (as *In Ungnade*)

LITERATURE

Probably, Friedrich von Boetticher, *Malerwerke des neunzehnten Jahrhunderts*. Minden, 1974, p. 275, no. 8 (as *In Ungnade. Gefesselte Sklavin im Harem*)

Probably, *Aranyérmek, ezüstkoszorúk, Művész-kultusz és műpártolás magyarországon a 19. században*, National Gallery, Budapest, 1995, p. 280, fig. 3b. 39 (for an etching after the painting by Jenő Doby, illustrated)

In 1889 Eisenhut exhibited a work titled *In Ungnade* ('Fallen from Favour') at the Glaspalast exhibition in Munich. Also known as *In Ungnade. Gefesselte Sklavin im Harem* (see F. von Boetticher, 1974), this work met with great success and was reproduced in numerous etchings. The artist himself appears



40

40

to have painted at least another version of this composition, sold at Sotheby's London in 2014. However, an etching by Jenő Doby executed in 1890, and currently in the collection of the National Gallery in Budapest, suggests the present painting might have been the one exhibited in Munich, as Doby's image matches the present work in all its details.

£ 40,000-60,000
€ 45,400-68,500 US\$ 56,000-84,000

PROPERTY FROM AN ITALIAN PRIVATE COLLECTION

IPPOLITO CAFFI

Italian, 1809 - 1866

The Isthmus of Suez

signed *Caffi.* lower right
oil on paper laid on canvas
29.5 by 39.5cm., 11¾ by 15½in.

PROVENANCE

Private collection, Italy (since *circa* 1980s)

A related composition is in the Ca' Pesaro Museum, Venice.

The authenticity of this work has been confirmed by Dr Annalisa Scarpa.

£ 20,000-30,000
€ 22,700-34,100 US\$ 28,000-42,000

VICTOR HUGUET

French, 1835 - 1902

Arab Fantasia

signed and dated *V. Huguet. 71* lower left
oil on canvas
81.5 by 108.5cm., 32 by 42³/₄in.

A fantasia is a traditional exhibition of horsemanship in the Maghreb performed during cultural festivals and to close Maghrebi wedding celebrations. 'Fantasia' is an imported name, the actual traditional term used being *lab el baroud* ('gunpowder play').

The performance consists of a group of riders in traditional costume charging together and then at the end of the charge firing into the sky using old muskets or muzzle-loading rifles. The horses are referred to as fantasia horses and are of Arabian, Andalusian or Barb stock.

The fantasia is considered a cultural performance and a kind of martial art; it also symbolizes a strong relationship between the man and the horse, as well as an attachment to tradition. Each region in Morocco, for example, has one or several fantasia groups, called *serba*, numbering thousands of riders nationwide.

£ 80,000-120,000

€ 91,000-137,000 US\$ 112,000-168,000



The present work in its frame





HENRI ROUSSEAU

French, 1875-1933

The Gazelle Hunt

signed and dated *Henri Rousseau 24* lower right
oil on canvas
54.5 by 73cm., 21 by 28in.

PROVENANCE

Paris, Galerie George Petit, no. 88 (label on the reverse)

LITERATURE

Paul Ruffié, *Henri Rousseau. Le dernier orientaliste*, Toulouse, 2015, p. 190, illustrated (listed under the year 1924)

£ 15,000-25,000

€ 17,100-28,400 US\$ 21,000-35,000



43

PROPERTY OF A LADY

EDMUND AUBREY HUNT

American, 1855 - 1922

Arab Fantasia

signed *E Aubrey Hunt* lower left
oil on canvas laid on panel
37.5 by 54.5cm., 14¾ by 21½in.

PROVENANCE

Solsbro Court Gallery, Torquay

£ 6,000-8,000

€ 6,900-9,100 US\$ 8,400-11,200



43



44

44

ANTOINE-LOUIS BARYE

French, 1796 - 1875

Cheval turc No. 2 (antérieur droit levé, terrasse carrée) (Turkish Horse No. 2)

signed: BARYE

bronze, red-brown patina with green tones
28.5 by 31.7cm., 11¼ by 12½in.

'Le Michel-Ange de la Ménagerie' was the tribute given to Barye by the celebrated French art critic Théophile Gautier. Considered the inventor and undisputed master of animalier sculpture, Barye created an exceptional oeuvre parallel to that of his friend, the painter Eugène Delacroix. Barye used animal subjects to represent the extremes of power and emotion which were central to the Romantic movement, thereby challenging the accepted hierarchy of subject matter in the French artistic establishment. The *Cheval turc* is generally regarded as the model which most powerfully epitomises his unique sculptural vision.

The success of the *Cheval turc* persuaded Barye to issue four different versions of the model, two with rectangular bases (as in the present example) and with either front right or left leg raised, and two with oval bases, again with front right or left leg raised. *Cheval turc No. 2* was, in fact, the first model edited, with *Cheval turc No. 1*, a slightly less stylised model, being offered as a new model in 1874. Created circa 1840, the present design is described as *Cheval marchant* in the 1844 Besse catalogue, and the variants with front right and left leg raised respectively are presented as pendants in Barye's 1860 catalogue.

RELATED LITERATURE

William R. Johnston, Simon Kelly, *Untamed. The Art of Antoine-Louis Barye*, Munich, London and New York, 2006, no. 57, pp. 158-9

Michel Poletti, Alain Richarme, *Barye. Catalogue raisonné des sculptures*, Paris, 2000, no. A127, pp. 263

£ 30,000-50,000

€ 34,100-57,000 US\$ 42,000-70,000

PROPERTY OF A GENTLEMAN

ADOLF SCHREYER

German, 1828-1899

A Raiding Party

signed *ad. Schreyer* lower right

oil on canvas

81.5 by 127cm., 32 by 50in.

PROVENANCE

Mrs Joseph Bay Paul

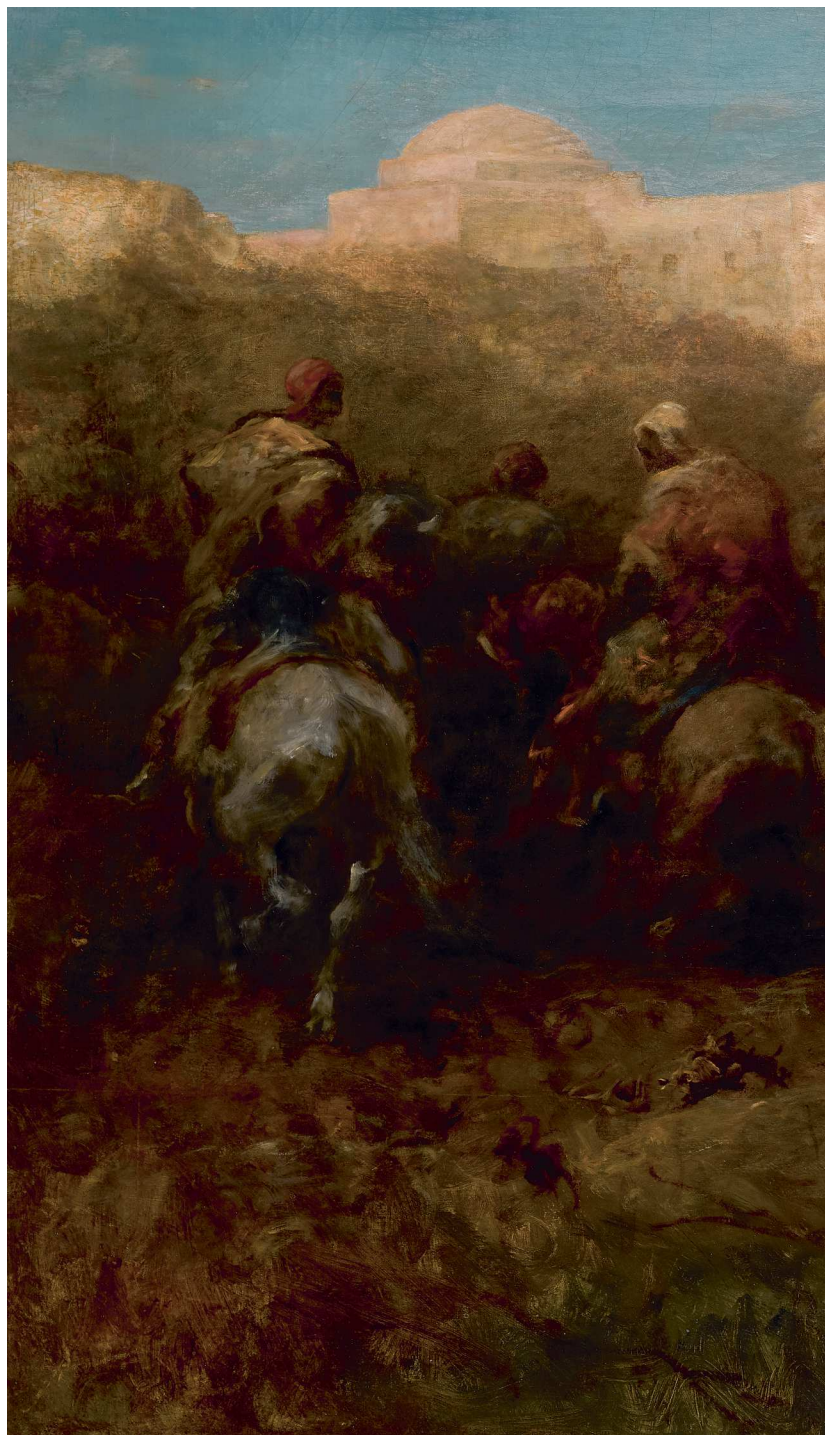
The Los Angeles County Museum of Art (sale to benefit future acquisitions, Christie's, New York, 1 March 1990, lot 140)

Purchased at the above sale by the present owner

This work epitomises Schreyer's equestrian works, inspired by Eugène Delacroix and the French Romantics. The elegant bearing of the central Arabian horse is based on the sculptor Antoine-Louis Barye's iconic bronze, *Cheval turc* (lot 44) which also finds its painted counterpart in the rearing horse in Delacroix's *Massacre at Chios*.

W ± £ 60,000-80,000

€ 68,500-91,000 US\$ 84,000-112,000





45

GEORGES BRETEGNIER

French, 1860 - 1892

The Kasbah Gate, Tangiers

signed and dated *G. Bretegnier 1890* lower right
oil on canvas
100 by 130cm., 39 by 51in.

PROVENANCE

Private collection, France

EXHIBITED

Paris, *Salon*, 1890, no. 141, illustrated in the catalogue

LITERATURE

Catalogue illustré des ouvrages de peinture, sculpture et gravure, A. Lemerrier et Cie, Paris, 1890, no. 141, listed, p. 38, illustrated
Georges Bretegnier, exh.cat., Musée du château des Ducs de Wurtemberg, Montbéliard, 2005, p. 25, cited

The Kasbah of Tangiers, former residence of the Sultans of Morocco, dominates the northern section of the city's Medina, and commands extensive views across the Straits of Gibraltar. Its gate (see also lot 3) opens onto a large courtyard, which leads to the Dar el-Makhzem Palace, built in the seventeenth century and enlarged by successive rulers.

W £ 50,000-70,000

€ 57,000-79,500 US\$ 70,000-98,000





PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

GEORGES WASHINGTON

French, 1827 - 1910

Return from the Razzia

signed *G. Washington* lower right
oil on canvas
142 by 200cm., 60 by 78¾in.

PROVENANCE

Sale: Sotheby's, London, 13 June 2006, lot 209
Purchased at the above sale by the present owner

EXHIBITED

Paris, *Salon*, 1876, no. 2059 (as *Retour d'une razzia*)

In this monumental work, Washington depicts the return of a raiding party to the walled city of Oued Rhiou in modern-day Algeria, located in the desert between Oran and Algiers. A razzia, referred to in the title, is via French from the Algerian Arabic *gāziya*, meaning a raid, especially one carried out by Moors in North Africa, for the purposes of conquest, plunder, or the capture of slaves.

Washington was a prolific painter of North African scenes, exhibiting them regularly at the annual Paris Salon from the late 1850s onwards. Like Schreyer and Rousseau, he was inspired by the bravura, dynamic brushstroke, and dramatic palette of Eugène Delacroix. The present work is not only probably Washington's largest painting, filled with movement, it is also one of his most ambitious compositions.

‡ W £ 150,000-200,000

€ 171,000-227,000 US\$ 210,000-280,000





47



48

48

ADDISON THOMAS MILLAR

American, 1850 - 1913

An Eastern Shop

signed *ADDISON T. MILLAR* lower left; titled, initialed and dated on the reverse, with the artist's thumbprint

oil on canvas laid on board
20 by 25cm., 8 by 10in.

PROVENANCE

Private collection, France

Painted in 1910.

For a related version, see Gerald Ackerman, *Les Orientalistes de l'Ecole américaine*, Saint-Lô, 2000, p. 128.

£ 8,000-12,000

€ 9,100-13,700 US\$ 11,200-16,800

49

PROPERTY FROM AN AMERICAN PRIVATE
COLLECTION

FREDERICK ARTHUR BRIDGMAN

American, 1847 - 1928

The Orange Seller

signed and dated *F.A. Bridgman 1920* lower left
oil on canvas
61 by 50cm., 24 by 19³/₄in.

PROVENANCE

Sale: Tajan, Paris, 15 May 2002, lot 98
Purchased at the above sale

± £ 25,000-35,000

€ 28,400-39,700 US\$ 35,000-49,000





50



50

PROPERTY FROM A FRENCH PRIVATE
COLLECTION

ADOLF VON MECKEL

German, 1856 - 1893

Fishermen on Lake Mariout, Egypt

signed and dated *AMEckel / 1889* lower left
200 by 270cm., 78¾ by 106in.

EXHIBITED

Vienna, Künstlerhaus, *Einundzwanzigste Jahres-
Ausstellung*, 1889
Munich, Glaspalast, *Münchener Jahresausstellung
von Kunstwerken aller Nationen*, 1889, no. 634 (as
Fischfang am Marint-See)
Berlin, Lehrter Bahnhof, *Ausstellung der
Königlichen Akademie der Künste*, 1890,
illustrated in the catalogue

LITERATURE

Friedrich von Boetticher, *Malerwerke des
neunzehnten Jahrhunderts*, Minden, 1974, vol.
II, p. 2, no. 18 (as *Fischfang am Mareotis-See in
Aegypten*)

Lake Mariout lies on the seaboard of the Nile
delta, separated from the Mediterranean by the
Isthmus of Alexandria. Fed by the sweet waters
of the Nile, the lake has always been a rich fishing
ground, especially for Nile perch.

W £ 35,000-50,000
€ 39,700-57,000 US\$ 49,000-70,000



51

51

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

OTTO PILNY

Swiss, 1866-1936

Market Square, Cairo

signed and dated *Otto PILNY / 93.* lower right
oil on canvas

51 by 75cm., 20¼ by 29½in.

PROVENANCE

Private collection, Sweden (sale: Sotheby's, London, 14 June 2005, lot 106)

Purchased at the above sale by the present owner

± £ 15,000-20,000

€ 17,100-22,700 US\$ 21,000-28,000

52

PROPERTY OF A GERMAN PRIVATE COLLECTOR

FRANZ KOSLER

Austrian, 1864-1905

Egyptian Girl

signed and dated *Franz Kosler / Cairo 1895* lower right
oil on panel

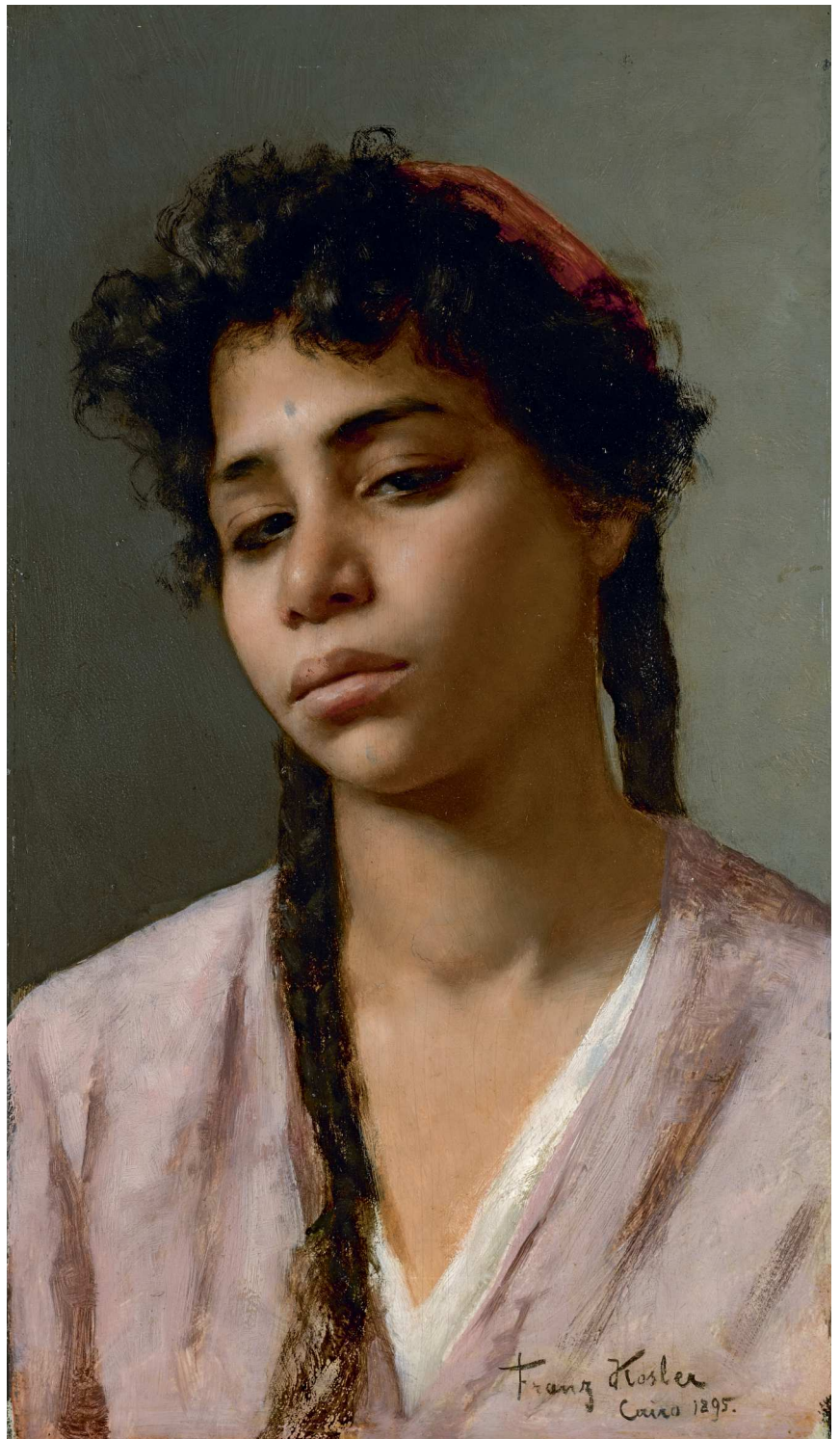
36 by 23cm., 14 by 9in.

PROVENANCE

Acquired by the family of the present owner *circa* 1950

£ 25,000-35,000

€ 28,400-39,700 US\$ 35,000-49,000



52



53

53

GEORGES WASHINGTON

French, 1827 - 1910

A Raiding Party

signed *G. Washington* lower right
oil on canvas
51 by 61.5cm., 20 by 24½in.

PROVENANCE

European Private collection (sale: Christie's, New York, 22 October 2008, lot 38)
Purchased at the above sale by the present owner

± £ 10,000-15,000
€ 11,400-17,100 US\$ 14,000-21,000

54

VICTOR HUGUET

French, 1835 - 1902

The Falconers

signed *V. Huguet* lower right
oil on canvas
53 by 77cm., 21 by 30¼in.

PROVENANCE

Sale: Sotheby's, London, 19 November 2002, lot 182
Sale: Gros-Deletréz, Paris, 14 December 2004, lot 376

£ 25,000-35,000
€ 28,400-39,700 US\$ 35,000-49,000

55

PROPERTY OF A LADY

VICTOR HUGUET

French, 1835 - 1902

Crossing the Wadi

signed *V. Huguet* lower left
oil on panel
38 by 45cm., 15 by 17½in.

PROVENANCE

Sale: Sotheby's, London, 18 March 1992, lot 132
Private collection, London (purchased at the above sale)

£ 7,000-10,000
€ 8,000-11,400 US\$ 9,800-14,000



54



55



56



57

56

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

EUGÈNE GIRARDET

French, 1853 - 1907

A Desert Caravan

signed and dedicated *A son ami le Duc Castihles, hommage reconnaissant* / Eugène Girardet lower right
oil on canvas

32.5 by 71cm., 13 by 10½in.

PROVENANCE

Duc de Castihles (a gift from the artist)
Sale: Christie's, London, 3 December 2003, lot 87
Purchased at the above sale by the present owner

£ 10,000-15,000

€ 11,400-17,100 US\$ 14,000-21,000



58

57

PROPERTY FROM A BELGIAN PRIVATE COLLECTION

RUDOLF HELLGREWE

German, 1860 - 1926

Crossing the Wadi

signed *R HELLGREWE*. lower right
oil on canvas
100 by 80cm., 39 by 31½in.

PROVENANCE

Private collection, Switzerland (sale: Sotheby's, London, 23
November 2010, lot 35)
Purchased at the above sale

£ 10,000-15,000

€ 11,400-17,100 US\$ 14,000-21,000

58

HERMANN CORRODI

Italian, 1844 - 1905

Prayer Before Jerusalem

signed and inscribed *H. Corrodi. Jerusalem* lower left
oil on canvas
66 by 125.5cm., 26 by 49½in.

See *catalogue note* at SOTHEBYS.COM

± £ 25,000-35,000

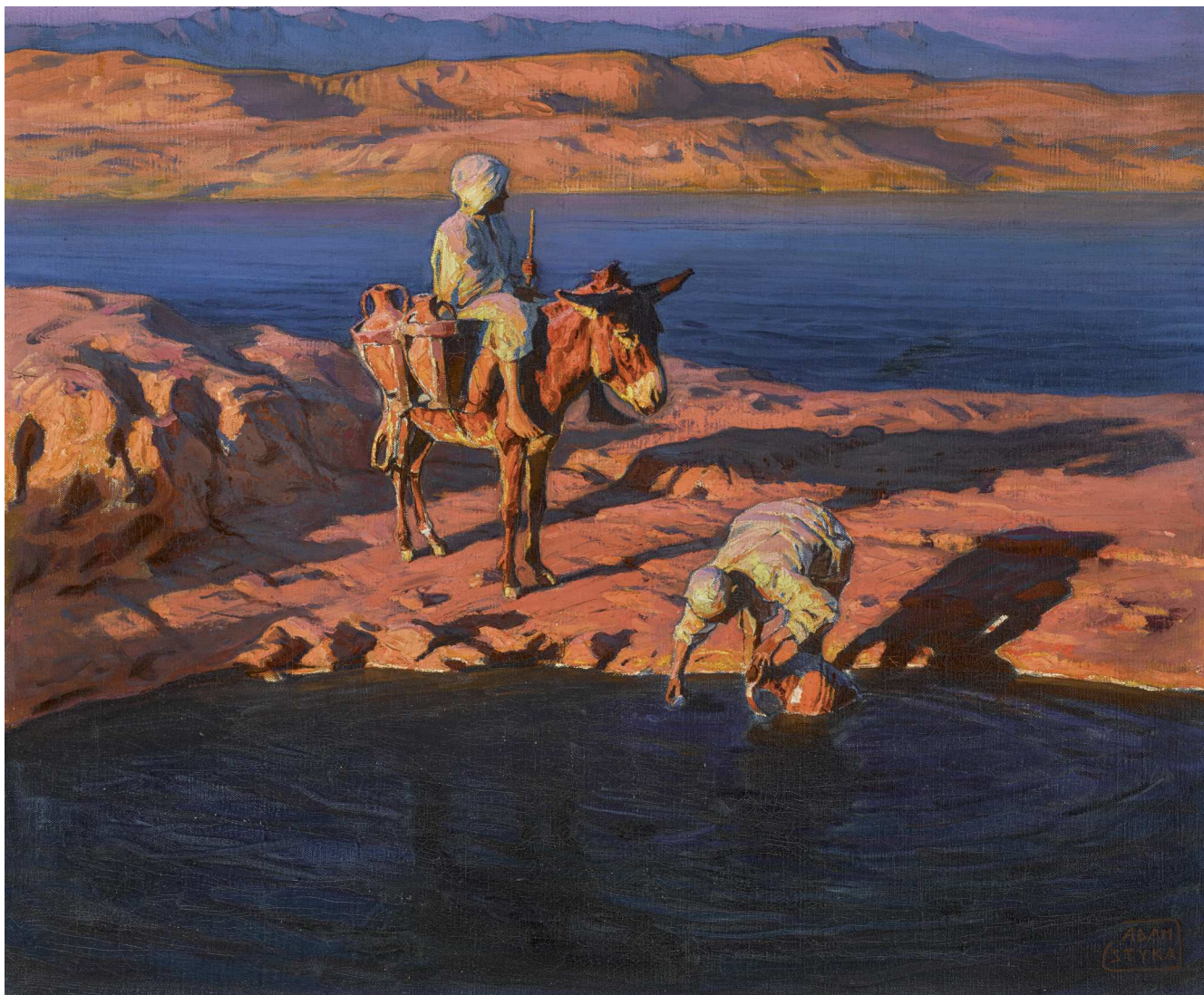
€ 28,400-39,700 US\$ 35,000-49,000



59



60



61

59

ADAM STYKA

Polish, 1890 - 1959

Fetching Water

signed lower right *ADAM / STYKA*
oil on canvas laid on board
37.5 by 45.5cm., 14¾ by 18in.

⊕ £ 10,000-15,000
€ 11,400-17,100 US\$ 14,000-21,000

60

ADAM STYKA

Polish, 1890 - 1959

Confidences

signed *ADAM / STYKA* lower right
oil on board
45.5 by 46cm., 18 by 18in.

PROVENANCE

Sale: Tajan, Paris, 2 June 2008, lot 300
Purchased at the above sale by the present owner

‡ ⊕ £ 10,000-15,000
€ 11,400-17,100 US\$ 14,000-21,000

61

ADAM STYKA

Polish, 1890 - 1959

Sunset on a Lake Shore

signed *ADAM / STYKA* lower right
oil on canvas
61 by 73cm., 24 by 29in.

PROVENANCE

Galerie Monna Lisa, Paris (probably acquired directly from the artist)
Private collection, USA, (purchased from the above by October 1927; sale: Sotheby's, New York, 31 January 2014, lot 585)
Purchased at the above sale

⊕ £ 18,000-25,000
€ 20,500-28,400 US\$ 25,200-35,000

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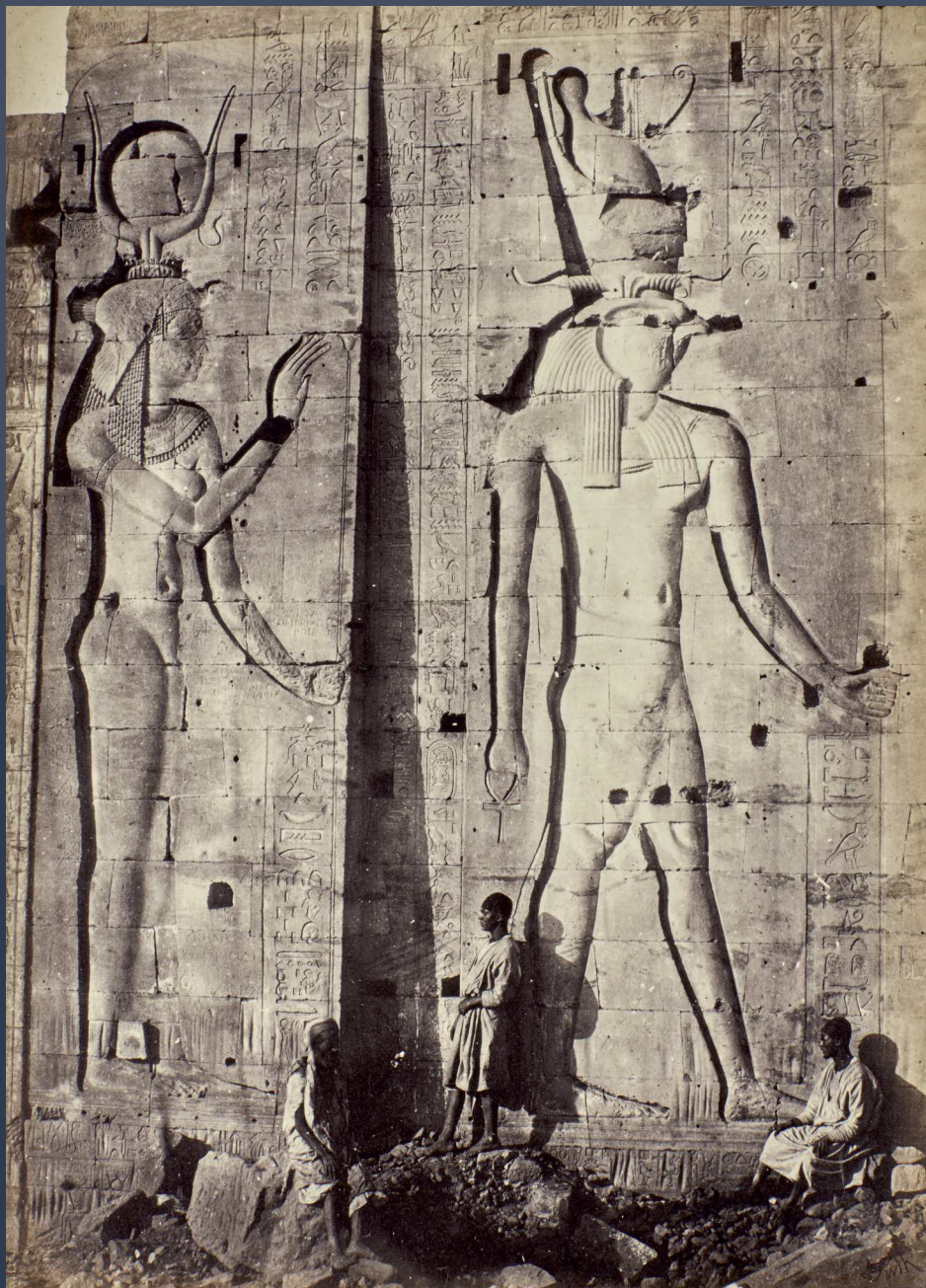
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BUYING AT AUCTION

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

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

1. BEFORE THE AUCTION

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

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

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

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

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

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

is checked and approved by a qualified electrician.

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

2. DURING THE AUCTION

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

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

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

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

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

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

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

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

Absentee, Telephone and Internet Bids

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

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

BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding

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

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

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

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

3. AFTER THE AUCTION

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

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

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

are available from the Post Sale Services Department.

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

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

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

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

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

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

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

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

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
 Tel +44 (0)20 7293 5220
 Fax +44 (0)20 7293 5910
 Email: ukpostsaleservices@sothebys.com

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

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

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

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

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

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,018. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects
 EU LICENCE THRESHOLD: ZERO
 Elements of artistic, historical or religious monuments
 EU LICENCE THRESHOLD: ZERO
 Manuscripts, documents and archives (excluding printed matter)
 EU LICENCE THRESHOLD: ZERO
 Architectural, scientific and engineering drawings produced by hand
 EU LICENCE THRESHOLD: £12,305
 Photographic positive or negative or any assemblage of such photographs
 EU LICENCE THRESHOLD: £12,305
 Textiles (excluding carpets and tapestries)
 EU LICENCE THRESHOLD: £41,018
 Paintings in oil or tempera
 EU LICENCE THRESHOLD: £123,055

Watercolours, gouaches and pastels
 EU LICENCE THRESHOLD: £24,611
 Prints, Engravings, Drawings and Mosaics
 EU LICENCE THRESHOLD: £12,305

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

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs
 UK LICENCE THRESHOLD: £10,000
 Textiles (excluding carpets and tapestries)
 UK LICENCE THRESHOLD: £12,000
 British Historical Portraits
 UK LICENCE THRESHOLD: £10,000

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

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

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

EXPLANATION OF SYMBOLS

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

◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in

the sale catalogue will so state and this symbol will not be used for each lot.

△ Property in which Sotheby's has an Ownership Interest

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

⇒ Irrevocable Bids

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

∨ Interested Parties

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

□ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

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

Portion of the hammer price (in €)

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

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

⊗ Restricted Materials

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

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

⌈ Monumental

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

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

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

1. PROPERTY WITH NO VAT SYMBOL

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

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

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

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

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

2. PROPERTY WITH A † SYMBOL

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

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

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

3. PROPERTY WITH A α SYMBOL

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

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

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

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

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

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

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

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

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

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's

receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

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

Property with a † symbol

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

Property with a ‡ or a Ω symbol

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

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

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

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore

transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

Claim forms are available from:

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

7. SALES AND USE TAXES

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

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

CONDITIONS OF BUSINESS FOR BUYERS

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

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

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

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

in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

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

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

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

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

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

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

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

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

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

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

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

"VAT" is Value Added Tax at the prevail-

ing rate. Further information is contained in the guide to Buying at Auction.

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

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

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

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

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

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

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of

relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

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

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

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

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

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

5. BIDDING AT AUCTION

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

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

(c) Where available, written, telephone

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

6. CONDUCT OF THE AUCTION

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

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

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

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

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

7. PAYMENT AND COLLECTION

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

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

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

should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

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

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

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

8. REMEDIES FOR NON-PAYMENT

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

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

(b) cancel the sale of the lot;

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

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

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

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

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

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

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

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

9. FAILURE TO COLLECT PURCHASES

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

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

10. EXPORT AND PERMITS

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

11. GENERAL

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

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

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

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

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

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

12. DATA PROTECTION

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

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

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

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

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

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

13. LAW AND JURISDICTION

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

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

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

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

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

COLLECTION FROM NEW BOND STREET

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

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

premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

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

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

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

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

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

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

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

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

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

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

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

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

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

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

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

LIABILITY FOR LOSS OR DAMAGE

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

SOTHEBY'S AUTHENTICITY GUARANTEE

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

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

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

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

This Guarantee is provided for a period of five (5) years after the date of the relevant

auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

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

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

IMPORTANT NOTICES

ESTIMATES IN EUROS AND US DOLLARS

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

£1 = US\$1.40

£1 = €1.12

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

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

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

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

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

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

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the

saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

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

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

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

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

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



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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

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EASTERN ART

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London

ART OF THE ISLAMIC WORLD

25 April 2018

London

19TH CENTURY EUROPEAN

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24 May 2018

London

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