

ORIENTALIST ART

London • 18 November 2020



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WEDNESDAY 18 NOVEMBER 2020

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The Joe Setton collection: from
Pre-Raphaelites to Last Romantics

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PROPERTY OF A DISCERNING COLLECTOR

***1**

LUIGI MAYER (ITALIAN, 1755-1803)

Jerusalem with the church and bell tower of the sepulchre

with inscription 'PARTE DELLA CITTA DI GERUSALEMME CON LA CHIESA
E CAMPANILE DEL SEPOLCRO, E LONTANO IL MONTE OLIVETO' (lower
centre)

pencil and watercolour heightened with gum arabic on paper
15 x 21½ in. (38 x 54.2 cm.)

£20,000-30,000

US\$27,000-39,000

€23,000-33,000

PROVENANCE:

with Mathaf Gallery, London.

Acquired from the above by the present owner.



VARIOUS PROPERTIES

2

FEDERICO BALLELIO (ITALIAN, 1852-1943)

The Carpet Seller

signed and inscribed 'FBallesio/Roma-Tivoli' (lower left)

watercolour on paper

29 x 20½ in. (73.5 x 52 cm.)

£18,000-25,000

US\$24,000-32,000

€20,000-27,000



PROPERTY OF A GENTLEMAN

3

JOSEP TAPIRÓ Y BARÓ (SPANISH, 1830-1913)

The game of chess

signed 'J. Tapiró' (lower right)

watercolour on paper

27½ x 19½ in. (69.8 x 49.7 cm.)

£40,000-60,000

US\$52,000-78,000

€44,000-66,000



VARIOUS PROPERTIES

4

ALBERTO PASINI (ITALIAN, 1826-1899)

Arab at prayer

signed and dated 'A. Pasini 1876' (lower right)

pencil and watercolour on paper

25½ x 17 in. (65 x 43 cm.)

£30,000-50,000

US\$39,000-65,000

€33,000-55,000



PROPERTY OF A DUTCH COLLECTOR

5

JEAN-LÉON GÉRÔME (FRENCH, 1824-1904)

Chef arnaute

signed 'J.L.GEROME.' (upper left)

oil on panel

9¾ x 11¾ in. (24.6 x 30 cm.)

Painted in 1870.

£200,000-300,000

US\$270,000-390,000
€230,000-330,000

PROVENANCE:

Acquired directly from the artist by Goupil & Co., Paris, April 1870 (3000 Ffr.).

Acquired from the above by Everard, May 1870 (6,000 Ffr.).

Albert Levy, London.

His sale; Christie's, London, 31 March 1876, lot 115, as 'A Bashi Bazouk'.

Acquired from the above sale by Goupil, London.

Acquired by the grandfather of the present owner in the first quarter of the 20th Century, Netherlands.

Thence by descent.

LITERATURE:

Figaro illustre, July 1901, p.17

G. Ackerman, *The Life and Works of Jean-Léon Gérôme*, London, 1986, p. 250, no. 305 (illustrated).

G. Ackerman, Jean-Léon Gérôme, Monographie Révisée, catalogue raisonné mis à jour, Paris, 2000, pp. 304,305, no. 305.

H. Lafond-Couturier et. al. *Gérôme & Goupil: Art & Enterprise*, Paris, 2000 (exh. cat.), p.126, as 'Bashi-Bazouk Chieftain (Chef bachi-bouzouk).

ENGRAVED:

Goupil & Co., 1865.





VARIOUS PROPERTIES

6

CHARLES THÉODORE FRÈRE (FRENCH, 1814-1888)

The merchant's rest

signed 'TH. FRÈRE' (lower left)

oil on canvas

18¼ x 15 in. (46 x 38 cm.)

£20,000-30,000

US\$26,000-39,000

€22,000-33,000

PROVENANCE:

Private collection, Spain.



7

JAN PORTIELJE (BELGIAN, 1829-1908)

Middle Eastern Beauty

signed 'JPortielje.' (lower left); and further signed, inscribed and dated 'The undersigned declares/that this picture has been/painted by himself to the/ order of Mr A. D'Huyvetter Jr/of Antwerp./...1881. J Portielje' (on the reverse)
oil on canvas
44 x 31 in. (111.8 x 81.3 cm.)

£80,000-120,000

US\$110,000-160,000
€88,000-130,000

PROVENANCE:

Gifted from the artist to Mr A. D'Huyvetter Jr, Antwerp.
Private collection, U.S.A.
Anonymous sale; Christie's, New York, 4 June 2009, lot 114.
Acquired at the above sale by the present owner.



8

RUDOLF ERNST (AUSTRIAN, 1854-1932)

The narghile Smoker

signed 'R. Ernst' (lower right)
oil on panel
25 3/4 x 32 in. (64.5 x 81 cm.)

£60,000-80,000

US\$79,000-100,000
€67,000-88,000

PROVENANCE:

Acquired by a French private collector in the 1970's.
Acquired from the above by the present owner.

Rudolf Ernst, born in Vienna in 1854, was the son of the architectural painter Leopold Ernst. After attending the Vienna Academy in 1869 and exhibiting in Munich he travelled to Italy in 1874. As early as 1876 Ernst decided to settle in Paris where he would exhibit at the *Salon des Artistes Français* for the following six decades. Like his close friend Ludwig Deutsch, who also took French nationality, Ernst belongs to the second generation of Orientalist painters. The first generation such as Horace Vernet, Alexandre Colin and Eugène Delacroix were of the romantic strain and inspired by political events such Napoleon's Egyptian campaign, the Greek War of independence, and France's conquest of Algeria under Charles X. Artists from the second half of the century such as Jean-Léon Gérôme, Gustave Bauernfeind, Ludwig Deutsch and Ernst were more interested in depicting scenes from the daily life of the East, as it was imagined then : caravans in the desert, fantasias, mosque interiors, palace guards, or leisurely activities - such as music or smoking *narghiles*.

As it is the case in all of Ernst paintings, as in those of his compatriot Ludwig Deutsch, the ensemble depicted here is composed of multiple borrowings, from the Ottoman furnishings to the blend of Iznick-style inspired tiles and Byzantine and Hispano-Moresque combination in the stone work. The Eastern motif is used by Ernst as a canvas on which he projects contemporary western fantasies about these mysterious oriental spaces. His realistic style, complete with the various props, carpets, fabrics and tiles that the artist brought back from his trips to North Africa and Turkey, lend the scene its prodigious sense of veracity which fascinated Western viewers at the time and contributed to Ernst's international success as one of the most gifted Orientalist painters of his generation.







10

PROPERTY OF A LADY

9

GIULIO ROSATI (ITALIAN, 1858-1917)

Two horsemen

signed 'Giulio Rosati' (lower right)
pencil and watercolour on paper
21 x 14 in. (53.2 x 35.5 cm.)

£6,000-8,000

US\$7,800-10,000
€6,600-8,800

PROVENANCE:

with Connoisseur Gallery, London.
Acquired from the above by the present owner.

10

GIULIO ROSATI (ITALIAN, 1858-1917)

The carpet sellers

signed 'Giulio Rosati' (lower right)
pencil and watercolour, heightened with gum arabic and white on paper
21 x 14½ in. (53 x 36.5 cm.)

£7,000-10,000

US\$9,200-13,000
€7,800-11,000

PROVENANCE:

with Connoisseur Gallery, London.
Acquired from the above by the present owner.



11

11

GIULIO ROSATI (ITALIAN, 1858-1917)

The Carpet Seller

signed 'Giulio Rosati' (lower right)
pencil and watercolour heightened with white on paper
21 x 14½ in. (53 x 36.3 cm.)

£8,000-12,000

US\$11,000-15,000
€8,800-13,000

PROVENANCE:

with Connoisseur Gallery, London.
Acquired from the above by the present owner.



PROPERTY FROM A DISTINGUISHED ORIENTALIST COLLECTION

12

JOHN FREDERICK LEWIS, R.A. (BRITISH, 1805-1876)

The Bezestein Bazaar of El Khan Khalil, Cairo

signed and dated 'J.F. Lewis R.A./1872.' (lower left)

oil on canvas

45.½ x 34.¾ in. (115.6 x 88.3 cm.)

£3,000,000-5,000,000

US\$3,900,000-6,500,000

€3,300,000-5,500,000

PROVENANCE:

David Price, 1872, purchased direct from the artist.

His sale Christie's, London, 2 April 1892, lot 80, as *Bezestein Bazaar – 1872 45 x 34*.

Acquired from the above sale by Agnew (1090 gns).

Acquired at the above sale by T. Woolner R.A., 4th April 1892 (£1258). Thomas Woolner, RA.

His sale; Christie's, London, 18 May 1895, lot 114,

Acquired at the above sale by Agnew (1400 gns).

Acquired from the above by C.D. Rudd, 20th May 1895.

Charles Dunell Rudd.

His sale; Christie's, London, 2 May 1919, lot 62.

Acquired from the above sale by Gooden & Fox (£966).

William Lever, 1st Viscount Leverhulme, 1920.

His sale; Knight, Frank and Rutley, The Bungalow, Rivington Hall, Lancashire, 7-19 November 1925, lot 1119.

David Greig.

His sale; Knight, Frank & Rutley, The Red House, Beckenham, Kent, 24 - 25 June 1952.

Private Collection, England.

Anonymous sale; Sotheby's, Belgravia, 9 April 1980, lot 28.

with The Fine Art Society, Ltd., London, 1980.

Acquired from the above by the present owner.

EXHIBITED:

London, Royal Academy, 1874, no. 332, as *The Bezestein Bazaar of El Khan Khalil: Cairo*.

Manchester, Royal Jubilee Exhibition, 1887, no. 873, as *Bazaar at Cairo*, lent by David Price, Esq.

London, Royal Academy, *Winter Exhibition*, 1893, no. 45, lent by Mrs Woolner.

London, Shepherd's Bush, Japan British Exhibition, 1910 no. 62, as *Beinestez Bazaar* [sic], lent by C. D. Rudd.

Newcastle-upon-Tyne, Laing Art Gallery, *John Frederick Lewis R.A.*, 1971, cat. no. 87.

Guildford, Guildford House Gallery, *J.F. Lewis, RA, Painter of the Desert and Harem*, 8-29 October 1977, no. 114.

London, The Fine Art Society, *Travellers Beyond the Grand Tour*, 23 June-25 July 1980, p.37, no. 20 (illustrated p.21).

London, Royal Academy, *The Orientalists: Delacroix to Matisse European Painters in North America and the Near East*, 1984, no. 96.

Washington, National Gallery of Art, *The Orientalists: Delacroix to Matisse The Allure of North Africa and the Near East*, 1984, no. 74.

London, Tate Britain, *The Lure of the East British Orientalist Painting*, 2008.

LITERATURE:

Art Journal, 'Visits to Private Galleries. The Collection of David Price, Esq., 4, Queen Anne Street.', 1 November 1872, p. 282.

Illustrated London News, 9 May 1874, p. 446.

MS letter, Thomas Woolner to Lewis, 3 May 1874, Private Collection.

MS letter, Lewis to Woolner, 4 May 1874, Bodleian Library, University of Oxford, Papers of Thomas Woolner, MSS Eng. Lett.d.292, fols 199-200.

Lewis to Woolner, in *Amy Woolner, Thomas Woolner, R.A., sculptor and poet; his life in letters*, London, 1917, pp. 293-94.

MS letter, Woolner to Lewis, 17 May 1874, Yale Center for British Art, Rare Books and Manuscripts, MSS 53.

The Times, 26 May 1874, p. 6.

Athenaeum, 30 May 1874, p. 739.

J. E. Hodgson, *Fifty Years of British Art, as illustrated by the Pictures and Drawings in the Manchester Royal Jubilee Exhibition*, 1887, London: John Heywood, 1887, p. 30.

J.F. Boyes, 'The Private Art Collections of London. The Late Mr. David Price's, in Queen Anne Street.', *Art Journal*, November, 1891, p. 323, p. 327; [Art Sales], *Art Journal*, 1892, p. 284.

London Standard, 6 January 1893.

Major-General Michael Lewis CBE, *John Frederick Lewis, R.A. 1805-1876*, Essex, 1978, cat.no. 617, pp. 32, 40, 41, 98 (illustrated fig. 65).

B. Llewellyn, 'John Frederick Lewis on the London Art Market', *Connoisseur*, March 1980, vol.203, no.817, p. 227 (illustrated).

Major General J.F. Lewis, 'The Egypt of John Frederick Lewis', *Art and Artists*, May 1983, pp. 20-21 (illustrated).

P. Skipwith, 'Pasha Lewis,' *The Magazine for the Friends of the Royal Academy*, 2 March 1984, pp. 6-8 (illustrated p. 7).

B. Llewellyn, 'The Islamic Inspiration. John Frederick Lewis: Painter of Islamic Egypt', The Society of Antiquaries of London, *Occasional Paper (New Series)* VII, 1985, ed. S. Macready & F. H. Thompson, plate XXXIV, p. 134-135.

H. Preston, 'The Harem-Painting Behind the Scenes', *Art Bulletin of Victoria*, National Gallery of Victoria, 1987, number 28, p. 86.

B. Llewellyn, 'A "Masquerade" Unmasked: An Aspect of John Frederick Lewis's Encounter with Egypt', in Jason Thompson, ed., *Egyptian Encounters: Cairo Papers in Social Science*, vol. 23, no. 3, Cairo, 2002, p. 138 and fn. 17.

J. DelPlato, *Multiple Wives, Multiple Pleasures: Representing the Harem, 1800-1875*, Madison NJ, 2002, p. 257, fn. 61 & 62.

B. Llewellyn, 'Observations and Interpretations: Travelling Artists in Egypt', in J. Marsh, ed., *Black Victorians Black People in British Art 1800-1900*, exhibition catalogue, Hampshire, with Manchester Art Gallery and Birmingham Museums and Art Gallery, 2005, p. 42.

N. Tromans, ed., *The Lure of the East British Orientalist Painting*, London, 2008, pp. 81, 216 (illustrated fig. 77).

A. Soueif, 'Going native in Cairo', *Art Quarterly*, Summer 2008, p. 50.

A. Soueif 'Visions of the Harem', review of *The Lure of The East* exhibition, *Guardian*, 5 July 2008.

B. Llewellyn, '"Solitary Eagle"? The Public and Private Personas of John Frederick Lewis (1804-1876)', in Zeynep İnankur, Reina Lewis and Mary Roberts, ed., *The Poetics and Politics of Place Ottoman Istanbul and British Orientalism*, Istanbul, 2011, pp. 169, 176-77, fn.19.

B. Llewellyn, 'Point counter-point: John Frederick Lewis and the Khan al-Khalili, Cairo', *The Burlington Magazine*, vol. CLVI, no.1336, July 2014, p. 459, fn. 46.

Museum of New Zealand Te Papa Tongarewa, Wellington, NZ, M. Stocker, *How bazaar! J.F. Lewis and the Bezestein, El Khan Khalil, Cairo*, posted 19 May 2015 by Mark Stocker & filed under Art, Collections Online.

B. Llewellyn, *John Frederick Lewis Facing Fame*, exhibition booklet, Compton, Surrey: Watts Gallery – Artists' Village, 2019, pp. 12, 41, 45, fn. 23.





Fig 1. John Frederick Lewis, *The Bezestein Bazaar, El Khan Khalil, Cairo*, pencil watercolour and gouache on paper, 1843-44, Gift of the New Zealand Academy of Fine Arts, 1936. © Te Papa (1936-0012-181)

'How to describe the beauty of the streets to you! - the fantastic splendour; the variety of the houses, and archways, and hanging roofs, and balconies, and porches; the delightful accidents of light and shade which chequer them; the noise, the bustle, the brilliancy of the crowd; the interminable vast bazaars with their barbaric splendour. There is a fortune to be made for painters in Cairo, and materials for a whole Academy of them. I never saw such a variety of architecture, of life, of picturesqueness, of brilliant colour, and light and shade. There is a picture in every street, and at every bazaar stall. Some of these, our celebrated water-colour painter, Mr. Lewis, has produced with admirable truth and exceeding minuteness and beauty; but there is room for a hundred to follow him; and should any artist (by some rare occurrence) read this, who has leisure, and wants to break new ground, let him take heart, and try a winter in Cairo, where there is the finest climate and the best subjects for his pencil.'

So wrote the renowned critic and novelist, William Makepeace Thackeray in *Notes of a Journey from Cornhill to Grand Cairo*, published in London in 1846, two years after his voyage around the eastern Mediterranean, courtesy of the Peninsular and Oriental Steam Navigation Company. His reference to John Frederick Lewis, who was at that time living and working in Cairo, alerted the literary and art-loving public back in Britain to the watercolour drawings that the artist was making of the streets, bazaars and mosques of the Islamic city. At the same time, Thackeray seems to be challenging Lewis to reap the rewards of his labours and make paintings for sale on the art market, hinting that if he did not do so, other artists would find in the streets of Cairo a rich source of subjects for their own paintings.

In the 1840s, Lewis, who had first come to public notice in the 1820s as a painter of animals and sporting scenes, was known to his public as 'Spanish Lewis', a sobriquet that he had earned with the colourful and lively scenes of contemporary Spanish life that he had exhibited in the 1830s at the Society of Painters in Water Colours. The journey that defined this decade of his career was made in 1832-33, and was primarily focused on Seville

and Granada, where the Alhambra, with its crumbling but still magnificent Islamic architecture, now inhabited by local Spaniards, provided novel subjects for his pencil.

A brief trip to North Africa from Gibraltar may have inspired a desire to travel further east, and in 1837 Lewis left England for Paris and then Italy, where he spent two years, before travelling on via northern Greece and Albania to Istanbul. Lewis's arrival there in October 1840 was noted by the famous genre painter, Sir David Wilkie, who remarked on the 'clever drawings' that Lewis had shown him. In Istanbul and nearby Bursa, Lewis drew the mosques, bazaars and people that he encountered with remarkable accuracy and vitality, at a far remove from the romanticised scenes, conforming to established picturesque conventions, that characterised the depictions of the previous decade by artists such as Thomas Allom. Towards the end of 1841, Lewis travelled to Cairo, where he remained for the rest of the decade, living a part-European, part-Ottoman existence in an old Ottoman-period house.

Here, 'far from the haunts of European civilisation', as he later wrote in a much quoted passage in *Cornhill to Grand Cairo*, Thackeray sought him out. Whatever the reality of their encounter, Thackeray's witty, tongue-in-cheek, and - to modern sensibilities, awash with racial and cultural stereotypes - account of his friend's life-style seems to have been directed at Lewis's art-loving audience back home, who had received little news and no exhibits from him since 1841. According to Thackeray, Lewis had become 'an oriental nobleman' who 'lives like a languid Lotus-eater - a dreamy, hazy, lazy, tobaccified life'. 'J' - as he coyly referred to him - was 'going about with a great beard and crooked sword, dressed up like an odious Turk'; he had a 'swarthy tawny attendant, dressed in blue, with white turban', who, when 'he clapped his hands, and languidly called "Mustapha" [...] came with more lights, pipes, and coffee'. He ate dinners of 'yellow smoking pilaffs; the pride of the Oriental cuisine'; and was surrounded by a menagerie of animals. With ever-increasing hyperbole, Thackeray invested his friend with the glamour of the *Arabian Nights* (M.A. Titmarsh [W.M. Thackeray], *Notes on a Journey from Cornhill to Grand Cairo*, London: Chapman & Hall, 1846, pp. 282-91).

The reality, though hard to determine with any precision, was undoubtedly more complex. Comments from other western visitors are tantalizingly sparse but, while confirming his wearing of Ottoman garb, they also indicate that he retained many European habits and that he associated with the Western community in Cairo. He was described by one of them as 'an excellent fellow liked by everyone' (Henry Abbott to Joseph Bonomi, Cairo, 28 June 1850; private collection of Yvonne Neville-Rolfe). Despite the westernisation that, by the 1840s, was gradually filtering through Egyptian society, many European residents, like many Egyptians themselves, wore traditional Ottoman dress. These expatriates lived in part as locals, but preserved much of their European identity. They - Lewis among them - adopted a hybrid lifestyle that occupied the overlapping borders between East and West.

If Thackeray chose to gloss his friend's life as one of exotic indolence - the 'languid Lotus-eater' - this was only part of the story, for Lewis, formerly known in England for his diligence as an artist, was also making sketches for the full-size compositions that he intended to paint. While living in the style of a rich Ottoman of the merchant class, he was at the same time engaged in the particularly western activity of recording and interpreting a foreign culture for an audience at home in Britain. In December 1844, only two months after Thackeray's visit, the Orientalist, E.W. Lane, famed for his comprehensive manual of contemporary Egyptian life, reported: 'Lewis also is still with us. He shewed me, a short time ago, for the first time, some of his sketches; & I thought them the most admirable things of the kind that I had ever seen.... He seems to be more industrious than he was....' (Edward William Lane to Joseph Bonomi, Cairo, 17 December 1844; private collection of Yvonne Neville-Rolfe).



In Cairo, on several trips to the Sinai desert and on one extended journey up the Nile, Lewis made a number of exceptionally fine drawings of the people, the architecture and the landscape. These capture both the intense light of the desert and the complex spaces of Cairo's streets and mosques, at times with no more than a few expressive lines and washes of colour. In later years he used these to inform the highly-worked oils and watercolours that he painted for exhibition and sale in England; they were the touchstone to which he referred when fusing together with such subtlety his constructions of 'Oriental' life.

Among the 'admirable' 'sketches' that Lane is likely to have examined in 1844, are a group of pencil and watercolour drawings of the two largest bazaars in Cairo, the Khan al-Khalili and its southern extension, the Ghuriyyah. Several of these remarkable drawings survive, dispersed in different collections, including one, recently re-discovered in the Museum of New Zealand Te Papa Tongarewa (fig.1), which is the basis of the much later composition, *The Bezestein Bazaar of El Khan Khalil, Cairo* (1872). In these drawings, Lewis conveys a vivid sense of the synthesis between the stone Islamic buildings and the adjacent wooden structures of the sprawling shop-booths and stalls. The ochres, reds and greys of his restricted colour palette convey with both subtlety and assurance the bolts of cloth, the wooden awnings and the polychromatic Mamluk architecture. The drawings are 'unfinished' in the sense that not all elements are fully defined, but they are probably as resolved as Lewis intended. Half-drawn figures with turbans or fezes, incomplete benches and shop fronts, hints of openings and enfilades, all combine to intrigue and astonish the viewer, creating at the same time a powerful sense of bustling humanity confined within the narrow space of the covered bazaar. Areas of grey, made by pencil and chalk, contrast with bright patches of filtered sunlight, created by judiciously applied opaque white, setting up a complex interplay of light and shadow. Each drawing conveys not only the topography but also the spirit of the place.

Such close observation as is evident in these remarkable drawings, would have required a familiarity with the area unusual among western artists, achievable only with the assistance of the local community. Many visiting artists wrote of the difficulties of sketching in the streets of Cairo: David Roberts found it to be 'a most arduous [sic] undertaking in these narrow Stinking crowded Streets' (Roberts to D.R. Hay, 4 January 1839; National Library of Scotland, Ms 2255, f.88-89). Even so well-established a foreigner as E. W. Lane, who succeeded in making many drawings in the streets, found, on occasion, that it was necessary to conceal his sketch-making so as 'to avoid being seen, in the public places, engaged in so heathenish an act as drawing' (MS draft of Lane's *Description of Egypt*; Archives, Griffith Institute, Ashmolean Museum, Oxford: Lane MSS 6.1.81v-82 and 3.1-6). Whereas visitors like Roberts, who generally wore European dress, reluctantly changing into local dress only for the purpose of sketching inside the mosques, residents like Lane and Lewis wore appropriate clothing, and are also likely to have acquainted themselves with the local shop-keepers, purchasing their wares, chatting and sharing cups of coffee. The respect that Lewis gained from such courtesies, as well as the attendant servant who probably accompanied him, would have afforded him enough protection from more hostile passers-by to enable him to sit in the bazaars and make detailed and topographically accurate sketches, such as *The Bezestein Bazaar, El Khan Khalil, Cairo*, adding colour, shading and detail in his Cairo home. The Khan al-Khalili was at the centre of Mamluk Cairo's economic activity. It was named after the amir Jarkas al-Khalili, Sultan Barquq's master of the stables (*amir akhur*), who established it in 1385 on the site of a Fatimid cemetery. In the early sixteenth century, Sultan al-Ghuri (reigned 1501-1517), the last important Mamluk sultan, demolished the khan and in 1511 (AH 917) created his own commercial complex, with monumental gates and parallel streets. The area was the domain of foreign merchants, especially Turkish, trading in a variety of goods, particularly textiles. It is described by Sir John Gardner Wilkinson in his *Hand-book for Travellers in Egypt* as one of the two principal bazaars, where 'cloth, dresses, swords, silks, slippers, and embroidered stuffs, are the principal articles' (London: John Murray, 1847, p.



Fig 2. John Frederick Lewis *The Carpet Seller. El Khan Khalil, Cairo*, oil on panel, 1860, Private Collection © ACR Edition International

140). Having suffered a period of decline, it was again flourishing during the rule of Muhammad Ali Pasha, the time when Lewis was there. Its busy alleys with an abundance of exotic wares for sale were a magnet for foreign visitors, and were mentioned in many contemporary travel accounts.

It is then no surprise that in 1860, back in England since 1851 and now famed for his virtuoso depictions in watercolour of 'Oriental' life, Lewis should choose this iconic location, emblematic of both medieval and modern Cairo, as the background for a representation of himself, dressed in the clothes of a well-to-do Ottoman merchant, or as Thackeray more colourfully expressed it 'a very handsome grave costume of dark blue, consisting of an embroidered jacket and gaiters, and a pair of trousers, which would make a set of dresses for an English family' (fig 2). Exhibited at the Royal Academy in 1861, in *The Bezestein, El Khan Khalil, Cairo*, later also known as *The Carpet Seller* (oil, Private Collection; watercolour, Blackburn Museum and Art Gallery), is located at the eastern end of the Sikkat al-Badistan, clearly showing the red and white zig-zag decoration of the interior of the Bab al-Badistan, the entrance gate to the covered bazaar. Recently elected an Associate of the Royal Academy, Lewis was keen to establish his credentials as the pre-eminent painter in oils of 'Oriental' life, yet, curiously, neither he nor his contemporaries acknowledged the identity of this 'merchant', whose striking resemblance to photographs of Lewis at the time seems not to have been noted. There was, apparently, a collective wish not to break the spell that this artistic 'magician' had woven around his paintings, perceived, as they were, as authentic portrayals of 'Eastern' life. His success was marked a few years later, in 1865, by his election as full Royal Academician, and a laudatory article in the *Illustrated London News*, in which he was deemed 'in knowledge of Orientals quite one of themselves' (*ILN, Supplement*, 25 March 1865, p.285). He took pains to reinforce his reputation by continuing to exhibit paintings based on actual locations, peopled by figures wearing authentic costume, rendered with the technical virtuosity that had become his hallmark. In building up layer upon layer of beautifully painted detail, they are designed to impress his audience with their veracity. Pieced together from his own experience, these artful constructions create the illusion of a real scene.



Fig 3. John Frederick Lewis, *The Bazaar, Cairo*, pencil watercolour and gouache on paper, 1872 © The Higgins Art Gallery & Museum, Bedford, UK/ Bridgeman Images

The Bezestein Bazaar of El Khan Khalil, Cairo represents the epitome of this remarkable sleight of hand that Lewis perfected. Painted in 1872, towards the end of his career, and exhibited at the Royal Academy in 1874, it is a summation of the extraordinary skills on which he had built his reputation. Its composition is a tour de force of light, colour and perspective, in which architecture and figures are seamlessly integrated. The vast, cavernous vault of the covered bazaar, with openings in the roof through which light filters down, recedes dramatically towards the entrance gateway, the Bab al-Badistan, near which the 'merchant' (Lewis dressed in his Ottoman 'costume of dark blue') of Lewis's 1860 painting is so solidly ensconced. Below, in the fore and middle ground, is a throng of people, in a riot of colour, contrasting with the sombre hues of the vault. Each figure is differentiated by clothing denoting their ethnicity. Keen to emphasise the cosmopolitan nature of Cairo's urban society, Lewis has assembled a large cast of characters of diverse racial types, many of them drawn from sketches made during his travels: a Bedouin from Sinai, a Nubian servant boy named 'Abdul Hadi', an elderly Greek, a merchant from Meccah. He also took the opportunity to show off his skills at rendering a variety of fabrics – silks, satins, cottons, velvets, muslins and brocades. Long after his return from Cairo, he was able to study these at first hand from the collection he and his wife, Marian, had brought back to England: they are detailed in the sale held after his death (Christie's, 4, 5, 7 May 1877, lots 478-524). Among them are items recognisable from other paintings by Lewis, notably two jackets (*saltah*) worn by the women in his interiors: one in green velvet trimmed with ermine (surviving in a damaged state in the Harris Museum and Art Gallery, Preston), the other (seen twice), dark blue with elaborate gold embroidery, and identifiable as lot 484 in Lewis's sale. Also discernible, worn here as a man's turban, is the red patterned woven-wool (pashmina) shawl from Kashmir (now in the Victoria and Albert Museum, London), often used by Lewis as a sash around a woman's waist. Given his frequent use of his wife Marian as a model, these insertions seem to attach a personal stamp to the painting. In a scene dominated by men, they add a feminine touch, amplifying the section in the middle ground where three veiled women examine the embroidered jacket for possible purchase, at a remove from the main event in the foreground.

The two musical instruments also belonged to Lewis and can be identified as the 'Egyptian "ood"' and the 'kemengeh' in lot 507 in his studio sale. Each instrument is described and illustrated in Lane's seminal *Manners and Customs of the Modern Egyptians*, published in 1836, and it is to Lane that Lewis turned for the narrative that is central to his painting. Lane, and no doubt Lewis, had observed such entertainments in Cairo, in which a public narrator of romances, or *sha'ir*, accompanied by another musician, sets himself up in front of a coffee-shop and recites verses from the popular epic, *Abu Zeid al-Hilali*. Lewis – presenting his image as the visual equivalent of Lane's popular text – follows Lane's description of the onlookers gathered round and listening with rapt attention to the tales, 'most of them with the pipe in hand, some sipping their coffee, and all highly amused, not only with the story, but also with the lively and dramatic manner of the narrator'. Standing in a prominent position directly opposite the entertainers, is a distinguished older man, whose features seem to bear a generic resemblance to those of Lewis himself. Not for the first time, Lewis may here be placing himself in his own composition, reinforcing the public image of him as 'the great Oriental'.

His achievement is reflected in the critical response to the *Bezestein*, one reviewer praising it and Lewis's other exhibits the 1874 Academy exhibition as 'wonderful as illustrations of Cairene life, manners, habits, costumes, and architecture in a thousand minutiae' (*Illustrated London News*, 9 May 1874, p.446). Ultimately though, its commercial success is what mattered most to Lewis, and it had been acquired by the wealthy wool merchant, David Price (c.1809-1891), even before it was exhibited. By then, Price already had a large collection of works by living artists, including Lewis's *The Lilium Auratum* (oil, 1871, Birmingham Museum and Art Gallery), preferring to purchase direct from an artist, rather than through a dealer. Clearly, Price prized Lewis's *Bezestein* highly, and when offered the large sum of £10,000 for it by another collector, John Graham, he refused, for 'no money should tempt him to part with it'. Relating this to Lewis in a letter, Thomas Woolner, the Pre-Raphaelite sculptor and a fervent admirer of Lewis's, hinted that it was his recommendation of the painting's 'prominent characteristics and beauties' that had resulted in so generous an offer, adding that Lewis must be gratified that 'a work of such superb excellence, should be so enthusiastically admired' (Woolner to Lewis, 3 May 1874, Private Collection). Lewis's emotional response to Woolner's 'astonishing letter' was immediate: 'I am in dreamland' (Lewis to Woolner, 4 May 1874, Bodleian Library, University of Oxford, Papers of Thomas Woolner, MSS Eng.Lett.d.292, fols 199-200). Woolner replied that Lewis did 'not think so highly of your work as your admirers do, or you could not be surprized at any sum being offered for one of your chief pictures', adding that 'very soon your chief works will be priceless; that is, they will all become established in first class collections where no money will be able to extract them' (Woolner to Lewis, 17 May 1874, Yale Center for British Art, Rare Books and Manuscripts, MSS 53). When David Price died in 1891, Woolner himself purchased the painting he had so much admired – paying rather less than the sum offered in 1874.

Many of Lewis's paintings are indeed now in first-class public collections. (The smaller watercolour version of the *Bezestein* composition, also painted by Lewis in 1872 and sold to James Dyson Perrins, another of his moneyed and admiring collectors, is now part of an exceptional collection of British watercolours at The Higgins, Bedford (fig. 3). This late masterpiece, one of Lewis's most elaborate and boldly conceived compositions, represents, with the colour and verve for which he was celebrated, an area of Cairo that held a particular fascination for Western visitors. It more than met the challenge issued by Thackeray three decades earlier.

We are grateful to Briony Llewellyn, the recognised expert and author on the artist, for preparing this catalogue note and for her assistance in cataloguing this work.





THE JOE SETTON
COLLECTION

FROM
PRE-RAPHAELITES
TO LAST
ROMANTICS



***13**

JEAN-JULES-ANTOINE LECOMTE DU NOUÿ (FRENCH, 1842-1923), AFTER JEAN LÉON GÉRÔME (FRENCH, 1824-1904)

Le Prisonnier

inscribed and signed 'D' apres J.L.Gerome par Lecomte du Nouÿ' (lower centre)

oil on canvas

17½ x 29¼ in. (44.5 x 74.5 cm.)

Painted circa 1871-72.

£20,000-30,000

US\$27,000-39,000

€23,000-33,000

LITERATURE:

R. Diederer, *From Homer to the harem: The art of Jean Lecomte du Nouÿ*, New York, 2004, p.158.



VARIOUS PROPERTIES

14

CHARLES THÉODORE FRÈRE (FRENCH, 1814-1888)

A square at Khan al-Khalili, Cairo

signed 'TH. FRÈRE' (lower left); and numbered and inscribed '745/
caravanserail au Khan-Kalil/au Caire/ (Egypt)' (on the reverse)

oil on panel

6¾ x 11¼ in. (17 x 28.5 cm.)

£10,000-15,000

US\$13,000-19,000

€11,000-16,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



15

RUDOLF ERNST (AUSTRIAN, 1854-1932)

A holy man by an entrance

signed 'R. Ernst.' (lower left)

oil on panel

17 x 13 in. (43 x 33 cm.)

£20,000-30,000

US\$26,000-39,000

€22,000-33,000



PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

***16**

EUGÈNE ALEXIS GIRARDET (FRENCH, 1853-1907)

La Mosquée d'El Azar au Caire

signed 'Eugène Girardet' (lower right)

oil on canvas

29 1/8 x 18 7/8 in. (74 x 48 cm.)

£25,000-35,000

US\$33,000-45,000

€28,000-38,000

PROVENANCE:

with Galerie du Festival, Cannes.

Acquired from the above by the present owner, 2 August 1985.



VARIOUS PROPERTIES

17

MAHMOUD MOKHTAR (EGYPTIAN, 1891-1934)

Au Bord du Nil (On the Banks of the Nile)

signed 'MOUKTAR' (to base, right side); with foundry inscription 'Susse Fd Edts Paris' (to base, left side); stamped with the Susse foundry cachet and 'cire perdue' (to base, reverse), on a later patinated-metal stand
bronze, dark brown patina

16 in. (42 cm.) high, the sculpture

24 in. (61 cm.) high, overall

Conceived 1930.

This cast *circa* 1931-1948.

£60,000-80,000

US\$79,000-100,000

€67,000-88,000

Mahmoud Mokhtar has been regarded by art historians and critics alike as the founder of modern Egyptian sculpture, successfully uniting the art of his country's pharaonic past with a contemporary appeal which captured the spirit of a newly independent Egypt.

Deeply connected to the land of his ancestors, Moukhtar was born in a small village near Mahalla in the Nile Delta where legend has it he as a child sculpted with the mud of the canal. His family later moved to Cairo where the emerging artist entered the city's School of Fine Arts and honed his skills creating work inspired by both peasant and city life. However, it was further training in Paris at the *Ecole des Beaux Arts* beginning in 1911 which proved the most transformative to his art and his politics. It was here that Moukhtar was exposed to the European influences of Cubism and Futurism, and developed his increased sense of nationalism following his meeting with the Egyptian nationalist leader Saad Zaghloul in 1919 during the Paris Peace Conference. Following Egypt's political emancipation in 1923 after almost 40 years of British occupation, the revolutionised Mukhtar unveiled his most renowned work *Nahdat Misr (Egypt Awakening)* a monumental group in pink granite depicting a sphinx rising and a peasant woman unveiling herself, which originally stood in Midan Bab Al Hadid (now at Cairo University Gate). The *fellaha*, or peasant woman, with her face exposed soon became a *leitmotif* throughout the artist's oeuvre, serving as the manifestation of the newly emerging Egypt - a symbol of the fertile Nile Delta integral to the nation's past and of the modern women of the revolution who went unveiled in 1922 as a part of their anti-British demonstration so inherent to Egypt's future.

In the present sculpture the *fellaha* appears once again, this time in the quotidian act of carrying a water jug, yet her studded headband and powerful stance enforced by Mokhtar's clean, bold, and angular lines are reminiscent of the Ancient and noble priestesses that tread those shores before her. The original marble model was first presented at the 'Exposition des Oeuvres de Moukhtar' at Bernheim-Jeune, Paris, 1930. It is believed that the model was then cast in bronze in several sizes within four editions between 1931 and 1948 by the foundry Susse Frères. The artist died of leukemia in 1934 and thus the timeline for these casts encompasses both lifetime and posthumous editions. The present example is of the same scale as the example in the Mathaf: Arab Museum of Modern Art, Doha, Qatar, dated *circa* 1931 and noted as a fourth-edition cast. Another example of this scale was sold Sotheby's, London, 23 October 2018, lot 54 (£75,000).



(signature)





18

LUDWIG HANS FISCHER (GERMAN, 1848-1915)

The Khamsin

signed and dated 'Ludwig hans fischer/1891' (lower left)

oil on canvas

44½ x 32½ in. (113 x 82.5 cm.)

Painted in 1891.

£40,000-60,000

US\$52,000-77,000

€44,000-66,000

EXHIBITED:

Salzburg, Residenzgalerie, *Orient: Österreichische Malerei zwischen 1848 und 1914*, 20 July-24 September 1997, no. 16, as 'Beduinen im Sandsturm'.

LITERATURE:

M. Haja & G. Wimmer, *Les orientalistes des écoles allemande et autrichienne*, Paris, 2000, p. 260-1 (illustrated).



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

***19**

GUSTAV BAUERNFEIND (GERMAN, 1848-1904)

Warden of the Mosque, Damascus

signed, inscribed and dated 'G. Bauernfeind/ Damaskus/ München 1891'
(lower left)

oil on panel

43 x 33 in. (109.2 x 83.8 cm.)

Painted in 1891.

£1,500,000-2,500,000

US\$2,000,000-3,300,000

€1,700,000-2,800,000

PROVENANCE:

McLean & Co., London, 1891 (commissioned from the artist by Arthur Sulley).

Anonymous sale; Sotheby's, London, 28 November 1979, lot 50.

with The Fine Art Society, Ltd., London (acquired at the above sale).

Acquired from the above by a private collector in 1979.

Acquired from the above by a private treaty in 2003.

EXHIBITED:

(Probably) London, McLean, 1891.

LITERATURE:

A. Carmel and H. Schmid, *The Life and Work of Gustav Bauernfeind, Orientalist Painter*, Stuttgart, 1990, pl. 160 (illustrated).

L. Thornton, *The Orientalists, Painter-Travellers 1828-1908*, Paris, 1994, p. 20 (illustrated).

P. Kühner, *Gustav Bauernfeind - Gemälde und Aquarelle*, Peter Lang, Frankfurt am Main, 1995, p. 218 (illustrated).

H. Schmid, ed., *Gustav Bauernfeind: Die Reise nach Damascus 1888/1889*, Tübingen and Basel, 1996, p. 107 (illustrated).





Gustav Bauernfeind, *Eingang zur Sinanije-Moschee in Damaskus*, © Staatliche Graphische Sammlung, Munich.

A distinguished edifice in Damascus is the Sinan Pasha Mosque set near the Midhat-Pasha Street. Although not a challenger to the Umayyad Mosque in its magnitude or grandiosity, the Sinan Pasha Mosque is discussed in 19th Century travel guides as the second most significant religious structure in the city. Its importance and its recognition are based on the accomplishments of its architect rather than its sheer mass.

Sinan the Architect, otherwise known as *Mimar Sinan* by the Turks, was born a Catholic in the early 16th Century in a village near the city of Kayseri in central Anatolia. Although he is thought to be of Greek origin, the first records of him are from his enrolment in the Janissary Corps circa 1512. This was an elite unit of the Ottoman army whose members at the time were all gathered from Christian families and converted to Islam with a primary mission to serve and protect the Sultan. During his service in the Janissary Corps, Sinan was initially taught the trade of carpentry in which he rapidly excelled and was soon promoted to military engineer, overseeing the building of fortifications, ships and bridges. In 1538 Sinan was appointed "the chief of the imperial architects to the Ottoman court and served three sultans in the course of half a century before his death in 1588. His work epitomizes the Ottoman Empire at its apogee and his artistic achievements crown the magnificence of that realm" (D. Kuban and A. Ertug, *Sinan, An Architectural Genius*, Bern, 1999, p. 17). Going even a step further Henry Matthews from the Washington State University School of Architecture compares Sinan with Italian architects such as Brunelleschi and Michelangelo for his equally bold experiments with domed structures and vast interior spaces. During his role as the chief imperial architect, Sinan worked on, oversaw and planned together with an army of architects that served under him approximate 400 buildings of which about 100 alone are mosques. The Sinan Pasha Mosque in Damascus is widely accepted as a structure planned by Sinan

yet it is clear that a trusted student must have executed the project as the completion date of the mosque in 1590 is two years after Sinan's death.

The earliest records of Bauernfeind sketching this structure date to Friday 29 January 1889 when he noted working on its minaret from a distance. But the foundations of the present composition were laid down almost by accident on 9 April 1889 and Bauernfeind kept a detailed recording of this day in his diary. Bauernfeind left his hotel around 11am with his camera and took about 7 pictures whilst walking through the streets of Damascus. He stumbled upon an open side entry of a smaller mosque that led into its courtyard. A seated warden in a blue tunic wearing a large turban in this entrance way was engrossed in reading at which time Bauernfeind decided swiftly to make this the subject of his 8th photograph of the day. In the afternoon he returned to the same location, this time accompanied by his Muslim translator Karam, in order to draw the portal but much to their disappointment and frustration, the crowd shut the door tight upon noticing the artist's attempt to paint the mosque. Feeling bolder than usual, Karam initiated a back and forth of pushing the door open only for the crowds to shut it again, a struggle that shortly ended with a dislocated door and an extremely upset crowd. Bauernfeind was asked to have the door repaired at once and by 5pm not only was the door fixed but he also had a chance to make an initial study drawing as well as get acquainted with the warden of the mosque. From this day on Bauernfeind would spend his mornings sketching the portal at a cost of roughly 6 *Piasters* a day, the running rate for bribing the warden and acquiring an unofficial on-site painting permit. In the upcoming days Bauernfeind noted that there were some understanding people amongst the Muslims as complimentary comments were made about his painting. For them, the prospect of these watercolours someday reaching Paris was



The Sinan Pasha Mosque

particularly exciting, because the inhabitants of Damascus strongly believed that no other city possessed splendour and magnificence like their own.

In the catalogue for the Annual Winter Exhibition, McLean published an extract from a letter by Bauernfeind describing his finished oil titled *Warden of the Mosque*. "Between the various stalls of a covered bazaar street whose mythical twilight is more favourable for the seller than the buyer, there opens out a small side entrance of a mosque, inviting the faithful to its luminous court and playing fountain. The *muezzin* has called the hour of prayer, and some people followed the call. They put their shoes, weapons, and other burdens under the care of the warden. The red top-boots and easy sandals which are worn in the interior of Arabia as well as the long guns and divers arms (*yataghan*, carbine, etc.), show us that some Bedouins have made use of their stay in town to pray at the shrine of a hero of Yore. Some two or three inhabitants of the neighbourhood of Damascus, in their many-coloured cloaks, divested themselves at the threshold of their clumsy shoes, whilst a seller of lemonade has set down his glass jar on a bench; a lemon is stuck on the peculiar brass mouthpiece of the former. On a platter we see some flat bread cakes strewn with sesame and rings; also plums, whose home is said to be Damascus. The owner of these goodies has a little portable table, which is now standing near the wing of the door. A black scholar squats on the floor, near the entrance, zealously reading the Koran whilst his hands play with a rosary. His many-colored coat is ornamented with holy writings. At the fountain a belated dervish is just beginning his ablutions. The niche for prayer is at the right hand of the marble pillar, whilst to the left is the grave of the saint, with his weapons, his large rosary, tambourine and the horn of an ibex. All these implements are carried about in procession to the diverse graves of the saints. A leader in prayer stands high up, whilst behind him

the devout follow him at various paces of quickness. The lanterns consist from a frame work of wood or metal, from which one or more glasses are suspended; these contain water and oil to feed the wick" (Kühner, *op. cit.*, p. 218). It is evident that Bauernfeind, mainly due to his education as an architect, pays tremendous attention to structural detail. Nevertheless, it is also detectable, particularly in light of the above excerpt that he also observed the people closely and aimed to capture their spirit.

Bauernfeind's method of building up a composition is quite similar to present day animation techniques: first a background is established which will set the general mood for the scene, later the figures will be placed onto this stage to act their roles. Both stages of development are equally important for the success of the final product. A watercolour study for the present work is an intense and powerful depiction of bright rays of sun juxtaposed against shadows and large, powerful walls, but its lack of human figures is almost haunting. It feels like an ancient and abandoned ruin or more like a theatre stage. At this level of compositional structuring Bauernfeind chose to test the validity of his selected setting as well as the potential viewpoints. The background once firmly established, he would insert the figures. On the surface a seemingly easy task with underlying complexities: all of the painting's autonomous motifs are based on reality, yet have been compositionally pulled together in one man's fantasy. We know from his diaries that Bauernfeind had worked diligently on documenting the local people from their costumes to their body language. He would often pay passers-by to pose for drawings or photographs and once in his studio, he would carefully reconstruct scenes that best described the mood and lifestyles of the locals that he had so carefully observed.



PROPERTY OF A PRIVATE COLLECTOR

***20**

AMEDEO SIMONETTI (ITALIAN, 1874-1922)

The rug merchant

signed 'Amedeo Simonetti' (lower right)

pencil and watercolour on paper

21 x 14½ in. (53.3 x 36.8 cm.)

£20,000-30,000

US\$27,000-39,000

€23,000-33,000

PROVENANCE:

Private collection, San Mateo, California.

Acquired by the present owner from the above *circa* 1987.



PROPERTY OF A DISCERNING COLLECTOR

***21**

FREDERICO BARTOLINI (ITALIAN, FL. 1861-1908)

Musicians in the courtyard

signed 'Bartolini' (lower right)

watercolour on paper

29½ x 21½ in. (75 x 54.5 cm.)

£25,000-35,000

US\$33,000-45,000

€28,000-38,000

PROVENANCE:

with Mathaf Gallery, London.

Acquired from the above by the present owner.

LITERATURE:

C. Juler, *Les Orientalistes de l'Ecole Italienne*, Paris, 1994, p. 31 (illustrated).



22

VARIOUS PROPERTIES

22

CHARLES THÉODORE FRÈRE (FRENCH, 1814-1888)

A caravan crossing the desert in Syria

signed 'TH. FRÈRE' (lower right); and further signed and inscribed with title 'caravanne & Arabes Syriens/ a desert du Syrie/ Th. Frere' (on the reverse)

oil on panel

6 $\frac{7}{8}$ x 11 $\frac{1}{4}$ in. (17 x 28.5 cm.)

£8,000-12,000

US\$11,000-16,000

€8,900-13,000



23

23

LEOPOLD ALPHONS MIELICH (AUSTRIAN, 1863-1929)

In the desert

signed 'A.L. MIELICH' (lower left)

watercolour and bodycolour heightened with white on paper

12 x 9 $\frac{3}{4}$ in. (30.5 x 24.7 cm.)

£5,000-7,000

US\$6,600-9,200

€5,600-7,700



24

24

JAN BAPTIST HUYSMANS (BELGIAN, 1826-1906)

Learning to read

signed 'J Bt Huysmans' (lower left); and further signed and inscribed with title
'Tu ne sais pas?/ J.Bt Huysmans' (on the reverse)

oil on panel

12 x 15¼ in. (30.5 x 39 cm.)

£7,000-10,000

US\$9,200-13,000

€7,800-11,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

***25**

JEAN-LÉON GÉRÔME (FRENCH, 1824-1904)

An Arnaut Smoking

signed 'J.L. GEROME' (upper left)

oil on canvas

23 5/8 x 28 7/8 in. (60 x 73.3 cm.)

Painted circa 1880-82.

£1,200,000-1,800,000

US\$1,600,000-2,300,000
€1,400,000-2,000,000

PROVENANCE:

Private Collection, New York.

Anonymous sale; Parke-Bernet, New York, 12 January 1955, lot 40 (as *The Harem Guard*).

(Possibly) with Schweitzer Gallery, New York, between 1960 and 1975.

Andrew Sordoni, Wilkes-Barre, Pennsylvania.

Andrew Sordoni III, Wilkes-Barre, Pennsylvania (by descent from the above until 1981).

with The Fine Art Society, Ltd., London, 1983.

Acquired from the above by a private collector, United Kingdom.

Acquired by a private collection, USA, by a private treaty in 2003 as 'Un Chef Bachi-Bouzouk (A Bashi-Bazouk Chieftan)'.

EXHIBITED:

(Possibly) Paris, Galerie George Petit, *Exposition internationale de la peinture, organisée par un groupe d'artistes, première année*, 1882, no. 14 (as *Bachi-Bouzouk*).

Dayton, Ohio, The Dayton Art Institute; Minneapolis, Minnesota, The Minneapolis Institute of Art; and Baltimore, Maryland, Walters Art Gallery, *Jean Léon Gérôme (1824-1904)*, 1972-3, no. 17 (as *Arnaut Smoking* and incorrectly dated ca. 1865).

Washington, D.C., Royal Embassy of Saudi Arabia, *19th Century Orientalist Paintings...*, 8-30 November 2007, no. 2 (as *An Albanian Smoking [also known as A Bashi-Bazouk Chieftain]*).

Kansas City, Missouri, Nelson-Atkins Museum of Art, *Gérôme and the Lure of the Orient*, 2014 (as *An Albanian Smoking*).

LITERATURE:

(Possibly) *Catalogue de Paris*, 1883.

(Possibly) F. F. Hering, *The Life and Works of Jean- Léon Gérôme*, New York, 1892, p. 242 (as *Arnaut Chief*).

Dayton Art Institute, *Jean- Léon Gérôme (1824-1904)*, Dayton, OH, 1972, p. 58 (illustrated p. 59) (as *Arnaut Smoking* and incorrectly dated ca. 1865).

G. M. Ackerman, *The Life and Work of Jean-Léon Gérôme*, Paris, 1986, p. 248, no. 304 (illustrated p. 109 & p. 249) (as whereabouts unknown).

G. M. Ackerman, *Jean Léon Gérôme, His Life, His Work*, Paris, 1997 (illustrated p. 114).

G. M. Ackerman, *Jean-Léon Gérôme: Monographie Révisée, catalogue raisonné mis à jour*, Paris, 2000, p. 304, no. 304 (illustrated p. 119 & p. 305).

L. Rama, *Les Albanais de Léon Gérôme / Shqiptarët e Léon Gérôme*, Albania, 2016.

The Art of Jean-Léon Gérôme from the Shafik Gabr Collection, n.p., 2018 (illustrated p. 25).





Eugène Delacroix, *Two Greek Soldiers Dancing (Study of Soliote Dress)*, 1824 © Louvre, Paris, France/ Bridgeman Images.

Considered the greatest and most knowledgeable Orientalist painter of the nineteenth century, Jean-Léon Gérôme (1824-1904) regularly created series of works that examined and perfected a single theme. Among the most memorable of these artistic investigations was his documentation of the colourful figure of the Arnaut, or Albanian soldier, silhouetted against an austere backdrop and engaging in a subdued or non-combatant act. In the present work, painted at the height of Gérôme's long and prolific career, the artist demonstrates his unique ability to combine the fields of ethnography, costume study, and penetrating portraiture – all while offering a compelling example of his inimitable, and unexpectedly personal, Orientalist style.

Gérôme's interest in recording the different ethnicities within the Ottoman Empire was sparked even before his Middle Eastern travels had formally begun. In 1855, he had exhibited *Recreation in a Russian Camp – Memory of Moldavia* (Private Collection) and *The Age of Augustus* (ca. 1852-4, Musée de Picardie, Amiens) at the Exposition Universelle in Paris to considerable acclaim. The latter was an allegorical depiction of the world at peace under the Roman Emperor, a complex and monumental composition which featured an encyclopedic array of figures and costumes. In preparation for this work, Gérôme set off towards Russia in February 1853, in search of ethnic models. He was forced to take a detour along the Danube due to the Crimean War, and found himself at the port of Galatz in Romania, awaiting a boat to the Black Sea. Irritated by the delay, Gérôme occupied his time by sketching at a nearby Russian military camp. His drawings would become the inspiration for *Recreation*, and would introduce him to the diversity of the world East of France.

In 1855, Gérôme ventured further afield, making his first trip to Egypt. Among his traveling companions was the professional sculptor and amateur draughtsman and photographer Frédéric Auguste Bartholdi (1834-1904), best known for designing America's Statue of Liberty. Both Bartholdi and Gérôme sketched throughout their journey, often depicting the same subjects at the same time, in pencil and in ink. Among their many drawings was a series of single-figure studies of male and female Egyptian *fellaheen*,

or peasants, and a handful of loosely drawn portraits of the Black and Arab dragomen (translators), guides, attendants, and military or administrative personages who accompanied or received their group. These were inscribed by the respective artist with the sitter's name, title, and/or with the location and date of the portrait, sometimes in Arabic as well as in their native French. At least one of the models was transposed into a later oil painting by Gérôme, being slightly adapted for the role.

By 1857, the public's appreciation of Gérôme's talent for figurative realism was at an all-time high. The noted critic Théophile Gautier (1811-1872) praised the artist for his "ethnographic veracity," and suggested that his paintings should be utilized by scholars: "M. Serres, the anthropologist would be able to consult with absolute certainty these specimens of unrecorded race," ("Salon de 1857 IV," *l'Artiste*, July 5, 1857, p. 246). So too, Gautier continued, Gérôme should be commended for fulfilling contemporaries' passion for precise and reliable information about all of humankind: "M. Gérôme satisfies one of the most demanding instincts of the age: the desire which people have to know more about each other than that which is revealed in imaginary portraits. He has everything which is needed in order to fulfill this important mission," (*op cit*).

In America, the artist was held in equally high regard. In 1873, a critic observed that, "[Gerome] never paints a picture without the most patient and exhaustive preliminary studies of every matter connected with his subject. In the accessories of costume, furniture, etc. it is invariably his aim to attain the utmost possible exactness. It is this trait in which some declare an excess, that has caused him to be spoken of as a 'scientific picture maker'" (J. F. B., "Gerome, the Painter," *The California Art Gallery*, 1-4, 1873, pp. 51-2).

Gérôme's ethnographic project was confirmed and amplified during the course of his later travels. In the cosmopolitan setting of Cairo, a city he returned to on numerous occasions until the 1880s, Gérôme set his sights on the Arnauts, descendants of the Albanian soldiers brought to Egypt by the Pasha Muhammad 'Ali (ca. 1769-1849, r. 1805-48), and on the Ottoman



irregular mercenaries known colloquially as *bashi-bazouks* (literally “damaged head,” meaning leaderless or without discipline). These military subjects were the remnants of a force that Muhammad ‘Ali had decimated years before, in an effort to consolidate his power. Paul Lenoir (1843-1881), who accompanied Gérôme on two of his mentor’s tours of Egypt (in 1868 and 1881, when he died in Cairo), described these men in his journal in abundant and memorable detail:

Their costumes artistically open at the breast, their arms “*de luxe*” as brilliant as inoffensive, their proud and disdainful attitudes, their least gestures, everything about them seems to have been most carefully studied. Nothing, however, is more natural than these interminable moustaches “*à la grecque*,” which cut their visages in two like the two enormous horns of the buffalo, and which form the most appropriate ornament of these energetic faces, bronzed in the sun. The moustache, which has nothing Arab in its principle, is with the soldier of Cairo a sign of Albanese origin . . . It was an innovation in a land in which the beard is held in the highest esteem, and where the respect which is due to a man is measured by the length of this hirsute ornament. Soldier, *en amateur*, however, he acquits himself of his role with care; and he has become the indispensable furniture of the door of a mosque or of the entrance to a palace. He is like the “Swiss,” [Swiss guards outside of the Vatican] the chasseur of our ancestors, but having instead of the halbert about ten or a dozen weapons, sabers and pistols, artistically intercrossed in the compartments of a vast girdle of red leather, which gives him the aspect of one of the show-windows of the Divisme on the boulevard Haussmann. (quoted in “Arnaut of Cairo,” in Edward Strahan [Earl Shinn], *Gérôme, A Collection of the Works of J.-L. Gérôme in One Hundred Photogravures*, New York, 1881-83, n.p.; adapted from Paul Lenoir, *The Fayoum, or Artists in Egypt*, London, 1873, pp. 27-9 [French ed., *Le Fayoum, le Sinaï et Pétra*, Paris, 1872]).

And again,

Assuredly they [the Arnauts] are there [in Cairo] from love of ornamentation and to please us painters, for, studying this group of soldiers decked out in brilliant costumes, one is tempted to question their strategic utility as regards the security of the city. While awaiting a new conquest of Egypt by no matter whom, these decorative soldiers, these sentinels of comic opera, have no other orders than to stop photographers whom they would honor with their confidence. – quoted in Fanny Field Hering, *The Life and Works of Jean- Léon Gérôme*, New York, 1892, p. 120; adapted from Lenoir, op.cit.).

The powerlessness of these once ferocious figures, described so vividly by Lenoir, was not lost upon Gérôme. In several of his pictures, weapons are hung on walls as decorative ornaments, often mimicking the postures of the subjects themselves, who are shown in moments of unpreparedness or even drugged relaxation. In this image, however, and despite the Arnaut’s implied role as a piece of “indispensable furniture” in the room, Gérôme seems to walk a finer line between respectfulness and mockery: The importance and station of the figure is suggested by his richly colored green and gold turban, and by the conspicuous display of guns and daggers at his side. The voluminous frills of his distinctive skirt (the pleated *fustanelle*), moreover, seemingly sculptured out of sunlight and shadow, and his bare feet and casual pose – a state of relaxation underscored by the presence of a *hookah* or smoking pipe – cannot disguise or distract from the man’s strong musculature, nor his arrogant stare outward, which is surely more calculating than glassy-eyed.

The remarkable precision of Gérôme’s depiction suggests first-hand knowledge, but it also reveals the vast library of resources the artist had compiled by the time of its creation, between 1880 and 1882. The Arnaut skirt, for example, may be the earliest use of a new property in Gérôme’s large costume collection; from the mid 1860’s the artist had painted such attire, but the first skirt he owned and used for his pictures was far less ample than this. (The tight-sleeved pink satin jacket too was a favorite souvenir and studio prop.) Gérôme’s large photographic collection was also

evidently in play: the Musée d’Orsay houses several of the artist’s personal photographs of a model in Arnaut costume, adopting various poses in the courtyard of a house. Some of these may have been taken by Gérôme’s brother-in-law and traveling companion in 1868, Albert Goupil (1840-1884), who went on to amass an extraordinary collection of Islamic artifacts that Gérôme took every opportunity to put to use.

The mustachioed figure in this particular work was a favourite of Gérôme’s as well. His regular appearance within the artist’s *oeuvre* leaves questions about his identity, and about precedents for such dedicated Arnaut portrait studies in Orientalist art as a whole. The most famous practitioner of this specific theme was Eugène Delacroix (1798-1863), whose Arnaut figure studies became a vivid part of the nineteenth-century imagination – and, perhaps, an inspiration for Gérôme. (The influence of other artists may appear elsewhere in this work, notably in the open window with *mashrabiyyah*, or turned wood, bars. For more on this motif – used repeatedly by Gérôme – see Emily M. Weeks, *Cultures Crossed: John Frederick Lewis and the Art of Orientalism*, New Haven and London, 2014, Chapter 4, *passim*.)

The ethnographic and well-researched components of Gérôme’s subjects, coupled with his detailed, highly polished style, held a particular appeal for contemporary collectors well beyond his native France. Indeed, though the early provenance of this painting is still being sorted out, it is certain that it quickly travelled from Paris to America’s East Coast. (For more on the specific reasons for Gérôme’s popularity in America, see Emily M. Weeks, “An Enduring Renaissance: Collecting Gérôme in America,” *Gérôme*, exh. cat., Gallery 19c, New York, 2017, p. 6-21.) In 1859, Gérôme signed a contract with the French publisher and art dealer Adolphe Goupil (1806-1893). Goupil’s calculated marketing of Gérôme’s works, through both the sale of originals and affordable, mass-produced reproductions, guaranteed their widespread distribution, and the growth of his international success. By 1863, the same year that the artist married into the Goupil family and just four years after formalizing his contract with the firm, Gérôme earned the distinction of being Goupil’s most reproduced artist and, along with Meissonier (1815-1891), Cabanel (1823-1889), and Bouguereau (1825-1905), the most familiar to a vast network of audiences around the world.

The appearance of this picture in one of two prestigious New York collections by the early 1880s had important precedents as well. Gérôme’s name first appeared in that city on December 19, 1855, in the art journal *The Crayon*. (The artist’s thirty-foot wide, state-commissioned *The Age of Augustus*, mentioned above, had apparently proved too extravagant a work to ignore.) A little more than two years later, Gérôme’s *La Prière chez un chef Arnaut* (*Prayer in the House of the Arnaut Chief*) (1857, Private Collection) arrived in New York City, offering audiences a sample of the many Arnaut subjects yet to come. (Accompanying the work was the artist’s *Egyptian Recruits Crossing the Desert* [1857, Private Collection], a picture also featuring Arnaut troops and exhibited in the 1857 Salon.) By 1880, 53 paintings by Gérôme had been brought to the city by Goupil & Co. and sold to American clients, with 34 being Orientalist in subject; by the time of Gérôme’s death in 1904, the firm counted 144 paintings – almost one-quarter of the artist’s output – as being in American hands (DeCourcy E. McIntosh, “Goupil and the American Triumph of Jean-Léon Gérôme,” *Gérôme and Goupil: Art and Enterprise*, exh. cat., Paris, 2000, p. 34). In 1857, Michael Knoedler (1823-1878) took over Goupil & Co., after managing the New York branch for two years; he retained the Goupil name (it was now legally “Goupil & Co., M. Knoedler Successor”) and the two names were synonymous in America throughout the remainder of the nineteenth century. Knoedler’s commitment to continuing to promote and sell works by contemporary French artists, including those by Gérôme, is evident in the stock books for the firm; it was Knoedler, in fact, who may have handled this work in 1882.

This catalogue note was written by Emily M. Weeks, Ph.D. This picture will be included in Dr. Weeks’s revision of the artist’s catalogue raisonné, currently in progress.



VARIOUS PROPERTIES

***26**

ANTONIO FRILLI (ITALIAN, FL. LATE 19TH CENTURY)

Orientalist beauty

signed 'A. FRILLI/ FIRENZE', on a *verde di Prato* marble pedestal

white statuary marble

37 in. (94 cm.) high, the sculpture

76½ in. (194.5 cm.) high, overall

Circa 1880.

(2)

£40,000-60,000

US\$53,000-78,000

€45,000-66,000

A highly technical sculptor, Antonio Frilli's skill is abundantly evident in the present example which also illustrates the fashion for Orientalist themes and figures. An unidentified woman and without specific attributes, she simply embodies the 'exotic' and the 'the other', an object of fascination and beauty. Frilli is first recorded as an exhibitor at the Esposizione Nazionale di Roma in 1883, and he further exhibited in Glasgow in 1888 and Paris in 1889. He was one of a circle of renowned Florentine sculptors that comprised Cesare Lapini, Guglielmo Pugi and Ferdinando Vichi. Although little more is known about his life, the prolific works produced in marble, alabaster and bronze by his gallery are a testament to his artistic and commercial success. Another example of this model accented with gilt highlights sold Christie's, New York, 30 April 2019, lot 73 (\$150,000).





PROPERTY FROM A FRENCH PRIVATE COLLECTION

27

FREDERICK ARTHUR BRIDGMAN (AMERICAN, 1847-1928)

A young girl by a river

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

oil on canvas

29 x 21½ in. (73 x 54.5 cm.)

£10,000-15,000

US\$13,000-19,000

€11,000-16,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



VARIOUS PROPERTIES

28

OTTO PILNY (SWISS, 1866-1936)

At Prayer

signed and dated 'Otto Pilny/1920' (lower right)

oil on canvas

18 x 36¼ in. (46 x 92 cm.)

£20,000-30,000

US\$26,000-39,000

€22,000-33,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 4 December 2003, lot 232.



PROPERTY OF A EUROPEAN COLLECTOR

29

FREDERICK ARTHUR BRIDGMAN (AMERICAN, 1847-1928)

La Fête de Oued el Kebir

signed, inscribed and dated '1886/ Fête de Oued el Kebir/ Blidah/ F.A. Bridgman' (lower right)

oil on canvas

27½ x 36½ in. (70.5 x 93 cm.)

£40,000-60,000

US\$52,000-78,000

€44,000-66,000

EXHIBITED:

Berlin, Haupt-Ausstellungs Gabaude, *Grosse Berliner Kunst-Ausstellung*, 4 May - 29 September 1901, no. 157, as 'Fest auf dem Kirchhof von Blidah'.



VARIOUS PROPERTIES

30

PASQUALE ROMANELLI (ITALIAN, 1812-1887)

Sulamitide

signed 'P. Romanelli' (on base), on a white and *Vérone* marble
panelled pedestal

white statuary marble

43 in. (109 cm.) high, the sculpture

83½ in. (212 cm.) high, overall; 24 in. (61 cm.) diameter

Circa 1860.

(2)

£40,000-60,000

US\$53,000-78,000

€45,000-66,000

The original source of inspiration for this statue is the play *La Sulamitide* by Giuseppe Maria Ercolani, published in 1733, about a son of the king of Egypt and the daughter of Solomon called Sulamita. An opera of the same title by Domenico Fischetti released in 1753 reinforced the character of Sulamitide as a beautiful Odalisque. Pasquale Romanelli studied at the Academy in Florence under Luigi Pampaloni and Lorenzo Bartolini, swiftly becoming Bartolini's favoured pupil and taking over his *atelier* on his death. Romanelli was much-admired in his own right, much commissioned for public monuments and exhibited in Paris and London.





PROPERTY FROM AN ORIENTALIST COLLECTOR

31

EUGÈNE FROMENTIN (FRENCH, 1820-1876)

Coucher de soleil: Arabe attelant un cheval brun et un cheval blanc

signed 'Eug-Fromentin' (lower left)

oil on panel

12½ x 15¾ in. (31.7 x 40 cm.)

£15,000-20,000

US\$20,000-26,000

€17,000-22,000

PROVENANCE:

with Fund for Fine Arts, Chevy Chase.

with Mathaf Gallery, London (inv. no. R.70).

Acquired from the above by the present owner.

LITERATURE:

J. Thompson and B. Wright, *Les orientalistes volume 6. Nouvelle Edition.*

Eugène Fromentin 1820-1876. Visions d'Algerie et d'Égypte, Courbevoie, 2008, p. 377 (illustrated).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



VARIOUS PROPERTIES

■32

ALEXANDER ROUBTZOFF (RUSSIAN, 1884-1949)

The Souk, Tunis

signed, inscribed and dated 'A. Roubtzooff Tunis 1915' (lower left); and further inscribed and dated in Arabic 'Tunis, Hegira 1333' (lower centre)
oil on canvas
44¾ x 62¾ in. (114 x 158.2 cm.)

£300,000-500,000

US\$390,000-650,000
€330,000-550,000

PROVENANCE:

Private Collection, France, since 1930's, thence by descent.
with Galerie Ary Jan, Paris, 2007.
Acquired from the above by a private collector in 2007.

LITERATURE:

P. Dubreucq, *Alexandre Roubtzooff (1884-1949). Une vie en Tunisie*, Courbevoie, 1996, p. 213, as *Le Souk des femmes à Tunis*, illustrated.



The artist, 1914.

Alexander Roubtzooff's artistic path was profoundly influenced by his aunt Jekaterina Alexandrovna Wachter, a painter herself who entered her nine year old nephew into the Fine Art Academy where for several years, he followed the teachings of Kardousky Ziongliniski.

During summer 1899 the three of them set out and travelled across Europe, a trip they repeated for many summers after, visiting Russia, Crimea, Poland, France, Italy and Sicily. In 1904, Roubtzooff joined the Imperial Academy of Saint Petersburg where he was part of Kardousky's class. In November 1912, he won the Great Prize of Painting at the Imperial Academy with an interior scene, now in the collection of the Hermitage Museum. The prize gave him the opportunity to apply for a grant which in turn afforded him the chance to travel.

His first trip in 1913 took him to Spain. Andalusia fascinated him and introduced him to Moorish architecture. A further search of the exotic took him to Morocco, where he discovered the beauty of Tangiers. There he was advised to go to Tunisia where he arrived on April 1st 1914. He was so captivated by his environment that he decided to stay for an extended period. In 1915, the year the present lot was executed, due to the Bolshevik revolution and the terrible events developing in Europe, Roubtzooff decided to definitively settle in Tunis

He regularly participated in Tunisian Salons and from 1924, after adopting French nationality, in the French exhibitions as well. His talent, fostered in Russia, combined the craftsmanship of the Russian school of painting with the modernist styles of French art, attention to detail and the decorativism of the Arab artists with European cosmopolitanism.

The present lot is arguably one of the artists most important depictions of a souk in Tunis. The wonderful array of colours combined with the alluring mystique of the veiled women, make the present composition not only an extremely powerful and engaging one but also a vivid depiction of the exotic atmosphere that captivated the artist in his day, and the appeal of which remains to the present day.





33



34



35

PROPERTY OF A EUROPEAN PRIVATE COLLECTOR

33

ADDISON THOMAS MILLAR (AMERICAN, 1860-1913)

Oriental shop

signed 'Addison Millar' (lower left); and further signed with initials, dated and inscribed with title 'T A M/07 An Oriental Shop' (on the reverse)
oil on canvas
18½ x 24 in. (46 x 61.5 cm.)

£10,000-15,000

US\$14,000-20,000
€12,000-17,000

PROPERTY FROM AN AMERICAN COLLECTION

***34**

ALFRED WORDSWORTH THOMPSON (AMERICAN, 1840-1896)

A bustling market place at the city wall, Tangiers

signed, inscribed and dated 'TANGIER/ Wordsworth Thompson/89' (lower right)
oil on canvas
19½ x 32 in. (48.5 x 81.3 cm.)

£8,000-12,000

US\$11,000-16,000
€8,800-13,000

PROPERTY OF A GENTLEMAN

•35

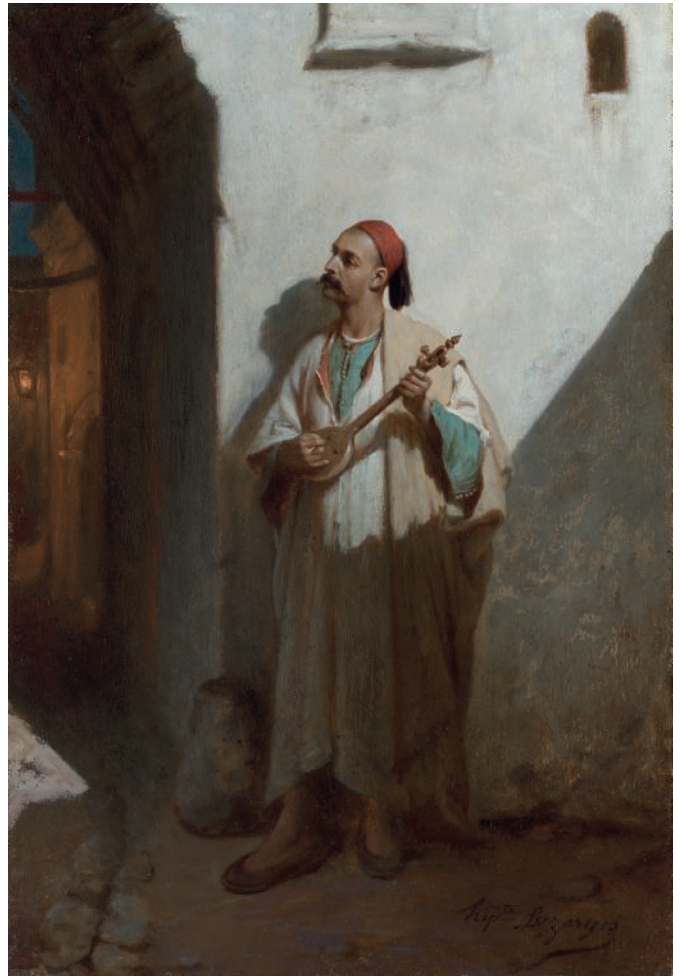
GUSTAVO SIMONI (ITALIAN, 1845-1926)

A busy market, North Africa

signed and dated 'G. Simoni.1892.' (lower right)
pen and brown ink and watercolour on paper
19% x 27% in. (49.3 x 69.5 cm.)

£10,000-15,000

US\$14,000-20,000
€12,000-17,000



PROPERTY OF A PRIVATE BELGIAN COLLECTOR

36

JEAN BAPTISTE PAUL LAZERGES (FRENCH, 1845-1902)

Middle Eastern figures

both signed 'hip.^{te} Lazerges' (lower left and right respectively)

oil on panel

14¼ x 9½ in. (36 x 24 cm.)

a pair (2)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Acquired by the father of the present owner in 1963,
Thence by descent.



VARIOUS PROPERTIES

37

ALESSANDRO RONDONI (ITALIAN, FL. 1841-1895)

Sira

signed 'A Rondoni / Roma' (to the base) and titled '*Sira*' (to the front)

white statuary marble

44 $\frac{7}{8}$ in. (114 cm.) high

Circa 1877.

£30,000-50,000

US\$40,000-65,000

€34,000-55,000

Born in Rome, Rondoni began his career in Naples, where the present sculpture was first displayed in 1877 before traveling to Rome and Turin in 1880 and eventually to London in 1888. The presence of the sculpture in Great Britain brings the history of the subject matter full circle as the sculpture was inspired by the novel *Fabiola: Or, The Church of the Catacombs* (1854) written by the English Cardinal Nicholas Wiseman. A story of redemption set in 4th century Ancient Rome, it recounts the tale of the title heroine who despite her beauty and privilege finds herself discontent. In an outpouring of anger, Fabiola lashes out upon and wounds her young slave Sira. Expecting a reaction from her, Fabiola is humbled by Sira's self-effacement and continued devotion to her master which Fabiola learns is inspired by the slave's secret Christian faith and almost certainly a direct reference to the Sermon on the Mount, 'But I say unto you, That ye resist not evil: / but whosoever shall smite thee on they right / cheek, turn to him the other also' (Matthew 5:39). In turn, Fabiola converts to Christianity despite the persecution she might face under the Roman Emperor Diocletian.

The present sculpture captures the moment after Sira is wounded, her face contorted in pain as she examines the reverse of her arm and the damage done. Her 'otherness' as a non-Roman and slave is hinted at by the intricately carved coils of her hair and the prominent hoop earrings. The focal point of the entire composition lays at her bracelet. As the figure twists her body, the resulting movement within her arms and torso is brilliantly structured by Rondoni, so that the figure's proper left wrist swings to the forefront and reveals a bangle boldly carved with the Chi-Rho, an early Christian Christogram formed by the first two letters of the Greek word for Christ, X and P. Sira's true identity is revealed.





PROPERTY OF A PRIVATE COLLECTOR

38

ISIDORE ALEXANDRE AUGUSTIN PILS (FRENCH, 1813-1875)

Two North Africans conversing

oil on canvas

38 x 40 ½ cm. (14¾ x 15¾ in.)

Painted circa 1860's.

£7,000-10,000

US\$9,200-13,000

€7,800-11,000

PROVENANCE:

Private collection, France.



VARIOUS PROPERTIES

39

MAX FRIEDRICH FERDINAND RABES (GERMAN, 1864-1944)

'Gläubige': Two arabs at Prayer

signed and dated 'Max Rabes.1900' (lower right); and further signed and inscribed with title "'Gläubige" Max Rabes. Berlin.' (on the stretcher on the reverse)

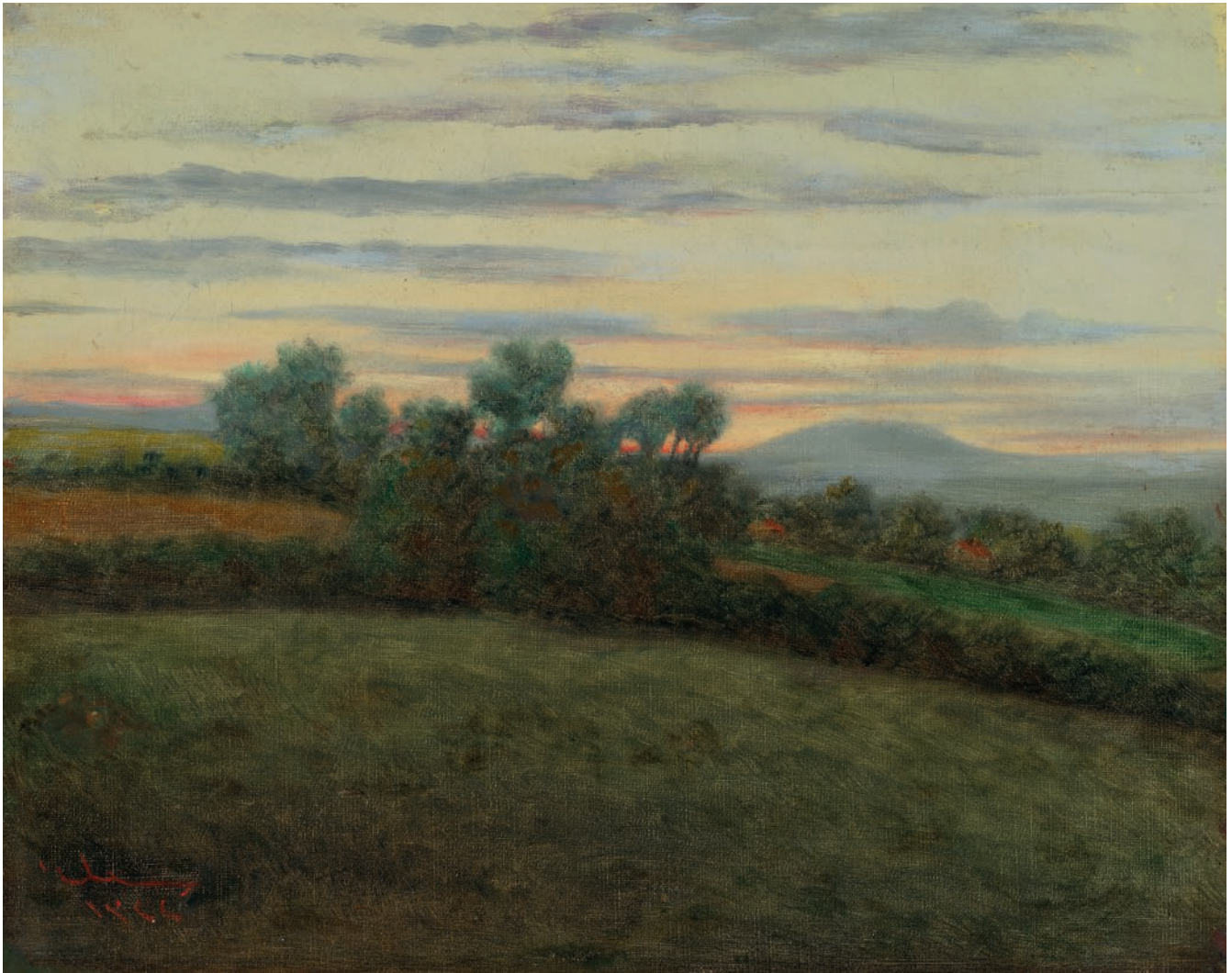
oil on canvas

41 $\frac{1}{8}$ x 36 in. (105 x 92 cm.)

£15,000-25,000

US\$20,000-33,000

€17,000-28,000



PROPERTY OF A PRIVATE BRITISH COLLECTOR

40

SÜLEYMAN SEYYIT (TURKISH, 1842-1913)

Sunset over a hilly landscape

signed in arabic (lower right)

oil on canvas

12 $\frac{7}{8}$ x 16 in. (33 x 40.5 cm.)

£40,000-60,000

US\$53,000-78,000

€45,000-66,000

PROVENANCE:

Acquired in Turkey by the grandfather of the present owner,
Thence by descent.

Süleyman Seyyit began his artistic career while stationed in the Turkish Military Academy. He was amongst a handful of the earliest of Turkish painters to emerge from the Military school.

In 1862 he was sent to Europe where he attended the Ottoman School in Paris. The Ottoman School was founded in 1860 as a secondary school in which teaching staff consisted mostly of French instructors. Seyyit went on to paint in the Fine Arts Academy of Paris and in the workshop of Alexandre Cabanel, before returning to Turkey in 1870. His landscapes are recognised for being “dominated by emerald and Veronese green” (G. Renda *et. al.*, *A History of Turkish Painting, Seattle*, 1988, p. 113). The style of this work is rooted in the Barbizon school, and possibly painted *en-plein-air*, following in the footsteps of artists whose work would have a fresh sight in Paris. It is noted that the first exhibitions of the French Impressionists had not opened until after the return of Süleyman Seyyit to Turkey (G. Renda, *ibid.*, p. 143). Whilst rare, Seyyit’s paintings show the influence of 19th Century French painting in the foundation of future generations of Turkish painters.



PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

41

GIULIO ARISTIDE SARTORIO (ITALIAN, 1860-1932)

The coast of Lebanon

signed and inscribed 'G.A. Sartorio. Bayrut. Le stele ai Asarhaddon a'Nahr el Kalb' (upper left)

oil on canvas board

23 $\frac{5}{8}$ x 29 $\frac{1}{2}$ in. (60 x 74.5 cm.)

£15,000-25,000

US\$20,000-33,000

€17,000-28,000

The stelae of Nahr el-Kalb are a group of over 20 inscriptions and rock reliefs which are carved into the limestone rocks around the estuary of the Nahr al-Kalb in Lebanon, just north of Beirut.

END OF SALE

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person who will pay Christie's directly, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for a principal:** If you register in your own name but are acting as agent for someone else (the 'ultimate buyer(s)') who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit: <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £450,000, 20% on that part of the **hammer price** over £450,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the lot is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. If you purchased **lots** that have not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogue.

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

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the hammer price (in euros)

4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.

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

1 WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(iii) books not identified by title;

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

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

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

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

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

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

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the '**Subheading**'). Accordingly, all references to the **Heading** in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 YOUR WARRANTIES

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

(b) where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you **warrant** that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

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

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

F PAYMENT

1 HOW TO PAY

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

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

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

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

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

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

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

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.
- (c) If you do not collect any **lot** within thirty days following the auction we can, at our option:
- (i) charge you storage costs at the rates set out at www.christies.com/storage.
- (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
- (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Lots made of protected species

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

(d) US import ban on African elephant ivory

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

all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(e) Lots of Iranian origin

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

(f) Gold

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

(g) Jewellery over 50 years old

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

(h) Watches

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

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

I OUR LIABILITY TO YOU

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

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the English courts; however, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

IMPORTANT NOTICE:

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

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
† Ø	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
✱	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none">• If you register to bid with an address within the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above).• If you register to bid with an address outside of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim? If you are:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	✱ and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	✱ and Ω	The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	✱ and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

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

buyer (as applicable) must:
(a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**
(b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above within the required time frames of: 30 days via

a 'controlled export' for ✱ and Ω **lots**. All other **lots** must be exported within three months of collection.
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.
We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if

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

revised invoice charging you all applicable taxes/charges.
6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. Prior to the UK withdrawing from the EU without an agreed transition deal, **movement within the EU must be within 3 months**

from the date of sale. You should take professional advice if you are unsure how this may affect you.
7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7639 1611.

SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

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

◆

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

□

Bidding by interested parties.

λ

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

•

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

~

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

ψ

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

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

○ **Minimum Price Guarantees**

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

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

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

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

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

□ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

Other Arrangements

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FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

In Christie's opinion a work by the artist.

**Attributed to ..."

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

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

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

**Circle of ..."

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**Follower of ..."

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

**Manner of ..."

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**After ..."

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

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COLLECTION AND CONTACT DETAILS

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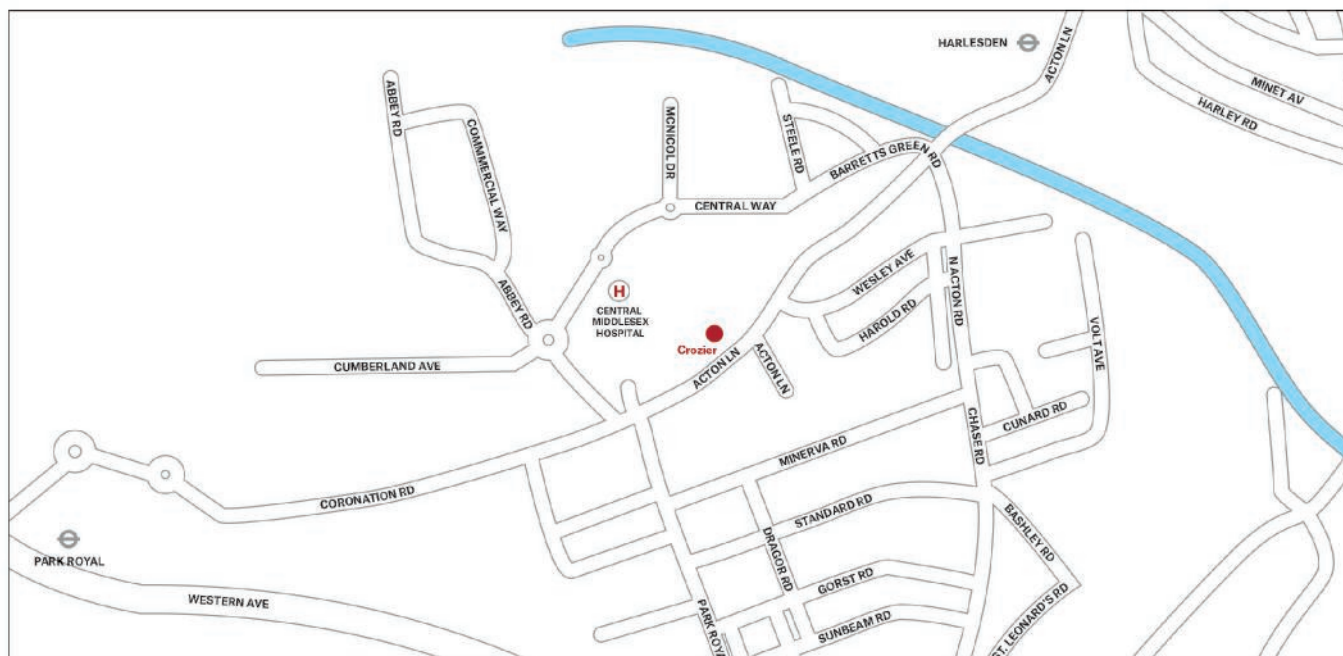
CROZIER PARK ROYAL

Unit 7, Central Park
Central Way
London NW10 7FY

Vehicle access via Central Way only, off Acton Lane.

COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and lots transferred are not available for collection at weekends.





MAGNIFICENT JEWELS

New York, 8 December 2020

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For further information regarding the exhibition,
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20 Rockefeller Plaza
New York, NY 10020

CONTACT

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ORIENTALIST ART

WEDNESDAY 18 NOVEMBER AT 2.00 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: CRESCENT

SALE NUMBER: 18806

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
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18806

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

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