

AUCKLAND ART GALLERY TOI O TĀMAKI



# ORIENTALISM

DELACROIX TO KLEE



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THE ART GALLERY *of* NEW SOUTH WALES

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Throughout the nineteenth and early twentieth centuries painters and photographers from many countries, including Australia and New Zealand, were attracted to the Islamic world of North Africa and the Middle East. They travelled to Egypt, Turkey, Morocco, Algeria, Tunisia, Syria and Palestine. Surveying different ways of seeing and representing Orientalist scenes, this is the first exhibition of Orientalist painting and photography to be held in this part of the world.



**Please note**

Works are not necessarily displayed in numerical sequence.  
The numbers in this checklist do not match those in the exhibition catalogue.  
Selected works have an audio commentary.

EUGENE DELACROIX travelled to Morocco in 1832, accompanying a French diplomatic mission to the Sultan. This voyage provided a lifetime of subjects for the great romantic master, who set the agenda for the movement that came to be known as Orientalism. Later painters such as Renoir and Matisse made their voyages to North Africa in deliberate emulation of Delacroix.

**1** AUDIO 5

EUGENE DELACROIX

Royal tiger 1829

*Lithograph on chine appliqué (third state of four)*

*The Art Gallery of New South Wales, Sydney.*

*Purchased 1993*

**2**

EUGENE DELACROIX

Jewess of Algiers 1833

*Etching on cream vergé paper (third of four states)*

*The Art Gallery of New South Wales, Sydney.*

*Purchased 1990*

**3**

EUGENE DELACROIX

Arabs of Oran c. 1833

*Etching on cream vergé paper (fourth of six states)*

*The Art Gallery of New South Wales, Sydney.*

*Purchased 1990*

**4** AUDIO 6

EUGENE DELACROIX

Collision of Arab horsemen 1843–44

*Oil on canvas*

*The Walters Art Gallery, Baltimore, Maryland,*

*no. 37.6*

This important canvas records an incident witnessed by Delacroix soon after the outset of his journey from Tangier to Meknès: a collision of horses in the course of a fantasia (from the Arabic *fantaziya*, or 'ostentation'), defined as an 'equestrian entertainment by Arab horsemen who execute various manoeuvres at the gallop, while firing off their arms and shouting out loud'. Delacroix's obsession with feats of horsemanship and the splendour of the Arab breed was something he shared with French romantic painters from Géricault to Fromentin.

**5**

EUGENE DELACROIX

A Moroccan of the emperor's guard 1845

*Oil on canvas*

*Musée des Beaux-Arts de Bordeaux*

**6**

AUDIO 1

JEAN-AUGUSTE-DOMINIQUE INGRES

Head of the grand odalisque c. 1814–18

*Oil on canvas*

*Musée de Cambrai, Musée du Louvre, Paris*

This exquisite bust of a young woman in a turban is based on the head of Ingres' 1814 masterpiece *The grand odalisque* (now held in the Musée du Louvre, Paris). Ingres has made of it an entirely satisfying painting in its own right by carefully matching its proportions to the circular canvas (or 'tondo') which sympathetically encloses its many rounded forms. The quintessential 'armchair Orientalist' Ingres never travelled East, yet the influence exerted by his odalisques was in no way lessened.

**7**

AUDIO 3

JEAN-AUGUSTE-DOMINIQUE INGRES

(JEAN CORABOEUF, AFTER INGRES)

The Turkish bath 1906

*Colour etching on paper*

*Département des Estampes, Bibliothèque Nationale*

*de France, Paris*

**8**

THEODORE CHASSERIAU

Combat of Arab horsemen 1856

*Oil on canvas*

*Département des Peintures, Musée du Louvre, Paris*

**9**

AUDIO 7

EUGENE FROMENTIN

A street of Laghouat 1859

*Oil on canvas*

*Musée de la Chartreuse, Douai*

**10**

AUDIO 8

EUGENE FROMENTIN

Windstorm on the Esparto Plains 1864

*Oil on canvas*

*The Najd Collection, courtesy of the Mathaf*

*Gallery, London*



**11** AUDIO 9

EUGENE FROMENTIN

The land of thirst 1869

*Oil on canvas**Musées royaux des Beaux-Arts de Belgique,**Brussels, inv. 3424*

In his travel book, written fifteen years before this painting was made, Fromentin had recounted a grim anecdote: the death from thirst of eight men and their animals who, in the summer of 1845, were surprised by the desert wind halfway between Laghouat and Ghardaia.

The painting's title recalls the last words of this book *Summer in the Sahara*: 'I will salute with a profound regret that menacing and desolate horizon which has been so rightly called—*land of thirst*'.

**12**

EUGENE FROMENTIN

Tailors in front of the mosque c. 1850s

*Oil on canvas**Musée National des Arts d'Afrique et d'Océanie, Paris***13** AUDIO 10

LEON BELLY

Gazelle hunt 1857

*Oil on canvas**Private collection***14** AUDIO 11

LEON BELLY

Waterbuffaloes bathing in the Nile 1861

*Oil on canvas**The Najd Collection, courtesy of the Mathaf Gallery, London***15** AUDIO 12

JOHN FREDERICK LEWIS

The hhareem c. 1850

*Watercolour and bodycolour**The Board of Trustees of the Victoria and Albert Museum*

Audio 12 introduces the larger version of *The hhareem*, which could not be included in the Auckland showing of Orientalism. This smaller version shows the Turkish bey and his three wives, but excludes the object of their gaze: the Abyssinian slave unveiled by her black guardian.

**16**

JOHN FREDERICK LEWIS

Study for 'The harem' c. 1850

*Pencil and watercolour**National Gallery of Victoria, Melbourne.**Bequeathed by Mrs Lewis 1908***17**

JOHN FREDERICK LEWIS

An eastern beauty before 1851

*Watercolour on paper**Peter Nahum at The Leicester Galleries, London***18**

JOHN FREDERICK LEWIS

Life in the harem, Cairo 1858

*Watercolour and body colour**The Board of Trustees of the Victoria and Albert Museum***19** AUDIO 14

JOHN FREDERICK LEWIS

The caravan at Edfou c. 1861

*Watercolour**Pan Arabian Co., courtesy Peter Nahum at**The Leicester Galleries, London***20**

JOHN FREDERICK LEWIS

Study for 'The hosh (courtyard) of the Coptic Patriarch's house in Cairo' c. 1864

*Oil on wood**Tate Gallery, London. Purchased 1900***21** AUDIO 13

JOHN FREDERICK LEWIS ✓

Indoor gossip, Cairo 1873

*Oil on panel**The Whitworth Art Gallery, The University of Manchester*

Who is the woman listening to the women's conversation, visible in the slither of space on the left side of the painting? Will this eavesdropper report the gossip to the master of the harem?

**22**

EDWARD LEAR

Edfoo 12 February 1854

*Pencil, ink and watercolour**Auckland Art Gallery Toi o Tāmaki,**Mackelvie Trust Collection. Purchased 1953*

**23**

WALTER CHARLES HORSLEY  
Great Britain in Egypt, 1886–1887  
Oil on canvas  
*The Art Gallery of New South Wales, Sydney.*  
Purchased 1889

**24**

AUDIO 16

LAWRENCE ALMA-TADEMA  
Egyptians 3,000 years ago 1867–68  
Oil on panel  
*Auckland Art Gallery Toi o Tāmaki.*  
*Mackelvie Trust Collection, purchased 1921*

**25**

LAWRENCE ALMA-TADEMA  
Cleopatra 1875  
Oil on canvas mounted on an oval panel  
*The Art Gallery of New South Wales, Sydney.* Gift of Sir Herbert Thompson  
(Egyptologist) 1920

**26**

LAWRENCE ALMA-TADEMA  
Cleopatra 1877  
Oil on panel  
*Auckland Art Gallery Toi o Tāmaki.*  
*Mackelvie Trust Collection, purchased 1916*

**27**

AUDIO 17

EDWIN LONG  
An ancient custom 1876  
Oil on canvas 101.6 x 142.2 cm  
Private collection, courtesy Peter Nahum at  
*The Leicester Galleries, London*

**28**

WILLIAM STRUTT  
The Nubian barber plies his simple trade  
when Egypt's haughty kings in splendour  
reigned 1881  
Watercolour, pencil and gum on paper  
*Thirty Victoria Street, Sydney*

**29**

AUDIO 18

JEAN-LEON GEROME  
The snake charmer c. 1870  
Oil on canvas  
*Sterling and Francine Clark Institute, Williamstown,*  
*Mass., USA*

Intense colour, seductive as a jewel, dominates in Gérôme's homage to the magnificence of Ottoman architecture and design. Yet the grand interior, deep and dream-like as a swimming pool, is in a state of gradual deterioration. It is the moral messages contained in such contrasts —of splendour and decay, past glories and present neglect—that have brought this beautiful painting to recent critical attention. *The snake charmer* has been held up as an exemplar of Orientalism by Edward Said (who used it for the cover of his seminal book on Orientalism). The magic-weaving spell of the charmer is the quintessential stuff of an *Arabian Nights* fantasy.

**30**

JEAN-LEON GEROME  
Moorish bath (lady of Cairo bathing) 1870  
Oil on canvas  
*Courtesy Museum of Fine Arts, Boston.* Gift of Robert Jordan from the Collection of Eben D. Jordan

**31**

JEAN-LEON GEROME  
The almeh (with pipe) 1873  
Oil on canvas  
*The Najd Collection, courtesy of the Mathaf Gallery, London*

**32**

AUDIO 19

JEAN-LEON GEROME  
The bath c. 1880–85  
Oil on canvas  
*Fine Arts Museums of San Francisco.*  
*Mildred Anna Williams Collection 1961.29*

**33**

JEAN-LEON GEROME  
Harem in the kiosk c. 1875–80  
Oil on canvas  
*The Najd Collection, courtesy of the Mathaf Gallery, London*

**34**

AUDIO 20

JEAN-LEON GEROME  
Bonaparte before the Sphinx c. 1867–68  
Oil on canvas  
*Hearst Castle™/Hearst San Simeon State Historical Monument™*

**35**

JEAN-LEON GEROME

Arabs crossing the desert c. 1870

*Oil on canvas*

*The Najd Collection, courtesy of the Mathaf Gallery, London*

**36**

AUDIO 21

OSMAN HAMDY BEY

Koran instruction 1890

*Oil on canvas*

*The Najd Collection, courtesy of the Mathaf Gallery, London*

The Turkish artist Hamdy Bey studied in Paris under Gérôme. The details of his religious paintings are faultless.

**37**

ALBERTO PASINI

Syrian horse market c. 1890

*Oil on canvas*

*The Art Gallery of New South Wales, Sydney.*

*Purchased 1894*

**38**

AUDIO 22

EDOUARD DEBAT-PONSAN

Massage in the hammam 1883

*Oil on canvas*

*Musée des Augustins, Toulouse*

**39**

PAUL-DESIRE TROUILLEBERT

The harem servant 1874

*Oil on canvas*

*Musée des Beaux-Arts, Nice. Fonds National d'Art Contemporain*

**40**

LEON BONNAT

An Arab sheikh c. 1870s

*Oil on canvas*

*The Walters Art Gallery, Baltimore, Maryland, no. 37.173*

**41**

EMILE GLOCKNER

A fine blade c. 1900

*Oil on canvas*

*The Najd Collection, courtesy of the Mathaf Gallery, London*

**42**

LUDWIG DEUTSCH

The tribute c. 1897

*Oil on panel*

*The Najd Collection, courtesy of the Mathaf Gallery, London*

**43**

LUDWIG DEUTSCH

The scribe 1904

*Oil on panel*

*The Najd Collection, courtesy of the Mathaf Gallery, London*

**44**

RUDOLF ERNST

Refreshment c. 1890s

*Oil on panel*

*The Najd Collection, courtesy of the Mathaf Gallery, London*

**45**

RUDOLF ERNST

The fortune teller c. 1890

*Oil on panel*

*The Najd Collection, courtesy of the Mathaf Gallery, London*

**46**

ALFRED DEHODENCQ

Jewish bride in Morocco

*Oil on canvas*

*Musée des Beaux-Arts de la Ville de Reims*

**47**

AUDIO 24

ALFRED DEHODENCQ

Moroccan storyteller c. 1877

*Oil on canvas*

*Musée National des Arts d'Afrique et d'Océanie, Paris*

A seasoned itinerant entertainer offers his services, while a family of Jewish women and children consider his offer—the children with distinct nervousness, the women with degrees of anticipation and pleasure.

**48**

AUDIO 25

HENRI REGNAULT

Hassan and Namouna c. 1870

*Watercolour, gouache and black pencil on paper*

*Collection Alain Lesieutre, Paris*



49

GEORGES CLAIRIN

Entering the harem late 1870s

Oil on canvas

*The Walters Art Gallery, Baltimore, Maryland,  
no. 37.82*

50

AUDIO 26

BENJAMIN-CONSTANT

The King of Morocco leaving to receive  
a European ambassador c. 1880

Oil on canvas

*The Najd Collection, courtesy of the Mathaf  
Gallery, London*

51

AUDIO 27

GUSTAVE GUILLAUMET

The seguia, Biskra 1884

Oil on canvas

*Musée d'Orsay, Paris. Acquired 1885*

52

GUSTAVE GUILLAUMET

Woman of Bou Saâda 1880s

Oil on canvas

*Private collection, courtesy Galerie Jean-François  
Heim, Paris*

53

AUDIO 28

ETIENNE DINET

The snake charmer 1889

Oil on canvas

*The Art Gallery of New South Wales, Sydney.  
Purchased 1890*

Dinet's painting *The snake charmer* was purchased in Paris in July 1890; destined for the collection of the National Art Gallery of New South Wales, it was shipped to Sydney in its original frame. Painted in Laghouat in Algeria in 1889 and first exhibited at the Salon in Paris the following year, it received favourable comment from the French critics. George Lafenestre declared that 'Algeria is a good school for colourists' and Dinet 'among the first to express the extraordinary and unexpected effects of the sun on figures in the open air'. The realism of Dinet's painting of dazzling sunlight and heat was to prove important for generations of Australian painters who came to admire this work at the Sydney gallery.

54

AUDIO 29

ETIENNE DINET

Slave of love and light of the eyes:

Abd-el-Gheram and Nouriel Ain,  
an Arab legend 1900

Oil on canvas

*Musée d'Orsay, Paris. Acquired 1901*

Another work demonstrating Dinet's knowledge and sympathy for Arab culture.

55

AUDIO 30

AUGUSTE RENOIR

Arab festival, Algiers. The kasbah 1881

Oil on canvas

*Musée d'Orsay, Paris. Gift of the Biddle Foundation  
in memory of Mrs Margaret Biddle 1957*

Traditionally considered the most important of the dozen canvases brought back from Renoir's visits to Algiers in the springs of 1881 and 1882, *Arab festival* was purchased by Claude Monet in 1900 and included in the retrospective of Orientalism at the Colonial Exposition of 1906. The occasion painted by Renoir has never been firmly identified; it may have been a religious celebration or, as seems more likely, a performance by itinerant North African musicians of the kind painted by Delacroix and Dehodencq. In the centre of the canvas a ring of five dancers play tambourines and flutes before a large crowd.

56

AUGUSTE RENOIR

Algerian girl 1881

Oil on canvas

*Courtesy Museum of Fine Arts, Boston.*

*Juliana Cheney Edwards Collection*

57

AUDIO 31

TOM ROBERTS

Untitled (Seated Arab) c. 1884

Oil on canvas

*Private collection, courtesy Thirty Victoria Street, Sydney*

58

AUDIO 32

ARTHUR STREETON

Fatima Habibe 1897

Oil on canvas on paperboard

*Art Gallery of South Australia, Adelaide.*

*Gift of Mr and Mrs Douglas Mullins 1997*

59

ARTHUR STREETON

Egyptian drink vendor 1897

*Oil on canvas on paperboard*

*Collection National Gallery of Australia, Canberra.*

*Bequest of Henriette von Dallwitz and of Richard Paul in honour of his father, Dr Oscar Paul 1965*

60

AUDIO 33

ARTHUR STREETON

A seller of drinks, Cairo 1897

*Oil on canvas on wood panel*

*Private collection*

61

ARTHUR STREETON

Cairo street 1897

*Oil on canvas on paperboard*

*Collection National Gallery of Australia, Canberra.*

*Bequest of Henriette von Dallwitz and of Richard Paul in honour of his father, Dr Oscar Paul 1965*

Cairo was not only a city of impressive buildings and busy commerce to Streeton, it was also a vivid poem of colour and light, scents and sensations that he wanted to capture in his work. He wrote:

*There is an unusual brilliance in the morning air of Cairo and a distinctive pleasant fragrance, perhaps resulting from mignonette, clover piled on camels' backs, coffee, incense and other flavours of the Orient... and tall minarets of pink and white tower into the blue air, while below tourists swarm with their brilliant dragomen.*

62

AUDIO 34

HILDA RIX NICHOLAS

Arab marketplace, Morocco 1914

*Oil on board*

*Collection Ballarat Fine Art Gallery. Purchased 1977*

63

HILDA RIX NICHOLAS

The mottled crowd, Tangier 1912–14

*Coloured pastel on paper*

*Private collection*

Rix Nicholas was entranced by Tangier and its marketplace, where she completed a large number of her jewel-like drawings. She was frequently greeted by whispers of 'Katsouer', the 'maker of pictures.'

64

AUDIO 35

HILDA RIX NICHOLAS

Negro boy 1914

*Coloured pastel*

*Collection Rix Wright*

65

HILDA RIX NICHOLAS

Arab sheep market 1914

*Oil on canvas*

*Private collection*

66

EMANUEL PHILLIPS FOX

Moslems in procession c. 1911

*Oil on canvas*

*Collection Manly Art Gallery and Museum, Sydney*

Probably painted on the spot at Blida in Algeria near the cemetery of Oued-El-Kebir, Fox's impressionist rendition of veiled, white-robed women shows his mastery of the bright, North African light. Fox considered these works among the, 'very best I have painted.'

67

AUDIO 36

ETHEL CARRICK

The mosque at Tangier c. 1911

*Oil on canvas on board*

*Collection Philip Bacon, Brisbane*

68

ETHEL CARRICK

Arab women washing clothes in a stream c. 1911

*Oil on canvas*

*Private collection, courtesy Rex Irwin Art Dealer*

69

ETHEL CARRICK

North African street scene c. 1921

*Oil on panel*

*Collection Ballarat Fine Art Gallery. Gift to the State of Victoria from Major Basil R.F. McNay of Argyll, Scotland, nephew of the artist 1983*

70

ETHEL CARRICK

North African market c. 1921

*Oil on canvas*

*Private collection, Thirty Victoria Street, Sydney*



71

GEORGE LAMBERT

The road to Jericho c. 1918

*Oil on canvas*

*The Art Gallery of New South Wales, Sydney.*

*Purchased 1941*

72

JOHN WEEKS

Animeter Valley, Morocco c. 1927

*Pastel on tinted paper*

*Auckland Art Gallery Toi o Tāmaki. Purchased 1970*

73

JOHN WEEKS

Marrakesh, Morocco c. 1927

*Pastel on tinted paper*

*Auckland Art Gallery Toi o Tāmaki. Purchased 1970*

74

JOHN WEEKS

Moroccan rooftops c. 1927

*Pastel on tinted paper*

*Auckland Art Gallery Toi o Tāmaki. Purchased 1970*

75

JOHN WEEKS

Moroccan village c. 1927

*Pastel on tinted paper*

*Auckland Art Gallery Toi o Tāmaki.*

*Purchased 1970*

76

PETER MCINTYRE

Egyptian boy, Cairo 1941

*Pencil*

*Auckland Art Gallery Toi o Tāmaki. Purchased 1994*

77

LOUISE HENDERSON

Amman 30 September 1956

*Coloured pencil*

*Auckland Art Gallery Toi o Tāmaki.*

*Purchased 1991*

78

AUDIO 37

GUSTAVE MOREAU

Salome (dancing before Herod) 1876

*Oil on canvas*

*The Armand Hammer Collection, UCLA at the Armand*

*Hammer Museum of Art and Cultural Center,  
Los Angeles, CA*

The best known version of the artist's best known subject, *Salome* introduced the phase of Moreau's art which saw his interest shift from figures to their elaborate costuming and décor. The work's fantastic jewelled surfaces, arranged around the biblical *femme fatale*, imparted a belated Romanticism to the Salon of 1876. Herod's palace is imagined as a complex of arches watched over by a statue of Diana of Ephesus and emitting a dull phosphorescence. Even this cavernous architecture does not subvert the flatness of Salome's figure, made progressively more stiff and angular in preparatory drawings, which dances en pointe with unnatural stillness.

79

EMILE BERNARD

Arab festival 1894

*Oil on canvas*

*Musée National des Arts d'Afrique et d'Océanie, Paris*

80

AUDIO 38

EMILE BERNARD

The hashish smoker 1900

*Oil on canvas*

*Musée d'Orsay, Paris. Acquired 1902*

81

HENRI EVENEPOEL

Orange market at Blida 1898

*Oil on canvas*

*Musées royaux des Beaux-Arts de Belgique,  
Brussels, inv. 6171*

82

CHARLES CONDER

Flowers in a vase against a background of the coastline of Mustapha, Algiers 1891

*Oil on canvas*

*The Art Gallery of New South Wales, Sydney.*

*Purchased with assistance from Katies 1982*

83

AUDIO 39

CHARLES CONDER

Moonlight at Mustapha 1892

*Oil on canvas*

*Courtesy Savill Galleries, Sydney*

84

HENRY OSSAWA TANNER  
Palace of Justice, Tangier c. 1908  
*Oil on canvas*  
National Museum of American Art,  
Smithsonian Institution, Washington, DC.  
*Gift of Mr and Mrs John Baxter*

85

LUCIEN LEVY-DHURMER  
The Moroccan c. 1900  
*Oil on canvas*  
*Musée National des Arts d'Afrique et d'Océanie, Paris*

86

AUDIO 40

LUCIEN LEVY-DHURMER  
Evening promenade Morocco c. 1930  
*Oil on canvas*  
*Private collection*

87

AUDIO 41

ALBERT BESNARD  
The port of Algiers at dusk c. 1893-94  
*Oil on canvas*  
*Conseil Internationale de la Langue Française, Paris*

88

AUDIO 42

ALBERT BESNARD  
Fruit merchant at Madura 1911  
*Oil on canvas*  
*Musée d'Orsay, Paris. Acquired 1912*

89

ALBERT BESNARD  
Study for the Delhi ballerina c. 1910  
*Watercolour on paper*  
*Collection Galerie Jean-François Heim, Paris*

90

LEON BAKST  
Indo-Persian dance (Marchesa Casati) 1912  
*Gouache on paper*  
*Art Gallery of South Australia, Adelaide.*  
*Special Picture Fund 1934*

The greatest stage designer of all time, Bakst is best known for his set and costume designs for Diaghilev's Ballets Russes. This Indo-Persian design may have been a fancy dress or stage costume for Bakst's friend the Marchesa Casati.

91

RUPERT BUNNY  
The harem c. 1913  
*Oil on canvas*  
*Lionel Lindsay Collection, Toowoomba Regional Art Gallery. Courtesy of the Lionel Lindsay Art Gallery and Library Trust*

92

AUDIO 43

RUPERT BUNNY  
Salome c. 1919  
*Oil on canvas*  
*The Art Gallery of New South Wales, Sydney.*  
*Purchased 1968*

93

ANDRE SUREDA  
Berber woman (Moroccan Atlas)  
*Tempera on board*  
*Musée Lambinet, Versailles*

94

ANDRE SUREDA  
Caids' encampment (Morocco) c. 1922  
*Oil on canvas*  
*Musée d'Orsay, Paris. Acquired 1923*

95

AZOUAOU MAMMERI  
View of Fez c. 1920  
*Oil on canvas*  
*Musée d'Orsay, Paris. Acquired 1921*

96

AZOUAOU MAMMERI  
Interior of the Kairouine Mosque, Fez c. 1927  
*Oil on canvas*  
*Institut du Monde Arabe, Paris*

97

AUDIO 45

AZOUAOU MAMMERI  
View of Moulay-Idriss c. 1930  
*Oil on canvas*  
*Private collection, courtesy Lynne Thornton, Paris*  
Mammeri was one of the first North African artists to break with the tradition of non-representation of the human figure, proscribed by Islam. *View of Moulay-Idriss* takes the vantage point favoured by professional

photographers. He has framed the view with dark angular rocks and silhouetted cactus plants while, in the shadows, two heavily draped figures stand immobile, as if mysterious guardians of the holy city, which was (and remains) closed to non-believers. The hardwood frame he selected has been inlaid with patterns based on Berber tattoos.

**98** AUDIO 46  
**MOHAMMED RACIM**  
Dancer c. 1922

*Gouache heightened with gold*  
Private collection, courtesy Lynne Thornton, Paris

**99**  
**MOHAMMED RACIM**  
The Rais c. 1931

*Gouache heightened with gold*  
Private collection, courtesy Lynne Thornton, Paris

**100** AUDIO 47  
**MOHAMMED RACIM**  
Galleys fleeing the storm c. 1937

*Gouache heightened with gold*  
Private collection, courtesy Lynne Thornton, Paris

**101** AUDIO 48  
**CHARLES DUFRESNE**  
Exotic composition c. 1912–14

*Watercolour and ink*  
Musée des Années 30 de Boulogne-Billancourt

**102**  
**CHARLES DUFRESNE**  
Algerian oasis c. 1912

*Gouache, pastel, Chinese ink, pencil on cream paper*  
Musée des Beaux-Arts de Bordeaux

**103**  
**CHARLES DUFRESNE**  
Impression of Bou Saâda c. 1912

*Watercolour on pen and pencil drawing*  
Musée des Beaux-Arts de Bordeaux

**104**  
**CHARLES DUFRESNE**  
Landscape at Bou Saâda c. 1912

*Watercolour on pencil drawing*  
Musée des Beaux-Arts de Bordeaux

**105** AUDIO 49  
**PAUL KLEE**  
St Germain near Tunis (midday, with the young palm in the foreground) 1914

*Watercolour on paper*  
Collection A. Rosengart

**106** AUDIO 50  
**PAUL KLEE**  
Two Oriental watercolours 1914

*Watercolour on paper*  
Collection A. Rosengart

**107**  
**LOUIS MOILLIET**  
Coffeeshop in Tunis 1920

*Watercolour*  
Kunstmuseum Basel

**108**  
**ALBERT MARQUET**  
The souks c. 1913

*Pen and Chinese ink*  
Musée des Beaux-Arts de Bordeaux

**109**  
**ALBERT MARQUET**  
The port of Algiers in the mist 1943

*Oil on canvas*  
Musée des Beaux-Arts de Bordeaux

**110**  
**HENRI MATISSE**  
Seated Moroccan, hand on chin 1912–13

*Pen and ink on paper*  
Collection James Fairfax

**111** AUDIO 51  
**HENRI MATISSE**  
Odalisque in red culottes, with ewer and round table 1924

*Oil on canvas*  
Musée National de l'Orangerie. Collection Jean Walter et Paul Guillaume

Matisse's famous series of odalisques of the 1920s were painted in Nice, his Mediterranean home from 1918. They are studio constructions based on memories of masters like Renoir and Ingres, but also on his own experiences in Morocco a decade



before: 'I do *Odalisques* in order to do nudes. But how does one do the nude without it being artificial? And then, because I know that they exist. I was in Morocco. I have seen them'. Matisse's Nice 'odalisques' were, on the contrary, French women feigning the Oriental, like his favourite model Henriette Darricarrère, seen here posed in red harem pants, to suggest a life of cloistered opulence in the East.



## PHOTOGRAPHY

AUDIO 52

### 112

HENRI BECHARD

Interior of the Amrou mosque (Old Cairo)  
c. 1870

*Albumen print*

Collection Claude Philip, Orange

### 113

ERME DESIRE

Arab tailors, Cairo c. 1870

*Albumen print*

Collection Claude Philip, Orange

### 114

FELIX BONFILS

Dragoman tour guide, Lebanon c. 1865

*Albumen print*

Collection Claude Philip, Orange

This famous photograph by Bonfils represents a *dragoman* in a Syro-Lebanese costume, proud of his elegance and displaying a sabre and a rifle against a backdrop of ruins. He sits as if on a halt. *Dragoman* comes from the Arabic *torjoman* and signifies a translator and interpreter.

### 115

LEHNERT & LANDROCK

View of the desert c. 1910

*Sepia print*

Collection Jacques Py, France

### 116

LEHNERT & LANDROCK

Arab artisan c. 1910

*Sepia print*

Collection Jacques Py, France

### 117

PEDRA A TLEMCEN

Detail of a door, Algiers c. 1890

*Albumen print*

Collection Jean-Pierre Evrard, Maurepas

### 118

PEDRA A TLEMCEN

Tlemcen, the Tower c. 1890

*Albumen print*

Collection Jean-Pierre Evrard, Maurepas

### 119

FELIX BONFILS

Caravan in the desert, Egypt c. 1880

*Albumen print*

Collection Jean-Pierre Evrard, Maurepas

### 120

ANONYMOUS

Studio portrait of a Moorish woman  
c. 1880

*Albumen print*

Collection Jean-Pierre Evrard, Maurepas

### 121

CAVILLA & MOLINARI

Woman in her interior, Tangier,  
Morocco c. 1890

*Albumen print*

Collection Jean-Pierre Evrard, Maurepas

This is one of those photographs in which the composition appears true to life, and is a rare image of Morocco, the sherifian kingdom long closed to photographers. The costume, the pose, the coiffure and the straw matting all denote the modest status of the model.

### 122

GARRIGUES

Mosque of the Sabres at Kairouan

*Photograph*

Collection Angela Tromellini, Bologna

**123**

J. P. SEBAH

Bedouin c. 1885

*Albumen print*

*Collection Claude Philip, Orange*

**124**

ANONYMOUS

Moorish women in a street of the kasbah,

Algiers c. 1880

*Albumen print*

*Bibliothèque des Arts Décoratifs, Paris*

Photographers of different types found rich material for study in the streets of the kasbah, where light and shade are accentuated by the depth of field. The kasbah of Algiers, with its stairs and covering arches in the Arab style, lodged 'between walls', is a world of its own. It offered photographers a multitude of scenes, such as the famous *yaouleds* or shoe-shine boys of the postcards.

**125**

ANONYMOUS

Rue de la gazelle, Algiers c. 1870

*Albumen print*

*Bibliothèque des Arts Décoratifs, Paris*

**126**

WILHELM HAMMERSCHMIDT

Karnak, Temple of Amon c. 1870

*Albumen print*

*Bibliothèque des Arts Décoratifs, Paris*

**127**

HENRI BECHARD

Great Pyramid, eastern view c. 1875

*Albumen print*

*Bibliothèque des Arts Décoratifs, Paris*

**128**

HIPPOLYTE ARNOUX

Tomb of the caliphs (Cairo), Egypt

c. 1880

*Albumen print*

*Collection Jean-Pierre Evrard, Maurepas*

**129**

J. P. SEBAH

Ascent of the Great Pyramid c. 1885

*Albumen print*

*Collection Claude Philip, Orange*

The Ascent and Descent of the Great Pyramid are images from the advent of tourism that came with the opening of the Suez Canal in 1869. They record scenes that are self-conscious and at times *risqué*. The hand placed on the posterior here was retouched in other prints.

**130**

FELIX BONFILS

Dance of the almehs, Egypt c. 1870

*Albumen print*

*Collection Nabil Jumbert, Boulogne*

**131**

CHARLES NAUDET

Study for the painters

*Photograph*

*Collection Gérard Lévy, Paris*

**132**

FELIX BONFILS

Cemetery of the Meydan containing members of the family of Mohammed (Syria) c. 1878

*Albumen print*

*Bibliothèque des Arts Décoratifs, Paris*

**133**

ANONYMOUS

(PROBABLY ABDULLAH FRÈRES)

Zeibecks of Smyrna c. 1880

*Albumen print*

*Collection Pierre de Gigord, Paris*

**134**

ANONYMOUS

Negress at the fountain c. 1880

*Albumen print*

*Bibliothèque des Arts Décoratifs, Paris*

**135**

ANONYMOUS

Turkish cemetery c. 1860

*Albumen print*

*Bibliothèque des Arts Décoratifs, Paris*

Pierre Loti, in mourning for a loved one, was wont to haunt sites such as depicted in

this image. He wrote in *Disenchanted* (1906): *The gravestones in Turkey are like landmarks; crowned with a turban or with flowers they acquire, from a distance, a vaguely human aspect, seeming to have a head and shoulders; at first they hold themselves erect, but the centuries, the movements of the earth and the rains come to dislodge them; then they collapse in every direction, falling on each other like mourners and finishing on the grass where they rest, immobile. And those very ancient cemeteries that André passed bore the sad disarray of a battlefield on the day after a defeat.*

### 136

J.B. GREENE

Old street in Cairo 1854

*Salt paper photograph*

*Collection Gérard Lévy, Paris*

The *mashrabiyyas* of Cairo—a kind of enclosed fretwork balcony (or lattice window)—are an architectural feature that fascinated many photographers and travellers. While J. B. Greene was primarily an archaeological photographer, he was not impervious to the charm of these windows. This type of ornamented woodwork façade is characteristic of Cairo.

### 137

HENRI BECHARD

Cairo, *mashrabiyya* c. 1875

*Albumen print*

*Bibliothèque des Arts Décoratifs, Paris*

### 138

JAMES ROBERTSON

Fountain of the Sultan Ahmet III c. 1855

*Albumen print*

*Collection Pierre de Gigord, Paris*

### 139

ABDULLAH FRERES

Sheikh reading the Koran c. 1880

*Albumen print*

*Collection Pierre de Gigord, Paris*

Although a studio portrait, the sobriety of the the painted décor indicates the care taken the Abdullah brothers, themselves converts to Islam, to create a convincing image of Islamic religious practice.

### 140

ABDULLAH FRERES

Steed of the Sultan Abdul Hamid II,

Istanbul c. 1885

*Albumen print*

*Collection Pierre de Gigord, Paris*

### 141

RUBELLIN

Turkish lady and the *zeibeck* 1875

*Albumen print*

*Collection Pierre de Gigord, Paris*

### 142

ANONYMOUS

Turkish café, Istanbul c. 1870

*Albumen print*

*Collection Pierre de Gigord, Paris*

Images of popular outdoor spots offering the *chibouk* and the hookah, with straw seats for the customers, were exploited and popularised by 19th-century photography. Seemingly taken from life, such picturesque genre scenes by certain photographers were reconstructed in the studio. This type of café can still be found near the Grand Bazaar in Istanbul.

### 143

ABDULLAH FRERES

Turkish lady c. 1880

*Albumen print*

*Collection Pierre de Gigord, Paris*

A divan, an inlaid table and a hookah were the indispensable props for the Orientalist image *par excellence*. This one is redolent of all the others devoted to Woman, the Odalisque, the Lady of the Harem, and illustrates the vision of a world seen in the light of the *Arabian Nights*.

### 144

ABDULLAH FRERES

A Turkish family outing, Istanbul c. 1870

*Albumen print*

*Collection Pierre de Gigord, Paris*

A picnic on the banks of the Bosphorus, evoking the 'sweet waters' at the confluence of Asia and Europe, this prescient snapshot would have charmed the Impressionists with



its tree, its cart, its sails, its little girl and its dog. Such an image, posed in the open air, is rare.

## 145

PASCAL SEBAH

Fellahin (women and children), Cairo  
c. 1870

*Albumen print*

*Collection Claude Philip, Orange*

A painted backdrop, a balanced composition, a disruptive glance from the little girl, and a child carried in the Egyptian manner are brought together in this studio photograph. The *borguoug*, a piece of metal used to hold the veil in place, produced (and still produces) many women who squint.

## 146

SEBAH & JOAILLIER

Baths of Yéni Kaplidja c. 1885

*Albumen print*

*Collection Pierre de Gigord, Paris*

This scene of a Turkish bath bears no direct relation to the bath scenes of Gérôme or Ingres. Taken in the interior of a real Turkish bath during the men's session, it is a very rare photograph in the history of 19th-century photography. The panoramic view of the location, with its distribution of standing and seated, front and back poses, accentuates the genuine character of the shot, yet most eyes are turned to the camera in curiosity.

## 147

HIPPOLYTE ARNOUX

Portrait of a woman, Egypt c. 1880

*Albumen print*

*Collection Jean-Pierre Evrard, Maurepas*

## 148

HIPPOLYTE ARNOUX

Odalisque, Egypt c. 1880

*Albumen print*

*Collection Jean-Pierre Evrard, Maurepas*

In this photograph the background is painted and the attitude wholly dependent on the great painters who immortalised this archetype. The pearls are more the jewels of a courtesan than those of a native Egyptian.

## 149

ANONYMOUS

Dancer, Egypt c. 1870

*Albumen print*

*Collection Nabil Jumbert, Boulogne*

## 150

EMILE FRECHON

Dancer of the Ouled-Nail tribe c. 1898

*Photograph*

*Collection Gérard Lévy, Paris*

Palms and *ksours* form the background in this photograph of an Algerian Berber woman in authentic traditional costume. The performance of the dance is caught in profile by the photographer, who seems to have been fascinated by the dance steps and the rhythm—an effect of flight transcending the frozen gesture.

## 151

LEHNERT & LANDROCK

Couple, Algeria c. 1911

*Photograph*

*Collection Angela Tromellini, Bologna*

There may be a relationship between this photograph and Dinét's painting *Slave of love and light of the eyes* (number 54).

## 152

ANONYMOUS

The santon, Egypt c. 1880

*Albumen print*

*Collection Nabil Jumbert, Boulogne*

## 153

FELIX BONFILS

Group of running sais in Egypt c. 1870

*Albumen print*

*Collection Nabil Jumbert, Boulogne*

A group of *sais* such as these can be seen running in the first film shot by the Lumière brothers in Cairo. Sais were men who would run in front of carriages to announce the arrival of an important person—a peculiarly Egyptian tradition that has long since vanished. In height these men are reminiscent of Nubians. The elaborate costumes are in odd contrast to their bare feet, especially as the sais are here posing for the studio.

154

PASCAL SEBAH

Whirling dervishes c. 1870

Albumen print

Collection Pierre de Gigord, Paris

The mystic religious order of whirling dervishes was founded by Jalal Eddine Errumi in Konya, still known today as the city of whirling dervishes. Their dance involved a turning which, like their music, could inspire a mystic ecstasy. This is still one of the emblematic images of Turkey today.

155

EMILE FRECHON

'Bassour' for the new bride c. 1898

Photograph

Collection Gérard Lévy, Paris

This shows the preparation for the bridal procession in the *jehfa*, a kind of litter affixed to a dromedary. The litter serves to transport the bride in concealment to her new home on her wedding night.

156

EMILE FRECHON

Bride dancing c. 1898

Photograph

Collection Gérard Lévy, Paris

157

FELIX JACQUES MOULIN

Moorish women on a visit. Interior dress, Algiers 1857

Albumen print

Collection Claude Philip, Orange

158

ABDULLAH FRERES

Interior of the kiosk of Baghdad c. 1869

Albumen print

Bibliothèque des Arts Décoratifs, Paris

159

ANONYMOUS

Cairo. Two hetaerae c. 1850–52

Photograph

Collection Gérard Lévy, Paris

The sobriety of these two courtesans is in contrast to images conjured by written

reports and to pictures of the women of the Ouled-Nail tribe in Algeria. The historical record is shaped by personal reminiscences such as this one from a nostalgic French officer:

*My memories always lead me back there; to the poetry of the oasis and to the caresses of beautiful girls... for they are beautiful, those daughters of the desert, with their heavy silver bracelets and their clothes of dazzling colour, their bare feet shod in golden sandals; and when their burning eyes light up to the sound of the derbouka, there is a thrill of admiration in the room.*

160

MOHAMMED SADIC BEY

The Kaaba, Mecca 1880

Albumen print

Collection François Lepage, Paris

Mohammed Sadic Bey was the first to photograph Mecca and Medina, to approach this symbol of holiness and to carry away its image. The Kaaba is covered with black velvet, encrusted with gold calligraphy. A place of fascination and of mystery for non-Muslims, its inviolability by outsiders did not prevent certain curious admirers from penetrating it in disguise.

161

MOHAMMED SADIC BEY

Sheikh of the Medina Mosque and the eunuch servants of the tomb of the Prophet 1880

Original albumen print

Collection François Lepage, Paris

162

GAETAN GATIAN CLERAMBAULT

Untitled (drapery)

Photographs

Collection Musée de l'Homme, Paris



AUCKLAND  
ART  
GALLERY

TOI O TĀMAKI