

FACES OF THE PAST

ANCIENT SCULPTURE FROM THE COLLECTION OF
DR. ANTON PESTALOZZI

New York 28 October 2019



CHRISTIE'S



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ANCIENT SCULPTURE FROM THE COLLECTION OF
DR. ANTON PESTALOZZI

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28 October 2019
at 11.00 am (Lots 301-329)

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11/09/2019

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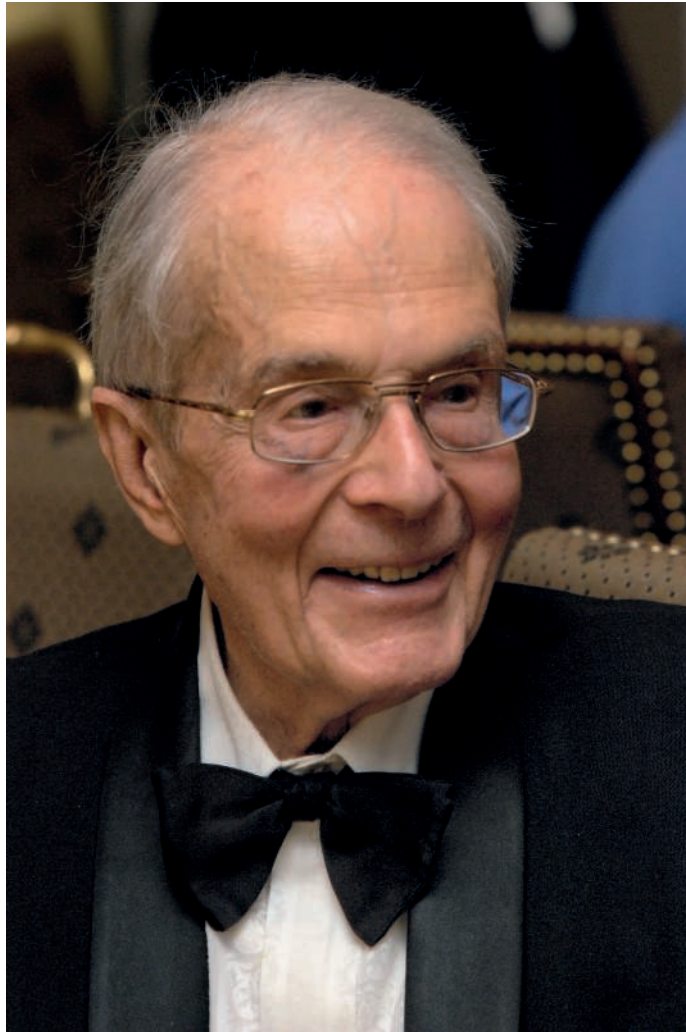
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FACES OF THE PAST

ANCIENT SCULPTURE FROM
THE COLLECTION OF DR. ANTON PESTALOZZI



Dr. Anton Pestalozzi (1915-2007) celebrating his 90th birthday in 2005.
Image courtesy of the Pestalozzi family.

I first met Dr. Pestalozzi in the mid-1990s shortly after his first acquisition at Christie's. I can still recall my initial visit with him since I had no prior knowledge as to the extent of his collection and so was completely surprised by its depth, quality and focus. The collection was arranged roughly chronologically in a dedicated gallery space abutting his home. A visit to the collection would take about two hours as Pestalozzi would delight in sharing details about each portrait. I am grateful to his heirs for entrusting Christie's with the sale of this important collection.

While Dr. Anton Pestalozzi was best-known as a prominent Zurich-based lawyer, he was also recognized as a major collector of ancient art. The main focus of Pestalozzi's collection was the portrait, Greek but especially Roman. His inspiration to collect came in part from his ancestors, several of whom formed ancient coin collections already in the 18th and early 19th centuries, but also from his own education and extensive travels, in particular to Rome, where the superb portraits in the Capitoline Museum attracted his attention. Pestalozzi considered the scholar Professor Hans Jucker (1918-1984) his mentor and advisor, whose untimely death meant the task of publishing the ever-growing collection was left to his wife, Dr. Ines Jucker. Most but not all of the collection was published by her in two splendid volumes, *Skulpturen der Antiken - Sammlung Ennetwies* in 1995 and 2006. The name Ennetwies was chosen since that was the name of the Manor house in the village of Höngg, where the collection was located.

—G. Max Bernheimer



301

A GREEK MARBLE HEAD OF A GODDESS

HELLENISTIC PERIOD, CIRCA 2ND CENTURY B.C.

11 $\frac{1}{2}$ in. (28.8 cm.) high

\$80,000-120,000

PROVENANCE:

with Simone de Monbrison, Paris.
Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the
above, 1979; thence by descent to the current owner.

PUBLISHED:

I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz
am Rhein, 1995, Band 1, p. 14, no. 3, pls. 3-4.
Arachne Online Database no. 1091309.

The goddess' large eyes and distant gaze recall Hellenistic royal portraiture (see for example a portrait of Arsinoe III from the Sarapeion at Alexandria, no. 758 in A. Stewart, *Greek Sculpture*). Jucker (op. cit.) writes that the present's large, low-lying diadem and Praxitelian treatment of the hair indicate that a goddess is the intended subject of this head. Without further surviving attributes a precise identification is impossible, but a muse, nymph, Hygeia or Artemis are possible candidates.







302

**A ROMAN MARBLE PORTRAIT HEAD OF
OCTAVIA MINOR**

AUGUSTAN PERIOD, CIRCA 30-20 B.C.

10½ in. (26.7 cm.) high

\$60,000-90,000

PROVENANCE:

Private Collection, France.

A French Private Collection; *Antiquities*, Sotheby's, New York, 4 June 1998, lot 157 (unsold).

A French Private Collection; *Antiquities*, Sotheby's, New York, 14 June 2000, lot 83.

Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above; thence by descent to the current owner.

PUBLISHED:

I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein, 2006, Band 2, pp. 49-52, no. 12, pls. 21-22.

Arachne Online Database no. 1171827.



Octavia Minor — the eldest sister of the first Roman Emperor Augustus and the fourth wife of Mark Antony — was a prominent figure in the Imperial household, respected and admired by contemporaries for embodying the Augustan feminine virtues of chastity, piety and loyalty. She was commonly depicted with the *nodus* hairstyle, with a roll of hair swept up over her forehead, running back over the crown of her head and narrowing into a braid, which merges with the rest of her pulled-back wavy locks, then braided and fashioned in a chignon at the nape of her neck. The coiffure was unique, an original Roman creation rather than inspired by earlier Greek or Etruscan styles, which was the norm of coiffures during the late 1st century B.C. It remained fashionable from approximately 40 B.C. until 30 A.D. Despite the extended period of popularity, Jucker (p. 50, *op. cit.*) reasons that this portrait can be quite accurately dated due to the top bun becoming smaller and flatter over time, and the lowering of the chignon at her neck. The portrait of Octavia Minor closely recalls the example from Velletri now at the Museo Nazionale Romano (fig. 191 in E. Bartman, *Portraits of Livia*).

303

A ROMAN MARBLE PORTRAIT BUST OF THE EMPEROR TIBERIUS

JULIO-CLAUDIAN PERIOD, REIGN 14-37 A.D.

17¼ in. (43.8 cm.) high

\$400,000-600,000

PROVENANCE:

with McAlpine Ancient Art, London.

Antiquities, Sotheby's, New York, 16 May 1980, lot 265.

Dr. Anton Pestalozzi (1914-2007), Zurich, acquired from the above; thence by descent to the current owner.

EXHIBITED:

Bernisches Historisches Museum, *Gesichter: Griechische und römische Bildnisse aus Schweizer Besitz*, 6 November 1982-6 February 1983.

PUBLISHED:

H. Jucker and D. Willers, eds., *Gesichter: Griechische und römische Bildnisse aus Schweizer Besitz*, Bern, 1982, pp. 76-77, no. 28.

K. Fittschen and P. Zanker, *Katalog der römischen Porträts in den Capitolinischen Museen und den anderen kommunalen Sammlungen der Stadt Rom*, Mainz am Rhein, 1985, Band 1, pp. 10-12, kat. 10, no. 4a.

I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein, 1995, Band 1, pp. 19-21, no. 8, pls. 13-16.

D. Hertel, *Die Bildnisse des Tiberius*, Wiesbaden, 2013, pp. 40-41, kat. 47, pl. 48.

Arachne Online Database no. 1091295.



Tiberius Claudius Nero (42 B.C.-37 A.D.) was born into the distinguished Claudian family. His father, after whom he was named, was married to Livia Drusilla, the future empress. The elder Tiberius fought against Octavian (later Emperor Augustus) in the Civil War of 40 B.C. and was forced into a brief exile in Greece. Upon his return he was coerced into divorcing Livia, then several months pregnant with Tiberius, so she could wed Octavian. The younger Tiberius was thus associated with the two most powerful families in Rome—the *genses* Claudia and Julia— although his accession to the helm of the Roman Empire was tumultuous and far from certain.

Tiberius' early career was marked by several military victories. He regained the Roman standards from the Parthians, previously lost by Crassus in 20 B.C.; four years later he was appointed governor of Gaul and conquered new territory near the Alps. These martial successes were not matched at home, though, as he was forced to divorce his first wife, Vipsania Agrippina, and wed Augustus' widowed daughter, Julia. This union also made him guardian to her two sons and Augustus' heirs apparent, Gaius and Lucius. After a brief self-imposed exile and retirement from military and political affairs in 6 B.C., Tiberius returned to Rome with the understanding that he would shun public life. However, the premature deaths of Gaius and Lucius, forced Augustus to consider new succession plans, thus leading the Emperor to adopt Tiberius as his heir in 4 A.D. Upon Augustus' death in 14 A.D., the Roman Senate bestowed on Tiberius the title emperor.

Contemporaneous accounts suggest that Tiberius never wanted to be emperor. According to Suetonius (*Life of Tiberius*, 68), "He strode along with his neck stiff and bent forward, usually with a stern countenance and for the most part in silence, never or very rarely conversing with his companions, and then speaking with great deliberation and with a kind of supple movement of his fingers. All these mannerisms of his, which were disagreeable and signs of arrogance, were remarked by Augustus, who often tried to excuse them to the senate and people by declaring that they were natural failings, and not intentional." Tiberius afforded the Senate great powers, although his relationship with the body was frayed, and for the most part Tiberius continued many of Augustus' foreign and domestic policies. He ruled with much input from his sons and heirs, Drusus and Germanicus. Germanicus died in Antioch in 19 A.D. and Drusus was murdered in 23 A.D.

In his later years, Tiberius grew paranoid and feared for his life. Sejanus, the prefect of the Praetorian Guard, ran the day-to-day aspects of the empire on Tiberius' behalf. It was later discovered that Sejanus may have had a role in Drusus' murder; he also married Drusus' widow, Livilla, without permission from Tiberius. Sejanus was sentenced to death and Tiberius believed that treasonous citizens were conspiring for his own murder. Under these pressures, Tiberius entered a self-imposed exile to Capri in 26 A.D. and never again returned to Rome. The public suspected that he fled Rome to

engage in a life of debauchery. Suetonius (*Tiberius*, 43) noted, "On retiring to Capri he devised a pleasure for his secret orgies: teams of wantons of both sexes, selected as experts in deviant intercourse...copulated before him in triple unions to excite his flagging passions." While this account might verge on the sensational, Roman citizens nonetheless observed Tiberius' absence in state affairs. Tiberius appointed Caligula, Germanicus' son, heir to the empire. He died at his seaside villa at Misenum in 37 A.D.

D.E.E. Kleiner (p. 124 in *Roman Portraits*) observes that Tiberius' portraits are based closely on those of Augustus. While the practicalities of using the same court artists as his adoptive father are one reason for the strong resemblance of the two emperors, there is also a propagandistic function at work to visually link the two men. The eternal youth present in most extant portraits of Tiberius (he was 56 when he became emperor) is also employed to further this connection. Yet there is a noted departure in Tiberius' portraits from Augustus' austere classicism: the eyes become much bigger, thus giving his portraits an imbalance that prefigures a new era in Roman portraiture.

Portraits of Tiberius have traditionally been grouped into three distinct types: the so-called adoption type produced to commemorate his adoption by Augustus in 4 A.D.; the *imperium maius* type, created to celebrate the new powers conferred upon him by Augustus in 12 A.D., effectively giving him powers equal to his own; and lastly, one to memorialize his designation of *Imperator* in 14 A.D. While new iconographical studies have complicated this easy typology with up to six portrait groups (see p. 57 in J. Pollini, "A New Marble Head of Tiberius: Portrait Typology and Ideology," *Antike Kunst* 48), Jucker (op. cit., p. 20) views the Pestalozzi Tiberius as so close to the archetype of the adoption type that the minor differences within the later grouping schema are rendered impractical.

The bust was fashioned for insertion into a sculpture or freestanding socle. His head is turned to his left, above a long neck. His features delicately rendered including large almond-shaped eyes beneath a shallow brow and a small mouth. His hair fashioned in comma-shaped locks high on his broad forehead. The Pestalozzi Tiberius is remarkably close to the archetype at the Ny Carlsberg Glyptotek (see no. 129 in C.B. Rose, *Dynastic Commemoration and Imperial Portraiture in the Julio-Claudian Period*). The Copenhagen portrait, found in the Fayum but made in Rome and exported, was found alongside portraits of Augustus, Livia and a statue of Victory holding a bronze statue symbolizing the suicide of Cleopatra. The subject of the sculpture group refers to Augustus' victory over Mark Antony, and Tiberius' inclusion here ensured continuation of the Julio-Claudian dynasty. While Augustus only adopted Tiberius in 4 A.D., it is thought that the adoption type was created in the 20s B.C. and was later widely distributed (see Kleiner, op. cit.).





304

**A ROMAN MARBLE PORTRAIT HEAD OF
A WOMAN**

JULIO-CLAUDIAN PERIOD, CIRCA 40-50 A. D.

9¼ in. (23.4 cm.) high

\$15,000-20,000

PROVENANCE:

Antiquities, Sotheby's, New York, 8 June 1994,
lot 160.

Dr. Anton Pestalozzi (1915-2007), Zurich, acquired
from the above; thence by descent to the current
owner.

PUBLISHED:

I. Jucker, *Skulpturen der Antiken-Sammlung
Ennetwies*, Mainz am Rhein, 1995, Band 1, pp. 36-
37, no. 19, pls. 39-40.

Arachne Online Database no. 1171840.

The subject of this portrait modeled herself after Antonia Minor, the daughter of Mark Antony and Octavia Minor. Antonia popularized what became the typically-Augustan coiffure, based on Classical and Hellenistic goddesses, and continued through the reign of Tiberius.

Our sitter's wavy hair was originally center parted, pulled back over the tops of her ears and fastened at the nape of her neck. Here her undulating locks cascade down her neck rather than being pulled into a chignon. For a portrait of Antonia Minor displaying a similar coiffure, now at the Harvard Art Museums, see fig. 114 in D.E.E. Kleiner, *Roman Sculpture*.



305

**A ROMAN MARBLE PORTRAIT BUST OF
THE EMPEROR TITUS**

TRAJANIC PERIOD, CIRCA LATE 1ST
CENTURY A.D.

21 $\frac{7}{8}$ in. (55.5 cm.) high

\$250,000-350,000

PROVENANCE:

Said to be in the Collection of Stanwick Hall, the
seat of the Duke of Northumberland (according to
label on base).

Art Market, U.K.

Antiquities, Christie's, London, 21 April 1999, lot
177.

Antiquities, Christie's, New York, 12 June 2002,
lot 115.

Dr. Anton Pestalozzi (1915-2007), Zurich, acquired
from the above; thence by descent to the current
owner.

PUBLISHED:

I. Jucker, *Skulpturen der Antiken-Sammlung
Ennetwies*, Mainz am Rhein, 2006, Band 2, pp.
57-59, no. 14, pls. 25-28.

Arachne Online Database no. 1140706.



Titus, of the same surname as his father, was the delight and darling of the human race; such surpassing ability had he, by nature, art, or good fortune, to win the affections of all men, and that, too, which is no easy task, while he was emperor; for as a private citizen, and even during his father's rule, he did not escape hatred, much less public criticism

"The Life of Titus" in Suetonius, *Lives of the Caesars*, vol. 2.1.

Titus Flavius Vespasianus (r. 79-81 A.D.) succeeded Vespasian to become the first emperor to succeed his biological father. Prior to his accession, he was in fact disliked by many, who believed he would become a "second Nero" (Suetonius in "The Life of Titus," *Lives of the Caesars*, vol. 2.7). Yet, during his short reign, he gained one of the most esteemed reputations of any Roman emperor.

Titus' most significant military accomplishment took place prior to his accession while serving under his father, when he captured the city of Jerusalem in 70 A.D. The event was commemorated a decade later by his brother Domitian, who built the Arch of Titus, which still stands at the entrance to the Roman Forum. However, after returning to Rome, he rapidly came to be regarded as cruel and gained widespread unpopularity for exploiting his position, as a newly appointed commander of the Praetorian Guard, to remove political opponents on behalf of his father. Suetonius declares that, "besides cruelty, he was also suspected of riotous living, since he protracted his revels until the middle of the night..." (*Titus*, op. cit., 7). He incurred further disapproval through his association with Queen Berenice, a member of the Judean royal family, whom Titus had reputedly returned with after his travels in the east.

After his accession, he won back popularity by lavish expenditure, completing construction on various public buildings, including the Flavian amphitheater and erecting new imperial baths. Although many unfortunate disasters occurred during his reign (the eruption of Vesuvius in 79 A.D., a fire in Rome in 80 A.D., and an outbreak of plague), he exploited the opportunity to garner acceptance, donating vast sums of money and relief to the affected areas. Titus died of fever unexpectedly in 81 A.D., having reigned for only two years, two months and twenty days. He was deified by the Roman Senate and the people of Rome mourned him "as they would have for a loss of their own families" (*Titus*, op. cit., 11).

Rejecting the Julio-Claudian tendency of depicting rulers idealized and eternally youthful, Flavian portraits, like those of Galba and Vitellius that preceded them, are

more realistic. Titus' physical resemblance to his father Vespasian is instantly evident in this portrait. Like Vespasian, his distinctive facial characteristics include a broad face and forehead, close-set eyes and a gently hooked nose.

According to Jucker (op. cit.), the present example may have been recut from a sculpture of Domitian, Titus' younger brother and successor, after Domitian's death in the late first century. Domitian was hated as much as Titus was popular and following his assassination in 96 A.D., the Senate issued a *damnatio memoriae*, when many of his portraits were destroyed or re-cut. This bust does not correspond to either of the two known portrait types of Titus, due to the absence of thick, irregular curls, which characterize both types. Suetonius, in "The Life of Domitian," *Lives of the Caesars*, vol. 2.18, tells us that Domitian suffered from baldness. His later, third portrait type depicts him with hair brushed forward in comma-shaped locks to conceal a receding hairline (see the portrait in the Museo del Palazzo dei Conservatori, fig. 145 in D.E.E. Kleiner, *Roman Sculpture*). That this example does not fit into an identified type is therefore understandable, given that the sculptor would have been unable to carve deeper curls from the pre-existing hairstyle of the Domitian portrait.

The practice of reworking portraits of condemned rulers into esteemed emperors was commonplace during periods of political transition. We can postulate that this bust was transformed posthumously, during the Trajanic period, as a commemorative gesture to the short-lived, but much loved, emperor. Two further examples of Domitian reworked to Titus have been identified, one in the Braccio Nuovo and the other in the Museo Chiaramonti, in the Vatican. For an extensive analysis of other portraits resulting from *damnatio memoriae*, see M. Bergmann and P. Zanker, "Damnatio Memoriae. Umgearbeitete Nero und Domitian portraits. Zur Ikonographie der flavischen kaiser und des Nerva," *Jahrbuch des Deutschen Archäologischen Instituts* 96, 1981, pp. 317-412.



306

A MONUMENTAL ROMAN MARBLE PORTRAIT HEAD OF THE EMPEROR TRAJAN

TRAJANIC PERIOD, REIGN 98-117 A.D.

14 $\frac{7}{8}$ in. (38 cm.) high

\$150,000-250,000

PROVENANCE:

Antiquities, Sotheby's, London, 10 July 1990, lot 285.

Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above; thence by descent to the current owner.

PUBLISHED:

I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein, 1995, Band 1, pp. 26-28, no. 12, pls. 25-26.

Arachne online database no. 1091297.

Born in the province of Spain in 53 A.D., Marcus Ulpius Traianus was the first emperor not to be of full Italian origin. Cassius Dio recounts that Trajan's predecessor, Nerva, adopted him as successor "for he believed in looking at a man's ability rather than his nationality" (*Roman History*, Epitome of Book 68, 4.2, vol. 8). An outstanding commander, Trajan's military exploits included successful campaigns against the Dacians and the Parthians, as well as holding command of several armies in Spain, the Danube and the Rhine. Because of these conquests, the Empire reached its greatest expansion during his reign. In addition, he was a wise administrator and initiated numerous important public building programs in the provinces as well as in Rome, rivaling those of Augustus and the Flavians. These were funded from the spoils of his campaigns and included a new harbor at Ostia and his own forum and market in Rome.



Trajan was 45 years old when he came to power, and portraits made during his lifetime represent him as maintaining this age throughout his reign. D.E.E. Kleiner (*Roman Sculpture*, p. 208) writes that representations of him "are of considerable interest because—if Augustus was the eternal youth—Trajan was the ageless adult." This present example depicts the Emperor wearing an oak wreath, the *corona civica*, or civic crown, an honorary title granted by the Senate as a reward of talent and military accomplishments. Owing to the head's large scale, we can assume it would have belonged to a monumental figure that was intended to be viewed at a distance. The face is unlined yet mature, with the straight locks brushed forward onto the forehead in a style popularized by the Emperor and similar to the coiffure worn by Augustus. As Kleiner explains (p. 208, op. cit.), "Trajan's goal was to disassociate himself from the Flavians, especially Domitian, and to play up his connection to Augustus. This is not surprising since Trajan, like Augustus before him, chose to expand the empire, and both emperors enacted major social legislation."

Kleiner writes that the portraits of Trajan can be divided into several types in accordance to subtle variations in the arrangement of the hair over the forehead. This portrait cannot easily be ascribed to a type, leading Jucker (op. cit., p. 27) to suggest that the head could have been the workmanship of an Eastern sculptor.

For other representations of Trajan wearing the civic crown, see the example in Munich (p. 137 in C.H. Beck, *Glyptothek München*), and in Piraeus (cat. 5 in C.C. Vermeule, *Roman Imperial Art in Greece and Asia Minor*).



His association with the people was marked by affability and his intercourse with the senate by dignity, so that he was loved by all and dreaded by none save the enemy.

Cassius Dio, *Roman History, Epitome of Book 68*, 7.3, vol. 8



307

A ROMAN MARBLE HEAD OF A SPHINX
CIRCA EARLY 2ND CENTURY A.D.

11 $\frac{1}{8}$ in. (29.5 cm.) high

\$60,000-90,000

PROVENANCE:

with Simone de Monbrison, Paris.
Dr. Anton Pestalozzi (1915-2007), Zurich,
acquired from the above, 1976; thence by descent
to the current owner.

PUBLISHED:

I. Jucker, *Skulpturen der Antiken-Sammlung
Ennetwies*, Mainz am Rhein, 1995, Band 1,
pp. 15-16, no. 5, pls. 7-8.
Arachne Online Database no. 1091305.

Jucker (op. cit.) identifies this head as a sphinx due to two subtle features: first the facial asymmetries shifted to the right as seen in the unequal distances between the inner canthi and the nose; and the minor right-turn of the head on the straight neck. The sober gaze emanating from the almond-shaped eyes and the unevenness of the center-parted hair— additional traits of the sphinx type— can be seen in another sphinx at Princeton (see no. 12 in B.S. Ridgway, ed., *Greek Sculpture in the Art Museum of Princeton University*). The prototype for these sphinx heads is probably a late fifth century Greek sculpture in bronze later adapted by a Neo-Attic workshop in the first century B.C.

Two other similar sphinx heads are in the Fitzwilliam Museum, nos. 40-41 in L. Budde and R. Nicholas, *A Catalogue of the Greek and Roman Sculpture in the Fitzwilliam Museum, Cambridge*. The marble's thick-grained crystal structure and yellow alabaster-like color is unusual, which Jucker believes makes this head intended for decorative purposes, possibly for insertion in a herm.



308

A ROMAN MARBLE PORTRAIT HEAD OF A MAN
HADRIANIC PERIOD, CIRCA FIRST HALF OF SECOND
CENTURY A.D.

11½ in. (29 cm.) high

\$60,000-90,000

PROVENANCE:

Antiquities, Sotheby's, New York, 5 June 1999, lot 199.
Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above;
thence by descent to the current owner.

PUBLISHED:

I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am
Rhein, 2006, Band 2, pp. 63-64, no. 16, pls. 31-32.
Arachne Online Database no. 1171830.

Owing to its close resemblance to portraits of the Emperor Hadrian made shortly after his succession to the throne in 117, this portrait can be comfortably assigned to the early 2nd century. The present example is categorized as resembling the Emperor's Stazione Termini type, named after a head found in Rome, now at the Palazzo Massimo (see fig. 202 in D.E.E. Kleiner, *Roman Sculpture*). This portrait depicts a man with a full head of curls with three prominent curls across his forehead, a thick moustache and a beard. The scale of this portrait indicates that a prominent individual is depicted, and it may well be a regional portrait of Hadrian himself.

Hadrian was the first emperor to wear a full beard, a fashion that would persist for several centuries. His beard was once thought to illustrate his admiration of Hellenic culture, but is now recognized as a demonstration of his connection to the Roman legions, since beards were sported by young men on campaign in this period (see pp. 69-72 in T. Opper, *Hadrian: Empire and Conflict*).



309

A ROMAN MARBLE PORTRAIT HEAD OF A YOUNG GIRL HADRIANIC PERIOD, CIRCA 120-130 A.D.

8 $\frac{3}{8}$ in. (21.9 cm.) high

\$60,000-90,000

PROVENANCE:

with Spink & Son, London.

with McAlpine Ancient Art, London.

Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above, 1983;
thence by descent to the current owner.

PUBLISHED:

I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein, 1995,
Band 1, pp. 38-40, no. 21, pls. 43-44.

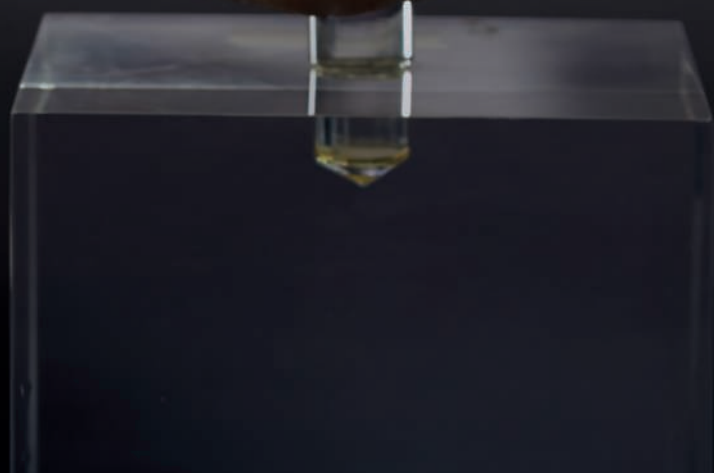
Arachne Online Database no. 1091307.

Jucker (op. cit., p. 39) proposes that this fine portrait of a young girl relates to three heads from Corinth, including one now in Boston (no. 353 in M.B. Comstock and C.C. Vermeule, *Sculpture in Stone: The Greek, Roman and Etruscan Collections of the Museum of Fine Arts, Boston*). The Acrocorinth was home to a sanctuary of Demeter since at least the 7th century B.C. and which flourished into the Roman period. These portraits likely represented young priestesses or attendants of the goddess. That such high-quality craftsmanship flourished in Corinth during Hadrian's reign may have been associated with his passion for Greece and its history, which inspired multiple trips there between 121-134 and his initiation into the Eleusinian Mysteries.

While her piercing almond-shaped eyes and heavy upper lids imbue her with a sense of maturity, her slightly smiling mouth dimpled at the corners convey a youthfulness fitting her age.

Of particular interest is the girl's elaborate coiffure, crowned with a convex fillet. The girl's face is framed with long undulating locks that are brushed forward and fall along her forehead, with a longer comma-shaped lock curving before her ears. Behind the diadem her center-parted hair is plaited into a melon-coiffure, whose rows terminate in a smaller braid that crowns the back of her head. The fillet is knotted at the nape of her neck, the ties falling below. Jucker (op. cit., p. 39) relates the hairstyle - particularly the arrangement of the crown on the top of the head - to an Imperial portraiture of the 2nd century, especially one of Empress Sabina, Hadrian's wife (see pls. 12-13 in K. Fitschen and P. Zanker, *Katalog der römischen Porträts in den Capitolinischen Museen*).







310

A ROMAN MARBLE PORTRAIT HEAD OF A WOMAN LATE HADRIANIC PERIOD TO EARLY ANTONINE PERIOD, CIRCA MID 2ND CENTURY A.D.

11⅞ in. (28.2 cm.) high

\$80,000-120,000

PROVENANCE:

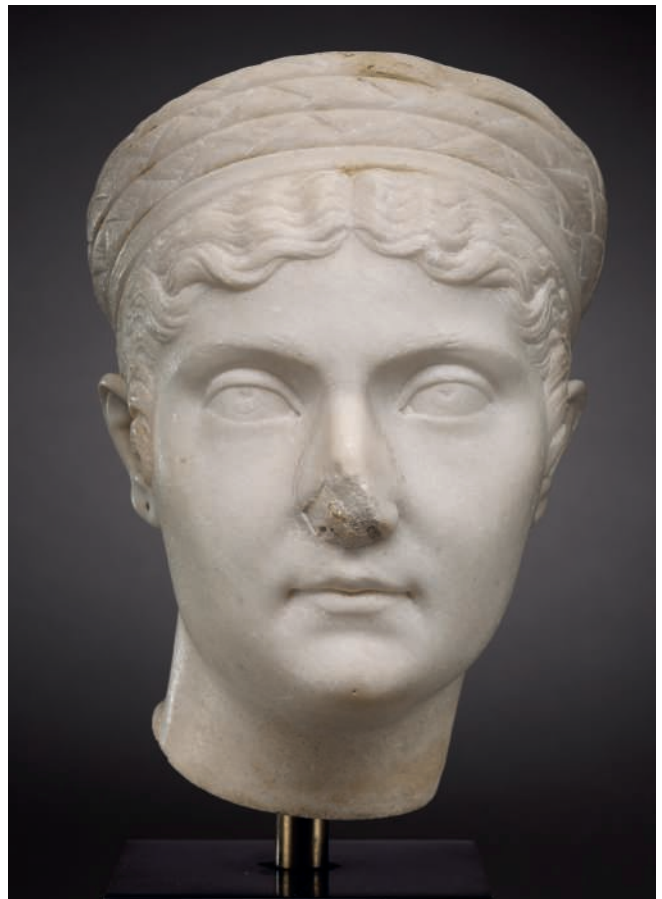
with Donati, Arte Classica, Lugano.
Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above,
1986; thence by descent to the current owner.

PUBLISHED:

I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am
Rhein, 1995, Band 1, p. 40, no. 22, pls. 45-46.
Arachne Online Database no. 1091306.

This beautiful portrait depicts a woman of childbearing age. Her visage is smooth and unwrinkled, and she appears ageless but for subtle naso-labial folds and creases at the corners of her mouth. Her almond-shaped eyes have articulated heart-shaped irises and heavy upper lids, all below arching brows and a spade-shaped forehead. She has a small bow-shaped mouth with full lips above her dimpled chin. Her head is turned to her right, on a long neck. The striking details are further enhanced by the fine polish on the entire surface, typical of this period.

Her intricately stylized coiffure is in the elaborate fashion of the 2nd century, as seen in the Imperial portraits of those like the Empress Sabina and others of the Hadrianic court like Avidia Plautia, now at Yale (see no. 30 in D.E.E. Kleiner and S.B. Matheson, eds., *I Claudia: Women in Ancient Rome*). Her wavy hair has been center parted, visible at the peak of her forehead as well as the base of her neck, and pulled back, swept upward and twisted, held in place by coils of braids encircling the crown of the head several times. At the back of the head, the hair forks with the braids continuing on, disappearing below the crowning braids. An asymmetrical arrangement of curls fall onto each cheek before the ear, all features visible on the Yale portrait.



311

A ROMAN MARBLE PORTRAIT HEAD OF A MAN

LATE ANTONINE TO EARLY SEVERAN PERIOD, CIRCA 180-195 A.D.

15¾ in. (40 cm.) high

\$400,000-600,000

PROVENANCE:

with Simone de Monbrison, Paris.

Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above, 1977;
thence by descent to the current owner.

EXHIBITED:

Bernisches Historisches Museum, *Gesichter: Griechische und römische
Bildnisse aus Schweizer Besitz*, 6 November 1982-6 February 1983.

PUBLISHED:

H. Jucker and D. Willers, eds., *Gesichter: Griechische und römische Bildnisse
aus Schweizer Besitz*, Bern, 1982, pp. 182-183, no. 76.

K. Stemmer, *Kaiser Marc Aurel und seine Zeit: Abguss-Sammlung Antiker
Plastik*, Rome, 1988, pp. 43-44, no. D11.

I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein,
1995, Band 1, pp. 42-43, no. 25, pls. 51-52.

Arachne Online Database no. 1091304.





The size and workmanship of this portrait demonstrate that the man represented was a respected individual, perhaps either an official of the civil/military administration or a wealthy landowner. A particularly striking feature of this portrait is the luxurious hair of the sitter. His head is engulfed with tousled curls and his face with a mustache and a short beard of waves and ringlets. It was fashionable across the entire Roman Empire to have curly hair. It was also the trend at this time to break from the classical tradition of realism in favor of a baroque style of portraiture, depicting exaggerated and contrasting features, including the smoothness of the face with the roughness of the hair. As observed by P. Zanker in *Roman Portraits, Sculptures in Stone and Bronze*, 2016, p. 171, it would almost seem as if there was competition to see who could fashion the most extravagant hairstyle. See a bust of a young man with similar tousled hair at The Metropolitan Museum of Art (no. 61, Zanker, op. cit.).

Later portraits from the reign of Commodus (180-192 A.D.) and the early years of Septimius Severus's reign (193-211 A.D.) share a close stylistic resemblance to the present example. Here, the rounded articulated eyes are framed with heavy upper and lower lids, which gaze aimlessly into the distance, giving the sitter an entranced expression; a feature found in most of the later portraits of Commodus (see no. 97 in F. Johansen, *Katalog Romerske Portrætter II*, NY Carlsberg Glyptotek).

Jucker (op. cit.) suggests that the sitter of this portrait was of North African origin. Roman activity in Africa is reflected in art and literary sources throughout the history of the Empire. The Emperor Septimius Severus was himself from Libya, and men from his province are attested to have served among the Emperor's auxiliaries (see "The Life of Septimius Severus," in *Historia Augusta*, 22.4-5).

312

A ROMAN MARBLE HEAD OF APOLLO

CIRCA LATE 2ND CENTURY A.D.

12¾ in. (32.3 cm.) high

\$60,000-90,000

PROVENANCE:

Antiquities, Sotheby's, London, 13 December 1977, lot 135.
with Galerie Arete, Zurich, 1981 (*Schweizerische Kunst- und Antiquitätenmesse*, n.p.).
Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above, 1981; thence by descent to the current owner.

PUBLISHED:

I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein, 1995, Band 1, pp. 16-17, no. 6, pls. 9-10.
Arachne Online Database no. 1091294.

Apollo is depicted with his head dramatically turned to his right, on a long neck. His idealized classically-inspired visage displays large almond-shaped eyes beneath gently arching brows and a spade-shaped forehead. His cheeks narrow to his pronounced chin with parted bow-shaped lips above. His luscious thick hair is deeply drilled, fashioned in a center part and bound in a diadem. The locks are rolled back over the tops of his ears and the diadem, and bound in a chignon at the nape of his neck. A wavy tendril is positioned before each ear on his cheek.

Jucker (op. cit.) observes that the presence of two mortises high on the crown indicates that the figure once wore a top knot, supporting the identification of Apollo. And without ivy or berry, a Dionysian association seems unlikely. The present sculpture is related to a number of Apollo Kitharoidos-type figures based on a Hellenistic original. For a similar example now in the Istanbul Archaeology Museum, see no. 61a in G. Bauchhenss, "Apollon/Apollo," *LIMC*, vol. 2.



THE MARBURY HALL ALEXANDER

313

A MONUMENTAL ROMAN MARBLE PORTRAIT HEAD OF ALEXANDER THE GREAT

LATE ANTONINE PERIOD TO EARLY SEVERAN PERIOD,
CIRCA LATE 2ND-EARLY 3RD CENTURY A.D.

15½ in. (38.4 cm.) high

\$800,000-1,200,000

PROVENANCE:

James Hugh Smith Barry (1746-1801), Belmont and Marbury Hall, Cheshire, likely acquired through either Thomas Jenkins (1722-1798) or Gavin Hamilton (1723-1798); thence by descent to his son, John Smith Barry (1793-1837), Marbury Hall, Cheshire; thence by descent to his son, James Hugh Smith Barry (1816-1856), Marbury Hall, Cheshire; thence by descent to his son, Arthur Hugh Smith Barry, 1st Baron Barrymore (1843-1925), Marbury Hall, Cheshire; thence by descent to his nephew, Robert Raymond Smith Barry (1886-1949), Marbury Hall, Cheshire.

Mr. T. Place, Yorkshire and Marbury Hall, Cheshire, acquired from the above, 1932.

George Smith, Warrington and Marbury Hall, Cheshire, acquired from the above, 1933.

Imperial Chemical Industries, London and Marbury Hall, Cheshire, acquired from the above, 1948.

Leslie Fink and Company, Manchester and Marbury Hall, Cheshire, acquired from the above, 1961.

Private Collection, U.K.; thence by descent.

with Rupert Wace Ancient Art, London.

Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above, 2003; thence by descent to the current owner.

PUBLISHED:

A Catalogue of Paintings, Statues, Busts, etc. at Marbury Hall, the Seat of John Smith Barry, Esq., in the County of Chester, London, Warrington, 1819, p. 17, no. 5.

C. de Clarac, *Musée de sculpture antique et moderne*, Paris, 1839-1841, vol. 5, pl. 839, no. 2104.

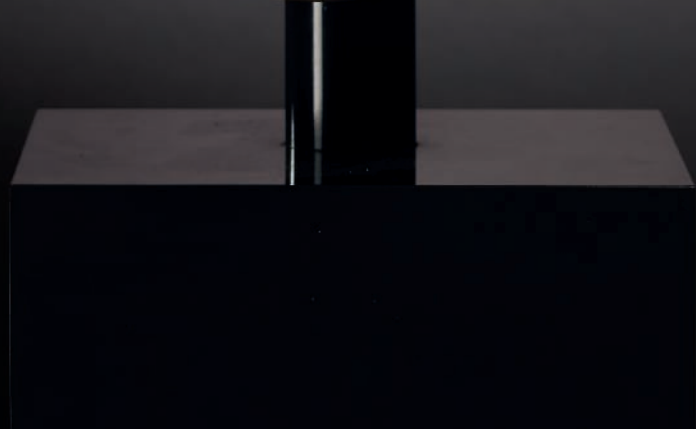
S. Reinach, *Répertoire de la statuaire grecque et romaine*, Paris, 1897, vol. 1, p. 508, pl. 839, no. 2104.

A. Michaelis, *Ancient Marbles in Great Britain*, Cambridge, 1882, p. 508, no. 17.

J. Hamlett and C. Hamlett, *A House with Spirit: A Dedication to Marbury Hall*, Cheshire, 1996, p. 59.

I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein, 2006, Band 2, pp. 28-34, no. 7, pls. 11-12.

Arachne Online Database no. 1103364.



This imposing portrait head of Alexander the Great is a highlight of the Pestalozzi Collection and a witness to the long history of collecting ancient works of art. Formerly part of the renowned collection of ancient sculpture at Marbury Hall, Cheshire, this portrait was collected by the Honorable James Hugh Smith Barry (1746-1801) in the 18th century. The Marbury Hall collection featured several important works, many of which have now found their way into museums worldwide, including the famed statue of Jupiter at the Getty Villa and a portrait bust of the Empress Livia now in Liverpool. Marbury Hall was host to some of the most famed travelers and art historians of the 19th century, including James Dalloway, Comte de Clarac and Adolph Michaelis. It is in the mold of Grand Tour collecting that Dr. Anton Pestalozzi built his collection and it is fitting that he also opened his doors to scholars, dealers and experts in ancient art, much as Barry and his descendants did two centuries prior. As M. Bieber notes (p. 72 in *Alexander the Great in Greek and Roman Art*), "The Romans adopted Alexander's idea that harmony, peace and brotherhood ought to unite all mankind without regard to their race...Thus the brotherhood of men which Alexander had wished came true in the Roman Empire." To that end, this monumental portrait of Alexander the Great works to unite the Pestalozzi Collection and speaks to the diversity of cultures, people, and personalities of the ancient Classical world assembled within.

The Sculpture

Surviving portraits of Alexander the Great are noteworthy for their wide range of styles employed to portray his unique physiognomy. The treatment of his leonine hair, for example, can be long and wavy on some portraits, while others emphasize the characteristic anastole or cowlick, not present on this example. Some show the Macedonian ruler with a pronounced crease in the forehead, as here, but this trait is not universally found on all portraits. Ancient writers tell us that Alexander issued an edict that only Lysippos should cast his image in bronze, only Apelles should paint his portrait, and only Pyrgoteles should engrave his image on gems (see D. Pandermalis, *Alexander the Great, Treasures from an Epic Era of Hellenism*, p. 15). Several portraits in bronze were commissioned, including the most famous, a standing figure of the Macedonian king holding a lance. While the original does not survive, Plutarch (*De Alexandri Fortuna*, 2.2) informs that his head had an upward tilt, giving him a sharp and penetrating look. Many small bronzes survive that seem to be inspired from this famous type (see the example at Harvard and another at Stanford, nos. 287 and 501 in P. Moreno, *Alessandro Magno, Immagini come storia*).

Portraits of Alexander continued to be made throughout the Hellenistic period and beyond. The Roman love of important historical characters, coupled with their insatiable demand for Greek works of art, meant that portraits of Alexander continued to be popular well into the Roman Imperial period. Alexander is depicted here with large eyes with modeled lids, slightly

parted lips, and the characteristic creased forehead. His thick leonine hair is swept up at the forehead in with locks breaking to the left and right. Deep drill work is used throughout to accentuate his unruly hair.

When Adolph Michaelis catalogued the contents of Marbury Hall in 1882, the present head was attached to a colossal body, now located in a European Private Collection. Michaelis did not, however, consider this sculpture to represent Alexander, writing, "The youthful head, which shews well-rounded forms, is surrounded by rich, long, curly hair, not, however, arranged in the manner characteristic of heads of Alexander, which by its inclination towards the [left] shoulder it otherwise resembles" (see Michaelis, *op. cit.*). The author considered the sculpture to represent Helios on the recommendation of the archaeologist George Scharf who compared the head to depictions of the sun god on coins from Rhodes, but he left open the possibility that it could also portray a Dioscuri. These attributions contradict Comte de Clarac who, 40 years prior, notated the sculpture as "Alexandre le Grand" when he reproduced a drawing of the work (see de Clarac, *op. cit.*).

Jucker (*op. cit.*, p. 30) contends that this portrait cannot represent Helios - or even a composite Alexander-Helios type - for the head does not have holes for which separately-made rays would be inserted. The individualized facial features - including the creased forehead - are more akin to Alexander than Helios and the parted lips are also characteristic of the Macedonian ruler. Moreover, while the head today looks forward, it would have originally been turned to the right, a feature seen in several Hellenistic and Roman examples of Alexander (see cat. 1 in D. Pandermalis, *op. cit.*). The treatment of the hair in the Pestalozzi Alexander, cascading down in thick, layered locks, is further related to an example in Lecce (see no. 303 in P. Moreno, ed., *Alessandro Magno: Immagini come storia*).

That a late Antonine-early Severan date is ascribed to the monumental Marbury Hall Alexander conforms to political developments of the era. As N. Yalouris explains (p. 13 in *The Search for Alexander*), "Alexander, the king of Macedon, played a more dominating role in the

life of the Roman state than perhaps any other single figure. After the final conquest of Greece, and with it in the mighty Macedonian state, the Roman emperors represented themselves as successors of Alexander the Great." The Emperor Caracalla (r. 212-217) commissioned a series of gold medallions to link the Severan Dynasty to Alexander's family, thus suggesting an improbable lineage that conferred legitimacy onto their rule. Caracalla and his successors heaped honors on Macedonia and the last Severan reigned as Severus Alexander (r. 222-235) in homage to the eponymous leader (see cats. no 10-11 in *The Search for Alexander*). At least two other monumental figures of Alexander from the same period are known: one found in the Roman Baths at Cyrene and one in Wilton House (see Bieber, *op. cit.*, pp. 75-76).



Joan Campbell and Barbara Prescott in front of "Big Alex" at Marbury Hall in 1955. Image courtesy of Friends of Anderton and Marbury.





The Provenance

This head of Alexander the Great was collected by the great antiquarian James Hugh Smith Barry (1746-1801) of Belmont and Marbury Hall, Cheshire, England. A noted connoisseur and collector of ancient and Renaissance art, Barry travelled to Italy several times between 1771 and 1780. In 1772, Barry visited Herculaneum and Pompeii with his friend and mentor, the British collector Charles Townley. It was during this trip that Townley introduced Barry to the dealer Thomas Jenkins, who subsequently supplied him with many of the marbles that would end up in Marbury Hall. As I. Bignamini and C. Hornsby inform (pp. 234-235 in *Digging and Dealing in Eighteenth-Century Rome*) Jenkins took advantage of his new client and sold him works at highly inflated prices; indeed, it is believed that a statue of Antinous, excavated at Ostia by Thomas Jenkins and sold to Barry for £1000, was one of the highest prices paid in the 18th century for a work of ancient art. Barry's relationship with Jenkins soured with the collector defaulting on payments before a settlement was reached in 1777. In 1780 Barry returned to Rome and purchased the famed Marbury Hall Zeus, formerly in the Villa d'Este, through the artist and dealer Gavin Hamilton (see Getty Villa no. 73.AA.32). It was also during this trip that Angelica Kauffman painted Barry's portrait.

It is unknown precisely when the statue of Alexander the Great was collected by Barry and sent to Marbury Hall, although he almost certainly purchased it either through Jenkins or Hamilton prior to 1780. The first recorded instance of Alexander appears in an 1819 volume published by his son, John Smith Barry, where it is listed as "Alexander, Colossal" (see *A Catalogue of Paintings, Statues, Busts, etc. at Marbury Hall, the Seat of John Smith Barry, Esq., in the County of Chester*, op. cit.). The elder Barry wished that a museum be built in the form of a Greek temple to house his collection, though this idea was never seen to fruition. Indeed, Michaelis (op. cit., p. 501) writes that "the statues and busts are very unfavorably disposed in the dark Sculpture Gallery, which is more like a cellar." He further notes that Alexander and a colossal draped female statue once stood in two niches in the entranceway but were later moved outside to the court.

Marbury Hall and its contents were kept in the Barry family until 1932 when Robert Raymond Smith Barry sold the Hall and its land. The house eventually landed with a Warrington builder, George Smith, who converted the estate into the Marbury Hall Country Club that featured a newly-built eighteen-hole golf course and a large swimming pool. In 1948 Marbury Hall was once again sold to the London-based Imperial Chemical Industries who used the Hall as a

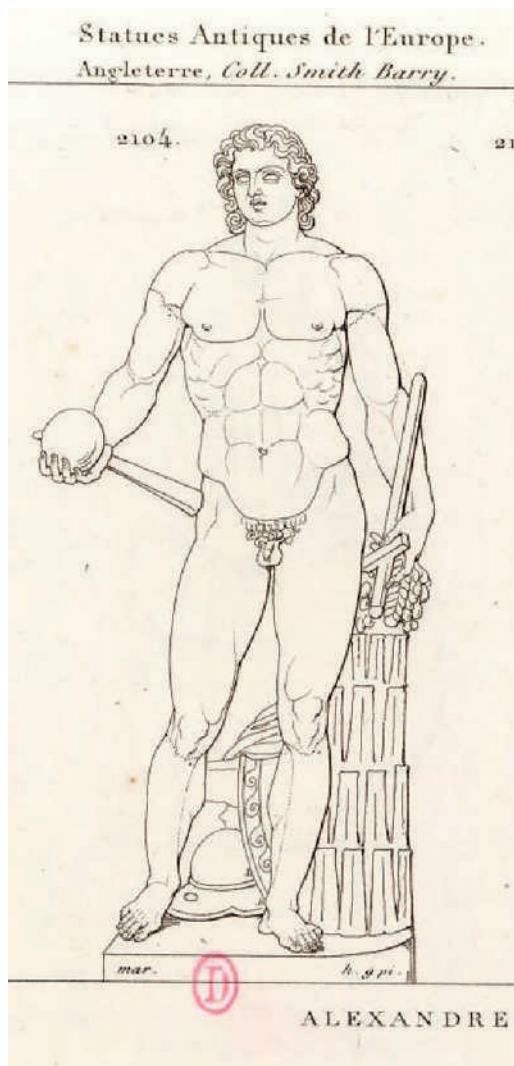
hostel for its employees until 1961 when it was sold to the developer Leslie Fink and Company. Marbury Hall was demolished in 1968.

The fate of the famed art collection is not as easy to discern; some works were sold around the time of the estate sale in 1932 while other items were presumably kept within the family. A sale conducted by Arber, Rutter, Waghorn and Brown of London in March 1933 included a group ancient sculptures and works of art. Three sales at Sotheby's in May, June and July of 1933 included books, manuscripts, Old Master paintings and three ancient sculptures sold by the Barry family. A later sale in July 1946, also conducted by Sotheby's, included many works from the collection including a group statue of Dionysus and a Bacchante and a large statue of a poet or a philosopher. The last major sale of works formerly from Marbury Hall occurred at Christie's in July 1987 when several important portrait busts, urns and sculptures were dispersed.

In their updates to *Ancient Marbles in Great Britain*, C.C. Vermeule and D. V. Bothmer take account of the remaining statuary at Marbury Hall twice but do not mention Alexander. Instead they primarily list the items that had appeared at auction, cross-referencing them with Michaelis' numbers (see "Notes on a New Edition of Michaelis: Ancient Marbles in Great Britain," *AJA* 59, no. 2, p. 142 and "Notes on a New Edition of Michaelis: Ancient Marbles in Great Britain, Part Two," *AJA* 60, no. 4, pp. 336-337). In correspondence with Jucker, Vermeule notes that "The Marbury Hall larger sculptures lay by the highway near the front gate when I.C.I. used the Hall" (Jucker, op. cit., p. 33, n. 6).

Indeed, it appears that Alexander was a local celebrity in the mid 1950s-1960s. Several photographs preserved by the Friends of Anderton and Marbury show Alexander in-situ outside of the Hall where groups would pose with the monumental sculpture, affectionally referred to as "Big Alex." This celebrity did not last, however, when Marbury was purchased in 1961. An article reveals that the new owners relegated the remaining artworks to a heap in the woods from where they were sold, perhaps without knowledge of their rich histories (see R. Westall, "The Death of Marbury," *Cheshire Life*, February 1969, pp. 34-35).

The reintroduction of the Marbury Hall Alexander onto the international market represents an important moment to reestablish its provenance and take note its remarkable history over the last three centuries.



Drawing of Alexander the Great from Marbury Hall. From C. de Clarac, Musée de sculpture antique et moderne, Paris, 1839-1841, vol. 5, pl. 839, no. 2104.

314

A ROMAN MARBLE PORTRAIT HEAD OF THE EMPEROR SEPTIMIUS SEVERUS SEVERAN PERIOD, REIGN 193-211 A.D.

11½ in. (29.2 cm.) high

\$400,000-600,000

PROVENANCE:

with Jean-Luc Chalmin, London.

with Galerie Arete, Zurich, acquired from the above, 1993.

Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above, 1998; thence by descent to the current owner.

Lucius Septimius Severus was the first Roman Emperor from North Africa. He was born in Leptis Magna (modern-day Libya) in 145 A.D. to Publius Septimius Geta and Fulvia Pia. Septimius travelled to Rome shortly after his 18th birthday and trained in a variety of civil and military positions. In 191 A.D., he was appointed governor of Upper Pannonia, a Roman province along the Danube.

The murder of the Emperor Commodus in 192 A.D. set off a crisis in the Roman Empire. Commodus' praetorian-selected successors, Pertinax and Marcus Didius Julianus, were unpopular choices and both were assassinated after only a few months in power. In this vacuum, Septimius, Pescennius Niger, and Clodius Albinus in Britain were each declared emperor by his respective legions. When Septimius marched on Rome with his troops in April of 193 A.D. to avenge Pertinax's death, the Senate bowed to his authority and bestowed on him the imperial title. To further cement his authority from potential usurpers, Septimius battled Pescennius Niger in Syria and gave Clodius Albinus the title Caesar, thus ensuring his status as successor. However, in 195, Septimius also named his 7 year old son Caracalla Caesar, which prompted Clodius and his 40,000 man army to cross into Gaul. Septimius easily defeated Clodius in 197 A.D., thus establishing the new Severan Dynasty.

The reign of Septimius ushered in a new age of public works and patronage in Rome. He constructed the so-called Septizonium, a massive colonnade attached to the imperial palace on the Palatine Hill and a triumphal arch in the Roman Forum to celebrate his victory over Parthian forces. In the Roman provinces, he initiated large building projects, including in his birthplace. He also improved the living condition of the military, increased soldiers' pay and permitted them marry.





Portraits of Septimius have been grouped into four main types, with significant variations. As F. Johansen informs (p. 8 in *Roman Portraits III*), "Septimius was never content with his official portrait. This suffices to explain why he altered his appearance from that of a soldier to someone apparently resembling, successively, Antonius Pius, Marcus Aurelius and finally, Serapis, the Alexandrian deity." The present portrait displays his mature visage, as seen in the creases on his brow, naso-labial folds, sunken eyes and pronounced cheekbones. His long curly beard forks below his mouth and, most distinctively, there are four locks of curls falling to the forehead, which fits firmly into the fourth type of Severus-Serapis. For a similar example in the Ny Carlsberg Glyptotek, also persevering the askew proper-right eye, see no. 4 in Fleming, *op. cit.*

Here, the Septimius' adoption of the Serapis' characteristic hairstyle is purposeful, indicating the Emperor wanted to note both his African heritage and connect himself to the deity's association with renewal and life after death. Following the deadly civil wars of Septimius' early years, a new dynasty was resolutely entrenched in Rome and the Empire was on the verge of another golden age. The Serapis-type portrait was introduced in about 200 A.D. after the imperial family visited Egypt and the Sanctuary of Serapis in Memphis in 199-200 A.D. (see D.E.E. Kleiner, *Roman Sculpture*, p. 320). The Serapis-type portrait of Septimius is thought to reflect the famous cult state of Serapis by Bryaxis that stood in the god's temple in Alexandria.



315

A ROMAN MARBLE PORTRAIT HEAD OF A MAN
CIRCA MID 3RD CENTURY A.D.

11½ in. (29.2 cm.) high

\$15,000-20,000

PROVENANCE:

Ugo Donati (1891-1967), Molinazzo di Monteggio, Switzerland, acquired in the 1960s.

with Donati, *Arte Classica*, Lugano.

Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above, 2005; thence by descent to the current owner.

PUBLISHED:

I. Jucker, "Überlegungen zu Maximianus Herculeus und seinen Mitregenten," *Numismatica e Antichità Classiche-Quaderni Ticinesi* 21, 1992, pp. 323-351, pls. 1-3. Arachne Online Database no. 94661.

The style of this slightly over life-sized head of an old man displays all the characteristics of mid to late 3rd century A.D. portraits of military men: a somewhat cubistic form with chiseled, close-cropped hair and beard, and a deeply-lined forehead. Our subject's hair recedes at the temples, and the beard extends onto his neck, where thicker curls are deeply drilled. The large eyes are heavy lidded and articulated. The ears seem unfinished, as they are not well detailed nor cut away from the head at their backs. There are pronounced nasolabial folds and a thin-lipped, closed mouth. On the reverse, there is a coarsely-hewn neck support. Jucker (op. cit.) suggested a Tetrachic date with a possible attribution to Maximian (250-310 A.D.), but because of the present state of the preservation of this head, such an attribution does not seem justified. A related, slightly earlier portrait in Princeton displays similar details, and has been dated either to the reign of Philip the Arab (244-249 A.D.) or soon after (see no. 19 in J.M. Padgett, ed., *Roman Sculpture in the Art Museum, Princeton University*).

316

A ROMAN MARBLE PORTRAIT HEAD OF A WOMAN

SEVERAN PERIOD, CIRCA LATE 2ND CENTURY A.D.

11 in. (28 cm.) high

\$60,000-90,000

PROVENANCE:

Dr. Frank Stanton (1906-2006), President of CBS.

The Collection of Dr. Frank Stanton; *Antiquities*, Christie's, New York, 18 December 1996, lot 130.

PUBLISHED:

I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein, 2006, Band 2, pp. 69-70, no. 19, pls. 39-40.

Arachne Online Database no. 1171833.

Depicted with the so-called *helmfrisur*, a hairstyle fashionable throughout the Severan period, the woman's center-parted, undulating locks cascade over her ears, with wisps escaping from underneath the coiffure to indicate that she is wearing a wig. Although the back of her head is now missing, it can be assumed from other portraits that her hair would have been bound in a flat chignon. The portrait's frontal gaze no longer has the whimsical and mournful appearance of works associated with the Antonine period; rather the hairstyle, accentuated by the round face and lidded almond-shaped eyes, can be seen on portraits of Julia Domna, second wife of Septimius Severus (193-211 A.D.). See no. 42 in D.E.E. Kleiner and S.B. Matheson, eds., *I Claudia, Women in Ancient Rome*, for a comparable portrait.

This head once formed part of the collection of Dr. Frank Stanton (1906-2006), an American broadcasting executive who served as the president of CBS between 1946 and 1971.



317

A ROMAN MARBLE PORTRAIT HEAD OF A WOMAN, POSSIBLY JULIA SOEMIAS
SEVERAN PERIOD, CIRCA FIRST QUARTER OF THE 3RD CENTURY A.D.

10 $\frac{7}{8}$ in. (27.7 cm.) high

\$80,000-120,000

PROVENANCE:

Private Collection, Switzerland, acquired by 1982.

Auktion 1, H.A.C. Kunstwerke der Antike, Basel, 15 June 1998, lot 140.

Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above; thence by descent to the current owner.

EXHIBITED:

Bernisches Historisches Museum, *Gesichter: Griechische und römische Bildnisse aus Schweizer Besitz*, 6 November 1982- 6 February 1983.

PUBLISHED:

H. Jucker and D. Willers, eds., *Gesichter: Griechische und römische Bildnisse aus Schweizer Besitz*, Bern, 1982, pp. 170-171, no. 70.

H. Jucker, "Verstümmelte Gesichter," in *Neuen Zürcher Zeitung*, 7 January 1983, p. 37, fig. 1.

K. Stemmer, *Kaiser Marc Aurel und seine Zeit: Abguss-Sammlung Antiker Plastik*, Rome, 1988, p. 35, no. C 31.

E.R. Varner, "Portraits, Plots and Politics: Damnatio Memoriae and the Images of Imperial Women," in *Memoirs of the American Academy in Rome*, vol. 46, 2001, p. 49, Anm. 57.

E.R. Varner, *Mutilation and Transformation: Damnatio Memoriae and Roman Imperial Portraiture*, Leiden, 2004, p. 195, Anm. 339.

I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein, 2006, Band 2, pp. 73-75, no. 21, pls. 43-44.

Arachne Online Database no. 1171835.

As with lot 316, this woman is shown with the *helmsfrisur*; her centrally-parted hair is crimped, smoothly cascading over her ears, and twisting into a flat oval chignon on the back of her head. There is a section of protruding hair to the left side of her forehead, showing that the coiffure was constructed a wig, a style common in the late 2nd- early 3rd century A.D. The chignon is only partially carved, suggesting that this portrait was intended for placement in a niche. For a closely related example of the *helmsfrisur*, see no. 21 in F. Johansen, *Katalog Romerske Portrætter III, NY Carlsberg Glyptotek*.

C. Trümpler-Ris proposed that this woman can be identified as Julia Soemias, the mother of Emperor Elagabalus, who ruled 218-222 A.D. (Jucker and Willers, eds., op. cit.). Elagabalus, a young emperor of Syrian origin, had a notorious reputation for sexual excesses and was strongly disliked by both the Senate and the people. He and his mother met untimely deaths at the hands of the Praetorian Guard and afterwards, both their images were condemned to *damnatio memoriae*, which possibly explains the losses to her forehead, cheeks, nose and chin.

However, as Varner (op. cit., amn. 57) notes, typically the mutilation of *damnatio memoriae* also includes the mouth area, which this portrait has not been subjected to. Jucker and Willers, eds., op. cit., writes that despite this, nothing speaks against an attribution of this beautiful head to Julia Soemias. The vandalization that images of Soemias underwent has meant that it is extremely difficult to securely identify her Imperial portraiture, leaving coinage as the main source for her personal style (see the silver denarius, no. 374 in A. Pangerl, ed., *Portraits, 500 Years of Roman Coin Portraits*).



318

A ROMAN MARBLE PORTRAIT HEAD OF A WOMAN

VALERIAN PERIOD, CIRCA 260-270 A.D.

13¼ in. (33.6 cm.) high

\$80,000-120,000

PROVENANCE:

with John Allison, Geneva.

Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above, 1987; thence by descent to the current owner.

PUBLISHED:

I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein, 1995, Band 1, pp. 43-44, no. 26, pls. 53-54.

Arachne Online Database no. 1091312.

As P. Zanker observes, in the 3rd century, competition among varied, complex hairstyles played a lesser role and simpler coiffures were favored in portraits of women (see p. 192 and cats. 87-89 in *Roman Portraits: Sculptures in Stone and Bronze in the Collection of the Metropolitan Museum of Art*). In contrast, the hairstyle seen in this fine portrait with the proper-right length swept up and twisted into a bun, recalls earlier styles seen in depictions of the Empress Sabina and can be understood as a reflection of the classicizing tendencies that were popular under the reign of the Emperor Gallienus (r. 253-268; see nos. 10-11 in K. Fittschen and P. Zanker, *Katalog der römischen Porträts in den Capitolinischen Museen und den anderen kommunalen Sammlungen der Stadt Rom*, Band III).

Jucker (op. cit.) considers this head to be a masterpiece of late Roman portraiture; that even in the crisis-ridden 3rd century sculptors produced high-quality works that were both captivating and technically advanced.





319

•319

A GREEK POTTERY PITHOS FRAGMENT

CRETE, ARCHAIC PERIOD, CIRCA LATE 7TH CENTURY B.C.

11 $\frac{1}{4}$ in. (30 cm.) long

\$5,000-7,000

PROVENANCE:

with Simone de Monbrison, Paris.
Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above, 1979;
thence by descent to the current owner.

A pithos is a large storage vessel used predominantly for holding grains and liquids. The frontal triangular heads of the two mold-made applied sphinxes with wig-like hair are rendered in Daedalic fashion, characteristic of the early Archaic period. For a similar example, see no. 183 in W. Hornbostel, et al., *Kunst der Antike, Schätze aus Norddeutschem Privatbesitz*.

320

A CYPRIOT LIMESTONE MALE VOTARY

CIRCA LATE 6TH-EARLY 5TH CENTURY B.C.

13 $\frac{3}{4}$ in. (33.6 cm.) high

\$12,000-18,000

PROVENANCE:

with Galerie Arete, Zurich.
Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above, 1977;
thence by descent to the current owner.

As A. Hermay and J.R. Mertens inform (p. 84 in *The Cesnola Collection of Cypriot Art: Stone Sculpture*) the appearance of a wreath or diadem on Cypriot figures in the second half of the 6th century B.C. reflects a contemporaneous development in Aegean sculpture of this period where kouros from the Acropolis are also shown wearing headgear. The connection between Cyprus and Greece is further expressed in the decidedly Greek himation worn by this votary.



320

•321

A CYPRIOT LIMESTONE HEAD OF A LION

CIRCA LATE 6TH CENTURY B.C.

4 $\frac{5}{8}$ in. (11.8 cm.) high

\$4,000-6,000

PROVENANCE:

Said to be from the Collection of Louis de Clerq (1836-1901), Paris.
Said to be from the Collection of Henri de Boisgelin (1901-1967), Paris.
with Simone de Monbrison, Paris.
Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above, 1988;
thence by descent to the current owner.

A related Cypriot lion head at The Metropolitan Museum of Art depicts a lion with an open mouth, delineated teeth and an unarticulated mane and thought to have crowned a votive stele (see cat. 366 in A. Hermay and J.R. Mertens, *The Cesnola Collection of Cypriot Art: Stone Sculpture*).



321

•322

A GREEK TERRACOTTA FEMALE PROTOME

RHODES, ARCHAIC PERIOD, CIRCA LATE 6TH-
EARLY 5TH CENTURY B.C.

10½ in. (26.6 cm.) high

\$7,000-9,000

PROVENANCE:

with Antiqua, Woodland Hills, 1997 (*Catalogue V*, no. A23).

Antiquities, Christie's, New York, 4 June 1999, lot 6.

with Cahn, Basel.

Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above, 1999;
thence by descent to the current owner.

PUBLISHED:

I. Jucker, ed., *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein,
2006, Band 2, pp. 12-14, no. 1, pls. 1-2.

Arachne Online Database no. 1141375.

This mold-made protome depicts a female wearing a stephane and a headcloth, and a pair of hoop earrings with beaded drops. For similar examples in the British Museum, see nos. 134-135 in R.A. Higgins, *Catalogue of the Terracottas in the Department of Greek and Roman Antiquities*.



322

323

AN ETRUSCAN TERRACOTTA VOTIVE HEAD OF A FEMALE

CIRCA 5TH CENTURY B.C.

7¾ in. (19.5 cm.) high

\$4,000-6,000

PROVENANCE:

with Galerie Arete, Zurich.

Dr. Anton Pestalozzi, Zurich, acquired from the above, 1975; thence by descent
to the current owner.

PUBLISHED:

I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein, 2006,
Band 2, pp. 14-16, no. 2, pls. 3-4.



323

•324

A GREEK TERRACOTTA FEMALE HEAD

TARENTINE, HELLENISTIC PERIOD, CIRCA 3RD-2ND CENTURY B.C.

7¾ in. (18.6 cm.) high

\$3,000-5,000

PROVENANCE:

with Donati, Arte Classica, Lugano.

Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above, 1981;
thence by descent to the current owner.



324



325

AN APULIAN RED-FIGURED RHYTON

CIRCA 350-320 B.C.

7½ in. (19 cm.) long

\$15,000-20,000

PROVENANCE:

with Galerie Arete, Zurich.

Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above, 1985; thence by descent to the current owner.

This rhyton depicts a Laconian hound and is unique for its decorative scheme with a painted dog on the bowl. For a related example, see no. 258 in H. Hoffmann, *Tarentine Rhyta*.



•326

A GREEK LIMESTONE RELIEF WITH TWO YOUTHS

TARENTINE, HELLENISTIC PERIOD, CIRCA 3RD-2ND CENTURY B.C.

9 $\frac{3}{8}$ in. (24 cm.) high

\$8,000-12,000

PROVENANCE:

with Freddie Küng Antiquitäten, Lucerne.
Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above, 1979; thence by descent to the current owner.

PUBLISHED:

I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein, 2006, Band 2, pp. 20-24, no. 5, pl. 9.
Arachne Online Database no. 1140687.

This lively sculptural group derives from a funerary naiskos. During the 4th century B.C., naiskoi were first produced in Taras, a Greek colony in South Italy, as seen in figural models as well as on numerous red-figured vases dating to this period. Constructed from the local limestone primarily, they were placed high on the tombs of the wealthy. The reliefs were created using the cut-out technique, where the design was first drawn on the surface of the stone and then material was carefully cut away, as with this example.

Depicting two youths on a hunt, the symmetry in the contrasting movements of this present group is accentuated by their overlapping legs and the tree trunk supports, creating a series of intersecting diagonals. Jucker (op. cit., p. 21) notes that the group tilts forward, indicating that it must have been attached to the upper part of the naiskos. As there are no visible traces on the back to suggest that the figures were fixed to a background, the group would have most likely been free standing.

For a closely related parallel, see J.C. Carter, "The Sculpture of Taras" in *Transactions of the American Philosophical Society*, vol. 65, no. 330, p. 88, pl. 54a.



327

•327

A ROMAN TERRACOTTA PORTRAIT HEAD OF POMPEY

REPUBLICAN PERIOD, CIRCA 75-50 B.C.

4¾ in. (12 cm.) high

\$6,000-8,000

PROVENANCE:

Hans (1900-1967) and Marie-Louise (1910-1997) Erlenmeyer, Basel, acquired by 1967; thence by bequest to the Erlenmeyer Stiftung.

Antiquities from the Erlenmeyer Collection; Sotheby's, London, 9 July 1990, lot 76.

with Ariadne Galleries, New York.

Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above, 1998;

thence by descent to the current owner.

PUBLISHED:

F. Johansen, "Antike Portrætter af Gnaeus Pompeius Magnus," *Meddelelser fra NY Carlsberg Glyptotek: 1969-1973*, 1973, p. 114, fig. 26.

F. Johansen, "Ritratti antichi di Cicerone e Pompeo Magno," *Analecta Romana Instituti Danici* 7, 1977, p. 66, fig. 40.

M. Bentz, "Zum Porträt des Pompeius," *Mitteilungen des Deutschen Archäologischen Instituts, Römische Abteilung* 99, 1992, p. 230, no. b, pl. 65, no. 1.

K. Dahmen, *Untersuchungen zu Form und Funktion kleinformatiger Porträts der römischen Kaiserzeit*, Munich, 2001, p. 12, n. 83.

V.M. Strocka, "Caesar, Pompeius, Sulla: Politikerporträts der späten Republik," *Freiburger Universitätsblätter* 163, no. 1, 2004, pp. 62-63, fig. 32.

I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein, 2006, Band 2, pp. 42-46, pls. 17-18.

Arachne Online Database no. 1140679.

Gnaeus Pompey Magnus (106-48 B.C.) was a Roman statesman and military leader of the late Republic who was instrumental in establishing new Roman colonies in Pontus and Syria. While he achieved success against Mithridates VI in 63 B.C. he was less successful against Julius Caesar in the Battle of Pharsalus in 48 B.C. After his defeat at Caesar's hands, Pompey sought refuge in Egypt where he was subsequently assassinated by a member of Ptolemy XII's army.

This terracotta portrait of Pompey follows a scheme found in marble sculpture of the statesman. As D.E.E. Kleiner notes (pp. 42-44 in *Roman Sculpture*) Pompey's portraits do not follow standard republican traits such as a bald pate or receding hairline. Instead, Pompey's full head of hair with an anastole recalls portraits of Alexander the Great and attests to the vision that Pompey set for himself.

•328

A ROMAN TERRACOTTA VENUS

CIRCA 1ST-2ND CENTURY A.D.

15¾ in. (39.1 cm.) high

\$6,000-8,000

PROVENANCE:

Alte Kunst, Kunsthaus Lempertz, Cologne, 7-9 June 1972, lot 1260.

Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above; thence by descent to the current owner.

After the 1st century, terracotta production began to decrease significantly due to the affordability and popularity of bronze. The designs from the Roman era often mirrored earlier Greek prototypes. This example, showing Venus and amores at her toilette and tending to her hair, recalls Hellenistic depictions of the goddess.

For a related example, see J. Chesterman, *Classical Terracotta Figures*, New York, 1974, p. 76.



328

•329

SIX EGYPTIAN AND ROMAN TERRACOTTA AND STONE HEADS
CIRCA 3RD CENTURY B.C.-4TH CENTURY A.D.

Including a Roman limestone female head, circa 2nd century A.D.; a Roman terracotta portrait head of Fausta, circa early 4th century A.D.; an Egyptian terracotta head of Amun-Ra, Ptolemaic Period, circa 3rd-1st century B.C.; an Egyptian terracotta head of a woman, Ptolemaic period, circa 3rd-1st century B.C.; a Roman marble head, circa 2nd-3rd century A.D.; and a Roman marble janiform head of a satyr and a faun, circa 2nd century A.D.
Tallest: 5¼ in. (13.3 cm.) high

\$5,000-7,000

(6)

PROVENANCE:

All: Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above; thence by descent to the current owner.

Roman limestone female head:

with Enrico Fiorentini, Rome, 1973.

Roman head of Fausta:

with H.A.C. Kunst der Antike, Basel, 1997.

Egyptian Amun-Ra and Egyptian Terracotta head of a woman:

Said to be from the Fayum.

with Roger Khawam, Galerie Khepri, Paris, 1978.

Roman marble female head:

with Art Gallery, Icons, Ancient Art and Oriental Gifts, Vienna, 1976.

Roman marble janiform herm head:

with M. Simotti Rocchi, Rome, 1981.

PUBLISHED:

Fausta: I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein, 2006, Band 2, pp. 81-85, no. 23, pls. 47-48.

Arachne Online Database no. 1171836.



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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 Δ 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 or her sole option:

- refuse any bid;
 - move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
 - withdraw any **lot**;
 - divide any **lot** or combine any two or more **lots**;
 - reopen or continue the bidding even after the hammer has fallen; and
 - in the case of error or dispute related to bidding and whether during or after the auction, 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 sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- 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 US dollars. 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 mail 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 AND TAXES

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 US\$300,000, 20% of that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a 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 successful bidder. 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. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

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

- 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
- 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 5 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:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- 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**.
- 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.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- 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 auction or drew attention to any conflict of opinion.
- 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**.
- 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.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - 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
 - 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.
- 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, under 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.
 - Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - 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;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - 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 21 days of the date of the sale.

- 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 property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

- 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.
- where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - 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;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- 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.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
 - Bank Checks
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
 - Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

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 you.

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:

- When you collect the **lot**; or
- 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.

4 WHAT HAPPENS IF YOU DO NOT PAY

- 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):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - 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;
 - 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;
 - 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;
 - 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);
 - we can, at our option, reveal your identity and contact details to the seller;
 - 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;
 - we can 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
 - we can take any other action we see necessary or appropriate.
- 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.

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 seven 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 +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, 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.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. 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. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. 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.

- (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 Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol Ψ 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.

(c) Lots containing Ivory or materials resembling ivory

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) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, 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 interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, 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) 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 Ψ 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 display endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. 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 or other than as expressly set out in these conditions of sale; or (ii) 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 I(a) to (d) or E2 (f) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules.

The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHIRSTIES.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: 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 paragraph 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 paragraph F1(a).

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

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

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

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

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

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

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

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph 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.

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

•

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 Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

Ψ

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

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 AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

IMPORTANT NOTICES

△ 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 if the lot fails to sell. Christie's 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 is an amount calculated against the hammer price. The third party may continue to 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 interested parties

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**"Attributed to ..."

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

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

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

**"Circle of ..."

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

**"Follower of ..."

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

**"Manner of ..."

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

**"After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

In Christie's qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

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

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

POST 1950 FURNITURE

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

29/03/19

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

COLLECTION AND CONTACT DETAILS

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

Tel: +1 212 636 2650

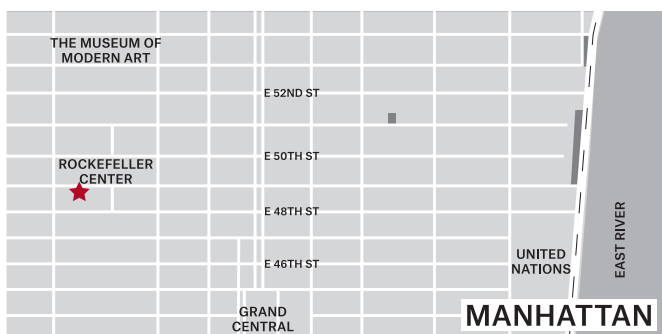
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

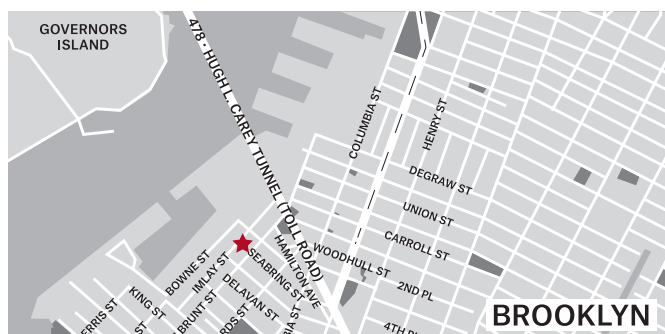
PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

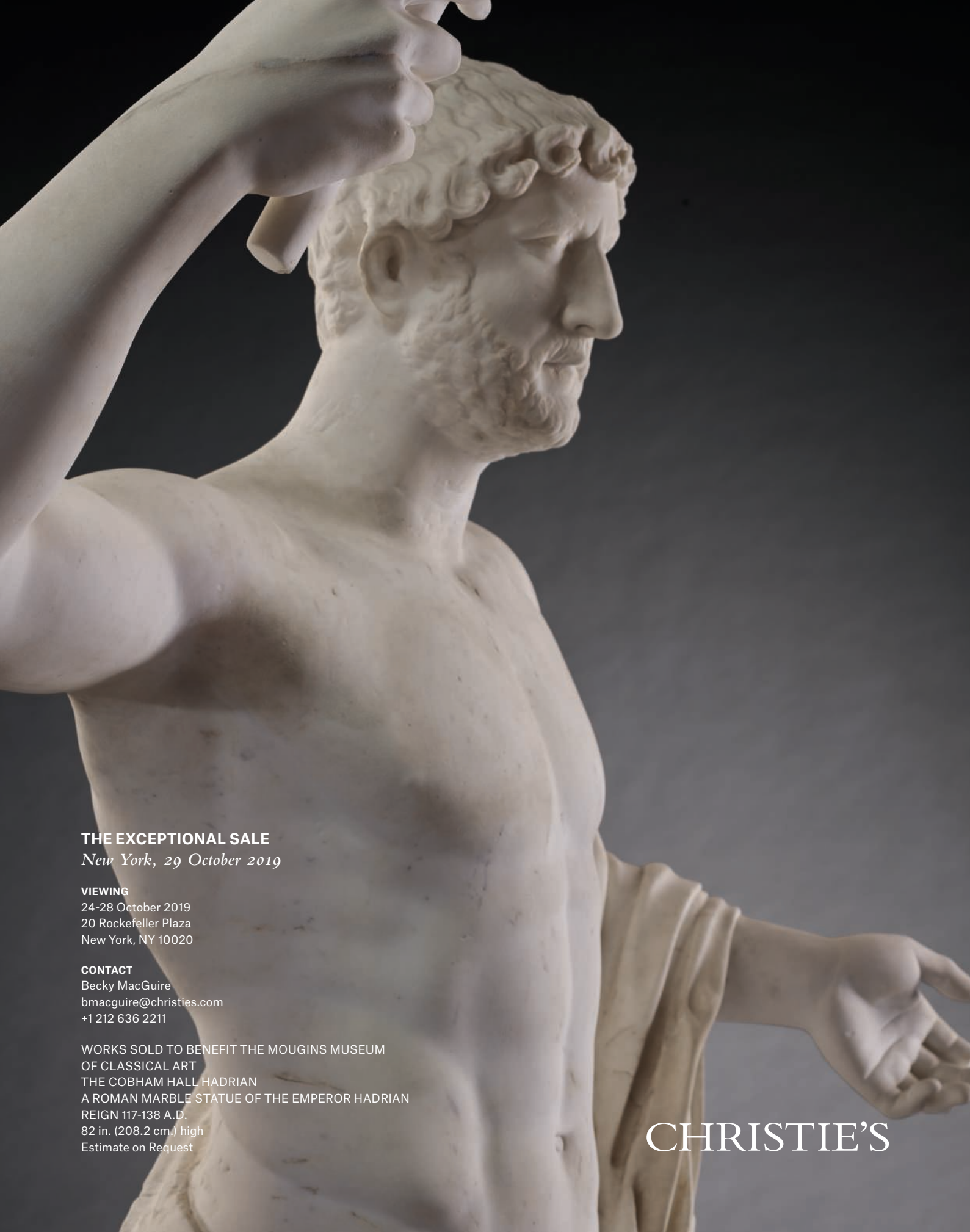
Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



THE EXCEPTIONAL SALE

New York, 29 October 2019

VIEWING

24-28 October 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Becky MacGuire
bmacguire@christies.com
+1 212 636 2211

WORKS SOLD TO BENEFIT THE MOUGINS MUSEUM
OF CLASSICAL ART
THE COBHAM HALL HADRIAN
A ROMAN MARBLE STATUE OF THE EMPEROR HADRIAN
REIGN 117-138 A.D.
82 in. (208.2 cm.) high
Estimate on Request

CHRISTIE'S



ANTIQUITIES SALE

New York, 28 October 2019

VIEWING

24-28 October 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Hannah Fox Solomon
hsolomon@christies.com
+1 212 636 2256

WORKS SOLD TO BENEFIT THE MOUGINS MUSEUM
OF CLASSICAL ART
AN EGYPTIAN PAINTED WOOD ANTHROPOID COFFIN
THIRD INTERMEDIATE PERIOD, 21ST-22ND DYNASTY,
CIRCA 945-890 B.C.
71½ in. (182.5 cm.) high
Estimate on Request

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

FACES OF THE PAST: THE PESTALOZZI COLLECTION

MONDAY 28 OCTOBER 2019
AT 11.00 AM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: ANTON
SALE NUMBER: 18807



(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

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.

US\$100 to US\$2,000 by US\$100s
US\$2,000 to US\$3,000 by US\$200s
US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)
US\$5,000 to US\$10,000 by US\$500s
US\$10,000 to US\$20,000 by US\$1,000s
US\$20,000 to US\$30,000 by US\$2,000s
US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)
US\$50,000 to US\$100,000 by US\$5,000s
US\$100,000 to US\$200,000 by US\$10,000s
Above US\$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$300,000, 20% on any amount over US\$300,000 up to and including US\$4,000,000 and 13.5% of the amount above US\$4,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

08/01/19

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

18807

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

City

State

Zone

Daytime Telephone

Evening Telephone

Fax (Important)

Email

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

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:



A ROMAN MARBLE PORTRAIT BUST OF GERMANICUS
Julio-Claudian period, circa first half of 1st Century A.D.
17 $\frac{3}{8}$ in. (43.7 cm.) high
£400,000–600,000

FACES OF THE PAST

ANCIENT SCULPTURE FROM THE COLLECTION OF
DR. ANTON PESTALOZZI, PART 2

London, 4 December 2019

VIEWING

30 November–3 December 2019
8 King Street
London SW1Y 6QT

CONTACT

Claudio Corsi
ccorsi@christies.com
+44 (0)20 7389 2607

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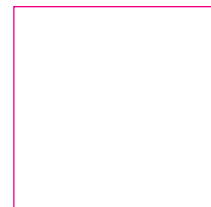
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CHRISTIE'S

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