

FACES OF THE PAST

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

London 4 December 2019



CHRISTIE'S



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

WEDNESDAY 4 DECEMBER 2019

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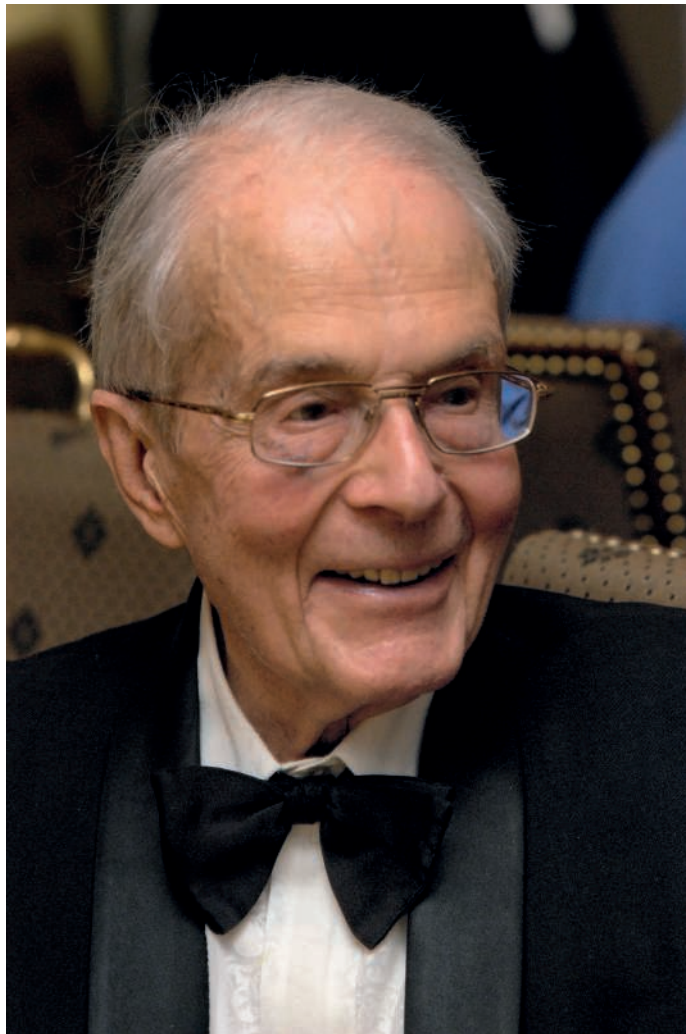
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FACES OF THE PAST

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 PORTRAIT HEAD OF A WOMAN
HELLENISTIC PERIOD, CIRCA MID-3RD CENTURY B.C.

11 in. (28.2 cm.) high

£50,000-70,000

US\$65,000-90,000

€58,000-81,000

PROVENANCE:

with Freddie Küng Antiquitäten, Lucerne.

Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above, 1972; thence by descent to the current owner.

PUBLISHED:

I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein, 1995, Band 1, pp. 12-13, no. 2, pl. 2. Arachne Online Database no. 1091310.

This serene but melancholy portrait depicts a young woman. The hairstyle is reminiscent of Classical depictions of Aphrodite, Apollo and Dionysos of the 4th century B.C., with wavy hair centrally parted and pulled back with curls falling onto the shoulders. The small face with delicate features including the small curving lips dimpled at either side, however, instead likely represents a portrait of a mortal woman. The unfinished hair at the back suggests it was once part of a statue placed in a niche and the wistful expression points toward her once being part of a funerary sculpture – a seated or standing draped female figure.

Jucker (op. cit., p. 13) proposes that this portrait is of east Greek origin and relates it to depictions of Ptolemaic queens. For a related example with a similar treatment of the narrow almond-shaped eyes and crimped parted hair, see fig. 645 in A. Stewart, *Greek Sculpture*.



In his Pontic triumph he displayed among the show-pieces of the procession an inscription of but three words, 'I came, I saw, I conquered,' not indicating the events of the war, as the others did, but the speed with which it was finished.

"The Life of Julius Caesar" in Suetonius, *Lives of the Caesars*, vol 37.

***302**

A ROMAN MARBLE PORTRAIT HEAD OF JULIUS CAESAR
AUGUSTAN PERIOD, CIRCA LATE 1ST CENTURY B.C.-EARLY 1ST CENTURY A.D.

15 in. (38.3 cm.) high

£400,000-600,000

US\$520,000-770,000
€470,000-690,000

PROVENANCE:

Dr. Ludwig Burchard (1886-1960), Mainz and London, acquired by 1960; thence by descent.

Property from the Collection of the Late Dr. Ludwig Burchard; *Antiquities*, Christie's, London, 20 October 1999, lot 290. with Jean-David Cahn, Basel.

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

PUBLISHED:

I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein, 2006, Band 2, pp. 47-49, no. 11, pls. 19-20. Arachne Online Database no. 1140694.

Perhaps no other figure in the annals of Roman history played a more integral part in the city's development from a regional power to an expansive military empire than Julius Caesar. The advances made during Caesar's lifetime not only set the standard for Roman leadership during the next four centuries of empire but also provided a model to be emulated – or avoided – by world leaders that continues to this day.

Gaius Julius Caesar was born in 100 B.C. to a politically well-connected Roman family. From an early age Caesar was associated with the *populares* ideology that favored the causes of the plebian class. When Sulla – a member of the opposing *optimates* faction – came to power and declared himself dictator in 82 B.C. the young Caesar was stripped of his inheritance and forced to join the army. Upon the death of Sulla in 78 B.C., Caesar returned to Rome and became known as a successful orator. He quickly climbed the ranks of the Roman political system, having served on the military tribune and as Pontifex Maximus and praetor. In 61 B.C. he was elected as the governor of the Roman province of Hispania.

In Hispania, Caesar quickly honed his leadership skills and gained the respect of his legions. Upon returning to Rome, he joined forces with the statesmen Pompey and Crassus in 60 B.C. and the three took control of Roman politics in what is now known as The First Triumvirate. The men worked to push through governmental and land reforms that conformed with the *populares* philosophy. Caesar then departed with his legions in 58 B.C. to Gaul to secure Rome's borders. His most significant military victory was at the Battle of Alesia in 52 B.C. where he defeated the Gallic ruler Vercingetorix and thus Gaul became a province of Rome under the governance of Caesar.

Back home, The First Triumvirate dissolved after the death of Crassus. Pompey aligned himself with the *optimates* and was the sole political power in Rome. Caesar was stripped of his governorship and was recalled home. Instead of returning peacefully, Caesar crossed the Rubicon with his legions and Pompey – rather than engaging with Caesar in battle – fled to Egypt. Pompey was pursued by Caesar and killed by forces associated with Ptolemy XIII. Caesar proclaimed outrage at his murder and aligned himself with the disposed Cleopatra VII and the two sought to rule Egypt. With assistance from the Roman legions, the Egyptian army was defeated. It is thought that Caesar and Cleopatra became lovers. Cleopatra later gave birth to a son, Caesarion (also known as Ptolemy Caesar) who was proclaimed heir and successor to the Egyptian throne.

A rebellion in Asia Minor forced Caesar to leave Egypt. He then set his sights on Rome, and in 46 B.C. at the Battle of Thapsus he beat forces loyal to the *optimates*. Caesar returned to Rome victorious and was awarded the title *Dictator Perpetuus* (dictator for life). As ruler he furthered the *populares* agenda and continued to reform the government with little respect for the power of the senate. Caesar's rule is often regarded as a time of general prosperity for Rome.



His disregard for Roman senators, however, cost Caesar his life and on the Ides of March - 15 March 44 B.C. - he was stabbed by as many as sixty assassins, including Marcus Junius Brutus and Gaius Cassius Longinus. In retaliation, Mark Antony and Octavian began a bloody civil war which culminated in 42 B.C. with Brutus and Cassius' defeat at Philippi. The power-sharing between the victorious triumvirs didn't last long however, and by 31 B.C. Mark Antony had aligned himself with the Egyptian pharaoh Cleopatra. The two Romans fought one another at the decisive naval Battle of Actium, and the triumphant Octavian crowned himself Augustus, emperor of Rome. His accession to the throne was the death knell of the Roman Republic, and heralded the beginning of the Roman Empire.

The life of Julius Caesar - his leadership, martial successes, scandal, intrigue, love, and politics- has proved a ripe subject for politicians and artists alike. His political reforms are often seen as a predecessor to modern day populism and championing the rights of all citizens, regardless of class. Caesar's dictatorial reign with few checks and balances and little democratic oversight was a model to be later emulated by Napoleon Bonaparte and Benito Mussolini. In the arts, his life was the subject of works by William Shakespeare, George Frideric Handel, George Bernard Shaw and Orson Welles. Julius Caesar's legacy is unavoidable and his presence - over two thousand years after his death - still looms large in modern discourse.

Portraits of Julius Caesar are rare and their attributions often contested. The issue of attribution is further complicated by the fact that most of Caesar's portraits were created posthumously, with only one known extant portrait thought to have been created during his lifetime (a portrait from Tusculum, now in Turin at the Castello Ducale di Agliè, see fig. 26 in D.E.E. Kleiner, *Roman Sculpture*). The first systematic study of Caesar's portraits was conducted in 1824 by E.Q. Visconti and A. Mongez in *Iconographie Romaine*. Another study in 1882 by J.J. Bernoulli counted sixty Caesar portraits, of which several were later discovered to be Renaissance creations or ancient portraits of Romans other than Caesar. A recent review of known marble portraits compiled by F. Johansen ("The Portraits in Marble of Gaius Julius Caesar: A Review," *Ancient Portraits in the J. Paul Getty Museum*, vol. 1, 1987, pp. 17-40) counts about 20 confirmed sculptures of Julius Caesar. Analysis with the secured portraits of Caesar reveal that the Pestalozzi example can confidently be ascribed to him and should be added to Johansen's list. The re-introduction of this splendid work onto the international stage represents a momentous occasion for both the market and scholars alike to study and reevaluate this important portrait.

Julius Caesar is depicted here slightly turned to his left and with a thin, elongated face. He has a high, slightly-creased forehead, almost made square by the short crop of his wavy locks. Caesar has narrow, almond-shaped eyes, a prominent nose and distinctive cheekbones. He has deep nasolabial folds and thin, long lips. An Adam's apple is present under his strong lower jaw. In comparison to the aged and bald Caesar of the Tusculum portrait, the Pestalozzi example is comparatively young and vivacious; indeed, as Jucker (op. cit., p. 47) observes, one can read the faintest hint of a smile emerging from his parted lips in an otherwise stern face.

Johansen (op. cit.) records two portrait types of Julius Caesar: those based off the Tusculum portrait and the so-called Chiaramonti type named after the finest example now in the Sala dei Busti in the Vatican (see fig. 1a in Johansen, op. cit.). Another related portrait - in the Camposanto in Pisa - and its variants were once considered their own discreet group but Johansen contends that these works instead belong to the overarching Chiaramonti type. The Pestalozzi Caesar fits neatly into the Chiaramonti type and is most closely related to examples at the Museo Nazionale di Antichità, Parma, and in the Palmegiani Collection, Rieti. All three portraits show Caesar with a comparatively square forehead, prominent cheekbones and deep nasolabial folds. A similar, serious quality permeates the portraits. In profile, the same curving sideburns, protruding chin and creases to the neck are visible. When viewed in conjunction with the confirmed heads of Caesar in Parma and Rieti there is little doubt that the Pestalozzi portrait is of the same individual.

As Kleiner notes (op. cit., p. 45), coins contemporaneous to Caesar's rule depict him wearing a laurel wreath. Suetonius writes that Caesar was "tall, fair and well-built, with a rather broad face and keen, dark brown eyes...his baldness was a disfigurement which his enemies harped on, much to his exasperation...and of all the honors voted him by the Senate and the People, none pleased him so much as the privilege of wearing a laurel wreath on all occasions - he constantly took advantage of it" (Suetonius, *The Life of Julius Caesar*, 45). The struck coin portraits thus reveal a true-to-life depiction of Caesar and record both his distinctive facial features and his attempts to hide his baldness. In contrast, the Chiaramonti type portraits of Caesar - the Pestalozzi head included - are more idealized than these earlier examples and are posthumous creations. The full head of hair with comma-shaped curls and softer facial characteristics recall Augustan state portraiture and a date of the late 1st century B.C. to early 1st century A.D can comfortably be assigned to this portrait.

An Augustan date for this portrait is further confirmed by political developments of the era. As emperor, Augustus sought to strengthen his connection to Caesar in the visual arts to confer legitimacy onto his rule. In the most overt example, a sestertius from 38 B.C. shows on one side the young Octavian and on the other side a portrait of Julius Caesar (see British Museum acc. no. 1872,0709.432). Notably, as Kleiner writes (op. cit., p. 61), "the bond between Octavian and Caesar was in part a fiction because Augustus was not really Caesar's son but was adopted posthumously in Caesar's will." As Augustus developed his own portrait style that broke completely from the veristic nature of the Republican era, we can understand this portrait as bending to the classicism prevalent during this new Roman age. In the Pestalozzi portrait we see features specific to Julius Caesar while simultaneously agreeing with the artistic program espoused by Augustus. In a more abstract sense we can observe the legacy and historical memory of Julius Caesar conforming to Augustan ideals in an epic remolding of history.

This portrait head was formerly in the collection of the art historian Dr. Ludwig Burchard (1886-1960) and later dispersed at auction in 1999 by his descendants. Dr. Burchard was an expert on the works of Peter Paul Rubens and after he moved to London in 1935 enjoyed the patronage of Count Antoine Seilern and mounted a number of influential exhibitions on the Flemish painter. Upon his death, the great collection of books and documents that Dr. Burchard amassed over his long career was donated to the city of Antwerp where it now forms part of the library at the Rubenianum, a research institute for Flemish art of the 16th and 17th centuries.



It is the general opinion that Germanicus possessed all the highest qualities of body and mind, to a degree never equalled by anyone; a handsome person, an unequalled valour, surpassing ability in the oratory and learning of Greece and Rome, unexampled kindness, and a remarkable desire and capacity for winning men's regard and inspiring their affection.

"The Life of Caligula" in Suetonius, *Lives of the Caesars*, vol. 3, 1.

***303**

A ROMAN MARBLE PORTRAIT BUST OF GERMANICUS
JULIO-CLAUDIAN PERIOD, CIRCA EARLY 1ST CENTURY A.D.

17¼ in. (43.7 cm.) high

£400,000-600,000

US\$520,000-770,000

€470,000-690,000

PROVENANCE:

Dr. Arnold C. Klebs (1870-1943), Geneva, acquired by 1935.

Auktionen, Galerie Koller, Zurich, 5-21 November 1974, lot 3839.

Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above, 1974; 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:

L. Curtis, "Ikongraphische Beiträge zum Porträt der Römischen Republik und der Julisch-Claudischen Familie VII," *Mitteilungen des Deutschen Archäologischen Instituts, Römische Abteilung* 50, 1935, pp. 267-269, Kat. 8, figs. 2-4.

J. Fink, "Germanicus-Porträt," in *Antike und Universalgeschichte: Festschrift Hans Erich Stier*, Munich, 1972, p. 286, pl. 10, no. 1.

Z. Kiss, *L'iconographie des princes julio-claudiens au temps d'Auguste et de Tibère*, Warsaw, 1975, pp. 61-62, figs. 152-153.

K. Fittschen, *Katalog der Antiken Skulpturen in Schloss Erbach*, Berlin, 1977, p. 44, n. 17f.

H. Jucker, "Die Prinzen des Statuenzyklus aus Veleia" in *Jahrbuch des Deutschen Archäologischen Instituts* 92, 1977, p. 223, no. 1.

H. Jucker and D. Willers, eds., *Gesichter: Griechische und römische Bildnisse aus Schweizer Besitz*, Bern, 1982, p. 85, no. 32.

K. Fittschen, "I ritratti di Germanico" in G. Bonamente, ed., *Germanico; la persona, la personalità, il personaggio nel bimillenario dalla nascita: atti del convegno, Macerata-Perugia, 9-11 maggio 1986*, Rome, 1986, p. 208, fig. 3.

I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein, 1995, Band 1, pp. 21-22, no. 9, pls. 17-21.

Arachne Online Database no. 1082776.



Germanicus Julius Caesar (15 B.C.-19 A.D.) was the son of Drusus Major and Antonia Minor and the brother of Claudius, who later became Emperor. Upon the death of Drusus in 9 B.C., Germanicus was adopted by his uncle Tiberius, who would also become Emperor (r. 14-37 A.D.). Germanicus was thus associated with the most important royal families in Rome: he was the great-nephew of Emperor Augustus and, through his mother, had inherited Julian blood. Germanicus' early military career was distinguished. In 14 A.D., after the death of Augustus, he suppressed a mutiny by Roman legions in the Rhine who attempted to exact more pay. He later commanded eight Roman legions on the Rhine frontier and recovered two of the legionary standards earlier lost in a military defeat at the Battle of the Teutoburg Forest in 9 A.D. Upon Germanicus' return to Rome on 26 May 17 A.D. a triumph was celebrated for his military accomplishments.

Germanicus was marked as Tiberius' successor and in 18 A.D. he was made consul. The relationship between Germanicus and Tiberius is thought to be portrayed on one of the most important cameos of the Julio-Claudian period, the so-called Grand Camée de France, now in Paris at the Bibliothèque Nationale (see pp. 149-152 in D.E.E. Kleiner, *Roman Sculpture*). Shortly after Germanicus' return to Rome he was given *maius imperium* – ultimate authority – to the provinces east of the Adriatic Sea with instructions to settle internal affairs. In 19 A.D. Germanicus travelled to Egypt without imperial authority and fell ill and died at Antioch on 10 October. Gnaeus Piso – the governor of Syria – was suspected of poisoning Germanicus after the two came into conflict about bureaucratic changes the consul sought in the region. Gnaeus Piso was tried for murder but committed suicide before his sentence was delivered, although some suspect that Tiberius himself was implicated in Germanicus' death for entering Egypt without permission, a grave violation since the time of Augustus' rule.

Germanicus was one of the most celebrated members of the Julio-Claudian dynasty. Suetonius (*Life of Caligula* III) describes Germanicus as a man who "possessed all the highest qualities of body and mind, to a degree never equaled by anyone; a handsome person, a unequalled valor, surpassing ability in the oratory and learning of Greece and Rome, unexampled kindness, and a remarkable desire and capacity for winning men's regard and inspiring their affection." Germanicus became a popular hero just as Tiberius was regarded by the public as abandoning Rome and living a life of debauchery in self-imposed exile in Capri.

The Pestalozzi Germanicus is portrayed with strong features, the head inclined slightly to the right. He has a prominent chin, large eyes, and an aquiline nose. His narrow lips are bowed and his hair spirals down from the crown and falls onto his forehead in thick waves. While this portrait was once thought to represent Drusus Ceaser, Germanicus' son, H. Jucker (op. cit., 1977), in his definitive study of Germanicus' portraits, confirms that the Pestalozzi example belongs to the so-called Béziers type, named after an example now in Toulouse and found in Béziers, France. Comparison to a closely-related portrait of Germanicus in Copenhagen at the Ny Carlsberg Glyptotek, also of the Béziers type, demonstrates a similar arrangement of hair and stern features (see no 51 in F. Johansen, *Catalogue of Roman Portraits I*).

This Germanicus was once part of the collection of the famed Swiss physician and collector Dr. Arnold C. Klebs (1870-1943). In 1896 Klebs temporarily settled in the United States where he studied with Dr. William Osler at Johns Hopkins. He later produced a major work on tuberculosis and practiced medicine in Alabama and Chicago. Upon Klebs' death his collection of nearly 3,000 books and pamphlets on inoculation and tuberculosis was donated to Yale, where it became part of the university's Harvey Cushing/John Hay Whitney Medical Library.



***304**

A ROMAN MARBLE HEAD OF THE EMPEROR NERO

JULIO-CLAUDIAN PERIOD, REIGN 41-54 A.D.

12¾ in. (32.5 cm.) high

£30,000-50,000

US\$39,000-65,000

€35,000-58,000

PROVENANCE:

with Giorgio Fallani, Rome.

Dr. Anton Pestalozzi, Zurich, acquired from the above, 1972; thence by descent to the current owner.

EXHIBITED:

Bern, Bernischen Historischen Museum, *Gesichter. Griechische und römische Bildnisse aus Schweizer Besitz*, 6 November 1982-6 February 1983.

PUBLISHED:

H. R. Goette, *Studien zu Römischen Togadarstellungen*, Mainz am Rhein, 1990, p. 127, Ba. 292.

H. Jucker and D. Willers, eds., *Gesichter. Griechische und römische Bildnisse aus Schweizer Besitz*, Bern, 1982, pp. 100-101, no. 40.

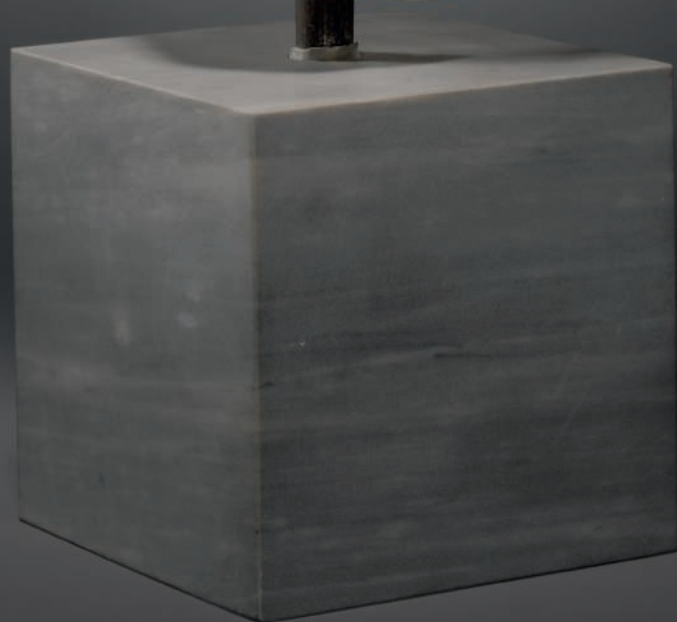
I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein, 1995, Band 1, pp. 23-24, no. 10, pls. 21-22.

Arachne online database no. 1082669.

The last Emperor of the Julio-Claudian Dynasty, Nero (r. 54-68) was the son of Gnaeus Domitius Ahenobarbus and Agrippina the Younger, sister to the Emperor Caligula. Born in 37 A.D., the same year as Caligula's accession, his mother became the fourth and last wife of the emperor Claudius. Agrippina's main objective was to facilitate Nero's succession by having Claudius adopt him in 50 A.D., thus giving him precedence over Britannicus, Claudius's own son from his previous marriage. Nero's succession to the empire was then sealed by his marriage to Claudius's daughter Octavia in 53 A.D.

The seventeen-year-old Nero ascended to the throne after Claudius' death in 54 A.D., initially demonstrating his devotion to Claudius by having him deified and promising to rule according to the principles of Augustus (Suetonius, "The Life of Nero," 10.1, *Lives of Caesars*). These principles were promoted under the guidance of his advisors, the distinguished stoic philosopher Seneca and the commander of the praetorian guard, Afranius Burrus. However, as the years passed, a gradual change came over Nero's reign and he became known as a profligate ruler. Ancient sources such as Tacitus, Suetonius, and Cassius Dio tell how he raised taxes, resumed treason trials and was accused of appalling acts such as executing his mother, two of his wives and celebrating while Rome was consumed by fire in 64 A.D. Facing certain execution due to revolt of the governor Servius Sulpicius Galba and the public response to his notorious behaviour, Nero committed suicide on June 9th, 68 A.D.

Despite the fact that the Senate issued a *damnatio memoriae* following his suicide, enough portraits of Nero survive that a typological sequence has been compiled. Five types have been identified that relate to events in Nero's life. The present head corresponds to the third and most widely represented type, otherwise known as the accession or Cagliari type after a head of Nero now in the Museo Nazionale, Cagliari, see D.E.E. Kleiner, *Roman Sculpture*, p. 138, fig. 111. The coiffure corresponds to the earlier types but with a fleshier face. The hair is brushed forward from the crown in slightly curved strands that fall low against the forehead and fork slightly to the left of the centre. To each side of the face there are two large curved sideburns, which reach far down the cheeks. For another Roman marble head of Nero of the Cagliari type, see Inv. No. 616 at the Museo delle Terme, Rome.





***305**

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

JULIO-CLAUDIAN PERIOD,
CIRCA 1ST CENTURY A.D.

11 in. (28 cm.) high

£40,000-60,000

US\$52,000-78,000

€47,000-70,000

PROVENANCE:

with La Reine Margot, 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. 96-97, no. 38.
I. Jucker, *Skulpturen der Antiken-Sammlung
Ennetwies*, Mainz am Rhein, 1995, Band 1,
pp. 37-38, no. 20, pls. 41-42.
Arachne Online Database no. 1082668.

During the Julio-Claudian period, private citizens often imitated to varying degrees the hairstyles and even borrowed the facial features of prominent women of the imperial household for their own portraits. This female portrait represents a private individual, modeling a hairstyle first popularised by Agrippina Minor. The sitter's centrally parted coiffure with a dense mass of ringlets and strands ending in curls framing the face, continued in popularity into the Neronian-Flavian period in private portraiture, as for example in a portrait of Staia Quinta, a wealthy *liberta* (ex-slave), in the Ny Carlsberg Glyptotek, Copenhagen (F. Johansen, *Catalogue Roman Portraits I*, 1994, no. 86).

***306**

**A ROMAN MARBLE PORTRAIT HEAD
OF A MAN**

JULIO-CLAUDIAN PERIOD,
CIRCA 1ST CENTURY A.D.

10 in. (25.5 cm.) high

£20,000-30,000

US\$26,000-39,000

€24,000-35,000

PROVENANCE:

U. Bardini Collection, Florence.
with Donati, Arte Classica, Lugano.
Dr. Anton Pestalozzi (1915-2007), Zurich,
acquired from the above, 1989; thence by descent
to the current owner.

PUBLISHED:

I. Jucker, *Skulpturen der Antiken-Sammlung
Ennetwies*, Mainz am Rhein, 1995, Band 1,
pp. 35-36, no. 18, pl. 38.
Arachne Online Database no. 1091301.

That this head originates from a relief is not only confirmed by the presence of a nearly-flat plane to the subject's proper-right side but also by the asymmetry of the face, most marked by the proper-right eye that sits much lower than the left, brows that run in different directions, and a mouth that slopes slightly to the right. When the head is viewed from its left side and turned to a three-quarter profile – as it would have been positioned on a relief – it is evident that these asymmetries were added to give the impression of a portrait carved in the round.

The subject, a young man with an unlined face and closely-cropped hair that breaks above the left eye, is related to a portrait of Marcus Licinius Crassus Frugi, now in Copenhagen at the Ny Carlsberg Glyptotek (see no. 75 in F. Johansen, *Roman Portraits I*). Jucker (op. cit., p. 35) posits that the present head likely originated from an aristocratic family tomb – one of the many that lined the roads into Rome – or was an ancestral portrait. The subject most likely faced other members of his lineage. While the man's head tilts slightly to the left, it is probable that his body would have been displayed frontally, as seen in a contemporaneous imperial dynastic relief in the Museo Nazionale di Ravenna (see fig. 121 in D.E.E. Kleiner, *Roman Sculpture*).



***307**

A ROMAN MARBLE PORTRAIT HEAD OF THE EMPEROR TITUS
FLAVIAN PERIOD, REIGN 79-81 A.D.

12 in. (30.5 cm.) high

£100,000-150,000

US\$130,000-190,000
€120,000-170,000

PROVENANCE:

with Fortuna, Galerie für alte Kunst, Basel (*Antikenkatalog* 10, no. 1).
Dr. Anton Pestalozzi, 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. 25-26, no. 11, pls. 23-24.
Arachne Online Database no. 32228.

Described as the "darling of mankind" by Suetonius in "The Life of Titus,"
Lives of the Caesars, 1, Titus Flavius Vespasianus (r. 79-81 A.D.), was forty
years old when he succeeded his father, the Emperor Vespasian. Despite
being an unpopular heir, he gained one of the most distinguished reputations
of any Roman emperor during his brief two-year reign.

During his time in power, he embarked on an extravagant building
programme, finishing construction on various public buildings and erecting
new imperial baths. The most significant was the completion of the Flavian
amphitheatre, now called the Colosseum, which he built to its full height of
four storeys. To inaugurate the Colosseum, Suetonius writes how Titus "gave
a most significant and costly gladiatorial show... with gladiators exhibiting
five thousand wild beasts of every kind in a single day." (*Titus*, op. cit., 7).
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 epidemic of plague),
he exploited the opportunity to gain public favour, generously donating
vast sums of money and relief to ease the suffering of his people. Upon his
unexpected death from fever in 81 A.D., he was deified by the Roman Senate
and the people of Rome were said to have mourned him "as they would have
for a loss of their own families" (*Titus*, op. cit., 11).

The family resemblance to Vespasian is strikingly apparent in his portraiture
and is not just a matter of stylistic preference, leading D.E.E. Kleiner, *Roman
Sculpture*, p. 172, to note that he could be described as a younger version
of his father. Like Vespasian, his distinctive facial characteristics include a
broad, fleshy face and a furrowed forehead, close-set eyes and arched brows.
Gone are the Julio-Claudian tendencies of depicting rulers idealized and
eternally youthful, Flavian portraits are more realistic and capture a sense of
intensity and determination, as can be seen with this present example.

This over life-sized portrait depicts the Emperor with his characteristic
broad and fleshy face with double chin. According to Jucker (op. cit.), the
head corresponds to the second type of portraiture associated with Titus,
the Erbach type, after a replica in the Schloss Erbach Collection in Berlin,
see fig. 142 in D.E.E. Kleiner, *Roman Sculpture*, p. 174. This is owing to the
three drilled ringlets visible on the left side of the face, which are all curved
to the left. However, as Jucker reasons, the two portrait types for Titus
are not clearly distinguishable from each other, possibly due to the lack of
prominence placed on hairstyle during the Flavian dynasty in comparison
with the Julio-Claudians. In addition, portraits of Titus were often reworked
from other heads, and Jucker (op. cit.) argues that this present example can
be identified as recut from a sculpture of Nero (r. 54- 68 A.D.), the hated
predecessor of the Flavians, as part of the *damnatio memoriae* accorded to
him after his death. The upper left part of the back of the head has been
restored in antiquity from three separate marble pieces, as evidenced by the
irregular depressions and four preserved dowel holes. Likewise, Jucker (op.
cit.) notes the broadness of the forehead of this portrait may be due to the
sculptor having to remove the long frontal sickle-shaped curls associated
with the portraiture of Nero. For a related example of Nero recut to Domitian,
Titus' brother, see Inv. no. 88.633 at the Museum of Fine Arts, Boston.



***308**

A ROMAN MARBLE PORTRAIT BUST OF THE EMPEROR TRAJAN
TRAJANIC PERIOD, REIGN 98-117 A.D.

12¼ in. (30 cm.) high

£80,000-120,000

US\$110,000-150,000

€93,000-140,000

PROVENANCE:

with Donati Arte Classica, Lugano.

Dr. Anton Pestalozzi, Zurich, acquired from the above, 1983; thence by descent to the current owner.

PUBLISHED:

H. Jucker, "Trajanstudien zu einem Chalzedonbüstchen im Antikenmuseum," in *Jahrbuch der Berliner Museen* 26, 1984, pp. 48, 70, figs. 20a-c.

I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein, 1995, Band 1, pp. 28-29, no 13, pls. 27-30.

Arachne Online Database no. 1091298.

The accession of Trajan in 53 A.D., marks a new phase in the history of Roman emperors, not only because he was the first emperor not to be of full Italian origin, but also because of the nature of his succession. Trajan was adopted as heir by Nerva because of his merits, rather than his lineage (*Roman History*, Epitome of Book 68, 4.2, vol. 8). This was a feature that would be implemented by most of the other second century emperors that followed him, giving Rome a period of stable government and prosperity that lasted over 80 years.

The Emperor Trajan was an outstanding military commander and his 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. Trajan's military achievements are celebrated in his art and he is often represented in his portraiture in military guise, as with this present example. Here, the Emperor wears a baldric and a *paludamentum*, a military cloak fastened at one shoulder, worn by senior commanders. His head is turned slightly to the left and he is depicted with a somewhat vacant expression, conveying an air of superiority and power.

In this portrait bust, Trajan displays his characteristic features; his forehead bulges under the hair, his eyes are narrow and there are deep lines etched from his nostrils to the corners of his tightly closed mouth. The bust corresponds to the last portrait type, the so-called Sacrifice type because of its frequent appearance on the Column of Trajan in many sacrifice scenes. D.E.E. Kleiner (*Roman Sculpture*, p.208), writes that the distinctions among the types are extremely subtle and are predominantly distinguished by the arrangement of the hair over the forehead and on the neck.

From the time of Trajan, portrait busts became increasingly popular and this is reflected not only in sculpture but also numismatic portraits. For a silver denarius with a bust of Trajan, see R.11712 at the British Museum. Jucker (op. cit.) proposes that the number of surviving under-life-sized busts of Trajan, such as the bronze cuirassed bust of the emperor in the Museum August Kestner, Hannover, acc. No. 1968.97, indicate that they were possibly erected in Roman private homes for the worship of the ruler or simply as a demonstration of loyalty.



*...an austere-looking man with a long beard, an adept in all the arts,
but especially music, one who was always gazing at the heavens and
prying into hidden things.*

Julian, *The Caesars* 311d.

***309**

A ROMAN MARBLE PORTRAIT BUST OF THE EMPEROR HADRIAN

HADRIANIC PERIOD, REIGN 117-138 A.D.

28½ in. (71.5 cm.) high

£500,000-800,000

US\$650,000-1,000,000

€580,000-930,000

PROVENANCE:

Private collection, Switzerland.

The Property of a Swiss Collector; *Antiquities*, Sotheby's, London, 10 December 1996, lot 163 (unsold).

Property from a Swiss Private Collection; *Antiquities*, Sotheby's, New York, 10 December 1999, lot 286.

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. 65-67, no. 17,
pls. 33-36.

Arachne Online Database no. 179123.



The fine over life-size bust depicts the Emperor as supreme commander of the Roman Empire and chief protector of the *Pax Romana*. The head turned to his left, sporting a short moustache and beard, and deep set eyes beneath a gently furrowed brow. His forehead is recognizably framed by the remains of a row of spiraling curls, together with his undulating hairstyle. The costume comprises a fringed tunic and a cuirass bearing an apotropaic gorgoneion aegis, with a *paludamentum* fastened with a brooch on the subject's left shoulder.

Championed by Machiavelli as one of the 'Five Good Emperors', Hadrian's reign from 117 to 138 A.D. was celebrated in ancient literature as a prolonged period of security and prosperity. While building upon the success of his predecessors Nerva and the *optimus princeps* Trajan, Hadrian also laid the foundation for continued Roman supremacy under Antoninus Pius and Marcus Aurelius. Rather than embarking on entirely new campaigns to expand the empire, Hadrian's imperial mission can be characterized as one of consolidation and fortification. The first year of his reign saw the quelling of Jewish revolts led by Simon Bar Kokhba, which began during the Parthian campaigns of his predecessor. By 122 A.D., Hadrian had ordered the construction of a vast frontier wall in northern Britannia, some 80 miles long, to 'separate the barbarians from the Romans' (*Historia Augusta, Hadrian* xi.2). Hadrian spent much of his reign touring the empire in Africa, Parthia, Anatolia, Greece, and Egypt, funding lavish temples and monuments while suppressing any local rebellions.

In addition to his construction projects across the empire, Hadrian also commissioned a significant building programme within Rome itself. His reign saw the completion of the Pantheon in 125 A.D., a temple first conceived by Marcus Agrippa in 29 B.C. and subsequently rebuilt by Domitian and later Trajan. Other monumental projects included a temple dedicated to the deified Trajan, and a towering mausoleum, later renamed the 'Castel Sant'Angelo' and reappropriated as a papal fortress and prison by Pope Nicholas III (r. 1277-1280) and his successors until 1901.

Imperial portraits of Hadrian are among the most numerous of any Roman emperor. The plentiful canon of portraiture is compounded by their proliferation throughout the Roman Empire at its zenith. With over 160 extant examples of heads or busts, the prominence of Hadrian's official portrait in his lifetime was bested only by the Emperor Augustus. Hadrian came to power at the age of forty-one, and as a result his imperial portrait depicts him as a middle-aged man, rather than a more youthful representation.

The present type, with its military garb and iconic cloak, is almost certainly of the *Typus Panzer-Paludamentumbuste Baiae*, an image defined by Max Wegner in his seminal 1956 publication on ancient portraiture (cf. p. 17 & pl. 19b in M. Wegner, *Das Römische Herrscherbild*, part II, volume III). Named after a comparable bust discovered in the coastal Roman town of Baiae, this type is a fascinating departure from the idealized depictions: the emperor's jewels appear somewhat heavier, and lines around the mouth and eyes reveal signs of aging that are seldom depicted in official imagery. The same physiognomic details can also be seen on obverse portraits on *aurei* minted at Rome in the same year (RIC 193). Such changes possibly suggest an emperor who feels wholly secure in their leadership, his military endeavours (as evidenced by his uniform) justifying imperial authority far more effectively than any romanticized visual representation. The present head and bust certainly belong together, being of the same quality and the same composition of medium-sized crystals within the marble (Jucker, op. cit., pp. 65-67).

The Baiae type has been dated to 125 A.D. at the earliest, perhaps introduced to celebrate the completion of the Pantheon's construction in Rome (see pp. 52-57 in K. Fittschen & P. Zanker, *Katalog der römischen Porträts in den Capitolinischen Museen und den anderen kommunalen Sammlungen der Stadt Rom. 1. Kaiser- und Prinzenbildnisse*). Hadrianic portrait busts of the Baiae type feature in many of Europe's most prestigious public museums and collections. Examples can be found at Blenheim Palace in Oxfordshire, the National Archaeological Museum of Naples (Inv. No. 6075), the Uffizi Gallery in Florence (Inv. No. 1914.146), the Terme Museum in Rome (Inv. No. 8618), and the Vatican Museums (Inv. No. 2247).



Every moment think steadily as a Roman and a man to do what thou hast in hand with perfect and simple dignity, and feeling of affection, and freedom, and justice; and to give thyself relief from all other thoughts. And thou wilt give thyself relief, if thou doest every act of thy life as if it were the last, laying aside all carelessness and passionate aversion from the commands of reason, and all hypocrisy, and self-love, and discontent with the portion which has been given to thee.

Marcus Aurelius, *Meditations*, Book Two.

***310**

A ROMAN MARBLE PORTRAIT OF MARCUS AURELIUS AS CROWN PRINCE

ANTONINE PERIOD, CIRCA 144-161 A.D.

12 in. (30.5 cm.) high

£150,000-250,000

US\$200,000-320,000
€180,000-290,000

PROVENANCE:

Antiquities, Sotheby's, London, 8 July 1993, lot 180.

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. 31-32, no 15, pls 33-34.

K. Fittschen, *Prinzenbildnisse antoninischer Zeit, Beiträge zur Erschließung hellenistischer und kaiserzeitlicher Skulptur und Architektur 18*, Mainz am Rhein, 1999, p. 26, Cat. no. B 34, pl. 49.

Arachne Online Database no. 54276.

Marcus Annius Verus was born in 121 A.D. He had strong ties with the Imperial family – his father was the brother of Faustina the Elder and he was a nephew by marriage of Hadrian's eventual successor Antoninus Pius. In 136 A.D. Marcus was betrothed to Faustina the Younger, the second daughter of Aelius Caesar, Hadrian's first choice as successor. Following Aelius' untimely death, Hadrian adopted Antoninus and ordered that he in turn adopt Marcus, together with Aelius' son Lucius.

Hadrian fondly called him Verissimus (the "truest") and doted on the boy, gifting him titles and providing the best education. It was this education and his love in particular of the teachings of Stoic philosophy that guided his life and reign; history was to later call him one of the Five Good Emperors or the Philosopher-Emperor.

Stoicism was a Hellenistic school of philosophy which was based on ethics, accepting the balance of nature, time, and the workings of the world.

Students were taught to treat others with justice and respect, working together in harmony, rather than letting oneself be controlled by fear or pleasurable desires. Marcus Aurelius was one of the three main leaders of Stoicism (along with Epictetus and Seneca), and wrote about compassion, humility, and restraint in his personal notes now known as his *Meditations*.

When Antoninus Pius died in 161 A.D., Marcus Aurelius and his adoptive brother Lucius Verus became joint rulers – the first time there had been co-rule in the Roman Empire. Only 8 years later, at the age of 38, Verus was dead. Marcus Aurelius ruled alone for almost 20 years until his death at the age of 58 in 180 A.D. due to natural causes in the city of Vindobona (modern day Vienna).

Portraiture of Marcus reflects the advancing stages of his life from full-lipped, curly-haired boy to care-worn, bearded philosopher. Divided into four main types, the young boy of Type One, c. 138-144 A.D., gradually acquires a wispy beard and moustache, categorized as Type Two (see fig. 235, p. 271 in Kleiner, *Roman Sculpture*). As Jucker notes, the Pestalozzi portrait sits comfortably within this second type where the still youthful head portrays Marcus from the time before his accession to the throne, from around 144 A.D. until the death of Antoninus Pius in 161 A.D. In the surviving examples of this type, the development of the youth to the mature man can be traced in the broader and fuller face, and above all to the growth of the beard, while the curl scheme of the hair remains basically unchanged. The earliest portraits show a light stubble on the chin and cheeks, whilst the later portraits, to which the above head belongs, shows a strong, short beard, in which the sideburns and beard are joined together. The moustache leaves the lips still uncovered, but its ends extend down to the chin-beard. At this time, Marcus Aurelius was about 35 to 40 years of age.

Jucker (op. cit.) goes on to suggest that the Type Two portraits of Marcus Aurelius were probably displayed together with those of his adoptive father Antoninus Pius, and that by keeping to the same types for such a long time, the unity of the two rulers would be emphasized; and by that association so too the unchanging existence of the *Imperium Romanum*.



***311**

**A ROMAN MARBLE PORTRAIT HEAD OF THE EMPRESS
FAUSTINA MINOR**

ANTONINE PERIOD, CIRCA LATE 2ND CENTRY A.D.

9½ in. (24.2 cm.) high

£40,000-60,000

US\$52,000-77,000
€47,000-69,000

PROVENANCE:

with Galerie Arete, Zurich.

Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above, 1973;
thence by descent to the current owner.

PUBLISHED:

I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein, 1995,
Band 1, pp. 34-35, no. 17, pl 37.
Arachne Online Database no. 32235.

Since its arrival in the Pestalozzi collection in 1973, this charming female portrait has caused some discussion over attribution. It was originally acquired as Lucilla, the daughter of Faustina the Younger and Marcus Aurelius. However, Jucker (op. cit, p. 34) believes it is more likely to be an Eastern empire portrait of Faustina the Younger herself. Although wearing a diadem, roughly carved for the addition of paint or a metal foil, with an idealized hairstyle found on goddesses like Juno, Ceres or Venus, her features are not similarly fashioned. The broad nose, large, somewhat bulbous eyes with conspicuous lids and full, slightly parted lips, point more towards a private individual rather than a goddess. As Junker points out, the gaze from the eyes, whose pupils almost disappear beneath the upper eyelids, appears peculiarly veiled; along with the smile with the raised corners of the mouth, gives the face a mysterious charm.

Jucker proposes that the attribution of an empress is likely since the depiction of private individuals in the guise of a god in the Eastern roman empire occurs only very rarely, as opposed to the Western portrait types. From historical sources, it is known that both Lucilla and Faustina the Younger travelled to the Eastern regions; Faustina travelled to Ephesus in 164 A.D. for the marriage of her daughter Lucilla to Lucius Verus. Whilst travelling to Syria to meet her husband in 176 A.D. she died in Halala, a town in the Taurus mountains. She was deified and Marcus renamed the town Faustinopolis in her honour. Faustina's high status must also be taken into account; she was empress for 15 years and produced no fewer than 13 children. Approximately 70 in the round portraits are known of her, whilst in contrast only 16 are known today of Lucilla.

Jucker also discusses the physiognomic reasons for an identification of the head as Faustina Minor, including the eye area with the veiled look and the shape of the mouth with the full, slightly bulging lower lip. However, there are anomalies - the face is narrower and the nose is wider than most of the other portraits of this empress. The closest parallel is a portrait in the Capitoline Museum (inv. no 310), where Faustina wears a diadem, but also has a neck support. Fittschen believes that this example could be from an Asia Minor workshop, see. K. Fittschen and P. Zanker, *Katalog der römischen Porträts in den Capitolinischen Museen*, 3, p. 23, no. 23, pl 32.

Faustina Minor (the Younger), Annia Galeria Faustina, born circa 125-130 A.D., was the daughter of the Emperor Antoninus Pius and Faustina Major (the Elder). Her great uncle, the Emperor Hadrian, betrothed her to Lucius Verus. However, her father Antoninus favored his wife's nephew, Marcus Aurelius, to whom she was eventually married. Antoninus succeeded Hadrian as Emperor, and eventually Marcus Aurelius inherited the Antonine throne as co-Emperor with Lucius Verus, thereupon Faustina became Augusta or Empress.

Out of her 13 children only six survived past youth. Five were girls, with the future Emperor Commodus the only male heir. Their daughter Lucilla was later betrothed to Lucius Verus.

Faustina was beloved by the Roman soldiers, as she accompanied her husband on several military campaigns, and they bestowed her with the title Mater Castrorum or Mother of the Camp. However, contemporary literature was not kind to Faustina and represented her as a scurrilous personality, recalling stories of her adulterous encounters with sailors and gladiators and going as far as to suggest that her son Commodus was the son of one such union. However, the couple were devoted to each other and Marcus Aurelius always defended her against these allegations.





***312**

A ROMAN MARBLE PORTRAIT HEAD OF A BOY
ANTONINE PERIOD, CIRCA LATE 2ND CENTURY A.D.

8¼ in. (21 cm.) high

£20,000-30,000

US\$26,000-39,000
€24,000-35,000

PROVENANCE:

Art market, 1978.

Antiquities, Sotheby's, New York, 14 December 1993, lot 94.

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. 41-42, no. 24, pls. 49-50.

K. Fittschen, *Prinzenbildnisse antoninischer Zeit*, Mainz, 1999, p. 93, kat. no. 97. Arachne Online Database no. 1171828.

The young boy is portrayed here with full bow-shaped lips and thick, curly hair accentuated by deep drill work. K. Fittschen (op. cit.) relates this portrait to one in Florence at the Uffizi Gallery (inv. 1914.174), which has inconclusively been attributed to the young Emperor Commodus. As Jucker notes (op. cit., p. 42), the earliest confirmed sculpture of Commodus (a portrait bust in Rome at the Capitoline Museum, see fig. 141 in D.E.E. Kleiner, *Roman Sculpture*) dates to approximately 175 A.D., when Commodus was 14, about twice as old as the boy shown here. Earlier coin portraits of Commodus show a different arrangement of the hair in comparison to this portrait. Both Jucker and Fittschen note that the most definitive aspect of this portrait that precludes it from being attributed to Commodus is the lack of drilled pupils. Nonetheless this portrait is of high quality, as evinced by the masterful treatment of the hair, smooth surface of the skin polished to a high gloss and a captivating expression that conveys a certain serious quality of the youth. Jucker (op. cit., p. 42) contends that this portrait must come from a workshop that produced official portraits of Commodus and therefore an attribution to a member of the extended imperial family – perhaps even a young Emperor Commodus himself – cannot be entirely dismissed.



***313**

A ROMAN MARBLE PORTRAIT HEAD OF A MAN
ANTONINE PERIOD, CIRCA MID-2ND CENTURY A.D.

10¾ in. (25.4 cm.) high

£60,000-80,000

US\$78,000-100,000
€70,000-93,000

PROVENANCE:

London art market.

Antiquities, Sotheby's, New York, 7 December 2001, lot 120.

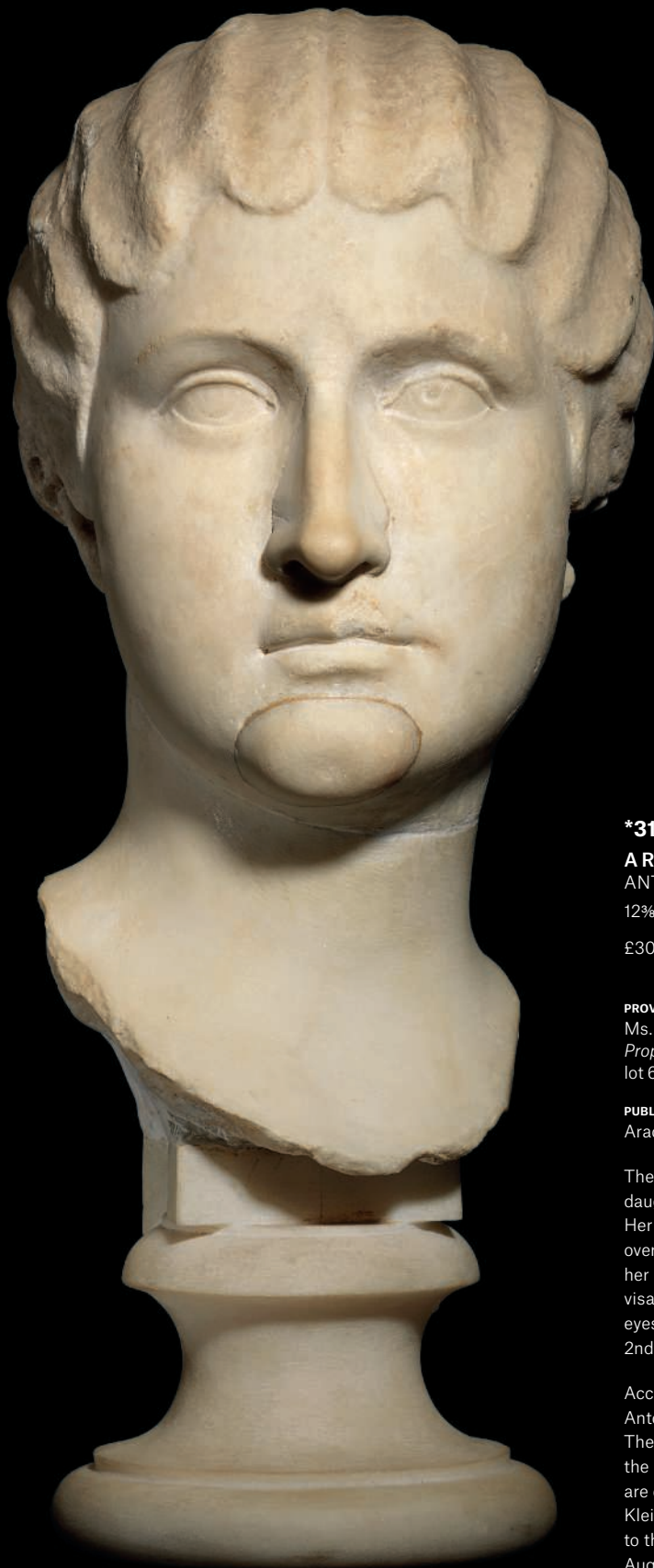
Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above; thence by descent to the current owner.

PUBLISHED:

I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein, 2006, Band 2, pp. 68-69, no. 18, pls. 37-38.

Arachne Online Database no. 1140691.

The sitter of this portrait modelled himself after the Emperor Antoninus Pius (r. 138-161 A.D.) and his features, including a full beard, downturned moustache, and lightly creased forehead are related to the so-called Formia type portraits of the emperor (see pp. 268-269 in D.E.E. Kleiner, *Roman Sculpture*). Jucker (op. cit., p. 68), however, contends that this portrait cannot represent Antoninus Pius, for the pronounced nasolabial fold, comparatively slender face, drawn-out corners of the mouth and lack of large, distinct curls that sweep down onto the forehead differ considerably from known portraits of the emperor. Indeed, as F. Johansen notes (*Roman Portraits II*), "The portraits of Antoninus Pius reveal a relaxed and well-balanced man whose portrait appearance changes in only a minor way from the time when he accedes as a fifty-one year old man until his death twenty-three years later. Any such alteration would have also constituted an enfeeblement of the portrait's political expression." The subject therefore likely emulated contemporaneous styles to demonstrate his allegiance to the emperor.



***314**

A ROMAN MARBLE PORTRAIT HEAD OF A WOMAN

ANTONINE PERIOD, CIRCA MID-2ND CENTURY A.D.

12 $\frac{3}{4}$ in. (31.4 cm)

£30,000-50,000

US\$39,000-65,000

€35,000-58,000

PROVENANCE:

Ms. M Phillips, U.S., acquired at an estate sale prior to 2001.
Property of Ms. M. Phillips; Antiquities, Christie's, New York, December 2001, lot 624 and 12 June 2002, lot 116.

PUBLISHED:

Arachne Online Database no. 148113.

The subject of this portrait modeled herself after Faustina Minor, the daughter of the Emperor Antoninus Pius and Faustina Major (the Elder). Her hair is parted simply in the centre, brushed in gentle scalloped waves over her head and upswept into a loose circular braided bun at the back of her head, with two small curls falling onto the back of her neck. The sitter's visage is smooth and unwrinkled, making her appear ageless. Her lidded eyes with drilled pupils with a small mouth are features typical of the 2nd century.

According to Kleiner (*Roman Sculpture*, p. 277), "female portraiture under the Antonines both resembles and departs from contemporary male portraiture." Their facial features follow the trends of the male portraits, however, while the men are portrayed with deeply drilled full hair, the women's coiffures are carved in the classicizing style of Hadrian's wife Sabina. Furthermore, Kleiner notes that during this period, portraiture developed a close likeness to the smooth physiognomy and sectioned hairstyles associated with the Augustan period. Such distinctive features represented the female ideals of womanhood, beauty and virtue.



***315**

A ROMAN MARBLE PORTRAIT HEAD OF A WOMAN

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

13 in. (33 cm.) high

£40,000-60,000

US\$52,000-77,000
€47,000-69,000

PROVENANCE:

with Royal-Athena Galleries, New York.

James (1913-1990) and Marilyn (1925-2019) Alsdorf, Chicago, acquired from
the above, 1966.

Antiquities, Christie's, New York, 18 December 1996, lot 133.

Antiquities, Sotheby's, New York, 9 June 2004, lot 27.

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. 53-56, no. 13, pls. 23-24.

Arachne Online Database no. 1171828.

This head is likely from the lid of a large Attic sarcophagus with a kline lid
showing a reclining deceased couple. Preserved on the proper-left side of
her chin are the remnants of her left hand that would have supported her
head. As D.E.E. Kleiner informs (*Roman Sculpture*, p. 385), this type of lid
became popular by the second and third centuries and is indebted to earlier
kline funerary monuments of freedmen and Etruscan urns and sarcophagi.
A related female portrait also with wavy, center-parted hair and heavy lids
appears on the Balbinus Sarcophagus in Rome (see Kleiner, *op. cit.*, fig. 356).
Also related is the lid of sarcophagus in the Palazzo Nuovo, see N. Giustozzi,
ed., *The Capitoline Museums Guide*.

***316**

A ROMAN MARBLE PORTRAIT HEAD OF THE EMPRESS JULIA DOMNA

SEVERAN PERIOD, CIRCA EARLY 3RD CENTURY A.D.

12½ in. (31.7 cm.) high

£60,000-80,000

US\$78,000-100,000

€70,000-93,000

PROVENANCE:

French art market.

Antiquities, Christie's, London, 5 October 2000, lot 241.

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. 70-73, no. 20, pls. 41-42.

Arachne Online Database no. 1171834.

Julia Domna was the second wife of the Emperor Septimius Severus and mother of Caracalla and Geta. Born in the province of Syria to a priest of the sun god Elagabal, it is said Septimius selected Julia as his wife after a horoscope predicted she would marry a king. Julia wielded significant power in governmental affairs and was a patron of artists and philosophers. During the reign of Caracalla, Julia almost singlehandedly ran the empire. The number of extant portraits of Julia Domna suggest that she was an integral part of Severan propaganda.

Julia Domna is depicted looking up towards her right, her heavy-lidded eyes with double-drilled pupils. Her hair, centrally parted and elaborately dressed in rigid, wavy ribs is drawn together in a broad flat chignon at the back. This coiffure, known as the *Helmfrisur* (helmet hairstyle), covers Julia's ears and descends low on her neck. As E.R. Varner observes (p. 81 in D.E.E. Kleiner and S.B. Matheson, eds., *I Claudia: Women in Ancient Rome*) the strands of hair that escape from the coiffure and fall onto either cheek suggest that the *Helmfrisur* was likely a wig. Up to six official portrait types of Julia Domna are known. Jucker (op. cit., p. 73) relates the present portrait to a head from Gabii, now in the Louvre. For a related portrait in Bloomington, see Kleiner and Matheson, eds., op. cit., p. 82.





317

***317**

A ROMAN MARBLE PORTRAIT HEAD OF A MAN
ANTONINE PERIOD, CIRCA MID-2ND CENTURY A.D.

8¼ in. (21 cm.) high

£8,000-12,000

US\$11,000-15,000
€9,300-14,000

PROVENANCE:

with Donati, Arte Classica, Lugano.
Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above, 1990;
thence by descent to the current owner.

PUBLISHED:

I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein, 1995,
Band 1, pp. 40-41, no. 23, pls. 47-48.
Arachne Online Database no. 32232.

This broad and characterful portrait depicts an ageing male sporting a plentiful crop of hair and a trimmed beard and moustache. The visage bears a number of fine sculptural details highlighting the maturity of the individual, and the aptitude of the sculptor. The eyes themselves are particularly detailed, with the iris and pupil of each richly defined. The style of the head itself is a transitional blend of Trajanic and Hadrianic portrait characteristics. While the thickly drilled fringe is a feature reminiscent of portraits under the Emperor Trajan, the inclusion of a closely cut full beard is a distinctive trait first popularised in Roman sculpture by Hadrian.



318

***318**

A ROMAN MARBLE HEAD OF A MAN
EASTERN EMPIRE, CIRCA 2ND CENTURY A.D.

7½ in. (19 cm.) high

£5,000-7,000

US\$6,500-9,000
€5,800-8,100

PROVENANCE:

with Giorgio Fallani, Rome.
Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above, 1974;
thence by descent to the current owner.

The present head, with the thick crop of tousled hair reminiscent of the heroic style, is heavily influenced by Graeco-Roman types. The subject is not moustachioed, but the carefully sculpted beard is a combination of a typically Roman beard and the tightly curled ringlets more commonly associated with Western Asiatic fashion.



319

***319**

A GREEK TERRACOTTA FIGURE OF APHRODITE ANADYOMENE
 CIRCA 2ND CENTURY B.C.

15¼ in. (38.7 cm.) high

£2,000-4,000

US\$2,600-5,200
 €2,400-4,600

PROVENANCE:

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

The Aphrodite Anadyomene is an early Hellenistic creation with many later replicas and variations. The goddess is not "rising from the sea" as the epithet implies, but rather she is arranging her hair, holding thick tresses in each hand before tying them together in a chignon.



320

***320**

A GREEK MARBLE HEAD OF A GODDESS
 CLASSICAL PERIOD, CIRCA 4TH CENTURY B.C.

4¾ in. (12 cm.) high

£10,000-15,000

US\$13,000-19,000
 €12,000-17,000

PROVENANCE:

with Simone de Monbrison, Paris.
 Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above, 1978;
 thence by descent to the current owner.

PUBLISHED:

I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein, 1995,
 Band 1, pp. 11-12, no. 1, pl. 1.
 Arachne Online Database no. 1091311.

The flat proper-left side of this head and a comparatively long neck turned sharply to the left suggest that it originated from a votive relief. Jucker (op. cit., p. 12) posits that it likely depicts a goddess, perhaps Artemis, and that she would have been portrayed moving forward in a dynamic fashion. The hair, center-parted, bound in a fillet and tied in a chignon in the back is related to the so-called Artemis Colonna (see no. 103 in M.B. Comstock and C.C. Vermeule, *Sculpture in Stone: The Greek, Roman and Etruscan Collections of the Museum of Fine Arts, Boston*).



321

•*321

AN ETRUSCAN TERRACOTTA VOTIVE HEAD OF A WOMAN

CIRCA 4TH-3RD CENTURY B.C.

11½ in. (29.2 cm.) high

£5,000-7,000

US\$6,500-9,000

€5,800-8,100

PROVENANCE:

Private Collection, Tessiner, Switzerland, acquired by 1990.
with Galleria Serodine, Ascona.
Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above, 1999;
thence by descent to the current owner.

PUBLISHED:

I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein, 2006,
Band 2, pp. 16-17, no. 3, pls. 5-6.
Arachne Online Database no: 179113.



322

•*322

AN ETRUSCAN TERRACOTTA VOTIVE HEAD OF A YOUTH

CIRCA 3RD-2ND CENTURY B.C.

10½ in. (26.8 cm.) high

£3,000-5,000

US\$3,900-6,500

€3,500-5,800

PROVENANCE:

with M. Simotti Rocchi, Rome.
Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above, 1986;
thence by descent to the current owner.



323

•*323

**TWO BOEOTIAN TERRACOTTAS OF A HORSE AND FEMALE
PAPPADES FIGURE**
LATE 6TH CENTURY B.C.

6¼ in. (15.9 cm.) and 5 in. (12.7 cm.) high

£800-1,200

(2)

US\$1,100-1,500
€930-1,400

PROVENANCE:

Female: Professor E. Hampl, circa 1966.

Horse: with Charles Ede Ltd., London, 1978.

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



324

•*324

TWO ETRUSCAN TERRACOTTA HEADS
CIRCA 4TH-3RD CENTURY B.C.

4 in. (10 cm.) high max.

£1,000-1,500

(2)

US\$1,300-1,900
€1,200-1,700

PROVENANCE:

with Simone de Monbrison, Paris.

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

PUBLISHED:

I. Jucker, *Skulpturen der Antiken-Sammlung Ennetwies*, Mainz am Rhein, 2006,
Band 2, pp. 18-19, nos 4a and 4b, pl. 8.

Arachne Online Database nos: 148088 and 147301.



325

•*325

**THREE ETRUSCAN TERRACOTTA VOTIVE HEADS
AND AN ANTEFIX**

CIRCA 6TH-3RD CENTURY B.C.

Tallest: 9½ in. (24.1 cm.) high

£2,000-2,500

US\$2,600-3,200
€2,400-2,900

(4)

PROVENANCE:

From left to right:
Half head: with M. Simotti Rocchi, Rome, 1979.
Female antefix: with Simone de Monbrison, Paris, 1976.
Female head with fringe: with Freddie Küng Antiquitäten, Lucerne, 1975.
Fragmentary head: with M. Simotti Rocchi, Rome, 1977.
All: Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above;
thence by descent to the current owner.

•*326

EIGHT GREEK TERRACOTTA FEMALE HEADS

ARCHAIC PERIOD-HELLENISTIC PERIOD,
CIRCA EARLY 5TH-3RD CENTURY B.C.

Tallest: 4¾ in. (12 cm.) high

£1,200-1,800

US\$1,600-2,300
€1,400-2,100

(8)

PROVENANCE:

From left to right:
Female head with high diadem: with Jeanette G. Brun, Kunst der Antike,
Zurich, 1976.
Female head with earrings: with Münzen und Medaillen, Basel, 1975.
Head with tall polos: with Fortuna, Galerie für alte Kunst, Basel, 1977.
Small head: with Galerie Pyramides, Paris, 1976.
Female head: with La Reine Margot, Paris, 1978.
Fragmentary head: with Giorgio Fallani, Rome, 1973.
Kore: with Nicolas Koutoulakis (1910-1996), Paris and Geneva, 1976.
Head with crescentic diadem: with Freddie Küng Antiquitäten, Lucerne, 1974.
All: Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above;
thence by descent to the current owner.



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



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•*327

SEVEN GREEK TERRACOTTA HEADS, A FEMALE FIGURE AND AN APULIAN RHYTON

CLASSICAL PERIOD-HELLENISTIC PERIOD, CIRCA 4TH-2ND CENTURY B.C.

Tallest: 8¼ in. (21 cm.) high

£1,500-2,000

(9)

US\$2,000-2,600

€1,800-2,300

PROVENANCE:

From left to right:

- Animal-head rhyton: with Fortuna, Galerie für alte Kunst, Basel, 1986.
 - Small female head with earrings: with Fabienne Zanotelli, Basel, 1977.
 - Female head with diadem: with Charles Ede, London, 1978.
 - Female head with high top-knot: with Fortuna, Galerie für alte Kunst, Basel, 1987.
 - Female head with semicircular headdress: with La Reine Margot, Paris, 1976.
 - Female head: with La Reine Margot, Paris, 1978.
 - Tanagra female head pierced ears: with Simone de Monbrison, Paris, 1978.
 - Female head with melon coiffure: with Fortuna, Galerie für alte Kunst, Basel, 1977.
 - Female figure: with M. Simotti Rocchi, Rome, circa 1980.
- All: Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above; thence by descent to the current owner.

•*328

EIGHT GREEK TERRACOTTA AND MARBLE HEADS

CLASSICAL PERIOD-HELLENISTIC PERIOD, CIRCA 5TH-2ND CENTURY B.C.

Tallest: 4½ in. (11.5 cm.) high

£700-1,000

(8)

US\$910-1,300

€820-1,200

PROVENANCE:

From left to right:

- Helmeted head: with Simone de Monbrison, Paris, 1978.
 - Tarentine female head with pointed headdress: with Galerie Arete, Zurich, 1974.
 - Tarentine female head with earrings: acquired prior to 1977.
 - Fragmentary head with polos: with Galerie Arete, Zurich, 1975.
 - Female head with top-knot: with George N. Krimitsas, Paris, 1975.
 - Tarentine male head with florals: with Galerie Arete, Zurich, 1973.
 - Female head with melon coiffure: with La Reine Margot, Paris, 1978.
 - Marble head: with Simone de Monbrison, Paris, 1977.
- All: Dr. Anton Pestalozzi (1915-2007), Zurich, acquired from the above; thence by descent to the current owner.

PUBLISHED:

Marble head: M. Fourmont (ed.), *A Private Collection*, Weert, 1975, no. 159.



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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

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4 VIEWING LOTS PRE-AUCTION

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

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

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

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

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

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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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.

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- 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, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section 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 when the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

2 TAXES

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

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

- (i) charge you storage costs at the rates set out at www.christies.com/storage.
- (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
- (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

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

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

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

(c) Lots made of protected species

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

(d) US import ban on African elephant ivory

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

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of

this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

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

(g) Jewellery over 50 years old

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

(h) Watches

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

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

I OUR LIABILITY TO YOU

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

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

IMPORTANT NOTICE:

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

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

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

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

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

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

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

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

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

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

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

from the date of sale. You should take professional advice if you are unsure how this may affect you.
 7. All re-invoicing requests must be received within four years from the date of sale.
 If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
 Tel: +44 (0)20 7389 2886.
 Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

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

◆

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

□

Bidding by interested parties.

λ

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

•

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

~

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

Ψ

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

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

○ **Minimum Price Guarantees**

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

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

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

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

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

□ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other

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

Post-catalogue notifications

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

Other Arrangements

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.

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

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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

available on request.

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

In Christie's opinion a work by the artist.

**Attributed to ..."

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

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

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

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

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

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

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

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

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

COLLECTION AND CONTACT DETAILS

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

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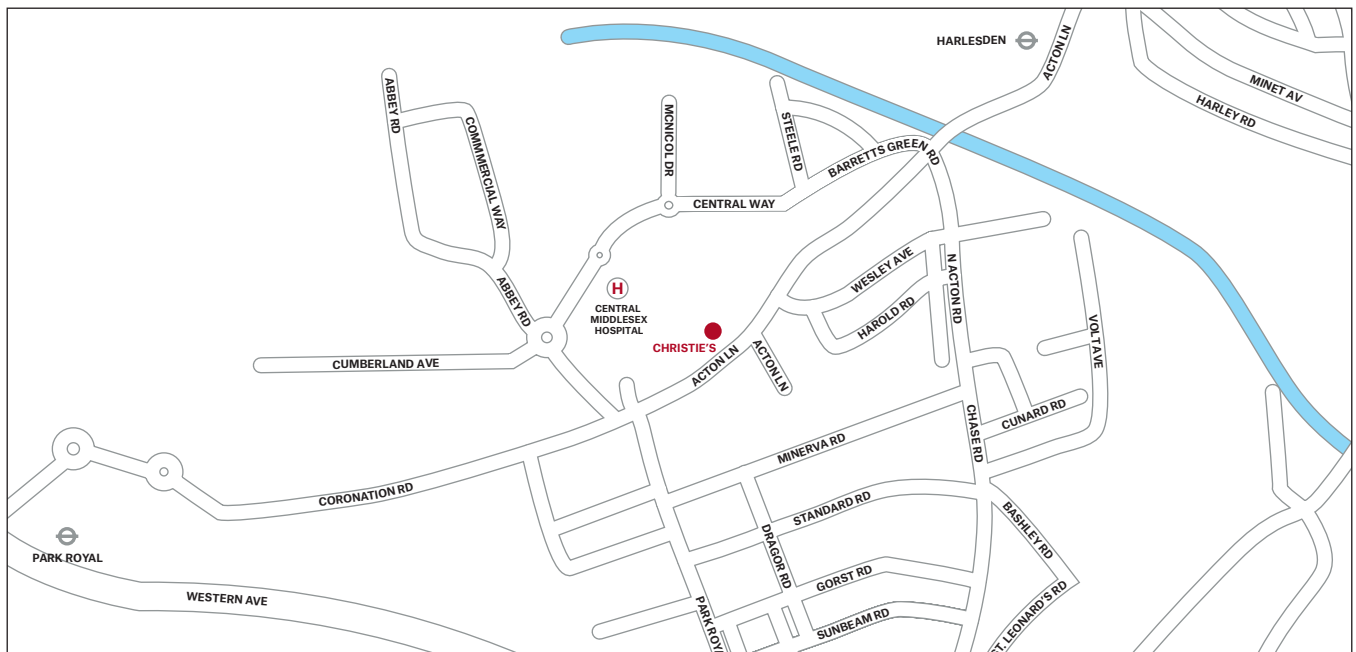
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