



CHRISTIE'S

ANCIENT  
GREEK VASES

FROM THE ZIMMERMANN COLLECTION

NEW YORK | 9 APRIL 2024



ANCIENT  
GREEK VASES  
FROM THE ZIMMERMANN COLLECTION



AUCTION

Tuesday 9 April 2024 at 10.00am (Lots 1-50)

20 Rockefeller Plaza  
New York, NY 10020

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Friday	5 April	10.00am-5.00pm
Saturday	6 April	10.00am-5.00pm
Sunday	7 April	1.00pm-5.00pm
Monday	8 April	10.00am-2.00pm

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CHRISTIE'S





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Dr. Manfred Zimmermann (1935-2011) at the Antikenmuseum im Schnoor, Bremen.  
Photo courtesy of the Zimmermann family.

The ancient Greek vases collected by Dr. Manfred Zimmermann (1935-2011) rank among the finest private collections of its kind assembled during the late 20th-early 21st century. The primary focus and strength of this specialized collection are the black- and red-figured vases produced in Athens between the 6th and 5th centuries B.C., although later eras as well as other fabrics are also included. Virtually every major vase shape is represented, and there is a special emphasis on examples painted by important black-figure artists such as the Tleson Painter, the Swing Painter, the Edinburgh Painter and Eucharides, and red-figure painters such as the Triptolemos Painter, the Brygos Painter, the Tithonos Painter and the Achilles Painter. Many depict interesting mythological subjects – the Labours of Herakles are particularly well represented – as well as combats, the hunt, and scenes from daily life. Some were previously in earlier famous collections, the most celebrated being the red-figured neck-amphora by the Nausicaa Painter, which was once in the Pizzati Collection in Florence and later in the Collection of the 2nd Marquess of Northampton at Castle Ashby. The collection has attracted the attention of the scholarly community, most notably Wilhelm Hornbostel, who published many of the vases in his 1986 exhibition catalogue in Hamburg (*Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privat Besitz*); Matthias Steinhart in his 1996 catalogue (*Töpferkunst und Meisterzeichnung: Attische Wein- und Ölgefäße aus der Sammlung Zimmermann*), and, more recently, Frank Hildebrandt in his 2017 catalog (*Antike Bilderwelten: Was griechische Vasen erzählen*).

Zimmermann began collecting in the late 1970s and continued making acquisitions over the next forty years. A good number of the vases were bought at auction at Christie’s, including his very first purchases at Christie’s Geneva in 1979, and a very fine black-figured hydria attributed to the Leagros Group from Christie’s New York in 1994, which was my first introduction to Dr. Zimmermann. In 2005, Zimmermann opened the splendid Antikenmuseum im Schnoor in his home city of Bremen, making his collection available to a wider audience. I visited the museum several times, the first trip shortly after its opening, where I had the pleasure of meeting Manfred and his wife Heidrun. The vases remained on view at the museum until 2018, when the majority were put on exhibition at the Museum für Kunst und Gewerbe in Hamburg.

The Zimmermann Collection was lovingly assembled with a great passion for the splendors of ancient Greece, and while it is with some sadness that we witness its dispersal, I am sure that Dr. Zimmermann would appreciate that his collection is now available to the next generation of collectors, just as he himself had benefited from the sales of other, earlier, celebrated collections. Christie’s is honored to work with the Zimmermann family towards the successful sale of this important collection.

*G. Max Bernheimer*

G. Max Bernheimer  
Deputy Chairman, International Specialist Head  
Antiquities



1

**AN ATTIC BLACK-FIGURED SIANA CUP**  
ATTRIBUTED TO THE C PAINTER, CIRCA 570-560 B.C.

9¼ in. (24.7 cm.) diameter, excluding handles

\$15,000-20,000

**PROVENANCE:**

Reportedly from Taranto.  
*Antiquities*, Christie's, Geneva, 5 May 1979, lot 47.  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired from the above; thence by descent to the current owner.

**EXHIBITED:**

Hamburg, BATIG Foyer Esplanade; Kiel, Landesbank Schleswig-Holstein Girozentrale; Bremen, Übersee-Museum, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, 29 May 1986-18 January 1987.  
Bremen, Antikenmuseum im Schnoor, 2005-2018.  
Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

**PUBLISHED:**

H.A.G. Brijder, *Siana Cups I and Komast Cups*, Amsterdam, 1983, p. 240, no. 49, pl. 14C-F.  
W. Hornbostel, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, Hamburg, 1986, p. 38, no. 2.  
M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische Wein- und Ölgefäße aus der Sammlung Zimmermann*, Mainz, 1996, pp. 24-28, no. 1, pl. 1.  
C. Ellinghaus, *Aristokratische Leitbilder, Demokratische Leitbilder, Kampfdarstellungen auf athenischen Vasen in archaischer und frühklassischer Zeit*, Münster, 1997, fig. 2A.  
F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*,

Darmstadt, 2017, pp. 24-25, 83-84, figs. 16, 81-82; p. 146, no. 27.  
Beazley Archive Pottery Database no. 832.

The C Painter has been described as the most accomplished Siana cup painter. As Steinhart explains, the C in his name stands for Corinthianizing, as the painter was greatly inspired by the style of the vase painting of that city (p. 25, op. cit.). Considered a master of his time, the C Painter painted a variety of shapes including Siana cups, lekythoi and lekanides, and there are over 130 works attributed to him. As seen here, he featured stocky figures in battle scenes, some mythological; he also favored cavalry parades as well as symposia.

The tondo features a long-haired female running to the left, clad in a peplos and carrying a spear and Boeotian shield adorned with tongues and semi-circles. She is enclosed in elaborate bands of lines, dots and alternating red and black tongues, characteristic of the C Painter's style. Brijder (op. cit.) suggests she is Athena, while Steinhart sees her as Thetis, rushing to bring her son Achilles his new weapons after his were lost by Patroclus to Hector in the epic battle described in the *Iliad*. For tondos by the C Painter featuring warriors carrying similar shields, see pls. 15e-f in Brijder, op. cit.

On the exterior, one side features three pairs of warriors in battle, wearing a variety of armor including Corinthian helmets and greaves and holding spears and circular shields. On the other side, to the left, as a pair of warriors in combat, with a third looking on from the right; and to the right, two warriors in combat over a third fallen figure, with a bird flying above







2

## AN ATTIC BLACK-FIGURED TYRRHENIAN NECK-AMPHORA

ATTRIBUTED TO THE FALLOW DEER PAINTER, CIRCA 550 B.C.

15 in. (38 cm.) high

\$70,000-90,000

### PROVENANCE:

J.L. Theodor, Brussels, acquired by 1992.

*The J.L. Theodor Collection*, Sotheby's, New York, 17 December 1998, lot 65.  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired from the above; thence by descent to the current owner.

### EXHIBITED:

Bremen, Antikenmuseum im Schnoor, 2005-2018.

Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

### PUBLISHED:

J.L. Kluiver, "The 'Tyrrhenian' Group: Its Origin and the Neck-amphorae in The Netherlands and Belgium," *Bulletin Antieke Beschaving: Annual Papers on Classical Archaeology*, vol. 67, 1992, pp. 88-89, no 10; figs. 38-47, 66.

P. Heesen, *The J.L. Theodor Collection of Attic Black-Figure Vases*, Amsterdam, 1996, pp. 42-45, no. 1, pl. 1.

P. Heesen, "Catalogus," in S.B.M. van der Noordaa-Dominicus van den Bussche, et al., eds., *De Collectie J.L. Theodor (Vereniging van Vrienden Allard Pierson Museum Amsterdam*, vols. 66-67, November 1996), p. 15, no. 1, pl. III.  
J.N. Bremmer, "Monsters en fabeldieren in de Griekse cultuur," in S.B.M. van der Noordaa-Dominicus van den Bussche et al., eds., *Fabelachtig! Griekse griezels en wonderdieren (Vereniging van Vrienden Allard Pierson Museum Amsterdam*, vol. 68, April 1997), p. 22, fig. 25.

N. Dietrich, *Figur ohne Raum? Bäume und Felsen in der attischen Vasenmalerei des 6. und 5. Jahrhunderts v. Chr.*, Berlin, 2010, pp. 314-315, fig. 247.

F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, pp. 23, 25, 74, figs. 15, 72; p. 143, no. 4.

Beazley Archive Pottery Database no. 153.

Corpus of Attic Vase Inscriptions no. 2959d.

Vases of the Tyrrhenian Group were made in Athens primarily for the Italian export market, especially for customers in the Etruscan cities of Caere and Vulci ("Tyrrhenian" is derived from the Greek word for the Etruscans, "Tyrsenoi"). According to J. Boardman (pp. 36-37 in *Athenian Black-Figure Vases*), "Now Athens entered the competition seriously with a line aimed at a market conditioned already to Corinth's color and animal friezes, and becoming accustomed to Athens' interesting range of myth and genre scenes." The favored form was the amphora, which, as Boardman notes, was a shape not well supplied by Corinth and perhaps travelled "filled with prime Attic oil."

The body of the present amphora is divided into three registers. On the upper register on the obverse, Herakles is shown battling a centaur, flanked by a draped woman and youth on each side. Herakles wears a short tunic and the lion's skin, holding a sword in one hand and grasping the centaur's hair with the other; another sword is sheathed at his side. The centaur may be Nessos, who tried to abduct Herakles's wife, Deianeira. The centaur, holding a boulder, falls on one knee. On the reverse are four helmeted warriors and a centaur in combat. The warriors are depicted nude and wearing greaves, but for the two rightmost who wear a cuirass rendered in added red. Nonsense inscriptions fill the space on both sides. The two lower registers are composed of encircling bands of sirens, sphinxes, deer, panthers, lions and swans.

The Fallow Deer Painter was first recognized by D. von Bothmer in 1944 and takes his name from the white dots along the backs of the deer, as visible on the lower register here. Heesen (op. cit., 1996, p. 43) further comments that "the attribution of this particular 'Tyrrhenian' amphora to the Fallow Deer Painter is partly based on the panthers which have, as it were, a 'sleepy' expression, as if they had just been awoken by light."



3

## AN ATTIC BLACK-FIGURED LEKANIS LID

ATTRIBUTED TO THE PAINTER OF LOUVRE F6, CIRCA 570-550 B.C.

11 in. (27.9 cm.) diameter

\$8,000-12,000

### PROVENANCE:

*Kunstwerke der Antike*, Auktion 51, Münzen und Medaillen, Basel, 14-15 March 1975, lot 121.

*Antiquities*, Christie's, Geneva, 5 May 1979, lot 46.

Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired from the above; thence by descent to the current owner.

### EXHIBITED:

Hamburg, BATIG Foyer Esplanade; Kiel, Landesbank Schleswig-Holstein Girozentrale; Bremen, Übersee-Museum, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, 29 May 1986-18 January 1987.

Bremen, Antikenmuseum im Schnoor, 2005-2018.

Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

### PUBLISHED:

W. Hornbostel, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, Hamburg, 1986, p. 39, no. 3.

A. Lioutas, *Attische schwarzfigurige Lekanoi und Lekanides*, Würzburg, 1987, p. 111, pl. 29.2.

M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische Wein- und Ölgefässe aus der Sammlung Zimmermann*, Mainz, 1996, pp. 31-33, no. 3.

F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, p. 149, no. 67, fig. 150.

S. Böhm, *Sphingen und Sirenen im archaischen Griechenland: Symbole der Ambivalenz in Bildszenen und Tierfriesen*, Regensburg, 2020, pp. 38, 150, fig. 18.

Beazley Archive Pottery Database nos. 1414 and 44544.

Corpus of Attic Vase Inscriptions no. 3814a.



•4

## AN ATTIC BLACK-FIGURED LEKYTHOS

CIRCA 540 B.C.

7 in. (17.7 cm.) high

\$6,000-8,000

### PROVENANCE:

with Galerie Günter Puhze, Freiburg.

Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired from the above by 1991; thence by descent to the current owner.

### EXHIBITED:

Bremen, Antikenmuseum im Schnoor, 2005-2018.

### PUBLISHED:

F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, p. 148, no. 54, fig. 145.

Beazley Archive Pottery Database no. 9044979.





5

### AN ATTIC BLACK-FIGURED AMPHORA (TYPE B)

CIRCA 550-540 B.C.

13⅝ in. (34.6 cm.) high

\$15,000-20,000

#### PROVENANCE:

with Galerie Günter Puhze, Freiburg.

Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired from the above by 1991; thence by descent to the current owner.

#### EXHIBITED:

Bremen, Antikenmuseum im Schnoor, 2005-2018.

Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

#### PUBLISHED:

F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, pp. 95-96, fig. 91; p. 143, no. 1.

Beazley Archive Pottery Database no. 9044922.

Both sides of this amphora show a departure scene, centered by two warriors. Armed in crested Corinthian helmets and greaves and holding spears and circular shields, the warriors are flanked by a cloaked man and a woman in a belted chiton. The scenes are near identical on the front and back but one side depicts the right warrior's shield with a hunting dog as the blazon, and the other with a warrior with two tall feathers on his helmet rather than a crest.

Hildebrandt notes that while repetitive scenes makes identification of a mythological context near impossible, what is noteworthy is the overlapping shields of the warriors, which likely identifies them as hoplite soldiers (op. cit., p. 96). Prominent in Greece in the 7th-5th centuries, hoplite warfare relied on a tight formation of soldiers, whose overlapping shields formed one unit used to defend against advancing enemies as well as creating a strong offensive line.

6

### AN ATTIC BLACK-FIGURED BAND-CUP

ATTRIBUTED TO THE TLESON PAINTER, CIRCA 545-535 B.C.

5⅞ in. (14.3 cm.) diameter, excluding handles

\$10,000-15,000

#### PROVENANCE:

with Holger Termer, Hamburg, acquired by 1981.

Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired by 1986; thence by descent to the current owner.



#### EXHIBITED:

Hamburg, BATIG Foyer Esplanade; Kiel, Landesbank Schleswig-Holstein Girozentrale; Bremen, Übersee-Museum, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, 29 May 1986-18 January 1987.

Bremen, Antikenmuseum im Schnoor, 2005-2018.

#### PUBLISHED:

W. Hornbostel, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, Hamburg, 1986, p. 42, no. 5.

M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische Wein- und Ölgefäße aus der Sammlung Zimmermann*, Mainz, 1996, pp. 29-31, no. 2.

B. Fellmann, "Zur Chronologie des Tleson Malers," in M.

Bentz, ed., *Vasenforschung und Corpus Vasorum Antiquorum: Standortbestimmung und Perspektiven*, vol. I, Munich, 2002, p. 120,

no. 38.

P. Heesen, *Athenian Little-Master Cups*, Amsterdam, 2011, p. 304, no. 389, pl. 106C-D.

F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, pp. 34-36, fig. 28; p. 146, no. 28.

Beazley Archive Pottery Database no. 16049.

Heesen (op. cit.) assigns this cup to the Tleson Painter's middle period and considered this a small cup within his oeuvre. According to the author (op. cit., p. 194), "The middle period of the Tleson Painter is perhaps the most interesting, since his work from this period can be divided into *medium* to *large* cups and *small* cups." The small cups reveal an exchange between the Tleson Painter and the Centaur Painter, whereby the two artists shared the same designs and subjects to the extent where an individual hand can be difficult to decipher.

7

### AN ATTIC BLACK-FIGURED AMPHORA (TYPE B)

ATTRIBUTED TO THE SWING PAINTER, CIRCA 530 B.C.

15⅝ in. (39 cm.) high

\$80,000-120,000

#### PROVENANCE:

with Holger Termer, Hamburg, 1978 (*Kunst der Antike*, vol. 1, no. 27).

Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired by 1986; thence by descent to the current owner.

#### EXHIBITED:

Hamburg, BATIG Foyer Esplanade; Kiel, Landesbank Schleswig-Holstein Girozentrale; Bremen, Übersee-Museum, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, 29 May 1986-18 January 1987.

Bremen, Antikenmuseum im Schnoor, 2005-2018.

Hamburg, Bucerius Kunst Forum, *Dionysos: Rausch und Ektase*, 6 February-10 June 2014.

Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

#### PUBLISHED:

W. Hornbostel, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, Hamburg, 1986, p. 54-55, no. 17.

H.A. Shapiro, *Art and Cult under the Tyrants in Athens*, Mainz, 1989, p.38, pl. 19a.

M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische Wein- und Ölgefäße aus der Sammlung Zimmermann*, Mainz, 1996, pp. 33-37, pl. 3.

E. Grabow, "Antike Bildergeschichten in Bremen: Einblick in Alltag und Glaubensvorstellungen der griechischen Antike gewährt die Sammlung Zimmermann in Bremens Kulturmeile," *Antike Welt*, vol. 40, no. 2, 2009, p. 83, fig. 7.

M. Philipp, et al., *Dionysos: Rausch und Ektase*, Munich, 2013, p. 138, no. 39.

F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, pp. 51, 58, figs. 45, 55; p. 143, no. 2.

Beazley Archive Pottery Database no. 10081.



The Swing Painter takes his name from an amphora in the Museum of Fine Arts, Boston, which depicts a young maiden on a swing. He has an extensive body of work in a variety of shapes and frequently depicts mythological subjects as he has done here.

This amphora is a very fine example of the Swing Painter's work. On the obverse is a Gigantomachy, specifically the battle between Athena and the giant Enkelados. According to popular legend, in their battle for control of the cosmos, Athena threw the island of Sicily or Etna at Onkelados, the strongest of the Giants. Here, the Swing painter depicts the goddess stepping forward to attack her opponent, with her now-missing weapon once in her raised hand. In the other, she holds a circular shield, with a tripod as the central blazon in added white. She dons her characteristic peplos, scaly aegis and high-crested Corinthian helmet. Onkelados, partially blocked by the goddess' shield, has fallen to his knees and leans on his shield behind. They are flanked by a giant on the left, wearing a Corinthian helmet, a scabbard across his chest, and holding a circular shield with a projecting snake. To the right, a Greek warrior, possibly Ares, is about to draw his sword from his sheath. For a similar panel depicting Athena and the giants by the Swing Painter, see no. 112 in the *Pomerance Collection of Ancient Art*.

On the reverse is Dionysos and Ariadne with a komast. Here the Swing Painter depicts the story of the god of revelry and his chosen bride Ariadne, after she was abandoned by Theseus, and their celebrated status at symposia. Dionysos wears a long chiton adorned with dotted rosettes and a himation, holding a rhyton and vines. Ariadne holds a patterned himation over her head, which she opens to welcome in her husband. To the left, the komast—symbol of wine-soaked merriment— approaches, with a cloth over his left arm and holding a drinking cup to his mouth and an empty oinochoe behind him. For a similar scene by the Swing Painter with Dionysos, Ariadne and Silenus, see the amphora in the Allard Pierson Museum, no. 68, pl. 69A, p. 88 in E. Böhr, *Der Schaukelmaler*.



8

AN ATTIC BLACK-FIGURED HYDRIA

CIRCA 530-520 B.C.

12 in. (30.5 cm.) high

\$15,000-20,000

PROVENANCE:

*Kunstwerke der Antike*, Auktion 56, Münzen und Medaillen, Basel, 19 February 1980, lot 71.

Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired by 1986; thence by descent to the current owner.

EXHIBITED:

Hamburg, BATIG Foyer Esplanade; Kiel, Landesbank Schleswig-Holstein Girozentrale; Bremen, Übersee-Museum, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, 29 May 1986-18 January 1987.

Bremen, Antikenmuseum im Schnoor, 2005-2018.

Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

PUBLISHED:

W. Hornbostel, *Aus der Glanzzeit Athens, Meisterwerke Griechischer Vasenkunst in Privatbesitz*, Hamburg, 1986, p. 56, no. 18.

M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische Wein- und Ölgefäße aus der Sammlung Zimmermann*, Mainz, 1996, p. 168.

F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, pp. 44, 122, figs. 37, 120; p. 145, no. 20.

Beazley Archive Pottery Database no. 642.

The scene on the body shows a female figure mounting a quadriga, with a fully armed warrior beside the horse and a draped female looking on from the right. On the shoulders, two athletes wrestle between two draped youths. For a related hydria, see the example at the Musée des Beaux-Arts in Tours, Beazley Archive Pottery Database no. 5600.

•9

AN ATTIC BLACK-FIGURED COLUMN-KRATER

CIRCA 530-510 B.C.

10<sup>5</sup>/<sub>8</sub> in. (26.9 cm.) high

\$6,000-8,000

PROVENANCE:

with Galerie Günter Puhze, Freiburg.  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired from the above, 1978; thence by descent to the current owner.

EXHIBITED:

Bremen, Antikenmuseum im Schnoor, 2005-2018.

PUBLISHED:

F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, pp. 136-137, fig. 137; p. 147, no. 48.

Beazley Archive Pottery Database no. 9044930.

•10

AN ATTIC BLACK-FIGURED HYDRIA

CIRCA 530-520 B.C.

12 in. (30.6 cm.) high

\$7,000-9,000

PROVENANCE:

*Antiquities*, Christie's, Geneva, 5 May 1979, lot 61.  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired from the above; thence by descent to the current owner.

EXHIBITED:

Bremen, Antikenmuseum im Schnoor, 2005-2018.

PUBLISHED:

F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, pp. 57-59, fig. 56; p. 145, no. 19, fig. 146.

Beazley Archive Pottery Database no. 95.

The scene on the body of this hydria portrays a bearded Dionysos with a drinking horn, standing next to a female figure holding two children. To the left is a dancing satyr and to the right is Hermes; on the shoulders is a siren flanked by lions.







11

### AN ATTIC BLACK-FIGURED TREFOIL OINOCHOE

ATTRIBUTED TO THE MANNER OF THE RYCROFT PAINTER, CIRCA 510-500 B.C.

14 1/8 in. (35.8 cm.) high

\$40,000-60,000

#### PROVENANCE:

with Galerie Günter Puhze, Freiburg, 1981 (*Kunst der Antike*, vol. 3, no. 147).

Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired from the above by 1986; thence by descent to the current owner.

#### EXHIBITED:

Hamburg, BATIG Foyer Esplanade; Kiel, Landesbank Schleswig-Holstein Girozentrale; Bremen, Übersee-Museum, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, 29 May 1986-18 January 1987.

Bremen, Antikenmuseum im Schnoor, 2005-2018.

Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

#### PUBLISHED:

W. Hornbostel, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, Hamburg, 1986, p. 60, no. 21.

T.H. Carpenter, et al., *Beazley Addenda*, second edition, Oxford, 1989, p. 392.

A.J. Clark, *Attic Black-Figured 'Olpai' and 'Oinochoai'* (Ph.D. diss., New York University, 1992), p. 460, no. 1113bis.

M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische Wein- und Ölgefässe aus der Sammlung Zimmermann*, Mainz, 1996, pp. 45-49, no. 7.

A.W. Johnston, *Trademarks on Greek Vases: Addenda*, Warminster, 2006, pp. 125-126, Type IIE, no. 12a.

F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, pp. 78-79, fig. 76; p. 147, no. 43.

Beazley Archive Pottery Database no. 6605.

Corpus of Attic Vase Inscriptions no. 3759.

The body of this elegant oinochoe features a wedded pair in a quadriga moving to the right. The bride grasps and raises her veil, revealing herself to her husband (*anakalypsis*). To the far right is another draped female. Beside the procession is Apollo playing his kithara and Dionysos with a large drinking horn. A *kalos* inscription – not related to the scene depicted – descends vertically along the right edge of the panel and praises Stesileos. His name is only known from the *kalos* inscription on the present vase.

According to J.H. Oakley (p. 63 in E.D. Reeder, ed., *Pandora's Box: Women in Classical Greece*), these scenes show the procession between the bride's father's house and the groom's, and represent "the crucial moment of transition for the bride, when she leaves her old home for the new." While the same scheme is frequently employed to show the procession of Peleus and Thetis – the paradigm of the Greek wedded couple – without identifying inscriptions or attributes, it is impossible to identify the pair presented here. Oakley observes that the presence of gods does not imply that the pair are immortals: the "mix is clearly meant to raise the status of the bridal couple, in a manner similar to that found in ancient Greek wedding songs, where they are often compared to gods and heroes."

The Rycroft Painter takes his name from an amphora previously in the Rycroft Collection, later in the Spencer-Churchill collection (see p. 335, no. 1 in J.D. Beazley, *Attic Black-Figure Vase-Painters*).



12

### AN ATTIC BLACK-FIGURED LIDDED NECK-AMPHORA

ATTRIBUTED TO THE MANNER OF THE LYSIPPIDES PAINTER, CIRCA 530-520 B.C.

18 1/2 in. (47 cm.) high

\$80,000-120,000

#### PROVENANCE:

with Holger Termer, Hamburg, 1980 (*Kunst der Antike*, vol. 2, no. 4).

Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired by 1986; thence by descent to the current owner.

#### EXHIBITED:

Hamburg, BATIG Foyer Esplanade; Kiel, Landesbank Schleswig-Holstein Girozentrale; Bremen, Übersee-Museum, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, 29 May 1986-18 January 1987.

Bremen, Antikenmuseum im Schnoor, 2005-2018.

Hamburg, Museum für Kunst und Gewerbe, 2018-2023.



#### PUBLISHED:

W. Hornbostel, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, Hamburg, 1986, pp. 56-59, no. 19.

M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische Wein- und Ölgefässe aus der Sammlung Zimmermann*, Mainz, 1996, pp. 49-53, no. 8.

F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, pp. 88-90, fig. 87; p. 143, no. 5.

Beazley Archive Pottery Database no. 5724.

Each side of this lively amphora features a quadriga driven by a charioteer and accompanied by an armed hoplite. Each charioteer dons a sleeveless patterned chiton rendered in added white. The hoplites each wear a crested Corinthian helmet; on one side he wields a circular shield and on the other he carries a Boeotian shield. To the right of the quadriga on one side is a kneeling hoplite, wearing a similar crested helmet, greaves and a corselet, who looks back with a raised spear in one hand and a circular shield in the other. For another amphora also in the manner of the Lysippides Painter with a similar chariot scene, see one side of the amphora in the Museo Nazionale Tarquiniense, Beazley Archive Pottery Database no. 13851.





13

AN ATTIC BLACK-FIGURED HYDRIA

ATTRIBUTED TO THE MANNER OF THE ANTIMENES PAINTER, CIRCA 530-520 B.C.

18 in. (45.7 cm.) high

\$80,000-120,000

**PROVENANCE:**  
with Galerie Günter Puhze, Freiburg (*Kunst der Antike*, vol. 1, 1977, no. 115; *Kunst der Antike*, vol. 2, 1979, no. 63; *Antike Kunst*, vol. 20, no. 1, 1977, p. V).  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired from the above by 1986; thence by descent to the current owner.

**EXHIBITED:**  
Hamburg, BATIG Foyer Esplanade; Kiel, Landesbank Schleswig-Holstein Girozentrale; Bremen, Übersee-Museum, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, 29 May 1986-18 January 1987.  
Bremen, Antikenmuseum im Schnoor, 2005-2018.  
Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

**PUBLISHED:**  
W. Hornbostel, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, Hamburg, 1986, pp. 62-63, no. 23.

J. Burow, *Der Antimenesmaler*, Mainz, 1989, p. 104, no. VIII.  
M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische Wein- und Ölgefäße aus der Sammlung Zimmermann*, Mainz, 1996, pp. 54-57, no. 9, pl. 4.  
F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, pp. 42, 129, figs. 34, 128; p. 145, no. 21.  
Beazley Archive Pottery Database no. 408.

The body of this large hydria depicts a procession of the gods. To the right is Hermes, shown bearded and wearing his winged boots and a broad-rimmed petasos. He holds his signature kerykeion in his left hand. In the center is Dionysos, clad in a chiton and himation, with a wreath in his hair, holding large branches of ivy that fill the space around him. On the far left is another similarly draped god, perhaps Zeus, holding a scepter in his right hand. In between the gods are two pairs of draped female figures, their flesh indicated by added white (some now missing), with one in each grouping holding a pair of *krotala* (castanets) in her outstretched hand. On the shoulders are two racing quadrigae and in the predella are panthers and deer.

Steinhart (op. cit., p. 56) remarks that the female figures are probably nymphs, deities associated with springs and lakes, who are frequently depicted making music. They are associated with Dionysos, in whose entourage they often appear, but also with Hermes, who the Athenian statesman Aristides called “the leader of the nymphs,” and Zeus, who is considered their father by Homer.



14

AN ATTIC BLACK-FIGURED NECK-AMPHORA

ATTRIBUTED TO THE RED-LINE PAINTER, CIRCA 510-490 B.C.

10¾ in. (26.3 cm.) high

\$10,000-15,000

**PROVENANCE:**  
with Galerie Günter Puhze, Freiburg, 1977 (*Kunst der Antike*, vol. I, no. 111).  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired from the above, 1978; thence by descent to the current owner.

**EXHIBITED:**  
Bremen, Antikenmuseum im Schnoor, 2005-2018.

**PUBLISHED:**  
F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, pp. 56-57, fig. 53; p. 144, no. 9.  
Beazley Archive Pottery Database nos. 43283 and 9044917.



15

AN ATTIC BLACK-FIGURED TREFOIL OINOCHOE

CIRCA 520-510 B.C.

9¼ in. (23.4 cm.) high

\$7,000-9,000

**PROVENANCE:**  
with Galerie Günter Puhze, Freiburg, 1979 (*Kunst der Antike*, vol. II, no. 66).  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired from the above by 1991; thence by descent to the current owner.

**EXHIBITED:**  
Bremen, Antikenmuseum im Schnoor, 2005-2018.

**PUBLISHED:**  
F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, pp. 51-52, fig. 46; p. 147, no. 44.  
Beazley Archive Pottery Database no. 41226.





16

AN ATTIC BLACK-FIGURED NECK-AMPHORA

ATTRIBUTED TO THE GROUP OF WÜRZBURG 199, CIRCA 520-500 B.C.

9¾ in. (24.7 cm.) high

\$30,000-50,000

PROVENANCE:

with Holger Termer, Hamburg.  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired by 1986;  
thence by descent to the current owner.

EXHIBITED:

Hamburg, BATIG Foyer Esplanade; Kiel, Landesbank Schleswig-Holstein  
Girozentrale; Bremen, Übersee-Museum, *Aus der Glanzzeit Athens:  
Meisterwerke griechischer Vasenkunst in Privatbesitz*, 29 May 1986-18  
January 1987.  
Bremen, Antikenmuseum im Schnoor, 2005-2018.  
Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

PUBLISHED:

W. Hornbostel, *Aus der Glanzzeit Athens: Meisterwerke griechischer  
Vasenkunst in Privatbesitz*, Hamburg, 1986, pp. 67-68, no. 27.  
M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische Wein- und  
Ölgefäße aus der Sammlung Zimmermann*, Mainz, 1996, pp. 62-65, no. 11.  
S. Muth, *Gewalt im Bild: Das Phänomen der medialen Gewalt im Athen des 6.  
und 5. Jahrhunderts v. Chr.*, Berlin and New York, 2008, pp. 360, 362, fig. 254.  
F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*,  
Darmstadt, 2017, pp. 75, 91, figs. 73, 88; p. 144, no. 7.  
Beazley Archive Pottery Database no. 16026.  
Corpus of Attic Vase Inscriptions no. 3814d.



The obverse of this amphora depicts Theseus slaying the Minotaur, the bull-headed monster born of the union of Queen Pasiphae and a bull sent to Crete by Poseidon. According to mythology, each year the King of Athens dispatched seven youths and seven maidens as tribute to King Minos, who fed them to the Minotaur to temporarily pacify the beast. Theseus volunteered himself as one of the sacrificial youths and, with the help of Minos' daughter, Ariadne, navigated the labyrinthine palace to confront the beast. Theseus slaughtered the bull-headed monster, saving Athens' young citizens, and soon after was crowned King of Athens.

The scene is centered by Theseus grabbing the Minotaur with one hand and holding a sword in the other. The Minotaur falls back and blood flows from his wounds. To the left is a draped female – perhaps Ariadne – and to the right is a draped male onlooker, his body facing right but his head turned back toward the gruesome scene. The subject of Theseus dispatching the Minotaur was similarly treated by a painter also assigned to the group of Würzburg 199 on an amphora now in the Phoebe A. Hearst Museum of Anthropology (see Beazley Archive Pottery Database no. 320315). On the reverse is a turning quadriga with a charioteer and an armed warrior; nonsense inscriptions are in the field to the left.



17

AN ATTIC BLACK-FIGURED HYDRIA

ATTRIBUTED TO THE LEAGROS GROUP, CIRCA 520-500 B.C.

19⅞ in. (49.8 cm.) high

\$50,000-70,000

PROVENANCE:

*Kunstwerke der Antike*, Auktion 56, Münzen und Medaillen, Basel, 19  
February 1980, lot 80.  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired by 1986;  
thence by descent to the current owner.

EXHIBITED:

Hamburg, BATIG Foyer Esplanade; Kiel, Landesbank Schleswig-Holstein  
Girozentrale; Bremen, Übersee-Museum, *Aus der Glanzzeit Athens:  
Meisterwerke griechischer Vasenkunst in Privatbesitz*, 29 May 1986-18  
January 1987.  
Bremen, Antikenmuseum im Schnoor, 2005-2018.  
Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

PUBLISHED:

E. Moignard, "The Acheloos Painter and Relations," *The Annual of the British  
School at Athens*, vol. 77, 1982, p. 206, no. A4, pl. 10A.  
W. Hornbostel, *Aus der Glanzzeit Athens: Meisterwerke griechischer  
Vasenkunst in Privatbesitz*, Hamburg, 1986, pp. 70-71, no. 29.  
M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische Wein- und  
Ölgefäße aus der Sammlung Zimmermann*, Mainz, 1996, pp. 70-73, no. 13,  
pl. 5.  
B. Scholz, "Die Tradition bürgerlicher Bremmer Antikensammler," in H. Kloft,  
ed., *Bremen-Griechenland: Stationen und Aspekte einer Partnerschaft*,  
Bremen, 2002, pp. 85-86.  
F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*,  
Darmstadt, 2017, pp. 65, 103, figs. 62, 100; p. 145, no. 22.  
Beazley Archive Pottery Database no. 1016.  
Corpus of Attic Vase Inscriptions no. 3814c.

On the body of this large hydria, a group of huntsmen prepare to depart. Three are on horseback, each dressed in a chlamys and petasos, holding two spears. The figure in the center turns back to converse with his companion, who additionally has a circular shield over his shoulders with a mask of a bearded satyr as the blazon. Between them a fourth hunter proceeds on foot, similarly clad and shouldering his spears. Three hounds follow along, two with their heads lowered, the one at the right alert, with its head turned back. Letters from pseudo-inscriptions run horizontally and vertically in the field. The scene is framed below by a lotus bud chain, and on each side by bands of ivy leaves.

On the shoulders at the center, a youthful nude Herakles wrestles the Nemean lion. The hero is down on one knee with his arms wrapped tightly around the lion's neck. Seated to the left is his patron goddess Athena. She wears a peplos, aegis, and high-crested helmet. She holds a spear in her lowered left hand; a circular shield in profile leans against her knees, while Herakles' club leans against her back. Standing to the right is his companion Iolaos, nude but for a chlamys draped over his raised right arm. A quiver, spear and garment are suspended above. The panel is framed above by a band of tongues.

The Leagros Group, to which a large number of late 6th century vases have been assigned, was contemporary with the red-figure Pioneers (Euphronios, Euthymides, Phintias and others), and produced in the same workshop or workshops (J.D. Beazley, *Attic Black-Figure Vase-Painters*, p. 354). Beazley further divided the Group by identifying various hands within it, and this work has continued by others since the publication of Beazley's *Paralipomena* in 1971. Moignard (op. cit.) considered the painter of the hydria presented here to be close to the Acheloos Painter, ascribing it to her "Hand A". Conversely, Steinhart (op. cit.) identified two other Leagros Group hydriae that have very similar hunting scenes on their main panels, one in Geneva and one in Paris (see Beazley Archive Pottery Database nos. 302064 and 3018) and designated a new painter, who's name combines the first letters of these two cities with Zimmermann: the GPZ Painter.





18

### AN ATTIC BLACK-FIGURED NECK-AMPHORA

ATTRIBUTED TO THE LEAGROS GROUP, CIRCA 520-500 B.C.

17 in. (43.1 cm.) high

\$100,000-150,000

**PROVENANCE:**  
with Holger Termer, Hamburg, 1980 (*Kunst der Antike*, vol. 2, no. 5).  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired by 1986;  
thence by descent to the current owner.

**EXHIBITED:**  
Hamburg, BATIG Foyer Esplanade; Kiel, Landesbank Schleswig-Holstein  
Girozentrale; Bremen, Übersee-Museum, *Aus der Glanzzeit Athens:*  
*Meisterwerke griechischer Vasenkunst in Privatbesitz*, 29 May 1986-18 January  
1987.  
Bremen, Antikenmuseum im Schnoor, 2005-2018.  
Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

**PUBLISHED:**  
W. Hornbostel, *Aus der Glanzzeit Athens: Meisterwerke griechischer  
Vasenkunst in Privatbesitz*, Hamburg, 1986, pp. 58-59, no. 20.  
J. Burow, *Der Antimenesmaler*, Mainz, 1989, p. 104, no. XIX.  
M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische Wein- und Ölgefäße  
aus der Sammlung Zimmermann*, Mainz, 1996, pp. 66-69, no. 12, pl. 7.  
W.J. Slater and M. Steinhart, "Phineus as Monoposiast," *Journal of Hellenic  
Studies*, vol. 117, 1997, pp. 206-207, pl. 8A.  
B. Scholz, "Die Tradition bürgerlicher Bremmer Antikensammler," in H. Kloft,  
ed., *Bremen-Griechenland: Stationen und Aspekte einer Partnerschaft*,  
Bremen, 2002, pp. 85-86.



E. Grabow, "Antike Bildergeschichten in Bremen: Einblick in Alltag und  
Glaubensvorstellungen der griechischen Antike gewährt die Sammlung  
Zimmermann in Bremens Kulturmeile," *Antike Welt*, vol. 40, no. 2, 2009, p. 81,  
fig. 3.  
F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*,  
Darmstadt, 2017, pp. 64-65, 135, figs. 61, 134; p. 144, no. 8.  
Beazley Archive Pottery Database no. 5723.

On one side of this amphora, a youthful nude Herakles wrestles the  
Nemean lion. The hero is down on one knee with his right arm wrapped  
tightly around the beast's neck. Standing to the left, looking on, is his  
companion Iolaos, depicted bearded, wearing a short chiton, with a  
sword suspended by a baldric over his right shoulder, and holding the  
hero's club. Standing to the right is his patron goddess Athena, wearing  
a peplos, aegis, and high-crested helmet, holding a spear in her right  
hand and a circular shield in her left. Between them is a tree from  
which a quiver and bow are suspended. On the other side, a bearded  
symposiast reclines, wearing a himation and a crown of ivy. To the left  
stands a draped woman, and to the right, a nude youth approaches, his  
right arm bent back behind his head. Below a table piled with meat, a  
dog feasts on scraps. A band of lotus bud chain encircles below, with  
red and black tongues above, rays above the foot, palmette and lotus  
chain on the neck, and palmettes and lotus buds below the handles.

This vase was previously attributed to the Antimenes Painter, but that  
was rejected by Burow (op. cit.); later scholars correctly assigned this to  
the Leagros Group.

19

### AN ATTIC BLACK-FIGURED KALPIS

ATTRIBUTED TO THE LEAGROS GROUP, CIRCA 520-500 B.C.

13¾ in. (33.9 cm.) high

\$20,000-30,000

**PROVENANCE:**  
*Kunstwerke der Antike*, Auktion 56, Münzen und Medaillen, Basel, 19 February  
1980, lot 73.  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired by 1986;  
thence by descent to the current owner.

**EXHIBITED:**  
Hamburg, BATIG Foyer Esplanade; Kiel, Landesbank Schleswig-Holstein  
Girozentrale; Bremen, Übersee-Museum, *Aus der Glanzzeit Athens:*  
*Meisterwerke griechischer Vasenkunst in Privatbesitz*, 29 May 1986-18  
January 1987.  
Bremen, Antikenmuseum im Schnoor, 2005-2018.  
Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

**PUBLISHED:**  
W. Hornbostel, *Aus der Glanzzeit Athens, Meisterwerke Griechischer  
Vasenkunst in Privatbesitz*, Hamburg, 1986, pp. 66-67, no. 26.  
M. Steinhart, *Töpferkusnt und Meisterzeichnung: Attische Wein- und  
Ölgefäße aus der Sammlung Zimmermann*, Mainz, 1996, p. 168.  
F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*,  
Darmstadt, 2017, p. 104, fig. 101; p. 145, no. 25.  
Beazley Archive Pottery Database no. 640.

The shoulder panel of this elegant kalpis is centered by a youth holding  
two spears beside a horse. To either side, in an almost mirrored  
composition, is a draped man seated on a stool with a dog before him;  
the one to the right holds a bone in its mouth. Hornbostel (op. cit.)  
considered this a departure scene prior to a hunt.







20  
AN ATTIC BLACK-FIGURED WHITE-GROUND  
LEKYTHOS

ATTRIBUTED TO THE EDINBURGH PAINTER, CIRCA 500-490 B.C.

11½ in. (29.2 cm.) high

\$20,000-30,000

**PROVENANCE:**  
with Jürgen Haering, Freiburg.  
Felix Schlenker (1920-2010), Villingen-Schwenningen, Germany, acquired  
from the above, early 1990s.  
with Jürgen Haering, Freiburg.  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired from  
the above, 2010; thence by descent to the current owner.

**EXHIBITED:**  
Bremen, Antikenmuseum im Schnoor, 2010-2018.  
Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

**PUBLISHED:**  
F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*,  
Darmstadt, 2017, pp. 76-77, fig. 74; pp. 148-149, no. 64.  
Beazley Archive Pottery Database no. 9044919.

20

On the body of this lekythos the Athenian hero Theseus is depicted with the Marathonian Bull. According to the mythological account, the sire of the Minotaur had been caught and released by Herakles as one of his Twelve Labors. After being brought across the sea from Crete, the bull settled in Marathon but ravaged the countryside. Theseus set out to subdue the bull, and after dragging it by its horns through Athens, he sacrificed it to Apollo. On the center of this lekythos, Theseus has roped the bull in one hand and holds his club in the other. On either side is a bearded attendant wearing a petasos and carrying two spears.

According to J. Boardman (p. 60 in *LIMC*, vol. V), in black-figure it can be difficult to ascertain the difference between Herakles' own struggle with the bull and Theseus'. However, as Herakles is frequently depicted bearded in scenes with the bull, Theseus is a more likely candidate for the subject of the present vase (compare nos. 2317-2325 in Boardman, op. cit. and nos. 51-52 in J. Neils, "Theseus," *LIMC*, vol. VII). Hildebrandt (op. cit.) similarly surmises that the subject is Theseus and the Marathonian Bull.

•21  
AN ATTIC POTTERY HEAD VASE

ATTRIBUTED TO THE COOK CLASS (CLASS N), CIRCA 480 B.C.

7½ in. (19 cm.) high

\$5,000-7,000

**PROVENANCE:**  
with Galerie Günter Puhze, Freiburg.  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired from the  
above by 1996; thence by descent to the current owner.

**EXHIBITED:**  
Bremen, Antikenmuseum im Schnoor, 2005-2018.  
Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

**PUBLISHED:**  
M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische Wein- und Ölgefäße aus der Sammlung Zimmermann*, Mainz, 1996, pp. 158-159, no. 37.  
F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*,  
Darmstadt, 2017, p. 138, fig. 138; p. 147, no. 46.  
Beazley Archive Pottery Database no. 21327.



21

“I bound the rams in sets of three and set a man beneath each middle sheep, with one on either side, and so my men were saved. One ram was the best of all the flock; I grabbed his back and curled myself underneath his furry belly, clinging to his fleece; by force of will I kept on hanging there”

- Homer, *The Odyssey* (trans. E. Wilson), Book 9, 429-435.



22  
AN ATTIC BLACK-FIGURED LEKYTHOS

CIRCA 510-500 B.C.

7¾ in. (19.6 cm.) high

\$20,000-30,000

**PROVENANCE:**  
with Galerie Samarcande, Paris.  
with Charles Ede, London, acquired from the above, 1999.  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired from the  
above, 1999; thence by descent to the current owner.

**EXHIBITED:**  
Bremen, Antikenmuseum im Schnoor, 2005-2018.  
Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

**PUBLISHED:**  
F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*,  
Darmstadt, 2017, pp. 86-87, fig. 85; p. 148, no. 56.  
Beazley Archive Pottery Database no. 9044921.

Odysseus' encounter with the Cyclops Polyphemos is vividly described in Book 9 of Homer's *The Odyssey*. After leaving the land of the Lotus-Eaters, Odysseus and his crew arrived on the island of the Cyclopes,

where they entered a cave filled with provisions. When Polyphemos returned home and discovered the intruders, he proceeded to devour several of the hero's companions, and locked the remainder in his cave by placing a large boulder over the entrance. Odysseus devised a plan to escape. Since Polyphemos kept his flock in the cave for the night, Odysseus instructed his men to first intoxicate the monster, and once he fell into a stupor, they blinded him with a wooden stake. When Polyphemos opened the cave in the morning to let his flock graze, Odysseus's men escaped by securing themselves to the underside of the sheep. Odysseus himself fled attached to the belly of Polyphemos' best ram.

According to B. Cohen (p. 33 in D. Buitron and Cohen, eds., *The 'Odyssey' and Ancient Art*), the "adventures of Odysseus in the cave of Polyphemos count among the very first myths that we can identify – clearly and unequivocally – in early Greek art." This lekythos is centered by Odysseus fastened to the underbelly of a ram. To the left is one of the hero's companions and to the right is Polyphemos, seated on a rock and holding a club. In the background is a palm tree and in the field are nonsense inscriptions. For another lekythos with the same subject but without the inclusion of the Cyclops or Odysseus' companion, see no. 15 in Buitron and Cohen, eds., op. cit.





23

### AN ATTIC BLACK-FIGURED HYDRIA

ATTRIBUTED TO THE GROUP OF VATICAN 424, CIRCA 510-500 B.C.

20⅞ in. (51.1 cm.) high

\$150,000-250,000

**PROVENANCE:**

with André Emmerich, New York.

The Munson-Williams-Proctor Institute Museum of Art, Utica, New York, acquired from the above, 1966 (Inv. no. 66.8).

Property from The Munson-Williams-Proctor Institute Museum of Art; *Antiquities*, Christie's, New York, 10 June 1994, lot 127.

Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired from the above; thence by descent to the current owner.

**EXHIBITED:**

Utica, New York, The Munson-Williams-Proctor Institute Museum of Art, *The Olympics in Art: An Exhibition of Works of Art Related to Olympic Sport*, 13 January -2 March 1980.

Bremen, Antikenmuseum im Schnoor, 2005-2018.

Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

**PUBLISHED:**

J.D. Beazley, *Paralipomena*, Oxford, 1971, p. 164, no. 9*bis*.

F. Brommer, *Vasenlisten zur griechischen Heldensage*, Marburg, 1973, p. 42, no. 13.

D. von Bothmer, "The Struggle for the Tripod," in V. Höckmann and A. Krug, eds., *Festschrift für Frank Brommer*, Mainz, 1977, p. 57, no. 115.

F. Brommer, *Herakles II: Die unkanonischen Taten des Helden*, Darmstadt, 1984, p. 9, n. 65.

J. Boardman, "Herakles," *Lexicon Iconographicum Mythologiae Classicae*, vol. V, pt. 1, 1994, p. 138, no. 3038.

M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische Wein- und Ölgefässe aus der Sammlung Zimmermann*, Mainz, 1996, pp. 73-76, no. 14, pl. 8.

F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, pp. 72, 130, figs. 70, 129; p. 145, no. 23.

Beazley Archive Pottery Database nos. 20318 and 351197.

Digital LIMC Database no. 22669.

This important hydria depicts a key moment in Greek mythology: the struggle between the half-siblings Herakles and Apollo for the Delphic tripod. Furious that the priestess at the sanctuary of Apollo at Delphi would not provide Herakles with a prophesy, the hero attempted to steal the sacred tripod, which endowed the site with its oracular powers. Apollo then began to wrestle Herakles for control of the tripod until Zeus intervened to halt the fighting. The struggle was a favorite subject for Greek vase painters beginning in the mid 6th century. According to H.A. Coccagna (p. 222 in S. Albersmeier, ed., *Heroes: Mortals and Myths in Ancient Greece*), the theme can also be viewed as a metaphor for political disagreements.

The central panel shows Herakles, clad in his lionskin, moving to the right but looking back, with one hand on the tripod and the other raised with his club. To the right in support of the hero is Athena, wearing a high-crested helmet and wielding a circular shield, with a bull or cow at her feet. Apollo is shown wearing a belted chiton and with a quiver at his back, with both hands on the tripod. To the left in support of the god are Hermes, identifiable by his winged boots, petasos and kerykeion, and Artemis beside him. The scene is framed by ivy on the sides and palmettes below. The shoulders feature two racing quadrigae, which perhaps evoke the Pythian Games held at Delphi, with a band of tongues above.

J.D. Beazley (p. 359 in *Attic Black-Figure Vase-Painters*) placed the Group of Vatican 424 within his larger Leagros Group and considered the work as related to the Edinburgh Painter, who himself takes rise within the Leagros Group.





24

**AN ATTIC BLACK-FIGURED PSEUDO-PANATHENAIC AMPHORA**  
ATTRIBUTED TO THE EUCHARIDES PAINTER, CIRCA 490-480 B.C.  
12¾ in. (32.5 cm.) high  
\$100,000-150,000

**PROVENANCE:**  
with Galleria Serodine, Ascona.  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired from the above, 1989; thence by descent to the current owner.

**EXHIBITED:**  
Bremen, Antikenmuseum im Schnoor, 2005-2018.  
Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

**PUBLISHED:**  
M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische Wein- und Ölgefässe aus der Sammlung Zimmermann*, Mainz, 1996, pp. 85-88, no. 17, pl. 10.  
M. Bentz and N. Eschbach, eds., *Panathenaïka: Symposion zu den Panathenäischen Preisamphoren, Rauischholzhausen 25.11.-29.11.1998*, Mainz am Rhein, 2001, p. 195, no. 325.  
A.W. Johnston, *Trademarks on Greek Vases: Addenda*, Warminster, 2006, pp. 45-46, Type 5A, no. 13a.  
E. Grabow, "Antike Bildergeschichten in Bremen: Einblick in Alltag und Glaubensvorstellungen der griechischen Antike gewährt die Sammlung Zimmermann in Bremens Kulturmeile," *Antike Welt*, vol. 40, no. 2, 2009, p. 82, fig. 6.  
C. Weiss and E. Simon, eds., *Folia in Memoriam Ruth Lindner*, Dettelbach, 2010, pp. 57-59, figs. 3-4.  
F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, p. 128, fig. 127; p. 144, no. 16.  
Beazley Archive Pottery Database no. 19391.



The most important festival celebrated in ancient Athens was the Panathenaia, which honored the city's patron deity, Athena Polias. Every fourth year was the Great Panathenaic festival, which included musical and athletic competitions. The victors were awarded huge prize amphorae containing one *metrates* (over ten gallons) of oil from the goddess' sacred grove. The obverse of these amphorae always depicts the goddess between columns, usually surmounted by cocks. The reverse depicted the event for which the vase served as the prize.

Smaller scale vases of Panathenaic shape and decoration, similar to the example presented here, must have served a different function than the larger prize amphorae. According to J. Neils ("Panathenaic Amphorae: Their Meaning, Makers and Markets," in *Goddess and Polis: The Panathenaic Festival in Ancient Athens*, p. 44), these small-scale imitations had a capacity of approximately half that of the prize amphorae. "It has been suggested that these are either wine jars for a victory celebration or commemorative vases which functioned as souvenirs for competitors at the Panathenaia." Further, "an alternative explanation is that these jars were made as export containers for the excess olive oil from the sacred trees of Athena, known as the Moriai."

Depicted on the center of the reverse of this vase are two boxers. The contestant to the right is depicted with his right arm raised and the left extended toward his opponents' face. His opponent to the left falls back, staggering from the blow, and raises his right index finger in a sign of defeat. To the left of the pair is another boxer, who ties a thong around his left hand, perhaps preparing to fight the victor. To the right of the scene is a bearded referee, draped in a himation and holding a forked rod above the right contestant, indicating that he has won the competition. Weiss and Simon (op. cit., p. 59) observe that the painter originally positioned the rod above the raised arms of both athletes; the scheme was then abandoned, but the remnants of this placement are still discernable.





25

### AN ATTIC RED-FIGURED KYLIX

ATTRIBUTED TO THE PAINTER OF BERLIN 2268, CIRCA 510-500 B.C.

10⅞ in. (26.3 cm.) diameter, excluding handles

\$50,000-70,000

#### PROVENANCE:

with Galerie Günter Puhze, Freiburg.

Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired from the above by 1986; thence by descent to the current owner.

#### EXHIBITED:

Hamburg, BATIG Foyer Esplanade; Kiel, Landesbank Schleswig-Holstein Girozentrale; Bremen, Übersee-Museum, *Aus der Glanzzeit Athens:*

*Meisterwerke griechischer Vasenkunst in Privatbesitz*, 29 May 1986-18 January 1987.

Bremen, Antikenmuseum im Schnoor, 2005-2018.

Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

#### PUBLISHED:

W. Hornbostel, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, Hamburg, 1986, pp. 86-87, no. 39.

M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische Wein- und Ölgefäße aus der Sammlung Zimmermann*, Mainz, 1996, pp. 95-98, no. 19, pl. 12.

E. Grabow, "Antike Bildergeschichten in Bremen: Einblick in Alltag und Glaubensvorstellungen der griechischen Antike gewährt die Sammlung Zimmermann in Bremens Kulturmeile," *Antike Welt*, vol. 40, no. 2, 2009, p. 83, fig. 8.

W. Filser, *Die Elite Athens auf der attischen Luxuseramik*, Boston, 2017, pp. 512-513, figs. 347a-b.

F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, pp. 100, 108, figs. 96, 106; p. 146, no. 31.

Beazley Archive Pottery Database no. 16029.

Corpus of Attic Vase Inscriptions no. 3814h.

The tondo of this kylix features a young cavalryman dressed in Thracian garb, including *embades* (boots) and an *alopekis* (cap), holding a pelta shield at his left shoulder, with a horse before him. On the exterior are four youths, two draped and two nude, with two horses on either side and a column to the far left of one side. For another cup also by the Painter of Berlin 2268 with the same decorative scheme, now in a Private Collection, Florida, see no. 29 in P. Schertz and N. Stribling, eds., *The Horse in Ancient Greek Art*.







26

AN ATTIC RED-FIGURED KYLIX

ATTRIBUTED TO THE TRIPTOLEMOS PAINTER, CIRCA 480-470 B.C.

9 in. (23 cm.) diameter, excluding handles

\$120,000-180,000

PROVENANCE:

*Kunstwerke der Antike*, Auktion 60, Münzen und Medaillen, Basel, 21 September 1982, lot 31.  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired by 1986; thence by descent to the current owner.

EXHIBITED:

Hamburg, BATIG Foyer Esplanade; Kiel, Landesbank Schleswig-Holstein Girozentrale; Bremen, Übersee-Museum, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, 29 May 1986-18 January 1987.  
Bremen, Antikenmuseum im Schnoor, 2005-2018.

PUBLISHED:

W. Hornbostel, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, Hamburg, 1986, pp. 105-106, no. 49.  
M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische Wein- und Ölgefässe aus der Sammlung Zimmermann*, Mainz, 1996, pp. 108-110, no. 23, pl. 14.  
F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, p. 105, fig. 102; p. 146, no. 35.  
Beazley Archive Pottery Database no. 6877.

The Triptolemos Painter, who takes his name from a vase depicting the departure of the demi-god Triptolemos, started his career as a cup-painter but later turned his hand to a variety of vase shapes. According to J. Boardman (p. 139 in *Athenian Red-Figure Vases: The Archaic Period*), he was "an accomplished and versatile artist," who J.D. Beazley admired for his "accomplished, strong, pure" expression of late Archaic art.

In the tondo of this elegant kylix is an arming scene within a band of meander. On the left stands a warrior, wearing a short chiton and breastplate, holding a sword in his left hand. He leans forward to accept a spear from a boy, who holds a circular shield with a snake as the blazon. To the left of the warrior is a crested Corinthian helmet hanging on a hook.



27

AN ATTIC RED-FIGURED KYLIX

ATTRIBUTED TO THE BRYGOS PAINTER, CIRCA 480 B.C.

8 3/8 in. (21.2 cm.) diameter, excluding handles

\$70,000-90,000

PROVENANCE:

Art Market, New York, by 1963.  
Private Collection, France; thence by descent.  
with Oliver Forge and Brendan Lynch, London.  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany acquired from the above, 2002; thence by descent to the current owner.

EXHIBITED:

Bremen, Antikenmuseum im Schnoor, 2005-2018.  
Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

PUBLISHED:

J.D. Beazley, *Attic Red-Figure Vase-Painters*, second edition, vol. 1, Oxford, 1963, p. 379, no. 148.  
F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, pp. 140-141, fig. 143; p. 146, no. 33.  
Beazley Archive Pottery Database no. 204045.

Together with Douris, Onesimos and Makron, the Brygos Painter was one of the leading cup-painters of his generation. According to J. Boardman (p. 135 in *Athenian Red Figure Vases: The Archaic Period*), his style derives from Onesimos' earliest works and "of all Archaic artists he demonstrates best the new command of pose based on observation and quite independent of the stock repertory of figures in action or quiet."

The tondo of the present kylix depicts a bearded man draped in a himation, facing right, leaning on a walking stick and holding out a sash. To the left is a stool, above which hangs an aryballos and a strigil. For a related scene by the painter, see the kylix in New York, no. 44 in G.M.A Richter and L.F. Hall, *Red-Figure Athenian Vases in the Metropolitan Museum of Art*.



28

### AN ATTIC RED-FIGURED LEKYTHOS

ATTRIBUTED TO THE MANNER OF THE BERLIN PAINTER,  
CIRCA 480-470 B.C.

16¼ in. (41.3 cm.) high

\$120,000-180,000

**PROVENANCE:**

with Münzen und Medaillen, Basel, 1983 (*Schweizerische Kunst-und Antiquitätenmesse*, no. 99).

Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired from the above, 1983; thence by descent to the current owner.

**EXHIBITED:**

Hamburg, BATIG Foyer Esplanade; Kiel, Landesbank Schleswig-Holstein Girozentrale; Bremen, Übersee-Museum, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, 29 May 1986-18 January 1987.

Bremen, Antikenmuseum im Schnoor, 2005-2018.

Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

**PUBLISHED:**

W. Hornbostel, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, Hamburg, 1986, pp. 101-103, no. 47.

M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische Wein- und Ölgefäße aus der Sammlung Zimmermann*, Mainz, 1996, pp. 103-106, no. 21, pl. 16.

E. Grabow, "Antike Bildergeschichten in Bremen: Einblick in Alltag und Glaubensvorstellungen der griechischen Antike gewährt die Sammlung Zimmermann in Bremens Kulturmeile," *Antike Welt*, vol. 40, no. 2, 2009, p. 82, fig. 5.

F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, pp. 132-133, fig. 132; p. 148, no. 58.

J.M. Padgett, ed., *The Berlin Painter and His World*, Princeton, 2017, p. 400, no. BNM11.

Beazley Archive Pottery Database no. 16031.

Depicted on this splendid lekythos is Nike – the goddess of victory – flying to the right and holding a tripod in her outstretched hands. The goddess is depicted wearing a long pleated chiton with a himation, a necklace with a cross-shaped pendant, and a fillet in her hair, its ties fluttering behind. The tripod is ornamented with a strip of ivy atop the rings, palmettes at the rings' base, and lion-claw feet.

This lekythos was first attributed to the Berlin Painter by H. Cahn in 1983, a view shared by Hornbostel, Steinhart and Hildebrandt (op. cit.). Subsequent scholarship, including the *catalogue raisonné* of the Berlin Painter's work by Padgett and Guy (op. cit.) placed this vase in the "Manner" of that great artist. The subject of the present vase was similarly treated by the Berlin Painter himself on a calyx krater, now in the Ashmolean Museum, Oxford, fig. 18 in Padgett, ed., op. cit. As J. Niels observes (op. cit., p. 12) the numerous Nikai bearing prizes on vases by the Berlin Painter attest to his fascination with the Panathenaic festival, where the goddess would have been associated with the victors of the various competitions.

The scene is framed above and below by a special type of stopt meander band in which the meanders alternatively face right and left, and are divided by saltire squares attached alternatively to the upper and lower borders. Beazley referred to it as ULFA, meaning "upper, lower, facing alternately." This type of meander band was employed by the Berlin Painter and his followers. Palmettes and tendrils adorn the shoulders, framed above by a band of tongues.







29

AN ATTIC RED-FIGURED NOLAN AMPHORA

ATTRIBUTED TO THE TITHONOS PAINTER, CIRCA 470-460 B.C.

12½ in. (31.7 cm.) high

\$80,000-120,000

PROVENANCE:

with Galleria Serodine, Ascona.

Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired from the above, 1989; thence by descent to the current owner.

EXHIBITED:

Bremen, Antikenmuseum im Schnoor, 2005-2018.

Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

PUBLISHED:

M. Steinhart, *Das Motiv des Auges in der griechischen Bildkunst*, Mainz, 1995, pp. 112-113, n. 1007, pl. 45.

M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische Wein- und Ölgefäße aus der Sammlung Zimmermann*, Mainz, 1996, pp. 110-113, no. 24, pl. 17.

A.W. Johnston, *Trademarks on Greek Vases: Addenda*, Warminster, 2006, Type 19F, p. 159.

F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, pp. 92, 94, fig. 90; p. 144, no. 11.

Beazley Archive Pottery Database no. 46963.



Each side features a single figure isolated against the black ground in the manner perfected by the Berlin Painter and adopted by his pupils, including the Tithonos Painter, to whom this amphora is attributed. On one side a warrior stands with his right arm outstretched, holding a phiale. With his left hand he holds a spear, a circular shield with a lion as the blazon and an apron adorned with an eye and a brow. He is equipped with a crested helmet and wears a cuirass over a chitoniskos. On the other side, a female attendant (perhaps the warrior's sister, wife or beloved), is enveloped in a himation and similarly holds a phiale in her outstretched hand and an oinochoe in the other. A band of meander is below each figure.

This vase is nearly identical to another also attributed to the Tithonos Painter, now in the Princeton University Art Museum (Inv. no. 1991-77; see "Acquisitions of the Art Museum 1991," *Record of the Art Museum Princeton University*, vol. 51, no. 1, 1992, p. 71). For a discussion of departure scenes involving sacrificial libations, see pp. 230-231 in J.M. Padgett, ed., *The Berlin Painter and His World: Athenian Vase-Painting in the Early Fifth Century B.C.*



30

AN ATTIC RED-FIGURED COLUMN-KRATER

ATTRIBUTED TO THE LENINGRAD PAINTER, CIRCA 470-460 B.C.

16⅞ in. (43 cm.) high

\$80,000-120,000

PROVENANCE:

with Galerie Günter Puhze, Freiburg, 1987 (*Kunst der Antike*, vol. 7, no. 191).

Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired by 1996; thence by descent to the current owner.

EXHIBITED:

Bremen, Antikenmuseum im Schnoor, 2005-2018.

Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

PUBLISHED:

M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische Wein- und Ölgefäße aus der Sammlung Zimmermann*, Mainz, 1996, pp. 119-121, no. 26, pl. 19.

F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, pp. 47-48, fig. 41; p. 147, no. 50.

Beazley Archive Pottery Database no. 19085.

The Leningrad Painter, who takes his name from an amphora in the State Hermitage Museum, was considered by J.D. Beazley to be an "Early Mannerist," a pupil of the great vase-painter Myson and one who, at the time of radical change in artistic expression with the emergence of a new Classical style, chose to adhere to the previous Archaic tradition. According to J. Boardman (p. 179 in *Athenian Red Figure Vases: The Archaic Period*), Mannerists show a commitment to slimmer figures with smaller heads, an exploitation of pattern in dress for decorative sake, and a triviality of subject, rendered "with a touch of the theatrical (in the modern sense)."

On the obverse, Poseidon runs to the right in pursuit of two women. The god wears a chiton, with a chlamys draped over his left arm, and holds his trident in his right hand. Both women, clad in a chiton and a chlamys, flee to the right, but the sincerity of their resistance is undermined by the fact that both turn back to meet Poseidon's gaze and lift the folds of their garments at the shoulders, a gesture that recalls *anakalypsis*, in which a bride signals her acceptance of and submission to her husband. The woman at the center of this three-figure scene may be Amymone, the daughter of King Danaos of Argos, but the identification is not certain in the absence of her characteristic hydria. For related pursuit scenes see pp. 352-359 in E.D. Reeder, *Pandora, Women in Classical Greece*.





31

### AN ATTIC RED-FIGURED STAMNOS

ATTRIBUTED TO THE PAINTER OF THE YALE OINOCHOE, CIRCA 470-460 B.C.

13 $\frac{3}{8}$  in. (33.9 cm.) high

\$200,000-300,000

#### PROVENANCE:

Sir Cecil Algernon Cochrane (1869-1960), Newcastle upon Tyne.

Ralph Holland (1917-2012), Newcastle upon Tyne, acquired by 1963.

Property of a Gentleman; *Antiquities*, Christie's, London, 12 December 1984, lot 141.

with Royal-Athena Galleries, New York, acquired from the above (*Art of the Ancient World*, vol. IV, 1985, no. 98).

Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired from the above, 1987; thence by descent to the current owner.

#### EXHIBITED:

University of Newcastle upon Tyne, Shefton Museum of Greek Art and Archaeology, 1961-1984.

Bremen, Antikenmuseum im Schnoor, 2005-2018.

Hamburg, Bucerius Kunst Forum, *Dionysos: Rausch und Ektase*, 6 February-10 June 2014.

Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

#### PUBLISHED:

J.D. Beazley, *Attic Red-Figure Vase-Painters*, second edition, vol. 2, Oxford, 1963, p. 1656, no. 6ter.

B. Philippaki, *The Attic Stamnos*, Oxford, 1967, pp. 71-72, no. 9.

M. Wrey, ed., *Christie's: Review of the Season 1985*, London, 1986, p. 363.

T.H. Carpenter, et al., *Beazley Addenda*, second edition, Oxford, 1989, p. 251, no. 502.6ter.



M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische Wein- und Ölgefässe aus der Sammlung Zimmermann*, Mainz, 1996, pp. 124-129, no. 28.

M. Philipp, et al., *Dionysos: Rausch und Ektase*, Munich, 2013, p. 90, no. 8.

F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, p. 55, fig. 51; p. 145, no. 18.

Beazley Archive Pottery Database nos. 275255 and 16977.

A comparatively rare vessel within in the Attic repertoire, the stamnos was used for storing or mixing wine, connected with the worship of Dionysos. Both sides feature Dionysian motifs fitting for its function. On one side, four maenads, wearing peploi, convene around an altar. Three of the four carry torches in both hands while one carries a torch in her raised left hand and a thyrsos in her right. On the other side,

a satyr pursues a maenad, who moves to the right but turns back. To either side of the pair is another maenad, the one to the left holding a thyrsos and the one to the right with one hand raised. The scenes are framed by an encircling band of meander below, tongues above, with ovolo on the rim and palmette complexes at the handles.

The Painter of the Yale Oinochoe takes his name from a vessel of that form featuring Poseidon and Theseus in the Yale University Art Gallery. Approximately eleven stamnoi are attributed to his hand and many feature one side with figures around an altar. For another stamnos by the artist, see the example in the Ashmolean Museum, Oxford, pl. 27, nos. 1-2, in H. W. Catling and T. Mannack, *Corpus Vasorum Antiquorum: Great Britain, Oxford, Ashmolean Museum*.





32

### AN ATTIC RED-FIGURED CHOUS

ATTRIBUTED TO THE PAINTER OF FLORENCE 4021, CIRCA 470-460 B.C.

8¾ in. (22.2 cm.) high

\$25,000-35,000

#### PROVENANCE:

Herbert Cahn (1915-2002), Basel, acquired by 1959 (Inv. no. HC9); thence by descent.  
*Kunstwerke der Antike*, Auktion 3, Jean-David Cahn, Basel, 18 October 2002, lot 33.  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired from the above; thence by descent to the current owner.

#### EXHIBITED:

Basel, Kunsthalle, *Meisterwerke griechischer Kunst*, 18 June-13 September 1960.  
Universität Zürich, Archäologisches Institut, *Das Tier in der Antike*, 21 September-17 November 1974.  
Bremen, Antikenmuseum im Schnoor, 2005-2018.  
Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

#### PUBLISHED:

H. Sichtermann, "Zeus und Ganymed in frühklassischer Zeit," *Antike Kunst*, vol. 2, pt. 1, 1959, p. 14, pl. 11.  
K. Schefold, *Meisterwerke griechischer Kunst*, Basel, 1960, pp. 198, 207, no. 216.

J.D. Beazley, *Attic Red-Figure Vase-Painters*, second edition, vol. 2, Oxford, 1963, p. 874, no. 3.  
H. Bloesch, et al., *Das Tier in der Antike*, Zurich, 1974, pl. 42.249.  
K.J. Dover, *Greek Homosexuality*, Cambridge, 1978, pp. 71, 79, 93, no. R829.  
S. Kaempf-Dimitriadou, *Die Liebe der Götter in der attischen Kunst des 5. Jahrhunderts v. Chr.*, Bern, 1979, p. 7, pl. 2.2, no. 31.  
K. Schefold, *Die Göttersage in der klassischen und hellenistischen Kunst*, Munich, 1981, p. 213, fig. 294.  
H. Sichtermann, "Ganymedes," *Lexicon Iconographicum Mythologiae Classicae*, vol. IV, Zurich and Munich, 1988, pt. 1, p. 157, no. 41; pt. 2, p. 79, no. 41.  
L. Burn and R. Glynn, *Beazley Addenda*, Oxford, 1982, p. 147, no. 874.3.  
J. Boardman, *Athenian Red Figure Vases: The Classical Period*, London, 1989, p. 38, fig. 77.  
T.H. Carpenter, et. al., *Beazley Addenda*, second edition, Oxford, 1989, p. 300, no. 874.3.  
P. Senay, "L'Iconographie de saint Jean: Un Ganymède chrétien?" *Cahiers des Etudes Anciennes*, vol. 35, 1999, pp. 82-83, fig. 2.  
F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, pp. 48-49, fig. 43; p. 147, no. 45.  
Beazley Archive Pottery Database no. 211529.  
Corpus of Attic Vase Inscriptions no. 2047.  
Digital LIMC Database no. 28219.



33

### AN ATTIC RED-FIGURED KYLIX

ATTRIBUTED TO THE PAINTER OF MUNICH 2676, CIRCA 470-460 B.C.

6¼ in. (15.8 cm.) diameter, excluding handles

\$15,000-20,000

#### PROVENANCE:

with Holger Termer, Hamburg, by 1981.  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired by 1986; thence by descent to the current owner.

#### EXHIBITED:

Hamburg, BATIG Foyer Esplanade; Kiel, Landesbank Schleswig-Holstein Girozentrale; Bremen, Übersee-Museum, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, 29 May 1986-18 January 1987.  
Bremen, Antikenmuseum im Schnoor, 2005-2018.

#### PUBLISHED:

W. Hornbostel, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, Hamburg, 1986, pp. 115-116, no. 54.  
M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische Wein- und Ölgefäße aus der Sammlung Zimmermann*, Mainz, 1996, pp. 122-123, no. 27.  
F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, p. 44, fig. 36; p. 147, no. 36.  
Beazley Archive Pottery Database nos. 16066 and 9054874.

J.D. Beazley (p. 391 in *Attic Red-Figured Vase-Painters*, second edition) placed the Painter of Munich 2676 within the circle of the Brygos Painter. He notes that the artist "began as an imitator of the Brygos Painter, but in his later, early classic period had lost touch with the Brygan style." In the tondo of the kylix presented here is a winged goddess, perhaps Nike, clad in a patterned chiton and a himation, her hair secured by a sakkos, moving to the right towards an altar with a torch held in her outstretched hand. For a similar scene by the artist, see the kylix in the Capitoline Museums in Rome, p. 393, no. 33 in Beazley, op. cit.

This well-published chous depicts Zeus pursuing Ganymede. The god is portrayed wearing a diadem and a chlamys draped across his back and over his left arm, striding left, grasping Ganymede's left arm with both his hands. Behind him is a staff with a lotus finial. Ganymede is shown with his luxuriant, curly hair secured with a fillet, looking down, with his right arm raised. A chlamys is draped across his back and over his left shoulder. His left leg is outstretched and his right knee bent, as if recoiling from the god's advance. To the left is a cockerel, a love-gift from the god. An identifying inscription is present above each figure.

As J. Gaunt explains (p. 290 in J.M. Padgett, ed., *The Berlin Painter and His World*), there are incongruences in Greek literature as it concerns Ganymede's genealogy and the means of his abduction. Whereas the *Iliad* describes the youth as the most beautiful of mortal men who was taken to Mount Olympus by the gods to be Zeus' cup bearer, the *Hymn to Aphrodite* explains how it was Zeus himself who abducted Ganymede. The most well-known account tells how Zeus descended from the heavens in the form of an eagle, forcibly carrying Ganymede back to Mount Olympus. Ganymede is variously described as the son of Dardanos or of Dardanos's grandson Tros, the founder of Troy.

As Gaunt notes (op. cit.) the subject of Zeus and Ganymede was popular on Attic vases during the first half of the 5th century. These years were the decades of Athenian conflict with Persia, and the "successful abduction of a Trojan prince by the king of the Greek pantheon may have stuck a chord, providing an apt metaphor for Greek victories in the Persian War."





34

### AN ATTIC RED-FIGURED PELIKE

ATTRIBUTED TO THE ACHILLES PAINTER, CIRCA 445-440 B.C.

9¾ in. (24.8 cm.) high

\$25,000-35,000

#### PROVENANCE:

with Galerie Günter Puhze, Freiburg, 1979 (*Kunst der Antike*, vol. 2, no. 83).

Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired from the above by 1991; thence by descent to the current owner.

#### EXHIBITED:

Bremen, Antikenmuseum im Schnoor, 2005-2018.

Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

#### PUBLISHED:

M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische Wein- und Ölgefäße aus der Sammlung Zimmermann*, Mainz, 1996, pp. 132-136, no. 30, pl. 20.

J.H. Oakley, *The Achilles Painter*, Mainz am Rhein, 1997, p. 123, no. 65, pls.

31a-b, 50h.

F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*,

Darmstadt, 2017, pp. 109, 111, fig. 108; p. 144, no. 13.

Beazley Archive Pottery Database no. 21326.

The obverse of this pelike shows a pursuit scene with a youth chasing a maiden. The youth is dressed as a hunter, wielding a spear and wearing a short chiton and a chlamys pinned at his shoulder and draped across his

outstretched arm; a petasos is suspended behind. The maiden flees to the right but looks back. A related pursuit scene on a bell-krater by the Komaris Painter, now in the Louvre, labels the youth “Theseus,” and it is probable that the hero is depicted on this pelike also (see p. 223 in S. Matheson, *Polygnotos and Vase Painting in Classical Athens*).

Pursuit scenes were popular on Attic vases during the early Classical period. According to E.D. Reeder (p. 339 in *Pandora: Women in Classical Greece*), “Because of the presence in these scenes of weapons used in hunting, the viewer is obviously intended to understand that the pursuit of a woman is being linked to the pursuit of a quarry. The sexual undercurrents of hunting are well known, and in Greek culture the analogy between hunting and courtship finds many expressions.” The power dynamic in such scenes is complicated by the fact that the woman often turns back to look at her pursuer, as here. Reeder (op. cit.) equates the female’s gaze with “mutual aggressiveness, responding to her pursuer.”

Oakley (p. 75, “Associates and Followers of the Berlin Painter,” in J.M. Padgett, ed., *The Berlin Painter and His World*) remarks that the Achilles Painter “is the Classical vase-painter par excellence and the single most important follower/student of the Berlin Painter.”



35

### AN ATTIC RED-FIGURED NECK-AMPHORA

ATTRIBUTED TO THE NAUSICAA PAINTER, CIRCA 450 B.C.

19 in. (48.2 cm.) high

\$400,000-600,000

#### PROVENANCE:

Pizzati Collection, Florence, acquired prior to 1843.

Spencer Joshua Alwyne Compton, 2nd Marquess of Northampton

(1790-1851), Castle Ashby, Northamptonshire; thence by continuous

descent to Spencer Douglas David Compton, 7th Marquess of

Northampton (b. 1946), Castle Ashby, Northamptonshire.

*The Castle Ashby Vases*; Christie's, London, 2 July 1980, lot 38.

Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired

from the above; thence by descent to the current owner.



EXHIBITED:

London, Burlington Fine Arts Club, *Objects of Greek Ceramic Art*, 1888.  
London, Burlington Fine Arts Club, *Exhibition of Ancient Greek Art*, 1904.  
Hamburg, BATIG Foyer Esplanade; Kiel, Landesbank Schleswig-Holstein Girozentrale; Bremen, Übersee-Museum, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, 29 May 1986-18 January 1987.  
Bremen, Antikenmuseum im Schnoor, 2005-2018.  
Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

PUBLISHED:

E. Gerhard, *Auserlesene griechische Vasenbilder: Hauptsächlich etruskischen Fundorts*, vol. 2, Berlin, 1843, pp. 179-180, pl. 144.  
W. Fröhner, *Catalogue of Objects of Greek Ceramic Art*, London, 1888, pp. 51-52, no. 115.  
S. Reinach, *Répertoire des vases peints Grecs et Étrusques*, vol. II, Paris, 1900, p. 75, nos. 6-7.  
*Burlington Fine Arts Club Exhibition of Ancient Greek Art*, London, 1904, p. 111, no. H52, pl. 95.  
J.D. Beazley, *Attic Red-Figured Vases in American Museums*, Cambridge, 1918, p. 122, no. 3.  
J.C. Hoppin, *A Handbook of Attic Red-Figured Vases*, vol. II, Cambridge, 1919, p. 212, no. 4.  
J.D. Beazley, *Attische Vasenmaler des rotfiguren Stils*, Tübingen, 1925, p. 254, no. 1.  
J.D. Beazley, "Notes on the Vases in Castle Ashby," *Papers of the British School at Rome*, vol. 11, 1929, pp. 22-24, no. 33, fig. 18.  
H. Philippart, "Collections de céramique grecque en Angleterre," *L'Antiquité Classique*, vol. 4, fasc. 1, 1935, p. 214, pl. 28, no. 2.  
J.D. Beazley, *Attic Red-Figure Vase-Painters*, Oxford, 1942, p. 384, no. 1.  
J.D. Beazley, *Attic Red-Figure Vase-Painters*, second edition, vol. 2, Oxford, 1963, p. 1107, no. 4(1).  
F. Brommer, *Vasenlisten zur griechischen Heldensage*, Marburg, 1973, p. 30, no. B2.  
J. Boardman and M. Robertson, *Corpus Vasorum Antiquorum: Great Britain, Castle Ashby, Northampton*, Oxford, 1979, p. 26, no. 66, pl. 42.  
W. Hornbostel, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, Hamburg, 1986, pp. 122-124, no. 58.  
I. Krauskopf, "Gorgo, Gorgones," *Lexicon Iconographicum Mythologiae Classicae*, vol. IV, Zurich and Munich, 1988, pt. 1, p. 304, no. 214; pt. 2, p. 176, no. 214.  
K. Schefold and F. Jung, *Die Urkönige, Perseus, Bellerophon, Herakles und Theseus in der klassischen und hellenistischen Kunst*, Munich, 1988, p. 105, fig. 127.  
T.H. Carpenter, ed., *Beazley Addenda*, 2nd edition, Oxford, 1989, p. 329, no. 11074.  
J. Boardman, *Athenian Red Figure Vases: The Classical Period*, New York, 1994, pp. 96-97, pl. 195.  
J. Boardman, "Herakles," *Lexicon Iconographicum Mythologiae Classicae*, vol. V, Zurich and Munich, 1990, pt. 1, p. 146, no. 3125; pt. 2, p. 138, no. 3125.  
M. Pipili, "Iolaos," *Lexicon Iconographicum Mythologiae Classicae*, vol. V, Zurich and Munich, 1990, pt. 1, p. 693.  
M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische Wein- und Ölgefässe aus den Sammlung Zimmermann*, Mainz, 1996, pp. 136-141, pl. 22.  
B. Scholz, "Die Tradition bürgerlicher Bremmer Antikensammler," in H. Kloft, ed., *Bremen-Griechenland: Stationen und Aspekte einer Partnerschaft*, Bremen, 2002, pp. 88-89.  
K. Kressirer, *Das Greisenalter in der griechischen Antike: Untersuchung der Vasenbilder und Schriftquellen der archaischen und klassischen Zeit*, vol. II, Hamburg, 2016, pp. 182, 842, no. 270.  
F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, pp. 63-64, fig. 60; p. 144, no. 10.  
Beazley Archive Pottery Database no. 214642.  
Digital LIMC Database no. 22815.

This magnificent amphora is a highlight of the Zimmermann Collection and a testament to the long history of collecting ancient Greek vases. It was first recorded in the Pizzati Collection, of Florence, in a drawing by E. Gerhard in 1843 (op. cit.). Shortly thereafter, it entered the collection of Spencer Joshua Alwyne Compton, 2nd Marquess of Northampton (1790-1851), whose collection of Greek vases, as J.D. Beazley remarked (op. cit., 1929, p. 1), formed “the richest private collection in Great Britain and one of the richest in the world.”

On the obverse stands Herakles between Iolaos and Athena. The hero is shown wearing a short chiton and his characteristic lionskin over his head and shoulders, knotted at his chest, and draped over his left arm. In his right hand he holds his club, which leans up against his hip, and in his left hand, he wields a Scythian bow and two arrows. He looks right toward Athena, who wears a crested helmet, a long peplos, and a snake-fringed scaly aegis adorned with a gorgoneion. Her right foot is perched on a rock. She rests her right elbow on her raised knee and supports her chin on her fisted hand. In her left hand she holds a spear against her shoulder. To the left is Herakles' companion, Iolaos, dressed in a short chiton, a chlamys fastened at his shoulder, a petasos and striped boots; he holds two spears in his left hand.

On the reverse is a bearded male figure, perhaps Zeus or a king, between two men. The central bearded figure stands frontally but looks to his left, holding a striped scepter in his left hand and resting his right hand on his hip. He wears a fillet in his hair and a himation draped over his right shoulder and brought up over his left arm. To the left is another bearded figure wearing a himation, leaning on a stick and raising his right hand; to the right is a similar figure, shown from behind, who rests his right hand on his hip. A band of ovolo encircles below, and a band of tongues adorn the shoulders. Each side of the neck is adorned with a pair of palmettes.

When Beazley first published this amphora in 1918 (op. cit.) he attributed it to the Nausicaa Painter. In 1925, in *Attische Vasenmaler des rotfiguren Stils* (op. cit.), he further remarked that it was closely related to the work of the Oinante Painter, bridging the gap between the name-pieces of that artist (a hydria in the British Museum, inv. no. 1837,0609.54) and of the Nausicaa Painter (a neck-amphora in the Antikensammlungen in Munich, inv. no. 2322). In his “Notes on the Vases in Castle Ashby” (op. cit.), however, Beazley equivocated, noting, “I should now be inclined to assign the Castle Ashby vase to the Oinante painter. I still think it possible that he and the Nausicaa painter are the same; that the Nausicaa vase and what goes with it are the late works of the Oinante painter.” The matter was settled by 1942, when, in *Attic Red-Figured Vase-Painters* (op. cit.), he firmly attributed the amphora to the Nausicaa Painter and considered it an early work of the artist. The attribution has not been questioned since that publication.

Spencer Joshua Alwyne Compton, 2nd Marquess of Northampton, was, as described by J. Boardman in his introduction to the Christie's sale catalogue of the Castle Ashby vases, “a scholar of some range—a Cambridge graduate, President of the Geological Society and of the Royal Society, Trustee of the British Museum and the National Gallery, and a Member of Parliament.” The Marquess first began collecting vases in Italy in the 1820s. As Boardman remarks, “His eye for a good vase is demonstrated by the exceptionally high average quality of his collection, not easily rivalled.” Highlights from the collection at Castle Ashby included a red-figured plate with a youth riding a cock, signed by Epiketos (now at The Metropolitan Museum of Art, inv. no. 1981.11.10); a black-figured neck-amphora with Dionysos and satyrs, attributed to Psiax and signed by Andokides as potter (now at the British Museum, inv. no. 1980,1029.1); and the “Northampton Vase,” an ornately-decorated neck-amphora thought to have been made by an Ionian artist working in South Italy (now in a private collection).





36

AN ATTIC RED-FIGURED NOLAN AMPHORA

CIRCA 460-450 B.C.

13¾ in. (34.3 cm.) high

\$30,000-50,000

PROVENANCE:

with Galerie Günter Puhze, Freiburg, by 1990.

Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired from the above by 1996; thence by descent to the current owner.

EXHIBITED:

Bremen, Antikenmuseum im Schnoor, 2005-2018.

PUBLISHED:

M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische Wein- und Ölgefässe aus der Sammlung Zimmermann*, Mainz, 1996, pp. 129-132, no. 29. F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, pp. 92-93, fig. 89; p. 144, no. 12. Beazley Archive Pottery Database no. 19207.

The obverse shows a departure scene with a youthful warrior and a woman. The warrior wears a crested helmet, a breast-plate, an ornamented shoulder-guard, and a himation. He holds a spear in his left hand and turns his head to the right, looking at the woman who holds a phiale in her outstretched right hand. The woman wears a long pleated chiton beneath a himation, her hair bound in a fillet. A similarly clad woman adorns the other side. A band of meander encircles below the scenes.

37

AN ATTIC RED-FIGURED LEKYTHOS

ATTRIBUTED TO THE PAINTER OF THE YALE LEKYTHOS, CIRCA 470-460 B.C.

16¼ in. (41.2 cm.) high

\$20,000-30,000

PROVENANCE:

Dr. Ernst Berger (1928-2006), Basel, acquired circa 1960s-1980s.

*Kunstwerke der Antike*, Auktion 5, Jean-David Cahn AG, Basel, 23 September 2005, lot 52.

*Kunstwerke der Antike*, Auktion 2, Cahn Auktionen, Basel, 21 September 2007, lot 302.

Dr. Manfred Zimmermann (1935-2011), Bremen, Germany; thence by descent to the current owner.

EXHIBITED:

Bremen, Antikenmuseum im Schnoor, 2005-2018.

Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

PUBLISHED:

J. Boardman, "Herakles," *Lexicon Iconographicum Mythologiae Classicae*, Supplementum 1, Dusseldorf, 2009, pt. 1, p. 244, no. add.11; pt. 2, p. 126, no. add.11. F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, pp. 26-27, fig. 18; p. 148, no. 61.

Beazley Archive Pottery Database no. 9022288.

Digital LIMC Database no. 201103.

On the body of this large lekythos, Athena offers a libation to Herakles. The goddess wears her aegis over a patterned garment, holding an oinochoe in her raised hand and a spear in the other. The hero is shown leaning on his club, the lionskin tied at his chest, receiving the libation from Athena in a kantharos held in his right hand; in his lowered left hand he holds a fruit.

The scene is repeated on another lekythos by the Painter of the Yale Lekythos, now in the Musées Royaux in Brussels, p. 659, no. 41 in J.D. Beazley, *Attic Red-Figure Vase-Painters*, second edition. According to J. Boardman (pp. 152-153 in *LIMC*, vol. V), "the most intimate of the scenes between hero and goddess involve more specific acts of either libation or a handshake." Herakles' pose "is a restful one, possibly even indicating tiredness" and may suggest that the libation signifies his welcoming to Mount Olympus after the completion of his Labors.







•38  
AN ATTIC RED-FIGURED LEKYTHOS  
CIRCA MID 5TH CENTURY B.C.

11½ in. (29.5 cm.) high  
\$7,000-9,000

**PROVENANCE:**  
F. Hildebrandt, *Antiquities*, Christie's, Geneva, 5 May 1979, lot 75.  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired from the above; thence by descent to the current owner

**EXHIBITED:**  
Bremen, Antikenmuseum im Schnoor, 2005-2018.

**PUBLISHED:**  
F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, pp. 119, 121, fig. 118; p. 148, no. 62.  
Beazley Archive Pottery Database no. 2436.



•39  
AN ATTIC RED-FIGURED LEKYTHOS  
CIRCA MID 5TH CENTURY B.C.

8 in. (20.3 cm.) high  
\$5,000-7,000

**PROVENANCE:**  
with Galerie Günter Puhze, Freiburg.  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired from the above, 1978; thence by descent to the current owner.

**EXHIBITED:**  
Bremen, Antikenmuseum im Schnoor, 2005-2018.

**PUBLISHED:**  
F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, pp. 129, 132, fig. 131; p. 148, no. 63.  
Beazley Archive Pottery Database no. 9044927.



40  
AN ATTIC RED-FIGURED KYLIX  
ATTRIBUTED TO THE MARLAY PAINTER, CIRCA 450-440 B.C.

9⅞ in. (23.1 cm.) diameter, excluding handles  
\$12,000-18,000

**PROVENANCE:**  
with Holger Termer, Hamburg.  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired from the above, 1984; thence by descent to the current owner.

**EXHIBITED:**  
Hamburg, BATIG Foyer Esplanade; Kiel, Landesbank Schleswig-Holstein Girozentrale; Bremen, Übersee-Museum, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, 29 May 1986-18 January 1987.  
Bremen, Antikenmuseum im Schnoor, 2005-2018.

**PUBLISHED:**  
W. Hornbostel, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbestiz*, Hamburg, 1986, pp. 136-137, no. 67.

M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische Wein- und Ölgefässe aus der Sammlung Zimmermann*, Mainz, 1996, p. 168.  
F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, pp. 101-102, fig. 98; p. 147, no. 39.  
Beazley Archive Pottery Database no. 16057.

This lively cup depicts three identical scenes of a horse and rider in profile, including on the tondo and both sides of the exterior. Each features a warrior wearing a chlamys, high-laced boots and a petasos hanging from a cord at his back, and holding two spears. Each horse is muscular and shown in motion, with its tail raised.

The Marlay painter takes his name from the former owner of a calyx-krater now in the Fitzwilliam Museum. He was chiefly a painter of cups, often depicting symposia scenes. As Hornbostel hypothesizes, perhaps the Marlay painter was inspired to compose scenes of horses and riders based upon the Parthenon frieze, constructed 447-438 B.C., contemporaneous with this vase.





41

AN ATTIC RED-FIGURED COLUMN-KRATER

ATTRIBUTED TO THE NAPLES PAINTER, CIRCA 440-420 B.C.

16⅞ in. (40.9 cm.) high

\$40,000-60,000

**PROVENANCE:**  
with Galerie Günter Puhze, Freiburg, 1983 (*Kunst der Antike*, vol. 5, no. 193).  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired by 1986;  
thence by descent to the current owner.

**EXHIBITED:**  
Hamburg, BATIG Foyer Esplanade; Kiel, Landesbank Schleswig-Holstein  
Girozentrale; Bremen, Übersee-Museum, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, 29 May 1986-18 January 1987.  
Bremen, Antikenmuseum im Schnoor, 2005-2018.  
Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

**PUBLISHED:**  
W. Hornbostel, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, Hamburg, 1986, pp. 131-132, no. 62.

M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische Wein- und Ölgefäße aus der Sammlung Zimmermann*, Mainz, 1996, pp. 141-144, no. 32, pl. 21.  
F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, pp. 33, 131, figs. 25, 130; pp. 147-148, no. 51.  
Beazley Archive Pottery Database no. 16023.

On the obverse, a charioteer, wearing a long pleated chiton cinched at his waist, drives a quadriga to the right. He leans forward, grasping the reins with both hands and holding a goad (*kentron*) in his right. Before him is the goddess Nike, with upraised wings, wearing a chiton and proffering a wool ribbon (*taenia*) to the charioteer. According to Steinhart (op. cit.) the *taenia* was, like the goddess, a symbol of victory; one may therefore read this scene as the crowning of the victor of a chariot race. Variations of the scene were popular with the Naples Painter and associated artists. For a nearly identical example formerly in the Ophiuchus Collection, for which J.D. Beazley wavered between its attribution to the Naples Painter and the Ariana Painter, see p. 1101, no. 2 in *Attic Red-Figured Vase-Painters*, second edition.

•42

AN ATTIC WHITE-GROUND LEKYTHOS

ATTRIBUTED TO THE CIRCLE OF THE WOMAN PAINTER, CIRCA 430-420 B.C.

12½ in. (31.7 cm.) high

\$7,000-9,000

**PROVENANCE:**  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired by 1996; thence by descent to the current owner.

**EXHIBITED:**  
Bremen, Antikenmuseum im Schnoor, 2005-2018.  
Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

**PUBLISHED:**  
M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische Wein- und Ölgefäße aus der Sammlung Zimmermann*, Mainz, 1996, pp. 144-146, no. 33.  
E. Giudice, *Il tymbos, la stele, la barca di Caronte: L'immaginario della morte sulle lekythoi funerarie a fondo bianco*, Rome, 2015, pp. 139-140, fig. 15.  
F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, pp. 119-120, fig. 117; p. 149, no. 66.  
Beazley Archive Pottery Database no. 21328.

On either side of a funerary stele (only barely discernable) stand two female figures. To the left is a girl, wearing a long diaphanous chiton, with her head angled forward. At her feet is a *diphros* (stool) upon which is placed her mantle. To the right stands her attendant, clad in a red chiton, holding an elongated basket of fruit in her right hand and a fan with a long handle in her left. The scene is framed above by a band of meander, and there are palmettes and tendrils on the shoulders.

The Woman Painter takes his name from the beauty of the woman depicted on his funerary scenes. His larger lekythoi feature three figures, while the smaller examples have two. The downturned head of some of his figures, as seen on the left figure on the present vase, “lend an air of sadness to the scene” (see J.H. Oakley, *Picturing Death in Classical Athens, The Evidence of the Lekythoi*, p. 17).



43

AN ATTIC RED-FIGURED PYXIS

CIRCA 410-400 B.C.

9¼ in. (23.4 cm.) high

\$8,000-12,000

**PROVENANCE:**  
Art Market, Japan, acquired 1960s-1970s.  
Property from an Asian Collection; *Antiquities*, Christie's, London, 25 April 2001, lot 171.  
with Charles Ede, London, acquired from the above.  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired from the above, 2001;  
thence by descent to the current owner.

**EXHIBITED:**  
Bremen, Antikenmuseum im Schnoor, 2005-2018.  
Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

**PUBLISHED:**  
F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, pp. 115-116, fig. 114; p. 149, no. 68.  
Beazley Archive Pottery Database no. 22770.

Encircling the cylindrical body of this pyxis is a scene of *epaulia*, the day after the wedding rite, when gifts were presented to the bride (see p. 318 in N. Kaltsas and A. Shapiro, *Worshiping Woman, Ritual and Reality in Classical Athens*). It takes place in the *gynaikonitis*, the women's quarters of the house. At the center of one side sits the bride, holding a beaded necklace, with an attendant standing behind her, resting her hands on her shoulders. Before her stands another attendant, extending her right hand, and holding a beaded necklace in her lowered left hand. To their right, a winged nude Eros offers a beaded necklace to a standing draped woman. To their left, a woman leans forward, holding a beaded necklace, while another woman stands before her, holding a *kista* (casket) and a sash in her right hand. Scrolling tendrils sprout from the groundline; there is a band of ovolo on the flange below the scene, and palmettes and lotus blossoms decorate the lid, framed by a band of rays.







44

AN ATTIC RED-FIGURED RHYTON IN THE FORM OF A RAM'S HEAD  
ATTRIBUTED TO THE ERETRIA PAINTER, SPETIA CLASS, CIRCA 430-420 B.C.

8⅞ in. (22.5 cm.) long  
\$15,000-20,000

**PROVENANCE:**  
Private Collection, South America.  
with Herbert A. Cahn, Basel, 1990 (*Schweizerische Kunst- und Antiquitätenmesse*, no. 65).  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired from the above, 1990; thence by descent to the current owner.

**EXHIBITED:**  
Bremen, Antikenmuseum im Schnoor, 2005-2018.  
Hamburg, Bucerius Kunst Forum, *Dionysos: Rausch und Ektase*, 6 February-10 June 2014.  
Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

**PUBLISHED:**  
A. Lezzi-Hafter, "Licht und Schatten, Zu einem Gesamtkunstwerk des Eretria-Maler," in H. Froning, et al., eds., *Kotinos: Festschrift für Erika Simon*, Mainz am Rhein, 1992, p. 231, n. 10, no. 5.  
M. Steinhart, *Töpferkunst und Meistenzeichnung: Attische Wein- und Ölgefäße aus der Sammlung Zimmermann*, Mainz, 1996, pp. 160-162, no. 38.  
M. Philipp, et al., *Dionysos: Rausch und Ektase*, Munich, 2013, pp. 120-121, no. 25.  
F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, p. 29, fig. 22; p. 147, no. 42.  
Beazley Archive Pottery Database no. 19609.

According to G.M.A. Richter (*Attic Red-Figured Vases: A Survey*, p. 133), the Eretria Painter "is distinguished especially for his exquisite line. His gentle faces and beautifully drawn hands impart an almost exaggerated air of refinement to his figures." The bowl of this rhyton depicts two satyrs, one holding a wineskin in his outstretched hand, with palmettes on either side of the handle. The painter also included satyrs on the bowl of a footed rhyton, similarly in the form of a ram's head, now in the Museo Nazionale di Spina in Ferrara (p. 1251, no. 36 in J.D. Beazley, *Attic Red-Figured Vase Painters*, second edition, vol. II).

45

AN ATTIC RED-FIGURED HYDRIA  
ATTRIBUTED TO THE CLASS OF BRUSSELS A 3099, MANNER OF THE MEIDIAS PAINTER, CIRCA 420-400 B.C.

12 in. (30.5 cm.) high  
\$30,000-50,000

**PROVENANCE:**  
with Holger Termer, Hamburg, 1978 (*Kunst der Antike*, vol. 1, no. 36).  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired by 1986; thence by descent to the current owner.

**EXHIBITED:**  
Hamburg, BATIG Foyer Esplanade; Kiel, Landesbank Schleswig-Holstein Girozentrale; Bremen, Übersee-Museum, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, 29 May 1986-18 January 1987.  
Bremen, Antikenmuseum im Schnoor, 2005-2018.  
Hamburg, Museum für Kunst und Gewerbe, 2018-2023.



**PUBLISHED:**  
W. Hornbostel, *Aus der Glanzzeit Athens: Meisterwerke griechischer Vasenkunst in Privatbesitz*, Hamburg, 1986, pp. 139-141, no. 69.  
L. Burn, *The Meidias Painter*, Oxford, 1987, p. 105, no. MM 12.  
M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische Wein- und Ölgefäße aus der Sammlung Zimmermann*, Mainz, 1996, pp. 146-149, no. 34, pl. 23.  
B. Scholz, "Die Tradition bürgerlicher Bremmer Antikensammler," in H. Kloft, ed., *Bremen-Griechenland: Stationen und Aspekte einer Partnerschaft*, Bremen, 2002, p. 86.  
A. Hermary, "Aphrodite," *Lexicon Iconographicum Mythologiae Classicae*, Supplementum I, Dusseldorf, 2009, pt. 1, p. 71, no. add.14; pt. 2, p. 37. no. add.14.  
F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*, Darmstadt, 2017, pp. 59-60, fig. 58; pp. 145-146, no. 26.  
Beazley Archive Pottery Database no. 10078.  
Corpus of Attic Vase Inscriptions no. 3814k.  
Digital LIMC Database no. 202410.

Centered on the body is a seated Aphrodite, who is identified by an inscription above. She wears a sleeveless, belted chiton and a sakkos, holding a mirror in her outstretched right hand. She is accompanied by three other similarly-clad female figures. The one to the left holds a fruit in one hand and a sash and *kista* (casket) in the other while, below, the seated figure extends her right hand toward a goose. Hornbostel (op. cit.) identified the three figures as Aglaea, Euphrosyne and Thalia, or the Charities (commonly referred to as "The Three Graces"), the personification of charm and beauty. Hermary (op. cit.) remarks that the inscription identifying Aphrodite "inserts this scene of banal adornment into a divine context".

This vase is connected to two other hydriai (one in the Musées Royaux in Brussels and the other at the Harvard Art Museums) by their shape, patterns and elaborate floral designs on the back, which may be by the same hand. As J.D. Beazley remarks (p. 1341 in *Attic Red-Figured Vase-Painters*, second edition), "the figure work has the same general character...but cannot be said to be by one hand." This hydria has been assigned by Burn (op. cit.) to the Manner of the Medias Painter.



46

AN ATTIC RED-FIGURED BELL-KRATER

ATTRIBUTED TO THE PAINTER OF THE OXFORD GRYPOMACHY, CIRCA 380-360 B.C.

13½ in. (34.4 cm.) high

\$20,000-30,000

**PROVENANCE:**  
with Holger Termer, Hamburg, 1978 (*Kunst der Antike*, vol. I, no. 38).  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired by 1986;  
thence by descent to the current owner.

**EXHIBITED:**  
Hamburg, BATIG Foyer Esplanade; Kiel, Landesbank Schleswig-Holstein  
Girozentrale; Bremen, Übersee-Museum, *Aus der Glanzzeit Athens:*  
*Meisterwerke griechischer Vasenkunst in Privatbesitz*, 29 May 1986-18 January  
1987.  
Bremen, Antikenmuseum im Schnoor, 2005-2018.  
Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

**PUBLISHED:**  
W. Hornbostel, *Aus der Glanzzeit Athens: Meisterwerke griechischen  
Vasenkunst in Privatbesitz*, Hamburg, 1986, pp. 142-143, no. 70.  
M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische Wein- und  
Ölgefäße aus der Sammlung Zimmermann*, Mainz, 1996, p. 168.  
F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*,

Darmstadt, 2017, pp. 58-59, fig. 57; p. 148, no. 53, fig. 149.  
Beazley Archive Pottery Database no. 16054.

The Painter of the Oxford Grypomachy was named by J.D. Beazley  
after a bell-krater in the Ashmolean Museum, depicting a battle  
between Arimasps and griffins (see p. 1428, no. 1 in *Attic Red-Figure  
Vase-Painters*, second edition). The obverse shows Dionysos, holding  
a thyrsos in his left hand, dancing next to a female figure, perhaps  
Ariadne, whose flesh is distinguished by the use of added white.  
Flanking the scene are a satyr and two maenads – one dancing, the  
other sitting. On the reverse is a winged goddess between two draped  
men. For a closely related krater by the same painter, see the example  
sold at Christie's, New York, 29 April 2019, lot 147.

Although Beazley only assigned 16 vases to the artist, all of which  
are bell-kraters, the Painter of the Oxford Grypomachy belonged  
to a flourishing tradition at the end of the Attic sequence rendered  
in the “Kerch Style,” named from the site in eastern Crimea where  
a number of late red-figured vases were discovered (see p. 190 in J.  
Boardman, *Athenian Red Figure Vases: The Classical Period*). They are  
characterized by slender figures and polychromatic effects achieved  
by the use of added white (as here) or other supplemental colors and  
occasional gilding.

47

AN ATTIC RED-FIGURED PELIKE

ATTRIBUTED TO GROUP G, CIRCA 360 B.C.

8⅞ in. (22.5 cm.) high

\$8,000-12,000

**PROVENANCE:**  
with Galerie Fortuna, Zurich, 1988 (*Antiken Katalog*, vol. 12,  
no. 11).  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany,  
acquired from the above, 1989; thence by descent to the  
current owner.

**EXHIBITED:**  
Bremen, Antikenmuseum im Schnoor, 2005-2018.  
Hamburg, Museum für Kunst und Gewerbe, 2018-2023.

**PUBLISHED:**  
M. Steinhart, *Töpferkunst und Meisterzeichnung: Attische  
Wein- und Ölgefäße aus der Sammlung Zimmermann*,  
Mainz, 1996, pp. 154-156, no. 36, pl. 24.  
F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen  
erzählen*, Darmstadt, 2017, pp. 30-31, fig. 23; p. 144, no. 14.  
Beazley Archive Pottery Database no. 21325.

According to J.D. Beazley (*Attic Red-Figure Vase-  
Painting*, p. 1462), the trio of griffin, amazon and horse  
head, as here, occurs frequently on Group G pelikae  
(see for example one in Munster, Beazley Archive  
Pottery Database no. 5542).

48

A CORINTHIAN BLACK-FIGURED  
OLPE

ATTRIBUTED TO THE PAINTER OF VATICAN 73, CIRCA  
640-625 B.C.

11¼ in. (29.8 cm.) high

\$5,000-7,000

**PROVENANCE:**  
with Galerie Günter Puhze, Freiburg.  
Dr. Manfred Zimmermann (1935-2011), Bremen, Germany,  
acquired from the above by 1991; thence by descent to the  
current owner.

**EXHIBITED:**  
Bremen, Antikenmuseum im Schnoor, 2005-2018.

**PUBLISHED:**  
M. Steinhart, "Olpefragment des Malers von Vatikan 73,"  
*Archäologischer Anzeiger*, pt. 1, 1994, pp. 13-15, figs. 22-25.  
M. Steinhart, *Töpferkunst und Meistenzeichnung: Attische  
Wein- und Ölgefäße aus der Sammlung Zimmermann*,  
Mainz, 1996, p. 168.  
B. Scholz, "Die Tradition bürgerlicher Bremmer  
Antikensammler," in H. Kloft, ed., *Bremen-Griechenland:  
Stationen und Aspekte einer Partnerschaft*, Bremen, 2002,  
p. 85.  
F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen  
erzählen*, Darmstadt, 2017, p. 20, fig. 10; p. 149, no. 72.







•49

# AN ITALO-GEOMETRIC POTTERY OLLA

CIRCA LATE 8TH-EARLY 7TH CENTURY B.C.

8¼ in. (20.9 cm.) high

\$3,000-5,000

## PROVENANCE:

with Galerie Günter Puhze, Freiburg.  
Dr. Manfred Zimmermann (1935-2011), Bremen,  
Germany, acquired from the above, 1978; thence by  
descent to the current owner.

## EXHIBITED:

Bremen, Antikenmuseum im Schnoor, 2005-2018.

## PUBLISHED:

F. Hildebrandt, *Antike Bilderwelten: Was griechische  
Vasenerzählen*, Darmstadt, 2017, p. 149, no. 71, fig. 152.



•50

# FOUR GREEK AND ETRUSCAN POTTERY VESSELS

CIRCA 8TH-EARLY 6TH CENTURY B.C.

8 in. (20.3 cm.) high (trefoil oinochoe)

(4)

\$4,000-6,000

## PROVENANCE:

with Galerie Günter Puhze, Freiburg (*Kunst der Antike*, 1977, vol. I, no. 96  
(trefoil oinochoe)).

Dr. Manfred Zimmermann (1935-2011), Bremen, Germany, acquired from the  
above, 1978 (trefoil oinochoe); by 1991 (tankard, aryballos and amphoriskos);  
thence by descent to the current owner.

## EXHIBITED:

All: Bremen, Antikenmuseum im Schnoor, 2005-2018.

## PUBLISHED:

F. Hildebrandt, *Antike Bilderwelten: Was griechische Vasen erzählen*,  
Darmstadt, 2017, p. 19, fig. 9 and p. 149, no. 69 (tankard); p. 149, no. 70, fig. 151  
(trefoil oinochoe); and p. 149, no. 73, fig. 153 (amphoriskos).





# CONDITIONS OF SALE • BUYING AT CHRISTIE’S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold. As well as these Conditions of Sale, **lots** in which we offer **Non-Fungible Tokens** are governed by the Additional Conditions of Sale – Non-Fungible Tokens, which are available in Appendix A herein. For the sale of **Non-Fungible Tokens**, to the extent there is a conflict between the “New York Conditions of Sale Buying at Christie’s” and “Additional Conditions of Sale – Non-Fungible Tokens”, the latter controls.

Unless we own a **lot** in whole or in part (Δ symbol), Christie’s acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- (a) Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed “Important Notices and Explanation of Cataloguing Practice” which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called “Symbols Used in this Catalogue”.
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

## 2 OUR RESPONSIBILITY FOR OUR

### DESCRIPTION OF LOTS

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

## 3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold “as is,” in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie’s or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

## 4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

## 5 ESTIMATES

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

## 6 WITHDRAWAL

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

## 7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.
- (c) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (d) Certain weights in the **catalogue description** are provided for guidance purposes only as they have been **estimated** through measurement and, as such, should not be relied upon as exact.
- (e) 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. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.
- (f) 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 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 often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.
- (d) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.
- (e) Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

- (a) If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - (i) for individuals: Photo identification (driver’s licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
  - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

## 2 RETURNING BIDDERS

As described in paragraph B(i) above, we may at our option ask you for current identification, 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 within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

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. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie’s, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie’s and that Christie’s will only seek payment from the named third party.

## 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Client Service Department on +1 212-636-2000.

## 6 BIDDING SERVICES

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

- (a) Phone Bids  
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.
- (b) Internet Bids on Christie’s LIVE™  
For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie’s LIVE™ Terms of Use which are available at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.
- (c) Written Bids  
You can find a Written Bid Form at any Christie’s office, or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the low **estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol ♦ next to the **lot** number. The **reserve** cannot be more than the **lot’s** low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed low **estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦♦.

### 3 • AUCTIONEER’S DISCRETION

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

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

### 3 BIDDING

The **auctioneer** accepts bids from:

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

### 4 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.

### 5 BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments.

### 6 CURRENCY CONVERTER

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

### 7 SUCCESSFUL BIDS

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

### 8 LOCAL BIDDING LAWS

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

## D THE BUYER’S PREMIUM AND TAXES

### 1 THE BUYER’S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer’s premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including US\$1,000,000, 21.0% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 15.0% of that part of the **hammer price** above US\$6,000,000.

### 2 TAXES

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

For **lots** Christie’s ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer’s premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie’s will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie’s shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie’s in New York.

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

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

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

## E WARRANTIES

### 1 SELLER’S WARRANTIES

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

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- (c) If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F(i)(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

## 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our “**authenticity warranty**”). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the “**Heading**”). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot’s catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed “Important Notices and Explanation of Cataloguing Practice”. For example, use of the term “ATTRIBUTED TO…” in a **Heading** means that the **lot** is in Christie’s opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot’s full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.
- (e) The **authenticity warranty** does not apply where scholarship

has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
  - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
  - (ii) at Christie’s option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
  - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 21 days from the date of the auction that if any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - (a) This additional **warranty** does not apply to:
    - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - (iii) books not identified by title;
    - (iv) **lots** sold without a printed **estimate**;
    - (v) books which are described in the catalogue as sold not subject to return; or
    - (vi) defects stated in any **condition** report or announced at the time of sale.
  - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.  
In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie’s does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie’s will refund to the original buyer the **purchase price** in accordance with the terms of Christie’s **Authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.
- (l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.  
In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the “**Subheading**”). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

**3 NO IMPLIED WARRANTIES**  
**EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE’S GROUP MAKE**




**ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.**

**4 YOUR WARRANTIES**

- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) Where you are bidding on behalf of another person, you warrant that:
- (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
  - (ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
  - (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

**F PAYMENT**

**1 HOW TO PAY**

- (a) Immediately following the auction, you must pay the **purchase price** being:
- (i) the **hammer price**; and
  - (ii) the **buyer's premium**; and
  - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
- (i) **Wire transfer**  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
  - (ii) **Credit Card**  
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
  - (iii) **Cash**  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
  - (iv) **Bank Checks**  
You must make these payable to Christie's Inc. and there may be **conditions**. Once we have deposited your check, property cannot be released until five business days have passed.
  - (v) **Checks**  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
  - (vi) **Cryptocurrency**  
With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol  may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Additional Conditions of Sale - Nonfungible Tokens set out at Appendix A to these Conditions of Sale.
- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
- Christie's Inc. Post-Sale Services,  
20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services

by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

**2 TRANSFERRING OWNERSHIP TO YOU**

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

**3 TRANSFERRING RISK TO YOU**

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

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

**4 WHAT HAPPENS IF YOU DO NOT PAY**

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - (vi) we can, at our option, reveal your identity and contact details to the seller;
  - (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  - (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

**5 KEEPING YOUR PROPERTY**

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

**G COLLECTION AND STORAGE**

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the

auction we may, at our option

- (i) charge you storage costs at the rates set out at [www.christies.com/storage](http://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](http://www.christies.com/storage) will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.



**H TRANSPORT AND SHIPPING**

**1 SHIPPING**

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

**2 EXPORT AND IMPORT**

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.


- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- (b) 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) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol  in the catalogue. This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. 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. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. Handbags containing endangered or protected species material are marked with the symbol  and further information can be found in paragraph H2(h) below. 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) **Lots containing Ivory or materials resembling ivory**

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(e) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase, export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/ or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**  
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**  
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol  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 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

- (h) Handbags  
A **lot** marked with the symbol  next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. Please note, Christie's cannot facilitate the shipment of any **lot** containing python, alligator or crocodile into the State of California. The term "hardware" refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware", etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the **catalogue description**.

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; and (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 I(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, other damages, or expenses.

**J OTHER TERMS**

**1 OUR ABILITY TO CANCEL**

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if : (i) any of your warranties in paragraph E4 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](http://www.christies.com/about-us/contact/privacy) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

**8 WAIVER**

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

**9 LAW AND DISPUTES**

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

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

**10 REPORTING ON WWW.CHRISTIES.COM**

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://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](http://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 paragraph E2 of this agreement.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**saleroom notice**: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://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.

**subheading**: has the meaning given to it in paragraph E2.

**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.



# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

## IMPORTANT NOTICES

### A Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such **lot** 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 **lot**. 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 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 continue to bid for the **lot** above the irrevocable written bid.

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**.

### ▲ ♦ Property in which Christie's has an interest and Third Party Guarantee/ Irrevocable bid

Where Christie's has a financial interest in a **lot** and the **lot** fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified with the symbol **▲ ♦** next to the **lot** number.

Where the third party is the successful bidder on the **lot**, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie's has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie's has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

### ▣ Bidding by interested parties

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

### Post-catalogue notifications

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

## Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers 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.

## EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is 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 **authenticity warranty** shall not be available with respect to **lots** described using this term.

## PICTURES, DRAWINGS, PRINTS AND MINIATURES

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

## QUALIFIED HEADINGS

"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.

## CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the **Heading** of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL  
18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL  
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE  
AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie's opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

## QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or

The Ming-style bowl is decorated with lotus scrolls...

In Christie's **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE  
AND PROBABLY OF THE PERIOD

In Christie's **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE  
AND POSSIBLY OF THE PERIOD

## JEWELLERY

"Boucheron": when maker's name appears in the title, in Christie's opinion it is by that maker.

"Mounted by Boucheron": in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

## QUALIFIED HEADINGS

"Attributed to": in Christie's **qualified** opinion is probably a work by the jeweller/maker but no **warranty** is provided that the **lot** is the work of the named jeweller/maker.

Other information included in the catalogue description

"Signed Boucheron / Signature Boucheron": in Christie's **qualified** opinion has a signature by the jeweller.

"With maker's mark for Boucheron": in Christie's **qualified** opinion has a mark denoting the maker.

## Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

## WATCHES

### Removal of Watch Batteries

A **lot** marked with the symbol **🔋** next to the **lot** number incorporates batteries which may be designated as "dangerous goods" under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the **lot** to a destination outside of the country in which the saleroom is located, the batteries will be removed and retained by us prior to shipment. If the **lot** is collected from the saleroom, the batteries will be made available for collection free of charge.

## FABERGÉ

### QUALIFIED HEADINGS

"Marked Fabergé, Workmaster ...": in Christie's **qualified** opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé ...": in Christie's **qualified** opinion, a work of the master's workshop, but without his mark.

"In the style of ...": in Christie's **qualified** opinion a work of the period of the master and closely related to his style.

"Bearing marks ...": in Christie's **qualified** opinion not a work of the master's workshop and bearing later marks.

## HANDBAGS

### Condition Reports

The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie's or by the seller.

### Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

Grade 6: this item is damaged and requires repair. It is considered in fair condition.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading.

### References to "HARDWARE"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware" etc. refer to

# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found in paragraph K, Glossary, of the section of the catalogue headed 'Conditions of Sale'. Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

## ◌

Christie's has a direct financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

## ◌ ♦

Christie's has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

## ▲

Christie's has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information..

## ▲ ♦

Christie's has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information. `

## ▣

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**.

## •

**Lot** offered without **reserve**.

## ~

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

## ≈

Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.

## ∞

**Lot** incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

## Ψ

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

## ➤

**Lot** is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale – Non- Fungible Tokens in the Conditions of Sale for further information.

## 🔋

**Lot** contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

## ■

See Storage and Collection pages in the catalogue.

the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the **lot** description.

## 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.



STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

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

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

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

Tel: +1 212 636 2650  
Email: PostSaleUS@christies.com

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

COLLECTION AND CONTACT DETAILS

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

Tel: +1 212 636 2650  
Email: PostSaleUS@christies.com

02/08/19

SHIPPING AND DELIVERY

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

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

CHRISTIE'S ROCKEFELLER CENTER

20 Rockefeller Plaza, New York 10020  
Tel: +1 212 636 2000  
PostSaleUS@christies.com  
Main Entrance on 49th Street  
Receiving/Shipping Entrance on 48th Street

**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**

CHRISTIE'S FINE ART STORAGE SERVICES (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231  
Tel: +1 212 974 4500  
PostSaleUS@christies.com  
Main Entrance on Corner of Imlay and Bowne St




**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**

As a leader in the art market,

Christie's is committed to building a **sustainable business model** that promotes and protects the environment. Our digital platform on christies.com offers a conscious approach, creating an immersive space where we bring art to life through high quality images, videos and in-depth essays by our specialists.

With this robust online support, Christie's will print fewer catalogues to ensure that we achieve our goal of **Net Zero by 2030**. However, when we do print, we will uphold the highest sustainable standards.

The catalogue you are reading is:

-  printed on fully recycled paper;
-  printed with vegetable-based ink and biodegradable laminates;
-  printed in close proximity to our markets in an effort to reduce distribution emissions.



Please scan for more information about our sustainability goals and projects.

CHRISTIE'S



SCIENCE  
BASED  
TARGETS

DRIVING AMBITIOUS CORPORATE CLIMATE ACTION





# CHRISTIE'S



20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020