PIERRE BERGÉ & ASSOCIÉS & HERMANN HISTORICA

THE KARSTEN KLINGBEIL COLLECTION

PREMIÈRE VENTE

« LE MUSÉE FANTASTIQUE » DE KARSTEN KLINGBEIL

ARMES ET ARMURES ANCIENNES

Mardi 13 décembre 2011 - Bruxelles

PIERRE BERGÉ & ASSOCIÉS & HERMANN HISTORICA

THE KARSTEN KLINGBEIL COLLECTION

VENTE AUX ENCHÈRES PUBLIQUES BRUXELLES / *AUCTION*

Par le Ministère de l'étude LEROY & Associés
Huissiers de Justice à 1050 Bruxelles.

PREMIÈRE VENTE / *PART I*

« LE MUSÉE FANTASTIQUE » DE KARSTEN KLINGBEIL

ARMES ET ARMURES ANCIENNES

ANTIQUE ARMS AND ARMOUR

DATE DE LA VENTE / *DATE OF THE AUCTION*
Mardi 13 décembre 2011 - 15 heures
Tuesday December 13, 2011 - 3.00 pm

Pierre Bergé & associés - Bruxelles
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PLACE OF THE VIEWING AND THE AUCTION

Grand Sablon 40 Grote Zavel Bruxelles B - 1000 Brussel
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EXPOSITIONS PUBLIQUES
VIEWING

Mercredi 7 décembre de 14 heures à 18 heures
du jeudi 8 au lundi 12 décembre de 10 heures à 18 heures et mardi 13 décembre de 10 heures à 13 heures
Wednesday December 7, from 2.00 pm to 6.00 pm and from Thursday December 8 to Monday December 12 from 10.00 am to 6.00 pm and Tuesday December 13 from 10.00 am to 1.00 pm

TÉLÉPHONE PENDANT L'EXPOSITION ET LA VENTE
TELEPHONE DURING THE VIEWING AND THE AUCTION
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ENLÈVEMENT DES LOTS
PURCHASE COLLECTION

du mercredi 14 décembre au vendredi 16 décembre de 9 heures 30 à 13 heures et de 14 heures à 17 heures
et du lundi 19 décembre au mercredi 21 décembre de 9 heures 30 à 13 heures et de 14 heures à 17 heures
from Wednesday December 14 to Friday December 16 from 9.30 am to 1.00 pm and from 2.00 pm to 5.00 pm and from Monday December 19 to Wednesday December 21 from 9.30 am to 1.00 pm and from 2.00 pm to 5.00 pm

LES LOTS NON RETIRÉS APRÈS LES DATES INDIQUÉES CI - DESSUS SERONT TRANSFÉRÉS AU GARDE - MEUBLE AUX FRAIS ET RISQUES DES ACQUÉREURS. CES FRAIS DE STOCKAGE SERONT COMPTÉS, À LA DISCRÉTION DE PIERRE BERGÉ & ASSOCIÉS, EN FONCTION DU VOLUME DU (DES) LOT (S) ET S'ÉLÈVERONT DE 30,00 EUROS À 150,00 EUROS PAR MOIS ET PAR OBJET.
ANY LOTS NOT COLLECTED BY THE DATES STATED ABOVE WILL BE TRANSFERRED TO A STORAGE FACILITY AT THE COST AND RISK OF THE PURCHASER. STORAGE FEES WILL BE CHARGED AT THE DISCRETION OF PIERRE BERGÉ & ASSOCIÉS ACCORDING TO THE VOLUME OF EACH LOT, RANGING FROM 30 TO 150 EUROS PER MONTH AND PER OBJECT.

THE KARSTEN KLINGBEIL COLLECTION

THOSE WHO HAVE MET KARSTEN KLINGBEIL WILL AGREE THAT HE CAN BE RATED AMONGST THE FOREMOST COLLECTOR PERSONALITIES OF OUR TIMES, ALWAYS PURSUING HIS INTERESTS WITH GREAT VIGOUR AND PASSION.

An artist at heart, he nonetheless felt compelled towards a business career which he forged in characteristic exemplary fashion, from newspaper-boy to prime contractor and millionaire.
While to him his business always remained a basic necessity, his real passion was found in his art and his collections. As a sculptor he was always fascinated by the strong sculptural impression of pieces of armour, and following the acquisition of his first antique helmet in the early 1950s, so began a lifetime of enthusiastic collecting.

The Klingbeil Collection of arms and armour is today without doubt the largest collection remaining in private possession that may freely come to the market. For five decades Mr. Klingbeil sought out the most exquisite and rare objects, travelling all over the world and acting as a significant presence in the market, frequently as a major buyer at auction.

His personal collection of arms and armour, which now comprises more than 600 antique objects, was carefully selected to represent the evolution of human weaponry and body protection over the span of twelve centuries. Here you will find swords that were used in the Dark Ages and carried on the Crusades, weaponry from the Hundred Years' War, the Burgundian wars, and armour and weapons from the Austro-Turkish wars of the 16th and 17th centuries. Many objects have once been part of the armouries of European nobility as evidenced by their arms, their crests and by ancestral provenance.

While Mr. Klingbeil's main focus has always been centred on arms and armour his widespread interest and vision also led him to other areas of collecting. Also in this auction, Mr Klingbeil has represented his outstanding collection of taxidermic crustaceans, ranging from small crabs commonly found in the North Sea to the monster-like "Sea Spider" with a span of almost two meters that dwells in the deep sea near Japan.
Both collections share the theme of the evolution of protection: the carapace of crabs representing nature's concept to ward off predators, mimicked by the man-made head-to-toe armour worn for protection by Knights at tournaments and battle.

Being at the age of 86 today, Mr. Klingbeil has decided to make his collections available to collectors and museums worldwide, we join in his hope that others will now reap the benefit of half a century of enthusiasm and acumen.

Robert Weis

LA COLLECTION DE KARSTEN KLINGBEIL

CEUX QUI ONT PU RENCONTRER KARSTEN KLINGBEIL S'ENTENDRONT POUR DIRE QU'IL FAIT PARTIE DES PRINCIPAUX COLLECTIONNEURS DE LA SECONDE MOITIÉ DU XXE SIÈCLE, TOUJOURS DÉTERMINÉ ET PASSIONNÉ.

Le garçonnet artiste dans l'âme, contraint de distribuer les journaux, embrassa les affaires et devint un magnat de l'immobilier. Si sa carrière fut essentiellement pour subvenir à ses besoins, sa passion alla à son art et à ses collections. Comme sculpteur, il fut toujours fasciné par l'esthétique des armures et l'acquisition de son premier casque ancien, au début des années 50, l'entraîna aussitôt dans une vie de collection enthousiasmante.
Aujourd'hui, la collection Karsten Klingbeil d'armes et armures anciennes européennes est sans doute le plus vaste ensemble, en mains privées, qui ne puisse jamais venir sur le marché. Durant cinquante ans, Karsten Klingbeil fut à la recherche de pièces pour leur beauté et leur rareté, voyageant dans le monde entier et participant activement à d'importantes ventes aux enchères, telle la vente légendaire du château de Hever, en 1988.

La collection qui va être dispersée comprend plus de 600 pièces qui ont été choisies pour leur représentativité dans l'évolution des armes et armures sur environ douze siècles. Aussi sont présentés des épées, boucliers ou casques qui ont pu être utilisés par des chevaliers du Haut Moyen Âge, des croisés, des guerriers de la Guerre de Cent Ans ou de la Guerre des Roses ; plusieurs ont fait partie de salles d'armes royales ou princières et portent les armoiries de ces souverains.

Bien que son principal intérêt fût toujours les armes et les armures, Karsten Klingbeil élargit son intérêt à d'autres domaines. C'est pourquoi est incluse dans cette vente sa fantastique collection de crustacés naturalisés, allant de petits crabes provenant de la Mer du Nord à de véritables monstres, telle cette araignée de mer d'une envergure de près de deux mètres qui habitait les eaux profondes au large du Japon. Ces deux collections évoquent l'évolution de la protection. La carapace des crustacés est leur protection naturelle contre les prédateurs, tandis que l'armure de bataille ou de joute est la protection imitée contre les ennemis ou adversaires.

À l'âge de 86 ans, Karsten Klingbeil a pris la décision de se séparer de deux de ses collections, fruits de cinquante ans de passion et de sagacité, qui ne manqueront pas de susciter un vif intérêt de la part des collectionneurs, amateurs et musées du monde entier.

Robert Weis

Karsten Klingbeil modelling the head of Tony Curtis - *Karsten Klingbeil sculptant le buste de Tony Curtis*

KARSTEN KLINGBEIL

ARTIST, COLLECTOR, WORLD DESIGNER

(Stettin 1925 -)

FROM 1936 KARSTEN KLINGBEIL GREW UP IN BERLIN AND AS EARLY AS 14 YEARS OF AGE HE KNEW THAT HE WANTED TO BECOME A SCULPTOR. THROUGHOUT HIS ENTIRE LIFE HE PURSUED THIS GOAL BUT WAS ONLY ABLE TO REALISE THIS DREAM FOLLOWING THE SALE OF HIS CONSTRUCTION BUSINESS IN BERLIN ON HIS 60TH BIRTHDAY. THE YEARS THAT INTERVENED WERE FAR FROM SETTLED; KARSTEN KLINGBEIL RETURNED TO BERLIN AFTER HAVING BEEN A PRISONER-OF-WAR. HE BEGAN FORMAL STUDIES OF SCULPTURE WHICH HE FINANCED BY FOUNDING A NEWSPAPER DISTRIBUTION BUSINESS AND A STUDENT EMPLOYMENT SERVICE. MR KLINGBEIL'S BUSTLING ORGANISATIONAL AND ENTREPRENEURIAL TALENTS WERE FULFILLED IN THE PURSUIT OF A LIVELIHOOD IN POST-WAR BERLIN AND AS A CONSEQUENCE HIS ARTISTIC AMBITIONS HAD TO TAKE SECOND PLACE. KARSTEN KLINBEIL SUBSEQUENTLY ADVANCED TO THE POSITION OF BEING THE LEADING CONTRACTOR IN GERMANY'S PRESENT-DAY CAPITAL. THE COLLECTIONS WERE BUILT WITH A SIMILAR PASSION : ARMS & ARMOUR, ORDERS & DECORATIONS, CRUSTACEANS, BUTTERFLIES AND BEETLES. KARSTEN KLINGBEIL TOGETHER WITH ULLA, HIS WIFE, ARE AS A COUPLE COMMITTED TO A VARIETY OF CHARITABLE ENTERPRISES AND SINCE 1983 MR KLINGBEIL HAS DEDICATED HIMSELF TO ESTEEMED AND OFTEN DISTINGUISHED CREATIVE WORK.

ARRIVÉ À BERLIN EN 1936, KARSTEN KLINGBEIL SUT DÈS L'ÂGE DE QUATORZE ANS QU'IL VOULAIT DEVENIR SCULPTEUR. SI, AVEC PERSÉVÉRANCE, IL CHERCHA LONGTEMPS À RÉALISER CE RÊVE, IL NE FUT À MÊME DE LE RÉALISER QU'APRÈS LA VENTE DE SON ENTREPRISE BERLINOISE DE CONSTRUCTION IMMOBILIÈRE, À L'OCCASION DE SON 60ÈME ANNIVERSAIRE. APRÈS LES TEMPS DE GUERRE ET DE CAPTIVITÉ,IL ENTREPRIT DES ÉTUDES ACADÉMIQUES DE SCULPTURE QU'IL FINANÇA EN VENDANT DES JOURNAUX ET PAR DE PETITS EMPLOIS, AVANT DE FONDER SA PROPRE ENTREPRISE DE DISTRIBUTION DE PRESSES ET D'EMPLOIS POUR ÉTUDIANTS. PUIS, IL DUT ASSUMER SES RESPONSABILITÉS FAMILIALES ET LAISSA LIBRE COURT À SON SENS DE L'INITIATIVE ET DE L'ORGANISATION. DÉLAISSANT À REGRET SES ASPIRATIONS ARTISTIQUES, IL SE LANÇA DANS LA RECONSTRUCTION DU BERLIN DE L'APRÈS-GUERRE ET SE PROPULSA AU PREMIER RANG DES ENTREPRENEURS IMMOBILIERS D'ALLEMAGNE. AVEC LA MÊME ÉNERGIE ET OPINIÂTRETÉ, IL SE CONSACRA À LA COLLECTION D'ARMES ET ARMURES ANCIENNES, D'ORDRES DE CHEVALERIE ET DÉCORATIONS, DE PAPILLONS ET SCARABÉES, DE CRUSTACÉS. DEPUIS SON RETRAIT DES AFFAIRES, KARSTEN KLINGBEIL, AVEC SON ÉPOUSE ULLA, PARTICIPE À DES ŒUVRES CARITATIVES ET, À PARTIR DE 1983, IL SE CONSACRE TOTALEMENT À SA CRÉATION ARTISTIQUE.

D'UN CRABE L'AUTRE

Les crabes de la collection Karsten Klingbeil confinent à la beauté du monstrueux. Cette beauté-là inspire autant le rire que la terreur, stimule autant l'angoisse du mal que la perversion sublime des métamorphoses de la nature.

Chevelus, épineux, hérissés, hybrides, surdimensionnés, déséquilibrés à force d'être atypiques, excentriques et offensifs, exceptionnels au-delà du rationnel, ces crustacés en parfaite affinité avec certaines armures du même collectionneur ressemblent à une horde de guerriers d'un autre monde, monde halluciné où l'imaginaire s'impose en maître.

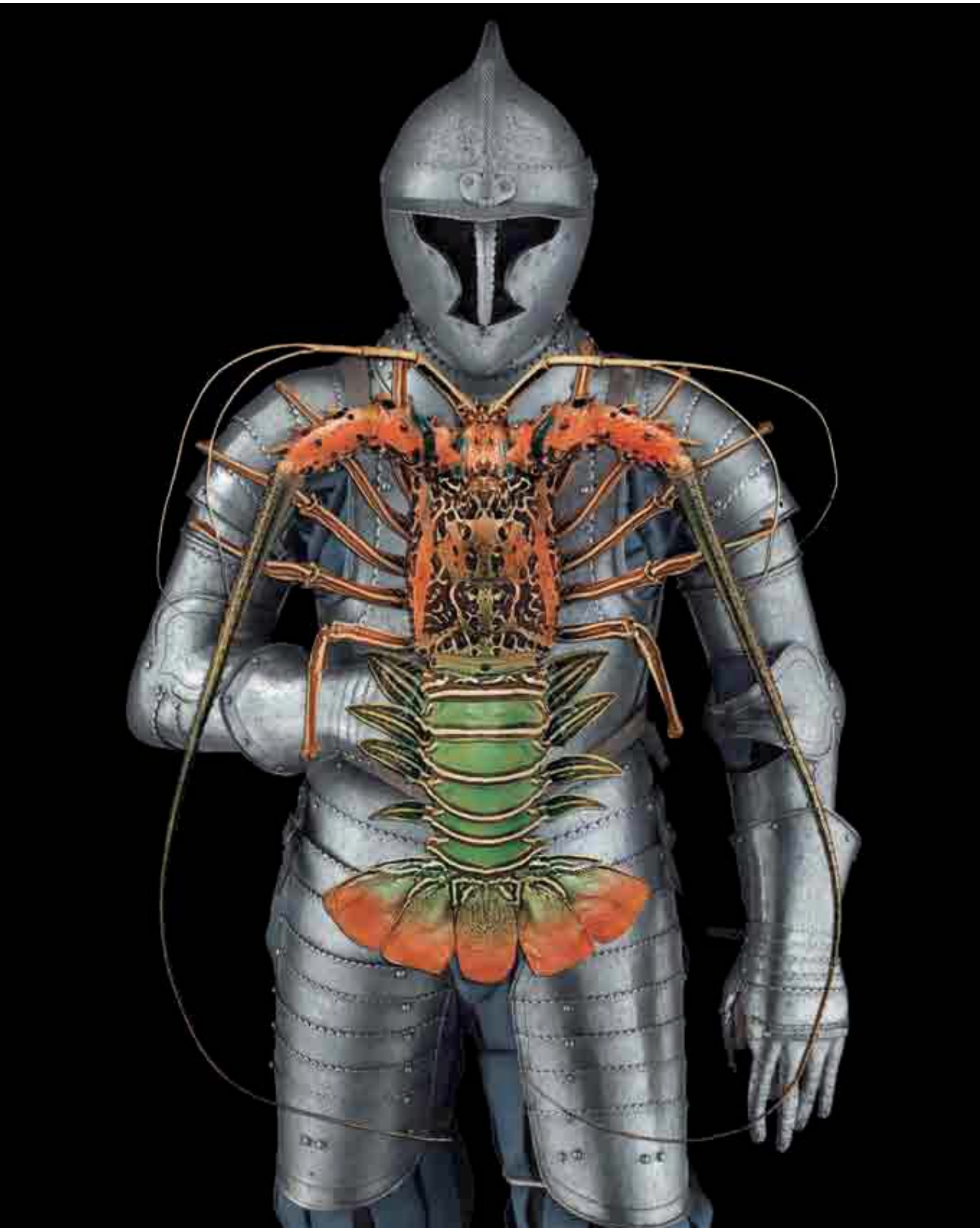
Ces êtres, ces choses, - comment les définir ?- tiennent autant du règne animal que du minéral et distillent une poésie sournoise, comme le crâne, armature humaine où passent les fulgurances les plus désordonnées.

Composites, le crabe et le crâne expriment l'existence d'une nature morte vivante dont les normes de l'esthétique classique ont brisé les cadres.

Il est dans ces créatures d'une violence transfigurée une parole ailée, langage en fuite sur le mode de l'intemporel, logique de l'inconcevable qui met en péril l'institution du pouvoir.

Carapace qui caracole pour résister au néant, qui agresse pour mieux survivre.

Marine Degli



CONFÉRENCES

LUNDI 12 DÉCEMBRE 2011

entre 17 heures 30 et 19 heures 30

Chez Pierre Bergé & associés

40 Place du Grand Sablon 1000 Bruxelles

WAR AND PEACE

Towards a Better Understanding of the Joust, its Purposes and Motivations

Dr. Tobias Capwell

Curator of Arms and Armour, The Wallace Collection, London.

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AVIS IMPORTANT

Les estimations ne sont données qu'à titre indicatif ; elles tentent de refléter une tendance moyenne du marché international récent. En aucun cas l'estimation basse ne correspond à un prix de réserve. Par conséquent, les prix d'adjudication pourront être considérablement supérieurs ou considérablement inférieurs aux estimations indiquées, selon la concurrence des enchères.

Les enchères débuteront à 50% des estimations basses et les ordres d'achat d'un montant équivalent seront acceptés.

IMPORTANT NOTICE

The published estimates are intended as a guide only ; they are based on observations of recent international market trends. The lower end of the estimate range does not reflect the reserve price for any lot. Therefore the selling price may be considerably higher than the estimate range or perhaps much lower subject to competitive bidding.

Bidding will start at 50% of the low end of the estimate range and commission bids are accepted from that figure.

1
Long épieu de guerre, spiedo da guerra, Italie début XVIe siècle.

An Italian military spear, spiedo da guerra, early 16th century.

With very long slender tapering head, double-edged and formed with a full length medial ridge on both sides, cut with small near-annular decorations at the base, and with tubular socket extending to a pair of short straps, on an octagonal wooden haft, 16th or 17th century, profusely studded with patterns of domed brass nails and retaining the original iron shoe.
L. head : 77 cm - L. overall : 233.5 cm.

800 / 1 000 €

Similar long spears were carried by the Guard of the Emperor Charles V ; an example is preserved in the Real Armeria, Madrid (RA 162). See BOCCIA, Lionello G. & COELHO, Eduardo T., *Armi Bianche Italiane*, Milan 1975, No. 309.

2
Brindestoc, *brandistocco*, Italie début XVIe siècle.

An Italian *brandistocco*, early 16th century.

With long slender tapering double-edged blade cut with a pair of grooves flanking a pronounced medial ridge on both sides, a pair of up-curled tapering lugs each pierced with a small circular hole at its base and struck with a mark, and faceted tubular socket fitted with short straps, on a later octagonal wooden haft.
L. head : 72 cm - L. overall : 247 cm.

1 500 / 2 000 €

For a similar example see TROSO, Mario, *Le Armi in Asta delle Fanterie Europee (1000-1500)*, 1988, p.127, fig. 4.
For the mark see BOCCIA, Lionello G. & COELHO, Eduardo T., *Armi Bianche Italiane*, 1975, p.357, No.259-261.

3
Hallebarde à long estoc, allemagne, fin XVIe - début XVIIe siècle.

A German halberd, late 16th - early 17th century.

With very long central spike of diamond section, crescentic axe-blade with decorated rear edges and pierced with small trefoils and a saltire of slipped circles, the rear fluke *en suite*, and open short socket extending to a pair of long straps, on a wooden haft, partly late 16th or 17th century, of rectangular section with carved fluted edges, the inner sides each reinforced by an additional pair of iron straps bound with a rectangular iron collar at the socket opening.
L. head : 80.5 cm - L. overall : 245 cm.

1 500 / 2 000 €

4
Pertuisane de parement ajourée, Italie début XVIIe siècle.

An Italian parade partisan, early 17th century.

The head formed with a full length medial ridge on both sides, pierced and engraved with scrollwork and fruit at the base, with an opposing pair of small atrophied blades pierced and engraved *en suite*, and with faceted tubular socket extending to a pair of straps, on later fluted oak haft.
L. head : 60.5 cm - L. overall : 244 cm.

1 500 / 2 500 €

5
Insolite hallebarde de parement, Allemagne vers 1640-50.

An unusual German parade halberd, circa 1640-50.

With long very slender central spike of stiff-diamond section developing into a socket of flattened section, a pair of small lugs at the base, each pierced with a slipped-oval, pierced axe-blade of very slender atrophied proportions with acutely concave leading edge and narrow spikes projecting at the rear, decorative rear fluke formed as a series of branches and pierced with a slipped-circle, and the socket extending to form a pair of straps, on a 17th century carved fluted wooden haft studded with brass nails over its length.
L. head : 78 cm - L. overall : 224 cm.

1 200 / 1 500 €

6
Hallebarde à fer et croc ajourés, Italie fin XVIe siècle.

An Italian halberd, late 16th century.

With central spike of diamond section, open socket extending to form a pair of long straps and fitted with a transverse bolt carrying a small parrying prong on one side, slender axe-blade with wavy leading edge with reinforced spikes projecting from the top and from the middle, pierced with small circular holes at the corners and a bifurcated slipped-circle in the centre, the rear fluke *en suite* and coming to a reinforced point, engraved and punched with scrolling foliage and interlace over the principal areas, and on a faceted wooden haft, possibly the original, fitted with an additional pair of iron straps reinforcing the sides.
H. head : 59.7 cm - H. overall : 219 cm.

2 000 / 3 000 €

7
Épée décorée en argent, de style Viking Xe siècle, la lame probablement Xe siècle.

A silver-inlaid sword, in Viking 10th century style, the blade possibly 10th century.

The blade apparently excavated, broad and cut with a long shallow fuller on both sides, both sides with traces of occasional bold letters suggesting an inscription, short rounded robust iron crosspiece inlaid with delicate silver interlace involving a series of looped knots, the pommel formed *en suite*, incorporating a tri-lobate upper section cast in one piece with the lower, and inlaid *en suite* with the crosspiece.
L. overall : 97.4 cm - L. blade : 81.9 cm - W. : 9.7 cm.

3 000 / 5 000 €

8
Grande épée médiévale vers 1300-1350.

A Medieval Great sword, circa 1300-1350.

In excavated condition, with double-edged near-flat blade tapering slightly towards the point, cut with a narrow fuller over the lower two-thirds of its length, and each side with traces of an incised mark, a cross *Alisée patée*, robust faceted crosspiece swelling towards the ends, and strongly formed large wheel pommel, the sides widening in profile towards the base.
L. overall : 118.8 cm - L. blade : 96.5 cm - W. : 21.9 cm.

3 000 / 4 000 €

This sword compares to another in the Burrell collection, Glasgow, circa 1300-1350. Another comparable example is a sword from the Alexandria arsenal with the arsenal inscription dated A.D. 1400/1401, attributed to circa 1350.
See OAKESHOTT, Ewart, *Records of the Medieval sword*, 1991, p. 90 and p. 103 fig. 8 respectively.

9
Épée de chevalier de type Hongrois, vers 1350-1400.

A Medieval Knightly sword of Hungarian type, circa 1350-1400.

In excavated condition, with near-flat blade formed with a short spear point and a very shallow fuller inlaid with a crosier mark in latten on both sides at the *forte*, the tang struck with a rectangular mark on one side, a diagonal of three pellets, the crosspiece formed with spatulate quillons slightly recurved horizontally, and rectangular pommel formed with a raised circular centre on both sides.
L. overall : 106 cm - L. blade : 86.6 cm - W. : 20 cm.

3 000 / 4 000 €

A similar version of the large crosier mark on the blade is recorded by Seitz and attributed to a 15th century Passau blade. see SEITZ, Heribert, *Blankwaffen*, volume I, 1965, p.180, fig. 114.

10
Rare dague médiévale, France milieu du XIVe siècle.

A rare French Medieval quillon dagger, mid-14th century.

In excavated condition, with slender blade tapering to a long very narrow point and cut with a short fuller on both sides at the forte, small arched crosspiece with flattened tips, and bronze diamond-shaped pommel formed with raised nodules at the sides, the inner and outer faces with faceted quadrants rising towards the centre, one face engraved with chevron bands and the other with a fleur-de-lys.
L. : 47.2 cm.

1 500 / 2 000 €

For a detailed discussion of French 14th century daggers with this distinctive type of bronze pommel see CLOSS, von G. Adolf, & POST, Paul, *Eine Gruppe mittelalterlicher Dolchmesser mit Bronzegefäss*, in Zeitschrift für Historische Waffen- und Kostümkunde, 6. Band der neuen Folge, 1938, pp. 161-3, figs. 1-5, 5a-6 and 7.

11
Rare dague suisse de la première moitié du XVe siècle.

A rare Swiss dagger, first half of the 15th century.

In excavated condition, with tapering double-edged blade of flattened diamond section, small bronze boat-shaped crosspiece, with fluted lower edge and short points curved towards the pommel, the pommel slightly smaller and coming to blunt points at the ends, original wooden grip, and the crosspiece and the pommel each fitted to the grip over an angular brass fillet.
L. : 31.5 cm.

1 500 / 2 000 €

A quantity of daggers of similar type is preserved in the Landesmuseum, Zurich ; the present example would appear to be in a better state of preservation than most of these. See, SCHNEIDER Hugo & STÜBERT Karl, *Waffen im Schweizerischen Landesmuseum, Griffwaffen I*, 1980, pp. 225-231, figs. 433, 437.

12
A German Great sword in mid-15th century style, 19th century.

Grande épée dans le style allemand du milieu XVe siècle, XIXe siècle.

With blade of flattened diamond section tapering to a long narrow point and inlaid with running wolf mark in brass on both sides, long iron crosspiece, tall faceted pommel, and two-stage grip bound with leather over cord.
L. overall : 120.5 cm - L. blade : 89.2 cm - W. : 27.2 cm.

1 500 / 2 000 €

13
Épée à une main et demi, dans le style allemand fin XVe siècle.

A German hand-and-a-half sword in late 15th century style.

With slender sharply tapering blade of flattened diamond section inlaid with a circular brass cross, iron hilt cast in relief, including a pair of horizontally recurved quillons formed with raised roped ridges along each face, tall slender pommel formed with cabled flanges front and rear, and moulded two-stage grip bound with leather.
L. : 122.5 cm - L. blade : 93.5 cm - W. : 26.5 cm.

2 000 / 3 000 €

14
Rare dague dont la poignée est une Sainte Catherine d'Alexandrie en bronze, Pays-Bas ou Allemagne du Nord, probablement début XVIe siècle.

A rare bronze figural-hilted dagger, Saint Catherine of Alexandria, Low Countries or North German, probably early 16th century.

In excavated condition, with sharply tapering single-edged blade of triangular section, bronze hilt cast in one piece and in the round, formed as the figure of St. Catherine of Alexandria with her attributes, the saint standing on the crouched naked figure of the Roman Emperor Maxentius.
L. : 37.4 cm.

5 000 / 8 000 €

15
Dague à rognons composite, dans le style Flamand ou Allemand du Nord, la lame première moitié du XVIe siècle.

A composite ballock dagger, in Flemish or North German style, the blade first half of the 16th century.

The blade very slender, double-edged and of flattened diamond section coming to a narrow point, the *ricasso* with recessed edges, of flattened hexagonal section and struck with two small marks on one side, later arched brass guard, later wooden hilt tapering sharply to the base, carved with a pair of pronounced nodules, each decorated with a small copper rosette, and fitted with a copper cap-pommel engraved with the Gothic letters "D G." and retaining traces of gilding.
L. : 44.7 cm.

1 500 / 2 500 €

16
Grande épée de style médiéval, la lame vers 1300-1400 portant une croix apocryphe des Chevaliers de l'Ordre équestre du Saint-Sépulcre.

A Great sword in the medieval style, the blabe circa 1300-1400 and bearing a spurious cross of the Knights of the Equestrian Order of the Holy Sepulchre.

With shortened broad blade coming to a reshaped point, the edges almost parallel over their full length, both sides cut with a narrow fuller an orb mark and a diagonal row of small crosses all inlaid in latten, incised with a large circular device involving an inner border of dog-tooth ornament encircling on one side traces of a central device (incomplete and illegible), on the other side a cross of the Order of the Knights of the Holy Sepulchre, and both of the circular devices inlaid in latten (the cross and its border reworked), later iron crosspiece, later octagonal wheel pommel engraved with gothic letters in the manner of a sacred contraction around the sides, inlaid with a brass roundel inscribed with further gothic letters on each face, and fitted with later grip.
L. overall : 116.2 cm - L. blade : 87.3 cm - W. : 23.3 cm.

2 500 / 3 500 €

The blade appears to correspond with Oakeshott's classification Type XIII. For a sword with a blade of similar type (for single-handed use) see THOMAS, Clive, "*King of Emirs" - Pious donations of European swords to the Arsenal of Alexandria during the time of the Viceroy Sayf al-din Aristay*, in the guide to the London Park Lane Arms Fair, March 2011, pp. 22-23, sword 1.2, figs 8-10, together with cross-sections A & B.

17
Épée de chevalier composée d'une lame vers 1350-1400 et d'un pommeau XIVe - fin XVe siècle, la garde postérieure.

A Knightly sword composed from a Medieval blade and pommel, the blade circa 1350-1400, the pommel 14th to late 15th century.

The blade near flat and cut with a very shallow fuller on each face, tapering to a short point, incised with a pair of coarsely drawn concentric rings on both sides at the forte, each punched at the centre and each with traces of latten inlay, the pommel of so-called pod-shaped type, with convex faces indented at the centre, with a medial ridge over their upper halves, and the sides flat and narrowing towards the top, with slender spirally fluted crosspiece with pointed down-turned tips, and later wooden grip (the crosspiece perhaps 16th century and reworked).
L. overall : 96.3 cm - L. blade : 78.8 cm - W. : 23.2 cm.

3 000 / 5 000 €

Two 14th century swords bearing Alexandria arsenal inscriptions are also found with similarly coarsely drawn concentric rings on their blades. One was sold at Sotheby's, 26th April 1988, lot 256, and the other is preserved in the Military Museum, Istanbul (Acc. No.21247).
Oakeshott classifies this type of pommel as Type W. On the basis of representations of the pommel type in stone effigies, Oakeshott attributes examples in two wide date ranges, from circa 1100 to 1350 and then continuing until the early 16th century.
See THOMAS, Clive, *The Medieval Swords of Leeds Castle*, in the guide of the London Park Lane Arms Fair, Spring 2005, p. 15, figs. 9a, 10 and 11. Also see OAKESHOTT, Ewart R., *The Sword in the Age of Chivalry*, 1964, pp. 100-02.

18
Casque hémisphérique en fer, apparemment du Haut Moyen Âge allemand, partiellement reconstitué en forme de *Bandhelm*, peut-être Vᵉ siècle.

A hemispherical iron helmet, apparently Germanic Dark Ages, partially reconstructed in the form of a *Bandhelm*, possibly 5th century.

The skull bowl-shaped and formed in two equal halves, the join now covered by a lateral iron band retained by pairs of flattened rivets, the base now encircled by a further iron band, and the interior of the skull retaining a single rivet for attaching a chinstrap.
H. : 15.5 cm - L. : 22 cm - W. : 19.6 cm - Wt. : 2380 g.

3 000 / 4 000 €

Helmets of this type were worn by the Germanic tribes of the post-Roman periods. Two examples are preserved in the Leibrüstkammer, Vienna (A 1998). See, THOMAS, Bruno & GAMBER, Ortwin, *Katalog der Leibrüstkammer*, vol. I, 1976, p.34, pl.2.

19
Casque conique à nasal de style XIe siècle, XIXe siècle.

A nasal helm in 11th century style, 19th century

with oval conical skull formed in two halves, the base pierced with circular holes, and fitted with cruciform nasal studded with flattened iron rivets.
H. : 25.5 cm - L. : 22.5 cm - W. : 20.2 cm - Wt. : 950 g.

1 000 / 1 500 €

20
Chapel de fer dans le style du XVe siècle, XIXe siècle.

An iron War Hat in 15th century style, 19th century.

Formed in one piece, with strongly rounded skull drawn-up to small pointed nipple in the middle, the base studded with iron stellate lining rivets, and with oval flat brim struck with a mark.
H. : 16.5 cm - L. : 34 cm - W. : 31 cm - Wt. : 1225 g.

1 000 / 1 500 €

21
Écu de chevalier recouvert de fer, dans le style italien XIVe - début XVe siècle, XIXe siècle.

A kite-shaped Knightly shield in the Italian 14th - early 15th century manner, 19th century.

With convex wooden body faced with a coarse fabric and entirely encased in a single sheet of thin iron over the outside, the iron surface embossed with a lion *rampant* on a field sown with *Greek* crosses, studded with nails and with pairs of larger nails for enarms, the edges reinforced by strips of copper folded over both sides, covered in leather on the inside, with leather loops for enarms, and in "aged" condition throughout.
H. : 64 cm - W. : 53 cm.

2 000 / 3 000 €

22
Écu armorié en bois peint, dans le style fin XIVe - début XVe siècle.

A painted wooden armorial shield, in 14th - early 15th century style

The wooden body covered in canvas front and rear, the inner face with iron rings for enarms and straps, the outer face painted with red, yellow and red horizontal bands filled with scrollwork, the upper band bearing a shield charged with the arms of The League of St. George, the lower band with an unidentified coat-of-arms.

H. : 94 cm - W. : 54 cm.

2 000 / 3 000 €

23

Reconstitution d'une rondache en bois peint provenant du butin de la Bataille de Giornico, dans le style milanais vers 1475, XIXe siècle.

A painted circular wooden shield in the Milanese style of circa 1475, a representation of the Milanese booty taken at The Battle of Giornico, 19th century.

With pine body with lightly bevelled outer edge, covered with leather over the outside, the outer surface painted with a patterned border enclosing an heraldic shield, *Or*, charged with a Sable eagle *displayed*, mantled in red, white and green scrollwork, with helm and crest, a cockerel, and the inner face fitted with two enarms.
Diameter : 49.5 cm.

3 000 / 5 000 €

This shield is closely inspired by a 15th century example forming a part of the booty from The Battle of Giornico, preserved in the Historisches Museum, Luzern (inv. No. 33), No. 10 in the catalogue of the loan exhibition at the Historisches museum, *Murten, Waffen als Freiburg in den Bund der Eidgenossen trat*, 1981, p.56.
For the battle of Giornico see the note under lot 186.

24
Mézail à charnière médiane pour un rare type de bacinet italien ou *barbuta*, dans le style du XIVe siècle, XIXe siècle.

A centrally-hinged visor for a rare type of Italian bascinet or *barbuta*, in the style of the mid-14th century, 19th century.

Of rectangular form, rounded over the top and flared at the base, with a pair of boxed horizontal sights divided centrally, the middle area convex with a low medial ridge and pierced with diamond shaped arrangements of circular breathes left and right, and the top pierced with a pair of holes for fitting a hinge.
H : 24.2 cm - W. : 16 cm - Wt. : 375 g.

500 / 700 €

The closest comparable examples are one which was formerly in the collection of R.T. Gwynn, Epsom Surrey, and one which is preserved in the Bargello Museum, Florence, published by A.M. Aroldi in *Armi e Armature Italiane fine al XVIII secolo*, 1961, fig. 64.

25
Grand heaume, substitut funéraire dans le style fin XIVe siècle, XVIIIe - XIXe siècle.

A Great Helm, constructed in the manner of a funerary achievement, after the style of the late 14th century, 18th-19th century.

Of heavily patinated russet iron, constructed from five overlapping plates joined by flattened domed iron rivets, the lower frontal plate extending fully over the neck area and over the upper part of the chest, with a residual medial ridge, pierced with an oval group of small circular breathes together with a cross styled after that of the Order the Teutonic Knights on the left-hand side, the upper frontal plate rounded in section and additionally joined to the lower plate by a single bar arched over the sight, the lower rear plate matching the depth of the lower front, and with a convex plate over the crown.
H. : 47.5 cm - L. : 27.7 cm - W. : 24.2 cm - Wt. : 3320 g.

2 000 / 3 000 €

Provenance :
Galerie Fischer, Luzern, December 3, 1969, lot 208, p.14, pl.13 (CHF 2,200).
Eugène Heer, Grandson (Switzerland).

26
Extrêmement rare casque conique à nasal, Suède, XIe siècle.

An extremely rare Swedish nasal helm, IIth century.

In excavated condition, with tall almond-shaped skull, formed in one piece, with a very low medial ridge running over its full length above the nasal, the nasal integral with the skull, and the base of the skull encircled by a row of rivet holes.
H. : 22.5 cm - L. : 20 cm - W. : 19.5 cm - Wt. : 650 g.
H. nasal : 8.5 cm.

8 000 / 12 000 €

27
Plastron d'armure, belle reconstitution dans le style italien vers 1410.

A finely constructed Knightly breast-plate, in the Italian style of circa 1410

Of globose form, with shallow neck and arm-openings with narrow outward turned edges, static large lance-rest on the right-hand side, and riveted V-shaped "*lisière d'arrêt*" on the upper part.
H. : 40.5 cm - W. : 36 cm - Wt. : 5470 g.

5 000 / 10 000 €

Only one authentic example is of this type of breast-plate is recorded in a public collection ; this being the example preserved in the armoury of the Counts von Trapp at Churburg castle (No.14 in the catalogue, pp. 26-27, pl. XVIb), which is of similar proportions but much lighter in weight (2630 g.). This copy is modelled on the work by Petraiuolo da Missaglia, and as such is of museum quality. See, TRAPP, Oswald Graf, *The Armoury of the Castle of Churburg*, 1929 & 1995.

28

Bacinet « à bec de passereau » et cuirasse sans protection du dos, dans le style italien vers 1360-70, le bacinet XIXe siècle et la cuirasse reconstituée à partir de plaques anciennes.

A "pig-faced" bascinet and a cuirass intended for wear without a back-plate, in the Italian style of circa 1360-70, the bascinet 19th century and the cuirass constructed from early plates.

The bascinet skull formed of one piece drawn-up to a rear-swept conical point, arched over the face-opening and pierced for a lining, the rear edge pierced with two rows of holes for attaching a camail, fitted with hinged visor pivots, the visor of characteristic form including conical snout pierced with small circular breathes on the right, a pair of boxed slotted breathes below the snout and a pair of boxed sights, the cuirass formed of seven plates almost entirely encircling the upper torso, with front plate of shallow globose form with a perfunctory outward-turn along the lower edge, an angular flanged outward turn straight across the neck, fitted with V-shaped *lisière d'arrêt*, roll-engraved brass strips along the sides and studded with small iron rivets for lining straps, fitted with a pair of plates at the sides cut out for the arms and constructed *en suite* with the central plate, and the sides each fitted with additional smaller plates constructed to match : the central plate, the two arm-plates and one of the smaller side-plates all appear to be formed of reworked early armour, probably dating from the early 16th century, the *lisière d'arrêt* and the brass ornament are modern reconstructions : on a purpose-built fabric-covered torso mannequin.
H. torso : 71 cm.

10 000 / 20 000 €

There is only one known surviving example of a cuirass of this type, that of Ulrich IV von Matsch, preserved in the armoury of the Counts von Trapp in Schloss Churburg (CH S13).

29
Épée de chevalier, probablement angleterre vers 1350-1400.

A Medieval Knightly sword, possibly English, circa 1350-1400.

In excavated condition, a river find, with broad double-edged blade tapering to a very short point and cut with a fuller running over the lower two-thirds of its length on both sides, crosspiece of rectangular section, and bronze wheel pommel capped by an iron pyramidal button.
L. : 98.4 cm - L. blade : 81.2 cm - W. : 16.1 cm.

10 000 / 15 000 €

Literature :
OAKESHOTT, Ewart, *Records of the Medieval Sword*, 1991, p.66, Type XII.1, pommel type H. Oakeshott gives this sword as a recent river find which he believes to have been in England circa 1970-72 ; the sword is also given as having been offered for sale at Christie's in 1972.

30
Rare grande épée médiévale pour escrime à deux mains, vers 1300-50

A rare Medieval Great sword of two-hand size, circa 1300-50.

In excavated condition, with double-edged blade of unusually great length, near flat, tapering from a broad forte, cut with a short shallow fuller on both sides and one side with an incised mark, crosspiece of rectangular section, unusually long blade tang, and large faceted oval pommel with flattened faces and bevelled edges.

L. overall : 146.8 cm - L. blade : 118.1 cm - W. : 24.5 cm.

5 000 / 7 000 €

A similar sword, although somewhat smaller, is in the Henderson Bequest at the Fitzwilliam Museum, Cambridge, attributed to circa 1280-1310. Great swords specifically of two-hand size are rare. Oakeshott discusses these at some length with references to contemporary literature.
See OAKESHOTT, Ewart, *Records of the Medieval Sword*, 1991, p. 223, fig. 6. Also see, *The Sword in the Age of Chivalry*, 1964, pp.42-47, p. 63 sword type XIII a and type XVI a, pommel type H1/H2.

31
Grande épée médiévale vers 1350-1400.

A Medieval Great sword, circa 1350-1400.

In excavated condition, with blade of flattened hexagonal section double-edged and tapering to a long narrow point, cut with a shallow fuller at the forte and each face with traces of inlaid latten marks, crosspiece of slender type, of rectangular section and drooping towards the ends, and the tang fitted with faceted oval pommel with flattened faces and bevelled edges.
L. overall : 147 cm - L. blade : 98.5 cm - W. : 20.3 cm.

4 000 / 6 000 €

A sword with a comparable crosspiece and pommel is in the Kienbusch collection in the Philadelphia Museum of Art. See the 1963 catalogue of the Kienbusch collection, catalogue No. 320. Also see, OAKSHOTT, Ewart, *Records of the Medieval Sword*, 1991, p. 162.
Another Great sword with a closely comparable hilt is in the Military Museum, Istanbul (Acc. No. 11589). See THOMAS, Clive, "*King of Emirs" - Pious donations of European swords to the Arsenal of Alexandria during the time of the Viceroy Sayf al-din Aristay*, in the guide to the London Park Lane Arms Fair, March 2011, p. 24, fig. 13.

32
Casque de siège, XVIe - XVIIe siècle.

A siege helmet, 16th - 17th century.

Of great weight, bowl-shaped and of one piece, cut out over the face, pierced with four holes for fitting a neck-guard at the rear, and the front and sides pierced for lining rivets.
H. : 15 cm - L. : 21.8 cm - W.: 20 cm - Wt. : 3530 g.

1 000 / 1 500 €

Helmets of this type and weight were used by sappers working to undermine the fortifications of besieged sites. The unusually heavy construction of such helmets was necessary to withstand the concentrated impacts of projectiles.

33
Chapel de fer, dans le style suisse ou bourguignon de la fin du XVe siècle, XIXe siècle.

A Kettle Hat, in the Swiss or Burgundian style of the late 15th century, 19th century

of heavy construction, appearing to be forged in one piece, with oval skull drawn-up to a pronounced keel, boxed around the base, flat vertical sides, a broad slightly down-turned oval brim, the latter studded with lining rivets, and with in-turned edge.
H. : 21 cm - L. : 37.5 cm - W. : 33.7 cm - Wt. : 2870 g.

3 000 / 5 000 €

War or Kettle Hats were included in several major private collections of the last decades of the 19th century, and were already described as being in the style of the 15th century when sold at auction. See the sale of the estate of Ernst Fürst zu Windisch-Graetz, at Dorotheum, Wien, November 20, 1919, lot 8.
This example is very similar to the one in the Old Arsenal in Solothurn. See, VITAL Nicolo, *Das Alte Zeughaus Solothurn*, 1980, p.132.

34
Épée de chevalier de la fin de la Guerre de Cent ans, vers 1450.

A late Medieval Knightly sword from the end of the Hundred Years' War, circa 1450.

In excavated condition, with short blade sharply tapering from a broad base, of flattened diamond section and struck with a mark on both sides at the forte, faceted crosspiece tapering from a broad centre and the tips abruptly down-turned, large wheel pommel with recessed centre, facetted tang button, and later grip (the upper 16.5 cm of the blade expertly replaced, the temper of the blade compromised in consequence).
L. overall : 88 cm - L. blade : 71 cm - W. : 17 cm.

10 000 / 15 000 €

Swords of this type were included in the large river find of swords near the town of Castillon ; the battle of Castillon was the last major action of the Hundred Years' War, fought on the 17th July 1453.

35

Armure complète pour le combat à pied, composée de rares éléments allemands et italiens du Nord pour l'exportation, *alla tedesca*, en partie vers 1480-90.

A full Gothic foot armour assembled on a foundation of rare elements, both German and North Italian export, *alla tedesca*, partly circa 1480-90.

Including a finely formed breast-plate, North Italian, in the German fashion, of two-part overlapping construction joined by four rivets, the upper plate with narrow raised outward turns at the neck and arm-holes, embossed with an inverted triangular panel below the top and the arm-holes bordered by double flutes, the lower plate triangular, recessed in the middle and embossed with a central ridge over most of its length, and the lower edge flanged outwards and carrying a composed skirt of three lames, German back-plate constructed of three articulated plates each embossed with a pair of flutes radiating and broadening from the basal flange, the upper plate with slightly raised borders around the arm-holes, the outer edges not turned, the upper two plates cusped along the subsidiary edges and the lower plate carrying a skirt of three lames embossed with a central fan of flutes (the middle plate of the back-plate associated, the upper and the lower plates of the skirt 19th century), a pair of full arm defences (composed, some plates 19th century) each with light spaulders embossed with a group of four flutes radiating over the upper two plates, the lower plate embossed with a diagonal arrangement of four flutes over the rear plane and embossed with a pair of flutes along the edge of the elbow-opening, the couters also bordered with pairs of flutes together with a broader pair embossed across the middle, with pairs of hinged part-fluted plates forming the lowe-cannons, their edges with angular turns, and a pair of gauntlets in the German High Gothic style, embossed and fluted, the subsidiary edges cut with fretted ornament, a pair of full leg defences, the cuisses of four-part construction, the main plates in the Italian manner, each of the right-hand plates 15th century and each decorated over the right-hand side with a rear-swept spray of four flutes, later poleyns, two full greaves nearly forming a pair, each late 15th/early 16th century, each with plain turned edges and each flared out at the base to accommodate the present later solerets, with a tailed sallet in the German Gothic style, 19th century, formed in one piece, the skull rising to a flattened angular comb, pierced for a crest, flared out at the sides and at the rear to form a pointed tail, the lower edge of the sight formed as an angular flange projecting forwards of the upper edge, studded with lining rivets in an arc in line with the sight and the edge turned inwards, with a modern falling bevor in German late 15th century style, a pair of modern tassets and a pair of modern beseagues : on a purpose-built fabric-covered-mannequin, with sculpted mask, and the arms and torso covered with portions of mail from a European early 16th century shirt, the torso of close-set small riveted iron rings, the collar retaining some latten rings around the edge.
H. : 175 cm.

25 000 / 35 000 €

The breast-plate belongs to a distinctive group of North Italian breast-plates for foot soldiers constructed in the late 15th century in the German fashion and intended for export. Examples of these are rare in private ownership. A closely comparable example was formerly in the collection of R. T. Gwynn, previously remove from Schloss Churburg in the South Tyrol. See, BOCCIA, Lionello G., *Le armature di S. Maria delle Grazie di Curtatone di Mantova e l'Armatura Lombarda del'400*, 1982, p.162, pl. 159.
For four additional examples preserved in institutional collections, see SCALINI, Mario, *The Armoury of the Castle of Churburg*, vol.II, 1996, pls.30, 31, 33 and 34.

36

Très rare grand bacinet de joute, probablement Bruges ou Bruxelles vers 1490-1500, remanié en emblème funéraire.

Very rare tilting Great Helm, probably Bruges or Brussels, circa 1490-1500, adapted for a funerary achievement.

In the heavily patinated condition consistent with armour preserved in churches, with tall finely formed skull rising to a low medial ridge extending rearwards to the base of the nape, the base drawn out in a blunt point over the top of the spine, studded with domed lining rivets, pierced for visor pivots, and pierced for a crest, now carrying a hook for funerary suspension, the visor of heavy guage construction now riveted static, the front formed with a blunt prow, full length medial ridge, basal flange, the lower edge of the sight projecting forward of the upper edge, and cut with a single rectangular ventilation port on the right.

H : 35 cm - L : 28 cm - W. : 23 cm - Wt. : 4650 g.

20 000 / 30 000 €

Provenance :
Sotheby's London, 21 May 1974, lot 186 (illustrated).

A similar Great Helm was displayed over the tomb of John Darell, dead in 1438, in Little Chart church, Kent. Another in St. Botolph's church at Lullingstone, Kent, is almost certainly that of Sir John Pechy, dead in 1522. On the basis of a comparable etched armet for the field made in the Royal Armoury at Greenwich, Sir James Mann concluded that this helm, as well as all others of this type, was of English manufacture. More recently, an armourer's mark struck twice, a crowned H, was noticed on Sir John Pechy's helm. Claude Blair suggested that it could be the mark of "Han" or "Hans" Jehan Watt of Brussels, chief supplier of armour between 1495 and 1508, according to the Burgundian Treasurer's accounts. This mark is also found on an armour for the Joust Royal, made around 1500 either for the Emperor Maximilian I or for his son Philip, and on a cuirass made for Philip IV (The Handsome), Duke of Burgundy, each preserved in the Imperial Armoury at the Kunsthistorishes Museum, Vienna (No. S.II and A109a). A tilting helm for the Jousts of Peace or Joust Royal, struck with the same armourer's mark, is in the Royal Armouries Leeds (IV. I) ; its skull is of an identical design to the present example.
The attribution of this tilting helm to the armourers' workshops of Bruges or Brussels is supported by the similarity of its shape with documented examples, and by the historical fact that English armourers of this period did not have an international reputation ; this was acquired only in the early 16th century through the works of the Royal Almain Armoury at Greenwich. At the end of the 15th and the beginning of the 16th century, the English wealthy aristocracy was seeking its armour in Northern Italy and Southern Germany, and also from the famous Burgundian workshops.
See, LAKING, Guy, *A Record of European Arms and Armour*, London 1920, vol. II, p. 153, ill.491a & volume V p.195.
MANN, James, *Two helmets in St Botolph's Church, Lullingstone, Kent*, The Antiquaries Journal, April 1932 (vol. XII, No.2), pp.136-141, pl. XXVII.
BLAIR, Claude, *The Lullingstone Helm*, The Antiquaries Journal, 1998 (vol. 78).
DUFTY, Arthur Richard, *European Armour in the Tower of London*, 1968, pl. LXXXIII.
SOUTHWICK, Leslie, *The Great Helm in England*, Arms and Armour Journal of the Royal Armouries, vol.3, No. 1, Spring 2006, pp. 5-77, fig. 47 p.54 & fig. 58 p.64.

37
Salade à visière, dans le style allemand vers 1500, XIXe siècle.

A visored sallet, in the German style of circa 1500, 19th century.

Of russet steel, with broad skull of one piece and rough from the hammer, arched face-opening, studed with lining rivets, fitted with neck-guard of three fluted lames, pivoted large visor slightly convex over the front, pierced with a pair of slotted breathes and a pair of slotted sights all with embossed flanged edges, and closed by a spring-catch on the right.

H : 26.3 cm - L : 30 cm - W. : 24.4 cm - Wt. : 2810 g.

3 000 / 5 000 €

Sallets of this type are attributed both to Nuremberg and Landshut. For a brief survey of the type see, NORMAN, A.V.B., *Wallace Collection Catalogues, European Arms and Armour Supplement*, 1986, No. A82 p.44.

38
Grand heaume dans le style de la seconde moitié du XIVe siècle, XIXe siècle.

A Great Helm in the style of the second half of the 14th century, 19th century.

Of russet iron, formed of three plates joined by domed rivets, the frontal plate with concave sides flared out below the sights and at the neck, coming to a sharply pointed prow, pierced with a circular group of small breathes on the left, and fitted with an ornate central bar with fleur-de-lis finial both joining the crown plate and dividing the sights, with rounded rear plate slotted at the sides, and domed crown plate pierced for a crest and pierced for a row of lining rivets around the base.
H. : 33 cm - L. : 27 cm - W. : 23 cm - Wt. : 2770 g.

2 000 / 2 500 €

Literature :
LAKING, Guy Francis, *A Record of European Armour and Arms through seven centuries*, vol. V, 1922, p. 145 fig. 1570c.

39
Grand heaume de joute, *Stechhelm*, bien réalisé dans le style du XVe siècle, époque XIXe siècle.

A tilting Great Helm, *Stechhelm*, well-constructed in late 15th century style, 19th century.

Formed of three parts joined by large domed rivets, some brass-capped and others pewter-capped, the rear plate extending over the upper part of the spine, fitted with a locking-hinge at the base, pierced with rectangular arrangements of lace-holes at the sides and embossed with three chevron ridges towards the top, the frontal plate of heavier construction, extended over the upper part of the chest, drawn out to form a blunt prow, the lower edge of the sight with a robust inward turn, the skull plate embossed with two pairs of flutes radiating from the rear and in continuation of the fluting commencing at the top of the rear plate, pierced with four pairs of lace-holes, slotted for fitting a crest, and the front and the back plates fitted over the shoulders with a pair of staples for straps.
H. : 44.5 cm - W. : 35 cm - Wt. : 5900 g.

5 000 / 10 000 €

Provenance :
Whawell collection.
Galerie Fischer, Luzern, December 1, 1965, lot 61 (CHF 4,500).

Great Helms of so-called "frog mouth" construction, such as this example, were intended for use in the German tilt "*Gestech*" or "*Stechen*", the object of which was to break lances against the opponent and ultimately to throw him off his horse. Examples are famously recorded in the woodcuts of Hans Burgkmair, included in *The Triumph of Maximilian*, circa 1508-19. Finely drawn woodcuts by Albrecht Dürer (1471-1528) include representations of *Stechhelms*, notably incorporated as crests in his designs of coats-of-arms.
Samuel James Whawell (1857-1926) was a leading London dealer in arms and armour, whose "collection" was sold by Sotheby's, May 3-6, 1927. In his own lifetime Whawell was identified as the source of numerous spurious pieces of armour, the majority of which were manufactured to a very high standard. One such example was the close helmet from the church in Crediton in Devonshire ; Whawell appropriated the original helmet and substituted it with a copy of his own making, the authenticity of this helmet was accepted by Laking and other authorities of the day. For a detailed account of the activities of S. J. Whawell see, BLAIR, Claude, *Crediton : The Story of Two Helmets,* in "Studies in European Arms & Armour", 1992, pp.152-183.

40
Cimier héraldique pour grand heaume de tournoi, *Zimier*, de style allemand XIVe - XVe siècle.

A German heraldic crest for a tournament Great helm, *Zimier*, in 14th-15th century style.

Formed as a Swan's head, accurately constructed of gesso and coarse fibre, probably jute, over a hardened sculpted leather core, the base hollowed for fitting the crown of the helmet skull, with pairs of lace-holes at the sides, painted white and heightened in grey, the base and the beak with traces of gilding over a red base coat, and in "aged " condition throughout.
H. : 37 cm - Wt. : 1095 g.

2 000 / 3 000 €

Crests of this type were worn in the 15th and early 16th centuries with tournament armour, their usage also overlapping their inclusion in funerary achievements, a practice continued into the 17th century. The wearing of the Zimier derived from the earlier necessity to easily identify a knight in battle. Examples attributed to the 14th century are preserved in the ancestral von Trapp collection at Schloss Churburg and in the former Imperial collection in Vienna.
See TRAPP, Oswald Graf, & MANN, James Gow, *The Armoury of the Castle of Churburg*, 1929, cat. No. 17, pp. 31-2, Pl. XVII. Also see THOMAS, Bruno, & GAMBER, Ortwin, *Katalog der Leibrüstkammer, I. Teil*, Vienna, 1976 (B 74, the *Topfhelm* and *Zimier* of Albert von Prankh), pp. 37-8, pl. 7.

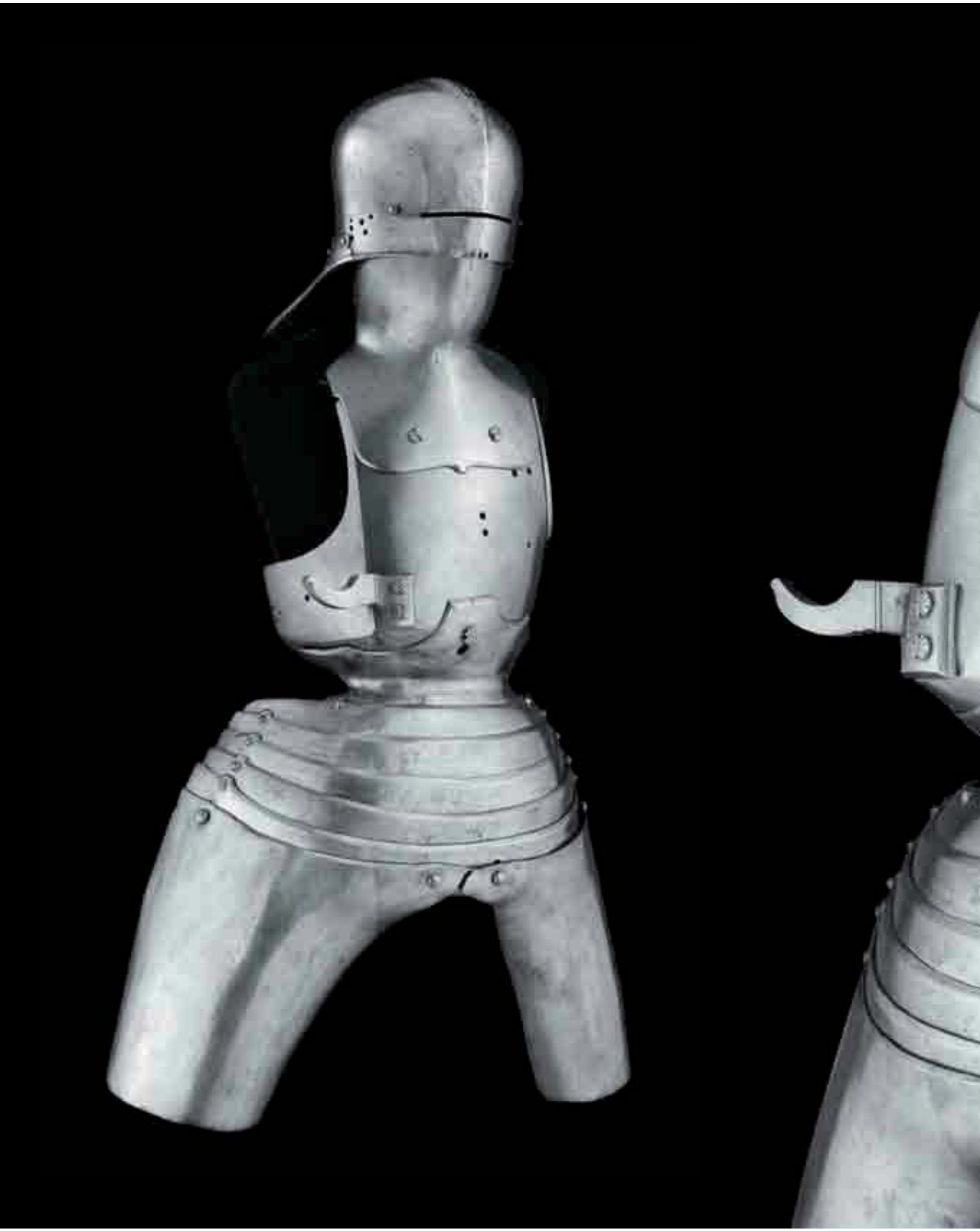
41
Cimier héraldique pour grand heaume de tournoi, *Zimier*, de style allemand XIVe - XVe siècle.

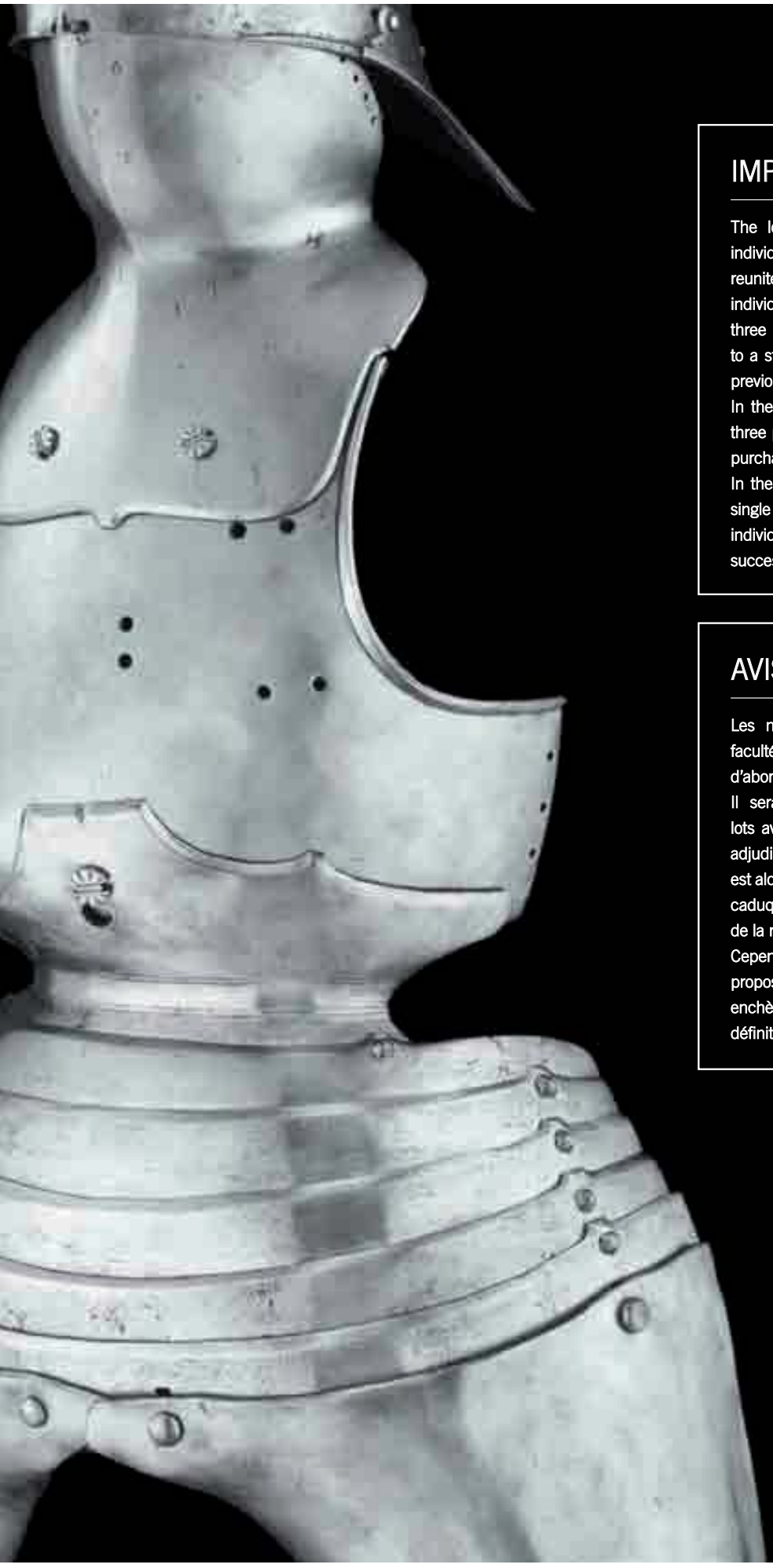
A German heraldic crest for a tournament Great helm, *Zimier*, in 14th-15th century style.

Formed as a pair of red and white banded hunting horns, a *mullet*, Or, suspended between, accurately constructed of gessoed coarse fibre, probably jute, over a sculpted hardened leather core, the base shaped for fitting the crown of a helm, pierced with three pairs of lace-holes, and in "aged" condition throughout.
H. : 50.8 cm - W. : 35.5 cm - Wt. : 1415 g.

2 000 / 3 000 €

For a commentary on this type of crest see the preceding lot.





IMPORTANT NOTICE

The lots 42A, 42B, and 42C are offered for sale individually but with the added possibility of being sold reunited as a single lot. These three lots will be auctioned individually and each knocked down provisionally. The three lots will then be offered as a single lot, subject to a starting bid exceeding the sum total of the three previous provisional bids (hammer prices).

In the event of the bidding being re-commenced the three provisional bids shall be cancelled as successful purchasing bids.

In the event of there being no bidding activity on the single combined lot of 42A + 42B + 42C, the previous individual hammer prices shall be confirmed as the successful purchasing bids and shall be binding.

AVIS IMPORTANT

Les numéros 42A, 42B, 42C seront vendus avec faculté de réunion. Ces lots seront présentés d'abord individuellement et adjugés provisoirement. Il sera proposé ensuite, la réunion des ces trois lots avec une mise à prix égale à l'addition des trois adjudications provisoires. Si une enchère supérieure est alors proposée, les enchères provisoires deviennent caduques et nous reprenons les enchères sur la base de la réunion des trois lots.

Cependant, si aucune enchère supérieure n'est proposée lors de la réunion des trois lots, alors, les enchères individuelles et provisoires deviennent définitives.

42 A
RARISSIME SALADE DE JOUTE COURTOISE, *KENNHUT*, ALLEMAGNE DU SUD VERS 1500.

AN EXTREMELY RARE SOUTH GERMAN JOUSTING SALLET, *RENNHUT*, CIRCA 1500.

The skull finely shaped and formed in one piece, with narrow sight, the lower edge of the sight projecting slightly forward of the upper edge, a medial ridge front and rear developing into a flattened low comb decorated with punched linear borders over the top, the comb retaining a single screw originally intended to hold a spring-catch locking a pair of "exploding" brow plates, with a pair of rivets projecting clear of the surface of the skull fitted on either side behind the sight and intended to engage small lugs at the sides of the brow plates, the skull pierced with a rectangular arrangement of four lace-holes on both side at the rear, a row of holes for lining rivets below an incised line encircling the sides and rear, additional holes for laces and a chin-strap, the lower edges to the rear of the sight with an angular outward turn, the frontal lower edge not turned and pierced for an additional external fitting, and with separate broad neck-guard of characteristic form, pierced with eight pairs of holes for lining rivets or laces, and fitted with later raised flanged border.
H. : 30.5 cm - L. : 37.5 cm - W. : 21 cm - Wt. : 3315 g.

80 000 / 100 000 €
(See Important Notice p. 53)

Provenance :
Sotheby's, London, October 14, 1975, lot 222.

The main object of the course known as the *Rennen* was to unhorse the opponent and points were also scored for breaking lances. Armour specifically designed for the differing forms of the *Rennen* was usually limited to a sallet, heavy bevor attached by bolts to the breast-plate, a heavy skirt with knee-length heavy tassets and a light-weight back-plate. The armour was usually worn without defences for the legs ; the left arm was defended by a fixed shield (*Renntartsche*), and the right arm and hand defended by a large vamplate fitted over the lower portion of the lance. A pair of wing-shaped plates were usually attached over the brow of the sallet and designed to fall off when struck by the opponent 's lance.
This type of sallet is extremely rare in private collections. An example with a separate tailpiece attached to the skull is preserved in the Metropolitan Museum of Art, that of Ludwig II King of Hungary and Bohemia, attributed to Kolman Helmschmid of Augsburg, circa 1522-26 (1929, 29.156.45). The Musée de l'Armée in Paris formerly held a sallet of the same construction made circa 1515-16 by Lorenz Helmschmid of Augsburg (H51).
See, PYHRR, Stuart, *European Armour from the Imperial Ottoman Arsenal*, Metropolitan Museum of Art Journal, volume 24, 1989, pp. 102-103, 108, ill. 32-35 and 43.
For an account of the *Rennen* course and of the specialised armour used, see BLAIR, Claude, *European Armour*, 1958, pp. 162-163, pl. 57, fig. 115, 271, 282.

42 B

Belle et très rare dossière d'armure pour la joute dite *Rennen*, probablement Innsbruck vers 1490.

A fine and very rare back-plate for the joust, *Rennen*, probably Innsbruck, circa 1490.

Of multi-plate construction, the upper plate finely formed over the contours of the back, embossed with pairs of flutes around the arm-openings, cut out with a Gothic trefoil head at the centre of the lower edge, engraved with a line of wriggle-work over the median line and along the subsidiary edges, engraved with the letter M repeated four times and punctuated by engraved rosettes in a band around the upper edge, the shoulders with threaded bolts for attaching the shoulder-hasps of the breast-plate, and the arms of the sides each with a lug intended to correspond with bolted hasps at the sides of the breast-plate, the lower plate overlapped by the upper and retained by four domed rivets, pinched-in at the waist and flared out at the base, fitted with a fan-like skirt of four upward-overlapping lames, embossed with a spray of four flutes over the middle, and the subsidiary edges cusped and underscored by engraved bands of wriggle-work.
H. : 48 cm - W. : 34 cm - Wt. : 1710 g.

40 000 / 60 000 €
(See Important Notice p. 53)

Provenance :
Peter Finer, catalogue 2003, No. 15.

It has been suggested that the repeated letter M around the neck may be an abbreviation of Maria, the Blessed Virgin. Alternatively, Bruno Thomas and Ortwin Gamber (former curators of the Waffensammlung, Vienna) have put forward the proposition that letters M, if arranged in pairs, may allude to the Emperor Maximilian I and his wife Maria of Burgundy (married 1477). A back-plate of related construction is included in the Rennzeug by Matthes Deutsch of Landshut, preserved in the Waffensammlung, Vienna (R. IV).

42 C

Partie avant d'une armure pour la joute, *Rennzeug*, en partie reconstituée dans le style vers 1490, quelques éléments très certainement vers 1490-1500.

Elements of armour for the joust, *Rennzeug*, partly finely reconstructed in the style of circa 1490, some elements almost certainly circa 1490-1500.

Comprising bevor of characteristically heavy construction extending over the upper-part of the chest, drawn-up to cup the lower half of the face, attached to the breast-plate by a pair of bolts, the upper border pierced with a row of small stitch-holes, the upper edge with a Gothic outward turn across the middle and with bevelled lower edge, breast-plate prominently boxed on the right side, rounded over the left side, the right arm-opening with bevelled edge, the openings at the left arm and at the neck each with a Gothic outward turn, the shoulders terminating in integral hinges for the attachment of the back-plate hasps, pierced for the attachment of a targe on the left, fitted with lance-rest on the right, waist-lame of characteristic type with cusped bevelled upper edge and attached centrally by a single bolt, decorated with punched bands encircling the waist, carrying an associated composite articulated skirt (or fauld) of five heavy upward-overlapping lames, the third lower lame with internal alterations, taken from a related armour, and the foremost skirt lame apparently homogeneous with a pair of large gutter-shaped jousting tassets attached internally by split pins, the tassets almost certainly circa 1490-1500 : sold **together with a tail-piece** from a jousting back-plate of circa 1490, of four tapering lames embossed with a fan of four flutes.
The main elements on a detachable wall-mounted bracket with provision for displaying a helmet.
H. : 99 cm.

30 000 / 40 000 €
(See Important Notice p. 53)

Provenance :
The jousting tassets and the skirt (or fauld), together with the detached tail-piece, all included in the sale of *Works of Art from The Royal House of Hanover*, Sotheby's, Schloss Marienburg, 5th to 15th October 2005, included among the lots which were additional to the published catalogues.
The tassets compare closely with a pair on a *Rennzeug* attributed to Wilhelm von Worms, Nuremberg, circa 1498, preserved in the Germanisches Nationalmuseum, Nuremberg (Inv. : Nr. W 1309). See the exhibition catalogue "*Ritterwelten im Spätmittelalter*", Landshut 2009, No. 20a, ill. p. 211.

43
Targe de joute avec échancrure de lance, *Tartsche mit Lanzenausschnitt*, dans le style Allemand de la fin du XVe siècle.

A German jousting targe, *Tartsche mit Lanzenausschnitt*, in the style of the late 15th century.

With waisted rectangular wooden body concave and with bifurcated lower edge, the upper right segment *bouched* for the lance, covered with painted gessoed canvas throughout, the inner face painted pale green and studded with a series of nails and a pair of staples for straps, the outer face with a white painted ground within a black border, decorated with a multi-branched flourish of pale green scrolling foliage heightened in black and involving varieties of red flowerheads, inscribed " BID MARIA -N-T" on a ribband, and in "aged" condition throughout.
H. : 74.5 cm - W. : 61 cm.

3 000 / 5 000 €

See the note under lot 185.

44
Rare rochet de lance en couronne pour la joute courtoise allemande dite *Gestech*, vers 1500.

A rare German lance-head of coronel type, for the "Joust of Peace", *Gestech*, circa 1500.

Formed with three robust prongs of diamond section, each canted outwards and tapering from a broad base to a blunt tip, and extending at the bases to form a tapering tubular socket of substantial diameter.
H. : 20.7 cm.

2 500 / 3 500 €

The diverging blunt prongs were designed to deliver the maximum impact in order to break or splinter the lance against the opponent's armoured torso or helm. Surviving jousting armours of this period invariably show the evidence of the extreme impact of Coronel heads.
Four lance-heads of this type are preserved in the former Imperial collection in Vienna (inv. Nos. B 1, B 53, B 84 and B 85). Further examples are in The Royal Armouries, Leeds (inv. No. VI. 1543), and in La Real Armeria, Madrid.

45
Rondelle de lance allemande en acier, vers 1550-1600.

A German vamplate for a lance, circa 1550-1600.

The body near-flat, drawn-up to a short tubular socket, the inner face fitted with a small projecting ring, and the border with crimped edge studded with later brass lining-rivets.
Diameter : 30.7 cm.

2 500 / 3 500 €

46
Barbute italienne, *celata alla Veneziana*, vers 1470.

An Italian barbute, *celata alla Veneziana*, circa 1470.

Expertly restored, forged in one piece, rising to a medial ridge accentuated over the crown and pierced for a crest, the face-opening with forward-swept cheeks with rounded ends, the rear of the skull drawn out to a short flange over the nape, struck with a spurious mark in the Italian Gothic style, the edge turned outwards over wire, and studded with modern brass stellate rivets for both the lining-strap and the chin-strap.
H. : 26.5 cm - L. : 26 cm - W. : 20.5 cm - Wt. : 1690 g.

10 000 / 15 000 €

Provenance :
William Randolph Hearst collection.
Galerie Fischer, Luzern, June 23rd, 1971, lot 155a (CHF 15,000).

The elegant design of this type of helmet is clearly derived from the classical Corinthian and Illyrian bronze helmets. Very similar examples are preserved in institutional collections, including The Royal Armouries Leeds (IV. 7), and the von Kienbusch collection in the Philadelphia Museum of Art (1963 catalogue No.43).
See, DUFTY, Arthur Richard, *European Armour in the Tower of London*, 1968, pl. LXXIV bottom. And also see, *The Kretzschmar von Kienbusch Collection of Arms and Armor*, 1963, No. 43, pl. XXXIX, p.53.

47

Rare salade « à la vénitienne », *celata alla Veneziana*, d'un modèle caractéristique faisant partie de la trouvaille de pièces d'armures dans la forteresse vénitienne de Chalcis, vers 1450.

A rare Venetian sallet, *celata alla Veneziana*, of the type included in the hoard of armour discovered in the Venetian frontier fortress of Chalcis, circa 1450

with hemispherical skull formed in one piece, rising to a low medial ridge over the crown, cut out over the eyes to form a Y-shaped face-opening, the base encircled by a band of rivet holes, fitted with a characteristically overlapping lower section (later), the latter correctly attached by a row of domed rivets.
H : 27 cm - L : 25.2 cm - W. : 19.8 cm - Wt. : 2110 g.

5 000 / 10 000 €

Chalcis is a former Venetian fortress on the Greek island of Negroponte (today Euboea) in the Aegean Sea. It was a port of call of Crusaders on their way from Venice to the Holy Land but it was taken by in 1470 Sultan Mahomet II (the Conqueror).
In 1840 the collapse of a wall revealed a vault chamber containing linen sacks with helmets, body armour, weapons and jewellery, most certainly hidden shortly before the fortress fell to the Turks.
The Chalcis hoard of Medieval European armour was brought to Athens by command of King Otto I of Greece (r. 1833-1862) and was studied by the renowned historian Jean Alexandre Buchon who published his work in 1841 and 1843. The American collector Bashford Dean bought many pieces in 1919-20 and a part of this group is in the Metropolitan Museum of Art, New York ; 87 further pieces remain in the National Historical Museum, Athens.
Claude Blair suggested that such helmets are Eastern Mediterranean and possibly made in Ragusa (today Dubrovnik), a centre of armour production in the Middle Ages. Very few complete helmets of the Chalcis type are recorded and most of them are in museums. A closely comparable example is in the Kienbusch collection, Philadelphia (1977-167-52) and another is in the Metropolitan Museum of Art, New York (29.158.42). The finest example, in untouched condition, is preserved in the National Historical Museum, Athens (Inv. n. B 25).
See, BLAIR, Claude, *Notes on Armour from Chalcis*, London 1982, guide to the International Arms and Armour Exposition, The Dorchester Hotel, pp. 7-14.
Also see, *The Kretzschmar von Kienbusch Collection of Armor and Arms*, 1963, No.40, p.52, and pl. XXXIX.
FFLOUKES, Charles, *On Italian Armour from Chalcis in the Ethnological Museum at Athens*, in Archeologia volume LXII, 1911, plate LII - 7.

48

Rare petite salade d'archer, provenant de la garnison des chevaliers de l'Ordre de Saint-Jean de Jérusalem à Rhodes, Italie seconde moitié du XVe siècle.

A rare Italian sallet for an archer from the garrison of the Knights of the Order of St. John of Jerusalem, Rhodes, second half of the 15th century.

With hemispherical skull of one piece drawn down to blunt points over the ears, rising to a low comb, the base encircled by lining rivets, fitted with brow reinforce formed with a slight outward lip over the contour of the lower edge, tail-piece of one lame, and the bottom edges of the brow and tail plates each with an inward turn.
H : 20.5 cm - L : 29.5 cm - W. : 18 cm - Wt. : 1100 g.

20 000 / 25 000 €

Provenance :
The armoury of the Knights of the Order of St. John, Rhodes.
Louis Bachereau, Paris.
Bashford Dean, New York, April 1920.
The skull acquired by Harvey Murton from Dean in 1924 ; the brow plate and tail plate added by Murton from his collection of pieces of Rhodes armour (Harvey Murton was a former Armourer to the Arms and Armor department at the Metropolitan Museum of Art, N. Y.)
Christie's New York, October 8, 1985, lot 92.

Literature :
KARCHESKI Walter J. Jr. & RICHARDSON Thom, *The Medieval armour from Rhodes*, 2000, pp.13-14, catalogue No.1.17.

After the loss of Jerusalem in 1187, the Knights Hospitallers of the Order of St. John of Jerusalem (created in 1113) moved to St. John of Acre and in 1309 to the island of Rhodes. The Order defied the Ottomans in conducting constant naval operations against its commerce ships and in refusing to pay tribute. Sultan Mehmet II, conqueror of Constantinople, therefore decided in 1480 to crush the Order but he was compelled to withdraw his army after a three months siege. Suleiman the Magnificent (r. 1520-1566) succeeded in seizing Rhodes in 1522 after eight weeks of fierce siege with 200,000 men. The Grand Master and 160 surviving Knights of the Order could leave the island with their men but had to abandon the armoury.

In 1866 pieces from the armoury were brought to England but a quantity remained on Rhodes. In about 1890 the Parisian dealer Victor Bachereau purchased the remainder of this illustrious armoury and in 1920 Louis Bachereau sold about one hundred pieces to Bashford Dean (first curator of European armor at The Metropolitan Museum of Art, New York). After Dean's death in 1928 an important part of his Rhodes purchases went to the Metropolitan Museum of Art and some of these were subsequently de-accessioned through auctions between 1956 and 1960.

A similar example of this type of Rhodes sallet, in lesser condition, was in the former collection of Howard M. Curtis. See, CURTIS, Howard M., *2500 Years of European Helmets 800 BC-1700 AD*, 1978, pp. 136-137.

Similar sallets were also found in the fortress of Chalcis, and an untouched example is preserved in the National Historical Museum, Athens (Inv. n. B 47). See, PAVAN, Gino, *Palmanova, fortezza d'Europa 1593-1993*, p.294 No.19.

49
Plastron de cavalier *alla tedesca*, Italie peut-être Brescia vers 1470.

A cavalry breast-plate *"alla tedesca"*, Italian, possibly Brescia, circa 1470.

Constructed in two parts, the upper plate globose and with outward turns at the neck and arms, the turned flanges hammered in an indented pattern, the lower plate moving on a single central sliding rivet and on a pair of internal leathers at the sides, the lower plate formed with a fluted low medial ridge, the upper edges cut with cusped ornament and small linear design, the waist flange fitted with later skirt of four lames.
H. overall : 50 cm - W.: 34.5 cm - Wt. : 2810 g.

4 000 / 6 000 €

A similar example is preserved in the Royal Armouries Leeds (III 1282a), struck with the mark of Zanetto Ferrari, active in Brescia circa 1470.
See, DUFTY, Arthur Richard, *European Armour in the Tower of London*, 1968, pl. CIX bottom (from the Churburg armoury).
SCALINI, Mario, *L'armeria Trapp di castel Coira*, 1996, p.83 plate 30.

50
Plastron d'armure de cavalier, Flandres ou Espagne vers 1510.

A cavalry breast-plate, Flemish or Spanish, circa 1510.

Of broad slightly globose form with low medial ridge, the neck-opening deep and rounded, the edge with inward turn and forming a strongly angular flange, the arm-openings *en suite*, pierced with four holes for fitting a lance-rest, and fitted with skirt of three articulations.
H. overall : 49 cm - W. : 35 cm - Wt. : 2820 g.

6 000 / 8 000 €

51
Reconstitution d'un armet à rondelle, dans le style italien vers 1450.

A reconstruction of a rare Italian armet, in the style of circa 1450.

Built on a helmet skull, possibly 16th or 17th century, the rear now extended to form a characteristic narrow plate over the nape, struck with a spurious armourer's mark and slotted for a crest, fi tted with a brow plate with cusped inner-edge and in-turned lower edge, a pair of pivoted hinges carrying a blunt visor of "sparrows' beak" type, a pair of large cheek-pieces hinged behind the visor pivots and locked by a stud and a turning-pin at the front, the cheek-pieces with out turned edges and studded with vervelles for fi tting a camail, the rear joint of the cheek-pieces protected by a rondelle guard, and complete with a iron spring-peg for a crest.
H : 27.5 cm - L : 31 cm - W. : 21 cm - Wt. : 3290 g.

5 000 / 7 000 €

52
Plastron d'armure de fantassin, Flandres vers 1500.

An infantry breast-plate, Flemish, circa 1500.

Of broad slightly globose form with strong medial ridge, the neck-opening deep and slightly V-shaped, the edge with outward turn forming an angular flange, the arm-openings *en suite*, and fitted skirt of three articulated lames.
H. overall : 48.5 cm - W. : 38.7 cm - Wt. : 4025 g.

12 000 / 15 000 €

This belongs to a rare group of breast-plates constructed in one piece (without separate gussets for the arm-openings) and which were in vogue in Western Europe in the late 15th and early 16th centuries. They also enjoyed popularity in England and examples are recorded both in monumental church brasses and in the *Warwick Pageant* manuscript of circa 1483-90. Some examples bear marks that appear to be Flemish, one for instance being the child's cuirass made for Philip the Handsome, Duke of Burgundy in circa 1490, preserved in the former Imperial collection in Vienna (A 109a). Another is in the Royal Armouries, Leeds (inv.no. III 71), possibly from the historic collection ; another, in the Schweizerisches Landesmuseum Zurich (LM 4955) bears the mark of the workshop founded in 1495 by the future Emperor Maximilian I, at Arbois in Burgundy.
See THOMAS, B. & GAMBER, O, *Katalog der Leibrüstkammer*, I, Kunsthistorisches Museum, Vienna, 1976, p.127 and pl. 49. Also see DUFTY, A.R., *European Armour in The Tower of London*, 1968, pls. XV and CX ; and LAKING, G.F. : *A Record of European Armour and Arms*, 1920, p.207, fig. 241.

53
Barbute, *celata alla Veneziana*, restaurée de façon experte, Italie vers 1450-70.

An Italian Gothic barbute, *celata alla Veneziana*, an excavated find expertly restored, circa 1450-70.

The skull originally of one-piece construction, rising to a medial ridge strongly pronounced over the crown and running from the nasal to a point above the nape, Y-shaped face-opening after the Corinthian style, the base of the skull turned outwards and with in-turned edge, the skull pierced for lining rivets in a band encircling the middle, struck with three marks in the Italian Gothic manner at the rear, and the face-opening fitted with a later reinforcing border retained by rivets.
H. : 27 cm - L. : 26 cm - W. : 19 cm - Wt. : 2690 g.

15 000 / 20 000 €

This barbute relates to a small group correctly named by Lionello Boccia from contemporary sources (see NORMAN, A.V.B., *Wallace Collection Catalogues, European Arms and Armour Supplement*, 1986, p.41, No. A75). Examples are found in a number of institutional collections, including the Wallace Collection, The Royal Armouries Leeds, the Musée de l'Armée Paris, and the Armeria Reale Turin.

54
Grande salade décorée à l'eau forte, *celata all'italiana,* dans le style italien vers 1480-1500, époque XIXe siècle.

A large etched tailed sallet, *celata all'italiana*, in the Italian style circa 1480-1500, 19th century.

The skull formed in one piece and drawn-up to a low narrow comb flanked by subsidiary ridges and decorated with an etched scale pattern, fitted with large brow plate embossed with a raised border about the face-opening, the border fluted at the front, embossed with a herringbone pattern over the sides and etched with scrolling foliage throughout, the inner edges of the brow plate cut with a pronounced cusped design and its borders etched with scrolling flowers and foliage matching the outer border, with pointed tail of three articulated lames, the upper lames with etched guilloche borders and the lower lame embossed and etched *en suite* with the brow plate.
H : 28 cm - L : 36 cm - W. : 22 cm - Wt. : 2360 g.

4 000 / 6 000 €

This sallet is entirely identical to the example formely in the collection of Graf Wilzcek at Kreuzenstein castle, near Vienna, sold, Sotheby & Co., May 26, 1933, lot 83 (£720), and subsequently entered into the Luigi Marzoli collection, Brescia (Inv. E 32). The Wilzcek sallet, despite its loss of condition and losses to its decoration since the sale in 1933, acquired a prestigious provenance in Bartolomeo Colleoni (circa 1395-1475), the famous *condiottere*. This belonging seems to be published for the first time in 1963 by James Mann in an article on Luigi Marzoli, included in "Great Private Collections" (p.54), where Mann reports "There is a quite lovely sallet… It is said to have been a gift… from the Emperor Franz Joseph from the Waffensammlung at Vienna… which is, rightly or wrongly, attributed to the condottiere Bartolommeo Colleoni…" Later, only Mario Scalini asserted without reservation this information previously given cautiously by Mann. It is noteworthy that Lionello Boccia did not include the Marzoli sallet in his publications on Italian armour which form the principal reference on the subject, notably in his 1967 book : *L'arte dell armatura in Italia*.
Only one other sallet of this particular shape and construction seems to be referenced ; this is preserved in the Hermitage Museum, St. Petersburg.
The very specific design of these sallets is strongly inspired by the helmet worn by a satyr child represented on the panel *Venus and Mars* painted by Sandro Botticelli, circa 1485 (The National Gallery, London, NG915, acquired in 1874).
See, ROSSI Francesco & di CARPEGNA, Nolfo, *Armi antiche dal museo civico L. Marzoli*, 1969, p. 46 n° 91, illustrated.
Also see, ROSSI, Francesco, *Guida del Museo delli Armi* « Luigi Marzoli », 1988, p.21, ill. p. 25.
SCALINI, Mario, *Giovanni delle bande nere*, 2001, p.107, ill. 4.
TARASSUK, Leonid, *The collection of arms and armour in the State Hermitage Leningrad*, Journal of the Arms and Armour Society (London), vol. III, 1959 p.11, pl. VIc.

55
Armet à rondelle, en partie Italie vers 1500.

An Italian armet, partly circa 1500.

The skull hemispherical, formed in one piece with a low medial ridge pierced for a crest, the base of the skull extending to form a narrow tail over the nape, fitted with later brow reinforce with strongly cusped inner edges, a pair of later hinged large cheek-pieces, the face-opening cut out above the chin closure, later visor of "sparrows' beak" type, the arms of the visor covering the pivot hinges, and with later fluted *rondelle* guard at the rear.
H. : 27.5 cm - L. : 31 cm - W. : 23.5 cm - Wt. : 3130 g.

10 000 / 15 000 €

56
Épée d'apparat, dans la manière italienne de la fin du XVe siècle, XIXe siècle.

A Knightly parade sword, in the Italian late 15th century manner, 19th century.

With broad blade tapering to a narrow point and bearing a Gothic letter on one face, gilt-copper hilt cast in relief, with slightly drooping crosspiece formed with recessed panels engraved with scrollwork on a punched stippled ground, "fishtail" pommel widening towards the top, and the grip fitted with pairs of wooden grip-scales over brass fillets and segmented in the middle by a faceted moulded collar.
L. overall : 107.7 cm - L. blade : 89.5 cm - W. : 18.7 cm.

5 000 / 7 000 €

57
Épée d'apparat de style milieu XVe siècle, XIXe siècle.

A Knightly sword, in mid-15th century style, 19th century.

With broad blade of flattened diamond section tapering sharply to a point and struck with a small fleur-de-lys mark on both sides, gilt-copper hilt with faceted slightly arched crosspiece with shaped tips and cast with a bat mask in low relief on both sides in the middle, disc pommel with bevelled edges and shallow concave sides, and moulded leather-covered two-stage grip tooled with panels of foliage.
L. overall : 90.4 cm - L. blade : 70.3 cm - W. : 21.7 cm.

6 000 / 8 000 €

58
Épée d'estoc, *Stocco*, dans le style italien du début du XVe siècle, reconstitution d'après celle d'Esttore Visconti, duc de Milan (1346-1413), XIXe siècle.

A Knightly sword in the early 15th century Italian manner, modelled on that of Estorre Visconti, *Signore* of Milan (1346-1413), 19th century.

With long sharply tapering blade of flattened diamond section inlaid with a small copper mark on both sides, gilt-iron hilt, the crosspiece faceted and tapering towards abruptly down-turned tips, the centre encased in a copper panel turned outwards over both sides of the base of the blade and engraved with panels of scrollwork, with ribbed and fluted plummet-shaped pommel capped by a matching gilt-copper washer, and the grip bound with leather over cord.
L. : 106.6 cm - L. blade : 88.7 cm.

2 000 / 3 000 €

For the Visconti sword see BOCCIA, Lionello G. & COELHO, Eduardo T, *Armi Bianche Italiane*, 1975, Nos. 85-91, p. 334.

59
Salade de parement, *celata da pompa alla veneziana*, Venise seconde moitié du XVIIe siècle ou première moitié du XVIIIe siècle.

A ceremonial sallet, *celata da pompa alla veneziana*, Venice, second half of the 17th century-first half of the 18th century.

With copper skull apparently made in one piece and with a low medial ridge, covered with red silk velvet and fitted with gilt-copper bands around the edges and over the medial ridge, with further gilt plaques pierced with arabesques and riveted onto the upper and the rear parts of the skull, the interior painted in black throughout and with an inventory number inscribed in red paint "L. 1876.2.»
H. : 22 cm - L. : 27 cm - W. : 20 cm - Wt. : 1530 g.

5 000 / 8 000 €

A sallet of similar form, covered with fabric and mounted with pierced gilt ornaments is preserved in the Museo Civico L. Marzoli in Brescia (Inv. N°277). See ROSSI Francesco & di CARPEGNA, Nolfo, *Armi antiche dal museo civico L. Marzoli*, 1969, p.45 n° 88 illustrated (ex-Zouche collection and subsequently the R.W. Hearst collection).
Another example, almost certainly from the same workshop as the present sallet, was included in the sale of the collection of Bashford Dean, Parke-Bernet Galleries Inc., New York, October 26, 1950, lot 58.

60

Rare épée de cérémonie à une main et demi, *Stocco da cerimonia*, Venise vers 1600-1620.

A Rare State hand-and-a-half Bearing-sword, *Stocco da cerimonia*, Venetian, circa 1600-1620.

With earlier long blade tapering to a sharp narrow point, cut with a pair of narrow fullers divided by a low medial ridge ending just behind the point, each struck with a mark on both sides below the hilt, heavy gilt-bronze hilt cast in relief, the designs partly inverted and intended to be viewed both carried or sheathed, comprising a pair of arched long quillons decorated over the sides with panels of scrolling foliage, with guilloche panels along the inner edge, large terminals moulded in two stages with domed gadrooned tops, at the centre of either face a scrolling plan of strapwork involving a swagged small mask, globular pommel decorated with clusters of fruit raised within scrolling flowers, enclosed by addorsed half-figures arched in high relief over the sides, original leather-covered grip formed in two stages bound with three decorated gilt-bronze collars, and in untouched condition, the hilt retaining much original gilding : in its wooden scabbard covered in plum velvet and with three late 18th century gilt-brass mounts cast in low relief, the scabbard almost certainly replaced for the continued ceremonial use of sword, probably in the early 19th century.
L. overall : 124.5 cm - L. blade : 101 cm - W. : 20.8 cm.

20 000 / 30 000 €

The blade type dates from circa 1500-1530. The decoration of the hilt dates the sword to the late 16th or early 17th century, a period in which swords of this type were increasingly produced to be born on ceremonial occasions as symbols of Office. The use of a pre-existing blade would have been a matter of natural expediency and on the evidence of surviving examples an apparently common practice.
The hilt of the present sword compares with that of a Venetian Bearing-sword made for a member of the prominent Venetian Pisani family, in the Musée de l'Armée, Paris (J 04958), see BOCCIA, Lionello G. & COELHO, Eduardo T., *Armi Bianche Italiane*, 1975, Nos. 540-542, pp. 392-393. The form of the scabbard is also quite similar to that of the present example.

61
Fauchard à ergot latéral, *FALCIONE*, Italie vers 1600.

An Italian glaive, *FALCIONE*, circa 1600.

With long flat knife-like blade, the upper section double-edged with a nodular projection below, a crescentic blade also projecting below the median point, struck with a mark on one side between a pair of small triangular lugs at the base, and with faceted socket extending to a pair of straps, on a later wooden haft.
H. head : 82 cm - H. overall : 254.5 cm.

2 000 / 3 000 €

Provenance :
Galerie Fischer, Luzern, 17th June 1970, lot 35 (CHF 1,200).

62
Épieu « à la Frioulane », *SPIEDO ALLA FURLANA*, Vénétie vers 1600-1620.

An Italian spear "*ALLA FURLANA*", State of Venice, circa 1600-1620.

With long sharply tapering central spike of flattened diamond section struck with a mark on both sides, the base formed with a pair of long slender tapering up-turned prongs drooping towards the tips and with sharpened upper edges, and faceted socket extending to form a pair of straps, on an octagonal wooden haft tapering towards the base.
H. head : 85 cm - H. overall : 233.5 cm.

2 000 / 3 000 €

The armoury of the Council of Ten in the Doges' palace in Venice retains 48 spears of this type. See BOCCIA, Lionello G. & COELHO, Eduardo T., *Armi Bianche Italiane*, 1975, p. 341 No. 138.

63
Estoc à une main et demi, dans le style vénitien du XVIe siècle, XIXe siècle.

A Hand-and-a-Half sword, in Venetian 16th century style, 19th century.

With tapering blade with the abbreviated inscriptions "+ M.D.N.A.I +" and "+ R.H.G.S.V +" inlaid in copper within the long fuller on the respective sides and struck with a spurious mark on one side, the hilt cast with pairs of curled scrolls at the centre and at the quillon ends, the pommel *en suite*, and with three-stage grip formed of iron at both ends and of vertical panels of white horn set between vertical iron fillets (one horn panel missing).
L. overall : 134.5 cm - L. blade : 104.5 cm.

2 000 / 3 000 €

This sword would appear to have been inspired by an example dating from the second half of the 16th century in the Armoury of the Doges' Palace, Venice. See FRANZOI, Umberto, *L'Armeria del Palazzo Ducale a Venezia*, 1990, No. 189, pp.92-93, fig. 57.

63

64

65

64
Épée vénitienne, *Schiavona*, vers 1680.

A Venetian *Schiavona*, circa 1680.

With near-flat blade double-edged and tapering very slightly to a spear point, cut with a shallow fuller on both sides below the hilt, each with a linear-engraved border capped by a cross mark, the outer face with running wolf mark inlaid in brass, basket-guard involving a slotted upper panel swept upwards to meet the knuckle-guard, a nodular finial at their apex, with thumb-ring, a tooled leather sleeve fitted over the quillons and designed to encase the mouth of the scabbard, brass pommel cast in relief, both sides centring on a prominent raised boss decorated with beaded rosettes, and retaining its original grip bound with leather over cord.
L. overall : 103.3 cm - L. blade : 88.1 cm.

2 500 / 3 500 €

Compare with the example illustrated in BOCCIA, Lionello, & COELHO, Eduardo T., *Armi Bianche Italiane*, 1975, No. 498.

65
Épée vénitienne, *Schiavona*, vers 1780.

A Venetian *Schiavona*, circa 1780.

With tapering double-edged blade cut with three very narrow fullers over the majority of its length, stamped *ANDREA FERARA* within the fuller on both sides at the forte, struck with a series of small decorative marks below the hilt and with traces of engraved decoration, iron basket-guard of characteristic 18th century form, with thumb-ring and forward-curled quillon, brass shield-shaped pommel cast in relief, each side including a raised bust medallion, and with original ribbed wooden grip (leather and cord binding replaced).

L. overall : 109 cm - L. blade : 93.5 cm.

2 500 / 3 500 €

66

Exceptionnelle armure de bataille en acier bleui entièrement décorées de bandes gravées à l'eau-forte et dorées, signée *POMPE* et attribuée à l'atelier de Pompeo della Cesa, Italie du Nord vers 1585-1595.

An exceptional North Italian etched blued and gilt full armour for the field, signed *POMPE* and attributed to the workshop of Pompeo della Cesa, circa 1585-1595.

The entire armour etched with a series of bands filled with complex designs of trophies-of-war involving fantastic beasts, alternating with bands of interlaced strapwork terminating in foliage and punctuated by ovals framing Classical warriors, figures from Roman mythology, warriors in 16th century dress, and small grotesques, and the entire scheme arranged on a framework of blued vacant bands, the armour comprising close helmet with one-piece skull rising to a cable comb, pierced with circular arrangements of ventilation holes behind the ears, the visor and the upper-and lower-bevors pivoting at common points, the visor with slotted sights and later lifting-peg, the upper-bevor pierced with a circular arrangement of small breathes on the right and closed by a hook- and eye-catch, the lower-bevor fitted with later pivoting arm supporting the upper-bevor, fitted with neck-guard of three lames front and rear, the subsidiary edges with incised roping, and the outer edges turned and roped, gorget of one plate front and rear pivoting on a rivet (the upper three lames missing front and rear), breast-plate formed with medial ridge drawn down to a blunt point, out turned at the base, roped over a turned raised flange below the neck, fitted with a pair of moveable arm-gussets, the etched designs centering below the neck on a large oval supported by a pair of angels, filled with the allegorical figure of Victory (or Fame) and the frame of the oval signed POMPE, fitted with folding lance-rest etched *en suite* and skirt lame carrying a later pair of short tassets each of six lames, back-plate, the etched designs centering on an oval filled with a Roman goddess, possibly Juno, a pair of symmetrical arm defences, including large pauldrons, the left pauldron pierced for fitting an exchange piece, the lower lame of each attached to the turner by a strap and turning-pin, tubular vambraces and bracelet couters, the left couter decorated with a mounted Knight and the right couter decorated with a mounted Turk, a later pair of gauntlets, a pair of cuisses each of five lames and fitted with poleyns each of six articulations, the lower lames of the cuisses and the principal lames of the poleyns each decorated with differing classical warrior ovals and the poleyns formed with small kidney-shaped wings, a pair of greaves each with a single articulation at the ankle and hinged inner-plate covering the outer portion of the calf, decorated with differing warrior ovals, and fitted with later mail sabatons and toe-caps *en suite* with the armour : on a purpose-built fabric-covered mannequin with sculpted mask.
H. : 176 cm - Wt. without greaves and sabatons : 17.660 kg.

250 000 / 300 000 €

Provenance :
Bachereau, Paris, 1905.
The Lord Astor of Hever. Sotheby's, *The Hever Castle Collection, vol. I, Arms and Armour*, 5th May 1983, lot 48, sold £50,600.
Barry H. Trupin, Long Island, New York.
The Trupin Family Trust.

Exhibited :
Italian Armor for Princely Courts, The Art Institute of Chicago, 1986, Leonid TARASSUK curator, catalogue pp. 20-21.

During the last quarter of the 16th century Northern Italy developed its taste for profusely decorated armours with the emphasis on densely etched designs from head to toe. The most common technique was etching on a stippled ground that was either blackened or gilded. The decoration was mainly a combination of textile patterns with knotted braids and embroidered arabesques *(i motivi a tessuto*), palms and branches, and war trophies involving elements of armour. The decorative scheme was usually arranged in bands with medallions of various sizes engraved with an allegorical figure, a mythological hero, or a dynastic emblem.

The most famous workshop of its time was directed by Pompeo della Cesa, armourer to the Spanish court in Milan. Located in the Sforzesco castle, the workshop was widely renowned and was providing for prestigious patrons such as Philip II, King of Spain and Duke of Milan, Emanuel-Philibert, Duke of Savoy, Alexander Farnese, Duke of Parma and Piacenza, Vincent Gonzaga, Duke of Mantova, and Francis I de Medici, Grand-duke of Tuscany. Manuscript evidence records Pompeo as working in 1571 (a letter to Emmanuel-Philibert of Savoy). The last recorded work is the armour intended for the Russian Tzar Dimitri II (1582-1606), called "The False Dimitri" (r. 1605-06). The cuirass of this armour is preserved in The Art Institute of Chicago (1982.2430 a-b) and the gorget, the arm defences and the tassets are preserved in the Hermitage, St. Petersburg.

Armours were signed POMPEO, or alternatively POMPE or POMP at the top of the breast-plate in the frame of the main medallion or in a cartouche. Other North Italian decorators of armours copied this particular style almost immediately.

Bruno Thomas and Ortwin Gamber, in their article "*L'arte Milanese dell'armatura*", published a descriptive list of 24 works signed by Pompeo, these are preserved for the most part in museums. John Hayward, in the auction catalogue of the collection of Lord Astor of Hever, gave the present armour (then lot 48) as the 25th recorded work by Pompeo della Cesa. A.V.B. Norman, in his *European Arms and Armour Supplement* to the Wallace Collection Catalogues, 1986, p. 111, confirms that the Hever armour is a work by Pompeo della Cesa ; Leonid Tarassuk, in the catalogue of the Chicago exhibition also makes this confirmation. In the catalogue of the Poldi-Pezzoli collection Lionello G. Boccia and José A. Godoy make the positive comparison between the armour of The Lord Astor of Hever (the present armour) and the close helmet No.32 in the catalogue (n. inv. 2592), which was probably made for Renato Borromeo, circa 1585-1590.

The armour by Pompeo preserved in the Higgins Armory Museum (JWHA 425), Worcester, Massachusetts, includes several restorations and the reconstruction of missing parts (back-plate, rear skirt, sabatons, fingers of the gauntlets, etc.). In an article published in 1988, the then curator, Walter J. Karcheski notes that the quality of the restorations on this armour compares with the works that one Giuseppe Gaggini made in 1909 on the Pompeo armour preserved in the Poldi-Pezzoli collection, Milan (Inv. No.342).

The most recent work by this armourer to come to the market was a half-armour with cabasset, at Galerie Fisher, auction 405, September 2009, lot 303, sold for CHF 798,000 (€ 532,000 or $ 725,455), from the von Schulthess collection (armour n°13 in the Thomas & Gamber list).

See, TARASSUK, Leonid, *Italian Armor for Princely court*, 1986, pp. 21-22, No. 13.

Also see, KARCHESKI, Walter J., *An Armour by Pompeo della Cesa*, in the Higgins Armory Museum,Worcester, in The Journal of the Arms & Armour Society (London), vol. XII, No. 6, September 1988, pp. 394-401.

BOCCIA, Lionello G. & GODOY, José A., *Museo Poldi-Pezzoli, Armeria I*, 1985, pp. 87-88, ill. 42-44, pp.196-197.

67
Belle masse d'armes décorée à l'eau-forte et dorée, France ou Italie vers 1560-90.

A fine etched and gilt steel mace, French or Italian circa 1560-90.

The head formed of eight flanges each with shaped edge centering on a fleur-de-lys rising to a robust point, the flanges etched with trophies of armour and weapons brazed onto a punched fluted core and retaining much original gilding throughout, tubular haft on a wooden core, pierced for a thong, lightly etched with a series of panels filled with complex designs of strapwork, flowers and further trophies of arms and armour, and fitted with a threaded removable basal cap and removable moulded acorn finial. L. : 62.5 cm - Diameter : 10.5 cm - Wt. : 1575 g.

8 000 / 12 000 €

Maces decorated in this fashion are extremely rare, in both private and institutional collections. The last 16th century example to be sold at auction was that which was attributed to the Guido Baldo, 3rd Duke of Urbino (died 1508), included in the sale of the armoury of Hever castle. See, Sotheby's, *The Hever Castle Collection, Arms & Armour*, 5th May 1983, lot 28.

68
Rare et imposant fauchard de cérémonie gravé et doré, *falcione*, de la guilde des fondeurs de canons de Brescia, présent entre les villes vénitiennes de Brescia et Udine en 1679, Vénétie vers 1670-79.

A rare and massive Venetian decorated processional glaive of the Brescian Gun Founders' Guild, presented between the Venetian cities of Brescia and Udine in 1679, circa 1670-79.

With long flat cleaver-like blade of exaggerated proportions formed with a very large leafy scroll projecting from the back, further small fleur-de-lys projections at the base and at the centre of the back-edge, and the base with a tang encased within a faceted socket with long straps, both sides of the blade gilt over their lower half and engraved and punched in a characteristically coarse style, including the figure of St. Barbara surmounting a mantled and helmeted vacant oval, an artillery piece and a trophy of antique armour below, the presentation inscription stamped in small capitals in two parts over the respective sides, decorated with further trophies of arms and armour over the length of the rear projection, and the socket decorated *en suite*, on a heavy fabric-covered haft profusely studded with decorative patterns of domed brass nails.
H. head : 97 cm - H. overall : 288 cm.

4 000 / 6 000 €

The inscriptions read : "Venderono Li Bombardieri Di Brescia 1679", and "Et Donate Alla Cita D'Udene (*sic.*) Dal NN Giacomo Gabriel 1679".
Giacomo Gabriel(li) was Mayor and Governor of the city of Brescia. The cities of Brescia and Udine were under Venetian control until 1796 and 1797 respectively ; Udine was the second city of that state.
Glaives of similarly massive proportions and decorated in a similar manner were carried by the Dalmatian Guard of the Doges of Venice and by the armed retinues of several Venetian noble families.

69
Rare dague *cinquedea*, Italie du Nord vers 1500-1525.

A rare North Italian dagger, *Cinquedea*, circa 1500-1525.

With triangular blade formed with a diminishing series of flutes over its length on both sides, divided into three stages, the forward stage finished bright, the two lower stages finely etched and gilt, the medium stage divided into two tiers, each displaying a differing scene from Roman mythology, involving the figures of Cupid, Psyche and Venus within one panel, another panel involving a small standard charged with an eagle, perhaps that of Ferrara, the basal panel on both sides filled with a pair of armed male figures supporting a circlet framing a shield, the latter bearing a coat-of-arms, a crenellated tower over a lion *passant guardant* holding a palm frond, together with the letters N and P flanking the tower, struck with a mark on both sides at the median, arched iron cross-guard formed of a pair of flattened plates enclosing the base of the blade (the tips shortened), shaped iron tang retaining a single gilt-copper strip overlaid along one edge and cast with the inscription VIRTUS SUPER…, strongly arched gilt-bronze pommel-cap cast in low relief and engraved over the sides, fitted with a pair of bone grip-scales retained by two rivets each with decorated heads, the head of one rivet formed as a tracery rosette (the other associated), and both sides inset with a pair of larger decorative brass tracery rosettes.
L. : 47 cm - W. : 11 cm - W. blade at the base : 8.4 cm.

15 000 / 20 000 €

The eagle on the etched standard is possibly the coat-of-arms of the Este family of Ferrara. The city of Ferrara was an important centre for the production and decoration of daggers of this type, *cinquedea*. The best quality etching on the blades is commonly related to an engraver wrongly named in modern literature as Ercole dei Fedeli. For an account of the exposure of this error see, BLAIR, Claude, The James A. de Rothschild Collection at *Waddesdon Manor, Arms, Armour and Base-Metalwork*, 1974, No. 57, pp.162, 164, 166.

70

Targe de poing, *targhette da Pugno*, pour le combat avec une rapière ou une dague main-gauche, Italie vers 1540-60.

A rare Italian buckler intended for fighting with a rapier or left-hand dagger, *Targhette da Pugno*, circa 1540-60.

With small rectangular wooden body formed with a rounded central gutter and forward-swept sides, the inner face covered in vellum, a slender iron two-part frame fitted around the border and following the inner contour, iron handle formed of four branches with coarsely finished openwork finials attached to the corners of the body, the upper pair of branches formed with thumb-rests for use with either hand, and fitted with a pair of wooden grip-scales at the centre, the outer face covered with black leather on a vellum lining, the edges folded over the inner face, studded with a series of flat iron nails for attaching the interior frame and the handle, and with an iron hook for catching the opponent's blade. H. : 31.7 cm - W. : 27.5 cm.

3 000 / 5 000 €

The provision for two thumb-rests would have enabled the user to carry the buckler in his left hand if fighting with a rapier, or in his right if fighting with a dagger conventionally carried in left hand. For a very similar example see BOCCIA, Lionello G. & COELHO, Eduardo. T., *Armi Bianche Italiane*, 1975, No. 436-437, p.378.

71
Masse d'armes de parement, damasquinée or et argent, dans le style italien du milieu XVIe siècle, XIXe siècle.

A parade mace damascened in gold and silver, in the Italian style of the mid-16th century, 19th century.

Made entirely of iron, the head formed of seven flanges each rising to a point in the middle, brazed onto a tubular core with button finial and the borders lightly damascened with silver scrollwork, octagonal tubular haft pierced for a thong and decorated over its length with alternating panels of scrollwork and stylised pineapple chequering lightly damascened in silver within gold borders, the grip decorated *en suite*, and all on a lightly incised darkened ground.
L. : 57.4 cm.

2 500 / 3 500 €

72

Armure flamande à tonne pour le tournoi à pied, assortiment de pièces en partie vers 1560-70.

A Flemish full armour, assembled to represent a tonlet armour for the foot tournament, partly circa 1560-70.

Comprising close helmet of heavy construction, with one-piece skull embossed with a pair of flutes running over the length of the base of the comb, the latter swept to the rear, cabled over the top and pierced for a crest, visor seated deeply within the upper-bevor, formed with a pronounced sharply pointed prow, the sights with a pronounced angular flange projecting forwards of the upper edges, locked on the right-hand side by a spring-catch engaging the front of the upper-bevor, the latter cut out for the catch-pull, lower-bevor engaging the upper-bevor by a spring-catch on the right, a further spring-catch locking the lower-bevor with the skull, fitted with a pair of neck-lames front and rear (the rear neck lames re-attached, the front neck lames replaced), with recessed borders and turned ropes edges, and the subsidiary edges all scalloped in the characteristic Flemish fashion, complete with a deep wrapper drawn-up almost to cover the visor pivots, cut out on the right for the bevor spring-catch, fitted with two neck-lames and the edge and the subsidiary edges matching the helmet (the neck-lame re-attached), associated gorget of three lames front and rear, the front lower lame struck with two marks, (one possibly Nuremberg), and the edges now matching the main elements of the armour, breast-plate formed with a medial ridge and the lower edge drawn down to a blunt point, pierced for a lance-rest, the neck with a prominent and boldly roped turned flange, fitted with moveable arm-gussets (the left replaced) and later waist plate with turning pins for the skirt, back-plate with recessed borders and turned cabled edges, scalloped subsidiary edge, and retaining the original waist-plate moving on three sliding rivets and fitted with turning-pins for the skirt, the breast-plate and the back-plate each carrying a broad tonlet skirt of five composite lames, the edges recessed and roped and the subsidiary edges now cut to match the armour, a composite pair of asymmetrical spaulders, the right spaulder carrying a later beseague, a pair of tubular vambraces, bracelet couters with plain turned edges and hinged lower-cannons with recessed borders and turned rope edges, the left gauntlet with rounded flared cuff, scalloped metacarpal plates and composite finger lames, the right gauntlet of locking type (associated), with boxed flared short cuff, seven lames articulated over the metacarpus and the fingers, the forward five lames of boxed construction and with bevelled subsidiary edges, three articulated thumb-lames, and the foremost finger lame swept in a curve to the right and joined at its extremity at the inside of the wrist by a buckled strap, a composite pair of full leg-defences, the left cuisse of seven articulated lames with recessed borders, roped edges and scalloped subsidiary edges, the right cuisse modern and constructed to match, a pair of poleyns each partly 16th century, two greaves, nearly forming a pair, each with gutter-shaped outer-plate drawn down over the outer side of the ankle, embossed over the malleolus, fitted with hinged inner-lame extending half-way around the calf, the edges and subsidiary edges matching the cuisses, a pair of later sabatons each with hinged heel-band, the entire armour studded with domed brass rivets, and the scalloped edges partly underscored with a single incised line : on a purpose-built fabric-covered mannequin with sculpted mask.
H. : 183 cm - Wt. (close helmet) : 4.410 kg.

30 000 / 40 000 €

The word *tonlet* is referred to in the mid-15th century account of "*How a man schall be armyd at his ese when he schal fighte on foote*" (Lord Hastings' collection of Chilvaric Manuscripts, F.122b.). The *tonlet* skirt was derived from a development of a skirt of hooped lames for the defence of the body below the hips, which appears in evidence circa 1370. In circa 1500 a new type of foot combat armour was introduced, probably in Germany, the most distinctive feature being the flaring hooped skirt which extended over the thighs. The purpose of the projecting skirt was to act as a means of keeping opponents at a small distance from one another in the absence of being separated by a liste or barrier.

A drawing from the pattern book of the etcher Jörg Sorg shows the *tonlet* armour with exchange pieces made by Matthaüs Frauenpreiss of Augsburg, for the Archduke Maximilian (later Emperor Maximilian II). The original armour is preserved in the former Imperial collection in Vienna (A641) and is dated 1550. Further examples of tonlet armours include that of the Emperor Ferdinand II from the "*Adlergarnitur*" by Seusenhofer, Innsbruck 1547 (also in Vienna, A638), and the *tonlet* armour in the Musée de l'Armée (inv. G181).

A Flemish close helmet of the same type as the present example, also embossed with pairs of flutes flanking the comb, is in the Royal Armouries Collections, Leeds (IV.51).

See, BLAIR, Claude, *European armour*, 1958, pp.56-57 fig.23, p.164 pl.58.
Also see, GAMBER, Ortwin, *Katalog der Leibrüstkammer, II Teil*, 1990.
REVERSEAU, Jean-Pierre, *Musée de l'Armée, les armes et la vie*, 1982, chapter 3 pp.72-73, pl.11.
DUFTY, A. R., *European Armour in The Tower of London*, 1968, plate Ca.

73

Rare bourguignotte et sa ventaille amovible, gravées à l'eau forte à la manière d'Augsbourg, Italie du Nord vers 1560-70.

A rare North Italian burgonet with detachable falling buffe, etched in the manner of Augsburg, circa 1560-70.

With one-piece skull formed with a prominent narrow comb swept somewhat to the rear, with pointed peak and pointed neck-guard, fitted with segmented shield-shaped iron plume-holder, and a pair of hinged pierced cheek-pieces, buffe with two falling lames each locked by a spring-stud, the upper lame embossed with a band pierced with slotted breathes, the lower plate fitted with neck-guard of two lames and a pair of short arms at the rear, each carrying a hook engaging a loop projecting from the centre of each cheek-piece, the burgonet decorated with etched bands of slender stems issuing at intervals V-shaped pairs of smaller stems developing into complex scrolling leaves and tendrils and set upon a contrasting stippled ground within double cabled borders, enhanced with bold running "egg and tongue" ornament along the borders, the buffe decorated *en suite*, with recessed borders, turned roped edges, and later domed lining rivets. H. : 41 cm - L. : 35 cm - W. : 22 cm - Wt. of the two pieces : 1980 g.

8 000 / 15 000 €

Provenance :
Robert-Jean Charles collection, part II, Tajan-Paris, December 9, 1993, lot 569.

The present burgonet and buffe are etched with a pattern identical to that on an Italian breast-plate of circa 1560, preserved in the Metropolitan Museum of Art, New York (the Bashford Dean Memorial Collection, 1929, 29.158.141A). See GRANCSAY, Stephen V, *Museum armor and van Dyck portrait from Vienna*, in Arms and Armor Essays by Stephen B. Grancsay from the Metropolitan Museum of Art Bulletin 1920-1964, 1986, pp.377-381, pl. 103.3.

74
Beau morion gravé à haute crête, Italie fin XVIe siècle.

A fine Italian etched high comb morion, late 16th century.

Formed in one piece, with tall narrow comb, the base of the skull with a band of lining rivets on brass rosette washers, narrow brim rising to sharply up-turned points front and rear, and recessed border with turned roped edge, the skull and the comb each etched with a complex pattern of interlaced strapwork filled with armour and other trophies-of-war, centring on a classical warrior differing over the respective sides of the skull, the brim decorated with a band of acanthus leaves, and all on a contrasting stippled ground and arranged as a series of panels between incised segmental bands.
H. : 33 cm - L. : 32.3 cm - W. : 23.3 cm - Wt. : 1925 g.

8 000 / 10 000 €

Provenance :
Theodore Offerman, American Art Association, Anderson Galleries Inc., New York, November 11th to 13th, 1937, lot 247 ($190).

A very similar example is in the Fitzwilliam Museum, Cambridge (HEM.m.28-1933). See, EAVES, Ian, *Catalogue of European Armour at the Fitzwilliam Museum*, 2002, p.151, pl. 21

75
Rapière *alla spagnola*, avec coquille en partie dorée, Brescia vers 1680.

A Brescian parcel-gilt cup-hilt rapier, *alla spagnola*, circa 1680.

With associated Solingen blade of flattened hexagonal section stamped with a contemporary counterfeit Brescian bladesmith's signature within the short fullers at the forte, "SCACCVS -N GROM- - - - -" and "SOLIMGVE ME FECIT" (rubbed), iron hilt of rounded bars with chiselled button terminals and with chiselled spiralling bands of flowerheads entwined with gilt spiral fluting, a pair of plain arms joined by a common base attached by screws to the cup-guard, the latter decorated with a complex pierced chiselled symmetrical design, involving pairs of scrolling beaded stems of leafy foliage spiralling at both ends and joined to form a series of four shaped cartouches each tightly enclosing a flower, the entire design heightened with punched detail, picked-out with gilt flowers and set below a gilt vacant band, with matching chiselled *rompe puntas* encircling the rim, matching pierced chiselled pommel, and moulded grip bound with wire and "Turk's heads" (the *guardapolvo* missing).
L. overall : 118.3 cm - L. blade : 106 cm.

6 000 / 8 000 €

The counterfeit signature on the blade possibly relates to Sandri (Alessandro) Scacchi who worked in Brescia in the late 16th century.
This rapier is associated with a left-hand dagger in the Klingbeil collection constructed in the style of the 17th century and intended to match the Rapier ; the dagger offered as the following lot.

76
Dague main-gauche à garde à voile partiellement dorée, dans le style espagnol vers 1670, la lame probablement allemande début XVIIe siècle.

A parcel-gilt left-hand dagger, in the Spanish style of circa 1670, the blade probably German, early 17th century.

With two-stage blade pierced with rows of small ovals and circles within the fullers running below the back-edge and over the *ricasso*, the latter with no provision for the thumb, parcel-gilt iron hilt cast in relief, including spirally fluted quillons alternately decorated with spiralling bands of flowers and leaves, triangular guard with pierced decorated *rompe puntas* and a pierced central panel inscribed with the spurious date "1671", matching pommel, and spirally moulded wire-bound grip.
L. : 47.7 cm - W. : 27,3 cm.

5 000 / 7 000 €

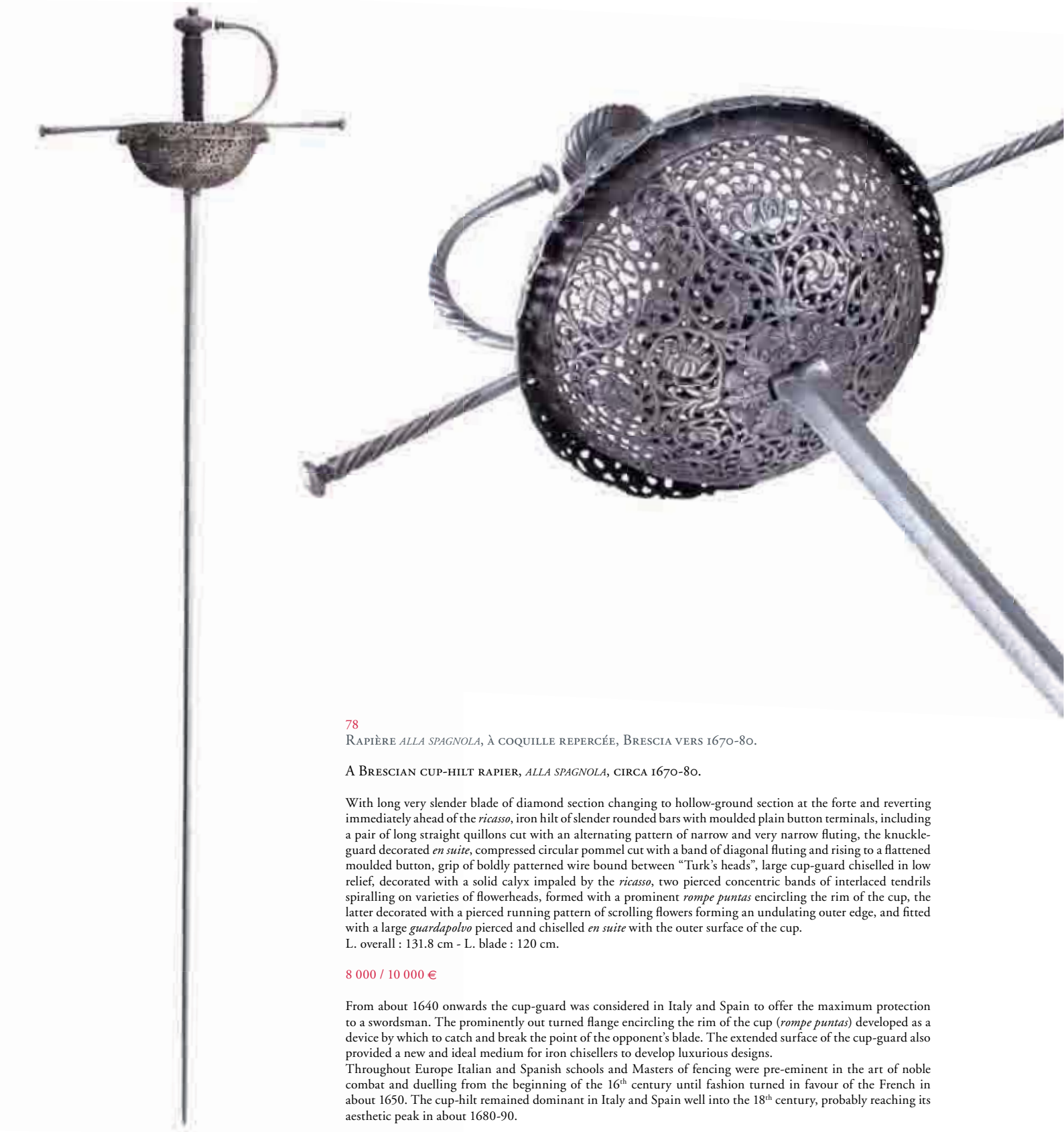
Constructed to match the rapier offered as the preceding lot.

77
Épée de type *Cinquedea* dans le style italien début XVIe siècle, XIXe siècle.

A *Cinquedea*, in Italian early 16th century style, 19th century.

With flat triangular blade inlaid with a pair of copper crosses on one side, iron hilt including an arched crosspiece of two halves fitting over the base of the blade, engraved shaped pommel cast in low relief, the grip encased in brass strips over the sides, fitted with bone grip-scales of characteristic design, each inset with two pairs of brass Gothic tracery rosettes over the rivets, and in lightly "aged" condition throughout.
L. overall : 72.8 cm - L. blade : 57.5 cm - W. : 17 cm.

2 000 / 3 000 €



78
Rapière *alla spagnola*, à coquille repercée, Brescia vers 1670-80.

A Brescian cup-hilt rapier, *alla spagnola*, circa 1670-80.

With long very slender blade of diamond section changing to hollow-ground section at the forte and reverting immediately ahead of the *ricasso*, iron hilt of slender rounded bars with moulded plain button terminals, including a pair of long straight quillons cut with an alternating pattern of narrow and very narrow fluting, the knuckle-guard decorated *en suite*, compressed circular pommel cut with a band of diagonal fluting and rising to a flattened moulded button, grip of boldly patterned wire bound between "Turk's heads", large cup-guard chiselled in low relief, decorated with a solid calyx impaled by the *ricasso*, two pierced concentric bands of interlaced tendrils spiralling on varieties of flowerheads, formed with a prominent *rompe puntas* encircling the rim of the cup, the latter decorated with a pierced running pattern of scrolling flowers forming an undulating outer edge, and fitted with a large *guardapolvo* pierced and chiselled *en suite* with the outer surface of the cup.
L. overall : 131.8 cm - L. blade : 120 cm.

8 000 / 10 000 €

From about 1640 onwards the cup-guard was considered in Italy and Spain to offer the maximum protection to a swordsman. The prominently out turned flange encircling the rim of the cup (*rompe puntas*) developed as a device by which to catch and break the point of the opponent's blade. The extended surface of the cup-guard also provided a new and ideal medium for iron chisellers to develop luxurious designs.
Throughout Europe Italian and Spanish schools and Masters of fencing were pre-eminent in the art of noble combat and duelling from the beginning of the 16th century until fashion turned in favour of the French in about 1650. The cup-hilt remained dominant in Italy and Spain well into the 18th century, probably reaching its aesthetic peak in about 1680-90.

79
Rapière a *tazza* de style espagnol XVIIe siècle, XIXe siècle.

A cup-hilt rapier in Spanish 17th century style, 19th century.

With slender blade of diamond section tapering to a very narrow point, inscribed "SEBASTIAN ERNANDEZ" (*sic.*) within the short fuller on both sides, parcel-gilt iron hilt of engraved spirally fluted bars with moulded button terminals, cup-guard decorated with a pierced pattern of ribband interlace filled with Mannerist half-figures, warrior busts, both Roman and others, a spurious heraldic double-eagle repeated, smaller monsters, animals and birds and all on a field of scrolling flowers, fitted with engraved *guardapolvo*, gadrooned pommel, and the grip bound with patterned wire.
L. overall : 126.5 cm - L. blade : 112.3 cm.

3 000 / 5 000 €

80

Rare casque, *celata di ferro*, et plastron, *petto di corsaletto di ferro*, peints assortis aux couleurs de Saint-Étienne de Toscane, pour le jeu du pont, *Gioco del Ponte*, Pise XVIIe siècle avec typiques transformations du XVIIIe siècle.

A rare Italian painted helmet, *celata di ferro*, and matching breast-plate, *petto di corsaletto di ferro*, for the *Gioco del Ponte*, Pisa, 17th century with characteristic 18th century alterations.

The helmet with two-piece skull formed with a low flattened comb, the latter reinforced by a group of four transverse rivets spaced over much of its length, fitted with iron plume-holder, a single neck lame on a separate flanged base-plate, pivoted chinpiece with single neck lame and pivoted visor of characteristic barred type closed by hooks on both the left and right sides, breast-plate of munition type with low medial ridge, basal flange, turned roped edges, the lower corners of the arm-openings folded outwards, the shoulders and the basal flange all with a series of 18th century holes lined in lead, the breast-plate incised on the inside with a large T for *Tramontana*, the helmet interior painted with a large letter T also for *Tramontana*, together with the letter A and numbered 50, the helmet and the breast-plate each retaining most of their original 18th century painted finish, the helmet decorated with red scrolling foliage over the front and sides and with a Maltese cross of the Order of the Knights of Saint Stephen on each side at the rear, the breast-plate *en suite*, the cross painted large over the centre, and all on a contrasting white painted ground.
Helmet H. : 31 - L. : 32 cm - W. : 23.5 cm - Wt. : 3400 g.
Breast-plate H. : 38 cm - W. : 35.3 cm - Wt. : 2365 g.

8 000 / 12 000 €

The Holy Military Order of The Knights of Saint Stephen, Pope and Martyr *(il sacro militare ordine marittimo dei cavalieri di San Stefano)* was instituted by Cosimo I de Medici, on October 1st, 1561, and consecrated in Pisa on March 15, 1562, by the *nuncio* of Pope Pius IV. The goal of the Order was to defend the Catholic faith and to eradicate the Muslim pirates from the Mediterranean.
The St. Stephen Order was headquartered in a Pisan palace and the Knights took responsibility for the presidency and the refereeing of the *Gioco del Ponte* ; they were also involved in the supply of equipment and the administration of some sections. The command of the sections was given either to a member of the Grand-ducal family, to a high-ranking officer of the Medici's or to a Pisan aristocrat.
A painted cuirass and helmet for the *Gioco del Ponte* are preserved at the Peabody Essex Museum (EIMS 212), Salem, Massachusetts. See, LA ROCCA, Donald J. & KARCHESKI, Walter J., *A rare Armor for the Gioco del Ponte*, The Metropolitan Museum Journal 42 (2007), pp. 107-119.

81

Targe offensive, *TARGONE DA COMBATTIMENTO*, en bois peint aux couleurs de l'escouade de San Michele du secteur *Tramontana*, pour le jeu du pont à Pise en 1807.

A Pisan softwood offensive shield, *TARGONE DA COMBATTIMENTO*, bearing the painted colours of the *San Michele* section of the *Tramontana* team for the *Gioco del Ponte*, dated 1807.

Of characteristic long slender kite-shape, the inner face recessed for the arm, branded with the date 1807 below the intials V M.N., for Viviani Marchese Niccolò, retaining the original wooden grips fixed by iron nails, one folded over the outer face, the outer face with bevelled edges, and retaining the original red and white painted herringbone pattern.
L. : 98.5 cm - W. : 21.5 cm.

3 000 / 5 000 €

The colours of this *targone* are those of the *San Michele* section that, together with the *Calci* section, included the bravest and strongest fighters, *Forti*, placed in the first row of the Northern team *Tramontana* at the beginning of the fight over the bridge. The Marquess Niccolò Viviani was the civil and military Governor of Pisa and the City Commissioner, *Commissario*, for the last *Gioco del Ponte* of the 19th century, held in 1807. A comparable example is preserved in the Peabody Essex Museum of Salem, Massachusetts (EIMS 213), illustrated in LA ROCCA, Donald J. & KARCHESKI, Walter J., *A rare Armor for the Gioco del Ponte*, The Metropolitan Museum Journal 42 (2007), p. 113, figure 11.

82

Targe offensive, *targone da combattimento*, en bois peint aux couleurs de l'escouade de San Antonio du secteur *Mezzogiorno*, pour le jeu du pont, dernier tiers du XVIIIe siècle.

A Pisan painted softwood offensive shield, *targone da combattimento*, bearing the painted colours of the San Antonio section of the *Mezzogiorno* team for the *Gioco del Ponte*, last third of the 18th century.

Of characteristic long slender kite-shape, the inner face recessed for the arm, branded with a monogram (illegible), retaining one of the original wooden grips fixed by a pair of large iron nails folded over the outer face, and with an additional pair of nails for the second grip (missing), the outer face with bevelled edges and retaining the original green and white painted herringbone pattern of the *Dragoni* section of the *Mezzogiorno* team, with some early over-covering of gessoed red paint, the latter with traces of a black painted running boar badge at the top.
L. : 105 cm - W. : 22 cm.

1 500 / 2 000 €

Another *targone* bearing the colours of the *San Antonio* section (painted over the colours of another section) is part of the collections of the Museo Civico di Pisa. See, ALDERIGI, Marco & ALIVERTI, Maria Ines, *Il Gioco del Ponte di Pisa, memoria e ricordo in una città*, 1980, No. 3.13, p. 91.

83

Étonnante armure de trois-quarts pour cavalier, entièrement décorée de motifs peints dorés, Savoie vers 1630.

A striking Cuirassier Officer's gold-painted three-quarter armour, Savoy, circa 1630.

Comprising close helmet with rounded skull formed of two halves each with integral neck lame, the base studded with lining rivets on brass rosette washers, pivoted fall formed with hooded guards acutely arched over the eyes, visor cut with a single mouth-like breathe and the upper edges with hemispherical openings for the eyes, pivoted chinpiece, and a single neck lame at the front, breast-plate formed with a low medial ridge, turned edges, and a short basal flange fitted with a pair of small iron plates, these each with a turning-pin for attaching alternative detachable skirt lames or tassets, now fitted with a skirt of two lames, the upper lame overlapped by the base of the breast-plate, back-plate fitted with a detachable broad skirt of five lames, the upper lame boxed at the sides and the lower lames each with cusped subsidiary edges, a pair of long tassets each of ten lames, some with turned edges, the subsidiary edges cut with a chevron in the middle, winged poleyns embossed with leaf ornament over the point of the knee and with articulations above and below, a pair of full arm defences, comprising large pauldrons studded with circular patterns of brass-capped rivets front and rear, tubular turners, upper-and lower-cannons, bracelet couters, and complete with a pair of gauntlets with flared cuffs, studded with brass-capped rivets throughout, the entire armour richly decorated with a gold-painted pattern of roped cartouches filled with scrollwork interlaced in arabesques at the root, on a field of scrollwork segmented by roped lines and further arabesques, and the whole painted scheme contrasting against a painted black ground : on a purpose-built costumed mannequin.
H. : 178 cm - Wt. : 15.945 kg.

60 000 / 70 000 €

Exhibited :
Lisbon, May-October, 1983, XVII Exposição Europeia de arte, ciência ecultura - Torre de Belem. Catalogue *Os Descobrimentos Portugueses e a Europa do Renascimento. Armaria dos Seculos XV a XVII*, 1983, No. 71, p.77, illustrated p.78.

Compared to armour with engraved and gilded decoration those with gold-painted patterns are extremely rare. One of the most beautifully decorated was the armour of Margrave Johann Georg von Brandenburg-Jägendorf, made in Augsburg at the beginning of the 17th century, formerly preserved in the Deutsches Historishes Museum, Berlin, now missing since the Second World War. See MÜLLER, Heinrich, *Das Berliner Zeughaus, vom Arsenal zum Museum*, 1994, p.223, ill. No. 264.

84

Arçonnière de devant en cuivre doré et émaillé, de style français du XVe siècle, très certainement produite par un des ateliers travaillant pour Louis Marcy de Paris et Londres, fin du XIXe siècle.

A gilt-copper and cold enamel plate intended to cover the front of a saddle, in the French early 15th century style, almost certainly from the workshops associated with Louis Marcy of Paris and London, late 19th century.

Formed of two halves joined by a central keel-shaped ridge turned over the top, each panel engraved with bold patterns of scrolling acanthus foliage on a contrasting stippled ground, the upper corners applied with raised flattened bosses also of gilt-copper and each decorated with a blue and red enamelled roundel in the Limoges style, each centring an heraldic lion, and the borders fitted with beaded panels pierced with minute holes for fitting the saddle cantle.
H. : 35 cm - W. : 41 cm - Wt. : 1470 g.

10 000 / 15 000 €

Provenance :
Galerie Fischer, Luzern, September 11-14, 1996, lot 478 ; sold as French or Italian, circa 1400 for CHF 33 000.

Art objects, and to a lesser extent some arms and armour, styled in the manner of the 14th and 15th century were the speciality of Louis Marcy, a dealer with galleries in Paris and London. Marcy directed a loose-knit community of highly skilled artisans in Paris, and probably Italy and Spain also. Among these shadowy figures was Henri Husson of Paris. A portable altar now attributed to Husson, decorated with a series of enamelled subjects in the Limoges 13th-14th century style is preserved in the British Museum, London (MLA 1896.7-16.1.). The figural subjects of the enamelled roundels (the Evangelists) compare very closely with the enamelled roundels on the present saddle plate. Further early enamels produced at the behest of Marcy also show a close relationship with the saddle plate. For a comprehensive and authoritative study of the products associated with Marcy, see BLAIR, Claude and CAMPBELL, Marian, *Louis Marcy, oggetti d'arte della Galleria Parmeggiani di Reggio Emilia*, 2008, and for the portable altar see p.151, pl. E2.

85

Avant de barde lourde de cheval pour la bataille, dite « picière », provenant de l'armurerie des princes Radziwill, Nuremberg fin XVIe siècle.

A rare Nuremberg peytral from a horse armour, from the armoury of the Princes Radziwill, late 16th century.

Of three-part construction, the principal plate flattened over the front, convex over the sides, drawn down to a broad hemispherical rim and a corresponding hemispherical neck, with double recessed borders with plain turned edges, struck with Nuremberg mark at the top, retaining the original hinges at the sides, the side-panels *en suite*, their rear edges swept upwards, each retaining the original bolts corresponding with the hasps hinged on the principal plate, and slotted at the rear for suspension straps.
H. : 22 cm - Wt. : 4500 g.

10 000 / 12 000 €

Provenance :
The Princes Radizwill, Schloss Nieswiez, probably included in the dispersal sale of the armoury, Christie, Manson & Woods, 29th June, 1926.
Galerie Fischer, Luzern, June 19, 1967, lot 58.
R. T. Gwynn, Epsom.

86
Arçonnière de devant d'une selle d'armes, Europe du Nord milieu du XVIe siècle.

A set of steels for the front of an armoured saddle, North European mid-16th century.

The four plates attached by threaded bolts, with additional bolts for attaching to the saddle frame, extending over the sides of the front of the saddle and over the front of the cantle, the sides with recessed borders and domed iron lining rivets, and retaining portions of a 19th century buff-leather lining.
H. : 54,5 cm - Wt. : 1700 g.

5 000 / 7 000 €

Provenance :
A. A. J. W. collection, Vienna, H. Gilhofer & H. Ranschburg, Luzern, April 11, 1935, lot 146, illustrated.

87
Rare chanfrein Ottoman, cannelé et gravé, début XVIe siècle.

A rare Ottoman shaffron, early 16th century.

Of bright steel and formed in one piece, with the sides curved over the muzzle, the lower edges dished towards the end, embossed with a pair of broad flutes running over the upper surface and curving around the eye openings, with a pair of short flutes curving around the base of the ears, a low medial ridge running over almost the entire upper surface, flanged over the eye openings and about the ears, pierced along the upper edge for a crinet of mail and plates, the edges pierced for lining rivets, and with traces of the original punched and engraved ornament over the outer face.
H. : 51.7 cm - W. : 21.2 - Wt. : 720 g.

10 000 / 15 000 €

88

Rare rondache de parement pour la garde de Wolf Dietrich von Raitenau, prince archevêque de Salzbourg (r. 1587-1612), Venise fin XVIe siècle.

A rare Venetian parade shield made for the guard of Wolf Dietrich von Raitenau, Prince Archbishop of Salzburg (r. 1587-1612), late 16th century.

Convex and near-circular, constructed of wood covered with leather on each side, the outer face decorated with a translucent red lacquered central field highlighting a rich arabesque pattern of tooled and lacquered gilt scrolls entwined with leafy flowering tendrils, the tendril pattern impaling a series of shaped cartouches each filled with a flowering calyx, enclosing at the centre a gilt band of running foliage filled with a vacant strapwork cartouche on a green lacquered ground, with gilt outer border filled with a running pattern of flowers and with a black band encircling the rim, the detail within the entire scheme picked-out in yellow, pale blue, green and red, and the inner face fitted with a leather arm-pad and the forward enarm (with fragments of the rear enarm) : on a modern internal wooden frame for display and conservation.
H. : 59 cm - W. : 55.5 cm

25 000 / 30 000 €

This shield is one of a series (with at least three variations recorded) made for the personal guard of Wolf Dietrich von Raitenau as Prince Archbishop. An inventory of the Princely residence taken in 1699 records three-hundred and ninety-eight gilt and painted shields ; see the archive of the Stadtisches Museum Salzburg. Approximately seventy examples are preserved in the Carolina- Augusteum Museum in Salzburg.
The Bavarian military occupation of Salzburg in 1809 brought about the transfer of a quantity of these shields to the main Zeughaus in Munich. Sales of the shields from Munich took place in the years following the First World War. As a consequence of these sales examples are now preserved in a wide range of institutional and private collections. Notable amongst these are the collection of the Princes von Liechtenstein (in which there are four in Schloss Vaduz, almost certainly a part of the historical collection), The Philadelphia Museum of Art, The Metropolitan Museum of Art, New York, and The Art Institute of Chicago.
The Turkish wars of the 16th century introduced the vogue for Ottoman style arms and armour throughout the Holy Roman Empire and in 1548 the Habsburg King Philip II of Spain was accompanied by a "Turkish" bodyguard for his ceremonial entry into the city of Milan. The taste for Turkish design is evidenced in the adoption of counterfeit Ottoman helmets for wear by the German and Hungarian light cavalry, an example of which is found in the Klingbeil collection. Similarly the style and decorative technique of the Salzburg shields displays strong Ottoman influence.
In the 16th century Venice was known for decorated leather armour manufactured in the style and technique of contemporary Turkish book-bindings. See GRUBE E.J., *Venetian Lacquer and Bookbindings of the 16th Century*, in "Venice and the Islamic World 828-1797", Metropolitan Museumof Art Exhibition Catalogue, pp. 231-251, 2007, for a contemporary discussion of the Venetian technique of varnishing and gilding leather, published in Venice in 1589.

89
Rare timbre de *Zischägge* d'inspiration ottomane, gravé à l'eau forte, portant l'inscription turque *Mehmet* après sa prise lors de « la longue guerre » de Hongrie (1591-1606), Nuremberg vers 1560-80.

A rare etched skull of a Nuremberg light cavalry *Zischägge* in the Ottoman fashion, bearing the Ottoman inscription "*Mohammed*", the helmet captured by the Turks during the Austro-Turkish war (1591-1606), circa 1560-80.

Conical in the style of an Ottoman *çiçak* and formed in one piece, drawn-up to a narrow point with acorn finial, embossed with a broad radiating band of close-set narrow fluting entirely filled with an etched counterfeit-Ottoman pattern of scrolling tendrils and foliage all arranged as symmetrical pairs of panels, the base recessed and decorated with an etched band of running foliage on a stippled ground, etched ropework border, struck with Nuremberg mark, cut with the Ottoman small character *Mohammed* at the front, a character resembling the letter C cut close-by, and retaining a single staple for fitting a nasal-guard together with six loops about the sides and rear.
H. : 28 cm - L. : 22.5 cm - W. : 19.5 cm - Wt. : 1285 g.

30 000 / 40 000 €

Provenance :
Anonymous sale, Sotheby Parke Bernet A.G., Zurich, 25th November, 1980, lot 76.

The Ottoman helmet known as a "*çiçak*" provided the model for the shape of the skull of the present helmet ; it is evidence of the European fashion for the Turkish taste which emerged in Europe during the last quarter of the 16th century, then at war against the Ottoman Empire. This type of helmet produced in Nuremberg were intended for export to Poland and Hungary.
The engraved mark reads "*Mohammed*" or "*Mehmed*". It could be either an arsenal mark or a booty reference from within the reign of the Ottoman Sultan Mehmet III (1595-1603) who defeated the forces of the Holy Roman Empire at the battle of Mezokeresztes in 1596. The character resembling the letter C is also found stamped on the haft of a mace, Polish or Hungarian, offered as lot 91 from the Klingbeil Collection.
A similar helmet formerly in the armoury of the Princes Radziwill at Niesweiz is dated 1561 (now removed to Wawel Castle, Cracow, Inv.-Nr. 1370) ; another, also Nuremberg, is in The Wallace Collection, London (A 104) ; another, the etched decoration almost identical, is in the Museums für Deutsche Geschichte, Berlin (W 4697) ; another example, again Nuremberg marked, is in the collection of the Princes Odescalchi, Rome (inv. no. 37) ; and another, also Nuremberg marked and with comparable etched patterns is in the von Kienbusch collection at The Philadelphia Museum of Art (see *The Kretzschmar von Kienbusch Collection of Armor and Arms*, Princeton, 1963, catalogue No.90).
Translation by Lucien Arcache, Expert for Islamic Art in Paris.

90
Rare targe de tournoi « à la Hongroise », *Flügeltartsche*, Allemagne du Sud milieu XVIe siècle.

A rare "Hungarian" tournament shield, *Flügeltartsche*, South German, mid-16th century.

With convex wooden body, the upper edge swept-up to the rear corner, covered with thin leather over a hemp lining on both sides, the inner face painted red with pale blue and black borders edged in white lines and the outer border also painted red, with six iron nails previously attaching enarms and a strap, the outer face painted red over its entire surface, and fitted with six characteristic bevelled triangular iron washers seating the nails for the interior leathers.
H. : 84 cm - W. : 58.5 cm.

18 000 / 22 000 €

Provenance :
Galerie Fischer, Luzern, May 24, 1983, lot 105.

Shields of this type were used in the so-called "*Huszarischen*" tournaments that became fashionable at the Habsburg court in the middle of the 16th century and which took place in Vienna and Prague. Examples are preserved in the former Imperial Collection in Vienna and appear to have been derived from taller true Hungarian shields for light cavalry. See, GAMBER, Ortwin and BEAUFORT, Christian, *Katalog der Leibrüstkammer, II Teil*, 1990, pp.151-153, 216-217. Also see, KALMÁR, J., *Régi Magyar fegyverek*, 1971, pp.308-319.

91
Masse d'armes à ailettes, Hongrie ou Pologne fin XVIe - début XVIIe siècle.

A horseman's mace, Hungarian or Polish, late 16th - early 17th century.

Made entirely of steel, the head formed of seven hemispherical flanges widening in section towards the middle, cut with pairs of very narrow flutes over the outer edges, brazed onto a tubular core, one struck with a mark (in a circle a large "N" or "Z" flanked by two small letters, one an "o", the other rubbed), and the head retained by a faceted finial rising to a knop, with tubular socket struck with a mark, the letter "C", pierced for a thong, and incised linear grip formed with a raised cabled collar at the inner end and a moulded collar about an open socket.
L. : 53.7 cm.

3 000 / 4 000 €

The "C" mark stamped on the haft may be an early ownership mark, possibly that of an East European armoury ; a very similar mark is stamped on the front of the Nuremberg helmet formed in the Ottoman fashion and offered as lot 89 from the Klingbeil collection. This helmet is of a type intended for export from Nuremberg for use by Hungarian or Polish light cavalry in the Austro-Turkish wars spanning the late 16th and early 17th centuries.

92
Masse de guerre à ailettes à la mode ottomane, Pologne ou Hongrie, XVIIe siècle.

A multi-flanged fighting mace after the Ottoman fashion, Polish or Hungarian, 17th century.

With robust iron head formed of sixteen bulbous squat flanges turned outwards at both ends and brazed onto an iron core, fitted with prominent button finial, and short tubular iron haft with later wooden grip.
L. : 42.5 cm.

2 000 / 2 500 €

93

Épée « a la Jineta » dans le goût Nasride, joliment damasquinée dans un style hispano-mauresque, jadis exposée par le fourbisseur munichois Johann Stroblberger et peut-être produite par son atelier, fin XIXe siècle.

A fine damascened sword, *Jineta*, in the *Nasrid* Hispano-Moresque taste, formerly displayed by the Munich sword-cutler Johann Stroblberger and perhaps from his workshop, late 19th century.

With very slender blade formed in two stages, the lower part flattened and etched with a gilt panel filled with an inscription inhabited by minute birds that is repeated by a different hand on the reverse side, blued iron hilt modelled on the *Nasrid* type, finely damascened in delicate gold and silver bands of leafy tendrils linked by linear interlace, heightened with pellets, circles and stars, and enclosing rosette-shaped cartouches filled with a brief inscription repeated on both sides of the pommel and guard, the grip retaining its original white rayskin covering, and the hilt in fine condition throughout.
L. overall : 105.3 cm - L. blade : 84.3 cm - W. : 9.3 cm.

4 000 / 6 000 €

The inscription on the blade was translated by Dr. Stefan Hedelmann of Berlin as "Al-Kâmil Sayf ad-Dîn Chaban" : the name of a Mameluk Bahri Sultan ruling in 1345-1346 A.D. (A.H. 746-747).
The sword was inspired by the very small surviving group of richly decorated Hispano-Moresque swords dating from the latter part of the *Nasrid* dynasty (1238-1492 AD.), the capital of which was the city of Grenada. Surviving examples include three made for the last Sultan Abu Abdullah Muhammad XII, called "Boabdil" (circa 1460-1533), one of which is in the Museo del Ejército (24.902), Madrid, another in the Bibliothèque Nationale, Paris, Cabinet des Médailles, collection de Luynes (959), and another in the Staatliche Kunstsammlungen (B II 608), Kassel.

94

Salade à ventaille, décorée à l'eau forte, dite *alla tedesca*, dans le style italien vers 1510-15, époque XIXe siècle.

An etched visored sallet *alla tedesca*, in the Italian style of circa 1510-15, 19th century,

with broad skull of one piece rising to a low flat-topped comb, pierced for a crest and with three pairs of lace-holes, fitted with a reinforce over the brow, neck-guard of two articulated lames, and bellows visor pierced with bows of both slotted and circular breathes left and right and moving on a pair of pivoted hinges, the borders etched with panels of scrolling foliage on a contrasting blackened and stippled ground, and the lower neck lame with an angular inward turn at the edge.
H. : 30.3 cm - L. : 29 cm - W. : 21 cm - Wt. : 2980 g.

4 000 / 6 000 €

A closely comparable sallet is in the Musée de L'Armée, Paris (H 45). A further example, also similar, forming part of a North Italian export armour fluted and etched in the German style by Giovanni Angelo Missaglia is in the same collection (G. 8.). See LAKING, Guy Francis, *A Record of European Armour and Arms*, 1920, volume II, p.37, fig. 385.
REVERSEAU, Jean-Pierre, *Les armes et la vie*, 1982, p.119.

95
Pavois d'archer du type de Klausen, la structure en bois peut-être XVe siècle.

An archer's *pavise* of Klausen type, the wooden body probably 15th century.

Of characteristic rectangular form rounded over the top, constructed in three parts, with broad angular central gutter rising to a triangular beak, the inner face lined in pigskin, the lining formed of several pieces glued directly to the wooden core, with iron nails and staples for enarms and a carrying strap, fitted with a transverse iron bar across the top of the gutter, the outer face painted with the Austrian *Bindenschild*, enriched with scrollwork over the respective fields, the upper field bearing the arms of the League of Saint George on the right and an unidentified coat-of-arms, a star in a blackened shield, on the left, black linear borders, the inner pigskin lining folded over the outer edges, and the painted surface applied over gesso on a bed of canvas, the latter applied directly to the wooden core.
L. : 118 cm - W. : 60.5 cm.

18 000 / 22 000 €

Shields bearing this painted armorial scheme are considered to be associated with Archduke Sigusmund of the Tyrol (1427-1496). The Saint George's shield became the badge of the Swabian League, of which Sigusmund was a member. A quantity of shields of this type was discovered in the small town of Klausen, in the South Tyrol, in 1871. The majority of these shields were repainted in the late 19th century in an attempt to enhance their appearance.

96
Épée de lansquenet, *KATZBALGER*, avec branche de garde, dans le style allemand vers 1520-50, XIXe siècle.

A German Landsknecht sword, *KATZBALGER*, in the style of circa 1520-50, 19th century.

With broad double-edged blade formed with a very low medial ridge, a short point, a pair of narrow short fullers at the forte struck with two rows of marks on one side, and the *ricasso* cut with additional pairs of fullers along the sides and struck with a further mark on one face, iron hilt of characteristic type including a pair of long acutely in-curved writhen quillons, knuckle-guard, and gadrooned pommel.
L. overall : 88.5 cm - L. blade : 74 cm - W. : 14 cm.

3 000 / 5 000 €

97
Épée de lansquenet, *KATZBALGER*, dans le style allemand vers 1530-50, XIXe siècle.

A German Landesknecht sword, *KATZBALGER*, in the style of circa 1530-50, 19th century.

With broad double-edged blade cut with a shallow fuller over its length on both sides and coming to a very short spear point, iron hilt of S-shaped rounded bars decorated with a spiral pattern of fluting heightened with raised borders, moulded domed ribbed terminals matching the pommel, the grip formed of tapering fluted and alternating segments of dark horn and white bone, and in lightly "aged" condition throughout.
L. overall : 94 cm - L. blade : 80.5 cm.

2 000 / 3 000 €

98
Pavois armorié non répertorié, apparemment destiné à un usage funéraire, dans le style de la fin du XVe siècle.

An unrecorded armorial *pavise*, apparently intended for funerary use, in the manner of the late 15th century.

With heavy wooden body of characteristic rectangular form constructed in three parts, with broad angular gutter rising to an out turned beak, the inner face painted brick red on leather nailed and glued directly onto the wooden core, and fitted with a pair of staples carrying a T-shaped handle orientated for carrying in the conventional manner, the outer face painted with an inverted coat-of-arms quartered in red, white, silver and blue, the ground of one field and the border of another gilt on a painted background, and the painted surface applied on gessoed canvas : sold together with original correspondence between the present owner and Dr. Ottfried Neubecker President of the German Heraldic Society, dated 1980, and in which is given details of the suggested provenance of this shield, together with an identification of the coat-of-arms.
H. : 82 cm - W. : 49 cm.

8 000 / 9 000 €

Provenance :
Said to be from the collection of Alfons Flasshaar, and exchanged in trade with Dr. Paul, the well-known Berlin collector in 1953.

The arms are said to be those of the Anguillara line of the Orsini family of Rome.
It has been suggested that the coat-of-arms is inverted for the purposes of either being carried in funeral procession or forming part of a funerary achievement.

99

Armure complète à cannelures, de style allemand du Sud dit « Maximilien » vers 1520-30, seconde moitié du XIXe siècle.

A fluted full armour in the South German "Maximilian" style of circa 1520-30, second half of the 19th century.

Well formed throughout, comprising close helmet with rounded skull of one piece embossed with three cabled low combs and bands of converging flutes over the top and the sides, struck with a spurious mark at the rear, pierced for lining-laces, fitted with plume-holder and spring-catch locking the bevor, pivoted visor of so-called "dogs' face" type strongly flanged below the sights, the snout vertically fluted and pierced with rows of slotted breathes on both sides, and the lower edge fitting into a raised lip applied separately to the bevor, hinged gorget of three lames front and rear, breast-plate of strongly globose form with a boldly roped turned flange across the top, struck with a spurious mark in the manner of that of Wolfgang Grosschedel, fitted with moveable arm-gussets *en suite*, folding lance-rest, separate waist-plate carrying a skirt of three lames and a pair of short tassets, the back-plate also with a spurious mark of Wolfgang Grosschedel and fitted with skirt of one lame, a pair of full arm defences including asymmetrical spaulders each fitted with haute-piece, full vambraces and a pair of mitten-gauntlets, a pair of full leg defences including two-piece cuisses with winged poleyns, and "bear-paw" sabatons of boxed construction, with recessed borders studded with domed lining rivets and turned roped edges throughout : on a fabric-covered purpose-built mannequin.
H. : 175 cm.

40 000 / 50 000 €

100
Marteau d'armes, dans le style allemand de la première moitié du XVIe siècle.

A German horseman's war hammer, in the style of the first half of the 16th century.

With robust iron head formed with a short hammer with small rectangular face, rear fluke slightly down-turned and of tapering rectangular section, decorated over the sides with file-work, both as small bevels and pairs of bold chamfers, retained by a transverse bolt passing through a rectangular central socket, the bolt carrying a belt hook, on its original wooden haft entirely encased by strips of iron, the front and rear covered by a single long strip folded over the base and decorated over the lower half with filed ornament matching the head, the sides pierced for a thong, and fitted with an iron collar above the grip and a fluted iron finial surmounting the hammer.
L. : 50 cm - L. hammer-head : 12 cm.

4 000 / 6 000 €

101
Hache de guerre, dans le style allemand du début du XVIe siècle, XIXe siècle.

A German horseman's war axe, in the style of the early 16th century, 19th century.

With strongly convex cutting edge cusped at the rear edges of the points, robust rectangular pean filed to form four flaring points, rectangular socket cut with double linear ornament and retained by a transverse bolt also carrying the belt hook, wooden haft rectangular towards the top and of flattened octagonal section over its remaining length, the sides reinforced by two pairs of iron straps joined by a flat plate at the base, the outer strap decorated with pierced Gothic ornament, pierced for a thong, and fitted with a domed cap surmounting the hammer-head.

L. : 59.8 cm - L. head : 15 cm.

2 000 / 2 500 €

102
Rare marteau d'armes de cavalier, Saxe fin XVIe siècle.

A rare Saxon horseman's war hammer, late 16th century.

Of characteristic type, with robust slender steel head formed with a circular hammer face on a moulded baluster neck, rectangular socket cut with decorative rows of beadwork on both sides, fitted with belt hook on the inner face, button finial over the top, long rear fluke of diamond section tapering to a down-curved point, rounded steel haft moulded at the base, the grip retaining its original patterned wire binding over a wooden core, fitted with disc -guard with a shell-guard projecting towards the hammer-head, domed steel pommel, and in untouched condition throughout.
L. : 57.cm - L. head : 16.3 cm.

5 000 / 8 000 €

Provenance :
The Saxon Electoral Armouries, Dresden.

103
Rapière de type militaire, dans le style allemand vers 1590-1600.

A German military rapier, in the style of circa 1590-1600.

With slender blade struck with small groups of marks within the pair of long fullers on both sides, struck with a mark on both sides of the *ricasso*, blackened iron hilt of rounded bars with swelling tips, upper-and lower-rings swelling in the middle, inner-guard of three branches on a common root, thumb-ring, globular pommel, and the grip bound with cord.
L. overall : 122.3 cm - L. blade : 107.2 cm - W. : 29 cm.

8 000 / 12 000 €

104
Belle dague main-gauche, Saxe, fin XVIe siècle.

A fine Saxon left-hand dagger, late 16th century.

With tapering double-edged blade of flattened diamond section cut with a narrow short fuller on both sides below the hilt, iron hilt retaining nearly all of its original bright blued finish, strongly arched forward-swept flat quillons with fluted widening tips, ring-guard filled with a pierced plate, domed octagonal pommel rising to a button, and original grip bound with patterned wire and "Turk's heads".
L. : 49 cm - L. blade : 35.2 cm.

7 000 / 10 000 €

Provenance :
The Saxon Electoral Armouries, Dresden.
Sotheby & Co., *Highly Important Arms from The Saxon Royal Collections,* 23rd March 1970, lot 31 (£1,300), to the present owner.

For an identical example together with its matching rapier see HEINZ R. Uhlemann, *Kostbare Blankwaffen aus dem Deutschen Klingenmuseum Solingen*, Dusseldorf, 1968, p. 68. Further examples are in the foremost institutional collections in Europe and in The United States of America, all are preserved in fine condition, in keeping with almost all of the weapons from the Electoral Armouries in Dresden.

105

Armure complète noire et blanche, en partie Allemagne troisième quart du XVIe siècle, gravures à l'eau forte du XIXe siècle.

A German black-and-white full armour, partly third quarter of the 16th century, and etched in late 16th century style.

Comprising burgonet with one-piece skull rising to a narrow comb cabled over the top, up-turned bluntly pointed peak, fitted with hinged cheek-pieces now joined over the chin by the addition of a later small triangular plate, the plate riveted to the right-hand cheek-piece and fitted with a turning-pin engaging the left-hand cheek-piece, the cheek-pieces and the skull each fitted with later neck-plates, the entire helmet studded with domed rivets and the edges turned and roped, gorget of three plates front and rear, hinged on the left and locked both at the neck and at the shoulder on the right, the shoulders fitted with later hinged spring-loaded pillars for the spaulders, breast-plate of heavy construction, for a light cavalry or infantry armour, boxed at the sides, with medial ridge coming to a pronounced point towards the base, a shallow angular inwardly turned flange across the top, fitted with moveable arm-gussets continuing the boxed contours of the main plate and with turned roped flanges, the waist flange retaining the original upper lame of the skirt, the remaining two plates and the tassets all later, the back-plate finely formed *en suite* with the breast-plate, the sides now fitted with turning-pins corresponding with holes to the left and right of the breast-plate, and retaining its original skirt of one lame, a pair of symmetrical full arm defences (the vambraces and the lower right-hand spaulder lames possibly 19th century restorations), comprising large spaulders ridged over the shoulders and fitted with turners, tubular upper-cannons, hinged tubular lower-cannons, winged couters, and plain turned edges throughout, a pair of mitten gauntlets (both thumb lames replaced, one chipped. Both cuffs and the two lower metacarpal lames 16th century, the reminder 19th century), with rounded tubular cuffs ridged over the top, the ridge extending over the full length of the metacarpus and the mitten lames, fitted with a raised diagonally fluted bar over the knuckles, recessed borders and turned cable edges, a pair of full leg defences probably mostly 19th century, including a 16th century short cuisse and poleyn, the poleyn winged and with a single articulation above and three below, the right-hand cuisse and poleyn of lighter construction and built to match, the greaves and sabatons matching the main body of the armour, the entire armour studded with domed iron rivets (some replaced), and profusely decorated with later etched bands of complex and close-set scrolling flowers, those within the larger bands developing into spirals : on a fabric-covered purpose-built mannequin.
H. : 169.5 cm - Wt. : 20.520 kg.

30 000 / 40 000 €

Provenance :
Duc de Dino Collection, No. A.13 in the 1901 catalogue by de Cosson.
Metropolitan Museum of Art, New York, (04.3.258), acquired in 1904 and de-accessioned in 1946.

Literature :
STONE, George Cameron, *A Glossary of the Construction, Decoration and Use of Arms and Armor*, 1935, p.33 fig. 44/1.

106

Rare et bel estoc, *Panzerstecher*, armant la compagnie à cheval *des Trabantenleib-garde* des princes-électeurs de Saxe, vers 1570-1600.

A fine and rare estoc, *Panzerstecher,* carried by the mounted company of the *Trabantenleib-garde* of the Prince Electors of Saxony, circa 1570-1600.

With long slender straight blade formed with a pronounced medial ridge running over its entire length on both sides and tapering to a narrow point, iron hilt retaining a proportion of its original blue/black finish, formed of flattened bars, comprising a pair of long quillons drooping slightly towards "fishtail" terminals, a large D-shaped ring-guard between, a smaller version below carried by a pair of arms, each ring widening towards the middle, inner-guard formed from a single diagonal bar linking the head of the forward arm to the base of the rear quillon and with no provision for a thumb-ring, the base of the hilt fitted with an oval tubular sleeve intended to fit over the mount at the mouth of the scabbard, its outer face punched with decorative panels and bordered by a roped flange, octagonal pommel swelling about the middle, cut with pairs of very narrow segmental flutes and rising to an octagonal bun-shaped button, and the grip reinforced by moulded slender bars set between a pair of cusped and linear engraved collars and retaining its original fish-skin covering.
L. overall : 127.5 cm - L. blade : 112 cm.

20 000 / 25 000 €

Provenance :
The Saxon Electoral Armouries, Dresden.

The mounted contingent of the Saxon *Trabantenleib-garde* was formed of a company of one hundred men on black horses. Their uniform included a blackened comb morion with etched and gilt ornament, black doublets and yellow hose and stockings, the colours being those of the arms of the Electors of Saxony. A woodcut included in the *Stammbüchlein* of the Nuremberg artist Jost Amman (pub. 1589) illustrates a pair of mounted "Squires of the Guard" armed with estocs very similar to the present example.
Another estoc from this series, virtually identical to the present example, is preserved in the von Kienbusch Collection in The Philidelphia Art Museum, see von Kienbusch 1963 catalogue, No. 351.
For a commentary on the type see NORMAN, A.V.B., *The Rapier and Small-Sword, 1460-1820*, London, 1980, Hilt types 12 and 43, pp. 76,112-115, and Pommel type 50, p. 262.

107
Rare hallebarde gravée de cérémonie pour la *Trabantenleib-garde* d'Auguste, prince-électeur de Saxe (r.1553-86), Allemagne vers 1580.

A rare German etched State halberd of the *Trabantenleib-garde* of August, Prince Elector of Saxony (reigned 1553-86), circa 1580.

The head with slender central spike of stiff-diamond section, rear fluke cut with cusped ornament over the basal edges and formed with a reinforced point, axe-blade with crescentic edge and cusped back edges, and rectangular socket extending to form four long straps, etched with large panels of strapwork enriched with close-set designs of scrollwork, the axe-blade bearing the arms of Saxony in a cartouche on one face and the arms of The Archmarshalship of The Holy Roman Empire on the other, each retaining much original gilding, the straps etched with a running pattern of stylised leaf ornament, and the etching all against a contrasting blackened ground, on its original faceted wooden haft (shortened).
H. head : 76 cm - H. overall : 167 cm.

6 000 / 8 000 €

Provenance :
The Saxon Electoral Armouries, Dresden.

108

Rare hallebarde gravée de cérémonie pour la *Trabantenleib-garde* de Christian I, prince électeur de Saxe (r. 1586-91), Allemagne vers 1586-1591.

A rare German etched State halberd of the *Trabantenleib-garde* of Christian I, Prince Elector of Saxony (reigned 1586-91), circa 1586-91.

The head formed with a strong medial ridge running over its full length above the socket on both sides, long central spike tapering to a narrow sharp point and the edges cusped at the base, axe-blade with S-shaped leading edge and the rear edges *bouched* both at the top and bottom, the rear fluke formed *en suite* and extending to a down-turned beak with reinforced point, and tubular socket moulded at both ends and extending to form four long straps, finely decorated throughout with etched shaped panels of strapwork punctuated by anthemion-heads, rising to a leafy finial towards the middle of the spike, with a gilt oval strapwork cartouche on both sides of the axe-blade, framing on one side the arms of Saxony and on the other the arms of The Archmarshalship of The Holy Roman Empire, all arranged within a field of close-set scrolling leafy tendrils and the entire etched scheme set against a contrasting blackened ground, the socket gilt, etched with beadwork and cabling over the mouldings, its body *en suite* with the principal scheme, and the straps etched over their length with an alternating design of vacant and leafy small panels and each terminating in a bud, on its original wooden haft, the upper portion retaining much of the original fabric covering (the haft shoe missing).
L. head : 78.5 cm - L. overall : 233 cm.

8 000 / 12 000 €

Provenance :
The Saxon Electoral Armouries, Dresden.

109

RARE ARMURE DE TROIS-QUARTS POUR LE COMBAT À CHEVAL, PAR ANTON ET HANS HÖRBURGER D'INNSBRUCK, QUASIMENT HOMOGÈNE, VERS 1561-65.

A RARE LIGHT CAVALRY THREE-QUARTER ARMOUR BY ANTON AND HANS HÖRBURGER OF INNSBRUCK, COMPREHENSIVELY HOMOGENOUS, CIRCA 1561-65.

Comprising closed burgonet of robust construction, with one-piece skull drawn-up to a cable comb swept to the rear of the apex, the fall and chinpiece each moving on common pivots, the former engraved with double linear bands and punched and scalloped along the upper edge and around the pivot arms, the leading edge turned and roped and the peak impaled by a convex nasal-bar of triangular section locking into the chinpiece, the latter flared upwards over the cheeks and cut-out at the mouth, the edges of the face-opening unusually fitted on the inside with thick reinforcing bars following the contour of the opening, the chin coming to a strong point and locked by a spring-catch on the right, neck-guard of two articulated lames front and rear, the inner edges engraved, punched and scalloped *en suite* with the fall, the lower lames locked by a keyhole and stud catch left and right, and studded with domed iron lining rivets throughout, gorget of three lames front and rear, hinged on the left and closed by a stud and a sliding catch on the right, the upper plates turned and roped, the lower plates engraved and scalloped along the subsidiary edges and over the shoulders, the lower lame struck with the armourers's initials *H H* for Hans Hörburger, and carrying a pair of light spaulders of five lames moving on internal leathers and sliding rivets (*achselkragen*), breast-plate formed with medial ridge drawn-up to a pronounced keel at a point below the middle, the upper edge with flanged roped turn, struck with the armourers initials *A. H* for Anton Hörburger, the arm-openings engraved, punched and scalloped around the hinges and fitted with movable gussets each with cabled flanged edge, and the base formed with a short flange carrying the original skirt of two articulated lames, matching back-plate also struck with the armourers's initials *A H* and fitted with skirt of one lame, a pair of knee-length tassets each of seven lames moving on internal leathers and sliding rivets, the subsidiary edges decorated *en suite* with those throughout the armour (the right tasset an expert replacement), a pair of vambraces moving on tubular turners, fitted with couters, the subsidiary edges *en suite* with the body of the armour, and a pair of gauntlets also *en suite*, the cuffs embossed over the ulna and fitted with a raised cabled bar over the knuckles (the finger lames and the forward thumb lames all replaced) : on a purpose-built costumed mannequin.
H. : 176 cm - Wt. : 17,605 g.

60 000 / 80 000 €

Provenance :
Rutherfurd Stuyvesant, Allamuchy, NY.
Included in the sale of part of the R. Stuyvesant collection, Parke-Bernet Galleries Inc. New York, April 12, 1950, lot 197, illustrated ($ 500).
Sold to Commander Marsden Perry Jr., New York.

Exhibited :
The Metropolitan Museum of Art New York (February - April 1911), *Loan exhibition of Arms and Armor*, No.25, lent for exhibition by Mrs. Stuyvesant.

Literature :
DEAN, Bashford, *The Collection of Arms and Armor of Rutherfurd Stuyvesant*, 1914, No. 15, pp. 20-21, pl.10.
THOMAS, Bruno, *Die Innsbrucker Plattnerkunst, ein Nachtrag*, in the Jahrbuch der Kunsthistorischen Sammlungen in Wien, vol. 70 - 1974, pp.206-208, ill. 161.

A plain infantry part-armour by Hans Hörburger the Elder is preserved in the Churburg castle collection (1929 catalogue No.101, the mark reproduced in the index). Another light cavalry part-armour also in Churburg castle can most probably be attributed on stylistic grounds to a member of the Hörburger family (No.129 in the 1929 catalogue). This armour is unmarked but the distinctive linear engraved and scalloped subsidiary edges closely match those of the present example. See, SCALINI, Mario, *The Armoury of the Castle of Churburg*, 1996, p.336 (S133) and p.334 (S129).
The burgonet on the present armour compares closely with the burgonet on a light cavalry three-quarter armour by Michel Witz The Younger of Innsbruck, preserved in the Zeughaus in Graz. See PICHLER, Dr. Fritz, *Das Landes-Zeughaus in Graz*, 1880, pp. 26-32, pl. VIII.
The present armour also compares closely with a part-armour struck with the initials H H for Hans Hörburger which was sold at Christie's East New York, 9th of June 1984, lot 122, miss-catalogued as early 17th century and the armourer's mark unidentified.
Hans Hörburger is recorded as making armour for the *Zeughaus* in Innsbruck. In 1570 his brother Anton applied for the position of court-armourer to the Archduke Ferdinand II. The two brothers, Hans and Anton, worked together between 1561 and 1565. See, *Die Innsbrucker Platnerkunst*, Tiroler Landesmuseum, 1954, p.88.

110
Rapière à branches probablement saxonne, Allemagne vers 1610-20.

A German swept-hilt rapier, probably Saxon, circa 1610-20.

With robust blade of flattened diamond section double-edged and tapering from a broad base, recessed *ricasso* faced with a pair of shallow grooves on both sides, blackened iron hilt of plain oval bars, comprising a pair of vertically recurved quillons, a pair of arms, the rear arm joined at its head both to a diagonal branch merging with the mid-point of the upper ring-guard and to the base of a small U-shaped ring arched over the head of the *ricasso*, the forward arm joined to the forward branch of the small lower ring and to a single bar projecting upwards, inner-guard of three diagonal branches joined at a common root and almost forming an inner ring-guard, oval pommel, and later grip bound with patterned wire.
L. overall : 104.3 cm - L. blade : 88 cm.

3 500 / 4 500 €

A similar rapier is in the Museums für Deutsche Geschichte (W 59.3124), its hilt attributed to a Saxon origin. Another, with a decorated gilt-iron hilt and presumably made for a figure of rank was formerly in the Electoral Armouries in Dresden and is recorded by Norman.
See MÜLLER, Heinrich, & KÖLLING, Hartmut, *Europäische Hieb-und Stichwaffen*, No. 139 p.378, illustrated p.211.
Also see NORMAN, A.V.B, *The Rapier and Small-Sword*, 1460-1820, London, 1980, hilt type 31, pp. 94-5., pl. 51.

111
Rapière à branches de type militaire, Allemagne vers 1600.

A German military swept-hilt rapier, circa 1600.

With broad double-edged tapering blade of flattened diamond section with recessed *ricasso* heightened with engraved and punched linear borders and struck with a small rosette mark on the outside, iron hilt of plain oval bars with disc terminals, comprising rear quillon down-turned and inwardly inclined towards its end, a pair of arms carrying a small ring-guard at their head, each joined at the same point to an up-turned bar forming an upper ring, the latter in turn joined to the mid-point of the knuckle-guard by a diagonal branch, plain rounded pommel rising to a button, and the grip bound with patterned wire and "Turk's heads".
L. overall : 105.6 cm - L. blade : 89.3 cm.

4 000 / 6 000 €

112

Estoc de cavalerie, *Stöcher*, monté « à la hongroise », de style Styrien vers 1580-90.

A Styrian cavalry estoc, *Stöcher*, mounted in the "Hungarian" fashion, in the style of circa 1580-90.

With long slender straight blade tapering to a narrow point and with a pronounced medial ridge over its entire length on both sides, iron hilt of so-called "Hungarian" form, comprising a pair of quillons of flattened diamond section strongly arched and with inward-curved "fishtail" tips, fitted over a hemispherical disc-guard with outwardly flanged rim, the inward side flattened and pointed towards the blade, and the guard in turn fitted over a tubular sleeve pierced with a heart and intended to encase the scabbard mouth, with faceted stopper-shaped pommel, the quillons, the disc-guard and the pommel each engraved with wavy lines heightened with punch marks, retaining traces of tinning, and the grip bound with patterned wire and "Turk's heads".
L. overall : 121 cm - L. blade : 105.5 cm.

4 000 / 6 000 €

Tinned-iron hilts of this distinctive type are mounted on several large series of cavalry swords preserved in the *Zeughaus* in Graz. The first recorded reference to these "Hungarian" hilts is made in the *Zeughaus* inventory of 1594. See PICHLER, Dr. Fritz, *Das Landes-Zeughaus in Graz*, Leipzig, 1880, p. 74, tafel XXIII, fig. 8. For the further series of swords in Graz with "Hungarian" hilts, see KRENN, Peter, *Schwert und Spiess, Landeszeughaus Graz*, 1997, pp. 30-33.

113
Épée pour le tournoi chevaleresque à pied, *Fechtschwert*, dans le style allemand du Sud vers 1490-1500.

A sword for the Knightly foot tournament, *Fechtschwert*, in the South German style of circa 1490-1500.

With slender blade formed in five stages, of flattened diamond section alternating with rectangular stages blunt and recessed for the hand, inlaid with a brass cross mark on one side, flattened crosspiece widening towards the horizontally recurved ends and reinforced by a raised cabled ridge over both halves, tall stopper-shaped pommel cut with pairs of cabled vertical bands, and two-stage grip bound with leather over cord.
L. overall : 124 cm - L. blade : 98.2 cm - W. : 22 cm.

2 000 / 3 000 €

Swords of this type were intended for use in a form of late 15th century Foot Tournament fought between fully armoured contestants in an enclosure; some contemporary manuscripts show combat to the death. A late 15th century example is preserved in the former Imperial collection in Vienna (A 168).

114

Rare pavois pour archer, portant les armes de la ville de Winterthur, Suisse vers 1450-60.

A rare Swiss archer's *pavise*, bearing the arms of the city of Winterthur, circa 1450-60.

With a characteristic relatively narrow rectangular wooden body with wavy upper edge and rounded broad central gutter, the inner face covered with pigskin over a fibrous lining and retaining a pair of iron rings and two pairs of iron staples for enarms and straps, the outer face painted black on gessoed canvas, the inner lining folded over the front beneath a later grey painted border, the upper right quadrant painted with the arms of the town of Winterthur, and the upper left with the arms of The League of St. George (the two coats-of-arms refreshed).
H. : 116.3 cm - W. : 41.5 cm.

7 000 / 10 000 €

The city of Winterthur in Kanton Zurich fell under the control of the Habsburgs during The Old Zurich War (1436-50) and as a consequence was absorbed into the Knightly Order of The League of St. George until 1467. In that year the Habsburgs sold the city to the city of Zurich.

115
Rare dague du type dit « Holbein », Suisse milieu XVIe siècle, le fourreau XIXe siècle.

A rare Swiss dagger of so-called Holbein type, mid-16th century, the scabbard later.

With double-edged leaf-shaped blade of near-flat diamond section slightly reinforced at the point, formed with a short *ricasso* and struck with bladesmith's mark on both sides, iron guard and pommel each with deeply incised linear borders about the base and the top respectively, each fitted over a shaped copper fillet, the pommel capped by a small iron stellate washer, and retaining the original shaped laurel-wood grip, in a later brass openwork scabbard lined in wood covered in green fabric, cast in relief, the outer face decorated with *The Dance of Death*, formed with a prominent finial involving a human mask flanked by spiralling shells, and fitted with associated by-knife and bodkin, each late 16th or early 17th century, each with short wooden grip and tubular gilt-bronze pommel cast with a demon mask in low relief.
The dagger, L. : 34.5 cm - The dagger and scabbard, L. : 38.3 cm.

7 000 / 9 000 €

Provenance :
The Richard Zschille collection. Christie, Manson & Woods, *The Collection of Arms and Armour and Hunting Equipments of Herr Richard Zschille of Grosshain,* January 25-29 and February 1, 1897, lot 761 (illustrated, the photograph incorrectly captioned as lot 344).
Anonymous sale, Rudolph Lepke, Berlin, 19th March 1900, lot 90 (illustrated).
The Karl Gimbel collection, Baden-Baden. Gallerie Lepke, Berlin, 1904, lot 525 (illustrated).
The Dreger collection, Berlin and Leipzig. Gallerie Fischer, Luzern, 3rd June 1937, lot 2470 (illustrated).

Literature :
FORRER, R., *Die Waffensammlung des Herrn Stadtrath R. Zschille*, Berlin, 1896, p.18, Nr.430, pl.151.
CRIPPS-DAY, F.H., *A Record of Armour Sales*, 1881-1924, London, 1925, p.139, lot 525.
BOSSON, C., *Les dagues suisses*, Geneva, 1964, p.173.
SCHNEIDER, Hugo., *Der Schweizerdolch*, Zurich, 1976/77, p. 165, No. 114.

Schneider records a 16th century example of a scabbard of this design on p. 37, fig.37 (Op.Cit.Sup.). A slightly larger version of the scabbard finial is shown on p.184, fig.1353. The bladesmith's mark on the present blade is additionally reproduced on p.81, fig. 142.11.

116
Rare et belle hallebarde Suisse, du type de Zurich dit *Sempach*, poinçonnée de Lamprecht ou Lambert Koller de Würenlos, Canton d'Argovie vers 1663-1681.

A fine and rare Swiss halberd, Zurich type, of co-called Sempach type, maker's mark of Lamprecht or Lambert Koller of Würenlos, Kanton Aargau, circa 1663-1681.

The head formed with a triangular central spike tapering to a strongly reinforced point, struck with maker's mark at the base of the fluke on one side, pierced with a cross behind the cutting-edge, the latter slightly convex, and with faceted short socket extending to form a pair of long straps each retained by five flattened iron nails, on its original octagonal softwood staff, with shield-shaped arsenal stamp below one strap, the painted inventory marking "K.Z. 1135", the museum inventory tag stamped "L.59.10.5", and the owner's tag of Stephen. V. Grancsay.
L. head : 35 cm - L. overall : 231.5 cm.

3 000 / 4 000 €

Provenance :
The Kanton Zurich arsenal.
Stephen. V. Grancsay, former Curator of Arms & Armor, The Metropolitan Museum of Art, New York.

For a detailed account of the works of Koller of Würenlos and of the other Swiss halberd makers of the 17th century see, MEIER, Jürg A., *Sempacher Halbarten Die schweizerische Halbartenrenaissance im 17. Jahrhundert*, in Blankwaffen, Ed. Stüber & Wetter, Zurich, 1982, pp. 223-250, pls. 16a and 24B.

117
Épée à une main et demi faite dans le style allemand du troisième quart du XVIe siècle, la lame XVIe siècle.

A hand-and-a-half broadsword constructed in the German style of the third quarter of the 16th century, the blade 16th century.

With Spanish or Italian blade sharply tapering, double-edged, formed with a narrow point of flattened diamond section, cut with a pair of very narrow long fullers punched with a series of decorative marks at their base, and the *ricasso* of flattened hexagonal section struck with further decorative marks and with bladesmith's mark on both sides (a crowned letter, rubbed), gilt-iron hilt, the guard and quillon ends pierced with triangular and circular holes, boldly segmented stopper-shaped pommel, and the grip bound with leather over cord.
L. overall : 119.7 cm - L. blade : 98.6 cm.

4 000 / 6 000 €

118
Épée à deux mains de cortège, Allemagne début XVIIe siècle.

A German two-hand Processional sword, early 17th century.

With long near-flat blade widening slightly towards a short spear point, an orb mark inlaid in latten on one side, long *ricasso* formed with a pair of slender forward-curved lugs and retaining its original leather covering over wooden fillets, blackened iron hilt of bars of diamond section, formed with a pair of long quillons with drooping ends terminating in slender tightly spiralling scrolls, applied with additional iron scrolls towards the ends (one missing), inner-and outer-rings each enclosing a large fleur-de-lys (one chipped), segmented pommel punched and cut with a coarse design of scrollwork, and retaining its original three-stage grip, the upper and lower stages retaining the original fabric covering studded with brass nails (worn, some nails missing), the central stage moulded and retaining its original leather covering.
L. overall : 173.5 cm - L. blade : 125 cm - W. : 37 cm.

6 000 / 8 000 €

119
Épée à deux mains de cortège, Allemagne en partie début XVIIe siècle.

A German two-hand Processional sword, partly early 17th century.

With long blade of flattened diamond section with later wavy edges, a running wolf mark inlaid in latten on one side, long *ricasso* covered in leather over wooden fillets and formed with a pair of lugs each struck with a mark, later large iron hilt of flat bars, comprising a pair of drooping long quillons decorated with a series of projecting spirals and with concentric double ring-guards inside and out, boldly segmented pommel cut with leaf ornament, and three-stage grip, fabric-covered and wrapped in a trellis of wire at both ends, the central panel moulded and leather-covered.
L. overall : 193 cm - L. blade : 138.5 cm - W. : 50,5 cm.

2 000 / 3 000 €

120
Demi-armure de fantassin, Suisse vers 1630.

A Swiss infantry half-armour, circa 1630.

Comprising burgonet with one-piece skull rising to a comb cabled with close-set finely incised lines over the top, fitted with pointed peak, matching neck-guard, a pair of pierced hinged cheek-pieces also matching, the edges turned and cabled *en suite* with the comb, fitted with modern brass plume-holder and studded with brass-capped rivets and rows of lining rivets on modern rosette washers, gorget of one plate front and rear, characteristically deep for wear independent of armour or outside the cuirasse, the two plates with recessed embossed arrow-head borders, plain turned edges, fitted with hinged spring-loaded pillars for the spaulders (perhaps a later addition), and profusely studded with brass-capped rivets (some early replacements), breast-plate with medial ridge coming to a blunt point at the base, flanged outward at the base, plain turned edges, struck with a mark on the inside (the mark incomplete), and fitted with broad skirt lame (associated), matching back-plate fitted with skirt lame (a good match), a pair of knee-length tassets each of six articulated lames, the borders recessed, the upper five lames with plain turned edges, the lower lames each with cabled edges matching the burgonet, the lower five lames lightly incised with triple linear bands and cut with V-shaped notches along the subsidiary edges, a pair of full arm defences, including symmetrical large spaulders of eight lames *en suite* with the tassets, including a characteristic Swiss construction of five smaller lames arranged in a fan over the armpits and held by a pin with bronze lion mask boss cast in high relief (some rivets and the lion bosses each replaced), tubular vambraces moving on turners, fitted with winged couters matching the spaulders and the tassets, recessed borders, plain turned edges, the lower-cannons with turned roped edges and hinged inner-plates, and a pair of fingered gauntlets each embossed with two pairs of flutes running parallel over the cuffs and the metacarpal lames, each with a boxed cabled bar over the knuckles, articulated full finger-and thumb lames (some lames possibly replaced), recessed borders, turned cables edges, and domed iron rivets : on a purpose-built costumed mannequin with sculpted mask.
H. : 177 cm - Wt. : 12.175 kg.

20 000 / 30 000 €

121

Bourguignotte et cuirasse de parement à décor repoussé dans le goût milanais très ornemental vers 1570-80, le timbre de la bourguignotte peut-être du dernier quart du XVIe siècle, le reste XIXe siècle.

A parade burgonet and cuirass embossed in the highly ornate Milanese fashion of circa 1570-80, the burgonet skull possibly last quarter of the 16th century, the remaining elements 19th century.

The burgonet skull formed of one piece rising to a prominent comb cabled over the top, with up-turned short pointed peak with turned cabled edge and a narrow out turned flange at the base, the sides of the skull embossed in low relief with male and female Captive figures after the Antique fashion, the figures seated on each side within a design of scrolling foliage involving a cornucopia, a serpent, a marine monster and all issuant from a stylised palmette over the peak, the comb embossed with further spirals of scrollwork framing at their centre an oval cartouche of trophies-of-arms involving a bust of Mercury on the left and a bust of Minerva on the right, fitted with later hinged pierced cheek-pieces and matching neck-guard, the latter involving a demon mask in low relief, and the entire scheme of embossed ornamentempanelled and set against a stippled re-gilded ground, the cuirass formed in the German manner, the breast-plate drawn out to a highly prominent keel, fitted with moveable arm-gussets, embossed with a marine monster's mask over the central keel, an *espagnolette* mask below the neck and with four Romanic half-warriors within spirals of scrolling foliage and cornucopia issuant from the centre and involving small demon masks at the lower sides, fitted with skirt of three moveable lames embossed *en suite*, all on a contrasting gilt ground, the back-plate decorated to match the breast-plate and involving further demon masks and foliage spiralling on *putti* terminals, and the entire 19th century ensemble with matching beaded borders embossed in low relief : sold with a purpose-built torso mannequin with costume covering and sculpted head (not illustrated).

30 000 / 40 000 €

The figural designs over the sides of the burgonet skull are inspired by the designs of Etienne Delaune. A related figural composition is found on the Milanese parade shield of Henri II of France, decorated with the story of *Jugurtha*, preserved in the Royal Armoury Collection, Turin (F 3). See, di MACCO, Michela, *"Rotelle, Brocchieri, Targhe… Scudi da torneo" acquisti e acquisizione per l'armeria di Carlo Alberto*, in L'armeria reale di Torino, 1982, pp. 72-85, pl. 1-13.
The decoration of the cuirass is closely related to a school of work attributed to the Florentine restorer Gaetano Guidi, known to have made armour in this style for the collector Frederick Stibbert in the 1870's. A comparable example is the embossed and gilt breast-plate made to resemble the work of the famous Picinino family of 16th century Milanese metalworkers, preserved in the Victoria and Albert Museum (M.147-1921). See, *Fake ? The Art of Deception*, edited by Mark Jones, 1990, pp. 204-05, cat. No. 214.

122
Épée à deux mains de cortège, la lame seule Allemagne début XVIIe siècle.

A German two-hand Processional sword, the blade early 17th century.

The blade with wavy edges, short spear point, a large orb mark inlaid in latten on one side, long *ricasso* formed with a pair of curved lugs, struck with a series of decorative marks framing an incised geometric panel on both sides, enclosing a bladesmith's mark on one side, and inscribed "295", blackened iron hilt of both flattened and faceted bars, with quillons drooping towards the ends and with projecting spiral terminals, symmetrical inner-and outer-guards formed of a pair of faceted rings enclosed by a larger flattened pair, a pair of scrolling arms projecting over the edges of the *ricasso* and terminating in tight spirals, 17th century faceted pommel, and later moulded leather-covered hilt.
L. overall : 181.5 cm - L. blade : 196 cm - W. : 48 cm.

3 000 / 4 000 €

The hilt would appear to be inspired by an early 17th century example in the *zeughaus* in Graz (Inv. Nr. BL 52). See KRENN, Peter, *Schwert und Spiess, Landeszeughaus Graz*, 1997, pp.12-13.

123
Épée à deux mains, dans le style allemand ou suisse de la fin du XVIe siècle.

A German two-hand sword, in the Swiss or German late 16th century style.

With fullered blade with a spurious mark inlaid on one side and cut with another on the reverse, large iron hilt of faceted bars, including long S-shaped quillons with moulded knop terminals, inner-and outer-rings each formed as a pair of marine monsters conjoined at the tail, faceted stopper-shaped pommel, and wire-bound leather-covered grip.
L. overall : 152 cm - L. blade : 110.4 cm - W. : 27,5 cm.

3 000 / 4 000 €

Provenance :
Galerie Fischer, Luzern, 17th - 18th June 1993, lot 8133 (CHF 17,000).

124
Très belle copie d'un armet allemand pour le tournoi à pied, dans le style vers 1600.

A finely constructed copy of a German close helmet for the foot tournament, in the style of circa 1600.

With one-piece skull rising to a cabled comb, the base with cabled flange for turning on the gorget, pierced with two pairs of holes for laces at the rear and fitted with plume-holder, the visor and the upper and lower-bevors pivoting at a common point, the visor of heavy-gauge construction, fitting into the upper-bevor, showing characteristic evidence of blade impacts and formed with a blunt prow and single sight, the upper-bevor pierced with a circular arrangement of breathes on the left, a triangular group of rectangular breathes on the right and locked into the lower-bevor by a bolt with winged head, the lower-bevor with blunt chin and closed by a spring-catch locked by a hook-and-eye, and the skull and bevor each studded with brass-capped lining rivets.
H : 29 cm - L : 33 cm - W. : 23 cm - Wt. : 4435 g.

5 000 / 10 000 €

125
Épée à deux mains de cortège, de style allemand, la lame début XVIIe siècle.

A German two-hand Processional sword, the blade early 17th century.

The blade near-flat and changing to flattened diamond section, with short spear point, border-engraved *ricasso* formed with a pair of lugs and struck with a mark on one side (rubbed), later pierced slotted iron hilt, and the grip bound with leather over cord.
L. overall : 125.6 cm - L. blade : 111.5 cm - W. : 38,5 cm.

2 000 / 3 000 €

126
Épée à deux mains, dans le style allemand de la fin du XVIe siècle.

A German two-hand sword, in late 16th century style.

With broad blade cut with a full length broad fuller, a pentagram mark inlaid in copper on one side, a further spurious mark on both sides of the *ricasso*, large iron hilt cut with panels leaf ornament, including inner- and outer-rings, globular pommel decorated *en suite*, and moulded leather-bound grip.

L. overall : 160.3 cm - L. blade : 114.7 cm - W. : 46 cm.

3 000 / 4 000 €

127
Guisarme, *RONCONE*, Italie XVIE siècle.

An Italian bill, *RONCONE*, early 16TH century.

The head with central spike of diamond section tapering to a sharp point, blade of characteristic type with projecting flat hook, cutting-edge widening towards the middle, sharpened upper back-edge, short tapering rear fluke of diamond section, a pair of basal lugs, rectangular socket extending to form a pair of straps (shortened), and both sides decorated with a vertical pattern of incised lines together with a row of saltires and so-called "eyelash" marks stamped below the lower back-edge, on a later faceted wooden haft.
L. head : 71.4 cm - L. overall : 251 cm.

2 000 / 3 000 €

128
Corsèque, *CORSESCA*, du type dit « chauve-souris », Italie vers 1530.

An Italian *CORSESCA*, circa 1530.

The head with full-length medial ridge on both sides, central sharply tapering triangular blade cusped along the inner edges at its base, a pair of acutely up-turned "bats' wing" blades each formed with a strong medial ridge over their upper portion on both sides, the lower back-edges strongly cusped, and with faceted tubular socket extending to a pair of straps, on later wooden haft.
L. head : 64.5 cm - L. overall : 238.5 cm.

2 500 / 3 500 €

For a similar example see TROSO, Mario, *Le Armi in Asta delle Fanterie Europee (1000-1500)*, 1988, p. 126.

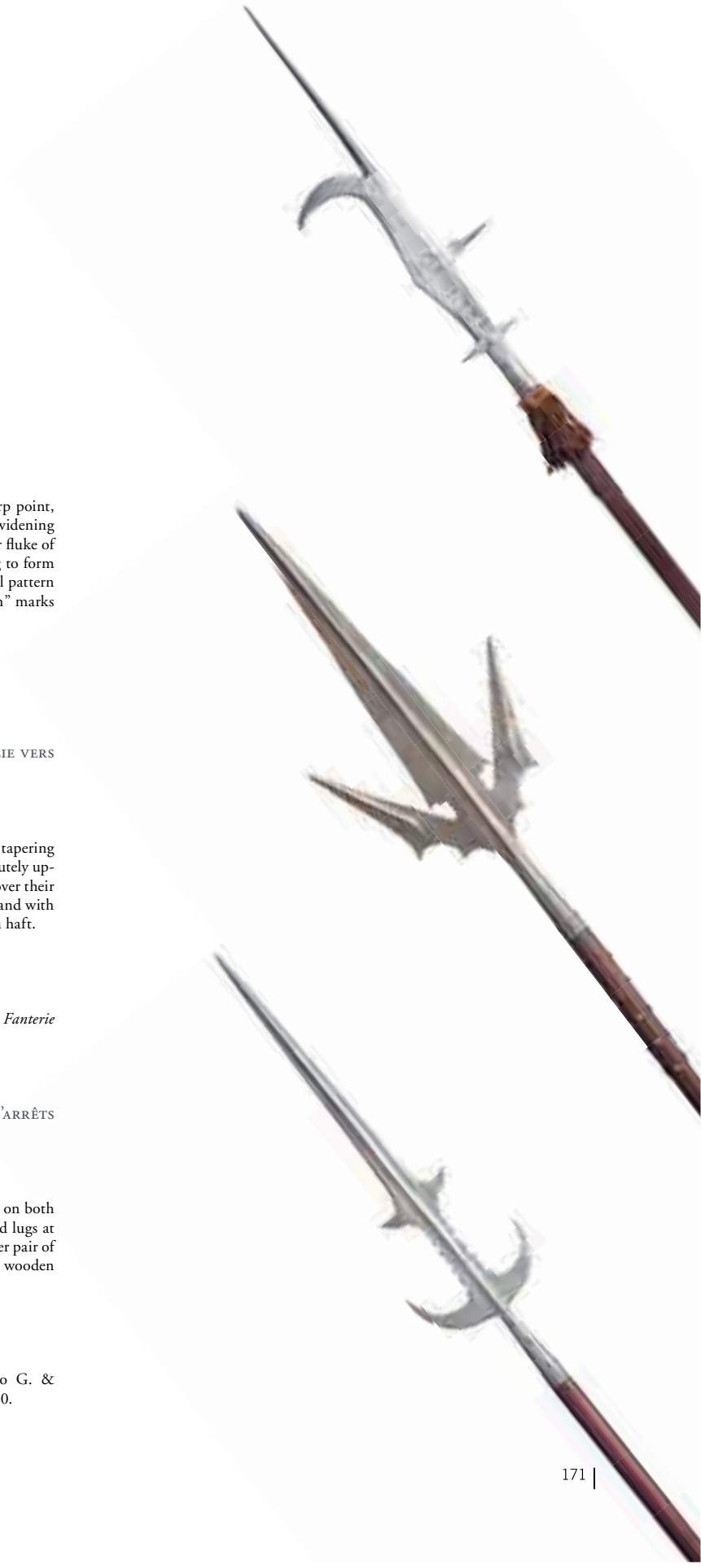
129
Insolite brindestoc, *BRANDISTOCCO*, à double paire d'arrêts latéraux, Italie vers 1600-1620.

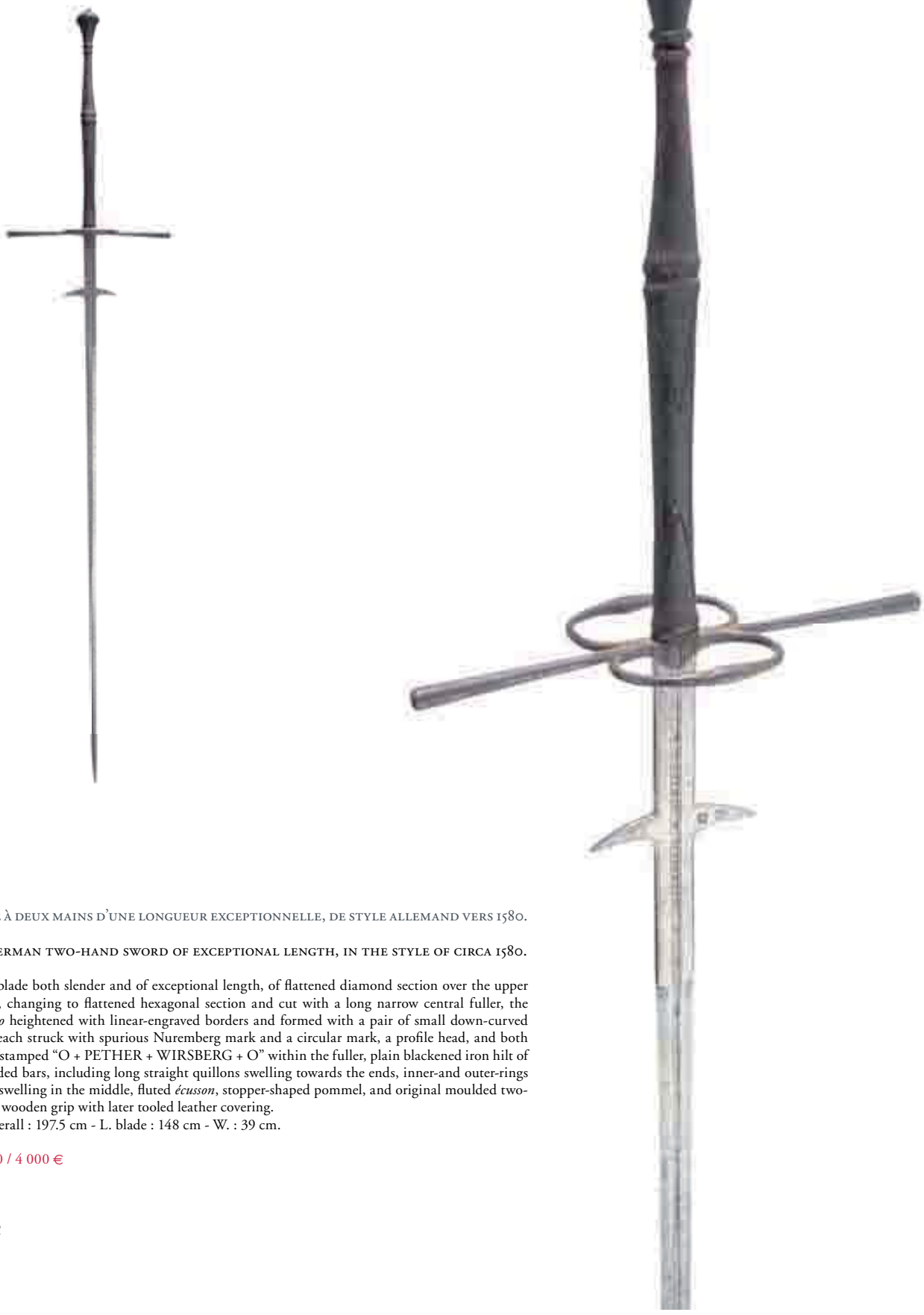
An unusual Italian *BRANDISTOCCO*, circa 1600-1620.

With slender central spike formed with a pronounced medial ridge on both sides, tapering to a sharp point forward of a pair of short up-turned lugs at the head of a narrow neck, the latter cusped along both edges, a larger pair of acutely curved lugs at the base, and short tubular socket, on a later wooden staff.
L. head : 66.5 cm - L. overall : 228 cm.

3 000 / 4 000 €

For a similar construction on a *corsesca* see BOCCIA, Lionello G. & COELHO, Eduardo T., *Armi Bianche Italiane*, 1975, No. 593, p.400.





130
Épée à deux mains d'une longueur exceptionnelle, de style allemand vers 1580.

A German two-hand sword of exceptional length, in the style of circa 1580.

The blade both slender and of exceptional length, of flattened diamond section over the upper stage, changing to flattened hexagonal section and cut with a long narrow central fuller, the *ricasso* heightened with linear-engraved borders and formed with a pair of small down-curved lugs each struck with spurious Nuremberg mark and a circular mark, a profile head, and both sides stamped "O + PETHER + WIRSBERG + O" within the fuller, plain blackened iron hilt of rounded bars, including long straight quillons swelling towards the ends, inner-and outer-rings each swelling in the middle, fluted *écusson*, stopper-shaped pommel, and original moulded two-stage wooden grip with later tooled leather covering.
L. overall : 197.5 cm - L. blade : 148 cm - W. : 39 cm.

3 000 / 4 000 €

131

Rare casque clos anglais, à la manière de l'atelier royal de Greenwich, en grande partie vers 1590, la ventaille de joute étant une addition moderne.

A rare English close helmet in the manner of the Royal Workshop at Greenwich, comprehensively circa 1590, the bevor of tilting type and a modern addition.

With one-piece skull rising to prominent cabled comb, pierced with pairs of lace-holes at the rear, the borders with incised double lines, the rear of the skull fitted on the left-hand side with a pierced projecting stud for attaching a grandguard, the base with roped flange for turning on the gorget, the border recessed over the face-opening and with turned roped edge, fitted with hinged cheek-pieces of armet construction with recessed upper border matching the skull, closed by a hook-and-eye at the front and a pair of studs projecting at the upper edges, pivoted visor formed with a sharp prow and a pair of sights, the linear borders matching both the skull and the cheek-pieces, and fitted with an expertly reconstructed tilting bevor, the latter pierced with large circular breathes on the right, and locked by a pivoted bar engaging a spring-catch and peg each fitted to the visor.
H : 28 cm - L : 36.5 cm - W. : 22 cm - Wt. : 3540 g.

6 000 / 8 000 €

This helmet, after the addition of a tilting bevor, closely resembles a Greenwich tilting helmet preserved in the Royal Armouries Leeds (II. 78), and another presented on a plain tilting armour (II. 40), also in Leeds. Its design and construction recall the helmet on the armour (II. 81) made in 1575 for Sir Robert Dudley, Earl of Leicester, and the tilting helmet (IV. 43) made in 1585 for Sir Henry Lee, Master of the Royal Armoury (1578-1611) and Champion of the Queen (1559-1590).
See, DUFTY, Arthur Richard, *European armour in the Tower of London*, 1968, pl. XCV, XLVI, XLIV.

132

Insolite armure de trois-quarts peinte, destinée à décorer un château ou pour une célébration historique, en partie vers 1630-40, assemblage du XIXe siècle.

A highly unusual German painted three-quarter armour, intended for castle display or pageant, partly circa 1630-40, the assembly 19th century.

The armour russet, probably originally blued, decorated throughout with painted gold bands detailed in imitation of German etched armour of the second half the 16th century, picked-out in black paint and the ground additionally stippled in imitation of an etched surface, comprising a light cavalry *zischägge*, the skull formed of two halves embossed with a series of ribs converging on a small brass finial at the top, the peak impaled by a sliding nasal-bar retained by a bracket and screw, fitted with broad neck-guard of three lames with cusped subsidiary edges, and a later pair of armoured chin-straps, later gorget of two plates front and rear, later cuirass, the breast-plate of late 16th century peascod type, the skirt carrying a pair of composite long multi-lames tassets of Cuirassier type, the poleyns each embossed with an expanded flowerhead and extending to a ribbed wing, the back-plate carrying a detachable skirt of four deep lames with scalloped subsidiary edges, a pair of composite full arm defences, including large pauldrons ridged over the shoulder, the vambraces with a series of overlapping lames over the inner joint of the elbow, couters with embossed palmette wings, the subsidiary edges scalloped and linear-engraved, and a later pair of gauntlets : on a purpose-built fabric-covered mannequin with boots in 17th century style, and a pair of 18th century Spanish-colonial rowel-spurs.
H. : 186 cm.

25 000 / 35 000 €

133

Très rare armure anime d'Allemagne du Sud, probabalement Augsbourg vers 1540-50.

A very rare South German armour of *anime* construction, probably Augsburg, circa 1540-50.

Comprising burgonet (associated) with one-piece skull elegantly drawn-up at the front to form a sharply pointed peak, the medial ridge over the peak developing into a narrow comb, turned roped edge, fitted with pierced hinged cheek-pieces (hinges replaced), and later neck-lame, anime cuirass of plates overlapping upwards and made in one with the gorget, spaulders of six lames, articulated arm defences, the lower-cannons unusually formed with a flange beneath each couter, a pair of mitten-gauntlets (associated), tassets of seven plates each, the upper plates attached to the skirt by turning-pins, articulated short cuisses and winged poleyns, detachable single-plate greaves, studded with domed iron rivets throughout, the principal borders narrowly recessed, the edges turned and finely roped throughout, and with later blued finish throughout, the borders and the subsidiary edges all contrasting in the white : on a purpose-built costumed mannequin with sculpted mask.
H. : 176 cm.

30 000 / 40 000 €

Provenance :
Christie's, London, November 13, 1985, lot 74 (sold finished in the white, without gauntlets and with a different burgonet).

Armours of anime construction are very rare. This special form of laminated cuirass appears to have been invented in Italy in circa 1530. The construction takes the form of overlapping horizontal lames moving on sliding rivets and internal leathers. The most elaborate examples are those made for Archduke Ferdinand II by Giovanni Batista Serabaglio (in the former Imperial armoury, Vienna) and for Philippe II of Spain by Desiderius Kolman (in the Royal Armoury, Madrid).
A small number of vambraces dating from the first 60 years of the 16th century have cup-like projections either riveted to or integral with the lower cannons below the points of the elbows. See, BLAIR, Claude, *European Armour,* 1947, pp. 125, figs/ 205-9.

134

Rare arbalète gothique, Allemagne ou Suisse fin XVe siècle ; avec une reconstitution de ceinture à armer les arbalettes.

A rare Gothic crossbow, German or Swiss, late 15th century.

With robust bow of so-called composite type built up from strips of horn covered with layers of sinew and the outer surfaces retaining fragments of the original decorated bark covering, retained by later cords also carrying a later iron stirrup, with pearwood long slender tiller swelling in section about the nut, the top, the sides and the underside veneered in contrasting white horn panels of characteristic Gothic design, enriched with delicate inlaid pierced horn scrollwork plaques both over the sides and over the underside towards the bow, the upper surface veneer decorated with a contrasting dark horn marquetry scrollwork finial issuant from an heraldic shield engraved with a coat-of-arms, two fish laid opposite, a trefoil flower below and a rosette above, fitted with a long iron trigger-release and later cord pull for the trigger mechanism, pierced for a rod setting the trigger mechanism behind the staghorn nut, and fitted with a transverse iron rod for the a cranequin loop. **Together with a reconstruction of an archer's waist-belt for spanning** crossbows, made of brown leather and fitted with an iron hook to pull the bow-string onto the nut, in "aged" condition throughout.
L. : 98 cm - L. bow : 76.5 cm.

25 000 / 30 000 €

Provenance:
Galerie Fischer, Luzern, November 25, 1964, lot 212 (CHF 2,400) ; the crossbow only.

Prior to advancement in the techniques for producing steel of sufficient flexibility, the crossbow in Europe exclusively used a bow of laminated horn. This so-called composite construction provided adequate levels of strength, flexibility and power. Within the early decades of the 16th century the composite bow was superseded by a steel bow and crossbows of this type were modernised accordingly.

135
Carquois d'arbalétrier, dans le style du XVIe siècle ; avec quatre carreaux différents pour gibiers ou oiseaux et sept autres de type militaire, XVIIe et XVIIIe siècle.

A German crossbowman's quiver or bolt-case, in 16th century ; style, together with four differing bolts for game and birds and a further seven of military type, 17th and 18th century.

The quiver with triangular wooden body, the top and the inner face each covered in leather, the larger portion of the outer face covered in boarskin, slotted for a suspension strap, and the back bearing a spurious label; the hunting bolts with original shafts and flights, the latter of both wood and leather, one with flat triangular head struck with a mark, another with chisel-shaped head and two with differing coronels; the remaining bolts with heads in excavated condition and one on its original shaft (some flights incomplete)
H. : 42 cm.

2 000 / 3 000 €

136
Carquois d'archer décoré, avec sept flèches, dans le style XVe - XVIe siècle.

A decorated archer's quiver or arrow-case ; together with seven arrows for a longbow, in 15th- 16th century style.

With rectangular wooden body covered in pigskin, decorated with painted red bands with cusped edges framing a white band, slotted for a suspension strap and the back bearing a spurious label; together with seven wooden arrows with feather flights and iron battle heads, the heads possibly 15th or 16th century.
L. : 58.2 cm.

2 000 / 3 000 €

137
Arbalète de chasse incrustée d'une scène de chasse au sanglier, Allemagne vers 1650-1700 ; avec un rare carreau incendiaire militaire, fin XVIe - début XVIIe siècle.

A German inlaid boar-hunting crossbow, circa 1650-1700 ; together with a rare military incendiary bolt, late 16th-17th century.

With robust steel bow fitted with a plaited cord strap over the front, retained by cords also carrying a small iron loop, and fitted with heavy-gauge cord bowstring, the strap, the cords and the bowstring all dating from the period of use, heavy fruitwood tiller swelling towards the nut and hollowed for the cheek, the upper surface entirely veneered in engraved white staghorn, with thumb-rest engraved as a scallop shell, a demon mask engraved behind the cranequin lugs, its mouth forming an aperture for a rod to set the trigger mechanism, the underside partly veneered in engraved horn and incorporating a grotesque mask with an aperture for a further setting-rod also forming its gorge, profusely inlaid with complex designs of horn scrolling foliage over the sides of the tiller, filled with pellets and ball-flowers and enclosing monsters, mythical beasts and arrangements of fruit, the cheek-piece veneered in horn and decorated with a bird-of-prey feeding her young, with bone nut pivoting on cords, folding trigger with setting-pull, long trigger-release lever with pivot safety, and horn bolt-clip; together with an incendiary bolt for military use, with very slender barbed iron head and the neck of the shaft encased in a wad of pitch over a leather collar, a short textile fuse protruding behind (the flights missing).
L. : 67.5 cm - W. : 78 cm. L. crossbow bolt : 45 cm.

6 000 / 8 000 €

138
Cranequin d'arbalète, Allemagne XVIe siècle.

A German cranequin for a crossbow, 16th century.

With ratchet-bar struck with a mark, in a shield an inverse crescent moon, a pair of stars above, fitted with a brass triangular plate pivoting between the claws, the wheel turning between a pair of open brackets inset with brass panels over the top, fitted with a brass band around one side, the wheel formed with three spokes and with bevelled edges fitting flush with the inner bevels of each bracket, faceted iron wheel-case pierced with a Gothic tracery rosette on one side, pierced with a pair of hearts at both ends on the opposite side, the same side fitted with a pierced brass plate over the wheel cogs, retaining the original loop of waxed cords for fitting over the crossbow tiller, and the crank-arm retaining its original handle of turned wood and bone (belt hook missing).
L. : 38.5 cm.

4 000 / 6 000 €

139
Arbalète à jalet décorée, *BALESTRA A PALLOTOLE*, belle reconstitution dans le goût italien de la fin du XVIe ou début XVIIe siècle, XIXe siècle.

An Italian decorated birding stonebow, *Balestra a pallottole,* finely constructed in the manner of the late 16th or early 17th century, 19th century.

With slender steel bow retained by a pair of chiselled iron strapwork brackets and fitted with a string of twisted cords, long slender walnut tiller of characteristic form carved with architectural mouldings in relief over its entire length and over each side, carved with a female grotesque in high relief and partly in the round along the upper side above the trigger, carved faceted stopper-shaped pommel inset with a raised bone plaque (chipped), an architectural finial of walnut, bone and fluted iron projecting in two stages forward of the bow, inlaid with engraved mother-of-pearl plaques over the forward half of the tiller, including marine monsters, cornucopias and grotesque masks all heightened by further inlays of horn and pearl foliage, flowerheads and fruit, and additionally inlaid with mother-of-pearl pellets within the moulded patterns along the top and the sides, fitted with a pair of chiselled iron architectural foresight pillars, matching folding back-sight, the bowstring-release and the trigger-guard chiselled *en suite*, and the trigger mechanism set by a button projecting forward of the trigger-guard (one piece of ebony veneer and several pieces of mother-of-pearl missing).
L. : 94 cm - W. : 44 cm.

6 000 / 8 000 €

This bow is a very accurate and well-made copy evidently intended for use. The iron parts are finely chiselled and may have been utilised from a Stonebow of the period represented. Bows of this type were widely used in Italy and France for killing sitting birds with a small stone; the stone was fitted into a pocket held between a tiered pair of bowstrings (not of the conventional type now fitted to the present bow). Sportsmen using bows of this distinctive type are illustrated in many late 16th and 17th century engravings included in published works on hunting; notable among these are the engravings of the Flemish artist Jan van der Straat, called Stradanus (1523-1605).

140
Mousquet à mèche décoré, Pays-Bas en partie du XVIIe siècle.

A decorated matchlock musket, Low Countries, partly 17th century.

With later musket barrel struck with a series of marks under the breech, fitted with later back-sight, later covered and fenced pan, a later bronze monster head sleeve over the muzzle, engraved slender rectangular lock, the trigger linked internally to the sear, fruitwood stock profusely inlaid with leafy flowering tendrils of mother-of-pearl and both white and green stained horn, punctuated by a series of masks and classical busts, the "fishtail" butt inlaid with a geometric pattern at the base (the entire inlay with substancial 19th century additions), iron butt-plate and later ramrod.
L. : 131 cm - L. barrel : 92.7 cm.

5 000 / 8 000 €

Provenance :
Berthold collection No.463 (unverified).
Galerie Fischer, Luzern, December 1, 1965, lot 86 (CHF 14,000).

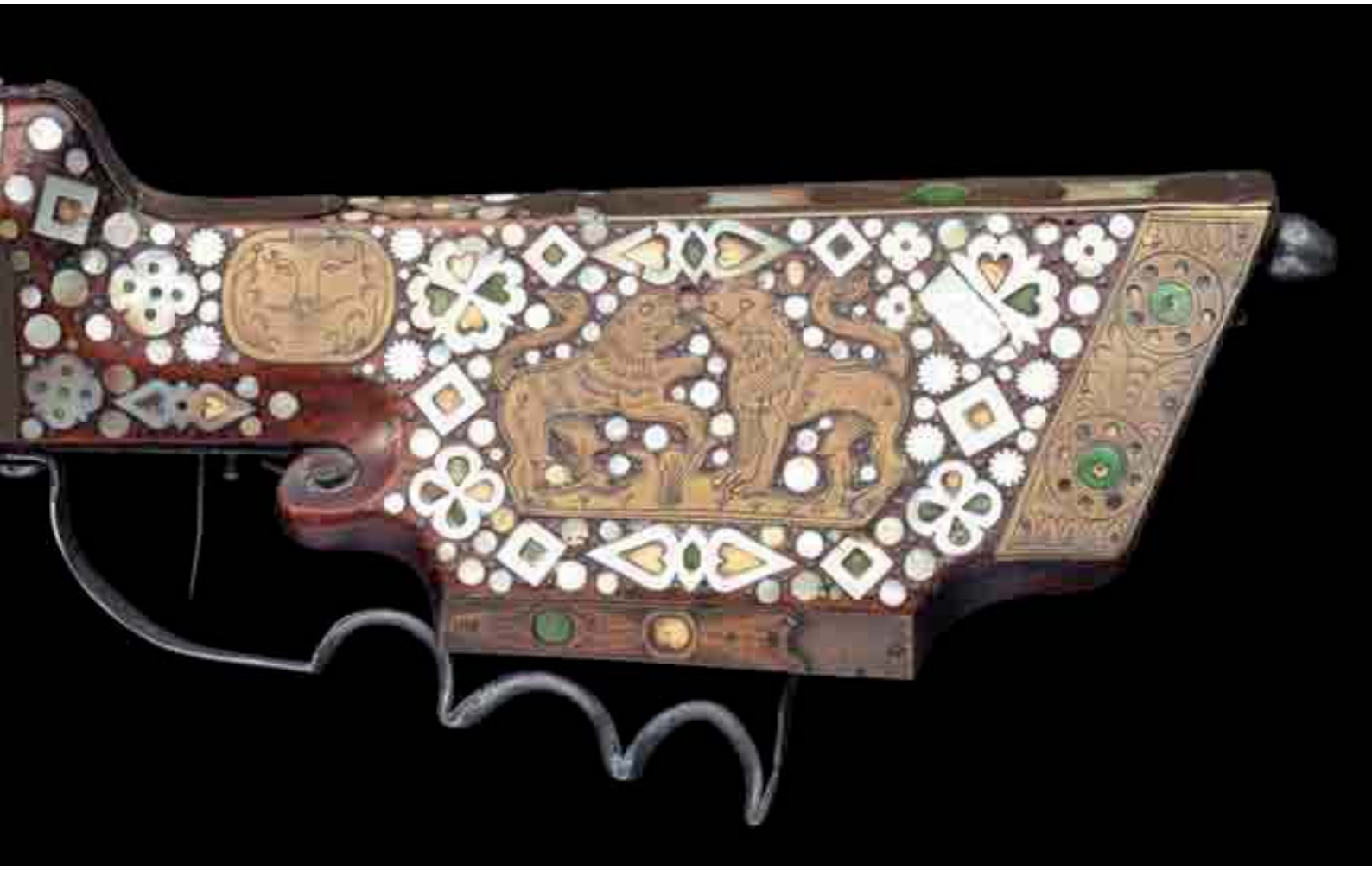
141
Arquebuse à rouet silésienne, *Tschinke*, probablement Teschen vers 1670-80.

A Silesian wheel-lock birding rifle, *Tschinke,* probably Teschen, circa 1670-80.

With slender octagonal barrel swamped towards the muzzle and punched and engraved with bands of scrolling flowers, standing back-sight, copper fore-sight, small calibre bore rifled with eight grooves, slender iron lock of characteristic type fitted with external main-spring and an arched iron bracket impaled by the spindle, sliding pan-cover, the top-jaw of the dog decorated with a bird, fruitwood full stock profusely decorated over its full length with a series of inlaid pierced engraved staghorn plaques, including pairs of grotesques indespersed with dogs in pursuit of foxes and hares over the fore-end, an angel opposite the lock, further grotesques over the rear, the cheek-piece decorated with a stag and grotesque, enriched throughout with engraved mother-of-pearl plaques, predominantly as fruit, all on a ground of ball-flower scrollwork and pellets, and all within horn segmental lines, the butt with sliding patch-box cover decorated *en suite*, engraved cow-horn butt-plate, iron trigger-guard, engraved horn ramrod pipes, set trigger, sling swivels, and original horn-tipped ramrod.
L. : 114.8 cm - L. barrel : 88.5 cm.

12 000 / 14 000 €

Firearms of this highly distinctive type are characteristic of Silesia (now Poland and The Czech Republic) and with manufacturing centering on the town of Teschen (now Cieszyn). The stocks of these firearms are invariably decorated with a profusion of inlaid folk art subjects traditional to the region. For a detailed survey of Teschen 17th century firearms and their makers see, KARGER, Viktor, *Neue Teschner Beiträger zur Herkunftsfrage der Teschingen*, in Waffen- und Kostumkünde, 1964, Heft I, pp.29-42. A number of *Tschinke* are preserved in the Gatchina Arsenal and in the Hermitage museum St. Petersburg.



142
ARQUEBUSE DE CHASSE À ROUET, SILÉSIE VERS 1650-70.

A SILESIAN WHEEL-LOCK GAME RIFLE, CIRCA 1650-70.

With swamped octagonal sighted smooth-bore barrel overlaid with three large brass panels engraved with foliage, the panel at the breech including the barrel maker's initials *W* (?) *S*, the lock engraved with a pair of stylised game animals, fitted with external wheel retained by a bevelled ring bracket, sliding pan-cover, the dog decorated with a pair of monsters, and with a pierced brass bridle over the dog and spring, with fruitwood full stock decorated over its length with a series of large pierced engraved brass plaques variously filled with mother-of-pearl and green-stained horn, one plaque on the butt involving a pair of monsters' head scrolls, the butt inlaid with further engraved brass plaques, including a chamois opposite the lock, a grotesque mask, and a pair of lions on the cheek-piece, all enriched with geometric patterns of mother-of-pearl plaques and pellets, the butt decorated with stylised mother-of-pearl flowerheads filled with green and white horn, on a ground sown with small brass nails, the patch-box cover faced with a brass panel engraved and inlaid *en suite* with the stock, with engraved slotted bands over the ramrod channel, iron trigger-guard, cowhorn butt-plate, set trigger, engraved brass fore-end cap, and wooden ramrod.
L. : 126 cm - L. barrel : 97 cm.

8 000 / 10 000 €

Provenance :
Fürstlich Thunschen Gewehrkammer.
Galerie Fischer, 24th June 1963, lot 137, illustrated.
Galerie Fischer, 17th June 1964, lot 232 (CHF 3,200).

The inlaid designs on the stock are characteristic of Silesia and in this instance are clearly influenced by the Russian traditional folk art.
See KARGER, Viktor, *Neue Teschner Beiträger zur Herkunftsfrage der Teschingen*, in Waffen- und Kostumkünde, 1964, Heft I, pp.29-42.

143
Rare mousquet à mèche incrusté de nacre, Hollande vers 1620-30.

A Dutch matchlock musket, circa 1620-30.

With long octagonal smooth-bore barrel, swamped muzzle with pierced scrolling fore-sight, the underside of the breech struck with a mark, a nail, together with another mark *E H* crowned, the pan fitted with pivoted cover and scrolling fence, and bronze tubular rear-sight cast in relief with a turbaned Turk's head, long narrow lock cut with leaf ornament at both ends and incised with a small mark or numeral, fruitwood full stock of characteristic form profusely inlaid over its full length, decorated with panels of ball-flower scrolls carrying mother-of-pearl flowerheads and horn fruit, the ball-flower pattern punctuated by a series of mother-of-pearl plaques engraved with grotesques, animals and birds, the butt inset with larger mother-of-pearl plaques engraved with huntsmen, classical figures and a Turk, and all within inlaid horn segmental borders, with iron heel-plate, engraved horn butt-plate, horn ramrod-pipe engraved with a grotesque mask, iron trigger-guard, engraved horn fore-end cap, and horn-tipped ramrod.
L. : 159 cm - L. barrel : 121 cm.

15 000 / 20 000 €

Provenance :
Anonymous sale, Sotheby & Co., April 16th, 1957, lot 202 (£220).

A number of Dutch matchlock muskets with inlaid stocks dating from the first half of the 17th century, some of which were subsequently converted to flintlock by the addition of new locks and the removal of the original pans, are discussed in detail in the catalogue of the Visser collection. See PUYPE, J. P., *The Visser Collection, Catalogue of Firearms, Swords and Related Objects*, volume I, part I, 1996, Nos. 1/2/3/4/7/10.

144
Arquebuse de chasse à rouet, Allemagne ou Silésie vers 1640.

A wheel-lock sporting rifle, German or Silesian, circa 1640.

With swamped octagonal sighted barrel rifled with eight grooves and decorated with bands of flowers and scrollwork punched and engraved over the breech, over the muzzle and at the median, flat lock, the borders *en suite* with the barrel, fitted with external wheel retained by a chamfered bracket, sliding pan-cover with rosette stud release, and the dog pierced and engraved with a monster and a human bust, fruitwood full stock inlaid over its length with a complex series of engraved horn and mother-of-pearl plaques on a ground of close-set scrolling tendrils, ball-flowers and pellets, arranged within inlaid horn lines and including exotic birds, game animals, monsters, and human figures, a huntsman clubbing a deer opposite the lock, the cheek-piece decorated with a vacant oval supported by grotesque musicians, and inlaid with a pair of mother-of-pearl female busts about the breech tang, fitted with sliding patch-box cover *en suite* with the stock, engraved horn ramrod-pipes, horn fore-end cap, horn butt-plate, set trigger, iron trigger-guard, and horn-tipped wooden ramrod.
L. overall : 106 cm - L. barrel : 73.6 cm.

12 000 / 15 000 €

145

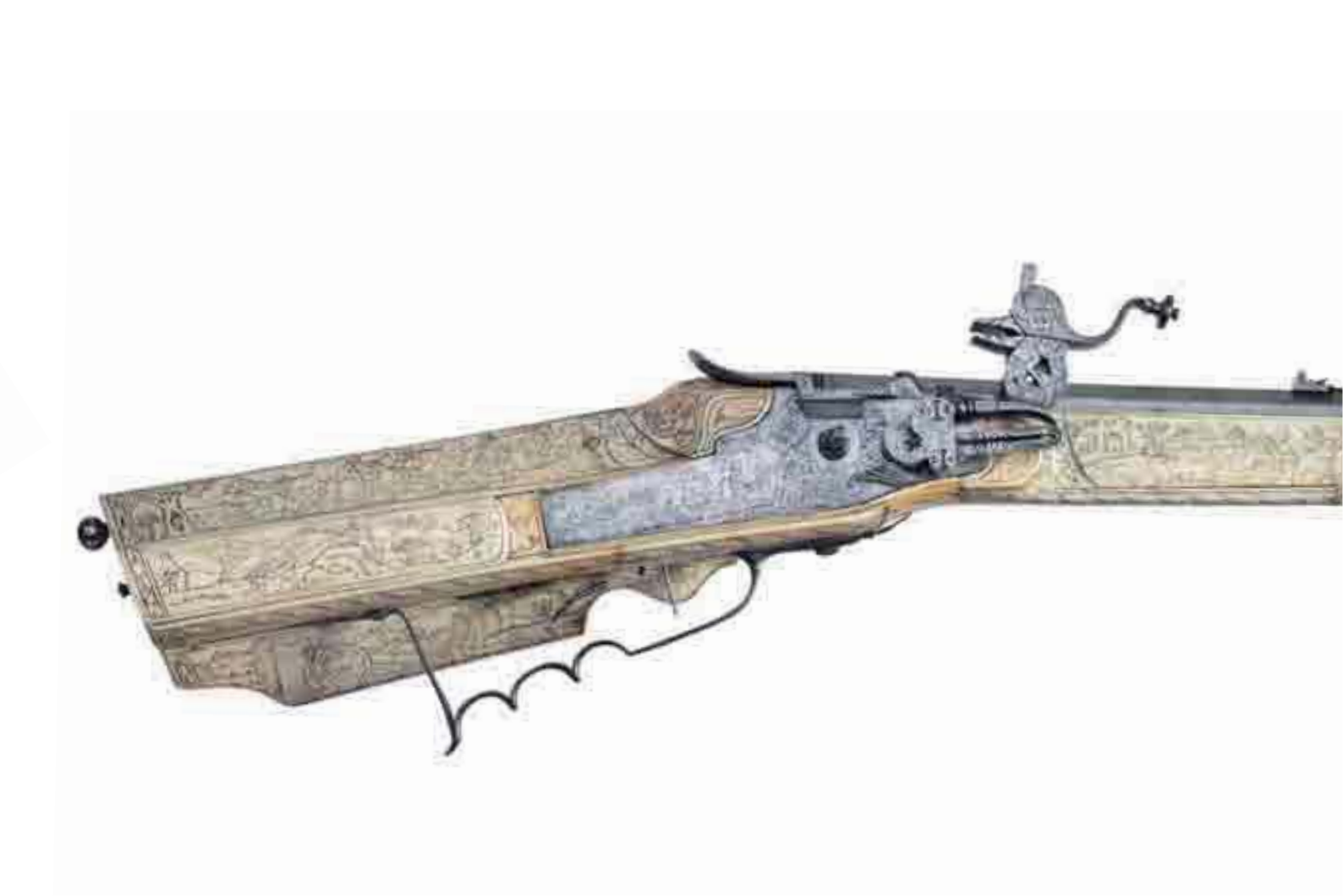
Arquebuse de chasse à rouet par Wilhelm Neubauer, Prague vers 1690-95, la monture entièrement plaquée ultérieurement de corne de cerf gravée.

A Bohemian wheel-lock sporting rifle by Wilhelm Neubauer, Prague, circa 1690-95, the stock veneered entirely in engraved white staghorn at a later date.

With signed swamped octagonal barrel rifled with eight grooves, back-sight with one folding leaf, engraved silver fore-sight, flat lock within internal wheel, the plate engraved with a view of the city of Prague and with a wreath of flowers and fruit encircling the spindle, fitted with sliding pan-cover, the dog pierced and engraved with entwined grotesques and the bridle pierced and engraved with a marine monster, the stock entirely veneered in white staghorn, the underside engraved with trophies-of-war, the fore-end, the butt and the patch-box cover all engraved with an elaborate series of scenes from the Thirty Years' War, involving cavalry and infantry combats within detailed rural landscapes, the patch-box cover struck with a mark on the inside, iron trigger-guard, set trigger, and bone tipped wooden ramrod.
L. : 101 cm - L. barrel : 74.7 cm.

10 000 / 15 000 €

Wilhelm Neubauer is recorded working in Prague and Vienna between 10th January 1691, the date of his investiture as Master gunmaker, and his death in 1702. Neubauer held the Imperial appointments *Kaiserlicher Büchsenspanner* and *Hofbefreiter*. See SCHEDELMANN, Hans, *Die Wiener Büchsenmacher und Büchsenschäfter*, 1944.
A wheel-lock rifle stocked in this rarely seen manner is in the former Danish Royal Armouries, the Tøjhusmuseet, Copenhagen. See SMITH, Otto, *Det Kongelige Partikulaere Rustkammer I*, 1938, n°291, pl.9, p.156 n°315.
To date, opinion is divided in discussions concerning the origins and the period of production of veneered stocks of this type found on firearms and crossbows. See, Christie, Manson & Woods Ltd., *The Collection formed by Director Folke Ellioth of Göteborg, Sweden*, June 2, 1959, lot 129.



146

Arquebuse de chasse à rouet avec exceptionnelle monture finement incrustée de corne de cerf et d'ivoire, Allemagne ou Bohême, datée 1667.

A wheel-lock sporting rifle with an exceptionally fine horn-and ivory-inlaid stock, German or Bohemian, dated 1667.

The barrel formed in three stages, octagonal over the median, the breech and the muzzle chiselled boldly in relief with stag-and boar-hunting scenes respectively, each involving figures in early 17th century dress, the breech and the muzzle each terminating in an octagonal band, the breech additionally cut with a large spray of acanthus in high relief, the bore rifled with eight grooves, and with no provision for sights, the lock of bright steel retained by side-nails with chiselled heads, the lockplate bevelled and decorated over its length with a hare-coursing scene chiselled in low relief and extended over the dog-spring bridle, with flat wheel-cover cut with grotesques and scrolls, sliding pan-cover, the dog cut with a fox and bird vignette, perhaps after Aesop, and the barrel and the lock each artistically chiselled at a later date, with fruitwood full stock decorated over its entire length with a superb inlaid series of engraved designs in white, green and yellow stained staghorn, predominantly hunting vignettes in the manner of Jan van der Straet, called Stradamus (1523-1605), including a frieze of boar-and hare-hunting scenes over the left-hand side of the fore-end, a frieze of deer-and hare-hunting over the right, an elaborate still life on the under-side at the breech involving an allegory of Fecundity, a pregnant nude astride a split pomegranate and aiming a crossbow at the viewer, a boar-shooting woodland vignette opposite the lock, a further deer-hunting scene finely drawn to a smaller scale along the right-hand side of the butt, and the cheek-piece decorated with a mounted huntsman, his attendants and the kill, the entire inlaid hunting scheme heightened by clusters of ball-flower scrollwork carrying a wide variety of both conventional and expanded flower-heads in contrasting colours, further ball-flower clusters of fruit, flowers and leaves, on the cheek-piece the patterns swagged and inhabited by birds and animals, the butt also inlaid with a series of small finely drawn horn plaques involving further hunting and game subjects in castle landscapes, dated 1667 on a small plaque behind the barrel tang, and all arranged within horn lines and decorated horn borders, fitted with later ivory sliding patch-box cover carved in relief with an idyllic woodland scene involving deer and *putti,* later ivory ramrod-pipe and fore-end cap each carved with scrollwork, horn butt-plate finely engraved with an arrangement of fruit over an artillery piece, iron trigger-guard with finials chiselled to match the breech, and the ramrod with ivory tip carved *en suite* with the fore-end cap.
L : 112.7 cm - L. barrel : 84.8 cm.

60 000 / 80 000 €

The inlaid plaques minutely drawn with castles and cities are reminiscent of the work of the Viennese gun-stocker MELCHART SCHUSTER, active in the late 16th and early 17th centuries. It is possible that the stocker of the present rifle drew inspiration from Schuster's work. For an example, see SCHEDELMANN, Hans, *Die Grossen Büchsenmacher*, 1972, p.57 pl.107.
Unusually this rifle has no provision for sights, the side-nails holding the lock are seated proud of the surface of the stock, the trigger mechanism was not completed and the set trigger also appears never to have been fitted ; these characteristics confirm that this rifle was artistically enhanced to a virtuoso level soley for the purpose of display. The exceptionally high standard of the later iron chiselling and ivory carving is frequently associated with works enhanced under the direction of Frederic Spitzer of Paris. Probably the most well known collection to include Spitzer's works is that of the Barons de Rothschild. Significant examples of this oeuvre were for many years displayed in the arms and armour galleries of the Kunsthistorische Museum, Vienna, until their subsequent sale at auction in London in 1999.
Further examples of firearms associated with the Spitzer workshops are preserved in the Wallace Collection, London (A 1073, A 1080, A 1081, A 1082, A 1086, A 1093, A 1096, A 1101, etc.)

147

Rare arquebuse de chasse à rouet, plaquée de corne de cerf brute et ornée d'un large ovale émaillé, probablement Augsbourg vers 1660.

A rare German wheel-lock sporting rifle, probably Augsburg, circa 1660.

With swamped octagonal sighted barrel struck with a mark on the underside, *P*, rifled with seven grooves, the back-sight fitted with folding leaf, the lock with internal wheel and finely engraved with a boar-hunting vignette including a mounted sportsman in contemporary dress, the dog and the dog-spring bridle each engraved with marine monsters and fitted with sliding pan-cover, with wooden full stock veneered with panels of natural staghorn over almost its entire surface, and the cheekpiece inset with a rose enamel concave copper plaque finely drawn with the figure of Diana the Huntress recumbent with her hunting dogs and set within a raised gilt-brass frame, the patch-box cavity stamped with the initials *EB,* the fore-end inscribed with pencilled initials on the inside, the ramrod-pipes, the but-plate, the patch-box cover and the fore-end cap all veneered in staghorn *en suite* with the stock, with iron trigger-guard, set trigger, and horn-tipped wooden ramrod.
L. : 105.4 cm - L. barrel : 78.3 cm.

40 000 / 60 000 €

Provenance :
Almost certainly from the gunroom of the Grand-duke of Saxe-Weimar, at Schloss Ettersburg. The presence of the pencilled initials of a late 19th or early 20th century conservator on the inside of the fore-end is characteristic for firearms from Schloss Ettersburg, as perhaps are the stamped letters *EB* within the patch-box cavity. A number of private sales of firearms from the Ettersburg gunroom began in the late 19th century and continued in the period following the First World War. The 1927 Fischer/ Kahlert auction of firearms from the collection includes a rifle also stocked in natural staghorn and the cheekpiece inset with an enamelled oval plaque, lot 73, illustrated (the subject is Venus and Cupid, mistakenly given as Mars).
Galerie Fischer, *Waffensaal des Schlosses Grafenegg, II Teil*, 2nd May, 1934, included as lot 178 marked with an asterisk : the asterisk indicates that the lot was added to those lots which were from the collection of the Dukes of Ratibor and extra to those which formed the core of the Schloss Grafenegg auctions. (Sold CHF1150).

It is certain that two rifles of this type were included in the Ettersburg gunroom, probably intended for use as a pair. One of these is inset with a Venus plaque and the other with a plaque of Mars. The 1927 Fischer catalogue mistakenly identifies the plaque on lot 73 as Mars and it is therefore probable that the catalogue entry was based on an inventory list rather than an inspection of the rifle received for sale. The rifle with the Mars plaque was sold as lot 157 from the collection of Major Th. Jakobsson, Stockholm (formerly in Schloss Ettersburg), Sotheby & Co, 10-11 May 1932.

Wheel-lock firearms with stocks entirely veneered in rough nodular natural staghorn enjoyed a vogue in Germany from the mid-17th century to the early 18th century. From the evidence of surviving examples it appears that Augsburg was the centre of production. Examples are found in many of the noble ancestral gunrooms ; an example is preserved in the Bayerisches Nationalmuseum Munich (inv. Nr. W994). An entire garniture of hunting weapons and accessories, circa 1670, also veneered in natural staghorn, comprising a wheel-lock rifle, a pair of pistols, a powder-flask, a hunting-sword and a huntsman's horn, are preserved in the Historisches Museum in Dresden (HMDX737/X746), see SCHALKHAUSSER, Erwin, *Handfeuerwaffen*, 1988, p.46-47 ; and SCHÖBEL, Johannes, *Jagdwaffen*, 1976, p.87 catalogue n°31.

Claude Blair, in his commentary on a wheel-lock rifle by Christian Herold, now in the Waddesdon Manor collection (cat. N°107), makes the observation that the use of painted enamelled plaques in the decoration of gunstocks is very rare ; Blair was able to trace only seven examples, of which one is a wheel-lock rifle stocked in staghorn, of circa 1660, by Martin Kammerer of Augsburg which was formerly in the collection of W. Keith Neal, previously from the Saxe-Weimar gunroom at Ettersburg, and included in the exhibition *The Art of the Armourer* April to May 1963, catalogue n°157.

The example included as lot 73 in the 1927 Ettersburg auction catalogue appears to be the closest comparable to the present rifle.

See BLAIR, Claude, *The James A. de Rothschild Collection at Waddesdon Manor, Arms Armour and Base-Metalwork*, 1974, pp.276-281,cat.N°107.

148
Belle et imposante arquebuse combinée à mèche et à rouet, Allemagne vers 1610-20.

A fine massive German combined wheel-lock and matchlock musket, circa 1610-20.

With blued heavy barrel formed in two stages with chiselled bands of leaf ornament over the breech and at the median, moulded bulbous muzzle, the breech section cut with three long fluted panels, struck twice with a mark, *P,* together with two further marks on the underside, and the upper breech flat struck with the letters *P L*, an inverted crowned anchor mark between (Neue Støckel 4309 and 4852), large plain lock fitted with external wheel cut with a concentric fluted pattern and retained by a bevelled ring, sliding pan-cover, the dog engraved with scrollwork, and the match-holder formed as a monster's head and engaging an external spring with pivoted safety-catch, wooden full stock profusely inlaid with a close-set pattern of scrolling brass wire spiralling on ball-flowers and conventional flowerheads, some of green stained horn and others of mother-of-pearl, enclosing a series of engraved brass plaques over its entire length, including a pair of monsters flanking the figure of Leda and the Swan opposite the lock, a pair of elaborate human grotesques about the barrel tang, the butt inlaid on both sides with brass plaques engraved with trophies-of-war and with further representations of the figure of Leda, all on a densely packed ground of small brass nails, and all arranged within lines of brass and horn, with iron trigger-guard, brass butt-plate, engraved brass ramrod-pipe, engraved brass fore-end cap, and horn-tipped ramrod, probably the original.
L. : 164 cm - L. barrel : 126.8 cm.

20 000 / 25 000 €

Provenance :
Fürst Thun-Hohenstein gunroom at castle Tetschen, Dorotheum, Wien, October 24, 1933, lot 51 illustrated.
William Randolph Hearst, St. Donat's castle, South Wales, Sotheby & Co., March 17, 1953, lot 25 (Sold £65) illustrated.
Galerie Fischer, Luzern, June 17, 1964, lot 214 illustrated (Sold CHF 8,200).
William Goodwin Renwick, Part II, Sotheby & Co, 21st November, 1972, lot 19 illustrated (Sold £5,600).

149
Belle et riche arquebuse de chasse à rouet, Dresde vers 1605.

A fine and richly ornate wheel-lock sporting rifle, Dresden, circa 1605.

With heavy octagonal barrel swamped at the muzzle, rifled with seven grooves, struck with a mark, a halberd (Neue Støckel 5047), engraved with foliage and a pair of birds over the breech and with panels of conventional leaf ornament over the muzzle, silver fore-sight and iron back-sight (the barrel an early working replacement), blued iron lock overlaid with a later gilt-brass tracery panel engraved with a scrollwork pattern inhabited by a winged female half-figure, fitted with later domed gilt-brass wheel-cover engraved with a band of leaves encircling the sides and in a band of scrolling foliage, sliding pan-cover with later gilt brass release cast with a mask in low relief, the dog decorated with a monster and grotesque masks, and the internal working parts partly brightly blued, fruitwood full stock signed with the stockmaker's initials *C R* on a horn plaque behind the barrel tang, finely decorated over its full length with a series of engraved horn plaques, alternately solid and pierced, including pairs of scrolling monsters over the length of the fore-end, a design of swagged strapwork scrolls supported by *putti* and filled with small masks opposite the lock, a female half-figure involving snails and dragonflies on the underside of the breech, a pair of grotesque mask cartouches flanking the barrel tang, the cheek-piece decorated with an amusing allegorical plaque involving a group of grotesques and imp-like human figures in mock combat, the entire scheme of inlay punctuated by small plaques involving green-stained horn subjects, including a mythical bird on the cheek-piece, all within horn segmental lines, both the fore-end and the butt with engraved horn beadwork and leaf border panels, and the entire inlaid scheme heightened within a framework of incised scrollwork, horn butt-plate engraved with a female allegorical figure riding a fox, horn ramrod-pipe engraved with a winged stag, sliding patch-box cover decorated with fruit and a conventional stag vignette, engraved horn fore-end cap, iron trigger-guard, set trigger, and wooden ramrod with engraved horn tip.
L. : 108 cm - L. barrel : 80,3 cm.

20 000 / 25 000 €

The treatment of the lock, in this instance in the style of the early 17th century, closely relates to the works of the leading Dresden makers. The inlaid stock, preserved in its original condition, is also in keeping with the opulence associated with firearms made for the Dresden Electoral Court.
The lock compares closely with that of a wheel-lock rifle dated 1604 and made for the Prince Johann Georg I, on which the tracery pattern centers on the coat-of-arms of both Johann Georg and of his wife Sybille Elizabeth of Württemberg. The rifle is preserved in the Staatliche Kunstsammlungen Dresden (inv. 1667 S.62).
A further example was made for the Prince Elector Christian II of Saxony and dated 1605 ; this rifle is preserved in the Historisches Museum Dresden (inv. GG235).
See SCHAAL, Dieter, *Katalog Dresdener Büchsenmacher* 16.-18. JH., Dresden 1975, p. 48 n°129-132 (illustrated). Also see SCHÖBEL, Johannes, *Prunkwaffen*, Leipzig 1973, p. 161 cat. No.125, illustrated pp. 184-185.
The mark on the barrel is attributed to Munich gunmakers and those from the surrounding area.

150
Très rare paire de pistolets d'arçon à rouet attribuée au *Meister der Tierkopfranke* (le maître des volutes à têtes d'animaux), Autriche - Vienne vers 1640-50.

A very rare pair of German wheel-lock holster pistols attributed to the *Meister der Tierkopfranke* (The Master of the Animal-Head Scrolls), circa 1640-50,

with octagonal barrels decorated with silvered geometric bands of leaf ornament over the breeches, the muzzles and at the median, lightly damascened with panels of silver scrollwork over their full length, the designs formalised and involving flowerheads along the top flats, all on a lightly incised blued ground, the tangs and lock plates *en suite*, with flat locks terminating in a minute trefoil at the rear, each fitted with external wheel retained by a moulded iron bracket, sliding pan covers, the dogs each with bevelled fluted arm, and pierced shaped iron bridles, fruitwood full stocks retaining traces of staining in imitation of ebony, with carved fluted fore-ends, the undersides below the breech carved with a simple foliate motif ahead of a pair of chip-carved panels below the wheel, each carved with a large panel of flowering tendrils centering on an expanded rose head about the barrel-tang, the butts each incised with the early inventory number *19*, carved with a small triangular panel of foliage on both sides, carved with a further large panel opposite the locks, this filled with scrolling foliage inhabited by a neo-heraldic rampant lion and the rearward scroll terminating in a dog's head, the carved scrollwork designs all on a contrasting punched matted ground and bordered by incised lines enhanced with minute punched trefoils, iron trigger-guards and domed faceted pommel-caps blued and damascened *en suite* with the barrels and locks, plain iron ramrod-pipes, one with an iron band below the muzzle, and each retaining its original ramrod.
L. : 55.8 cm - L. barrels : 35 cm.

30 000 / 40 000 €

This important pair of wheel-lock pistols are apparently unrecorded and are only the third pair so attributed to be published. Thestock carver's identity remains unknown, he is commonly named as "The Master of the Animal-Head Scroll" (*Meister der Tierkopfranke*). Hans Schedelmann asserts that he was established in Vienna from 1620 to 1650 on the basis of the large number of orders which he received from the Imperial court. In his article *The Master of the Animal-Head Scroll*, Hans Schedelmann lists 51 works attributed to this master of which there are only two pairs of pistols (n°22 illustrated and n°49) : one is in the Walters Art Gallery Baltimore (Ra.24-25) and the other pair was included in the sale of the collection of John Wigington, Parke-Bernet Galleries Inc., October 4, 1951, lot 221, to Joe Kindig Jr. ($520). The barrels and locks on the firearms with stocks attributed to the *Meister der Tierkopfranke* are decorated either with incrusted relief silver decoration, or with a flat silver damascening, as found on the present unrecorded pair of pistols and in the case of the pistols from the Wigington / Kindig collections.
See SCHEDELMANN, Hans, *The Master of the Animal-Head Scroll, in Arms and Armour Annual*, edited by Robert Held 1973, pp.180-195.
Also see, HAYWARD, John F., *The Art of the Gunmaker*, 1965, volume I, pp.194-196.

151
Rare paire de pistolets à rouet par Félix Werder, Zurich vers 1640-50.

A rare pair of Swiss wheel-lock pistols by Felix Werder, Zurich circa 1640-50,

With octagonal gilt-brass alloy barrels, the tangs struck with differing small marks, gilt-brass alloy lockplates with sharply pointed bevelled tails, external wheels each retained by a small gilt-brass moulded bracket, sliding pan-covers, and the dogs each with bevelled jaws, slender pearwood full stocks decorated with an arrangement of segmental mouldings in low relief and incised segmental lines, the pommels of characteristic design and fitted with gilt-brass grotesque mask caps cast in high relief, bevelled gilt-brass trigger-guards, the ramrod-pipes and fore-end caps also of gilt-brass, and with horn-tipped wooden ramrods stained in imitation of tiger maple.
L. : 49.5 cm - L. barrel : 30.5 cm.

60 000 / 80 000 €

Provenance :
William Goodwin Renwick, Sotheby & Co, part IX, 18th March 1975, lot 54 (sold £ 21,000).

Felix Werder (1591-1673) was established in Zurich and was a member of the Zurich Goldsmiths' Guild ; he became a master craftsman of the guild in 1616. His earliest recorded firearm is a pistol dated 1630, now preserved in the Metropolitan Museum of Art, New York (acc. no. 10.42). Felix Werder is credited with the invention of a very strong copper/brass alloy which he used for casting barrels. He claimed that by adding a secret ingredient the resulting alloy would be sufficiently strong to take double the charge of a conventional iron barrel and yet remain half the weight of iron. He called his alloy "orichalcum" and in 1662 Werder had offered to sell it to The Royal Society in London. Modern analyses have however established that Werder's metal had none of the magic ingredients he claimed, it is an ordinary copper alloy with lead added. More than the alleged qualities of his metal it is believed that Felix Werder's true invention was his technique of cold hammering the alloy to produce safe barrels of much thinner brass than was the convention in barrel making both before and following his working life.
A single wheel-lock pistol by Werder, formerly in the collection of W. Keith Neal, bears the inventory number 204 from the Royal *Cabinet d'armes* of Louis XIII of France :
N°204 - Une autre paire de pistolets, de 19 pouces, le canon de cuivre doré tout uny, à huit pams, la platine de mesme ; la roué et le chien de fer tout unis, montez sur de l'ébeine cannelé, et la calotte couverte d'un gros masque de cuivre doré.
Another single wheel-lock pistol of similar proportions to the present pair is exhibited in the Musée de l'Armée, Paris (M PO 847).
For a record of Felix Werder's known works, see SCHELMANN, Hans, *Die Grossen Büchsenmacher*, 1972, p. 128.
For a discussion relating to the work of Felix Werder see HOFF, Arne, *The significance of "Inventor" in Felix Werder's signature*, in *Arms and Armour Annual*, edited by Robert Held 1973, vol. I, pp.162-169.

152
Rare paire de pistolets à silex à deux canons tournants et montures en ivoire, Maastricht vers 1680.

A rare pair of Dutch flintlock *Wender* pistols with ivory stocks, Maastricht, circa 1680.

Each with turnover barrels formed in two stages, the breeches decorated with engraved and gilt game animals, birds, a snail, and a grotesque mask, the barrels released by a catch forward the trigger-guards, the breech tangs engraved with scrolls and a parrot, and the pan-plates with bevelled edges and each engraved with a bird-of-prey, with rounded locks with fluted borders, each engraved with scrollwork inhabited by human half-figures and the cocks each decorated with a serpent, carved moulded ivory butts, fluted ivory fore-end panels, and the pommels formed as Moors' heads carved in the round, each with moustache, inset ebony eyes, and a jewelled turban with a plume of ostrich feathers, plain iron mounts, moulded ramrod-pipes, and later ramrods.
L. : 44 cm - L. barrels : 25.2 cm.

60 000 / 80 000 €

Provenance :
William Goodwin Renwick, Sotheby & Co, part VIII, 17th December 1974, lot 71 (sold £ 6,500).
Herb Ratner collection.

Exhibited :
Metropolitan Museum of Art, New York, 1931, n°331.

Literature :
ILGNER Emil, *Maastrichter Elfenbeinpistolen*, Zeitschrift für historishe Waffenkunde, 1931, Band 3, pp.210-214, ill. 15.
HOFF Arne, *Dutch Firearms*, 1978, p. 213-214, ill.10.

Firearms stocked in ivory are very rare. Ivory was a naturally precious material and its use lent an exotic flavour to a small number of firearms produced within the German-speaking sphere, the main centre of production being Maastricht. The popularity of the Maastricht school of ivory stocked firearms is related to the trade in ivory from the Dutch colonies in the Far East. The present pair of pistols is further linked with Dutch Far East interest by the style and technique used in the decoration of the barrel breeches; a direct parallel can be made with the ornament seen on Japanese gun barrels and domestic wares produced in the 17th century. Of particular note is the inclusion of hares, a crane and a boar, all frequently found within Japanese decorative arts.
Among the recorded ivory-stocked pistols, pairs with turning over-and-under barrels are extremely rare. The Musée de l'Armée, Paris, exhibits a pair of such pistols with turbaned heads (M 1781).

153

Très belle paire de pistolets de ceinture à rouet par Giovan Antonio Gavacciolo, le platineur et le ciseleur prédominant de Brescia à son époque, très certainement l'achat d'un aristocrate anglais lors de son Grand Tour, Italie vers 1640.

A very fine pair of wheel-lock belt pistols by Giovan Antonio Gavacciolo, the pre-eminent Brescian lock-maker and iron chiseller of his time, most likely an aristocratic trophy of the Grand Tour, Italy circa 1640.

The locks each struck on the inside with the oval maker's mark of Giovan Antonio Gavacciolo involving the initials GAG and a phoenix (Neue Støckel 427), with finely engraved and chiselled interior detail including the spindle-bracket decorated with scrolling acanthus, the outer face with border panels of foliage and flowerheads cut in low relief, each fitted with chiselled sliding pan-cover, external wheel cut with a finely fluted rosette impaled by the spindle, the dog chiselled with acanthus ornament in high relief, the wheel-bracket and the dog-spring each chiselled as a nude female figure, and the wheel spindle, the pan-cover and the jaw screw all with a small chiselled pomegranate finial, moulded figured walnut stocks inset with a series of flat iron plaques very delicately pierced and engraved with lace-like patterns of scrolling foliage, involving pairs of monsters' heads, varieties of flowerheads, and pairs of cornucopia opposite the locks, the pommels each bound with an iron band chiselled with fruit and leaves, chiselled iron trigger-guards pierced over the bow *en suite* with the stocks, chiselled belt hooks, chiselled moulded triggers, and short wooden ramrods each with chiselled moulded iron tip. One stock retains a stick-on label, apparently that of the Royal Archeological Institute (illegible). The pistols mounted with a pair of English duelling pistol barrels, a perfect fit and almost certainly expressly intended for these pistols, unusually finished in the white, each with silver fore-sight, back-sight, finely engraved tang, and each struck with London proof marks and makers mark of Joseph Griffin (Neue Støckel 7527), the barrels circa 1770.
L. overall : 39.3 cm - L. barrels : 23.5 cm.

50 000 / 70 000 €

Provenance :
The Royal Archaeological Institute (founded 1844). This provenance recorded by Gusler & Lavin : Op. Cit. below.
A.E. Meeson, Sotheby & Co., 19th April 1963, lot 174.
Clay P. Bedford, Phoenix, Arizona.

Literature :
GUSLER, Wallace B. & LAVIN, James D., *Decorated Firearms 1540-1870*, 1977, pp. 174-175.
CARPEGNA, Nolfo di, *Brescian Firearms*, 1997, p. 64 note C1.

"The locks (for the garniture intended as a gift of the Venetian Government to King Louis XIII of France) have been undertaken by the same master who made those for the king of Persia… he being incomparably the most experienced and most perfect man." This quote is taken from the Podestà of Brescia to the Senate in 1638.
Antonio Petrini, in his manuscript of 1642, *Arte fabrile overo armeria vniversale dove si contengano, tvtte, le qvalita, e natvra del ferro con varie impronte che si trovano in diversi arme cosi antiche come moderne e vari segreti e tempere fatto*, proclaims Giovan Antonio Gavacciolo the best lock-maker of his time and the most gifted master of iron chiselling in low relief. On the evidence of his surviving firearms it would appear that Gavacciolo was not working earlier than 1630.
For a full account and full historical references for the Gavacciolo garniture presented to King Louis XIII of France, see : *Art, Arms and Armour. An International Anthology*, ed. Robert Held 1979, Marco Morin & Robert Held "… and His Majesty said 'all my guns together are not worth one of these!' " pp. 252-277.
Joseph Griffin was a celebrated London gunmaker. He was elected Master of the London Gunmakers' Company in 1762 and 1763. He was appointed *Gentleman Armourer to His Majesty's Stables-in-Ordinary* in 1760. Griffin is recorded as *Gunmaker to His Majesty* in the London Directory of 1763.
This pair of pistols was clearly refurbished for use within their late working life by the exchange of the original barrels for a serviceable pair. The original barrels were most likely damaged or appearing too fragile for contemporary use. The age of the wheel-lock had long past by the third quarter of the 18th century but it is entirely plausible that the owner was happy to extend the life of these luxurious pistols as exotic and curious souvenirs of his Grand Tour of Italy. The cultural pilgrimage to the classical sites of Italy and Greece was considered an essential part of a young British aristocrat's education within the 18th and early 19th centuries. The early eccentric British taste for antique firearms is illustrated in a portrait of the English gunmaker George Wallis of Hull (1731-1803) : see NEAL, W. Keith & BACK, D.H.L., *Great British Gunmakers 1740-1790*, London 1975, pl. 261.

154

Paire de longs pistolets d'arçon à rouet français faite pour un jeune homme, dans la manière de l'arquebusier royal François Poumerol, en partie vers 1610-15 ; belle reconstitution à partir de pièces provenant d'un pistolet en grande partie par Poumerol, ayant pour but de correspondre à une paire portée dans les inventaires du cabinet d'armes du roi Louis XIII.

A pair of French long wheel-lock holster pistols made for a boy, in the manner of the Royal gunmaker François Poumerol, partly circa 1610-15 ; a fine reconstruction, built on the component parts of a single pistol mostly by Poumerol, intending to match a pair of pistols recorded in the inventories of the *Cabinet d'Armes* of King Louis XIII of France.

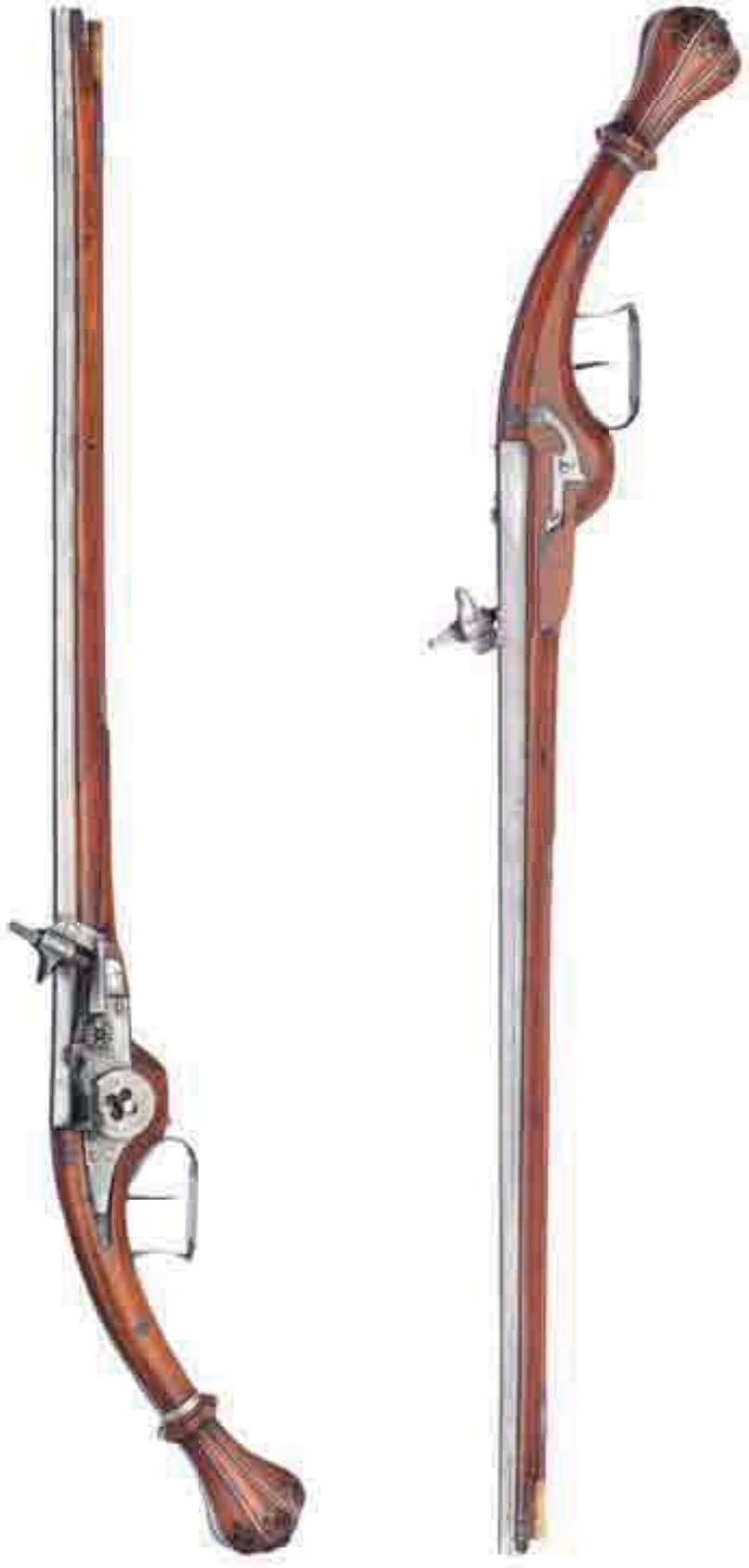
Each with very slender tapering octagonal barrel lightly swamped at the muzzle, the barrel tang extending as a reinforcing bridle over the full length of the grip and engraved with flowers and scrolls at both ends, French lock with flat plate tapering to a bevelled tail, engraved with the gunmaker's initials F P, a rosette between, the pan also forming a bracket retaining the wheel and engraved *en suite* with the barrel tang, sliding pan-cover, and the dog with engraved bevelled arm its pivot capped by a fluted rosette, pearwood full stock formed with a simple moulding between the lock and the ramrod-pipe, incised *219* in the style of the French Royal inventories, the butt inlaid with small contrasting ebony and silver wire rosettes picked-out with copper pellets behind the breech and with a further inlaid contrasting device impaled by the main spring pin, moulded fluted drop-shaped pearwood pommel on a white metal collar, inlaid with a band of contrasting rosettes *en suite* with the stock, segmented by lines of small silver nails meeting at a white metal rosette terminal, iron side-plate, iron trigger-guard cut with horizontal fluting, silver ramrod-pipes cast with bands of scrolls in low relief, matching bands of silver below the muzzle, and horn-tipped wooden ramrod.
L. : 58.4 cm - L. barrel : 41.7 cm.

10 000 / 20 000 €

Provenance :
The Henk Visser collection, Wassenaar, The Netherlands.

Literature :
NORMAN, A.V.B., *Wallace Collection Catalogues, European Arms and Armour Supplement*, 1986, No. A1177, p. 240. These pistols are
recorded as a footnote to Norman's observations relating to the works of François Poumerol.

For a pistol of similar proportions see : *Wallace Collection Catalogues, European Arms and Armour*, 1962, volume II, p.559, n° 1177, plate 192.
For a discussion of the works of François Poumerol, see : RIMER, G., *Wheellock Firearms in the Royal Armouries*, Leeds 2001, p.46.



155
Paire de pistolets d'arçon allemands à rouet, à canons, platines et sous-garde vers 1660, et à montures du XIXe siècle.

A pair of German wheel-lock holster pistols, the barrels, the locks and the trigger-guards circa 1660, the stocks 19th century.

The barrels gilt and formed into two stages, the locks, gilt and with strongly bevelled edges, with gilt external wheels, gilt sliding pan-covers, the stocks each entirely veneered in white staghorn engraved with trophies of wars, and with elaborate and well-detailed scenes from the Austro-Turkish wars of the 16th century, decorated with differing figures of a *Landsknecht* musketeer along the back of the grip, the undersides of the stocks decorated with the figures of the Emperor Ferdinand I (r.1531-1564) and of his wife Anna of Bohemia and Hungary respectively, large faceted pommels decorated with human masks and Turkish Janissaries, gilt-iron trigger-guards, and horn-tipped wooden ramrods.
L. overall : 69 cm - L. barrel : 43.2 cm.

10 000 / 15 000 €

156
Bacinet à bretèche, *Beckenhaube*, de style allemand vers 1340-70, XIXe siècle, présenté avec un grand camail, XVe - XVIe siècle.

A German bascinet, *Beckenhaube*, in the style circa 1340-70, 19th century, together with a large camail, 15th-16th century.

The bascinet forged in one piece, the apex of the crown swept slightly to the rear, with inverted U-shaped face-opening, and the border fitted with iron vervelles carrying the lining strap for the camail. The camail formed of flattened iron rings, the upper portion covering the lower part of the face and formed of rows of small rings alternately riveted and butted, the remaining portion formed of larger flattened rings all closed by a prominent rivet and extending to cover the shoulders and upper-chest, complete with a modern heavy quilted canvas lining : on a purpose-built bust stand. Sold together with a hinged iron face-guard fitted with pyramidal spikes.
H. overall : 51 cm - Width overall : 47.5 cm - Weight with camail : 3480 g.

10 000 / 12 000 €

For a similar example, attributed to circa 1360, see MÜLLER, Heinrich & KUNTER, Fritz, *Europäische Helme aus der Sammlung des Museums für deutsche Geschichte*, 1971, No.8 pl.46 p.327 (inv. W 3971). Also see, MAZZINI, Franco, *L'armeria reale di Torino*, 1982, No.58, p.342, (Inv. E 1).

157
Casque conique à nasal dans le style Normand du XIe siècle, XIXe siècle.

A nasal helm in the Norman 11th century style, 19th century.

With hemispherical skull of one piece formed with low medial ridge and flat nasal widening slightly towards the tip, the base pierced with a pair of holes on both sides at the front and with a row of close-set holes encircling the rear.
H. : 26 cm - L. : 25 cm - W. : 20.4 cm - Wt. : 1455 g.

2 000 / 3 000 €

This helm appears to have been modelled on the 11th century example found at Olmütz in Mähren in 1864 and now preserved in the Leibrüstkammer, Vienna (A 41). See, THOMAS, Bruno & GAMBER, Ortwin, *Katalog der Leibrüstkammer, vol. I,* 1976, pp.36-37, pl. 4.

158
Grand heaume de style vers 1300.

A Great helm in the style of circa 1300.

A faithful reconstruction and in "aged" condition, formed of five plates each overlapping and joined by flattened domed iron rivets, the lower frontal plate swept forward to an inverted prow, drawn-up to form a projecting division between the sights and pierced with a large quantity of small circular breathes on both sides, the upper frontal plate continuing the medial ridge of the lower plate, with two plates at the rear, and the crown plate flat and pointed towards the front.
H. : 29.5 cm - L. : 31.5 cm - W. : 22.5 cm - Wt. : 2400 g.

3 000 / 6 000 €

This helm appears to have been modelled on the example preserved in the Castel San Angelo, Rome, and the example from Aranaes castle in Sweden, preserved in the Historiska Museet, Stockholm. Both of these helmets are presumed to be German and to be from a common workshop. See, Gen. Arnaldo FORGIERO, *The Castel San Angelo Helm*, The Journal of the Arms & Armour Society (London), vol. I No.6, June, 1954 p.101, 102, pl. XI-XII.

159
Timbre de bacinet début XVe siècle.

A bascinet skull, early 15th century.

In excavated condition, partly reconstructed and the lower portion re-shaped, the skull formed with a low medial ridge running from a point just above the face-opening to an apex towards the rear and continuing to the nape, originally fitted with pivots for a side-hinged visor, pierced for lining rivets, and fitted with modern brass vervelles for fitting a camail.
H. : 25 cm - L. : 24 cm - W. : 18.5 cm - Wt. : 2510 g.

10 000 / 15 000 €

160
Épée de chevalier à lame inscrite, vers 1050-1150.

A Medieval Knightly sword, circa 1050-1150.

In excavated condition, with broad slightly tapering blade cut with a long shallow fuller over almost the entire length, each side with a brief inscription originally inlaid in soft iron, one side cut with "III XX III" and the other side with a cross and a series of bold letters including "RHT", with slender crossguard of rectangular section, and brazil-nut pommel formed with a narrow ridge running over the top.
L. overall : 93.2 cm - L. blade : 80.5 cm - W. : 22,8 cm.

8 000 / 10 000 €

The two-part inscription on this blade is part of a complex series seen on blades found in a wide range of European sites, from England and Brittany to Finland and Russia. It is likely that the inscription on this blade is a contemporary shortened counterfeit version of the well-known "ULFBERTH". The name Ulfberth is suggested to relate to either a long-lived family of bladesmiths or a group of closely associated workshops spanning a lengthy period. For a detailed discussion of this type of sword and its period of use, see OAKESHOTT, R. Ewart, *The Sword in the Age of Chivalry*, 1965. The author classifies this type of sword as type X, for an illustration of which see plate 2 fig. A. The pommel is classified as type A, see p.93. A similar version of this two-part inscription is illustrated on page 139, fig. 126 A. For further discussions related to the study of Ulfberth blades and their early imitators, see GORMAN, Michael R., *ULFBERTH : innovation and imitation in early Medieval swords*. in the catalogue of the XVIth Park Lane Arms Fair, Spring 1999.

161
Grande épée médiévale vers 1350-1400.

A Medieval Great sword, circa 1350-1400.

In excavated condition, the blade tapering to a long narrow point, cut with a very shallow fuller over its lower half on both sides, one side incised with a mark, a cross within two concentric circles, the reverse side with traces of a mark, and each with fragments of latten inlay, long crosspiece of rectangular section, and large disc pommel with strongly bevelled edges.
L. overall : 120 cm - L. blade : 93 cm - W. : 25.2 cm.

4 000 / 6 000 €

162
Grand bacinet à mézail, belle reconstitution dans le style de Milan vers 1450, probablement XIXe siècle.

A finely constructed visored Great bascinet, in the Milanese style of circa 1450, 19th century.

Of large proportions, with rounded skull drawn-up to a medial ridge, extending to cover the neck at the rear, the base encircled by lining rivets, fitted with pivoted hinged visor formed with a convex snout pierced with six rows of circular breathes left and right, the sights formed as a series of slots arranged in two tiers and the lower edge of the sights formed with a projecting flange, the bevor pivoting at separate points and with out turned angular edge, fitted with a wrapper of two lames secured in a fixed position by rivets on both sides, the visor overlapped by the wrapper and the two parts locked by a spring-catch on the right, the lower plate of the wrapper engaging a further spring-catch at the base of the skull on the right-hand side, the skull and the visor each bearing spurious marks in the Italian manner, one a split cross and the other Y crowned, and the forward points of the neck defence and the wrapper each pierced for a strap.
H. : 34 cm - L. : 28.5 cm - W. : 22 cm - Wt. : 4415 g.

5 000 / 10 000 €

Probably no more than ten period examples of this type of helmet are known to survive in institutional collections ; none are recorded in private ownership. This example is probably modelled on the well-known armour *alla Francese* of Kurfürst Friedrich I von Pfalz by Tomaso and Antonio Missaglia, preserved in the former Imperial Armoury, Vienna (A 2). A unique characteristic of this type of bascinet is the placement of a fixed wrapper designed to overlap the lower edge of the visor.
See, BOCCIA, L.G. & COELHO, E.T., *L'arte dell'armatura in Italia*, 1967, ill. 94, pp.141-142. And also, THOMAS, Bruno & GAMBER, Ortwin, *Katalog der Leibrüstkammer, I Teil*, 1976, pp.56-58, ill. 20-21.

163
Dague à rognons de style flamand, la lame probablement fin XVe début XVIe siècle.

A Low Countries ballock dagger, the blade probably late 15th-early 16th century.

The blade long, slender, sharply tapering to a narrow point and of triangular section with a robust back-edge decorated with bevelled edges in two stages, short *ricasso*, later hilt formed with a small iron guard arched over the edges of the *ricasso*, carved horn grip faceted and ribbed for the hand, with a pair of nodules at the base, fitted with brass fillets at both ends, and with moulded flat iron pommel-cap.

L. overall : 39.2 cm.

2 000 / 3 000 €

164
Dague à poignée entièrement en fer, dans le style bourguignon de la fin du XVe siècle, XIXe siècle.

A quillon dagger made entirely of metal, in the Burgundian style of the late 15th century, 19th century.

With very slender sharply tapering blade of flattened diamond section formed with a *ricasso* with sides of unequal lengths, iron hilt with a pair of fluted short plano-convex quillons issuant from a hexagonal block and acutely turned to run closely parallel with the edges of the *ricasso*, tapering hexagonal grip with moulded brass collars at both ends, flattened hexagonal pommel apparently constructed over an iron inner core, the edges of the top folded over the upper edge of the neck, and the top faced by a brass plaque engraved with Gothic segmented circular design of flowerheads.
L. overall : 37.3 cm.

2 500 / 3 000 €

165
Cervelière, Espagne ou Nouvelle-Espagne XVIe - XVIIe siècle.

A pot helmet, Spanish or Colonial Spanish, 16th - 17th century.

In excavated condition, bowl-shaped and of one piece, the edges arched over the ears, pierced for lining rivets and fitted with a small section of riveted iron mail at the rear.
H. : 12.7 cm - L. : 20.5 cm - W. : 17.8 cm - Wt. : 650 g.

1 000 / 1 500 €

Examples have been found in New Mexico and California. See, PETERSON, Harold L., *The helmet at San Gabriel del Yunque, New Mexico*, Journal of the Arms & Armour Society (London), vol. I No. 2, September, 1955, pp.183-186.

166
Chapel de fer, dans le style Allemand ou Suisse de la fin du XVe siècle, XIXe siècle.

A kettle hat, in the German or Swiss style of the late 15th century, 19th century.

Of bold construction and formed in one piece, with domed skull rising to a medial ridge accentuated over the crown, pierced with a pair of lace holes left and right, the basal flange drawn out to a circular broad brim, pierced for lining rivets, and with out turned edge.

H. : 24.5 cm - Diameter : 36 cm - Wt. : 2110 g.

3 000 / 5 000 €

167

Salade, *celata alla Veneziana*, provenant très certainement de la forteresse des chevaliers de l'ordre de Saint Jean de Jérusalem à Rhodes, Italie vers 1450.

An Italian sallet, *celata alla Veneziana*, almost certainly from the garrison of the Knights of the Order of St. John of Jerusalem, Rhodes, circa 1450.

Reconstructed in the museum workshop style characteristic of many of the pieces from Rhodes, with tall skull formed in one piece, rising to a medial ridge becoming more prominent over the crown, struck with two Italian Gothic marks on one side at the rear (rubbed and unidentifiable), T-shaped face-opening with a reinforcing border, studded with a band of lining rivets encircling the middle of the skull, pierced for a crest, and the edge with an inward turn over wire. H : 28 cm - L : 25.7 cm - W. : 22 cm - Wt. : 2885 g.

10 000 / 15 000 €

Provenance :
Almost certainly the armoury of the Knights of St. John of Jerusalem, Rhodes.

For notes relating to the armoury at Rhodes see lot 48. For similar helmets see KARCHESKI, Walter J. Jr. & RICHARDSON, Thom, *The Medieval Armour from Rhodes*, 2000, pp.7-9.

168
Rare armet à rondelle avec demi-bavière de renfort, Italie vers 1490-1500.

A rare Italian armet, circa 1490-1500.

With hemispherical skull rising to an angular low comb slotted for fitting a crest and the rear of the skull extending to form a characteristic narrow tail, fitted with large deep reinforce over the brow, the forward edge with outwardly flanged inward turn, the inner edge cut to form accentuated cusps and fitted with external pivoted hinges for the visor, with internally hinged large cheek-pieces closed by a stud at the chin and almost meeting at the rear, the sides drawn in along the jaw, swept outwards at the base and flared towards the rear, the right-hand cheek-piece replaced, the face-opening finished with an outward turn, studded with lining rivets around the base of the neck and with a later fluted disc-guard and moulded peg fitted over the rear closure, "sparrows' beak" visor formed without breathes and with the arms fitting over the pivot hinges, and complete with a detachable low wrapper formed with two articulated lames.
H : 29 cm - L : 32 cm - W. : 19.5 - Wt. : 3110 g.
Wrapper Wt. : 450 g.

40 000 / 50 000 €

The form of close helmet referred to as an armet is characterised within the 15th century by the unique construction of the sides which are hinged at a point above the ear and closed at the front beneath the lower edge of the visor. The armet is the direct evolution of the earlier bascinet and its sculptural qualities have given it an iconic place in the development of Italian Gothic armour. The Italian armet in its fully developed form is chronicled by Paolo Uccello in his series of paintings of the *Route of San Romano* painted between 1454 and 1457, and also in a tapestry "*The Gathering of the Knights*" from the famous suite of ten woven in Bruxelles circa 1500-1515 and depicting the life of David and Bethsabée (Musée de la Renaissance française, Écouen, ECL 1613-1622).
Centres of production in Flanders, England, Germany, and Spain copied the Italian armet.
The group of armours forming the celebrated find in the church of Santa Maria della Grazie in Mantova includes a broad corpus of designs charting the range of the development of the Italian armet from circa 1440 to 1510. An example closely paralleled with the present armet is preserved in the Casa della Contandinanza, Udine. See, BOCCIA, Lionello G., *Le armature di S. Maria delle Grazie di Curtatone di Mantova e l'armatura Lombardia del '400*, 1982, fig. 164.
For a comprehensive discussion of the development of the Italian armet, see BLAIR, Claude, *European Armour*, 1958, pp. 86-91.

169
Épée de style italien du Nord vers 1520, XIXe siècle.

A North Italian shortsword, in the style of circa 1520, 19th century.

With later broad double-edged blade tapering to a narrow point, formed with a low medial ridge, the base of the blade etched with an incised and gilt panel filled with an eagle within the left field and a shield bearing a quartered coat-of-arms on the right later gilt-iron crosspiece down-curved towards the ends and with the tips scrolling inwards, gilt-bronze wheel pommel with cabled rounded edges and raised segmented centre, and composite grip set between shaped gilt-iron collars and reinforced by a series of moulded and gilt vertical bars over a later wire binding.
L. overall : 79.5 cm - L. blade : 66 cm - W. : 12 cm.

12 000 / 18 000 €

The present sword compares with an example attributed to 1520 and to the city of Ferrara, presumably on the basis of the fine etching on the blade ; this sword is preserved in the musée de Cluny, Paris (12081a). See BOCCIA, Lionello G., & COELHO, Eduardo T., *Armi Bianche Italiane*, 1975, Nos. 239-40, p.354. A dagger also with a comparable hilt is in the Museo Poldi-Pezzoli, Milan, given as Italian or French (cat. n. 732). See BOCCIA, Lionello G. & GODOY, Jose A., *Museo Poldi-Pezzoli, Armeria. II*, 1986, ill. 833, p. 620.
The dagger offered as the following lot is a close match with the present Sword.

170
Dague dans le style italien du milieu du XVIe siècle.

A quillon dagger in the Italian mid-16th century taste.

With triangular blade tapering to a sharp point, decorated with etched and gilt panels of foliage on both sides at the base, punched and gilt within the fuller, gilt-iron hilt including crosspiece with scrolling quillons, cabled wheel pommel with segmented centre, and the grip reinforced with a series of gilt bars set between shaped collars.
L. overall : 40.7 cm.

4 000 / 6 000 €

The hilt of this dagger is closely matched with a sword hilt offered in this collection as the preceding lot.

171
Dague « à oreilles » de style espagnol fin XVe - début XVIe siècle, XIXe siècle.

A Spanish "ear" dagger, in late 15th-early 16th century style, 19th century.

With sharply tapering double-edged blade formed with a flat *ricasso*, the sides of characteristic unequal length, iron hilt formed with a block-like guard of compressed octagonal section encircled by a medial groove, fitted with a pair of iron fillets over the sides of the blade-tang, each extending to a form of concave spoon-like ear, the outer face of each filled with a bone disc retained by an iron rectangular washer impaled by a short pyramidal spike, the sides fitted with a pair of shaped bone grip-scales, and in "aged" condition throughout.
L. : 32.5 cm.

3 000 / 4 000 €

172
Dague « à oreilles » de style espagnol fin XVe - début XVIe siècle, XIXe siècle.

A Spanish "ear" dagger, in late 15th-early 16th century style, 19th century.

With sharply tapering blade double-edged and formed with a flat *ricasso*, the sides of characteristic unequal length, iron hilt formed with a spool-shaped guard, the sides constructed from a pair of faceted ivory panels fitted over copper fillets, gilt diagonally fluted blade-tang fitted with a pair of iron fillets over the sides, each drawn-up to a spoon-like ear with gilt fluted inner face, the outer face filled with an ivory disc retained by a conical series of contrasting horn rings on copper fillets and all retained by a common screw, the sides of the grip fitted with a pair of dark horn scales, and in "aged" condition throughout.
L. : 38.5 cm.

3 000 / 5 000 €

173

Belle reconstitution d'une armure de bataille, assemblée autour d'une cuirasse et d'un renfort de plastron d'Italie du Nord vers 1480, dans le style d'une armure lombarde conservée dans l'église de S. Maria delle Grazie près de Mantoue.

A fine reconstruction of a North Italian late Gothic full armour for the field, built on a cuirass and placate of circa 1480, modelled on a Lombard armour preserved in the church of S. Maria delle Grazie.

Comprising armet with one-piece skull drawn-up to a low comb and forming a narrow tail over the nape, struck with a split cross mark and the letter M at the rear, fitted with a deep reinforce over the brow, a pair of cheek-pieces hinged internally over the ears and closed by a stud catch at the chin, the two pieces almost meeting at the rear, pivoted hinged visor of "sparrows' beak" type, fitting over the joint of the cheek-pieces and pierced with breathes on the right, the tail of the skull fitted with a concave disc-guard, and complete with a low wrapper reinforcing the chin, the breast-and back-plates forming a composite cuirass with no provision for a skirt, joined by a modern hinge on the left-hand side and closed by a strap on the right, the breast-plate of strongly globose form with prominent in-turned angular flanges at the neck and arms, fitted five modern staples attaching the lance-rest, the back-plate struck with three contemporary armourers' marks, two involving a split cross (rubbed), the neck and arms with flanged outward turns, and the lower part of the back-plate reconstructed with three plates diminishing in size towards the bottom, the placate, *sovrapetto*, contoured to fit over the breast-plate, *bouched* for the lance-rest, flanged at the base, the edges finished flat, with a spurious armourer's mark, the Gothic letter M between a split cross, the left-hand side joined by a hinge to a later lower placate covering the lower part of the back-plate, the two plates closed by a strap on the right and each carrying a later skirt of four lames, the skirt hinged twice on the left, the frontal skirt in turn carrying a later pair of tassets and the rear skirt carrying three later small pendant plates, with a pair of later full arm defences, comprising symmetrical spaulders swept upwards and almost meeting over the shoulder-blades, the right spaulder fitted with a reinforcing piece secured by a sliding pin and eye, the left spaulder fitted with a larger reinforce secured in the same manner, tubular vambraces, the right couter fitted with a reinforcing plate fitted over its upper half only, the left couter with detachable reinforce, *gran soprabracciale*, a pair of later gauntlets with long pointed cuffs, a pair of later full leg defences, comprehensively later, including cuisses of four-part construction, articulated at the top and hinged over the outer side of the thigh, the left cuisse and a part of the hinged inner plate probably circa 1480, fitted with later winged poleyn, a pair of later hinged greaves, and a pair of later sabatons hinged at the heels and one struck twice with a spurious mark : on a purpose-built fabric-covered mannequin with moveable arms and sculpted mask.
H. : 175 cm, Wt. of cuirass : 2740 g.

50 000 / 80 000 €

Armour of this type is representative of the zenith of the development of the full harness in 15th century Italy. The present armour is closely modelled on armour B4 included in the hoard of armours in S. Maria delle Grazie in Mantua. The authenticity of these armours was first revealed by the Baron de Cosson, in 1926, and subsequent studies by James Mann were published in his landmark treatise : *A further account of the armour preserved in the Sanctuary of the Madonna delle Grazie near Mantua*, in Archaeologia LXXXVII, 1938.
For a detailed and well-illustrated survey of the armour and its constituent elements see BOCCIA, Lionello G., *Le armature di S. Maria delle Grazie di Curtatone di Mantova e l'armatura lombarda del '400*, 1982, pp.255-260, pl.326-359.

174
Plastron de fantassin « à l'allemande », *alla tedesca*, Italie du Nord vers 1470-80.

An infantry breast-plate "*alla tedesca*", Northern Italy, circa 1470-80.

Of globose form with a low medial ridge over its full length, constructed in two parts, the upper plate with a inward turned very narrow flange at the neck, fitted with movable arm-gussets, the right with an inward turned angular flange and the left turned outwards, the lower plate triangular and rising to a sharp point, retained by two central rivets and additional rivets at the sides, and the waist flange fitted with associated skirt of three lames carrying a pair of later tassets.
H. : 46.5 cm - W. : 34.5 cm - Wt. : 1840 g.
Tassets, H. : 22.5 cm - W. : 21 cm - Wt. : 750 g.

6 000 / 8 000 €

A similar example is preserved in the Munich Zeughaus (SZ Z840). See SCALINI, Mario, *L'armeria Trapp di castel Coira*, 1996, p.85 plate 34-35.

175
Plastron de fantassin, Flandres vers 1510.

An infantry breast-plate, Flemish circa 1510.

Of strongly pronounced globose form with low medial ridge, waist flange, broad shallow neck formed with a strong hollow inwardly turned angular flange, the arm openings *en suite*, and fitted with skirt of three articulated lames.
H. overall : 50 cm - W. : 34.5 cm - Wt. : 3500 g.

8 000 / 10 000 €

This breast-plate belongs to a rare group of breast-plates constructed in one piece (without separate gussets for the arm-openings) and which were in vogue in Western Europe in the late 15th and early 16th centuries. Within this group an even smaller sub-group is characterised by having strongly prominent turns at the neck and arm-openings, such as those of the present example. Another example was formerly preserved in the ancestral armoury of the Tollemache family at Helmington Hall, Suffolk.
Breast-plates of the wider group also enjoyed popularity in England and examples are recorded both in monumental church brasses and in the *Warwick Pageant* manuscript of circa 1483-90. Some examples bear marks that appear to be Flemish, one for instance being the child's cuirass made for Philip the Handsome, Duke of Burgundy in circa 1490, preserved in the former Imperial collection in Vienna (A 109a). Another is in the Royal Armouries, Leeds (Inv. No. III 71), possibly from the historic collection ; another, in the Schweizerisches Landesmuseum Zurich (LM 4955) bears the mark of the workshop founded in 1495 by the future Emperor Maximilian I, at Arbois in Burgundy.
See THOMAS, B. & GAMBER, O. : *Katalog der Leibrüstkammer, I*, Kunsthistorisches Museum, Vienna, 1976, p.127 and pl. 49. Also see DUFTY, A.R. : *European Armour in The Tower of London*, 1968, pls. XV and CX. ; and LAKING, G.F. : *A Record of European Armour and Arms*, vol. I, 1920, p.207, fig. 241.

176
Dague à rouelles de style Gothique bourguignon, XIXe siècle.

A rondel dagger in the Burgundian Gothic manner, 19th century.

With sharply tapering blade formed in three off-set stages, the two lower sections triangular and flattened on one side, the lowest section single-edged and with deeply fluted back-edge, the middle double-edged, the point reinforced for mail piercing, and the base decorated with etched and gilt panels of scrollwork differing on the respective sides, octagonal gilt-iron disc-guard, rounded disc-pommel, the two parts etched with scrolls around the edges, the pommel capped by a gilt-copper rosette, fitted with spirally-incised bone grip, and in "aged" condition throughout.
L. overall : 35.1 cm.

2 000 / 3 000 €

See DEAN, Bashford, *The Metropolitan Museum of Art Catalogue of European Daggers, including the Ellis, de Dino, Riggs and Reubell Collections, 1300-1800*, New York, 1929. Finely constructed elaborate copies of daggers of this type are included, notably within the Reubell collection.

177
Dague dans le goût italien du XVIe siècle, la lame XVIIIe siècle et le reste de style.

A quillon dagger inspired by the Italian early 16th century taste, 18th century and later.

With re-shaped 18th century sword blade with traces of 19th century blued and gilt ornament on one side, and retaining traces of 18th century etched inscriptions and foliage, later gilt-copper hilt including arched crosspiece and cabled disc pommel, and faceted bone grip bound by small cabled bands of gilt-copper.
L. overall : 47.3 cm.

2 000 / 3 000 €

178
Belle dague « à oreilles » de style espagnol du début XVIe siècle, XIXe siècle.

A Spanish "ear" dagger finely constructed in early 16th century style, 19th century.

With sharply tapering blade single-edged over its upper half, the back-edge strongly bevelled on the outer side as a short and slightly elevated section above the *ricasso*, and both sides lightly etched and gilt with panels of scrolling flowers over the lower half, iron hilt cut with small designs of very fine fluting, with spool-like base involving ivory side panels retained by small silver brackets, the blade tang covered with strips of gilt-brass cast with a vertical pattern of Classical foliage in low relief, fitted with a pair of iron fillets over the sides, each drawn-up to a spoon-like disc with gilt fluted inner face, the outer face filled with an ivory disc retained by a fluted conical silver cap, fitted with carved moulded ivory grip-scales retained by minute silver nails, the ivory parts green-stained throughout, and in "aged" condition.
L. : 41 cm.

2 000 / 3 000 €

An "ear" dagger preserved in the Deutsche Klingenmuseum Solingen (Inv. : 60.98) is very similar and appears to come from the same workshop. See, UHLEMANN, Heinz R., *Kosbare Blankwaffen aus dem Deutschen Klingenmuseum Solingen*, 1968, p.39.

179
Très rare armure pour la joute « à l'italienne », Italie du Nord fin XVIe siècle.

Very rare armour for the "Italian tilt", North Italian, late 16th century.

Assembled on elements from disparate tilting armours, including several lesser restorations and now forming a fine representation of an armour of this rare type, comprising close helmet with one-piece skull incised with pairs of lines flanking the base of a cabled low comb, pierced with five pairs of lace holes on both sides at the rear, fitted with a pair of cheek-pieces on vertical hinges and closed over the chin, V-shaped tubular plume-holder (associated), the visor and bevor pivoted at common points above the hinges, the visor fitted with a deep brow reinforce also forming the upper edge of the very narrow sight, the lower edge projecting forwards to form a pointed prow and seated below the upper edge of the bevor, locked both by a hook and a spring-catch on the right (the spring-catch not engaging), the bevor also closed by a hook on the right and fitting over the upper edges of the cheek-pieces, fitted with neck-guard of one lame with turned roped edge, the neck-guard, the visor, the bevor and the cheek-pieces all incised with double linear borders *en suite* with the skull, hinged gorget of three lames front and rear, the upper lames with a cabled turn, breast-plate of heavy construction formed with a medial ridge, out turned basal flange, a prominent roped turn below the neck, a pair of moveable arm-gussets *en suite*, skirt of one lame, static lance-rest retained by three bolts, and fitted with a standing crescentic plate above the lance-rest and following the contour of the opening for the right arm, fitted with upper-grandguard, *guardaviso*, covering almost the entire left surface of the helmet bevor and cheek-piece, extended around the front to cover half of the opposing side and swept back in a concave plane over the front of the right shoulder, retained by a single bolt engaging the right side of the bevor and by the upper two bolts which also retain the lower-grandguard, *guardastanca* (the bolts moved), the upper-grandguard kept clear of the surface of the bevor by the addition of a pair of projecting internal buffers at the top of the breast-plate, the lower grandguard covering almost all of the left side of the upper torso, retained by three bolts at the front, the back-plate fitted with skirt of one lame, iron shoulder-straps, joined to the breast-plate by a hinge on the left and closed by a stud on the right, the frontal skirt carrying two asymmetrical tassets each of three lames and almost forming a pair, the left tasset of characteristic greater length and formed with an angular flange along the inner edge and an angular ridge within a recessed panel widening toward a point, the opposing tasset with plain raised inner edge, a central ridge matching the left tasset, and the lower lame finished with a rounded contour and turned roped edge, a pair of full arm defences, comprising symmetrical light spaulders (the left a modern reconstruction hidden beneath the grandguard), a pair of couters, a pair of hinged tubular lower-cannons, the right couter fitted with a reinforce, *guardacubito destro*, the left arm fitted with a large pasguard, *soprabracchiale*, retained by a single bolt engaging the left couter, the left arm with a tilting gauntlet of heavy construction, its mitten plates each formed with a guard projecting over the inner edge, the right gauntlet of conventional type with flared pointed tubular cuff hinged on the outside and embossed for the ulna, the inner plate boxed behind the wrist, a pair of full leg-defences with gutter-shaped cuisses each with a prominent plain turn over the top, winged poleyns each with two articulations above and three below, hinged greaves, a pair of armoured tilting stirrups, and the right reinforcing couter, the pasguard, the left tilting gauntlet and the poleyns all with double linear incised borders *en suite* with the helmet : on a purpose-built fabric-covered-mannequin.
H. : 166 cm - Wt. : 27.065 kg, and with the stirrups : 29.395 kg.

150 000 / 200 000 €

The Italian tilt required light blunt lances made of poplar wood. Each participant was required to break a lance with three successive opponents by racing on either side of a barrier (*la palenca*) placed in the centre of the lists. It was apparently during an Italian tilt that King Henry II of France was mortaly wounded on the 30th June 1559.
This armour for the Italian tilt is among the most complete known and apparently the only one recorded in private hands. Comparable armours are in the following museums : The Musée de l'Armée, Paris (G.176 & G.177), The Royal Armouries, Leeds (II.188), The Poldi-Pezzoli Museum, Milan (n°1983), The Art Institute of Chicago (1982.2405 ; ex-Harding 2278), and The Philadelphia Museum of Art (1977-167-24, Kienbusch collection).
See, MANN, James, *European arms and armour, Wallace collections catalogues*, 1962, volume I p. 77-78 n°A61, pl. 42, stating the list of the tilting armours of this type.
NORMAN, A. V. B., *European arms and armour supplement to the Wallace collection catalogues*, 1986, p. 33 n°A61, completing the list published by Sir James Mann.
DUFTY, Arthur Richard, *European armour in the Tower of London*, 1968, pl. XXXIV, (inv. II.188).
BOCCIA, Lionello G. & GODOY, José A., *Museo Poldi-Pezzoli, Armeria I*, 1985, n°7 p. 73-75 & 179-180, ill. 18-20.
KARCHESKI, Walter J., Jr. : *Arms and Armor in the Art Institute of Chicago*, 1995, p. 38 & 121.
FALLOWS, Noel, *Jousting in Medieval and Renaissance Iberia*, 2010, p. 139, 140 ill. 83-85.

180
Cotte de mailles de construction insolite, probablement Europe centrale ou de l'Est, XVIe - XVIIe siècle.

A mail shirt of unusual construction, probably Central or Eastern European, 16th - 17th century.

Constructed of riveted and butted iron rings arranged in alternate rows, the rings larger, thicker and of triangular section over the upper chest, the arms formed of flattened rings of an intermediate size and thickness, the remaining areas constructed of slightly smaller and lighter flattened rings, extending to the hips, of equal length front and rear, open at the front, with short arms flared at the ends, and in fine condition throughout (sold without a stand).
H. : 62 cm - W. end of one sleeve to the other : 91 cm.

4 000 / 6 000 €

181
Protection du torse en mailles, en forme de « mantelet d'évêque », constituée de divers éléments en mailles rivetées du XVIe siècle.

A large Mail defence for the upper torso, formed as a "Bishop's Mantle", constructed from differing elements of 16th century Mail.

The upper section over the shoulders and the upper chest formed as an exceptionally dense weave of small riveted iron rings of two sizes and gauges arranged in alternate rows, the coverage of this section greater on the right and running at a diagonal between the shoulders at the rear, the remaining areas composed of larger rings of slightly differing types, some flat and butted and arranged as alternate rows, the rings predominantly rounded and entirely riveted over the greater area, with vandyked lower border partly formed of brass rings, V-shaped chest opening fitted with later iron buckles on brass-backed rivets and with matching large fittings for straps, and the left side of the chest fitted with a later iron-backed brass plaque bearing a spurious Nuremberg mark (sold without a display stand).
H. : 68 cm.

3 000 / 4 000 €

182
Salade à longue queue aux proportions élégantes, dans le style allemand vers 1470-80.

A German long-tailed sallet, elegantly proportioned in the manner of circa 1470-80.

Constructed to the correct weight, of one piece, the skull strongly rounded with a full length medial ridge developing into a flattened low comb over the crown, the upper edge of the sight with a slight out turned lip, the lower edge projecting forwards as a short prow, encircled by a band of lining rivets following the line of the sight, drawn-out to a sharply pointed tail, the latter struck with a mark, and the edge with a narrow outward turn.
H. : 24 cm - L. : 38 cm - W. : 22.5 - Wt. : 2835 g.

10 000 / 15 000 €

Provenance :
The Solm-Brauenfels family, Hessen. Sold as part of a Gothic full armour (as given in the Galerie Fischer auction catalogue detailed below).
William Randolph Hearst.
Galerie Fischer, Luzern, November 25, 1964, lot 178a (sold CHF 17,000).

The mark on the tail is apparently unrecorded. The interior shows unusual hammerwork, the result of using a hammer with a very small head. This style of workmanship is characteristic of Raymond Bartel, the armourer to William Randolph Hearst. A sallet of similar construction also showing characteristic small hammer marks was made by Bartel and included as an addition to the sale of the armoury of the Dukes von Ratibor, Galerie Fischer *Waffensaal des Schlosses Grafenegg, II Teil*, May 2, 1934, lot 67.

183

Belle et rare armure à cannelures dite « Maximilienne », globalement Allemagne du Sud vers 1525-30.

A fine and rare South German fluted full armour in the "Maximilian" fashion, comprehensively circa 1525-30.

Comprising close helmet with one-piece skull drawn-up to a cabled comb in the middle, with an additional comb, lower, left and right, almost all of the remaining surface embossed with four bands of flutes extending from an incised line at the nape and converging over the face-opening, pierced with six pairs of lace holes over the rear, the base of the skull and the base of the bevor boldly flanged as though to turn on the gorget, the rounded flange very unusually extended around its lower edges to attach a pair of fluted neck-plates front and rear, the lower edges boldly turned and roped, the roping matching that of the upper flange, the skull studded with lining rivets at the rear and with further flush-fitting rivets around the face-opening, pivoted bevor formed with a prominent chin, the sides recessed for the visor, pierced with circular holes at the ears and locked by a spring-catch on the right, an additional spring-catch locking the visor, the bevor studded with lining rivets and fitted with later arm supporting the visor, and associated visor of bellows type pivoting at the same points as the bevor and now formed with two pairs of sights arranged in tiers, gorget of four plates front and rear, hinged on the left and closed on the right, the upper plates turned and roped, the lower three plates embossed with fan-like arrangements of narrow flutes widening progressively towards the base front and rear, and the sides each now with three drilled holes and corresponding hooks for fitting a modern crescentic plate over the top of each shoulder, these in turn each carrying a modern fluted beseague, breast-plate and matching back-plate each struck with Nuremberg mark on the inside towards the top, *N* in a pearled circle, the breast-plate of globose form embossed with broad flutes over the greater part of its surface, the fluting terminating below a single horizontal flute towards the top, the upper edge cut straight and formed with a prominent roped flanged turn, the arm-gussets *en suite*, fitted with associated waist-lame and later lance-rest, retaining a period skirt of three lames, almost certainly the original and a pair of short tassets each of four lames and matching the skirt and the cuirass, the back-plate fitted with waist-plate incised with double linear bands and retaining its original skirt of two lames, a pair of composed full arm defences, the spaulders and the lower-cannons matching the main elements of the armour, the couters associated, the spaulders each formed of six plates moving on internal leathers and sliding rivets, with no provision for turners, the lower-cannons each with hinged inner plate, the double fluted borders matching those of the spaulders, the skirt lames, the tassets and the cuisses and poleyns, with couters of accentuated proportions and strongly embossed over the point of the elbows, a pair of mitten-gauntlets, the cuffs each struck with Nuremberg mark an armourer's mark (rubbed), fluted metacarpus of four lames, the lower lame of each embossed for the ulna, one retaining the original diagonally fluted bar over the knuckles and the other retaining the original mitten-lames, (the inner cuff plates, the thumb lames and one set of mitten lames all restored), a pair of full leg defences with cuisses each with two articulated lames at the top, poleyns each of five lames, the side wings additionally decorated at their stem with a pair of rear-curled projections in the manner of fleur-de-lys, and with a pair of modern greaves and articulated "bear-paw" sabatons intended to match the armour, the heels carrying a pair of rowel-spurs also in 16th century style, the armour studded with domed iron rivets and the principal elements with turned roped edges : on a purpose-built fabric-covered mannequin with sculpted mask.
H. : 170 cm - Wt. : 18.170 kg.

100 000 / 150 000 €

The full and close-set treatment of the fluting is representative of the so-called Maximilian style at almost its most developed stage.
The circular Nuremberg mark stamped on the inside of the breast-and back-plates was the mark of officials of the Nuremberg hammermill. The Nuremberg mark struck on the gauntlets is that of the arms of the city of Nuremberg, the proof mark of the Armourers' guild.
The close helmet on the present armour is distinguished by the highly unusual addition of a pair of neck-lames ; these are riveted to the internal flange which encircles the base of the boldly roped flange beneath the nape and the chin. This arrangement would appear to have only a single precedent, the helmet on armour A26 in the Wallace Collection, London. Both the 1962 catalogue and the 1986 supplementary catalogue offer no comment on this feature. The additional neck lames on the two helmets in question are certainly original to each. In the absence of any further explanation it would seem that their inclusion in conjonction with the counterfeit gorget flange is no more than a mark of stylistic individuality expressed by the armourer. See MANN, James, *Wallace Collection Catalogues, European Arms & Armour, vol. I*, 1962, No. A26, pp.23-25, plate 70.

184

Armure et barde lourde de cheval à cannelures, du style dit « Maximilien », quelques éléments de l'armure Allemagne du Sud vers 1525, le reste XIXe siècle et moderne.

A fluted full armour for man and horse in the South German "Maximilian" fashion, the mounted figure partly circa 1525, the remaining elements 19th century and modern.

A striking and well-made professional reconstruction, the *cap-à-pie* armour comprising close helmet with early 16th century skull forged in one piece, rising to a strongly cabled comb, embossed with bands of six flutes left and right and converging towards the nape and towards the brow, the base with a cabled flange for turning on the gorget, and the brow now extended by the addition of a plate over the face-opening, fitted with a modern bellows visor and bevor each locked by a spring-catch, and the two pieces finished to match the skull, 19th century hinged gorget of three articulated lames front and rear, closed by a stud on the right and by turning-pins engaging the lower front lame, breast-plate of globose form with a prominent cabled turn straight across the top, embossed with a horizontal band of three flutes below the top, and with twenty four flutes radiating vertically from the base, fitted with 19th century arm-gussets and waist lame, the former moving on sliding rivets, a 19th century folding lance-rest (moved), and a modern skirt of three articulations carrying a pair of modern short tassets moving on internal leathers and sliding rivets, the back-plate matching the breast-plate, probably 16th century, and fitted with later waist-plate and skirt of two articulated lames, a pair of 19th century full arm defences, including large spaulders each with haute-piece and tubular turners, bracelets couters, hinged lower-canons (one outer plate possibly 16th century), a pair of 19th century mitten-gauntlets, a pair of modern full leg defences including cuisses with articulated upper lame, hinged greaves, and articulated "bear-paw" sabatons : on a padded cloth-covered mannequin.
The horse armour a modern reconstruction, comprising full shaffron of one piece fitted with standing ear-guards, fluted eye-guards, a shaped vacant escutcheon and hinged poll-plate, full crinet of twelve articulated overlapping lames attached to the poll-plate by a spring pillar, peytral of three plates joined by threaded bolts, crupper of multi-plates construction, with a medial plate embossed in high relief over the tail and terminating in a separate continuation plate with trumpet-shaped opening, wooden saddle with red fabric lining, quilted red fabric seat, the bow and cantle each armoured en suite with the peytral and crupper, and the saddle carrying a pair of 16th century iron stirrups each with wide rounded fluted arms and disc tread, complete with a 16th century iron snaffle-bit with reins and a 19th century chain-link battle bridle, the entire horse armour finished bright *en suite* with the mounted figure and in fine condition : on a purpose-built carved wooden horse, the body disassembling in two halves and with separate carved wooden tail.
H. : 237 cm.

80 000 / 120 000 €

185
Targe de joute avec échancrure de lance, *Tartsche mit Lanzenausschnitt*, dans le style allemand de la fin du XVe siècle.

A German jousting Targe, *Tartsche mit Lanzenausschnitt,* in the style of the late 15th century.

With concave waisted rectangular wooden body with strongly scalloped upper and lower edges corresponding with a group of three vertical ribs running over its full height, the upper right segment *bouched* for the lance, covered with painted gessoed canvas throughout, the inner face concave at the towards the top, studded with a series of nails and a staple for straps, the two sides painted a deep pink, the outer face with heraldic representations of *ermine* and *kürsch* painted white, and in "aged" condition throughout.

H. : 77 cm - W. : 73 cm.

3 000 / 5 000 €

A 15th century example from Nuremberg (one of a series of five shields bearing the arms of Behaim von Schwarzbach) is preserved in The Metropolitan Museum of Art, New York (Gift of Mrs Florence Blumenthal, 1925, 25.26.1). See *Gothic and Renaissance Art in Nuremberg 1300-1550*, MMA, 1986, pp. 201-3, fig. 60a.

186
Reconstitution d'une rondache en bois peint provenant du butin de la Bataille de Giornico, dans le style milanais vers 1475, XIXe siècle.

A painted circular wooden shield in the Milanese style of circa 1475, a representation of the Milanese booty taken at The Battle of Giornico, 19th century.

With pine body with lightly bevelled outer edge, covered with leather over the outside, the outer surface painted with a green, red and white *nebuly* border enclosing a quartered coat-of-arms, two white vacant fields and two *varus*, in dark blue and white, and the inner face with leather enarms.
Diameter : 49 cm.

3 000 / 5 000 €

The battle of Giornico was fought in December 1478 between a Swiss force of six-hundred infantry and a Milanese army of ten-thousand. The Milanese were unable to manoeuvre in a narrow valley and suffered an overwhelming defeat at the hands of the Swiss located in the heights. Booty from the battle includes a number of shields of this type, now preserved in the Historisches Museum, Luzern. The present shield is closely inspired by two such shields, inv. No.s 39 and 49. See *Waffen als Freiburg in den Bund der Eidgenossen trat*, Historisches Museum, Murten, loan exhibition, 1981, cat. No.s 3 and 5.

187

Belle reconstitution d'un pavois d'archer portant les armes du duché de Bourgogne, dans le style de l'époque de la Guerre de Bourgogne (1474-77).

An archer's *pavise* finely constructed in kipping with the style of The Burgundian-Swiss War of 1474-77, bearing the arms of the Duchy of Burgundy.

With rectangular wooden body rounded at the corners and turned inwards slightly at the sides, with a shallow concave gutter down the middle and fitted with an iron spike over a short beak projecting at the base, covered in gessoed canvas throughout, the inner face painted white and fitted with iron staples and large nails attaching fragmented leather straps and a leather thong, the outer face painted with the arms of Burgundy, on a white ground sown with tongues of fire, a black-bordered red saltire quartering four fire-steels, and in "aged" condition throughout.

H. : 120.5 cm - W. : 54 cm.

6 000 / 8 000 €

A 15th century example is preserved in the Bernisches Historisches Museum, which seems to have provided inspiration for the present example. See WEGELI, Dr. Rudolf : *Inventar der Waffensammlung des Bernischen historischen Museums in Bern*, vol. 1, *Schutzwaffen*, 1920, cat. No. 25 (Staat Bern. Z. Kat=Nr.271), pp. 13-14, pl. III.

188
Armet à cannelures du style dit « Maximilien », en partie Allemagne du Sud vers 1525.

A close helmet of Maximilian type, South German, partly circa 1525.

With well-formed rounded skull forged in one piece, rising to a cabled comb, embossed on both sides with a band of six broad flutes diminishing in width at the nape and brow, and the base encircled by iron lining rivets, fitted with later neck-guard of two plain lames, later bellows visor and latter bevor, the later coming to a strong point at the chin and flanged outwards at the base, the visor and bevor each closed by a spring-catch, and the lower edges turned and roped.
H. : 30 cm - L. : 31.5 cm - W. : 22 cm - Wt. : 2855 g.

10 000 / 12 000 €

189
Dague composite à poignée en buis sculpté, en partie milieu XVIe siècle, la poignée milieu XVIIe siècle.

A composite German quillon dagger with carved boxwood hilt, partly mid-16th century, the boxwood hilt mid-17th century.

With slender sharply tapering blade formed with a prominent full length medial ridge on both sides, the lower half etched with panels of foliage framing a two-line inscription (heavily rubbed), small iron guard formed with a fluted hemispherical shell and a pair of short drooping quillons, the latter triangular both in shape and section, later iron ferrule, and boxwood hilt carved with standing figures from classical mythology, partly in the round, with Hercules in his final Labour, Cerebus chained at his feet and a female figure at his side, perhaps Athena, the figural composition backed by a flourish of scrollwork.
L. : 39 cm.

2 000 / 3 000 €

190
Épée de lansquenet, *KATZBALGER*, de style allemand vers 1520-50, XIXe siècle.

A German *Landsknecht* sword, *katzbalger*, in the style of circa 1520-50, 19th century.

With double-edged blade cut with three narrow fullers on both sides at the forte, short *ricasso* cut with additional pairs of fullers along the sides and bearing a mark on both sides, iron hilt of characteristic type, including a pair of acutely in-curved writhen long quillons issuant from monsters' mouths and terminating in punched and incised balls, gadrooned pommel, the pommel and the tubular sleeve forming the grip each decorated with a roped band of brass, and in "aged" condition throughout.
L. overall : 102.5 cm - L. blade : 88.5 cm - W. : 13 cm.

3 000 / 5 000 €

191

Rare armure complète de bataille pour combattre à cheval, globalement Allemagne vers 1515.

A rare German full armour for the field, comprehensively circa 1515.

Comprising close helmet adapted within its early working life to rotate on the gorget, the helmet now of armet construction, with broad rounded skull of one piece rising to a strongly fluted cabled comb, fitted with an additional plate flanged for the gorget, fitted with a pair of hinged cheek-pieces closed by a hook and eye at the chin, the flange at the base of the neck-plate and the cheek-pieces decorated *en suite* with the comb, with associated bellows visor moving on riveted pivots and locked by a spring-catch on the right-hand cheek-piece, fitted with iron plume-holder at the rear, and studded with domed iron rivets, gorget of four plates front and rear, hinged on the left, closed by a stud at the neck and by another at the shoulder, the upper plate front and rear pierced with a row of close-set stitch holes below a plain inward turn, and the rear base plate retaining the original pendant spring-loaded pillars for the spaulders, breast-plate of globose form finely forged, rising to a strong angular flange turned inwards across the top and fitted with moveable arm-gussets *en suite*, folding lance-rest, probably the original, fitted with articulated waist-plate carrying a composed skirt of four lames, the upper lame probably homogenous with the breast-plate, and the skirt in turn carrying a pair of short tassets, the lower lames with matching borders and plain turned edges, two original circular beseagues almost forming a pair, each drawn up to a central point and with recessed border and turned roped edge, back-plate of light-weight construction and elegant form, with recessed borders and plain angular raised edges, the waist-straps attached internally and each passing through a slot at the sides, and retaining the original tail-like skirt moving on sliding rivets attached to the back-plate by a non-articulated wasp-waisted lame, a pair of full arm defences, comprising light spaulders each of six lames fitted with turner, tubular upper-cannons, lower-cannons with hinged inner-plates, matching couters each applied with a large oval wing with recessed edge matching the borders of the upper spaulder lame and the gauntlet cuffs, a pair of mitten-gauntlets with rounded slightly flared short cuffs embossed for the ulna, five metacarpal plates, four mitten plates, a raised cabled bar between, hinged articulated thumb lames, recessed borders and turned cabled edges, a pair of full leg defences, the cuisses formed with a plain angular flange across the top and each with associated upper articulation formed with a turned roped edge, later poleyns, the left-hand poleyn incorporating four 16th century articulations, a later pair of greaves and sabatons, the right greave incorrectly hinged, the sabatons of "bear-paw" type each decorated with a raised cabled central ridge within a triangular recessed panel, and the entire armour studded with domed iron rivets : on a purpose-built fabric-covered mannequin.
H. : 166.5 cm - Wt. : approx. 17.550 kg

120 000 / 150 000 €

Provenance :
Probably the Duke of Meiningen (on the basis of an early photograph of this armour inscribed "Meiningen" ; the photograph preserved in the archives of the von Kienbusch collection in the Philadalphia Museum of Art). Most likely Ernst von Saxe-Meiningen (1859-1941), ruling head of the Duchy of Saxe-Meiningen in 1928.
E. Kahlert & Son, Berlin, included as lot 147 in the auction of the company stock conducted by Hans W. Lange, Berlin, June 17, 1940, sold for Reichs-Mark 7,000, probably directly to the collector Werner Paul.
Werner Paul, Berlin, sold directly to the present owner.

192
Masse d'armes à sept ailettes, Italie seconde moitié du XVIe siècle.

An Italian seven-flanged mace, second half of the 16th century.

Made entirely of steel, the head formed of narrow flanges of shaped outline each rising to an ogival point, brazed onto a gilded tubular core and the head retained by a small moulded knop, with tubular haft decorated over its length with a trellis of strapwork boldly chiselled in relief, a simple moulding at each end, the lower moulding pierced for a thong, the grip chiselled in continuation of the trellis pattern, and with spirally fluted basal finial.

L. : 61.5 cm.

6 000 / 8 000 €

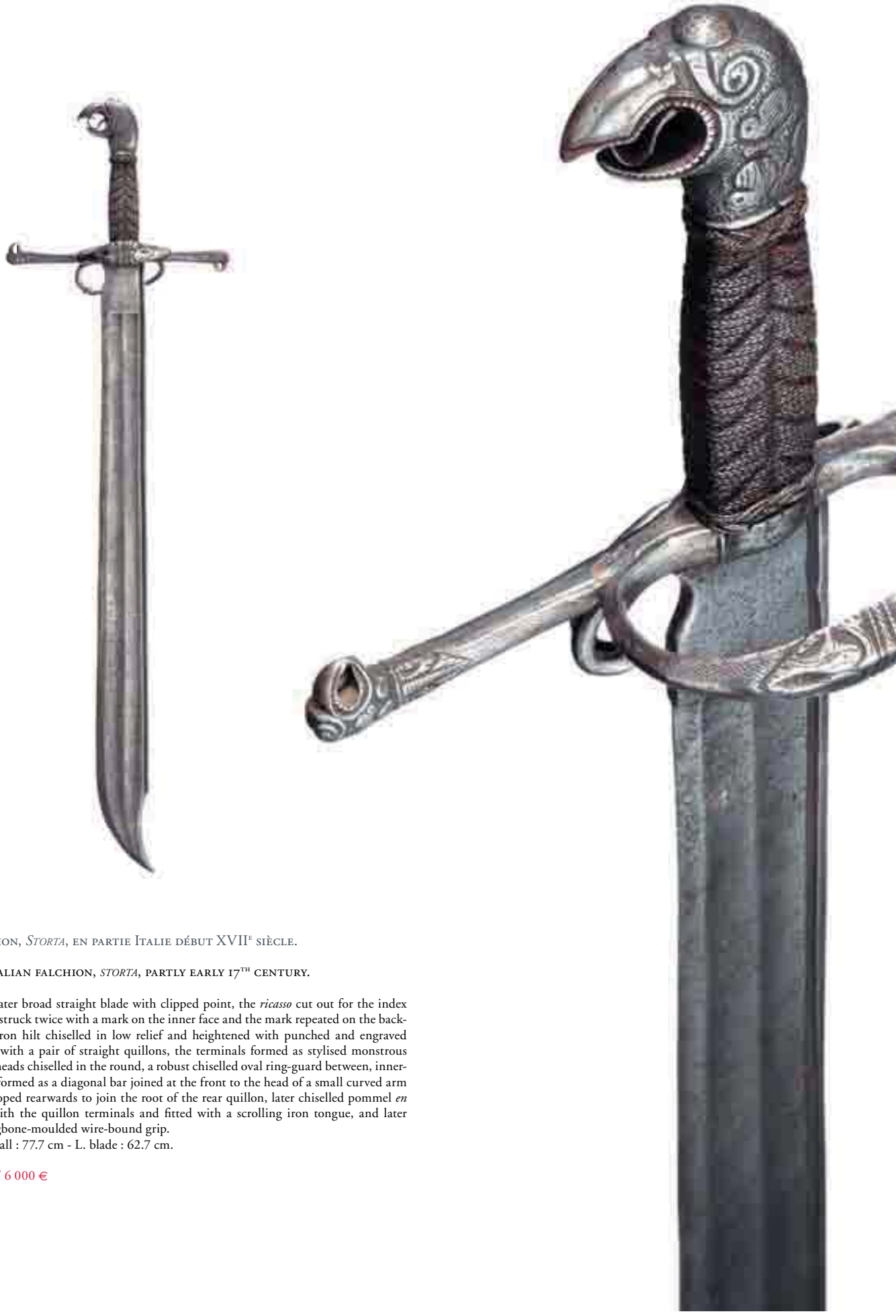
193
Fauchon, *Storta*, dans le style italien vers 1570.

A falchion, *storta*, in Italian style of circa 1570.

With curved blade of characteristic type widening towards a clipped point, iron hilt formed with a pair of faceted quillons with vertically recurved small scrolling tips, fluted down turned shell-guard, bold faceted pommel formed with a rounded beak centring on a delicate raised scroll, and leather-covered wooden grip.
L. overall : 68.8 cm - L. blade : 54 cm - W. : 16.2 cm.

3 000 / 5 000 €

This *storta* is inspired by the sword of Don Juan of Austria now preserved in the Royal Armoury, Madrid (RA G 43). See BOCCIA Lionello G. and COELHO, Eduardo T., *Armi Bianche Italiane*, 1975, No. 390-391, p. 372.



194
Fauchon, *Storta*, en partie Italie début XVIIe siècle.

An Italian falchion, *storta*, partly early 17th century.

With later broad straight blade with clipped point, the *ricasso* cut out for the index finger, struck twice with a mark on the inner face and the mark repeated on the back-edge, iron hilt chiselled in low relief and heightened with punched and engraved detail, with a pair of straight quillons, the terminals formed as stylised monstrous birds' heads chiselled in the round, a robust chiselled oval ring-guard between, inner-guard formed as a diagonal bar joined at the front to the head of a small curved arm and looped rearwards to join the root of the rear quillon, later chiselled pommel *en suite* with the quillon terminals and fitted with a scrolling iron tongue, and later herringbone-moulded wire-bound grip.
L. overall : 77.7 cm - L. blade : 62.7 cm.

4 000 / 6 000 €

195

Rare et très beau fauchard à croc de parement pour la garde palatiale du cardinal Scipion Caffarelli-Borghèse, Italie du Nord vers 1605-1610.

A rare and very fine processional glaive carried by the palace guard of Cardinal Scipio Caffarelli-Borghese, North Italian, circa 1605-1610.

The head formed as a large knife-like blade, the back-edge sharpened towards the point, with a small scrolling projection within the upper half and an elaborate rear fluke with shaped edges, a short tapering point of diamond section and pierced with a rosette, the base of the blade formed with a pair of small scrolling projections and developing below a moulding into a faceted socket extending to a pair of shortened straps retained by decorated domed iron nails (some replaced), the head decorated over the greater part of its surface on both sides with a series of medallions and strapwork cartouches, these outlined in raised silver-damascened stringing and silver-encrusted dots all against a blued ground finely damascened with gold scrollwork and pellets, chiselled with acanthus leaves in several locations, the medallions and cartouches chiselled and gilt on a punched blued ground, including the Papal tiara and crossed keys, a coronet impaled by branches of palm and olive, a basilisk, the arms of Borghese, *a dragon displayed, on a chief an eagle displayed*, an ecclesiastical hat of office above, and towards the base an eagle *displayed*, the socket decorated with small grotesques, and in very fine condition throughout : on a later and shortened wooden haft.
L. head : 90.5 cm - L. straps : 34.5 cm - L. with haft : 228 cm.

20 000 / 30 000 €

Provenance :
Glaives of this type were preserved for many years in the former residences of the Borghese family, most notably in the Borghese palace in Rome.

Scipio Caffarelli-Borghese (1576-1633) was the son of Marcantonio Caffarelli and Ortensia Borghese, a sister of Cardinal Camille Borghese (1550-1621) who was elected Pope on May 16, 1605 and reigned under the name of Paul V. Preferred nephew of the Holy Father, he immediately benefited from his favours and generosity to become one of the most prominent members of the Borghese family. As soon as he was elected, Pope Paul V ordained Scipio and ten days later named him Cardinal-nephew and authorized him to take the name and coat-of-arms of the Borghese (*a dragon displayed, on a chief an eagle displayed*).
The Pope appointed Scipio as his factotum responsible for both the domestic and foreign affairs of the Holy See. Scipio was also appointed to take charge of the finances of both the Papacy and the Borghese family ; accordingly Scipio held the title Papal Legate in Avignon and the surrounding Papal states from 1607 to 1621. Scipio received noble titles and estates, not least as the beneficiary of estates confiscated from the disfavoured, such as the Cenci family. Scipio instrumented the architectural embellishment of the city of Rome, re-modelled the family palace in Rome, and also the Villa Borghese that he filled with his vast collection of art treasures.
In recent years a discussion has been raised concerning the representation of the ecclesiastical hat that appears over the Borghese coat-of-arms on the processional glaives. A Cardinal's *galero* carries fifteen purple/crimson tassels on either side while the Prelate's galero carries ten in green. The possibility exists that the representation on the glaives is simply artistic license on the part of the artisan. In such case this series of glaives may have been made in Rome in 1605. Alternatively, if it were considered that the representation of the tassels is correct then it would follow that the glaives date from 1610, the date corresponding with Scipio Borghese appointment as Archbishop of Bologna (25th October 1610 - 2nd April 1612). In keeping with the quality of the decoration and consonant with Scipio's importance it seems ill-fitting that a renowned workshop would accept either a mistake or any degree of artistic license in the representation of the coat-of-arms ; the second hypothesis is therefore the most probable.
According to a survey of surviving examples conducted by Laking, twenty-five glaives were once preserved in the Borghese palace, Rome. These glaives have since been dispersed worldwide : for an account of the present whereabouts of many of these see MANN, Sir James, *Wallace Collection Catalogues, European Arms and Armour, volume II*, 1962, p.452, No. A949. Almost all surviving examples are today preserved in institutional collections ; examples in private hands and coming to the art market are extremely rare.
The Metropolitan Museum of Art exhibition catalogue *The Art of Chivalry*, New York 1982, included a Borghese glaive (catalogue No.80). The catalogue entry states "*This glaive, one of the two bearing the Borghese arms in the Metropolitan Museum, is surely one of the most elaborate and beautiful staff weapons ever produced, and combines all known techniques of metal decoration…*"

196

Très rare rondache de parement en fer repoussé d'une scène maniériste inspirée du « Cycle Troyen », d'après une œuvre de Raphaël, Milanais vers 1550-70.

A very rare Milanese embossed Mannerist circular iron parade shield decorated with a scene from the Trojan Cycle of Homeric poems, after a composition by Raphael, circa 1550-70.

Convex, the edges turned over wire, encircled by domed stellate iron lining rivets and four pairs of larger stellate rivets for the enarms, decorated centrally with a framed rectangular scene, the Judgement of Paris, from an engraving by Marcantonio Raimondi (circa 1515-16) after the original composition by Raphael (circa 1512), the central scene taking place before the walls of Troy on mount Ida, to one side the goddesses Juno, Venus and Minerva bathing in the spring of Ida, the composition in the foreground centring on the figure of Paris seated wearing his Phrygian cap and giving the Apple of Discord to Venus, the figure of Mercury emerges from the background, the three goddesses identified by their attributes, Venus with Cupid, Juno with a peacock and Minerva disrobing, her naked back turned to the viewer and her armour discarded below her feet, in the lower foreground is the figure Oeneus the River God, the father of Oenone, the Wife of Paris, the framed composition supported by male and female Herms at the sides and involving pairs of cherubs and *putti* at the top and at the base, the upper segment with a strapwork cartouche filled with a lion mask at its centre and the basal panel decorated with a demon mask on a strapwork scroll.
Diameter : 59,5 cm - Wt. : 2835 g.

30 000 / 40 000 €

Provenance :
William Randolph Hearst, probably included in the dispersal of the Hearst collection at Gimbel's department store in New York city in 1941.

The figural characterisation and elements of the overall composition are clearly taken from the engraving of the Judgement of Paris by Marcantonio Raimondi, the work executed circa 1515-16. The exact composition of the original work by Raphael is unknown as a result of the disappearance of the painting shortly after its execution in circa 1512 ; Raimondi worked in close association with Raphael and his engraving of the Judgement of Paris is taken to be a close facsimile of the original. The engraving appears to have been widely disseminated among the metalworkers of Northern Italy.
A burgonet and shield embossed and damascened with a similar version of the Judgement of Paris, attributed to the Milanese school, circa 1560-65, are preserved in the Deutsches Historisches Museum, Berlin (Inv. W 1004-W1005). See, GODOY, José A., *Parures Triomphales*, 2003, pp.154-157, 435-437.

197

IMPOSANTE ARMURE DE BATAILLE À BANDES DÉCORÉES À L'EAU FORTE ET DORÉES, DANS LE STYLE ALLEMAND D'AUGSBOURG VERS 1540-50, HOMOGÈNE ET D'EXCEPTIONNELLE QUALITÉ, TRÈS VRAISEMBLABLEMENT VIENNE DÉBUT DU XIXE SIÈCLE.

AN IMPOSING GERMAN ETCHED AND GILT FULL ARMOUR FOR THE FIELD, IN THE AUGSBURG STYLE OF CIRCA 1540-50, HOMOGENOUS AND OF EXCEPTIONAL QUALITY, MOST PROBABLY VIENNA, EARLY 19TH CENTURY.

Constructed in an authentic manner and to bold proportions throughout, comprising close helmet with visor drawn out to a sharply pointed prow, upper-bevor pierced with an arrangement of slotted breathes left and right, lower-bevor formed with a prominent chin, the three parts moving on common pivots, and neck-guard of two articulated plates front and rear, hinged gorget of four lames front and rear, breast-plate of broad construction formed with a strong medial ridge and pronounced roped turns at the neck and at the moveable arm-gussets, skirt of three articulations carrying a pair of short tassets, folding lance-rest, back-plate with waist lame, skirt of one articulated lame and fitted with hinged armoured shoulder-straps, a pair of spaulders correctly asymmetrical for the fighting arm, full arm defences moving on turners and including a pair of large bracelet couters embossed with pairs of volutes and a prominent roped ridge over the point of the elbow, a pair of mitten-gauntlets ornamentally fluted, full leg defences formed of extendable cuisses fitted with articulated poleyns, greaves slotted for spurs, and "bear paw" sabatons with embossed roped toe-caps, the entire armour decorated with a rich design of etched and gilt bands of arabesque strapwork patterns set within gilt foliate borders, the edges turned and roped, the subsidiary edges of the smaller principal lames also decorated with cusped ornament at their centres, and in fine condition throughout : mounted on a purpose-built mannequin, the leathers complete and partly expertly replaced.
H. : 182 cm - W. : 24.182 kg.

150 000 / 200 000 €

Provenance :
By tradition, The Princes von Hohenlohe.
Bachereau, Paris, circa 1900.
The Lord Astor of Hever, Sotheby's *The Hever Castle Collection, Arms and Armour*, 5th May 1983, lot 52, sold £ 28,600.

The formidable proportions and lavish decorative treatment of the construction give this armour a striking and sculptural presence. As such, this armour is almost certainly unique in private hands within the known group of armours produced in Vienna in the late 18th and early 19th centuries.
The late Dr. J.F. Hayward drew the close comparison between this armour and those built in the *Kaiserliche Hofplattnerei*, Vienna, to replace losses from the Imperial Armoury, the consequence of looting by order of Napoleon Bonaparte.
Hayward further supposed that this armour may have been ordered by the Princely Hohenlohe family to replace a lost armour, to date not identified (see Sotheby's catalogue of *The Hever Castle Collection*, 1983, lot 52).
The Imperial armourers had retained the skills of their 16th century forebears within a close-knit ancestral tradition.
Two early 19th century Viennese armours are preserved in the Kunsthistorisches Museum, Vienna (A 1409 and A 1042) ; for a discussion of these see GAMBER, Ortwin, *Romantische Harnisch des 18 Jahrhunderts in Wien*, in Jahrbuch des Kunsthistorisches Sammlung in Wien, Band 77 (1981), pp. 194-5.
For a further comparable example see GRANCSAY, Stephen. V., *Catalogue of The John Woodman Higgins Armory*, 1961, p.66.
In his published notes relating to the reproduction of armour in the 19th century, Dr. Hans Schedelmann attributes a fine copy of the etched armour of King Philip II of Spain (A547, in the former Imperial collection in Vienna) to an unidentified Viennese workshop, circa 1800. See, SCHEDELMANN, Hans, *Der Waffensammler*, in Waffen-und Kostümkunde 1964, Heft I, pp.50-57 pl.18.

198

Superbe et vraisemblablement unique copie de l'armure de bataille, à décor repoussé et gravé à l'eau forte, faite en 1537 par Jörg Seusenhofer d'Innsbruck pour Ferdinand I (1503-1564), roi des Romains, très probablement Vienne, milieu du XIXe siècle.

A superb and probably unique embossed and etched copy of the field armour made in 1537 by Jörg Seusenhofer of Innsbruck for Ferdinand I (1503-1564), King of the Romans, most probably Vienna, mid-19th century.

Comprising close helmet with one-piece skull rising to a cabled comb, with an embossed cabled flange for turning on the gorget, studded with brass-capped lining rivets, fitted with pivoted visor extended at the lower edge to form a slotted inner defence over the face-opening, a secondary visor forming a reinforce over the upper-prow, pivoted upper-bevor formed with a pointed prow, no provision for breathes, and pivoted lower-bevor with gorget flange and brass-capped lining rivets encircling the base, hinged gorget of three plates front and rear, breast-plate of globose form, the upper-plate formed with a cabled straight flange below the neck, stuck with the spurious mark of Valentin Siebenbürger of Nuremberg, fitted with moveable gussets with flanged edges *en suite* with the main plate, broad waist-plate out turned and carrying a skirt of three lames, folding lance-rest, a pair of short tassets of three lames embossed with a central panel of overlapping scales widening towards the base, the lower lames with flanged edges en suite with breast-plate, back-plate fitted with waist-lame and skirt of three articulations, armoured shoulder-straps, a pair of full arm defences, including large spaulders with integral haute-pieces and each embossed with a decorative panel of scales matching the tassets, the couters and the poleyns, with tubular vambraces, bracelet couters, gauntlets with articulated lames over the fingers and thumbs, a pair of full leg defences including cuisses of two-part construction with boldly roped turns at each of the upper edges, hinged greaves, and "bear-paw" sabatons embossed with a central ridge, the entire armour etched with bands of trophies, foliage, grotesques and putti in the Innsbruck manner after the original work by the etcher Leonhard Meurl, studded with brass-capped rivets and the edges turned and roped : on a purpose-built fabric-covered mannequin.
H. : 176 cm - W. close helmet : 3440 g.

80 000 / 100 000 €

Provenance :
The Karl Junckerstorff collection, Dusseldorf, Lempertz, Cologne, May 1st, 1905, lot 4, illustrated.
Clarence Mackay, New York (1874-1938).

Literature :
SCHEDELMANN Hans, *Der Waffensammler*, in Waffen-und Kostümkunde, 1964, Heft 1, pp. 50-57, ill. No. 14.

The original Seusenhofer armour is a masterpiece of the Innsbruck school and is preserved in the Hofjagd-und Rüstkammer in the Kunsthistorisches Museum, Vienna (A 472). See, GAMBER, Ortwin and BEAUFORT, Christian, *Katalog der Leibrüstkammer, II Teil*, 1990, pp. 23-24, pl. 2.

199

Très rare et curieux sabre dans le goût de la cour électorale de Saxe, la garde en cuivre doré serti de coraux rouges, Nuremberg ou Augsbourg vers 1620-30.

A very rare exotic sabre in the taste of the Saxon Electoral Court, the hilt of gilt-copper inlaid with red coral, Nuremberg or Augsburg, circa 1620-30.

Mounted with a 17th century watered blade forged in the Eastern fashion, the blade curved, double-edged towards the point, cut with a decorative series of short narrow grooves along the back of the fuller and running medially over the central portion of its length on both sides, with gilt-copper hilt cast in high relief, inset with a profusion of small elongated pieces of red coral in raised settings in imitation of a lion's pelt, with a pair of long recurved quillons with lions' paw terminals, their claws formed of coral, a pelt-like down-turned guard between the quillons, lion's head pommel cast in the round and inset with coral eyes and tongue, and in fine restored condition throughout. L. : 90.5 cm - L. blade : 75.2 cm.

30 000 / 40 000 €

The mounting of a blade in the Eastern taste was presumably intended to add a heightened sense of mystique and exoticism to the arresting imagery created by the sculpture and colour of the hilt. The contrast of red coral and gilding was employed in the decorative treatment of a variety of luxury silver and base-metal wares produced in Southern Germany and Bohemia during the late 16th and early 17th centuries. Notable among these were items made for the Saxon Electors and the nobility of the Dresden Court.
The Staatliche Kunstsammlungen Dresden holds a series of luxurious short sabres, a *pallasch* and a *degen* all with sculpted zoomorphic hilts made within the first half of the 17th century for the Electors Christian I and II, and Johann Georg I and II. These fantasy weapons share with the present sabre the lavish and barely restrained use of semi-precious materials in their construction. See HAENEL, Erich, *Kostbare Waffen aus der Dresdner Rüstkammer*, Leipzig, 1923, illustrated tafel 53b, tafel 61a-d,tafel 62b and tafel 63e.
A further and notably comparable example is the sabre and scabbard forming a part of the "Turkish" garniture made in Milan in about 1585 for Charles-Emmanuel I, Duke of Savoy, and presented to King Philippe III of Spain in 1603, now in the *Real Armeria*, Madrid (inv. A291-A294). In common with the present sabre and together with some of those in Dresden, this sword is mounted with an Eastern blade. See GODOY, José-A. and LEYDI, Silvio, *Parures Triomphales, Le maniérisme dans l'art de l'armure italienne*, exhibition catalogue, Genève, Musée Rath, 2003, p. 360, pl. 87.

200
Belle rapière à branches incrustées d'argent, Allemagne vers 1610-30.

A fine German silver-encrusted swept-hilt rapier, circa 1610-30.

With slender blade of flattened diamond section changing to flattened hexagonal section, both sides signed by the bladesmith *CLEMENS STAM* in stamped letters between a series of decorative marks within the narrow fuller at the forte, the *ricasso* struck with a series of marks arranged in pairs along both the inner and outer face, and stamped "Espadro" and "del Rey" respectively over the forward and rear edges, iron hilt formed with a rear quillon and an S-shaped knuckle-guard, inner guard of slender bars joined at its root to the forward arm and in a diagonal branch also linking the knuckle-guard to the rear arm, and the base of the inner guard filled with a pierced ogee-shaped plate, outer guard formed with a loop linking the knuckle-guard to the rear arm of the hilt, the outer extremity of each arm extending as an up-swept projecting bar with a small U-shaped bar and pierced plate between, faceted stopper-shaped pommel with prominent button, and retaining the original grip of iron and silver wire woven in a relief chequered pattern with "Turks' heads", the principal elements of the hilt profusely encrusted with an elaborate design of silver scrolling flowering tendrils enriched with swagged *putto* masks, small flowerheads and ears of wheat, all in relief, punched and engraved, and all on a contrasting punched gilt ground.
L. overall : 102.7 cm - L. blade : 87.5 cm - W. : 17.3 cm.

20 000 / 30 000 €

Provenance :
Richard Zschille, Christie, Manson & Woods, T*he Collection of Armour and Arms, etc of Herr Richard Zschille, of Grossenhain*, January 25, 1897, p.25 No.124.
Rudolf Lepke, Berlin, 21 March 1900, lot 72 (illustrated).

Exhibited :
The Chicago Worlds' Fair Exhibition, 1894.

Literature :
WEYERSBERG, Albert, *Solinger Schwertschmiede des 16. und 17. Jahrhunderts und irhre Erzeugnisse…*, 1926, page 44.

A rapier with a hilt decorated in a very similar style and, signed with the initials *HFS* and dated 1618, is preserved in the collection of the Princes Liechtenstein at Schloss Vaduz (W877). See WIECZOREK, Uwe, *Masterpieces from the Collections of the Prince of Liechtenstein*, Bern 1997, RAMHARTER, Johannes, *Weaponry*, pp.222-223, cat. No.78 (incorrectly described as the "*ricasso* signed and dated").
Claude Blair in his catalogue of the de Rothschild collection at Waddesdon manor identifies two left-hand daggers and four rapiers all with silver-encrusted hilts as either English or German. Those hilts, which are firmly attributed to identified English workshops are distinguished by strong decoratives characteristics. The Germanic use of silver-encrusted ornament is however frequently less formalised than the English equivalent.
The present rapier hilt is a good example of the pictorial German style of ornament. The use of finely drawn monsters' heads and *putto* masks compares closely with three of the rapier hilts in Waddesdon Manor (cat. Nos. 26, 27, 28), No.28 is particularly closely comparable. Unlike the examples in Waddesdon, the present hilt is further hightened by the contrast of the silver set against a gilt ground. See, BLAIR, Claude, *The James A. de Rothschild Collection at Waddesdon Manor*, 1974, pp.89-96, fig. 29-31.
The construction of the outer hilt of the present rapier is very similar to a rapier preserved in the Stefano Bardini Museum, Florence, (Inv. 495). See, SCALINI, Mario, *Armi e Armati dal Museo Bardini e della Collezione Corsi*, 1989, No.57 pp.108-109, illustrated.

201

Rapière à singulier décor ciselé, doré et damasquiné, dans le goût d'Augsbourg vers 1590-1600, en partie de la fin du XVIe - début du XVIIe siècle.

An unusually ornate rapier, chiselled, gilt and damascened in the Augsburg fashion of circa 1590-1600, partly late 16th-early 17th century.

With early 17th century North Italian Rapier blade engraved with a bladesmith's large oval mark on both sides of the *ricasso* (rubbed and lightly pitted), large russet-iron hilt of slender bars damascened on both sides with a delicate gold pattern formed of pairs of monster-head scrolls arranged as a chain-like series of linked ovals, punctuated by large chiselled oval cartouches with gold-damascened borders (apparently added), each filled with different finely chiselled relief vignettes of figures from Roman antiquity in combat, the chiselled subjects in striking contrast against a gilt ground, with hexagonal pommel decorated *en suite* and rising to a chiselled button, the borders studded with minute gold pellets throughout, the inner-guard constructed of plain gilt slender rounded bars, and with spirally moulded wire-bound grip.
L. overall : 113.9 cm - L. blade : 97.5 cm.

15 000 / 25 000 €

Hilts made by Augsburg goldsmiths and iron chisellers in the late 16th and early 17th centuries are characterised by the inclusion of fine damascening and prominently large plaques or cartouches filled with minutely chiselled figural subjects, invariably from Roman antiquity or mythology, and most often on a vibrant gilt ground

202
Belle rapière à branches, en fer ciselé à la manière d'un disciple de l'école de Munich, Allemagne vers 1600-10.

A fine German rapier with chiselled swept-hilt, in the manner of a follower of the Munich school of iron chiselling, circa 1600-1610.

With slender tapering blade of flattened diamond section changing to flattened hexagonal section at the forte, both sides with the bladesmith's signature "PETER WIRS BERCH" stamped within each of the three narrow fullers cut at the forte, struck on the *ricasso* with the mark of Peter Wirsberg, a post-horn in a pearled circle, and the forte and the *ricasso* each with punched and engraved borders closed by a cross mark, iron hilt formed of lenticular bars chiselled with acanthus leaves at the stems and tips, including a pair of arms carrying an outer-ring at the base, two concentric bars progressively larger and each canted towards the pommel, the upper bar linked to the middle of the knuckle-guard by a diagonal branch, inner-guard of three rounded bars converging to meet the knuckle-guard, the outer-guard chiselled with small subjects within running designs of scrolls entwined with foliage and in low relief throughout, including grotesque masks, human, mythical and zoomorphic half-figures, a series of cartouches framing figures, predominantly cavalry in combat, and all finished bright against a re-gilded ground, the pommel *en suite*, finely chiselled with bands of demon masks and mythical beasts about the top and bottom, and enclosing a frieze of demons set in architectural niches and strapwork roundels filled with the figures of St.George at the front and Marcus Curtius at the rear, and the grip bound with later patterned silver and copper wire between silver "Turk's heads".
L. overall : 116 cm - L. blade : 99.3 cm - W. : 23.5 cm

6 000 / 8 000 €

The chiselled decoration on the hilt draws on details derived from the themes of the so-called *Fontainebleau* school of design, notably from the published designs of the French virtuoso medallist, goldsmith, engraver and designer Etienne Delaune (1518/19-1583). Delaune's designs were strongly influential in the works of the school of iron chisellers established under the patronage of the Ducal court in Munich by the beginning of the 17th century. For a brief account of the Masters of the Munich school and their works see NORMAN, A.V.B., *The Rapier and Small-Sword*, 1460-1820, London, 1980, pp. 335 and 374. For a detailed survey see STOCKLEIN, *Hans, Meister des Eisenschnittes*, 1922.
Peter Wirsberg was a prolific craftsman to judge from the wide number of his blades surviving both in institutional and private collections. An example signed in a manner similar to the present blade is in the Historisches Museum, Dresden (Nr. 167a). Wirsberg was a member of a large family of bladesmiths active in Solingen. See WEYERSBERG, Albert, *Solinger Schwertschmiede des 16.und 17. Jahrhunderts und ihre Erzeugnisse*, 1926, pp. 50-52.

203
Armure complète, assemblée avec des pièces interchangeables pour la joute, en partie vers 1580-90.

An Italian full armour, now assembled with exchange pieces for the joust, partly circa 1580-90.

Comprising close helmet with one-piece skull rising to a rear swept cabled comb, later plume-holder, the visor and the upper-and lower-bevor all on later pivots, the visor formed with a pointed prow seated flush with the upper edge of the upper bevor and with centrally divided sights, the upper-bevor pierced with a circular group of breathes on the right, and the skull and lower-bevor each fitted with neck-guard of three lames (the lifting-peg, the closure-hooks and the rivets replaced throughout), gorget of four hinged plates front and rear (the lower rear plate replaced), breast-plate of heavy construction formed with a full length medial ridge, embossed with lightly cabled lines below the top, with a prominent turned cabled flange at the top, out turned basal flange, a pair of moveable gussets *en suite*, folding lance-rest, and later skirt of two lames, back-plate fitted with later extensions at the sides and later skirt of one lame, a pair of short tassets, one incorporating some plates of the period (the other entirely later), the left shoulder fitted with detachable reinforce, *buffa da torneo*, a pair of full arm defences with large symmetrical pauldrons each embossed with a pair of spiralling volutes, the left pauldron carrying a modern bolt for fitting the reinforce, each with boldly roped turners, tubular vambraces, large bracelet couters (not a pair), the left couter fitted with a large pasguard attached by a modern bolt, *guardabraccio*, and the left lower-cannon with plain turned edges matching the couter, the right arm with a gauntlet of conventional type, *manopolo da lancia*, the left arm with a modern jousting gauntlet of characteristic heavy construction, a pair of modern full leg defences, and the armour complete with codpiece : on a purpose-built fabric-covered mannequin with sculpted mask.
H. : 180 cm - Weight approx. : 25.890 kg.

40 000 / 60 000 €

204
Beau morion de parement à décor repoussé et damasquiné, dans le style italien *alla grande maniera* vers 1570-80, probablement Florence vers 1870.

A fine embossed and damascened parade Morion in the style of the Italian *grande maniera* of circa 1570-80, possibly Florence, circa 1870.

Of russet iron and formed in one piece, with almond-shaped skull rising to an unusually prominent spirally fluted stalk finial, narrow brim up turned front and rear, turned roped edge, and the base of the skull encircled by a band of copper rivets on rosette washers, finely embossed in relief over the greater part of its surface, the brim decorated behind the respective points with differing demon masks seated within trophies-of-war, the base of the skull encircled by a frieze of small cartouches variously filled with trophies-of-war and alternately both grotesque and demon masks, a further larger demon mask at the front of the skull, a vacant oval at the rear, the embossed designs around the brim and those within the cartouches around the base of the skull all set against a contrasting finely punched ground, the sides with differing scenes of combat taken from the Romano-Gallic battle for Rome, one side centring on the mounted figure of Brennos, leader of the Gauls, the other side centering on the mounted figure of Marcus Furius Camillus, the Saviour of Rome, and the entire embossed composition picked-out and heightened with gold-damascened detail and borders of gold-damascened scrollwork.
H. : 25 cm - L. : 36 cm - W. : 27 cm - Wt. : 1330 g.

30 000 / 50 000 €

This extremely ornate morion is very similar to the example in the Victoria & Albert Museum (M.106-1921), presented as genuine to the Museum in 1921 by the collector David M. Currie. This helmet was detected as an exceptionally skilful forgery only in the 1960's. This striking work is suggested to be from Gaetano Guidi, a Florentine restorer working for Frederick Stibbert. See, JONES, Mark, *Fake? The Art of Deception*, 1990, pp.204-205, No.215, illustrated. Also see, BOCCIA, Lionello Giorgio, *L'archivio Stibbert : documenti sulle armerie*, Il Museo Stibbert volume 4, 1976, p.209, fig. 66.
Another morion from the same workshop as the helmet of the V & A, but without gold decoration, is in the Odescalchi collection Rome (Inv. No.1606). See, di CARPEGNA, Nolfo, *Antiche Armi dal sec. IX al XVIII, già Collezione Odescalchi*, 1969, No.83 p.18.
The workmanship and the composition of the embossed designs are also related to a gorget, also from the Currie collection, and also now forming a part of the Study Collection of European armour in the Victoria & Albert Museum. See, GARDNER, Starkie J., *Foreign Armour in England*, London 1898, fig. 26, given as French circa 1550. Also see, NORTH, Antony, *Armour and its decoration*, Antique Collector, November 1988, p.110, fig. 7a, 7b.

205

Belle épée de parement damasquinée or, dans le goût maniériste italien et peut-être inspirée par des dessins de Filippo Orsini de Mantoue vers 1554, XIXe siècle.

A fine gold-damascened parade sword in the Italian Mannerist fashion, possibly inspired by the designs of Filippo Orsini of Mantova circa 1554, 19th century.

With straight blade cut with a pair of long fullers, the *ricasso* recessed for the index finger, decorated on both sides of the forte with etched panels of foliage divided by a medial ridge running over the length of the blade, the *ricasso* etched on both sides with an architectural column contained within a strapwork cartouche, perhaps armorial (the Roman family Colonna), and the etched designs retaining traces of gilding, iron hilt of elaborate Mannerist design, in relief and damascened in gold throughout, involving a pair of vertically recurved quillons and a single forward arm-of-the-hilt each swelling towards ribbon-like voluted tips, ring-guard carrying a shaped oval at its centre, moulded globular pommel decorated with a series of raised cartouches and further voluted ornament, damascened with pairs of dolphins arranged formally within border ornament and small panels of delicate scrollwork, the inner face decorated with interlace, and the grip bound with boldly patterned copper and iron wire.
L. overall : 100.6 cm - L. blade : 85.9 cm - W. : 17,5 cm.

12 000 / 18 000 €

The hilt design is related to a series of Italian Mannerist designs by Filippo Orsini of Mantova. See BOCCIA, Lionello G. and COELHO, Eduardo T., *Armi Bianche Italiane*, 1975, pp. 368-9, ill. 356, 364.

206
Beau morion gravé à haute crête, Italie du Nord vers 1570-80.

A fine North Italian etched comb morion, circa 1570-80.

Forged in one piece, with tall skull rising to a high narrow comb cabled over the top, narrow brim down turned at the sides and rising to sharp up turned points front and rear, recessed border with turned cabled edge, the base of the skull encircled by brass and iron rivets on decorated brass washers, and retaining its original shaped iron plume-holder on one side at the rear, decorated throughout with etched bands of trophies, including weapons, armour and various musical instruments, alternating with bands of scrolling foliage about the brim and over the skull, centring on classical busts differing over the respective sides of the comb, possibly Mars and Minerva, all arranged as panels on a contrasting stippled ground, and all set between linear bands of leafy tendrils.
H. : 35,5 cm - L. : 35.5 cm - W. : 24.6 cm - Wt. : 2110 g.

6 000 / 8 000 €

The treatment of the etched designs is of a higher quality than that which is more commonly encountered and dating from the last decade of the 16th century and the early 17th century ; the trophies are particularly detailed and un-related to the so-called “mops and pots” style of the Pisan school.

207
Rondache gravée à l'eau forte, dans le style italien vers 1570-1600, XIXe siècle.

An etched circular iron shield, in the Italian style of circa 1570-1600, 19th century.

Convex, with recessed border, turned roped edge, central spike on a calyx washer, domed studs for enarms, the border etched with a running pattern of scrolling foliage, the principal surface etched with a series of triangular panels radiating from the centre, filled with scrolls, demon masks and strapwork ovals enclosing pairs of grotesques and mythical beasts, and the entire etched scheme set against a contrasting etched stippled and blackened ground.
Diameter : 59.3 cm.

2 000 / 3 000 €

208
Cabasset ou morion « à l'espagnole », Italie du Nord fin XVIe siècle.

A North Italian etched morion of "Spanish" form, late 16th century.

Formed in one piece, rising to a vestigial stalk, the base encircled by later lining rivets on brass rosettes, narrow brim with turned edge, etched with bands of trophies of armour involving small monsters and fantastic beasts arranged within linear and cabled borders, and the brim etched with a simple leaf border pattern.
H. : 19.5 cm - L. : 26.2 cm - W. : 23 cm - Wt. : 1410 g.

1 500 / 2 500 €

209

Belle et très rare rapière italienne signée, exécutée dans le goût espagnol pour un jeune aristocrate, par *Frañ Maria Rivolta in Milano alla Corona*, Milan vers 1670.

A fine and very rare signed North Italian cup-hilt rapier in the Spanish taste, perhaps for a youth, by *Frañ Maria Rivolta in Milano alla Corona*, circa 1670.

With slender blade of flattened hexagonal section changing to flattened diamond section over its upper third, signed by the bladesmith "DE FRANCISCO" and "RVIZ EN TOLEDO" in stamped letters within the short fullers on the respective sides, the fullers enclosed by clusters of minute punch marks and capped by a cross mark, small iron hilt of slender rounded bars with button terminals, including long straight quillons cut with bands of leaves in low relief and spiralling between the fluting at the outer sections, the knuckle-guard *en suite*, globular pommel, slightly compressed, rising to a prominent button and cut with a diagonal alternating pattern of flutes and bands of leaves, the pattern *en suite* with both the bars, the collars of the grip and with the *rompe puntas* forming the rim of the cup-guard, the latter fitted with concave *guardapolvo* chiselled with a pierced design of scrollwork contrasting against its original red fabric liner, the cup-guard signed in full around the plain roundel at its base, "FRAÑ MARIA RIVOLTA IN MILANO ALLA CORONA", finely chiselled with concentric bands of symmetrical pierced scrollwork carrying a series of eight large vacant ovals about the middle, and with its original grip reinforced by slender iron bands over patterned fine wire and set between a pair of decorated collars.
L. overall : 112.5 cm - L. blade : 102.5 cm.

8 000 / 10 000 €

Signed Spanish and Italian rapier hilts are rarely found in private ownership and the present example is among possibly no more than four extant (and a dagger hilt) which record the work of Milanese makers. Another, by the same maker and signed in a very similar manner to the present hilt is in the von Kienbusch Collection in the Philadelphia Museum of Art (No. 382 in the 1963 catalogue of the collection). The von Kienbusch rapier is also mounted with a blade signed "DE FRANCISCO" and "RVIS EN TOLEDO".
Another two rapier hilts signed by Rivolta are recorded by Boccia : one, forming a garniture with a dagger, was formerly in the Medici armoury and is now in The Hermitage Museum, St. Petersburg (1055) ; the dagger (also signed) is in the Museo Nazionale del Bargello, Florence (m 258). The second Rivolta Rapier hilt is signed in two parts and includes both "MORS ME. FECIT. PANORMI. 1678" and "MILANO. LA. CORONA. 1678". *Panormi* is the modern city of Palermo and *alla or la Corona* translates as "at the sign of the crown".
The workmanship and the overall treatment of the present hilt also compares very closely with that of an unsigned hilt, *alla spagnola*, which Boccia tentatively attributes to Milan, circa 1670 (Hermitage Museum, v 190).
See BOCCIA, Lionello, & COELHO, Eduardo. T, *Armi Bianche Italiane*, 1975, No.s 690, 698-701 and 702-707.

210
Très belle rapière à coquille ciselée, Espagne ou Naples vers 1650-60.

A very fine cup-hilt rapier, Spanish or Neapolitan, circa 1650-60.

With long slender blade of flattened hexagonal section flattened and widening towards a short spear point, the forte formed as a separate stage with blunt thicker edges and a broad central fuller with linear borders capped by a cross, stamped with the bladesmith's signature "MALVANTA" on one side and "IN TOLETA" on the other, iron hilt of plain rounded bars with compressed button mouldings at the tips and in the centre of the knuckle-guard, cup-guard formed of a pair of plates canted towards the pommel and joined by a fluted common base, the flutes developing into a series of very slender bars looping upwards left and right, the plates carried conventionally by a pair of arms, supported additionally from above by a pair of slender bars linking the sides of the outer plate to the middle of the rear quillon and to the upper junction of the knuckle-guard respectively, compressed circular pommel rising to a button, and original spirally moulded grip bound with patterned wire between "Turk's heads", the cup-guard fitted with *guardapolvo* finely chiselled with a pierced relief band of flowerheads spiralling around a band of strawberry foliage, the inner and outer plates finely chiselled with a complex pierced interlace of matching spiralling flowers involving pairs of monsters' heads at the top, the outer plate also involving a pair of huntsmen and their dog holding a boar at bay, the inner plate carrying a central medallion engraved with a rustic couple in an embrace, with chiselled strawberry foliage clustered about the borders, and preserved in fine untouched condition throughout.
L. overall : 124.7 cm - L. blade : 113 cm - W. : 30.2 cm.

8 000 / 10 000 €

During the 16th and 17th century the Kingdom of Naples was part of the Kingdom of Spain whose Kings governed their Italian possession through a designated Viceroy. The Kings of Spain also owned the Duchy of Milan from 1535 to 1714.
Spanish iron chisellers are known to have established workshops in Naples and their earlier work is frequently indistinguishable from that found in Spain, their work referred to as "*alla spagnola*". However, the blade of the present rapier bears the signature of Malventa in "Toleta", the latter being the name of Toledo in ancient Occitan ; it implies the rapier was most probably intended for a client of Toledo or its district. Even if Occitan were spoken in some parts of Piedmont, Liguria and remote places of Calabria, the trademark of Toledo would have been more appropriate for a sale in Italy.
A.V.B. Norman gives an authoritative account of examples of this form of rapier included with both Neapolitan and Spanish sitters in their portraits. See *The Rapier and Small-Sword*, 1460-1820, London, 1980, pp. 156-7, hilt type 83.

211
Rapière à branches et pommeau avec un décor torsadé, Italie vers 1620.

A well-formed Italian rapier with gadrooned swept-hilt, circa 1620.

With long slender tapering blade stamped "ORTOLAMIO" at the forte within the narrow fuller running over almost the entire length of both sides, border-engraved *ricasso* struck with a mark on both sides and resembling that of the bladesmith *Thomas de Ayala* (the blade probably associated), robust iron hilt of rounded bars decorated with bold gadrooned ornament, with down curved rear quillon swelling towards the tip, a pair of arms, the rear arm joined at its head by both the base of a ring-guard and the base of a long branch looping at a diagonal to join the mid-point of the knuckle-guard, the ring-guard filled with a pierced sprung-in plate, inner-guard of three plain bars looping from the heads of the arms to join the knuckle-guard at its mid-point and converged to form a single bar, large pommel rising to a prominent button, and later grip bound with copper wire.
L. overall : 129.5 cm - L. blade : 114.5 cm.

8 000 / 10 000 €

For a discussion on the mark on the blade, see NORMAN, A.V.B, *Wallace Collection Catalogues, European Arms and Armour Supplement*, 1986, p.125, A 532.
An Italian rapier with a swept-hilt decorated in a very similar manner to the present example is also in The Wallace Collection (A 602). Norman in his study of 1980, T*he Rapier and Small-Sword, 1460-1820*, mistakenly gives the origin of A 602 as "probably North European" (plate 54), having corrected himself in 1986 (Op.Cit. sup.).
The dagger offered as the following lot is a close match to the present rapier.

212
Dague main-gauche à décor torsadé, Italie en partie début du XVIIe siècle.

An Italian gadrooned left-hand dagger, partly early 17th century.

A composite construction, with heavy blade formed with a strongly pronounced medial ridge running over its full length on both sides and drawn out to a needle point, engraved with coarse dentil ornament on both sides about the ridge and formed with a blunt *ricasso*, gadrooned iron hilt formed with a pair of long quillons down swept at the median and with swelling tips slightly in-turned towards the blade, matching ring-guard, spirally fluted pommel, and spirally moulded grip fitted with wire "Turk's heads".
L. : 46.5 cm - W. : 11.8 cm.

600 / 800 €

For a well-matched rapier see the preceding lot.

213
Stylet entièrement en acier, Brescia vers 1680-1700.

A Brescian *stiletto*, made entirely of steel, circa 1680-1700.

With slender blade of diamond section, moulded rectangular *ricasso*, a pair of short quillons with large button terminals segmented with fluting, turned baluster grip, and the pommel *en suite* with the quillon terminals.
L. : 25 cm - W. : 5.4 cm.

1 000 / 1 200 €

214
Stylet entièrement en fer, à poignée décorée en bas-relief, dans le style brescian vers 1650-1700.

A *stiletto*, made entirely of steel and the hilt decorated in low relief, in the Brescian style of circa 1650-1700.

With tapering blade of triangular section, moulded short *ricasso*, a pair of very short baluster moulded quillons with globular tips decorated with scrolling foliage, baluster hilt decorated with bands of scrolling flowers involving a monster's head, and the pommel *en suite*.
L. : 27 cm - W. : 6.3 cm.

1 500 / 2 000 €

215
Rapière à garde en coquille, Espagne vers 1680-1700.

A Spanish cup-hilt rapier, circa 1680-1700.

With slender blade of flattened diamond section, rectangular *ricasso* struck with a mark on both sides, in a recess, A over two pellets, iron hilt formed with a pair of long straight quillons spirally fluted towards the button terminals, joined to the knuckle-guard both at the base and by a small branch at the median, the knuckle-guard *en suite* with the quillons, cup-guard formed as a pair of fluted shells each slotted over the top and sides, the inner-and outer-shells joined at the sides by a concentric series of looped bars and linked by further branches to both the knuckle-guard and the rear quillon, compressed pommel cut with scallop shells and rising to a prominent button, and retaining its original rectangular grip wrapped with patterned wire set between a pair of collars.
L. overall : 119.5 cm - L. blade : 108 cm - W. : 31,5 cm.

3 000 / 4 000 €

For a commentary on this type of hilt, including examples found in portraits of the period, see NORMAN, A.V.B., *The Rapier and Small-Sword, 1460-1820*, London, 1980, Hilt 83, pp. 156-7.

216
Dague-stylet entièrement en fer, Italie ou France première moitié du XVIIe siècle.

A *stiletto*, made entirely of steel, Italian or French, first half of the 17th century.

With long very slender blade with a diamond point, a strongly pronounced medial ridge on both sides, a decorative series of minute slots and circular holes pierced at the median within both the ridges and within the pair of deep narrow fullers on each face, *ricasso* with flattened edges, a pair of faceted quillons swelling towards the tips, a small ring-guard between, baluster grip, and faceted globular pommel rising to a prominent moulded button.
L. : 42.2 cm - W. : 10.3 cm.

2 000 / 2 500 €

217
Dague à lame et monture ajourées, dans le style allemand du début XVIIe siècle.

A dagger in German early 17th century style.

The blade tapering to a narrow waisted section before coming to a reinforced point, pierced with a series of decorative slots within the three deep narrow fullers on each face, with linear-incised iron hilt pierced with shaped slots, including a pair of drooping quillons, and the grip bound with patterned wire.
L. : 39.6 cm - W. : 10 cm.

1 500 / 2 000 €

218
Belle dague à anneau de côté et à lame ajourée, Allemagne début XVIIe siècle.

A fine German left-hand dagger, early 17th century.

With double-edged blade tapering to a narrow diamond point, formed with a prominent very narrow medial ridge on both sides and continued over the *ricasso*, finely pierced with patterned rows of decorative minute slots and circles within a series of four extremely narrow fullers on both sides, the inner face of the *ricasso* flattened for the thumb, iron hilt of moulded faceted slender bars, the quillons swelling towards the tips, a small ring-guard between, faceted pommel rising to a faceted button, and original grip bound with a patterned trellis of wire and "Turk's heads" over leather.
L. : 39.9 cm - W. : 12.2 cm.

4 000 / 6 000 €

219
Armure noire et blanche complète de reître, dans le style allemand vers 1560, début XXe siècle.

A German black-and-white light cavalry full armour in the style of circa 1560, early 20th century.

Comprising burgonet formed with a separate pointed peak and embossed with raised bands over the skull, hinged cheek-pieces each embossed with a rosette, neck-guard of one lame, turned cabled edges and struck with a spurious Vienna arsenal mark, fitted with detachable buffe including two falling lames pierced with vertical slotted breathes, neck-guard, and attaching pivots left and right, gorget of three lames front and rear, hinged on the left and turned and roped at the neck, breast-plate formed with a medial ridge drawn-up to a pronounced keel, boldly turned and roped along the top edge and at the arm-gussets, the latter moving on sliding rivets, and fitted with skirt of three lames carrying a pair of knee-length tassets, matching back-plate with skirt of two lames, the breast-plate and the back-plate each struck with a spurious Vienna arsenal mark, articulated full arm defences including large symmetrical spalders and vambraces moving on turners, a pair of mitten-gauntlets, full leg defences including two-piece cuisses, winged poleyns, hinged greaves and "bear-paw" sabatons, decorated throughout with raised embossed bands, the borders studded with lining rivets, and the edges turned and roped : on a purpose-built fabric-covered mannequin.
H. : 178 cm.

35 000 / 45 000 €

Literature :
MOWBRAY, Andrew E., *Arms + Armor from the atelier of Ernst Schmidt Munich*, 1967, the published work reproducing the catalogue of Ernst Schmidt circa 1910, pp.90-91, pl.53.

Ernst Schmidt established his business in the late 1870's in Munich and was actively engaged there until circa 1930. He employed notable armourers of the day including Lorenz Kilian and Leonhard Hugel, and the present armour, which is included in Schmidt's catalogue of 1910, is among the higher quality pieces made under the direction of Kilian who died in 1919. It is also noteworthy that this armour was priced at 1,200 Marks, among the top-tier of the Schmidt range.
Ernst Schmidt was the Court Purveyor to His Royal Highness Prince Ludwig of Bavaria, His Royal Highness the Grand Duke Friedrich of Baden, and His Highness Duke Friedrich of Anhalt. Famous collections such as those of William Randolph Hearst and John Woodman Higgins included armours made by Ernst Schmidt.

220
Forte-épée à garde en panier, Allemagne du Nord vers 1590-1600.

A North German basket-hilted cavalry backsword, *TESACK* circa 1590-1600.

With straight blade double-edged towards the point, cut with narrow fullers on both sides (now worn extremely shallow) and the inner side struck with a small mark and with running wolf mark inlaid in brass, russet-iron hilt comprising long slender straight quillons with the ends turned up and down respectively and with "mulberry" terminals, symmetrical basket-guard formed of faceted slender bars above a flat double base-plate, thumb-ring, mushroom-shaped "mulberry" pommel cut with an expanded flowerhead over the top, and the grip retaining its original fish-skin binding.
L. overall : 108 cm - L. blade : 94.2 cm - W. : 25 cm.

4 000 / 6 000 €

Cavalry swords with hilts of this type are predominantly found in historical armouries and portraiture in North Germany and Scandinavia, although they have conversely also been attributed to Southern Germany and even to Italy. For a detailed survey of the type see NORMAN, A.V.B., *The Rapier and Small-Sword, 1460-1820*, London, 1980, p.149, hilt 76. Also see SEITZ, H., *Blankwaffen*, 1965, vol. I, pp. 321-5, figs. 231,238 and 241.

221
Épée à deux mains de cortège, Allemagne fin XVIe - début XVIIe siècle.

A German two-hand processional sword, late 16th-early 17th century.

With long heavy blade of flattened hexagonal section, a running wolf mark inlaid in latten on one side at the forte, cut with three narrow fullers over the lower third of its length on both sides and with additional fullers along the edges of the short *ricasso*, iron hilt of robust bars retaining some original blue/black finish, rounded straight quillons with stopper-shaped terminals, bevelled *écusson*, symmetrical inner-and outer-rings of oval bars, stopper-shaped pommel, and later grip bound with cord and "Turk's heads".
L. overall : 178 cm - L. blade : 132 cm - W. : 39.2 cm.

6 000 / 8 000 €

Provenance :
Galerie Fischer, Luzern, 17th - 18th June 1993, lot 8099 (sold CHF 18,000).

222
Épée du type à une main et demi, de style fin XVIe siècle.

A Broadsword of hand-and-a-half type, in late 16th century style.

With tapering double-edged blade struck with a spurious mark on both sides of the *ricasso*, iron hilt of flat bars pierced with a series of large holes heightened with linear borders, both circular and slipped, including upper and lower ring-guards linked by a pair of arms, drooping quillons, shaped flat-sided pommel and spirally moulded grip bound with wire.
L. overall : 124 cm - L. blade : 98 cm.

2 000 / 3 000 €

223
Épée à une main et demi, Allemagne ou Suisse vers 1550-80.

A hand-and-a-half sword, German or Swiss, circa 1550-80.

With broad double-edged blade formed with a short point, of flattened diamond section changing to flattened hexagonal section and cut with a very shallow fuller at the forte, a small fleur-de-lys mark inlaid in latten on both sides, together with another, the letter V, finely constructed blackened iron hilt of robust octagonal bars decorated with a filed moulding on both sides at the centre, comprising a pair of long horizontally recurved quillons with large stopper-shaped terminals, a kidney-shaped ring-guard over the centre, inner-guard formed as a smaller ring drawn down towards the blade in the middle, large stopper-shaped pommel fitted with a small calyx washer under the button, and retaining its original two-stage grip covered with incised leather lightly tooled about three raised tooled cabled collars.
L. overall : 123.6 cm - L. blade : 95.3 cm - W. : 23.5 cm.

10 000 / 15 000 €

224

Armure complète de bataille, en partie d'Augsbourg et globalement Allemagne du Sud vers 1580.

A South German full armour for the field, partly Augsburg, comprehensively circa 1580.

Comprising a fine close helmet in the Augsburg fashion with tall skull formed in one piece and rising to a prominent narrow comb cabled over the top, both sides pierced with a triangular group of circular holes at the rear, fitted with later decorated brass plume-holder, neck-guard of two lames with turned cabled edge, visor formed with an additional reinforcing layer over the full surface of the brow and the sight almost certainly originally formed with a central divide, upper-bevor pierced with three rows of circular breathes on the left, two rows of slotted breathes on the right, carrying a brass stud engaging the spring-catch locking the visor, together with a sliding catch engaging an aperture in the upper edge of the lower-bevor, the upper-bevor formed with a prominent pointed prow, the lower-bevor with a well defined chin, pierced with a vertical row of three small holes on the right, closed by a hook and eye catch on the right, fitted with two neck-lames *en suite* with the skull, the visor and the upper-and the lower-bevors all pivoted at a common point, and the helmet studded with domed brass rivets throughout, gorget of four plates front and rear, hinged on the left, closed on the right, the collar lames with finely roped flanged edges and the lower rear lames carrying a pair of moveable spring-loaded pillars for the spaulders, breast-plate formed with a low medial ridge drawn out to a pronounced projecting point towards the base, turned out at the base, formed with a roped flange across the upper edge, fitted with moveable arm-gusset *en suite*, struck with Augsburg fir-cone mark below the top and fitted with skirt of two broad lames, the lower moving on sliding rivets, associated back-plate with turned roped edges and fitted with skirt of one lame, the latter incised with the Roman numeral VI on the outside, a pair of symmetrical spaulders in the Augsburg fashion and of characteristically fine construction, the remaining arm defences each a modern reconstruction, a pair of modern gauntlets, a pair of long tassets, the upper six lames of each 16th century, the lower lames and the poleyns each a modern reconstruction, a pair of later hinged greaves and sabatons, the entire armour studded with domed brass rivets, those on the spaulders and tassets brass-capped, and with turned roped edges throughout : on a purpose-built fabric-covered mannequin with sculpted mask.
H. : 174 cm - Wt. approx. : 21.285 kg.

60 000 / 80 000 €

This armour is typical of those produced by the Augsburg workshops within the period 1580-1600; the helmet, the breast-plate and the spaulders are of notable quality and as such compare with armour from the celebrated workshop of Anton Peffenhauser (recorded 1545-1603).
Peffenhauser made armours for both the Bavarian and the Saxon Electoral Armouries. The Peffenhauser armours from each of these collections are for the greater part now dispersed among a wide number of international institutions. The Wallace Collection is among these, their armour A44, bearing Peffenhauser's mark, also bears construction marks identical to those found on the back-plate of the present armour.
See MANN, Sir James, *Wallace Collection Catalogues, European Arms and Armour, volume I*, 1962, p.52, pl. 26.
Also see NORMAN, A.V.B., *European Arms and Armour Supplement*, 1986, pp.18-19.

225
Rare épée à deux mains, Allemagne vers 1560-70.

A rare German two-hand sword, circa 1560-70.

With long double-edged blade of flattened hexagonal section flattened and rectangular at the *ricasso*, coming to a short point, cut with linear-bordered fullers capped by a cross mark and stamped with the prayer "O MATER DEI MEMENTO MEI" on both sides at the forte, the *ricasso* cut with an additional pair of linear-bordered fullers and formed with a pair of short lugs, these with flat outer edge and each struck with the bladesmith's mark (in a shaped recess the letters AB, beneath M, beneath a cross), large iron hilt of plain oval bars, formed with a pair of long straight quillons widening towards the ends, pointed *écusson*, a pair of D-shaped rings inside and out, large stopper-shaped pommel, and original leather-covered wooden grip formed in two stages divided by raised mouldings.
L. overall : 178.5 cm - L. blade : 129 cm - W. : 48,5 cm.

8 000 / 10 000 €

Provenance :
Galerie Fischer, 17th -18th June 1993, lot 8095 (Sold CHF 17,000).

The same prayer is engraved in an abridged version on the blade of a German dagger dating from circa 1490-1510, preserved in The Wallace Collection, London (A 733).

226

Rapière à branches décorée dans le style allemand, montée avec une lame vers 1590-1600.

A German decorated swept-hilt rapier, assembled with a blade circa 1590-1600.

With long slender blade of flattened hexagonal section struck with a mark, a bifurcated cross, formed with a rectangular *ricasso* shouldered for the hilt, stamped with the bladesmith's signature "P.E.T.R.O.V.S" and "M.V.N.S.T.E.N" within the engraved short fuller on respective sides at the forte, the ricasso decorated with later etching and gilding, later gilt-iron hilt cast in low relief and decorated with varieties of running patterns of foliage involving fleur-de-lys at the centre, a late 16th century bronze pommel finely cast on both sides with a symmetrical pattern of scrolling foliage issuant from a winged demon mask and supported by half-figures (re-worked around the base and re-gilt), and fitted with a later grip moulded in two stages and wrapped with patterned iron wire bound with "Turk's-heads".
L. overall : 133.3 cm - L. blade : 116.2 cm - W. : 22,5 cm.

4 000 / 6 000 €

The bladesmith Peter Munsten worked in Solingen in the late 16th century and was succeeded by his son, Peter "the Younger". A sword blade signed "PETROVS MVNSTEN" is in the Historisches Museum, Dresden (Nr. 166). See BOEHEIM, Wendelin, *Meister der Waffenschmiedekunst*, Berlin, 1891, pp. 151-3. Also see WEYERSBERG, Albert, *Solinger Schwertschmiede des 16. und 17. Jahrhunderts und ihre Erzeugnisse*, Solingen, 1926, p. 39.

227
Dague main-gauche, avec garde en S à anneau de côté, Allemagne vers 1600.

A German left-hand dagger, circa 1600

With slender tapering double-edged blade of flattened diamond section, rectangular *ricasso* slightly concave on both sides and cut with linear borders, iron hilt of flattened bars, comprising vertically recurved quillons widening slightly towards the ends, small ring-guard, ovoid pommel on a moulded stem and rising to a button, and moulded grip bound with copper wire and "Turk's heads".
L. : 40.6 cm - W. : 11,5 cm.

2 500 / 3 000 €

228
Marteau d'armes, *Dolchstreitkolben*, en bronze et acier, dans le style allemand du XVIe siècle, XIXe siècle.

A German bronze and iron war hammer, *dolchstreitkolben*, in 16th century style, 19th century.

The bronze head cast in the round, formed as a left-hand fist on a short tubular socket, cast with a corded thong looped about the wrist and corresponding with a raised stud over the knuckles, the fingers clenched around a long iron nail coarsely forged in diamond section, the latter retained by an iron bolt impaling the fist, and on a short wooden haft pierced for a thong.
L. : 47 cm - W. head : 18.5 cm.

2 000 / 3 000 €

For an account of this distinctive type of hammer see GESSLER, E.A., *Dolchstreitkolben*, *Waffe oder Amtsabzeichen?,* in Zeitschrift für Historische Waffen-und Kostümkunde, 1940, pp. 25-27. Also see FORRER, Dr. R., *Die frühgotischen Dolchstreitkolben*, in Zeitschrift für Historische Waffen-und Kostümkunde, Band V, 3. Heft, 1909-1911, pp.79-83.

229
Poignard, *Katar*, entièrement damasquiné d'or (*koftgari*), Inde XIXe siècle.

An Indian gold-damascened *katar*, 19th century.

With double-edged triangular blade of watered steel, formed with a medial ridge chiselled and gilt with a lotus bud at the base and extending to a reinforced point, russet-iron hilt of characteristic type, with side-bars concave along the outer sides and joined by a pair of swelling bars forming the grip, decorated over its full surfaces with gold-damascened panels of border ornament, including a trellis arrangement of small expanded flowerheads over the sides, larger flowerheads on the grip and a chevron pattern at the base, and the hilt preserved in fine condition.
L. : 39.8 cm - W. : 7,7 cm.

1 500 / 2 000 €

230
Sabre dans un style suisse du XVIIe siècle.

A sabre in Swiss 17th century style.

With later slender curved blade of military regulation type re-shaped towards the point and struck with a spurious mark, composed iron hilt of faceted bars, with recurved knuckle-guard, rear quillon with fluted button terminal, an asymmetrical pair of arms carrying a U-shaped guard arched over the blade, the latter chiselled with raised rosettes, and carved horn grip rising to a characteristic Swiss dog's head pommel fitted with punched iron snout and brass tongue.
L. overall : 112 cm - L. blade : 96.4 cm.

3 000 / 5 000 €

231
Fourquine de mousquet dissimulant une lame de rapière, la lame Allemagne début du XVIIe siècle.

A German musket-rest combined with a rapier-blade, the blade early 17th century.

The blade very slender, of flattened hexagonal section, stamped with the inscription "EN TOLEDO" within the short fuller on both sides at the forte and the *ricasso* struck with bladesmith's mark, a walking figure in profile, modern iron head chiselled in low relief, including U-shaped rest with scrolling monsters' head terminals, turned baluster neck and the base cut with flowers and fitted with a pair of small transverse spikes, short wooden grip carved with a Biblical scene in rustic style, The Creation of Eve, the wooden staff hollowed for the blade and similarly carved over its length with The Temptation of Adam and a further series of segmented panels filled with animals and figures, and fitted with modern iron shoe.
L. overall : 145 cm - L. blade : 105 cm.

6 000 / 8 000 €

232
Épée dans un style portugais, assemblage en partie XVIIe - XIXe siècle.

An assembled iron sword in Portuguese style, partly 17th - 19th century.

With 17th century Hispanic broadsword blade struck with a mark, 18th -19th century iron cross guard of Afro-Portuguese type crudely forged and of exaggerated proportions, formed of a pair of down-turned flat quillons with large very flat terminals each coarsely stamped with a cross *fleurette* (one cross partly pierced), the quillons branching towards their root to form a pair of robust arms each with knopped finial projecting outwards, modern large disc pommel and wooden grip, and in heavily patinated condition throughout.
L. overall : 102.8 cm - L. blade : 85.5 cm - W. : 19.7 cm.

3 000 / 5 000 €

A series of swords with this type of cross-guard and a ball-type pommel, obviously of European type and said to be of Portuguese inspiration, are recorded as ceremonial swords from the Congo, and called "*m'bele yalulendo*". See the catalogue of the exhibition "*Kinus of Africa*" held in Maastricht in 1942. A sword hilt of related type with its original pommel was included in *L'Épée - Usages, mythes et symboles*, loan exhibition, musée de Cluny - musée national du Moyen Age, 28 avril - 26 septembre 2011, catalogue pp. 22 and 121, No. 39, fig. 14 (loan of The Furusiyya Art Foundation, London, R. 279).

233
Sabre court de troupe à pied, *Dusägge*, probablement Styrie vers 1580-1600.

A German foot soldier's short sabre, *dusägge*, probably Styrian, circa 1580-1600.

With curved blade widening towards the double-edged point, cut with a full-length broad fuller backed by a narrow fuller, struck on both sides with the abbreviated inscription "15 51" divided by an orb mark, together with the trade name "SAHAGVM", iron hilt of ribband-like bars, comprising a pair of spatulate quillons, half basket-guard and ring-guard (loose), thumb-ring joined to an inner diagonal bar linked in turn to a short arm projecting forward of the leading edge of the blade, rectangular pommel of truncated pyramidal form cut with fluted ornament, and retaining its original leather-covered wooden grip.

L. overall : 80 cm - L. blade : 67 cm - W. : 19.5 cm.

2 500 / 3 500 €

Swords of this type were made predominantly in Styrian workshops and were the principal infantry weapon of the forces engaged in the Turkish wars. Examples are found in many historical armouries within Central and Eastern Europe, the most notable being the *Zeughaus* in Graz. See KRENN, Peter, *Schwert und Spiess*, *Landeszeughaus Graz*, 1997 (Inv. Nr. BL 165), pp. 38-9.

234

Belle forte-épée de la Guerre de Trente ans, pour un officier suédois au service du roi Gustave II Adolphe de Suède, Allemagne vers 1620-30.

A fine German broadsword from The Thirty Years' War, for a Swedish officer in the army of King Gustavus II Adolphus, circa 1620-30.

With double-edged hollow-ground blade tapering to a short point, lightly etched with ovals suspended between scrolling foliage at the forte and filled with the bust portrait of Gustavus II Adolphus, involving on one side the motto "PRO ARIS ET FOCIS" and on the other "SOLI DEO GLORIAS", narrow *ricasso*, large silvered-iron hilt profusely engraved with flowers, foliage and grotesque masks in the characteristic North German manner, predominantly on the flattened bars and on the pommel, formed with a pair of straight quillons with opposing tightly curled "fishtail" terminals, symmetrical cup-like guard involving a pair of large up-turned rings each filled with a fire-gilt sprung-in plate pierced with rows of small stars and circles, carried by a pair of arms together with additional pairs of bars looped above the rings carrying the plates, and these in turn merging centrally with a pair of D-shaped horizontal upper rings, stopper-shaped pommel with flat edges and near-flat sides, the grip bound with boldly patterned iron wire, and the hilt retaining original silvering and gilding throughout.
L. overall : 110.3 cm - L. blade : 94 cm.

10 000 / 15 000 €

A sword of related type is said to have been used by Gustavus Adolphus when he was killed at the Battle of Lützen in 1632. The sword is preserved in The Royal Armoury Stockholm (Inv. No. 11661).
In his published study of rapier hilts Norman classifies this specific hilt type as type 81, as a variant of the example in Stockholm. He states that the only example of this type which he had found in contemporary portraiture (by 1980) was a hilt in a painting of King Louis XIII of France, circa 1630, probably by Ferdinand Elle I, and hanging in Chiswick House, West London.
King Gustavus II Adolphus is regarded as one of the greatest military commanders in history. His enlightened and efficient methods for training and equipping his forces led Sweden to military supremacy in Europe and the Baltic states during The Thirty Years' War.
See NORDSTRÖM, Lena, *White Arms of The Royal Armoury*, 1984, pp.50-1.
Also see NORMAN, A.V.B, *The Rapier and Small-Sword, 1460-1820*, 1980, hilt type 81, pp. 155-6.

235
Sabre de cavalier à garde en panier, Suisse vers 1650.

A Swiss basket-hilted horseman's sabre, circa 1650.

With curved slender blade double-edged towards the point, cut with two long fullers below the back-edge, the latter recessed very slightly over the greater part of its length, and the inner face struck with a crescent moon mark next to six small decorative marks arranged in two rows, iron hilt of flattened broad bars, comprising a pair of quillons with engraved fluted "fishtail" terminals scrolled in opposing directions, a trefoil guard projecting from the outside of the hilt, the latter joined at its apex by the lower rear bar of the basket-guard, the forward root of the guard joined to the root of the forward quillon, the basket-guard constructed of two forward-swept bars joined by an S-shaped diagonal and each decorated with punched engraved raised panels of stylised leaf ornament, the panels divided by flattened mouldings, one punched with the letters "CS", probably the owner's initials, and the inner side of the basket-guard formed of a single plain S-shaped bar running diagonally from the top to a small inner loop-guard, with thumb-ring, iron pommel formed as a dog's head chiselled naïvely in the round, and original moulded grip bound in leather over cord.
L. overall : 111.3 cm - L. blade : 94.9 cm - W. : 18 cm.

10 000 / 12 000 €

236
Belle pertuisane gravée et dorée, Italie ou France vers 1630-1660.

A fine engraved and gilt partisan, Italian or French, circa 1630-60.

With broad blade tapering to a short spear point, formed with a pronounced medial ridge over its length on both sides, the base with small projections at the sides and with a pair of short lugs with *bouched* upper edges, ribbed tubular socket moulded at both ends and fixed to the haft by short straps and a threaded transverse bolt, the latter retaining one horn-shaped prong chiselled and engraved with acanthus leaves (the opposite prong missing), the blade engraved on both sides at the base with an asymmetrical design of scrolling foliage and flowers, involving arrangements of fruit and the monogrammed letters "YSL", the engraved designs gilt against a contrasting punched ground and all within a shaped cartouche, the socket punched with flowerheads and retaining some gilding, and on its original octagonal wooden haft, retaining the original green fabric covering profusely studded with domed brass nails, and with the original decorated tassel, and the original iron shoe.
H. head : 73.5 cm - H. overall : 252 cm.

3 000 / 4 000 €

The engraving compares with that seen on Italian and French armour of the period. The YSL monogram is presumably that of a nobleman, unidentified, his monogram worn as a badge by his armed retinue.

237
Belle hallebarde de parement à double lanterne, Pays-Bas vers 1590-1600.

A Fine Netherlandish parade halberd, circa 1590-1600.

With hollow-ground central spike changing to diamond section at the point, rectangular neck originally carrying a pair of transverse lugs (missing), the neck enclosed at both ends by a pair of openwork collars each formed as a series of raised bands chiselled with human masks in low relief, faceted tubular socket extending to form a pair of iron straps, the neck and the socket each engraved with leaf ornament, large slender crescentic axe-blade pierced and chiselled with a pair of scrolling marine monsters supported by further monsters at both sides, the rear fluke pierced and chiselled *en suite* and drawn-out to a small claw-like reinforced point, and on its original octagonal wooden haft studded with domed brass nails over much of its length, bearing an armoury stamp below one strap and fitted with later iron shoe and a decorative tassel.
H. head : 61 cm - H. overall : 229 cm.

4 000 / 6 000 €

The catalogue entry for the first of two very similar halberds included as Nos. 497 and 499 in the 1931 *Loan Exhibition of European Arms and Armor* at The Metropolitan Museum of Art states that a number of similar examples came from Archduke Eugen (of Austria-Teschen).
The halberd referred to above (No.499) is nearly identical to the present example and most probably from the same workshop; it is preserved in the von Kienbusch Collection in The Philadelphia Museum of Art (No. 551 in the 1963 catalogue of the collection). The von Kienbusch halberd was from the collection of the Counts von Erbach-Erbach.

238

Rare pertuisane gravée de cérémonie pour la garde de Jean Philippe de Schönborn, archevêque et prince-électeur de Mayence (r. 1647-1673), Allemagne vers 1656.

A rare German etched State partisan carried by the guard of Johann Philipp von Schönborn, Archbishop and Prince Elector of Mainz (reigned 1647-1673), circa 1656.

The head of heavy construction, formed with a broad central blade tapering to a short spear point and cut with a pair of shallow grooves over its length on both sides, a pair of basal lugs acutely up-turned and with near-annular piercings in pairs at their respective roots, a pair of smaller down-turned lugs below, and faceted tubular socket with bold circular mouldings at both ends and extending to form a pair of straps, etched on both sides with a formal spray of flowering foliage over the lower portion of the blade, varieties of scrolling flowers enclosed by double linear borders over the four basal lugs, the crested and quartered arms of Johann Philipp von Schönborn within a laurel garland at the centre, and the abbreviated Latin inscription "I.P.A.M.P.E.E.H" within an oval garland above the socket, on its original carved boldly fluted wooden haft and retaining the original iron shoe, the latter *en suite* with the socket.
L. head : 75 cm - L. overall : 239.5 cm.

10 000 / 15 000 €

The abbreviated inscription reads in full as : " *Johannes Philippus Archiepiscopus Moguntiacenis, Princeps Elector, Episcopus Herbipolensis*", and in translation as : " Johann Philipp, Archbishop of Mainz, Prince Elector, Bishop of Würzburg". Another example is preserved in the Museum für Deutsche Geschichte, Berlin (W 238). See MÜLLER, Heinrich & KÖLLING, Hartmut, *Europäische Hieb-und Stichwaffen*, No. 163, pl. 8, p.382.
Johann Philipp von Schönborn (1605-1673) was ordained in 1621 and held until his death the offices of Bishop of Würzburg from 1642, Archbishop of Mainz from 1647 and Bishop of Worms from 1663. His exceptional abilities and accomplishments as both an ecclesiastical and secular reformer in the wake of the devastation following The Thirty Years' War led to Schönborn being referred to as "The Wise", "The German Solomon" and "The Cato of Germany".

239
Rare pertuisane gravée de cérémonie pour la garde noble polonaise du roi de Pologne Auguste II dit « Le Fort » (r. 1697-1704, puis 1709-1733), prince-électeur de Saxe sous le nom de Frédéric-Auguste I (r. 1694-1733), Allemagne vers 1720.

A rare German state partisan of the Polish Noble Guard of August II, "The Strong", King of Poland (reigned 1697-1704 and again 1709-1733), Prince Elector of Saxony, as Friedrich-August I (r. 1694-1733), circa 1720.

The head with triangular wavy spike cut at the base with the Polish royal crown over a sun-in-splendour charged with a Latin cross and crossed swords device, the lower portion of the head engraved with the arms of Poland quartered with those of Lithuania and supported by a double eagle *displayed*, faceted moulded tubular socket extending to form a pair of long straps, and the crowned sun emblem retaining much of its original gilding, on a later wooden haft with decorative red and white tassel.
H. head : 62.5 cm - H. overall : 237 cm.

8 000 / 10 000 €

Provenance :
The Saxon Electoral Armouries, Dresden.

A small quantity of partisans carried by the *Polnischen Nobelgarde* (or *Chevalier-garde*) remains in the Dresden Historisches Museum.
See HAENEL, Erich, *Kostbare Waffen aus der Dresdner Rustkammer*, Leipzig, 1923, p. 142, pl. 70, fig. c.

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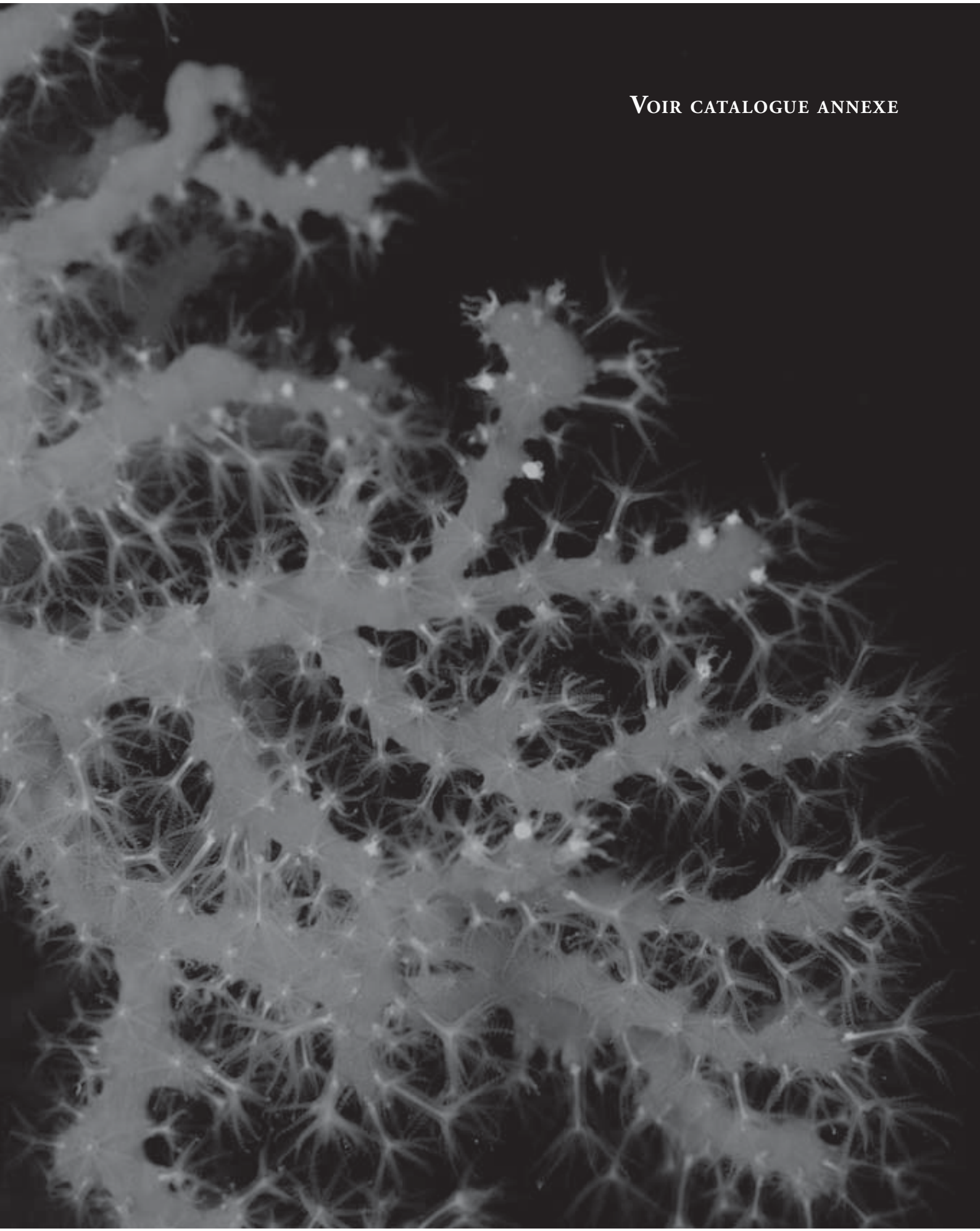


Voir catalogue annexe

APPENDICE
français

du lot 1 au lot 239

1

Long épieu de guerre, *Spiedo da guerra*, Italie début XVIe siècle.

De semblables longs épieux de guerre armaient la garde de l'empereur Charles-Quint ; un exemplaire est conservé dans La Real Armeria de Madrid (RA 162). Voir BOCCIA Lionello G. & COELHO Eduardo T. : *Armi Bianche Italiane*, 1975, n° 309.

2

Brindestoc, *brandistocco*, Italie début XVIe siècle.

Pour un exemplaire semblable, voir TROSO Mario : *Le Armi in Asta delle Fanterie Europee (1000-1500),* 1988, p. 127, fig. 4.
Pour le poinçon, voir BOCCIA Lionello G. & COELHO Eduardo T. : *Armi Bianche Italiane*, 1975, p. 357 n°259-261.

3

Hallebarde à long estoc, Allemagne fin XVIe - début XVIIe siècle.

4

Pertuisane de parement ajourée, Italie début XVIIe siècle.

5

Insolite hallebarde de parement, Allemagne vers 1640-50.

6

Hallebarde à fer et croc ajourés, Italie fin XVIe siècle.

7

Épée décorée en argent, de style Viking Xe siècle, la lame probablement Xe siècle.

8

Grande épée médiévale vers 1300-1350.

Cette grande épée est comparable à une épée dans la collection Burrell de Glasgow, et aussi à une autre provenant de l'arsenal d'Alexandrie, portant une inscription avec la date 1400/1401 et pouvant être datée vers 1350. Voir OAKESHOTT Ewart : *Records of the Medieval sword*, 1991, respectivement p. 90 et p. 103 fig. 8.

9

Épée de chevalier de type Hongrois, vers 1350-1400.

Une marque à la grande crosse ecclésiastique est répertoriée par Seitz sur une lame qu'il attribue à Passau et du XVe siècle. Voir, SEITZ Heribert : *Blankwaffen*, Volume I, 1965, p. 180, fig. 114.

10

Rare dague médiévale, France milieu du XIVe siècle.

Pour une étude détaillée sur les dagues françaises du XIVe siècle avec ce type de pommeau en bronze très particulier, voir CLOSS von G. Adolf & POST Paul : *Eine Gruppe mittelalterlicher Dolchmesser mit Bronzegefäss*, dans Zeitschrift für Historische Waffen-und Kostümkunde, 6. Band der neuen Folge, 1938, pp. 161-3, fig. 1-5, 5a-6 et 7.

11

Rare dague Suisse de la première moitié du XVe siècle.

Plusieurs dagues de ce même type sont conservées au Landesmuseum de Zurich. L'exemplaire proposé ici est dans un meilleur état de conservation que la plupart de ceux publiés. Voir, SCHNEIDER Hugo & STÜBERT Karl : *Waffen im schweizerischen Landesmuseum, Griffwaffen I*, 1980, pp. 225-231, fig. 433, 437.

12

Grande épée dans le style allemand du milieu XVe siècle, XIXe siècle.

13

Épée à une main et demi, dans le style allemand fin XVe siècle.

14

Rare dague dont la poignée est une Sainte Catherine d'Alexandrie en bronze, Pays-Bas ou Allemagne du Nord, probablement début XVIe siècle.

15

Dague à rognons composite, dans le style flamand ou allemand du Nord, la lame première moitié du XVIe siècle.

16

Grande épée de style médiéval, la lame vers 1300-1400 portant une croix apocryphe des Chevaliers de l'Ordre équestre du Saint-Sépulcre.

La lame correspondrait au Type XIII de la classification de Oakeshott. Pour une épée avec une lame semblable (à maniement d'une seule main), voir THOMAS Clive : *"King of Emirs" - Pious donations of European swords to the Arsenal of Alexandria during the time of the Viceroy Sayf al-din Aristay*, dans le guide de Park Lane Arms Fair, Londres Mars 2011, pp. 22-23, épée 1.2, fig. 8-10, dessins A & B de sections de la lame.

17

Épée de chevalier composée d'une lame vers 1350-1400 et d'un pommeau XIVe - fin XVe siècle, la garde postérieure.

Deux épées du XIVe siècle, avec des inscriptions de l'arsenal d'Alexandrie, portent également des cercles grossièrement dessinés sur la lame. L'une fut vendue par Sotheby's, le 26 avril 1988, sous le n°256, et une autre est conservée au Musée militaire d'Istanbul (N°21247).
Ce type de pommeau est identifié sous le Type W dans la classification de Oakeshott. Ce dernier, aux vues de pommeaux de ce type sur des gisants, donne une datation assez large allant de 1100 à 1350 puis continuant jusqu'au début du XVIe siècle.
Voir CLIVE Thomas : *The Medieval Swords of Leeds Castle*, dans le guide de London Park Lane Arms Fair, Printemps 2005, p. 15, fig. 9a, 10 and 11.
Voir aussi OAKESHOTT Ewart R. : *The Sword in the Age of Chivalry*, 1964, pp. 100-02.

18

Casque hémisphérique en fer, apparemment du Haut Moyen Âge allemand, partiellement reconstitué en forme de *Bandhelm*, peut-être Ve siècle.

Les casques de ce type étaient portés par les tribus germaniques à l'époque post romaine. Deux exemplaires sont conservés dans la Leibrüstkammer de Vienne (A 1998). Voir, THOMAS Bruno & GAMBER Ortwin : *Katalog der Leibrüstkammer, Vol. I*, 1976, p. 34, pl. 2.

19

Casque conique à nasal de style XIe siècle, XIXe siècle.

20

Chapel de fer dans le style XVe siècle, XIXe siècle.

21

Écu de chevalier recouvert de fer, dans le style italien XIVe - début XVe siècle, XIXe siècle.

22

Écu armorié en bois peint, dans le style fin XIVe - début XVe siècle.

23

Reconstitution d'une rondache en bois peint provenant du butin de la Bataille de Giornico, dans le style milanais vers 1475, XIXe siècle.

Cette rondache est très inspirée par celle du XVe siècle faisant partie du butin de la bataille de Giornico, victoire des Uranais sur les Milanais, le 24 décembre 1478, et conservée au Musée Historique de Lucerne (inv. N°33) ; elle figurait sous le n°10 dans le catalogue de l'exposition au Musée Historique de Morat, *Armes datant de l'époque de l'entrée de Fribourg dans la Confédération*, 1981, p. 56.
Pour la bataille de Giornico, voir la note sous le n° 186.

24

Mézail à charnière médiane pour un rare type de bacinet italien ou *barbuta*, dans le style du XIVe siècle, XIXe siècle.

Les exemplaires comparables les plus proches de ce type de mézail sont celui autrefois dans la collection de R.T. Gwynn, à Epsom (Surrey), et celui conservé au musée du Bargello à Florence, publié par AROLDI A.M. : *Armi e Armature Italiane fine al XVIII secolo*, 1961, fig. 64.

25

Grand heaume, substitut funéraire dans le style fin XIVe siècle, XVIIIe - XIXe siècle.

Provenance :
Galerie Fischer, Lucerne, 3 décembre 1969, n° 208, p. 14, pl. 13 (CHF 2,200).
Eugène Heer, Grandson (Suisse).

26

Extrêmement rare casque conique à nasal, Suède XIe siècle.

27

Plastron d'armure, belle reconstitution dans le style italien vers 1410.

Ce type de plastron est mythique car un seul exemplaire authentique est répertorié ; il est conservé dans la prestigieuse armurerie des comtes Trapp au château de Churburg (n°14 du catalogue, pp. 26-27, pl. XVI b). Le plastron présenté ici est de proportions semblables à celui de Churburg et d'une qualité muséal quant à son exécution et son aspect vieilli. Toutefois, le plastron par Petraiuolo da Missaglia est beaucoup plus léger (2630 g.). Voir TRAPP Oswald Graf : *The armoury of the castle of Churburg*, 1929 & 1995.

28

Bacinet « à bec de passereau » et cuirasse sans protection du dos, dans le style italien vers 1360-70, le bacinet XIXe siècle et la cuirasse reconstituée à partir de plaques anciennes.

Une seule cuirasse authentique de ce type est répertoriée : celle d'Ulrich IV von Matsch, conservée dans l'armurerie des comtes von Trapp au château de Churburg (CH S13).

29

Épée de chevalier, probablement anglaise, vers 1350-1400.

Publication : OAKESHOTT Ewart, *Records of the Medieval Sword*, 1991, p.66, Type XII.1, pommeau type H. Oakeshott indique que cette épée serait une récente trouvaille dans une rivière, survenue en Angleterre vers 1970-72, et qu'elle aurait été vendue par Christie's en 1972.

30

Grande épée médiévale vers 1350-1400.

Une grande épée avec une garde et un pommeau comparables se trouve dans la collection Kienbusch au Philadelphia Museum of Art (catalogue de 1963 n° 320). Voir aussi, OAKSHOTT Ewart : *Records of the Medieval Sword*, 1991, p. 162.
Une autre grande épée avec une garde identique est conservée au Musée Militaire d'Istanbul (N°11589). Voir, THOMAS Clive : *"King of Emirs" - Pious donations of European swords to the Arsenal of Alexandria during the time of the Viceroy Sayf al-din Aristay*, dans le guide de Park Lane Arms Fair, Londres Mars 2011, p. 24, fig. 13.

31

Rare grande épée médiévale pour escrime à deux mains, vers 1300-50.

Une épée similaire, quoique plus courte, se trouve dans la donation Henderson au Musée Fitzwilliam de Cambridge ; elle est datée vers 1280-1310. Les grandes épées pouvant être maniées à deux mains sont rares. Oakshott traite de ces épées en se référant à la littérature contemporaine. Voir OAKESHOTT Ewart : *Records of the Medieval sword*, 1991, p. 223, fig. 6. Voir aussi, *The Sword in the Age of Chivalry*, 1964, pp. 42-47, p. 63 types d'épée XIII a et XVI a, type de pommeau H1/H2.

32

Casque de siège, XVIe - XVIIe siècle.

Les casques de ce type et poids étaient utilisés par les sapeurs qui minaient les fortifications de places fortes assiégées. La construction particulièrement robuste de ces casques était nécessaire pour résister aux impactes de projectiles.

33

Chapel de fer, dans le style suisse ou bourguignon de la fin du XVe siècle, XIXe siècle.

De tels chapels de fer étaient inclus dans des collections majeures des dernières décades du XIXe siècle. Ils étaient déjà décrit « de style XVe siècle » dans les catalogues de ventes aux enchères, voir la vente de la propriété d'Ernest prince de Windisch-Graess, au Dorotheum à Vienne, le 20 novembre 1919, n°8.

Ce chapel est très semblable à celui du vieil arsenal de Soleure. Voir, VITAL Nicolo : *Das Alte Zeughaus Solothurn*, 1980, p. 132.

34

Épée de chevalier de la fin de la Guerre de Cent ans, vers 1450.

Des épées de ce type faisaient partie d'une importante trouvaille près de la ville de Castillon, où se déroula la dernière importante bataille de la Guerre de Cent ans, le 17 juillet 1453.

35

Armure complète pour le combat à pied, composée de rares éléments allemands et italiens du Nord pour l'exportation, *alla tedesca*, en partie vers 1480-90.

Le plastron fait partie d'un groupe distinct fabriqué dans le goût allemand, en Italie du Nord à la fin du XVe siècle, et destiné à l'exportation. Il en existe peu en collections privées. Un exemplaire comparable se trouvait dans la collection R. T. Gwynn ; il provenait du château de Churburg dans le Sud Tyrol. Voir, BOCCIA Lionello G. : *Le armature di S. Maria delle Grazie di Curtatone di Mantova e l'Armatura Lombarda del'400*, 1982, p. 162, pl. 159.
Pour quatre autres exemplaires dans des collections publiques, voir SCALINI Mario : *The Armoury of the Castle of Churburg*, Vol.II, 1996, pl. 30, 31, 33 et 34.

36

Très rare grand bacinet de joute, probablement Bruges ou Bruxelles vers 1490-1500, remanié en emblème funéraire.

Provenance :
Sotheby's à Londres, le 21 mai 1974, n°186 p. 17, illustré Pl. V.

Un bacinet de construction semblable, exposé au-dessus du caveau de John Darell, mort en 1438, était exposé dans l'église de Little Chart dans le Kent. Un autre, dans l'église de Saint-Botolphe, à Lullingstone dans le Kent, était attribué avec certitude à Sir John Pechy, mort en 1522. Comme ce dernier bacinet se trouvait en compagnie d'un armet gravé de l'armurerie royale *Almain* à Greenwich, Sir James Mann en conclut qu'il était de facture anglaise. Il fut remarquer plus tard que le bassinet de Sir John Pechy porte un poinçon frappé deux fois : un *H* couronné. Claude Blair suggéra qu'il pourrait s'agir de la marque de « Han » ou « Hans » Jehan Watt de Bruxelles, fournisseur d'armures pour la cour bourguignonne, entre 1495 et 1508, selon les registres du Trésorier de Bourgogne. Cette marque est retrouvée sur une armure de « joute royale », vers 1500, pour l'empereur Maximilien I ou son fils Philippe, et sur une cuirasse, vers 1490, pour Philippe IV Le Beau, duc de Bourgogne, toutes deux conservées dans l'armurerie impériale au Kunsthistorisches Museum de Vienne (N° S11 et A109a). Un bacinet pour *la Joute de Paix* ou *Joute Royale*, portant la même marque *H*, est conservé au musée des Royal Armouries à Leeds (IV. I) ; son timbre a un dessin identique.
L'attribution de ce bacinet de joute aux ateliers de Bruges ou de Bruxelles est étayée par la similitude de ses formes avec des pièces documentées et par le fait historique que les ateliers anglais de cette époque n'avaient aucune réputation internationale qui ne surviendra qu'au début du XVIe siècle avec l'armurerie royale *Almain* de Greenwich. L'aristocratie anglaise fortunée de la fin du XVe et tout début du XVIe siècle se fournissait en armures en Italie du Nord et en Allemagne du Sud, mais aussi auprès des ateliers bourguignons de grand renom.
Voir, LAKING Guy : *Record of European Arms and Armour*, London 1920, vol. II, p.153 ill. 491a & volume V p.195.
MANN James : *Two helmets in St Botolph's Church, Lullingstone, Kent,* The Antiquaries Journal, April 1932 (vol. XII, n°2), pp.136-141, pl. XXVII.
BLAIR Claude : *The Lullingstone Helm*, The Antiquaries Journal, 1998 (vol. 78).
DUFTY Arthur Richard : *European Armour in the Tower of London*, 1968, pl. LXXXIII.
SOUTHWICK Leslie : *The Great Helm in England*, Arms & Armour Society, vol.3, No. 1, Spring 2006, pp. 5-77, fig. 47 p. 54 & fig. 58 p. 64.

37

Salade à mézail, dans le style allemand vers 1500, XIXe siècle.

Les salades de ce modèle sont attribuées aussi bien à Nuremberg qu'à Landshut. Pour une brève étude sur ce modèle, voir NORMAN A.V.B. : *Wallace Collection Catalogues, European Arms and Armour Supplement*, 1986, n° A82 p. 44.

38

Grand heaume dans le style de la seconde moitié du XIVe siècle, XIXe siècle.

Publication : LAKING Guy Francis, *A Record of European Armour and Arms trough seven centuries*, Vol. V, 1922, p. 145 fig. 1570c.

39

Grand heaume de joute, Stechhelm, bien réalisé dans le style du XVe siècle, époque XIXe siècle.

Provenance : collection Whawhell.
Galerie Fischer, Lucerne, le 1er décembre 1965, n° 61 (CHF 4,500).

Les grands heaumes tels que celui-ci, communément appelés « en tête de crapaud », faisaient partie d'une armure spécifique pour une joute allemande dite « Gestech » ou « Stechen », consistant à briser des lances sur l'adversaire et accessoirement à le renverser de sa monture.
On remarque ces heaumes dans les célèbres gravures sur bois de Hans Burgkmair illustrant « Le triomphe de Maximilien », vers 1508-19. On rencontre souvent ce type de heaume dans les gravures d'Albert Durer (1471-1528), surtout celles d'armoiries germaniques utilisant le *Stechhelm* comme cimier héraldique.

40

Cimier héraldique pour grand heaume de tournoi, *Zimier*, de style allemand XIVe - XVe siècle.

De tels cimiers étaient placés sur les heaumes de tournoi au XVe et début XVIe siècles ; ils étaient aussi exposés sur les catafalques, usage qui se perpétua jusqu'au XVIIe siècle. Le port du cimier permettait d'identifier aisément un chevalier lors d'une bataille. Des exemplaires datant du XIVe siècle son conservés dans la collection ancestrale des von Trapp, au château de Churburg, ainsi que dans l'ancienne collection impériale de Vienne. Voir TRAPP Oswald Graf & MANN James Gow : *The Armoury of the Castle of Churburg*, 1929, cat. n°17, pp. 31-2, Pl. XVII. Voir aussi THOMAS Bruno & GAMBER Ortwin : *Katalog der Leibrüstkammer, I. Teil*, Vienna, 1976 (B 74, le heaume et cimier d'Albert von Prankh), pp. 37-8, pl. 7.

41

Cimier héraldique pour grand heaume de tournoi, *Zimier*, de style allemand XIVe - XVe siècle.

Voir le commentaire sous le n°40.

42a

Rarissime salade de joute courtoise, *Rennhut*, Allemagne du Sud vers 1500.

Provenance : Sotheby Parke Bernet & Co. à Londres, le 14 octobre 1975, n° 222.

Le but principal de la joute courtoise à cheval dite *Rennen* ou *Sharfrennen* était de désarçonner l'adversaire et des points étaient obtenus pour toutes lances rompues. Une armure spécifique fut élaborée, comprenant une salade, une bavière renforcée et fixée sur le plastron par des écrous, une forte braconnière avec de fortes tassettes jusqu'au genou, et une dossière légère. Ces armures n'avaient pas de défenses de jambes ; le bras gauche était protégé par une targe fixe (*Rennartsche*) ; le bras droit et sa main étaient protégés par une large rondelle de lance. Deux plaques en ailette étaient montées sur la partie frontale de la salade, de façon à pouvoir être éjectées sous l'impact de la lance adverse.
Ce modèle de salade est extrêmement rare en collections privées. Un exemplaire avec la queue rapportée sur l'arrière du timbre est conservé au Metropolitan Museum of Art de New York ; il s'agit de la salade de Louis II roi de Hongrie et Bohême, attribuée à Kolman Helmschmid d'Augsbourg vers 1522-26 (1929, 29.156.45). Le Musée de l'Armée de Paris possédait autrefois une salade construite de même vers 1515-16 par Lorenz Helmschmid d'Augsbourg (H 51).
Voir, PYHRR Stuart : *European Armour from the Imperial Ottoman Arsenal*, Metropolitan Journal, volume 24, 1989, pp. 102-103, 108, ill. 32-35 et 43.
Pour une étude sur la joute allemande, *Rennen*, et sur ses armures spécifiques, voir BLAIR Claude : *European armour*, 1958, pp. 162-163, pl. 57, fig. 115, 271, 282.

42b

Belle et très rare dossière d'armure pour la joute dite *Rennen*, probablement Innsbruck vers 1490.

Provenance : Peter Finer, catalogue de 2003, n° 15.

Il a été suggéré que la lettre *M* répétée le long de l'encolure pourrait être une abréviation de Marie, la Sainte Vierge. Par contre, Bruno Thomas et Ortwin Gamber (anciens conservateurs de la Waffensammlung de Vienne) ont avancé que la lettre M assemblée en paires pourrait faire allusion à l'empereur Maximilien I et son épouse Marie de Bourgogne, mariés en 1477.
Une dossière de construction semblable fait partie de l'armure de joute, *Rennzeug*, par Matthes Deutsch de Landshut, conservée dans la Waffensammlung de Vienne (R. IV).

42c

Partie avant d'une armure pour la joute, *Rennzeug*, en partie reconstituée dans le style vers 1490, quelques éléments très certainement vers 1490-1500.

Provenance : les tassettes de joute et la braconnière, ainsi que la queue de dossière supplémentaire (« battecul »), proviennent de la vente aux enchères *Works of Art from The Royal House of Hanover*, par Sotheby's au château de Marienburg, du 5 au 15 octobre 2005, et faisaient partie des lots ajoutés non décrits au catalogue.

Les tassettes sur cette armure sont très proches d'une autre paire sur une armure attribuée à Wilhelm von Worms (Nuremberg vers 1498), conservée au Germanisches Nationalmuseum de Nuremberg (Inv. : N° W 1309). Voir le catalogue de l'exposition « *Ritterwelten im Spätmittelalter* », Landshut 2009, n° 20a, ill. p. 211.

43

Targe de joute avec échancrure pour lance, *Tartsche mit Lanzenausschnitt*, dans le style allemand de la fin du XVe siècle.

Voir la note sous le n° 185.

44

Rare rochet de lance en couronne pour la joute courtoise allemande dite *Gestech*, vers 1500.

Les trois pointes émoussées avaient pour but d'assener un choc très violent contre le torse ou le heaume de l'adversaire, faisant voler la lance en éclats. Les armures de joute qui nous sont parvenues présentent pour la plupart des traces d'impacts violents par ce genre de rochet. Quatre rochets de lance de ce type sont conservés dans les anciennes collections impériales de Vienne (Inv. n° B1, B53, B84 et B85). D'autres exemplaires existent aux Royal Armouries de Leeds (Inv. N° VI.1543) et à La Real Armeria de Madrid.

45

Rondelle de lance allemande en acier, vers 1550-1600.

46

Barbute italienne, *celata alla Veneziana*, vers 1470.

Provenance :
Collection William Randolph Hearst.
Galerie Fischer à Lucerne, le 23 juin 1971, n° 155a (CHF 15.000).

La forme très élégante de ce modèle de casque est très inspirée des casques antiques corinthiens et illyriens en bronze. Des exemplaires semblables sont conservés dans des collections publiques telles The Royal Armouries à Leeds (IV. 7), la collection Kienbusch au Philadelphia Museum of Art (n° 43 du catalogue de 1963).
Voir, DUFTY Arthur Richard : *European Armour in the Tower of London*, 1968, pl. LXXIV bas. Voir aussi, *The Kretzschmar von Kienbusch Collection of Arms and Armour*, 1963, n° 43, pl. XXXIX, p. 53.

47

Rare salade « à la vénitienne », *celata alla Veneziana*, d'un modèle caractéristique faisant partie de la trouvaille de pièces d'armures dans la forteresse vénitienne de Chalcis, vers 1450.

Chalcis est une ancienne forteresse vénitienne sur l'île de Négrepont (aujourd'hui Eubée) dans la mer Égée. C'était une étape des croisés se rendant en Terre Sainte depuis Venise ; mais Chalcis fut prise par le sultan Mahomet II Le Conquérant, en 1470. En 1840, l'effondrement d'un mur révéla une pièce voutée dans laquelle se trouvaient des sacs contenant des casques, pièces d'armures, armes et bijoux qui avaient du être cachés, très certainement peu avant que la forteresse ne tomba aux mains des Turcs, en 1470.
La trouvaille des pièces d'armures européennes médiévales fut transportée de

Chalcis à Athènes, sur ordre du roi Othon I de Grèce (r. 1833-1862), où elle fut étudiée par un historien de renom, Jean-Alexandre Buchon, qui publia son travail en 1841 et 1843.
Le collectionneur américain Bashford Dean acheta, en 1919-20, de nombreuses pièces qui sont en partie, aujourd'hui, au Metropolitan Museum of Art de New York ; il resterait toujours environ 87 pièces au Musée National Historique d'Athènes.
Claude Blair suggéra que ce type de casques provenait de l'Est de la Méditerranée et qu'il pouvait avoir été fabriqué à Raguse (aujourd'hui Dubrovnik) où il y avait de nombreux armuriers au Moyen Âge.
Très peu de casques complets du type de Chalcis sont répertoriés et la plupart sont dans des musées : un exemplaire dans la collection Kienbusch (1977-167-52), un autre au Metropolitan Museum of Art de New York (29.158.42). Le plus bel exemplaire, resté dans l'état où il fut trouvé, est conservé au Musée National Historique d'Athènes (Inv. n. B 25).
Voir, BLAIR Claude : *Notes on Armour from Chalcis*, Londres 1982, guide de The International Arms and Armour Exposition, Hôtel Dorchester, pp. 7-14.
Voir aussi, *The Kretzschmar von Kienbusch Collection of Armor and Arms*, 1963, n°40, p. 52 et pl. XXXIX.
FFLOUKES Charles : *On Italian Armour from Chalcis, in the Ethnological Museum at Athens*, dans Archeologia volume LXII, 1911, planche LII - 7.

48

Rare petite salade d'archer, provenant de la garnison des chevaliers de l'Ordre de Saint-Jean de Jérusalem à Rhodes, Italie seconde moitié du XVe siècle.

Provenance :
L'armurerie des Chevaliers de l'Ordre de Saint-Jean de Jérusalem à Rhodes.
Louis Bachereau à Paris.
Bashford Dean à New York, en avril 1920.
Le timbre fut acquis de Bashford Dean par Harvey Murton, en 1924 ; la plaque frontale et la queue furent ajoutées par H. Murton, à partir de pièces d'armures de sa collection provenant de Rhodes.
Christie's New York, le 8 octobre 1985, n° 92.

Publication :
KARCHESKI Walter J. Jr. & RICHARDSON Thom, *The Medieval armour from Rhodes*, 2000, pp.13-14, catalogue n°1.17.

Après la perte de Jérusalem, en 1187, les chevaliers hospitaliers de l'Ordre de Saint-Jean de Jérusalem, créé en 1113, se déplacèrent à Saint-Jean d'Acre puis, en 1309, sur l'île de Rhodes. L'Ordre défiait les Ottomans en lançant constamment des attaques navales contre ses navires de commerce et en refusant de payer un tribut. Le sultan Mehmet II *Fahti*, le conquérant de Constantinople en 1453, décida donc d'écraser l'Ordre et attaqua Rhodes, en 1480 ; mais il dut retirer ses armées après un siège de trois mois. Ce fut Soliman Le Magnifique (r. 1520-1566) qui réussit à prendre Rhodes, en 1522, après un siège terrible de huit semaines mené avec 200.000 hommes. Le Grand Maître de l'Ordre avec 160 chevaliers survivants purent quitter l'île avec leurs hommes mais en abandonnant l'armurerie.
En 1866, des armes et des pièces d'armure furent acheminées en Angleterre mais une quantité resta à Rhodes. Vers 1890, le marchand parisien Victor Bachereau fit l'acquisition du reliquat de cette illustre armurerie et, en 1920, Louis Bachereau vendit une centaine de pièces à l'américain Bashford Dean (le premier conservateur des armes et armures européennes au Metropolitan Museum of Art de New York). À la mort de ce dernier, une importante partie de son acquisition rejoignit le Metropolitan Museum qui en vendit aux enchères entre 1956 et 1960.
Une autre salade du type de Rhodes, mais avec de fortes oxydations, faisait partie de la collection de Howard M. Curtis. Voir, CURTIS Howard M. : *2500 Years of European Helmets 800 BC-1700 AD*, 1978, pp. 136-137.
De telles salades furent aussi retrouvées dans la forteresse de Chalcis, et un exemplaire non restauré se trouve au Musée Historique National d'Athènes (Inv. n. B 47). Voir, PAVAN Gino : *Palmanova, fortezza d'Europa 1593-1993*, p. 294 n°19.

49

Plastron de cavalier *alla tedesca*, Italie peut-être Brescia vers 1470.

Un plastron « à l'allemande » semblable est conservé aux Royal Armouries de Leeds (III 1282a), portant la marque de Zanetto Ferrari, actif à Brescia vers 1470.
Voir, DUFTY Arthur Richard : *European armour in the Tower of London*, 1968, pl. CIX bas (provenant de Churburg).
SCALINI Mario : *L'armeria Trapp di castel Coira*, 1996, p. 83 pl. 30.

50

Plastron d'armure de cavalier, Flandres ou Espagne vers 1510.

51

Reconstitution d'un armet à rondelle, dans le style italien vers 1450.

52

Plastron d'armure de fantassin, Flandres vers 1500.

Ce plastron fait partie d'un rare groupe forgé en une seule partie (sans goussets mobiles aux emmanchures) qui fut très apprécié en Europe occidentale à la fin du XVe et début du XVIe siècle. Les plastrons de ce groupe furent populaires en Angleterre et des exemples sont répertoriés aussi bien sur des plaques funéraires en laiton dans des églises que sur le manuscrit « Warwick Pageant » de 1483-90. Certains portent une marque des Flandres, comme la cuirasse d'enfant faite pour Philippe Le Beau, duc de Bourgogne vers 1490, préservée dans l'ancienne collection impériale de Vienne (A 109a). Un autre se trouve aux Royal Armouries de Leeds (Inv. No. III 71) ; un autre au Schweizerisches Landesmuseum de Zurich (LM 4955) avec la marque de l'atelier, fondé en 1495 par le futur Empereur Maximilien I, à Arbois en Bourgogne.
Voir, THOMAS B. & GAMBER O. : *Katalog der Leibrüstkammer*, I, Kunsthistorisches Museum, Vienne 1976, p. 127 and pl. 49.
Voir aussi, DUFTY A. R. : *European Armour in The Tower of London*, 1968, pl. XV and CX ; et LAKING G. F. : *A Record of European Armour and Arms*, vol. I, 1920, p. 207, fig. 241.

53

Barbute, *celata alla Veneziana*, restaurée de façon experte, Italie vers 1450-70.

Cette barbute fait partie d'un petit groupe auquel Lionello Boccia donne le nom approprié, d'après des sources contemporaines (voir NORMAN A.V.B. : *Wallace Collection Catalogues, European Arms and Armour Supplement*, 1986, p. 41 n° A75). D'autres exemplaires se trouvent dans des collections publiques dont la collection Wallace à Londres, The Royal Armouries à Leeds, L'Armeria Reale à Turin.

54

Grande salade décorée à l'eau forte, *celata all'italiana*, dans le style italien vers 1480-1500, époque XIXe siècle.

Cette salade est absolument identique à celle de la collection du comte Wilzcek au château de Kreuzenstein, près de Vienne, lorsqu'elle fut vendue aux enchères par Sotheby & Co., le 26 mai 1933, n°83 (£720), et qui rejoignit la collection Luigi Marzoli, aujourd'hui conservée au Museo Civico de Brescia (Inv. E 32). Si la salade Wilzeck a beaucoup perdu de sa fraicheur et de son décor depuis sa vente en 1933, elle a gagné une appartenance prestigieuse à Bartolomeo Colleoni (vers 1395-1475), le fameux condottière. Cette appartenance semble publiée pour la première fois, en 1963, dans un article de James Mann sur Luigi Marzoli, inclus dans « Great Private Collections » (p. 54), où il rapporte prudemment que, selon une tradition orale, la salade de Wilzeck proviendrait de la Waffensammlung de Vienne et serait un cadeau de l'empereur François Joseph. Mann ajoute que cette salade pourrait compléter le plastron (Waffensammlung A183) attribué « à tort ou à raison » (« *rightly or wrongly* ») au condottière Colleoni. Ces informations rapportées avec précautions par James Mann furent reprises ultérieurement sans réserves uniquement par Mario Scalini. Il est à noter que Lionello Boccia n'a pas inclus la salade de Luigi Marzoli dans ses publications de référence sur l'armure italienne, notamment celle de 1967 : *L'arte dell armatura in Italia*. Une seule autre salade, de cette forme et construction, semble répertoriée ; elle est conservée au musée de l'Ermitage à Saint-Pétersbourg.
Le dessin très singulier de ces salades est fortement inspiré par le casque porté par un satyre enfant figurant sur le panneau *Vénus et Mars*, peint par Sandro Botticelli, vers 1485 (The National Gallery, Londres, n°NG915, acquisition de 1874).
Voir, ROSSI Francesco & di CARPEGNA Nolfo : *Armi antiche dal museo civico L. Marzoli*, 1969, p. 46 n° 91, illustrée.
Voir aussi, ROSSI Francesco : *Guida del Museo delli Armi « Luigi Marzoli »*, 1988, p. 21, ill. p. 25.
SCALINI Mario : *Giovanni delle bande nere*, 2001, p. 107, ill. 4.
TARASSUK Leonid : *The collection of arms and armour in the State Hermitage Leningrad*, Journal of the Arms and Armour Society (London), vol. III, 1959 p. 11, pl. VIc.

55

Armet à rondelle, en partie Italie vers 1500.

56

Épée d'apparat, dans la manière italienne de la fin du XVe siècle, XIXe siècle.

57

Épée de chevalier de style milieu XVe siècle, XIXe siècle.

58

Épée d'estoc, *Stocco*, dans le style italien du début du XVe siècle, reconstitution d'après celle d'Esttore Visconti, duc de Milan (1346-1413), XIXe siècle.

Pour l'épée de Visconti, voir BOCCIA Lionello G. & COELHO Eduardo T : *Armi Bianche Italiane*, 1975, n° 85-91, p. 334.

59

Salade de parement, *celata da pompa alla veneziana*, Venise seconde moitié du XVIIe siècle ou première moitié du XVIIIe siècle.

Une salade de forme comparable, recouverte de tissu et avec des ornements découpés et dorés semblables, est conservée dans le Museo Civico L. Marzoli à Brescia (Inv. N°277). Voir, ROSSI Francesco & di CARPEGNA Nolfo : *Armi antiche dal museo civico L. Marzoli*, 1969, p. 45 n°88 illustrée (ex collection Zouche puis R.W. Hearst).
Un autre exemplaire, très certainement réalisé par le même atelier, faisait partie de la vente aux enchères de la collection Bashford Dean, Parke-Bernett Galleries Inc., New York, le 26 octobre 1950, n°58.

60

Rare épée de cérémonie à une main et demi, *Stocco da cerimonia*, Venise vers 1600-1620.

La lame est d'un type qui peut être daté vers 1500-1530. Le décor de la garde permet de dater cette épée de la fin du XVIe ou du début du XVIIe siècle, époque à laquelle se développa l'usage d'épées de cérémonie comme symbole de fonction.

La monture de l'épée présentée ici peut être comparée à celle faite pour un Pisani, illustre famille de Venise, et conservée au Musée de l'Armée de Paris (J 04958). Voir BOCCIA Lionello G. & COELHO Eduardo T. : *Armi Bianche Italiane*, 1975, n° 540-542, pp. 392-393. Le fourreau est aussi très semblable à celui de l'épée des Pisani.

61

Fauchard à ergot latéral, *falcione*, Italie vers 1600.

Provenance :
Galerie Fischer à Lucerne, le 17 juin 1970, n° 35 (CHF 1.200).

62

Épieu « à la Frioulane », *spiedo alla furlana*, Vénétie vers 1600-1620.

La salle d'armes du Conseil des Dix, dans le palais des doges de Venise, conserve 48 de ces épieux. Voir BOCCIA Lionello G. & COELHO Eduardo T. : *Armi Bianche Italiane*, 1975, p. 341 n°138.

63

Estoc à une main et demi, dans le style vénitien du XVIe siècle, XIXe siècle.

Cet estoc semble très inspiré par celui de la second moitié du XVIe siècle conservé dans l'armurerie du palais des doges à Venise (Inv. A 651). Voir FRANZOI Umberto : *L'Armeria del Palazzo Ducale a Venezia*, 1990, n°189, pp. 92-93, fig. 57.

64

Épée vénitienne, *Schiavona*, vers 1680.

Une épée comparable est illustrée dans BOCCIA Lionello G. & COELHO Eduardo T. : *Armi Bianche Italiane*, 1975, n° 498.

65

Épée vénitienne, *Schiavona*, vers 1780.

66

Exceptionnelle armure de bataille en acier bleui entièrement décorée de bandes gravées à l'eau-forte et dorées, signée *POMPE* et attribuée à l'atelier de Pompeo della Cesa, Italie du Nord vers 1585-1595.

Tous les éléments sont gravés à l'eau-forte de bandes verticales ornées de trophées de guerre et animaux fantastiques alternant avec des bandes gravées d'entrelacs et de rinceaux ponctués de médaillons ovales portant héros antiques, personnages mythologiques romains et guerriers en costume du XVIe siècle ; les larges bandeaux gravés et dorés sont encadrés par des bandes unies et bleuies. L'armet est à timbre forgé d'une pièce, surmonté d'une crête en torsade et percé de trous disposés en cercle de chaque côté et légèrement sur l'arrière ; la visière est à double fente et munie d'une tige postérieure pour la soulever ; la ventaille est repercée de trous disposés en cercle, seulement sur le côté droit, et est maintenue abaissée par un crochet ; la mentonnière est pourvue d'une tige pivotante postérieure, pour maintenir la ventaille relevée ; il est pourvu d'un gorgerin à trois lames, sur l'avant et l'arrière, dont les bordures supérieures sont gravées en torsade tandis que la bordure inférieure de la lame basse est ourlée en torsade ; visière, ventaille et mentonnière pivotent sur les mêmes axes. Le colletin est formé d'une plaque, avant et arrière, (les trois lames supérieures manquent) et s'ouvre en pivotant sur un rivet. Le plastron est à arête médiane peu marquée descendant sur un léger busc, et sa base est relevée ; l'échancrure du cou est bordée d'un fort bourrelet torsadé, de même pour la bordure des goussets mobiles. Le décor à l'eau forte est centré sur le haut du plastron où est gravé un grand médaillon ovale, soutenu par deux anges, portant une allégorie de Victoire (ou Renommée) et, dans l'encadrement, la signature *POMPE* ; sur le côté droit, un faucre droit et se soulevant, décoré en suite ; la lame de braconnière porte une paire de courtes tassettes postérieures, chacune à six lames. Le décor de la dossière est centré sur un médaillon ovale gravé d'une divinité romaine, peut-être Junon. Les défense de bras sont symétriques dont : de larges épaulières, la gauche pouvant recevoir une pièce de renfort, attachées au pivot des canons de bras par une courroie et un goujon tournant à ergot, des cubitières fermées, dont la gauche est gravée d'un chevalier et la droite d'un Turc à cheval, des gantelets postérieures. Les défenses de jambes comprennent : une paire de cuissards à cinq lames montée sur une paire de genouillères à six lames et petite ailette bivalve, gravées de médaillons portant des héros antiques, une paire de grèves articulées à la cheville dont la plaque couvrant en partie le mollet est montée sur charnière, gravées aussi de médaillons. Les chaussures de mailles avec renfort gravé sont reconstituées. L'armure est présentée sur un mannequin spécialement adapté et vêtu.

Hauteur sur mannequin : 176 cm.

Provenance :
Bachereau à Paris, 1905.
Lord Astor de Hever. Sotheby's, *The Hever Castle Collection, volume I, Arms and Armour*, le 5 mai 1983, n°48 (£50.600).
Barry H. Trupin à Long Island (New York).
The Trupin Family Trust.

Dans le dernier quart du XVIe siècle se développa, en Italie du Nord, un goût pour des armures profusément décorées, de la tête au pied, de motifs très denses. La technique la plus usitée était la gravure à l'eau-forte avec fonds granulés soit noircis soit dorés. Les décors les plus prisés étaient une combinaison de motifs textiles avec des entrelacs de cordons et des arabesques brodées (*i motivi a tessuto*), de motifs végétaux avec des palmes et des rameaux, de motifs guerriers avec des éléments d'armures et des trophées d'armes. Le décor était le plus souvent disposé en bandes longitudinales avec parfois des médaillons, plus ou moins importants, ornés d'une allégorie, d'un héros mythologique, d'un emblème dynastique, etc.
L'atelier le plus réputé en son temps était celui de Pompeo della Cesa qui était l'armurier de la cour espagnole à Milan. Établi dans le château Sforzesco, il avait une immense renommée et comptait entre autres parmi ses clients Philippe II, roi d'Espagne et duc de Milan, Emmanuel-Philibert, duc de Savoie, Alexandre Farnese, duc de Parme et Plaisance, Vincent Gonzaga, duc de Mantoue, et François I de Médicis, grand-duc de Toscane. Il semblerait avoir exercé son art de 1571, selon une lettre à Emmanuel-Philibert de Savoie à propos d'une armure, à environ 1606, date attribuée à une armure destinée au tsar de Russie Dimitri II (1582-1606), dit le Faux Dimitri (r. 1605-06), dont la cuirasse est conservée au Art Institute de Chicago (1982.2430 a-b) et d'autres pièces à l'Ermitage de Saint-Pétersbourg.
Pompeo signait ses armures, POMPEO ou POMPE ou POMP, sur le haut du plastron, dans la bordure d'un médaillon ou dans un cartouche. Son style fameux fut aussitôt imité par les autres ateliers de décorateurs d'armure dans l'Italie du Nord.
Bruno Thomas et Ortwin Gamber, dans leur étude publiée sous le titre « L'arte milanese dell'armatura » (pp. 798-803), donnent une liste descriptive de 24 œuvres signées par Pompeo qui, pour la plupart, sont dans des musées. John Hayward, dans le catalogue de vente de la collection de Lord Astor de Hever, ajouta à cette liste l'armure décrite sous le n°48. A.V.B. Norman, dans « European Arms and Armour Supplement to the Wallace collection catalogues », 1986, p. 111, confirme que cette armure est une œuvre de Pompeo della Cesa, de même que Léonid Tarassuk, dans le catalogue de 1986 à l'occasion de l'exposition à Chicago. Lionello G. Boccia et José A. Godoy, dans le catalogue de la collection Poldi-Pezzoli, rapprochent le décor de l'armure de Lord Astor de Hever de celui sur un armet qu'ils décrivent sous le n°32 ; l'armet probablement exécuté pour Renato Borromeo vers 1585-1590 (n. inv. 2592).
L'armure par Pompeo, conservée au Higgins Armory Museum de Worcester, Massachusetts (JWHA 425), comporte d'importantes restaurations et des reconstitutions de pièces manquantes (dossière, garde-reins, solerets, doigts des gantelets, etc.). Dans un article publié en 1988, Walter J. Karcheski mentionne que la qualité de la restauration de cette armure rappelle les travaux que Giuseppe Gaggini effectua, en 1909, sur l'armure par Pompeo della Cesa conservée au Musée Poldi-Pezzoli de Milan (Inv. No.342).
La dernière armure attribuée à Pompeo venue sur le marché était une demi-armure avec cabasset ; elle fut vendue aux enchères (Galerie Fischer, vente 405 n°303), en septembre 2009, pour la somme de CHF 798.000 (soit environ €532.000 ou $725.455) et provenait de la collection von Schulthess (armure n°13 de la liste Thomas & Gamber).
Voir, TARASSUK Leonid : *Italian Armor for Princely court*, 1986, pp.21-22, No. 13.
Voir aussi, KARCHESKI Walter J. : *An Armour by Pompeo della Cesa, in the Higgins Armory Museum,Worcester*, dans The Journal of the Arms & Armour Society, Vol. XII, No. 6, Septembre 1988, pp. 394-401.
BOCCIA Lionello G. & GODOY José A. : Museo Poldi-Pezzoli, Armeria I, 1985, pp. 87-88, ill. 42-44 pp.196-197.

67

Belle masse d'armes décorée à l'eau-forte et dorée, France ou Italie vers 1560-90.

Les masses d'armes profusément décorées comme celle-ci sont extrêmement rares aussi bien dans les collections privées que publiques. L'un des derniers exemplaires du XVIe siècle qui fut vendu aux enchères était attribué à Guido Baldo, 3e duc d'Urbino mort en 1508, et faisait partie de la vente du château de Hever.
Voir, Sotheby's Parke Bernet & Co., The Hever Castle Collection, Arms & Armour, le 5 mai 1983, n°28.

68

Rare et imposant fauchard de cérémonie gravé et doré, *falcione*, de la guilde des fondeurs de canons de Brescia, présent entre les villes vénitiennes de Brescia et Udine en 1679, Vénétie vers 1670-79.

Les inscriptions sont : « *Venderono Li Bombardieri Di Brescia 1679* » (« vendu par les bombardiers de Brescia 1679 »), et « *Et Donate Alla Cita D'Udene (sic.) Dal NN Giacomo Gabriel 1679* » (« et donné à la cité d'Udine par le *nobilissime* Giacomo Gabriel 1679 »).

Giacomo Gabriel(li) était podestat (maire) et capitaine de Brescia, ville qui avec Udine, deuxième ville des États Vénitiens, fut sous le contrôle de la Sérénissime jusqu'en 1796 et 1797.
Des fauchards aussi imposants et décorés de manière semblable armaient la garde dalmate des doges de Venise, et également la suite de plusieurs familles nobles vénitiennes.

69

Rare dague *cinquedea*, Italie du Nord vers 1500-1525.

Dans l'une des scènes gravées, l'aigle sur la bannière pourrait être le blason de la famille d'Este de Ferrare. Cette cité était un important centre de production et de décoration de dagues *cinquedea*.

Les plus belles gravures à l'eau forte, sur ce type de larges lames, sont généralement attribuées à un artiste nommé à tort dans les publications modernes, Hercule de Fédéli (Ercole dei Fedeli). Pour une explication sur cette erreur, voir BLAIR Claude : *The James A. de Rothschild Collection at Waddesdon Manor, Arms, Armour and Base-Metalwork,* 1974, n° 57, pp.162, 164, 166.

70

Targe de poing, *targhette da Pugno*, pour le combat avec une rapière ou une dague main-gauche, Italie vers 1540-60.

La présence de deux branches internes pour appliquer le pouce permet de tenir la targe de la main gauche en combattant avec une rapière, ou de la tenir dans la main droite lors d'un combat avec une dague tenue conventionnellement de la main gauche. Pour un exemplaire très semblable, voir BOCCIA Lionello G. & COELHO Eduardo. T. : *Armi Bianche Italiane*, 1975, n° 436-437, p. 378.

71

Masse d'armes de parement, damasquinée or et argent, dans le style italien du milieu XVIe siècle, XIXe siècle.

72

Armure flamande à tonne pour le tournoi à pied, assortiment de pièces en partie vers 1560-70.

Le terme à tonne est mentionné dans un traité du milieu du XVe siècle sur la façon dont il faut être armé pour le combat à pied. La braconnière à tonne, sorte de jupe de lames d'acier protégeant le corps au-dessous des hanches, fit son apparition vers 1370. Un nouveau type d'armure pour le combat à pied, venant probablement d'Allemagne, se dessina vers 1500. Le but de cette longue braconnière évasée était de conserver l'adversaire à distance, en l'absence d'une barrière pour séparer les combattants.
Un dessin du recueil de l'ornemaniste graveur Jörg Sorg illustre une armure à tonne avec des pièces interchangeables par Matthaüs Frauenpreiss d'Augsbourg pour l'archiduc Maximilien (plus tard empereur Maximilien II). L'armure originale est conservée dans les anciennes collections impériales de Vienne (A641) et est datée 1550. Parmi les armures à tonne répertoriées, on peut citer celle de l'empereur Ferdinand II dans la garniture « à l'aigle » (« Adlergarnitur ») réalisée par Seusenhofer d'Innsbruck en 1547 (aussi à Vienne, A638), et aussi une armure au Musée de l'Armée de Paris (inv. G181). Un casque clos flamand, du même type que celui présent sur l'armure et aussi avec une paire de cannelures de part et d'autre de la crête, est conservé aux Royal Armouries de Leeds (IV.51).
Voir, BLAIR Claude : *European armour*, 1958, pp. 56-57 fig. 23, p. 164 pl. 58.
Voir aussi, GAMBER Ortwin : *Katalog der Leibrüstkammer, II Teil*, 1990.
REVERSEAU Jean-Pierre : *Musée de l'Armée, les armes et la vie*, 1982, chapitre 3 pp. 72-73, pl. 11.
DUFTY A. R. : *European Armour in The Tower of London*, 1968, plate C.a.

73

Rare bourguignotte et sa ventaille amovible, gravées à l'eau forte à la manière d'Augsbourg, Italie du Nord vers 1560-70.

Provenance : collection Robert-Jean Charles, 2e partie, Tajan-Paris, le 9 décembre 1993, n°569.

Cette bourguignotte et sa ventaille amovible sont décorées d'un motif identique à celui sur un plastron italien vers 1560, conservé au Metropolitan Museum of Art de New York (the Bashford Dean Memorial Collection, 1929, 29.158.141A). Voir GRANCSAY Stephen V. : *Museum armor and van Dyck portrait from Vienna*, dans « Arms and armor essays by Stephen B. Grancsay from the Metropolitan Museum of Art Bulletin 1920-1964 », 1986, pp. 377-381, pl. 103.3.

74

Beau morion gravé à haute crête, Italie fin XVIe siècle.

Provenance : Theodore Offerman, American Art Association, Anderson Galleries Inc. de New York, du 11 au 13 novembre 1937, n° 247 ($190).

Un morion très semblable se trouve au musée Fitzwilliam de Cambridge (HEM. m.28-1933). Voir, HEAVES Ian : *Catalogue of European Armour at the Fitzwilliam Museum*, 2002, p. 151, pl. 21.

75

Rapière *alla spagnola*, avec coquille en partie dorée, Brescia vers 1680.

La signature contrefaite sur la lame peut être associée à Sandri (Alessandro) Scacchi qui travailla à Brescia à la fin du XVIe siècle.
Cette rapière peut être appariée à la dague main-gauche de style XVIIe siècle, figurant sous le numéro suivant.

76

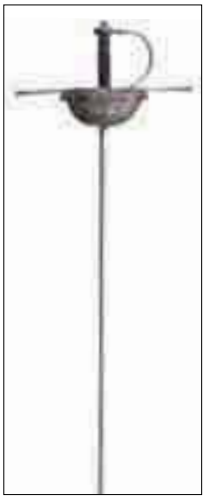
Dague main-gauche à garde à voile partiellement dorée, dans le style espagnol vers 1670, la lame probablement allemande début XVIIe siècle.

Faite pour accompagner la rapière sous le numéro précédent.

77

Épée de type *Cinquedea* dans le style italien début XVIe siècle, XIXe siècle.

78



Rapière *alla spagnola*, à coquille repercée, Brescia vers 1670-80.

À partir d'environ 1640, la garde *a tazza* (en tasse) était considérée comme celle donnant le plus de protection à l'escrimeur ; la bordure supérieure faisait un large retour vers l'extérieur (rompe puntas) destiné à bloquer et briser la pointe de la lame adverse. L'importante surface de ces coquilles offrait aux ciseleurs sur fer la possibilité d'exécuter des motifs luxueux.
Dans toute l'Europe, les écoles d'escrime et maîtres d'armes italiens et espagnols dominèrent ce noble art depuis le début du XVIe siècle, jusqu'à ce que la mode tourna en faveur des Français aux environs de 1650. La garde *a tazza* resta en faveur en Italie et en Espagne jusqu'au XVIIIe siècle en grande partie, et atteignit son zénith esthétique vers 1680-90.

79

Rapière *a tazza* de style espagnol XVIIe siècle, XIXe siècle.

80

Rare casque, *celata di ferro*, et plastron, *petto di corsaletto di ferro*, peints assortis aux couleurs de Saint-Étienne de Toscane, pour le jeu du pont, *Gioco del Ponte*, Pise XVIIe siècle avec typiques transformations du XVIIIe siècle.

L'Ordre sacré et militaire de Saint Étienne, Pape et Martyre (*il sacro militare ordine marittimo dei cavalieri di San Stefano Papa e Martire*) fut institué par Côme I de Médicis, le 1er octobre 1561, et fut consacré à Pise, le 15 mars 1562, par le nonce du pape Pie IV. Son but était de défendre la foi catholique et d'éliminer les pirates musulmans de la mer Méditerranée.
L'ordre ayant son siège dans un palais pisan, non seulement les chevaliers assumaient les charges de président et arbitres du jeu du pont, mais ils se voyaient aussi confier l'équipement ou l'administration de certaines escouades. Le commandement des secteurs revenait soit à un membre de la famille grand-ducale, soit à l'un des grands officiers des Médicis, soit à un aristocrate pisan.
Une autre armure peinte de *gioco del ponte* est conservée au Peabody Essex Museum, Salem, Massachussetts (EIMS 212). Plus complète, car elle a conservé la dossière (*schiene*) de sa cuirasse (*corsaletto di ferro*), le dessin de sa décoration est cependant moins délicat que celui sur le plastron et le casque présentés ici.
Voir, LA ROCCA Donald J. & KARCHESKI Walter J. : *A rare Armor for the Gioco del Ponte*, The Metropolitan Museum Journal 42 (2007), pp. 107-119.

81

Targe offensive, *targone da combattimento*, en bois peint aux couleurs de l'escouade de *San Michele* du secteur *Tramontana*, pour le jeu du pont à Pise en 1807.

Les couleurs peintes sur cette *targone* sont celles de l'escouade de *San Michele* qui, avec celle de *Calci*, comprenait les combattants les plus forts et les plus courageux, *Forti*, du secteur *Tramontana* et qui étaient placés en première ligne pour entamer le combat sur le pont. Le marquis Niccolò Viviani, dont les initiales figurent au dos, était le gouverneur civil et militaire de Pise, et le commissaire du jeu du pont de 1807, le dernier tenu au XIXe siècle.
Un exemplaire comparable est conservé au Peabody Essex Museum de Salem, Massachusetts (EIMS 213) et illustré dans LA ROCCA Donald J. & KARCHESKI Walter J. : *A rare Armor for the Gioco del Ponte*, The Metropolitan Museum Journal 42 (2007), p. 113, Figure 11.

82

Targe offensive, *targone da combattimento*, en bois peint aux couleurs de l'escouade de *San Antonio* du secteur *Mezzogiorno*, pour le jeu du pont, dernier tiers du XVIIIe siècle.

Une autre targe portant les couleurs de l'escouade *San Antonio* (peinte par dessus des couleurs d'une autre section) fait partie des collections du Museo Civico di Pisa. Voir, ALDERIGI Marco & ALIVERTI Maria Ines : *Il Gioco del Ponte di Pisa, memoria e ricordo in una città*, 1980, n° 3.13, p. 91.

83

Étonnante armure de trois-quarts pour cavalier, entièrement décorée de motifs peints dorés, Savoie vers 1630.

Le casque clos est à timbre sans crête formé de deux parties assemblées intégrant le couvre-nuque, la base ceinturée d'une ligne de rivets pour la garniture intérieure fixés sur des rosettes en laiton ; visière pivotante à double arcature au-dessus des yeux ; ventaille découpée d'une petite bouche et, à la bordure supérieure, de deux échancrures hémisphériques pour les yeux ; mentonnière pivotante à gorgerin rapporté à une lame. Le plastron est à arête médiane peu marquée, bordures ourlées, court retroussis de taille portant deux petites plaques articulées avec clés tournantes pour la fixation d'une autre braconnière ou de courtes tassettes ; braconnière à deux lames dont la supérieure est recouverte par l'embase du plastron. La dossière porte un large garde-reins amovible à cinq lames dont la supérieure est anglée sur chaque côté et la bordure haute des autres est découpée en feston. Les jambes sont protégées par une paire de longues tassettes à dix lames avec bordure haute à encoche médiane ; genouillères à ailettes, repoussées d'épis disposés en étoile, avec lames articulées au-dessus et au-dessous. Les défenses de bras comprennent de larges épaulières ornées, devant et derrière, d'une rosace de rivets recouverts de laiton ; canons de bras à pivot, cubitières fermées, canons d'avant-bras à charnières, paire de gantelets à manchette évasée. Hormis les rivets à tête recouverte de laiton répartis sur l'ensemble, cette armure est entièrement recouverte d'un abondant décor peint doré sur fond noirci : arabesques et entrelacs dans des réserves contournées, rinceaux et torsades. Présentée sur un mannequin spécialement adapté et vêtu.

Exposition : Lisbonne, mai-octobre 1983, *XVII Exposição Europeia de arte, ciência e Cultura - Torre de Belem*. Catalogue *Os Descobrimentos Portugueses e a Europa do Renascimento. Armaria dos Seculos XV a XVII,* 1983, n° 71, p. 77, illustrée p. 78.

Contrairement aux armures décorées à l'eau forte et dorées, celles à décor peint doré sont d'une rareté insigne. L'une des plus belles avec ce type de décor, était l'armure du margrave Johann Georg von Brandenburg-Jägendorf, faite à Augsbourg au début du XVIIe siècle ; aujourd'hui disparue, elle était conservée au Deutsches Historisches Museum de Berlin, avant la seconde guerre mondiale. Voir MÜLLER Heinrich: *Das Berliner Zeughaus, vom Arsenal zum Museum*, 1994, p. 223, ill. n°264.

84

Arçonnière de devant en cuivre doré et émaillé, de style français du XVe siècle, très certainement produite par un des ateliers travaillant pour Louis Marcy de Paris et Londres, fin du XIXe siècle.

Provenance : Galerie Fischer à Lucerne, les 11-14 septembre 1996, n° 478 ; vendue comme française ou italienne vers 1400 (adjugé CHF 33.000).

La contrefaçon d'objets d'art dans le style du XIVe et du XVe siècle, et à une échelle moindre d'armes et de pièces d'armure, était une spécialité de Louis Marcy, marchand avec pignon sur rue à Paris et à Londres. Il avait sous ses ordres un réseau d'habiles artisans établis à Paris et probablement aussi en Italie et Espagne. Parmi ces ombres complices, figure Henri Husson de Paris. Un autel portable attribué à Husson, à décor émaillé dans le style de Limoges du XIIIe - XIVe siècle, est conservé au British Museum de Londres (MLA 1896.7-16.1.) ; ses rondelles émaillées, au symbole des Évangélistes, sont très proches de celles sur l'arçonnière présentée ici. D'autres émaux faits à la demande de Marcy peuvent aussi lui être comparés. Pour une étude exhaustive et faisant autorité sur les objets associés à Louis Marcy, voir BLAIR Claude & CAMPBELL Marian : *Louis Marcy, oggetti d'arte della Galleria Parmeggiani di Reggio Emilia*, 2008, p. 151, pl. E2.

85

Avant de barde lourde de cheval pour la bataille, dite « picière », provenant de l'armurerie des princes Radziwill, Nuremberg fin XVIe siècle.

Provenance :
L'armurerie des princes Radziwill au château de Nesvizh (Biélorussie), puis probablement dans sa vente par Christie, Manson & Woods, le 29 juin 1926.
Galerie Fischer à Lucerne, le 19 juin 1967, n° 58.
R. T. Gwynn à Epsom.

86

Arçonnière de devant d'une selle d'armes, Europe du Nord milieu du XVIe siècle.

Provenance : collection A. A. J. W. de Vienne, vendue par H. Gilhofer & H. Ranschburg à Lucerne, le 11 avril 1935, n°146 illustré.

87

Rare chanfrein Ottoman, cannelé et gravé, début XVIe siècle.

88

Rare rondache de parement pour la garde de Wolf Dietrich von Raitenau, prince archevêque de Salzbourg (r. 1587-1612), Venise fin XVIe siècle.

Convexe et quasi circulaire, elle est en bois recouverte de cuir sur ses deux faces. L'extérieur est peint, sur fond rouge, d'un riche décor d'arabesques dorées, de rinceaux fleuris, de réserves contournées ornées d'une fleur colorée sur fond or ; au centre, un large treillis de rinceaux dorés entoure un tondo à fond vert sur lequel est peint un ovale doré sur cuir enroulé. Le pourtour est souligné par un bandeau à fond or décoré de fleurs ; le bord est peint en noir. Les motifs sont rehaussés de jaune, bleu pâle, vert et rouge. L'intérieure de la rondache est doublé de cuir avec une bande médiane matelassée, et conserve l'énarme avant (vestiges de l'énarme arrière). Présentée sur une armature moderne pour exposition.

Cette rondache fait partie d'un ensemble, dont au moins trois variantes de décor sont répertoriées, exécuté pour la garde personnelle de Wolf Dietrich von Raitenau comme prince archevêque. Un inventaire de la résidence princière, établi en 1699 et préservé aux archives du *Stadtisches Museum* de Salzbourg, répertorie 398 rondaches peintes et dorées. Environ 70 rondaches sont entreposées au *Carolina-Augusteum Museum* de Salzbourg.
L'occupation militaire de Salzbourg par les Bavarois, en 1809, entraina le transfert d'un certain nombre de ces rondaches à l'arsenal de Munich ; ces boucliers furent vendus quelques temps après la Première Guerre mondiale. C'est pourquoi nombre de ces rondaches sont aujourd'hui préservées dans des collections publiques et privées : la collection des Princes du Liechtenstein (quatre au château de Vaduz), le Philadelphia Museum of Art, le Metropolitan Museum of Art de New York et l'Art Institute de Chicago.
Les guerres contre les Turcs durant le XVIe siècle insufflèrent une mode pour

des armes et des armures de style ottoman dans tout le Saint-Empire. C'est pourquoi, en 1548, le roi habsbourgeois Philippe II d'Espagne était escorté par des gardes du corps « turcs » pour son entrée dans Milan. Ce goût pour la mode turque se retrouve dans les casques de type ottoman portés par la cavalerie légère des Allemands et des Hongrois, dont un exemple se trouve dans la collection K. Klingbeil (n°89 du présent catalogue). De même, le style et la technique du décor des rondaches de Salzbourg démontrent une très forte influence ottomane. Au XVIe siècle, Venise était réputée pour sa décoration orientalisante sur des objets usuels ou de parement, notamment sur le cuir à l'imitation des reliures turques. Voir GRUBE E. J. : *Venetian Lacquer and Bookbindings of the 16th Century*, in « Venice and the Islamic World 828-1797 », catalogue d'exposition du Metropolitan Museum of Art de New York, 2007, pp. 231-251, pour une relation des techniques vénitiennes de vernis et dorure sur cuir, publiée à Venise en 1589.

89

Rare timbre de *Zischägge* d'inspiration ottomane, gravé à l'eau forte, portant l'inscription turque Mehmet après sa prise lors de « la longue guerre » de Hongrie (1591-1606), Nuremberg vers 1560-80.

Il est forgé d'une seule pièce, de forme conique et surmonté d'un gland de chêne ; il est à cannelures verticales entre deux bandeaux lisses, dans le style du casque Ottoman çiçak, et entièrement gravé à l'eau forte d'arabesques et rinceaux dans le goût Ottoman sur un fond granulé et noirci. Le bandeau inférieur porte un poinçon de Nuremberg et, sur le milieu du timbre, est incisé *Mehmet* ; un caractère ressemblant à un *C* est incisé à proximité. Le devant porte un pontet pour nasal et les côtés ainsi que l'arrière portent six anneaux.

Provenance : Vente anonyme, Sotheby Parke Bernet A.G., Zurich, le 25 novembre 1980, lot 76.

La forme de ce timbre de casque est très inspirée de celle du casque ottoman dit *Çiçaq*. Il est un témoin de la mode turque pendant le dernier quart du XVIe siècle en Europe, alors en guerre avec l'Empire ottoman. Cette production de Nuremberg était destinée à l'exportation, principalement vers la Pologne et la Hongrie.
L'inscription gravée signifie « Mahomet » ou « Mehmet » et pourrait être une marque d'arsenal ottoman ou de référence de butin utilisée durant le règne du sultan ottoman Mehmet III (1595-1603) qui fut engagé dans la « longue guerre » de Hongrie (1591-1606) et battit les Habsbourg à la bataille de Mezokeresztes en 1596. Le caractère ressemblant à la lettre *C* se retrouve estampé sur le manche d'une masse polonaise ou hongroise, n°91 du présent catalogue.
Un casque de ce type, autrefois dans l'ancienne armurerie des princes Radziwill à Nesvizh (Biélorussie) et maintenant conservé au château de Wawell à Cracovie, est daté *1561* (Inv.-Nr. 1370). Un autre casque, aussi de Nuremberg, se trouve dans la collection Wallace à Londres (A 104). Un autre, dont la gravure à l'eau forte est presque identique, est au Museums für Deutsche Geschichte à Berlin (W 4697). Un casque très proche est dans la collection Odescalchi de Rome (Inv. n°37) et un autre dans la collection Kienbusch conservée au Philadelphia Museum of Art.
Voir, di CARPEGNA Nolfo: *Antiche Armi dal sec. IX al XVIII già Collezione Odescalchi*, 1969, n°90 p.19.
Voir aussi, *The Kretzschmar von Kienbusch collection of arms and armour*, Princeton 1963, n° 90.
Traduction par Lucien Arcache, expert en Arts Islamiques à Paris.

90

Rare targe de tournoi « à la Hongroise », *Flügeltartsche*, Allemagne du Sud milieu XVIe siècle.

Provenance : Galerie Fischer à Lucerne, le 24 mai 1983, n°105.

Ces boucliers étaient utilisés lors de tournois dit « Hongrois » ou « de Hussards » (« Huszarischen ») qui furent à la mode à la cour des Habsbourg au milieu du XVIe siècle et qui se tenaient à Vienne et à Prague. Des exemplaires sont conservés dans l'ancienne armurerie impériale de Vienne et ils paraissent être inspirés d'authentiques boucliers hongrois pour la cavalerie légère qui étaient plus hauts. Voir, GAMBER Ortwin and BEAUFORT Christian : *Katalog der Leibrüstkammer, II Teil*, 1990, pp. 151-153, 216-217. Voir aussi, KALMÁR J. : *Régi Magyar fegyverek*, 1971, pp. 308-319.

91

Masse d'armes à ailettes, Hongrie ou Pologne fin XVIe - début XVIIe siècle.

Le « C » frappé sur la hampe pourrait être une marque de possession, peut-être celle d'un arsenal d'Europe de l'Est ; une marque très semblable se trouve sur l'avant du casque de Nuremberg à la mode ottomane qui figure dans ce catalogue sous le n° 89, provenant de la collection Karsten Klingbeil. Ce casque, d'un type destiné à l'exportation en Hongrie ou Pologne, était porté par la cavalerie légère durant les guerres Austro-turques de la fin du XVIe et du début du XVIIe siècle.

92

Masse de guerre à ailettes à la mode ottomane, Pologne ou Hongrie, XVIIe siècle.

93

Épée « a la Jineta » dans le goût Nasride, joliment damasquinée dans un style hispano-mauresque, jadis exposée par le fourbisseur munichois Johann Stroblberger et peut-être produite par son atelier, fin XIXe siècle.

L'inscription sur la lame fut traduite par Dr. Stefan Hedelmann de Berlin comme « Al-Kâmil Sayf ad-Dîn Chaban » : le nom d'un sultan Mamelouk Bahrite d'Égypte qui régna en 1345-1346 (A.H. 746-747). Cette épée s'inspire d'un très petit groupe subsistant d'épées Hispano-mauresques richement décorées, datant de la fin de la dynastie Nasride (1238-1492 A.D.) dont la capitale du royaume était Grenade. Parmi les épées qui nous sont parvenues, trois furent faites pour Abû Abd Allâh, dernier émir de Grenade sous le nom de Muhammad XII az-Zughbî (r. 1482-1492), et appelé *Boabdil* par les Castillans : une conservée au Museo del Ejército de Madrid (24.902), une autre à la Bibliothèque Nationale de Paris, Cabinet des Médailles, collection du duc de Luynes (959), et une autre au Staatliche Kunstsammlungen de Kassel (B II 608).

94

Salade à visière, décorée à l'eau forte, dite *alla tedesca*, dans le style italien vers 1510-15, époque XIXe siècle.

Une salade très proche se trouve au Musée de l'Armée de Paris (H 45) ainsi qu'une autre, faisant partie d'une armure d'Italie du Nord (G. 8.), cannelée et décorée à l'eau forte « à l'allemande », forgée par Giovani Angelo Missaglia et destinée à l'exportation. Voir, LAKING Guy Francis: *A record of European Armour and Arms*, 1920, volume II, p.37, fig.385. Voir aussi, REVERSEAU Jean-Pierre: *Les armes et la vie*, 1982, p.119.

95

Pavois d'archer du type de Klausen, la structure en bois peut-être XVe siècle.

Les pavois portant cette composition héraldique sont liés au duc Sigismond de Tyrol (1427-1496). L'écu de Saint Georges était l'emblème de la Ligue Souabe dont Sigismond était membre. Un important nombre de ces pavois fut découvert dans la petite ville de Klausen, dans le Sud Tyrol, en 1871. La plupart furent repeints à la fin du XIXe siècle pour améliorer leur aspect.

96

Épée de lansquenet, *Katzbalger*, avec branche de garde, dans le style allemand vers 1520-50, XIXe siècle.

97

Épée de lansquenet, *Katzbalger*, dans le style allemand vers 1530-50, XIXe siècle.

98

Pavois armorié non répertorié, apparemment destiné à un usage funéraire, dans le style de la fin du XVe siècle.

Provenance : selon une information non vérifiée, proviendrait de la collection Alfons Flasshaar qui l'aurait tranmis par échange au Dr. Paul de Berlin, en 1953.

Il fut dit que les armes peintes étaient celles de la lignée des Anguillara, de la famille Orsini de Rome. Il fut suggéré que les armes furent peintes inversées soit pour porter le pavois lors d'une procession funèbre, soit pour le placer sur un catafalque.

99

Armure complète à cannelures, de style allemand du Sud dit « Maximilien » vers 1520-30, seconde moitié du XIXe siècle.

100

Marteau d'armes, dans le style allemand de la première moitié du XVIe siècle.

101

Hache de guerre, dans le style allemand du début du XVIe siècle, XIXe siècle.

102

Rare marteau d'armes de cavalier, Saxe fin XVIe siècle.

Provenance : l'armurerie électorale de Saxe à Dresde.

103

Rapière de type militaire, dans le style allemand vers 1590-1600.

104

Belle dague main-gauche, Saxe fin du XVIe siècle.

Provenance : l'armurerie électorale de Saxe à Dresde.
Sotheby & Co., *Highly Important Arms from The Saxon Royal Collections,* le 23 mars 1970, n° 31 (£1,300), achetée par K. Klingbeil.

Pour une dague identique avec la rapière en suite, voir HEINZ R. Uhlemann : *Kostbare Blankwaffen aus dem Deutschen Klingenmuseum Solingen*, 1968, p. 68. D'autres exemplaires figurent dans les principales collections publiques en Europe et aux États-Unis d'Amérique, toutes en excellent état de conservation comme la plupart des armes provenant de l'armurerie des princes-électeurs de Saxe à Dresde.

105

Armure complète noire et blanche, en partie Allemagne troisième quart du XVIe siècle, gravures à l'eau forte du XIXe siècle.

Provenance : collection du duc de Dino, n° A.13 du catalogue de 1901 par de Cosson. Le Metropolitan Museum of Art à New York (04.3.258), acquisition de 1904 et cession en 1946.

Publication : STONE George Cameron, *A Glossary of the Construction, Decoration and Use of Arms and Armor,* 1935, p. 33 fig. 44/1.

106

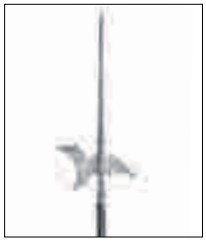
Rare et bel estoc, *Panzerstecher*, armant la compagnie à cheval des *Trabantenleib-garde* des princes-électeurs de Saxe, vers 1570-1600.

Provenance : l'armurerie électorale de Saxe à Dresde.

Le contingent à cheval des Trabans de la garde saxonne comptait une seule compagnie de cent hommes montés sur des chevaux noirs. Leur uniforme comprenait un morion

noirci avec un décor gravé et doré, un doublet noir, une culotte et des bas jaunes ; sable et or étant les couleurs des armoiries des électeurs de Saxe. Une gravure sur bois, faisant partie du Stammbüchlein de l'artiste nurembergeois Jost Amman (pub. 1589), illustre deux de ces gardes à cheval armés d'un estoc très semblable à celui présenté ici.
Un autre estoc de cette série, pratiquement identique à celui-ci, est conservé au Philadelphia Museum of Art (collection von Kienbusch, catalogue de 1963, n° 351). Pour un commentaire sur ce type d'estoc, voir NORMAN, A.V.B. : *The Rapier and Small-Sword, 1460-1820,* 1980, type de garde 12 et 43, pp. 76, 112-115, et type de pommeau 50, p. 262.

107



Rare hallebarde gravée de cérémonie pour la *Trabantenleib-garde* d'Auguste, prince-électeur de Saxe (r. 1553-86), Allemagne vers 1580.

Provenance : l'armurerie électorale de Saxe à Dresde.

108

Rare hallebarde gravée de cérémonie pour la *Trabantenleib-garde* de Christian I, prince électeur de Saxe (r. 1586-91), Allemagne vers 1586-1591.

Provenance : l'armurerie électorale de Saxe à Dresde.

109

Rare armure de trois-quarts pour le combat à cheval, par Anton et Hans Hörburger d'Innsbruck, quasiment homogène, vers 1561-65.

Provenance : Rutherfurd Stuyvesant, Allamuchy, NY. Dans la vente d'une partie de la collection de Included R. Stuyvesant, par Parke-Bernet Galleries Inc. New York, le 12 avril 1950, n° 197, illustrée ($ 500). Commander Marsden Perry Jr., New York.

Exposition : The Metropolitan Museum of Art New York (Février - Avril 1911), *Loan exhibition of Arms and Armor*, n° 25, prêtée par Mme Stuyvesant.
Publications : DEAN Bashford, *The Collection of Arms and Armor of Rutherfurd Stuyvesant*, 1914, n° 15, pl. 10.
DEAN Bashford, *Catalogue of a Loan Exhibition of Arms and Armor*, MMA New York 1911, n° 25, p. 19.
DEAN Bashford, *The collection of arms and Armor of Rutherfurd Stuyvesant (1843-1909)*, 1914, (Inv. A9), n° 15 p. 20-21, illustrée pl. X.
THOMAS Bruno, *Die Innsbrucker Plattnerkunst, ein Nachtrag*, dans le « Jahrbuch der Kunsthistorischen Sammlungen in Wien », vol. 70 - 1974, pp. 206-208, ill. 161.

Une partie d'armure unie pour le combat à pied, par Hans Hörburger l'Ancien, est conservée dans la collection du château de Churburg (n°101 du catalogue de 1929, la marque reproduite dans l'index). Une autre armure pour le combat à cheval, aussi au château de Churburg, peut être attribuée stylistiquement à un membre de la famille Hörburger (n°129 du catalogue de 1929) ; quoique sans marque, les filets gravés particuliers et le feston sur la bordure haute des lames l'associent étroitement à la présente armure. Voir SCALINI Mario : *The armoury of the Castle of Churburg*, 1996, p.336 (CH S179) et p.334 (CH S129).
La bourguignotte sur cette armure peut être comparée avec celle sur une armure de trois-quarts, par Michel Witz Le Jeune d'Innsbruck, conservée dans l'arsenal de Graz. Voir PICHLER Dr. Fritz : *Das Landes-Zeughaus in Graz*, 1880, pp. 26-32, pl. VIII.
L'armure présentée ici peut aussi être comparée à une partie d'armure frappée des initiales H H pour Hans Hörburger, vendue à Christie's East New York, le 9 juin 1984, n°122, cataloguée de façon erronée comme XVIIe siècle et avec une marque d'armurier non identifiée.
Anton Hörburger était le batteur d'armure de l'arsenal d'Innsbruck et le fournisseur de l'archiduc Ferdinand II d'Autriche. Son frère Hans, dont la marque se trouve sur le colletin, travailla également pour l'arsenal d'Innsbruck. Les frères Anton et Hans Hörburger collaborèrent entre 1561 et 1565 (voir « Die Innsbrucker Platnerkunst », Tiroler Landesmuseum 1954, p. 88).

110

Rapière à branches probablement saxonne, Allemagne vers 1610-20.

Une rapière semblable est au musée Für Deutsche Geschichte (W 59.3124), et sa garde est donnée pour Saxonne. Une autre, avec une garde en fer doré, probablement pour un haut personnage, provenant de l'armurerie des électeurs de Dresde, est répertoriée par Norman. Voir MÜLLER Heinrich & KÖLLING Hartmut : *Europäische Hieb-und Stichwaffen*, n°139 p. 378, illustrée p. 211.
Voir aussi NORMAN A.V.B : *The Rapier and Small-Sword*, 1460-1820, London, 1980, garde type 31, pp. 94-5., pl. 51.

111

Rapière à branches de type militaire, Allemagne vers 1600.

112

Estoc de cavalerie, *Stöcher*, monté « à la hongroise », de style styrien vers 1580-90.

Des gardes étamées de ce type particulier sont montées sur d'importants ensembles d'épées de cavalerie conservées dans l'arsenal de Graz. La première référence à ces gardes « à la hongroise » est relevée dans l'inventaire de l'arsenal de 1594. Voir PICHLER, Dr. Fritz : *Das Landes-Zeughaus in Graz,* Leipzig, 1880, p. 74, planche XXIII, fig. 8. Pour les autres groupes d'épées de Graz montées « à la hongroise », voir KRENN Peter: *Schwert und Spiess*, Landeszeughaus Graz, 1997, pp. 30-33.

113

Épée pour le tournoi chevaleresque à pied, *Fechtschwert*, dans le style allemand du Sud vers 1490-1500.

Les épées de ce type étaient destinées aux tournois à pied de la fin du XVe siècle qui se disputaient en champ clos entre adversaires en armure ; des manuscrits contemporains évoquent que des combats étaient livrés à outrance.
Une épée de la fin du XVe siècle est conservée dans l'ancienne collection impériale de Vienne (A 168).

114

Rare pavois pour archer, portant les armes de la ville de Winterthur, Suisse vers 1450-60.

La ville de Winterthur, dans le canton de Zurich, tomba sous le contrôle des Habsbourg lors de l'Ancienne guerre de Zurich (1436-50), Alter Zürichkrieg, et passa ainsi sous la coupe de la Ligue des chevaliers de Saint Georges, jusqu'en 1467. À cette date, les Habsbourg vendirent Winterthur à la ville de Zurich.

115

Rare dague du type dit « Holbein », Suisse milieu XVIe siècle, le fourreau XIXe siècle.

Provenance : La collection Richard Zschille. Christie, Manson & Woods, The Collection of Arms and Armour and Hunting Equipments of Herr Richard Zschille of Grosshain, 25-29 Janvier et 1er février 1897, n° 761 (illustrée, la photo mal annotée sous le n°344) Vente anonyme chez Rudolph Lepke de Berlin, le 19 Mars 1900, n° 90.
La collection Karl Gimbel à Baden-Baden. Gallerie Lepke de Berlin en1904, n° 525 (illustrée).
La collection Dreger de Berlin et Leipzig. Galerie Fischer, Lucerne, le 3 juin 1937, n° 2470 (illustrée).

Publication : FORRER R., *Die Waffensammlung des Herrn Stadtrath R. Zschille*, Berlin, 1896, p. 18, n° 430, pl. 151.
CRIPPS-DAY, F.H., *A Record of Armour Sales, 1881-1924*, London, 1925, p. 139, n° 525.
BOSSON, C., *Les dagues suisses*, Genève, 1964, p. 173.
SCHNEIDER, Hugo, *Der Schweizerdolch,* Zurich, 1976/77, p. 165, n° 114.

Hugo Schneider (Op. Cit. Supra) répertorie un fourreau du XVIe siècle avec le même décor, page 37 sous l'illustration 37. Une version plus grande de l'extrémité du fourreau est représentée page 37, fig. 1353. La marque sur la lame de la dague présentée ici est aussi représentée dans l'ouvrage de Schneider : p. 81, fig. 142.11.

116

Rare et belle hallebarde Suisse, du type de Zurich dit *Sempach*, poinçonnée de Lamprecht ou Lambert Koller de Würenlos, Canton d'Argovie vers 1663-1681.

Provenance : l'arsenal du canton de Zurich. Stephen. V. Grancsay, ancien conservateur des armes et armures au Metropolitan Museum of Art, New York.

Pour une étude détaillée sur les hallebardes de Koller de Würenlos et les autres fabricants suisses du XVIIe siècle, voir MEIER Jürg A. : *Sempacher Halbarten Die schweizerische Halbartenrenaissance im 17. Jahrhundert*, dans « Blankwaffen », Ed. Stüber & Wetter, Zurich, 1982, pp. 223-250, pl. 16a and 24B.

117

Épée à une main et demi faite dans le style allemand du troisième quart du XVIe siècle, la lame XVIe siècle.

118

Épée à deux mains de cortège, Allemagne début XVIIe siècle.

119

Épée à deux mains de cortège, Allemagne en partie début XVIIe siècle.

120

Demi-armure de fantassin, Suisse vers 1630.

121

Bourguignotte et cuirasse de parement à décor repoussé dans le goût milanais très ornemental vers 1570-80, le timbre de la bourguignotte peut-être du dernier quart du XVIe siècle, le reste XIXe siècle.

Le décor sur les côtés du timbre de la bourguignotte est inspiré des dessins d'Étienne Delaune. Une composition comparable se trouve sur un écu de parement milanais pour le roi Henri II de France, illustrant la Guerre de Jugurtha, conservé aux Royal Armouries de Leeds (F 3). Voir, di MACCO Michela : *« Rotelle, Brocchieri, Targhe… Scudi da torneo » acquisti e acquisizione per l'armeria di Carlo Alberto*, dans le catalogue de « L'armeria reale di Torino », 1982, pp. 72-85, pl. 1-13.
Le style du repoussé sur la cuirasse est très proche de celui attribué au restaurateur florentin Gaetano Guidi, connu pour avoir exécuté des pièces d'armure de ce style pour Frederick Spitzer, dans les années 1870.
Un travail comparable se retrouve sur le plastron repoussé et doré, voulant imiter l'œuvre des Picinino de Milan, célèbre famille de ciseleurs au XVIe siècle, conservé au Victoria & Albert Museum de Londres (M.147-1921). Voir, *Fake ? The art of deception*, édité par Mark Jones, 1990, pp. 204-05, cat. n°214.

122

Épée à deux mains de cortège, la lame seule Allemagne début XVIIe siècle.

La garde est inspirée de celle d'une épée du début du XVIIe siècle conservée à l'arsenal de Graz (Inv. n° BL 52). Voir KRENN, Peter : *Schwert und Spiess,* Landeszeughaus Graz, 1997, pp. 12-13.

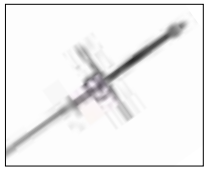
123

Épée à deux mains, dans le style allemand ou suisse de la fin du XVIe siècle.

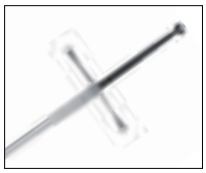
Provenance : Galerie Fischer de Lucerne, 17-18 Juin 1993, n° 8133 (CHF 17.000).

124

Très belle copie d'un armet allemand pour le tournoi à pied, dans le style vers 1600.

125 

Épée à deux mains de cortège, de style allemand, la lame début XVIIe siècle.

126 

Épée à deux mains, dans le style allemand de la fin du XVIe siècle.

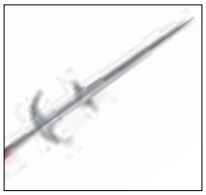
127

Guisarme, *RONCONE*, Italie XVIe siècle.

128

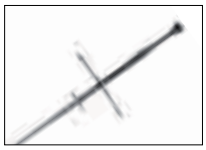
Corsèque, *CORSESCA*, du type dit « chauve-souris », Italie vers 1530.

Pour un exemplaire semblable, voir TROSO Mario : *Le Armi in Asta delle Fanterie Europee (1000-1500)*, 1988, p. 126.

129 

Insolite brindestoc, *BRANDISTOCCO*, à double paire d'arrêts latéraux, Italie vers 1600-1620.

Pour une arme d'hast de construction semblable, mais de type *corsesca*, voir BOCCIA Lionello G. & COELHO Eduardo T. : *Armi Bianche Italiane*, 1975, n° 593, p. 400.

130 

Rare épée à deux mains d'une longueur exceptionnelle, de style allemand vers 1580.

131

Rare casque clos anglais, à la manière de l'atelier royal de Greenwich, en grande partie vers 1590, la ventaille de joute étant une addition moderne.

Ce casque, après l'adjonction d'une ventaille de joute, est d'un aspect très proche de celui conservé aux Royal Armouries de Leeds (II. 78) et de celui sur l'armure unie de joute, vers 1590, conservée dans le même musée (II. 40). Son dessin et sa construction rappellent le casque sur l'armure (II. 81) faite vers 1575 pour Sir Robert Dudley, comte de Leicester, et le casque de joute (IV. 43) fait vers 1585 pour Sir Henry Lee, Maître de l'armurerie royal (1578-1611) et champion de la Reine (1559-1590).
Voir DUFTY Arthur Richard : *European armour in the Tower of London*, 1968, pl. XCV, XLVI, XLIV.

132

Insolite armure de trois-quarts peinte, destinée à décorer un château ou pour une célébration historique, en partie vers 1630-40, assemblage du XIXe siècle.

133

Très rare armure anime d'Allemagne du Sud, probabalement Augsbourg vers 1540-50.

Provenance : Christie's Londres, le 13 novembre 1985, n° 74 (vendue en aspect poli blanc, sans gantelets et avec une bourguignotte différente).

Les armures de type anime sont très rares. Les cuirasses constituées de lames articulées semblent avoir été inventées en Italie vers 1530. Les lames horizontales se chevauchent et peuvent monter et descendre en glissant sur des rivets et des lanières de cuir internes ; cette souplesse donné au torse permet une plus grande liberté de mouvements. Les armures de ce type les plus élaborées sont celles de l'archiduc Ferdinand II par Giovanni Batista Serabaglio (dans l'ancienne armurerie impériale de Vienne) et de Philippe II d'Espagne par Desiderius Kolman (dans la Real Armeria de Madrid). Un petit nombre de défenses de bras, datant des 60 premières années du XVIe siècle, porte ce retroussis dit « passe-garde », soit riveté soit partie intégrante de la façon des canons d'avant-bras, près de la pointe du coude. Voir, BLAIR Claude : European Armour, 1947, pp. 125, fig. 205-9.

134

Rare arbalète gothique, Allemagne ou Suisse fin XVe siècle ; avec une reconstitution de ceinture à armer les arbalètes.

Provenance : Galerie Fischer, Lucerne, le 25 novembre 1964, n° 212 (CHF 2,400) ; l'arbalète seulement.

Avant que le progrès des techniques permit de produire un acier suffisamment flexible, l'arc des arbalètes européennes était constitué d'un assemblage de matières composites : corne de bovidés, tendons, écorce d'arbre. Cette construction donnait à l'arc : force, flexibilité et puissance. Dans les premières décades du XVIe siècle, l'arc composite fut supplanté par l'arc en acier et nombre d'arbalètes furent alors modernisées.

135

Carquois d'arbalétrier, dans le style du XVIe siècle ; avec quatre carreaux différents pour gibiers ou oiseaux et sept autres de type militaire, XVIIe et XVIIIe siècle.

136

Carquois d'archer décoré, avec sept flèches, dans le style XVe - XVIe siècle.

137

Arbalète de chasse incrustée d'une scène de chasse au sanglier, Allemagne vers 1650-1700 ; avec un rare carreau incendiaire militaire, fin XVIe - début XVIIe siècle.

138

Cranequin d'arbalète, Allemagne XVIe siècle.

139

Arbalète à jalet décorée, *balestra a pallotole*, belle reconstitution dans le goût italien de la fin du XVIe ou début XVIIe siècle, XIXe siècle.

Cette arbalète est une copie fidèle en vue d'être utilisée. Les parties métalliques sont finement ciselées et pourraient provenir d'une arbalète d'époque.
Les arbalètes de ce type furent largement utilisées en Italie et en France pour abattre des oiseaux posés ou branchés, à l'aide d'un petit projectile rond (pierre, terre cuite, plomb) qui était placé dans une poche maintenue entre deux cordes superposées (et pas une corde conventionnelle comme sur la présente arbalète). Des chasseurs, utilisant cette arbalète particulière, sont représentés dans nombre de gravures de la fin du XVIe et début XVIIe siècle illustrant des ouvrages sur la chasse ; les plus connues sont celles de l'artiste flamand Jan van der Straet, dit Stradanus (1523-1605).

140

Mousquet à mèche décoré, Pays-Bas en partie du XVIIe siècle.

Provenance : Collection Berthold n° 463 (information non vérifiée).
Galerie Fischer, Lucerne, 1er décembre 1965, n° 86 (CHF 14,000).

141

Arquebuse à rouet silésienne, *Tschinke*, probablement Teschen vers 1670-80.

Les arquebuses de cette forme et décors particuliers sont caractéristiques de Silésie (aujourd'hui en Pologne et en République Tchèque) dont le principale centre de production était la ville de Teschen (aujourd'hui Ciesyn). Les montures des armes à feu silésiennes sont toujours profusément décorées de motifs populaires traditionnels. Pour une étude détaillée sur les armes à feu produites à Teschen au XVIIe siècle et leurs fabricants, voir KARGER Viktor : *Neue Teschner Beiträger zur Herkunftsfrage der Teschingen*, in Waffen- und Kostumkünde, 1964, Heft I, pp. 29-42.
Plusieurs arquebuses, *Tschinke*, sont conservées dans l'arsenal de Gatchina et au musée de l'Ermitage à Saint-Pétersbourg.

142

Arquebuse de chasse à rouet, Silésie vers 1650-70.

Provenance : cabinet d'armes des princes de Thunschen.
Galerie Fischer de Lucerne, le 24 juin 1963, n° 137, illustrée.
Galerie Fischer de Lucerne, le 17 Juin 1964, n° 232 (CHF 3.200).

Les motifs incrustés sur la monture sont caractéristiques de Silésie et sont très influencés par l'art populaire traditionnel russe.
Voir, KARGER Viktor : *Neue Teschner Beiträger zur Herkunftsfrage der Teschingen*, in Waffen- und Kostumkünde, 1964, Heft I, pp. 29-42.

143

Rare mousquet à mèche incrusté de nacre, Hollande vers 1620-30.

Provenance : vente anonyme, Sotheby & Co., 16 avril 1957, lot 202 (£220).

Un certain nombre de mousquets à mèche avec monture incrustée datant de la première moitié du XVIIe siècle, dont certains furent transformés à silex par l'ajout d'une nouvelle platine et la suppression du bassinet d'origine, est traité en détail dans le catalogue de la collection Henk Visser. Voir Puype J. P. : *The Visser collection, catalogue of firearms, swords and related objects,* volume I, part I, 1996, n° 1/2/3/4/7/10.

144

Arquebuse de chasse à rouet, Allemagne ou Silésie vers 1640.

145

Arquebuse de chasse à rouet par Wilhelm Neubauer, Prague vers 1690-1695, la monture entièrement plaquée ultérieurement de corne de cerf gravée.

Wilhelm Neubauer est répertorié à Prague et Vienne, entre le 10 janvier 1691, date de son investiture comme Maître arquebusier, et

sa mort en 1702. Neubauer avait les titres de *Kaiserlicher Büchsenspanner* (porte-arquebuse impérial) et *Hofbefreiter*. Voir, SCHEDELMANN Hans : *Die Wiener Büchsenmacher und Büchsenschäfter*, 1944.
Une arquebuse à rouet avec ce rare type de monture est conservée dans les anciennes collections royales danoises au TØjhusmuseet de Copenhague. Voir, SMITH Otto : *Det Kongelige Partikulaere Rustkammer I*, 1938, n° 291, pl. 9, p. 156 n°315.
Jusqu'à aujourd'hui, les opinions divergent quant à l'origine et la période de production des montures d'armes à feu et arbriers d'arbalètes plaquées de corne de cerf blanche gravée. Voir, Christie, Manson & Woods Ltd. : *The Collection formed by Director Folke Ellioth of Göteborg*, Suède, le 2 juin 1959, n° 129.
To date, opinion is divided in discussions concerning the origins and the period of production of veneered stocks of this type found on firearms and crossbows. See, Christie, Manson & Woods Ltd., *The Collection formed by Director Folke Ellioth of Göteborg, Sweden*, June 2, 1959, lot 129.

146

Arquebuse de chasse à rouet avec exceptionnelle monture finement incrustée de corne de cerf et d'ivoire, Allemagne ou Bohême, datée 1667.

Le canon est à trois registres (octogonal au médian, arrondi au tonnerre et à la bouche) ciselés en fort relief de scènes de chasse au cerf et au sanglier avec des personnages en costume du XVIIe siècle ; le tonnerre et la bouche avec un bandeau octogonal à leur extrémité ; l'arrière du tonnerre est ciselé d'acanthes en fort relief ; l'âme du canon est à huit rayures ; le canon ne porte ni hausse ni guidon. La platine est maintenue sur la monture par des vis aux têtes ciselées ; la plaque de platine est chanfreinée et ciselée sur toute sa surface d'une chasse à cours au lièvre, ciselée en bas relief et se poursuivant sur la bride du ressort de chien ; la cloche plate de rouet est ciselée de rinceaux à têtes grotesques ; le couvre-bassinet est coulissant ; le chien est ciselé d'un renard et d'un oiseau suspendu. Le canon et la platine furent artistiquement ciselés à une date postérieure. La monture en bois fruitier est entièrement décorée de superbes incrustations de corne de cerf gravée et teintée en vert et jaune, principalement de scènes de chasse, à la manière de Jan van der Straet, dit Stradanus (1523-1605) : un bandeau avec une scène de chasse au sanglier et lévrier, sur la gauche du fût, et un bandeau avec chasse au cerf et lévrier, sur la droite ; une nature morte élaborée sous le tonnerre avec une allégorie de Fécondité, une femme enceinte nue et à califourchon sur une grenade ouverte visant le spectateur avec une arbalète ; sur le côté opposé à la platine, une scène de chasse à tir sur sanglier dans un paysage arboré ; sur le pan droit de la crosse, une scène de chasse à cour au cerf. La joue de crosse est ornée d'un chasseur à cheval, de ses valets et du gibier tué ; la scène est agrémentée d'un feston de grappes de fruits et bouquets de fleurs habités d'animaux, le tout rehaussé de couleurs contrastées. La crosse est également ornée de petites plaques de corne de cerf blanche très finement gravées de scènes de chasse, gibier, paysages et châteaux, la date *1667* derrière la queue de culasse ; les arêtes de la monture sont soulignées d'une frise gravée. Le tiroir de la réserve de crosse est postérieur et plaqué d'ivoire sculpté d'un cerf et d'une biche entre deux putti tenant une corne d'abondance et des rinceaux habités d'animaux. La baguette, le renfort de fût et l'entrée de baguette sont postérieurs et en ivoire sculpté de rinceaux. Le talon de crosse est plaqué de corne de cerf finement gravé d'une pièce d'artillerie sous une grappe de fruits. La sous-garde est en fer avec ses extrémités ciselées en suite avec le tonnerre du canon.
L : 112,7 cm - L. canon : 84,8 cm

Les plaques incrustées et finement gravées de châteaux et de villes rappellent le travail du fabricant de monture viennois MELCHART SCHUSTER, actif à la fin du XVIe et début du XVIIe siècle. Il se pourrait que le fabricant de cette monture se soit inspiré du travail de Schuster ; pour exemple, voir SCHEDELMANN Hans : *Die grossen Büchsenmacher*, 1972, p. 57, pl. 107.
Cette arquebuse n'est pas pourvue d'appareils de visée, les vis de platine sont saillantes, le mécanisme de détente n'est pas achevé et le levier d'armement de la détente ne semble jamais avoir été installé ; ces caractéristiques confirment que les décors ajoutés plus tardivement sur les parties métalliques de cette arquebuse ont été exécutés avec virtuosité dans un but purement décoratif.

Le niveau exceptionnel des enjolivements, que ce soit la ciselure sur acier ou la sculpture sur ivoire, est souvent associé aux travaux commandités par Frederick Spitzer de Paris. La collection la plus connue comprenant des objets provenant de Spitzer est probablement celle des barons de Rothschild. Des exemples notoires de cette « œuvre » furent exposés de nombreuses années dans les salles des armes et armures du Kunsthistorisches Museum de Vienne, jusqu'à leur vente aux enchères à Londres en 1999.

D'autres exemples d'armes à feu associés aux ateliers de Spitzer sont conservés à la Wallace collection de Londres (A 1073, A 1080, A 1081, A 1082, A 1086, A 1093, A 1096, A 1101, etc.)

147

Rare arquebuse de chasse à rouet, plaquée de corne de cerf brute et ornée d'un large ovale émaillé, probablement Augsbourg vers 1660.

Provenance :
Très certainement de l'armurerie des grands-ducs de Saxe-Weimar au château de Ettersburg. La présence d'initiales inscrites au crayon à l'intérieur du fût, et peut-être aussi celle des lettres EB estampées dans la cavité de la réserve de crosse, serait caractéristique du suivi de la conservation des armes à feu au château de Ettersburg. Plusieurs ventes amiables d'armes à feu provenant de l'armurerie de Ettersburg eurent lieu à partir de la fin du XIXe siècle jusque dans l'entre-deux guerres. La vente aux enchères de 1927 organisée par Fischer et Kahlert comprenait une arquebuse (n°73) à monture plaquée de corne de cerf brute dont la joue était sertie d'une plaque ovale émaillée dont le sujet « Vénus et Cupide » était donné par erreur comme représentant Mars.
Galerie Fischer à Lucerne, le 2 mai 1934, n°178 (CHF 1.150) : Waffensaal des Schlosses Grafenegg, 2e partie ; numéro précédé d'une étoile indiquant que ce lot ne fait pas partie des collections des duc de Ratibor provenant du château de Grafenegg.

Il paraît certain que deux arquebuses de ce type, vraisemblablement une paire, faisaient partie du cabinet d'armes d'Ettersburg. L'une d'elles était ornée d'une plaque avec Vénus et l'autre avec Mars. Le catalogue de la vente chez Fischer en 1927 donne une description erronée du décor de la plaque : Mars. Il est donc évident que le descriptif fut établi d'après un inventaire et non pas d'après un examen de la pièce. L'arquebuse avec la plaque au décor de Mars faisait partie de la collection Jakobsson de Stockholm (auparavant au château d'Ettersburg) et fut vendue par Sotheby & Co., le 10-11 mai 1932, n°157.
Les armes à feu à rouet avec une monture entièrement plaquée de corne de cerf brute noduleuse furent très en vogue en Allemagne, du milieu du XVIIe siècle au début du XVIIIe siècle ; d'après celles qui nous sont parvenues, le centre de production était Augsbourg. De telles armes faisaient partie de nombreuses armureries ancestrales de l'aristocratie allemande. Une arquebuse est conservée au Bayerisches Nationalmuseum de Munich (inv. n° W994) ; une complète garniture d'armes et accessoires de chasse vers 1670, aussi plaquée de corne naturelle et comprenant une arquebuse, une paire de pistolets, une poire à poudre, un couteau de vénerie et une corne de chasse, est conservée au Historisches Museum de Dresde (HMDX737/X746) ; voir, SCHALKHAUSSER Erwin : *Handfeuerwaffen*, 1988, p. 46-47, et SCHÖBEL Johannes : *Jagdwaffen*, 1976, p. 87 catalogue n° 31.
Claude Blair, dans son commentaire sur l'arquebuse à rouet par Christian Herold (à présent dans la collection du château de Waddesdon, catalogue n°107), fait remarquer que les plaques émaillées sont très rarement employées dans le décor des montures d'armes à feu. Il n'y répertorie que sept exemples dont une arquebuse plaquée de corne de cerf, par Martin Kammerer d'Augsbourg vers 1660, qui figurait dans l'exposition The Art of the Armourer, avril-mai 1963, n°157, prêtée par W. Keith Neal et provenant de l'armurerie des Saxe-Weimar à Ettersburg.
L'arquebuse figurant sous le n°73 de la vente aux enchères de 1927 est celle qui est la plus proche de l'arquebuse présentée ici.
Voir, BLAIR Claude : *The James A. de Rothschild Collection at Waddesdon Manor. Arms, Armour and Base-Metalwork*, 1974, pp. 276-281, cat. n°107.

148

Belle et imposante arquebuse combinée à mèche et à rouet, Allemagne vers 1610-20.

Provenance : la salle d'armes des princes Thun-Hohenstein au château de Tetschen, vendue le 24 octobre 1933 au Dorotheum à Vienne, n°51 illustré.
William Randolph Hearst, château St. Donat, South Wales, Sotheby & Co., 17 mars 1953, n°25 illustré (£65).
Galerie Fischer, Lucerne, 17 juin 1964, n° 214 illustré (CHF 8.200).
William Goodwin Renwick, Part II, Sotheby & Co, 21 novembre 1972, n°19 illustré (£5,600).

149

Belle et riche arquebuse de chasse à rouet, Dresde vers 1605.

Le décor appliqué sur la platine, en l'occurrence dans le style du début du XVIIe siècle, est très proche de celui qu'exécutaient les arquebusiers prédominants de Dresde. La monture incrustée, préservée dans son état originel, présente aussi une opulence comparable à celle des armes à feu pour la cour électorale de Dresde.
La platine peut être comparée à celle de l'arquebuse datée de 1604, faite pour le prince Johann Georg I, sur laquelle le décor porte en son centre les armes du prince et de sa femme Sybille Elizabeth de Wurtemberg ; l'arquebuse est conservée au Staatliche Kunstsammlungen de Dresde (inv. 1667 S.62).
Une autre arquebuse comparable est celle faite pour le prince-électeur Christian II de Saxe, dans les collections du Historisches Museum de Dresde (inv. GG235). Voir, SCHAAL Dieter : *Katalog Dresdener Büchsenmacher 16.-18. JH.*, 1975, p. 48 n°129-132 (illustrés). Voir aussi, SCHÖBEL Johannes : *Prunkwaffen*, 1973, p. 161 cat. n° 125, illustré pp. 184-185.
Le poinçon sur le canon est attribué aux arquebusiers de Munich et des environs. Il est donc pratiquement certain que le fabricant de canon avait des liens commerciaux avec Dresde.

150

Très rare paire de pistolets d'arçon à rouet attribuée au *Meister der Tierkopfranke* (le maître des volutes à têtes d'animaux), Autriche - Vienne vers 1640-50.

Les canons octogonaux sont gravés de triangles argentés aux tonnerres, aux bouches et sur les pans médians, et sont damasquinés argent sur toute la longueur, à décor de rinceaux ponctués de fleurs sur le pan supérieur ; la damasquinure est appliquée sur un fond légèrement guilloché et bleui ; les queues de culasse et les platines sont décorées en suite. La queue des platines plates est terminée par un trèfle minuscule ; le rouet extérieur est maintenu par une bride moulurée ; le couvre-bassinet est coulissant ; le bras des chiens est chanfreiné et maintenu par une bride repercée. Les montures en bois fruitier conservent des traces de teinture façon ébène ; les fûts longs sont cannelés ; le dessous est sculpté de rinceaux en avant du contour des rouets qui est sculpté d'écailles ; autour de la queue de culasse, une large réserve est sculptée de volutes fleuries de part et d'autre d'une rose épanouie ; les crosses sont incisées d'un ancien numéro d'inventaire *19*, et les pommeaux sont sculptés de rinceaux dans un triangle ; le méplat opposé aux platines est sculpté d'un lion rampant de type héraldique parmi des rinceaux dont l'extrémité d'une volute se termine par une tête de chien ; tous les décors sont sculptés en bas relief sur un fond granulé dans des réserves soulignées par un trait incisé ponctué de petits cercles disposés en triangle. Les garnitures sont en fer : sous-garde et calottes bombées à facettes, bleuies et damasquinées en suite avec les canons et les platines, portes baguette unis, bande de renfort sous les bouches (l'une manque). Les baguettes sont d'origine.
L. : 55,8 cm - L. canons : 35 cm

Cette paire de pistolets est importante car elle semble n'avoir jamais été répertoriée et serait la troisième paire de pistolets de cet arquebusier publiées à ce jour.
L'identité du sculpteur de ces montures particulières d'armes à feu n'a toujours pas été trouvée, c'est pourquoi il est surnommé le maître des rinceaux zoocéphales (*Meister der Tierkopfranke*). Toutefois, Hans Schedelmann est convaincu que ce maître était proche de la cour impériale de Vienne, où il y était établi d'environ 1628 à 1659, voire de l'empereur Ferdinand III (1637-1657). Dans son article *The Master of the Animal-Head Scroll*, Hans Schedelmann répertorie 51 armes attribuées à ce maître et parmi elles seulement deux paires de pistolets (n°22 illustrée et n° 49) : une dans la Walters Art Gallery de Baltimore (Ra.24-25) et l'autre dans la vente de la collection de John Wigington, Parke-Bernet Galleries Inc., 4 octobre 1951, n°221, achetée par Joe Kindig Jr. ($520).
Le *Meister der Tierkopfranke* utilisait deux techniques de décor sur les parties métalliques, soit l'incrustation d'argent en relief soit, comme sur cette paire, un damasquinage d'argent.
Voir SCHEDELMANN Hans : *The Master of the Animal-Head Scroll*, dans *Arms and Armour Annual,* édité par Robert Held, 1973, pp.180-195.
Voir aussi, HAYWARD John F. : *The Art of the Gunmaker*, 1965, volume I, pp. 194-196.

151

Rare paire de pistolets à rouet par Félix Werder, Zurich vers 1640-50.

Canons octogonaux en alliage doré dont les queues de culasse sont frappées de petites marques ; plaques de platine en alliage doré à queue chanfreinée et pointue, rouet externe maintenu par une bride moulurée et dorée, couvre-bassinet coulissant, et chien à mâchoires chanfreinées. Les montures à fût long en poirier sont décorées de moulures et lignes incisées. Les calottes fondues en laiton doré sont ornées d'un masque grimaçant en fort relief ; les sous-gardes et portes-baguette sont en laiton doré ; les baguettes à tête en corne sont en bois teinté à l'imitation du … tigré.
L. : 49,5 cm - L. barrel : 30,5 cm

Provenance : William Goodwin Renwick (European, Part IX), Sotheby & Co, 18 mars 1975, n° 54 (£ 21.000).

Felix werder (1591-1673) était établi à Zurich et membre de la guilde des orfèvres de Zurich où il fut reçut maître en 1616. Parmi ses armes à feu répertoriées, la plus tôt est un pistolet, daté 1630, conservé au Metropolitan Museum de New York (acc. n° 10.42). Felix Werder était l'inventeur d'un alliage très résistant de cuivre et laiton qu'il utilisait pour fondre ses canons. Il avançait que par l'adjonction d'un composant secret son alliage était suffisamment fort pour supporter l'explosion d'une charge deux fois supérieure à celle normalement employée pour les canons en fer qui sont deux fois plus lourd que les siens. Il appela cet alliage « orichalcum » et, en 1662, il tenta de vendre la formule à la Royal Society de Londres. Cependant, des analyses modernes ont établi que le métal de Werder ne comporte aucune substance magique contrairement à ce qu'il affirmait ; il ne s'agit que d'un alliage de cuivre avec un ajout de plomb. Il est probable que la vraie invention de Felix Werder est davantage dans son travail du métal que dans un alliage particulier. En effet, sa technique du martelage à froid de cet alliage lui permettait de produire des canons beaucoup plus minces que tous les canons en bronze communément produits avant et après son activité.
Un pistolet à rouet par Werder, autrefois dans la collection de W. Keith Neal, porte le numéro 204 de l'inventaire du cabinet d'armes du roi Louis XIII de France : N°204 - Une autre paire de pistolets, de 19 pouces, le canon de cuivre doré tout uny, à huit pams, la platine de mesme; la roué et le chien de fer tout unis, montez sur de l'ébeine cannelé, et la calotte couverte d'un gros masque de cuivre doré.
Un autre pistolet à rouet, de proportions semblables à la paire présentée ici, est exposé au musée de l'Armée de Paris (M PO 847).
Pour un inventaire des œuvres connus de Félix Werder, voir Hans SCHELMANN : *Die grossen Büchsenmacher*, 1972, p. 128.
Pour un commentaire sur son œuvre, voir l'article de HOFF Arne : *The significance of "Inventor" in Felix Werder's signature*, dans « Arms and Armour Annual », édité par Robert Held, 1973, vol. I, pp. 162-169.

152

RARE PAIRE DE PISTOLETS À SILEX À DEUX CANONS TOURNANTS ET MONTURES EN IVOIRE, MAASTRICHT VERS 1680.

À deux canons superposés dont la rotation ne peut être actionnée qu'après les avoir débloqués en pressant un levier en avant des pontets ; chacun à deux registres, les tonnerres octogonaux sont décorés d'animaux, oiseaux, escargot et masque grotesque dorés ; les queues de culasse sont gravées de rinceaux et perroquet. Les platines sont en deux parties : la partie avant avec la batterie, à bords chanfreinés et gravée d'un oiseau de proie, la partie arrière avec le chien gravé d'un serpent, arrondie avec bordures cannelées et gravée de rinceaux habités d'un humain à mi-corps. Les montures sont en ivoire à fût mouluré et pommeau de crosses sculpté d'une tête de maure moustachu aux yeux incrustés d'ébène et coiffé d'un turban avec aigrette et joyaux. Les garnitures en fer uni, les porte-baguettes sont moulurés et les baguettes sont postérieures.
L : 44 cm L des canons : 25,2 cm

Provenance : William Goodwin Renwick (European, Part VIII), Sotheby & Co, 17 décembre 1974, n° 71 (£ 6,500). Herb Ratner.

Publications : ILGNER Emil, *Maastrichter Elfenbeinpistolen*, Zeitschrift für historishe Waffenkunde, 1931, Band 3, pp. 210-214, ill. 15.
HOFF Arne, *Dutch Firearms*, 1978, p. 213-214, ill. 10.

Exposition : Metropolitan Museum of Art, New York, 1931, n°331.

Les armes à feu avec monture en ivoire sont très rares. Matériau précieux par essence, l'ivoire donnait un parfum exotique à ce petit nombre d'armes produit dans les pays germanophones dont le centre de production principal était Maastricht ; le renom de ses ateliers était dû au commerce d'ivoire importé des colonies et comptoirs hollandais. Cette paire de pistolets-ci confirme ce lien avec l'Extrême-Orient par le style et la technique de son décor ; les tonnerres des canons portent des motifs souvent retrouvés sur les mousquets et certains objets usuels japonais du XVIIe siècle, notamment le lièvre, la grue et le sanglier.
Parmi les paires de pistolets à monture en ivoire, celles avec des canons tournants sont extrêmement rares. Le Musée de l'Armée de Paris en expose une paire, aussi avec pommeau en tête de maure enturbanné (M 1781).

153

TRÈS BELLE PAIRE DE PISTOLETS DE CEINTURE À ROUET PAR GIOVAN ANTONIO GAVACCIOLO, LE PLATINEUR ET LE CISELEUR PRÉDOMINANT DE BRESCIA À SON ÉPOQUE, TRÈS CERTAINEMENT L'ACHAT D'UN ARISTOCRATE ANGLAIS LORS DE SON GRAND TOUR, ITALIE VERS 1640.

L'intérieur des deux platines est insculpé du poinçon ovale de Giovan Antonio Gavacciolo, comportant les initiales GAG et un phénix (Neue Støckel n°427), et est finement gravé et ciselé de feuilles d'acanthe sur les brides internes. Le pourtour des plaques de platines est ciselé de rinceaux et de fleurs ; les couvre-bassinets coulissants sont ciselés ; les rouets externes sont finement ciselés d'une rosace traversée par le carré ; les chiens sont ciselés d'acanthes très en relief ; les brides de rouet et les ressorts de chien sont ciselés d'une femme dénudée ; les extrémités des carrés de rouet, des couvre-bassinets et des vis de mâchoire de chien sont ciselées en grenade. Montures en noyer ronceux incrustées de fines dentelles d'acier à décor de volutes terminées par des têtes de monstres ou de fleurs, avec des cornes d'abondance sur le côté opposé aux platines ; les talons de crosses sont entourés d'un bandeau de fer ciselé de fruits et feuillages ; les sous-gardes sont ciselées et les pontets repercés ; les détentes, les crochets de ceinture et les têtes de baguette sont moulurés et ciselés. L'une des montures porte une étiquette collée, apparemment celle du Royal Archeological Institute (illisible). Ces pistolets furent équipés, pour un usage tardif, d'une paire de canons anglais pour pistolets de duel qui, vu leur parfait ajustement, ont vraisemblablement été fait spécialement ; ils sont laissé en blanc, ce qui est inaccoutumé, avec des guidons en argent, des hausses fixes, une queue de culasse gravée, et chacun insculpé du poinçon d'épreuve de Londres et de celui de Joseph Griffin (Neue Støckel n°7527) : les canons vers 1770. L : 39,3 cm - L canons : 23,5 cm

Provenance : Royal Archaeological Institute (fondé en 1844). Cette provenance citée par Gusler & Lavin : Op. Cit. Infra.
A.E. Meeson, Sotheby & Co., 19 avril 1963, n° 174.
Clay P. Bedford, Phoenix, Arizona.

Publications : GUSLER Wallace B. & LAVIN James D. : *Decorated Firearms 1540-1870*, 1977, pp. 174-175.
CARPEGNA Nolfo di : *Brescian firearms,* 1997, p. 64 note C1.

Les platines (sur la garniture destinée à être offerte par le gouvernement vénitien au roi Louis XIII de France) ont été effectuées par le même maître qui réalisa celles pour le roi de Perse… il est sans comparaison possible le plus expérimenté et le plus parfait des hommes. » Cette citation est tirée de la Podestà de Brescia au Sénat en 1638.
Antonio Petrini, dans son manuscrit de 1642, Arte fabrile overo armeria vniversale dove si contengano, tvtte, le qvalita, e natvra del ferro con varie impronte che si trovano in diversi arme cosi antiche come moderne e vari segreti e tempere fatto, proclame Giovan Antonio Gavacciolo le meilleur platineur de son temps et le plus doué des ciseleurs en bas relief. D'après les armes subsistantes, il semblerait que Gavacciolo ne travailla pas avant 1630.
Pour les informations historiques sur la garniture par Gavacciolo offerte au roi Louis XIII, voir : *Art, Arms and Armour. An international anthology*, ed. Robert Held 1979, Marco Morin & Robert Held "…and His Majesty said 'all my guns together are not worth one of these!' ", pp. 252-277.
Joseph Griffin était un arquebusier londonien célèbre. Il fut élu Maître de la Compagnie des Arquebusiers de Londres en 1762 et 1763. Il fut nommé Gentilhomme Armurier des Écuries ordinaires de Sa Majesté (Gentleman Armourer to His Majesty's Stables-in-Ordinary), en 1760. Griffin est répertorié comme Arquebusier de sa Majesté dans le répertoire de Londres pour 1763.
Cette paire de pistolets fut rénové par le remplacement des canons anciens afin d'être utilisés. Les canons d'origine étaient soit endommagés soit jugés trop fragiles pour une utilisation sûre. Au troisième quart du XVIIIe siècle, le temps du rouet était depuis longtemps révolu, mais il est très plausible qu'un propriétaire excentrique souhaita prolonger l'usage de ces pistolets, somptueuse curiosité rapportée de son Grand Tour en Italie. Cette sorte de pèlerinage aux sites antiques d'Italie et de Grèce était considérée comme une part essentielle de l'éducation d'un jeune aristocrate anglais à la fin du XVIIIe et début du XIXe siècle. Le goût excentrique pour les armes anciennes est représenté sur une gravure du portrait de l'armurier anglais George Wallis de Hull (1731-1803) : voir NEAL W. Keath & BACK D.H.L., *Great British Gunmakers 1740-1790*, London 1975, pl. 261.

154

PAIRE DE LONGS PISTOLETS D'ARÇON À ROUET FRANÇAIS FAITE POUR UN JEUNE HOMME, DANS LA MANIÈRE DE L'ARQUEBUSIER ROYAL FRANÇOIS POUMEROL, EN PARTIE VERS 1610-15 ; BELLE RECONSTITUTION À PARTIR DE PIÈCES PROVENANT D'UN PISTOLET EN GRANDE PARTIE PAR POUMEROL, AYANT POUR BUT DE CORRESPONDRE À UNE PAIRE PORTÉE DANS LES INVENTAIRES DU CABINET D'ARMES DU ROI LOUIS XIII.

Provenance : la collection Henk Visser à Wassenaar, Hollande.

Publication : NORMAN A.V.B., *Wallace Collection Catalogues, European Arms and Armour Supplement*, 1986, No. A1177, p.240. Ces pistolets sont mentionnés en note dans les observations de Norman à propos de l'œuvre de François Poumerol.

Pour un pistolet aux proportions semblables, voir : *Wallace Collection Catalogues, European Arms and Armour*, 1962, volume II, p. 559, n°1177, plate 192.
Pour un exposé sur l'œuvre de François Poumerol, voir : RIMER G., *Wheellock Firearms in the Royal Armouries*, Leeds 2001, p. 46.

155

Paire de pistolets d'arçon allemands à rouet, à canons, platines et sous-garde vers 1660, et à montures du XIXe siècle.

156

Bacinet à bretèche, *Beckenhaube*, de style allemand vers 1340-70, XIXe siècle, présenté avec un grand camail, XVe - XVIe siècle.

Pour un exemplaire semblable, daté vers 1360, voir MÜLLER Heinrich & KUNTER Fritz : *Europäische Helme aus der Sammlung des Museums für deutsche Geschichte*, 1971, n°8 pl. 46 p. 327 (inv. W 3971). Voir aussi, MAZZINI Franco : *L'armeria reale di Torino,* 1982, n° 58, p. 342, (Inv. E 1).

157

Casque conique à nasal dans le style Normand du XIe siècle, XIXe siècle.

Ce casque semble avoir été copié sur celui qui fut trouvé à Olmutz en 1864 et qui est aujourd'hui conservé dans la Leibrüstkammer de Vienne (A 41). Voir, THOMAS Bruno & GAMBER Ortwin : *Katalog der Leibrüstkammer,* Vol. I, 1976, pp. 36-37, pl. 4.

158

Grand heaume de style vers 1300.

Ce heaume a été reconstitué d'après celui conservé au château Saint-Ange de Rome et celui provenant du château Aranaes en Suède et conservé au Musée d'Histoire de Stockholm. Ces deux heaumes sont présumés allemands et provenant du même atelier. Voir, Gen. Arnaldo FORGIERO : *The Castel San Angelo Helm*, the Journal of the Arms & Armour Society (London), vol. I n°6, juin 1954, p. 101, 102, pl. XI-XII.

159

Timbre de bacinet début XVe siècle.

160

Épée médiévale de chevalier à lame inscrite vers 1050-1150.

À large lame diminuant légèrement vers la pointe, avec une légère gorge médiane sur presque toute sa longueur, chaque face incrustée d'une brève inscription en fer doux : d'un côté, III XX III, et de l'autre, une croix et des lettres incluant RHT. La garde droite est mince et de section rectangulaire ; le pommeau en noix du Brésil forme une arête vive sur le dessus. En état de fouille.
L. : 93,2 cm - L. lame : 80,5 cm - l. : 22,8 cm

L'inscription en deux parties, se trouvant sur cette épée, se retrouve sur des lames provenant de sites européens divers allant d'Angleterre et Bretagne à la Finlande et Russie. Il est probable que l'inscription sur cette lame soit une contrefaçon médiévale abrégée de ULFBERTH, nom qui fut suggéré être soit le nom d'une dynastie de forgerons soit le nom d'un groupe d'ateliers longtemps actif. Pour de plus amples informations sur les lames marquées Ulfberth et leurs anciennes imitations, voir GORMAN Michael R : *ULFBERTH: innovation and imitation in early Medieval swords*, dans le catalogue de XVIth Park Lane Arms Fair, printemps 1999.

Pour une étude sur ce type d'épée et sa période d'utilisation, voir OAKESHOTT R. Ewart : *The sword in the age of chivalry*, 1965. L'auteur classe ce type d'épée comme Type X et l'illustre planche 2 fig. A. Le pommeau est classé comme Type A, voir page 93. Une version semblable de cette inscription en deux parties est illustrée page 139, fig. 126 A.

161

Grande épée médiévale vers 1350-1400.

162

Grand bacinet à mézail, belle reconstitution dans le style de Milan vers 1450, probablement XIXe siècle.

Il n'existe probablement pas plus d'une dizaine de grands bacinets authentiques de ce type ; tous dans des collections publiques, aucun n'est répertorié en collection privée. Le grand bacinet présenté ici semble reconstitué d'après celui de la fameuse armure alla francese par Antonio Missaglia pour Friedrich I von Pflaz, conservée dans l'ancienne armurerie impériale de Vienne (A 2). La caractéristique unique à ce type de bacinet est la mentonnière fixe dans laquelle se loge la base du mézail.
Voir, BOCCIA L.G. & COELHO E.T. : *L'arte dell'armatura in Italia*, 1967, ill. 94, pp. 141-142. Et aussi, THOMAS Bruno & GAMBER Ortwin : *Katalog der Leibrüstkammer*, I Teil, 1976, pp. 56-58, ill. 20-21.

163

Dague à rognons de style flamand, la lame probablement fin XVe début XVIe siècle.

164

Dague à poignée entièrement en fer, dans le style bourguignon de la fin du XVe siècle, XIXe siècle.

165

Cervelière, Espagne ou Nouvelle-Espagne XVIe - XVIIe siècle.

De telles défenses de tête ont été trouvées au Nouveau Mexique et en Californie. Voir, PETERSON Harold L. : *The helmet at San Gabriel del Yunque, New Mexico*, Journal of the Arms & Armour Society (London), vol. I n° 2, septembre 1955, pp. 183-186.

166

Chapel de fer, dans le style Allemand ou Suisse de la fin du XVe siècle, XIXe siècle.

167

Salade, *celata alla Veneziana*, provenant très certainement de la forteresse des chevaliers de l'ordre de Saint Jean de Jérusalem à Rhodes, Italie vers 1450.

Provenance : très certainement de l'armurerie des Chevaliers de Saint-Jean de Jérusalem à Rhodes.

Pour des informations détaillées sur l'armurerie de Rhodes, voir le n° 48 de ce catalogue. Pour des casques semblables, voir KARCHESKI Walter J. Jr. & RICHARDSON Thom : *The Medieval armour from Rhodes*, 2000, pp. 7-9.

168

Rare armet à rondelle avec demi-bavière de renfort, Italie vers 1490-1500.

L'armet à rondelle est d'une construction singulière par ses deux parties latérales qui s'ouvrent par une charnière horizontale au dessus des oreilles et se ferment sur le menton par un goujon. Son dessin unique lui a donné une place privilégiée dans l'évolution de l'armure gothique italienne et il fut très bien représenté dans la suite de peintures sur la bataille de San Romano, exécutée par Paolo Uccello entre 1454 et 1457, et aussi sur la tapisserie « Le rassemblement des chevaliers » de la fameuse suite de dix tissée à Bruxelles vers 1500-15, décrivant la vie de David et Bethsabée (Musée de la Renaissance française, Écouen, ECL 1613-1622).
Des centres de production d'armures en Flandres, Angleterre, Allemagne et Espagne copièrent l'armet à rondelle italien.
Les armures de la fameuse découverte dans l'église de Santa Maria delle Grazie près de Mantoue constituent un large corpus des différents armets italiens produits de 1450 à 1510. Un armet très proche de celui présenté ici se trouve à la Casa della Contandinanza à Udine. Voir, BOCCIA Lionello G. : *Le armature di S. Maria delle Grazie di Curtatone di Mantova e l'armatura Lombardia del '400*, 1982, fig. 164.
Pour une étude exhaustive du développement de l'armet italien, voir BLAIR Claude : *European armour*, 1958, pp. 86-91.

169

Épée de style italien du Nord vers 1520, XIXe siècle.

Cette épée peut être comparée à celle attribuée à la ville de Ferrare vers 1520 par le style de sa gravure à l'eau forte sur la lame, et conservée au Musée de Cluny à Paris (12081a). Voir, BOCCIA Lionello G. & COELHO Eduardo T. : *Armi Bianche Italiane*, 1975, n° 239-40, p.354.
La dague présentée sous le numéro suivant peut être appariée à cette épée.

170

Dague dans le style italien du milieu du XVIe siècle.

Une dague avec une garde comparable est conservée au musée Poldi-Pezzoli de Milan, donnée pour italienne ou française (catalogue n°732). Voir, BOCCIA Lionello G. & GODOY Jose A. : *Museo Poldi-Pezzoli, Armeria. II*, 1986, ill. 833, p. 620.
Cette dague peut être appariée à l'épée sous le numéro précédent dans ce catalogue.

171

Dague « à oreilles » de style espagnol fin XVe - début XVIe siècle, XIXe siècle.

172

Dague « à oreilles » de style espagnol fin XVe - début XVIe siècle, XIXe siècle.

173

Belle reconstitution d'une armure de bataille, assemblée autour d'une cuirasse et d'un renfort de plastron d'Italie du Nord vers 1480, dans le style d'une armure lombarde conservée dans l'église de S. Maria delle Grazie près de Mantoue.

Ce modèle d'armure représente l'apogée du harnois blanc italien au XVe siècle. Celle présentée ici est une reconstitution proche de l'armure B4, faisant partie des armures exposées dans l'église S. Maria delle Grazie près de Mantoue qui furent révélées et authentifiées par le baron de Cosson, seulement en 1926, puis étudiées par James Mann et publiées en 1938 : A further account of the armour preserved in the Sanctuary of the Madonna delle Grazie near Mantua, in Archaeologia LXXXVII.
Pour une étude détaillée et bien illustrée des pièces composant ces armures, voir BOCCIA Lionello G. : *Le armature di S. Maria delle Grazie di Curtatone di Mantova e l'armatura lombarda del '400*, 1982, pp. 255-260, pl. 326-359.

174

Plastron de fantassin « à l'allemande », *alla tedesca*, Italie du Nord vers 1470-80.

Un plastron semblable est conservé dans l'arsenal de Munich (SZ Z840). Voir, SCALINI Mario : *L'armeria Trapp di castel Coira,* 1996, p. 85 plate 34-35.

175

Plastron de fantassin, Flandres vers 1510.

Ce modèle fait partie d'un rare groupe de plastrons forgés en une seule partie (sans goussets mobiles aux emmanchures) qui fut très apprécié en Europe occidentale à la fin du XVe et début du XVIe siècle. Dans ce groupe, il existe une rare variante à l'encolure et aux emmanchures très proéminentes, comme sur le présent plastron. Un autre exemplaire semblable faisait autrefois partie de l'armurerie ancestrale de la famille Tollemache à Helmington Hall dans le Suffolk.
Les plastrons de ce groupe furent populaires en Angleterre et des exemples sont répertoriés aussi bien sur des plaques funéraires en laiton dans des églises que sur le manuscrit « Warwick Pageant » de 1483-90. Certains portent une marque des Flandres, comme la cuirasse d'enfant faite pour Philippe Le Beau, duc de Bourgogne vers 1490, préservée dans l'ancienne collection impériale de Vienne (A 109a). Un autre se trouve aux Royal Armouries de Leeds (Inv. No. III 71) ; un autre au Schweizerisches Landesmuseum de Zurich (LM 4955) avec la marque de l'atelier d'Arbois en Bourgogne, fondé en 1495 par le futur Empereur Maximilien I.
Voir, THOMAS B. & GAMBER O. : *Katalog der Leibrüstkammer, I,* Kunsthistorisches Museum, Vienna, 1976, p. 127 and pl. 49. Voir aussi DUFTY A.R. : *European Armour in The Tower of London*, 1968, pl. XV and CX ; et LAKING G.F. : *A Record of European Armour and Arms, vol. I*, 1920, p. 207, fig. 241.

176

Dague à rouelles de style Gothique bourguignon, XIXe siècle.

Voir, DEAN Bashford : *The Metropolitan Museum of Art Catalogue of European Daggers, including the Ellis, de Dino, Riggs and Reubell Collections, 1300-1800*, 1929.
De très belles copies de ce type de dague faisaient parties de collections réputées, notamment la collection Reubell.

177

Dague dans le goût italien du XVIe siècle, la lame XVIIIe siècle et le reste de style.

178

Belle dague « à oreilles » dans le style espagnol du début XVIe siècle, XIXe siècle.

Une dague de ce type, conservée au Deutsches Klingenmuseum de Solingen (Inv. : 60.98), est très semblable et semble provenir du même atelier. Voir, UHLEMANN Heinz R. : *Kosbare Blankwaffen aus dem Deutschen Klingenmuseum Solingen*, 1968, p. 39.

179

Très rare armure de joute équestre « à l'italienne », Italie fin XVIe siècle.

Composée de pièces provenant de différentes armures, elle comprend : un armet à timbre à crête basse se fermant sur le devant par deux joues articulées latéralement et portant, sur l'arrière, un porte-plumail et un colletin à une lame ; un gorgerin à trois lames ; un plastron à goussets mobiles portant, sur le côté droit, un faucre rigide et, sur le côté gauche, deux barres de soutien de la haute-pièce et trois tiges filetés pour fixer avec des écrous la haute-pièce et le manteau d'armes ; une braconnière à lame unique ; deux tassettes à trois lames avec forte arête médiane, la droite avec une extrémité arrondie tandis que la gauche est plus longue et en pointe ; des spalières à quatre lames, des canons de bras à cinq lames et d'avant-bras en deux parties articulées ; une cubitière droite à large ailette, une gauche avec une petite ailette portant une tige filetée sur laquelle se fixe par un écrou le grand garde-bras ; le gantelet droit est à doigts articulés tandis que la main gauche est protégée par un très fort miton de joute ; sur les cuissards sont fixés les genouillères à ailette, les grèves sont à charnières. Les solerets sont remplacés par des étriers protégeant entièrement le pied et avec une plaque protégeant la partie externe de la cheville.
H. sur mannequin : 166 cm - Poids : 27,065 kg et avec les étriers : 29,395 kg.

La joute équestre « à l'italienne » se pratiquait avec des lances courtoises légères en bois de peuplier. Chaque participant brisait une lance avec trois opposants successifs. La course se faisait de part et d'autre d'une barrière (la palanca) disposée longitudinalement au centre de la lice. Ce serait lors d'une joute « à l'italienne » que le roi Henri II de France fut mortellement blessé, le 30 juin 1559.

Cette armure de joute « à l'italienne » est parmi les plus complètes connues et serait la seule répertoriée en collection privée. Des armures comparables sont conservées dans les musées suivants : Musée de l'Armée de Paris (G.176 & G.177), Art Institute de Chicago (1982.2405 ; ex-Harding 2278), The Royal Armouries à Leeds (II.188), Musée de Philadelphie (1977-167-24, collection Kienbusch), musée Poldi Pezzoli à Milan (n°1983).

Voir, MANN James : *European Arms and Armour, Wallace Collections Catalogues*, 1962, volume I p. 77-78 n°A61, pl. 42, donnant une liste des armures de ce type.
Voir aussi, NORMAN A. V. B. : *European Arms and Armour Supplement to the Wallace Collection Catalogues*, 1986, p. 33 n°A61, complément de la liste des armures existantes de ce type.
DUFTY Arthur Richard : *European Armour in the Tower of London*, 1968, pl. XXXIV, (inv. II.188).
BOCCIA Lionello G. & GODOY José A. : *Museo Poldi Pezzoli, Armeria I*, 1985, n°7 p.73-75 & 179-180 ill. 18-20.
KARCHESKI Walter J., Jr : *Arms and Armor in the Art Institute of Chicago,* 1995, p. 38 & 121.
FALLOWS Noel : *Jousting in Medieval and Renaissance Iberia*, 2010, p.139, 140 ill. 83-85.

180

Cotte de mailles de construction insolite, probablement Europe centrale ou de l'Est, XVIe - XVIIe siècle.

181

Protection du torse en mailles, en forme de « mantelet d'évêque », constituée de divers éléments en mailles rivetées du XVIe siècle.

182

Salade à longue queue aux proportions élégantes, dans le style allemand vers 1470-80.

Provenance : la famille Solm-Brauenfels de Hessen. Vendue avec une armure complète de type gothique allemand (provenance donnée par la Galerie Fischer dans le catalogue de vente aux enchères cité plus bas). William Randolph Hearst.
Galerie Fischer, Lucerne, le 25 novembre 1964, n° 178a (CHF17.000).

Le poinçon insculpé sur la queue n'est pas répertorié et n'est pas identique à celui sur une salade de la collection Georges Paulhac, aujourd'hui au Musée de l'Armée de Paris, cité en référence dans le catalogue Fischer. L'intérieur présente une surface martelée inhabituelle par l'utilisation d'un marteau à très petite tête. Cette façon de travailler le métal est caractéristique de Raymond Bartel, l'armurier en charge de la collection de William Randolph Hearst. Une salade de même construction, présentant aussi les mêmes traces de martelage à l'aide d'un petit marteau, fabriquée par Bartel faisait partie des pièces ajoutées dans la vente de l'armurerie des ducs de Ratibor. Voir le catalogue de vente de la Galerie Fischer : *Waffensaal des Schlosses Grafenegg, II Teil*, le 2 mai 1934, n° 67.

183

Belle et rare armure à cannelures dite « Maximilienne », globalement Allemagne du Sud vers 1525-30.

Elle comprend un casque clos dont le timbre forgé d'une seule pièce comporte une crête médiane torsadée, deux autres crêtes plus basses de part et d'autre, et des cannelures sur toutes les surfaces intermédiaires partant d'une ligne gravée sur la nuque jusqu'à l'ouverture pour le visage ; l'arrière du timbre est repercé de six trous pour lacer la garniture interne ; la base du timbre et de la mentonnière est repoussée d'un fort renflement torsadé, comme pour tourner sur un colletin, mais ce bourrelet avant et arrière est inhabituellement prolongé pour permettre de fixer un gorgerin cannelé à une lame avec bordure torsadée ; le timbre porte, sur l'arrière, des rivets de fixation de garniture et d'autres, sur le pourtour de l'ouverture pour le visage, qui sont arasés ; la mentonnière pivotante est proéminente avec une bordure supérieure renfoncée pour recevoir le mézail, avec des trous circulaires au niveau des oreilles, avec une fermeture à ressort sur la droite ainsi qu'une tige (postérieure) pour maintenir le mézail relevé ; le mézail « en soufflet », pivotant sur les mêmes axes que la mentonnière, est rapporté et comporte à présent une vue à deux paires de fentes superposées. Le colletin s'ouvre par une charnière sur la gauche et se ferme sur le côté droit ; il se compose de quatre lames sur l'avant et sur l'arrière, la lame supérieure étant ourlée en torsade tandis que les trois autres lames sont à cannelures étroites disposées en éventail ; les côtés du colletin porte une plaque moderne permettant de fixer les rondelles d'épaules aussi modernes. L'intérieur du haut du plastron et de la dossière est insculpé d'un poinçon de Nuremberg, un *N* dans un cercle perlé ; le plastron très bombé est à larges cannelures à partir d'une bande unie horizontale, dans le haut ; il porte un faucre articulé postérieur ; la bordure supérieure, horizontale et droite, et celle des goussets mobiles aux emmanchures sont à fort ourlet en torsade ; la lame de taille est rapportée et porte une braconnière à trois lames sur laquelle est fixée une paire de courtes tassettes à quatre lames, l'ensemble à cannelures semblables à celles de la cuirasse. La dossière cannelée porte une lame de taille unie gravée d'un double filet sur laquelle est fixée un garde-reins à deux lames cannelées. Les défenses de bras sont composites, avec des épaulières et des canons d'avant-bras à cannelures semblables à celles des principaux éléments de l'armure ; les cubitières sont rapportées ; les épaulières à six lames sont mobiles par leur montage sur des lanières de cuir internes et des rivets coulissants ; les canons d'avant-bras sont à plaque interne montée sur charnière ; les gantelets du type miton sont à cannelures (restaurations) et frappés sur la manchette du poinçon de Nuremberg et de celui d'un armurier (usé). Les défenses de jambes comporte des cuisses à deux lames, des genouillères à ailette décorée et à cinq lames articulées, paire de grèves modernes avec solerets « à patte d'ours » articulés portant des éperons à molette de style XVIe siècle. L'armure porte des rivets bombés en fer et une bordure torsadée aux principaux éléments. Elle est montée sur un mannequin spécialement conçu et vêtu, avec un visage sculpté.
H. : 170 cm - Poids : 18,170 kg.
Le décor de cannelures couvrant toute la surface des parties principales de cette armure est spécifique de l'apogée du style dit « Maximilien ».
Le poinçon circulaire insculpé à l'intérieur du plastron et de la dossière était la marque du marteau de forge à eau de Nuremberg. Les poinçons sur les gantelets sont celui de la cité de Nuremberg et celui de la guilde des armuriers.
Le casque clos sur cette armure se distingue par les très inhabituelles lames de gorgerin ajoutées à la base du fort bourrelet circulaire. Cette particularité ne se retrouve que sur un autre casque sommant une armure conservée dans la Wallace Collection de Londres (A 26). Ni le catalogue de 1962 ni le supplément de 1986 ne font de commentaire sur cette singularité. L'ajout de ces lames de gorgerin semblerait donc n'être qu'une innovation stylistique par un armurier de Nuremberg. Voir, MANN James : *Wallace Collection Catalogues, European Arms & Armour, Vol. I*, 1962, n° A26, pp. 23-25, pl. 70.

184

Armure et barde lourde de cheval à cannelures, du style dit « Maximilien », quelques éléments de l'armure Allemagne du Sud vers 1525, le reste XIXe siècle et moderne.

185

Targe de joute avec échancrure de lance, *Tartsche mit Lanzenausschnitt*, dans le style allemand de la fin du XVe siècle.

Pour une targe du XVe siècle, faite à Nuremberg et faisant partie d'une suite de cinq aux armes des Behaim de Schwarzbach, conservée au Metropolitan Museum of Art de New York (don de Florence Blumenthal en 1925, 25.26.1), voir le catalogue d'exposition : *Gothic and Renaissance Art in Nuremberg 1300-1550*, 1986, pp. 201-3, fig. 60a.

186

Reconstitution d'une rondache en bois peint provenant du butin de la Bataille de Giornico, dans le style milanais vers 1475, XIXe siècle.

La bataille de Giornico fut livrée en décembre 1478 et opposa 600 fantassins suisses à 10.000 milanais qui furent incapables de manœuvrer dans une étroite vallée et furent vaincus par les Suisses embusqués sur les hauteurs. Le butin de cette bataille comprenaient des rondaches de ce type conservées aujourd'hui dans le Historishes Museum de Lucerne. Celle présentée ici est inspirée de deux de ces rondaches (n°39 et 49) exposées lors de l'exposition consacrée à la commémoration de cette bataille. Voir, *Waffen als Freiburg in den Bund der Eidgenossen trat*, Historisches Museum, Murten, 1981, cat. n° 3 and 5.

187

Belle reconstitution d'un pavois d'archer portant les armes du duché de Bourgogne, dans le style de l'époque de la Guerre de Bourgogne de 1474-77.

Le pavois du XVe siècle de ce modèle, conservé au Bernisches Historisches Museum, semblerait avoir servi de modèle à celui-ci. Voir, WEGELI Dr. Rudolf : *Inventar der Waffensammlung des Bernischen historischen Museums in Bern*, vol. 1, *Schutzwaffen*, 1920, cat. n° 25 (Staat Bern. Z. Kat=Nr.271), pp. 13-14, pl. III.

188

Armet à cannelures du style dit « Maximilien », en partie Allemagne du Sud vers 1525.

189

Dague composite à poignée en buis sculpté, en partie milieu XVIe siècle, la poignée milieu XVIIe siècle.

190

Épée de lansquenet, *Katzbalger*, de style allemand vers 1520-50, XIXe siècle.

191

Rare armure complète de bataille pour combattre à cheval, globalement Allemagne vers 1515.

Elle comprend un casque clos transformé, durant son utilisation, en type armet pouvant tourner sur le colletin. Son timbre large et rond, forgé en une partie avec une forte crête torsadée, comporte une lame ajoutée avec un renflement pour s'adapter sur le colletin et deux parties latérales montées sur charnière se fermant par un crochet sur le menton ; ces deux joues sont également renflées à leur base ; le mézail « à soufflet » associé pivote sur deux rivets et se bloque par un verrou à ressort sur la joue gauche ; un porte-plumail en fer est fixé sur l'arrière ; les rivets de fixation de la garniture sont en fer et bombés. Le colletin à quatre lames s'ouvre par une charnière placée à gauche et se ferme par deux goujons placés au cou et sur l'épaule ; la lame supérieure est ourlée et repercée d'une suite de petits trous ; la plaque arrière d'épaule conserve ses deux goujons originaux à ergot permettant de fixer les épaulières. Le plastron très bombé est droit dans sa partie haute qui est fortement ourlée vers l'intérieur ; les emmanchures sont à goussets mobiles ourlés en suite ; il porte un faucre articulé probablement d'origine et une lame de ceinture articulée sur laquelle est fixée une braconnière composite à quatre lames, dont la supérieure est vraisemblablement homogène avec le plastron, et à laquelle est adaptée une paire de courtes tassettes dont la bordure inférieure ourlée correspond aux autres. Les deus rondelles d'épaules avec une pointe centrale, un pourtour renfoncé et une bordure ourlée en torsade forment une paire. La dossière plus légère est d'une forme élégante avec pourtour renfoncé et bordures ourlées unies ; les sangles de tailles sont fixées à l'intérieur et passent dans une fente ; la lame garde-reins d'origine coulissant sur des rivets est attachée à la lame de taille très étroite et fixe. Les défenses de bras comprennent des épaulières légères à six lames avec des canons de bras tournants ; les canons d'avant-bras sont à plaque interne sur charnière ; les cubitières sont à larges ailettes ovales à pourtour renfoncé tout comme le haut des épaulières et les poignets. La paire de mitons avec courtes manchettes légèrement évasées, repoussée pour l'ulna, est à cinq lames métacarpiennes et quatre lames pour les doigts ; la série de lames est séparée par une pièce renflée en torsade ; les protections de pouce à lames articulées sont montées sur une charnière. Les défenses de jambe comprennent des cuisses ourlées sur le haut avec une lame supérieure associée, articulée et bordée d'un bourrelet en torsade ; les genouillères sont postérieures et la gauche incorpore six lames articulées du XVIe siècle ; les grèves sont postérieures et la droite porte des charnières du mauvais côté ; les solerets à « pied d'ours » sont décorés d'une nervure médiane torsadée sur un renfoncement en triangle. Tous les rivets bombés de l'armure sont en fer. Elle est présentée sur un mannequin spécialement adapté et vêtu.
H. : 166,5 cm - Poids : environ 17.550 kg

Provenance : probablement le duc de Meiningen (d'après une ancienne photographie inscrite au dos « Meiningen », conservée dans les archives de la collection Kienbusch au Philadelphia Museum of Art). Dans ce cas, Ernst de Saxe- Meiningen (1859-1941), à la tête du duché de Saxe-Meiningen en 1928.
E. Kahlert & Son, Berlin, le n°147 dans la vente aux enchères du stock de cette firme chez Hans W. Lange à Berlin, le 17 juin 1940, vendue pour 7.000 Reichs-Mark, probablement directement au collectionneur Werner Paul de Berlin.
Werner Paul de Berlin qui la vendit à Karsten Klingbeil.

192

Masse d'armes à sept ailettes, Italie seconde moitié du XVIe siècle.

193

Fauchon, *Storta*, dans le style italien vers 1570.

Ce fauchon est inspiré par celui de Don Juan d'Autriche conservé à La Real Armeria de Madrid (RA G 43). Voir, BOCCIA Lionello G. & COELHO Eduardo T. : *Armi Bianche Italiane*, 1975, n° 390-391, p. 372.

194

Fauchon, *Storta*, en partie Italie début XVIIe siècle.

195

Rare et très beau fauchard à croc de parement pour la garde palatiale du cardinal Scipion Caffarelli-Borghèse, Italie du Nord vers 1605-1610.

Le fer en forme de grand coutelas est à dos plat avec fort ressaut avant le contre-tranchant, à projection latérale contournée et ajourée en rosace avec un croc quadrangulaire, à long tranchant incurvé ; à sa base, deux petites ailettes sont découpées en fleur de lys stylisée au-dessus d'un renflement. La douille octogonale est prolongée par deux attelles raccourcies, décorées de feuilles de vigne, qui sont traversées par des clous à tête ronde décorée (certains remplacés). Le fer est presque entièrement et profusément décoré sur ses deux faces d'entrelacs soulignés de filets d'argent en relief et de pointillés d'argent encadrant des réserves décorées, et de fins rinceaux damasquinés or sur fond bleui ; plusieurs points sont ciselés de feuilles d'acanthe ; les fonds des médaillons et cartouches sont amatis et bleuis. Les attributs sont, de haut en bas : un masque grotesque, la tiare papale sur les clés de Saint Pierre, une couronne princière traversée de deux palmes et d'un rameau d'olivier, un dragon ailé, le blason des Borghèse (*d'azur, à un dragon ailé d'or, au chef du même, chargé d'une aigle de sable, becquée, membrée et couronnée d'or*) surmonté d'un chapeau ecclésiastique, une aigle au vol abaissé, et un masque grotesque. Monté sur une hampe en bois, moderne et raccourcie.

L. du fer et de la douille : 90,5 cm - L. des attelles : 34,5 cm.
L. avec hampe : 228 cm.

Provenance : des fauchards de parement de ce type furent très longtemps préservés dans les anciennes résidences des Borghèse, plus particulièrement au palais Borghèse de Rome.

Scipion Caffarelli-Borghèse (1576-1633) était le fils de Marcantonio Caffarelli et de Ortensia Borghèse, une sœur du cardinal Camille Borghèse (1550-1621) qui fut élu pape, le 16 mai 1605, et régna sous le nom de Paul V. Neveu favori du Saint-Père, Scipion bénéficia aussitôt de ses faveurs et de sa générosité pour devenir l'un des plus éminents membres de la famille Borghèse. En effet, aussitôt élu, Paul V ordonna Scipion prêtre puis, dix jours plus tard, le nomma cardinal-neveu et l'autorisa à prendre le nom et le blason des Borghèse : d'azur à un dragon ailé d'or : au chef du même chargé d'une aigle de sable, becquée, membrée et couronnée d'or.

Le pape chargea Scipion de la politique intérieure et extérieure du Saint-Siège, et des finances de la papauté et de la famille Borghèse ; aussi le nomma-t-il légat pontifical à Avignon et au comtat Venaissin de 1607 à 1621, lui donna des titres nobiliaires auxquels étaient attachés des terres, lui fit bénéficier d'importants biens confisqués, tels ceux de la famille Cenci. Scipion participa à l'embellissement architectural de Rome, aménagea le palais familial romain et la Villa Borghèse où il présenta sa vaste collection de peintures, sculptures et objets d'art.

Ces dernières années, une controverse fut soulevée à propos de la représentation du chapeau au-dessus du blason, car le *galero* cardinalice porte quinze glands pourpres de part et d'autre, tandis que le *galero* prélatice en compte dix de couleur verte. Il est possible que la représentation soit une licence artistique ; dans ce cas, les fauchards pourraient avoir été exécutés à Rome, en 1605. Par contre, si la représentation du chapeau était héraldiquement correcte, il pourrait alors s'agir d'une commande bolognaise de 1610. En effet, Scipion Borghèse fut archevêque de Bologne du 25 octobre 1610 au 2 avril 1612, mais ne résida jamais dans son archidiocèse. Au vu de la qualité de l'exécution du décor et de l'importance de Scipion, il paraît peu vraisemblable qu'un atelier de renom accepta une erreur ou une licence dans la représentation héraldique du blason d'une telle famille ; la seconde hypothèse semblerait donc pouvoir être vraisemblable.

Selon une étude de Sir James Mann, 25 de ces fauchards de parement avaient été répertoriés dans le palais Borghèse de Rome. Depuis ces fauchards furent dispersés dans le monde entier ; pour un récapitulatif de la présente localisation de nombre d'entre eux, voir MANN Sir James : *Wallace Collection Catalogues, European Arms and Armour, Volume II*, 1962, p.452, n°A949. La plupart des exemplaires subsistants sont aujourd'hui dans des collections publiques ; les fauchards en mains privées et pouvant venir sur le marché des objets d'art sont donc extrêmement rares.

L'exposition *The Art of Chivalry*, au Metropolitan Museum of Art de New York en 1982, incluait un fauchard de parement de Scipion Borghèse (n°80 du catalogue). Le descriptif comprenait ce commentaire des conservateurs : « Ce fauchard, … portant les armes des Borghèse au Metropolitan Museum, est certainement l'une des plus élaborées et des plus belles armes d'hast jamais produites, combinant toutes les techniques connues de décoration du métal… » ("This glaive, one of the two bearing the Borghese arms in the Metropolitan Museum, is surely one of the most elaborate and beautiful staff weapons ever produced, and combines all known techniques of metal decoration…").

196

Très rare rondache de parement en fer repoussé d'une scène maniériste inspirée du « Cycle Troyen », d'après une œuvre de Raphaël, Milanais vers 1550-70.

Les bordures sont ourlées sur un fil de fer, le pourtour est parsemé de rivets bombés étoilés en fer, quatre paires de rivets étoilés plus gros maintenaient les énarmes. Le thème du décor repoussé est le Jugement de Pâris. La scène centrale se tient sur le mont Ida et devant les murs de Troie ; sur un côté, les déesses Junon, Vénus et Minerve se baignent à la source Ida ; au centre, Pâris est assis coiffé de son bonnet phrygien et tend la pomme de discorde à Vénus ; Mercure se tient en arrière plan. Les trois déesses sont identifiées par leur attribut : Vénus par Cupidon, Junon par le paon, Minerve nue de dos par l'armure jetée à ses pieds. Au premier plan en bas, est étendu Oeneus, dieu fluvial, père d'Oenone l'épouse de Pâris. La composition est dans un cadre avec un herme masculin et un autre féminin, sur les côtés, avec des amours et putti avec un masque léonin dans le haut et un masque démoniaque dans le bas.

Diamètre : 59,5 cm - Poids : 2835 g.

Provenance :
William Randolph Hearst, faisait probablement partie des objets de Hearst vendus le grand magasin Gimbel's de New York, en 1941.

La composition du décor de cette rondache est inspirée de la gravure du Jugement de Pâris par Marcantonio Raimondi, exécutée vers 1515-16, reprenant une œuvre de Raphaël peinte vers 1512. La composition exacte de l'œuvre originale de Raphaël est inconnue car elle disparut peu après son exécution. Comme Raimondi fut un proche collaborateur de Raphaël, il est probable que sa gravure soit une reproduction fidèle de l'œuvre du maître. Cette gravure fut largement diffusée auprès des graveurs d'Italie du Nord.

Une bourguignotte et une rondache repoussées et damasquinées, avec une représentation semblable du Jugement de Pâris, attribuées à l'école milanaise vers 1560-65, sont conservées au Deutsches Historisches Museum de Berlin (Inv. W 1004 - W 1005). Voir, GODOY José A. : *Parures triomphales*, 2003, pp. 154-157, 435-437.

197

Imposante armure de bataille à bandes décorées à l'eau forte et dorées, dans le style allemand d'Augsbourg vers 1540-50, homogène et d'exceptionnelle qualité, très vraisemblablement Vienne début du XIXe siècle.

D'une exécution traditionnelle et avec des proportions remarquables, elle comprend : un casque clos à mézail pointu et saillant en proue de navire, à ventaille repercée de fentes horizontales de part et d'autre, à mentonnière à pointe proéminente, ces trois parties pivotant autour des mêmes axes ; gorgerin à deux lames devant et derrière. Le colletin à quatre lames avant et arrière s'ouvre par une charnière latérale. Le large plastron présente une vive arête médiane et un fort bourrelet torsadé à l'encolure et aux goussets mobiles ; il porte une braconnière à trois lames, à laquelle est suspendue une paire de courtes tassettes, et un faucre « à l'allemande » se soulevant. La dossière est prolongée par une lame à la taille et est équipée d'attaches sur les épaules, renforcées de métal et à charnière. Les épaulières sont asymétriques pour le combat à la lance ; les défenses de bras pivotent ; les grandes cubitières fermées sont repoussées de deux petites volutes et d'une proéminente torsade médiane ; les gantelets « mitons » sont à doubles cannelures, dans la partie médiane, se séparant en accolade sur la partie métacarpienne. Les défenses de jambes sont à cuissards en deux parties dissociables, munis de genouillères articulées à ailette ; les grèves sont fendues sur l'arrière pour le passage de l'éperon ; les solerets sont « à patte d'ours » avec la plaque extrême repoussée d'une torsade horizontale.
L'armure est ornée de bandes gravées à l'eau forte et dorées, à décor d'entrelacs sur de menus rinceaux ; les contours sont ourlés en torsade ; la bordure haute des lames est découpée en accolade. L'état de conservation général est très beau ; les cuirs en partie remplacés de façon experte. Présentée sur un mannequin spécialement adapté et vêtu.
H. : 182 cm.

Provenance : par tradition, les princes von Hohenlohe.
Bachereau à Paris, vers 1900.
The Lord Astor of Hever, The Hever Castle Collection, Arms and Armour, Sotheby's, 5 Mai 1983, n°52, vendue pour £ 28,600.

Par ses impressionnantes proportions et son décor fastueux, cette armure a une présence sculpturale saisissante. Aussi est-elle certainement unique en mains privées, parmi les armures répertoriées produites à Vienne à la fin du XVIIIe et début du XIXe siècle.
Le Dr. J. F. Hayward comparait cette armure avec celles exécutées dans la *Kaiserliche Hofplattnerei* de Vienne pour remplacer les armures perdues suite au pillage de l'armurerie impériale sur ordre de Napoléon Bonaparte. Hayward présumait que cette armure pouvait être une commande de la famille princière des Hohenlohe pour remplacer une armure perdue et non identifiée à ce jour (voir le catalogue de Sotheby's : *The Hever Castle Collection*, 1983, n°52). Les armuriers impériaux viennois du XIXe siècle avaient conservé le savoir-faire de leurs ancêtres du XVIe siècle en cultivant leurs techniques traditionnelles.

Deux armures viennoises du début du XIXe siècle sont conservées au Kunsthistorisches Museum de Vienne (A 1409 et A 1042) et sont commentées par GAMBER Ortwin: *Romantische Harnisch des 18 Jahrhunderts in Wien*, dans le « Jahrbuch des Kunsthistorisches Sammlung in Wien », Band 77 (1981), pp. 194-5.
Pour une autre armure comparable, voir GRANCSAY Stephen. V. : *Catalogue of The John Woodman Higgins Armory*, 1961, p. 66.
Dans ses remarques publiées sur la reproduction d'armures au XIXe siècle, Dr. Hans Schedelmann attribue une belle copie de l'armure gravée à l'eau forte pour Philippe II d'Espagne (A 547, dans l'ancienne collection impériale de Vienne) à un atelier viennois non identifié, vers 1800. Voir, SCHEDELMANN Hans : *Der Waffensammler*, dans « Waffen-und Kostümkunde », 1964, Heft I, pp. 50-57, pl. 18.

198

Superbe et vraisemblablement unique copie de l'armure de bataille, à décor repoussé et gravé à l'eau forte, faite en 1537 par Jörg Seusenhofer d'Innsbruck pour Ferdinand I (1503-1564), roi des Romains, très probablement Vienne, milieu du XIXe siècle.

L'armet est à timbre forgé en une seule pièce, surmonté d'une crête en torsade et repoussé d'une gorge inférieure en torsade pour tourner sur le colletin ; pourvu de rivets de garniture recouverts de laiton ; le mézail pivotant est pointu, à double vue et partie inférieure découpée de fentes verticales ; deux pièces pivotantes font office de renfort : la supérieure, étroite se positionnant sous la vue, et l'inférieure, sans orifices de ventilation, recouvrant la ventaille ; la mentonnière pivotante est à gorge en torsade et ceinturée de rivets pour garniture recouverts de laiton. Le colletin à trois lames, devant et derrière, est articulé sur une charnière à pivot). Le plastron, de forme très bombée, est bordé, sur sa partie supérieure, d'un renflement droit torsadé et porte un faux poinçon imitant celui de Valentin Siebenbürger de Nuremberg ; pourvu de goussets mobiles, à bordure externe en torsade, d'un faucre recourbé se relevant, d'une haute lame de ceinture à retroussis portant une braconnière à trois lames, et d'une paire de tassettes courtes dont la partie médiane est repoussée d'écailles s'élargissant vers le bas et dont la bordure inférieure est renflée et torsadée. La dossière est munie d'une lame de ceinture, portant une braconnière à trois lames, et d'épaulières renforcées de métal. La paire de défenses de bras comprend de larges épaulières avec haute buffe, dont l'arête médiane est repoussée comme sur les tassettes, les cubitières et les genouillères ; des brassards à cubitière fermée et des gantelets à doigts et pouce recouverts de plaquettes métalliques. La paire de défenses de jambe comprend des cuissards en deux parties à fort retroussis torsadé sur chaque bordure supérieure, des grèves à charnière et des solerets « à pied d'ours » repoussés d'une nervure médiane. Toute l'armure est décorée à l'eau forte de bandes ornées de trophées, rinceaux, monstres et *putti*, à la manière du graveur Leonhard Meurl ; elle est garnie de rivets recouverts de laiton et bordée de retroussis torsadés. L'armure est présentée sur un mannequin spécialement adapté et vêtu.
H. : 176 cm - Poids de l'armet : 3440 g.

Provenance : collection Karl Junckerstorff à Dusseldorf, vendue par Lempertz à Cologne, le 1er mai 1905, n°4, illustrée.
Clarence Mackay.

Publication : SCHEDELMANN Hans, *Der Waffensammler*, dans Waffen-und Kostümkunde, 1964, Heft 1, pp. 50-57, ill. n°14.

L'armure originale par Seusenhofer est un chef d'œuvre de l'école d'Innsbruck. Elle est préservée dans la Hofjagd-und Rüstkammer au Kunsthistorisches Museum de Vienne (A 472). Voir, GAMBER Ortwin and BEAUFORT Christian : *Katalog der Leibrüstkammer*, II Teil, 1990, pp. 23-24, pl. 2.

199

Très rare et curieux sabre dans le goût de la cour électorale de Saxe, la garde en cuivre doré serti de coraux rouges, Nuremberg ou Augsbourg vers 1620-30.

Monté avec une forte lame du XVIIe siècle en acier damas de type oriental, courbe à dos et contre-tranchant, à talon uni et gorge médiane, incisée sur chaque face de quatre registres de triple cannelure le long du dos. La monture est en cuivre doré serti d'une profusion de longs et minces coraux rouges ondulants, à l'imitation d'une pelisse de lion ; les longs quillons inversés se terminent en pattes de lion armés de griffes en corail ; sur le côté externe, est placé entre les quillons un clavier imitant une pelisse rehaussée de coraux ; la poignée est également sertie de nombreux coraux imitant la pelisse du lion et le pommeau est une tête de lion rugissant avec la langue en corail. En très bel état après restauration.
L. : 90,5 cm - L. lame : 75,2 cm.

Le montage d'une lame de goût oriental avait pour but d'intensifier le caractère de curiosité donné par l'extraordinaire poignée sculpturale et colorée. Le contraste du rouge corail sur la dorure était employé pour la décoration de divers objets luxueux en argent ou autres métaux, en Allemagne du Sud et en Bohême durant le XVIe et XVIIe siècles. Certains furent destinés aux électeurs saxons et à la noblesse de la cour de Dresde.
Les collections municipales d'art de Dresde contiennent un ensemble de sabres courts luxueux : un sabre *pallash* et une épée à poignées à tête zoomorphe, exécutées durant la première moitié du XVIIe siècle pour les électeurs Christian I et II, et Johann Georg I et II. Ces armes de fantaisie partagent avec le présent sabre un aspect fastueux par l'emploi sans retenue de matériaux semi-précieux. Voir HAENEL Erich : *Kostbare Waffen aus der Dresdner Rüstkammer*, Leipzig, 1923, pl. 53b, 61a-d, 62b et 63e.
Un autre exemple comparable est le sabre et son fourreau faisant partie d'une garniture « Turque » faite à Milan vers 1585 pour Charles-Emmanuel I, duc de Savoie, et offerte au roi Philippe II d'Espagne, en 1603, et maintenant dans La Real Armeria de Madrid (inv. A291-A294). La similitude du présent sabre avec ceux se trouvant à Dresde est le montage d'une lame de type oriental. Voir GODOY José A. et LEYDI Silvio : *Parures Triomphales, Le maniérisme dans l'art de l'armure italienne*, Genève, Musée Rath, 2003, catalogue de l'exposition p. 360, pl. 87.

200

Belle rapière à branches incrustées d'argent, Allemagne vers 1610-30.

La fine lame de section hexagonale est signée, sur les deux côtés, *CLEMENS STAM*, en lettres frappées dans la gorge médiane près du talon ; le *ricasso* porte des paires de poinçons sur ses deux faces et, sur les côtés, *ESPADRO* d'une part et *DEL REY* d'autre part. Garde en acier avec quillon de parade et branche de garde en S ; la contre-garde, dont la base est obturée par une plaque repercée en ogive, est formée de minces brins en X et en diagonale depuis la branche de garde, tous se joignant à la base des *pas d'âne* ; le grand anneau de garde se projette de la branche de garde à la base du *pas d'âne* sous le quillon ; depuis l'avant de la base des pas d'âne, deux pitons parallèles incurvés se dressent de part et d'autre d'un U comblé par une plaque repercée. Le pommeau tronconique est facetté et porte un important bouton de rivure. La fusée en bois est recouverte d'un filigrane en damier en fils de fer et d'argent avec une virole tressée à chaque extrémité. Toute la garde est profusément décorée de rinceaux de fleurs et graminées, ponctués de têtes de rapace et de masques de *putto* dans un drapé, en argent très en relief sur un fond amati doré.
L. totale : 102,7 cm - L. lame : 87,5 cm - l. : 17,3 cm.

Provenance : Christie, Manson & Woods, *The Collection of Armour and Arms, etc of Herr Richard Zschille, of Grossenhain,* 25 janvier 1897, p.25 n°124. Rudolf Lepke, Berlin, 21 Mars 1900, lot 72 (illustrée).

Publication : WEYERSBERG Albert, *Solinger Schwertschmiede des 16. und 17. Jahrhunderts und irhre Erzeugnisse…,* 1926, page 44.

Exposition : The Chicago Exhibition, 1894.

Une rapière à garde décorée dans un style très semblable, peut-être par le même atelier, signée des initiales *HFS* et datée *1618*, est conservée dans les collections des Princes du Lichtenstein au château de Vaduz (W877). Voir WIECZOREK Uwe : *Masterpieces from the collections of the Prince of Liechtenstein*, Berne 1997 ; et RAMHARTER Johannes : *Weaponry*, pp. 222-223, cat. n°78 (description erronée « *ricasso* signé et daté »).
Claude Blair, dans son catalogue de la collection Rothschild au manoir de Waddesdon, décrit comme anglaises ou allemandes deux dagues « main-gauche » et quatre rapières, toutes avec des gardes incrustées d'argent. Les motifs décoratifs sur les gardes provenant d'ateliers anglais connus sont très caractéristiques. Par contre, les gardes données comme allemandes ne peuvent pas, à ce jour, être attribuées à un atelier ou un maître précis, bien que les œuvres allemandes soient bien plus graphiques que les anglaises.
Cette garde de rapière est un magnifique exemple de l'ornementation allemande. L'emploi de masques de *putto* peut être étroitement rapproché de trois gardes de rapière au manoir de Waddesdon (Cat. n°26, 27, 28), surtout le n°28. De plus, cette garde est enrichie par des fonds dorés faisant contraster les décors incrustés en argent, enjolivement que n'ont pas les gardes de Waddesdon. Voir Claude BLAIR : *The James A. de Rothschild collection at Waddesdon manor*, 1974, pp. 89-96, fig. 29-31.
La construction de la partie avant de la garde est très semblable à celle sur une rapière conservée au musée Stefano Bardini à Florence (Inv. 495). Voir, SCALINI Mario : *Armi e Armati dal Museo Bardini e della Collezione Corsi*, 1989, n°57 pp.108-109, illustrée.

201

Rapière à monture singulière ciselée, dorée et damasquinée, dans le goût d'Augsbourg vers 1590-1600, en partie de la fin du XVIe - début du XVIIe siècle.

Les montures faites à Augsbourg par les orfèvres et ciseleurs sur fer de la fin du XVIe et début du XVIIe siècle se caractérisent par de fines damasquinures et de larges plaques ou réserves ciselées de minuscules personnages, invariablement de l'antiquité ou de la mythologie, et le plus souvent sur un fond doré étincelant.

202

Belle rapière à branches, en fer ciselé à la manière d'un disciple de l'école de Munich, Allemagne vers 1600-10.

Le décor ciselé sur la monture reprend des détails inspirés par les ornements de l'école de Fontainebleau, notamment les dessins édités du virtuose français Étienne Delaune (1518/19-1583) qui fut médailleur, orfèvre, graveur et créateur. Les dessins de Delaune influencèrent fortement l'école de ciselure sur fer fondée par la cour ducale de Munich vers le début du XVIIe siècle. Pour un bref exposé sur les maîtres de la cour de Munich et leurs œuvres, voir NORMAN, A.V.B. : *The Rapier and Small-Sword, 1460-1820*, London, 1980, pp. 335 and 374. Pour une étude approfondie, voir STOCKLEIN Hans : *Meister des Eisenschnittes*, 1922.
Peter Wirsberg était un artisan prolifique à en croire le nombre important de lames subsistant aussi bien dans les collections publiques que privées. Une lame signée d'une manière semblable se trouve au Historisches Museum de Dresde (Nr. 167a).
Wirsberg faisait partie d'une grande famille de fourbisseurs actifs à Solingen. Voir WEYERSBERG Albert : *Solinger Schwertschmiede des 16.und 17. Jahrhunderts und ihre Erzeugnisse*, 1926, pp. 50-52.

203

Armure complète, assemblée avec des pièces interchangeables pour la joute, en partie vers 1580-90.

204

Beau morion de parement à décor repoussé et damasquiné, dans le style italien *alla grande maniera* vers 1570-80, probablement Florence vers 1870.

En fer patiné et en une seule partie, le timbre en amande est ceinturé, à sa base, de rosettes et rivets en cuivre et surmonté d'un fort ergot torsadé ; les bords étroits, relevés devant et derrière, sont ourlés en torsade. Sa surface est presque entièrement décorée en beau relief : de masques aux traits diaboliques sur trophées d'armes, sur le bord de chaque pointe, de petits cartouches à trophées d'armes alternant avec un masque soit grotesque soit diabolique, sur le pourtour du timbre,

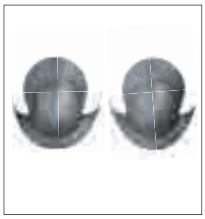
d'un grand masque diabolique, sur l'avant du timbre, et d'un cartouche ovale uni, sur l'arrière. Les décors repoussés sur les bords et sur la base du timbre sont sur fonds amatis. Les côtés du timbre sont décorés d'une scène de bataille pour la prise de Rome, en 390 avant J.-C., où figurent : sur le côté gauche, Brennos, le célèbre chef Gaulois, et sur le côté droit, Marcus Furius Camillus, le sauveur de Rome. L'entier décor en repoussé est rehaussé d'or et les bordures sont soulignées de rinceaux en damasquine d'or.
H. : 25 cm - L. : 36 cm - l. : 27 cm - Poids : 1330 g.
Ce morion extrêmement décoré est très semblable à celui conservé au Victoria & Albert Museum de Londres (M.106-1921), offert comme authentique, en 1921, par le collectionneur David M. Currie. Ce casque ne fut décelé comme faux magistral que dans les années 1960 et il fut suggéré qu'il serait l'œuvre de Gaetano Guidi, un restaurateur florentin travaillant pour le collectionneur Frédéric Stibbert. Voir, JONES Mark : *Fake? The art of deception*, 1990, pp. 204-205, n°215 illustré. Voir aussi, BOCCIA Lionello Giorgio : *L'archivio Stibbert: documenti sulle armerie*, Il Museo Stibbert Volume 4, 1976, p. 209, fig. 66.
Un autre morion, provenant apparemment du même atelier que celui du Victoria & Albert Museum de Londres mais sans décor doré, se trouve dans la collection Odescalchi de Rome (Inv. N°1606). Voir, di CARPEGNA Nolfo : *Antiche Armi dal sec. IX al XVIII, già Collezione Odescalchi*, 1969, n°83 p. 18.
Le travail en repoussé et la composition du décor sont aussi à rapprocher d'un colletin, également de l'ancienne collection Currie, faisant partie aujourd'hui des pièces d'armures européennes pour étude au Victoria & Albert Museum. Voir, GARDNER Starkie J. : *Foreign Armour in England*, Londres 1898, fig. 26, donné comme français vers 1550. Voir aussi, NORTH Antony : *Armour and its decoration*, Antique Collector, Novembre 1988, p. 110, fig. 7a, 7b.

205

Belle épée de parement damasquinée or, dans le goût maniériste italien et peut-être inspirée par des dessins de Filippo Orsini de Mantoue vers 1554, XIXe siècle.

Le style de la monture et des détails ornementaux semblent inspirés par des dessins préparatoires de Filippo Orsini de Mantoue. Voir, BOCCIA Lionello G. & COELHO Eduardo T. : *Armi Bianche Italiane*, 1975, pp. 368-9, ill. 356, 364.

206



Beau morion gravé à haute crête, Italie du Nord vers 1570-80.

La qualité du décor gravé à l'eau forte est d'une qualité supérieure à celle communément rencontrée sur ce type de casque de la fin du XVIe et début du XVIIe siècle. Notamment, les trophées sont beaucoup plus détaillés que ceux communément livrés par l'école de Pise.

207

Rondache gravée à l'eau forte, dans le style italien vers 1570-1600, XIXe siècle.

208

Cabasset ou morion « à l'espagnole », Italie du Nord fin XVIe siècle.

209

Belle et très rare rapière italienne signée, exécutée dans le goût espagnol pour un jeune aristocrate, par *Frañ Maria Rivolta in Milano alla Corona,* Milan vers 1670.

À lame mince de section hexagonale puis losangique au dernier tiers, signée par son forgeron *DE FRANCISCO*, d'un côté, et *RUIZ EN TOLEDO*, de l'autre, en lettres frappées dans la courte gorge médiane ponctuée par une croix. La monture est de petite taille avec de longs quillons torsadés ciselés de rameaux feuillagés en spirale ; la branche de garde est décorée en suite, de même que le pommeau légèrement ovalisé avec fort bouton de rivure. Le décor alternant cannelures et bandes de feuillage se répète sur les branches, les viroles de la fusée, et la bordure de la coquille hémisphérique, *rompe puntas* ; l'intérieure de la coquille est pourvue d'une plaque concave, *guardapolvo*, repercée de volutes et plaquée sur un tissu rouge. La coquille est signée sur sa face externe, autour du passage de la lame, *FRAÑ MARIA RIVOLTA IN MILANO ALLA CORONA* ; elle est finement ciselée, autour de huit grands ovales unis, de volutes repercées. La fusée est filigranée et renforcée de bandes verticales de fer.
L. totale : 112,5 cm - L. lame : 102,5 cm.

Les rapières italiennes et espagnoles à ma monture signée sont très rares en mains privées, et celle présentée ici fait partie des quatre armes blanches (y compris une dague) répertoriées portant la signature d'un fourbisseur milanais. L'une, par le même fabricant et signée d'une façon semblable se trouve dans la collection Kienbusch au Philadelphia Museum of Art (n°382 du catalogue de la collection publié en 1963) ; elle est également montée avec une lame signée *DE FRANCISCO* et *RUIS EN TOLEDO*. Boccia répertorie deux rapières à monture signée par Rivolta. L'une, formant une garniture avec une dague en suite, faisait partie de l'armurerie des Médicis et est aujourd'hui conservée au musée de l'Ermitage à Saint-Pétersbourg (ER 1055) ; la dague (aussi signée) est au musée national du Bargello à Florence (M 258). L'autre rapière, conservée au Bargello (R 106), est signée sur la *guardapolvo MORS ME FECIT PANORMI 1678*, tandis que la base de la *tazza* est gravée *MILANO LA CORONA 1678* ; Panormus est le nom romain de Palerme où la rapière fut vendue et l'enseigne milanaise « à la couronne » est le lieu de production.
La disposition et le traitement des motifs ciselés sur cette rapière sont très proches de ceux figurant sur une garde non signée (Musée de l'Ermitage : V 190) que Boccia présume de Milan vers 1670.
Voir BOCCIA Lionello G. & COELHO Eduardo T. : *Armi Bianche Italiane*, 1975, n°690, 698-701 et 702-707.

210

Très belle rapière à coquille ciselée, Espagne ou Naples vers 1650-60.

À longue lame mince de section hexagonale, s'élargissant très légèrement vers la pointe à deux pans affutés ; le talon est à angles amortis et gorge médiane portant la signature du forgeron, en lettres frappées, *MALVENTA* d'un côté et *IN TOLETA* de l'autre. La monture est à longs quillons et branche de garde ronds, moulurés et aux extrémités en boule. La garde en coquille est composée de deux plaques finement repercées et ciselées qui sont jointes par de fines barres en arceaux de part et d'autre. Le pommeau légèrement ovale est ciselé et porte un fort bouton de rivure. La fusée en spirale est filigranée entre deux viroles tressées. Les deux plaques de la coquille de garde et celle à l'intérieur, *guardapolvo*, sont finement ciselées de corolles de fleurs, feuillages et têtes de monstres : sur la plaque externe entièrement repercée, deux veneurs s'apprêtant à servir un sanglier tenu au ferme par un chien, et sur la plaque interne, un médaillon est gravé d'un couple de paysans marchant enlacés. L'ensemble est dans un très bel état de conservation d'origine.

L. totale : 124,7 cm - L. lame : 113 cm - l. : 30,2 cm.

Au XVIe et XVIIe siècle, le royaume de Naples faisait partie du royaume d'Espagne dont les rois désignaient un vice-roi pour gouverner leurs possessions italiennes. Les rois d'Espagne furent aussi ducs de Milan de 1535 à 1714.
Il est établi que des ciseleurs espagnols sur fer avaient ouvert des ateliers à Naples et que leurs travaux des premières années ne pouvaient pas être distingués de ceux exécutés en Espagne. Leurs travaux étaient dénommés « *alla spagnola* ».

La signature portée sur la lame de cette rapière mentionne « Toleta » qui est le nom de Tolède en Occitan ancien. Cette particularité impliquerait que cette rapière fut destinée à un client de la ville ou province de Tolède. Même si l'occitan était parlé dans des parties du Piémont, de Ligurie et lieux reculés de Calabre, l'apposition de *Toledo* fut beaucoup plus commerciale pour une vente en Italie.

A.V.B. Norman commente, dans un exposé faisant autorité, cette forme de rapière représentée dans des portraits aussi bien de Napolitains que d'Espagnols. Voir, *The Rapier and Small-Sword*, *1460-1820*, 1980, pp. 156-7, type de garde 83.

211

Rapière à branches et pommeau avec un décor torsadé, Italie vers 1620.

Pour un exposé sur la marque de la lame, voir NORMAN, A.V.B : *Wallace Collection Catalogues*, *European Arms and Armour Supplement*, 1986, p. 125, n°A 532.
Une rapière italienne à branches, à décor très semblable à celle présentée ici, est conservée aussi dans la Wallace Collection de Londres (A 602). Norman, dans son ouvrage de 1980, *The Rapier and Small-Sword, 1460-1820*, donnait par erreur l'origine de la rapière A 602 comme « probablement Europe du Nord » (pl. 54), puis il se corrigea dans son ouvrage de 1986 (*Op. Cit. Sup.*) et la donna comme italienne.
La dague présentée sous le numéro suivant peut être appariée à cette rapière.

212

Dague main-gauche à décor torsadé, Italie en partie début du XVIIe siècle.

Cette dague peut être appariée avec la rapière présentée sous le numéro précedent.

213

Stylet entièrement en acier, Brescia vers 1680-1700.

214

Stylet entièrement en fer, à poignée décorée en bas-relief, dans le style brescian vers 1650-1700.

215

Rapière à garde en coquille, Espagne vers 1680-1700.

Pour un commentaire sur ce type de garde de rapière comprenant des exemplaires trouvés dans des portraits de l'époque, voir NORMAN, A.V.B. : *The Rapier and Small-Sword*, *1460-1820*, 1980, type de garde 83, pp. 156-7.

216

Dague-stylet entièrement en fer, Italie ou France première moitié du XVIIe siècle.

217

Dague à lame et monture ajourées, dans le style allemand du début XVIIe siècle.

218

Belle dague à anneau de côté, Allemagne début XVIIe siècle.

219

Armure noire et blanche complète de reître, dans le style allemand vers 1560, début XXe siècle.

Publication : MOWBRAY Andrew E., *Arms & Armor from the atelier of Ernst Schmidt, Munich*, 1967, publication reproduisant le catalogue du fabricant Ernst Schmidt vers 1910, pp. 90-91, pl. 53.

Ernst Schmidt ouvrit son commerce à Munich vers la fin des années 1870 et il ymaintint son activité jusque vers 1930. Il employa des armuriers connus de l'époque tels Lorenz Kilian et Leonhard Hugel. L'armure présentée ici, qui figure dans le catalogue de 1910, est parmi les productions de la plus belle qualité produite sous la direction de Kilian qui mourut en 1919. Il faut remarquer que le prix de cette armure, 1.200 Marks, était parmi les plus hauts du catalogue de Schmidt.

Ernst Schmidt fut le fournisseur de S. A. R. le prince Louis de Bavière, de S. A. R. le grand-duc Frédéric de Bade, de S. A. le duc Frédéric de Anhalt. Des collectionneurs célèbres, comme William Randolph Hearst et John Woodman Higgins, avaient acquis des armures faites par l'atelier d'Ernst Schmidt.

220

Forte-épée à garde en panier, Allemagne du Nord vers 1590-1600.

Les fortes-épées de cavalerie avec une garde de ce type sont principalement conservées dans des armureries ancestrales et illustrées sur des portraits d'Allemagne du Nord et de Scandinavie, bien qu'elles aient pu être attribuées à l'Allemagne du Sud et même l'Italie. Pour un exposé détaillé sur ce type, voir NORMAN, A.V.B. : *The Rapier and Small-Sword, 1460-1820*, 1980, p. 149, garde type 76. Voir aussi, SEITZ H. : *Blankwaffen*, 1965, vol. I, pp. 321-5, fig. 231, 238 et 241.

221

Épée à deux mains de cortège, à monture unie noircie, Allemagne fin XVIe - début XVIIe siècle.

Provenance :
Galerie Fischer, Lucerne, le 17-18 juin 1993, n° 8099 (CHF 18.000).

222

Épée du type à une main et demi, à monture ajourée, de style fin XVIe siècle.

223

Épée à une main et demi, à garde en S, Allemagne ou Suisse vers 1550-80.

224

Armure complète de bataille, en partie d'Augsbourg à la manière d'Anton Peffenhauser, globalement Allemagne du Sud vers 1580.

Cette armure est typique de la production les ateliers Augsbourgeois vers 1580-1600. La qualité de l'exécution du casque clos, du plastron et des épaulières est comparable à celle du célèbre atelier d'Anton Peffenhauser, actif de 1545 à 1603.
Peffenhauser réalisa des armures aussi bien pour la cour de Bavière que celle des Électeurs de Saxe dont les armureries sont aujourd'hui dispersées dans un grand nombre d'institutions internationales. Parmi elles, la collection Wallace de Londres conserve une armure (A 44) portant le poinçon de Peffenhauser ainsi que des marquages de montage identiques à celles trouvées sur la dossière de l'armure présentée ici.
Voir, MANN Sir James : *Wallace Collection Catalogues, European Arms and Armour*, Volume I, 1962, p. 52, pl. 26.
Voir aussi, NORMAN A.V.B. : European Arms and Armour Supplement, 1986, pp. 18-19.

225

Rare épée à deux mains, à lame gravée d'une prière, Allemagne vers 1560-70.

Provenance : Galerie Fischer, les 17 & 18 juin 1993, n° 8095 (CHF 17.000).

La même prière est inscrite en abrégésur la lame d'une dague allemande datable vers 1490-1510, conservée dans la collection Wallace de Londres (A 733).

226

Rapière à branches décorée dans le style allemand, montée avec une lame de Peter Munsten à Solingen vers 1590-1600.

Le fabricant de lame Peter Munsten travaillait à Solingen à la fin du XVIe siècle et son fils Peter « Le Jeune » lui succéda. Une lame d'épée signée « PETROUS MUNSTEN » se trouve au Historisches Museum de Dresde (N°166). Voir, BOEHEIM Wendelin : *Meister der Waffenschmiedekunst*, Berlin, 1891, pp. 151-3. Voir aussi, WEYERSBERG Albert : *Solinger Schwertschmiede des 16. und 17. Jahrhunderts und ihre Erzeugnisse*, Solingen, 1926, p. 39.

227

Dague main-gauche, avec garde en S à anneau de côté, Allemagne vers 1600.

228

Marteau d'armes, *Dolchstreitkolben*, en bronze et acier, dans le style allemand du XVIe siècle, XIXe siècle.

Pour un exposé sur ce type particulier de marteau d'armes, voir GESSLER E.A. : *Dolchstreitkolben, Waffe oder Amtsabzeichen?,* dans le « Zeitschrift für Historische Waffen- und Kostümkunde », 1940, pp. 25-27.
Voir aussi FORRER Dr. R. : *Die frühgotischen Dolchstreitkolben*, dans le « Zeitschrift für Historische Waffen- und Kostümkunde », Band V, 3. Heft, 1909-1911, pp. 79-83.

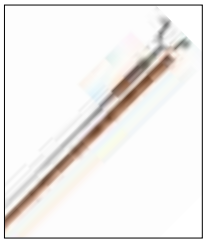
229

Poignard, *Katar*, entièrement damasquiné d'or (*koftgari*), Inde XIXe siècle.

230

Sabre dans un style suisse du XVIIe siècle.

231



Fourquine de mousquet dissimulant une lame de rapière, la lame Allemagne début du XVIIe siècle.

232

Épée assemblée dans un style portugais, en partie XVIIe - XIXe siècle.

Un groupe d'épées avec une garde à quillons semblables et un petit pommeau en boule, d'un type évidemment européen et dit être d'inspiration portugaise, sont répertoriées comme épées de parement du Congo, nommées « *M'bele yalulendo* ». Voir le catalogue de l'exposition « Kinus of Africa », à Maastricht en 1942. Une épée de ce type, avec son pommeau d'origine, faisait partie de l'exposition « L'Épée - Usages, mythes et symboles », au musée de Cluny - Musée national du Moyen Age, 28 avril - 26 septembre 2011, catalogue pp. 22 et 121, n° 39, fig. 14 (prêtée par The Furusiyya Art Foundation, R. 279).

233

Sabre court de troupe à pied, *Dusägge*, probablement Styrie vers 1580-1600.

Les sabres de ce type étaient principalement fabriqués par des ateliers styriens pour équiper les troupes à pied engagées dans les guerres contre les Turcs. Des exemplaires se trouvent dans la plupart des armureries d'Europe Centrale et de l'Est, dont la plus importante est l'arsenal de Graz. Voir, KRENN Peter : *Schwert und Spiess, Landeszeughaus Graz*, 1997 (Inv. n° BL 165), pp. 38-9.

234

Belle forte-épée de la Guerre de Trente ans, pour un officier suédois au service du roi Gustave II Adolphe de Suède, Allemagne vers 1620-30.

Une épée d'un type apparenté était portée par Gustave Adolphe lorsqu'il fut tué à la bataille de Lützen, en 1632 ; elle est conservée à l'armurerie royale de Stockholm (Inv. n° 11661).

Dans son ouvrage sur les rapières et les épées, Norman classe ce type de garde particulier sous le type 81. Il précise qu'une épée de ce type, l'unique qu'il a jamais rencontrée (avant 1980) sur une peinture contemporaine, figure sur un portrait du roi Louis XIII de France, probablement peint par Ferdinand Elle I, exposé à Chiswick House, à l'Ouest de Londres.
Le roi Gustave Adolphe est considéré comme l'un des grands chefs de guerre de l'Histoire. Ses méthodes judicieuses et efficaces pour entrainer et équiper ses armées donnèrent à la Suède la suprématie militaire en Europe et les Pays baltes, pendant la Guerre de Trente ans.
Voir NORDSTRÖM Lena : *White Arms of The Royal Armoury*, 1984, pp. 50-51.
Voir aussi NORMAN A.V.B. : *The Rapier and Small-Sword, 1460-1820*, 1980, garde type 81, pp. 155-6.

235

Sabre de cavalier à garde en panier, Suisse vers 1650.

236

Belle pertuisane gravée et dorée, Italie ou France vers 1630-1660.

La gravure est comparable à celle sur des armures italiennes et françaises de l'époque. Le monogramme Y S L est vraisemblablement celui d'un aristocrate non identifié et devait être l'emblème de sa garde armée.

237

Belle hallebarde de parement à double lanterne, Pays-Bas vers 1590-1600.

Deux hallebardes très semblables étaient présentées dans l'exposition, *Loan Exhibition of European Arms and Armor*, au Metropolitan Museum of Art de New York, en 1931 (n°497 et 499). Le catalogue précisait que des hallebardes similaires provenaient de l'archiduc Eugène d'Autriche-Teschen.
La seconde hallebarde (n°499), pratiquement identique à celle de la collection K. Klingbeil, est conservée dans la collection Kienbusch (n°551 du catalogue de 1963), aujourd'hui au Philadelphia Museum of Art, et provenait de la collection des Comtes Erbach von Erbach.

238

Rare pertuisane gravée de cérémonie pour la garde de Jean Philippe de Schönborn, archevêque et prince-électeur de Mayence (r. 1647-1673), Allemagne vers 1656.

L'inscription abrégée signifie : *Johannes Philippus Archiepiscopus Moguntiacenis, Princeps Elector, Episcopus Herbipolensis* ; et sa traduction est : *Jean Philippe, archevêque de Mayence, prince-électeur, évêque de Würzburg.*
Une pertuisane de ce modèle est conservée au Museum für Deutsche Geschichte de Berlin (W 238). Voir MÜLLER Heinrich & KÖLLING Hartmut : *Europäische Hieb-und Stichwaffen*, n°163, pl. 8, p. 382.
Jean Philippe de Schönbron (1605-1673) fut ordonné en 1621 et fut jusqu'à sa mort : évêque de Würzburg depuis 1642, archevêque de Mayence depuis 1647, évêque de Worms depuis 1663.
Ses qualités exceptionnelles et ses succès, comme réformateur religieux et laïc après les désastres qui suivirent la Guerre de Trente Ans, le firent surnommer comme « Le Sage », « le Salomon allemand » et « le Caton d'Allemagne ».

239

Rare pertuisane gravée de cérémonie pour la garde noble polonaise du roi de Pologne Auguste II dit « Le Fort » (r. 1697-1704, puis 1709-1733), prince-électeur de Saxe sous le nom de Frédéric-Auguste I (r. 1694-1733), Allemagne vers 1720.

Quelques-unes de ces pertuisanes, portées par la *Polnischen Nobelgarde* (ou Chevalier-gardes), subsistent dans le musée historique de Dresde. Voir HAENEL Erich : *Kostbare Waffen aus der Dresdner Rustkammer*, Leipzig, 1923, p. 142, pl. 70, fig. c.

CONDITIONS DE VENTE

La vente sera faite au comptant et conduite en euros (€). Les acquéreurs paieront en sus des enchères les frais suivants : Jusqu'à 500 000 €, 25 % TTC [1] et au-delà de 500 000 €, 19 % TTC [1]. Ce montant étant calculé par lot et par tranche. Le règlement des achats, ainsi que celui d'éventuelles taxes s'y appliquant, pourra être effectué en euros à : Pierre Bergé & associés (Belgique). Banque : I. N. G. -Rue du Trône, 1 B-1 000 Bruxelles-N°compte : 310-0503145-92-IBAN : BE12 3100 5031 4592-SWIFT : BBRU BE BB.
Pour les lots dont le vendeur est non-résident (lots signalés par ■ ou par ■) l'adjudicataire paiera une TVA de 21% (lots signalés par ■) ou de 6% (lots signalés par ■) en sus de l'adjudication, plus les frais légaux. Le montant de cette TVA sera remboursé sur présentation de la preuve d'exportation hors CEE, dans un délai maximum d'un mois). La TVA de 21% sur les lots marqués d'un ▼ sera récupérable pour les assujettis à la TVA et pour les achats à l'exportation sur présentation de la preuve d'exportation. Pour les oeuvres sur lesquelles le droit de suite sera applicable, l'acquéreur devra payer en sus de l'adjudication et des frais légaux 4% supplémentaires [2]. Pour tout renseignement concernant les oeuvres assujetties au droit de suite, il sera possible à l'acquéreur de se renseigner auprès de Pierre Bergé & associés Belgique avant la vente.

CHAMP D'APPLICATION

Les présentes conditions générales s'appliquent à toutes les ventes aux enchères organisées par Pierre Bergé & associés (Belgique)-Salle des Beaux-Arts.
La participation aux enchères implique l'acceptation inconditionnelle de ces conditions.

ENCHÈRES

Les enchères suivent l'ordre des numéros du catalogue. Pierre Bergé & associés (Belgique)-Salle des Beaux-Arts se réserve de fixer l'ordre de progression des enchères et les enchérisseurs s'engagent à s'y conformer. Le plus offrant et dernier enchérisseur sera l'adjudicataire. En cas de contestation ou d'erreur d'adjudication, le lot sera recrié. L'huissier de justice ou le notaire instrumentant tranchera souverainement toute difficulté pouvant survenir au sujet des enchères pendant la vente.

ORDRE D'ACHAT ET ENCHÈRE PAR TELEPHONE

Tout enchérisseur qui souhaite faire une offre d'achat par écrit ou enchérir par téléphone peut utiliser le formulaire prévu à cet effet en fin du catalogue de vente. Ce formulaire doit parvenir à Pierre Bergé & associés (Belgique)-Salle des Beaux-Arts au plus tard deux jours avant la vente, accompagné des coordonnées bancaires de l'enchérisseur. Les enchères par téléphone sont un service gracieux rendu aux clients qui ne peuvent se déplacer. En aucun cas Pierre Bergé & associés (Belgique)-Salle des Beaux-Arts ne pourra être tenue responsable d'un problème de liaison téléphonique.

RISQUES ET PROPRIETE

Les risques passent sur la tête de l'acquéreur dès l'adjudication. En cas de paiement par chèque ou par virement, la délivrance des objets pourra être différée jusqu'à l'encaissement complet du prix, l'acquéreur ne devenant propriétaire qu'au moment de cet encaissement. L'acquéreur sera lui-même chargé de faire assurer ses acquisitions. Pierre Bergé & associés (Belgique)-Salle des Beaux-Arts décline toute responsabilité quant aux dommages que l'objet pourrait encourir et ceci dès l'acquisition prononcée.

RETRAIT DES ACHATS

Toutes formalités et transports restent à charge exclusive de l'acquéreur. En cas d'exportation hors de l'Union européenne, l'acquéreur s'engage à supporter les conséquences financières qui pourraient résulter pour Pierre Bergé & associés (Belgique)-Salle des Beaux-Arts de cette exportation. Il s'engage par ailleurs, soit à faire exclusivement appel à un transporteur agréé par Pierre Bergé & associés (Belgique)-Salle des Beaux-Arts, [soit à remettre en garantie un chèque bancaire] couvrant la TVA qui pourrait être réclamée à Pierre Bergé & associés (Belgique)-Salle des Beaux-Arts au cas où les documents d'exportation ne lui seraient pas remis par l'acquéreur. L'acquéreur est tenu de prendre livraison des lots lui ayant été adjugés dans les 3 jours ouvrables qui suivent la vacation. Passé ce délai, Pierre Bergé & associés (Belgique)-Salle des Beaux-Arts se réserve le droit, sans mise en demeure préalable, de faire transférer les lots payés et non retirés en garde-meubles aux frais, risques et périls de l'acheteur. Après 3 mois, ces lots pourront être vendus sans mise en demeure préalable pour apurer les frais à charge de l'acheteur ; dans ce cas, le prix de revente sera versé au nom de l'acheteur à la Caisse des dépôts et consignation, sous déduction des frais à charge de l'acheteur, des frais de revente et de la différence de prix éventuelle.

RETARD DE PAIEMENT

Toute somme non payée 30 jours après l'adjudication porte intérêt de retard de plein droit et sans mise en demeure préalable au taux de 1% par mois. En outre, en cas de non-paiement à l'échéance, les montants dus sont majorés de plein droit d'une indemnité forfaitaire de 15%. Sans préjudice des poursuites en payement à charge de l'acheteur défaillant, les lots impayés dans les 3 jours ouvrables qui suivent la vacation pourront être remis en adjudication sur folle enchère sans mise en demeure préalable ; dans ce cas, l'acheteur défaillant sera tenu de payer la différence de prix éventuelle ainsi que tous frais et débours relatifs aux ventes nécessités pour pouvoir adjuger à nouveau le lot et ne pourra réclamer l'excédent s'il y en a.

RESPONSABILITE

Les indications figurant dans les catalogues, annonces, brochures ou tous autres écrits émanant de Pierre Bergé & associés (Belgique)-Salle des Beaux-Arts, doivent être considérées comme de simples indications qui n'engagent en aucun cas sa responsabilité. Celle-ci ne garantit ni l'exactitude d'une déclaration relative à l'auteur, ni l'origine, la date, l'âge, l'attribution, la provenance, le poids ou l'état matériel du lot. Aucun employé n'est autorisé à donner des garanties à cet égard. En conséquence, les acheteurs doivent s'assurer eux-mêmes, avant la vente, de la nature des lots et de leur état matériel. Des renseignements détaillés sur l'état des lots décrits par les experts et la maison de vente sont à la disposition des acheteurs qui en feront la demande. L'état de marche des pendules et l'état des mécanismes ne sont pas garantis.

RECLAMATIONS

Toute réclamation doit, à peine de déchéance, parvenir à Pierre Bergé & associés (Belgique)-Salle des Beaux-Arts par lettre recommandée dans les 10 jours du retrait de l'objet. Toutefois, pour les ventes soumises à l'article 1649quater du Code civil, le vendeur répond vis-à-vis du consommateur de tout défaut de conformité qui existe lors de la délivrance du bien et qui apparaît dans un délai d'un an à compter de celle-ci, l'acquéreur étant tenu, à peine de déchéance, d'informer le vendeur de l'existence d'un défaut de conformité dans un délai de deux mois à compter du jour où l'acquéreur a constaté le défaut.

COMPETENCE ET LOI APPLICABLE

Les adjudications, y compris le déroulement des enchères, sont soumises au droit belge. Tout litige relatif à leur validité, leur interprétation, leur exécution ou leur dissolution sera de la compétence exclusive des tribunaux de l'arrondissement de Bruxelles.

(1) Le montant total à payer doit être considéré comme un montant TTC

(2) Le droit de suite est calculé sur le prix de vente hors taxe pour autant que celui-ci atteigne au minimum 2 000 €. Il se calcule de la manière suivante : 4 % pour la tranche du prix de vente jusqu'à 50 000 € / 3 % pour la tranche du prix de vente comprise entre 50 000,01e et 200 000 e / 1 % pour la tranche du prix de vente comprise entre 200 000,01 et 350 000 € / 0,5 % pour la tranche du prix de vente comprise entre 350 000,01 € et 500 000 € / 0. 25 % pour la tranche du prix de vente dépassant 500 000,01 € / Toutefois le montant total du droit ne peut dépasser 12 500 € par oeuvre.

ALGEMENE VERKOOPVOORWAARDEN

De verkoop geschiedt in principe contant en zal altijd in euro (€) geroepen worden. De kopers betalen de toeslagprijs vermeerderd met 25 % wettelijke kosten met inbegrip van alle taksen [1] voor elke toeslag tot en minder dan 500 000 € en boven de 500. 000 € 19 % wettelijke kosten met inbegrip van alle taksen [1]. Dit bedrag wordt per lot en per schijf berekend. De aankopen, evenals de mogelijke bijhorende taksen dienen in euro betaald worden bij Pierre Bergé & associés (België). Bank : I. N. G. -Troonstraat 1 B-1 000 Brussel-Rekeningnummer : 310-0503145-92-IBAN : BE12 3100 5031 4592-SWIFT : BBRU BE BB
Voor de loten waarvan de verkoper niet in de EEG verblijft worden de loten gemerkt met ■ of met ■ zal de koper boven op de wettelijke kosten een BTW van 21 % betalen voor de loten gemerkt met ■ of 6 % voor de loten gemerkt met ■ De BTW wordt terug gestort op voorlegging van de exportdocumenten buiten de EEG binnen maximaal een maand. De BTW van 21 % berekend op de loten gemerkt met ▼ kan teruggevorderd worden door de personen onderworpen aan de BTW en voor de aankopen voor uitvoer mits voorlegging van de uitvoerdocumenten.
Voor de werken onderhevig aan het volgrecht zal de koper een volgrecht van 4 % op de toeslagprijs moeten betalen naast de toeslagprijs en wettelijke kosten [2].
Voor elke inlichting over kunstwerken met volgrecht zal het de koper mogelijk zijn inlichtingen in te winnen voor de veiling bij Pierre Bergé & associés.

TOEPASSINGSGEBIED

Deze algemene voorwaarden zijn van toepassing op alle veilingen die door Pierre Bergé & associés (Belgique)-Salle des Beaux-Arts worden georganiseerd.
Deelname aan de veilingen houdt in dat deze voorwaarden onvoorwaardelijk worden aanvaard.

OPBIEDINGEN

Voor de opbiedingen wordt de volgorde van de nummers in de catalogus gevolgd. Pierre Bergé & associés (Belgique)-Salle des Beaux-Arts behoudt zich het recht voor om de volgorde van de opbiedingen te bepalen en de bieders verbinden zich ertoe zich daaraan te houden. Het voorwerp zal aan de meestbiedende worden toegewezen. In geval van betwisting van of vergissing bij de toewijzing zal het lot opnieuw worden geveild. De instrumenterende gerechtsdeurwaarder of notaris zal soeverein beslissen over elke moeilijkheid die zich tijdens de verkoop met betrekking tot de opbiedingen kan voordoen.

KOOPORDER EN TELEFONISCH BIEDEN

Elke bieder die een schriftelijk kooporder wil plaatsen of telefonisch wil bieden, kan het daartoe voorziene formulier gebruiken dat zich achteraan in de catalogus bevindt. Dit formulier moet door Pierre Bergé & associés (Belgique)-Salle des Beaux-Arts ontvangen zijn uiterlijk twee dagen voor de verkoop, vergezeld van de bankgegevens van de bieder. De mogelijkheid om telefonisch te bieden is een gratis dienstverlening die wordt aangeboden aan cliënten die zich niet kunnen verplaatsen. Pierre Bergé & associés (Belgique)-Salle des Beaux-Arts kan in geen geval aansprakelijk worden gesteld in geval van een probleem met de telefoonverbinding.

RISICO'S EN EIGENDOM

De risico's gaan bij de toewijzing over op de koper. In geval van betaling per cheque of per overschrijving, kan de levering van de voorwerpen worden uitgesteld tot na de volledige inning van de aankoopprijs, zodat de koper slechts eigenaar wordt op het ogenbik van deze inning. De koper zal zelf verantwoordelijk zijn om de door hem gekochte voorwerpen te laten verzekeren. Pierre Bergé & associés (Belgique)-Salle des Beaux-Arts wijst elke aansprakelijkheid af met betrekking tot de schade die het voorwerp zou kunnen oplopen en dit vanaf het ogenblik dat de aankoop is uitgesproken.

AFHALING VAN DE AANKOPEN

Alle formaliteiten en transport zijn uitsluitend ten laste van de koper. In geval van export naar een land buiten de Europese Unie, verbindt de koper zich ertoe de financiële gevolgen te dragen die voor Pierre Bergé & associés (Belgique)-Salle des Beaux-Arts uit deze export zouden kunnen voortvloeien. Bovendien verbindt hij zich ertoe om hetzij uitsluitend een beroep te doen op een transporteur die door Pierre Bergé & associés (Belgique)-Salle des Beaux-Arts is goedgekeurd, [hetzij als waarborg een bankcheque te overhandigen] die de btw dekt die van Pierre Bergé & associés (Belgique)-Salle des Beaux-Arts zou kunnen worden geëist indien de uitvoerdocumenten haar door de koper niet zouden zijn overhandigd]. De koper is ertoe gehouden om de loten die aan hem werden toegewezen in ontvangst te nemen binnen de drie werkdagen na de veiling. Na het verstrijken van deze termijn behoudt Pierre Bergé & associés (Belgique)-Salle des Beaux-Arts zich het recht voor om-zonder voorafgaande ingebrekestelling-de betaalde en niet afgehaalde loten op kosten en risico van de koper naar de bewaarplaats te laten overbrengen. Na afloop van 3 maanden kunnen deze loten zonder voorafgaande ingebrekestelling worden verkocht om de kosten ten laste van de koper aan te zuiveren. In dit geval zal de prijs van de wederverkoop op naam van de koper worden gestort op de Deposito-en Consignatiekas na aftrek van de kosten ten laste van de koper, de kosten van de wederverkoop en het eventuele prijsverschil.

BETALINGSACHTERSTAND

Elke som die 30 dagen na de toewijzing nog altijd niet betaald is, zal van rechtswege en zonder voorafgaande ingebrekestelling verwijlinteresten met zich meebrengen ten belope van 1% per maand. Bij niet-betaling op de vervaldag zullen de verschuldigde bedragen bovendien van rechtswege worden vermeerderd met een forfaitaire schadeloosstelling van 15%. Onverminderd de vordering tot betaling ten laste van de in gebreke blijvende koper zullen de loten die binnen de 3 dagen na de veiling niet zijn betaald zonder voorafgaande ingebrekestelling ter herveiling wegens rouwkoop kunnen worden aangeboden. In dit geval zal de in gebreke blijvende koper gehouden zijn om het eventuele prijsverschil te betalen alsook alle kosten en voorschotten met betrekking tot de verkopen die noodzakelijk zijn om het lot opnieuw te kunnen toewijzen en zal hij het eventuele overschot niet kunnen opeisen.

AANSPRAKELIJKHEID

De aanduidingen vermeld in de catalogi, aankondigingen, brochures of alle andere geschriften uitgaande van Pierre Bergé & associés (Belgique)- Salle des Beaux-Arts dienen gewoon als aanwijzingen te worden beschouwd waarvoor de veilingzaal geenszins aansprakelijk kan worden gesteld. De veilingzaal garandeert noch de juistheid van een verklaring met betrekking tot de auteur, noch de oorsprong, de datum, de ouderdom, de toewijzing, de herkomst, het gewicht of de materiële staat van het lot. Geen enkele aangestelde is bevoegd om hieromtrent enige waarborg te geven. Bijgevolg dienen de kopers zich voor de verkoop zelf te vergewissen van de aard van de loten en van hun materiële staat. Gedetailleerde inlichtingen betreffende de staat der door de experten en veilinghuis beschreven loten liggen ter beschikking van de kopers op aanvraag. Het functioneren en de staat van het mechanische gedeelte der pendules is niet gewaarborgd.

KLACHTEN

Elke klacht moet op straffe van onontvankelijkheid bij Pierre Bergé & associés (Belgique)-Salle des Beaux-Arts per aangetekende brief worden ingediend binnen de 10 dagen na afhaling van het voorwerp. Voor de verkopen die onderworpen zijn aan artikel 1649 quater van het Burgerlijk Wetboek is de verkoper echter jegens de consument aansprakelijk voor elk gebrek aan overeenstemming dat bestaat bij de levering van de goederen en dat zich manifesteert binnen een termijn van één jaar te rekenen vanaf voornoemde levering, waarbij de koper gehouden is om de verkoper op straffe van onontvankelijkheid op de hoogte te brengen van het gebrek aan overeenstemming binnen een termijn van twee maanden vanaf de dag waarop de koper het gebrek heeft vastgesteld.

BEVOEGDHEID EN TOEPASSELIJK RECHT

De toewijzingen, met inbegrip van het verloop van de veilingen, zijn onderworpen aan het Belgische recht. Elk geschil met betrekking tot hun geldigheid, hun uitlegging, hun uitvoering of hun ontbinding zal uitsluitend onder de bevoegdheid van de rechtbanken van het arrondissement Brussel vallen.

(1) Het totaal te betalen bedrag wordt beschouwd als bedrag alle kosten inbegrepen
(2) Algemene verkoopvoorwaarden (FR)

CONDITIONS OF SALES

The auction will be conducted in Euros (€). No delay will be allowed concerning payment. As well as the hammer price, buyers will pay the following premium up to 500 000 €, 25% (1) inclusive of tax, above 500 000 €, 19% (1) inclusive of tax. This calculation will be applied to each lot separately. Payments and taxes may be paid in Euros (€) at : Pierre Bergé & associés (Belgique). Banque : I. N. G. -Rue du Trône, 1-B-1 000 Bruxelles-N° compte : 310 - 0503145 - 92 IBAN : BE12 3100 5031 4592-SWIFT : BBRU BE BB
For works to which Artist's Resale Rights are applicable, the successful bidder will pay a 4 percent supplement to total sale price and legal costs. For all information concerning which works are subject to Artist's Resale Rights, potential buyers may contact Pierre Bergé & associés before the auction. For lots whose seller is a non-resident (lots signalled by a ■), the successful bidder will pay VAT of 6% on top of the total sale price, plus legal costs. This VAT will be reimbursed upon presentation of proof of export outside the EU, within a maximum delay of one month. For lots sold by non-resident (lots marked by a or a ■ or a ■) the buyer will pay a 21% VAT (lot marked by a ■) or a 6% VAT (lot marked by a ■) on the hammer price plus the premium. The buyer will be refunded of this VAT when he will be presenting our cashier with proof of export out of EEC. The 21 % VAT on lots marked by a ▼ will be reimbursed, for persons liable for VAT and for purchases to be exported, upon presentation of proof of export.

AREA OF APPLICATION

The present general conditions apply to all sales organised by Pierre Bergé & associés (Belgium) - Salle des Beaux-Arts. Participation in the sale implies the acceptance of these conditions.

BIDS

Bidding order will be in accordance with the lot numbers of the catalogue. Pierre Bergé & associés (Belgium) - Salle des Beaux-Arts reserve the right to set the order of the progression of the lots, and bidders are required to conform to this. The highest and last bid shall be the buyer. In case of dispute or mistake over highest bid, the lot shall be put up for sale again. The auctioneer and huissier judiciaire have the right to make the final decision concerning all difficulty arising during bidding at the auction.

WRITT EN BIDS AND TELEPHONE BIDS

Anyone wishing to make a bid in writing or a telephone bid should use the form included at the end of the catalogue. This should be received by Pierre Bergé & associés (Belgium) - Salle des Beaux-Arts no later than two days before the auction accompanied by the bidder's bank details. Telephone bidding is a free service designed for clients who are unable to be present at the auction. Pierre Bergé & associés (Belgium) - Salle des Beaux-Arts cannot be held responsible for any problem due to technical difficulties.

RISKS AND OWNERSHIP

Responsibilities pass to the buyer as soon as the bid is successful. In case of payment by cheque or money transfer, lots may not be withdrawn until the totality of the money has been received on the account, the buyer only becoming owner when this has happened. Pierre Bergé & associés (Belgium) - Salle des Beaux-Arts decline all responsibility for any damage to the object after the sale has been made.

Collection OF PURCHASES

All formalities concerning transport are the exclusive responsibility of the buyer. In case of exporting outside the European Union, the buyer is committed to accept the financial consequences to Pierre Bergé & associés (Belgium) - Salle des Beaux-Arts for that exportation. The buyer is also committed to use either a carrier approved by Pierre Bergé & associés (Belgium) - Salle des Beaux-Arts, or to deposit a cheque covering the eventual VAT costs which may demanded of Pierre Bergé & associés (Belgium) - Salle des Beaux-Arts in the case of the export documents not being supplied by the buyer. The buyer must take delivery of the lot within three working days after the auction. After that delay, Pierre Bergé & associés (Belgium) - Salle des Beaux-Arts reserve the right, without prior notice, to transfer paid-for lots that have not collected to storage at the cost, risk and perils of the buyer. After 3 months, these lots may be sold without prior notice in order to write off the costs that the buyer is responsible for. In this case, the resale price will be deposited at a deposit and consignment office in the name of the buyer, after deductions for buyer's costs, reselling costs, and the difference in price.

DELAY IN PAYMENT

All sums not paid 30 days after the auction will be subject to charge without prior notice of 1% per month. Furthermore, in the case of non-payment at settling date, the amount due will be increased in full right by 15%. Without prejudice to proceedings for payment at the charge of the buyer, lots unpaid after 3 working days may be put into auction again without reserve without prior notice ; in which case, the defaulting buyer will be held responsible for paying the difference between the new price, as well as all costs and outlays relative to having to put the lot back into auction, and cannot claim any excess if there is any.

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The indications appearing on the catalogues, advertisements, brochures and any other written material produced by Pierre Bergé & associés (Belgium) - Salle des Beaux-Arts should be considered as simple indications, and are not binding in any case. They do not guarantee the exactitude of a declaration relative to the author, origin, date, age, attribution, provenance, weight or material state of the lot. No employee is authorised to give such guarantees. Consequently buyers must verify for themselves the nature and material state of the lots. Detailed information on the condition of the lots described by the experts and the auction house is available to buyers who request it. The working condition of the pendulums and the condition of the mechanisms is not guaranteed.

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JURISDICTION AND LAW

The auctions, including the auctioning process, are subject to Belgian law. All dispute concerning their validity, their interpretation, their execution
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(1) The global amount to be paid has to be considered as an amount inclusive of tax.

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THE KARSTEN KLINGBEIL COLLECTION

ORDRE D'ACHAT. //. BID FORM

Vente aux enchères publiques
Auction

SALLE DES BEAUX-ARTS - BRUXELLES
MARDI 13 DÉCEMBRE 2011

"LE MUSÉE FANTASTIQUE" DE KARSTEN KLINGBEIL

Nom et Prénom
First and last name _____

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Après avoir pris connaissance des conditions de vente décrites dans le catalogue, je déclare les accepter et vous prie d'acquérir pour mon compte personnel aux limites indiquées en euros, les lots que j'ai désignés ci-dessous. (Les limites ne comprenant pas les frais légaux.)
I have read the conditions of sale and the guide to buyers printed in this catalogue and agree to abide by them. I grant you permission to purchase on my behalf the following items whithin the limits indicated in euros. (These limits do not include buyers' premium and taxes.)
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LOT No *Lot No*	DESCRIPTION DU LOT *Lot description*	LIMITE EN EUROS *Top limit of bid in euros*

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Sale date MARDI 13 DÉCEMBRE 2011

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