



A COLLECTING ODYSSEY

Arms and Armour
From the Mougins Museum
of Classical Art

Part I
New York, 30 January 2024

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AUCTION

Tuesday, 30 January 2024 at 2.00 pm

20 Rockefeller Center
New York, NY 10020

VIEWING

Friday	26 January	10.00 am - 5.00 pm
Saturday	27 January	10.00 am - 5.00 pm
Sunday	28 January	1.00 pm - 5.00 pm
Monday	29 January	10.00 am - 5.00 pm

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FRONT COVER:

Lot 33

OPPOSITE:

Lot 22

Lot 11

Lot 19

FOLLOWING PAGE:

Lot 7

BACK COVER:

Lot 22

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A NOTE FROM CHRISTIAN LEVETT

My enthusiasm for arms and armour was instilled at an early age. My father was in the Coldstream Guards for 11 years and saw action in Malaya during a Communist uprising following World War II. At home, we had a box of campaign medals from various family members, on both my mother's and father's side, going back decades to World War I and the Boer War of the late 1800s. Expanding upon this group of medals became my first foray into collecting as a child.

History always captivated me. On family holidays throughout the U.K., we would often visit the local castles and cathedrals. On visits to London, the British Museum was always a leading choice, as were Roman sites when we were out in the countryside. History lessons in the school curriculum had a focus over the years on subjects such as the Norman Conquest, The Hundred Years' War and the Roman invasion of Britain. With all this background and study, an acute fascination with medieval and ancient battles was sparked in my youth.

I also started collecting coins as a child. As I got older and entered my 20s, and my earnings started to build, I began collecting coins once again – medieval English and Roman coins were then a natural and enthralling progression. As was arms and armour. I started off buying some 17th century helmets and swords from the English Civil War. I was also looking into earlier medieval period objects. When I discovered the antiquities market in the early 2000s, it coincided with the sale of Axel Guttmann's large and impressive collection following his passing in 2001. Guttmann, who had been collecting since around 1980, formed the 20th century's most important collection of ancient arms and armour.

Guttmann's collection resonated deeply with me and the ability to buy some of the greatest ancient helmets and armour in private hands satisfied all my historical interests just perfectly. The quality of both the design and workmanship across all the military pieces in this sale – both Greek and Roman – is mesmerizing and spectacular. The crossover between military practicality and art in this sale is something to behold; the collection gives the words "the art of warfare" a whole new meaning. The Roman helmets, including the "Guttmann Mouse Helmet" (lot 33) in particular, are examples of some of the greatest Roman helmets ever found. This sale gives museums and collectors alike perhaps the final opportunity to acquire some of the rarest military objects from the ancient world still in private hands.

I started the Mougins Museum of Classical Art to share my passion for history with the public, with the goal that they too would be inspired by the ancient past, just as I was as a child. It is my sincere hope that the future owners of the objects presented here will similarly share them widely, making them available for exhibitions and publications, with an eye towards educating future generations on our shared history as embodied by these arms and armour.

A handwritten signature in black ink, appearing to read "Christian Levett", with a small decorative flourish at the end.



A NOTE OF APPRECIATION

The splendid ancient arms and armour collection so beautifully displayed until recently at the Mougins Museum of Classical Art is without question the finest of its kind formed in the 21st century. The collection was the result of the passion of the museum's founder, Christian Levett, whose interest in the ancient world began as a child, when he first started collecting the coins of antiquity. A self-described collecting addict, Levett began acquiring Greek, Roman and Egyptian works of art during the first decade of this century. He soon became a fixture at galleries, fairs and auction houses, where he sourced only the very best objects, eventually forming a superb collection, with a particular focus on ancient militaria. When the holdings proved too large to display in his homes, he conjured the idea to create a museum where he could share his passion for the ancient world with the public. This led to the opening of the Mougins Museum of Classical Art in 2011.

Ancient Greek, Italic and Roman helmets, armour and swords are the strength of the collection. Many of the works presented here were previously in other notable collections, including that of Adolphe and Suzanne Stoclet of Brussels, Jay C. Leff of Uniontown, PA., Gregoire Couturier of Delemont, Switzerland, and especially that of Axel Guttmann of Berlin, whose important collection was disbursed mainly at auction in two landmark sales at Christie's London in 2002 and 2004. Several of the works on offer are among the best surviving examples from antiquity, including the "Thétis Fragment," a Greek inscribed bronze cuirass back-plate (lot 15) and the Roman "Guttmann Mouse Helmet" (lot 33). In addition to the military gear, several lots included in the sale feature artistic renderings of fully-armed warriors in action, as seen on the Greek and Etruscan black-figured vases and one Etruscan bronze warrior. While all the works in this sale have been exhibited in Mougins in the south of France, many have also been included in important exhibitions elsewhere, including Koblenz, Speyer, Rosenheim, Geneva, Arles, Aubagne, Nice, Montpellier, London, Carlisle and New York. All have been included in one or more of the museum's eponymous publications or in any number of specialized volumes or journal articles on specific aspects of ancient militaria.

The treasures offered here present a captivating testament to the craftsmanship and the military prowess of ancient warriors of the Mediterranean. The chronological arrangement of the catalogue provides a glimpse into the evolution of the weapons and the protective panoplies they employed. As any collecting addict will attest, owning an original work of bronze or iron superbly crafted by a master armourer allows the modern enthusiast to intimately connect with a long-lost world that otherwise can only be illuminated through ancient literary accounts of historic battles. Christie's is honored to be entrusted with this superb collection.

G. Max Bernheimer
Deputy Chairman and International Specialist Head for Antiquities



THE ILLYRIAN

The Illyrian helmet was a marvel of craftsmanship and bronze-smithing when introduced in the early 7th century B.C. Its sleek form is characterized by a rectangular opening, pointed, elongated cheek-pieces, and a smooth dome featuring raised parallel ridges running front to back along the top, to which a wood, leather and horsehair crest would be secured by the circular rivet at the crown (see pp. 131-133 in R. Hixenbaugh, *Ancient Greek Helmets*). The helmet type takes its name from Illyria in the western Balkans, where some of the first examples were discovered, but the type is thought to have originated in the Peloponnese.

The Illyrian form vastly improved upon the inefficiencies of the Kegel helmet of the 8th century, from which it was derived. While its predecessor was assembled from five pieces, the Illyrian helmet was revolutionary in that the early versions were formed out of just two metal sheets. The 7th century examples were made either through hammering or lost-wax casting, before being both annealed and then coldworked. For the hammered ones, Hixenbaugh explains, "The preferred design at this point was to raise two halves of the helmet from sheet bronze through hammering around a wooden form and then join the two halves by riveting them together along a seam that ran from front to back" (op. cit., p. 177). Interestingly, annealing the metal led to massive improvements, allowing for greater ease in shaping the bronze, which ultimately resulted in a lighter helmet; as Hixenbaugh notes (op. cit., p. 177), the "grain size of the component metals in the alloy, and the process made the metal more homogenous and therefore denser and harder."

By the 6th century, the Illyrian was competing to be the most popular helmet next to the Corinthian type. By this time, the Illyrian was now formed from a single heavy sheet, created by hammering and annealing. Its sturdy, utilitarian nature appealed to those looking for a more versatile form of protection, as more of the face was left exposed. It was also a lighter helmet, generally formed from less metal (between 800-1000 grams versus 1200 used by the Corinthian). As such, it was a popular export product to the peripheries of the Greek world; its use continued through to the early 4th century B.C. (op. cit., pp. 178-179).



1

A GREEK BRONZE ILLYRIAN HELMET

ARCHAIC PERIOD, CIRCA 550-480 B.C.

10 in. (25.4 cm.) high

\$20,000-30,000

£17,000-25,000

€19,000-28,000

PROVENANCE:

with Emmanuel Koutoulakis, Geneva.

with Kevork Aharonian, Brussels and Paris, acquired from the above, late 1980s.

with Chris Martin Ancient Art, London, acquired from the above, late 1980s. Private Collection, Glastonbury, U.K., acquired from the above, 2000.

Antiquities, Bonhams, London, 15 October 2008, lot 209.

Acquired by the current owner from the above.

EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA39).

PUBLISHED:R. Hixenbaugh, *Ancient Greek Helmets: A Complete Guide and Catalog*, New York, 2019, p. 302, no. I172.

Hammered from a single sheet, of domed form, with elongated cheek-guards pierced at their lower corner, this Illyrian helmet is an exemplary demonstration of the type. Two raised ridges run across the crown with a centered frontal and rear rivets securing a separately-made horsehair crest. As seen here, the flaring neck-guard serves as a defensive feature meant to prevent sweeping overhead blows from hitting the nape of the neck. For a similar example, see no. 2, p. 7 in E.J. Milleker and S. Hemingway, "Recent Acquisitions: A Selection 2003-2004," *Bulletin of the Metropolitan Museum of Art*, vol. 62.



THE CORINTHIAN

The Corinthian helmet was perhaps the most successful helmet type of the Archaic period. It became the most popular choice by the late 7th-early 6th century B.C., eclipsing its competitors due to its combination of elegant form while providing maximum protection, leaving only a small area of the warrior's face exposed. An enduring symbol of Greek culture, the Corinthian helmet is reproduced countless times on vases, gems and sculpture of the Archaic and Classical periods. Even though the Corinthian helmet was phased out by circa 450 B.C., it remained prevalent in art for centuries to come, even appearing frequently during the Roman period where it is especially associated with the gods Minerva and Mars.

The type is recognizable by its characteristic almond-shaped eyes, an elongated nose-guard rounded at its tip and integral cheek-guards terminating in points at the lower edges. The form minimized the exposed skin to a small T-shaped area of the face, adding extra protection for the eyes, nose and mouth. It would have been outfitted with a leather or felt liner for comfort. By 650 B.C. the type was hammered from a single heavy sheet, rather than the earlier method where two halves were joined by a central seam. This structural refinement added further strength to the helmet and afforded the warrior better protection.

As R. Hixenbaugh summarizes (p. 137 in *Ancient Greek Helmets*) the first recorded mention of the term "Corinthian helmet" occurs in Herodotus' *The Persian Wars*, where he relates a story about the Machlyans and Auseans, two Libyan tribes who ritually reenacted the mythological battle between Athena and Pallas. Herodotus notes that maidens of each tribe were equipped in a Hellenic panoply that included a Corinthian helmet, although the author leaves no indication of what this helmet looked like. When Herodotus wrote his account, circa 484-425 B.C., the helmet types we now call Illyrian, Chalcidian and Corinthian were all in widespread use. The helmet's association with Corinth may be explained by that city's extensive overseas trade network of the early 6th century. As Hixenbaugh writes (op. cit., p. 137), "It might be assumed that the term 'Corinthian helmet' came to apply to any Greek helmet that came on a Corinthian ship – regardless of its form and whether it was made in Athens, Argos, Corinth, or Sparta – rather than the specific form now known as the Corinthian helmet."

Helmets of Corinthian type exemplify the "Classical pinnacle of proportions and form" that took root in the first decades of the 6th century B.C. (see Hixenbaugh, op. cit., p. 138). Some examples (lot 2) feature an elegant S-shaped curve from the top of the rounded dome towards the flaring neck-guard, as well as a delicately peaked break between the neck- and cheek-guards and eyes outlined with moldings. Others (lot 4) feature small perforations around the perimeter to secure a leather lining. The Corinthian helmet's frequent occurrence on other media can be seen on vases in this sale, including lots 3 and 6.



Athena wearing a crested Corinthian helmet
on a Greek gold coin (80 litrae) of Agathokles of Sicily,
circa 295 B.C.
Musée d'Art Classique de Mougins (MMoCA11AC).
Photo courtesy of Musée d'Art Classique de Mougins.

2

A GREEK BRONZE CORINTHIAN HELMET

LATE ARCHAIC TO EARLY CLASSICAL PERIOD, CIRCA 525-475 B.C.

11½ in. (28.7 cm.) high

\$300,000-500,000

£250,000-410,000

€290,000-470,000

PROVENANCE:

Antiquities, Sotheby's, London, 21 May 1984, lot 339.

with The Merrin Gallery, New York.

Private Collection, New York.

Property of a New York Collection; *Antiquities*, Christie's, New York, 11 June 2003, lot 108.

Private Collection, U.S., acquired from the above.

with Christie's Private Sales, New York and London.

Acquired by the current owner from the above, 2010.

EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA495).

PUBLISHED:

M. Burns, "Graeco-Italic Militaria," in M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, p. 198, fig. 48.

N. Nussbaum, "À Mougins, les casques gréco-romains racontent les guerres antiques," *Nice-Matin*, 24 May 2015, p. 35.

V. Torres-Hugon, "Hoplite, le premier guerrier de l'histoire," *Antiquité* (special edition), Autumn 2017, p. 20.

V. Torres-Hugon, *Hoplite: Le premier guerrier de l'histoire*, Saint-Martin-des-Entrées, 2018, p. 20.

R. Hixenbaugh, *Ancient Greek Helmets: A Complete Guide and Catalog*, New York, 2019, pp. 261, 426, 637, no. C669.

V. Torres-Hugon, "Présentation des casques des Hoplites grecs!," (Histoire d'aimer, online video, youtube.com, 2019).

With the slender nose-guard, elongated almond-shaped eyes and gracefully-curving cheek-guards, this highly stylized helmet exemplifies the Hermoine type. Named after a helmet excavated in the coastal town of Hermoine on the Argolid peninsula, it is the paragon of the Corinthian helmet type—in aesthetics and protection—and is frequently depicted on Greek vases and Classical sculptures and coins.

Beginning circa 550 B.C., the Hermoine type is categorized by high-quality manufacturing, a product of the Greek mainland as compared to the more austere alternative made in the contemporary South Italian workshops. The helmet was the culmination of three centuries of Greek armour smith experience and provided heightened protection for the warrior. Notable features include a larger dome and a closely-fitting lower half separated by a carinated ridge, meant to provide room at the top to further protect the warrior's skull from a deadly blow. As Hixenbaugh explains, this specialization required the helmet "to be carefully cast, repeatedly annealed and carefully cold worked to achieve the desired form" (op. cit., p. 199) The type was worn by hoplites and provided maximum protection for him when united in a phalanx, promoting unity rather than individuality. With the entire warrior's face hidden, he exemplified power and virility (Hixenbaugh, op. cit., pp. 199-200).

For other examples of the type, see nos. C664-C716, pp. 425-432 in Hixenbaugh op. cit.

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3

AN ATTIC BLACK-FIGURED AMPHORA (TYPE B)

NEAR GROUP E, CIRCA 560-540 B.C.

16 in. (40.6 cm.) high

\$80,000-120,000

£67,000-99,000

€76,000-110,000

PROVENANCE:

Private Collection, Lugano, acquired by 1974.

Kunstwerke der Antike, Auktion 1, H.A.C. Basel, 15 June 1998, lot 32.

Dr. M. Struder, Santa Maria in Calanca, Switzerland.

Kunstwerke der Antike, Auktion 3, Jean-David Cahn AG, Basel, 19 September 2008, lot 274.

Acquired by the current owner from the above.

EXHIBITED:

Universität Zürich, Archäologisches Institut, *Das Tier in der Antike: 400 Werke ägyptischer, griechischer, etruskischer und römischer Kunst aus privatem und öffentlichen Besitz*, 21 September-17 November 1974.
Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA57).

PUBLISHED:

H. Bloesch, et al., *Das Tier in der Antike: 400 Werke ägyptischer, griechischer, etruskischer und römischer Kunst aus privatem und öffentlichen Besitz*, Zurich, 1974, p. 38, no. 221, pl. 36,

J. Boardman, "Greek Art," in M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, pp. 59, 63, fig. 17.

M. Merrony, ed., *Musée d'Art Classique de Mougins: Collection famille Levett*, Mougins, 2012, p. 33.

Beazley Archive Pottery Database no. 3733.

This amphora is a prime example of the role that arms and armour – particularly Corinthian helmets – play in the decoration of vases in the 6th century B.C.

Both sides of this amphora feature warriors among horses. On the obverse, a bearded charioteer, wearing a long white chiton, drives a quadriga of galloping horses to the right. In the chariot stands a warrior, wearing a crested Corinthian helmet and a short chiton, and holding a shield. He lunges forward toward another warrior, similarly clad but wearing distinctive greaves, who moves to the right but looks back. To the right is another warrior moving right but looking back, who wears a high-crested helmet, but with a patterned cuirass, chiton and greaves adorned with red pigment. On the reverse is a departure scene with a charioteer and horses at rest. Beside the horses is a warrior, wearing a crested Corinthian helmet and holding a shield, who looks to the left. To the right stands a diminutive draped youth. Both sides are framed above by a lotus-palmette chain.

Group E is the name Beazley gave "to a large and compact group, which is very closely related to the work of the painter Exekias" and is "the soil from which the art of Exekias springs" (see p. 133 in J.D. Beazley, *Attic Black-figure Vase-painters*). For a similar example, see the amphora in the Vatican, Museo Gregoriano Etrusco, p. 138 in Beazley, op. cit.





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'FOR IN BATTLE, TOO, THE RULE IS TO DRAW UP THE
BEST MEN IN FRONT AND REAR, WITH THOSE OF
INFERIOR QUALITY BETWEEN, WHERE THEY MAY BE LED
ON BY THE FORMER AND PUSHED ON BY THE HINDER.'

Socrates, as recalled by Xenophon (*Memorabilia*, Book III)

4

A GREEK BRONZE WARRIOR'S PANOPLY

ARCHAIC PERIOD TO CLASSICAL PERIOD, CIRCA 7TH-4TH CENTURY B.C.

Helmet: 8½ in. (21.6 cm.) high; left greave: 15¾ in. (39.1 cm.) high; right greave: 16 in. (40.9 cm.) high;
breast-plate: 19¼ in. (49 cm.) high (4)

\$120,000-180,000	£100,000-150,000
	€120,000-170,000

PROVENANCE:

Axel Guttmann (1944-2001), Berlin, acquired in Geneva, 1993 (Inv. nos. AG457/H149 (helmet), AG468/R122 (breast-plate), AG469/R123 (greaves)).

The Art of Warfare: The Axel Guttmann Collection, Part 1, Christie's, London, 6 November 2002, lot 59.

Antiken der Sammlung Axel Guttman, Auktion 54, Hermann Historica, Munich, 11 April 2008, lot 314.

Acquired by the current owner from the above.

EXHIBITED:

Koblenz, Bundesamt für Wehrtechnik und Beschaffung, *Geharnischte Zeiten: 2000 Jahre Körperschutz des Soldaten vom antiken Muskelpanzer zur kugelsicheren Weste*, 1995.

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA167a-c).

Nice, Musée National du Sport, *Le Corps Sportif*, 14 April 2018-16 September 2018 (helmet).

London, The Wallace Collection, *Henry Moore: The Helmet Heads*, 6 March-23 June 2019 (helmet).

Montpellier, Site archéologique Lattara - Musée Henri Prades, *L'aventure phocéenne: Grecs, Ibères et Gaulois en Méditerranée nord-occidentale*, 23 November 2019-6 July 2020 (helmet).

PUBLISHED:

H. Müller, ed., *Geharnischte Zeiten: 2000 Jahre Körperschutz des Soldaten vom antiken Muskelpanzer zur kugelsicheren Weste*, Koblenz, 1995, pp. 150-151, no. 2. ill. cover.

M. Burns, "Graeco-Italic Militaria," in M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, pp. 191, 198, figs. 22, 23, 46.

M. Burns, "Beware of Greeks Bearing Arms," *Minerva*, March/April 2012, pp. 24-25, figs. 1-2 (helmet and breastplate).

L. Marotta, "The Medici of Mougins," *Force One Magazine*, 2017, p. 37.

T. Capwell and H. Higham, *Henry Moore: The Helmet Heads*, London, 2019, p. 45, no. 2 (helmet).

R. Hixenbaugh, *Ancient Greek Helmets: A Complete Guide and Catalog*, New York, 2019, pp. 362, 596, no. C160 (helmet).

D. Dusseaux, ed., *L'aventure phocéenne: Grecs, Ibères et Gaulois en Méditerranée nord-occidentale*, Milan, 2019, p. 238 (helmet).

This panoply is comprised of a Corinthian helmet, an anatomical cuirass and a pair of greaves. During the Archaic and Classical periods, Greek warfare was centered around the hoplite, an armed soldier carrying a round shield, sword and spear. Typically composed of men between the ages of 17-60 years, the armies of almost all city-states were composed of seasonal warriors rather than a full-time standing military. The hoplite fought on foot and formed a unit with fellow infantrymen called a phalanx, an orderly battle line of different ranks of men. While only a shield and spear were required for phalanx battle, a soldier ideally could afford a panoply, including a bronze helmet, cuirass and greaves. At this time, a complete set of armour has been estimated to cost between 75-100 drachmas, equivalent to 3-5 months of salary for a skilled worker (Burns, op. cit., 2012, p. 25). Based on its monetary value, the armour was reused after battle, either by the original owner or as spoils of war, taken from the deceased. Some were also left as dedications to the gods who aided in the victory, either at the battle site or at Panhellenic sites such as Olympia. For two similar Corinthian helmets, see nos. C121 and C123 in Hixenbaugh, op. cit.



A COLLECTING ODYSSEY





5

A GREEK BRONZE APULO-CORINTHIAN HELMET

MAGNA GRAECIA, LATE ARCHAIC TO CLASSICAL PERIOD, CIRCA 525-475 B.C.

9½ in. (24.3 cm.) high

\$25,000-35,000

£21,000-29,000

€24,000-33,000

PROVENANCE:

Axel Guttmann (1944-2001), Berlin, acquired in Krefeld (Inv. no. AG281/H63). *Antiken der Sammlung Axel Guttmann*, Auktion 44, Hermann Historica, Munich, 15 May 2003, lot 78.

with Royal-Athena Galleries, New York, acquired from the above (*Ancient Arms, Armour, and Images of Warfare*, 2004, no. 16; *Art of the Ancient World*, vol. XV, 2004, no. 58).

Acquired by the current owner from the above, 2008.

EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA157).

PUBLISHED:

M. Burns, "Graeco-Italic Militaria," in M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, p. 212, fig. 91.
"Apulo-Corinthian Helmets," (online article, sas.upenn.edu).

The Apulo-Corinthian helmet type, also called Pseudo-Corinthian, was worn cap-like on top of the head, rather than enclosing the head in the manner

of the earlier Corinthian prototype. The cheek-pieces of this new variant no longer serve their original purpose, as they now angle forward to function as a visor. The form of the nose-guard, eye-holes and gap between the cheek-pieces are now purely decorative and place this example early in the chronology. Above the eye-holes are large, embossed brows. At the back is a flaring neck-guard, and at the sides, perforations to secure a chin strap. The helmet is surmounted by a tall, forked plume-holder, riveted in place.

The type is found throughout southern Italy, with a high concentration from Apulia, suggesting that this was the place of manufacture. The chronological variations have been classified into five types by A. Bottini (see "Gli Elmi Apulo-Corinzi: Proposta di Classificazione," *AION: Annali di archeologia e storia antica*, vol. 12, 1990, pp. 23-37). This helmet is of Bottini's Type A, which features open eyes, a nose-guard in raised relief and separated cheek-guards. For a similar example now in the British Museum, acquired in 1856, see acc. no. 1856,1226.669.

A COLLECTING ODYSSEY





6

AN ATTIC BLACK-FIGURED NECK-AMPHORA AND LID

CIRCA 510 B.C.

19½ in. (48.8 cm.) high

(2)

\$70,000-90,000

£58,000-74,000

€67,000-85,000

PROVENANCE:

Private Collection, 19th century (based on old collection label formerly adhered to underside).

G. Miltner, Bregenz, Austria.

Private Collection, Vienna, acquired from the above, by 1985.

with Jean-David Cahn AG, Basel.

with Royal-Athena Galleries, New York, acquired from the above, 2007 (*Art of the Ancient World*, vol. XIX, 2008, no. 112).

Acquired by the current owner from the above, 2008.

EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA103).

Nice, Musée National du Sport, *Victoires*, 6 April-17 September 2023.**PUBLISHED:**H. Jobst, "Eine spätschwarzfigurige Halsamphore in Wiener Privatbesitz," in W. Alzinger and G.C. Neeb, eds., *Pro arte antiqua: Festschrift für Hedwig Kenner*, vol. II, Vienna, 1985, pp. 191-194, pls. 1-3.J. Boardman, "Greek Art," in M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, pp. 59, 63, fig. 19.M. Burns, "Beware of Greeks bearing arms," *Minerva*, March/April 2012, p. 25, fig. 3.V. Torres-Hugon, "Hoplite, le premier guerrier de l'histoire," *Antiquité* (special edition), Autumn 2017, p. 17."C'est quoi cette oeuvre?," *Mougins Infos*, April/May 2018, p. 17.V. Torres-Hugon, *Hoplite, le premier guerrier de l'histoire*, Saint-Martin-des-Entrées, 2018, p. 150.

R. Leung, "From 4th-Century Greek Vases to Female Abstract Expressionism," (online article, larryslist.com, 2019).

Beazley Archive Pottery Database no. 9022600.

This amphora is remarkable for its clear depiction of armour as worn by the ancient Greek warrior, and how the same armour was also incorporated by artists in their depictions of mythological events, where it is similarly worn by both heroes and monsters.

In one such mythological event, Herakles' Tenth Labor called for the hero to journey to the edge of the world to capture the cattle of the three-headed monster Geryon for Eurystheus, King of Mycenae. After traveling far west, the hero crossed Okeanos in the goblet of Helios and eventually arrived on the island of Erytheia, where Geryon dwelled with his cattle, guarded by the herdsman Eurytion and the two-headed dog Orthros. Herakles was successful in his endeavor. After vanquishing the cattle's guards, Herakles then slayed Geryon himself. The fight between Herakles and Geryon was a popular subject on Greek vases and makes its first appearance on a Protocorinthian pyxis from the 7th century B.C. It was a favorite theme for Attic vase-painters working in the black-figure technique during the mid to late 6th century B.C., where its occurrence is recorded on more than 70 vases (see pp. 126-127 in T.H. Carpenter, *Art and Myth in Ancient Greece*).

The obverse of this amphora features Herakles attacking Geryon. The hero is depicted wearing a short chiton, a baldric and his characteristic lion-skin skin over his head, the forepaws knotted at his chest with the hind legs and tail falling behind. In his right hand he brandishes a sword and with his outstretched left hand he reaches towards Geryon, who is depicted as a triple-headed, triple-bodied monster. Geryon is armed with greaves, crested Corinthian helmets, spears and shields. Eurytion collapses on the ground between them. For a similar depiction of the scene, see the amphora in the British Museum attributed to the Group of London B 250, p. 340 in J.D. Beazley, *Attic Black-figure Vase-painters*.

On the reverse is a departure scene centered by a warrior preparing for battle. In the center, the bearded male leans forward and lifts one leg to put on a greave. Below him, near the groundline, is a crested Corinthian helmet. To the right a woman clad in a chiton and himation holds a spear and a circular shield. The pair is flanked on either side by fully armed warriors.

A COLLECTING ODYSSEY





7

A GREEK BRONZE APULO-CORINTHIAN HELMET

MAGNA GRAECIA, LATE ARCHAIC TO CLASSICAL PERIOD, CIRCA
525-475 B.C.

10 1/4 in. (26.1 cm.) high

\$25,000-35,000

£21,000-29,000

€24,000-33,000

PROVENANCE:

Axel Guttmann (1944-2001), Berlin, acquired in Paris, 1990 (Inv. no. AG463/H166).

Antiken der Sammlung Axel Guttman, Auktion 56, Hermann Historica, Munich, 8 October 2008, lot 44.

Acquired by the current owner from the above.

EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA183).

PUBLISHED:

M. Burns, "Graeco-Italic Militaria," in M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, p. 214, fig. 94.
"Apulo-Corinthian Helmets," (online article, sas.upenn.edu).

This type is similar to the preceding example (lot 5) except that the eye-holes are now smaller, the nose guard is in relief, and the separation between the ends of the cheek-guards is a narrow cut-out with two bridges. This example

likewise has a tall plume-holder riveted to the crown, and there is a pair of perforations on either side of the dome for additional plume attachments. The surface is lavishly engraved with a boar on each cheek-piece, a rosette below each brow, a central palmette above, and lotus buds extending outward from the eye-holes. A band of chevron extends along the perimeter edges.

This helmet is characteristic of A. Bottini's Type B, all of which feature open eyes, the nose in relief and the cheek-guards joined by one or more bridges (see "Gli Elmi Apulo-Corinzi: Proposta di Classificazione," *AION: Annali di archeologia e storia antica*, vol. 12, 1990, pp. 23-37). For a related example, see fig. 6, p. 113, in Bottini, et al. eds., *Antike Helme*.

A COLLECTING ODYSSEY





THE CHALCIDIAN

The Chalcidian helmet exemplifies the evolution in design and innovation of Greek helmets throughout the 1st millennium B.C. Beginning in the 6th century, the Chalcidian type was introduced as an alternative to its predecessors – the Corinthian and Illyrian models – due to their perceived inefficiencies and regional preferences. Specifically, it fixed the great fault of the earlier helmets, whose heavy metal sheet covered the majority of the warrior's face and head, reducing their senses. Evolving stylistically from the Corinthian type, the Chalcidian helmet standardly exposes the ears and has more versatile cheek-guards to maximize the soldier's ability to communicate more freely on the battlefield. The helmet's lighter design also allowed for greater mobility.

The Chalcidian type's name was first coined by the great German archaeologist Adolf Furtwängler, who drew a comparison to a helmet excavated at Olympia and one depicted on a so-called Chalcidian vase in the Pergamon Museum in Berlin. As R. Hixenbaugh notes (p. 129 in *Ancient Greek Helmets: A Complete Guide and Catalog*), the term is a misnomer, since during Furtwangler's time, Chalcidian vases were thought to be produced in the Euboean city of Chalcis and imported into Italy. Today, Chalcidian vases are recognized to be the product of the South Italian colony of Rhegion. Furthermore, no helmets of the Chalcidian type have been excavated in Euboea.

The type emerged during a crucial era in the history of warfare. Instead of a battle on foot with equally-matched and similarly-equipped Greek phalanxes, battles now included "cavalry, archers, and an array of specialized and more mobile troop formations" (Hixenbaugh, op. cit., p. 140). These disparate ranks required a helmet that facilitated communication and enhanced sensory perception.

As Hixenbaugh notes, "The Chalcidian group, if one can call it that, is extremely varied with a wide geographical distribution over several hundred years and, as such, defies a simple scheme of categorization." Nearly all helmets of the type feature a cut-out for the ear. Some helmets have a fixed cheek-guard and nose-guard, which was a direct development from the Corinthian type (see lot 8), whereas others feature a nose-guard and hinged cheek-guards (see lot 14). A third variant featured hinged cheek-guards without a nose-guard (see lots 9-13). This last variant, sometimes referred to as an Attic helmet, was widespread in South Italy, where it was employed by both Greek colonists as well as native Italic tribes. The wide distribution and unique regional interpretations of the Chalcidian helmet make it the most eclectic of the helmet types of the ancient Greek world.



8

A GREEK BRONZE CHALCIDIAN HELMET

LATE ARCHAIC TO EARLY CLASSICAL PERIOD, CIRCA 500-400 B.C.

10¾ in. (27.3 cm.) high

\$30,000-50,000

£25,000-41,000

€29,000-47,000

PROVENANCE:

Axel Guttmann (1944-2001), Berlin, acquired in Munich, 1994 (Inv. no. H322). *Antiken der Sammlung Axel Guttman*, Auktion 54, Hermann Historica, Munich, 11 April 2008, lot 321.

Acquired by the current owner from the above.

EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA168).

PUBLISHED:

M. Burns, "Graeco-Italic Militaria," in M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, p. 202, fig. 65.

V. Torres-Hugon, "Hoplite, le premier guerrier de l'histoire," *Antiquité* (special edition), Autumn 2017, p. 64.

V. Torres-Hugon, *Hoplite: Le premier guerrier de l'histoire*, Saint-Martin-des-Entrées, 2018, p. 64.

R. Hixenbaugh, *Ancient Greek Helmets: A Complete Guide and Catalog*, New York, 2019, pp. 454, 657, no. X58.

This helmet is an elegant expression of the early Chalcidian type. Its dynamic form features a carinated ridge around the dome that rises to a peak above the forehead. The rounded cheek-guards and thin nose-guard permit a broad opening for the eyes. The top of the dome preserves the remains of a

crest-holder, and soldering around the perimeter indicates a now-missing decorative band. Notably, the brow features a striking horn-shaped motif.

Helmets of this type have been found across the ancient Mediterranean, including from sites as far afield as Targovishte, Bulgaria, Olympia and Sicily (see Hixenbaugh, op. cit., p. 454). For a nearly identical example from Olympia, see p. 61, no. 17 in P. Connolly, *Greece and Rome at War*.

Of interest is the horned-shaped repoussé line above the eyes. While traditionally thought to represent stylized eyebrows, more recent scholarship has challenged this notion. As Hixenbaugh notes (op. cit., p. 223), the Greek bronze smith occasionally included recognizable facial hair on helmets, indicating that the realistic reproduction of hair, including eyebrows, was possible. In contrast, Hixenbaugh writes, "these curvilinear lines...do not give one the impression of eyebrows. Rather they look like abstract thin curled horns. It is much more likely they represent ram or bull horns. They also suggest the horns of the god Pan, who was thought to spread panic on the battlefield. Like the charging bull, the tenacious bucking of caprids would have been familiar to anyone close to the land."

A COLLECTING ODYSSEY





9

A GREEK BRONZE CHALCIDIAN HELMET

MAGNA GRAECIA, LATE CLASSICAL TO EARLY HELLENISTIC PERIOD, CIRCA 350-300 B.C.

11½ in. (29.2 cm.) high

\$30,000-50,000

£25,000-41,000

€29,000-47,000

PROVENANCE:

Axel Guttmann (1944-2001), Berlin (Inv. no. AG561/H199).

Antiken der Sammlung Axel Guttman, Auktion 56, Hermann Historica, Munich, 8 October 2008, lot 48.

Acquired by the current owner from the above.

EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA184).

PUBLISHED:

M. Burns, "Graeco-Italic Militaria," in M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, p. 216, fig. 102.

R. Hixenbaugh, *Ancient Greek Helmets: A Complete Guide and Catalog*, New York, 2019, pp. 486, 675-676, no. X314.

Noteworthy features on this elegant helmet include a central rib running along the dome that merges with the triangular "diadem" above the m-shaped brows, repoussé volutes at the temples, and hinged, scalloped cheek-guards. For an identical example, see W28, pp. 71-72 in D. Cahn, *Waffen und Zaumzeug*.

A COLLECTING ODYSSEY





10

A GREEK BRONZE CHALCIDIAN HELMET

MAGNA GRAECIA, LATE CLASSICAL TO HELLENISTIC PERIOD,
CIRCA 350-250 B.C.

11¾ in. (29.9 cm.) high

\$30,000-50,000

£25,000-41,000
€29,000-47,000

PROVENANCE:

Axel Guttmann (1944-2001), Berlin, acquired in Krefeld, 1987 (Inv. no. AG155/H18).

Antiken der Sammlung Axel Guttman, Auktion 58, Hermann Historica, Munich, 7 October 2009, lot 172.

Acquired by the current owner from the above.

EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA497).

PUBLISHED:

M. Burns, "Graeco-Italic Militaria," in M. Merrony, ed., *Mougins Museum of*

Classical Art, Mougins, 2011, p. 216, fig. 101.

R. Hixenbaugh, *Ancient Greek Helmets: A Complete Guide and Catalog*, New York, 2019, pp. 488, 677, no. X336.

Similar to lot 9, this helmet features a spherical dome and no nose-guard, thus implying it is of South Italian manufacture. As P. Connolly observes (pp. 61-62 in *Greece and Rome at War*), this variation of the Chalcidian type is often referred to as an "Attic helmet," even though there "are no Greek examples of this type; practically all the survivals come from Italy where it was very popular."

A COLLECTING ODYSSEY





11

A GREEK BRONZE CHALCIDIAN HELMET

MAGNA GRAECIA, LATE CLASSICAL TO EARLY HELLENISTIC PERIOD, CIRCA 350-250 B.C.

12¾ in. (32.3 cm.) high

\$50,000-70,000

£42,000-58,000

€48,000-66,000

PROVENANCE:

Axel Guttmann (1944-2001), Berlin, acquired in Freiburg, 1988 (Inv. no. AG173/H29).

Antiken der Sammlung Axel Guttman, Auktion 54, Hermann Historica, Munich, 11 April 2008, lot 322.

Acquired by the current owner from the above.

EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA169).

PUBLISHED:

M. Burns, "Graeco-Italic Militaria," in M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, p. 219, fig. 108.

R. Hixenbaugh, *Ancient Greek Helmets: A Complete Guide and Catalog*, New York, 2019, p. 491, no. X353.

This elegant example features a carinated ridge around the spherical dome rising to a peak above the forehead and three tubular plume-holders attached to the crown. Noticeably absent from this South Italian type is the nose-guard. It features hinged cheek-guards and large ear-openings.

Feathers were popular embellishments on Chalcidian helmets, intended to intimidate enemies and show an association with Ares, the god of war, who is often depicted wearing a crested helmet. Both Livy and Polybius make reference to *aigrettes* (horsehair crests and/or feathers) and their ability to create fear in battle (see pp. 218-221 in Burns, op. cit.). This type of helmet occurs frequently on South Italian vases, as seen worn by an Italic warrior on a Campanian hydria (no. 92 in M. Mayo, ed., *The Art of South Italy: Vases from Magna Graecia*). For a nearly identical helmet also once in the collection of Axel Guttmann, see no. X356 in Hixenbaugh, op. cit.





12

A GREEK BRONZE WARRIOR'S PANOPLY

MAGNA GRAECIA, LATE CLASSICAL TO EARLY HELLENISTIC PERIOD, CIRCA 350-250 B.C.

Helmet: 11¾ in. (29.8 cm.) high; breast-plate: 15½ in. (39.3 cm.) high; back-plate: 16¾ in. (41.5 cm.) high (3)

\$120,000-180,000

£100,000-150,000

€120,000-170,000

PROVENANCE:

Axel Guttmann (1944-2001), Berlin (Inv. no. AG460a/H151 (helmet), AG602/R136a,b (breast- and back-plate)).

Antiken der Sammlung Axel Guttman, Auktion 57, Hermann Historica, Munich, 22 April 2009, lot 313.

Acquired by the current owner from the above.

EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA265a-c).

PUBLISHED:

M. Burns, "Graeco-Italic Militaria," in M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, pp. 219, 231, figs. 109, 132.

R. Hixenbaugh, *Ancient Greek Helmets: A Complete Guide and Catalog*, New York, 2019, p. 491, no. X357.

Included in this panoply is a Chalcidian helmet and an anatomical cuirass. The helmet features a carinated ridge around the rounded dome, rising to a peak above the forehead, horn-shaped eyebrows in raised relief and hinged cheek-pieces. The cuirass is formed of a breast- and backplate, originally joined by hinges, and modelled in the form of a muscular male torso.

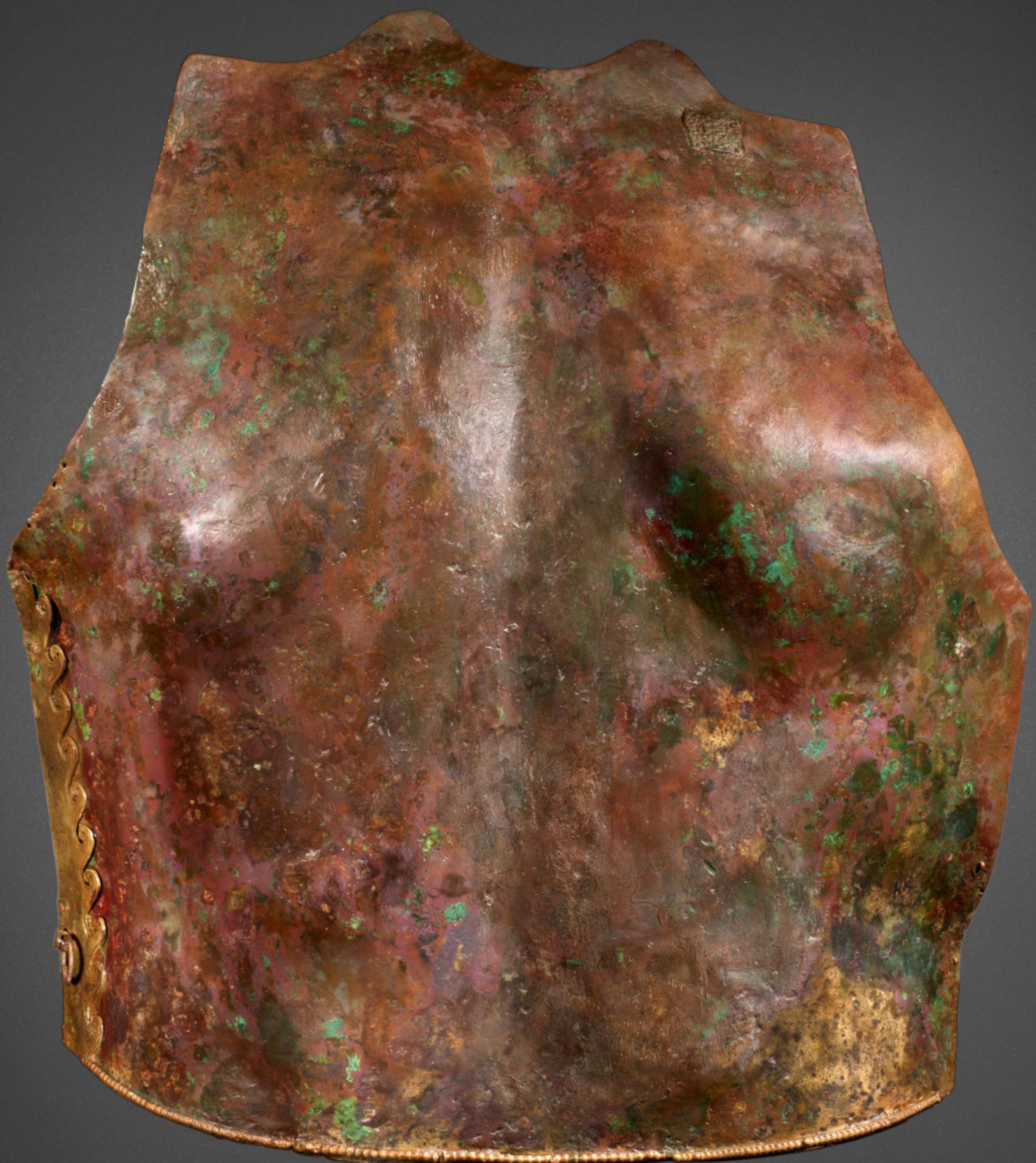
For a similar anatomical cuirass with a wave pattern along its hinge-plates, found in Bari and thought to be Samnite in origin, see no. 7, p. 112 in P. Connolly, *Greece and Rome at War*.

A COLLECTING ODYSSEY





A COLLECTING ODYSSEY





THE WINGED GRIFFIN CREST HELMET

13

A GREEK BRONZE CHALCIDIAN HELMET

MAGNA GRAECIA, HELLENISTIC PERIOD, CIRCA 300-200 B.C.

15¾ in. (39 cm.) high

\$50,000-70,000

£42,000-58,000

€48,000-66,000

PROVENANCE:

Axel Guttmann (1944-2001), Berlin (Inv. no. AG327/H86).

Antiken der Sammlung Axel Guttman, Auktion 58, Hermann Historica, Munich, 7 October 2009, lot 171.

Acquired by the current owner from the above.

EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA424).

PUBLISHED:

M. Burns, "Graeco-Italic Militaria," in M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, p. 215, fig. 98.*Ancient Warfare*, vol. VI, no. 5, 2013, p. 5.A. Hillen, "Divisions Among the Greeks in Italy: Under Pressure," *Ancient Warfare*, vol. XI, no. 2, 2017, p. 21.R. Hixenbaugh, *Ancient Greek Helmets: A Complete Guide and Catalog*, New York, 2019, p. 496, no. X394.

This elaborate Chalcidian helmet is an extraordinary testament to the craftsmanship and ingenuity of the ancient Greek bronze smith. While the high integral crest recalls helmets of the Phrygian type (named for its resemblance to the leather cap with a forward inclined apex worn by Phrygian and Thracian peoples), Hixenbaugh (op. cit., p. 141) notes that "the design and method of construction were quite different" between the types and were developed independently of one another. Specifically, Phrygian helmets, almost exclusively found in Thrace (modern-day Bulgaria), feature a lower border that is both recessed and flanged outward to form a short visor and cheek-guards of anatomical form that mimics the moustache and beard of the solider. In comparison, this helmet is essentially a flamboyant variation of the Chalcidian type, with its basic form enhanced by the addition of a crest.

The helmet crest is separately-made, spiked along its length, in the manner employed for depictions of griffins. There is additional repoussé ornamentation over the brow and to the sides of the neck-guard and, most notably, attachments in the form of wings above the cheek-guards. For a similar example in Florence but with a wave-like design along the crest and with the addition of repoussé griffins on the cheek-guards, see pp. 652-653 in G. Pugliese Carratelli, ed., *The Western Greeks*. According to L. Lepore (p. 653 in Pugliese Carratelli, ed., op. cit.), the addition of the griffins on that helmet "could be attributed with a apotropaic significance perhaps combined with protective qualities." The griffin crest and wings on the present helmet also likely conferred similar protective abilities.





14

A GREEK TINNED BRONZE CHALCIDIAN HELMET

LATE CLASSICAL TO HELLENISTIC PERIOD, CIRCA 350-200 B.C.

12½ in. (31.7 cm.) high

\$50,000-70,000

£42,000-58,000

€48,000-66,000

PROVENANCE:

Private Collection, Germany, acquired by the early 1990s.

with Wolfgang Wilhelm, F.A.C. Kunsthändel, Frankfurt.

with Royal-Athena Galleries, New York, acquired from the above, 2005 (*Art of the Ancient World*, vol. XVIII, 2007, no. 81).

Acquired by the current owner from the above, 2008.

EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA155).

PUBLISHED:

D. Sim and J. Kaminski, *Roman Imperial Armour: The Production of Early Imperial Military Armour*, Oxford, 2011, p. 123, pl. 7.

M. Burns, "Graeco-Italic Militaria," in M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, p. 203, fig 67.

R. Hixenbaugh, *Ancient Greek Helmets: A Complete Guide and Catalog*, New York, 2019, p. 480, no. X271.

This exceptional helmet is features a peaked dome, carinated ridge, short nose-guard and hinged scalloped cheek-guards. It is formed from hammered bronze sheet and then tinned, providing it with a beautiful silvery hue. It is rare for a helmet to preserve its original tinned surface, providing us a glimpse to how helmets would have appeared to warriors nearly 2,500 years ago.

This example belongs to Pflug's Chalcidian Type V (Kunze-Gruppe VII; see "Chalkidische Helme," in A. Bottini, et al., eds., *Antike Helme*). Several similar examples of this type have been found in the northern Black Sea area (see pp. 480-481 in Hixenbaugh, op. cit.).





A COLLECTING ODYSSEY





THE ARMOUR

One of the most important components of the Greek warrior's defensive arsenal was the cuirass, which was designed to protect the torso. By the 8th century B.C., bronze was employed, as evinced by finds from Argos and elsewhere (see P. Connolly, *Greece and Rome at War*, pp. 54-55). Since bronze was expensive, only the wealthiest citizens could afford to commission metal body armor. This early bronze type is today known as bell cuirass, made in two parts – a breast-plate and a back-plate – fastened together at the shoulders and along the sides. They could be embellished with stylized anatomical details as well as mythological scenes, animals and monsters (see the example thought to be of Cretan origin, now in the Museum für Kunst und Gewerbe, Hamburg, pl. 19 in H. Hoffmann, *Early Cretan Armorers*). While only very few Archaic examples survive, the visual record is particularly rich, as seen primarily on Corinthian and Attic vases, as well as on small votive bronze figures (see for example the warrior on one side of a black-figured amphora, pl. 1B in J. Burow, *Der Antimenesmaler*).

By the 4th century B.C., the bell cuirass evolved into the proper anatomical cuirass, likewise composed of a breast- and back-plate, but now with robustly-delineated naturalistic musculature. This was worn over a tunic, with additional overlapping protective elements at the shoulders and along the lower edges, probably in leather, called ptyrges. Depictions of warriors, both hoplites and cavalry, wearing an anatomical cuirass, can be found on vases and relief sculpture, including on the frieze of the Parthenon (see pl. 50 in F. Brommer, *The Sculptures of the Parthenon*). The anatomical cuirass was particularly popular with the Greeks of South Italy, as well as with the Etruscans and other Italic peoples throughout the peninsula (see the Etruscan bronze warrior in this sale, lot 26, as well as other examples in E.H. Richardson, "The Muscle Cuirass in Etruria and Southern Italy: Votive Bronzes," in *AJA*, vol. 100, 1996, no. 1). The anatomical cuirass was also adopted by the Romans, and continued in popularity throughout the Imperial period..



'TO ATHENA, SPOILS FROM THE ENEMY'

Author unknown, inscribed on the present lot

THE THÉTIS FRAGMENT

15

A FRAGMENTARY GREEK BRONZE INSCRIBED BACK-PLATE FROM AN ANATOMICAL CUIRASS

MAGNA GRAECIA, CLASSICAL PERIOD, CIRCA 400-370 B.C.

14¾ in. (37.5 cm.) high

\$150,000-250,000

£130,000-210,000

€150,000-240,000

PROVENANCE:

Roger Budin (1928-2005), Geneva, later transferred to the Thétis Foundation, by 1986.

Antiquities from the Thétis Collection, the Property of the Thétis Foundation; Antiquities, Sotheby's, London, 23 May 1991, lot 78.

Axel Guttmann (1944-2001), Berlin (Inv. no. AG495/R125).

The Axel Guttmann Collection of Ancient Arms and Armour, Part 2, Christie's, London, 28 April 2004, lot 92.*Antiken de Sammlung Axel Guttman*, Auktion 56, Hermann Historica, Munich, 8 October 2008, lot 54.

Acquired by the current owner from the above.

EXHIBITED:

Geneva, Musée d'art et d'histoire, *Collection de la Fondation Thétis*, 1987.Speyer, Historisches Museum der Pfalz, *Amazonen: Geheimnisvolle Kriegerinnen*, 5 September 2010-13 February 2011.

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA187).

PUBLISHED:

J.-L. Zimmerman, "La fin de Falerii Veteres: Un témoignage archéologique," *The J. Paul Getty Museum Journal*, vol. 14, 1986, p. 40, n. 26.J.-L. Zimmermann, *Collection de la Fondation Thétis*, Geneva, 1987, pp. 2, 69-71, 180, no. 128, fig. 237.J.-L. Zimmermann, *Du thorax à la lorica. Cuirasses figurées et commémoratives d'Italie méridionale*, Geneva, 1989, pp. 7-12.P. G. Guzzo, "Armi antiche di qua e di là delle Alpi: A proposito di due recenti cataloghi," *Bollettino d'arte*, vols. 62-63, 1990, pp. 140-141.

Minerva, May/June 1991, ill. inside cover.

H. Born, *Restaurierung antiker Bronzewaffen: Sammlung Axel Guttmann*, vol. 2, Mainz, 1993, pp. 66-68, fig. 30.G. Pugliese Carratelli, *The Western Greeks*, Milan, 1996, p. 653.L. Hansenn *Die Panzerung der Kelten: Eine diachrone und interkulturelle Untersuchung eisenzeitlicher Rüstungen*, Kiel, 2003, p. 201, Liste 4.S. Spatafora, "Vincitori e vinti: sulla deposizione di armi e armature nella Sicilia di età arcaica," in *Guerra e pace in Sicilia e nel Mediterraneo antico (VIII-III sec. a.C.): Arte, prassi e teoria della pace e della guerra*, vol. I, Pisa, 2006, p. 219.G. Tagliamonte, "... et vetera spolia hostium detrahunt templis porticibusque... Annottazioni sul riuso delle armi dedicate nell'Italia antica," *Pallas*, no. 70, 2006, pp. 273, 287, fig. 8.L. Börner, "Das 'Thetis-Fragment,'" in L. Börner, ed., *Amazonen: Geheimnisvolle Kriegerinnen*, Speyer, 2010, pp. 62-63.C. Levett, "Pieces of the Classical Past," *Minerva*, May/June 2011, p. 52, fig. 8.M. Burns, "Graeco-Italic Militaria," in M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, p. 188, fig. 16.M. Burns, "Beware of Greeks bearing arms," *Minerva*, March/April 2012, pp. 26-27, fig. 7.S. Hußman, "The Siege of Syracuse, 'To the victors most glorious,'" *Ancient Warfare*, vol. VI, issue 5, 2013, p. 43.V. Torres-Hugon, "Hoplite, le premier guerrier de l'histoire," *Antiquité* (special edition), Autumn 2017, p. 37.V. Torres-Hugon, *Hoplite: Le premier guerrier de l'histoire*, Saint-Martin-des-Entrées, 2018, p. 37.R. Graells i Fabregat, "Le corazze nei santuari dell'Italia meridionale," in R. Graells i Fabregat and F. Longo, eds., *Armi votive in Magna Grecia*, Mainz, 2018, pp. 174-175, fig. 21.R. Graells i Fabregat, "Una corazza italica da un santuario siciliano?," in A. Scari, et al., eds., *Armi a Kasmenai: Offerte votive dall'area sacra urbana*, Paestum, 2018, pp. 117-119, fig. 68.





This naturalistically-modelled cuirass back-plate, which has received significant scholarly attention, is important not only for the engraved images on the shoulders and the later dedicatory inscription incised below, but also for the central perforation, indicating that it was re-purposed either as a battlefield trophy or temple offering. Preserved along the edges are small perforations, likely for attachment loops that would have joined the back-plate to the breast-plate or for attachment of a lining. At the shoulder blades are two opposing heads in profile, each wearing a Phrygian helmet with a serrated edge (a griffin crest), with long wavy hair falling along their necks. These have been identified as depicting either Amazons, Arimasps or perhaps more likely, the Dioskouroi. All would be appropriate for adding apotropaic powers to the warrior's back: Amazons were fierce mythological female warriors; Arimasps were a legendary people of the far north, famous for battling the griffins who guarded a horde of gold; and the Dioskouroi, Castor and Polydeuces, were revered as symbols of strength, bravery and military prowess. Incised across the middle of the back is a Greek inscription in Doric dialect, reading, "to Athena, spoils from the enemy." It has been suggested that the letterforms date to circa 325 B.C., confirming that the inscription was added approximately 50 years after the cuirass was made (see Zimmerman, 1987, p. 70).

Classical Greek anatomical cuirasses, as opposed to their later Roman counterparts, only rarely received figural decoration. The only other known example is from Laos, now in the Museo Nazionale, Reggio Calabria, which features a protome of Pan on the front and one of a satyr on the back (no. 266II in Carratelli, op. cit.). Likewise, only very few examples have survived with dedicatory inscriptions: three 7th century B.C. examples from Crete; one 4th century example from Apulia; and one 3rd century B.C. example in Latin (see Zimmerman, op. cit., 1987, p. 71).



16

A GREEK BRONZE ANATOMICAL CUIRASS

MAGNA GRAECIA, HELLENISTIC PERIOD, CIRCA 300-200 B.C.

Breast-plate: 20½ in. (51.5 cm.) high; back-plate: 19½ in. (48.6 cm.) high (2)

\$30,000-50,000

£25,000-41,000

€29,000-47,000

PROVENANCE:

Axel Guttmann (1944-2001), Berlin (Inv. no. AG615/R145a,b).
Antiken der Sammlung Axel Guttmann, Auktion 59, Hermann Historica, Munich, 12 April 2010, lot 357.

Acquired by the current owner from the above.

EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA532).

PUBLISHED:

M. Merrony, "Armour at Auction," *Minerva*, September/October 2010, p. 53, fig. 9.

M. Burns, "Graeco-Italic Militaria," in M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, p. 230, fig. 129.

The cuirass is formed of hammered sheet, including a breast-plate and back-plate. The edges are rolled outward, once perhaps reinforced by iron, and there are traces of pins at the shoulders and along the proper right side that were once supporting small rings to accommodate straps and ties. The musculature is well-defined, with the nipples delineated. The dramatic flare along the lower edge suggests that this may have been worn by a cavalryman rather than a hoplite. For a closely-related example in The Metropolitan Museum of Art, see no. 1992.180.3, and for one in the Getty Villa, see figs. 1-4 in J.-L. Zimmermann, "L'armure en bronze de Malibu," in *The J. Paul Getty Museum Journal*, vol. 10, 1982.

A COLLECTING ODYSSEY





17

A GREEK BRONZE ANATOMICAL CUIRASS

MAGNA GRAECIA, CLASSICAL TO EARLY HELLENISTIC PERIOD, CIRCA 400-300 B.C.

17 $\frac{1}{8}$ in. (45.5 cm.) high

(2)

\$25,000-35,000

£21,000-29,000

€24,000-33,000

PROVENANCE:

Axel Guttmann (1944-2001), Berlin, acquired in Krefeld, 1994 (Inv. no. AG603, R137a, b).

Antiken der Sammlung Axel Guttman, Auktion 58, Hermann Historica, Munich, 7 October 2009, lot 178.

Acquired by the current owner from the above.

EXHIBITED:

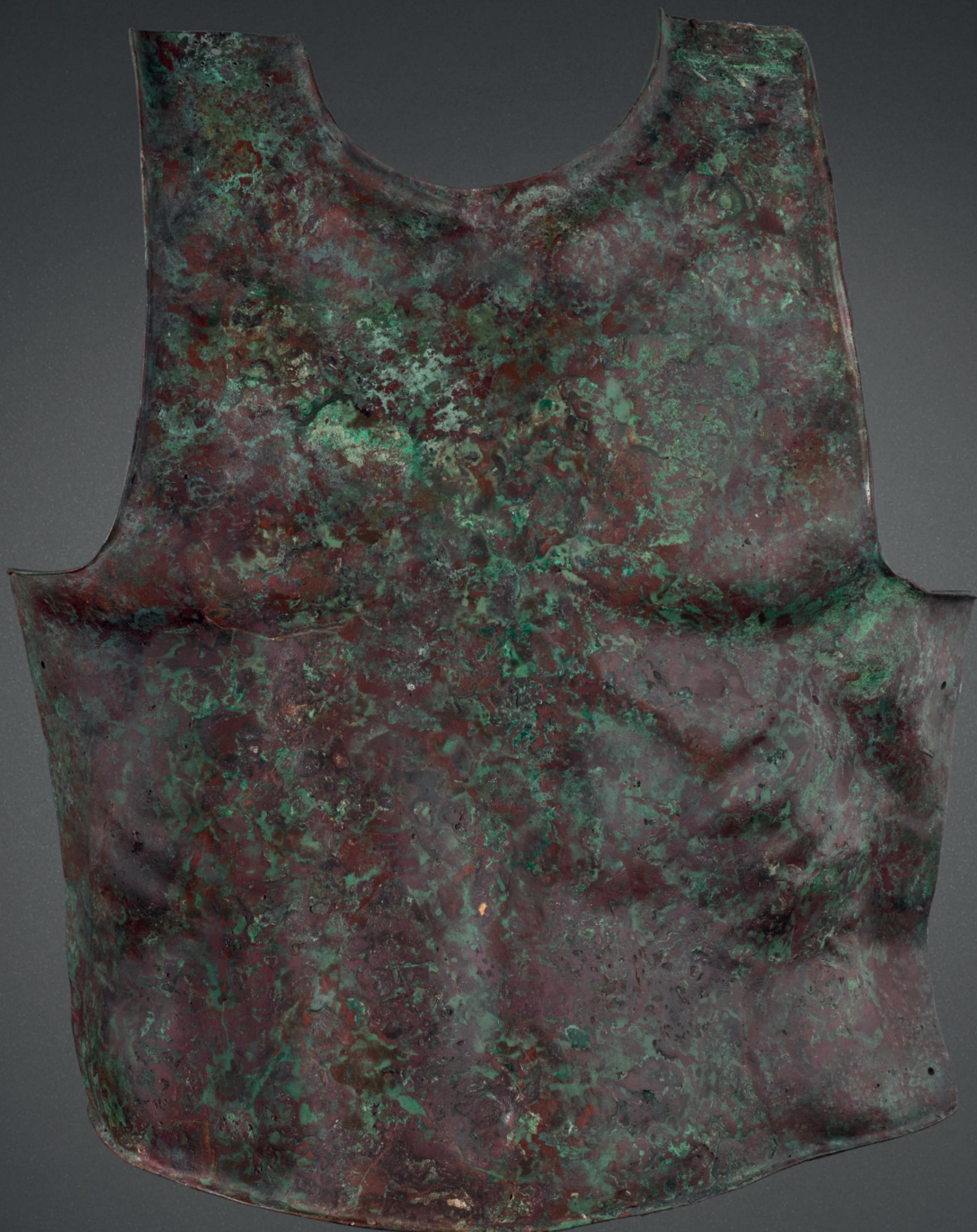
Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA431a-b).

PUBLISHED:

M. Burns, "Graeco-Italic Militaria," in M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, p. 231, fig. 131.

This cuirass is formed of hammered sheet including a breast-plate and back-plate. The back-plate of this example preserves hinge-plates on the right side embellished with a wave pattern. The back-plate also preserves the strap rings on the right side and shoulders, while the breast-plate has perforations where the rings were once attached.

A COLLECTING ODYSSEY





18

A GREEK SILVER-INLAID BRONZE ANATOMICAL CUIRASS

MAGNA GRAECIA, CLASSICAL TO EARLY HELLENISTIC PERIOD, CIRCA 400-300 B.C.

Breast-plate: 17¾ in. (45.1 cm.) high

(2)

\$25,000-35,000

£21,000-29,000

€24,000-33,000

PROVENANCE:

Gregoire Couturier, Delémont, Switzerland, acquired by 1960.

with Galerie Mythes et Légendes, Paris, acquired from the above, early 1990s.

with Royal-Athena Galleries, New York, acquired from the above (*Art of the Ancient World*, vol. XIII, 2002, no. 30; *Ancient Arms, Armor, and Images of Warfare*, 2006, no. 28).

Acquired by the current owner from the above, 2009.

EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA313).

This cuirass is formed of hammered sheet, including a breast-plate and back-plate. It preserves silver inlays for the nipples, as well as side hinges through which bronze or iron pins were once inserted, and small rings at the sides and shoulders that were once attached to straps.

A COLLECTING ODYSSEY



19

**A SAMNITE BRONZE ANATOMICAL CUIRASS AND
SIDE-PLATES**

CIRCA 350-300 B.C.

Breast-plate: 11½ in. (29.6 cm.) high; back-plate: 11½ in. (29.4 cm.) high; belt elements: 6½ in. (16 cm.) long and 7 in. (17.8 cm.) long (4)

\$35,000-45,000

£29,000-37,000

€34,000-43,000

PROVENANCE:

Antiquities, Sotheby's, London, 21 May 1984, lot 344.

Axel Guttmann (1944-2001), Berlin, acquired in Krefeld, 1986 (Inv no. AG136/R29a,b).

Antiken der Sammlung Axel Guttman, Auktion 54, Hermann Historica, Munich, 11 April 2008, lot 343.

with Royal-Athena Galleries, New York, acquired from the above (*Art of the Ancient World*, vol. XXI, 2010, no. 105).

Acquired by the current owner from the above, 2009.

EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA334).

PUBLISHED:

M. Burns, "Graeco-Italic Militaria," in M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, pp. 229-230, fig. 130.

Early Italic bronze body armour consisted of a protective disc positioned over the heart, called a *kardiophylakes*. Over time this evolved into the triangular-shaped triple-disk cuirass. As the Italic peoples encountered the Greeks who had colonized the southern coasts, they soon adopted from them the anatomical cuirass.

The Italic version, as seen here, did not cover the entire torso in the Greek manner, thus it functioned more similarly to the earlier, traditional triple-disk cuirass. In addition, the Samnite version displays highly-stylized musculature in contrast to the naturalism of contemporary Greek examples.

This cuirass is composed of a breast-and back-plate, the edges of which are perforated, likely for attachment of a leather or felt lining. Along their upper edges and sides are bronze plaques embellished with a wave pattern that connected to hinged plates that protected the shoulders and sides. Two hinged rectangular plates are preserved, one with a beaded border and a hook extending from a palmette. For a related cuirass see no. 243 in J. Chamay, et al., *The Art of the Italic Peoples from 3000 to 300 BC*. For a warrior on a Lucanian tomb painting from Paestum wearing similar armour, see pl. X in J.G. Pedley, *Paestum, Greeks and Romans in Southern Italy*.



A COLLECTING ODYSSEY





THE PILOS

The simplest of the Greek bronze helmets, the Pilos type is comprised of a high conical dome with a recessed band along the lower edge. The helmet once would have been secured by a strap under the warrior's chin. The form likely takes its name from the pilieus – a popular felt or animal-skin cap worn by herdsmen – and the type was in use from the late 6th century through the end of the Hellenistic period.

Its popularity grew as a result of the Peloponnesian War (431-404 B.C.), when Greek soldiers were looking for more versatile armor, a reaction to changes in battle tactics. No longer were hoplites primarily fighting in phalanx formation and in need of heavier, more protective armor; now, the navy, cavalry and foot-soldiers favored lighter armor to better defend themselves. As R. Hixenbaugh explains "This again attests to the changed dynamic of the battlefield in the Hellenistic period, when a soldier's need to see and hear was a greater necessity than that of the early Greek hoplite, who simply marched forward in a tight phalanx, wearing a Corinthian helmet, against a nearly identical opponent" (see pp. 98 and 143 in *Ancient Greek Helmets*). That versatility resulted in structural changes to the form – removing the nose-guards and exposing the ears and often the cheeks – to promote the warrior's ability to use his senses as a tool in battle. The Chalcidian helmet – with its hinged cheek-guards without a nose-guard – was a contemporary of the pilos type and was also popular for the same reason.

The South Italian pilos helmets of the Hellenistic period, which encompasses the majority of those in this collection, feature some of the most ornate and elaborate examples of ancient armor, used as a canvas to show the aesthetic capabilities of 4th century bronze-smiths. There is a broad range in design and variety, from adorning the basic helmet form to transforming the shape to become an animal or mythical beast. The artistic program was rooted in symbols from religion as well as daily life witnessed by those wearing them and also by those being attacked. Ranging from tall plume holders in the form of snake-headed coils springing from the dome (lot 22), to sheet-bronze wings with incised feathers emerging from each side of the warrior's temples (lots 22 and 25), and to the high radiating crest looming tall above a Medusa-fronted applique (lot 24), these helmets were designed to both intimidate the opponent and also to indicate the elevated status of the warrior who wore it. Helmets of this period "reflected both [the warrior's] role in the army and his position in society. Finely made helmets belonged to the princes of the Hellenistic aristocracies, while rudimentary ones were owned by foot soldiers of the armies they employed" (op. cit., p. 127).



King Aleuas wearing a pilos helmet
on a Greek silver coin (drachm) from Larissa (Thessaly),
circa 370-360 B.C.
Musée d'Art Classique de Mougins (MMoCA5AC)
Photo courtesy of Musée d'Art Classique de Mougins



20

A GREEK BRONZE PILOS HELMET WITH A CREST AND HORMS

MAGNA GRAECIA, CLASSICAL TO HELLENISTIC PERIOD, CIRCA
400-200 B.C.

16 in. (41 cm.) high

\$25,000-35,000

£21,000-29,000

€24,000-33,000

PROVENANCE:

Axel Guttmann (1944-2001), Berlin (Inv. no. AG555/H193).
Antiken der Sammlung Axel Guttman, Auktion 60, Hermann Historica, Munich,
13 October 2010, lot 2160.
Acquired by the current owner from the above.

EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA595).

PUBLISHED:

M. Burns, "Graeco-Italic Militaria," in M. Merrony, ed., *Mougins Museum of Classical Art*, France, 2011, p. 212, fig. 89.
R. Hixenbaugh, *Ancient Greek Helmets: A Complete Guide and Catalog*, New York, 2019, p. 533, no. H254.

This helmet is adorned with an open-worked leaf-shaped finial, which has also been hypothesized to be a sun-ray crest, possibly connecting it to Helios, from whom the warrior was seeking protection in battle. Flanking the finial are curving bull horns, a zoomorphic feature meant to project virility and power. All people in agrarian societies would be familiar with the strength of a bull and how painful it could be to be charged by one, so its presence was intended to frighten the opponent. Above the carinated flaring rim on each side is a four-spoke wheel applique, possibly a reference to death and the underworld or alternatively to speed and force (p. 152 in A. Bottini, et al., *Antike Helme*; p. 222-224 in Hixenbaugh, op. cit.).

A COLLECTING ODYSSEY





21

A GREEK BRONZE PILOS HELMET

CLASSICAL TO HELLENISTIC PERIOD, CIRCA 400-200 B.C.

9½ in. (24.2 cm.) high

\$7,000-9,000

£5,800-7,400

€6,700-8,500

PROVENANCE:

Axel Guttman (1944-2011), Berlin, acquired in Krefeld, 1994 (Inv. no. AG551/

H189).

Antiken der Sammlung Axel Guttman, Auktion 58, Hermann Historica, Munich, 7 October 2009, lot 196.

Acquired by the current owner from the above.

PUBLISHED:

R. Hixenbaugh, *Ancient Greek Helmets: A Complete Guide and Catalog*, New York, 2019, pp. 529, 714, no. H222.

Noteworthy features of this helmet include rosette plaques riveted on opposing sides above the rim, once securing the chinstraps on the interior. Similar rosettes are attached to the u-shaped crest-holder at the peaked dome.

EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA505).





22

A GREEK BRONZE PILOS HELMET WITH WINGS

MAGNA GRAECIA, CLASSICAL TO HELLENISTIC PERIOD, CIRCA
400-200 B.C.

12 in. (30.6 cm.) high

\$50,000-70,000

£42,000-58,000

€48,000-66,000

PROVENANCE:

Axel Guttmann (1944-2001), Berlin, acquired in Freiburg, 1988 (Inv. no. AG279/H61).
Antiken der Sammlung Axel Guttman, Auktion 54, Hermann Historica, Munich, 11 April 2008, lot 345.
Acquired by the current owner from the above.

EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA171).

PUBLISHED:

Sammlung Axel Guttmann, *Antike Helme Kalender*, 1991 (cover).
H. Born, *Restaurierung antiker Bronzewaffen: Sammlung Axel Guttmann*, vol. 2, Mainz, 1993, p. 12, fig. 4.
M. Burns, "Graeco-Italic Militaria," in M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, p. 208, fig. 79.
R. Hixenbaugh, *Ancient Greek Helmets: A Complete Guide and Catalog*, New York, 2019, p. 530, no. H229.

This elaborate conical helmet has a separately-made neck-guard soldered to the back of the offset rim. Notable embellishments include a spiral plume-holder at the peak, three snake-headed, coiled plume-holders riveted on the sloping dome, and two wings with incised overlapping feathers and tubular plume-holders at the join. Below the central coiled plume is a silver rosette plate supporting a suspension ring. Centered on the carinated ridge is a gorgoneion applique, flanked by small silver lion-griffin appliques.

For another helmet with wings and snake-headed coiled plume-holders but of a Chalcidian type, see no. W 24a, pp. 55-56 in D. Cahn, *Waffen und Zaumzeug*.

A COLLECTING ODYSSEY





23

A GREEK BRONZE WARRIOR'S PANOPLY AND TWO CHAMFRONSMAGNA GRAECIA, CLASSICAL TO HELLENISTIC PERIOD,
CIRCA 400-200 B.C.

Helmet: 19½ in. (49.5 cm.) high; breast-plate: 16⅜ in. (43 cm.) high;
back-plate: 17½ in. (44.5 cm.) high; left greave: 17⅓ in. (43.6 cm.)
high; right greave: 17⅓ in. (43.5 cm.) high; chamfron with wings:
19⅓ in. (50 cm.) high; chamfron with laurel wreath: 19 in. (48.3 cm.)
high; belt: 31 in. (78.8 cm.) long (8)

\$120,000-180,000 £100,000-150,000
€120,000-170,000

PROVENANCE:

Axel Guttmann (1944-2001), Berlin, acquired in Krefeld, 1992 (Inv. nos. AG454a/H146 (helmet), AG571/R67 (belt), AG601/R135a,b (cuirass), AG625/R155 (greaves), AG626/R310-311 (chamfrons)).
Antiken der Sammlung Axel Guttman, Auktion 60, Hermann Historica, Munich, 13 October 2010, lot 2167.
Acquired by the current owner from the above.

EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA597a-g).

PUBLISHED:

M. Burns, "Graeco-Italic Militaria," in M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, pp. 191-192, figs. 24-28.
M. Merrony, *Musée d'Art Classique de Mougins: La Collection Famille Levett*, Mougins, 2012, p. 49, fig. 7 (greaves).
Ancient Warfare, vol. VI, no. 5, 2013, p. 46 (belt).
V. Torres-Hugon, *Hoplite: Le premier guerrier de l'histoire, Saint-Martin-des-Entrées*, 2018, p. 101 (one chamfron).
W. Goralski, "Pyrrhus Meets Rome. A New Reconstruction of Heraclea," *Ancient Warfare*, vol. XIII, issue 1, 2019, p. 23 (helmet).

This lot includes a pilos helmet, surmounted by a spiral plume holder and stylized ketoï horns, and preserving its cheek-guards; an anatomical cuirass with flanged edges and attachment rings; a belt with two cicada hooks; a pair of greaves embossed with the head of Athena; and two embossed chamfrons, one smooth, crowned with a laurel wreath centered with a rosette, and one with an ornate pattern of a palmette, foliage and a pair of wings, scrolling foliage along the sides and a palmette at the nose-guard.

Both chamfrons have near identical parallels, and possibly originate from the same workshops as the following objects: For the laurel-wreathed chamfron, see the example from the Shelby White and Leon Levy Collection, now at The Metropolitan Museum of Art (L1999.36.3.5), no. 95d in D. von Bothmer, ed., *Glories of the Past*. For the winged-palmette chamfron, see the excavated example from the Monterisi-Rossignoli hypogeum at Canosa, no. 46 and nos. 49-50, sold by D. Cahn in 1989, all in R. Graells i Fabregat, "Painted Panoplies: Antiquarian Study of the Weapons Painted in a Tomb in Paestum, Found in 1854," *Lucentum*, vol. XXXII, 2013.





A COLLECTING ODYSSEY



'HE MADE HIM A STURDY HELMET TO FIT THE FIGHTER'S TEMPLES,
BEAUTIFUL, BURNISHED WORK, AND RAISED ITS GOLDEN CREST...'

Homer (*The Iliad*, Book XVIII)

24

A GREEK BRONZE PILOS HELMET WITH A RADIATING CREST

MAGNA GRAECIA, CLASSICAL TO HELLENISTIC PERIOD, CIRCA 400-200 B.C.

19½ in. (49.6 cm.) high

\$50,000-70,000

£42,000-58,000
€48,000-66,000

PROVENANCE:

Axel Guttmann (1944-2001), Berlin, acquired in Krefeld, late 1980s-early 1990s (Inv. no. H335).

The Axel Guttmann Collection, Part 2, Christie's, London, 28 April 2004, lot 110.

Ausgesuchte Historische Objekte & Antike Helme der Sammlung Axel Guttmann, Auktion 49, Hermann Historica, Munich, 19 October 2005, lot 164.

with Royal-Athena Galleries, New York, acquired from the above (*Art of the Ancient World*, vol. XVIII, 2007, no. 88).

Acquired by the current owner from the above, 2008.

EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA88).

PUBLISHED:

M. Burns, "Graeco-Italic Militaria," in M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, pp. 211, 216-217, fig. 87.

R. Hixenbaugh, *Ancient Greek Helmets: A Complete Guide and Catalog*, New York, 2019, p. 534, no. H261.

Presented here is the most outrageous of the pilos helmets offered in the sale. It features a large plaque of Medusa on the sloping dome and the remains of bull's horns flanking a sizable cascading crest, which is adorned with a floral motif along its length, and supports five forward-curling rays. Originally it would have been attached to a tall plume-holder, such as seen on lot 22 and illustrated on Attic vases such as on lot 3. It has been suggested that they represent sun-rays arranged in a halo-like manner, making the connection to the sun-god Helios likely (pp. 216-217, Burns, op. cit.)

A COLLECTING ODYSSEY





25

A GREEK BRONZE PILOS HELMET WITH WINGS

MAGNA GRAECIA, CLASSICAL TO HELLENISTIC PERIOD, CIRCA
400-200 B.C.

10½ in. (26.8 cm.) high

\$40,000-60,000

£34,000-50,000

€38,000-57,000

PROVENANCE:

Axel Guttmann (1944-2001), Berlin, acquired in London, 1989 (Inv. no. AG291/H69).

Antiken der Sammlung Axel Guttman, Auktion 57, Hermann Historica, Munich, 22 April 2009, lot 327.

Acquired by the current owner from the above.

EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA266).

PUBLISHED:

M. Burns, "Graeco-Italic Militaria," in M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, p. 208, fig. 78.

"Picasso, Klein, Gladiator...," *Nice-Matin*, 3 March 2013, p. 33.

R. Hixenbaugh, *Ancient Greek Helmets: A Complete Guide and Catalog*, New York, 2019, pp. 532, 716, no. H242.

R. Holmes, "Ancient Greek Helmets: 8 Types and their Characteristics" (online article, thecollector.com, 2020).

This ornate helmet features wings and a band of disc appliques above the lower band. The now-missing central disc might have been more elaborate, possibly depicting a gorgoneion, as seen on other examples (see no. 77 in Burns, op. cit.). Above there is a riveted ring flanked by two pairs of holes, likely for further embellishments. The crest-holder on the top of the peaked crown is in the form of a double wheel.

The addition of wings on helmets are primarily seen on examples from South Italy and were thought to be worn by the cavalry rather than hoplites. Thus the wings were meant to reinforce the message of the swiftness of a horse (Hixenbaugh, op. cit., p. 224).

A COLLECTING ODYSSEY





THE ETRUSCANS

The Etruscan civilization, which prospered in central Italy from the 8th to 3rd century B.C., was a warfaring society much like their Greek contemporaries. Whereas the Greeks faced both external and internal threats, there is no record of inter-community warfare between Etruscan cities. However, they did join together in leagues to fight common enemies, at first against invading Celts and later against the Romans (see p. 18 in M. Sprenger and G. Bartoloni, *The Etruscans: Their History, Art, and Architecture*). The Etruscans were also notable as a seafaring people and were even viewed as aggressive pirates by the Greeks, often vying with them for control of the western Mediterranean and Tyrrhenian Seas.

The importance of the warrior in Etruscan culture, as evinced by the visual record, is notable. From the mid 5th century onward, one of the most iconic and widespread forms of Etruscan bronze work was that of the votive warrior (see lot 26). As I. Jucker informs (see p. 43 in J. Chamay, et al., *The Art of the Italic Peoples from 3000-300 B.C.*), the question of who or what these warriors represent is still unanswered: while they may have implicit martial overtones, Laran, the Etruscan god of war, also had significant associations as protector and restorer of human society, so these votives may depict him.

Etruscan warriors were similarly outfitted as the Greeks with a round Argive shield as well as a bronze cuirass, greaves, helmet, spear and sword (see p. 97 in P. Connolly, *Greece and Rome At War*). While Etruscan warriors occasionally wore Greek style cuirasses, the most common type of helmet worn was that of the native Italic Negau type (see lot 27), named after a village in modern-day Slovenia where several examples were discovered. As Connolly informs (op. cit., p. 99), the Negau helmet makes its earliest appearance at the Tomb of the Warrior at Vulci (circa 525 B.C.) and remained in constant use until the 3rd century B.C. With the arrival of the Celtic Senones in Italy around 400 B.C., the Montefortino helmet was introduced and was soon employed by Etruscan, Samnite and Roman warriors. Connolly notes that the Montefortino helmet was "the most successful type ever designed." Its basic morphology can still be discerned in Roman Imperial helmets, including the Guttmann Mouse Helmet (see lot 34). For an overview of Etruscan armour, see R. Cowan, "The Art of the Etruscan Armourer," in J. MacIntosh Turfa, ed., *The Etruscan World*, pp. 747-758..

26

AN ETRUSCAN BRONZE WARRIOR

CIRCA 450 B.C.

9½ in. (23.5 cm.) high

\$30,000-50,000

£25,000-41,000
€29,000-47,000

PROVENANCE:

with Elie Borowski (1913-2003), Basel, acquired circa 1977.

with Galerie Nina Borowski Archeologie, Paris.

with Royal-Athena Galleries, New York, acquired from the above, 1991 (*Art of the Ancient World: 50th Anniversary Edition*, 1992, no. 93a; *Art of the Ancient World*, vol. XI, 2000, no. 42; *Gods and Mortals*, vol. II, 2004, no. 18; *Ancient Arms, Armour, and Images of Warfare*, 2004, no. 67).

Acquired by the current owner from the above, 2010.

EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA624).

PUBLISHED:

M. Junkelmann, "Roman Militaria," in M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, p. 237, fig. 4.

The elongated figure is solid cast, depicted striding forward with his left leg advanced. In his fisted raised right hand he once held a spear, and in his lower left, once a shield. He wears a high-crested helmet with raised cheek-pieces and a pair of greaves. To protect his torso, he wears a cuirass with long shoulder flaps and a raised ridge along its lower edge, with a row of pteryges and his tunic extending below. The panoply of protective armour was embellished with cold-worked incised and stippled details.

Similar elongated youthful warriors have been found in votive deposits at various sites in Umbria, including Todi, Foligno, Calvi and Ancarano. It is unclear if they represent the war god Laran or mortal warriors. For a related example from Ancarano, now in the Museum of Art, Rhode Island School of Design, see no. 24 in D.G. Mitten, *Classical Bronzes*.

A COLLECTING ODYSSEY





27

AN ETRUSCAN BRONZE NEGAU HELMET

CIRCA 500-450 B.C.

8½ in. (21.6 cm.) high

\$8,000-12,000

£6,700-9,900

€7,600-11,000

PROVENANCE:

with Stendahl Galleries, Los Angeles.
Jay C. Leff (1925-2000), Uniontown, PA.
Antiquities, Parke-Bernet, New York, 4 December 1969, lot 130.
Marilyn Kaytor (1929-2007), New York.
Art Market, New York.
Antiquities, Christie's, New York, 4 June 2008, lot 227.
Acquired by the current owner from the above.

EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA23).

PUBLISHED:

M. Burns, "Graeco-Italic Militaria," in M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, p. 186, fig. 9.

The Negau helmet takes its name from the town of Zenjak, near Negau in Slovenia, where a large cache of helmets were found in 1812 (see P. Reinecke, "Der Negauer Helmfund," in *Bericht der Römisch-Germanischen Kommission*, vol. 32, 1942, pp. 117-98). This example, typical of the group, is of hammered sheet, with a median ridge running front to back along the high dome. Above the projecting, vertical flanged rim is a horizontal carinated ridge. At opposing sides there are perforations for the attachment of now-missing cheek-pieces.

For a similar example in the Arthur M. Sackler Museum, Harvard University, see S. Goldstein, "An Etruscan Helmet in the McDaniel Collection," *Harvard Studies in Classical Philology*, vol. 72, pp. 383-390.



28

AN ETRUSCAN BLACK-FIGURED NECK-AMPHORA

NEAR THE PAINTER OF THE DANCING SATYRS, CIRCA 500 B.C.

15 in. (38.1 cm.) high

\$40,000-60,000

£34,000-50,000
€38,000-57,000

PROVENANCE:

Private Collection, Switzerland.

with Galerie Günter Puhze, Freiburg, 1995 (*Kunst der Antike*, Katalog 11, no. 158).

Antiquities, Sotheby's, New York, 9 December, 2003, lot 6.

with Royal-Athena Galleries, New York, acquired from the above (*Ancient Arms, Armour, and Images of Warfare*, 2004, no. 61; *Art of the Ancient World*, vol. XVI, 2005, no. 106).

Acquired by the current owner from the above, 2008.

EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA109).

PUBLISHED:J. Boardman, "Greek Art," in M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, p. 63, fig. 20.

Both sides of this amphora depict two warriors in combat. One side shows each wearing a high-crested helmet, a short tunic and a cuirass (indicated by the added white) and holding a circular shield. The standing warrior wields a sword in his raised hand while his opponent falls to the ground, releasing his grip on two spears in the field before him. On the other side, a similarly-clad warrior thrusts a spear into the chest of his fallen opponent, who is nude but for a crested helmet and a chlamys draped around his shoulders. Blood, as indicated by the added red pigment, flows from his wounds.

The Painter of the Dancing Satyrs takes his name from an amphora in the Museum of Fine Arts, Boston with an eponymous scene. He was an imitator of late Attic black figure at a time when red figure production had already taken hold in Etruria. M.A. Rizzo ("La ceramica a figure nere," in M. Martelli ed., *La ceramica degli etruschi*, p. 312) notes that the painter took a great interest in the problems of spatiality and the movement of the human body, aspects which also preoccupied the contemporaneous painters of red-figured vases.



THE ROMANS

Ancient Rome traced its origins from a humble village overlooking the Tiber that grew, gradually and over several centuries, into the largest empire that the world had yet seen. During the Republic, expansion began first within the Italian peninsula, and then beyond, until, under Emperor Trajan, the Roman Empire reached its zenith, with the city on the Tiber controlling the entire Mediterranean basin. While this expansion was led by kings, generals, dictators and eventually emperors, none of this would have been possible without the humble infantrymen and cavalrymen who made up the legions. Part of what gave the Roman armies an advantage over their adversaries was the equipment that they employed, which evolved over time.

Roman arms and armour were adopted and adapted from that of the neighboring Greeks, Etruscans, Italic peoples, and Celts, all of whom were eventually conquered by Rome. Depictions of fully-armed Roman soldiers from monuments such as the altar of Domitius Ahenobarbus, dating to the Roman Republic, or the columns of Trajan and Marcus Aurelius, from the Imperial Period, as well as from private funerary monuments, such as the Ludovisi sarcophagus from the mid 3rd century A.D., provide ample visual record of the types of armour employed. Equally important for our understanding of the evolution of Roman arms and armour are the actual surviving weapons, shields, helmets and body armour, which are particularly well-represented in the collection of Mougins Museum of Classical Art.

The strength of the collection is without question the numerous Roman helmets. The earliest example is a superb helmet of Weisenau Type (lot 31), formed of hammered brass. Not only is it exceptionally well-preserved, but it also displays a bright yellow-gold color, typical of the brass alloy orichalcum. This helmet type takes its name from an example found in Weisenau, now in the Museum der Stadt Worms (see p. 228, no. 11 in P. Connolly, *Greece and Rome at War*). It evolved from the earlier Montefortino variety employed by Celts and Etruscans. This example, which dates to the Flavian-Trajanic Period, circa 69-117 A.D., also boasts several inscriptions that identify a succession of owners.

Perhaps the most iconic helmet in the collection is the "Guttmann Mouse Helmet" (lot 33), which takes its name from a combination of its previous modern owner and the enigmatic decoration at the back of its dome. It is considered one of the finest Roman helmets to have survived from antiquity. In style it is closest to a bronze helmet found at Niedermörner, now in the Rheinisches Landesmuseum in Bonn (fig. 22 in M. Junkelmann, *Römische Helme*). It is composed on an iron dome with brass adjuncts, including an inscribed *tabula ansata* that names the helmet's owner, Julius Mansuetus. Iron was the material of choice beginning in the late 2nd-early 3rd century, as it provided superior strength and durability for the wearer. The meaning of the decorative mouse and loaf of bread, which is placed in two quadrants of the back of the helmet, remains a mystery.

Another important helmet is an iron and tinned bronze cavalry helmet (lot 32), which has been classified as transitional between the Weiler/Koblenz-Bubenheim type and the Guisborough/Theilenhofen type. Noteworthy are the preserved cheek-pieces, which covered the ears, but they also have naturalistically-modelled ears in high relief at their back edges. The crown is adorned with laurel wreaths, symbolic of victory, and with an eagle at the back, which was an attribute of the chief Roman god Jupiter.

The collection also features a skull piece from a helmet once formed of three distinct parts (lot 30) as well as an iron and tinned brass mask from a cavalry helmet (lot 29).

'HIS HELMET, GLEAMING IN THE SHADOW OF NIGHT...
REFLECTED BACK THE RAYS.'

Virgil (*The Aeneid, Book IX*)

29

A ROMAN IRON AND TINNED BRASS MASK FROM A CAVALRY HELMET

JULIO-CLAUDIAN PERIOD, CIRCA 50 A.D.

6½ in. (15.8 cm.) high

\$40,000-60,000

£33,000-49,000

€38,000-57,000

PROVENANCE:

Axel Guttmann (1944-2001), Berlin, acquired by 2000 (Inv. no. AG812/H257).

Antiken der Sammlung Axel Guttmann, Berlin, Auktion 44, Hermann Historica, Munich, 15 May 2003, lot 84.

Antiken der Sammlung Axel Guttman, Auktion 60, Hermann Historica, Munich, 13 October 2010, lot 2182. Acquired by the current owner from the above.

EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA599).

PUBLISHED:

M. Junkelmann, *Römische Helme: Sammlung Axel Guttmann*, vol. 8, Berlin and Mainz, 2000, pp. 149, 189-190, pl. XXI.

M. Junkelmann, "Roman Militaria," in M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, p. 259, fig. 62.

M. Squire, J. Cahill and R. Allen, eds., *The Classical Now*, London, 2018, p. 107.

A. Negin, *Roman Decorated Armour from the Principals' Periods*, Moscow, 2020, p. 109, fig. 151.

"C'est quoi cette oeuvre?," *Mougins Infos*, no. 79, 2021, p. 29

The construction of this mask, formed from a thin iron core and then covered with tinned brass, resulting in a silvery hue, indicates that it was created for use in battle rather than parades. The iron would have provided additional protection for the soldier. The mask was once attached by means of a hinge at the upper edge to a helmet consisting of a skull-section and two check-pieces and is an early example of Roman Imperial armour.

With a triangular face, pierced nostrils and horizontal slits for the eyes and mouth, it is clear that this mask once belonged to a helmet of Weiler/Koblenz-Bubenheim or Weisenau type. It is of special interest because it is the only known example that preserves a clear inscription, here reading either "Paulus' horse troop, property of Fuscus" or "Paulus Fuscus' horse troop." According to M. Junkelmann (op. cit.), this inscription is the first epigraphical instance which confirms that helmets and masks of this type were worn by members of the cavalry.

A COLLECTING ODYSSEY



'THE CENTURION IN THE INFANTRY IS CHOSEN FOR HIS SIZE, STRENGTH AND DEXTERITY...TO KEEP THEIR CUIRASSES, LANCES AND HELMETS ALWAYS BRIGHT AND IN GOOD ORDER. THE SPLENDOR OF THE ARMS HAS NO INCONSIDERABLE EFFECT IN STRIKING TERROR INTO AN ENEMY.'

Publius Flavius Vegetius Renatus (*De re militari*)

30

A ROMAN SHEET BRASS SKULL SECTION OF A CAVALRY HELMET

ANTONINE TO SEVERAN PERIOD, CIRCA 150 A.D.

15 in. (38.2 cm.) long

\$50,000-70,000

£42,000-58,000

€48,000-66,000

PROVENANCE:

Axel Guttmann (1944-2001), Berlin, acquired by 2000 (Inv. no. AG804/H274).

Antike Helme der Sammlung Axel Guttmann, Hermann Historica, Munich, 19 October 2005, lot 177.

Antiken der Sammlung Axel Guttmann, Auktion 60, Hermann Historica, Munich, 13 October 2010, lot 2183.

Acquired by the current owner from the above.

EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA600).

Arles, Musée départemental Arles antique, *L'armée de Rome: La puissance et la gloire*, 15 December 2018 - 22 April 2019.

PUBLISHED:

M. Junkelmann, *Römische Helme: Sammlung Axel Guttmann*, vol. 8, Berlin and Mainz, 2000, pp. 150, 190-193, figs. 103-105, pl. XXII.

M. Junkelmann, "Roman Militaria," in M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, p. 258, fig. 58.

M. Merrony, *Musée d'Art Classique de Mougins: La Collection Famille Levett*, Mougins, 2012, p. 71.

R. D'Amato and A.E. Negin, *Decorated Roman Armour: From the Age of the Kings to the Death of Justinian the Great*, Yorkshire, 2017, p. 169, fig. 172.

K. Schörle, ed., *L'Armée de Rome: La Puissance et la Gloire*, Arles, 2018, pp. 68, 81, no. 38.

J. Coulston, "The Power and the Glory," *Minerva*, March/April 2019, p. 16, fig. 4.

"Roman Military Equipment," (online article, romancoins.info).

A COLLECTING ODYSSEY





This dynamic skull section of a Roman cavalry helmet is formed of expertly-hammered sheet brass, once plated with tin, with the surface now oxidized to dark brown. The central arching crest, embossed with feathers along each side, terminates at the front in the bust of a goddess, perhaps Minerva, wearing a polos or helmet. The central crest is flanked by two similar smaller crests, each with a lion in relief along its outer edge, with its head positioned at the front of the crest. In the field between the crests are overlapping shields and a serpentine motif. The back features rectangular ornaments with stippling, and along the lower edges are naturalistic wavy strands of hair in relief.

Junkelmann (op. cit.) observes that this helmet is "characteristic of the fantastic eclecticism that prevailed in the design of cavalry helmets in the Antonine-Severan period, which often makes it difficult to assign fragments to a specific type." Based on its shape, he speculates that the complete helmet did not include cheek-guards and was instead formed of three distinct parts: the skull section (as preserved here), a facial insert and a visor. For other helmets with a similar arrangement of crests flanked by lions, see the example from Theilenhofen, and another from Durostorum (figs. 61 and 179 in D'Amato and Negin, op. cit.). Junkelman (op. cit.) and others considered this to be of Pfrondorf Type, named for a helmet discovered in that German city and now in the Landesmuseum Württemberg, Stuttgart (see fig. 39 and pp. 59-61 in H. Born and Junkelmann, *Römische Kampf- und Turnierrüstungen*), but while there are some similarities, the Pfrondorf helmet differs in that its skull section was not equipped with crests.

A COLLECTING ODYSSEY



'LUCIUS IUNIUS SABINUS [SERVING IN THE CENTURIA] OF THE CENTURION TITUS SARIO [OWNS THIS HELMET];
GAIUS IULIUS PRO... [SERVING IN THE CENTURIA] OF THE CENTURION POLLIO [OWNS THIS HELMET];
MARCUS ANTONIUS AND ATURI(ANUS?) [BOTH SERVING IN THE CENTURIA] OF THE CENTURION TITUS MAXIMUS [OWN THIS HELMET];
LUCIUS IUNIUS [SERVING IN THE CENTURIA] OF THE CENTURION CALVENTIUS" [OWNS THIS HELMET]'

Inscribed on the present lot

31

A ROMAN SHEET BRASS HELMET OF WEISENAU TYPE

FLAVIAN TO TRAJANIC PERIOD, CIRCA 69-117 A.D.

11½ in. (28.7 cm.) high

\$250,000-350,000

£210,000-290,000

€240,000-330,000

PROVENANCE:

Antiquities, Sotheby's, New York, 13 June 1996, lot 99.

Axel Guttmann (1944-2001), Berlin (Inv. no. AG539/H269).

The Axel Guttmann Collection of Ancient Arms and Armour, Part 2, Christie's, London, 28 April 2004, lot 145.

Private Collection, California, acquired from the above.

with Royal-Athena Galleries, New York, 2004 (*Ancient Arms, Armor, and Images of Warfare*, no. 33).

Michael Steinhardt, New York, acquired in 2005.

with Ward & Company, New York.

Acquired by the current owner from the above, 2012.

EXHIBITED:

Musée d'Art Classique de Mougins, 2012-2023 (Inv. no. MMoCA794).

Arles, Musée départemental Arles antique, *L'armée de Rome: La puissance et la gloire*, 15 December 2018-22 April 2019.

Aubagne, Musée de la Légion étrangère, *Invictus: Au coeur de deux légions mythiques*, 10 September 2020-3 October 2021.

PUBLISHED:

J.M. Eisenberg, "The Summer 1996 Antiquities Sales: Auction Reports," *Minerva*, November/December 1996, p. 48, fig. 8.

J. Pollini, "Ein mit Inschriftenversehener Legionärshelm von der pannonicisch-dakischen Grenze des römischen Reiches: Besitzverhältnisse an Waffen in der römischen Armee," in M. Junkelmann, *Römische Helme: Sammlung Axel Guttmann*, vol. VIII, pp. 77, 126-127, 130, 169-184, figs 95-102, pl. X, foldouts I and II. K. Schörle, ed., *L'Armée de Rome: La Puissance et la Gloire*, Arles, 2018, p. 60, no. 28.

"Expo Musée d'Arles: L'Armée de Rome, La puissance et la gloire," (online article, humanhist.com, 2018).

J. Coulston, "The power and the glory," *Minerva*, March/April 2019, p. 19, fig. 16.

L. Rivière, "Une vie de légionnaire," in S. Laval and M. Pascal, eds., *Invictus: Au coeur de deux Légions mythiques*, Aubagne, 2020, p. 29.

J. Pollini, "Römischer Legionärshelm, English Synopsis and Update," (online article, academia.edu).







The shimmering golden hue of this magnificent helmet indicates that it is formed from a type of Roman brass known as orichalcum. It features a domed form with a wide, flaring neck-guard, small ear protectors and a ridged browband attached to the perimeter with rivets. Three attachment slots, perhaps plume holders, are secured to the dome above the ears and neck-guard. Winged repoussé ornamentation, or eyebrows, adorn the front part of the dome. A similar winged motif is also present on the neck-guard, which features further hammered ridges at the nape of the neck, a carrying handle and several punched Latin inscriptions.

According to J. Pollini (op. cit., 2000, p. 169), this helmet is "of great interest and importance not only because it is a high-quality piece of armour, but also because of the several inscriptions on the neck-guard, which make it an important historical document. Although inscriptions can be found on various legionnaires' helmets, this helmet is unique...because it mentions the names of four or five different owners as well as the names of four different centurions under whom these legionnaires served." The punched inscriptions read: "Lucius Iunius Sabinus [serving in the *centuria*] of the Centurion Titus Sario [owns this helmet]"; "Gaius Iulius Pro...[serving in the *centuria*] of the Centurion Pollio [owns this helmet]"; "Marcus Antonius and Aturi(anus?) [both serving in the *centuria*] of the Centurion Titus Maximus [own this helmet]" and "Lucius Iunius [serving in the *centuria*] of the Centurion Calventius" [owns this helmet]."

As Pollini notes in his update of the chapter written for the Axel Guttman volume (see "Römischer Legionärshelm, English Synopsis and Update," academia.edu), there were at least two separate owners of this helmet because of the two different *nomia*, Iulius and Iunius, mentioned in the inscription. Pollini posits that if the first owner was a member of the Iulius clan, then at some point L. Iunius Sabinus came into possession of the helmet. "The new owner then added his own name and that of his commanding centurion. Later, when his commanding officer changed, he recorded the new centurion's name and added his own name below. When his commanding centurion changed a third time, L. Iunius Sabinus merely repeated the process. Presumably, he recorded his name three times to avoid confusion with the helmet's former owner, whose abbreviated name reads G. Iulius Pro and whose name had already been inscribed below that of his own centurion" (op. cit.).





Typologically, this helmet falls into the broad Weisenau categorization, popular during the 1st and 2nd centuries A.D., although the hinged handle is an element only added during the Flavian Period (for a discussion of the type, see pp. 114-121 in R. D'Amato, *Arms and Armour of the Roman Imperial Soldier*). More specifically, the helmet can be placed in H.R. Robinson's "Imperial Gallic" Type I, a rare classification dated more narrowly to the second half of the 1st century A.D., based on the presence of the repoussé eyebrows and attachment slots (see *The Armour of Imperial Rome*, p. 58 and Pollini, op. cit., 2000, p. 178). For a closely related helmet, perhaps from the same workshop, see fig 5.12 in J. Nicolay, *Armed Batavians: Use and Significance of Weaponry and Horse Gear from Non-military Contexts in the Rhine Delta (50 BC to AD 450)*.

Determining the origin of this helmet is difficult. While the name Calventius is recorded a few times in northern Italy, the majority of examples come from the Balkans and surrounding areas of the Roman Empire (see Pollini, op. cit., 2000, pp. 177, 180). Given the dating of the type and the possible Balkan origin of this helmet, Pollini speculates that it was fabricated in the last quarter of the 1st century A.D., and that its first owner could have served during the reign of Emperor Domitian (81-96 A.D.). At this time, battles were fought against the Dacians and Pannonians near the Black Sea. The final victory over the Dacians did not come until Emperor Trajan's campaigns of the early 2nd century, as commemorated on Trajan's Column in Rome, erected between 107-113 A.D. Soldiers wearing helmets similar to the present example can be seen on that triumphal column (see A. Negin, "Roman helmets with a browband shaped as a vertical fronton," *Historia i Świat*, no. 4, 2015, p. 38).

32

A ROMAN IRON AND TINNED BRONZE CAVALRY HELMET

ANTONINE PERIOD, CIRCA 125-175 A.D.

11 in. (28 cm.) high

\$300,000-500,000

£250,000-410,000

€290,000-470,000

PROVENANCE:

Axel Guttmann (1944-2001), Berlin, acquired in Munich, 1994 (Inv. no. AG461/H237).

The Axel Guttmann Collection of Ancient Arms and Armour, Part 2, Christie's, London, 28 April 2004, lot 146.

with Royal-Athena Galleries, New York, acquired from the above (*Ancient Arms, Armor, and Images of Warfare*, 2004, no. 35).

Mr. and Mrs. Charles W. Newhall III, Baltimore, acquired from the above.

Property of Mr. and Mrs. Charles W. Newhall III; *Antiquities*, Christie's, New York, 11 December 2009, lot 175.

Acquired by the current owner from the above.

EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA470).

Carlisle, Tullie House Museum, *Hadrian's Cavalry*, 8 April-10 September 2017.

Arles, Musée départemental Arles antique, *L'Armée de Rome: La Puissance et la Gloire*, 15 December 2018-22 April 2019.

Aubagne, Musée de la Légion étrangère, *Invictus: Au coeur de deux légions mythiques*, 10 September 2020-3 October 2021.

PUBLISHED:

M. Junkelmann, "Roman Helmets in the Axel Guttmann-Collection, Berlin," *Journal of Roman Military Equipment Studies*, vol. 10, 1999, pp. 82-83, fig. 5.

M. Junkelmann, *Römische Helme: Sammlung Axel Guttmann*, vol. 8, Berlin and Mainz, 2000, pp. 88-90, 147-148, 159-160, pls. XIX-XX, foldouts I and II.

M. Junkelmann, "Roman Militaria," in M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, pp. 235, 255, fig. 54.

T. Fischer, *Die Armee der Caesaren: Archäologie und Geschichte*, Regensburg, 2012, p. 209, fig. 303.

M. Merrony, *Musée d'Art Classique de Mougins, La Collection Famille Levett*, Mougins, 2012, p. 74.

"La plus grande collection privée d'armures, de casques, de boucliers au monde," *Egypte Ancienne*, no. 8, May-July 2013, p. 70.

A.E. Negin, "Roman Helmets with a Browband Shaped as a Vertical Fronton," *Historia I Swiat*, no. 4, 2015, p. 37, fig. 12.

R. D'Amato and A.E. Negin, *Decorated Roman Armour, From the Age of the Kings to the Death of Justinian the Great*, Yorkshire, 2017, pp. 83, 85, fig. 79.

F. McIntosh, et al., *Hadrian's Cavalry*, Tyne and Wear, 2017, p. 28.

M.C. Bishop, "Along the Wall with Hadrian's Cavalry," *Minerva*, May-June 2017, p. 12, figs. 10a-b.

I. Appy, "L'armée de Rome à Arles antique," (online, article, laprovence.com, 2018).

"Expo musée d'Arles: 'L'Armée de Rome, la puissance et la gloire,'" (online article, humanhist.com, 2018).

K. Schörle, ed., *L'Armée de Rome: La Puissance et la Gloire*, Arles, 2018, p. 80, no. 37, ill. front cover.

J. Coulston, "The Power and the Glory," *Minerva*, March/April 2019, p. 16, fig. 5.

T. Fischer, *Army of the Roman Emperors: Archaeology and History*, Oxford, 2019, p. 180, figs. 303a, 303b, ill. front cover.

L. Rivière, "Une vie de légionnaire," in S. Laval and M. Pascal, eds., *Invictus: Au coeur de deux Légions mythiques*, Aubagne, 2020, p. 28.

A COLLECTING ODYSSEY





This powerful helmet is composed of an iron core laminated with embossed tinned bronze. The basic form is that of an Attic helmet, with a horizontal, flaring neck-guard and hinged cheek-pieces that cover the ears. The ornament consists of two stylized bands of laurel, one that encircles and one that runs across the crown. Within the lunate-shaped spaces created at each side by the laurel bands is an eagle wing above a lozenge-filled rectangle. Standing on a raised groundline at the back is a spread-winged eagle, flanked by two lozenge-filled rectangular elements topped with triangles. Along the side edges, ear-guards are riveted in place. The cheek-guards, cusped along their forward edge, have naturalistically-modelled ears, a central circular boss perhaps representing an equestrian shield (*parma equestris*), and scallop shells within the corners, all outlined by beading.

This helmet has been classified as transitional between the Weiler/Koblenz-Bubenheim type and the Guisborough/Theilenhofen type (see D'Amato and Negin, *op. cit.*, p. 85). It has been suggested that this is one of the most complete examples known, as it is only missing the peaked diadem that was once attached at the forehead. The authors also inform that despite its rich decoration, there is no reason to believe that this helmet would not have been worn in combat rather than serving purely as a parade item. For a Roman marble head of a warrior wearing a helmet similarly adorned with laurel, but with different cheek-pieces, see pl. 295 in R. D'Amato and G. Sumner, *Arms and Armour of the Imperial Roman Soldier, From Marius to Commodus, 112 BC-AD 192*. The eagle on the back of this helmet was a common military symbol for the Roman legions, as they were employed on the military standards carried into battle by the *aquilifer* or "eagle-bearer." The eagle was also an attribute of Jupiter, so its presence on the helmet would have provided symbolic protection from the chief of the Roman gods.







THE GUTTMANN MOUSE HELMET

33

AN IMPORTANT ROMAN IRON, BRASS AND COPPER HELMET FOR JULIUS MANSUETUS, TOGETHER WITH A DOLABRA

ANTONINE PERIOD, CIRCA 125-175 A.D.

Helmet: 9½ in. (24 cm.) high; 18½ in. (47 cm.) wide; dolabra: 12½ in. (32 cm.) high

(2)

\$1,000,000-1,500,000

£830,000-1,200,000

€950,000-1,400,000

PROVENANCE:

Axel Guttmann (1944-2001), Berlin, acquired by 1993 (Inv. no. AG800/H276 (helmet), AG803/W201 (dolabra)).

The Axel Guttmann Collection, Part 2, Christie's, London, 28 April 2004, lot 144.
with Hornsby and Nugée, London.

Acquired by the current owner from the above, 2013.

EXHIBITED:

Rosenheim, Ausstellungszentrum Lokschuppen, *Die Römer zwischen Alpen und Nordmeer*, 12 May-5 November 2000.

Musée d'Art Classique de Mougins, 2013-2023 (Inv. no. MMoCACL110a).

New York, The Metropolitan Museum of Art, 2018-2022 (Loan no. L.2018.52.2a-d).

PUBLISHED:

H. Born, *Restaurierung antiker Bronzewaffen: Sammlung Axel Guttmann*, vol. 2, Mainz, 1993, p. 14.

M. Junkelmann, *Römische Helme: Sammlung Axel Guttmann*, vol. 8, Berlin and Mainz, 2000, pp. 134-136, 142-145, 153, pls. XIV-XVII, figs. 71-77, ill. front cover.

L. Wamser, ed., *Die Römer zwischen Alpen und Nordmeer*, Mainz am Rhein, 2000, p. 334, 336, Kat. 40g.

T. Fischer, *Die Armee der Caesaren: Archäologie und Geschichte*, Regensburg, 2014, pp. 150, 152-153, figs. 179/6a, 182/6b-6c.



'THEY HAD LONG STRAIGHT BRAZEN NEEDLES, MADE BY ARES, FOR THEIR SPEARS, THEY HAD CHICK-PEA SHELLS FOR HELMETS FASTENED TIGHT BEHIND THEIR EARS....THE MICE WERE ARMED FOR WAR.'

The Battle of Mice and Frogs (*Batrachomyomachia*)



This helmet is unquestionably one of the finest examples to have survived from antiquity and the crown jewel of the Mougins Museum of Classical Art. When on loan to The Metropolitan Museum of Art from 2018-2022, the Guttmann Mouse Helmet was described on its website as such: "In its complete state, this [is an] exceptionally rare and well-preserved Roman infantry helmet." The helmet is made even more impressive due to the rare, preserved iron *dolabra* included with this lot.

The helmet derives its modern name from a combination of its previous owner, Axel Guttmann, and the unusual decorative motif of two mice at back. Guttmann formed the largest private collection of ancient Greek and Roman arms and armour before the Mougins Museum of Classical Art was formed.

The helmet is of Weisenau/Niedermörmter type. It is composed of an iron dome with copper-alloy adjuncts, including broad bands crossing over the crown. At the top is a circular plate with a beaded edge, its raised center surmounted by a loop supporting a ring. Across the front is another broad band with beaded edges. Above is an intricate openwork box-shaped projecting brow ridge riveted in place. The openwork pattern consists primarily of a network of triangular cut-outs with rounded projections where they join at their peaks. At each side is an arching ear-guard, which leads to a flaring, sloping neck-guard at the back, attached to the dome by means of a conforming, ribbed plate. The neck-guard is trimmed with a folded band with beading along its inner edge, and is decorated with two L-shaped elements in the corners. Centered at the back of the neck-guard is a *tabula ansata* with domed handle-plates supporting a bail handle with acorn-form finials. Along its lower edge is a punched inscription naming the helmet's owner, IVLI MANSVETI, probably to be read as Julius Mansuetus. Within the two triangular zones at the back of the dome is a small mouse and a segmented circular motif, perhaps a loaf of bread, all with stippled and incised details. The helmet was once fitted with hinged cheek-pieces, now missing.

The basic form of this helmet is ultimately derived from the earlier Celtic/Etruscan Montefortino type, which was introduced in the 4th century B.C. During the Roman Imperial period, iron would eventually replace bronze as the material of choice among the legions, often with reinforcing braces across the crown as seen on the helmet presented here. Iron provided superior strength and durability, ensuring better protection for the soldier. The various forms of Roman helmets were classified by H.R. Robinson in his 1975 study, *The Armour of Imperial Rome*; while the Guttmann Mouse helmet was not known to him, it would fall into his Imperial Italic H class. Our helmet is a variant of a type today called Weisenau, after the find-spot of a well-preserved example now in the Museum der Stadt Worms (see p. 228, no. 11 in P. Connolly, *Greece and Rome at War*). Closest in style to the present example is the bronze helmet found at Niedermörmter, now in Bonn at the Rheinisches Landesmuseum, which has similar L-shaped elements and a handled *tabula ansata* on the neck-guard (see fig. 22 in M. Junkelmann, *Römische Helme*).



The meaning of the mouse motif has not been satisfactorily explained by scholars to date. Mice appear frequently in Roman art, sometimes in the form of small bronze figures, occasionally anthropomorphized (see, for example, the figure of a mouse blowing a trumpet, no. 100 in J.M.C. Toynbee, *Animals in Roman Life and Art*). A mosaic with a mouse approaching a walnut, now in the Vatican, recalls the arrangement on the helmet (Toynbee, op. cit., no. 101). While the scale of the circular object in relation to the mouse would be appropriate for a nut, its segmentation more closely recalls a Roman bread, the *panis quadratus*, known from examples excavated at Pompeii and elsewhere (see p. 140 in F. Coarelli, ed., *Pompeii*). Other depictions of a mouse with a bread are found on an engraved gem (see the impression in the Winckelmann-Museum, Stendal, Arachne Online Database no. 1230032) and on the gravestone of M. Gavio in the Terme Museum, Rome (Arachne Online Database no. 6210371). Junkelmann (op. cit., p. 144) suggests that the mouse had both positive and negative associations, and that they were connected with divination, the underworld, and that they were also ascribed demonic properties.

The iron *dolabra*, a type of pick-axe, associated with this helmet, has a hinged brass case for the blade. The case is ribbed along its length, has hooks at each end, and three leaf-shaped pendants suspended on lengths of wire upon which are threaded blue glass beads. For a similar example from the legionary camp at Vindonissa, modern Windisch, Switzerland, see pls. 249-250 in R. D'Amato and G. Sumner, *Arms and Armour of the Imperial Roman Soldier, From Marius to Commodus, 112 BC-AD 192*.











34

A ROMAN TINNED BRASS PARADE SHIELD BOSS

LATE ANTONINE TO EARLY SEVERAN PERIOD, CIRCA 170-230 A.D.

8½ in. (21.6 cm.) diameter

\$40,000-60,000

£33,000-49,000

€38,000-57,000

PROVENANCE:

Axel Guttmann (1944-2001), Berlin, acquired in Paris, 1996 (Inv. no. AG598/R134).

The Axel Guttmann Collection of Ancient Arms and Armour, Part 2, Christie's, London, 28 April 2004, lot 150.

Antiken der Sammlung Axel Guttman, Auktion 56, Hermann Historica, Munich, 8 October 2008, lot 64.

Acquired by the current owner from the above.

EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA191).

Malibu, The Getty Villa, J. Paul Getty Museum, 1 September 2017-1 October 2020.

PUBLISHED:

H. Born and M. Junkelmann, *Römische Kampf- und Turnierrüstungen: Sammlung Axel Guttmann*, vol. IV, Mainz, 1997, pp. 76-79, 144-146, 166, 198-201, 209-215, figs. 64, 90-91, 121-122, pls. XXIX-XXXI.

R. D'Amato and G. Sumner, *Arms and Armour of the Imperial Roman Soldier, From Marius to Commodus, 112 BC-AD 192*, Yorkshire, 2009, pp. 90-91, pl. V, pp. 196-197, pl. 286.

M. Junkelmann, "Roman Militaria," in M. Merrony, ed., *Mougins Museum of Classical Art*, France, 2011, p. 260, fig. 63.

P. McDonnell-Staff, "The Legions of Diocletian," *Ancient Warfare*, vol. IV, no. 5, 2013, p. 23.

R. D'Amato and A.E. Negin, *Decorated Roman Armour, From the Age of the Kings to the Death of Justinian*, 2017, p. 127, fig. 127d.

"Roman Military Equipment," (online article, romancoins.info).

Circular in form with a raised central cylinder topped with a hemispherical dome, this boss (*umbro* in Latin) is lavishly embossed and further embellished with cold-worked details. The original appearance would have been bi-chromatic, with the gold-colored relief ornament contrasting with the silver background, achieved via tinning, but now appearing black due to oxidation. At the merge of the cylinder and dome is a protruding ovolو molding. At the center of the dome is a depiction of Minerva seated on a stool, facing to the left. She wears a crested Corinthian helmet high on her head, a long tunic, a scaly aegis, and a scarf-like chlamys that drapes over her left elbow and curves out before her. Her left arm is raised as if to hold a spear, which is not delineated. With her right hand she is perhaps sprinkling incense on to the burning altar before her. The surrounding flange is ornamented with a spread-winged eagle above, acanthus below, and a pelta shield on each side, which are framed by two long snakes that face inwards towards the eagle. Within the open spaces created by the undulations of the snakes are four masks, thought to depict wind gods. The blackened ground is corroded tin, which once appeared as a silvery contrast to the gold-colored designs in shallow relief.

A shield boss was originally attached to the center of a circular shield, with the underside of the dome fitted with a grip. The dome would both protect the soldier's hand and deflect against enemy strikes during combat. The example presented here is relatively thin, thus it was likely more ceremonial rather than functional. For a copper alloy example of similar form, now in the British Museum, incised with the god Mars surrounded by trophies, eagles and winged victories, see p. 67, fig. 34 in J. Brailsford, *Guide to the Antiquities of Roman Britain*.



35

A EUROPEAN GOLD AND JEWEL-MOUNTED SCABBARD AND HANDLE

MIGRATION PERIOD, CIRCA 5TH-EARLY 6TH CENTURY A.D.

12 1/4 in. (31.1 cm.) long

\$30,000-50,000

£25,000-41,000

€29,000-47,000

PROVENANCE:

Private Collection, Mainz and Wiesbaden, Germany, acquired 1960s-1990s.
with Eurasian Art Ltd., Brussels, acquired from the above, 2005.

Ausgesuchte Historische Objekte, Auktion 51, Hermann Historica, Munich, 19
October 2006, lot 2149.

with Eurasian Art Ltd., Brussels.

Acquired by the current owner from the above, 2011.

EXHIBITED:

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA664).
Nice, Musée Massena, *Nice à l'école de l'histoire*, 24 June 2017-15 October
2017.

PUBLISHED:

M. Junkelmann, "Roman Militaria", in M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, p. 266, fig. 91.

The opulent handle and scabbard presented here are formed of gold sheet and gemstones, which originally would have covered a wood core (now disintegrated and replaced with modern materials). The grip is molded with 8 horizontal ribs along its length and with a flat-topped, beveled carnelian as the pommel. The scabbard sheet is adorned with punched wave and cross patterns alternating along its length on the front and zig-zag on the back. There are two rectangular flanges set to each side of the scabbard's upper edge, where originally the scabbard mouthpiece accepted the blade. On the proper left side, there is an additional curving projection. The upper elements are set with six garnet and one carnelian cabochons with beaded-wire settings.

Based on the materials used here, it is likely that the dagger would have been originally intended for a warrior of high status and possibly even used as a parade armament. For another gold and inlaid-garnet sheathed dagger excavated from a prince's tomb in the necropolis of Brut, North Ossetia, from the 5th century A.D. see pp. 282-283 in J.-J. Aillagon, ed., *Rome and the Barbarians: the Birth of a New World*. The Brut dagger features similar square flanges bejeweled with stones at the upper edge of the scabbard, which was originally suspended by two buckles from the warrior's belt. In contrast, the present example might have used the curving projection for suspension, which originally faced downward. For a similar ribbed hilt from the 5th century A.D., which is typically found on longswords worn by barbarian allies of the eastern Roman empire, see p. 154 in B. Anke, et al., *Attila und die Hunnen*.

36

A MEROVINGIAN GOLD AND JEWEL-MOUNTED IRON SWORD

CIRCA 5TH-6TH CENTURY A.D.

33 $\frac{7}{8}$ in. (86.2 cm.) long

\$35,000-45,000

£29,000-37,000

€34,000-43,000

PROVENANCE:

Adolphe (1871-1949) and Suzanne (1874-1960) Stoclet, Brussels, acquired late

19th-early 20th century.

Art Market, London.

with Royal Athena Galleries, New York, acquired from the above, 2007 (*Art of the Ancient World*, vol. XXI, 2010, no. 112).

Acquired by the current owner from the above, 2009.

EXHIBITED:London, Burlington Fine Arts Club, *Art in the Dark Ages in Europe*, 1930

Musée d'Art Classique de Mougins, 2011-2023 (Inv. no. MMoCA288).

PUBLISHED:*Catalogue of an Exhibition of Art in the Dark Ages in Europe*, London, 1930, p. 47, no. 4, pl. VII, fig. F.4.J. P. Van Goidsenhoven, ed., *Collection Adolphe Stoclet*, vol. 1, Brussels, 1956, p. 140, no. b.M. Junkelmann, "Roman Militaria," in M. Merrony, ed., *Mougins Museum of Classical Art*, Mougins, 2011, p. 265, fig. 86.

This elegant sword preserves its long tapering iron blade, which is set into an ornate handle. Constructed from bronze, the grip is studded with a gold-collared oval garnet set on both sides into the peaked pommel. Below on the shaft appears a punched cross motif and an inset incised gold band with three circular garnet inlays. The embossed gold foil hilt is fronted by an ornate green and red glass inlaid square motif, centered by an oval cabochon. Below remains the bronze scabbard mouth, adorned with a narrower silver band fastened by 2 silver rivets at the back, with preserved traces of the original wood. The silver chape has a punched pattern and gold edging. For another jewel-encrusted handle element on a Merovingian sword, see, no. 12a in Menghin, Springer and Wamers, *Germanen, Hunnen und Awaren, Schätze der Völkerwanderungszeit*.

This sword was owned by Adolphe Stoclet, the renowned Belgian art collector, and published in the 1956 book on his collection. Together with his wife Suzanne, they built the Palais Stoclet in Brussels, which was designed by Josef Hoffmann and adorned by Gustav Klimt with a series of mosaic murals in its dining room. The opulent home featured their eclectic art collection, including ancient Mediterranean, Asian, medieval and pre-Columbian art.



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

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

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

8 WATCHES & CLOCKS

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

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

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(c) Written Bids

You can find a Written Bid Form at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the low **estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

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

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and

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

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the low **estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

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

2 TAXES

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

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon

the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

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

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- (c) If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "Heading"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely

to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books.** Where the **lot** is a book, we give an additional **warranty** for 21 days from the date of the auction that if any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **Authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).**

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "Subheading"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE **LOT**, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where you are bidding on behalf of another person, you warrant that:

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

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

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

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- (i) **Wire transfer**
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
- (ii) **Credit Card**
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
- (iii) **Cash**
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
- (iv) **Bank Checks**
You must make these payable to Christie's Inc. and there may be **conditions**. Once we have deposited your check, property cannot be released until five business days have passed.
- (v) **Checks**
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- (vi) **Cryptocurrency**
With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol  may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Additional Conditions of Sale - Nonfungible Tokens set out at Appendix A to these Conditions of Sale.
- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

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

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.

(c) If you do not collect any **lot** within thirty days following the auction we may, at our option

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

(d) The Storage conditions which can be found at www.christies.com/storage will apply.

(e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.

(f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com.

See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.

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

(c) Endangered and protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol  in the catalogue. This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. Handbags containing endangered or protected species material are marked with the symbol  and further information can be found in paragraph H2(h) below. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported.

imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(e) Lots of Iranian origin

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

(f) Gold

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

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **Ψ** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

(h) Handbags

A **lot** marked with the symbol **¤** next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. Please note, Christie's cannot facilitate the shipment of any **lot** containing python, alligator or crocodile into the State of California.

The term "hardware" refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware", etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the **catalogue description**.

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

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, other damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E4 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/coppa>.

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** (the "Dispute") will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the Dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

◦ Minimum Price Guarantees

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

♦ ◆ Third Party Guarantees/Irrevocable bids

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

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

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

△ ◆ Property in which Christie's has an interest and Third Party Guarantee/Irrevocable bid

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

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

☒ Bidding by interested parties

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

Post-catalogue notifications

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

Other Arrangements

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

EXPLANATION OF CATALOGUING PRACTICE

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

A term and its definition listed under '**Qualified Headings**' is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to **lots** described using this term.

PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

"Attributed to ...": in Christie's **qualified** opinion probably a work by the artist in whole or in part.

"Studio of ..."/"Workshop of ...": in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of ...": in Christie's **qualified** opinion a work of the period of the artist and showing his influence.

"Follower of...": in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of...": in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

"After ...": in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/"Inscribed ...": in Christie's **qualified** opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/"With inscription ...": in Christie's **qualified** opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

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

CHINESE CERAMICS AND WORKS OF ART

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

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

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

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

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

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

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

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

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

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

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

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

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

JEWELLERY

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

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

QUALIFIED HEADINGS

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

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

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

WATCHES

Removal of Watch Batteries

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

FABERGÉ

QUALIFIED HEADINGS

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

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

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

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

HANDBAGS

Condition Reports

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

Grades in Condition Reports

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

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

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

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

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

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

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

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

References to "HARDWARE"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware" etc. refer to the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the **lot** description.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current **condition**. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found in paragraph K, Glossary, of the section of the catalogue headed 'Conditions of Sale'.

○

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

○♦

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

△

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

△♦

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

☒

A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**.

•

Lot offered without **reserve**.

~

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

∞

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

Ψ

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

▶

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

►

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

■

See Storage and Collection pages in the catalogue.

❖

With the exception of clients resident in Mainland China, you may elect to make payment of the purchase price for the **lot** via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the **lot** notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information

◊

Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer's premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of this import tariff. If the buyer instructs **Christie's** to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay an import tariff, but the shipment may be delayed while awaiting approval to export from the local government. If the buyer instructs Christie's to arrange the shipment of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer's premium and sales tax will be collected as per The Buyer's Premium and Taxes section of the Conditions of Sale.

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

21/08/2023

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

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

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

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

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

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

COLLECTION AND CONTACT DETAILS

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

Tel: +1 212 636 2650

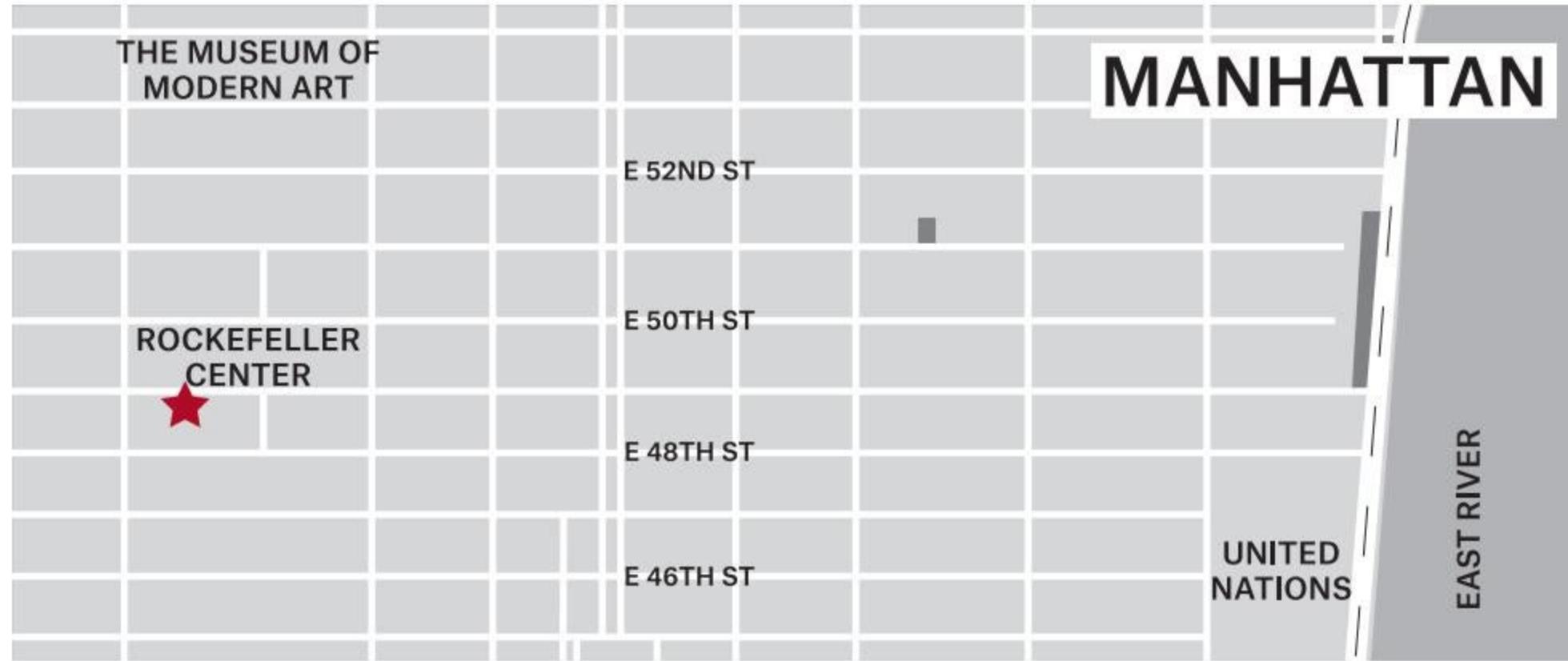
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

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

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays





A COLLECTING ODYSSEY

Property from
The Mougins Museum
of Classical Art

**ANCIENT TO MODERN ART FROM THE MOUGINS MUSEUM OF
CLASSICAL ART, PART I**
London, 7 December, 2023

**ARMS AND ARMOUR FROM THE MOUGINS MUSEUM OF
CLASSICAL ART, PART I**
New York, 30 January, 2024

**WORKS OF ART FROM THE MOUGINS MUSEUM
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New York, October 2024

**ANCIENT TO MODERN ART FROM THE MOUGINS MUSEUM
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London, November-December 2024

**ARMS AND ARMOUR FROM THE MOUGINS MUSEUM
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London, December 2024

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Elizabeth Seigel

Specialist

Head of Private and Iconic Collections, Americas
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Opposite:
Sir Anthony Gormley, *Reflection II*, 2008
©The artist

CHRISTIE'S



GIOVANNI PAOLO PANINI (PIACENZA 1691-1765 ROME)

*A classical capriccio, with the Colosseum, Trajan's Column and the Farnese Hercules,
and the philosopher Diogenes*

A MONUMENTAL ROMAN MARBLE PORTRAIT HEAD OF THE EMPEROR AUGUSTUS JULIO-
CLAUDIAN PERIOD, CIRCA EARLY 1ST CENTURY A.D.

ANCIENT TO MODERN ART FROM THE MOUGINS MUSEUM OF CLASSICAL ART, PART I

London, 7 December 2023

VIEWING

1 December to 6 December 2023

8 King Street

London SW1Y 6QT

CONTACT

Claudio Corsi

ccorsi@christies.com

Amelia Walker

awalker@christies.com

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

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ART WORK.



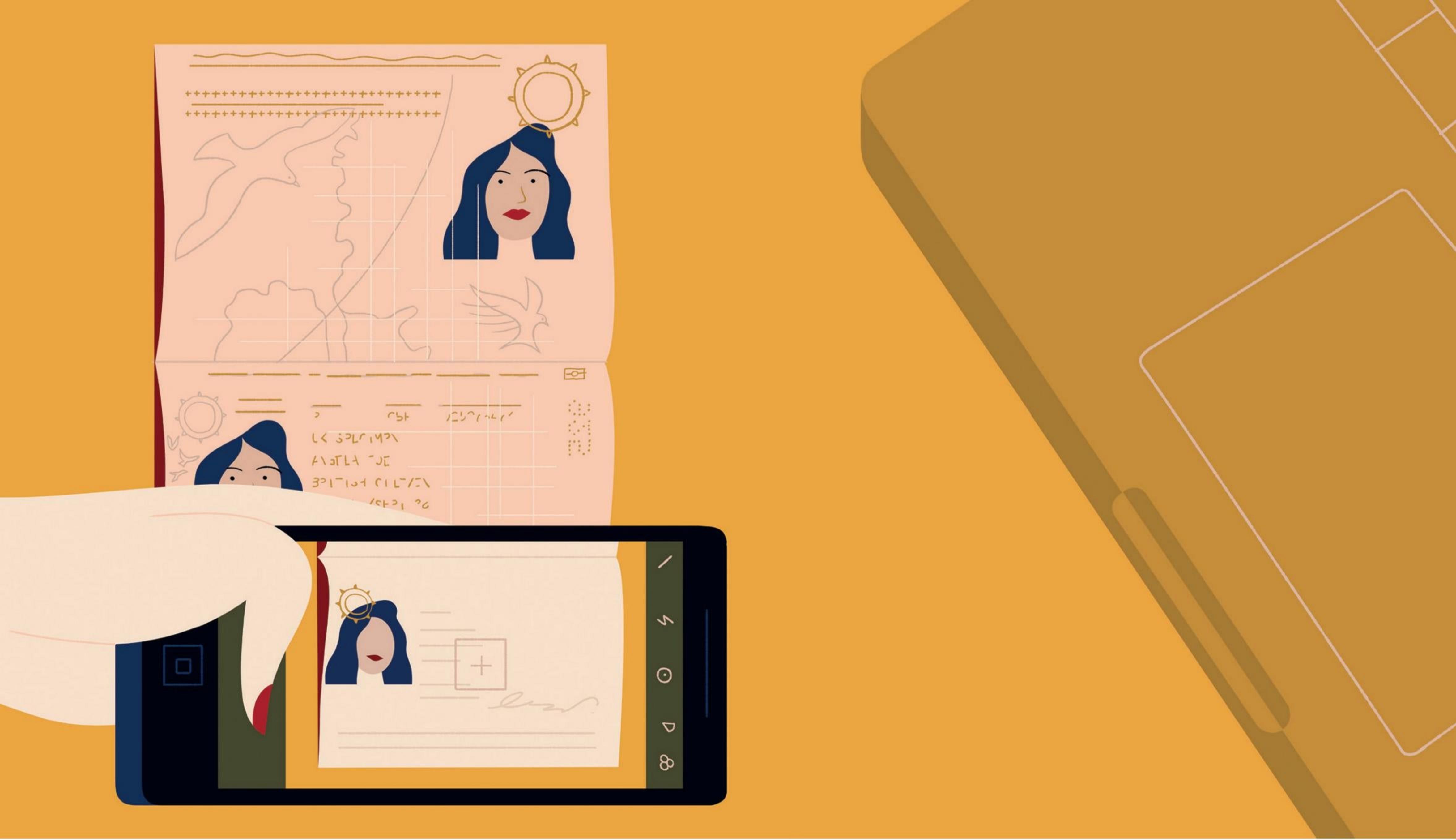
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IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S

CHRISTIE'S

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