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# Department of Arms and Armor Newsletter

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Fall 2019

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Pierre Terjanian,  
Arthur Ochs Sulzberger  
Curator in Charge

## Welcome

With this newsletter, the first of a series, I am thrilled to be able to share some of our most recent projects and accomplishments. Arms and armor have been an integral part of virtually all cultures for thousands of years, prized for their functional, ceremonial, symbolic, and artistic qualities. The Department of Arms and Armor was established at the Metropolitan Museum of Art to collect, preserve, research, publish, and exhibit these remarkable works. The collection contains about 14,000 objects today, and is still growing.

In this newsletter you will also find out about current and forthcoming projects such as *The Last Knight: The Art, Armor, and Ambition of Maximilian I* (October 7, 2019 – January 5, 2020), a major special exhibition organized by our Department. I hope you will find it useful. We look forward to announcing initiatives contributing to the celebration of the Museum's 150th Anniversary in 2020, and reporting on many other projects in our next newsletter.

THE  
MET

Right: Dagger with Scabbard, Indian,  
Mughal, 1605–27. Purchase, Harris  
Brisbane Dick Fund and The Vincent  
Astor Foundation Gift, 1984 (1984.332)



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# Meet the staff



**Donald J. La Rocca**  
Curator



**Stuart W. Pyhrr**  
Distinguished Research Curator



**John Byck**  
Assistant Curator



**Edward Hunter**  
Armorer and Conservator



**Sean Belair**  
Assistant Conservator



**Catherine Chesney Carotenuto**  
Associate Administrator



**Stephen Bluto**  
Collections Manager



**George Sferra**  
Collections Manager



**Jennafer Julien**  
Collections Management  
Assistant



**Adam Brandow**  
Research Associate

# Recent Staff Appointments and Fellowships



## Markus Sesko

Markus Sesko joined the Department as Visiting Researcher in Japanese Arms and Armor last September. Ever since that date he has been cataloguing major sections of the Department's vast holdings of Japanese arms and armor, and developing long-term plans for its care, growth, and display. Funded for the first year by a gift of Visiting Committee member Laird Landmann, Markus' position has been extended for another year thanks to the generosity of Visiting Committee member Marica Vilcek.



## Veronika Sandbichler

Dr. Veronika Sandbichler, Director of Schloss Ambras, Innsbruck, Austria, which houses countless art treasures, spent three weeks in our Department in May to become more deeply acquainted with the Met's collection and staff, and refine plans for a forthcoming exhibition at Schloss Ambras. Her residency was made possible by a fellowship awarded to her by the American Austrian Foundation's Curators Exchange Program between the Kunsthistorisches Museum, Vienna, and the Metropolitan Museum of Art.

of Islamic arms and armor. In particular, she is interested in the difference between Western and non-Western firearms, and how those differences will guide the approach towards conservation treatments. We welcome her enthusiasm and expertise, and are looking forward to supporting her ongoing professional development.



## Emilie Bérard

Emilie Bérard is a PhD candidate in History and Archaeometallurgy at the University of Cergy Pontoise, France. She has been appointed as a Fellow in the Department of Scientific Research, and will be working closely with Arms and Armor to undertake a detailed metallographic study of the Department's important holdings of medieval European armor from the former Venetian fortress of Chalcis. These objects are the focus of a research and publication project by returning Fellow Nikos Kontogiannis, whose work will incorporate the new data from Ms. Bérard. Arms and Armor Conservation and Collection Management staff will participate in and facilitate this exciting avenue of research and analysis.



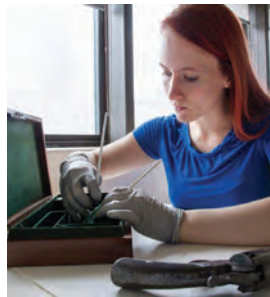
## Nikos Kontogiannis

Dr. Nikos D. Kontogiannis, Vice-Director of the KU-SNF Center for Late Antique and Byzantine Studies at the College of Social Sciences and Humanities, Koç University Sariyer, Istanbul came to the Department as a Chester Dale Fellow in 2015. He returned to the Department in August to continue his work on our rare group of armor from Chalcis, which will be the subject of an upcoming catalogue to be published by *Dumbarton Oaks*.



## Chassica Kirchhoff

Dr. Chassica Kirchhoff joined the Department as Andrew W. Mellon Curatorial Research/Collections Specialist Fellowship in 2018. Her fellowship has been renewed for another year. In the coming months, Chassica will undertake deeper provenance research, and continue to enrich the information made available online for the general visitor and scholars alike.



## Katrina Zacharias

We are pleased to offer a placement in Arms and Armor to returning conservator Katrina Zacharias. She was an intern in the Department's Conservation Lab in 2018, and has since been working in San Francisco as a conservator in private practice. Her Fellowship began in September, just in time for *The Last Knight* exhibition, and the majority of her work will focus on treatment and analysis

# Special Exhibition



## *The Last Knight: The Art, Armor, and Ambition of Maximilian I*

October 7, 2019 – January 5, 2020

The Department of Arms and Armor is pleased to announce its current international loan exhibition *The Last Knight: The Art, Armor, and Ambition of Maximilian I*, which examines the profound significance of European armor at the dawn of the Renaissance through the lens of Emperor Maximilian I's (1459–1519) life. While previous exhibitions have surveyed Maximilian's rule and artistic patronage broadly, *The Last Knight* is the first to focus on the importance of armor and notions of chivalry in the construction of the emperor's identity and memory. It explores how Maximilian's unparalleled passion for the trappings and ideals of knighthood served his boundless worldly ambitions, imaginative stratagems, and resolute efforts to forge a lasting personal and family legacy.

On view only at The Met, *The Last Knight* coincides with the five hundredth anniversary of Maximilian's death and includes more than 180 objects selected from some thirty public and private collections in Europe, the Middle East, and the United States. This exhibition features many works of art on view outside Europe for the first time, including Maximilian's own sumptuous armors that highlight his patronage of the greatest European armorers of his age, as well as related manuscripts, paintings, sculpture, glass, tapestry, and toys, all of which emphasize the emperor's dynastic ambitions and the centrality of chivalry at the imperial court and beyond. Because many of the armors featured in *The Last Knight* have not been shown together in generations, the exhibition provides an historic opportunity to revisit fundamental questions about these works including composition, attribution, dating, and even ownership. It also encourages visitors to consider the significance of European armor beyond its immediate practical value and is expected to introduce the field to a broad, new audience.

No other museum in North America has the staff, expertise, and resources to present such a monumental arms and armor exhibition. The startling place and significance of armor in Maximilian's grand plans will resonate deeply with contemporary audiences. Visitors will experience these works not as mystifying anachronisms, but as dazzling reflections of the ageless human hunger for advancement, recognition, and immortality.

The exhibition is made possible by Jo Carole and Ronald S. Lauder.

Additional support is provided by Alice Cary Brown and W.L. Lyons Brown, the Estate of Ralph L. Riehle, the Sherman Fairchild Foundation, the Gail and Parker Gilbert Fund, Kathleen and Laird Landmann, Marica and Jan Vilcek, and Christian and Florence Levett.

The exhibition is supported by an Indemnity from the Federal Council on the Arts and the Humanities.

The catalogue is made possible by the Grancsay Fund, The Carl Otto von Kienbusch Memorial Fund, and The Andrew W. Mellon Foundation.

This page:  
*Field Armor of Maximilian I*  
(detail), 1480, by Lorenz  
Helmschmid. Steel, copper  
alloy, and leather. Sallet:  
Private Collection, New York;  
all other armor elements:  
Kunsthistorisches Museum,  
Vienna, Imperial Armoury

## Upcoming Exhibition



Images, clockwise L-R:  
Ceremonial Armor of Charles V. Conrad Seusenhofer (first recorded 1500, died 1517). South Austrian (Innsbruck) and German (Augsburg), ca. 1512–14. Kunsthistorisches Museum, Vienna, Imperial Armoury; Pair of Gauntlets of Maximilian I. Attributed to Lorenz Helmschmid (first recorded 1467, died 1516). South German (Augsburg), ca. 1490. Patrimonio Nacional, Madrid, Real Armería; Maximilian I on Horseback. Hans Burgkmair (1473–1531). Printed by Jost de Negker (1485–1544). South German (Augsburg) and Netherlandish, dated 1508, printed 1518. National Gallery of Art, Washington, D.C., Rosenwald Collection; Sword of Johann Siebenhirter. South German, dated 1499. Landesmuseum für Kärnten, Klagenfurt, Austria; Field Armor of Maximilian I. Lorenz Helmschmid (first recorded 1467, died 1516). South German (Augsburg), 1479–80. Sallet: private collection, New York; all other elements of the armor: Kunsthistorisches Museum, Vienna, Imperial Armoury

# Display Changes in the Arms and Armor Galleries

The Department has recently completed a series of impactful installations. As a result, thirty-six works have been added to new or preexisting displays in the permanent galleries.

## Gallery 371

### The Emma and Georgina Bloomberg Arms and Armor Court



Starting in February, utilizing the opportunity offered by new casework that was created last fall for our renovated gallery of Arms of the Ancient World (370), two new cases facing in the Emma and Regina Bloomberg Equestrian Court (371) have been installed with a selection of arms from the sixteenth century and armor and weapons from the seventeenth century, all excellent pieces previously in storage.



Above, top left: View of two new displays of seventeenth-century armor and weapons in gallery 371

Above, bottom L-R: Gorget. Probably Dutch, ca. 1630. Gift of Joseph Duveen, 1916 (16.134a, b); Smallsword. French, probably Paris, ca. 1650–60. Purchase, Arthur Ochs Sulzberger Gift, 2011 (2011.63); Close Helmet for a Cuirassier. Possibly Dutch or Italian, ca. 1615–20. Purchase, Arthur Ochs Sulzberger Gift, 2011 (2011.80)

In September 2018, the recently-acquired bronze cannon made for Henry II, King of France, was installed in the Emma and Regina Bloomberg Court (371), becoming a focal point of our galleries and an immediate hit with Met visitors. The cannon, one of very few pieces to survive from the French Renaissance, was acquired with support from Visiting Committee members Ronald S. Lauder and Alejandro Santo Domingo, as well as Mr. and Mrs. Mark Fisch.



Above: Cannon (Bastard Culverin) made for Henry II, King of France. French, ca. 1550. Purchase, Ronald S. Lauder, Alejandro Santo Domingo, and Mr. and Mrs. Mark Fisch Gifts, 2018 (2018.756)

## Display changes in the Arms and Armor Galleries

Asia Week is a major cultural and commercial event in New York each March. Seizing on the heightened interest in Asian art, the Department installed three of its most important Islamic armors in a centrally located case in the Bloomberg Court (371) and added a new display case in gallery 378 to feature a rare Tibetan War Mask, a recent promised gift from Steven Kossak in celebration of the Museum's forthcoming 150th anniversary.



Above: View of the new displays of newly installed Islamic mail and plate shirts in gallery 371. Right to left: Shirt of Mail and Plate of Al-Ashraf Sayf ad-Din Qaitbay (ca. 1416/18–1496), 18th Burji Mamluk Sultan of Egypt. Probably Egyptian, ca. 1468–96. Purchase, Arthur Ochs Sulzberger Gift, and Rogers, Acquisitions and Fletcher Funds, 2016 (2016.99); Shirt of Mail and Plate of Emperor Shah Jahan (reigned 1624–58). Indian, dated A.H. 1042/A.D. 1632–33. Purchase, Arthur Ochs Sulzberger Gift, 2008 (2008.245); Mail Shirt with Inscribed Rings. Possibly Iranian, 15th–16th century. Purchase, Arthur Ochs Sulzberger Gift, 2016 (2016.2); Below: (Left) War Mask. Mongolian or Tibetan, 12th–14th century. Purchase, Arthur Ochs Sulzberger Gift, 2007 (2007.10); (Right) War Mask. Tibetan, 14th – 16th century. Promised Gift of Steven Kossak, The Kronos Collections, in celebration of the Museum's 150th Anniversary (L.2019.3)

## Gallery 372

### The Robert M. Lee Gallery

For the first time in its history, The Met has a significant permanent installation of American longrifles, unveiled in March in the Robert M. Lee Gallery (372), which was made possible by four recent acquisitions funded by Richard Chilton and three key loans from Laird Landmann, both members of our Department's Visiting Committee.



Above, top: View of the new case of American longrifles in gallery 372

Above, bottom: George Schreyer, Sr. (1739–1819). Flintlock Longrifle, Pennsylvania, York County, ca. 1795. Purchase, Mr. and Mrs. Richard Chilton, 2018 (2018.630)

## Gallery 373

### The Bashford Dean Gallery

Two cases in the Dean Gallery (373) are being completely reinstalled to show a span of rare and beautiful arms dating from the Viking Age to the fifteenth century thanks in large part to loans from Visiting Committee member Laird Landmann. Installation is anticipated by the early Fall.



Top L-R: Alexandria Sword. Italian, dated 1432. Lent by Laird Landmann and Kathleen Kinney, 2018 (L.2018.48.17); Nasal Helmet. European, late 12th–early 13th century. Lent by Laird Landmann and Kathleen Kinney, 2018 (L.2018.48.13)

Bottom: Axe Head. Scandinavian, 11th–12th century. Lent by Laird Landmann and Kathleen Kinney, 2018 (L.2018.48.4)

## Gallery 375

### The Russell B. Aitken Galleries

In 2018 the Department was able to acquire a pair of flintlock pistols made in Tula about 1801 for Grand Duke Constantine Pavlovich of Russia. This masterpiece of the gunmaker's art was put on permanent display in early April as the centerpiece of our Russell B. Aitken Gallery (375) devoted to the art of European firearms. These pistols are spotlighted in the *Recent Acquisitions Spotlight* section of the newsletter.



Above: Pair of Flintlock Pistols made for Grand Duke Constantine Pavlovich of Russia (1779–1831). Tula Arms Factory (Russian, Tula, 1712–Present). Russia, Tula, ca. 1801. Purchase, 2017 Benefit Fund, Arthur Ochs Sulzberger Gift, and several members of The Chairman's Council Gifts, 2018 (2018.7551, 2)



# Recent Acquisitions Spotlight

Expanding, deepening, and filling critical gaps in the collection remains a primary mission of the Department. In pursuance of this goal, we acquired over **60** works of art since September of last year, many with the generous help of Friends and supporters of the Department. This is in addition to the eight magnificent and diverse Arms and Armor objects that we are proud to have had featured in the *Recent Acquisitions: A Selection: 2016–2018* edition of *The Metropolitan Museum of Art Bulletin*, published last fall, of which you may already be aware. Four are pictured here.



Clockwise L-R: Nine Bifaces. Acheulean, 700,000–200,000 B.C. Purchase, Arthur Ochs Sulzberger and Friends of Arms and Armor Gifts, Arthur Ochs Sulzberger Bequest, and funds from various donors, 2018 (2018.511–9); Wheellock Rifle. Master of the Animal-Head Scroll (Meister der Tierkopfranke). Austrian, ca. 1630–40. Purchase, Arthur Ochs Sulzberger Gift and Harris Brisbane Dick Fund, 2018 (2018.103); Helmet of the Corinthian Type. Greek, early 5th century B.C. Purchase, Mr. and Mrs. Ronald S. Lauder Gift and Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, 2016 (2016.235a–c); Helmet in the Zenshōzan Style with Case. Japanese, ca. 1700. Purchase, Gift of Herman A. E. and Paul C. Jaehne, by exchange, 2017 (2017.647a, b);

## Pair of Flintlock Pistols made for Grand Duke Constantine Pavlovich of Russia (1779–1831)

All of our new acquisitions may be viewed on the Museum's website, some are already displayed in our galleries, and we are diligently working to publish the most important new works in print and digital forums as well. We felt that one of our most exciting recent additions to the collection warranted special mention here: the pair of flintlock pistols made for Grand Duke Constantine Pavlovich of Russia (1779–1831).

These pistols form part of a series of specially designed deluxe firearms made and presented by the Tula Arms Factory to Emperor (Tsar) Alexander I and his three brothers on the occasion for Alexander's coronation in 1801. Each of the four siblings received a garniture, or set, of five elaborately embellished hunting arms comprising a smoothbore fowling piece, rifled carbine, blunderbuss, and pair of pistols. The firearms are unique among Tula arms with regard to their neoclassical design, technical sophistication, and skillful ornamentation. With these gifts the Tula factory not only paid homage to its imperial patrons, but also showcased the technical expertise and virtuoso craftsmanship for which it was famous. The coat-of-arms of the Tula factory is prominently displayed on each weapon.

With the exception of these pistols, which bear the crowned gold monogram KP of Konstantin (Constantine) Pavlovich (1779–1831), all the arms known to remain from the four coronation garnitures are preserved in The State Hermitage Museum, Saint Petersburg.

Made for Grand Duke Constantine, these pistols epitomize the most refined expression of Russian neoclassical arms. The decoration, though abundant, is nevertheless considerably more restrained than that of earlier rococo examples. The blued or highly polished steel surfaces, highlighted with delicate gilt and silver-inlaid ornament, are also characteristic of Tula metalwork. The silver ornament in the stock is essentially reduced to framework around the mounts, with the exception of the bold display of trophies and imperial crown surrounding the gold monogram of the owner. The pierced and chiseled treatment of the trigger and trigger guard, very rarely found on Tula firearms, is nevertheless an unmistakable feature of furniture and decorative art objects produced in Tula.



The pistols of Grand Duke Constantine enhance the Metropolitan Museum's holdings of imperial Russian works of art, and an apt complement to a table made in Tula for a member of the Russian imperial family about 1780–85, which the Museum acquired in 2002 (acc. no. 2002.115).

Pair of Flintlock Pistols made for Grand Duke Constantine Pavlovich of Russia (1779–1831). Tula Arms Factory (Russian, Tula, 1712–Present). Russian, Tula, ca. 1801. Purchase, 2017 Benefit Fund, Arthur Ochs Sulzberger Gift, and several members of The Chairman's Council Gifts, 2018 (2018.755.1, .2)



## Etsuko and John Morris Gift of Japanese Arms and Armor

The Japanese arms and armor collection of The Metropolitan Museum of Art ranks among the finest in the world. Numbering over five thousand objects, it is a major part of the Department of Arms and Armor's encyclopedic holdings. Like so many other collections in the Museum, it was formed chiefly through gifts and bequests from private collectors and their heirs, rather than by purchase.

Following up on significant gifts made in 2001 and 2007, Visiting Committee members Etsuko and John Morris last year presented the museum with a varied group of twenty-nine examples of Japanese armor, weapons, and related samurai accoutrements. These objects were recently featured in *Japanese Arms and Armor from the Collection of Etsuko and John Morris*, a special exhibition in the Department's Arthur Ochs Sulzberger Gallery (380). The exhibition celebrated the generous patronage of Mr. and Mrs. Morris, showcasing their previous gifts together with the recently gifted and other objects from their collection. It recognized their family's long-standing relationship with the Museum, which now spans over one hundred years, and particularly the continued dedication of Mr. and Mrs. Morris to share the art of the samurai with the public.



The Metropolitan Museum of Art—and the Department of Arms and Armor in particular—are deeply grateful for the generosity of Etsuko and John Morris. It is gifts such as these that ensure generations of visitors, students, and scholars will have access to some of the most remarkable and distinctive manifestations of the Japanese armorer and swordsmith.

Top: Armor (*Gusoku*). Helmet signed by Bamen Tomotsugu (Japanese, Eichizan province, Toyohara, active 18th century). Japanese, 18th century. Gift of Etsuko O. Morris and John H. Morris Jr., in memory of Dr. Frederick M. Pedersen, 2001 (2001.642); Bottom: Helmet (*Kawari-kabuto*) Surmounted by a Dragonfly. Japanese, 18th century; restorations, 2015. Gift of Etsuko O. Morris and John H. Morris, Jr., 2018 (2018.833.9a–d)

# Friends of Arms and Armor

Launched three years ago, The Friends of Arms and Armor meet four to six times a year for exciting, original, behind-the-scenes events created by the Department of Arms and Armor exclusively for members of the Friends group. Members enjoy regular opportunities for a closer look at rare and unusual works of art with the Department's curators and conservators in relaxed, elegant settings. Negroli Society members also receive additional opportunities for personalized tours and other experiences.

The Friends events of this past season covered a wide array of themes. From the art of swordsmanship to the ancient armorer's art and the gunmaker's pursuit of aesthetic perfection to hip-hop in armor, our programming continues to reflect the tremendous breadth of both the collection and our Department's projects. The season closed with an exclusive event for families and young children in the Emma and Regina Bloomberg Court, featuring a *fully armored knight* demonstrating how armor is worn.

Friends dues provide vital funding for many activities of the Department of Arms and Armor in its mission to acquire, study, preserve, publish, and display the finest examples of the armorer's art from cultures around the world. Recently, thanks to our Friends, the Department has been able to purchase several important artworks, among them a combination flintlock pistol and sword made in Saxony about 1740 (2018.371) and a Bronze Age spearhead dating from ca. 1400–1300 B.C. discovered in West Overton, Wiltshire (2018.567). Friends dues also supported the purchase of two important works for our Departmental library: a rare and possibly unique late seventeenth-century German book on air rifles, and a rare and wonderfully illustrated Winchester salesman sample catalogue of about 1928.

The 2019–20 Friends season promises to be our most exciting to date. Featuring exclusive programming surrounding our upcoming exhibition *The Last Knight* and much more, it is not to be missed!

## Interested in finding out more about the Friends Group?

Contact Catherine Chesney  
Catherine.chesney@metmuseum.org  
212-650-2995  
for more information.

This page, top and middle:  
Photos by Stephen Bluto; bottom:  
Photo by Catherine Chesney Carotenuto.





Friends of Arms and Armor

# THE MET

## The Pursuit of Perfection: Gunmaking in Europe and America

Please join us for a special evening of viewing and handling objects with Department of Arms and Armor curators and conservators, with a cocktail reception, and featuring an exclusive tour of the exhibition *The Art of London Firearms*.

Thursday, April 18, 2019, 6-8pm

The Robert M. Lee Gallery (Gallery 372)  
The Metropolitan Museum of Art  
1000 Fifth Avenue, New York, NY

Please enter through the Main Entrance at Fifth Avenue and Eighty-second Street

Please RSVP by Thursday, April 4  
212-650-2095  
catherine.chesney@metmuseum.org



Friends of Arms and Armor

# THE MET

## A New Gallery of Ancient Arms and Armor

Please join us for a special celebration for the reinstallation of Gallery 370 and its new focus on arms and armor of the Ancient World, featuring a presentation by Arthur Ochs Sulzberger Curator in Charge Pierre Terjanian, an exclusive viewing of objects, and a cocktail reception.

Tuesday, October 30, 6-8pm

The Metropolitan Museum of Art  
1000 Fifth Avenue, New York, NY  
Please use the Fifth Avenue and Eighty-second Street Entrance

Please RSVP by Monday, October 22  
212-650-2095  
catherine.chesney@metmuseum.org



This page: Photos by Christine Butler.

# Now in the Arthur Ochs Sulzberger Gallery



## *The Art of London Firearms*

Through May 17, 2020

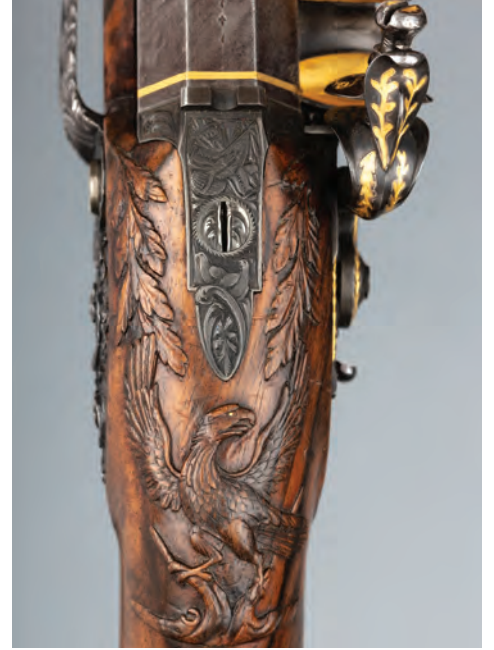
We are pleased to report that our latest special exhibition in the Arthur Ochs Sulzberger Gallery (380), *The Art of London Firearms*, which opened at the end of January, has been enthusiastically received by the public, press, and colleagues around the globe. This exhibition explores the London gunmaker's important contributions to the advancement of firearm design—a fascinating and often overlooked chapter in the history of the art of European gunmaking. It presents a selection of fourteen important London-made firearms drawn from The Met's collection, many of which have rarely or never been exhibited before. Focusing on pistols—a strength of the Museum's British firearms collection—it includes works dating from the

mid-eighteenth to the early nineteenth century, among them highly embellished arms made for the Prince of Wales, later George IV (1762–1830) and his circle. The show also incorporates key contextualizing loans from three other Departments, providing multiple points of entry into the subject: a rare late eighteenth-century gunmaker's trade card loaned by Drawings and Prints; an exquisite early nineteenth century tailcoat loaned by the Costume Institute; and an arresting portrait of George IV (when Prince of Wales) loaned by European Paintings.

Thematically organized around technological innovations and style, the exhibition is the first in the United States to examine the art of the London gunmaker. The show was curated by Assistant Curator John Byck and runs until May 17, 2020.

Above: Views of *The Art of London Firearms* in gallery 380

On View Now



This page, Clockwise, L-R: Detail of a Pair of Flintlock Pistols. John Manton & Son (1815–1878). British, London, 1813–34. The Collection of Giovanni P. Morosini, presented by his daughter Giulia, 1932 (32.75.138–.139); Detail of a Pair of Flintlock Pistols. Samuel Brunn (recorded 1795–1820). British, London, 1800–1801. Purchase, Harris Brisbane Dick Fund and Gift of George D. Pratt, by exchange, 1992 (1992.330.1.2); Detail of a Pair of Flintlock Pistols. John Manton & Son (1815–1878). British, London, 1813–34. The Collection of Giovanni P. Morosini, presented by his daughter Giulia, 1932 (32.75.138–.139); Flintlock Target Pistol of Prince William Frederick, Second Duke of Gloucester and Edinburgh (1776–1834). Wogdon & Barton (1795–1803). British, London, 1801–3. Rogers Fund, 1937 (37.154.3a); Pair of Flintlock Pistols. Samuel Brunn (recorded 1795–1820). British, London, 1800–1801. Purchase, Harris Brisbane Dick Fund and Gift of George D. Pratt, by exchange, 1992 (1992.330.1.2); Pair of Four-Barreled Turnover Percussion Pistols of Henry Pelham Fiennes Pelham-Clinton, 4th Duke of Newcastle-under-Lyne (1785–1851). James Purdey the Elder (1784–1863). British, London, 1831. Rogers Fund, 1935 (35.411–.15).

# Digital Cataloguing and Photographic Documentation of the Collection

## Collections Information

Collections information documentation continued steadily over the summer. Improving the online documentation of object bibliography, provenance, web text, and exhibition history remain our current focus, this effort bolstered as in the past by the contributions of Department staff and volunteers. We are pleased to report that all objects on view now have documented bibliography and exhibition history. Overall, bibliography remains our fastest growing data category, with approximately **55%** of the entire collection complete.

Additionally, approximately **40%** of objects on view now include provenance information online. Andrew W. Mellon Fellow Chassica Kirchoff's provenance research has added significant depth to our documentation of the ownership history of the collection, in addition to capturing larger trends that apply to major acquisitions in the early 20th century. Chassica's provenance research is discussed in greater detail in the *Spotlight on Provenance Research* section.

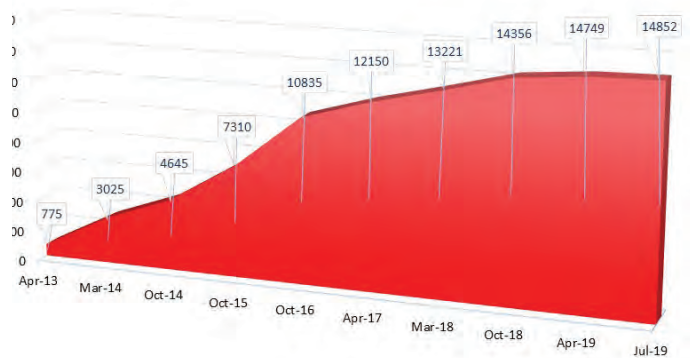
Visiting Researcher Markus Sesko has recently begun a focused and detailed re-cataloging of Japanese sword fittings, and the updated information publishes to The Met's website daily. Most significantly, his work is adding artist signatures and inscriptions to each record, which were previously unrecorded in archival materials—a major contribution to the documentation of the Japanese collection both internally and as a resource for the public. Read more about Markus's work in *The Japanese Collection* section of this newsletter.



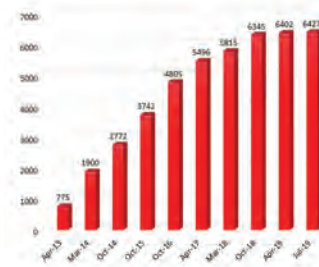
## Rapid Capture Campaign

Significant strides have also been made in the photographic documentation of the collection through the Department's Rapid Capture Campaign. As of July, **6,427** of our objects have been photographed, documented through a total of **14,852** images. The most recent categories of focus for photography have been these included important British firearms exhibited in *The Art of London Firearms*, recent acquisitions, and ancient equestrian equipment, arms, and armor installed in the recently renovated Gallery of Ancient Arms and Armor (370). Collections Manager Stephen Bluto is responsible for the Department's Rapid Capture photography.

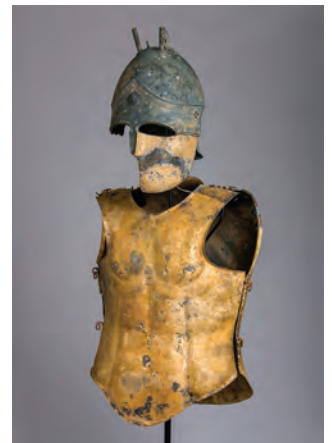
Rapid Capture Campaign  
Total Number of Images



Rapid Capture Campaign  
Total Number of Objects Photographed



Right: Helmet of the Italo-Chalcidian Type, Anatomical Cuirass, and Left Greave. Etruscan, probably Vulci, late 5th–4th century B.C. Purchase, Louis V. Bell, Harris Brisbane Dick, Fletcher, Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest and Arthur Ochs Sulzberger, Mr. and Mrs. Ronald S. Lauder, Friends of Arms and Armor and Malcolm Hewitt Wiener Foundation Gifts, 2017 (2017.228a–d)





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# Conservation

It has been a particularly exciting year in the Arms and Armor Conservation Lab thanks to a number of ambitious changes to our permanent galleries, many of which are discussed in previous pages of this newsletter, as well as the special exhibition *The Art of London Firearms*, and our major loan exhibition, *The Last Knight*. In the past year we installed over **160** new objects in the Arms and Armor galleries, including **36** loaned pieces, much of this activity coinciding the renovation of Gallery 370. Many of these objects required treatment, as well as new display mounts and mannequins.

The work has been incredibly varied and included treatments of ancient bronze helmets, English pistols, Islamic mail-and-plate shirts, Tibetan war-masks, American long rifles, Japanese armor, and late migration and medieval arms, armor, and equestrian equipment.

Concurrent to the work in our own galleries, we were preparing for our major exhibition, *The Last Knight*. Preparing for the exhibition has included treatments and the construction of display mounts, and mannequins, but as a major loan show, we also are in constant collaboration with other Met departments, conservation sections, and lending institutions to facilitate a smooth installation, and insure the casework and microclimates matched the lenders' display requirements. Met Conservators were on hand to condition check all the objects as they were unpacked, and we continue to monitor the loan pieces and their environments to insure their safety while in our care.

We have already begun preparing for the Met's 150th anniversary, and are honored to help preserve these transformative gifts for future generations.

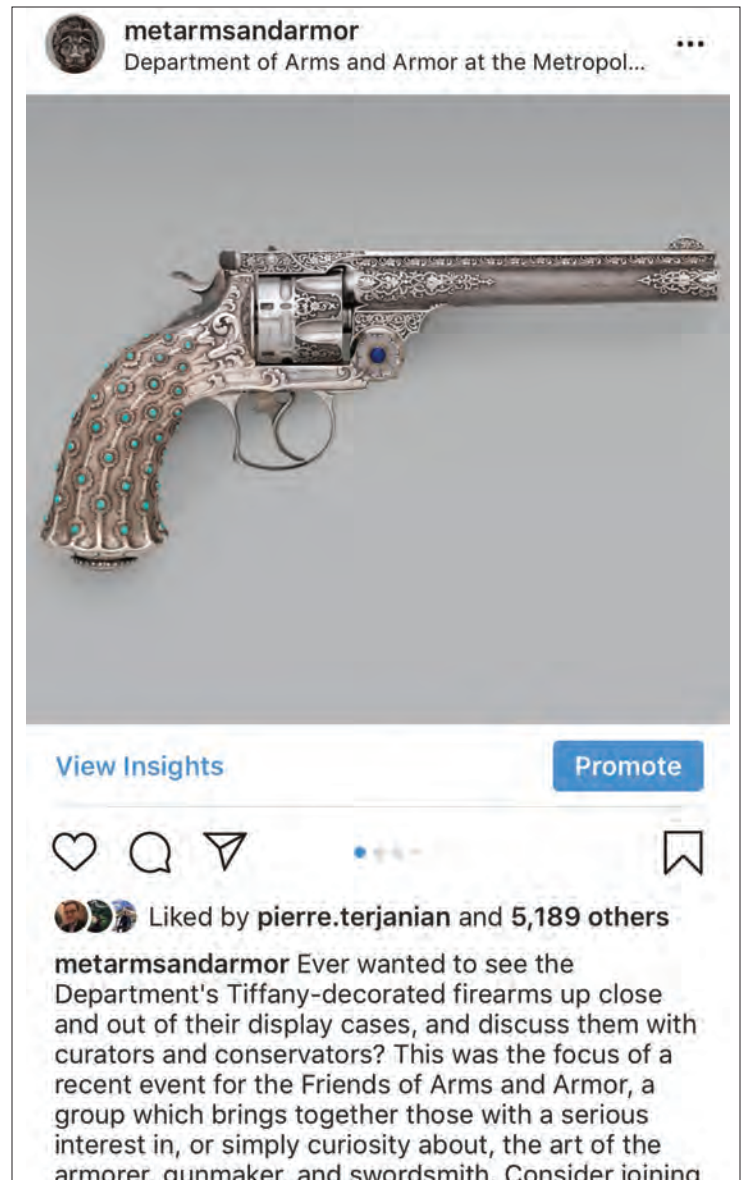
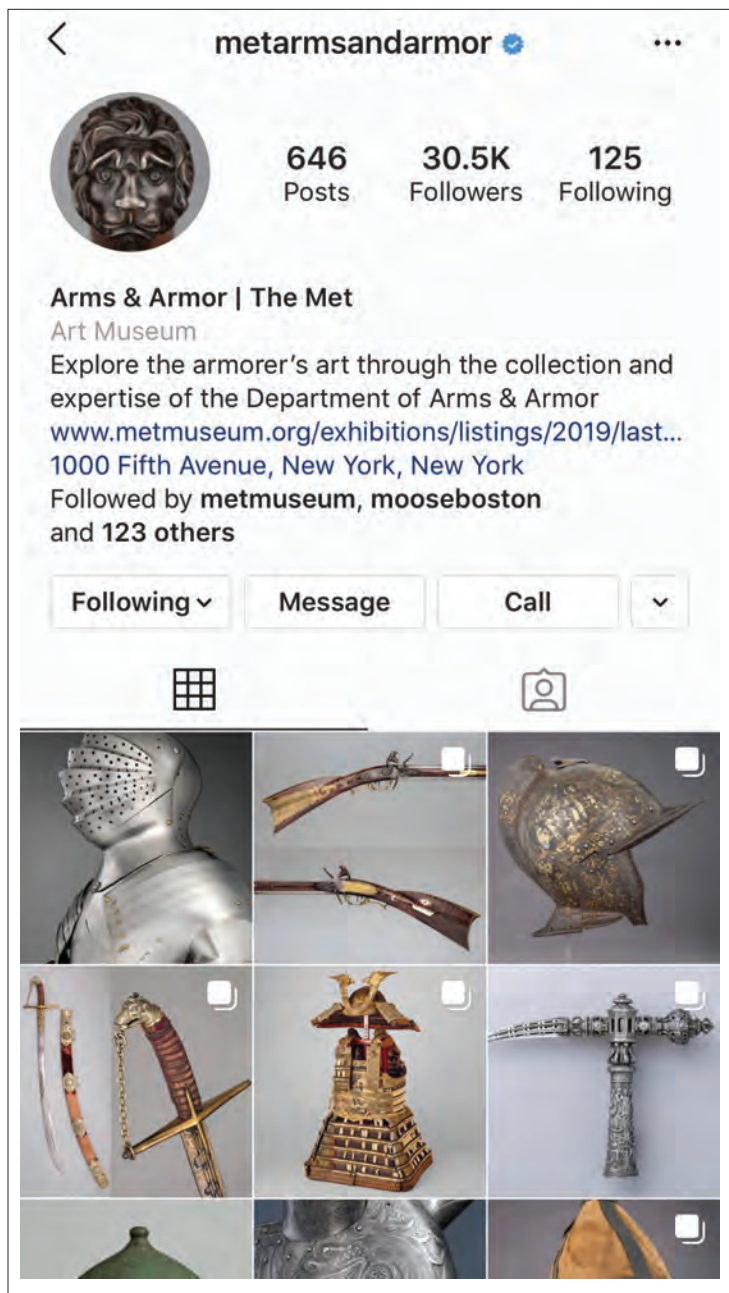


# Social Media

The Department's strong presence on social media is a critical means of sharing information about our activities, collection, research, and the arms and armor field at large. Our Departmental Instagram [@metarmsandarmor](#) remains the only institutionally-managed feed on the Instagram platform that is devoted to exploring the armorer's art across all cultures and time periods. Our account has an international following of over 31,000 people and institutions, and has more than doubled in

size since last year. It is now the second-most followed curatorial Instagram account at The Met, behind only [@metcostumeinstitute](#), and the fifth-most followed of the Museum's twenty-three official Instagram accounts overall. Over 150,000 people view our posts each week. Our most popular recent post featured our Tiffany-decorated pistols and reached 85,354 people, garnering 5,153 likes, 442 shares, 63 comments, and 1,111 profile views.

We are also active on Facebook, and are the only curatorial department at the Museum with a dedicated Facebook page. In addition to sharing Instagram posts, the Facebook page allows us to share other digital content including videos, events, Timeline of Art History essays, blog posts, and physical publications, and promote loans of our objects to other institutions. With over 9,800 followers, our weekly Facebook reach typically exceeds 21,000 viewers.



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# Recent Staff Publications, Lectures, and Presentations

Over the past year the staff of the Department of Arms and Armor authored a variety of print articles and delivered numerous formal lectures and presentations which examined a wide range of topics relating to the collection, exhibitions, acquisitions, and the field of arms and armor at large. Below is a partial listing.

## Selected Publications

John Byck. "The Art of London Firearms: A new exhibition at the Met", *ICOMAM Magazine*, Issue 20, December 2018, pp. 34-35

John Byck. "The Art of London Firearms: A New Exhibition at the Metropolitan Museum of Art, January 29, 2019 – January 29, 2020," *Man at Arms for the Gun and Sword Collector*, Vol. 41, No. 2, April 2019, pp. 14-18

John. Byck. "London Firearms in the Metropolitan Museum of Art." *Kurt Swanson Bucholz Arsenal of History: Firearms and Museums in the 21st Century*, vol. II, 2019, pp. 48-51

Chassica Kirchhoff. "Memories in Steel and Paper: A Spectacular Armor and Its Depictions in Early Modern Augsburg," *MEMO: Medieval & Early Modern Material Culture Online*, 4 : Objekte der Erinnerung: <https://memo.imareal.sbg.ac.at/>.

Donald J. La Rocca. "Asian Arms and Armour at The Met," *Arts of Asia*, March-April, 2019, pp. 58-69

Stuart W. Pyhrr. "Vues de Sainte-Irene: An Ottoman Photograph Album of 1891," *The Third Antique Arms Fair at Olympia*, London. September 2018, pp. 21-34



## Selected Lectures and Presentations

John Byck. "The Art of London Firearms: A New Exhibition at The Met," *The Armor and Arms Club*, January 23, 2019

John Byck. "The Firearms Collection: 1891-2019," *Mashomack at The Met*, January 22, 2019

Chassica Kirchhoff. "Acquired Identities: Exploring the Meaningful and Mutable Histories of Armor through Provenance," *The Metropolitan Museum of Art Fellows Colloquium—Tracing Objects: Translation and Transmission*, March 15, 2019

Chassica Kirchhoff. "Collection and Recollection: Armors as Objects of Memory in Early Modern Europe," *The Aesthetics and Anthropology of Arms and Armor*, in partnership with Columbia University and Université de recherche Paris Sciences et Lettres, October 19, 2018

Donald J. La Rocca. "Armor and Weapons in Tibet from Yongle to Younghusband: Learning from Object-led Research," *Defense and Offense: Armour and Weapons in Tibetan Culture* conference, hosted by the TibArmy Project at the Sorbonne, Paris, November 29, 2018

Markus Sesko. "Echizen Yasutsugu and the Shimosaka School," *Meeting of the New York Token Kai at The Metropolitan Museum of Art*, March 31, 2019

Pierre Terjanian. "Armor as Votive Gift: Devotion and Self-Representation in Late Medieval and Renaissance Europe," *The Aesthetics and Anthropology of Arms and Armor*, in partnership with Columbia University and Université de recherche Paris Sciences et Lettres, October 19, 2018

# Recent Departmental Events

The Department hosted a private event on January 22 focusing on the firearms collection for members of the Mashomack Preserve Club, featuring object handling and discussion with curators and conservators, with presentations by Assistant Curator John Byck and Armorer and Conservator Edward Hunter.

The New York Token Kai, a group of collectors and students of the Japanese sword, sword fittings, and related arts, held a meeting at the Museum on March 31, with Department staff and Token Kai members together examining blades and fittings from our permanent collection, and featuring a lecture by Visiting Researcher Markus Sesko.

As a part of the Education Department's *Met Perspectives and Conversations With A Curator* series, curators and conservators led numerous discussions with members of the public in the Arms and Armor Galleries, focusing on the relevance of the art of the armorer, gunmaker, and swordmaker to reflect on contemporary themes and issues.

In partnership with Columbia University and Université de Recherche Paris Sciences et Lettres, the Department hosted an object study day for participants in the workshop *The Aesthetics and Anthropology of Arms and Armor* on October 18, 2018, with three Department staff members delivering presentations the following day: Mellon Fellow Chassica Kirchhoff, Fulbright Fellow Lech Marek, and Arthur Ochs Sulzberger Curator in Charge Pierre Terjanian.

Arthur Ochs Sulzberger Curator in Charge Pierre Terjanian was a respondent at the session of the Making and Knowing Working Group Meeting 2019 focusing on "Printmaking, Inscription, and Impression" at Columbia University, May 14–16, 2019.

Mellon Fellow Chassica Kirchhoff delivered a presentation entitled "Impressions in Steel: Armor as a Locus of Identity and Memory in the Late 15th Century" at The International Medieval Congress in Leeds on July 1, 2019.

On July 15, 2019, Assistant Conservator Sean Belair moderated a workshop entitled "Social Media Outreach with Arms & Armor" at the Arsenal of History symposium at the Cody Firearms Museum in Cody, Wyoming.

On September 13, 2019, the Department hosted the Japanese Armor Society (JAS), which is the Western branch of the Nihon Katchū Bugu Kenkyū Hozon Kai (NKBKHK) (The Association for the Research and Preservation of Japanese Helmets and Armor). Assistant Curator John Byck presented about Bashford Dean, his activities in Japan, and the creation of the Arms and Armor Department, and Visiting Researcher Markus Sesko gave a talk about the master armorer Myōchin Muneakira (1642-1725), the maker of several important sōmen (full masks) in our collection.



Above: Pierre Terjanian, Arthur Ochs Sulzberger Curator in Charge, examines objects at The Aesthetics and Anthropology of Arms and Armor workshop study day hosted by the Department on October 18, 2018

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## Battle! Hip-Hop in Armor

In collaboration with MetLiveArts, the Department organized a series of in-gallery performances entitled *Battle! Hip-Hop in Armor* that has attracted new audiences and called attention to medieval armor's functional quality and its power to inspire enduring artistic production.

Featuring artists from the urban dance organization It's Showtime NYC of the South Bronx, the program ran from October 2018 – June 2019, and was a major critical success, garnering praise from critics in *The New York Times*, *The New Yorker Magazine* critics, and many other outlets.



# The Japanese Collection

Since joining the Department of Arms and Armor last year, Visiting Researcher Markus Sesko has chiefly focused on continuing the work of Special Consultant Emeritus Morihiro Ogawa. This includes, among other things, the detailed description and assessment of the about 4,000 sword fittings in the collection of the Department, including reading and transcribing their signatures, refining school and artist attributions, identifying their motifs, and updating the museum's TMS database accordingly. In parallel, Markus has been compiling a detailed assessment of the strengths and weaknesses of the Japanese holdings, which constitute more than a third of the entire collection of the Department.

In collaboration with our conservators, Markus worked with Monika Bincsik, the Diane and Arthur Abbey Assistant Curator of Japanese Decorative Arts, on the selection and cataloguing of objects in the Department's collection for her exhibition "Kyoto: The Capital of Artistic Imagination" (July 2019 – August 2020). The exhibition features one of the Department's most prestigious objects, the 14th-century Yoroi armor associated with Ashikaga Takauji (1305–1358), the founder of the Ashikaga Shogunate, as well as a selection of swords and sword guards.

Additionally, he has been strengthening the Department's ties to outside societies, associations, and collector groups. One such outreach activity was holding a study meeting of the local Japanese sword study and collectors club, the New York Token Kai, here at the Museum. Selected blades and sword fittings from our collection were on view and Markus delivered the keynote talk. In September, the Department hosted the Japanese Armor Society's annual symposium. Markus contributed the keynote talk on a specific armorer by whom we own several published masterpieces, and Assistant Curator John Byck spoke to the history of Museum's Japanese arms and armor collection.



# Spotlight on Provenance Research

With support from the Andrew W. Mellon Foundation, the Department of Arms and Armor has undertaken a two-year project to document the provenance of objects in its collection and make this information available online. Provenance research has gained increased attention across the fields of art history and archaeology, as well as within the art market. However, while provenance databases hosted by institutions like the Getty Research Institute and The Center for the History of Collecting at the Frick Collection offer ample resources for scholars tracing the movement of European paintings through time and space, arms and armor often demand specialist research to reveal their histories of ownership. The inherent mobility of martial objects, as well as the frequent separation of elements that once comprised garnitures of luxury armor, add to the complexity of provenance research.

The Departmental library and archives are home to unparalleled resources that record the provenance of arms and armors that circulated on the European and American markets from the beginning of the nineteenth century through the present. Using sources such as correspondence, annotated auction catalogues, inventories, collectors' and curators' notebooks, drawings, paintings, and period photographs, and the vast wealth of information compiled by previous and current curators and researchers, the Curatorial Fellow is working to uncover the long histories of objects in the collection.

Provenance not only relates to issues of ownership and authenticity but also offers new historical perspectives. For instance, the provenance of The Met's Foot-Combat Helm of Sir Giles Capel (1485–1556) (04.3.274) traces an unbroken line from the original owner to its acquisition by the Museum. In his will, Sir Giles, a celebrated jousting member of Henry VIII's retinue at the Field of Cloth of Gold tournament in 1520, asked that his "beste Helmett" be displayed above his tomb in All Saints Chapel at his home, Rayne Hall, in Bocking, Essex. The helmet remained there until 1840, when a stonemason, William Parmenter (1803–1873), removed it along with at least three other helmets belonging to members of the Capel family during renovations of the chapel. Around 1866, a young artist, Edith Courtauld (1846–1934), later Arendrup, noticed two of the sixteenth-century helmets lying in the rubble of the stonemason's yard and persuaded him to sell them to her for 10 shillings. In 1880, she gave one of her finds—the

Capel helmet—to the prominent armor historian, Charles de Cosson (1846–1929). From de Cosson, it passed to his friend, the Italian diplomat and collector, Costantino Resson (1832–1899). Resson sold it to the Duc de Dino (1843–1917), whose collection The Met purchased in 1904.

The provenance of this object traces its shifting roles. In the sixteenth century, the helmet transformed from a tournament defense worn by a celebrated knight into a funerary display that commemorated its owner's illustrious life. After nearly three centuries, the helmet was discarded only to be pulled from the rubble in 1866 and, from 1880 onward, repositioned as an object of desire and admiration for American and European arms and armor collectors and scholars. The Capel Helm will soon travel to the Royal Armouries Museum in Leeds, where it will be featured in an exhibition celebrating the 500th anniversary of the Field of Cloth of Gold.



Above, left: Foot-Combat Helm of Sir Giles Capel (1485–1556). Possibly British, ca. 1510. Rogers Fund, 1904 (04.3.274)

Above, right: Page from the sketchbook of William Burges recording the helm ca. 1880

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### Instagram

@metarmsandarmor  
The Arms and Armor Department is on Instagram—  
please join our growing audience!  
<https://www.instagram.com/metarmsandarmor/>

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