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# Department of Arms and Armor Newsletter

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Spring 2020

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Above:  
Smith & Wesson  
.44 Double-Action  
Frontier Model  
Revolver, serial no.  
8401, decorated  
by Tiffany & Co.  
American, ca. 1893.  
Gift of the  
Robert M. Lee  
Foundation, in  
celebration of the  
Museum's 150th  
Anniversary, 2019  
(2019.444a)

## Let's Stay in Touch!

Following the temporary closure of the Museum to help contain the spread of the Coronavirus, this second issue of our Newsletter aims to provide a helpful way for you and us to stay in touch and connect through these challenging times. In response to our current inability to work on the Museum's premises, and for you to visit us, we are also initiating digital projects that will enhance access to our collection and our work. We look forward to reporting on those initiatives in the next issue of the Newsletter.

In this issue you will find updates on a wide range of activities, including loans and acquisitions of works of art, cataloguing, and publications. Since the year 2020 marks the 150th anniversary of the Metropolitan Museum of Art's founding, we can also report on special initiatives that celebrate this great milestone. We are reporting on a Museum-wide 2020 initiative to invite gifts and promised gifts, particularly the major works of art recently donated to our Department, which will enhance our ability to tell unique stories about art and culture, and connect more broadly and deeply with our audiences. We are also providing information on two exhibitions involving the Department and organized in celebration of the Museum's anniversary. *Making The Met, 1870–2020*, an exhibition involving all of the Met's curatorial departments, focuses on evolving institutional goals and accomplishments from the founding of the Museum to the present. Another exhibition, which we hope will open in the Fall or Winter season, will be our departmental contribution to the anniversary commemorations. It will bring together selected gifts and promised gifts of works of art to the collection, and highlight their unique and transformative qualities.

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MET

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# Gifts and Promised Gifts in Celebration of the Museum's 150th Anniversary

The 150th anniversary of the Museum provides an historic opportunity to reflect on the institution's accomplishments and its mission, and to evolve its encyclopedic collection in all curatorial areas with the goal of articulating ever richer and diverse narratives. The Department of Arms and Armor is committed to uphold the encyclopedic aspirations and quality that characterize its collection and programming. It is deeply grateful to the generous collectors and supporters who have chosen to give collection-transforming works of art to its collection in celebration of The Met's anniversary. In particular, we wish to acknowledge the following individuals and organizations for their generosity and support:

Irene Roosevelt Aitken  
Steven Kossak, the Kronos Collections  
Dr. Kenneth Lam and Dr. Vivian Chui  
Laird Landmann and Kathleen Kinney  
Edward LaPuma  
Ronald S. Lauder  
The Robert M. Lee Foundation

The objects donated or promised as gifts at this time greatly expand the Department's ability to tell unique stories about art and culture, and connect more broadly and deeply with multiple audiences. They range chronologically from the sixth through the nineteenth century, and geographically span the world from North America, through the British Isles, Continental Europe, to the Himalayas. Typologically, they include not only firearms, edged weapons, and armor, but also works on paper and tools relating to the art of making and embellishing arms, ancillary areas in which the Department has long been collecting. A representative selection of these spectacular gifts will be showcased in the Department's Arthur Ochs Sulzberger Gallery (380). As the Museum is presently closed and as the date that it will reopen to the public is uncertain, it is our hope that the exhibition will open within the calendar year in the Fall or Winter season.



Left:  
Half-Shaffron of Philip IV of Spain or his brother, Don Carlos. Attributed to Pierre du Coudroy (French, active 1589–ca. 1626) and François Le Gras (Flemish, active ca. 1626). Flemish, 1624–1626. Promised Gift of Ronald S. Lauder, 2020, in celebration of the Museum's 150th Anniversary

Right:  
Spangenhelm. Byzantine, 6th century. Promised Gift of Laird Landmann and Kathleen Kinney, in celebration of the Museum's 150th Anniversary





Clockwise from top left:  
Close Helmet. German, ca. 1530. Promised Gift of Dr. Kenneth Lam and Dr. Vivian Chui, in celebration of the Museum's 150th Anniversary

Detail of a Scrapbook of Engravings and Designs for Firearms Ornament. Louis D. Nimschke (German-American, 1832–1904). American, ca. 1850–1900. Gift of The Robert M. Lee Foundation, in celebration of the Museum's 150th Anniversary, 2018 (2018.856.19)

Naval Presentation Sword designed by John Quincy Adams Ward (1830–1910). American, ca. 1865. Promised Gift of Edward LaPuma, in celebration of the Museum's 150th Anniversary

War Mask. Tibetan, 14th–16th century. Promised Gift of Steven Kossak, The Kronos Collections, in celebration of the Museum's 150th Anniversary

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## Gifts and Promised Gifts



Pair of Flintlock Holster Pistols Made for Louis XIV of France. Pierre Cisteron (1589–1684). French (Figeac), ca. 1650–60. Russell Barnett Aitken and Irene Roosevelt Aitken Collection, Promised Gift of Irene Roosevelt Aitken, in celebration of the Museum's 150th Anniversary

Colt Model 1851 Navy Revolver, serial no. 20133. Samuel Colt (American, 1814–1862). American (Hartford, Connecticut), ca. 1854. Gift of The Robert M. Lee Foundation, in celebration of the Museum's 150th Anniversary, 2018 (2018.856.2a)

Percussion Longrifle Converted to a Target Rifle. Jacob Kuntz et al., American, ca. 1830 and later. Promised Gift of Laird Landmann and Kathleen Kinney, in celebration of the Museum's 150th Anniversary





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# Other Noteworthy Acquisitions

The rare and beautiful artworks added to the collection since last fall continue to demonstrate the breathtaking range of cultures, time periods, and materials encompassed by the Department of Arms and Armor. The five items featured here come from Britain, India, Japan, and North America, spanning a period from approximately 400,000 B.C. to the 1890s. Four are generous gifts or promised gifts by supporters of the department and one was made possible thanks to funds derived from membership dues paid by the Friends of Arms and Armor.



Clockwise from top left:  
Armor (*Morohada-Nugi-Dō*). Japanese, 17th century. Gift Ellen Gould Baber, in honor of Morihiro Ogawa and his friendship with Charles Baber, 2019 (2019.271a-o)

Biface. British, Acheulean, ca. 400,000–150,000 B.C. Purchase, Friends of Arms and Armor Gift, 2019 (2019.422)

American Flintlock Longrifle. Henry Young (ca. 1775–ca. 1833), American, 1800–1820. Gift of David S. Hansen, 2019

Helmet Bowl (*Hoshi-Kabutobachi*). Japanese, 12th–13th century. Gift of Laurence A. Barandes, in honor of Bumpei Usui and Morihiro Ogawa, 2019 (2019.268)

Hilt of a Gauntlet Sword (*Pata*). Indian, 17th–18th century. Gift of Jeri and Charles Garbaccio, 2019 (2019.374)

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# Exhibitions



## *Making The Met, 1870–2020*

In addition to providing numerous works from the collection as loans to special exhibitions around the world, the Department of Arms and Armor regularly lends key pieces to temporary exhibitions and long-term gallery installations within The Met. The most exciting instance of this currently is *Making The Met, 1870–2020*, a major in-house exhibition celebrating the Museum's 150th anniversary. Because Arms and Armor has been so deeply interwoven into nearly every aspect of the history and growth of the Museum almost since its founding, objects from our collection are represented in five of the ten galleries containing the exhibition. Included are examples of the armorer's art from Europe, Japan, the Middle East, North America, and Tibet, featuring true masterpieces such as the burgonet by Filippo Negroli – one of the finest embossed helmets in existence – and a spectacular set of Tibetan saddle plates in chiseled iron decorated with gold, lapis lazuli, and turquoise.

Left:  
Set of Saddle Plates. Tibetan or Chinese, ca. 1400. Purchase, Gift of William H. Riggs, by exchange, and Kenneth and Vivian Lam Gift, 1999 (1999.118a–g)

Right:  
Burgonet. Italian, Milan, dated 1543. Gift of J. Pierpont Morgan, 1917 (17.190.1720)

## Gifts to the Department of Arms and Armor in Celebration of The Met's 150th Anniversary

For the Department's own celebration of the Museum's 150th anniversary, we are planning a special exhibition in the Arthur Ochs Sulzberger Gallery (380) featuring a selection of rare and beautiful firearms, swords, armor and other pieces recently donated to the Department in honor of the Museum's milestone anniversary. The great generosity of our donors, and some of the wonderful pieces they have donated, are discussed more fully earlier in this Newsletter.



Clockwise from right:  
Two-Handed Sword. British or Western European, ca. 1400–1450. Promised Gift of Laird Landmann and Kathleen Kinney, in celebration of The Met's 150th Anniversary

Priming Flask. Master Thomas der Schwertfeger (possibly Thomas Rücker). German, ca. 1575. Promised Gift of Laird Landmann and Kathleen Kinney, in celebration of the Museum's 150th Anniversary

Combination Flintlock Pistol and Concealed Dagger. Probably by Matteo Cecchi, called Acquafresca (Italian, Bargi, 1651–1738). Italian, Bargi, ca. 1690. Gift of The Robert M. Lee Foundation, in celebration of the Museum's 150th Anniversary, 2018 (2018.856.10a, b)

Tortoiseshell-veneered Wheellock Sporting Rifle. Martin Kammerer (German, Augsburg, active 1654–67). German, Augsburg, dated 1658. Gift of the Robert M. Lee Foundation, in celebration of the Museum's 150th Anniversary, 2018 (2018.856.7)



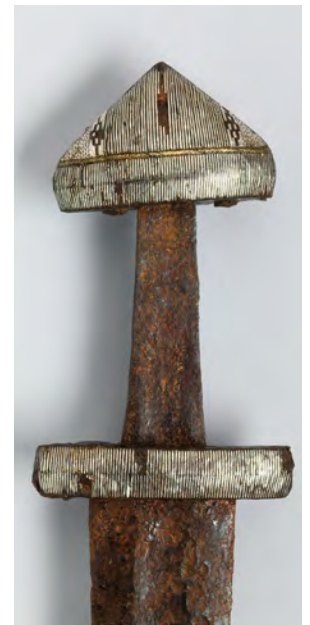
# Display Changes in the Arms and Armor Galleries

Throughout the fall of 2019 and early winter of 2020 the majority of our efforts were devoted to *The Last Knight* exhibition. In addition to this, however, some important changes also took place in the permanent galleries. Most notable was the completion of two new displays in the Bashford Dean Gallery (373), neither of which would have been possible without significant long-term loans of key objects from Laird Landmann and Kathleen Kinney, with additional loans from Ronald S. Lauder and an anonymous lender.

## Gallery 373

Three cases were completely revised to show an unparalleled selection of armor and weapons from various European outposts in the Eastern Mediterranean during the Middle Ages, of which the Department preserves the largest collection in the world. These exceptionally rare objects offer dramatic evidence of the ongoing cultural, economic, military, and political interactions between some of the Christian and Muslim states that were active in the region. Examples include a stone catapult ball from the ruins of Montfort Castle, located in what is now northwestern Israel, which was besieged and captured by the Mamluks in 1271; several decorated medieval European sword and dagger pommels found in Syria and Palestine in the 19th and 20th centuries; a series of European swords with Arabic inscriptions, identifying them as donations to the Mamluk arsenal in Alexandria, Egypt, in the 14th and 15th centuries; a group of fifteenth-century helmets and pieces of armor from the fortress of Chalcis, on the Greek island of Euboea, then a Venetian colony called Negroponte, conquered by the Ottomans in 1470; and a fifteenth-century breastplate from the stronghold of the Order of the Knights of Saint John of Jerusalem on the Island of Rhodes, which fell to the Ottomans in 1522.

Adjacent to this, a single large display case surveys a thousand years of European weapons, ranging in date from the fourth century to the start of the sixteenth century. Highlights include outstanding Viking swords with pattern welded blades and richly decorated hilts, Scandinavian axe heads and spearheads inlaid with silver, rare and early helmets, and fine examples of the principal sword types used in northern Europe from the early medieval period through the Renaissance.



Top and middle left:  
Views of two newly reinstalled  
displays in Gallery 373

Middle right:  
Sword. Germanic or Scandinavian,  
ca. 850–900. Lent by Laird and  
Kathleen Landmann

Bottom:  
Sword Pommel. Probably French,  
12th–13th century. Purchase, Mr. and  
Mrs. Paul Ruddock and The Ruddock  
Foundation for the Arts Gifts, 2015  
(2015.696)



## Display Changes in the Arms and Armor Galleries

### Gallery 374

One of the highlights of the Ronald S. Lauder Gallery (374), indeed of the entire Museum, is the fabulous parade burgonet by Filippo Negroli (1510–1579), a true masterpiece of Renaissance metalwork. This helmet was removed from its usual display place for several months and included in the special exhibition, *Making The Met*, mentioned in the Exhibitions section of this Newsletter. To fill the gap left by its conspicuous absence we have installed a beautiful and enigmatic close helmet by Filippo's father, Gian Giacomo Negroli (1463–1543). The visor of the helmet is embossed with a large cockleshell, a precursor of the superb repoussé work for which the Negroli became famous. It is the only known surviving work signed with Gian Giacomo's mark and has never before been displayed.

Close Helmet. Gian Giacomo Negroli (Italian, Milan 1463–1543). Italian, Milan, ca. 1510–20. Purchase, Arthur Ochs Sulzberger Gift, 2014 (2014.282a–d)



### Gallery 375

The loan of two rare and important wheellock firearms adds additional luster to the magnificent displays in the Russell B. Aitken Gallery (375) devoted to European firearms. Lent anonymously, a German wheellock carbine of ca. 1540 is one of the few finely decorated German wheellocks to survive from such an early period and was once in the collections of two renowned American collectors, William Renwick and Clay Bedford. A French wheellock pistol, lent by Laird Landmann and Kathleen Kinney, is a rare early work made in the provincial town of Figeac about 1630 by Pierre Cisteron, who was later appointed royal gunmaker by King Louis XIV.

Wheellock Carbine. German, about 1540. Anonymous Loan, 2017

Wheellock Pistol. French, Figeac, about 1630–40. Promised Gift of Laird Landmann and Kathleen Kinney, in celebration of the Museum's 150th Anniversary



## Display changes in the Arms and Armor Galleries

### Gallery 376

A newly arranged case in the Russell B. Aitken Gallery (376) of edged weapons is devoted to our finest English basket hilted swords. It also allows us to feature together for the first time an 18th century Scottish Highland targe, generously donated in 1996 in memory of George A. Douglass, and an excellent pair of Scottish pistols, which were owned by Abraham Embury, member of a distinguished New York family in the early 19th century, and donated to the Museum by his descendants in 2000.



Clockwise from above:  
View of the newly installed display of English and Scottish arms and armor in Gallery 376.

Highland Targe. Scottish, 1700–1750. Gift of Jeremy, Christopher, and Robert Douglass, in memory of their father, George A. Douglass, 1996 (1996.83)

Pair of Flintlock Pistols. Scottish, ca. 1750–70. Gift of Edward Coe Embury Jr., Philip Aymar Embury, and Dorothy Embury Staats, in memory of Aymar Embury II and his wife, Jane Embury Benepe, 2000 (2000.194.1, 2)





# Recent Acquisitions Spotlight

The Department is dedicated to the continued examination and study of each of its newly acquired objects, and among these one recently stood out for an interesting discovery made during its cataloguing late last year: a finely engraved and elegantly proportioned Wender, or turn-over, style flintlock pistol made by Claude Cunet in Lyon, France, around 1650.

The pistol appeared to be lacking a ramrod, which was unusual for French pistols of this period. Typically, a single barreled firearm of the mid- seventeenth century would carry a ramrod below the barrel. This piece, however, had no visible means of securing a ramrod, and it was unclear whether it had never had one or if it had become separated.

In the course of his research on another topic, Distinguished Research Curator, Stuart Pyhrr, found reference to a “flexible” ramrod, leading to his reexamination of the Cunet pistol together with Armorer and Conservator Ted Hunter. There are limited options for how a flexible ramrod might be hidden in the pistol. Under the pommel button was the most likely location. This proved to be the case.

The pommel button turned out to be not merely decorative, but functioning as a grip for removing the clever folding ramrod. While concealed, the ramrod is compact and occupies a hollow shaft inside the grip. When removed, the ramrod unfolds into four sections, with the pommel button at one end. From the condition, it was evident it had not been removed from the stock in some time and its presence was thus probably unknown to its modern (recent) owners. Some minor treatment was required, and once conserved the pistol was featured at the annual dinner held for the Acquisitions Committee of the Board of Trustees, with an appropriate and dramatic reveal of the recently discovered ramrod.



Flintlock Wender Pistol. Claude Cunet (French, active Lyon, ca. 1640–60). French, Lyon, ca. 1650. Purchase, Christopher W. Douglass Gift in Memory of Florence W. Douglass, 2018 (2018.444)

# Exhibition Report

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



A major loan exhibition organized by the Department of Arms and Armor, *The Last Knight* closed on January 5 after having drawn over **225,000 visitors** in twelve weeks and inspired many positive reviews in the press, magazines, and other media domestically and abroad, including *The New York Times*, *The Wall Street Journal*, *Antiques and the Arts Weekly*, *The Art Newspaper*, *The New York Review of Books*, the *Süddeutsche Zeitung*, the *Frankfurter Allgemeine*, and the *Tiroler Tagesblatt*.

Coinciding with the five-hundredth anniversary of Maximilian's death, and on view only at The Met, *The Last Knight* examined the profound significance of European armor at the dawn of the Renaissance, through the lens of Emperor Maximilian I's (1459–1519) remarkable life. Including **182 objects** selected from some **thirty public and private collections** in Europe, the Middle East, and the United States, it explored 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.

In its endeavor to demonstrate that armor occupied an eminent place in Maximilian's world, not least

on the grand stage of European politics and the artistic achievements of the age, the exhibition met with great success. Visitors' feedback and reviews published in newspapers, magazines, and scholarly journals indicate that these key ideas were well received, largely unexpected, and viewed as stimulating. The many different kinds of works of art and the documents included in the show, which brought Maximilian's ambitions to life and demonstrated how involved the emperor was in the artistic projects that he initiated, were often noted as particularly helpful in creating an inviting, meaningful experience for the non-initiated visitor. We are indebted to the many lenders to the exhibition for the objects in their collections that have made this accomplishment possible.

As part of the exhibition the Museum published with Yale University Press a richly illustrated catalogue, which received great reviews in the press and the *Burlington Magazine* (no. 162, January 2020). In addition, the Museum commissioned digital animations, an audio guide, and concerts, and it organized public programs ranging from stories told with custom-designed shadow puppets to a panel discussion on the art of winning favor in Maximilian's time and today. In addition to a Met-designed digital primer, the exhibition was promoted through other, independent channels. The YouTube video *Adam Savage Tours the Met's Last Knight Exhibit!* garnered well over **360,000 views** and hundreds of responses.

As the curator of the exhibition, Pierre Terjanian gave public and private tours, as well as lectures at the Museum and many other institutions in New York and beyond. He also participated in panel discussions and workshops at The Met and the Remarque Institute at NYU.

The exhibition was one of the three recent Met shows that prompted *The Washington Post* to assert the position of The Met as the world's greatest museum (January 10, 2020, by Sebastian Smee.)

The Department is deeply grateful to the generous sponsors of the exhibition for supporting such an impactful project.

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

Additional support was 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 was supported by an Indemnity from the Federal Council on the Arts and the Humanities.

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



Exhibition Report



Above: Views of *The Last Knight*

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# *The Art of London Firearms:* 150th Anniversary Spotlight

The first exhibition in the United States to examine the art of the British gunmaker in almost fifty years, *The Art of London Firearms* has been extended beyond May 17, with a new closing date to be announced soon.

The show presents a selection of fourteen important London-made firearms drawn from The Met's collection, many of which have rarely or never before been exhibited. Notably, two highlights of the show include masterpieces of the gunmaker's art generously gifted to the Department by the Robert M. Lee Foundation and Visiting Committee member Anne Brockinton Lee, as Trustee of the Foundation, in honor of the Museum's 150th anniversary. Both works are pictured here.

The first, a pair of pistols by the gunmaker Henry Hadley (active 1734, died 1773), are arguably the finest known silver-mounted pistols made in London in the mid-eighteenth century. Remarkable for the quality and extent

of their embellishment, as well as their exceptional state of preservation, the pair is believed to have belonged to Sir George Clerk, fourth Baronet Penicuik (died 1784). The blued and gilt barrels emulate contemporary Spanish barrels, which were renowned for their beauty and precision.

The second, a cased complete pair of pistols made for the Prince of Wales, later George IV (1762–1830), rank among the most lavish and best-preserved light-barreled dueling pistols made in London in the late eighteenth century. Made ca. 1788 by Durs Egg (1748–1831), one of the most talented and influential gunmakers of his era, the pistols are embellished with silver mounts, gold inlaid barrels and locks, and luxuriously carved, finely finished stocks.

Be sure to check out these two important new additions to the collection in *The Art of London Firearms* during your next visit to the Arthur Ochs Sulzberger Gallery (380)!





*The Art of London Firearms: 150th Anniversary Spotlight*



Opposite page:  
Pair of Flintlock Pistols. Henry Hadley (British, London, active 1734, d. 1773). British, London, ca. 1765. Gift of The Robert M. Lee Foundation, in celebration of the Museum's 150th Anniversary, 2018 (2018.856.13a-b)

This page:  
Pair of Flintlock Pistols of the Prince of Wales, later George IV (1762-1830). Durs Egg (British (born Switzerland), 1748-1831). British, London, hallmarked for 1787-88. Gift of The Robert M. Lee Foundation, in celebration of the Museum's 150th Anniversary, 2018 (2018.856.15a-b)



View of *The Art of London Firearms*

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# Engaging with the Japanese Arms and Armor Collection



Parallel to the cataloguing of the Japanese holdings and assessing its strengths and weaknesses, Visiting Researcher Markus Sesko continues to strengthen the Department's ties to Japanese arms and armor societies, associations, and collector groups outside the Museum. One such outreach activity was the annual symposium of the Japanese Armor Society (JAS) hosted by our Department in September 2019, which was attended by more than forty members and an official delegation of senior members from the society's mother branch in Tokyo, the Nihon Katchū Bugu Kenkyū Hozon Kai (NKBKHK). The symposium opened with Assistant Curator John Byck introducing the history of the Museum's Japanese arms and armor collection. Markus' keynote talk that followed focused on the career of the armorer Myōchin Muneakira (1642-1725) who is regarded as one of the greatest masters of embossing. On display at the event were three important *sōmen* (full masks) by this maker which together form a centerpiece of the Japanese collection. In addition to the presentation, Markus gave a tour of the Asian Art Department's exhibition *Kyoto: Capital of Artistic Imagination* where several excellent objects from our collection are on display. Markus also participated in the JAS tour that followed the symposium which included visits to several of the strongest private Japanese arms and armor collections in the country.

Our participation in the Kyoto exhibition necessitated a rotation in the Department's permanent Japanese galleries. Now, on display for the first time in eighteen years, is a rare and exquisite torso defense (*Dō*) from the mid-Edo period (18th century) whose cuirass is entirely covered in fine silk brocade.

In February, Markus led an exclusive object handling session and presentation about the art of Japanese blades for the Department's Friends group, featuring examination and appreciation tutorials, and insights into the blade-making process. This event – the first of its kind for the Department – preceded Asia Week New York, in March, for which Markus curated a special rotation in our Japanese galleries that presents a selection of fine *koshirae* (Japanese sword mountings) – a strong point of our collection – many of which have never been exhibited. Markus was also instrumental in securing the return to the Museum of a rare early Japanese helmet bowl dating from the 12th–13th century that was once erroneously thought to be later and thus deaccessioned in 1951 (pictured on page 5).



## Japanese Arms and Armor Collection



Opposite page:  
Torso Defense (*Dō*) in the Nishiki Zutsumi  
Nimaidō Style. Japanese, 18th century. Rogers  
Fund, by exchange, 1998 (1998.16)

Above:  
Mask. Inscribed by Myōchin Muneakira  
(Japanese, Edo period, 1673–1745). Japanese,  
dated 1715. Rogers Fund, 1913 (13.112.13)



# Loans

The Department continues a strong loan program with five major loans completed in 2019. Of particular note is our recent contribution of six objects to the Louvre Abu Dhabi's exhibition ***Furusiyya: The Art of Chivalry between East and West*** (opened February 19), including an Italian falchion and the mail and plate shirt of Sultan Qaitbay. This loan builds on a relationship that began with the Louvre Abu Dhabi's loan of a sixteenth-century collar of the Order of the Golden Fleece to *The Last Knight* exhibition in 2019.

Looking ahead, we expected to be making several important loans in 2020. The ongoing crisis around COVID-19 has necessitated the temporary closure of not only The Met but many other institutions as well. As a result, for the foreseeable future all immediate and upcoming loans are cancelled. This includes our magnificent Foot Combat Helm of Sir Giles Capel intended for loan to the Royal Armouries for the exhibition ***The Field of the Cloth of Gold***. The rare Crossbow of Count Ulrich V of Württemberg is still tentatively scheduled to be sent to the Hauptstaatsarchiv Stuttgart for an exhibit titled ***Margarethe von Savoyen: die Tochter des Papstes***. We are awaiting updates from prospective borrowers, including the Kyungwoon Museum in Seoul, Korea (Fabric Armor and Helmet with Buddhist and Taoist Symbols, Korean, possibly 18th century). Loans are not only a chance for our objects to be presented in different interpretive contexts and shine in front of new audiences, but are also an opportunity for departmental staff to connect with colleagues and other collections.

The Department has also been active with internal loans and expects to resume a busy schedule once the Museum reopens. A rotation of armors and blades was just completed for the Asian Art Department's exhibition ***Kyoto: Capital of Artistic Imagination***. We also have a lacquered shield featured in the Astor Forecourt gallery, part of a series of ***Crossroads*** exhibits in three prominent locations throughout the building unified by the idea of exploring cultural interconnectedness. Alabaster reliefs from our collection are now on display in the new ***British Galleries***, and we will be a major lender of Tiffany-decorated firearms to ***Collecting Inspiration: Edward C. Moore at Tiffany & Co.***, and key Greenwich armors to ***Art at the Tudor Courts*** when those exhibitions are rescheduled.





## Loans



Clockwise from top left  
Falchion. Italian, ca. 1490. Purchase,  
The Lauder Foundation Gift, 1984  
(1984.73)

Armor Garniture, Probably of King Henry  
VIII of England (reigned 1509–47).  
Made at the Royal Workshops at Greenwich  
(British, Greenwich, 1511–1640s). British,  
Greenwich, dated 1527. Armor: Purchase,  
William H. Riggs Gift and Rogers Fund,  
1919; mail brayette: Gift of Prince Albrecht  
Radziwill, 1927 (19.131.1a–r, t–w, .2a–c;  
27.183.16)

Smith and Wesson .32 Caliber Single-Action  
Revolver, Serial no. 94421, decorated by  
Tiffany & Co. American, Springfield,  
Massachusetts and New York, 1892–93.  
Gift of Gerald Klaz, M.D., Trustee –  
The Gerald Klaz Trust, 2010 (2010.482)



Blade for a Short Sword (*Wakizashi*)  
with Mounting for a Slung Sword  
(*Kenuki-gata-tachi*). Japanese, blade,  
15th century; mounting, late 18th century.  
The Howard Mansfield Collection, Gift of  
Howard Mansfield, 1936 (36.120.422a, b) in  
*Kyoto: Capital of Artistic Imagination*, 2019

Opposite top to bottom:  
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)

Crossbow of Count Ulrich V of Württemberg  
(1413–1480). Attributed to Heinrich Heid  
von Winterthur (probably Swiss, active  
Stuttgart, recorded 1453–1460). German,  
probably Stuttgart, dated 1460. Rogers  
Fund, 1904 (04.3.36)



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# Conservation

With a major exhibition, extensive international loans, and the celebration of The Met's 150th anniversary, it has been a busy season in Arms and Armor Conservation.

Lab activity in the fall and early winter was dominated by *The Last Knight*. In addition to the conservation, mount making, condition checking, installation, environmental monitoring, and subsequent deinstallation, we were able to assist in some fascinating projects related to the exhibition, such as research and analysis of the sword and scabbard belonging to Johann Siebenhirter, the first Grand Master of the Order of Saint George (loaned by the Landesmuseum für Kärnten, Klagenfurt, Austria).

Since the exhibition's closing we have put over thirty-five new objects on view in the Arms and Armor Galleries, including Medieval and Migration Period material, Japanese objects for Asia Week, and several European and American firearms and accessories on loan from private collections.

Preparation for our next special exhibition in the Sulzberger Gallery has already begun. Several of the transformative gifts donated in honor of The Met's 150th anniversary required treatment, and almost all of them will need new mounts for display.

We have been very fortunate to be aided in these endeavors by our Conservation Fellow, Katrina Zacharias, who recently had her fellowship renewed, and will be staying with us for another year to continue her research. Find out more about her work on the following page of this Newsletter.

During the temporary closure of the building due to COVID-19, the Department's conservators are focusing on report writing, research, data maintenance, and communicating to the Department's friends and the public about their work through new digital initiatives.





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## Conservation

Katrina Zacharias's 2019–20 fellowship project focuses on the examination, analysis, comparison, and conservation treatment of silver decoration on six eighteenth – nineteenth-century firearms from the Islamic world. The guns in the study came to the museum in 1935 from the George Cameron Stone Collection and have long been in storage. Katrina is working to address a range of issues with these works, from discolored coatings and corrosion likely resulting from previous restoration attempts, to lifting and missing inlay caused by conditions prior to entering the museum.

Katrina has completed treatment of the six firearms and is now in the process of analyzing the results. She looks forward to presenting her findings soon.

This fellowship project has allowed her to hone her skills in a range of arms and armor conservation practices involving firearm disassembly, silver cleaning, inlay replacement, filling and toning losses, wood repairs, material identification and removing unknown coatings. The freedom and ability to learn specific treatment options is made possible by Department's having an embedded, specialized conservation staff.

Firearm treatment is not all that Katrina has been working on. Recently, she assisted in the installation and deinstallation of *The Last Knight*, working on condition checking, mount making, dressing armors on mannequins, packing, and assisting couriers from other institutions. She also has been busy performing XRF analysis, assisting with the anoxic treatment of a case deck, deep cleaning the Russell B. Aitken Gallery of European Firearms (375), and assisting in the reinstallation of Dean Gallery cases (373), and presenting in the *Conversations with...* series together with colleagues. These opportunities to participate in a dynamic, multidisciplinary department have strengthened her practical conservation skills and deepened her knowledge of arms and armor. Recently, she was awarded the chance to continue her education in the Department through the 2020–21 fellowship year.



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# Friends of Arms and Armor

The Friends of Arms and Armor, now in its fourth season, gathers throughout the year for exciting behind-the-scenes events created by the Department of Arms and Armor exclusively for members of the Friends group. Members enjoy regular opportunities to explore beautiful and rare works of art with the Department's curators and conservators in relaxed, elegant settings. Negrol Society members also receive additional opportunities for personalized tours and other experiences.

The dues paid by Friends of Arms and Armor provide vital funding for many activities of the Department 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 a range of important objects for the collection, among them an Acheulean Biface dating from 400,000-150,000 B.C. (2019.422) [pictured on page 4], and a rare first edition of the Japanese gunmaker Kunitomo Tōbei's book, *Air Gun Design*, published by Tōbei in 1819 after he had studied a European air gun which Dutch traders had given to the Shogun and which Kunitomo was asked to repair (2019.222).

Proceeds from the Friends Group also enabled Assistant Conservator Sean Belair to take classes with the noted armorer Jeff Wasson. This practical armor-making experience will expand the range of treatments the Conservation Lab is able to perform, as well as train Sean's eye to identifying methods used to create historic pieces.

The Friends have met for three events so far this season, each of which has been exciting, fun, and informative in a unique way. In October the group got an exclusive first look at the special exhibition *The Last Knight* led by its curator, Pierre Terjanian, enjoying a champagne reception in the Petrie Sculpture Court following. In December, Pierre prepared a special lecture for Friends, offering a behind-the-scenes look at the making of *The Last Knight* and providing a fascinating window into the nuts and bolts of how an international show of this scale is put together. Friends gathered in February for an exclusive object handling session and presentation about the art of Japanese blades led by Markus Sesko, Visiting Researcher in Japanese Arms and Armor, featuring handling and appreciation tutorials, and insights into the blade-making process. The final three gatherings of the season – a special event featuring Department's finest recent acquisitions; an exclusive tour of *Making The Met*, highlighting the role of our Department in The Met's history as told through the

helmets, armor, and fine arms included in the show, led by curator Donald J. La Rocca; and of course our annual special private event for the families and children of Friends had to be canceled due to the Museum's closure in mid-March, very much to our regret. Eager to still provide exclusive experiences for our Friends despite our inability to host in-person events, the Department's staff, working from home, is collectively creating special digital content for our Friends to enjoy remotely. Stay tuned!

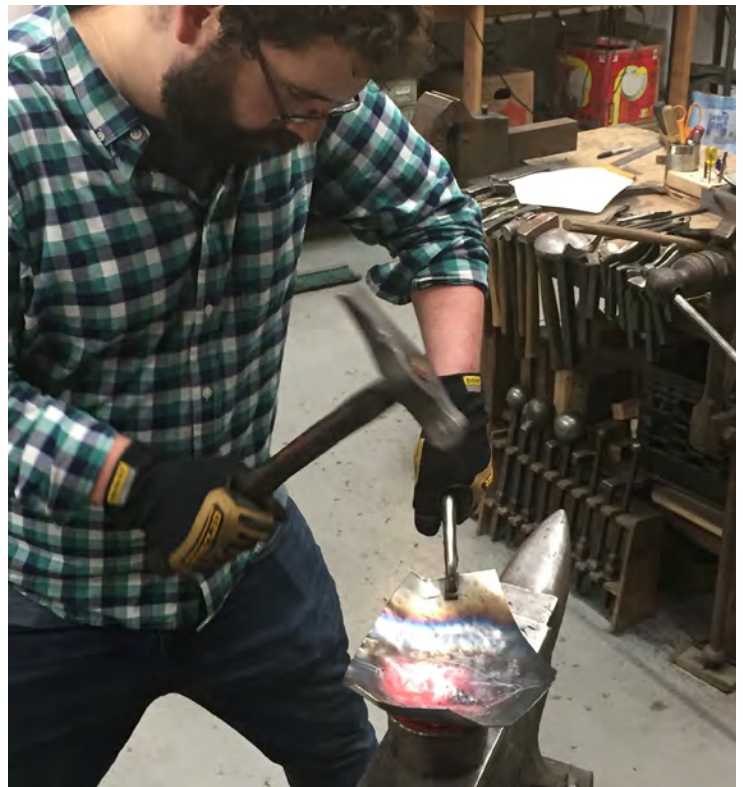
## For more information about the Friends, contact

Catherine Chesney  
Catherine.chesney@metmuseum.org  
212-650-2995





Friends of Arms and Armor





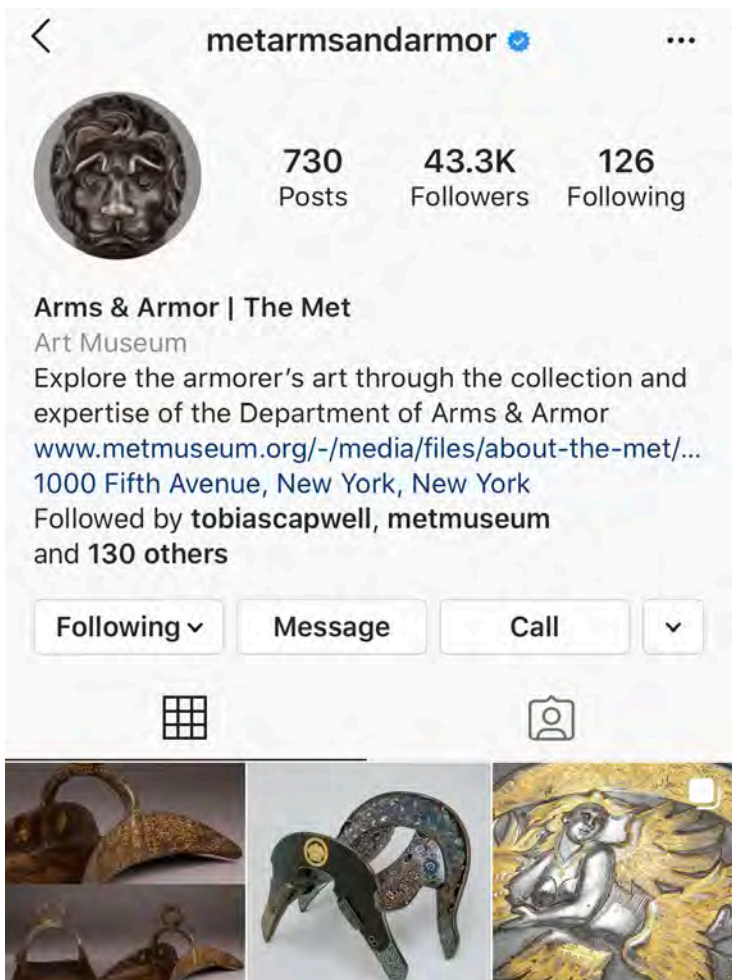
# Social Media

Want to learn more about our Department's collection and many projects and initiatives? Follow us on Instagram at [@metarmsandarmor](#) and on Facebook! We post several times a week, spotlighting special objects in our collection and aspects of our work here at the Museum, exploring with you the art of the armorer, gunmaker, and swordsmith.

We are so happy and encouraged to watch both of our social media accounts continue to grow steadily. Our Instagram now has over 44,000 followers, with

some posts reaching as many as 139,000 people around the globe. On average, 400 followers join us each week. Our Facebook, which allows us to feature different types of content, including articles and upcoming events, is also growing at a healthy rate and currently has over 13,000 followers.

We are proud of what we've accomplished so far on our accounts, and we look forward continuing to serve the Museum's mission through social media, engaging an ever wider audience with the collection and its stories.





# Volunteers and TMS Milestones

Volunteers and interns have been significant contributors to Department activities for many years, most notably through their considerable work on our collections information cataloguing initiatives. This spring, we mark an especially important milestone as volunteers have completed the transcription of object bibliography from archival card files into the TMS database that serves as the source for information publicly available on The Met's website. As a result, it is now possible for anyone to easily find references to the 5,500+ published objects in our 14,000-object collection. This accomplishment represents years of effort by our current volunteers (most of whom are pictured here), as well as the contributions of dozens of additional volunteers and interns who have served the Department. The infographic to the right provides some additional details about the bibliography project. As they continue their service, volunteers now turn their attention to a related endeavor: recording object exhibition history.

**5,500+ objects now with bibliography online, representing 16,000+ citations from over 3,000 publications in 45 languages**



Our current Arms and Armor Department volunteers (right to left): Marc Cheron, Rebecca Hahn, Sandra Stelter, Steffany Martz, Joanna Kozak, Irma Torres, Myrka Cuji, Heidi Huber, and Philip Koch (not pictured, Caterina Van Winkle, and Orville Robertson). Dozens of other volunteers and interns have served the Department in past years, and we are most grateful for their commitment and dedication.

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# Recent Staff Publications, Lectures, and Presentations

The Department of Arms and Armor staff have recently 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

Donald J. La Rocca. Catalogue entry, "Elements of an Italian Light-Cavalry Armor alla Tedesca (in the German Fashion)," in *The Renaissance of Etching*, edited by Catherine Jenkins, Nadine Orenstein and Freyda Spira, pp. 33–34. Exh. cat. The Metropolitan Museum of Art, New York. New York: The Metropolitan Museum of Art, 2019

Stuart W. Pyhrr. "Delaune et les armes," in *Graver la Renaissance: Étienne Delaune et les arts décoratifs*, edited by Julie Rohou, pp. 99–111. Exh. cat. Musée national de la Renaissance, Château d'Écouen. Écouen: Musée national de la Renaissance, 2019

Pierre Terjanian, ed. *The Last Knight: The Art Armor and Ambition of Maximilian I*. Exh. cat. The Metropolitan Museum of Art, New York. New York: The Metropolitan Museum of Art, 2019

Pierre Terjanian. Catalogue entry, "Cuirass with Tassets, Attributed to Kolman Helmschmid (German, 1471–1532); etching possibly by Daniel Hopfer (German, 1471–1536) and workshop or an unknown etcher in Augsburg," in *The Renaissance of Etching*, edited by Catherine Jenkins, Nadine Orenstein and Freyda Spira, pp. 32–3. Exh. cat. The Metropolitan Museum of Art, New York. New York: The Metropolitan Museum of Art, 2019

## Selected Lectures and Presentations

Sean P. Belair. "Social Media Outreach with Arms and Armor," *Arsenals of History* Symposium, Cody Firearms Museum, Cody, Wyoming, July 16, 2019.

John Byck. "Great Firearms: A Historical Perspective," Keynote lecture at opening of the exhibition "Decorative Arms: Treasures from the Robert M. Lee Collection," Nevada Museum of Art, November 16, 2019

John Byck. "Bashford Dean's Legacy: New Insights into the Early History of the Japanese Arms and Armor Collection," Japanese Armor Society Symposium, Metropolitan Museum of Art, September 13, 2019

Ted Hunter, Sean Belair, and Katrina Zacharias. *Conversations with...* Presentation focusing on behind-the-scenes stories from the making of *The Last Knight: The Art, Armor, and Ambition of Maximilian I*, Metropolitan Museum of Art, November 22, 2019.

Stuart Pyhrr. "Arms and Armor of the French Renaissance," seminar with Professor Colin Eisler, NYU Institute of Fine Arts, December 11, 2019

Markus Sesko. "The Unique Career of Armorer Myochin Muneakira," Japanese Armor Society Symposium, Metropolitan Museum of Art, September 13, 2019

Pierre Terjanian, in conversation with Freyda Spira and Diane Bodart, panel discussion moderated by Andrea Bayer, "The Last Knight: The Art, Armor, and Ambition of Maximilian I," Metropolitan Museum of Art, Sunday at The Met, October 20, 2019

Pierre Terjanian, "The Last Knight: The Art, Armor, and Ambition of Maximilian I," Metropolitan Museum of Art, Fund For The Met, October 22, 2019

Pierre Terjanian. "The Last Knight: The making of a major arms and armor exhibition at The Met," The Armor and Arms Club, October 29, 2019

Pierre Terjanian, "Etching on armor: Conventions and ingenuity in sixteenth-century Germany," The Metropolitan Museum of Art, Print Study Day, October 23, 2019

Pierre Terjanian, in conversation with Brigitte Bedos-Rezak, Thomas DaCosta Kaufmann, Elizabeth Pilliod, Pamela Smith, and Larry Wolff, "The Last Knight: The making of a major arms and armor exhibition at The Met," New York University, The Remarque Institute, November 1, 2019

Pierre Terjanian, "The Armory of the World: Recent Acquisitions, 2012–2019," Detroit Institute of Arts, November 16, 2019

"The Last Knight: the Art, Armor, and Ambition of Maximilian I," Detroit Institute of Arts, November 16, 2019

Pierre Terjanian, "The Last Knight: the Art, Armor, and Ambition of Maximilian I," Metropolitan Museum of Art, The Williams Society, December 3, 2019

Pierre Terjanian, in conversation with Amy K. Dacey, Marlon Marshall, and J.C. Polanco, panel discussion moderated by Laurel Britton, "The Art of Winning Favor," Metropolitan Museum of Art, MetSpeaks, December 12, 2019

Pierre Terjanian. "The Embellishment of Firearms: An Art of its Own," Nevada Museum of Art, February 6, 2020



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# Remembering Helmut Nickel (1924–2019)



A beloved member of The Met staff from 1960, Helmut Nickel was Curator of Arms and Armor from 1968 to 1988, when he retired to Florida. Born in a rural village in Saxony, near Dresden, Helmut studied at the Free University in Berlin, where he received his PhD in 1958 with a dissertation entitled “The Medieval Cavalry shield in the West.” On the strength of that pioneering study, he was invited to New York to join the Department of Arms and Armor. Fascinated with armor and weapons from an early age, Helmut nevertheless exhibited a wide range of interests and expertise that included medieval art, Arthurian romances, Germanic culture and lore, ethnography (particularly Pre-Columbian and Native American cultures), and heraldry. A talented artist, he often illustrated his own publications. He wore his learning lightly and shared it generously, with characteristic enthusiasm and humor.

In an era in which the department had minimal staffing, meager acquisition funds, and diminished gallery space, Helmut focused on promoting arms and armor to a greater public audience, young and old. A natural story-teller, his behind-the-scenes talks and gallery tours were especially popular, as was the annual Cloisters medieval fair and tournament, for which he was master of ceremonies. He curated or co-curated a number of exhibitions at The Met, among them *Early Firearms of Great Britain and Ireland from the Collection of Clay P. Bedford* (1971) and *The Splendor of Dresden* (1978). In the years 1982–84 he organized *The Art of Chivalry*, an ambitious traveling exhibition featuring one hundred twenty-five works from the department’s holdings that were shown at six American museums. His acquisitions for the permanent collection were few in number but of outstanding importance, among them an early seventeenth-century flintlock gun made for King Louis XIII of France, and a jeweled rapier dated 1606 from the Dresden armory, where Helmut had admired it as a boy. Helmut was a founding editor of the *Metropolitan Museum Journal*, contributing thirty articles between 1968 and 2010. His bibliography numbers more than 125 scholarly and popular works, among them two books for young adults, *Warriors and Worthies* (1969) and *Arms and Armor in Africa* (1971), as well as a cross-cultural handbook of arms and armor in German (*Ullstein Waffnenbuch*, 1974). His published works remain a lasting legacy.

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# Department of Arms and Armor Staff



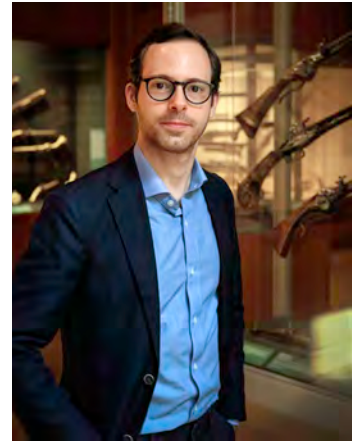
**Pierre Terjanian**  
Arthur Ochs Sulzberger Curator  
in Charge



**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



# Updates on Staff, Fellows, and Interns



## Adam Brandow

Former Research Associate in the Department of Arms and Armor (2018-19), Adam Brandow is now pursuing his PhD at the Bard Graduate Center, preparing for his upcoming comprehensive exams. In his time with the Department, Adam played a critical role in creating the exhibition *The Last Knight*, including authoring an essay and entries for the catalogue.



## Asante Crews

The Department recently welcomed a collections management intern for the spring season. Asante Crews is a graduate of Brown University (BA 2019) with a degree in Archaeology & the Ancient World, and a

secondary focus in Biology. She has experience working, volunteering, and interning at a handful of museums and libraries, including the Smithsonian National Museum of Natural History, the John Hay Library, and most recently at the Haffenreffer Museum of Anthropology at Brown University. Her primary focus in our department will be creating TMS database records for deaccessioned objects from our object card files detailing deaccessioned material. The collections team will also provide opportunities for Asante to gain some experience with more hands-on aspects of collections care.



## Chassica Kirchhoff

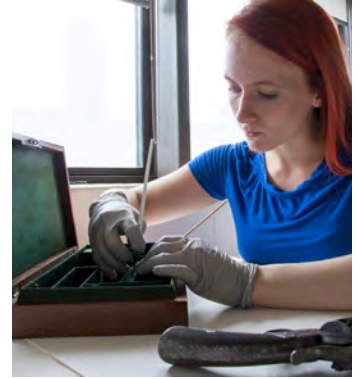
Former Andrew W. Mellon Curatorial Research Fellow in the Department of Arms and Armor (2018-20), Chassica Kirchhoff was recently appointed Assistant Curator of European Sculpture and Decorative Arts at the Detroit Institute of Arts. Chassica's work at the Metropolitan focused on provenance research and her efforts had a great impact on both the quantity and quality of our objects'

recorded ownership histories. Chassica, in collaboration with Collections Management and Curatorial teams, increased the percentage of the Arms and Armor collection with at least some documented provenance from 18% to 44%, and she recorded expanded provenance for over 825 works of art, including armors, arms of multiple types, equestrian and canine equipment, costume elements, sculptures, paintings, stained glass, and manuscripts. Much of this information is now available on the Museum's website.



## Markus Sesko

Markus joined the Department as Visiting Researcher in Japanese Arms and Armor in September 2018 and currently continues in this role, his position generously funded by Visiting Committee member Marica Vilcek. Markus continues to catalogue major sections of the Department's vast holdings of Japanese arms and armor, develop long-term plans for its care, growth, and display, and enhance the Department's ties to Japanese arms and armor societies, associations, and collector groups. To find out more about Markus's work, see the Engaging with the Japanese Arms and Armor Collection section of this Newsletter.



## Katrina Zacharias

Katrina Zacharias is currently an Andrew W. Mellon Foundation Conservation Fellow in the Department of Arms and Armor Conservation Lab. A former intern in the Department in 2018, her work as a Fellow focuses on the treatment and analysis of Islamic arms and armor. To find out more about Katrina's work, check out the Conservation section of this Newsletter.

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**Contact Information**

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please join our growing audience!  
<https://www.instagram.com/metarmsandarmor/>

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