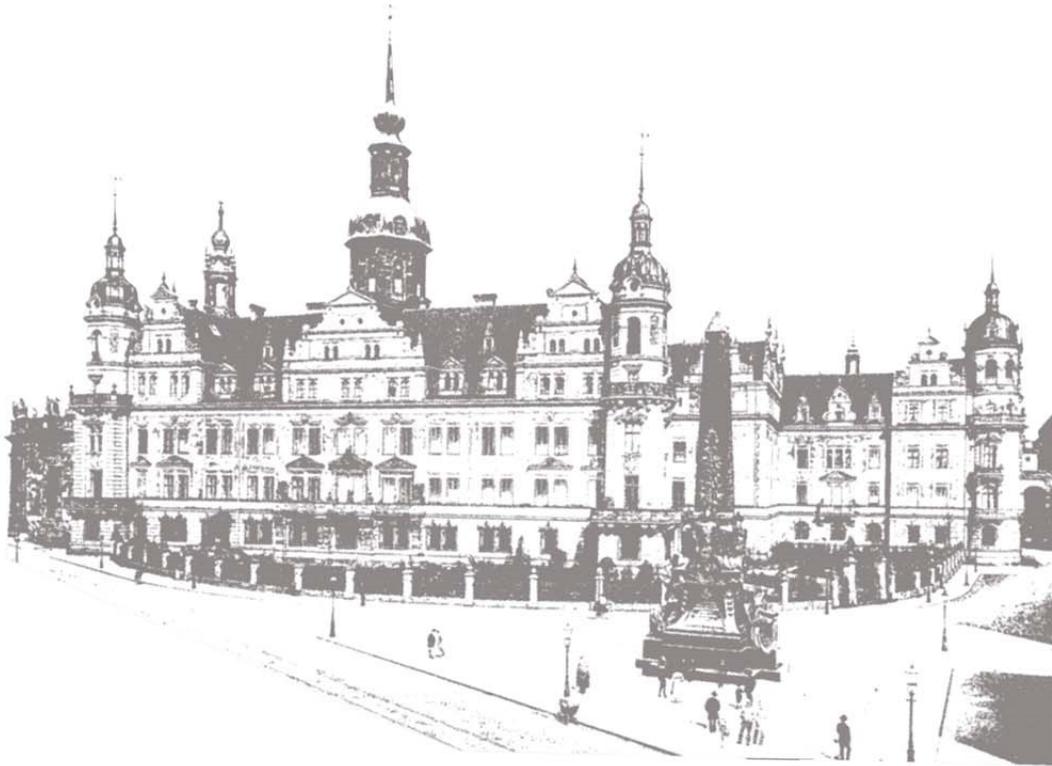


ARMS AND ARMOR



FROM THE
SAXON ELECTORAL COURT



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TABLE OF CONTENTS

FOREWORD 2



TOURNAMENT HELMET 3-16
Probably Dresden or Annaberg.
Circa 1580.



LINSTOCK 18-26
Second half 17th Century.
Saxon Electoral Court and Armory.



HUNTING SWORD 28-40
Dated 1662, Dresden.
Wedding of Erdmuthe Sophie of Saxony.



PARTIZAN 42-53
Swiss Guard, Friedrich August of Saxony.
Circa 1725.

INSTITUTIONAL CLIENTS 54

FOREWORD

The Saxon Electoral Court stands for one of the most important collections of arms and armor in the world. Rich deposits of silver led to a tremendous wealth of Saxony in the 16th and 17th centuries that were spent for a prestigious courtly life encompassing fine arms for tournament use, representation and the equipment of life guards. Even the latter impress by their extravagant decoration and manufacture documenting the fact that these arms not only served a practical function of defense but also were intended to emphasize the prestige and luxury of the Electors.

Besides the precondition of wealth it was a deep-rooted culture at the court and later at the museums who took care for the inventory, which favoured conditions that allowed this treasure to overcome the centuries in an extraordinary well state of preservation. Many courts in Europe had wonderful collections of arms and armor, but at Dresden the items have been taken care for with outstanding conscientiousness in the course of time. Consequently the objects are often in a near flawless condition with leather being preserved, iron surviving without any larger traces of corrosion or blued surfaces still intact.

It seems unnecessary to mention that suchlike exhibits appear very attractive for art lovers, collectors and museums of international significance alike. At least from the client's perspective it is a stroke of luck that a couple of them were sold to the open market by the museum in Dresden on several occasions. This encompassed sales at the late 19th century, between the two world wars and last but not least by the authorities of the German Democratic Republic in order to raise funds. Whenever these treasures came to be bought by caring hands they have maintained their beauty and untouched state of preservation. It is a special honor for me that I can offer you four important pieces of this provenance that are described in detail on the following pages. I am deeply grateful to Viktoria Pisareva and Gernot Klatte of the *Staatliche Kunstsammlungen Dresden* for their friendly support.

Lennart Viebahn









TOURNAMENT HELMET

Probably Dresden or Annaberg, circa 1580.

Height: circa 30 cm (11.81 in.).

Weight: 3750 g.

Provenance: Lange, Berlin, 1940: Die Waffensammlung Blell, Zeulenroda.

Catalogue by Hans Schedelmann.

One piece skull with a high comb; bevor, upper bevor and visor; original visor pivots consisting of screws with hexagonal nuts, rivets for the securing of a lining, some with remains of brass caps, abraded on the edge of the skull; sprung and peg at the right side of the neck to close bevor and skull, the same at the chin to attach the upper bevor, being kept from accidentally opening by a pivoting hook; upper bevor with numerous ventilation holes on both sides, an enforcing and decorative plate riveted in the centre; visor with lateral sight, skull and bevor with a boxed and file roped turn, designed to fit over the rim of a gorget; several old repairs of the time of use on skull, visor and upper bevor by riveted plates and copper casts applied to small damages; on the right side there was a lifting peg, which is missing.

Background

The knightly classes of medieval times had to constantly practice and further develop their martial and riding skills to be prepared for any case of emergency. At the tournament the diverse techniques could be put to test under realistic conditions as in early times both armour and weapons were exactly the same as in the field of battle. It is evident that these exercises were dangerous and many knights were seriously injured or even died. Hence the authorities tried to reduce the number of accidents by strict regulations. In the course of time there occurred far reaching changes in the way of

tournamenting. It can be observed that the different variations of combat and the weapons involved became more and more diverse. Some types were more comparable to sports than to training martial skills. Accordingly armour and weapons were developed and optimized for these specific purposes that protected the opponents better against injuries. This sort of arming would have been fairly useless for the field of combat and can be seen as pure pieces of sports equipment.

The practical function of honing martial skills became gradually less important, when the power of knighthood started to diminish at about 1300. Soldiers equipped with the longbow, the halberd and finally the introduction of firearms reduced the dominance of heavily armoured knights fighting on horseback. In the course of these developments the character and meaning of tournaments changed. At Renaissance times their purpose shifted gradually to proving skills and courage and last but not least the pure entertainment. As such they had always belonged to the most important society events of aristocracy and this still prevailed well until about 1600. Tournaments were often organised as centrepieces of great festivities like the monarch's wedding or celebrations of victory. Feasts, spectacles, music and dance formed part of these prestigious debaucheries.



Fig. 1.

Especially at the court of the Saxon Electors in Dresden tourneys were an important part of the aristocratic culture. The image above shows the tournament on foot at the barriers. This type appeared in the second half of the 16th century and was very popular in Dresden throughout the 17th century. Even in 1709 such an event was celebrated in honour of the Danish King, a time when the weapons involved in this event had completely disappeared from the battlefield.

Discussion

The almost vertical upper bevor and the high comb of the present helmet argue for a dating about 1580. Numerous ventilation holes on both sides of the upper bevor would normally be associated with a helmet for a tournament on foot. A large number of sword cuts at the edge of upper bevor and visor

on the left side and some on the skull show that indeed it was intensively used in this arrangement, where the opponents fought with lances and swords making hits at these areas most probable. This aspect makes our example particularly attractive as do the old repairs. After breaking apart the upper bevor was fixed by riveting. Similar patches appear on the visor and bowl respectively. There is a helmet at the Metropolitan Museum of Art in New York dating from 1640 – 50 attributed to the foot tournaments of the Dresden court. This piece allows for interesting comparisons since it shows similar traces of combat impact and a riveted patch at the bowl.

While the latter helmet is designed exclusively for the tourney on foot the present one can be adapted to various types of tournament and thus presumably formed part of a garniture. You can observe two threaded holes on the visor that serve to attach a brow reinforce by screws. Another plate covering the whole left side and the front end of the right side of the upper bevor would be screwed to a hole on the right part of the upper bevor, the so called volant piece.¹ Transformed in this manner this helmet could be used for the joust, for instance. Since the majority of existing tournament helmets is intended for a single purpose only, comparative examples are rare, especially in private ownership.

¹ For a comparative plate see La Rocca , D. J. (2017): How to read European Armour, fig. 79.



Fig. 2a.



Fig. 2b.

Attribution

In German speaking lands tournament armour was mainly produced in cities like Augsburg and Landshut or at court workshops like the one in Innsbruck or Dresden/Annaberg. Whenever pieces do not show any mark, which is usually the case, an answer to the question of origin can only be worked out on the grounds of stylistic comparisons.

One of the features which would help to attribute a place of origin or use to our helmet is its plume holder. Normally a 16th century plume holder should be decorated somehow, with engraved lines or etched ornaments for example. So one could easily consider this being a later addition. However, the present type of plume holder appears to be a feature typical to the workshop of Dresden/Annaberg. The image below shows a shaffron in the Metropolitan Museum of Art that is equipped with a strikingly similar plume holder and is said to originate from Dresden, being dated to 1580-90. Further exhibits with this feature are on view at the Staatliche Kunstsammlungen Dresden.

So this aspect might allow for two alternative hypotheses. The first would be to conclude that our helmet was manufactured at the workshop at Dresden or Annaberg. The second is to assume a different place of production like Augsburg. In that case the plumeholder might have been attached by the court armourers of Dresden during its time of use. If one bears in mind that tournaments using armour occurred at Dresden even in the 18th and 19th century it seems plausible, that the plumeholder might even be added at a significantly later date there.



Fig. 3.



Fig. 4.

Figures

1. Tournament on foot at the barriers. Image taken at the Riesensaal, Staatliche Kunstsammlungen Dresden.

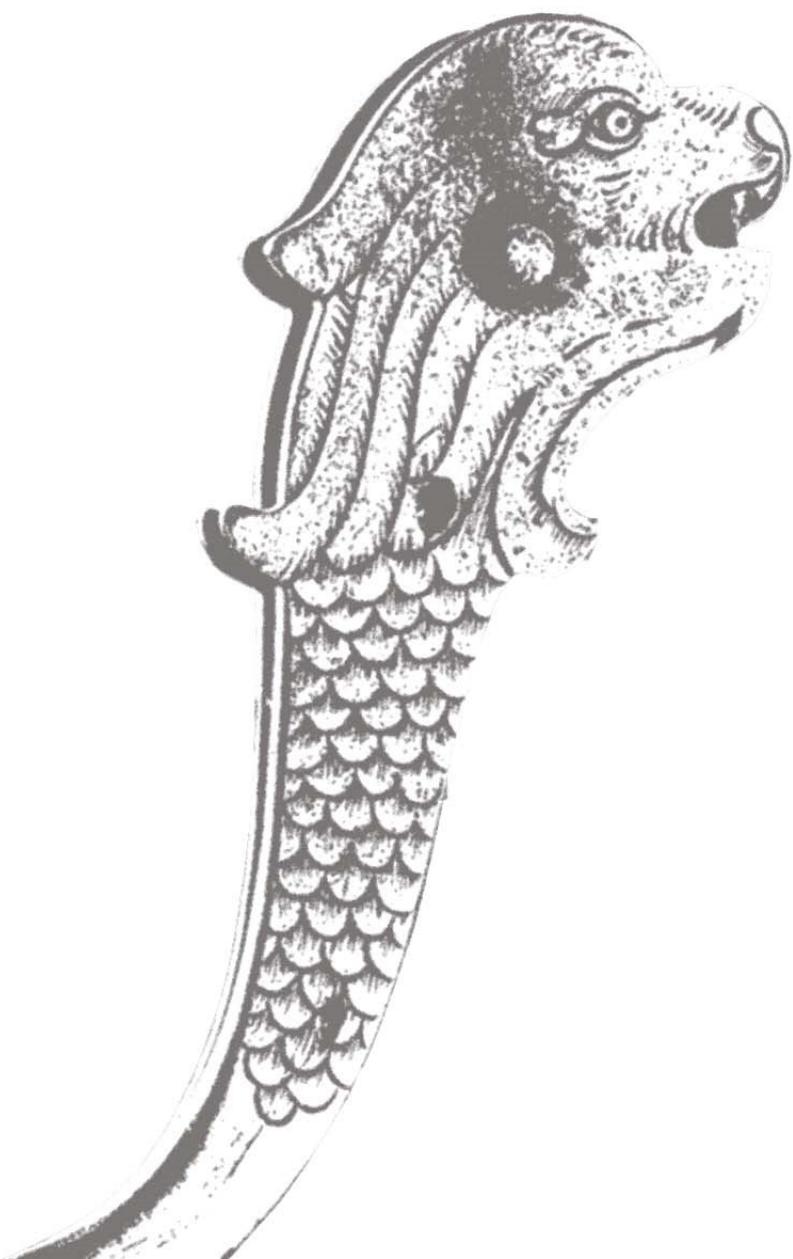
2a, b. Close-Helmet for the Tournament on Foot, ca. 1640–50, probably Dresden, Metropolitan Museum of Art, New York.

<https://www.metmuseum.org/art/collection/search/21919>

3. Half-Shaffron of a Jousting Armor, circa 1580-90, Dresden or Annaberg. Metropolitan Museum of Art, New York.

<https://www.metmuseum.org/art/collection/search/22908>

4. Back view of our tournament helmet. The plume holder is very similar to the one of the shaffron in the Metropolitan Museum, which suggests a manufacture in the same workshop.













LINSTOCK

Second half 17th century, Saxon Electoral Court and Armory.

Length of head: 37,5 cm (14.76 in.).

Width of head: 18,6 cm (7.32 in.).

Overall length: 203 cm (79,92 in.)

Blade of flattened diamond section, etched scrollwork at its base, below the electoral coat of arms. At the sides two arms that firmly attach a slow match in their jaws, richly decorated as sea monsters by etching. Octagonal socket with three annular beads, the lowermost with two rings, where the match feeded through. Two straps attached with brass capped rivets. Round wooden haft with iron shoe.

Due to its rich etchings and the small number of comparative pieces it seems reasonable assuming that the present linstock was used by officers.

Condition

Insignificant traces of corrosion on the surface and etching. Original wooden haft in full length with iron shoe.

Comparative Pieces and Provenance

The present linstock is extremely rare. There is no comparative piece at the *Staatliche Kunstsammlungen Dresden*. When the German Democratic Republic still existed the previous owner contacted the eastern German authorities in order to figure out more regarding this group of pole arms. They

mentioned two examples at the *Armeemuseum der DDR* (Army Museum of the GDR), which was founded as the Royal Saxon Army Museum in 1873 and is now the *Militärhistorisches Museum der Bundeswehr* (Museum for Military History of the German Army) in Dresden. Today both pieces are unknown at the museum and there do not exist any records about them. It seems reasonable assuming that the GDR administration sold these to the western art market in order to raise funds, which was common practise also at the SKD or other museums.

Originally this group of linstocks was presumably stored at the armory in Dresden, which was converted to the *Albertinum* in 1884, becoming a museum for sculpture, casts of antiques and later painting as well. The newly founded Royal Saxon Army Museum received its inventory, encompassing the cannonry of the Saxon Army among other things. Albeit the *Büchsenmeister* who carried these linstocks also formed an integral part of the Electoral courtly life, their belongings were obviously stored at the armory since their primary function was a military one. Besides their duties in defense and fire watch these persons also fired saluting guns at festivities. *Büchsenmeister* were recruited among the citizenry of Dresden, many of them also working as craftsmen at the court.

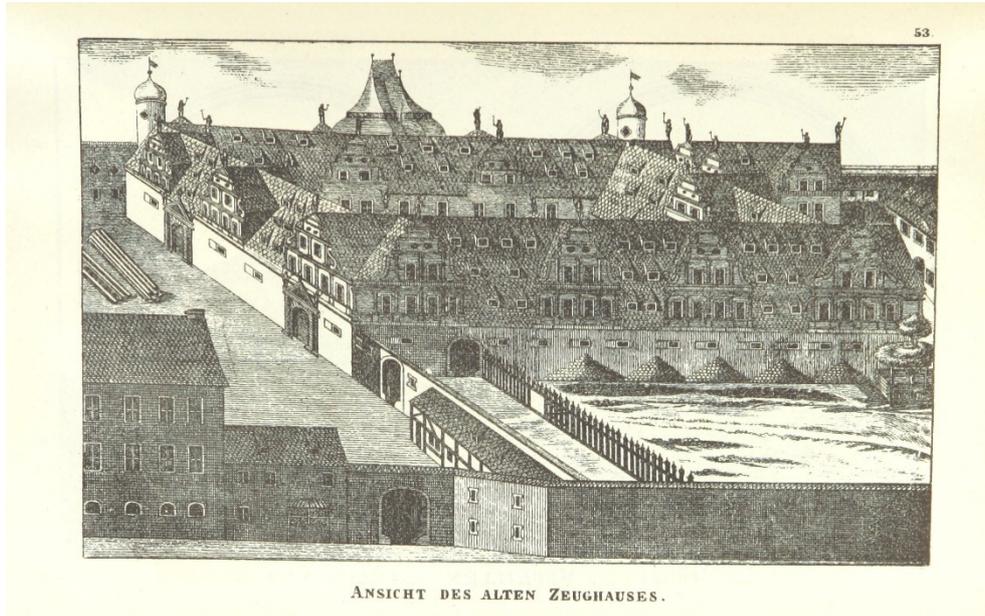


Fig. 1.

Besides the two pieces mentioned above our present example seems the only one that has survived the centuries.

Background

Linstocks allowed firing a cannon from a distance by holding a lighted slow match on the touch hole at the breech. This prevented the gunner from being injured by flash backs of the charge or the recoil that could move the carriage towards him. Their period of use lasted between the 16th and the middle of the 18th century when flintlock firing devices replaced them. In order to defend the cannon in the case of an attack the linstock was designed as a pole arm, equipped with a blade on top and two arms serving for parrying the opponent's attacks.

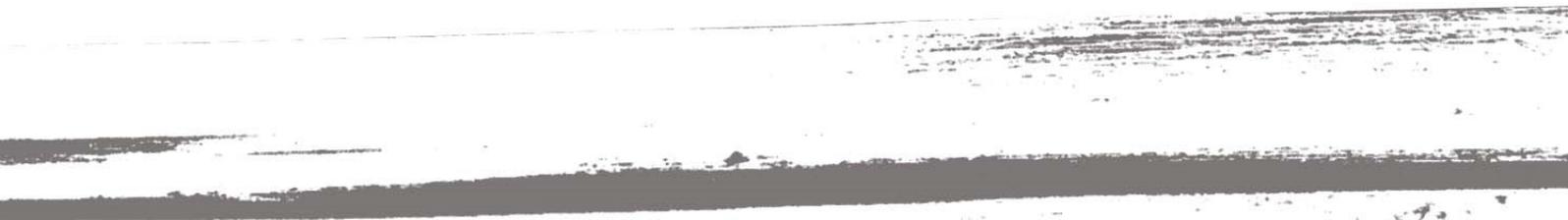
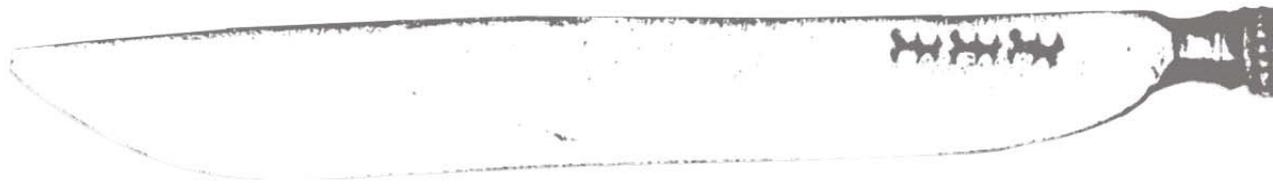
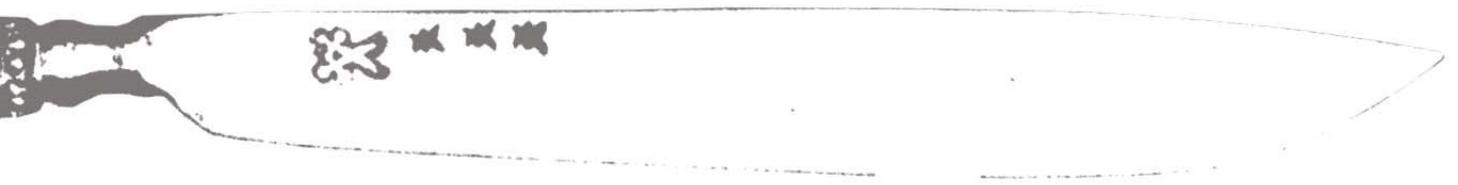
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Müller, H., Kölling, H.: Europäische Hieb- und Stichwaffen, Berlin 1990, p. 306, No. 374-376, fig. p. 307, p. 404 (other linstocks).

Seitz, Heribert. *Blankwaffen: Geschichte Und Typenentwicklung Im Europäischen Kulturbereich: Ein Waffenhistorisches Handbuch*. Vol. II. Brunswick: Klinkhardt & Biermann, 1967. p. 249, fig. 251 (other linstocks).

Figures

1. Ansicht des Alten Zeughauses (view of the old armory), copper engraving originally published in the cronicle by Anton Weck, 1679, in: Krause, B. (1893): *Residenzstadt Dresden ... Mit ... Illustrationen*, etc., p. 111.











HUNTING SWORD

dated 1662, made for an important hunt on the occasion of the wedding of Erdmuthe Sophie of Saxony, the daughter of Elector Johann Georg II.

Length,

overall, inserted in sheath: 99 cm (38.98 in.),

blade: 79 cm (31.10 in.),

knives: 19 cm (7.48 in.), 17,2 cm (6.77 in.), 15,7 cm (6.18 in.),

sheath: 86,7 cm (34.13 in.).

Bright tapering blade double-edged at the point and cut with a narrow fuller along the back over most of its length on one side. Two cross marks on the outer side, three on the reverse. Hilt with original blueing. Steel grip incised with foliage and cusped along the back. Natural staghorn grips secured by four dome-headed fluted steel bosses on the outside. Original wood-lined black leather scabbard with blued steel locket pierced with the date 1662 and chape, each embossed and chased with foliage. Three pockets for two by-knives and a combined bodkin, rasp and file.

One knife struck with the crossed swords of the Archmarshalship of the Holy Roman Empire and three small cross marks¹, the second blade with three unknown marks. Four half-moon marks on the back side of the locket.

The present hunting sword formed part of a garniture. It was carried together with a hunting trousse, decorated *en suite*.² While the sword bears the dating

¹ There is a rapier with a knife in the SKD with the identical mark. Ehrenthal, M. (1899): Führer durch das Königliche Historische Museum, No. 707 a,b.

² Dufty, A. R. (1974): European Swords and Daggers in the Tower of London, p.26, No.57, pl. 57.



Fig. 1.

of the marriage of Erdmuthe Sophie of Saxony, the corresponding trousse shows the initials of her father, who was hosting the extraordinary splendid wedding: HGHZSGCVBC Hans (Johann) Georg Herzog zu Sachsen GÜlich (Jülich) Cleve und Berg Churfürst.

The figure on the left shows how such a garniture was worn, usually the trousse on the right and the sword on the left side. A very similar trousse to the one of the present saxon garniture can be observed on the right of the hunter in front. He points with a finger on a stag outside the image section. Behind him the man on horseback has unsheathed his sword and seeks to deliver a thrust to the animal.

Troussets like those under discussion were handled like a butcher knife. They served not only for gralloching but, probably more important, for cutting off the trophy of an animal. In the 17th century this was the hoof of a stag and not the antlers like in our days.

Provenance

Thirty garnitures were originally manufactured for the wedding in 1662. Even back in 1821 all of

them still existed in the hunting room of the Saxon Electoral Armory. The last inventory of this room from 1838 mentions 21 swords and 19 troussees. It is known that between 1917 and 1923 seven swords were auctioned (Many thanks to Viktoria Pisareva for her friendly information). Today 14 hunting swords are recorded by the *Staatliche Kunstsammlungen Dresden*.

Comparative Pieces outside the SKD:

I. Royal Armouries, former Collection of the Tower of London.³ This garniture was sold by the authorities of the GDR through the auction house Sotheby & Co. in 1970.

II. The Kretzschmar von Kienbusch Collection.⁴ In the publication of this collection from 1963 there is a complete garniture of sword and trousse. After the collection was bequeathed to the Philadelphia Museum of Art in 1977, there is only the trousse that can be found in the museum today. So the sword must have left the collection by sell, exchange or as a gift between these years. It is very well possible that our example is exactly this piece, but this question can not be clarified to the full extent.

Condition

During the centuries the inventories of the Saxon Electoral Armory was taken care for in a very conscientious manner. These fortunate circumstances led to

³ Dufty, A. R. (1974): *European Swords and Daggers in the Tower of London*, p.26, No.57, pl. 57; Blackmore, H. L. (1971): *Hunting Weapons*, p. 60, fig. 10; Auction Catalogue Sotheby & Co, March 23rd 1970: *Highly Important Arms from the Saxon Royal Collections*, Lot 26.

⁴ Kienbusch, C. (1963): *The Kretzschmar von Kienbusch Collection of Armor and Arms*, No. 440, pl. CXII.

the extraordinary condition of many items, like our sword, which is in near mint condition. The blade has apart from smaller areas never suffered corrosion and looks as being manufactured only very recently. On the hilt you can observe the original blueing and last but not least, the leather scabbard with its mounts (original blueing) does still exist and has never been restored, which is truly outstanding after more than 350 years. There is a crack to the wooden core of the scabbard at the upper end of the chape and some minor surface losses to the leather. We might arrange some conservational measures of highest museal standards for our prospective client. The blades of the knives have been cleaned a little bit, one blade shows a minor crack as you can observe on the images.

Background

During antiquity the most popular hunting weapons were the bow and spear that could keep the animals at a distance. However for the personal protection the hunter often carried an additional sword. This weapon was not specifically designed for hunting but actually the same that would have served in combat situations. Until medieval times this principle had not changed so much. During the thirteenth century blades adapted to the improvements in the design of plate armor and were intended more for thrusting than cutting. Forged with a flattened diamond or hexagonal section swords like these were also used for hunting.

Soon people started to use a version of this with a longer blade, the great hunting sword. On horseback the hunter tried to thrust it into an animal, mostly when it was attacked by his dogs, sometimes as a trial of courage, without this support. Notwithstanding its length of about 120 cm this

procedure still was a very dangerous undertaking, since a boar hardly was killed by a single hit on the grounds of its doggedness and the comparatively small wound. The ferocious animal could also easily get into striking distance and hurt horse or rider. Hence hunting a boar that was not held by mastiffs in this manner was seen as a very noble and chivalrous fashion.



Fig. 2.

By the end of the fifteenth century a well-defined class of riding sword had developed which was used in the hunt. The most splendid example of this type is the sword of Maximilian I at the Kunsthistorisches Museum Vienna (No. D11), comprising of a double edged blade straight quillons and a large grip allowing to handle it with two hands. Other swords of this group have single-edged blades of triangular section, suited for cutting and thrusting. The hilt shows quillons, occasionally a forefinger and thumb guard, one side-ring and an arm of the hilt, the pommels being of fish-tail form.

In the sixteenth century swords of one and a half hand were very common. Usually a group of dogs tried to chase and corner a stag, boar or bear while the hunters followed on horseback and sought to thrust with their sword. However, a huntsman with a stout spear usually delivered the final blow, at least when it came to a boar or bear, since using a sword would have been very dangerous as mentioned above. The painting by Lukas Cranach from 1544 below shows a hunting scene at Torgau castle in Saxony illustrating this very well.



Fig. 3.

In the upper left corner a hunter on horseback is attacking a boar from behind with his hunting sword. Left of the latter an injured or dead huntsman lies on the ground, his sword next to him. The scene in the front shows a boar which has killed several dogs and overwhelmed a hunter lying beneath it, holding his boar spear in its jaws. Two other men approach in order to help, while three dogs lock their jaws in this ferocious animal. They are also equipped with the boar spear, a weapon that has a crossbar just below the blade keeping the wounded animal at a healthy distance.

The second scene below on the same painting illustrates very well the use of the sword for one and a half hand. During the chase it is held in one hand while at the moment of thrusting the hunter uses the second hand at the end of the grip to increase the power of impact.



Fig. 4.

The hunting scenes on the Cranach painting of 1544 would probably have occurred very similarly in 1662 when a very gorgeous hunt formed part of the marriage events in honour of Erdmuthé Sophie of Saxony (1644-1670), daughter of Elector Johann Georg II, and her husband Christian Ernst of Brandenburg-Bayreuth (1644-1712). Cranach still being alive and painting, it would have been our sword depicted on his painting. Of course during these 118 years the fashion

of clothing had changed like the design and decoration of hunting arms, which was always influenced by contemporary arms for field use.⁵

Figures

1. Le Livre du Roy Modus (1486), Huntsman using thrusting sword.
2. Engraving by Joseph Anton Zimmerman (1705 – 96) after designs by Peter Candito (1548-1628) for the tapestries of the Twelve Months by Hans van der Biest (1604-15), now in the Bayerisches Nationalmuseum, Munich.
3. Scene from a painting of Cranach the elder (1544): Hunt at the Castle of Torgau in Honor of Charles V.
4. Scene from a painting of Cranach the elder (1544): Hunt at the Castle of Torgau in Honor of Charles V.

⁵ Blackmore, H. L. (1971): Hunting Weapons, pp. 1 - 7.









PARTIZAN

of the Swiss Guard of Friedrich August of Saxony (reigned 1694–1733) ca. 1725.

Length of head: 47 cm (18.5 in.).

Width of head: 19,2 cm (7.56 in.).

Overall length: 193,5 cm (76,18 in.).

An impressive crowned double eagle, adorned with etchings and fine steel cutting, extends into a blade of hollow diamond section. A pair of long straps, wearer's mark J4 at one end. Original wooden haft.

Johann Georg I. decided to deploy the Swiss Guard as an addition to the *Trabantenleibgarde* at the Electoral Court in Dresden in the year 1656 shortly before his death. He needed this supply of mercenaries since the number of *Trabanten* had shrunk to 50 members only. Among a special uniform and other belongings the Swiss Guard used the present partisan from 1725 on until 1806.

The double eagle might refer to the Holy Roman Empire since the Electors of Saxony officiated as vicars back in 1711 and later from 1740 to 42. It might also relate to the Polish eagle, because Elector Friedrich August III. reigned as King of Poland from 1732 – 1763. Thirdly it could have combined both meanings, like it had been the case earlier with the partisans of the Polish Noble Guard of Friedrich August I. in 1719.¹

¹ Nickel, H. (1980): Unter den gekreuzten Schwertern, pp. 14 – 15.

Condition

Tassel missing, wooden shaft slightly shortened. Etching and surface on both sides very well preserved.

Comparative Pieces

Eight examples exist in the Staatliche Kunstsammlungen Dresden.

In the United States there are the following:

- Metropolitan Museum of Art, Accession Number: 14.25.345.
- Art Institute Chicago, Reference Number 1982.2759.

Provenance

The armoury of the Electors of Saxony, transferred to the Historisches Museum Dresden about 1832.

Background

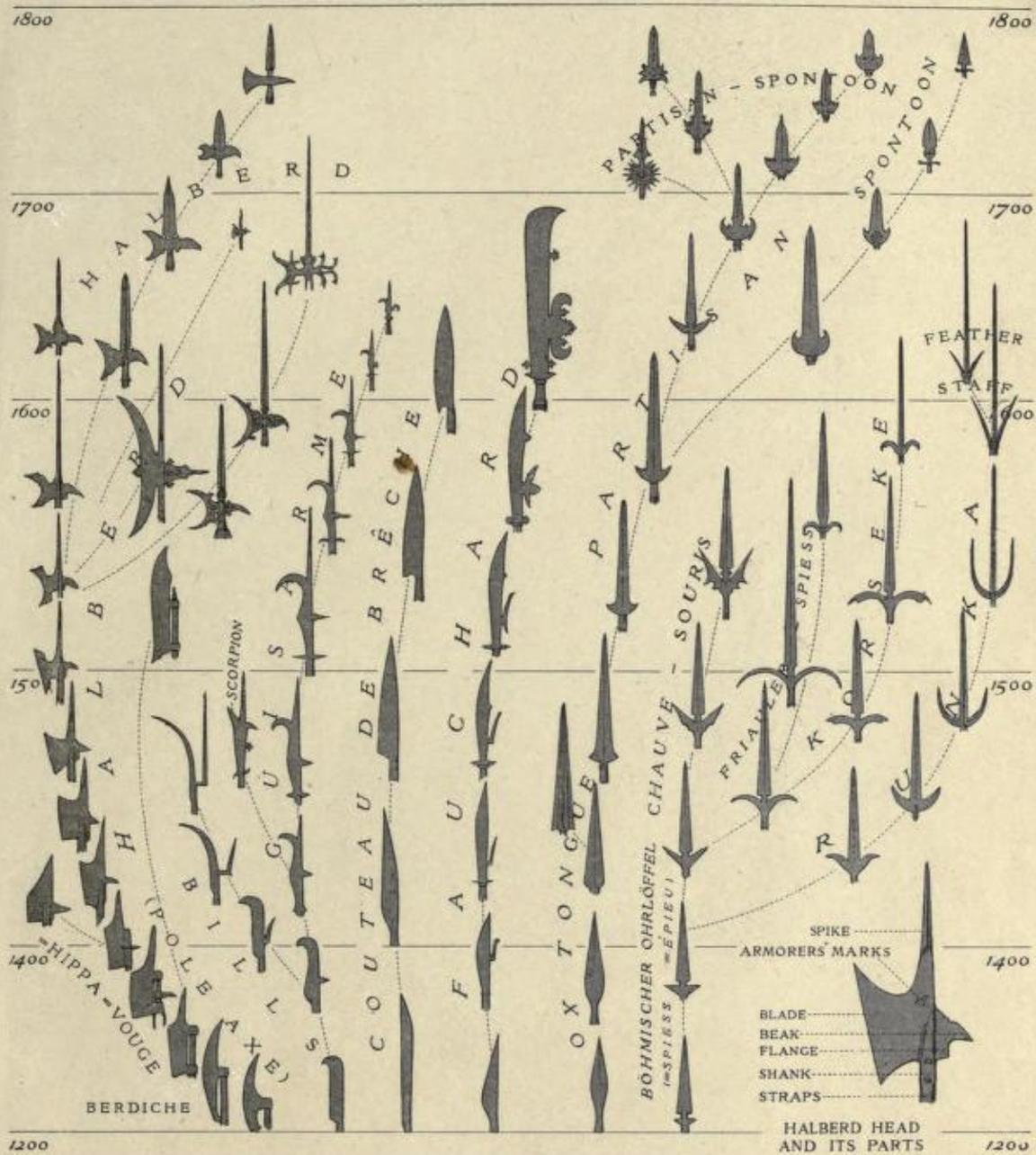
The partizan belongs to the class of polearms and originates in early 15th century Italy. *Partizan* is a term that has its roots in the Italian word *partigiana* for party supporter. Obviously mercenaries of the Italian wars of the 15th and 16th centuries had been equipped with the early types of this weapon. Its period of use lasted until the 18th century. As a rudimentary form the so called spontoon was prevalent well into the 19th century, being an officer's sign of rank.

Like other types of arms the partizan underwent technical changes in the course of time. The original form that was also called oxtongue features a blade of arm length tapering evenly to an acute point with straight edges. At the base it was about a hand wide. In order to reinforce the head it was often forged with a midrib. While early examples predominately lacked parrying devices soon two hooks were molded at the base of the blade. In this way it became feasible to parry the opponent's attacks and a skilful combatant could also clamp the enemy's weapon and snatch it away. Like other polearms an advantage of it was keeping the adversary at a distance. In the course of the 16th century the parrying hooks became larger and the blade shorter. Officers now carried partizans as signs of rank.

An important function of this polearm was its use by live guards of European monarchs. Suchlike pieces were flamboyantly adorned and meant to express the status and wealth of the ruler. By the 18th century these polearms served a more representative and ceremonial purpose since their practical value for the protection of the sovereign became rather limited.²

² Seitz, H. (1968): Blankwaffen II, pp. 213-225.

Müller, H., Kölling, H. (1990): Europäische Hieb- und Stichwaffen, p. 44.



POLE ARMS
THE DEVELOPMENT OF THEIR COMMONER FORMS
DURING THE CENTURIES

BASHFORD DEAN. DIR.

STANLEY J. ROWLAND. DEL.



Fig. 1.

Examples for the use of representative polearms at courtly banquettes

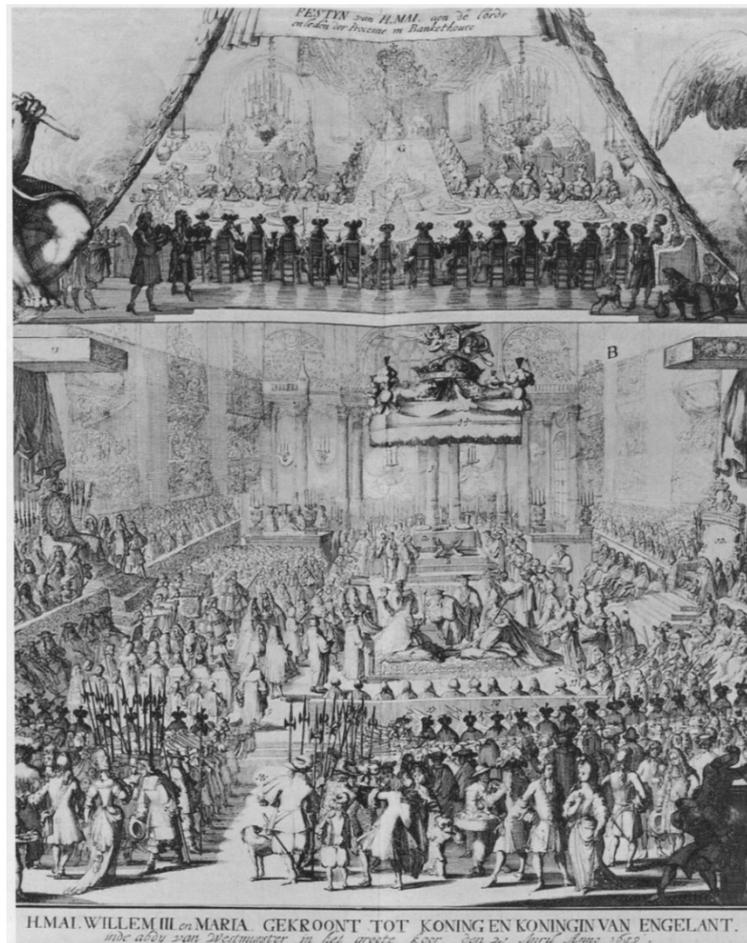


Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.

References

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Haenel, Erich. *Kostbare Waffen aus der Dresdner Rüstkammer*. Leipzig: Hiersemann, 1923. p. 142, pl. 70, fig. b (a similar partisan).

Grosz, August, and Bruno Thomas. *Katalog der Waffensammlung in der Neuen Burg: Schausammlung*. Vienna: Kunsthistorisches Museum, 1936. p. 151, no. 34.12/13 (similar partisans).

Schneider, Hugo. "Eine Partisane aus der sächsischen Schweizergarde." *Jahresbericht / Schweizerisches Landesmuseum* (1944), pp. 70–78, ill. (a similar partisan).

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Seitz, Heribert. *Blankwaffen: Geschichte Und Typenentwicklung Im Europäischen Kulturbereich: Ein Waffenhistorisches Handbuch*. Vol. II. Brunswick: Klinkhardt & Biermann, 1967. p. 218, fig. 227 (two similar partisans).

Thomas, Bruno, and Ortwin Gamber. "Die Polonica der Wiener Waffensammlung." *Jahrbuch der Kunsthistorischen Sammlungen in Wien* 67, no. 224 pp. 96–98, no. 25, fig. 90 (three similar partisans in Vienna).

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Figures

1. Assassination of Wallenstein in Eger with a partizan, 1634. Merian, M. (1639): *Theatrum Europaeum*, 1. Edition, vol. 3, pl. 7.
2. Coronation banquet of William III. in London, 1689.
3. Accession to power of Karl XI. of Sweden in Stockholm, 1672.
4. Public feast by Ferdinand I. at the Hofburg of Vienna on the occasion of a tournament in 1560.
5. Knightly feast of the Fraternity of the Holy Spirit in Fontainebleau, 1633.

INSTITUTIONAL CLIENTS

In the last years, we have welcomed several museums of international significance among the circle of our valued clients. We are grateful for the confidence these institutions have placed in our services.

2017

Fondazzjoni Wirt Artna from Malta purchases a group of rare antiquarian books on artillery and fortification, dating from the 17th to 19th centuries.

2016

The *Bayerisches Nationalmuseum* in Munich enhances its collection with an important hunting hanger.

2015

Schloss Moritzburg near Dresden acquires from us a partizan of the lifeguard of Elector Friedrich August I., Saxony 1694 – 1697.

2015

We sold the drawing of an unknown bronze barrel by Albert Benningk to the *Deutsches Historisches Museum* in Berlin.

2013

The *Cleveland Museum of Art* secures a savoyard helmet, dating from the early 17th century. We were able to trace back its provenance to the collection of Rutherford Stuyvesant.