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and art. The objects belonging to one exhibition originate from the far past and were collected mainly from excavations on the territory of Russia. A large number of interesting exhibits take the viewer through the evolution of primitive people that lived on the huge territory of Eurasia. A real pearl is the world famous collection of "Scythian gold".

The cavernous interiors of the ground floor of the New Hermitage house the antique collections. Very expressive portraits from the Roman period bedeck the astonishing talent of the sculptors. The warehouses are full of objects from antiquity that were collected during a period of over 150 years on the territory of southern Russia.

Those interested in Eastern culture should be especially satisfied. Permanent and occasional exhibitions show monuments from Egypt, Byzantium, Iran, the Arabian nations, central Asia, China, Japan and other historic Eastern regions.

The collection of utilitarian art from the late Middle Ages, a time when the creativity of the western nations flourished, is unsurpassed. Colourful tapestries and textiles, intricately executed objects made of metal, bone, stone and glass will entertain even the most demanding visitors.

Despite the enormous volume and importance of historic and cultural objects, the Hermitage is often associated mainly with its fine collection of paintings. A wide range of canvases from many schools and styles give a full view of the basic trends in European art across several ages. Paintings from the masters of the Italian, Danish, Spanish and French schools can be viewed in the Hermitage. The finest masterpieces of Raphael, Leonardo da Vinci, Rembrandt, Titian and Cranach decorate the walls of the museum. There is an exhausting presentation of the work of artists such as Henri Matisse, Paul Gauguin and Pablo Picasso. A

small but diverse collection of Polish paintings from the 19th and 20th centuries is also included.

The character of European artistic culture is also described by sculptures from many schools and countries. Among others, visitors have a chance to see "The Crouching Boy", a masterpiece by Michael Angelo and "Voltaire" by Jean Antoine Houdon, as well as some fine works by Étienne Maurice Falconet, Antonio Canova, Bertel Thorwaldsen, and Auguste Rodin.

The presented range of European artistic craft is very wide and dates from the Middle Ages to contemporary times. Among the presented object we can see the majolica from Faenza and Urbino – two exceptionally fine pieces of jewellery from Augsburg, along with objects made from sculptured bone and coloured stone, Venetian glass, gobelins and textiles.

Of course it is only natural that the largest and most complete collections in the Hermitage are those that explore Russian culture and art. Among them are archaeological findings from the Middle Ages, collections of artistic craft, paintings and sculptures from the 18th and 19th centuries. Also presented are exhibits from the Russian wars, including banners and a large collection of uniforms.

The Hermitage also houses one of the richest numismatic collections, thanks to which representative exhibitions presenting the history of coin minting and medallions are organised systematically, presenting the craft of many epochs and regions.

The permanent and periodic exhibitions organised by the museum that are based on the Hermitage's own exhibits attract millions of visitors, playing an important role in aesthetic education. However the exhibitions are not always based on the museum's own collections. During the last decades, a strong development of the museum's con-

tacts with other cultural centres in the world can be observed. Collaboration takes many forms, however the most profitable is the exchange of collections.

The variety of exhibits exchanged is very wide, however it should always lead to developing the sense of beauty for the visitors and help in building a mutual understanding of the culture of Russia and other countries. The exchange of exhibitions as a form of co-operation is being constantly improved. It is becoming more and more common for replacing temporary exhibitions with permanent exhibition areas of the Hermitage. Such "show grounds" have been organised in London, Amsterdam and New York. This complements the cultural mission of the Hermitage even more.

The information contained in this chapter will give the reader a general idea about the museum and its collections and exhibitions. More information can be found in the many publications about the Hermitage. However, without this short introduction it would be difficult to judge the importance of the museum's elements, such as the Arsenal.

The Arsenal of the Hermitage

It may seem strange, but the Arsenal in the Hermitage is over a hundred years younger than the rest of the collections. The inclusion of this new "section", as it was called at that time, took place between 1885 and 1888. Of course this date was preceded by decades during which the arms were gathered. Visitors admiring paintings and utilitarian art in the numerous chambers of the Hermitage often find themselves in a very spacious and richly decorated room on the first floor of the New Hermitage. The official name of the permanent exhibition presented there is "European Arms of the late 15th to 17th centuries". However this

room is more commonly known as the "Knight Chamber" as among the many exhibits, the most eye catching are shiny elements of knight armour (fig. 2). There are complete suits of the infantry and cavalry as well as separate elements such as helmets, cuirasses and shields. Apart from typical defensive armour, the exhibition also includes many rare specimens of offensive weapons, which have exceptionally interesting constructions and decorations. There are finely forged rapiers and daggers from the workshops of Milan and Toledo, swords from Solingen and Passau, rifles and pistols from Nuremberg that show the art of gunsmiths from the past who combined intricate decorating with the functionality of objects designed for combat.

The exposition in the Knight Chamber includes over 200 items, which is really only a small fragment of the world's most representative collection of historic weapons that is kept in the Arsenal. The name not only refers to the objects that it houses, but also to their history, which is exceptionally rich and interesting.

During the second half of the 18th and early 19th century the Hermitage housed mainly collections of European paintings and sculptures. Objects of artistic craft were in much smaller numbers. A separate collection of weapons probably did not exist then, although several military objects were exhibited. However they were not really exhibits but functional objects. Tsarina Catherine was very fond of hunting, following in the footsteps of the former rulers – tsarina Anna Ivanovna (1693–1740) and Elizabeth (1709–1751/62). Actually, hunting was a very popular pastime in her epoch and according to the available information, a "armour chamber" was set up in the palace.

Catherine's grandson, the Great Prince Nicholas Pavlovich, who was later to become tsar Nicholas I (1795–1855) began

sists of 4 plates. It is decorated with bands of gilded floral ornaments. The breastplate shows St. Jacob, and has the emblem of the Spanish Knight Order of St. Jacob from Compostela. The Spaniards had probably ordered the armour. A resemblance of St. Barbara is etched on the back protector. The edges of the cuirass and the arm defences are decorated with similar ornaments as the helmet.

The character of the decorations leads to believe that the armour originates from a workshop in Nuremberg. The quality of the finish is exceptional. This also indicates that the armour was probably used during tournaments and parades.

15

ARMOUR

Germany, Augsburg or Nuremberg, 1550–1580

Steel, leather; forging, embossing
Inventory no. Z.O. 6042 (armour), Z.O. 3302 (helmet)
Originates from the former Tsarskoe Selo Arsenal; earlier from the collection of Tatishchev
Literature: Lenz 1908, p. 237, no. I.527

The suit is composed of elements from several origins. The armet has two sharp protrusions in the facial guard and was made in the late 40's or early 50's of the 16th century, probably in Augsburg. The cuirass, gorget, pauldrons and arm defences come from one suit and were forged in Nuremberg. This information can be deduced from the control mark on the upper part of the breastplate. The second letter – H, has not yet been deciphered, however it was probably a stamp of the master. The markings of Nuremberg can also be found on the gauntlets, which were not parts of the same suit as the other parts of the arm defences. They were probably made between 1760–1780. The leg protectors come from 1720–1730. They were marked with a similar stamp as the products from Landshut.

16

ARMOUR

Germany, Brunswick, around 1560

Steel, copper, leather; engraving, gilding, bluing
Inventory no. Z.O. 3086
Originates from the former Tsarskoe Selo Arsenal; it was bought at the Mieushen and Wagner auction in Paris in 1838
Literature: Gil, Rockstuhl 1835–1855, fig. 55; Lenz 1908, p. 241, no. I.434

All the elements of the armour are decorated with bands of engraved, stylised floral ornaments with grotesque figures, hunting scenes and biblical themes. The surface of the armour had previously been blued and gilded. Today these elements have become indistinguishable because of the subsequent conservation processes in the 19th century. The suit belongs to the so-called "wedding armour" group. These suits were manufactured in Brunswick and were designed for tournaments and for the wedding of prince Julius, the heir of the Brunswick throne with Hedwiga of Brandenburg in 1560. This is indicated by the engraved medallion on the left side of the breastplate that shows the prophet Daniel being thrown to the lions, and Habakkuk* who came to him. An inscription around the medallion says "Gott Beware nicht Mehr Dan Lieb Sele Gut und Ehr" ("O Father protect my body, soul, possessions and honour"). The whole composition is completed by and engraved heart over a crown and two hands holding each other, with the letters H and J (the initials of Hedwiga and Julius).

The authors of the suit and decorations are unknown. The individual artistic style, composition and the pearl imitation necklace indicate that the armour was produced under the eye of Peter von Speyer. Judging by the specific construction of the breastplate and helmet, the armour was produced in the 60's of the 16th century.

* Habakkuk – a Minor Prophet of the Old Testament; the scene shows miraculously appearing in David's cave where he fed him with bread [ed. A. Ch].

17

ARMOUR

Germany, 1540–1550 (breastplate), 1590 (helmet)

Steel, leather, forging, embossing
Inventory no. Z.O. 3972
Origin – unknown
Not published

This suit consists of elements from several origins. The closed burgonet was probably made in Augsburg in the 90's of the 16th century. The breastplate and back plate come from cavalry or infantry half armour. This is indicated by the lack of the *faucra* and by the characteristic gorget connected to the pauldrons. The cuisses are decorated with embossed lilies, and come from a different suit. They were probably connected to suit in the 19th century.

Compiled armour was assembled mainly in the 19th century, due to a growth of interest in artistic armour. Imitations and "complete suits" became very popular then. The letters S and N on the breastplate may be the initials of the master.

18

ARMOUR

Italy, Milan (?), 2nd half of the 16th century

Steel, copper, leather, felt; forging, engraving, gilding
Inventory no. Z.O. 6036
Probably originates from the former Tsarskoe Selo Arsenal
Not published

The arrangement of the elements in the suit, especially the cheek-pieces of the close helmet and the arm and leg protectors indicate that the armour belongs to a popular type that was produced in the 16th, 17th or second half of the 16th century. The armour was probably meant for tournaments – the two movable plates in the lower part of the breastplate indicate this, as well as the elements of the arm protectors (especially the left one) and the profiled shield. The style of the decorations is typical of the

Italian masters (especially those from Milan). The quality is exceptionally high. The decorative letters BP are most probably the initials of the master.

19

ARMOUR

Italy or Germany (it has Italian influences), 2nd half of the 16th century

Steel, bronze, leather; embossing, forging, carving, engraving, gilding
Inventory no. Z.O. 3981
Originates from the former Tsarskoe Selo Arsenal
Literature: Lenz 1908, p. 213, no. I.403

This suit has additional plates that protect the helmet from the left side, the arm and the elbow. This suggests that the armour was designed for the joust.

The armour is decorated with wide bands of complex stylised ornaments that are similar to the popular compositions found in armour decorations of that time. However the style is different from the Italian standards. It is possible that the design was influenced by the work of the armourers of Augsburg.

20

ARMOUR

Italy, Milan, 1560–1570

Steel, copper, leather; forging, engraving, gilding
Inventory no. Z.O. 3439
Originates from the former Tsarskoe Selo Arsenal
Literature: Gil, Rockstuhl 1835–1855, fig. 19; Lenz 1908, p. 213, no. I.20

The helmet is closed and has a buffe and a facial guard consisting of two elements. The surface of the helmet is decorated with bands of embossed, engraved and gilded ornaments. This is typical for Italian armour in the 2nd half of the 16th century. The themes include floral elements, fragments of armour suits, musical instruments, saints and warriors. All the other pieces of the

47

HELMET

Germany, Augsburg (?), 1550–1560

Steel; forging, engraving, gilding; dimensions: height 28 cm
Inventory no. Z.O. 3948
Originates from the former Tsarskoe Selo Arsenal
Literature: Lenz 1908, p. 166, no. I.421

The helmet is a burgonet and has a forged plait on the edges. The facial guard is protected by a rarely used element – only the upper part of the mask is mounted, and instead of the lower part there is a steel cage with trunnions. All the elements of the helmet are decorated with bands of engraved, gilded floral ornaments with images of warrior's heads on a dark, grainy background.

48

HELMET

Germany, Augsburg (?), 1550–1560

Steel; forging, embossing; dimensions: height 28 cm
Inventory no. Z.O. 6009
Originates from the former Tsarskoe Selo Arsenal
Literature: Gil, Rockstuhl 1835–1855, table 49; Lenz 1908, p. 213, no. I.542

The helmet is closed and has a buffe. The grill of the facial guard protrudes considerably, and consists of narrow embossed plates with festoons on the edges permanently attached to the chin-piece. The back of the buffe has a steel bar. It is possible that this type of helmet was used in jousting with blunt swords or wooden bats. However another theory states that the helmets were used as heraldic helmets during various ceremonies, including funerals.

49

HELMET

Italy, 2nd half of the 16th century

Steel; forging, carving, gilding; dimensions: height 32 cm
Inventory no. Z.O. 3951

Originates from the former Tsarskoe Selo Arsenal
Literature: Gil, Rockstuhl 1835–1855, table 153

This a close helmet, equipped with facial guard. This feature, as well as the large weight suggests that this helmet was used for the joust (more information about this can be found in the introduction of the catalogue).

50

HELMET AND BRIGANTINE

Italy, 1560–1580

Steel, copper, leather, felt; forging, carving, embossing; dimensions: height of helmet 39 cm
Inventory no. Z.O. 3442
Originates from the former Tsarskoe Selo Arsenal
Literature: Lenz 1908, p. 168, no. I.304, 448

The sallet helmet's dome is covered with red felt. An open-work copper cover is attached to the rim. The top of the helmet has an embossed copper cover in the shape of an acanthus leaf with an image of a lion on its rear paws (this was probably added in the 18th century). The brigantine was constructed of rectangular plates riveted to a leather base. The plates are covered with red felt and gilded rivets. Honorary Venetian doges used the helmet and brigantine.

51

HELMET

France or Flanders, master Pti (Petit?), early – 17th century

Steel; forging, carving; dimensions: height 26 cm
Inventory no. Z.O. 3288
Originates from the former Tsarskoe Selo Arsenal
Literature: Lenz 1908, p. 266, no. I.266

The structure of the helmet, ample protection and massiveness indicates that it belongs to the group of European battle armour of the late 16th, early 17th century. The helmet has no decorations. The stamped initials **MP** probably

stand for master Pti (Maitre Petit), who worked in the first quarter of the 17th century in France.*

52

HELMET

France, early thirties of the 17th century

Steel, copper, fabric; embossing, bluing, gilding; dimensions: height 31 cm
Inventory no. Z.O. 3036
Originates from the former Tsarskoe Selo Arsenal
Not published

The helmet is closed and has a buffe. The dome is forged with grooves, and there is an open-work rosette riveted to the top and a figural bar. The facial guard is made of two pieces – the upper part with a brim and the lower part in the form of a grill. The surface has a patina covering and is gilded on the edges and decorated with carved rosettes. The red cloth lining is bordered with a galloon.

53

TOURNAMENT ARMOUR BREASTPLATE

Italy, Milan, early – 15th century

Steel; forging; dimensions: height 42 cm
Inventory no. Z.O. 3431
Originates from the former Tsarskoe Selo Arsenal
Literature: M. A. Gukovskiy, "Soobshenya Gosudarstv'ennogo Ermitaza", IX, Leningrad 1956

The breastplate was designed for jousts. It was meant as a reinforcement of the chain mail, to which it was attached by holes. The lance support's assembly consists of a staple, lock, bolt and clamp.

* A similar helmet, also with the MP initials and three lilies with and open crown was identified as the work of master Petit (France, ab. 1625). It is kept in the Livrustkammaren (The Royal Armoury) and was exhibited in the Royal Castle in Warsaw during the "Eagle and Three Crowns" exhibition (2002; Cat no. III 104 – ed. A.Ch.)

54

ARMOUR BREASTPLATE

Italy, Milan, master Pompeo della Chiesa, eighties of the 16th century

Steel; forging, engraving; dimensions: height 41 cm
Inventory no. Z.O. 3527
Originates from the former Tsarskoe Selo Arsenal
Literature: Lenz 1908, p. 181, no. K.7

The breastplate is decorated with bands of floral ornaments, images of warriors and grotesques. The technique used is deep etching. The upper part of the breastplate has the name **PONPE** engraved into it. This was the Italian master Pompeo della Chiesa's stamp [he worked in Milan between 1580–1602 – ed. A.Ch.].

55

GAUNTLETS

Germany, Nuremberg (?), 1470–1480

Steel, copper, leather; forging, embossing; dimensions: length 37 cm
Inventory no. Z.O. 6019
Originates from the former Tsarskoe Selo Arsenal
Not published

The finger protectors hold two fingers each, and the thumb is held separately. The thumb protector is held by carved copper loops. The edges of the fingers and the joint are decorated with festoons. The guard is decorated with copper additions and with embossed grooves. A copper cover imitates the joints. The gauntles are part of a suit from the mid 15th century, and have the characteristic traits of gothic armour.

56

BATTLE COAT

Saxony (?), fifties or sixties of the 16th century

Inventory no. Z.O. 3371
Originates from the former Tsarskoe Selo Arsenal
Not published

ZBROJA**Niemcy, Norymberga, lata 1510–1520**

Stal, skóra; kucie, repusowanie

Inwentarz nr Z.O. 3989

Pochodzenie: z byłego Arsenалу w Carskim Siole

Nie publikowana

Helm z osłoną „gardłową”, z zasłoną typu „miechy kowalskie” (*bellow visor*) z czterema ostrymi występami – popularne w zbrojach Maksymilianów do lat 40. XVI w. Z lewej strony podbródka rytowane litery: KXR (według niektórych autorów inicjały księcia Ksawerego [?] Radziwiłła; przypuszczalnie, jednego ze wcześniejszych właścicieli zbroi). Pozostałe części zbroi mają zwykle formy wykończone kutymi kanelurami. Dwa otwory z prawej strony napierśnika służyły do mocowania elementów na śruby. Na napleczniku – znak kontrolny miasta Norymbergii.

Ta zbroja, jak i poprzednia była konserwowana, jak się zdaje w XIX w. i uzupełniona nowymi elementami, skrzydłami na naramiennikach, rękawicami, nagolenicami i trzewikami.

ZBROJA**Niemcy, Norymberga, lata 1515–1520**

Stal, miedź, skóra; kucie, repusowanie

Inwentarz nr Z.O. 3356

Pochodzenie: w dokumentach Arsenалу wymieniana od 1936 r.

Nie publikowana

Helm zakryty z osłoną „gardłową”, z zasłoną typu „miechy kowalskie” z czterema ostrymi występami. Na wewnętrznej części podbródka znajduje się norymberski znak w kole, w formie podwójnej litery J. Pozostałe części mają układ typowy dla zbroi Maksymilianów. Na napierśniku po prawej – wybite litery KXR (Ksawery [?] Radziwiłł); na lewym naramienniku kontrolny znak miasta Norymbergii.



5 a



5 b

Zbroja składana była w XIX w. z różnych elementów: hełm, kirys i naręczaki są częściami jednego kompletu, osłony nóg – innego, lecz z tego samego czasu; obojczyk wcześniejszy, przypuszczalnie od zbroi jazdy (rajtarskiej). Oprócz tego, podczas prac restauratorskich uzupełniona o lewą rękawicę, nagolenice i trzewiki.

ZBROJA**Niemcy, Norymberga (?), lata 1510–1525**

Stal, miedź, skóra; kucie, repusowanie

Inwentarz nr Z.O. 3986

Pochodzenie: z byłego Arsenалу w Carskim Siole

Nie publikowana

Helm zamknięty z osłoną „gardłową”, z zasłoną typu „miech kowalski” z czterema ostrymi występami. Wszystkie pozostałe części są typowe dla zbroi Maksymilianów z kutymi żłobkami i plecionką dekorującą brzegi płyt.

Były one restaurowane w XIX w. i wówczas zbroję uzupełniono o rękawice pochodzące od zbroi późniejszej. Uzupełniono ją również nowymi skrzydłami na naramiennikach i osłoną lewej nogi.



11

ZBROJA

Niemcy, Landshut, mistrz Wolfgang Grosschedl (1517–1562), 1550 r.

Stal, miedź, skóra; kucie, trawienie, rytowanie
Inwentarz nr Z.O. 3938

Pochodzenie: z byłego Arsenalu w Carskim Siole, dokąd trafiła nie później aniżeli w połowie XIX w.
Literatura: Gil 1860, s. 102; Lenz 1908, s. 203, nr I.548

Zbroja była przeznaczona do turniejów, ale mogła być wykorzystywana jako paradna. Części zbroi dekorowane polami trawionego i rytowanego stylizowanego ornamentu roślinnego i motywami arabesk na ciemnym tle. Na ten rodzaj artystycznego zdobienia wpływ miała sztuka Wschodu, inspirująca artystów w XVI w., dekorujących uzbrojenie.

Znanych jest niewiele oddzielnych części zbroi, datowanych na połowę XVI w., w których zastosowano podobne motywy ornamentalne i sygnaturę znanego płatnerza z Landshut Wolfganga Grosschedla. Porównanie tych części z prezentowaną zbroją daje nam możliwość przypisania autorstwa Grosschedla i w tym przypadku. Litera A i S wyryte na obojczyku, mogły przypuszczalnie oznaczać właściciela tej zbroi.

12

ZBROJA

Niemcy, Landshut (?), około 1550 r.

Stal, miedź, skóra; repusowanie, rytowanie
Inwentarz nr Z.O. 3936

Pochodzenie: z byłego Arsenalu w Carskim Siole
Literatura: Gil, Rockstuhl 1835–1855, tablica 122; Lenz 1908, s. 207–208, nr I.480

Hełm zamknięty z osłoną „gardłową” i dwoma ostrymi wystęgami na zasłonie. Konstrukcja kiryasa, ochrona rąk i nóg reprezentują rodzaj, który był przyjęty dla uzbrojenia obronnego w połowie XVI w. Wszystkie części pokryte wyszuka-



11 a



12 a

nym rytowaniem z przedstawieniem maureski i stylizowanym ornamentem roślinnym. Według posiadanych informacji zbroja ta została kupiona w Paryżu przez znanego handlarza bronią i konserwatora François Juste'a.



12



29



30



31



31 a



45

46

HEŁM

Niemcy, Augsburg, Matthäus Frauenpreiss, lata 1550

Stal, skóra, miedź; kucie, rytowanie, zlocenie; wymiary: wysokość 30 cm
Inwentarz nr Z.O. 3947
Pochodzenie: z byłego Arsenalu w Carskim Siole
Literatura: Lenz 1908, s. 202, nr 1.82

Hełm zakryty z osłoną „gardłową”, wysokim grzebieniem, na brzegu wykuta plecionka. Zasłona dwuczęściowa. Zdobiony pasami rytowanego, złożonego ornamentu z wyobrażeniem stylizowanej roślinności i ptaków na ziarnistym tle. Hełm sygnowany. Wysoki poziom pracy i stylistyczne szczegóły dekoracji pozwalają przypuszczać, iż egzemplarz ten wyszedł z augsburskiego warsztatu płatnerskiego Matthäusa Frauenpreissa [młodsze, 1530–1575 – przyp. red. A.Ch.] i artysty – wytrawiacza Jörga Sorga [młodsze, 1522–1603 – red. A.Ch.].



45 a

47

HEŁM

Niemcy, Augsburg (?),
przełom lat 1550–1560

Stal; kucie, rytowanie, zlocenie; wymiary: wysokość 28 cm
Inwentarz nr Z.O. 3948
Pochodzenie: z byłego Arsenalu w Carskim Siole
Literatura: Lenz 1908, s. 207, nr 1.338

Hełm w typie hełmu burgundzkiego, wzdłuż brzegu kuta plecionka. Dla ochrony twarzy zastosowano rzadko spotykane urządzenie konstrukcyjne: jest tylko górna część podnoszonej zasłony, zamiast dolnej, a do podbródka przymocowana jest stalowa kratka z czopami. Wszystkie części hełmu dekorowane są pasami rytowanego złożonego i stylizowanego ornamentu roślinnego z głowami antycznych wojowników na ciemnym ziarnistym tle.



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Pochodzenie: z byłego Arsenatu w Carskim Siole; do 1884 r. w kolekcji A. P. Bazylewskiego
Literatura : Lenz 1908, s. 199, nr B.347

Tarcza zbita z desek, z szerokim, podłużnym występem na osi. Powierzchnia obciągnięta płótnem, na którym farbami olejnymi namalowana figura św. Jerzego, porażającego mieczem smoka. W czterech narożach znajduje się: heraldyczny lew z rozdwójonym ogonem – (herb Czech), wyżej herb miasta Enns [nad Dunajem, koło

Linzu – red. A.Ch.]. Przypuszcza się, że tarcza została wykonana około 1437 r. kiedy książę austriacki Albrecht V Habsburg (zm. 1439 r.) odziedziczył koronę czeską.

Podobne tarcze, stosowane do ukrycia się za nimi strzelców naciągających kusze, pojawiły się w Europie w XIII w. i otrzymały nazwę pawęż, od włoskiego miasta Pawii. Najbardziej efektowne pawęże używano w czasie wojen husyckich na początku XV w.



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MIECZ

Niemcy, 1. połowa XVI w.

Stal, drewno; kucie; wymiary: długość całkowita 122 cm, długość głowni 99,5 cm

Inwentarz nr Z.O.1564

Pochodzenie: z byłego Arsenalu w Carskim Siole

Nie publikowany

Głownia z obustronnym ostrzem, z krótkimi rowkami na obu płazach, w których znajduje się ryty znak krzyża. Rękojeść otwarta z prostym jelcem; uchwyt drewniany, owinięty stalowym drutem, głowica owoidalna, drewniana (nowa robota).



77



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79

MIECZ

Niemcy, Solingen, 1. połowa XVI w.

Stal, drewno, miedź; kucie; wymiary: długość całkowita 114 cm, długość głowni 96,5 cm

Inwentarz nr Z.O. 4566

Pochodzenie: przekazany w 1919 r. z „Biura zabezpieczenia zabytków przeszłości”

Nie publikowany

Głownia z obustronnym ostrzem, z trzema rowkami po obu stronach płazów i znakami wybitymi w kształcie półksiężyca, które często stosowali płatnerze z Solingen, naśladując głownie toledańskie. Rękojeść otwarta z ochronnym pierścieniem i uzupełniającym kabłąkiem. Uchwyt rękojeści drewniany, okuty miedzianym drutem (restauracja z XX wieku). Głowica okrągła, spłaszczona.

