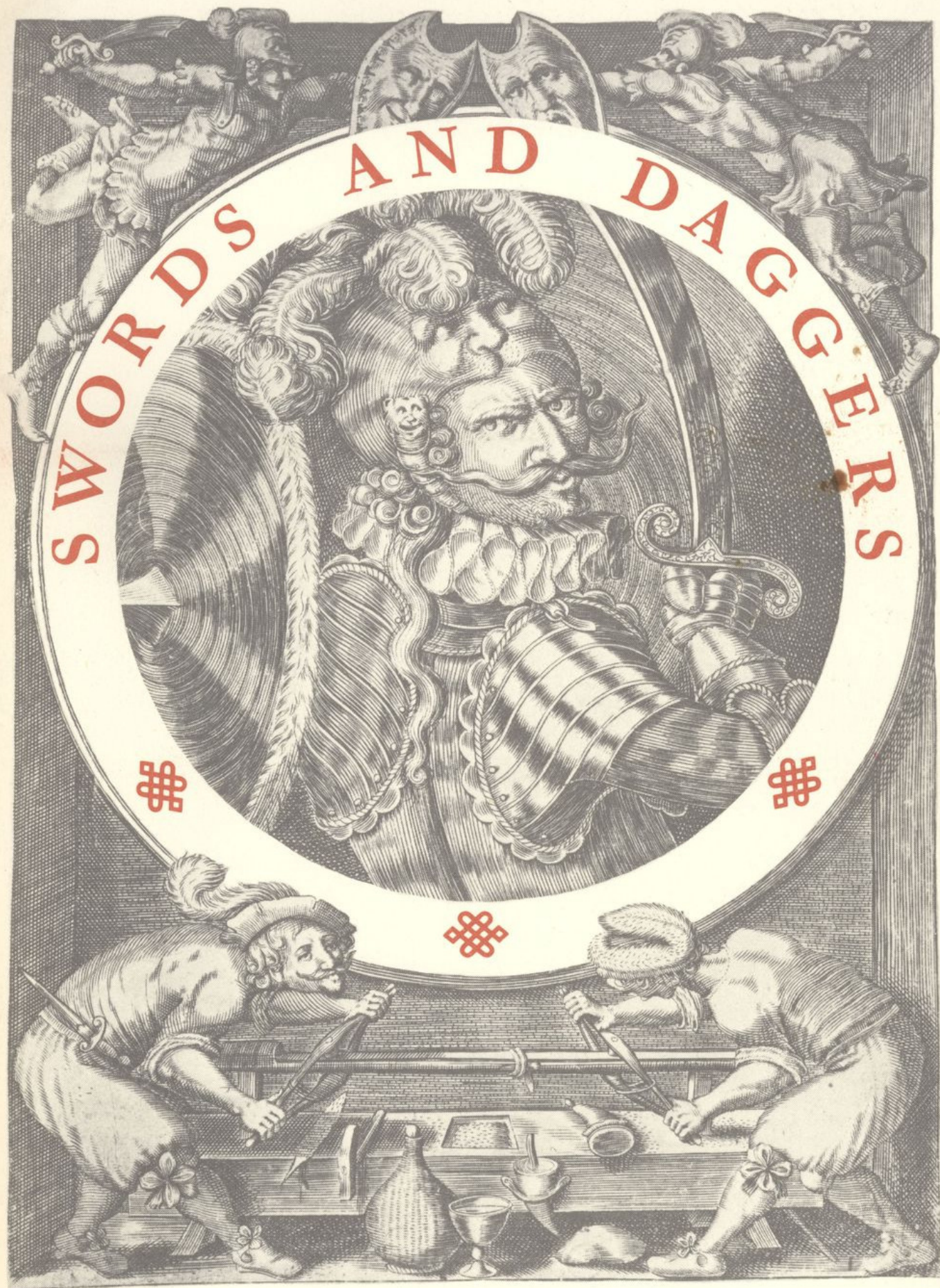


VICTORIA AND ALBERT MUSEUM



BY JOHN HAYWARD

HER MAJESTY'S STATIONERY OFFICE

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SWORDS & DAGGERS

BY

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HER MAJESTY'S STATIONERY OFFICE

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SWORDS AND DAGGERS

THE WEAPONS illustrated in this booklet cover the period from the end of the fifteenth to the beginning of the nineteenth century. The nature of the Museum collection, which has been built up within the last thirty years, has determined the limits of the period represented, and even within these limits there are notable gaps, particularly as regards the finer swords of the first three-quarters of the sixteenth century.

The sword must be regarded not only as a weapon, but also as a decorative element in the masculine costume of the time. With the exception of a small number of fighting swords (Plates 2, 3 and 6), the examples illustrated were intended to serve not only as weapons of offence, but also, and in later periods pre-eminently, as symbols of the rank and honour of their bearer. The hilts received, therefore, the richest ornament that could be applied without seriously impairing their functional quality. By the second half of the eighteenth century, even considerations of function were often ignored, and the exquisite but fragile ornament applied to the small-sword hilts of this latter period gives them the character of masculine jewellery.

The sword remained an indispensable part of the outdoor dress of any person with pretensions to rank or quality until late in the eighteenth century. Whether required to provide some relief to the sombre black court costume in the Spanish fashion, or to compete with the brocaded silks of the eighteenth century, colour and magnificence of ornament were essential elements in the design of a sword.

The dagger, on the other hand, which is often to be seen in sixteenth-century male portraits, was abandoned as an article of dress during the first half of the seventeenth century. At the same time the combination of rapier and left-hand dagger, typical of the late sixteenth and early seventeenth century, also dropped out of fashion. Only in Spain, and those territories which came under Spanish dominion, did the left-hand dagger remain fashionable until the eighteenth century (Plates 22 and 23).

The plates in this book illustrate sword-hilts rather than swords. The qualities of a sword blade cannot well be reproduced in an illustration, and in any case, those made by European smiths did not inspire the mystic veneration that has been accorded to the finest Oriental blades. The sword blade was an object of international trade.

The great majority were made in a few manufacturing centres and exported to all European countries, where they were equipped with hilts according to the local fashion, or the taste of the sword-cutler's patron. During the sixteenth and seventeenth centuries, the blades of Toledo, Valencia, and Milan enjoyed the highest reputation, but the largest centre of production was the Rhineland town of Solingen. Good blades were also made in Munich, Passau, Amsterdam, and, on a smaller scale, in other cities. The finest hilts were usually equipped with a Spanish blade (Plates 9a, 14a and 15a), but if one was not available a German blade, often with a spurious Spanish or Italian signature, was used (Plate 19b). The Solingen bladesmiths were quite unscrupulous about applying spurious signatures to their own blades, and few can be accepted at their face value.

During the Middle Ages the sword was rarely worn with civilian dress, except apparently in Spain. It was regarded primarily as an offensive weapon to be used in conjunction with armour or a shield, and any parries that were made with it were of an elementary kind. During the whole of the medieval period, therefore, the simple cruciform hilt-construction was almost universal in Western Europe (Plate 2). But in Spain, as early as the late fourteenth century one or two semi-circular guards for the forefinger had been added to the hilt at the base of the blade. Swords with guards of this type were also used occasionally outside Spain during the fifteenth century, after about 1450 sometimes with the addition of a curved bar to protect the knuckles. It was not, however, until the first quarter of the sixteenth century that the growth of the practice of duelling—as opposed to armoured combat in the lists—coupled with that of wearing a sword as a normal part of masculine dress began to bring about widespread changes in the form of the sword hilt. Henceforth any gentleman was in danger of being called upon at short notice to fight without armour and, as a result, there was a greatly increased demand both for instruction in swordplay and for a form of hilt that would give greater protection for the unarmoured hand than had the simple cross. The military sword (*arming sword*) and the civilian sword (*rapier*) therefore began now to follow distinct, though parallel, lines of development. The former tended to retain a fairly simple shape throughout the sixteenth century (Plates 3 and 4), but further guards began to be added to the rapier and during the second and third quarters of the century the complicated construction of guards and counter-guards that constituted the fully developed 'swept' hilt were evolved (Plates 5

to 10 and 14 to 17). At the same time a number of local styles of hilt-construction and ornament appeared.

The most fully documented of the local styles is the Saxon, which can be studied best in the great Armoury of the Electors of Saxony in the Historisches Museum, Dresden, preserved almost intact since the sixteenth century. The most distinguished of the craftsmen employed at the Saxon Court on the decoration of sword-hilts and other metalwork was Othmar Wetter (d. 1598), who came to Protestant Saxony as a refugee from religious persecution in Bavaria. A splendid example of his work can be seen here in the hilt of the rapier shown in Plate 8a, with its Classical figures carved in high relief in niches. Other pieces from the Dresden Armoury represented here are three severely functional but finely proportioned military swords (Plate 3) and a single rapier and a rapier with companion dagger of fine form (Plates 5a and 6) formerly part of the equipment of the bodyguard of the Elector Christian I (1586–91) or Christian II (1601–11). Another rapier (Plate 5b) provides a rather more elegant interpretation of the Saxon manner, though its provenance is unknown.

One of the most beautiful specimens of the hilt-maker's art in the Museum collection, preserved in original conditions, is shown in Plate 7. The decoration of standing and recumbent human figures carved in high relief and set in oval panels against a gilt ground, recalls the manner of Wetter, and there is, in fact, a rather similar hilt at Dresden. But the style of the chiselling, and the fine damascening in gold and silver are not characteristic of Wetter's identified work: the Museum sword must, therefore, be attributed to another, unidentified hand.

Even more distinguished than the works of the Saxon court craftsmen are those made at the Munich court of the Dukes of Bavaria. From the latter years of the sixteenth century until well into the second half of the seventeenth century, a school of iron chisellers and gilders in Munich produced a series of finely ornamented swords and firearms that are unrivalled in the history of European arms manufacture. Such was its reputation that Daniel Sadeler, a younger brother of Emanuel Sadeler, who founded the school, was summoned to Prague to work directly for the German Emperor Rudolph II, and some of the pieces he made are still preserved in the former Imperial Armoury at Vienna.

The Munich iron chisellers did not actually make the sword-hilts but decorated hilts which were delivered by the hilt-smith in the rough.

As they worked specifically for, and under the protection of, the Bavarian court, they were exempt from the regulations of the guilds which defined, very exactly, the respective spheres of the hilt-smith, blade-smith, gun-maker, etc.

Another consequence of their status as craftsmen working for the Court was that all the weapons they completed must be delivered to the Court, being either retained for the personal use of the Duke or presented by him as gifts to foreign Princes. The number of firearms produced in these Munich workshops was, however, large and it is evident that commissions must have been accepted, presumably by permission from sources outside the Court.

Fine swords and firearms decorated by the Munich Court artists may also be seen in the Wallace Collection and the British Museum, but the examples represented there were imported into England by dealers or collectors during the nineteenth century. The only Sadeler piece which is known to have been brought to England during the seventeenth century for purposes of use is that illustrated in Plates 9b and 10b. It was preserved for nearly three centuries at Burton Constable, near Hull.

The names of three of the Munich iron chisellers are known; Emanuel Sadeler, Daniel Sadeler, and Caspar Spät. The last-named worked on until the second half of the seventeenth century and it is possible to recognise his productions on typological grounds. The sword-hilts made by the two Sadeler brothers cannot, however, be distinguished with any certainty. The two rapiers and a left-hand dagger illustrated (Plates 9, 10 and 11) show the characteristic ornament of this school, drawn from the sheets of engraved ornament published by the French designer, Etienne Delaune, in the second half of the sixteenth century. The design was chiselled in low relief and blued against a gold ground, and further enriched with encrusted gold dots, giving a brilliant colour effect.

The craftsmen of France and Italy rivalled those of Germany, both as chisellers and damasceners of iron. The dagger (Plate 12b), which must have been made for a Habsburg Prince, is possibly the work of a French master. It forms part of a garniture of rapier and dagger, and its companion rapier is preserved in the former Imperial Armoury at Vienna, whence the daggers were probably removed by Napoleon's followers in the early nineteenth century. The hilt is finely chiselled with figures of warriors and minute scenes from the Old Testament, and its design shows traces of the influence of the Lyons goldsmith

and engraver, Pierre Wociriot. Another sword that almost certainly came from a French workshop is a rapier with its hilt encrusted with designs in silver and set with slender silver chains (Plate 15a). It has been stated that this last feature indicates that the sword was made by an armourer named Claude Savigny, who is recorded as working at Tours in the late sixteenth century. In fact, no example of Savigny's work seems to have been identified definitely and the attribution is therefore speculative. Several contemporary French firearms with similar silver encrustation are known, however, a fact that suggests that the sword came from France.

The origins of two other fine rapiers with silver-encrusted hilts are more difficult to identify (Plates 14b and 15b). Their decoration is of a type that is sometimes called Italian, though it was in fact produced in most of the major countries of Western Europe. Until further research has been carried out in this field the safest course therefore would seem to be to call these swords merely 'European'.

One of the most interesting of local fashions is illustrated in Plate 12a. Daggers of the type shown were worn in Switzerland and South Germany during the sixteenth century: they have been named 'Holbein' daggers in modern times because Hans Holbein the Younger is known to have designed sheaths for them. Other masters of the period, such as Heinrich Aldegrever, Urs Graf, and Hans Sebald Beham, also produced designs for daggers. There is a silver sheath-mount in the Museum decorated with a design after Aldegrever (604-1864).

During the first half of the seventeenth century, a number of hilt-constructions were developed in England that were peculiar to this country. They include a rapier with tall oviform pommel and semi-cup hilt (Plates 18b and 19a), a broadsword with large spherical pommel (Plates 18a and 19b) and a short sword with loop hilt and turned-down shell (Plate 18c). The decoration of these hilts was executed in silver and gold encrustation and damascene, often of high quality. Some of the 'damaskers' mentioned in contemporary English documents were probably foreigners, but there is good evidence, for example in the Royal Wardrobe Accounts, to show that such native cutlers as Robert South and Thomas Cheshire were supplying work of this kind in the early seventeenth century. Not all their hilts were of the distinctive forms described above, and the finest English sword in the Museum collection is a swept-hilt rapier of international type (Plate 16). It can be identified as English on the evidence of its decoration, which relates closely to that found in swords with hilts of English

form, for example one in the collection of the Hon. Gavin Astor which is at present on loan to the Museum. Another fine example of English work of the early seventeenth century in the Museum is the chape from a rapier-sheath, No. 2795-1856, which almost certainly belongs to a rapier from the old French royal collection, now in the Musée de l'Armée, Paris (No. J.125).

In about the year 1629 a sword-blade factory was established at Hounslow, in the county of Middlesex, with the help of German workmen from Solingen. The sword shown on Plate 18c has a blade from this factory. The fact that Hounslow-made blades are often found in association with a particular type of silver encrusted hilt has led to the invention of a so-called 'Hounslow School' of hilt-makers, references to which will be found in the literature of the subject. This 'Hounslow School' is in fact quite mythical, most of the hilts which are so described date from the 1660s and later, whereas the Hounslow blade factory did not apparently survive the Civil Wars. The majority of the Hounslow blades are found in association with basket hilts and were evidently used by mounted troops during the Civil Wars.

As the science of fencing developed during the seventeenth century, even the so-called 'swept' hilt of the late sixteenth century proved inadequate for purposes of defence and the number of guards designed to protect the hand were multiplied to such an extent as to form in effect a cup (Plate 19a). In some cases the cup was of such large proportions as almost completely to enclose the hand (Plate 20a). This latter hilt construction was particularly favoured in the Low Countries, and may be seen in its most extreme form in many of the Franz Hals portraits. The weight and clumsiness of such hilts soon produced a reaction and by the middle years of the seventeenth century hilts were both lighter and more manageable. The new form of hilt may be studied in Plates 20b and 21. This trend towards lighter hilts led within a quarter of a century to the opposite extreme of the 'small sword'. The swords of the intervening period are usually called, though there is no historical justification for the term, transitional rapiers. These types seem to have been generally in use in Western Europe and in the absence of any definite evidence of provenance, attributions as to origin cannot be made with any certainty.

Amongst these forerunners of the small sword is the so-called 'Brandenburg' hilt, which was fashionable at the Court of the Electors of Brandenburg during the second half of the seventeenth century.

The hilt by Gottfried Leigebe (Plate 24a) is not only interesting as representing this type, but also as the only signed sword-hilt of this artist known. Leigebe was a Nuremberg artist who achieved a remarkable proficiency in chiselling iron; he produced not only sword-hilts, but even statues in this material. In 1668 he was appointed *Kurfürstlicher Münzeisen Schneider* (coin-die cutter) to the Elector of Brandenburg and left Nuremberg to take up residence at the Prussian Court. Most of the sword-hilts he decorated can be attributed to his Nuremberg period, that is before 1668. His dexterity as a craftsman was considerably in advance of his ability to combine the various sculptured elements of his hilts in a balanced composition.

In Western Europe the mid-seventeenth century fashion in sword-hilts was distinctly sober (Plates 20b and 21b), as was contemporary costume, but in Spain a form of cup hilt was produced which gave unlimited scope to the skilled iron chiseller. Though Spanish in origin, the fashion spread to the Kingdom of Naples, then under Spanish rule, and some of the finest hilts of this type were the work of Italian craftsmen. The garnitures of cup hilt rapier and left-hand dagger, produced by such artists as Antonio Cilenta of Naples (Plate 22), are numbered amongst the most remarkable achievements in the fine working of iron. In their designs the Italian chisellers drew upon the common stock of engraved ornament of their time, but, interpreting their sources in a particularly individual manner, they created something that was quite fresh and original.

In addition to the left-hand dagger (Plates 22 and 23) which was worn in conjunction with the rapier, the stiletto was a popular weapon in Italy. The hilts, chiselled in iron in an inexhaustible variety of designs, are often described as Florentine, but many seem to have been manufactured in and around Brescia, which was the main centre of Italian arms manufacture during the seventeenth century.

The national or local styles of hilt which were dominant during the seventeenth century did not persist into the eighteenth century. They gave way under the influence of French fashion, which exerted a decisive influence on all spheres of decorative art of the eighteenth century. This influence was manifested in the design of the small-sword, a construction which first appeared early in the second half of the seventeenth century. It remained an indispensable part of a gentleman's dress until the latter part of the eighteenth century, and, even after the carrying of a sword became unfashionable, survived in the degenerate form of a Court sword. Though the small-sword hilt was

simple in construction and devoid of the elaborate system of ring guards and counter guards, which were a feature of the earlier rapier, it could, in the hands of a skilled fencer, be a deadly weapon. The stiff triangular sectional blade, hollow ground along its three sides, had great penetrative power.

It will be seen that, throughout the period from about 1670 to 1800, the small-sword underwent little variation in construction, although as the eighteenth century progressed, it became lighter and the hilt was more decoratively treated. The double shell guard of the small-sword offered ample space for ornament, and in the period of nearly a century and a half during which they were fashionable, there were few materials that were not employed for their decoration. Examples illustrated include hilts of enamelled gold (Plate 26), chiselled and pierced steel (Plates 27 to 29), gold damascening (Plates 30 and 31), gilt copper and enamel (Plate 33b), cut steel enriched with Wedgwood plaques (Plate 34a), gold or silver gilt enriched with translucent enamel (Plates 35 and 36a), silver set with pastes (Plate 36b) and shakudo, the distinctively Japanese alloy of gold and copper (Plate 32). These last were made in Japan for export to Europe, presumably by the Dutch East India Company. Comparable are the steel hilts decorated with true damascening in gold which were made in India for the European market (Plate 30a). Towards the end of the eighteenth century, hilts of cut and burnished steel, many of which were produced in Birmingham by the firm of Matthew Boulton, became fashionable, partly on account of their lower cost, and they have remained the standard form for Court swords in England until the present day (Plate 34a).

About 1770 in England, and somewhat later elsewhere, a development took place that seriously impaired the functional efficiency of the small-sword. The arms of the hilt, that is the double loop placed between the shell and the knuckle-bow, through which in the fencing style of the seventeenth century the forefinger had been passed, atrophied and were reduced to mere segments of a circle (Plates 34a and 36).

The finer small-swords with their decoration in tinted gold against a bright steel or blue ground, or in silver set with pastes, can be regarded as fulfilling the function of jewellery. Until the middle years of the eighteenth century, practical considerations were not forgotten: the hilt was usually constructed of steel and the blade was of the 'colichemarde' type, that is, broad for the first third of its length and

then narrowing suddenly. These blades were with few exceptions made in the Rhineland town of Solingen, whence they were exported all over Europe. An English firm, 'The Hollow Sword Blade Company', was established in County Durham during the last years of the seventeenth century with the avowed intention of producing the hollow-ground, triangular sectioned blades peculiar to the small-sword but no blades of this type made by the factory are known.

During the eighteenth century all the passing phases of fashion in ornament were reflected in small-sword design. The engraved ornament of Jean Bérain was probably the source of the hilt in Plates 30b and 31b, and the delicate interlaced scrollwork of the late Baroque masters can be seen in Plate 31a. Plate 33a illustrates the effeminate Roco:co of mid-eighteenth century France, Plates 33b and c the more virile asymmetry of the contemporary German and Russian styles. Finally the attenuated forms of the classical revival may be studied in Plates 34a and 36.

The high standard achieved by French *fourbisseurs* (sword-hilt makers) during the eighteenth century was maintained during the period of the Revolution and the Empire. The circumstances of the time gave rise to a considerable demand for fine arms, mostly for presentation, and these were produced in the state workshops at Versailles, under the direction of Nicolas Noel Boutet, who enjoyed the dignified title of *Directeur-Artiste*. The sword on Plate 37, which is the work of Boutet, dates from the period of the Consulate (1802-04) and is almost certainly one of three similar swords made for each of the three Consuls. Another, said to have belonged to Napoleon Bonaparte as First Consul, is at Windsor Castle.

Perhaps the most interesting lesson of this review of the history of the sword during a period of 300 years is its illustration of the sword designer's determination to produce a work of art. Although considerations of defence were inevitably a determining factor in the design, at no time was the craftsman satisfied with the achievement of functional qualities alone. In a fine sword-hilt one may expect to find not only the protective qualities necessary in a weapon, but also harmony in the composition of its structural elements, and craftsmanship and clear expression of the decorative style of its period in its ornament.

During the sixteenth and seventeenth centuries, the great majority of sword-hilt makers produced their own designs. Only in the case of exceptionally splendid weapons, intended for presentation, were artists commissioned to produce special designs. The Album of designs by the Mantuan artist, Filippo Orso, dated 1554, in the Museum collections gives a comprehensive picture of the types of sword-hilt fashionable in mid-sixteenth-century Italy (Plates 39 and 40). The artist describes himself as 'Pictoris Mantuani' on the title-page and was not, therefore, an armourer. The album contains, besides designs for pageant-costumes, armours in Roman style and bits, thirty-nine pages of sword-hilts, each design being accompanied by notes recommending its merits in rather naive terms: the main interest of these notes lies in the suggestions as to the material from which the hilts might be made. Some were intended to be of gold or silver, the majority, however, of iron enriched with precious metal. A second group of sword-hilt designs in the Museum is by the Antwerp-born goldsmith, Erasmus Hornick (Plates 40 and 41). They appear to date from the period when he was working in Nuremberg, from 1559 to 1566. There are nine sheets of designs for weapons by Hornick, of which seven represent scimitars, and two represent rapiers. The scimitar designs are all Italianate in style and are probably variations on Italian originals. They conform to a uniform type with pommels formed as volutes or animal heads, while the grips are decorated with figures within niches. Of particular interest is a drawing for a rapier (Plate 41a) and companion dagger, probably by a German contemporary of Hornick. It was intended to be executed in enamelled gold and is similar to a sword with enamelled gold hilt, dated 1571, attributed to Hans Reser of Nuremberg in the Munich *Schatzkammer*. A few engravers published sword-hilt designs during the sixteenth and seventeenth centuries, but it was not till the eighteenth century, when there was a greater demand for purely decorative hilts, that numerous books of designs were published. The first set of printed designs was engraved by Pierre Woeiriot, a goldsmith of Lorraine origin working in Lyons. His designs, which date from about 1560-70, introduce an extravagance of plastic ornament that could hardly be reconciled with functional considerations. They clearly betray the hand of the goldsmith rather than the working swordsmith, and little use was made of them at the time. Of the examples illustrated, only

the dagger-hilt (Plate 12b) recalls the style of Woeiriot. They seem however to have made a greater appeal to the nineteenth-century fakers, and the Museum series of fakes includes more than one highly decorated hilt the design of which appears to have been derived from Woeiriot. His hilts (Plate 42) were in all probability intended to be executed in precious metals, as the process of forging and chiselling them in iron would be an almost impossibly difficult one.

Antoine Jacquard, sword and gunsmith of Poitiers, who was active during the first half of the seventeenth century, produced an attractive series of designs in which he applied to sword-hilts the grotesques that were so popular an ornamental motive of the time. The designs were intended to be executed in silver encrustation on a blackened ground, as in the case of the hilt shown in Plate 43. The frontispiece to his series of sword-hilt designs is here used as a cover design. It includes a most attractive self-portrait of the artist, dressed in fantastic costume and brandishing a sabre. By profession a swordsmith, Antoine Jacquard produced designs which were perfectly practicable, and were certainly made use of by his contemporaries. On the other hand, his sheets reproduce the fashionable style of his period and it would not be correct to attribute to his influence all those hilts which are decorated with grotesques in his manner.

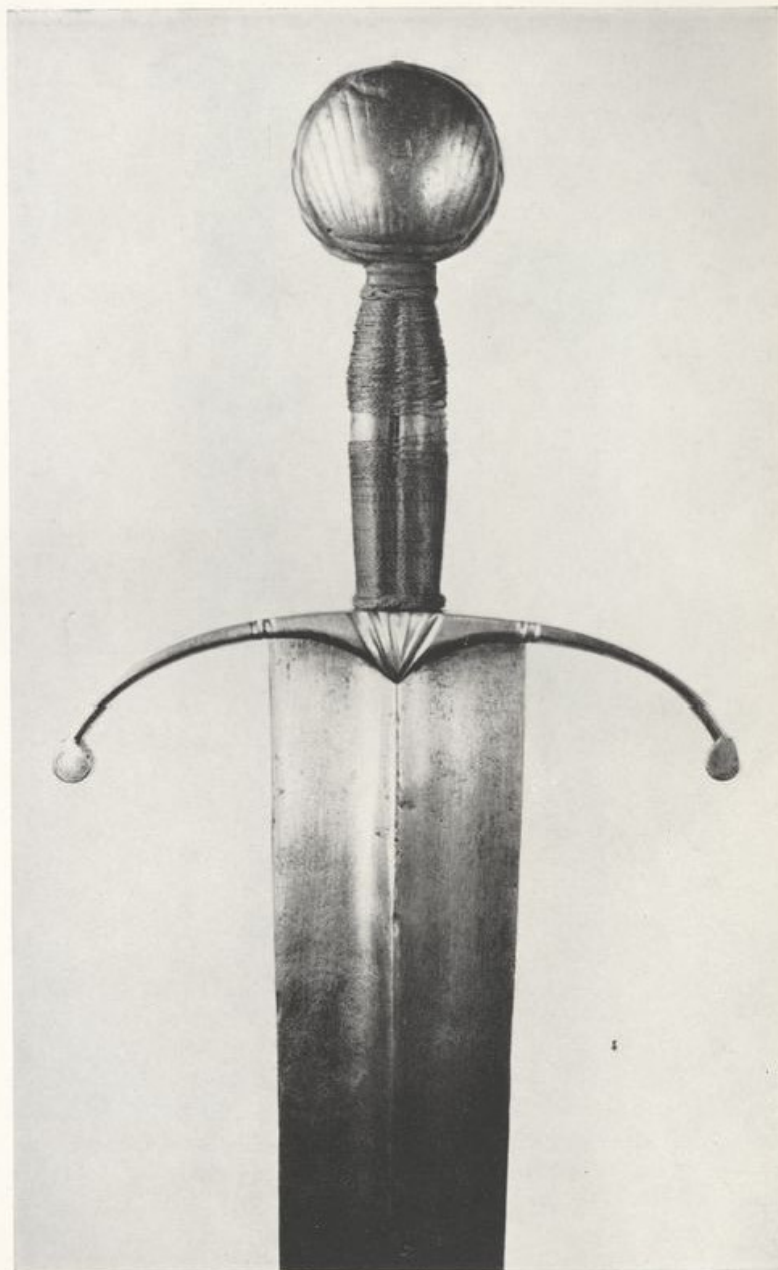
Although Paris had the greatest reputation as the centre of production of fine small-swords, the majority of the engraved designs for small-sword hilts were published in Augsburg. Most of them were the work of jewellers who were unfamiliar with the technical problems of sword design.

The three designs reproduced in Plates 44 to 46 illustrate German designs in the late Baroque and Rococo manner. Their influence can be recognised in many surviving swords of the eighteenth century.

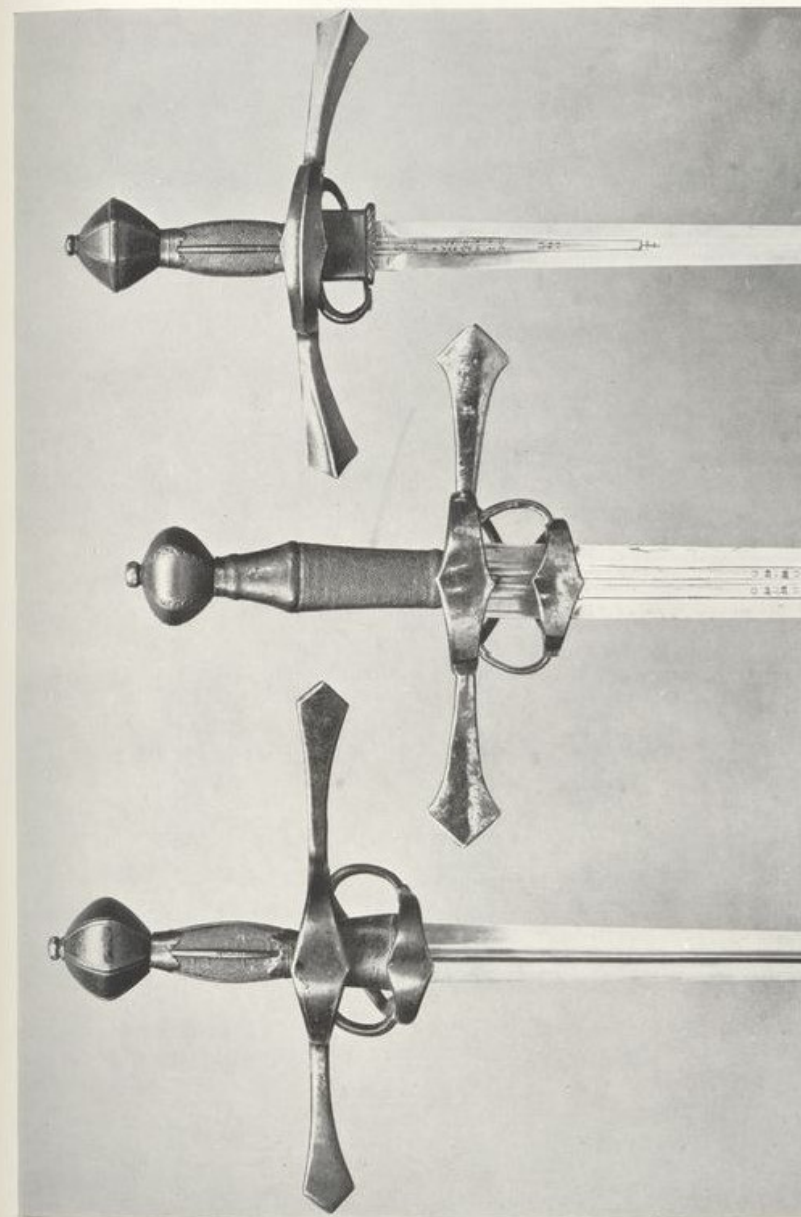
The Department of Prints and Drawings of the Museum, from which the examples illustrated are drawn, has a nearly complete series of the designs for sword-hilts published in Europe from the sixteenth to the eighteenth century.



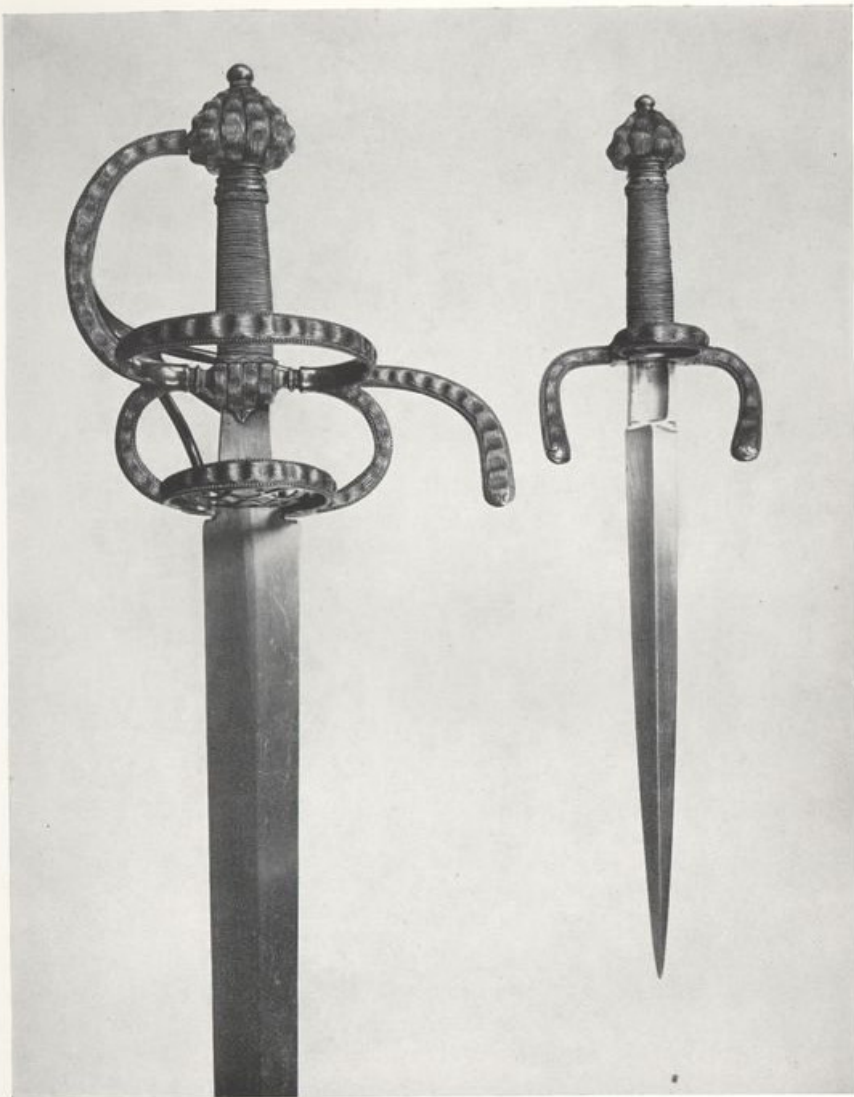
1. Dagger, the blade etched and gilt, the hilt of horn with latten mounts. French; late fifteenth century. Bernal Collection. 2231-1855



2. Sword. Italian (?); late fifteenth century. Pommel associated. F. Mallett Bequest. M.43-1947



3. Saxon swords of the second half of the sixteenth century from the Dresden Armoury. (a) Bladesmith's mark, a spur. M.45, 46, 47-1947
(c) Spurious signature on blade, MAILAND. F. Mallett Bequest.



6. Rapier with companion dagger. On sword blade spurious (?) Milan town mark. Saxon; end of sixteenth century. From the Dresden Armoury. Farquharson Bequest. M.34, 34a-1948

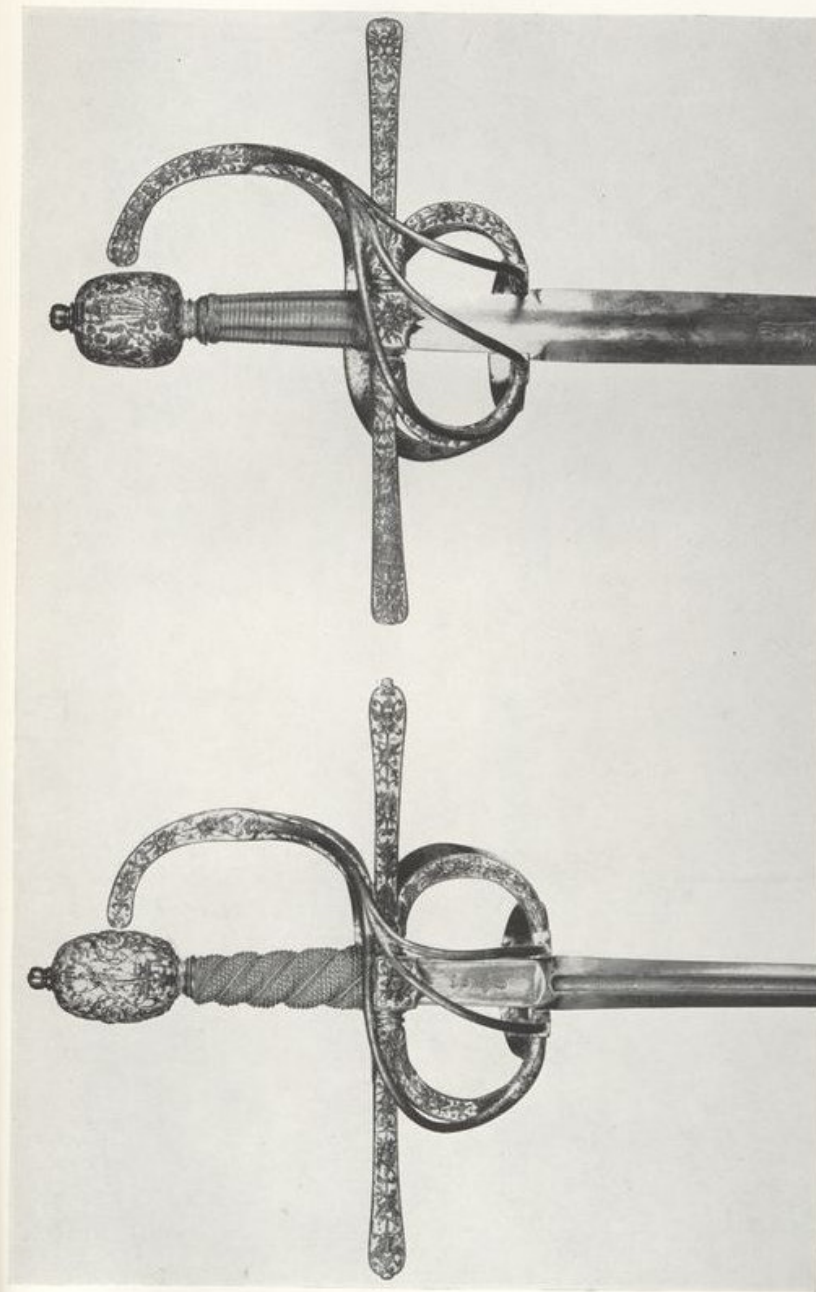


7. Rapier, the hilt chiselled and damascened with gold and silver. Blade by Peter Munsten of Solingen with spurious Spanish signature. German (?); about 1570-80. D. M. Currie Bequest. M.182-1291

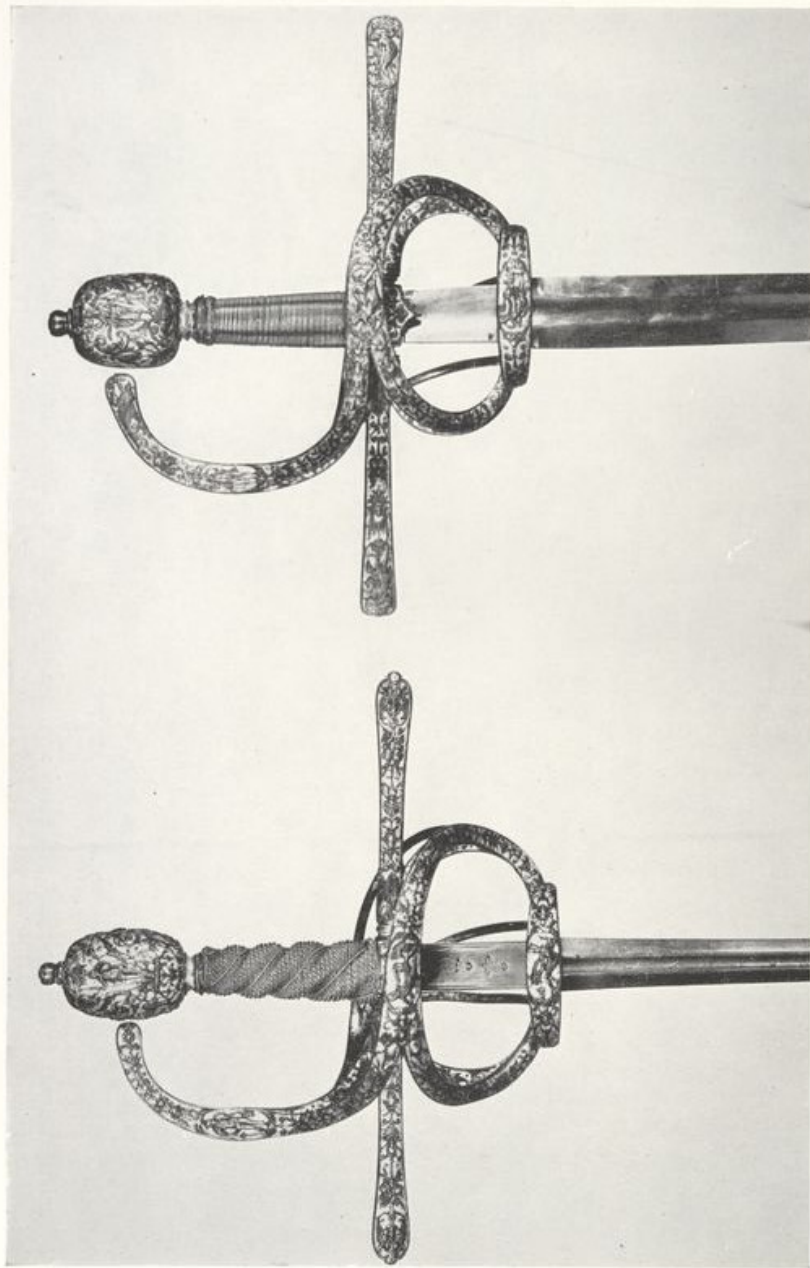


8. (a) Rapier, the hilt engraved, gilt and chiselled by Othmar Wetter, Swordsmith to the Dresden Court. Saxon (Dresden); late sixteenth century. M.74-1949
 (b) Rapier, the hilt of gilt brass, with relief decoration, possibly by Israel Schuech. The blade bears the marks, probably spurious, of Federico Piccinino. Saxon (Dresden); late sixteenth century. M.73-1949

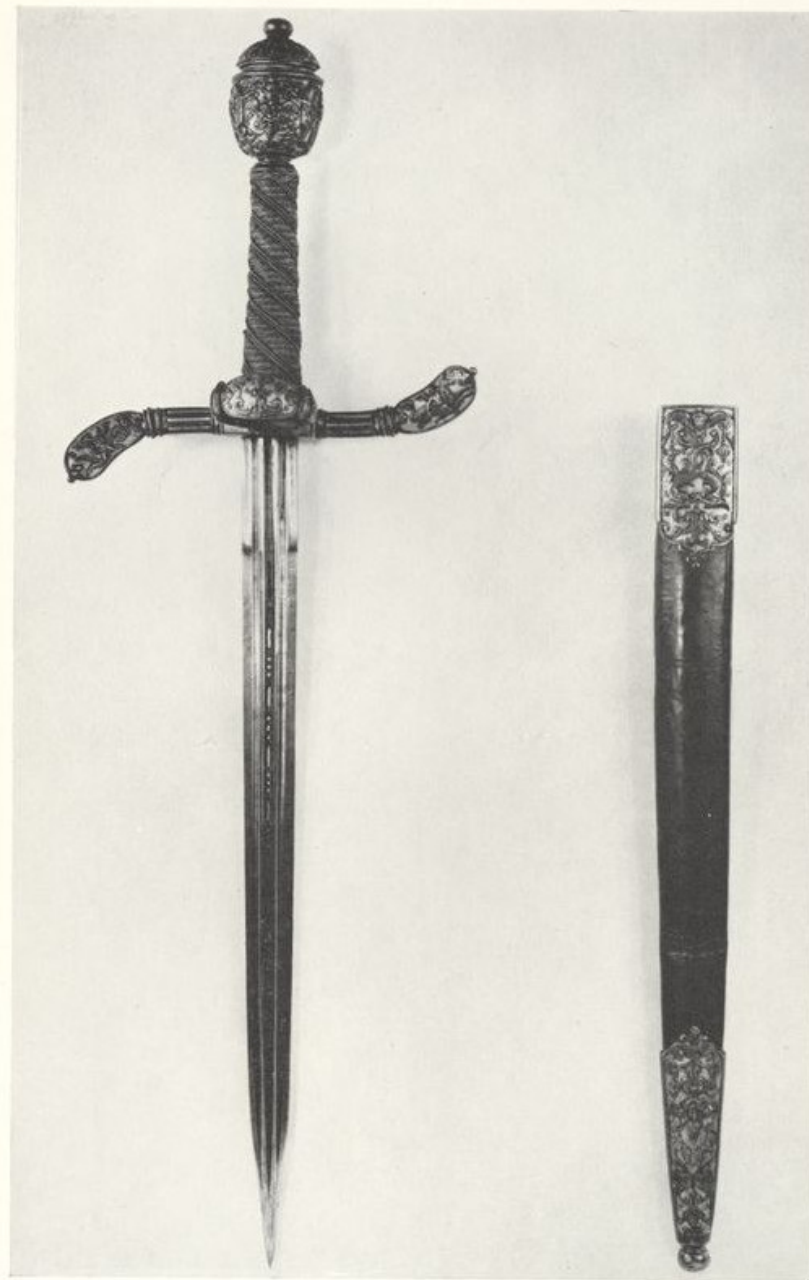
Both purchased from the funds of the Farquharson Bequest from the Nathaniel de Rothschild Collection.



9. Rapiers, the hilts of steel chiselled and blued against a gilt ground by Daniel or Emanuel Sadeler. Prague or Munich; first quarter of seventeenth century. (a) Blade signed ALONSO PEREZ EN TOLEDO. (b) From Burton Constable. F. Mallett Bequest. (a) M.64-1950, (b) M.52-1947



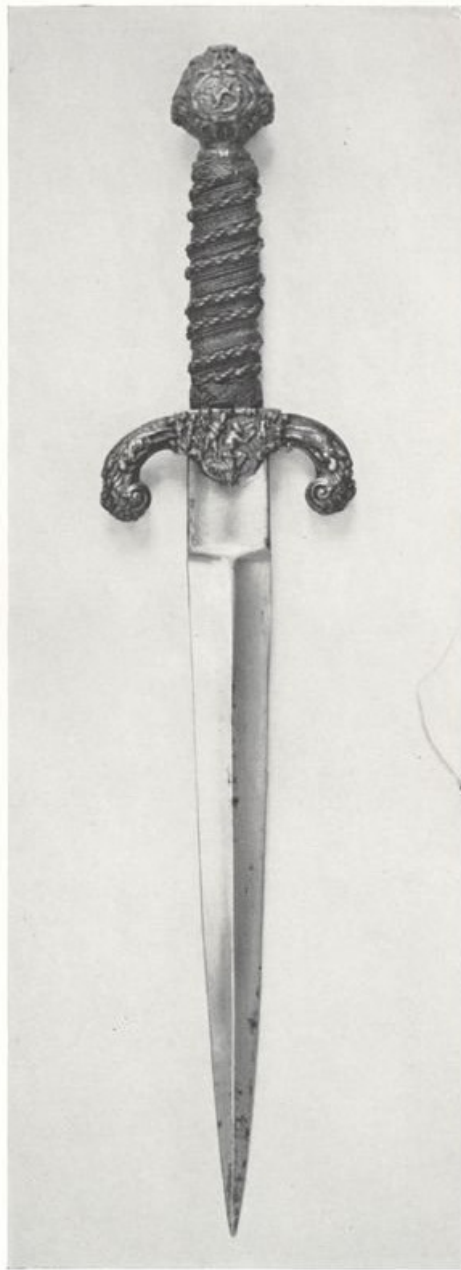
10. Reverse of the two hilts shown in Plate 9.



11. Left-hand dagger with scabbard, the hilt and scabbard mounts chiselled and blued against a gilt ground, by Emanuel or Daniel Sadeler. Bavarian (Munich); early seventeenth century. D. M. Currie Bequest. M.174-1921

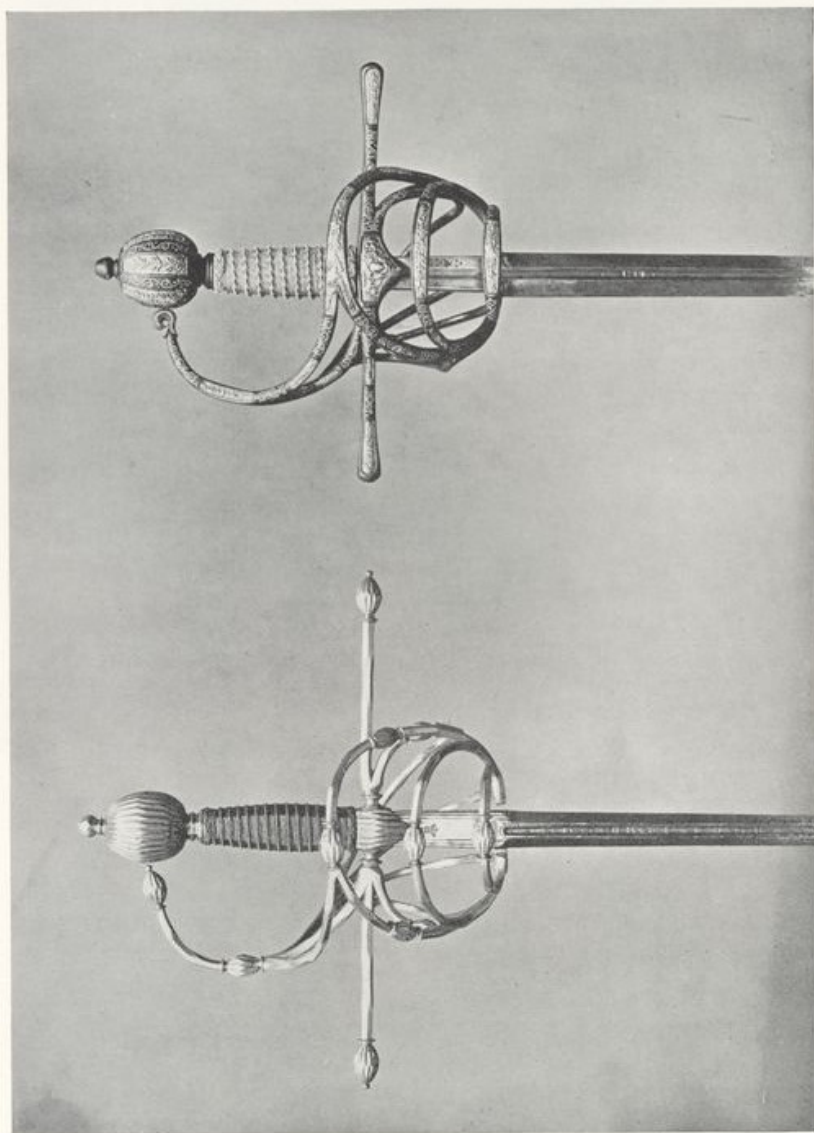


12. (a) Swiss dagger, the scabbard cast, chased and gilt with the death of Virginia, dated 1592. Bernal Collection. (b) Left-hand dagger, the hilt chiselled with subjects from the Old Testament. French (?); third quarter of the sixteenth century. D. M. Currie Bequest. 2188-1855, M.175-1921

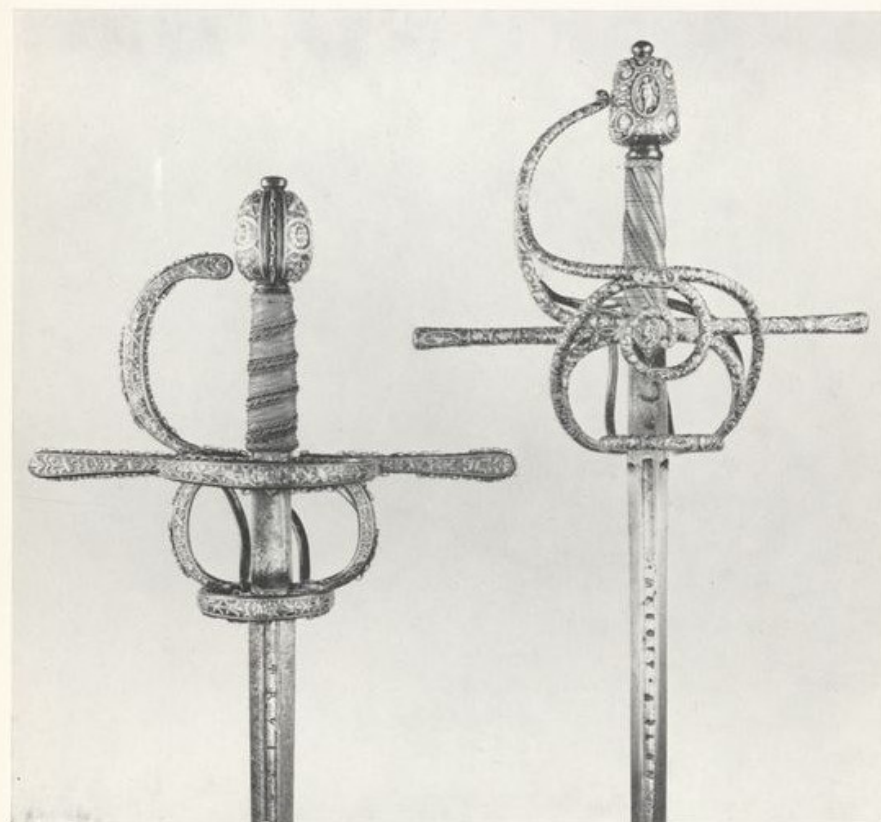


13. Late sixteenth-century left-hand daggers. (a) Gilt hilt. Blade marked with a letter B. German (?) Saxon). (b) Silvered hilt. Saxon.

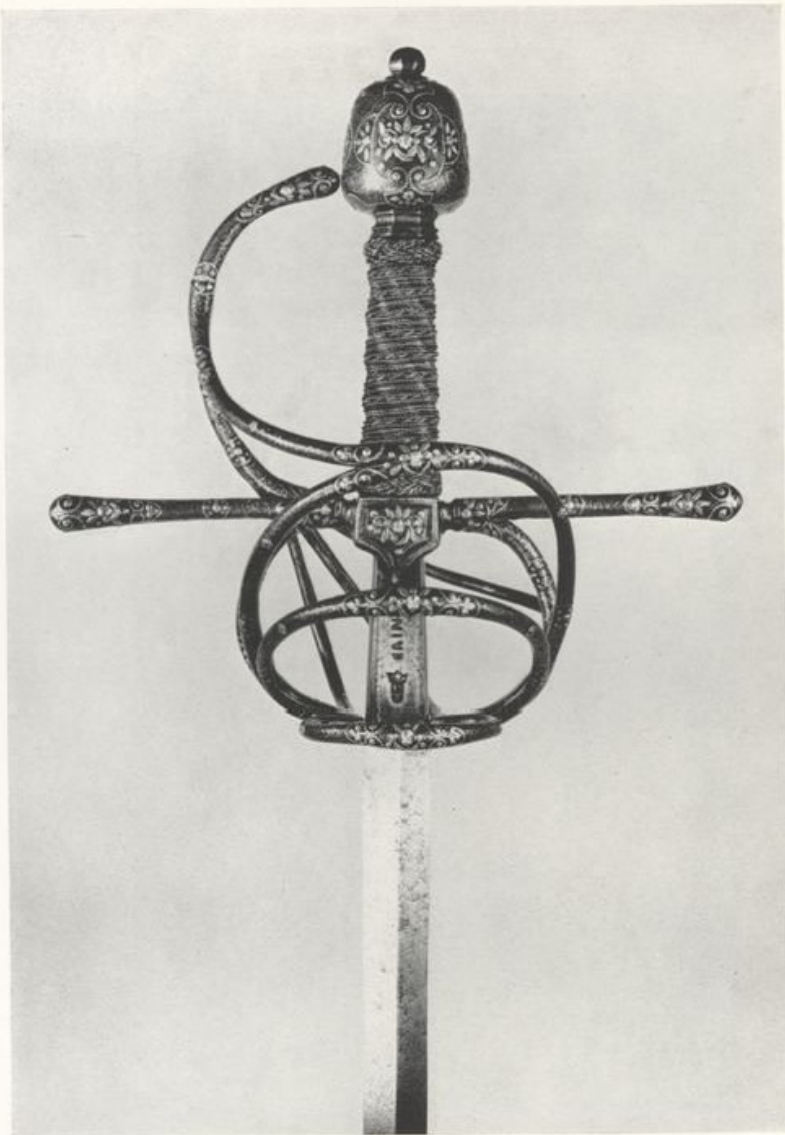
(a) Purchased from the funds of the Farquharson Bequest.	M.76-1957
(b) From the Dresden Armoury. F. Mallett Bequest.	M.62-1947



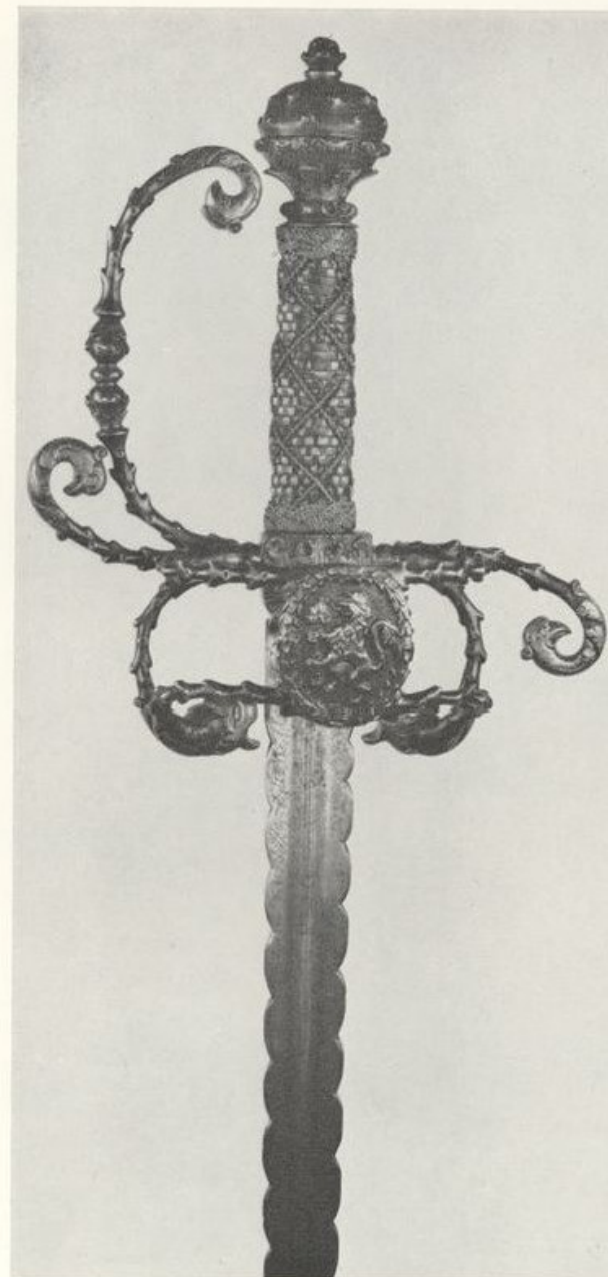
14. Early seventeenth-century rapiers. (a) Toledo mark on blade. Spanish (?). Farquharson Bequest. (b) The hilt set with panels of chased silver and encrusted with silver.
(a) M.104-1929
(b) M.105-1929



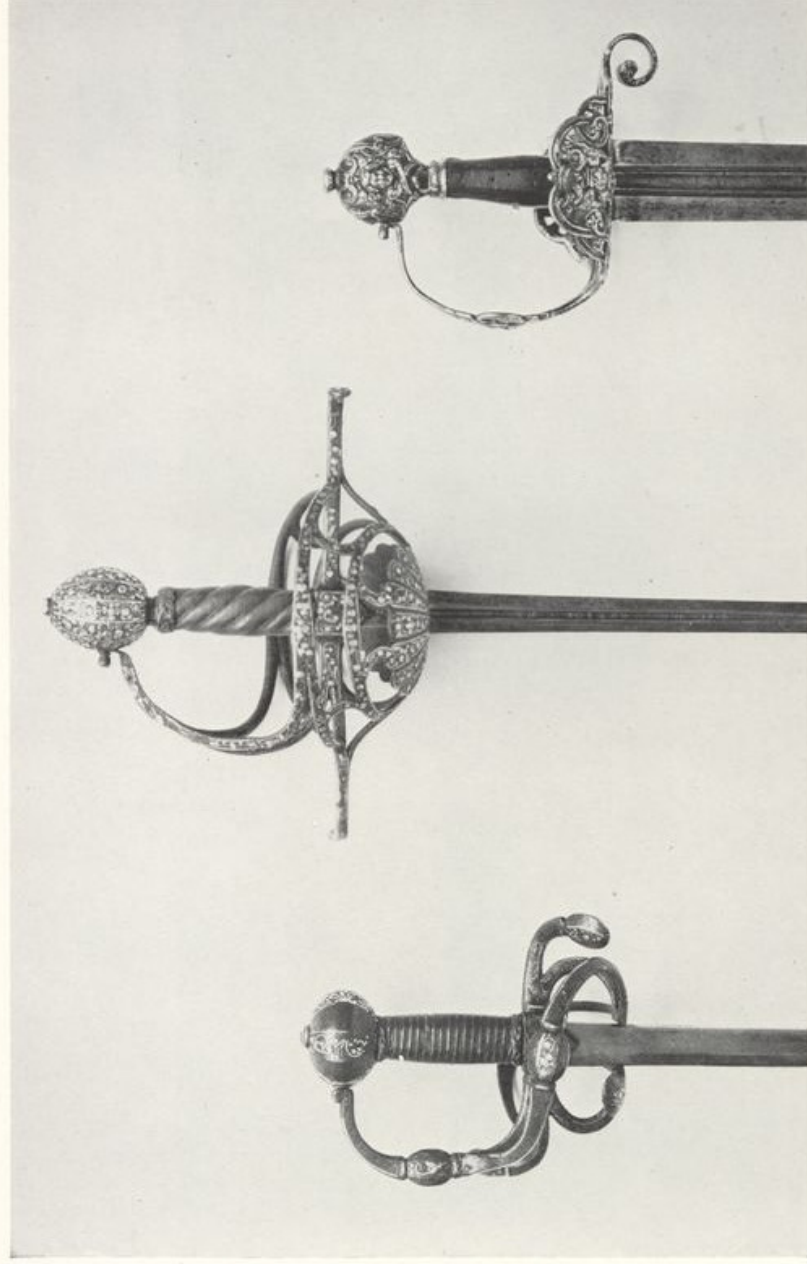
15. Rapiers, the hilts encrusted with chased silver. (a) Blade signed FRANCISCO RUIZ EN TOLEDO. French (?); about 1600. (b) Blade signed ME FECIT SOLGN (i.e. Solingen). W. European; about 1600. F. Mallett Bequest.
(a) M.73-1953, (b) M.53-1947



16. Rapier, the hilt damascened in gold and encrusted with chiselled silver. The blade bears spurious Italian and Toledo marks. English; early seventeenth century. F. Mallett Bequest. M.51-1947

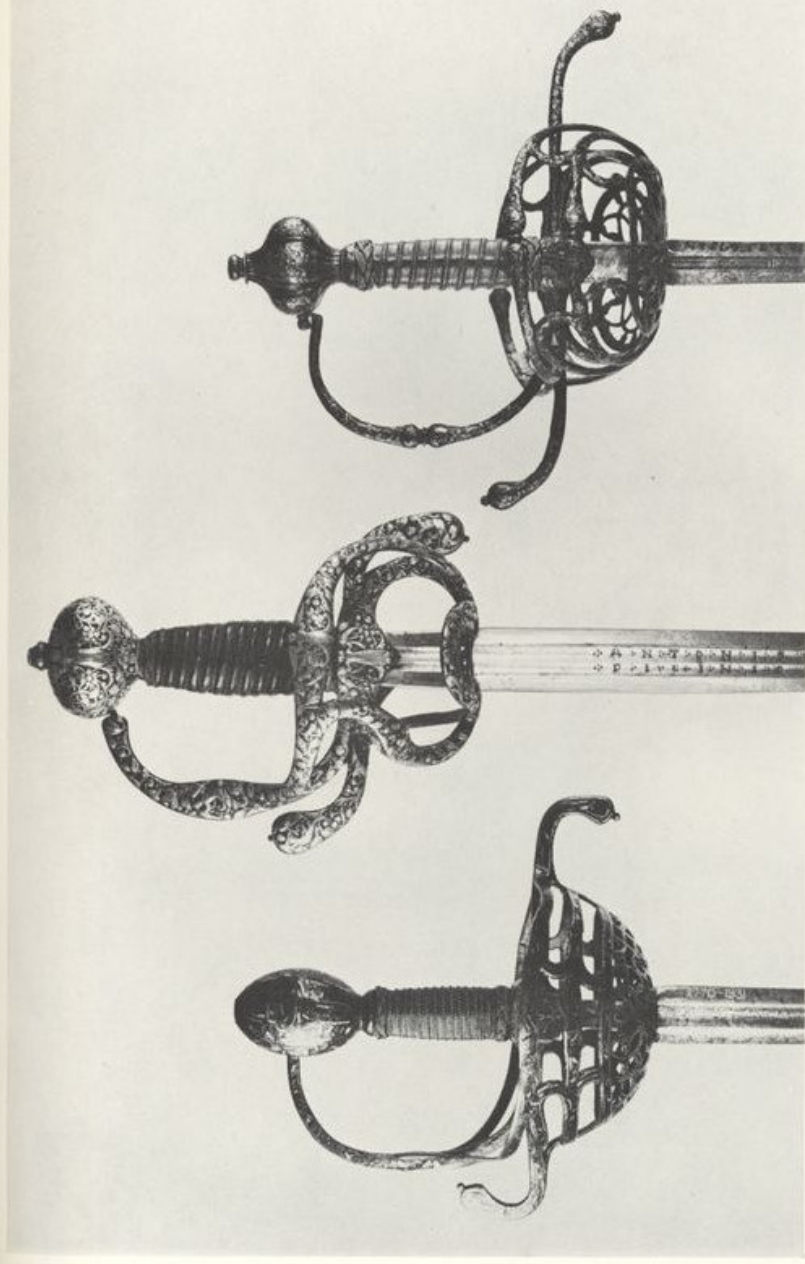


17. Rapier, the hilt russeted, chiselled and gilt and bearing the arms of Sforza, Counts of Santa Fiora. Italian; early seventeenth century. Ramsbottom Bequest. M.2721-1931



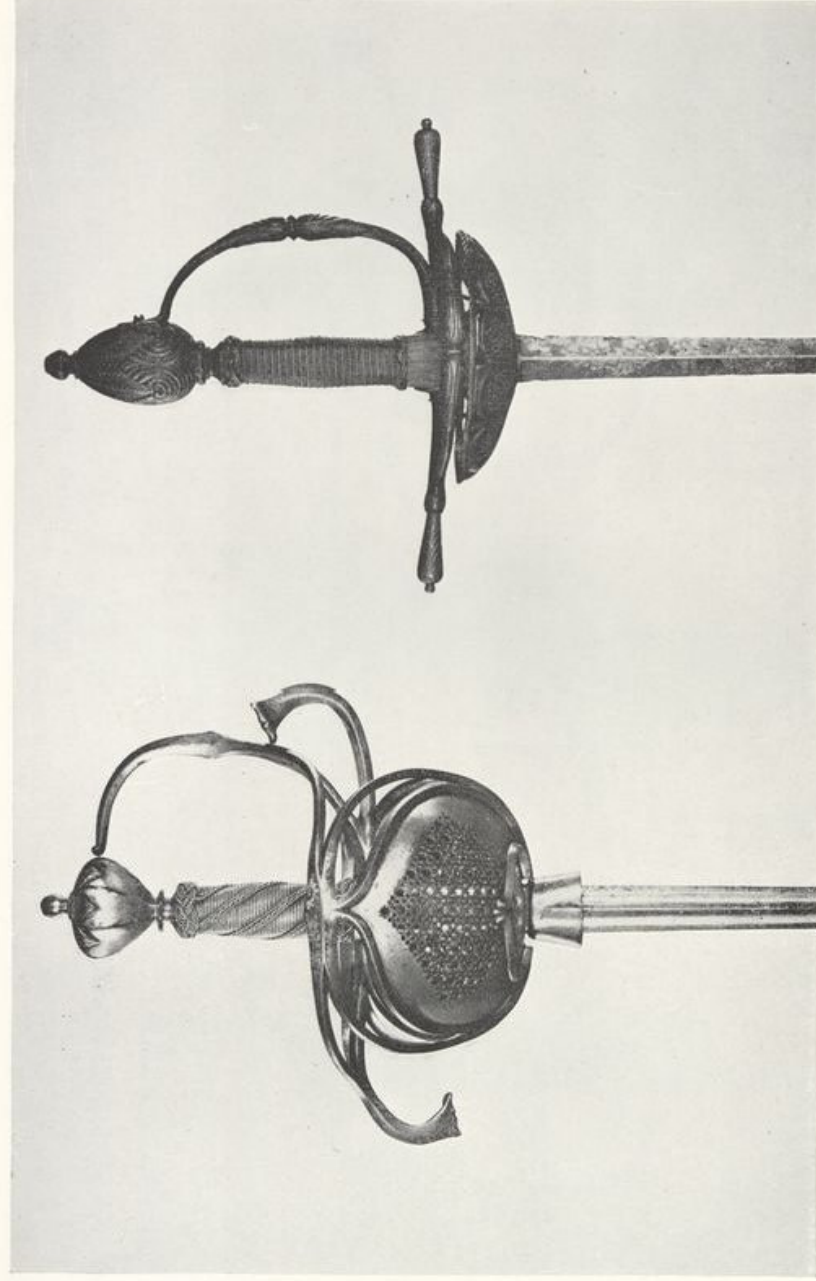
18. English swords of the first half of the seventeenth century, the hilts encrusted or plated with silver. (b) The blade signed TOMAS AIALA EN TOLEDO ANNO 1610. (c) The blade signed JOHANNES KINNDT HOVNSLOE 1634. All Ramsbottom Bequest.

M.2794, 2753, 2722-1931

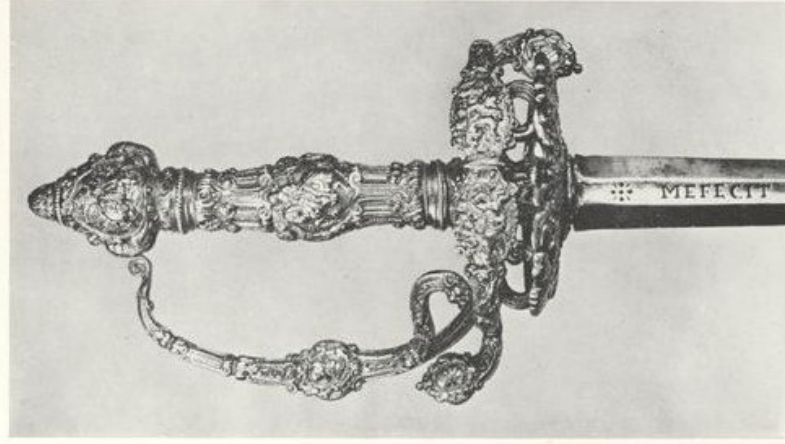


19. English swords of the first half of the seventeenth century, the hilts encrusted with silver. (a) The blade signed SAHAGON. (b) The blade with spurious signature ANTONIO PICINIO. (c) The blade signed TOMAS AIALA. (a) M.2770-1931 (b) M.55-1947 (c) M.2756-1931

(a) (c) Ramsbottom Bequest. (b) F. Mallett Bequest.



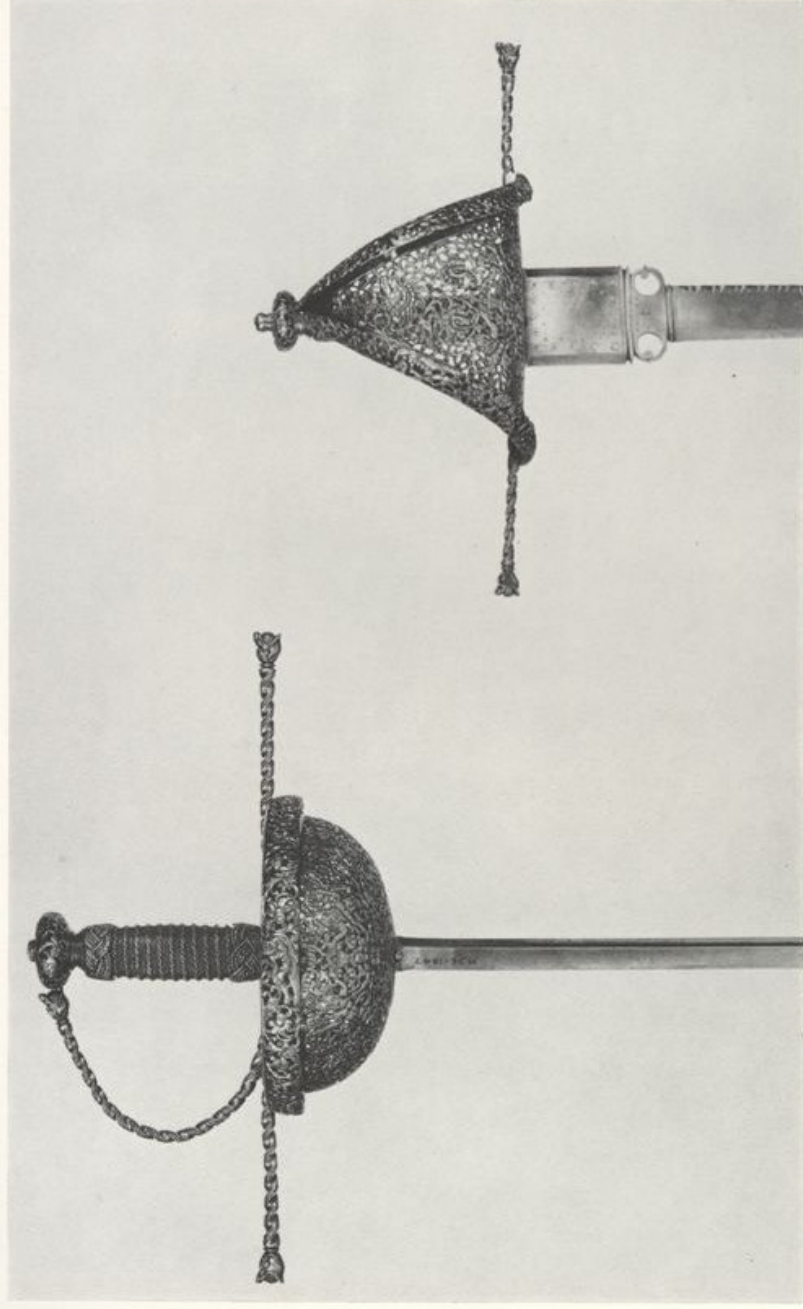
20. Rapiers of the second quarter of the seventeenth century. (a) Silver hilt. Flemish. From the de Cosson Collection. Purchased from the Funds of the Farquharson Bequest. (b) Blade signed JOHANNES WUNDES IN SOLINGEN. Ramsbottom Bequest. (a) M.56-1946, (b) M.2719-1931



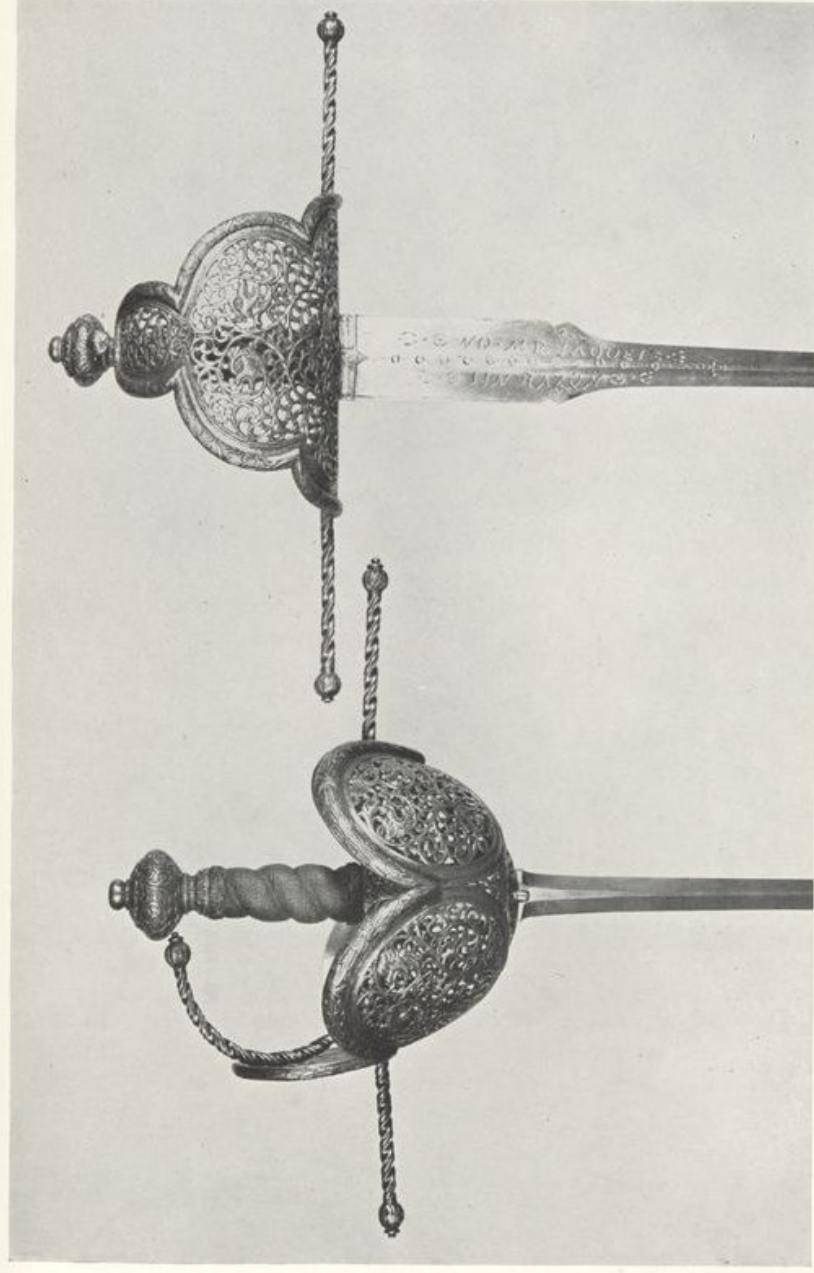
21. English mid-seventeenth-century rapiers. (a) Silver hilt with the maker's mark TH monogram. Blade inscribed ME FECIT SALINGEN. (b) Russet hilt. The blade bears the spurious signature SACHGUM. (a) Ramsbottom Bequest. M.2724-1931

(b) From the de Cosson Collection. F. Mallett Bequest. M.58-1947





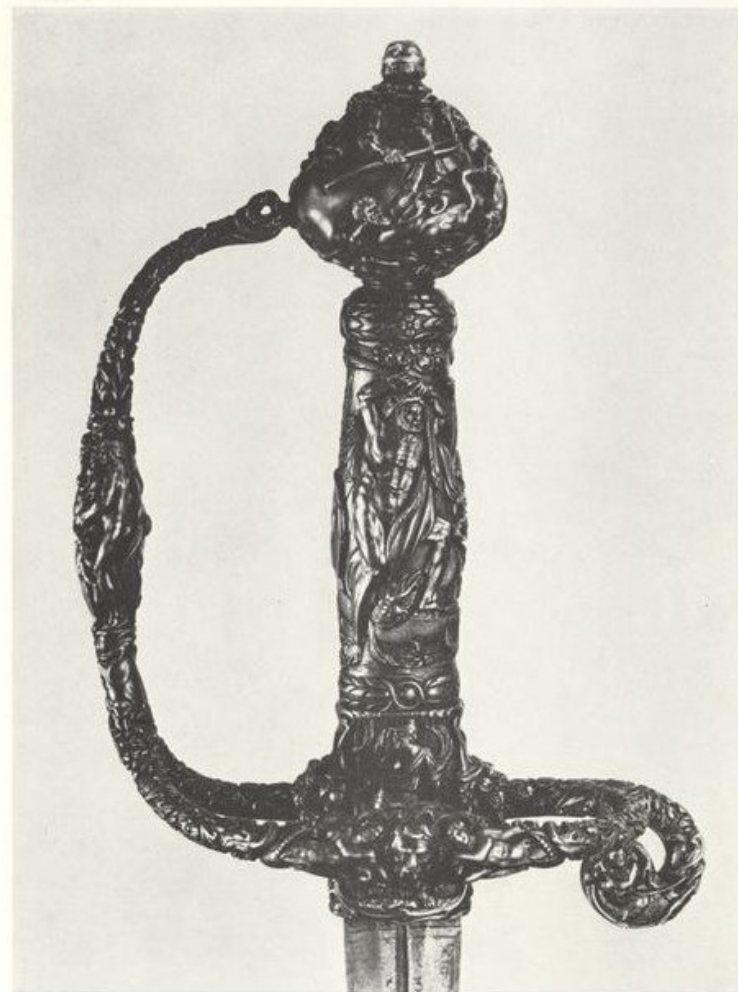
22. Rapier and left-hand dagger, with pierced and chiselled hilts signed ANTONIUS CILENTA DE NEAP. FECIT. Italian (Naples); mid-seventeenth century. F. Mallett and D. M. Currie Bequest. M.56-1947, M.124-1921



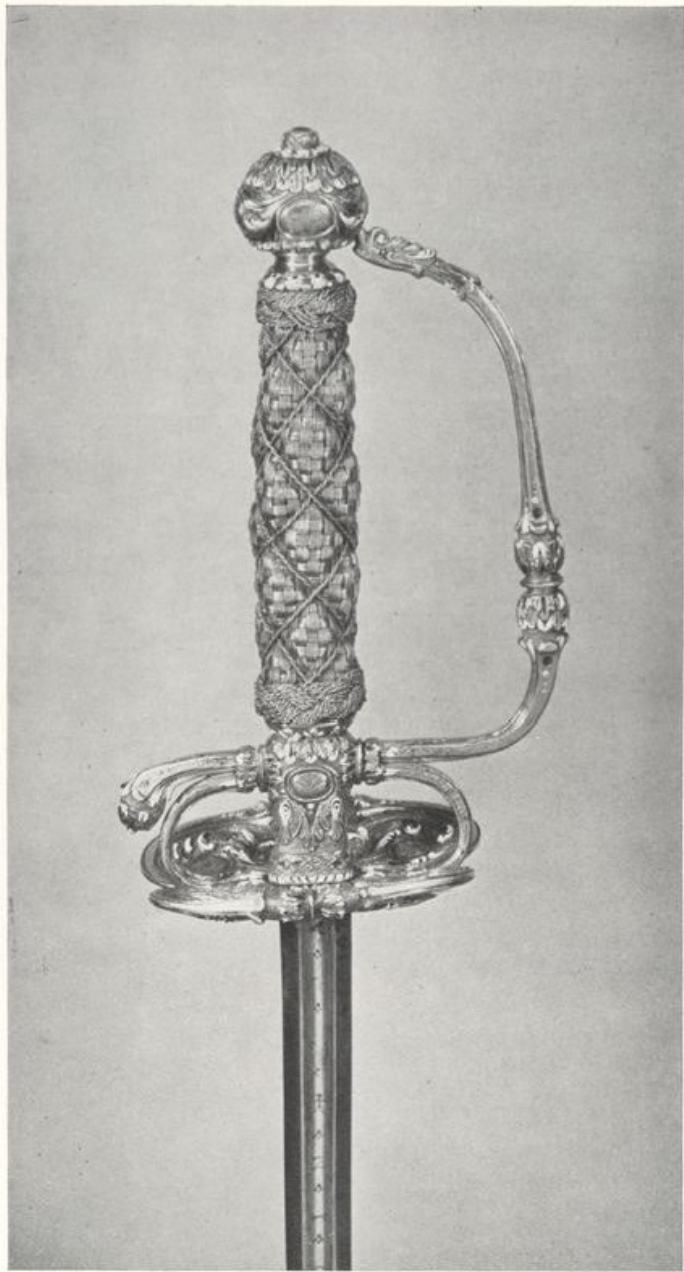
23. Rapier and left-hand dagger with pierced and chiselled hilts. Spanish; mid-seventeenth century. D. M. Currie Bequest. M.97, 123-1921



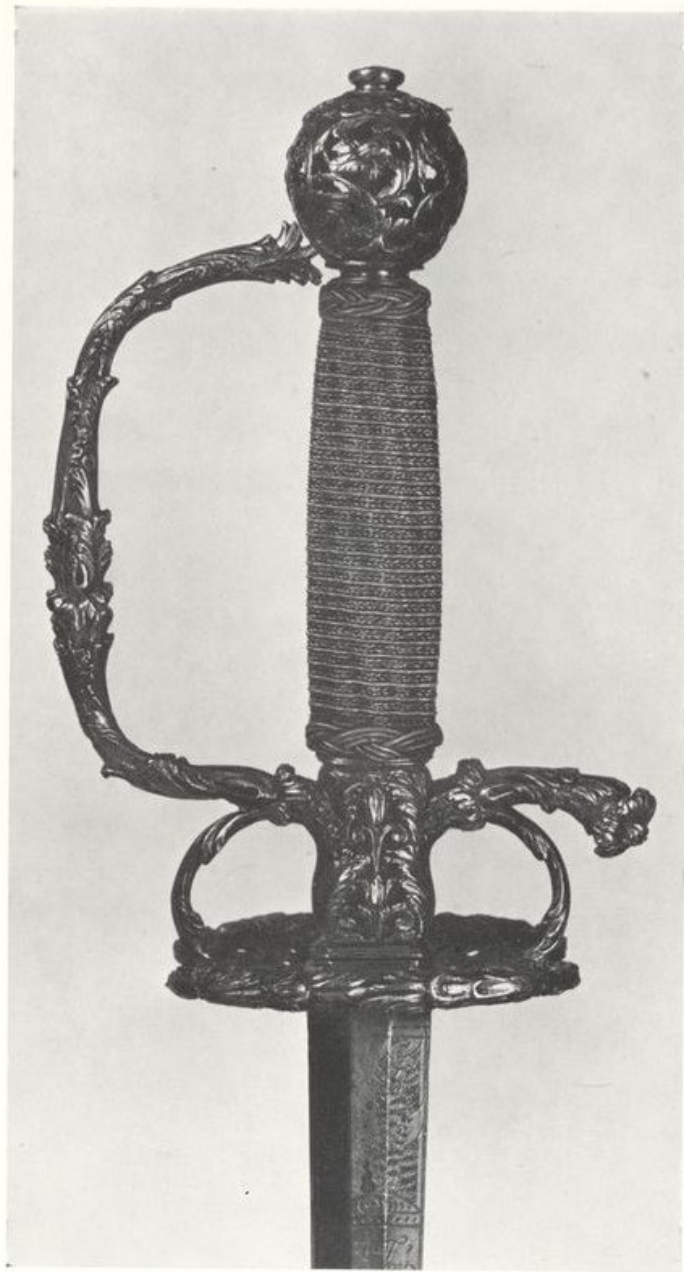
24. Two rapiers of the third quarter of the seventeenth century. (a) Chiselled steel hilt signed GOTFRID LEIGEBE. German (Nuremberg). (b) Silver hilt. Blade signed BISCOTTO.
 (a) From the Dreger Collection. F. Mallett Bequest. M.59-1947
 (b) From the Laking and Mackay Collections. Purchased from the funds of the Farquharson Bequest. M.111-1953



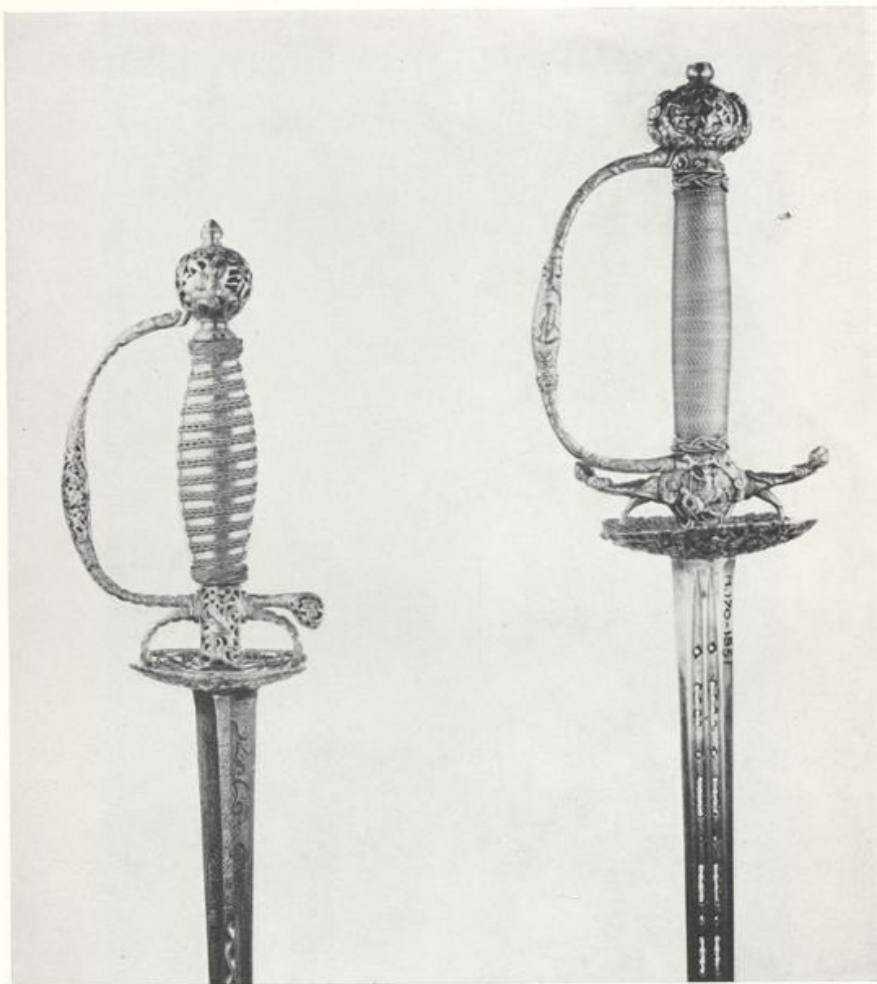
25. Rapier, the hilt of chiselled steel. French (?); mid-seventeenth century. Salting Bequest. M.659-1910



26. Small-sword, the hilt of enameled gold, mark of Joannes Kalkoen of Amsterdam. Dutch; third quarter of seventeenth century.
F. Mallett Bequest. M.60-1947



27. Small-sword, the hilt of chiselled steel. North Italian; late seventeenth century. From the Mackay and Carrington-Peirce Collections. M.17-1956

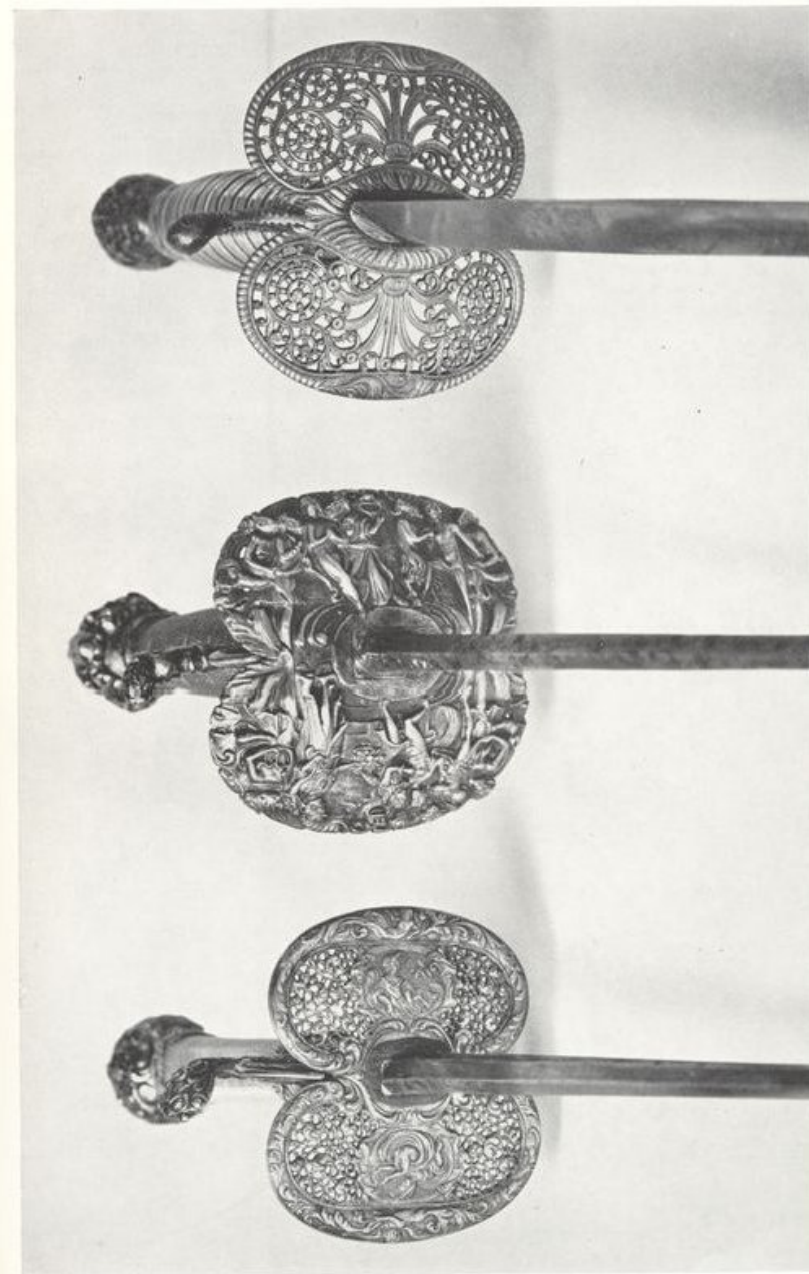


28. (a) Small-sword, the steel hilt pierced, chiselled and gilt. French; third quarter of eighteenth century. From the de Cosson Collection. F. Mallett Bequest.

M.72-1947

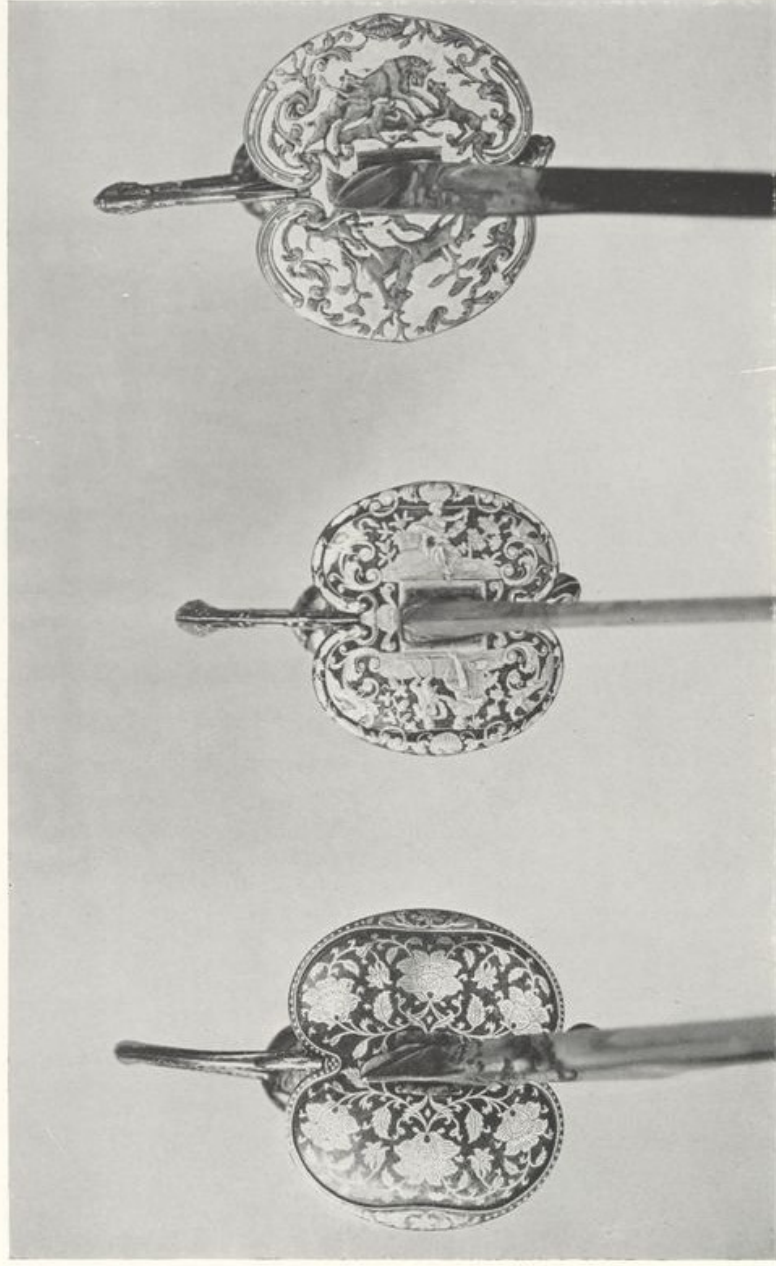
(b) Small-sword, the hilt of chiselled steel. French (?); mid-seventeenth century (the knuckle-guard added in about 1700). Purchased from the Funds of the Farquharson Bequest.

M.170-1951



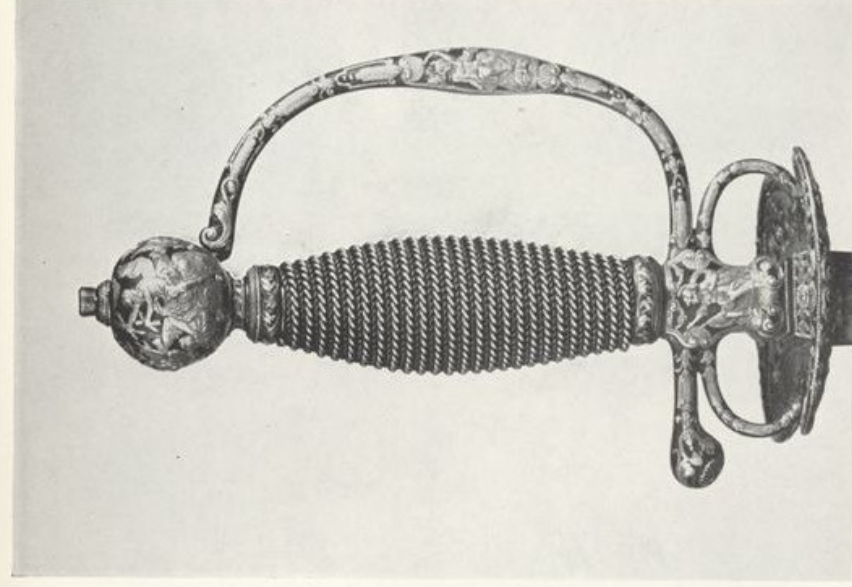
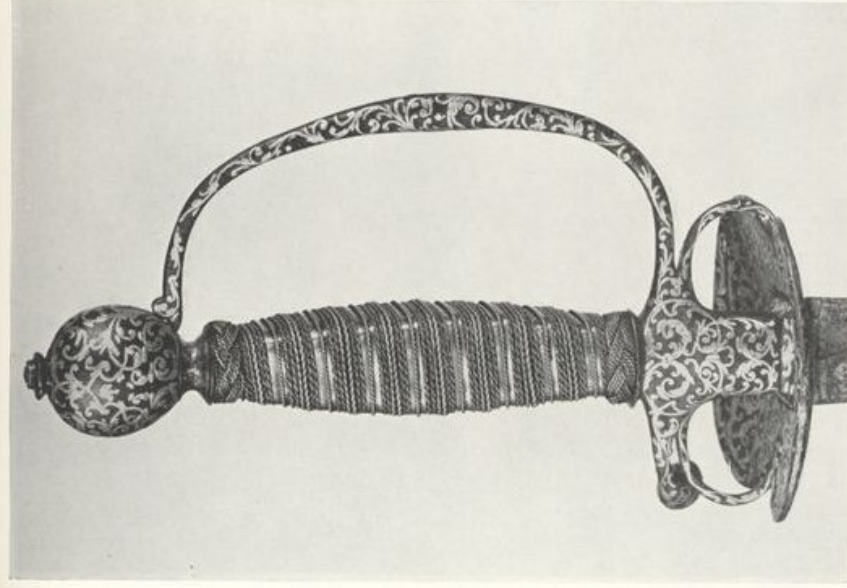
29. Small-swords, the hilts of chiselled steel. (a) Italian; last quarter of seventeenth century. (b) Dutch, last quarter of seventeenth century. (c) English; mid-eighteenth century.

(a) M.71-1947, (b) M.61-1947, (c) 1720-1888



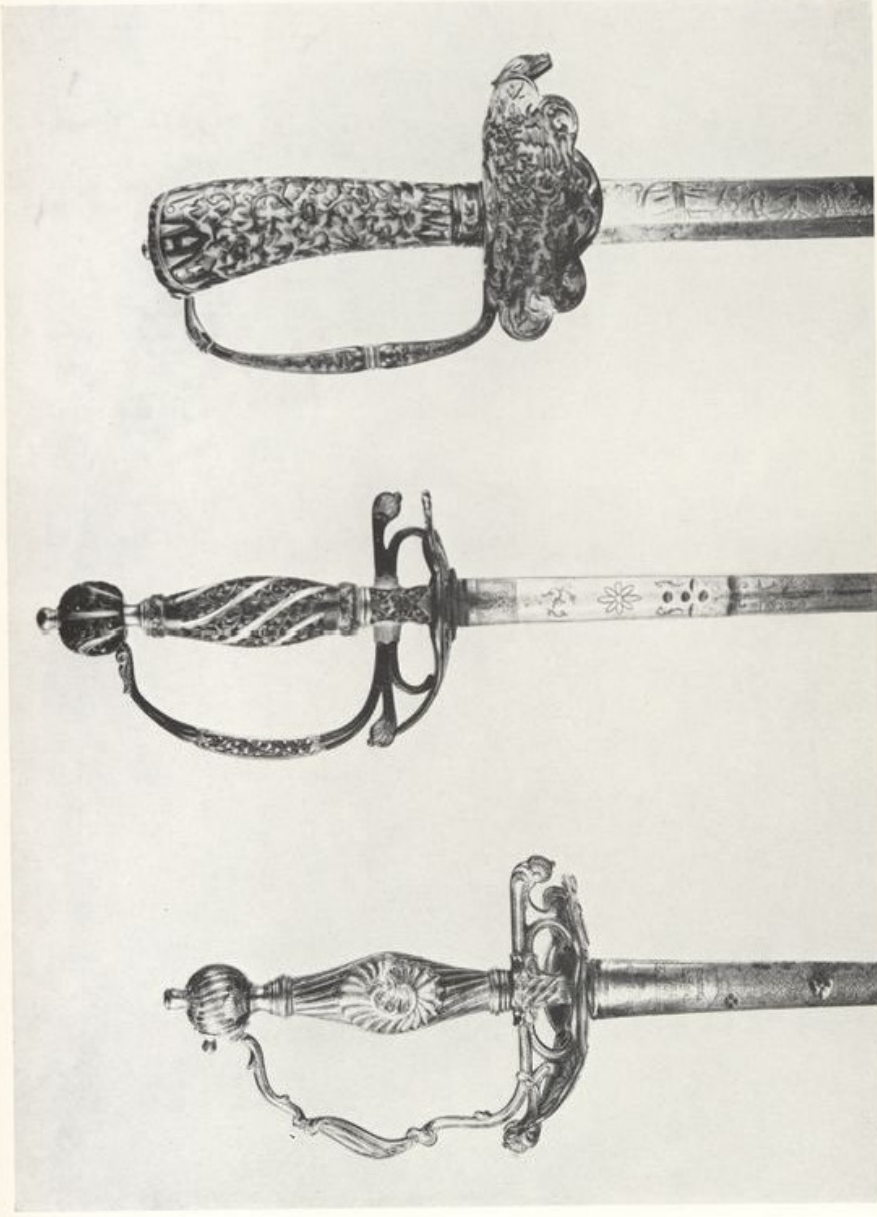
30. Small-swords, the hilts of steel chiselled and gilt or encrusted with gold; first half of eighteenth century. (a) Indian.
(b) French (another view Plate 31). (c) French.

(a) 1723-1888, (b) 1717-1888, (c) 1722-1888

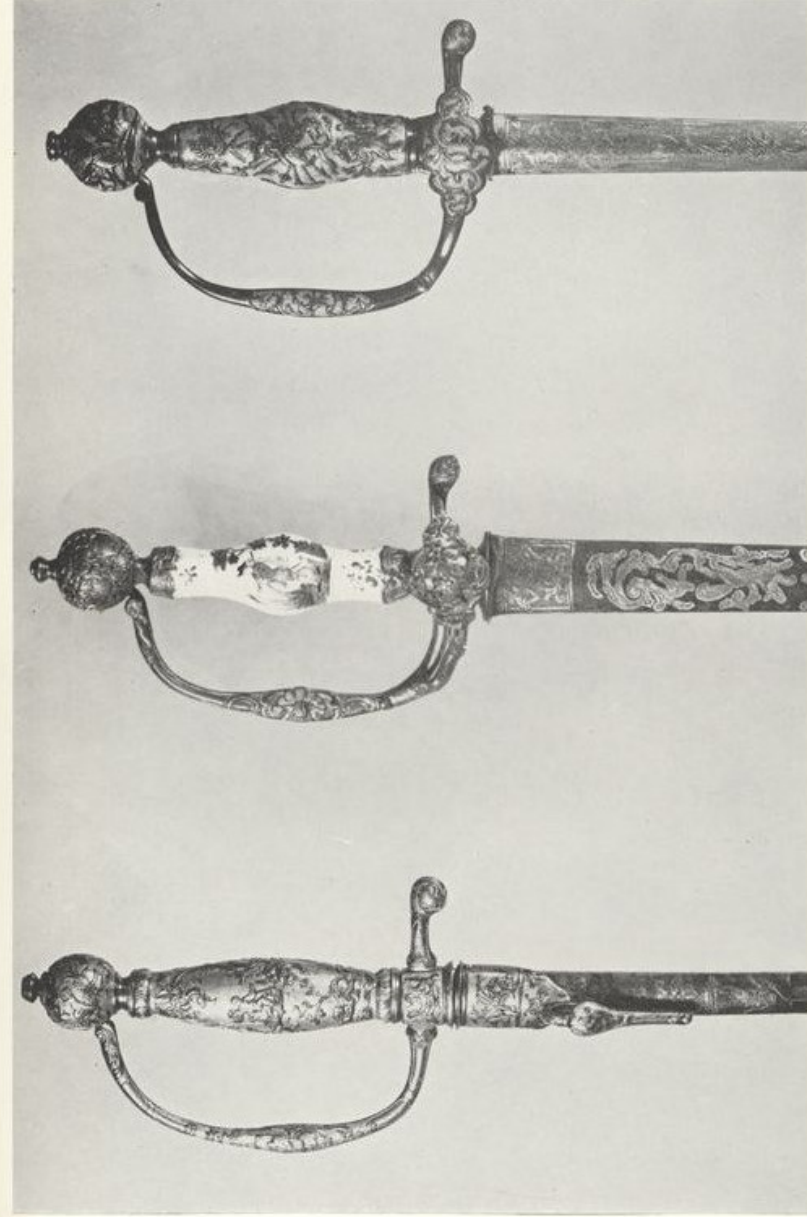


31. Small-swords, iron hilts encrusted with gold. French; first half of eighteenth century.

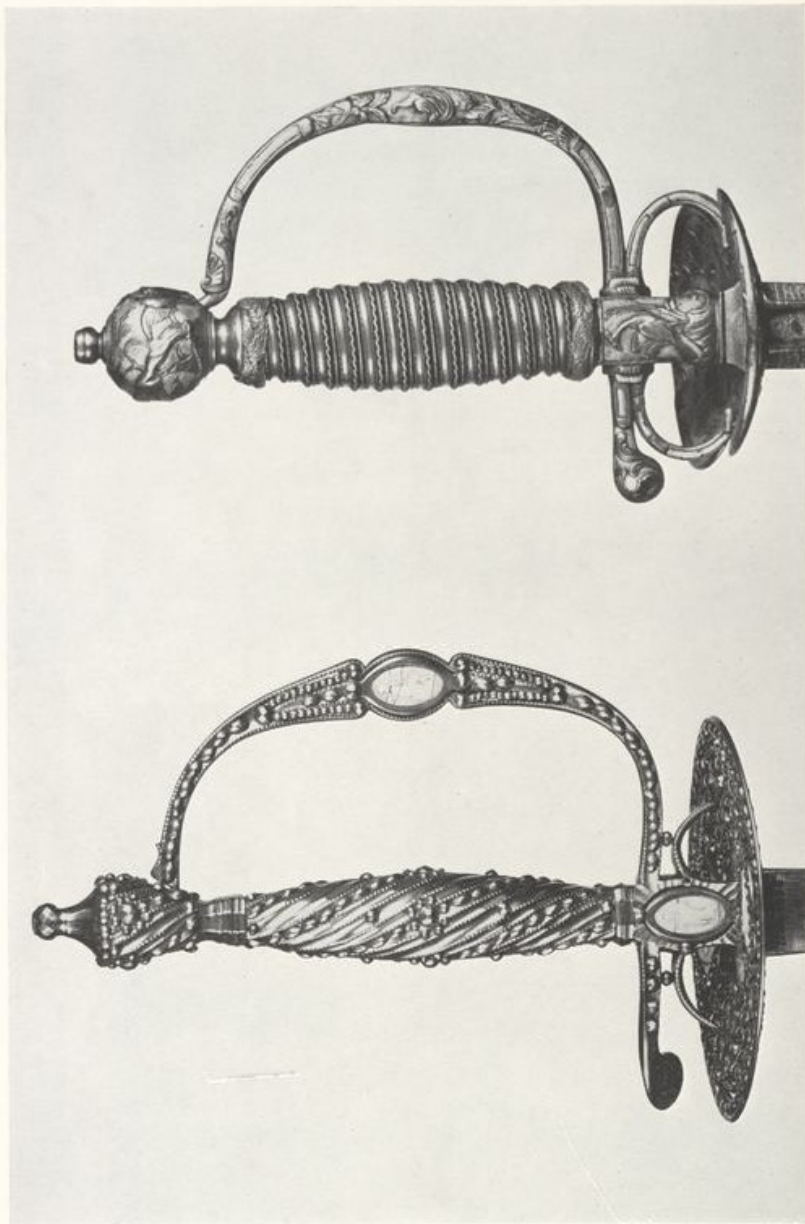
1714, 1717-1888



32. Small-swords and hanger with hilts of parcel-gilt *shakudo* made in Japan for the European market. (a) The blade signed JEAN HOSSE, MR. ZWAARDEGER, AMSTERDAM. Mid-eighteenth century. (b) About 1730. (c) Hanger. About 1700.
(a) 1736-1888, (b) M.277-1960, (c) M.63-1950
(b) (c) Purchased from the Funds of the Farquharson Bequest.

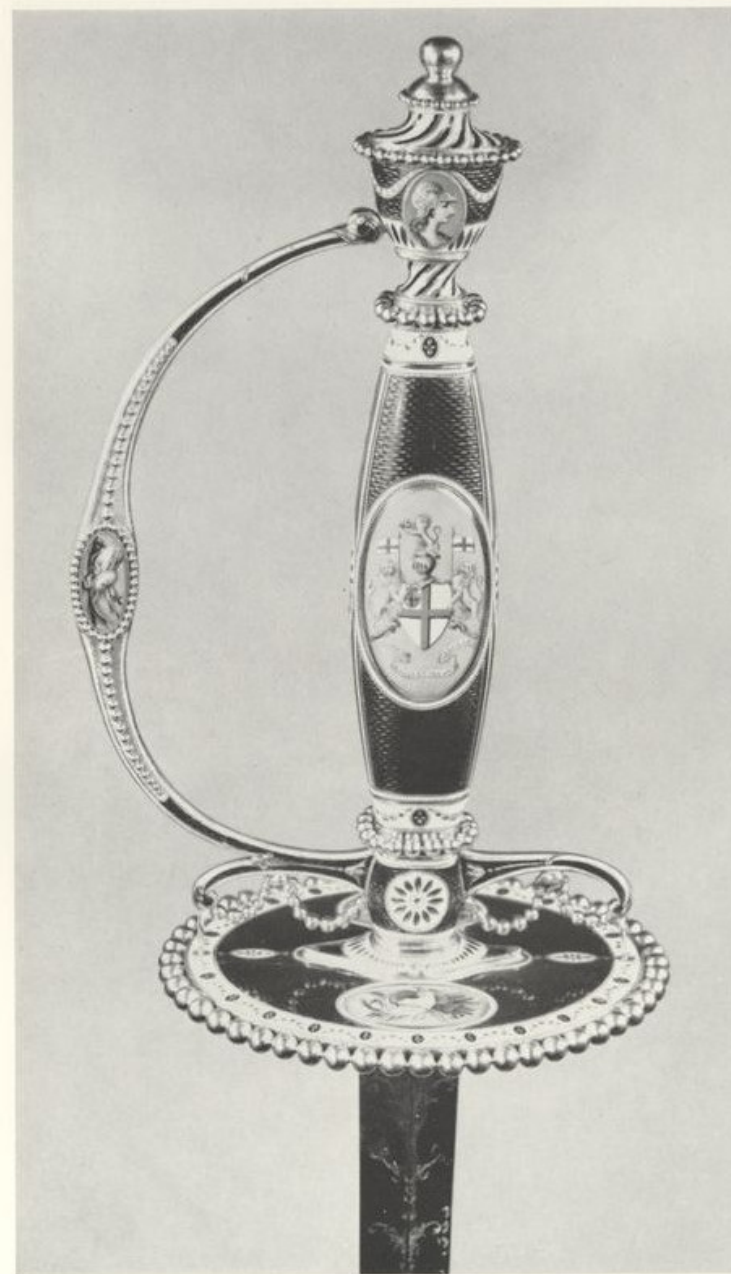


33. Small-swords of second half of eighteenth century. (a) Hilt of chiselled and gilt steel. French. Ramsbottom Bequest. (b) Hilt of chiselled and gilt steel. Russian (Tula).
(a) M.2731-1931, (b) 142-1889, (c) 1731-1888

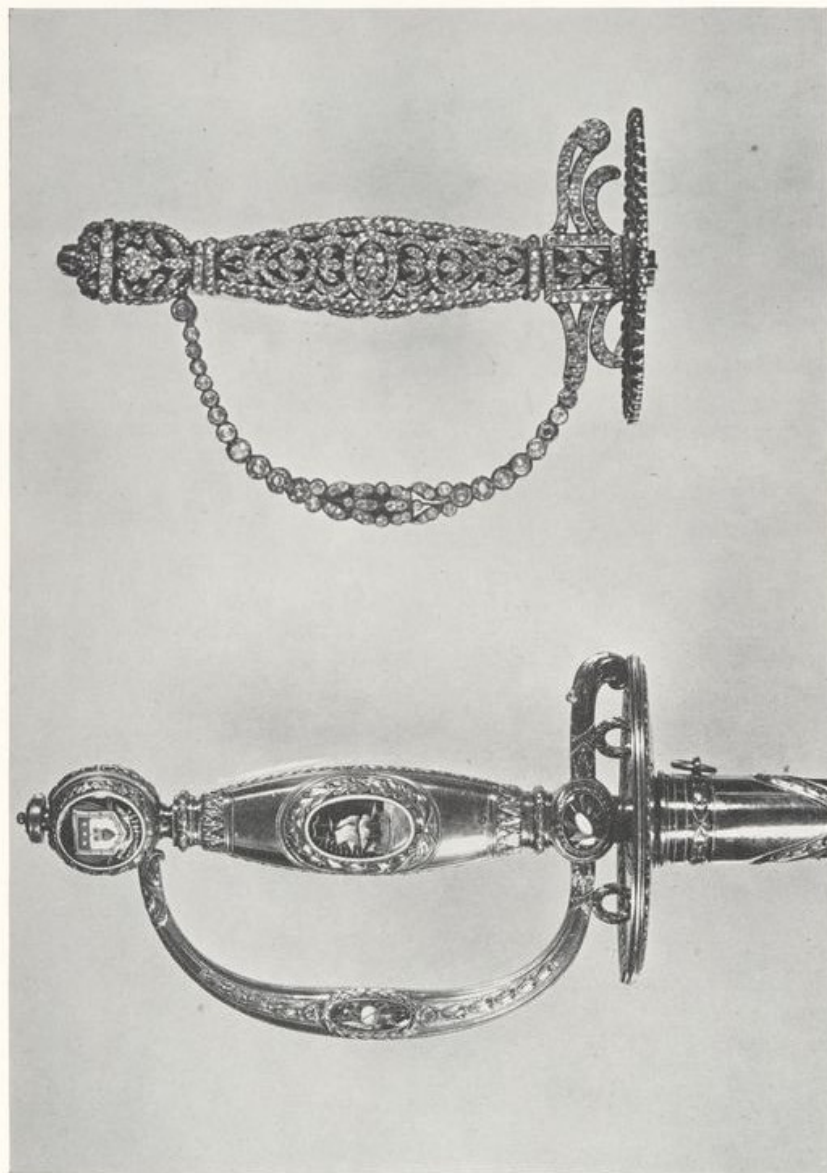


34. Small-swords. (a) Cut steel hilt set with Wedgwood plaques. English; about 1780. (b) Hilt of chiselled and gilt steel. English; mid-eighteenth century.

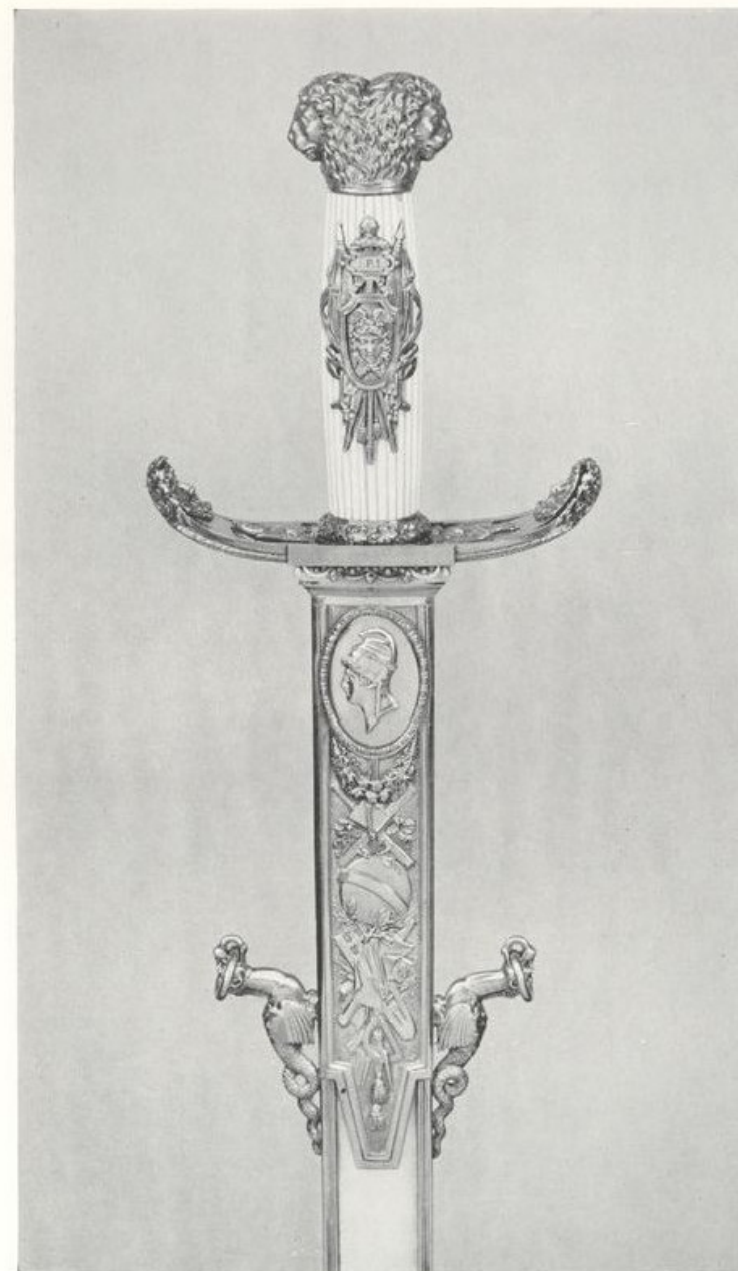
(a) 1735-1888, (b) M.195-1928



35. Small sword presented to Lieut.-Col. James Hartley in 1780 by the Honourable East India Company. Gold hilt enriched with translucent enamels by James Morisset of London. London hall-mark for 1781-82. From the Carrington-Peirce Collection. M.39-1960



36. English small-swords of the end of the eighteenth century. (a) Presentation-sword. Silver hilt enriched with translucent enamels by James Morriset of London. London hall-mark for 1797-98. (b) Silver hilt set with pastes. Given by Miss M. Gardiner. (a) 274-1869, (b) M.792-1927

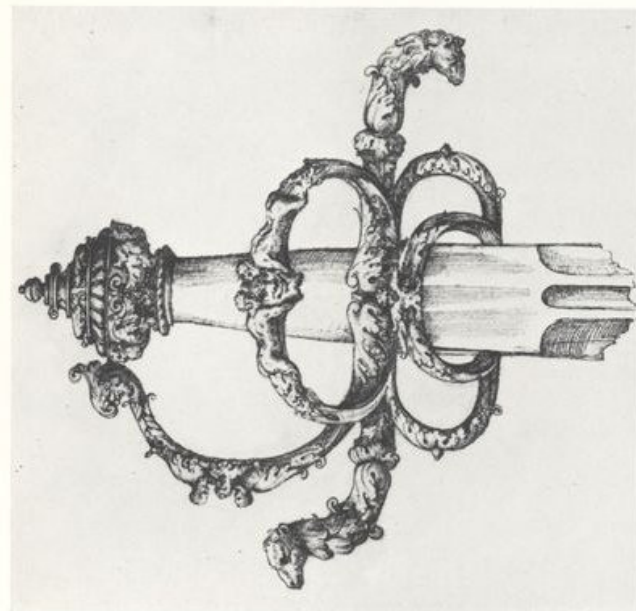
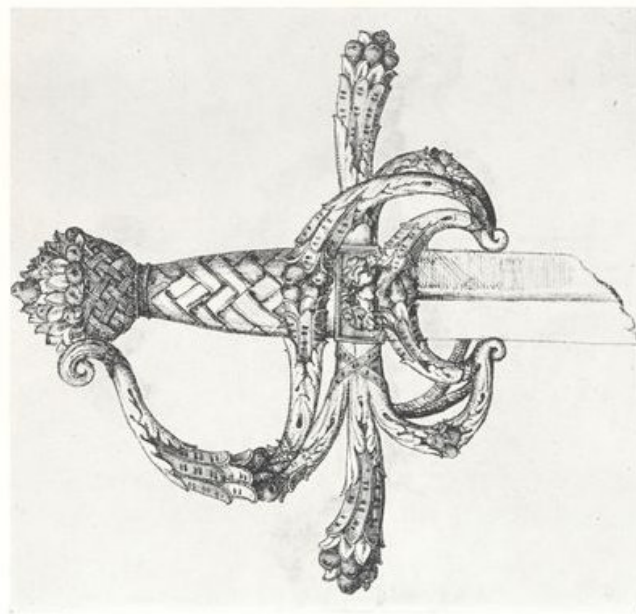


37. Sword with hilt of silver gilt. The scabbard of mother-of-pearl mounted with silver gilt. Signed ENTISE BOUTET., MFTURE A. VERSAILLES. French; about 1800. 486-1870



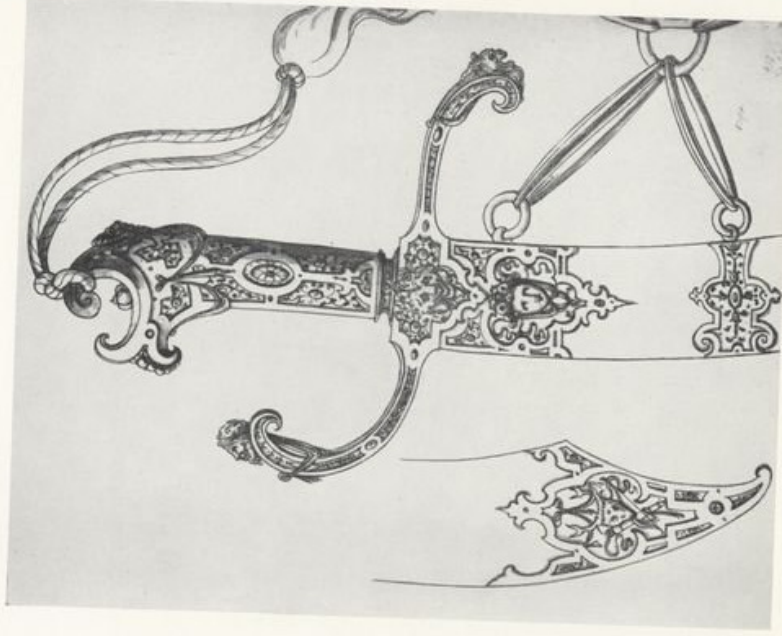
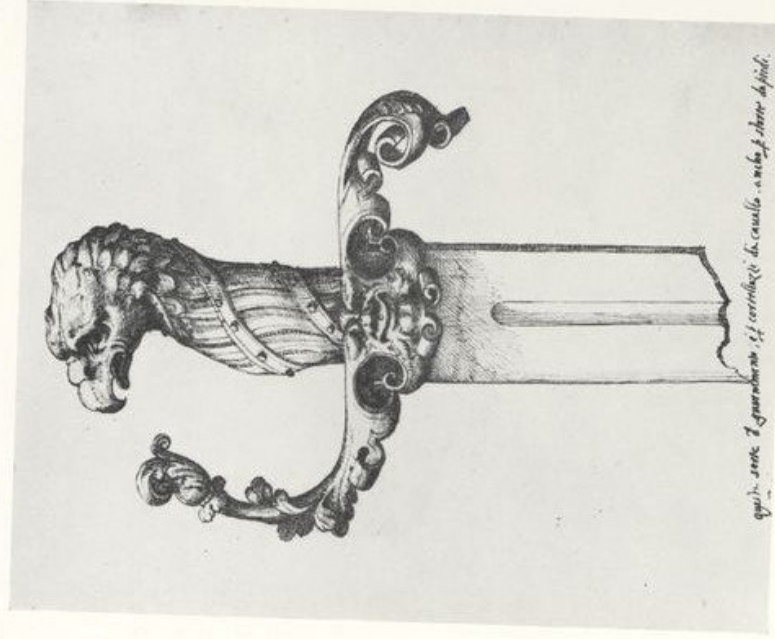
38. Sabre presented by the Prince Regent to the Earl of Yarmouth in 1811. Hilt and sheath-mounts of steel enriched with ormolu. Indian blade captured during the second Rohilla War in 1794. Sheath signed TATHAM SWORD CUTLERS TO HIS MAJESTY &C. N°

37 NEAR THE ADMIRALTY. Given by Mr. J. F. Hayward. M.26-1952

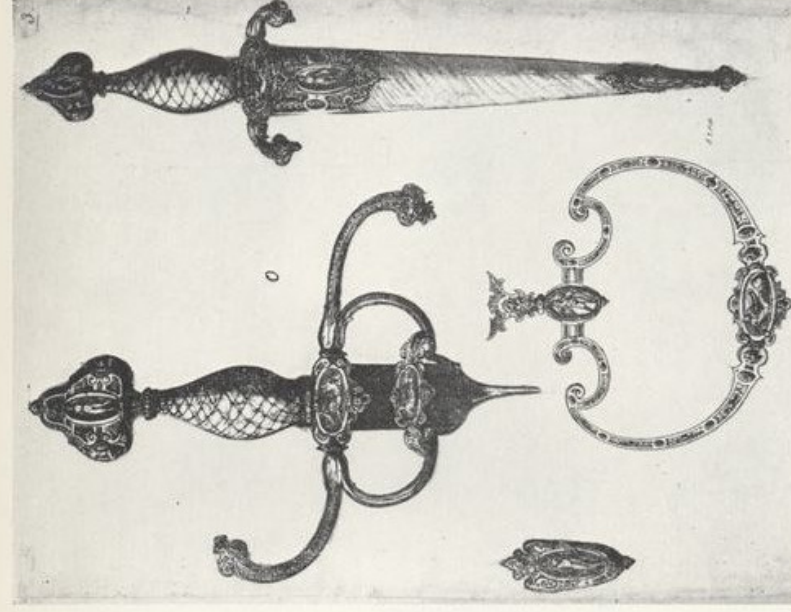
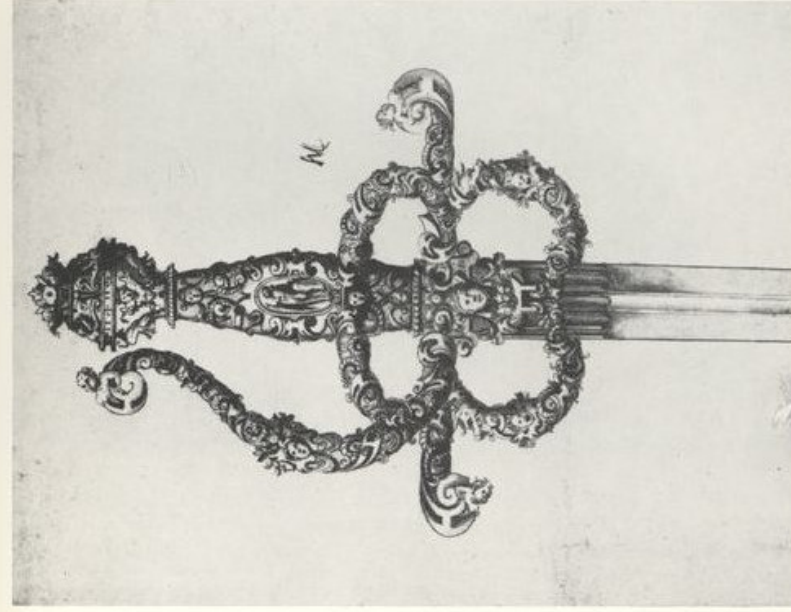


39. Designs for sword-hilts from the pattern-book of Filippo Orso of Mantua, dated 1554.

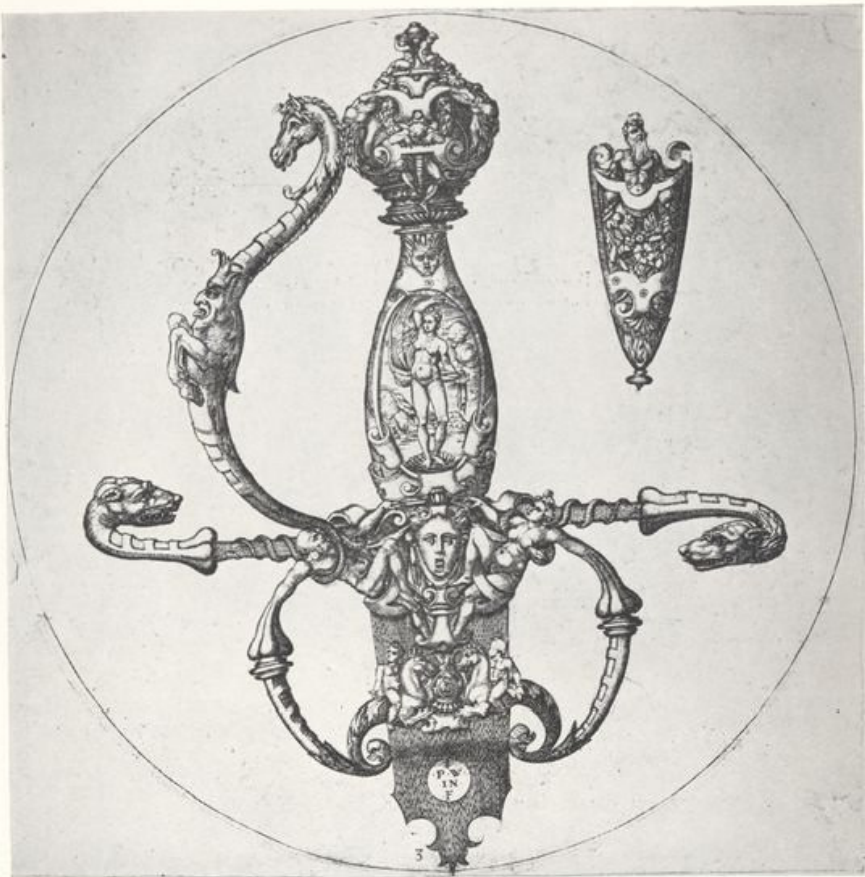
(a) E.1799-1929, (b) E.1822-1929



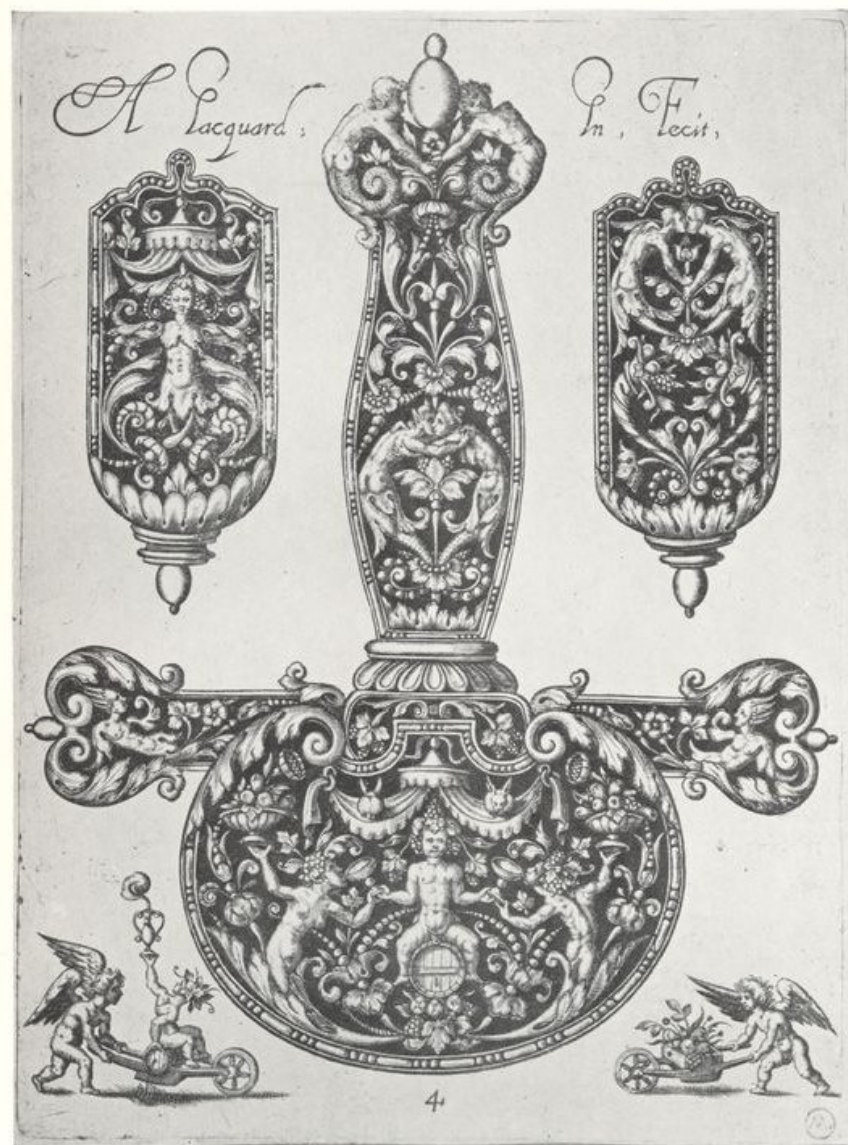
40. (a) Design for sabre-hilt from the pattern-book of Filippo Orso of Mantua, dated 1554. (b) Design for a sabre by Erasmus Hornick of Antwerp, probably executed in Nuremberg, 1559-66. (a) E.1794-1929, (b) 5194.



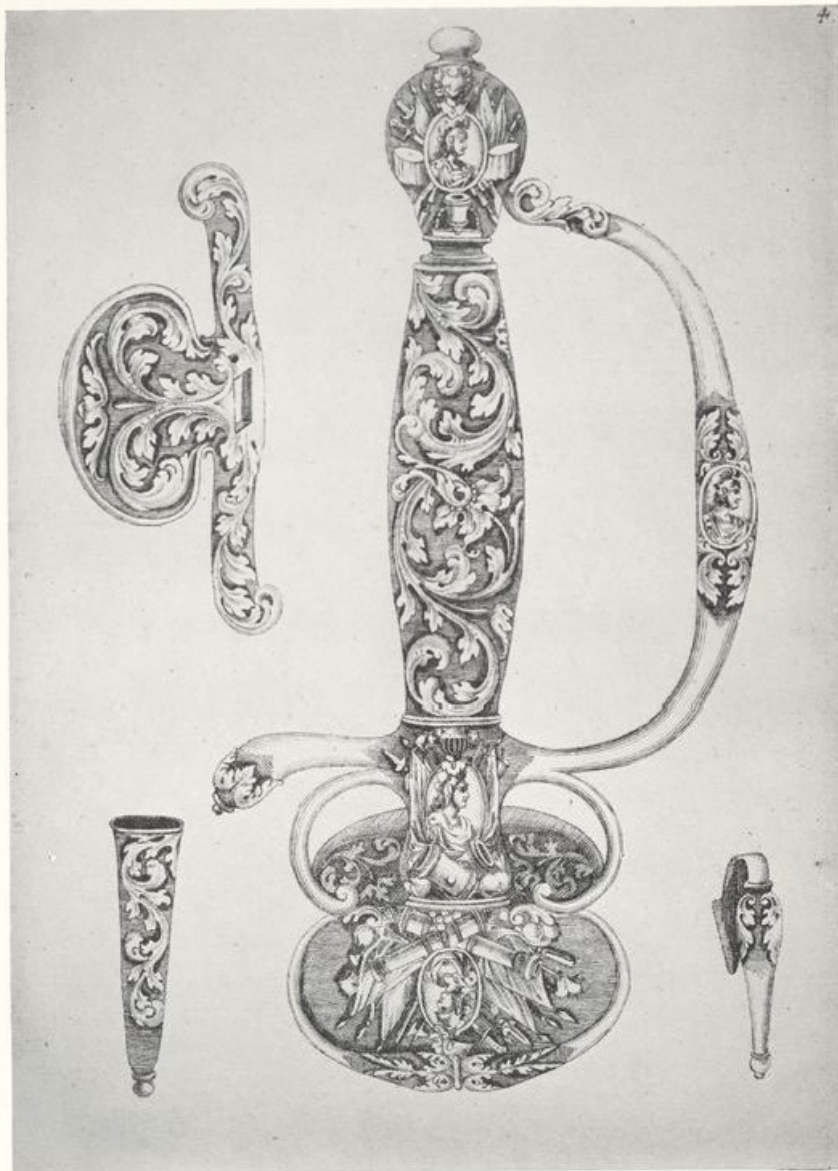
41. (a) Design for sword-hilt, south German, probably Nuremberg, about 1560. (b) Design for sword-hilt, dagger and purse, mount by Erasmus Hornick of Antwerp, probably executed in Nuremberg, about 1560. (a) 5203, (b) 5204



42. Engraved design for sword-hilt by Pierre Woeriot of Lyons. French; about 1560-70. E.2362-1910



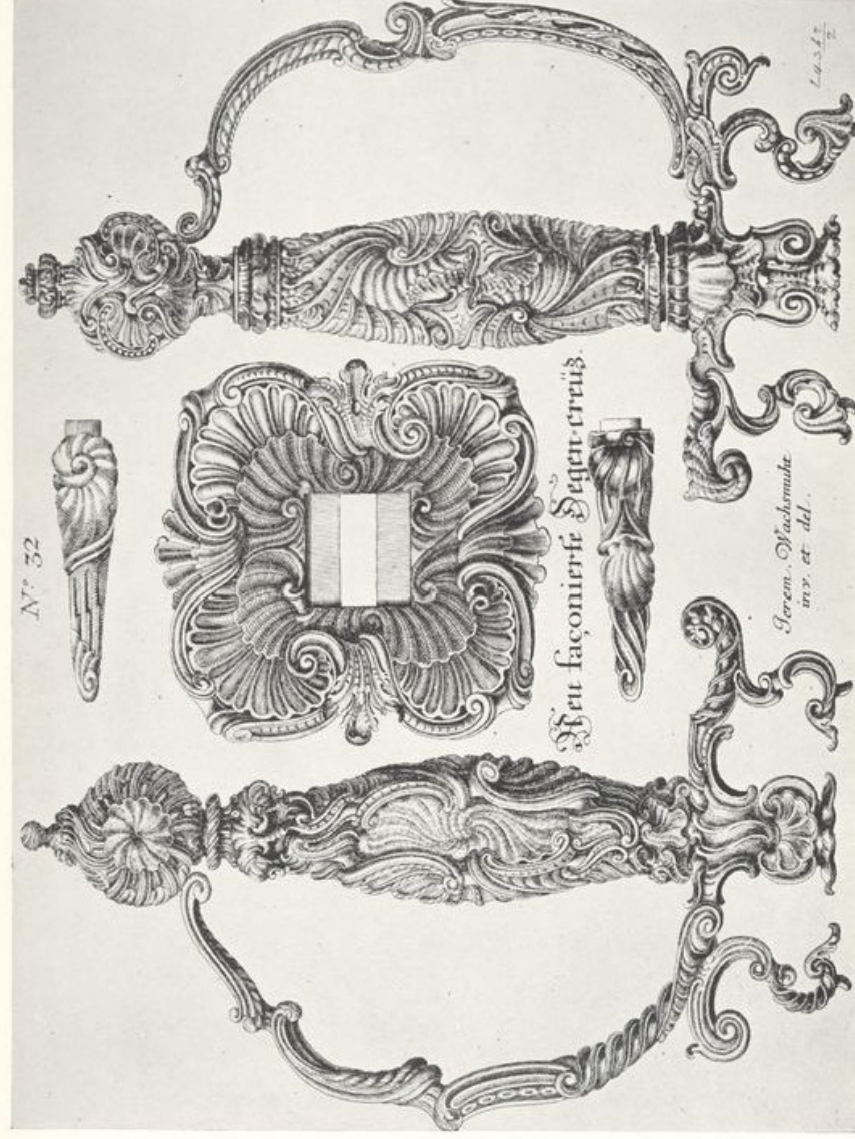
43. Page from a pattern book of engraved sword-hilt designs by Antoine Jacquard, of Poitiers. French; first half of seventeenth century. E.1130-1908



44. Page from engraved pattern book by Georg Heumann, of Nuremberg. German; early eighteenth century. 20584-1



45. Page from engraved pattern book by Johann Jacob Baumgartner, of Augsburg. German; early eighteenth century. 24361-1



46. Title page from engraved pattern book by Jeremias Wachsmuth, of Augsburg. German; mid-eighteenth century.

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