



BIBLIOGRAFIA

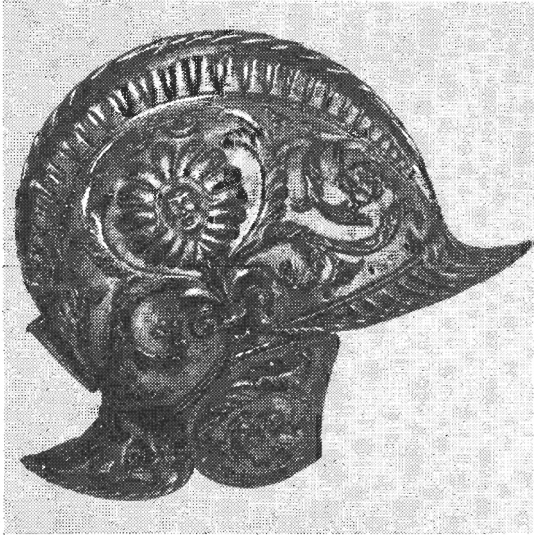
CLAUDE BLAIR: *Arms, Armour and Base-Metalwork*. The James A. de Rothschild Collection at Waddesdon Manor. Published for the British National Trust. 531 pages, 231 b/w illustrations, 12 illustrations in colour, 120 marks, London, etc., 1974.

During the last generations the British National Trust has taken over a series of castles and manors, many of them of historical, architectural and artistic value. Among such castles is the *Waddesdon Manor*, which formerly belonged to the Rothschild family. Several catalogues have been published about the art collections at Waddesdon, and the last catalogue, published in 1974 is a heavy volume dealing with the collection of armour and arms as well as with some pieces of wrought-iron work and other categories of metal work. Far the greatest part of this magnificent catalogue deals with the collections of arms. These collections were formed by the late baroness Miss Alice de Rothschild (1847-1922) and it was bequeathed with Waddesdon to the National Trust by Mr. James de Rothschild in 1957. (The catalogue contains at its head a family tree of the Rothschilds concerned with Waddesdon.)

In her work with collecting arms (as decoration for special rooms and a corridor of the manor) Miss Alice was guided by the outstanding British specialist in this branch of art, Sir Guy Laking, who advised and helped her in many ways. It is to be noted in the catalogue, what categories of weapons were of most interest to Sir Guy Laking. To those who should not know sufficiently about this prominent specialist the author gives some interesting information. Miss Alice left almost no records or notes about how the collection had been created, or from which sources or collections the various objects bought by her, originated. For that reason it must sometimes have been something of a detective work to trace the objects on their way to Waddesdon. The baroness was mainly interested in arms from the period of 16th and 17th cent. Great part of the collection consists in swords and rapiers, hangers, daggers and fire-arms as well as an interesting group of powder flasks. The emphasis on the collection from her side was laid upon the decoration of the weapons. It contains many fine pieces of high quality and many pieces more or less composite, as well as veritable fakes. This last part the author, however, has suppressed. The importance lies on some excellent historical pieces of

high quality such as the precious helmet which once belonged to the Spanish emperor Carlos V (see Fig.), a pair of elbow pieces belonging to a suit of armour for the same emperor and a fine round shield no doubt a work by the famous Antwerp or Paris master Eliseus Libaerts.

In the catalogue the pieces of importance as well as the composite pieces have been described in all details. The author has made a thor-



Burgonet (or Morion) of the emperor Charles V. About 1534 or 1536. Probably by Caremolo Modrone of Mantua. James A. de Rothschild Coll., Waddesdon Manor.

ough analysis of all objects, and he gives the reasons for why this or those details from the object concerned do not belong to it. These detailed descriptions are an important help to the reader and investigator. A most important part in his descriptions is the critical analysis and the commentaries, in which he makes comparison with objects in other museums and collections, as well as the excellent list of bibliographical notes.

First of all armour is treated. A particularly fine specimen is the burgonet or morion of Carlos V. It is an Italian work, probably from the workshop of Caremolo Modrone of Mantua, made about 1534 or 1536 and possibly a gift from the duke of Gonzaga to the emperor. The precious burgonet is embossed in relief, have tongue ornaments, scrolls of acanthus foliage and flowers as well as a man's mask on either side, all of it gilt and originally blued. The burgonet apparently is

seen in the famous *Inventario Iluminado*, which now is in the Real Armería of Madrid. Together with several other objects from this royal armoury it was removed in 1838 and in the following year sold at Christie's in London. The analysis by Cl. Bl. leaves no doubt about the ascription of the helmet to the workshops of the ducal armourer Caremolo Modrone at the court of the Gonzagas of Mantua.

A precious pair of elbow pieces, cowters, originally belonging to Carlos V and depicted in the *Inventario Iluminado*, came out from the royal armoury of Madrid in the same illegal manner in 1838 and were sold in London in 1839. They can be ascribed to the master Filippo Negroli and his brothers of Milan. They are from about 1539. Many of the pieces brought from the Madrid armoury in 1838 were sold mixed up in several lots. Baron de Cosson recognized the cowters as the pieces from the armour garniture called that of the masks, represented in *Inventario Iluminado*, where they are seen. They were to be worn on a pair of mail sleeves.

The descriptions of the families of the Negroli and the other famous family of Lucio Piccinino of Milan give much biographical information. Further the descriptions of the various pieces with the history of the armourers and of the dukes of these Italian courts give a most refined picture of the culture of this period as well as the relations of these armourers and artists to the ducal courts for which they worked. An abundance of important information is to be found here. Of great interest is the circular parade shield, a Flemish or French work (Antwerp or Paris) and very probably by the famous artist Eliseus Libaerts of Antwerp. It is from 1555-1559. Among the other circular parade shields none can be compared to this in regard to artistic value. Great part of the catalogue treats the side arms such as swords and rapiers, daggers, hangers and hunting weapons. Several excellent pieces can be noted here, particularly the beautiful English rapier with its silver inlaid hilt from early 17th cent. The shape of the hilt is characteristic English, but its decoration has much in common with certain types of German rapiers of the same period. Stamps and signatures are reproduced on special plates in the last part of the books, but they are even illustrated in the text. The blade is not the original one. Some elegant dressing swords are to be found. One specimen no doubt has been made in Japan for the European market. An extraordinarily fine hunting hanger from about 1750 is the Saxon specimen with its beautiful and refined handle of Meissen porcelain representing hunting scenes in fine colours. The upper part of the handle is shaped like a deer-hoof, picked and in natural colours. Guard and sheath mountings are in gilt copper. The blade has the inscription: V (ivat) PANDUR. This hanger belongs to a

group of similar hangers with handles of Meissen porcelain. The author mentions the pieces in his commentaries and deals with the origin of these handles and their blades, made in Dresden. They belong to the 18th cent. Among the daggers there is a fine Italian or French rondel dagger from late 15th cent. Noteworthy is the Spanish dagger with its gold ornamented iron handle. The ornaments are elegant and fine, in the style of Diego de Çaias or Damianus de Nerve, artists about whom the author some years ago wrote a very interesting article in the publications of Metropolitan Mus. New York. It is from about mid. 16th cent. Several lefthand daggers are represented and among them a specimen of either Spanish or Napolitan workmanship. The staff weapons are few, but there are some halberds of the type used and made in Netherlands. A German (may be from Nuremberg) seporting crossbow with its richly decorated stock, from about 1600 belongs to the type well-known from many museums.

The fire-arms occupy a great part of the catalogue. Some of them have been more or less restored and «re-decorated» in the once so famous «Spitzer-workshop». This collector and antique-dealer left a more or less genuine collection on international sale many years ago. Cl. Bl. mentions some of the stocks as made by the «Spitzer-stockmaker». He gives a fine analysis of all details, genuine or more or less modern, and his commentaries are not least here of importance to the readers. A fine little wheel-lock gun, probably Saxon and with its barrel dated 1575 was probably first mounted in 1586. It has stamps and monograms. The small size indicates that it was made for a child or a woman. Informative sources from Dresden indeed say that it may have belonged to the daughter of Prince Joachim Ernst von Anhalt, Agnes Hedwig, who in 1586 was married to the Elector Augustus of Saxony when she was only 12 years old. The Elector died in February 1586 only one month after the wedding. A fine, though rather plain wheel-lock rifle of high quality from ca. 1610, is signed by the gunsmith Georg Muller of Munich and the gun-stocker Hieronymus Borstorffer; both of them worked for the Bavarian court. Borstorffer was particularly famous for the fire-arms he stocked for the steelchisellers Daniel and Emanuel Sadler. Another wheel-lock rifle is the fine specimen by Christian Herold of Dresden, ca. 1670-1680 with elegant decoration, for instance the fine painted enamel plaques in natural colours on a silver plaque. They may have been made by the Nuremberg enameller Georg Strauch (1613-1675). The collector in her time has bought quite a series of Tschinke rifles, but part of them apparently are a little dubious.

There is a nice little collection of wheel-lock puffers most of them from late 16th cent. with their stamps, and nicely decorated. But

many of them have been subject to alterations in later time. Among the pistols other than puffers we find several from early 17th cent. such as no 130, a Nuremberg pistol, probably with the stock made by the so-called Master of the Castles. It has a fine decoration with running foliage, figure scenes, hounds, rabbits etc. and with the characteristic castel-buildings which have given the anonymous master his name. Even in this group are pieces decorated as late as in the 19th cent. Some Miquelet-lock pistols are from Brescia from late 17th cent. A pair of flint-lock holster pistols are in the so-called «classic» Louis XIV style, and by Des Granges of Paris from about 1670. They have a graceful shape and fine inlay with silver wire and engraved sheet silver. Another pair of flint-lock pistols are from Penel Frères of Saint-Etienne about 1750 with their beautiful ornamentation, on the blued barrel with gold and silver, rocaille on part of the barrel and the Classical Roman warrior. The group of powder flasks comprises 41 pieces. Several are dated, one as early as 1556. There are some nice pieces of ebony, ivory and horn. Most of them are German, from Saxony, Nuremberg, Augsburg and others are from Austria, or from France and even Belgium. As literature about powder flasks and representations of this category of accessories are by no means frequent, it is of interest to have all these specimens treated here with their descriptions, determinations and not least commentaries and bibliography.

Cutlery is represented in the shape of *présentoirs* and ordinary knives, some of them richly decorated on their handles. There is a smoker's clasp knife not unlike certain types of Spanish *navajas*. It may be either Spanish or Flemish. In the chapters dealing with wrought-iron we find some cases with gunner's instruments and little model field gun of 17th cent. The excellent glossary with its many technical terms used in this catalogue is a most useful dictionary. Here we for instance get to know what is: true damascening, counterfeit damascening, encrustation and many other useful terms. At last follow the plates with stamps and inscriptions and the general register.

With this book the author has made a work of high quality. The value of this catalogue can be attributed to his skill. Not only the descriptions are exemplary but the summaries and the bibliographical notes, the analysis and arguments in regard to style and chronology make this book useful to all arms students and collectors. It is a pleasure to open it. The illustrations are magnificent and the coloured plates have fine natural colours. The author must be congratulated to this work, and so must even his photographers and printers.

A. BR. H.

JUAN L. CALVO PASCUAL: *Armamento reglamentario y auxiliar del Ejército español*. Libro núm. 1. Modelos portátiles de Avancarga, 1717-1843, editado por el autor, Barcelona, 1975. Con preámbulo y descripciones muy amplias de cada arma, medidas, observaciones y referencias detalladas de archivos (por ejemplo, Simancas), museos y colecciones militares. En tres partes: *Primera época (1717-1789)*, tiene ocho láminas de dibujos de las armas, sus detalles, inscripciones y marcas. *Segunda época (1789-1812)*, tiene 16 láminas de dibujos. *Tercera época (1812-1843)*, tiene 14 láminas con toda clase de detalles perfectamente realizados.

En su *Presentación*, el autor explica que la inexistencia de un trabajo detallado sobre los antiguos modelos españoles ha sido la causa que le ha impulsado a ofrecer el presente resumen de los datos y conocimientos que hasta el momento ha podido reunir sobre el tema. En su preámbulo el autor trata de los modelos reglamentarios y la organización de la fabricación de armamento militar en España, y dice: «Con anterioridad al siglo XIX, la fabricación de armamento portátil destinado al Ejército se llevaba a cabo en las denominadas 'Reales Fábricas', que, a partir del siglo XVI, fueron las de Vizcaya, con centro en Plasencia, a las que se unieron a principios del siglo XVIII las de Cataluña, con centro en Barcelona. La producción de dichas fábricas la realizaban artesanos agrupados en cinco gremios, que reunían a los cañoneros, llaveros, cajeros, bayoneteros y aparejeros o fundidores de latón. Para contratar la fabricación de un número determinado de armas era necesario hacerlo con los cinco gremios, que repartían el trabajo entre sus artesanos en proporción a su capacidad. Los contratos eran suscritos por los 'asentistas' (intermediarios entre los gremios y el rey); el asentista contratada con el rey determinada producción, y acto seguido lo hacía con los gremios. Puesto que la producción no podía cobrarse hasta no estar concluida, examinada y aceptada, el asentista debía adelantar a los gremios un dinero, que, a su vez, conseguía con créditos a cuenta de la producción. Los pleitos que originaban esta financiación eran constantes.

La comprobación de que las armas producidas fueran del todo conformes con la calidad y el modelo contratado era responsabilidad del 'veedor', auxiliado en su cometido por los 'maestros examinadores'. La producción, una vez aceptada por el veedor, pasaba a los arsenales para su posterior entrega a los cuerpos, pero era normal que para la formación de nuevas compañías no se encontrara en los arsenales el armamento necesario y se hubiera de 'comisionar' a un oficial para tratar directamente con los gremios la producción del armamento necesario.

Las armas destinadas a satisfacer los pedidos cursados por los 'oficiales comisionados' debían pasar igualmente por el examen del veedor, que tenía instrucciones estrictas de no aceptar aquellas que supusieran variante del modelo aprobado oficialmente por el rey en su contrata con el asentista. Este tradicional proceso se interrumpe con la fundación de la fábrica de Oviedo; en Cataluña y Vascongadas los talleres eran propiedad de los artesanos, avocindados en su mayoría en localidades próximas a los centros armeros, siendo sólo de propiedad real los útiles y efectos necesarios para la recepción y comprobación del armamento. En Oviedo, los talleres son de propiedad real, pero los artesanos contratados conservan su estructura gremial, de tal forma que para la ejecución de cada modelo se fijaba un precio, a cobrar por los artesanos. En 1858, al considerarse concluidas las nuevas instalaciones de la fábrica de Oviedo en el antiguo convento de La Vega, los gremios fueron disueltos, pero la necesidad de una producción superior a la que Oviedo podía ofrecer en los cortos espacios de tiempo requeridos siguieron haciendo necesaria la contratación de armeros vascongados, así como, en ocasiones, la de fabricantes extranjeros.

Las Vascongadas fueron las más antiguas proveedoras de armas blancas y de fuego de los ejércitos españoles. Su producción era canalizada y organizada tan temprano como en 1568 en Plasencia por Hernando de Aguirre. En Cataluña fue Ripoll la ciudad que reunió, en los siglos XVI, XVII y XVIII, mayor número de artesanos dedicados a la fabricación de armas portátiles de fuego. El estilo regional ha dado fama mundial a la industria armera catalana. Durante la guerra carlista, Ripoll fue arrasada en 1839, y este desastre marca el fin de la industria armera catalana. En Silillos, cercano a la Villa de Valdeterres, junto al río Jarama, Felipe V encargó en 1719 a Juan de Moros, maestro armero de la Corte, la instalación de una nueva fábrica de muy corta vida. En 1757, la existencia de esta fábrica es muy dudosa, y en 1770 Silillos se abandonó definitivamente. La fábrica de Oviedo fue fundada por Real Orden de 24 de abril de 1794. En el verano de 1795 la nueva fábrica había iniciado su producción, pero al comienzo de la guerra de la Independencia fue interrumpida su fabricación. Hasta 1815 no puede decirse que se alcanzara normalidad en esta fábrica. La guerra carlista supuso una nueva crisis. La nueva fábrica del Convento de la Vega quedó concluida en 1858. En 1860-1861 los talleres quedaron definitivamente establecidos en Oviedo. La fábrica de armas blancas de Toledo fue fundada por Carlos III. Su finalidad era la de metodizar la construcción de armas blancas por cuenta del Estado, con el fin de surtir al Ejército, no entrando en su cometido la fabricación de armas de fuego, pero sí la de machetes y sables bayoneta. Cuando la clásica bayoneta de cubo

dejó paso a las nuevas versiones de sables, machetes y cuchillos, fueron los espaderos de Toledo los encargados de su ejecución.»

Hay que felicitar al autor por éste trabajo y desear su continuación. Es importante y tiene gran interés para museos y coleccionistas.

A. BR. H.

JACQUES HARMAND: *La guerre antique, de Sumer à Rome*. Coll. «Sup. l'Historien», n.º 16, Paris, Presses Universitaires de France, 1973, 208 pp.

Après une brève introduction, l'ouvrage se divise en deux parties. I) Pourquoi fait-on la guerre?: formes de l'action (guerre étrangère, guerre civile), fondements de l'action (religieux, ludiques, économiques, loyalisme et patriotisme). II) Comment fait-on la guerre?: les moyens (provenance des combattants, armement, effectifs, tactique, commandement), les procédés (embuscades et champions, logistique et stratégie, fortifications et guerre de siège, guérilla et contreguérilla, opérations navales, action psychologique). Des conclusions, une orientation bibliographique et deux index alphabétiques (par ethnies, périodes et régions et par divinités, héros et hommes) terminent le volume.

L'A. fait preuve de bonnes qualités d'épigone. Ses considérations à propos des armes, des effectifs, des travaux de siège ou de défense, bibliographie distribuée par grands sujets, etc., le prouvent surabondamment. Ce n'est pas nous qui lui en ferait grief car, depuis quinze ans nous indiquons la voie que M. Harmand suit actuellement.

Par contre, on lui reprochera avec raison d'avoir utilisé certains mots (p. e.: hapax, phylum, etc.) ainsi que des locutions peu communes (géométrique, protogéométrique, etc.) sans en donner la signification, ce qui est inadmissible dans un ouvrage de vulgarisation comme celui-ci. De même, l'emploi de graphies bizarres: Darios et Pyrrhos au lieu de Darius et Pyrrus, Hammurapi au lieu d'Hammourabi, Du Glé-Aquin au lieu de Dugesclin, etc., etc. Enfin, d'écrire d'une façon difficile et contournée, peut-être à l'imitation de Lucien Fébvre ou... de Piolin de Macramé.

Notons en outre, le ravaisement systématique de ce qui est hellénique, le désir de justifier les méthodes de guerre orientales (assyriennes en particulier) et d'étranges lacunes, telle que l'omission de tout ce qui se rapporte aux feux de guerre, malgré l'importance d'une arme dont l'emploi figure déjà sur des bas-reliefs assyriens.

Quant aux affirmations qui restent douteuses malgré le ton tran-

chant de l'A., nous n'en citerons qu'un exemple; celui de la bataille de Kadesh, ou Quadesh ou Qodshou, gagnée par Ramsés II sur les Hittites au II^e millenaire avant J. C. L'A. n'aurait-il pas du tenir compte des observations qu'Etienne de Vaumas, bon connaisseur du terrain, avait présenté en 1970? N'y a-t-il pas d'inconvénients à suivre aveuglement les dires de Yadin? Le gain final de la bataille fut-il du au fait «que les Hittites interrompirent leur attaque pour piller le camp» (p. 147) ou bien à la valeur personnelle du Pharaon égyptiens qui chargea plus de huit fois à la tête de sa maison militaire?

En résumé, ouvrage qui peut résulter intéressant à lire, mais qui ne doit être consulté qu'avec précaution et qui aurait besoin d'être entièrement récrit.

J.-F. FINÓ

RAYMOND RITTER: *L'architecture militaire du Moyen Âge*. Coll. «Résurrection du Passé», Paris, Fayard, 1974, 204 pp.

Il y a une vingtaine d'années, l'A. avait fait paraître chez Larousse, dans la série «Arts, styles, techniques», un excellent ouvrage intitulé *Châteaux, donjons et places-fortes; l'architecture militaire française*. Il y exposait l'histoire de la fortification en France, depuis les temps préhistoriques jusqu'à nos jours et il soutenait bien des idées qui lui sont demeurées chères. L'ouvrage connut un grand succès et il est devenu pratiquement introuvable. En effet, Larousse interrompit la publication de la série et «voulant se mettre à jour» (comme on dit aujourd'hui) ne réimprima plus les volumes épuisés. L'A. fut ainsi amené à chercher un autre éditeur et à reprendre son ouvrage. Ce faisant, il a à la fois resseré et étendu son enquête. Resseré car, maintenant, il ne s'occupe que du Moyen Âge. Étendu car il embrasse non seulement la France mais tout l'Occident ainsi que l'Orient des Croisades.

Ceci étant, le présent volume se divise en sept chapitres: I) L'origine de la fortification (Grèce, Gaules, Rome); II) Le haut Moyen Âge; III) La période romane; IV) Le XIII^e siècle; V) Le XIV^e siècle; VI) La fin du Moyen Âge; VII) La Renaissance et la fin du château-fort. Un bref aperçu bibliographique, une table des illustrations et une table des matières complètent l'ouvrage. Toutefois, il manque un index alphabétique des lieux et des bâtiments cités, lacune qui se fait fâcheusement sentir en plus d'une occasion.

Puisque nous sommes sur le chapitre des reproches faits à l'A., signalons que le donjon de Châteaudun, malgré son intérêt capital, n'est pas mentionné (à notre connaissance du moins), omission qui existait

déjà dans les *Châteaux, donjons et places-fortes* et qui avait été relevée par M. P. Héliot dans le *Bulletin de la Société Nationale des Antiquaires de France*, 1968, p. 226. Le nom du comte de Foix, orthographié Gaston Phébus et non point Fébus, cette dernière forme étant la plus correcte d'après M. Ritter lui-même (*Les constructions militaires de Gaston Fébus en Béarn*, Pau, 1923). L'âge du château de Carcassonne, qui est oeuvre des Montforts et surtout des Capétiens, c'est-à-dire du XIII^e siècle, comme l'a prouvé M. Héliot dans un retentissant article paru dans les *Annales du Midi*, 1966, pp. 7-21.

Ces réserves et d'autres du même genre qui pourraient être soulevées ça et là, n'enlèvent rien à la valeur d'un ouvrage qui, bien imprimé, sur un excellent papier et parfaitement illustré, met à la portée des jeunes générations un ensemble d'idées aussi justes qu'enrichissantes qui, autrement, seraient difficilement accessibles.

J.-F. FINÓ