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Français



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Styrian Armoury
Graz

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Conference 2010
Dublin

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Belgians can do too
Brussels

ICOMAM – the International Committee of Museums of Arms and Military History – is an International Committee of ICOM – the International Council of Museums.

It provides a forum for museums worldwide:

- To encourage scientific research about arms and armour and military collections, both in specialised and general museums and in military collections.
- To stimulate a proper, professional standard of collection care, management, conservation and use in line with internationally recognised good practice and ICOM guidelines.
- To promote the highest standards in display and interpretation.
- To encourage networking and partnerships between museums and research the world over.

ICOMAM achieves its goal by holding triennial congresses and intermediate symposia on relevant topics.

ICOMAM has over 260 members, representing museums in more than 50 countries world-wide, including such famous institutions as the Royal Armouries of Leeds, the French Musée de l'Armée, the Metropolitan Museum of Art, The Musée de l'Armée et d'Histoire Militaire in Brussels, the Hofjagd- und Rüstkammer of Vienna, the Real Armeria of Madrid, the Topkapi Sarayi Museum in Istanbul. Membership has increased over the past ten years including a larger share of museums outside of Europe and America. Also some so-called Battlefield Museums are members of this international contact group.

ICOMAM is directed by an International ruling body called the Executive Board. The ICOMAM approach to the conservation and study of relevant artefacts is scientific, dispassionate, objective and humanistic. It aims to assess the importance of weaponry in world history as a major sociological phenomenon touching on all the aspects of politics, economics and social behaviour including its artistic spin-offs and its relationship with our cultural heritage and its interpretation in the world today.

<http://www.klm-mra.be/icomam/>

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ICOM is the international organisation of museums and museum professionals which is committed to the conservation, continuation and communication to society of the world's natural and cultural heritage, present and future, tangible and intangible.

<http://icom.museum/>



Welcome to the fifth edition of **MAGAZINE** – the newsletter of **ICOMAM**, the **International Committee of Museums of Arms and Military History**, published to **inform members of its activities and publicize these to the wider world.**

For our fifth edition of the ICOMAM Magazine we asked colleagues to nominate objects which were important to them or their institutions. The variety of responses shows how wide the interests of our members are – we hope you enjoy reading about them.

Among a range of news, articles and publications, we also have a reminder of this summer's conference in Dublin and a taster for ICOMAMs conference next year in Graz – the call for papers is included.

Our next edition will be in April 2011 and we are planning to include features on museums and new technologies – from Twitter and Facebook to the now traditional website and database.

Robert Douglas Smith
Ruth Rhynas Brown

EDITORS

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News

ICOMAM NEWS



Executive Board changes

It has been a busy summer. At our conference in June in Dublin – see page 12 - elections took place for the Executive Board. Guy Wilson, chair of ICOMAM for the last eight years has retired and Piet de Gryse of the Royal Military Museum in Brussels has taken over the reins. These changes take effect from the ICOM General Assembly to be held in Shanghai in November 2010 – see page 7 for full details.



Conference 2011

At the Dublin meeting it was agreed that next year's conference will be held at the Styrian Armoury in Graz, in association with the Museum Academy. The theme for the conference will be 'Does war belong in museums?' though, as is our usual practice, papers on all aspects of the work of ICOMAM are always welcome. See page 8 for details.

The ICOMAM website

ICOMAM's website is hosted by the Royal Armouries in Brussels and includes details of ICOMAM's activities. We are always trying to widen and increase our readership and impact and want to encourage all our member museums to include a link on their website or Facebook pages. Also please tell your Museum Friends about us and where to get hold of the MAGAZINE. See <http://www.klm-mra.be/icomam>



Justus Lipsius Award

Every three years ICOMAM awards the Justus Lipsius award for published or unpublished works on a theme linked to the activities of ICOMAM. The award is worth 2,500 euros to the winning author – for details see page 26.





A final word from Chairman Guy

Guy Wilson, Chairman IAMAM/ICOMAM 2002-10

The new Executive Board and Chairman are ready and waiting to take over the reins and all I have left to do is to attend my last ICOM Advisory Council meeting and General Assembly - at the conference in Shanghai in November. By then I shall have transferred 25 kilos of files to the ICOM archives in Delft and returned home, perhaps with a bad back but with a lighter step.

It was back in Oslo in the summer of 2002 that I was elected Chairman of IAMAM as we then were. It seems a long time ago and much has happened in between. I have changed from a museum director to a consultant and IAMAM has changed into ICOMAM, a full international committee of ICOM. This change has not been without its critics and all of us involved have had our own concerns over it from time to time. It is not easy to give up freedoms and submit to the ways of big international organisations. There are inevitably losses as well as gains. We were, though, all determined that in making the change we would not lose the unique warmth and friendship and humour that had always been the hallmark of IAMAM. I believe that in that we have all succeeded. And what we have gained has been very valuable. We have gained additional sources of income that have helped to sustain our increasing activities and make us financially stable. We have also gained not only many new friends and allies but also the support of the only

international body that can attempt to represent all the world's museums.

Because of these changes I believe that ICOMAM today is a stronger and better organisation now than IAMAM was a decade ago. However, despite a healthy bank balance, despite all those new friends, despite an exciting forward programme of meetings, there are still a few problems we haven't solved. As with ICOM as a whole, we do not have as many members from developing countries as we should like. We have begun to work on this but this has yet to bear much fruit. Even in our heartland of Europe we have failed





to heal the splits that occurred years ago that led to our colleagues from the Mediterranean countries leaving us. Much of this was due to fears that the "military wing" was becoming too dominant and swamping the "arms and armour wing." I don't really accept that view, but even if you do, surely leaving can only help to make the fear a reality. It seems to me that staying involved, and giving papers and suggesting themes for subjects that interest you, is a much surer way of redressing any possible imbalance. However, it is probably true that we haven't done enough to encourage those who left to return, and that is something that I regret and that I hope my successor will be able to achieve.

Not only do we find it difficult to engage museums in parts of Europe and from the poorer parts of the world but, we also find it difficult to develop long-term members from the very many very small museums that deal with our subjects. As for the museums of developing nations so for the smallest regimental museums the funds just do not exist to allow regular attendance at our meetings. Our increasingly healthy finances may help us in future to do more to help them with grants but, as well as this, I suspect that we need to learn to use modern technologies better so we can reach out to each other and talk to each other more easily from our own offices and studies. And, as well as problems with the poorest and smallest of museums we have also had some with the wealthiest and biggest. It is sadly true that over the years some of the major museums in the world with arms and armour or military collections have not been as involved with us as they might have been. Recently this has been brought into focus for me by the resignation from our Board of Christine Jaquemart of the Musée de l'Armée in Paris. Here is a major museum that we need to be involved and that has performed a very important service for us over the last few years which can only be done from Paris - liaising with the ICOM Secretariat. Fortunately her Director, our good friend General Bresse, is aware of our need, is ready to help and is trying to find a replacement from among his staff. But this incident has made me think



more about the number of large museums that were once actively involved in IAMAM or ICOMAM but aren't now. Should we not be making every attempt to win them back, both to help the other, smaller military and arms museums and to help themselves? For, however big they are, they can't solve all of problems that the coming years will throw at them. Take, for instance, our work monitoring and influencing international legislation on arms issues. This is



ICOMAM Elections

Guy Wilson and Piet de Gryse

During the last ICOMAM symposium organised by Lar Joye and his team and hosted by the Irish National Museum, elections were held for a new ICOMAM Executive Board for the period 2010 – 2013. For those who couldn't attend the meeting, a postal vote was organised by Mathieu Willemsen, acting secretary, by sending out anonymous voting forms to all members.

In total, 73 members or institution members participated in the ballot, either by post or in person at the polling station. Respecting the existing ICOMAM constitution, the following Board members had to step down after fulfilling their legal mandate of 2 x 3 years: Serge Bernier (Dept of National Defence, Ottawa – Canada), Piet de Gryse (Royal Military Museum, Brussels – Belgium), Ole Frantzen (Tojhusmuseet, Copenhagen – Denmark), Nils Drejholt (Royal Armoury, Stockholm – Sweden), Graeme Rimer (Royal Armouries, Leeds – United Kingdom). Guy Wilson, ICOMAM chairman since 2003, could not continue either as he had reached the end of his maximum term.

The *ad hoc* electoral committee (Bob Smith, Serge Bernier and Olé Frantzen) had the difficult task of counting all votes and announcing the results. Piet de Gryse was elected Chairman for the next three years and the following were elected as members of the new Executive Board: Armando de Senna Bittencourt (Museu Naval, Rio de Janeiro – Brazil), Eva-Sofia Ernstel (Army Museum, Stockholm – Sweden), Alfred Geibig (Veste Coburg, Coburg – Germany), Christine Jacquemart (Musée de l'Armée, Paris – France), Christian Ortner (Austrian Army Museum, Vienna – Austria), Kenneth Lee Smith-Christmas (National Museum of the U.S. Army, Fort Belvoir Virginia - United States of America), Guy Vadeboncœr (Stewart Museum at the Fort, Montreal – Canada), Mathieu Willemsen (Dutch Army and Weapons Museum, Delft – the Netherlands) and Bob Woosnam-Savage (Royal Armouries, Leeds - United Kingdom). The new Board will take office after the ICOM General Assembly in Shanghai (China) in November 2010.

During a joint meeting of the old and new Boards at the end of the Dublin Conference, chaired by Guy Wilson (as Piet de Gryse was absent due to illness), Mathieu Willemsen was confirmed as Secretary. At one of its forthcoming meetings the new Board has to decide who will take over from Piet de Gryse as Treasurer. Sadly, due to a change of the policy of her museum towards ICOM and ICOMAM Christine Jacquemart has resigned from the Board.

On behalf of the whole membership, we should like to thank all the retiring ICOMAM officers for the great efforts they have made on our behalf over their years of service. We confidently expect that the new Board will continue their work in that excellent spirit of energetic and jovial co-operation, which is so typical of the former IAMAM and now of ICOMAM.

an area where our type of museums are very vulnerable to ill-though out laws that may prevent us from doing our jobs properly or even continuing to collect some sorts of items. Individual museums cannot do much to influence international policy makers. Nor could IAMAM on its own. That was one of the major reasons we became a full committee of ICOM, so that we could get the full weight of the international museum movement behind us. And it is working. As part of ICOM we are now recognised by the United Nations as an NGO that can participate fully in conferences and consultations. That work takes time and it takes considerable funds. If we succeed it will benefit all museums in our sector. So, Isn't it time that we persuaded the bigger museums to roll up their sleeves and start helping? Our job is surely first to encourage them to do so and then to welcome them back with our customary warmth.

There is then, a bit for the new team to do, and I wish them well. I have enjoyed almost every moment of my Chairmanship and have felt it a rare privilege to be able to serve so many of my friends and colleagues for the past eight years. To all those on successive Executive Boards who have done the real work over that time I say the biggest possible thank you. To Piet de Gryse, who has been the best possible Treasurer I extend all good wishes for his term as Chairman. It is good to step down knowing that you are passing on something you love and treasure to hands far safer and more capable than your own. All that is left for me to do is to continue to enjoy all the comradeship and fun of ICOMAM for, I hope, very many years to come. With very best wishes to you all





The Styrian Armoury – deathless husks of human conflicts

Daniela Assel, Sabine Fauland

Among the 21 departments and institutions of the Joanneum Universal Museum, founded as the Joanneum in 1811, the Armoury is in a class of its own. Attracting around 55,000 visitors annually, it is the Joanneum's most-visited institution without an exhibitions role. Moreover, as the largest historic armoury in the world, it is a living memorial to a chequered, conflict-ridden past, whose bogeymen and prejudices are still with us.

The Styrian Armoury in Graz

Graz had three armouries. The city had one, as did the ruler of Styria, but it was Styria itself that had the largest armoury. The Styrian Armoury still occupies its historic location, and houses an inventory of 32,000 individual pieces accumulated over a period of three centuries.

It was the need to defend the frontier marches from the 15th to the 17th century that prompted the establishment of the present Armoury. As a frontier province, Styria was constantly threatened with attack from the east. The genesis of an armoury for the estates of the realm can be dated to the late 15th century.

The oldest surviving inventory dates from 1557, and already included 19,400 items. In 1567, a regional armourer was appointed to look after and administer the equipment. On the death of Emperor Ferdinand I in 1564, the Habsburg Empire was divided up among his sons, whereupon Archduke Charles II of Inner Austria (the Habsburg heartlands) took up residence in Graz. Now that it was a

residence city, Graz needed greater protection. The city fortifications were strengthened and stocks of weapons were augmented. The latter were stored for the time being in various makeshift armoury sheds and vaults around the parliament (*Landhaus*) and the city gates. By 1629, 85,000 items were stockpiled this way, though of course it was impossible to maintain any proper order. Centralised safekeeping only became possible with the construction of the present Armoury by master builder Antonio Solar in 1642-44. A passage to the *Landhaus* was completed in 1645, and the stocks were finally moved in during 1647.

With the Treaty of Karlowitz, concluded in 1699, which ended the perpetual conflict with the Ottoman Turks, the map of Eastern Europe was rearranged. Notably, the whole of Hungary including Transylvania was ceded to Austria, so that Styria ceased to be a Habsburg frontier province and thus lost its strategic military importance. By that date, the Armoury had 185,000 items in its inventory. With the Turkish wars finally over, the Armoury lost its role as the most important military supplies base for the frontier, now only supplying weapons to combat Kurucz uprisings in Hungary.

During a reform of military administration, Maria Theresa (reigned 1740-1780) wanted to shut down the Styrian Armoury completely. Serviceable equipment would be handed over to the court's military council, while obsolete weapons could be sold for scrap. However, the Styrian estates insisted that the Armoury had both material and sentimental value for them and should be preserved as a



monument to Styria's past. Their petition was accepted and the Armoury was left intact, although it was kept almost entirely decommissioned. But not entirely or permanently decommissioned – weapons were needed time and again, the last occasion being the revolution in 1848.

From armoury to museum

After decommissioning, the building was given a makeover in the decorative style so beloved of the Late Baroque period. Weapons and armour were removed from their

original locations and turned into *objets d'art*, for example as pyramids and columns, or were tastefully arranged into large displays for the walls and ceilings. The visual aspect was emphasized, rather in the manner of curio cabinets and *kunstkammer*. One result of this new function was that the finest suits of armour were arbitrarily identified with Styrian military heroes and rulers. The collection thus became a monument to Styrian military prowess, a hall of fame to home-bred heroism without any regard for historical substance.





In 1807, there were plans for a major reconstruction. Floors would be torn up to create grand hall-like rooms so that the objects could be better displayed. The project foundered not just on the opposition of reputable antiquarians but also a shortage of funds.

In the 19th century, when a real appreciation of history came into its own, the historical and sentimental value of the Armoury was recognized, and steps were taken to restore it to its original condition. In 1879, Dr Fritz Pichler and Franz, Count Meran were commissioned to dismantle the dilettante curio-cabinet and *kunstkammer* display of (by then) 57 purely decorative arrangements of weapons. The new display they set up was more akin to the original 17th century system, and thorough restoration was put in hand. In 1882, the building was opened to the public, and in 1892 it was absorbed into what is now the Joanneum Universal Museum.

The disastrous economic conditions post World War I brought new dangers, with the Styrian government almost selling some particularly valuable pieces. Fortunately, the trustees of the Joanneum museum managed to dissuade the politicians involved from taking the proposal any further.

During World War II, the entire contents were moved to safety in three castles in remote parts of Styria, and no losses were recorded. With the support of the occupying British army, after the war the historic weapons were brought back to the Armoury, which reopened in April 1946.

Among the 32,000 objects in the Armoury today are not only suits of armour but also handguns, bladed weapons, halberds and pikes plus accessories, all ready for instant use and witnesses to the everyday reality of the past and the evolution of war. Styria's armies included both infantry and cavalry, and on show in the Armoury in their original state there are examples of all the different kinds of equipment that they used in the Turkish wars in the 16th/17th centuries.

Spreading the interest

The Styrian Armoury is one of Graz's prime touristic highlights. But the Armoury's finest pieces are also

eminently 'exportable', and during the 1990s went on tour round the globe in the *Imperial Austria* show, with stops at the Museum of Fine Arts in San Francisco and Houston, the IBM Gallery in New York and the Smithsonian Institute in Washington. Overall, the show of Styria's military past attracted over 1.1m visitors in the USA. In Canada, 1.7m visitors saw the 'Styrian knights' in Quebec City and Ottawa, while in Australia, where the lansquenets also made a stop, 200,000 visitors came and were impressed.



Under Dr Wolfgang Muchitsch, director of the Joanneum and head of the Armoury, foreign tours have been resumed. Brief exhibitions in Cleveland/Ohio in 2008 and the Tinguely Museum in Basle in 2009 each attracted around 50,000 visitors within only a few weeks, indicating that the appeal of the objects is not a whit diminished. The next foray of the Armoury's suits of armour and weaponry will be to Osaka in Japan.

Thinking forward in Jubilee Year 2011

In 2011, the Joanneum celebrates its bicentenary. This also offers an occasion for the Armoury to take a topical look at its past. As a tourist sight and museum with high public appeal, it testifies to events of war in an apparently long-

vanished age, though its concepts frequently resound with the present day. Four storeys of historical presentation hardly leave room for interventions and any modern grappling with traditional narratives. Any analysis of images of friend and foe – the 'bulwark against the East' – also presupposes an interest in the issue of how far war belongs in a museum. That is why the Armoury is hosting an international conference on the subject in the bicentenary month of September 2011, in an endeavour to find solutions and answers to this question.

In the 21st century, the Armoury will continue its quest to put its historic contents to use in presenting history in an up-to-date, awareness-raising, transparent and interdisciplinary way.

Save the date – and a call for papers

Does war belong in museums?

Joanneum Universal Museum conference

A joint event of the Styrian Armoury, the Museum Academy and ICOMAM

21–23 September 2011, Graz, Austria

In 2011, the Joanneum Universal Museum will be celebrating its 200th anniversary. The Styrian Armoury is one of the oldest and historically most interesting collections in the Joanneum, with the greatest appeal to a broad public. In the bicentennial year, the Armoury is organizing a conference where discussion will focus on the way war and violence are featured in museums generally, but also on the Armoury itself, which is looking for new, analytical and discursive modes of interaction for its "depository" and historical exhibits.

Presentations of war and violence in museums generally oscillate between the fascination of terror and its instruments and the didactic urge to explain violence and, by analysing it, make it easier to handle and prevent. The museums concerned also have to face up to these basic issues about the social and institutional handling of war and violence.

Does war really belong in museums? And if it does, what objectives and means are involved? Can museums avoid trivializing and aestheticising war, transforming violence, injury, death and trauma into tourist sights? What images of shock or identification does one generate – and what images would be desirable? Can anything of the dialectic of friend and foe be made accessible? Is it ultimately about frightening off, warning, pondering and shocking? About emotional manipulation, comparing, historicizing and learning? About keeping a sense of detachment in museums, maybe defusing? Or what?

How can we avoid making fetishes of things and documents? How can we relativise and break the spell of fascination that weapons obviously exercise? What strategies are there for specialist museums, what do they aim to achieve, and how to they come across?

The Styrian Armoury has been a museum since the late 19th century, and is a special case of an authentic armoury that has survived largely intact. It is an ensemble that was built up over a long period, and thus has a specific documentary value and aesthetic appeal that appears to overlay all other functions and questions. In such a context, should the conference also deal with the question of whether it is necessary and desirable in the first place for collections of this kind to go beyond the historical significance, revisiting it and reinterpreting it? Discussion will touch on the expectations of visitors and effects that such a literally weapons-heavy collection can have, and also the views of curators of the collections and museums concerned.

You are cordially invited to respond to the call for papers.

The closing date for submissions is 30th November 2010. Contributions to the conference are anticipated to be up to 30 minutes long, followed by 15 minutes of discussion.

The final design of the conference will be fixed in November 2010. Information about the programme will be sent in good time in answer to all submissions.

Submissions should include the working title, an outline proposal (max. 1 page) and a brief CV.

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Conference 2010 Dublin



Above: Collins Barracks

Top right: Lar Joye welcoming the delegates to Dublin

Above right: Lauri Haavisto of the Artillery Museum of Finland

Right: Delegates being welcomed to the Chester Beatty Library

Below left: Christine Jacquemart and Serge Bernier enjoying the sun

Below centre: Enjoying a quiet moment

Below right: Enjoying traditional Irish fare





Above: Kilmainham Gaol

Below: A demonstration at the site of the Battle of the Boyne

Bottom left: David Blackmore and Bob Brooker inspecting the kit at the site of the Battle of the Boyne

Bottom centre: 'Surely he's too young to be playing with guns?'

Bottom right: The Gala Dinner

Right: Closing remarks from our outgoing Chairman, Guy Wilson



News from the National Museum of the United States Air Force

Dayton, Ohio



Daughter of legendary fighter pilot visits National Museum of the US Air Force

Christina Olds, the daughter of the late triple ace and Air Force Cross recipient Brig. Gen. Robin Olds, visited the National Museum of the U.S. Air Force to see her father's F-4C Phantom, which is on display in the museum's Modern Flight Gallery, before attending a book signing appearance in Dayton.

'I love this place,' said Christina. 'The first time that I saw my father's F-4 was in 2001 before he was inducted into the National Aviation Hall of Fame, and that was very emotional and impressive, but what has happened to me since then makes it much more meaningful.'

And much has happened since 2001. During World War II, her father, Robin Olds, quickly became a double ace credited with 12 aerial victories and a squadron commander at the age of 22. During the Southeast Asia War, he commanded the famous 8th Tactical Fighter Wing and became the first Air Force pilot to score four combat

Christina Olds, daughter of the late triple ace and Air Force Cross recipient Brig. Gen. Robin Olds, touches her father's F-4C Phantom II at the National Museum of the U.S. Air Force. Photo: U.S. Air Force.

victories with F-4s in Southeast Asia. In 2007, Gen. Olds passed away before he was able to write his memoirs.

'When I was living with him in his last six months, he talked about how sad he was that he hadn't finished his memoirs and I said, "Don't worry, daddy, I'll finish them for you,'" said Christina. 'And he said, "Alright young lady, then that's an order!"'

Christina always had an inkling that she would end up writing her father's story. What he did write was in bits and pieces and not in chronological order. Then, in 1995, he stopped writing altogether because he just did not want to sit in front of a computer.

'He wanted to be out living life and traveling around - visiting pilots, going to reunions and giving speeches - which he did all over the world,' said Christina.

Last April, her hard work paid off and a book titled *Fighter Pilot: The Memoirs of Legendary Ace Robin Olds* by

Christina Olds and Ed Rasimus was released by St. Martin's Press. The book is now in its fourth printing. According to Christina, writing the book has helped to increase her understanding of who her father was and the significance of his many accomplishments.

'(My appreciation) is completely deeper now,' said Christina. 'I was proud of him before but now knowing what he did and how it affected all of the pilots he flew with, what he meant to people and understanding what he did in Vietnam is just so overwhelming for me.'

Looking to better tell the story of all those who fought in Vietnam, the National Museum of the U.S. Air Force plans to renovate the Southeast Asia Gallery, which will include a new Robin Olds exhibit in the spring of 2011, said museum research historian Jeff Duford. Items on display will include a flying helmet, flying suit, parachute harness, and aircrew survival knife used by Olds.

His personal story, including Olds' considerable leadership role commanding the 8th Tactical Fighter Wing; his part in forming a prominent veterans group known as the River Rats; and one of his greatest achievements, "Operation Bolo," will be featured in the new Southeast Asia Gallery. Operation Bolo was a wildly successful operation that used deception to lure the enemy into a trap that saw half of their MiG-21 force shot down with no Air Force losses.

'Operation Bolo was so clever that it has become an essential strategy and tactics lesson that is required study for military personnel to this day,' said Duford.

But for now, Christina is taking one more look at the aircraft her father flew, and the memories start to sharpen back into focus.

'I can still visualize him standing in front of the F-4 like he did when we were here before,' said Christina. 'He's not with us now, but he's still here and that to me is just phenomenal.'

Southeast Asia War exhibit area to be renovated at National Museum of the U.S. Air Force

In preparation for the 50th anniversary of the first U.S. Air Force campaign during the Southeast Asia War, the National Museum of the United States Air Force will begin renovating the Southeast Asia War portion of its Modern Flight Gallery on 19 August. The improved exhibit space will reopen in three phases, with the final phase scheduled to open in the spring of 2012. Throughout the renovation, there may be limited access to aircraft and other exhibits.

Two aircraft – the De Havilland C-7A and Martin EB-57B – have been temporarily removed from display for restoration work. The aircraft are being repainted as they appeared while serving in Southeast Asia.

Please watch the museum's website, www.nationalmuseum.af.mil, for updates.

China National Aviation Corporation exhibit now open at National Museum of the U.S. Air Force

The *First Over the 'Hump: The China National Aviation Corporation* exhibit is located in the museum's Air Power Gallery. It tells the story of CNAC's pioneering search for air routes over the Himalaya Mountains between China and India, known in history as the 'Hump.' CNAC's great success in finding these vital air routes led to the first regular flights over the Himalaya Mountains. Joining with the Air Transport Command, CNAC became a vital partner in the world's first strategic airlift. Between April 1942 and August 1945, CNAC crews are reported to have flown over 38,000 missions transporting 10 percent of all cargo and personnel over the Hump to Allied Forces in China, Burma and India.

For their contributions to the war effort, CNAC aircrews were granted veteran status in 1993 and awarded all due awards and decorations, including the Victory Medal, Air Medal and the Distinguished Flying Cross.

'The Allied success in winning World War II was a result of successfully mobilizing and utilizing all available strategic assets, including commercial airlines,' said Terry Aitken, the museum's senior curator. 'The experiences of World War II and the Berlin Airlift compelled the U.S. to create the Civil Reserve Air Fleet – aircraft from U.S. airlines that support Department of Defense airlift requirements in emergencies. This exhibit is an opportunity for the museum to acknowledge the accomplishments of the CNAC veterans and their place in history.'

The exhibit includes several interesting artefacts, such as a khaki bush jacket donated by Capt. Fletcher 'Christy' Hanks, who crossed the Hump 347 times during World War II, and a CNAC lighter and custom-made utility knife donated by Capt. Gifford Bull, who is credited with 252 Hump flights.

'On the opening of the exhibit, I pay tribute to those who made great contributions and sacrifices,' Peng Keyu, Consul General of the People's Republic of China in New York, wrote in a letter that was read during the ceremony. 'The exhibit will pass on to the younger generation the legacy of friendship between the Chinese and American people.' More information and photos of this exhibit are available at: <http://www.nationalmuseum.af.mil/factsheets/factsheet.asp?id=17136>

The National Museum of the United States Air Force is located on Springfield Street, six miles northeast of downtown Dayton.

It is open seven days a week from 9 a.m. to 5 p.m. (closed Thanksgiving, Christmas and New Year's Day). Admission and parking are free.



Armures et decors manieristes Français

Le Musée de l'Armée, Paris

Le musée de l'Armée prépare, pour le printemps 2011, une importante exposition qui sera consacrée au Maniérisme français dans l'art de l'armure.

Jusqu'à ce jour, aucune manifestation d'envergure internationale n'a en effet été consacrée ces pièces issues des ateliers français ou dont l'ornementation relève du goût maniériste français.

Ces chefs-d'œuvre d'armurerie, plus rares que les pièces italiennes et actuellement dispersés dans de nombreuses collections de l'ancien ou du nouveau monde, comptent pourtant parmi les harnois les plus somptueux jamais produits, que leur ornementation repoussée et ciselée avec un extrême raffinement d'après des modèles issus de l'École de Fontainebleau, élève au rang de véritables pièces d'orfèvrerie.

Les derniers Valois : François Ier, Henri II, Charles IX et Henri III ainsi que le roi de Suède Erik XIV, l'empereur

Maximilien II de Habsbourg, et l'électeur Johann Georg de Saxe ont, parmi d'autres, commandé, acquis et porté ces merveilleux équipements guerriers, aujourd'hui conservés à Paris, Stockholm, Vienne, Dresde, New York, Turin, Leeds, Saint-Petersbourg... et qui seront pour la première fois présentés ensemble dans les espaces prestigieux de l'Hôtel national des Invalides.

Les études sur les artistes de la Renaissance française connaissent aujourd'hui un incontestable renouveau. La toute récente exposition consacrée à Jacques Androuet Du Cerceau, les recherches en cours sur Etienne Delaune, Jean Cousin le Père, Baptiste Pellerin... renouvellent notre regard sur une des plus foisonnantes périodes de l'art français, révèlent des sources inédites et permettent de nouvelles attributions.

L'exposition programmée par le musée de l'Armée s'inscrit dans ce mouvement de réévaluation de la production artistique française au XVI^e siècle, mettant en exergue un domaine moins familier des spécialistes de l'ornement ou des historiens du goût : l'art de l'armure. Un de ses principaux enjeux est la confrontation directe des objets réalisés et conservés jusqu'à nos jours, avec les croquis, les études, les projets qui ont accompagné ou inspiré chacune des étapes de leur exécution. Grâce aux prêts exceptionnels qui ont été consentis au musée de l'Armée, dessins, estampes, œuvres graphiques seront présentés en regard des pièces métalliques où ces décors sont mis en oeuvre.

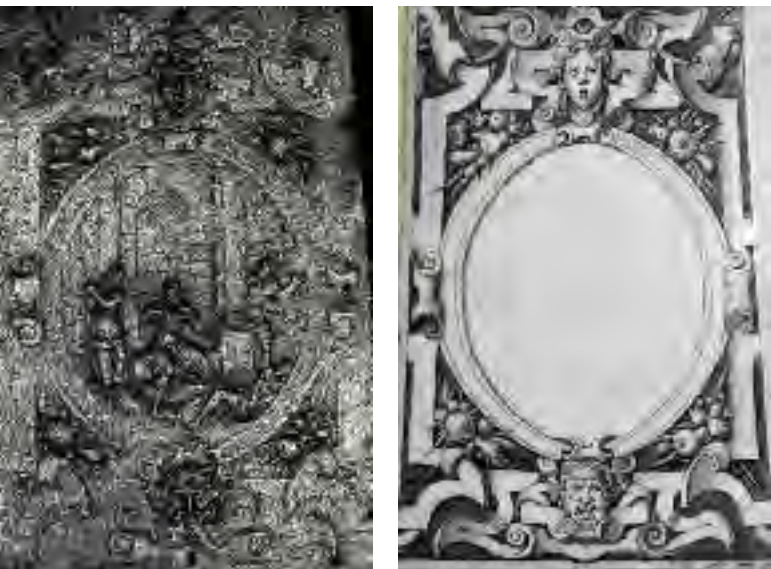
Du maniérisme italien à l'émergence d'une école française

Le parcours de l'exposition débute vers 1530, à Milan, avec l'émergence d'un nouveau type d'ornementation des armures de luxe, qualifié alors par les contemporains de *Grande Maniera*. En 1998, le Metropolitan Museum à New York a célébré le talent des armuriers de la famille Negrolì et le goût pour les parures guerrières « à l'antique » tandis qu'en 2003, une ambitieuse exposition réalisée par le musée d'Art et d'Histoire de Genève a révélé au grand public la splendeur des décors maniéristes produits par les ateliers du nord de l'Italie à partir des années 1530.

Ces décors transposent dans les arts du métal le goût maniériste initié par Michel Ange et Raphaël. Les formes lisses et l'acier brillant poli « à blanc », jusque là privilégiés, sont délaissés au profit de décors repoussés, enrichis de damasquinures précieuses, qui tentent de rivaliser avec les harnois mythiques des héros de l'Antiquité classique. *L'armure aux Lions*, issue des collections des Royal Armouries à Leeds, témoigne de ce goût héroïque.

Les armuriers s'approprient le répertoire décoratif (candélabres, rinceaux peuplés, grotesques...) diffusé par les graveurs du cercle de Mantegna ou de l'atelier de Raphaël. Le décor des pilastres des loges du Vatican, réalisé par ce dernier, est ainsi transposé dans la damasquinure d'argent de l'armure du Dauphin, futur Henri II de France, œuvre de Francesco Negrolì et dans l'ornementation repoussée du corselet du Grand Maître de Malte Jean d'Homédès, que l'on





peut considérer comme la plus ancienne armure française décorée dans le goût maniériste.

Les décors bellifontains, François Ier et Henri II

Le chantier du château de Fontainebleau et les échanges entre artistes italiens, flamands ou français venus concourir à son ornementation, donnent naissance à un nouveau répertoire décoratif, dont la chambre de la reine (1533-1537, aujourd'hui disparue) et surtout la galerie François Ier (1533-1540) réalisée sous la conduite de Rosso Fiorentino, constituent les manifestes.

Ce décor de scènes à l'antique, enserrées dans un complexe réseau de cuirs et de rubans, accotées de figures d'atlantes, de termes ou de captifs, enrichi de guirlandes, de trophées, de chutes de fruits et de mascarons, se retrouve dans quelques rares études de pièces défensives destinées au roi François Ier.

Mais il est surtout illustré par les armures réalisées pour son fils Henri II, tel le grand harnois, peut-être inachevé, conservé au musée du Louvre, ou l'armure équestre dite « aux serpents » dont ne subsistent que quelques vestiges mais que le fonds de dessins de la Staatliche Graphische Sammlung à Munich permettra de reconstituer, en grandeur réelle, dans le parcours de l'exposition.

Plusieurs écus, attribués à Henri II et conservés en France ou à l'étranger, témoignent de la faveur qu'a rencontrée ce type d'ornementation au moins jusqu'au règne de Charles IX, comme l'attestent l'écu et le morion d'or émaillé conçus pour ce souverain par l'orfèvre Pierre Redon.

L'armurerie française, hommes et métiers

Pierre Redon est d'ailleurs le seul artisan français à qui l'on puisse attribuer avec certitude une œuvre conservée. Pourtant, les archives parisiennes, tourangelles ou lyonnaises nous révèlent l'existence de véritables dynasties qui s'illustrèrent dans l'art de l'armurerie. Cette section de l'exposition proposera un regard sur le milieu des « batteurs



d'armures » français, sur les réseaux professionnels ou sociaux qui ont structuré cette corporation ou sur les témoignages, malheureusement ténus, qui permettent de comprendre le fonctionnement de ces ateliers.

Toujours anonymes, les réalisations françaises se distinguent immédiatement des productions milanaises contemporaines par la subtilité de leur décor repoussé, capable, malgré un très faible relief, de suggérer les moindres nuances de modelé ou les gradations de la perspective. Les dessins de Munich permettent de suivre les étapes de la conception de cette ornementation et son adaptation à la forme complexe des pièces d'armure, depuis la première « pensée » jetée à la pierre noire, jusqu'au tracé de référence à la sanguine, détaillant, à l'attention de l'armurier, les plus infimes modulations de la ciselure.

Des recherches nouvelles autour de cet exceptionnel ensemble de dessins ont été conduites en liaison étroite avec les équipes scientifiques du musée national de la Renaissance à Ecouen, du musée du Louvre ainsi que de l'École Pratique des Hautes Études. Elles trouveront un écho dans cette manifestation et dans le catalogue qui l'accompagnera, lesquels devraient jeter une lumière inédite sur la participation de certains grands ornemanistes français à ce qui semble bien être un grand atelier royal, d'où seraient sorties plusieurs œuvres prestigieuses.

Les dessins de Munich

La mise en évidence d'une « école française » dans l'art de l'armure à décor maniériste doit beaucoup à la présence, parmi les collections de la *Staatliche Graphische Sammlung* à Munich, d'un ensemble de plus de 170 dessins préparatoires à des ornements repoussés pour des pièces défensives, qui pourrait provenir du fonds d'un atelier d'envergure ayant travaillé pour la cour de France. Ces patrons d'exécution en grandeur réelle reflètent les différents stades de conception des décors bellifontains du temps de Henri II ou des ornements à rinceaux peuplés prisés chez les derniers Valois.

Grâce au soutien du cabinet d'art graphique de Munich, le musée de l'Armée sera en mesure de présenter une vingtaine de ces feuilles témoignant de la genèse de ces grands décors princiers, en regard des armures où ils sont mis en œuvre.

« Le cas Eliseus Libaerts » et les ateliers flamands

L'anonymat des maîtres armuriers français a favorisé la fortune critique des rares personnalités à qui il était possible d'attribuer un corpus de réalisations. Tel est le cas d'Eliseus Libaerts, armurier et orfèvre anversois ayant particulièrement œuvré pour Erik XIV de Suède. Exceptionnellement documentée, cette commande dont une partie ne fut jamais livrée à son royal commanditaire a pu



être mise en relation avec trois armures conservées à Stockholm et à Dresde.

Ces œuvres exceptionnelles sont enrichies d'un foisonnant décor de grotesques et de rinceaux peuplés, sur lesquels se détachent des médaillons cernés de cuirs enroulés où s'inscrivent des scènes de la geste d'Hercule (le modèle mythologique du souverain suédois), tandis que les lions de Norvège rappellent ses prétentions territoriales.

Paradoxalement, cet Eliseus Libaerts, dont le statut comme les autres réalisations nous demeurent inconnus, semble avoir été surtout inspiré par des modèles décoratifs ou des recueils ornementaux français. Sans que l'on puisse établir s'il eut des contacts avec le grand atelier royal mentionné plus haut, il partage nombre de motifs avec l'ornemaniste et graveur Etienne Delaune, le plus productif de ces diffuseurs de modèles.

De fait, le nom de Libaerts est encore très souvent cité quand il s'agit d'analyser des objets relevant de ce « goût maniériste français », dont il est un incontournable représentant. Grâce aux généreuses contributions de la Rüstammer de Dresde et du Livrustkammaren de Stockholm, trois pièces de sa main et particulièrement le grand harnois équestre du roi Erik XIV, que l'on peut sans doute considérer comme l'armure la plus somptueuse jamais réalisée, seront exceptionnellement présentées à Paris.

Afin d'attester de l'originalité de Libaerts, son œuvre sera comparée avec des pièces flamandes contemporaines, dont l'ornementation est directement issue des estampes de ses compatriotes Cornelis Floris ou Cornelis Bos... que lui-même semble paradoxalement ignorer.

Les décors à rinceaux

Une grande partie des dessins du fonds de Munich, qui représentent, avec les armures qui en sont issues, un des axes de cette exposition, est consacrée à des pièces dont l'ornementation échappe aux modèles bellifontains, mais se rattache aux grotesques, rinceaux peuplés et autres



trophées inspirés des décors de la *Domus Aurea* de Néron, redécouverte à Rome vers 1480. Ces motifs, popularisés par les graveurs évoluant dans le cercle de Mantegna à Mantoue (comme Zoan Andrea, ou Giovanni Antonio da Brescia) ou dans celui de Raphaël à Rome (Agostino Veneziano ou Enea Vico), ont coexisté avec les cartouches inscrits dans les cuirs et les jeux de rubans, avant que les rinceaux peuplés de figures allégoriques, d'animaux fabuleux, ou de termes végétalisés ne recouvrent la totalité de la surface de l'armure.

L'armure attribuée à Henri II et conservée au Metropolitan Museum à New York appartient à cette série, au même titre que le harnois de l'empereur Maximilien II à Vienne ou que celui de Charles IX appartenant aux collections du musée de l'Armée. A ces trois pièces correspondent un certain nombre de dessins qui pourraient provenir d'un atelier unique, ce qui semble paradoxal eu égard aux attributions divergentes dont font l'objet ces armures, considérées pour certaines comme les produits d'un atelier français, pour d'autres comme des réalisations d'Eliseus Libaerts.

L'exposition devrait également permettre de mieux cerner l'influence d'Etienne Delaune, qui était jusque là crédité, du fait de l'abondance de sa production gravée, de la totalité des décors figurant sur ces pièces, en réévaluant les rôles de Baptiste Pellerin et surtout de Jean Cousin le Père, que l'on peut sans doute considérer comme le concepteur principal des ornements de cet ensemble.

Très apprécié sous les derniers Valois, ce décor à rinceaux est resté jusqu'au début du XVII^e siècle l'ornementation privilégiée par l'armurerie de luxe française, prolongeant le goût maniériste jusqu'à sa dilution dans les motifs dits « à cosses de pois », à l'honneur sous le règne de Louis XIII.

Les batailles héroïques

Les rinceaux peuplés n'occupent pas seuls le champ des ornements repoussés dans la seconde moitié du XVI^e siècle. Un certain nombre de pièces prêtées au musée de l'Armée permettront d'évoquer les armures, généralement tardives, dont le décor est exclusivement composé de scènes de combat, couvrant la totalité de la surface du harnois de figures de guerriers à l'antique assez hâtivement repoussées, se poursuivant en de furieuses cavalcades. L'ornemaniste Jean Delaune, fils d'Etienne, semble s'être particulièrement illustré dans ce répertoire martial, dernière tentative de transformer l'armure en un miroir des idéaux héroïques et mythologiques d'une caste aristocratique minée par les guerres civiles et les querelles religieuses.

L'exposition s'achèvera sur le colletin en cuivre du roi Louis XIII, dont le caractère de pur accessoire de parade est très représentatif de la décadence de l'art de l'armure dans la première moitié du XVII^e siècle.

Son décor repoussé manifeste cependant, près d'un siècle après la galerie de Fontainebleau, l'ultime survivance



de ce répertoire ornemental maniériste composé de cuirs, de trophées, de putti et de chutes de fruits, dont l'image du monarque en armes peine à se détacher.

Les clefs de l'exposition

Dates : du 15 mars au 25 juin 2011.

Lieu : Les salles Turenne et Vauban de l'Hôtel national des Invalides (rez-de-chaussée de l'aile Orient). Il s'agit de deux anciens réfectoires dont les peintures murales du XVII^e siècle, dues à Jacques Antoine Friquet de Vauroze (1648-1716), viennent de faire l'objet d'une restauration.

Superficie de l'exposition : 680 m².

Nombre d'objets exposés : Une centaine de pièces, dont 14 armures, 1 armure équestre, 9 défenses de tête, 16 écus et rondaches, 6 armes blanches, 1 pistolet, 4 selles, 2 chanfreins et environ 45 oeuvres graphiques, dessins, estampes, peintures, documents d'archives...

Principaux prêteurs pressentis : La Staatliche Graphische Sammlung à Munich, les Rüstkammer de Dresde et de Vienne, le Metropolitan Museum à New York, le Livrustkammaren à Stockholm et le château de Skokloster, Les Royal Armouries à Leeds, la Reale Armeria à Turin, le musée de l'Ermitage à Saint-Pétersbourg, le musée du Louvre, le musée des Beaux Arts de Lyon, la Bibliothèque nationale de France, l'École nationale supérieure des Beaux Arts, le château de Windsor, le musée de l'Armée polonaise à Varsovie, le musée national de la Renaissance à Ecoen...

Événements en marge de l'exposition : Colloque scientifique, cycle de conférences, concerts, cycle cinéma, ateliers pédagogiques...

Exhibitions

Exhibitions at the Army Museum in Stockholm



Bits and pieces between life and death

1 July – 31 December 2010

For the first time the Army Museum in Stockholm has produced a travelling exhibition. The idea came from Torbjörn Lenskog, a Swedish Art director and a great collector and it includes a huge collection of military items. He had earlier made a project called 'Design with no name', about trivial ordinary things in everyday life. This is a similar idea. The exhibition includes 1200 items from his private collection – items which soldiers carried just as Charlie Chaplin carried things he needs as he goes to the war. The inspiration for the design of the exhibition came from military graveyards where soldiers lie next to each other in strict rows.

On the same type of plan we present 66 showcases, like gravestones, which have glass tops. All the objects have one thing in common – they have been near or at the frontline in a war. This raises many questions. Does this fact turn them into a more loaded object, a more scary or interesting item than other things? Why have the soldiers used these things? They are neither uniforms nor weapons but all the other things that a soldier needs to make the days a little nicer.

And what about their design? French, American and Russian water bottles – why do they look different? They are obviously made to serve the same purpose?

Among the 1200 items we will find water bottles, food cans, shaving equipment, records, tea and coffee pots, and hundreds of other amazing bits.

The showcases can travel and are available for loan – please see info@armemuseum.se for more information about booking and costs. In all it covers 325 square meters. There is also an English catalogue that you can order from the Army Museum in Stockholm.





17 shades of grey

17 August 2010 – 8 February 2011

'17 shades of grey' is the title of our new uniform exhibition. I wrote about 'Tough and cool' in the last issue of the ICOMAM magazine. In August the second part opened and we arranged a spectacular opening ceremony. The Swedish entertainer Babsan (Lars Åke Wilhelmsson) in grey silver lamé gave a glamorous framing in the grey exhibition area. All the guests were also dressed in grey and earl grey tea was served and grey melancholic music was played. One of the fashion journalists in Stockholm wrote that this exhibition was the best that had ever happened in the field of fashion in Sweden. She also demanded that all those interested in fashion must visit the Army Museum.

We hope that this exhibition will inspire a new audience to visit the museum. The grey uniforms, displayed on extravagant invisible bodies, are displayed as objects of art.

Why so elegant and why so perfect are issues to discuss. The importance of an Army's uniforms is as important today as in older times. We have seen Henry VIII and the exhibition *Dressed to Kill* and still the dress of an army is part of the brand for a nation. At the same time as warfare is getting more and more international, uniforms are getting more and more similar and simpler in style.

Only small differences, details and decorations tell us where the soldier is from. But in fashion shops, the military style is extremely popular. And this is not the simple style, decorated jackets, T-shirts and even baby clothes have a military look. Why we wear clothes that look like elegant military uniforms is interesting. In daily papers there are voices being raised not to send young persons to Afghanistan. The armed forces are being reduced every year. But more and more persons dress in military design, maybe this is an example of a new demilitarized era - civilians are in charge over military logos, types and brands to make them less outstanding and important.



No More Wars

9 September – 8 December 2010

For the first time in Scandinavia the Army Museum is able to display damaged items from Hiroshima. Small things with a very frightening story to tell. The two atomic bombs over Nagasaki and Hiroshima destroyed in seconds what had taken lifetimes to build. From Hiroshima Peace Memorial Museum and Nagasaki Atomic Bomb Museum we have borrowed objects and some photographs. The exhibition is arranged in cooperation with the Scandinavia-Japan Sasakawa Foundation (SJFS), in connection with its 25th anniversary. At the same time a conference 'Towards a nuclear free world' will take place in the museum. Among speakers there are two names of extra importance Dr Hans Blix, former UN Special Investigator of Nuclear Arms in Iraq, and Ms. Sasamori (survivor) of Surviving the Atomic Bomb over Hiroshima Memories and Thoughts. For more information please contact the Museum, there is an exhibition catalogue and several activities in the exhibition area.

Since US President Barack Obama gave his speech on a 'Nuclear-free world' last April, more people than ever

before have become interested in nuclear issues around the globe, and intense debate is now taking place at innumerable meetings and symposiums. I believe that it is of great significance that the nuclear issue, a defining issue in the history of the 21st Century, is being discussed and addressed by so many people worldwide.

On August 6, 1945, an atomic bomb was dropped on Hiroshima. This was the first time ever in history such a bomb had ever been used, and it caused the death of 140,000 people. When visiting Hiroshima in 1981, the late Swedish Prime Minister Olof Palme said 'One tends to think of nuclear war as an abstract concept, but here I have experienced it first-hand.' He also said that all heads of state should have to visit Hiroshima upon assuming office.

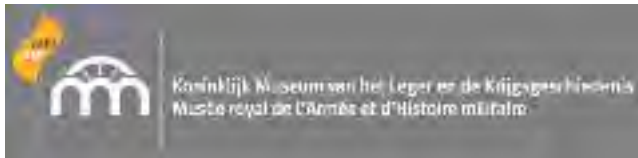
Such 'first hand' experience is regrettably not a part of our daily life. Furthermore, no atomic bomb exhibition has been held in Scandinavian countries to date

These words were written by Mr Yohei Sasakawa (Chairman, The Nippon Foundation) in the exhibition catalogue. This project has been possible by a grant from The Nippon Foundation in Japan.

Belgians Can Do Too

The Belgian-Luxembourg Battalion in Korea 1950-55

Musée Royal de l'Armée et d'Histoire Militaire, Bruxelles. 5 October 2010 - 31 January 2011



Sixty years ago a war broke out between the communist North and the pro-Western south of Korea. That was the moment when the Cold War turned hot. Did you know that Belgian Volunteers fought alongside other United Nations troops in Korea? Together with the Luxembourg detachment they formed a respected battalion.

The exhibition BELGIANS CAN DO TOO! tells the story of the Belgian-Luxembourg volunteers. Through rare objects, moving pictures, key eyewitnesses, stunning dioramas and special film footage collected all over the world, the visitor is introduced to the lives of our volunteers in Korea.



Left: Belgian soldiers together with a South Korean on the 38th parallel.

(Albert Van Britsom)

Below left: American Colt M1911 A1 with decorated grip. A fine, albeit confiscated, souvenir.

(KLM-MRA Inv. Nr. 901924)

Right: The uniform of Lieutenant Colonel Robert Gathy in Korea. Upon returning from Korea, he was reintegrated in the armed forces with the rank of major.

(KLM-MRA, Inv. Nr. 909763-909767)

Below: The pierced American M1-helmet of A. Six.

(KLM-MRA Inv. Nr. 901922)





Top: Chinese propaganda handkerchief, left behind in the no man's land, Christmas 1951. (Koreamuseum, Tielien)

Above: UN propaganda leaflet for the Chinese troops in Korea. (KLM-MRA, CDOC, NNR 284)

Above right: A jeep for any work, even for inspiring slogans! (Pierre Vander Goten)

Who were the men who volunteered for the Korean War? And did women volunteer too? How was life on the Korean front? What goes through your mind during close combat with Chinese soldiers? What was the contact with the local population? How do you cope with casualties? And is there also time to relax in Korea? Step into the time machine of the Royal Military Museum and find the answer to all these – and many more – questions!



Royal Museum of the Armed Forces and of Military History, 3, Parc du Cinquantenaire, B-1000 Brussels
 Free admission
 Opening hours:
 Tuesday to Sunday 9:00 a.m. to 12 noon and from 1:00 p.m. to 4:45 p.m. Closed On Mondays, January 1, May 1, November 1, December 25
 Telephone :
 00-32-(0)2 737 78 33 (Reception)
 00-32-(0)2 737 78 11 (Operator)
 00-32-(0)2 737 78 02 (Fax)
<http://www.klm-mra.be> infocom@klm-mra.be

Left: The command banner is raised during a ceremony in Korea, ca. 1953. (Guy De Greef)

Below: Command banner of the Volunteer Corps for Korea. (KLM-MRA, Inv. Nr. 700515)





50 years of operations - Protection and Help Military History Museum/ Military Historical Institute, Vienna

24 June 2009 – 21 February 2010

Peacekeeping operations or humanitarian assistance operations are by no means an invention of our times. They date back to the beginning of the 19th century at least, but were primarily driven by economic and political interests. The maritime forces of the Austro-Hungarian Empire, especially played a decisive role in these international power demonstrations (for example in Lebanon in 1840 or Crete in 1860 and in 1897/98). In 1878, insurgencies in the areas under the hegemony of the Ottoman Empire led to the occupation of Bosnia and Herzegovina by the Austro-Hungarian Army - in accordance with the resolutions of the international Congress of Berlin. Beside these operations, military interventions also served the purpose of protecting citizens or diplomatic representations (for example, in Beijing in 1900). Humanitarian assistance operations however were by no means the rule at that time, although medical (military)

personnel often tried to help the civil population on the grounds of easing their suffering (for example in Crete in 1897/98 or Albania in 1913).

Beside these historical aspects, the new exhibition at the Military History Museum in Vienna primarily documents the last 50 years of Austrian engagement in the service of peace by soldiers, policemen and women and last but not least by judges and judicial officers all over the world.

Since Austria became a member of the United Nations in 1955 participation in international peacekeeping operations has become a central task of Austria's foreign, security, and defence policy. The first of these, in 1960, was when Austrian soldiers participated in an UN-led operation





in the Congo (ONUC). Since then Austria's participation in peace operations has increased – from contributing a field hospital in 1960, deploying police personnel in 1964, and military observers in 1967, to the deployment of battalions on Cyprus in 1972/73, and on the Golan Heights in 1974. Meanwhile, Austria is participating in international crisis management in the form of peacekeeping worldwide as well as in humanitarian assistance operations - at least 112 missions in all.

Aside from the quantity, the quality of the operations has also considerably changed. Particularly over the last few decades there has been a shift from traditional peacekeeping, within the framework of the United Nations and observer missions under the OSCE, to crisis management operations, including peace-making and providing military advice and assistance. At the same time there has been an increasing commitment to civil-military cooperation (CIMIC).

The aim of the exhibition at the Austrian Army Museum is to present the extremely wide range of past and ongoing peace-operations by the Austrian armed forces under the auspices of the UN, the OSCE, NATO/PfP and the EU and to document the different aspects of these operations. Apart from deploying troop contingents to 'classical' operations (e.g. UNDOF), soldiers of the Austrian Armed Forces continue to participate to these operations and provide 'Protection and Help' worldwide. So the exhibition has primarily the simple mandate to provide information on the

different operations and to provide a platform for those who took part themselves. The main purpose is to create awareness among our visitors of the need to maintain peacekeeping operations both today and into the future, but will also show the dangers and critics of peacekeeping operations in the past.

Beside the multimedia areas in the exhibition itself several events will be organized by the museum to give experts the possibility to analyze different subjects (for example, observer-missions, medical-supply during operations, social-life in the operations-area, gender in peacekeeping) in more detail.



For a closer look at the exhibition see our internet site, http://www.hgm.or.at/virtuelle_tour.html#

The exhibition is open daily till 14 November 2010.

For more information contact:

Military History Museum/Military Historical Institute
Vienna 1030 Vienna, Arsenal <http://www.hgm.or.at/>

Opening hours: Daily from 9am to 5pm

Publications

Justus Lipsius Award 2011

You still have till February 1, 2011 to enter the three-yearly Justus Lipsius Award.

The prize, an ICOMAM initiative, is awarded to both published and unpublished work about a theme linked to ICOMAM activities and fields of interest. Both individual authors and writers' collectives can enter, provided the submission is a harmonious entity, both in form and in subject. Digital works are admitted as of this year.

The award-winning author will receive a 2,500 euro prize. If the jury feels that none of the submitted works meets the requirements, it is free not to award the prize. The winner will be announced during the upcoming ICOMAM symposium of September 2011 in Graz (Austria).

Feel like entering? Submissions fulfilling the specific criteria (see detailed regulations) have to be addressed to the Justus Lipsius Award secretary by February 1, 2011 at the latest (Mrs. Eveline Sint Nicolaas, c/o Rijksmuseum, PO Box 74888, NL-1070 DN Amsterdam, the Netherlands; e-mail: e.sintnicolaas@rijksmuseum.nl; fax: +31-20-6747001), together with a 1-page summary. Works written in a language other than the official ICOMAM languages (English or French) can also be submitted, either as a translation or through an extensive summary in English or French. Paper copies are to be entered in twofold, if at all possible accompanied by a digital version. A digital work can be submitted through a link to the on-line version in the summary. A work can only be submitted once.

Please feel free to circulate this message.

Vous avez encore jusqu'au 1er février 2011 pour participer au Prix Juste Lipse, prix attribué tous les trois ans. Cette initiative de l'ICOMAM récompense un ouvrage déjà publié ou non encore publié abordant un des centres d'intérêt de l'ICOMAM. Tant les auteurs individuels que les ouvrages collectifs peuvent être soumis, pour autant que l'ouvrage soit harmonieux dans sa présentation et son sujet. Des ouvrages numérisés sont acceptés à partir de cette année.

L'auteur récompensé se verra remettre la somme de 2.500 euros. Si le jury est d'avis qu'aucun des ouvrages soumis ne répond aux critères, il peut décider de suspendre le prix. Le prix sera remis lors du prochain symposium de



l'ICOMAM à Graz (Autriche) en septembre 2011.

Envie de participer ? Les ouvrages répondant aux critères spécifiques (voir règlement détaillé) seront remis avant le 1er février 2011 au secrétariat du Prix Juste Lipse (Mme Eveline Sint Nicolaas, c/o Rijksmuseum, P.O. Box 74888, NL-1070 DN Amsterdam, Pays-Bas; courriel: e.sintnicolaas@rijksmuseum.nl; fax: +31-20-6747001), accompagné d'un résumé d'une page. Des ouvrages écrits dans d'autres langues que celles officiellement utilisées par l'ICOMAM (l'anglais et le français) peuvent également être soumis, soit en traduction, soit sous forme d'un résumé substantiel en anglais ou en français. Des ouvrages sur support papier sont à remettre en deux exemplaires, si possible accompagnés d'une version numérisée. Les ouvrages numérisés seront transmis par un lien vers la version en ligne dans le résumé. Un ouvrage ne peut être soumis qu'une seule fois.

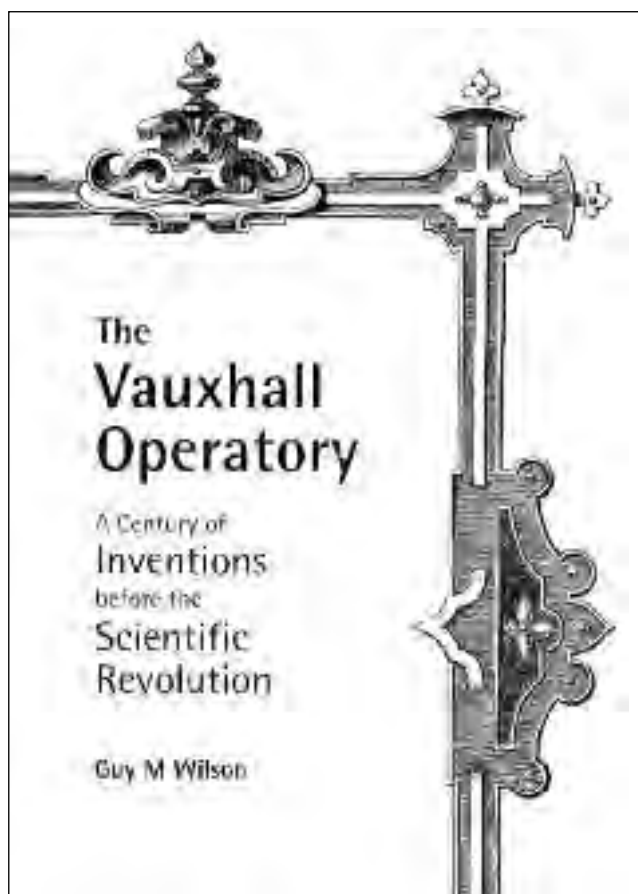
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Basiliscoe Press

The first of a proposed series of new monographs

The Vauxhall Operatory A Century of Inventions before the Scientific Revolution

Being the life's work of Edward Somerset, second Marquis of Worcester and his unparallel'd Workman Caspar Kalthoff
'A man's best portrait is his deeds' By Guy M Wilson



As the introduction makes clear, this monograph began as an investigation of a strange crossbow, rapidly developed into a re-assessment of the 17th century 'gunmaking' family, the Kalthoffs and eventually became an essay on the developing scientific revolution of the early Stuart period. It traces the impact of the Kalthoffs who spread across Europe from their birth place, Solingen, taking with them their strange, but effective repeating gun - the first safe and reliable magazine gun to be made anywhere in the world.

The Kalthoff who came to England, Caspar, worked for successive Kings and the eccentric Marquis of Worcester at the Vauxhall Operatory. Established in 1629 this was a royal research establishment, based upon the visionary writing of Sir Francis Bacon. Here experiments were undertaken on anything that was close to the impossible or unbelievable - leather cannon, submarines and their mines, self-driving boats, self-winding watches, automata, flying machines, perpetual motion water moving machines, one of which, it has been suggested, was the first steam engine.

These implausible inventions were written up in a book by the Marquis of Worcester and this has been roundly derided over the years. Until now, when this monograph reveals how many of these "impossible" inventions were made at Vauxhall either at full scale or in model form. The Vauxhall Operatory is revealed as an important link between the almost magical "science" of the Elizabethan Renaissance and the empirical science of the English "Scientific Revolution" and suggests that continuity and evolution was far more important than any radical new start. And Caspar Kalthoff is revealed not just as a gunmaker of rare technical ability but as a wide-ranging engineer and model-maker who could turn his hand to almost anything and make it work after a fashion.

Those interested in firearms will find much of interest here, as will those who are fascinated by the history science and technology. The British Civil Wars loom large over the story told here, a story which does much to redress the imbalance of recent history by highlighting the major contributions to science of the early Stuart Kings, a legacy which Parliament did not wish to see squandered, and which survived to influence the scientific developments of the Restoration.

The title page of Worcester's *A Century of Inventions as reproduced in Dirck's biography of 1865.*



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Feature

'Objects of desire'

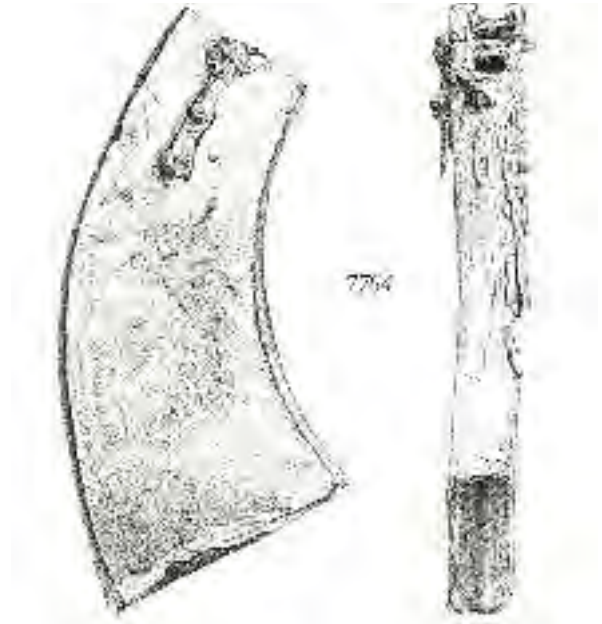
A question which those working with museum collections are often asked is what your favourite object is. There are many answers to this, as you will see from the replies of our colleagues, those working in museums as well as scholars who use our collections. Often the object is not very pre-possessing nor 'glamorous' but has an intriguing tale or a personal resonance. Sometimes the object will give you a direct line straight to a previous time, more immediate than any book or written source, which can intrigue and awe the viewer. Sometimes the simple task of trying to identify an object can be the beginning of a life's work. What is your favourite object?

Powder Flask

Peter Sigmond

Former Director Collections of the Rijksmuseum, Amsterdam

In 1876 an English 'sportsman' Charles L.W. Gardiner visited, on his steam-yacht 'Glowworm', the then recently discovered remains of the winterquarters of the 16th century Dutch discoverers Willem Barentsz and Jacob van



Heemskerck, situated on the east coast of the island Novaya Zemlya in the Barents Sea.

In 1596 Barentsz and Heemskerck tried to find a seaway to Asia straight over the North Pole. However, they got stuck in the ice and their ship was wrecked. They decided to winter on the island in a house they built themselves – the first Europeans to do so inside the Polar Circle. On 13 June 1597 they left the house and rowed back in open boats 1800 miles to Kola (Russia). Barentsz died during the trip. In the house they left behind this simple, quiet common, powder flask, perhaps because it was already damaged and useless. The iron nozzle, stop valve and bottom were missing. However, it was still good enough to serve as a box to leave behind with a short letter in it. It was signed by both discoverers, a message, stating who they were, what had happened and that they intended to sail back in their boats and hoped to reach their homeland, 'with Gods help'.

In 1876, Gardiner found the flask, amongst many other objects, and after he returned to England he generously donated the collection to the Dutch Government. Today, the powder flask, the letter and the other objects are part of the collection of the Rijksmuseum in Amsterdam.

It is one of my favorite objects because it stands for this unbelievable story of perseverance and because this humble powder flask, already worthless at the time, served a second life as a container, preserving one of the most moving letters in Dutch history.

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de Jonge J K J, *Nova Zembla (1597-1586). The Barents Relics, recovered in the summer of 1876 by Charles L.W. Gardiner, Esq. and presented to the Dutch Government*, (London 1877).



© Armemuseum, Stockholm

'Always in the way'

Klas Kronberg

Army Museum, Stockholm

This steam field military kitchen served with the Swedish air force in Östersund. How many mouths it has fed is a tough guess but its size indicates it has warmed up a lot of meals. Field kitchens of this type have also been used by medical services, sometimes as mobile sterilisation units.

Like Sisyphus pushing his boulder in the Underworld, I have spent many tedious hours pulling and shoving this beast around the storeroom. Apart from its considerable weight, it has two special features: it always gets in the way (wherever you put it, it has to be moved the next day) and it is complicated to move. It is heavy, cumbersome and the articulation makes the back part always swing the wrong way. But even though the field kitchen is an extremely irritating item, I cannot help being impressed by its uncooperative attitude. I have developed a love/hate relationship with this thing, and will long remember it. How anyone could have manoeuvred the apparatus in a field of combat is beyond my understanding.



A samurai crab?

Stephen Turnbull

Formerly Visiting Professor
of Japanese Studies at Akita
International University,
Japan



In 1970, the year when my long interest in samurai burst into life, I made my first visit to Japan. As an impoverished student it was far from being the Grand Tour, particularly to the extent of buying specimens of arms and armour, but I did manage to acquire one object of great historical significance that had the added attraction of being incredibly cheap. For the princely sum of 100 yen I bought a dead crab; not just any dead crab, you must understand, but a genuine Heike crab, purchased from the Akamagu Shrine at Dan no Ura on the straits of Shimonoseki, the site of the great sea battle of 1185 where the Taira family (the Heike) were destroyed by the Minamoto, the future Shoguns.

Such a catastrophic loss of life and political influence led to a plethora of legends concerning ghosts of dead samurai, the best of which stated that the spirits of the dead warriors lived on within the bodies of the crabs on the seashore, whose shells consequently bear a pattern that resembles the face of an anguished samurai in his death throes.

The little crab has been on display in my study ever since. I have always cherished it, but it was only two years ago that I came to appreciate a certain added significance. In 2008 I made my first return visit to the shrine and attempted to purchase another crab. Alas, I was told that the crabs are now extinct, and a plastic replica was now the best they could do. The only real Heike crab the shrine possessed was now behind a glass case. So my own unique specimen soldiers on alone, holding pride of place among the mess of religious ephemera that I have collected over the years, his glaring expression warning visitors of the samurai spirit that just may dwell within.



The Art of Combat Jeffrey L. Forgeng

Paul S. Morgan
Curator, Higgins Armory Museum

For my contribution to the Magazine I have to select an original copy of Joachim Meyer's *Kunst des Fechtens*, printed in 1600, museum number HAM 2004.02. When I acquired it at auction, the charming gentleman sitting next to me congratulated me on the successful bid, assuring me that it was '*sehr selten.*' *Genau!*

A search through WorldCat shows only 4 copies of the original 1570 edition in American libraries, and only 2 of the 1600 edition. The woodcuts in this treatise on combat with the long sword, *dusack*, rapier, dagger and staff weapons never cease to astonish me with their exquisite detail and cultural complexity. The text is one of our most important surviving sources for understanding how these weapons were used. Together the words and images have been a core resource for the development of the Higgins Armory's demonstrations and classes on historical combat. If only we had acquired it a year earlier it would have been in time for me to save a lot of money on photography and reproduction rights in my published translation of 2006!

The mystery of the torpedo

Steven A. Walton

The U.S. Naval War College in Newport, Rhode Island, has a small but important museum on the history of Newport naval facilities on the ground floor of Founder Hall (incidentally also where Capt. Alfred Thayer Mahan wrote his *Influence of Sea Power upon History*). Inside that museum, which chronicles the Naval Academy's relocation to Newport during the U.S. Civil War (Annapolis was too near the Confederacy), the Naval Torpedo Station, the Naval Training Station, and the Naval War College, two gleaming brass torpedoes sit on quiet display. The pointed one is the Station "Fish" torpedo from about 1872-5, a thinly veiled copy of the early Whitehead-Luppis torpedoes being developed in Fiume/Rijeka, Croatia for the Austrian Navy. The one with rounded ends is a Howell Torpedo from about 1875-80 which used an innovative flywheel spun up to 3000RPM for stability and guidance. While researching the early history of the Torpedo Station, I came across a number of drawings in the archives of alternative propulsion and guidance mechanisms for the Station Fish, but no indication of which of them, if any, were used in the object itself. I asked the museum curator if they had ever had the Fish open; they hadn't, but he was interested to see, so we planned to do that upon my next visit to the museum. But just before that was to happen, he informed me that we



could not open the torpedo because the EOD (Explosive Ordnance Disposal), who has to be present when any objects of this sort are tampered with, was unwilling to allow the access panels to be opened. The irony was, it was not because they had any evidence that the torpedo had any explosives in it (it is an experimental model for propulsion and steering so never had a warhead and by visual inspection you can tell the nose is empty), but *because they did not have a manual for that model!* So the inner workings of the first U.S. automobile torpedo will probably remain a mystery forever.

Paavo Paajanen´s war knife

Lauri Haavisto

Director of Research, the Artillery Museum of Finland

My favourite object in the Artillery Museum of Finland where I work is definitely the war knife of Paavo Paajanen. He was a highly decorated soldier who served in the Finnish army during the Second World War in Finland's two wars against the Soviet Union. Paajanen was awarded the second highest decoration in the Finnish army, the Mannerheim Cross 2nd class named after the Finnish Marshall Mannerheim. Paajanen was only 25 when he received the award, but although the museum does not have the actual medal on display we do have, what I think, is a rather more interesting object that he donated to the museum. The object in question is Paajanen´s war knife

that he only used during the war. Paajanen told the story of the knife to one of our museum workers in the 1990´s, a few years before he passed away.

Realities of war

Paajanen told his story of being an artilleryman who served as a runner. His battery had to change positions often during the night and the Russian soldiers used this opportunity to ambush Finnish convoys. These battles were often fought in pitch-black darkness and at close quarters. Paajanen said that several times he could not actually see if it was a Russian soldier that he was fighting in the darkness. However he could recognize Russian soldiers from two things. First they smelled of *mahorkka*, a very strong Russian tobacco that was not smoked by the Finnish soldiers and that had a distinguishing odour. Secondly the Russians didn't have backpacks on. All the Finnish soldiers had them because the unit was moving on to a new position. These were the only things by which he could recognize an enemy and Paajanen said he stabbed several Russian soldiers to death in these battles. The war knife he used in these battles is on display and close inspection of the knife reveals the dried blood of a Russian soldier on the blade from seventy years ago.

What stories are told from a war?

I believe that Paajanen´s war knife is one of the best objects in the museum for bringing the visitor close to realities of the war, what soldiers have to do in them and what they have to live with after the war. Also behind every medal or award there is usually a story like Paajanen´s. He himself actually did not get his Mannerheim Cross from these night battles, but this was the story that he wanted to tell to our worker about the war. Not the story about the high decoration he received nor some other, perhaps less violent, story of the war, but the story about a simple knife. His war knife is, in a way, a decoration which he kept as good care as any medal he got from the war. For a museum, an item like this knife and the story behind it makes it unique and in my opinion the most interesting story to tell to visitors.

Paavo Paajanen´s war knife from the collections of the Artillery Museum of Finland. Photo Ismo Pekkola.





Sarcophagus

Kelly de Vries

Professor of History, Loyola University, Maryland

On a nice day in Istanbul, July 2006, Bob Smith, Ruth Brown, Vicky Avery and I sat down under a tree in the courtyard outside the Istanbul Arkeoloji Müzeleri (Museum of Archaeology) to rest. Created from what was left and gathered by two of the world's greatest Empires, the collections of the Museums of Archaeology may be some of the richest in the world. Whole museums might be founded just to house what is out in the courtyard, but with so many fine historical and artistic works inside some great pieces must languish out-of-doors, and few are catalogued or labeled.

One that caught my eye was a sarcophagus of indeterminate date which depicts a Late Roman or Byzantine husband and wife, seemingly buried (or too be buried) together. Both are depicted on one side of the sarcophagus, as are their possessions. It is these that are of the most interest, as they depict both the woman's household items – knitting needles, yarn, hand mirror, perfume bottles, etc. – and the man's arms and armor – helmet, cuirass, shield, greaves, javelin, sword, quiver of arrows, bow case, etc. Some items have yet to be identified. This may be a unique item – I have seen no similar sarcophagus, although it was not unusual for Ancient Romans to depict captured arms as trophies on sarcophagi or monuments. If properly dated, it should lead scholars to know what was worn and carried in early Byzantium, where images of soldiers are rare due to the prevalence of iconoclasm.

A ducal mace

Daniela Assel

Universalmuseum Joanneum, Schloss Eggenberg, Graz, Austria

With 32,000 items in the inventory of the Arsenal at Graz, it is not so easy to select a favourite item, since every one is unique of its kind and in its method of production, and therefore merits singling out. Yet I would like nonetheless to present an item from our collection that tends to be overlooked by our visitors.

Among the armour and weapons at the Armoury for ducal use are objects that indicated to the outside world the wearer's social position or office. One such item is the solitary mace in our collection. It is made wholly of iron, 43.2cm long, and very simply wrought. It once had eight blades, but three are missing, and it is probably 16th century. Maces were a 13th century development of the ancient club, and were weapons used by the cavalry, the heads being reinforced with a radial arrangement of blades made of iron or bronze. Soon the whole mace was fashioned of iron and its design fully developed. Its popularity was due to its being an effective weapon of attack even against solid armour, because initially the weapon was regarded by the nobility as beneath them in comparison with swords and lances – it not only looked clumsy and simple but also smacked of a workman's tool.

With the rise of firearms and the abandonment of heavy armour in the 16th century, the mace gradually lost its role and fell into disuse. However, it then acquired a new importance as a symbol of authority for high-level



commanders, as in early high cultures in the Near East. Ornate maces now became status symbols and found use as sceptres of rulers. Marshal's batons are a derivation of them. The master of ceremonies in the British House of Commons – the Sergeant-at-Arms – carries a mace as a symbol of the authority of the Crown and the Speaker of the House of Commons.

St George and the Dragon

Robert D Smith

Independent Scholar

I started working in the Conservation Department of the Armouries in the Tower of London in late 1975 and it was probably the next year that I was told to make a pair of stirrups for a miniature armour. I remember going to the then Tudor Gallery on the top floor of the White Tower and making drawing and sketches of the stirrups of the silvered and engraved armour of Henry VIII. I remember the fun and pleasure in making them. The job finished I forgot about them – they were just one more task in what was for me, an exciting time learning about armour and armour conservation.

In the 1980s the Armourers and Brasiers Company, one of the London livery companies, decided that it wanted to re-establish its links with the craft, the 'mystery' of making armour, and invited my father, Ted Smith, and Arthur Davis

of the Armouries to become members of the Company. Both retired in the 1990s and I was then invited to join the Company to maintain the link. Imagine my surprise when, walking into Armourers Hall, I saw the miniature armour that I had made the stirrups for all those years ago.

But what of the object itself? The story is one of those that are hard to make up. In July 1528 William Vinyard became Master of the Company and to celebrate this he gave the Armourers the model of George and the Dragon. It was described 'the George that stands in the Hall next the high table' and became a cherished possession. However over the years it was sold and disappeared. Claude Blair, another liveryman of the Company, recognised it in the collection of Alfred Miller of Didsbury and on the death of Miller, alerted the Company who were able to buy it back in 1975. The wooden horse and dragon were restored by the Victoria and Albert Museum and the armour was cleaned and restored at the Armouries.

So for me this object is one of those that has a wonderful story to tell, one of loss and recovery, and one that is very personal to me.





A child's armour

Piet De Gryse

Senior Curator, Royal Military Museum, Brussels

It is always frustrating having to single out one particular object in a huge collection. Putting one object centre stage unavoidably relegates all the others to the background, although these also might have a special history or a unique value. In order to somewhat lighten my task, I limited myself to the arms and armour collection but even within this ensemble choosing proved tough. I finally decided upon a beautiful children's armour, fit for a 5 to 6 year old boy, made in Augsburg (Germany) by Anton Peffenhauser. This exquisite children's armour is not only a superb example of technical craftsmanship, but also illustrates the state of mind of an epoch, when children were seen as miniature adults. Nevertheless, children's armour are rare, as it was all the same quite unusual to supply little boys with such expensive equipment. This further reinforces the exclusive character of the piece. But most of all there is a curious link with the history of the Low Countries – all the more reason to select this armour as an absolute top piece.

Anton Peffenhauser, both a gifted and renowned craftsman and a member of the Augsburg city council, made the armour. He was one of the richest and most famous armourers of his time. He was a brilliant armourer and

worked for the rich and famous. He provided exclusive items and therefore was an 'expensive' craftsman, artist and entrepreneur. He worked from around 1545 till 1603 and all major armour collections include his fine and exquisite work.

The armour consists of a burgonet, a four-piece gorget, complete protection for shoulders and upper and lower arms, fingered gauntlets, a breast plate and a back plate and finally a fauld holding up cuisses and poleyns. The armour shows a restrained and subtle decorative pattern made up of finely etched and partly gilded vertical bands on a partly blackened surface. The armour was probably part of a small garniture, of which the closed visor helmet is kept at Schloss Ambras in Austria.

The most important reason why this armour is presented here is to be found in its link with the Southern Low Countries. The German emperor Maximilian II most probably ordered the armour for his son Albert. The latter is said to have worn the ensemble when he was 5, for the crowning of Maximilian in 1564. Albert later became governor of the Southern Low Countries and married Isabella, daughter of the Spanish king Philip II. The story has it that the boys' armour was worn again at the Brussels court. For instance by Joseph Ferdinand of Bavaria, son of Maximilian II Emanuel (governor of the Southern Low Countries from 1691 till 1706), who is said to have played in the park wearing it, before passing away, aged 7.



Alarm clock and candlelighter

Guy Wilson

Over the years I've been asked by many people, including quite a few journalists "So, what is your favourite object?" I have always suspected that they anticipated the answer to be some famous and important piece - one of Henry VIII's armours, for instance, but I've always used the question as an excuse to explain how lucky we are to work in and with museums on objects from our past and have therefore always taken the line that my favourite object is whatever I'm working on at the time.

Now, to be honest, that's not entirely true. There are always some that stick in the mind more than others, but usually because of a personal involvement with them rather than their intrinsic worth - a curious crossbow identified here, a gun re-dated and made more significant there, and so forth. Also there are some groups or collections of objects remain firm favourites - the Civil war Armoury from Littlecote House in Wiltshire acquired by the Royal Armouries in the mid 80s, for example.

I and others marched from Littlecote to Horse Guards parade in two days to deliver a petition to our Minister

asking for the collection to be saved for the nation.

Horseguards was packed with costumed members of our Civil War re-enactment societies and I will never forget the sight of massed ranks of pikes dipping under Admiralty arch as they marched towards the Parade and we waited and dressed ourselves suitably on the Mall.

Then of course, there has been the wonderful contents of Henry VIII's warship *Mary Rose* that has been part of many of our lives now for some 30 years. For the rest of you, the wait is nearly over as the volume on the ship's arms and armour will soon be out! However, I still hold to my general view that for me my favourite object is the one that is causing me grief, heartache, sleepless nights and, if I'm lucky a half cheer of triumph at the end.

So, at the moment my favourite object is a fully automatic alarm clock and candlelighter that I've been researching for our friend and sponsor Peter Finer's new catalogue. It was made in Prague in the early 18th century by the clockmaker, Ferdinand Engelsalchk who was born in Friedburg in Bavaria in 1680 and is known to have been working in Prague by 1706 and He died in 1755.

It is a beautifully made and decorated object and an example of the love of the European upper and educated classes for the ingenious and curious that acted as such a



spur to scientific development after the Renaissance.

Now this, of course, is a subject that I have been looking in to in recent years for my study on Caspar Kalthoff and the Marquis Earl of Worcester and what they were up to at the Vauxhall Operatory both before and after the British Civil Wars of the mid 17th century.

Indeed, there was something from that work that helped in the cataloguing of the candlelighter alarm. In *The Vauxhall Operatory* I had noted that Worcester's 19th century biographer, Henry Dircks, quoted from Thomas Powell's *Humane Industry*, published in London in 1661

when he claims that "Andrew Alciat the great Civilian of France had a kind of Clock in his chamber, that should awake him at any hour that he determined, and when it struck the determined hour, it struck fire likewise out of a flint, which fell among tinder, to light him a candle: it was the invention of one Caravagio of Sienna in Italy." In the book I had left it but that as it was not of direct relevance. I should not have done and the work on Peter's candlelighter has made me look further.

Andrew Alciat was, of course, the the Italian jurist Andrea Alciato who lived from 1492 to 1550. It is an intriguing thought that such a complex mechanical wonder might have been invented in the 16th rather than the 17th century. However, we cannot assume this from a story told in 1661, but what the story does show quite clearly is that the idea of an automatic alarm candlelighter was considered to be of some age in 1661.

While this cannot necessarily be taken as accurate evidence for the existence of alarm lighters in the 16th century, nor as evidence for an alarm lighter that automatically lit a candle, it certainly does show that the general idea was well known and believed to be of some age in the mid 17th century and may well be of far more direct relevance to my study of the Vauxhall Operatory than I had thought. As usual, therefore, my favourite object of the moment is currently one that makes to want to both curse (my own folly) and cheer (that I have an opportunity of putting the record straight).





The 'Lion Rampant'

Stuart Allen

Senior Curator of Military History, National Museums Scotland

If a Scottish flag seems rather an obvious choice from the Military History collections of National Museums Scotland, there are subtleties to its story which make it rather an intriguing artefact. Usually known as 'the Lion Rampant' the Royal Arms of Scotland have a heritage dating back to the late 12th century. This standard is not of that vintage, being an artefact with a Second World War provenance.

In June 1945, at a memorial service following the liberation of Crete, the forces of Crete's National Liberation Front presented this flag to the British military authorities. They had salvaged it from the scene of fighting at Galatas during the German invasion of Crete four years earlier. It had been kept as a memorial to those who fell at Galatas, and so was returned to the British as a gesture of tribute and solidarity.

The problem for the British officer who received the flag was that no one could quite work out who it had belonged to. There were Scottish regiments in Crete in 1941, but no Scottish infantry regiment flew a Scottish Royal Standard. The flag was despatched to the National War Museum in Edinburgh Castle with due gravitas, but with an air of mystery.

Much later, historical enquiry established that present in the action at Galatas in 1941 was a battalion of the New Zealand Expeditionary Force. The 23rd New Zealand Battalion was recruited in the South Island and included a company from the province of Otago, the area of most concentrated Scottish settlement in the country. The consensus is that this flag was a Company headquarters

flag of the 23rd Battalion, an expression of Scottish identity on the part of the New Zealanders at Galatas.

This indeed being the case, the flag is more than a curio and perhaps something more than the memorial it was intended to be. The expression of traditional Scottish military identities in the nations of the Commonwealth is a subject with political and cultural dimensions we are currently researching in the context of Scottish diaspora studies.

Articles

Sikh Armour at the Royal Engineers Museum

Lauren Jones, and Amy Adams

Collections Care Officer and Assistant Curator, Royal Engineers Museum



The Royal Engineers Museum, Library and Archive is currently carrying out the conservation of a set of Sikh chain link armour which is held in the collection. Donated to the Museum by a member of the Corps of the Royal Engineers in 1959 this rare set includes a gauntlet, helmet, breast and back plates date from the mid 1700's.

The piece has been linked to the 'Lahore Armoury' and was almost certainly brought to the UK with boy Maharajah Duleep Singh and the Governor General of India, Lord Dalhousie. The piece then became part of Lord Dalhousie's collection; when he died without heir it was sold at auction in Edinburgh on the 7th December 1898.

The set itself is visually fantastic. Almost identical in style to suites of Lahore armour held at the Royal Armouries and Wallace Collection it is made from iron or steel which has been plated to create a pattern on the links. There is also a beautiful gold damask pattern on the helmet, gauntlet and breast plate. Although beautiful to view, the Sikh Armour is in a fragile condition and as such it has never been on display, despite being in the collection for over 40 years. In 2008 the Museum looked into the possibility of conserving the set so that it could be placed on display alongside other items from the India collection, which include a number of items from the Indian Mutiny. There has been

much interest in the conservation of the armour and in 2009-10 the Royal Engineers Museum set about gathering quotes from conservators.

A number of ICON registered conservators were invited to the Museum to assess the set with a view to having it fully conserved. The feedback we received was encouraging, whilst somewhat frustrating; we have a tentative figure of £30,000 to conserve the set and create a purpose built case and mount. The Museum is confident the armour can be well conserved, but we are however very keen to preserve its

history, a history its current condition reflects. The armour will not be restored to an as-new condition; this technique would destroy part of the object's history and allure.

In September, the Museum begins a fundraising project to raise money for the conservation. This starts with an evening dedicated to the set and is featured as part of the Anglo Sikh Heritage Trail. We hope to hold similar events throughout the progress of set's conservation with special viewing of the armour. Whilst a piece of chain armour like this is not hugely rare, it is indeed rare to find a set so complete, with its original silks. For all of us at the museum these are extremely exciting times; we have never carried out a project like this before, but we feel this armour is of such cultural and historic importance it warrants the very best attention we can give. For more information on the Sikh Armour or to help with fundraising for it's conservation please contact: Lauren Jones, Collections Care Officer collectionscare@re-museum.co.uk



By wisdom and by hand **A Dutch cannon in Jodhpur**

Ruth Rhynas Brown

Independent scholar



Mehrangarh Fort in Rajasthan, is one of the largest forts in India and was built by the maharajahs of Jodhpur, one of the richest and most powerful dynasties. They were frequently allied with and sometimes fought against the great Mughals themselves. Much of the surviving fabric is the work of Jaswant Singh (1638–78), a contemporary of Shah Jahan, builder of the Taj Mahal and Aurangzeb, the last of the Great Mughals.

The ramparts of Mehrangarh Fort are home to one of the great collections of historic artillery in India. Most of the guns are of Indian or British origin, but there is a remarkable small bronze piece which is a reminder of another European power and its ambitions in Asia, and another contemporary of Jaswant Singh, Cornelis Speelman.

The cannon, No 1779, is a short piece, barely 80 cms in length. Unfortunately the bore is blocked but the calibre is probably one or two pounds. The cascable is of a common Dutch variety: grapes surrounded by acanthus leaves. The face of the

Johannes Ouderogge was the third in a generation of famous Dutch gunfounders from Rotterdam in the Netherlands

baseplate is decorated with beautifully detailed acanthus leaves against a stippled background. There is an elaborate coat of arms with a motto and military trophies, bands of decoration with acanthus leaves and birds and scrolls on the first reinforce and a crowned monogram on the chase. There are bands of foliage, birds and scrolls in front of the trunnions and behind the rounded muzzle.

The inscription cast on the base of the gun reads: JOANNES OUDEROGGE ME FECIT ROTERODAMI 1682. The motto below the arms reads: CON SENNO E CON LA MANE which translated from Italian is "by wisdom and by hand", a popular motto from the opening stanzas of Tasso's *La Gerusalemme liberata*.

Johannes Ouderogge was the third in a generation of famous Dutch gunfounders from Rotterdam in the Netherlands. He was born in 1640, the son of the founder Cornelis Ouderogge and his wife, Cornelia Nobel and trained in the foundry on Hoogstraat where his grandfather Jan, his father Cornelis and his uncle Dirk had all worked. When Cornelis died in 1672, Johannes took over as Master Founder. In 1679 he married Catherina van der Wiele. Later in his career he moved to the Navy Foundry at The Hague where he probably died in early 18th century.

Johannes Ouderogge cast guns for the Dutch navies, particularly the Meuse Admiralty, based in Rotterdam,



and the VOC, the Dutch East India Company, as well as for private individuals. Several of his guns have survived, including two guns ordered by a Scottish merchant for Charles II, currently in Woolwich and Edinburgh Castle [Blackmore 1976: 50-51]. Others are found in collections as far

afield as the Legermuseum, Delft and the Army Museum, Istanbul. However fewer of Johannes' guns have come down to us, compared to the surviving cannons cast by his father Cornelis, so that this is a very welcome addition to the corpus of Dutch ordnance. The Jodhpur piece is a more elaborate gun



than most of these surviving cannons cast by Johannes and is of a higher quality, although the bands of acanthus at the muzzle and trunnions are very typical of Dutch.

The coat of arms is set within nautical themes: mer-lions, anchors and military trophies, suggesting a marine context for the owner. It belongs to a member of the Speelman family, a prominent family of Dutch merchants and landowners. The most famous member of the family was Cornelis Speelman who rose to become Governor General of India in the Dutch East India Company 1681-84. A portrait with the coat of arms in the Rijksmuseum confirms this identification, as the does the initials of the monogram- CS.

Cornelis was born in 1628 and went out in the service of the Dutch East India Company to Batavia in 1645, becoming Bookkeeper in 1648 and Underbuyer in 1649. His attachment to the embassy to Persia was followed by further promotions, reaching the position of Governor of the Coromandel Coast. Cornelis's rise was temporarily halted when he was accused of engaging in private trading. Despite his strenuous protests, the court in Batavia wanted to make an example of him and Speelman was suspended for 15 months and heavily fined.

He regained his reputation when in 1666 he was appointed Admiral of the VOC's fleet against Makassar, leading two expeditions and succeeding in taking the territory in 1669, for which he was rewarded with a chain and medal and further promotions. He became a full Counsellor of the Indies on 23 March 1671. Throughout the 1670s he continued to command the VOC's fleets in Asian waters, helping to consolidate Dutch influence in the East Indies. Eventually in 1680 he was named Governor-General, a post he took up on 25 November 1681. Speelman died in Batavia in 1684, and was buried to the salute of cannons, possibly including this one [Boxer 1965].

Given the date of the cannon, 1682, it may have been ordered as a present or commemoration of his promotion.

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Like Ouderogge, Speelman came from a well-known Rotterdam family, so that it is no surprise that the commission to cast the gun went to a fellow townsman. Incidentally another small cannon, formerly in the Visser Collection has the same coat of arms. It is apparently dated 1621, which is too early a date for Cornelis Speelman, although the slightly out of proportion decoration suggests a possible origin in the east (Roth 1996: 221).

Sadly there is no answer to the mystery of how this small cannon reached Rajasthan. Jodhpur is on the western provinces of India, far from Speelman's area of interest in Batavia and Java. It may have arrived after being captured in war or was given as a gift. It is still a very handsome cannon and an evocative reminder of 17th century India and European ambition. There may be a clue in a pair of cannons which were in Jodhpur in 1920 but we have been unable to locate since. These were cast by Gerard van den Nieuwenhuysse in 1578 Mechlan/Malines in modern Belgium. They were captured from the Marathas by the Rajput forces who defeated them at the Battle of Lalsot of 1787 (van Doorslaer, 1935, 236-8). Perhaps the Speelman piece was captured at the same time.



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Eveline Sint Nicolaas of the Rijksmuseum, Amsterdam, identified the coat of arms as belonging to a member of the Speelman family and provided information on Cornelis Speelman, opening up another front on the research, for which I am very grateful.

Work on the historic artillery collection in Jodhpur was initially being carried out with Professor Ramamurthy Balasubramaniam of the Indian Institute of Technology, Kanpur. Very sadly Bala died last year, far too soon and far too young, and this article is dedicated to his memory.

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German mobilisation of Slovenes

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Slovenia was occupied on 6 April 1941, dismembered and divided into three territorial units. The largest, the northern part consisting of Styria, Upper Carniola and a small part of Carinthia with about 798,000 inhabitants, was in the Third Reich, although the territory was never officially annexed. The southern part, known as Ljubljana Province with over 336,000 inhabitants, belonged to Italy,

It is estimated that around 50,000 Slovenian men were forcibly mobilised into the German Army

which already annexed the territory at the beginning of May 1941 and the smallest, the eastern part, with 102,000 inhabitants, was allocated to Hungary. They all initiated a strong Germanization, Italianisation and Hungarisation policy.

Studies and research into the number of victims of WW2 in Slovenia are still ongoing, but it is estimated that over 80,000 people were sent to prisons, over 80,000 people were forcibly expelled (62,500 of them sent to Germany) from their homes and 58,522 people were in concentration camps in Italy, Germany (21,234) and in Hungary. 19,824 people were in confinement or were POW. 2,949 people were killed in Slovenia as hostages. It is estimated that around 50,000 Slovenian men were forcibly mobilised into the German Army. The total number of victims of WW2 in Slovenia is over 90,000 which represents nearly 6% of the population.

Occupiers disbanded Slovenian political, expert, cultural and other organisations, prohibited the use of the Slovene language and introduced German or Germanized names and surnames, names of towns and even mountain peaks. The political organisations Styrian Homeland Association and Carinthian People's Association (*Steierische Heimatbund* and *Kaertner Volksbund*) were part of that system in which more than 90% of the population enrolled out of fear in the given conditions. The German authorities wanted to annex the occupied regions of Styria and Upper Carniola as soon as possible, but firstly because of certain administration problems and later because partisan groups had already appeared, they postponed the annexation to the period after the war. The leaders of the civil administration were appointed, Dr. Siegfried Uiberreiter and Franc Kutschera, followed by Dr. Friedrich Rainer.

Citizenship on probation

In August 1941 an outline of the contract on citizenship on the liberated territories of Styria, Carinthia and Crain



Conscripts were threatened that if they did not respond to the call up, they would lose citizenship, their family members would be excluded from political organisations and sent to concentration camps

was prepared in Berlin. The ministry board published the decree in October 1941. In the second paragraph, it was stated that a person of German or similar blood who was Yugoslav citizen or without citizenship and on 14 April 1941 lived on the territory of Styria, Carinthia and Upper Carniola would get German citizenship on probation, 'auf Widerruf', on condition that they were recognised as being loyal to the homeland. The criterion for that was membership of *Heimatbund* or *Volksbund*. Citizens on probation would be treated as German citizens, and they would be called to do military service and state labour service.

The civil administration for occupied Styria and Carinthia with Upper Carniola therefore gave the majority of Slovenes citizenship on probation. The chief of the civil administration in Lower Styria, Dr. Uiberreiter, issued a proclamation on 24 March 1942 introducing military law in Lower Styria. On 20 July 1942 a decree introducing the law on labour service and military law was published in official gazette of

chief of civil administration in Carinthia and Upper Carniola .

Call up into German Army

The German authorities thought that with the introducing of citizenship on probation they would speed up Germanisation and tie Slovenian nation closer to Germany. Lower Styria and Upper Carniola were militarily subordinate to the XVIII Military District in Salzburg. Technically, forced mobilisation was carried out by military reporting offices, community offices and mayors. Political organisations also participated. Propaganda was made through newspapers, leaflets and speeches. Conscripts were threatened that if they did not respond to the call up, they would lose citizenship, their family members would be excluded from political organisations and sent to concentration camps.

In Styria, the first lists were made of men born in 1923 and 1924, followed by those born in 1921 , 1922, 1919 and 1920, and in November and

December 1925 and 18. Conscription and call up followed. In July 1942, the 1923 and 1924 age groups were called up. Those born in 1923 went directly to the front, those from 1924 went to the *Reichs Arbeit Dienst (RAD)* and then to the front.

By the end 1942, those born in 1919-22 had been conscripted; in 1943 those from 1914-18 and 1925-'27, and in 1944 those from 1908-15, who were first mobilised into *RAD* and then into the army. Those born in 1928 were listed in 1944 and those from 1929 in March 1945.

Conscription and call up started later in Upper Carniola . Men born in 1923 and 1924 were called into *RAD* in January 1943 and into the *Wehrmacht* in April 1943. In February, men born in 1925 were called up and in May the conscripts were sent to the army. In March 1943, those born 1920-22 were called up, followed by men born in 1916-19 in April and May. At the beginning of August, those born in 1926 were sent to *RAD* and later into the German army. In Upper Carniola, call up stopped in 1944 but in Styria and Carinthia it continued until 1945.

Units and front

The majority of Slovenes forcibly mobilised were sent for training to the Tyrol, Salzburger land, Carinthia and Upper Styria. Slovenes served in various units. They were soon sent to the front and took part in battles on the Baltic, in the north up to Narvik, in the south in Greece and also in Africa. They were also many on French and Italian battlefields. Some were also decorated for bravery and were promoted to junior ranks.

Casualties

From the very beginning of mobilisation, relatives received notices from the fronts came about death of their members of families. Many were also missed in action. So far nearly 12,000 fallen Slovenes have been identified. Many of Slovene men were wounded, even more times, and many became invalids.

Deserters into partisan units in Slovenia

The beginning of German mobilisation in Slovenia was very successful but in 1943, mobilisation did not achieve the expected results. Many men publicly expressed their discontent but fear for the fate of their relatives was still very strong. In Slovenia, the partisan movement started to get stronger and more numerous in 1943 and 1944 and conscripts had the possibility of joining the partisans and later the Home Guard. Even those already in the German army began to desert. Slovene men started to desert from their German units in 1943, especially when they were on leave. Because of their skills and military knowledge, they were of great value to the partisan groups. The *Šlander* and *Zidanšek* brigades in Styria had the highest number of German deserters.

In the middle of July 1943, German headquarters and leading office of the SS prohibited sending soldiers on leave to territories south of the Drava, in order to prevent the numerous desertions. On 15th March, the chief of the civil administration, Dr. Uiberreiter, issued a proclamation detailing measures against the relatives of partisans and deserters from the German army into the partisans. Relatives would be expelled and their property confiscated. The threat was not implemented in full but the Nazis expelled over 2300 persons from Upper Carniola between January 1943 and August 1944. Many deserters on leave also joined Slovene Home Guard and Upper Carniola Self Defence which were units intended for collaboration with the Germans.

The Headquarters of the National Liberation Army of the Partisans of Styria issued a circular letter in April 1944 in which they proclaimed general mobilisation of men aged from 18 to 45 and many men joined partisan groups instead of going into the German army. Many men who wanted to desert to the partisans or to other allies were caught and sentenced to death. Some Slovene men were beheaded in Graz and Vienna in Austria.

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Joining Allied units

Many forcibly mobilised men deserted from their units at the front. After deserting they joined various resistance movements in the occupied countries of Europe or partisans units in the east. After July 1944 there were also many desertions on the western front, many surrendering and becoming POWs. The majority of them joined the partisan 5th Prekomorska (Overseas) brigade, and with Allied help came to Yugoslavia and helped liberate Yugoslav towns in Croatia and Slovenia. Some Slovene soldiers remained till the end of war in the units of Red Army, and many joined units of National Liberation Movement of Yugoslavia formed in Soviet Union and took part in the concluded struggles in the Yugoslavia battlefield.

Prisoners

Many of those captured in the battle died of illness and famine in prison camps, especially in Soviet military camps, where they introduced almost slave labour for the prisoners.

Coming home

Slovenes forcibly mobilised found themselves in different assembly

camps and POW camps at the end of war and little by little came home. There were 15,000 wounded among them. Those returned from western POW camps were gathered in assembly camps in Jesenice and those who came from captivity in the east came from Subotica in Serbia. The majority came home by the end of 1945, although many, especially those from Soviet camps, returned only a few years after the war. At home, interrogation and contemptuous expression 'Schwaba soldier' awaited for them. The fate of men who had been mobilised was decided by the leading persons of local authorities. It depended on them whether or not the person could be included in normal life. The worst fate awaited those who had been SS soldiers.

The forcibly mobilised started to organise after the war. In 1952 in Upper Carniola and Styria, boards of invalids mobilised into the German army were formed, but they did not succeed in getting any claims recognised. In February 1992, the forcibly mobilised founded the Association of Slovenes Mobilised into the German Army in 1941-45.



Colonel Archibald Henderson's Presentation Sword

Beth L. Crumley

Assistant Ordnance Curator, National Museum of the Marine Corps

One of the most intriguing items, held in the edged weapons collection of the National Museum of the Marine Corps, is a presentation sword made by the Ames Sword Company and given by the State of Virginia to Colonel Archibald Henderson in 1841. While Henderson's legacy as Commandant of the Marine Corps, a position he held for 38 years (1820–59), is well known, details of his early service are sometimes forgotten. As a captain of Marines aboard the USS *Constitution*, Henderson distinguished himself during the battle with HMS *Cyane* and HMS *Levant* and received the sword for his actions.

A native of Dumfries, Virginia, Henderson was appointed a second lieutenant on 4 June 1806. In less than a year, he commanded the Marine detachment aboard USS *Wasp*. By December 1807, he had transferred to

Capt Henderson's Marines provided 'lively and well-directed fire' during *Constitution's* battle with *Cyane* and *Levant*. Photo: Navy Art Collection

the USS *Constitution*. Assignments ashore followed, including billets at the Marine Barracks, New York, and Charleston, South Carolina, where his Marines were assigned to gunboats then engaging pirates along the US coast. Appointed to the rank of captain in 1811, Henderson spent the first fifteen months of the War of 1812 ashore, commanding the Marine Barracks at Charlestown, Massachusetts.

Henderson's frustration at not being more directly in the fight was mounting. He had already approached the Army regarding an interservice transfer, an effort for which he had been rebuked by Paul Hamilton, Secretary of the Navy. A letter, written in May 1813 to his brother John, clearly showed Henderson's dissatisfaction with his assignment and his intent to resign his commission at the end of the war if he was not promoted. In June, fate intervened and Henderson was ordered to return to sea and command

the Marine detachment aboard *Constitution*.

By the time Henderson reported for duty on 9 September 1813, the exploits of the *Constitution* were already the stuff of legend. In August 1812, in a 30-minute engagement, the crew of the *Constitution* shattered HMS *Guerriere* and was given a heroes' welcome upon their return to Boston. Four months later, the frigate HMS *Java* was captured and burned off the coast of Brazil. Henderson feared he had already missed much of the action.

The 18 December 1813 dawned fair and clear. The *Constitution*, under the able command of Captain Charles Stewart, sailed from Boston Harbor for the West Indies. There she preyed on British vessels, capturing the *Lovely Ann*, *Phoenix*, and *Catherine* and burned the schooner HMS *Pictou*. In March 1814, a cracked mainmast and an appearance of scurvy among the crew forced Stewart to sail for Boston. Spotted and pursued by the British frigates HMS *Junon* and *Tenedos*, Stewart managed to evade the British ships by ordering stores and provisions thrown overboard. On 17 April, the *Constitution* anchored in Boston Harbor to the cheers of thousands. Although orders were issued in May for Stewart to sail, a British blockade prevented *Constitution's* departure until 17 December 1814. Once again, Henderson feared that in his time ashore he had missed the action.

On 20 February 1815, *Constitution* sailed near the Portuguese island of Madeira in the mid-Atlantic, steering southwest with a light breeze. It was a quiet morning until shortly after noon when the lookout atop the frigate's main masthead spotted a sail off the starboard bow. Another sail was reported off the port bow. The first ship changed course and was heading directly toward *Constitution*. The ship's log recorded the event:

At 1 discovered a sail two points on the larboard bow—hailed up and made sail in chace—at ½ past 1 made the sail to be a ship's at ¾ past 1 discovered another sail ahead—made them out at



Above left: The reverse of the sword with inscription. Photo: Kathy Reese



Above right: The solid gold hilt of the sword, depicting Virtue's victory over Tyranny. Photo: Kathy Reese

2 p.m. to be both ships, standing closehailed, with their starboard tacks on board.

The vessel approaching from the starboard flew signal flags, which could not be answered. Realizing *Constitution* was not friendly, the unknown ship turned westward, sailing away.

The chaplain on board the USS *Constitution*, Asshelon Y. Humphreys, wrote the following passage in his journal: 'As we were now in direct track for craft bound from the Mediterranean to Madeira and felt assured that none but men of war would manoeuvre in this way and were not mistaken.' The ships were, indeed, men of war: the HMS *Cyane* and HMS *Levant*.

Stewart ordered all sails hoisted and the bow guns to fire, hoping to bring the ships to battle. With the chase on, the main royal mast of *Constitution* snapped, forcing Stewart to slow his pursuit and make repairs. Within an hour, the mast was repaired, a testament to the skill of the men on board the *Constitution*. Stewart's afteraction report stated that as the distance closed between *Constitution* and the enemy ships, his crew 'commenced firing on the chase from our two larboard bow guns; our shot falling short, ceased firing.'

Still about four miles from the British vessels, Stewart cleared *Constitution* for action, determined to

engage the enemy. The 34-gun *Cyane* and 21-gun *Levant* 'passed within hail of each other, and hauled by the wind on the starboard tack, hauled up there [sic] courses and prepared to receive us.' Shortly before six, the two ships went to fighting sails and formed up, sailing westward, 100 yards apart, with *Cyane* astern of *Levant*.

Stewart ordered the Stars and Stripes raised, and both British ships also hoisted their flags. From Stewart's report on the action, *Constitution* continued to close and ranged up on the starboard side of the sternmost ship, about 300 yards distant, and commenced the action by broadsides, both ships returning our fire with the greatest of spirit for about 15 minutes, then the fire of the enemy beginning to slacken, and the great amount of smoke under our lee, induced us to cease our fire to ascertain their positions and conditions.

Captain Henderson, commanding the Marine detachment, later testified that the range was 'so close that the Marines were engaged almost from the beginning of the action.' Even at this early date, Marine marksmen were known to be among the best in

the world. Posted high in the ships' rigging, their mission was to fire upon the enemy's officers and gunners. Their fire was deadly, and in this particular battle, was key to victory.

Constitution had drawn parallel with *Levant*. *Cyane* had moved starboard to close the range and was in position to rake *Constitution's* stern with her carronades. In a brilliant example of seamanship and naval tactics, Stewart ensured victory over both vessels. He ordered a full broadside into the smoke and toward the *Levant*, then 'braced aback our main and mizen and topsails, and backed astern under the cover of smoke abreast the sternmost ship, when action was continued with spirit and considerable effect.' *Cyane* was heavily damaged. *Levant* reappeared through the smoke and turned to starboard in an attempt to gain a raking position across *Constitution's* bow. Stewart ordered the ship hard to port and delivered a raking broadside to *Levant's* stern. Heavily damaged, *Levant* disappeared into the darkness. *Constitution* continued its turn to port to come under *Cyane's* port quarter and stern. *Cyane's* log documented the damage:

Tried to get the *Cyane* before the wind to close her but could not, owing to the state of the rigging and situation of the sails, they lying flat aback and driven so entangled in the wreck of the



mizen mast . . . totally unmanageable with most of the standing and all the running rigging shot away, sails much shot and torn down . . . A number of shot in the hull and nine or ten between wind and water. Six guns disabled by the enemy's shot . . .

Outgunned, outmaneuvered, and unable to flee, HMS *Cyane*, under the command of Captain Gordon Thomas Falcon, struck her colors, fired one of her carronades leeward, and yielded.

Stewart quickly ordered a crew of 15 Marines, under the command of First Lieutenant Beekman Hoffman to take control of the vanquished vessel. With *Cyane's* officers on board, the American ship went in search of *Levant*. The smaller ship had made a sweeping turn to port and was returning to fight. As *Levant* sailed out of the darkness, the two ships passed within 50 yards and exchanged broadsides. The *Levant* began to flee. *Constitution* followed, firing her bow guns. Unable to return fire and the ship's deck looking like 'a perfect slaughterhouse,' Captain George Douglas struck his colors in defeat. The battle was over.

Captain Stewart reported American losses during the battle as 3 killed, 12 wounded. A muster roll signed by Captain Henderson reported Privates William Horrell and Antonio Farrow 'killed in action with his Britannic Majesty's Ships *Cyane* and *Levant*, 20 February 1815.' Four of the wounded were Marines.

In a general order, dated 23 February 1815, Captain Stewart offered 'his thanks to the officers, seamen, ordinary seaman, and

The sword and scabbard presented to Col Henderson. Photo: Kathy Reese

Even at this early date, Marine marksmen were known to be among the best in the world.

Marines' for 'their gallantry, order, and discipline displayed.' To Captain Henderson and First Lieutenant William H. Freeman, Stewart specifically noted that he owed 'his grateful thanks for the lively and well-directed fire kept up by the detachment under their command.'

This single engagement by the *Constitution* benefitted Henderson greatly. He was awarded \$400 in prize money and a silver medal, ordered by Congress, to commemorate the battle. (That medal is currently housed at the Commandant's House, Marine Barracks, 8th and I Streets, Washington, D.C.) Of greater importance to Henderson, however, was his brevet promotion to major, dated August 1814. Six years later, Navy Secretary Smith Thompson appointed Archibald Henderson 'Lieutenant Colonel Commanding and Commandant, United States Marine Corps.'

In the 1830s, South Carolina and New York began honoring their native sons who had distinguished themselves in the War of 1812. Virginia followed suit and authorized the purchase of a number of presentation swords. *The Army-Navy Chronicle*, Vol. VIII of 1839, made the following notation:

On Friday last, Mr. Ratcliffe offered a joint resolution in the House, voting a sword to Col. Henderson, the gallant commander of the Marine Corps of the United States, who so distinguished himself in the late war with Great Britain at sea. The resolution was unanimously adopted in the House, and on Saturday, the following day, passed unanimously in the Senate. Col. Henderson particularly distinguished himself on board the frigate *Constitution*, as Captain of Marines, when that vessel engaged and captured the British sloops of war *Cyane* and *Levant*.

The Ames Sword Company of Massachusetts had gained a sterling reputation for the craftsmanship of magnificent presentation swords, which were used as tokens of esteem, given by a grateful nation, a state legislature, or local citizens. Crafted of gold and silver, they were ornate, beautifully engraved, and often bejeweled. When the State of Virginia authorized the purchase of presentation swords to be given to its native sons, Nathan Peabody Ames hoped to obtain that commission. In January 1839, Ames travelled to Washington, D.C., and met several Army and Navy officers who examined a number of different presentation swords. Exhibition of a sword crafted by the Ames Sword Company in honor of Lieutenant David Turner, USN, proved instrumental in obtaining the contract. Virginia commissioned seven swords at a cost of \$600 each. In May, two additional swords were added to the contract. Of the nine recipients, Henderson was the only Marine to be honored.



The swords were designed by Captain Washington Hood of the U.S. Topographical Engineers. Each sword features a solid gold hilt with a fouled anchor in a medallion on the grip. The large langet, an extension of the cross guard, carries the State Seal of Virginia: Virtue, with sword in hand, her foot on the prostrate figure of Tyranny, whose crown lies nearby. The words *Sic Semper Tyrannis* (thus always to tyrants) is inscribed above.

The sword designed for Henderson had the same features as described above for all nine swords but also had the following inscribed on the langet of the reverse side:

Presented by the State of Virginia to Col. Archibald Henderson of the Marine Corps of the U.S. in testimony of the high sense entertained by his native state of his gallantry & good conduct in the capture of the *Cyane* & *Levant* by the frigate *Constitution* on the 20th Feb. 1815 & of his patriotic service generally during the late war with Great Britain.

A presentation sword demanded close attention to the details of workmanship. In the 1830s, swords of the finest quality might feature two or three etched panels, featuring floral patterns, alternating with patriotic motifs. These designs were carefully sketched and entrusted to the Ames engravers. The sword designed for Henderson was ornately engraved. A close examination of the front of the blade reveals the name of the sword's designer, 'Captain Washington Hood, U.S. Topographical Engineers.' A federal style eagle, typical of the Ames Sword Company, carries a banner in its beak upon which the motto *E Pluribus Unum* is inscribed. Above the eagle is a sunburst pattern. Also on

The tablet on the scabbard depicts the three ships in battle. Photo: Kathy Reeseey

The Ames Sword Company of Massachusetts had gained a sterling reputation for the craftsmanship of magnificent presentation swords

the front of the blade is an array of arms: two snakes intertwined with a shield and an eagle-pommeled sword. Engraved on the reverse of the blade is another eagle with its wings inverted. A second collection of weapons is depicted, including a helmet, an eagle-pommeled sword, and two crossed naval cannon. The name 'N. E. Ames, Springfield' is clearly visible.

The swords were completed by 1841. Virginia Governor Thomas Walker Gilmore of Virginia set 22 February, George Washington's birthday, as the date for presentation. The city of Richmond hosted the event. Newspapers of the day carried word of the festivities, even remarking on the 'heavy traffic' seen in the city. *The Southern Literary Messenger* devoted several columns to the event and described the festivities in great detail:

With the exception of the welcome given to the good Lafayette, it is probable that the Metropolis of Virginia was never graced with a more imposing assemblage, nor the scene of

more interesting ceremonies, than occurred on 22nd February, 1841, the birthday of the father of this Country . . . As it happened, General Harrison, the President-elect of the United States, and John Tyler, the vice-president elect were both present on the occasion. The military of the city, in their best and most brilliant array, added splendor to the spectacle; and the Metropolitan fair, by their presence and their charms, were not backward in giving life and animation to the scene . . . Col. Henderson, the present commander of the United States Marine Corps, is the last in order on the roll of honor, but by no means last in the consideration of those who know him, and know how to appreciate the sterling qualities for which his is distinguished . . . it is no idle compliment to say, that Col. Henderson richly deserved the chaplet, which the gratitude of his native state has entwined around his brow.

Though Henderson was not in attendance at this grand event (his brother John had recently died), he kept the sword throughout the remainder of his tenure as Commandant of the Marine Corps.

General Archibald Henderson died on 6 January 1859. Four days later, *The Evening Sun* described Henderson's funeral:

The deceased was laid out at the General's quarters in a mahogany coffin . . . Arranged upon the coffin were the cap, coat and equipments worn by the deceased during his life; the sword being a magnificent weapon presented to the General while a colonel by the State of Virginia.

Since 1954, the sword presented to Colonel Archibald Henderson has been part of the edged weapons collection of the National Museum of the Marine Corps, generously donated by his great-great-granddaughter, Mrs. Kenneth T. Gordon. Following conservation, this rare and beautiful sword is scheduled to go on display in 2010, when the museum opens three new galleries covering 1775 through the end of World War I, another fitting tribute to 'The Grand Old Man of the Marine Corps.'

The cannon of St. Eustatius

Ruud Stelten

The Caribbean area witnessed a turbulent history throughout the colonial period. For over three centuries after their discovery by Europeans, the West Indies were drawn into conflicts during the many wars between the European nations, Great Britain, the Netherlands, France, Spain, Denmark, and Sweden. The Dutch island St. Eustatius, commonly referred to as Statia, was no exception to this. Referred to as 'the Golden Rock' in the 18th century, this small Caribbean island was made into a free port by the Dutch in 1754 and quickly became the busiest and most important transit harbour in the Western Hemisphere in the following decades. It played a crucial role in the American War of Independence, during which merchants on St. Eustatius supplied the North American rebels with enormous quantities of arms and ammunition. After a few incredibly prosperous decades, the economic climate on the island changed for the worst, and today hardly anyone knows of its existence.

As a result of the many conflicts fought between the great European powers in this area, the West Indies are nowadays littered with cannon. Surprisingly little is known about guns in this region. Recently, however, *The Great Guns of Barbados* was published, which shows how promising cannon research in the Caribbean can be. In February and March of 2010 a cannon survey was conducted on St. Eustatius. A total of 72 guns were located, of which 59 were found on land and thirteen were located under water. The majority are located in situ. On St. Eustatius, guns can be found in many different places: in forts and batteries, museums, people's back yards, embedded in walls, near shipwrecks, and as isolated artifacts. Cannon of varying calibers were found, ranging from ½-pounder swivel guns to 24-pounders. These were cast at various foundries in at least five



countries. The majority of guns were cast at Finspång (Sweden) and Fossum (Norway). Guns from Ruelle (France), Åkersbruk (Sweden), Heathfield (England), and Carron (Scotland) also found their way to Statia. A number of guns could not be identified with certainty due to heavy corrosion or encrustation. Cannon found on St. Eustatius were cast between the late 17th and late 18th century. A few guns encountered during this survey were found to be rare, and previously unknown types and marks have come to light on St. Eustatius.

From old sources it becomes clear that cannon on Statia hardly played any significant role in the island's

The West Indies are nowadays littered with cannon. Surprisingly little is known about guns in this region

Above: Swedish and Scottish guns at Fort Oranje.

Below: Underwater cannon at the Twelve Guns site.





Left: French 1766 pattern gun at Fort Panga, cast at Ruelle in France.

Above: Unknown trunnion mark 'EC' on what probably is a French gun.

defence. They were often not fit for use, and frequently exploded, killing nearby personnel. Often there was no shot or gunpowder available. The carriages were rotten and often collapsed, and sometimes there weren't even any carriages for the guns. Furthermore, the 'gunners' that operated the cannon were a group of amateurs lacking proper training. The results of the cannon survey confirm this situation. By examining ordnance inventories made during the late 18th and early 19th centuries, it was possible to determine when certain guns were employed at a particular fort or battery. At many fortifications, even newly built ones, guns that were many decades old were still employed. This explains why the guns of St. Eustatius often did more harm to the people operating them than to the ships they were firing at. They were worn out and should have been replaced a long time ago. It seems that there were two periods in which a lot of guns were imported, both times after a period of instability and conquest. The first time was during the late 17th and early 18th centuries following three turbulent decades in which the island changed hands a number of times. This was also right

after the island became the property of the Second Dutch West India Company. The second time was the 1780's, after the island had been sacked by Admiral George Brydges Rodney during the Fourth Anglo-Dutch War and was subsequently conquered by the French.

The current survey almost certainly does not include all the cannon that are present on and around the island. Many more probably await discovery at shipwreck sites and at the bottom of the cliffs from which they were frequently thrown off. Future research on St. Eustatius and on other islands in the West Indies will shed further light on the military history in this region and could result in the discovery of many unknown or rare types of cannon. For anyone interested in ordnance and military history, St. Eustatius certainly is a place not to be missed.

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