

# The Elector of Brandenburg's Hunting Sword

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AMONG THE GREAT COURT ARMORIES that existed in Central Europe during the seventeenth and eighteenth centuries—a list that would include the *Rüstammern* of the Holy Roman Emperors in Vienna and Schloss Ambras near Innsbruck, of the prince-electors of Saxony in Dresden, and of the dukes of Bavaria in Munich—the armory of the prince-electors of Brandenburg in Berlin is one of the least well known. This is owing, in large part, to the facts that the armory was ransacked on several occasions and that the museum housing the armory in this century, the famous Berlin Zeughaus, suffered severe losses during World War II. Documentation shows, however, that the Brandenburg armory flourished during the reign of the “Great Elector,” Friedrich Wilhelm (1620–88, prince-electoral from 1640), and his son Friedrich III (1657–1713, prince-electoral from 1688, and King in Prussia, as Friedrich I, from 1701), and that a large number of gunsmiths flocked to Berlin from France, Switzerland, and various parts of Germany to furnish the court with deluxe hunting weapons and sidearms.<sup>1</sup>

One of these émigré craftsmen was Jacques Munier, who was presumably a member of the Munier (Meunier) family of gunmakers from Geneva; indeed, he was probably the gunmaker of that name who was recorded in Geneva from 1672 to 1678. By 1682, however, Munier was known to have been working in Cölln, near Berlin, and on the recommendation of Margrave Johann Friedrich of Ansbach he subsequently moved to Berlin. Munier became court gunmaker (*Hofbüchsenmacher*) to the Great Elector on March 15, 1687, and in 1702/1703 he is last mentioned as *Unter-Rüstmeister* (assistant master of the armory).<sup>2</sup>

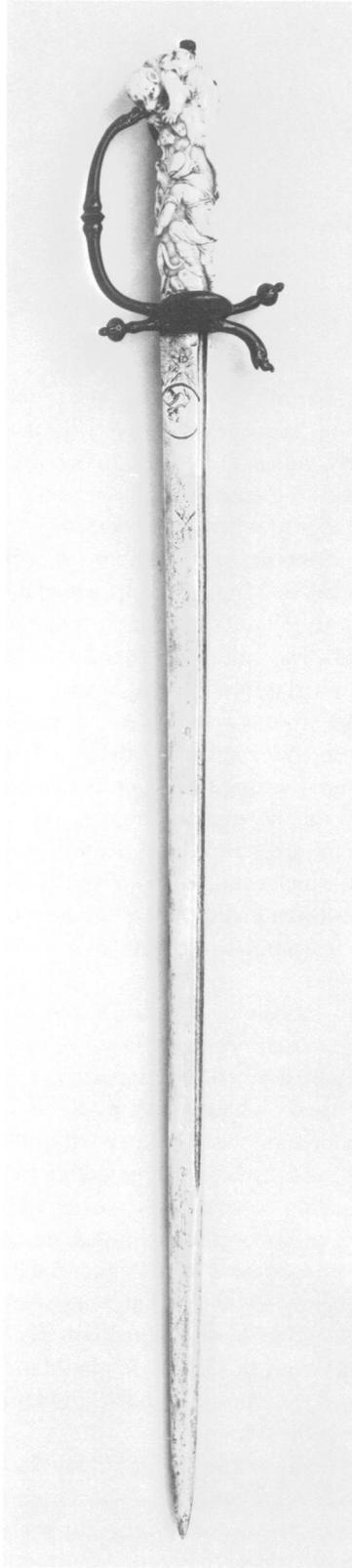
Some thirty guns and pistols by Munier are recorded in the Inventory of the Royal Prussian Armory, begun on September 20, 1718. The brief descriptions indicate that their decoration included hunting scenes and grim-

acing masks (*blarren Gesichtern*), as well as the insignia of the elector, and some were signed “Munier à Berlin.” Unfortunately, none of the firearms mentioned in the inventory can be identified with certainty among the surviving weapons by this gunmaker.<sup>3</sup>

The 1718 inventory also mentions a hunting sword among the arms by Munier. It appears as number eight on the list, with the notation that it was “deposited [in the armory] by the gunmaker Munier on November 1, 1690.” The sword is described as having a polished iron guard, on the cross of which were an eagle and a lion “with scepter and English Order, an ivory grip on which there are hunting scenes, on the blade the king of Hungary, on the other side Amurath, the Turkish emperor.”<sup>4</sup> The sword had a black leather scabbard with iron mounts, which contained two small knives. The inventory description is sufficiently detailed to allow us to identify the weapon as one now in The Metropolitan Museum of Art.

The sword (Figures 1–5) comes from the extensive collection of smallswords and hunting swords formed by Jean Jacques Reubell of Paris and presented to the Museum in 1926.<sup>5</sup> The sword's blackened iron guard consists of a knuckle guard, a forward quillon and two rear quillons, and a solid shell projecting from the outer side of the quillon block at right angles to the plane of the blade. The decoration, chiseled in low relief, is sparse. The straight forward quillon and the rear quillon that curves slightly toward the hand have globular, fluted knobs, which end in acorn-shaped buttons. The second rear quillon, which turns toward the blade, ends in a serpent's head, as does the end of the knuckle guard where it enters the grip.

At the center of the knuckle guard is a flattened globular knob with acanthus foliage above and below. The quillon block on the outside of the hilt is chiseled with two grimacing masks with bared teeth (Figure 4). Simi-



1-5. Hunting sword, the iron guard by Jacques Munier, German (Berlin), 1690. L. overall 33½ in. (85.1 cm.). The Metropolitan Museum of Art, Gift of Jean Jacques Reubell, 1926, in memory of his mother, Julia C. Coster, and of his wife, Adeline E. Post, both of New York City, 1926, 26.145.240

lar masks, with wings, appear on the heavy molding of the shell. On the inside of the hilt, the quillon block is chiseled with an eagle and lion that support in heraldic fashion the Order of the Garter, inscribed *HONI SORT QVI MAL PENGE* (a misreading of the Garter motto, “*Honi soyt qui mal y pense*”). Within the Garter is a scepter, the traditional symbol of office of the prince-elect of Brandenburg as arch-chamberlain of the Holy Roman Empire. Along the edge of the sockle beneath the guard, where the blade enters the hilt, is the faint but still legible inscription *IAQVE MVNIER A BERLIN ME FECIT*, followed by a leafy branch (Figure 5). A laurel wreath is engraved on the sockle around the opening for the blade, on either side of which are two and three punched dots respectively.

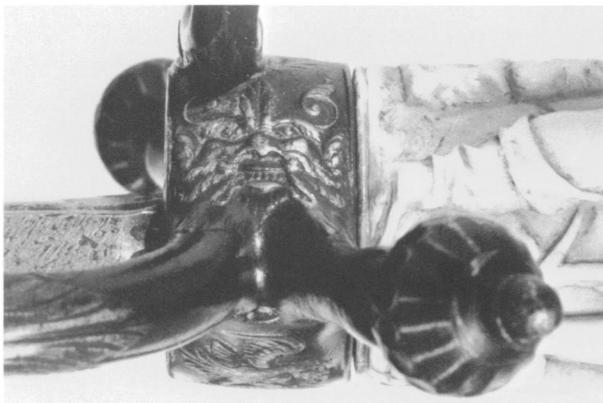
The grip is formed of a single piece of ivory carved in the round with hunting scenes arranged vertically. On the outside, a hunter seen from behind steps upward to spear a lion; the lion in turn bites the arm of a bear. A chamois lies dead beneath the bear. On the inside of the grip a dog lies pinned beneath the bear; below, two hounds pursue a stag. A black iron button at the top secures the tang to the hilt.

The straight, single-edged blade becomes double edged within eight inches of the point, and there is a shallow groove along the back on either side. The blade is etched on both sides near the hilt. On the outside of the blade (reading from the base upward) are trophies of arms, an oval medallion above enclosing the profile of a male and the inscription “*Ian Huniade*” (Figure 2), two scepters crossed in saltire, and a design including a branch that is now almost completely worn off. An acorn-shaped mark, presumably the bladesmith’s, is stamped at the base. The inside of the blade is decorated with trophies of arms and a medallion showing a turbaned and mustachioed figure inscribed “*Amurat*”; the medallion is surmounted by a crescent (Figure 3). Above this are traces of etched decoration: a series of 9 ×’s arranged in diamond formation and crossed laurel(?) branches. At the base of the blade, where it enters the guard, are punched two dots on one side and three on the other; these correspond to the dots punched on the sockle of the guard and were apparently intended to facilitate the correct assembly of the blade with the hilt.



2. Outside of the hilt

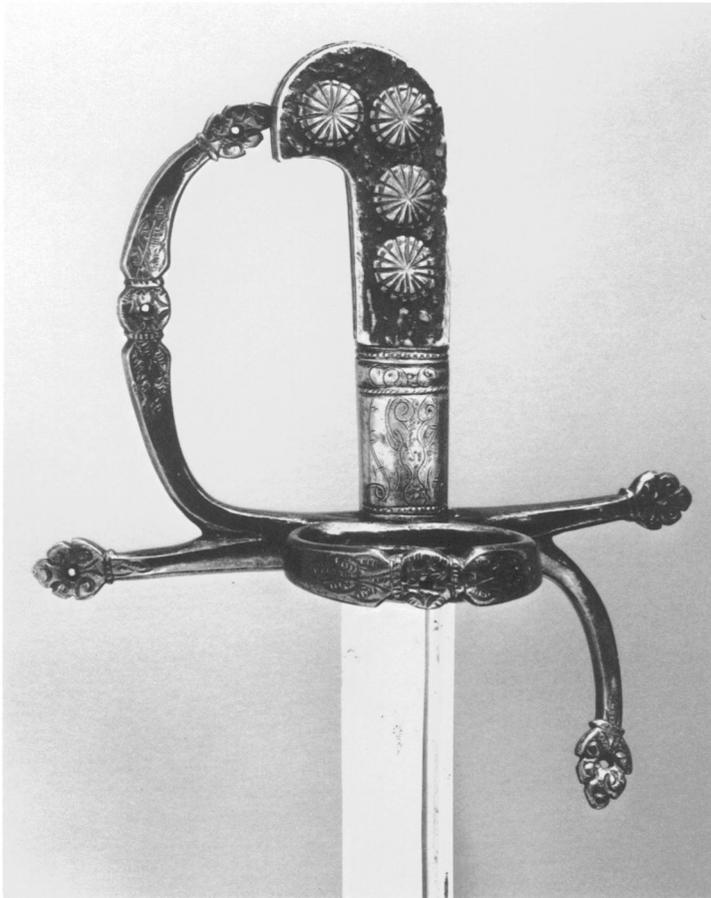
4. Detail of a mask chiseled on the guard



3. Inside of the hilt

5. Underside of the guard, showing the maker's signature





6. Hilt of a Saxon hunting sword, German (Dresden?), dated 1662. Philadelphia Museum of Art, Kretzschmar von Kienbusch Collection of Arms and Armor, acc. no. 1977.167.622a (photo: Philadelphia Museum of Art)

The Metropolitan's sword matches in almost every detail the inventory description of Munier's sword. However, the compiler of that inventory incorrectly identifies János Hunyadi (d. 1456) as "the king of Hungary"; on the contrary, Hunyadi was only the governor of Hungary although he was the father of its future king, Matthias Corvinus. "Amurath, the Turkish Emperor" can presumably be identified as Sultan Murad II (reigned 1421–51), Hunyadi's contemporary and a frequent opponent on the battlefield.<sup>6</sup> The masks chiseled on the guard also appear to correspond to the "*blarren Gesichtern*" that were mentioned in the inventory descriptions of Munier's firearms. Only the present black color of the iron guard disagrees with the inventory's

description of a guard of polished, that is, "white," iron. However, the black color, which in fact appears to be old, is probably the result of continuous oxidation of the iron over the centuries. The scabbard with small knives mentioned in the inventory seems not to have survived.

The representation of the Order of the Garter on the hilt of the sword is evidence of the elector's great pride in having received the English decoration. The order, founded by King Edward III of England by 1348, was occasionally bestowed on foreign sovereigns, princes, soldiers, and statesmen. Friedrich's father, the Great Elector, had been the first of the Hohenzollerns to receive the Garter.<sup>7</sup> He established a precedent for his son by incorporating the Garter into the electoral insignia, which he used on coins, medals, and monumental sculpture.<sup>8</sup> On January 1, 1690, less than two years into his reign, Friedrich III was nominated to take his father's place in the order. On June 6 of that year he was invested with the Garter in Berlin by William and Mary's commissioners, James Johnston, the Lancaster Herald, and Gregory King, deputy to the Garter King of Arms.<sup>9</sup> Friedrich wasted no time adopting the Garter as a personal badge. Jacques Munier's sword, delivered to the armory on November 2, 1690, must have been among the first of the elector's arms to include the Garter in its decoration.<sup>10</sup>

Apart from the obvious historical importance of this sword—it is a signed work by Jacques Munier and a documented sidearm of the prince-electors of Brandenburg—it is also of interest because of its distinctive hilt construction and its handsomely carved ivory grip.

The shape of the guard, particularly its unusual, bifurcated rear quillons, calls to mind the series of hunting swords produced during the second half of the seventeenth century for the court of the prince-electors of Saxony. The majority of the Saxon weapons are dated 1662 and bear the initials of Johann Georg II (reigned 1656–80) (Figure 6).<sup>11</sup> The hilt of the Munier sword, however, is much less robust than that of the Saxon examples and is more in keeping with the delicately proportioned guards of late-seventeenth-century smallswords. Still, the bifurcated rear quillons suggest that Munier was influenced by the earlier Saxon swords, which is not unlikely considering the geographic proximity of Saxony to the margravate of Brandenburg and the strong influence of the Dresden court on that at Berlin.

It is the elaborately carved ivory grip, however, that is without doubt the outstanding feature of the sword. While multifigured ivory grips for hunting swords and

knives were commonplace in Central Europe in the seventeenth and eighteenth centuries,<sup>12</sup> the grip of this sword is exceptional because of the high quality of its carving. Its composition can be shown to derive from a design by the Zurich goldsmith Hans Peter II Oeri (1637–92, master in Zurich in 1672), who specialized in the production of gilt brass sword hilts, gorgets, belt buckles, and other deluxe military equipment.<sup>13</sup> Oeri produced two versions of the so-called “hunter grip.” One of these, dated by Meier to about 1670–80, is columnar in shape and is ideally suited for swords with symmetrical hilts without knuckle guards. This type is known from two grip models in the Schweizerisches Landesmuseum (Figures 7, 8) and from several fully mounted swords (Figures 9, 10). Another version, dated by Meier to about 1665, is better suited to swords with asymmetri-

cal hilts having knuckle guards, because the grip ends in a more pronounced “beak” formed by the projecting head of the bear. This grip type, known from a gilt brass hilt in the Historisches Museum in Basel (Figures 11, 12), served as the model for the grip on the Metropolitan’s sword.

Munier’s sword is the only known example of any of Oeri’s grip models to have been executed in ivory. The carver may have known Oeri’s design from either a mounted sword or a detached grip. In any case, he made some minor changes in the design, simplifying it by eliminating certain details. The bearded face of the hunter, for example, rendered in profile in Oeri’s version, is turned completely inward on the ivory grip, so that only a fringe of hair shows beneath his cap. His pouch and some folds in his costume are eliminated. The hunter has a more active pose; his left leg and arm are cocked at a sharper angle, emphasizing the exertion

7, 8. Pair of model sword grips, the left one of copper, the right one of tin, showing the two sides of a grip designed by Hans Peter Oeri, Swiss (Zurich), ca. 1670–80. L. 4 $\frac{3}{8}$  in. (11.7 cm.). Zurich, Schweizerisches Landesmuseum, inv. no. 11532 (photo: Schweizerisches Landesmuseum)

9, 10. Hilt of a hunting sword, the grip and guard of gilt bronze by Hans Peter Oeri, ca. 1670–80. Bern, Historisches Museum, inv. no. 3813 (photo: S. Rebsamen)



needed to spear the lion. On the back of the grip the number of dogs has been reduced from three to two, and their respective positions have been changed. The overall result is a streamlined and more dynamic composition. Unfortunately, the ivory grip, unlike the iron guard, is not signed.<sup>14</sup>

Jacques Munier's name can also be associated with at least one other edged weapon, a cut-down hunting sword that recently appeared on the art market.<sup>15</sup> The sword has an ivory grip carved in low relief with scenes of a boar and stag hunt. The dogs in these scenes have collars carved with the date 1699 and the initials w and cw, presumably those of the ivory carver. The ivory plaque forming the pommel is carved with figures of Diana and a faun and is surmounted by a gilt-iron button. A washer between the grip and pommel is fitted with a ring, which allows for the attachment of a chain or other pendant. The short quillons of gilt brass are octagonal in section and taper slightly toward the blunt ends. The single-edged blade is etched and gilded on one side with the device of the electoral scepter within the Garter, and on the other side with the letter F beneath the elector's bonnet; below this cipher is the inscription MVNIER. There is no doubt that this sword too was made for Elector Friedrich III by his court gunmaker.

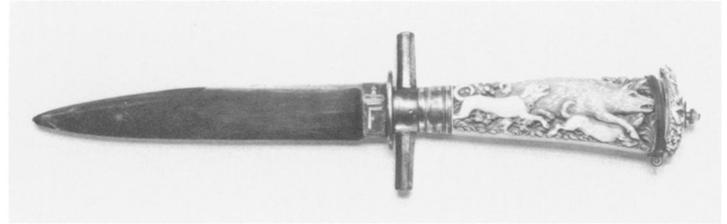
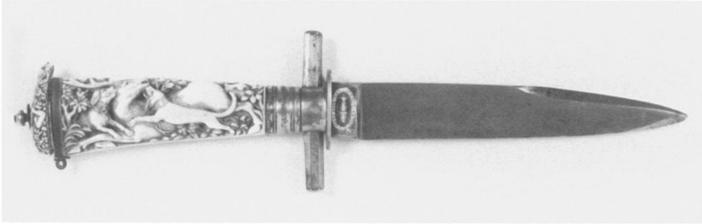
That Munier, a gunmaker by training, should also make swords may at first seem surprising. However, Munier may well have prided himself on being an *Eisen-schneider*, an iron chiseler. In this respect he can be compared with the earlier Bavarian court iron chisellers and gunsmiths Emmanuel and Daniel Sadeler and Caspar Spät, and with his contemporary Armand Bongarde.<sup>16</sup> Bongarde, court gunmaker to Elector-Palatine Johann Wilhelm at Düsseldorf, made for his patron in about 1690 a magnificent garniture, which included a fowling piece, a brace of pistols, a smallsword, and a cane, all mounted in exquisitely chiseled iron. Munier seems to have been expected to show the same versatility as a craftsman. It is ironic that this once-respected and highly placed Berlin court gunmaker is represented in collections today not by firearms but by two ivory-mounted hunting swords.<sup>17</sup>

#### ACKNOWLEDGMENTS

I am especially grateful to Jürg Meier, Christian Theuerkauff, and Helmut Nickel for information and advice in preparing this paper.

11, 12. Hilt of a hunting sword, the grip and guard of gilt copper by Hans Peter Oeri, ca. 1665. L. overall 37¼ in. (96 cm.). Basel, Historisches Museum, inv. no. 1894.185 (photo: Historisches Museum, Basel)





13, 14. Cut-down hunting sword of Elector Friedrich III of Brandenburg, by Jacques Munier, German (Berlin), dated 1699. L. overall 11¾ in. (30 cm.). Private collection, Switzerland (photo: Sotheby's)

## NOTES

1. Our knowledge of gunmaking in Berlin is based largely on H. R. Uhlemann's pre-World War II research, which appeared in recent years in a series of articles entitled "Berliner Büchsenmacher," *Waffen- und Kostümkunde* 15 (1973) pp. 132–138; 16 (1974) pp. 123–127; 18 (1976) pp. 53–64, 141–147; 19 (1977) pp. 137–150. By the same author, see also "Die in der alten Berliner Rüstkammer nachweisbaren Namen französischer und niederländischer Büchsenmacher. Zugleich ein Beitrag über die älteren Inventare der Zeughaussammlung," *Waffen- und Kostümkunde* 23 (1981) pp. 110–112.

2. The details given here of Munier's career in Berlin and the inventory references to his work are based on Uhlemann, *Waffen- und Kostümkunde* 18 (1976) pp. 141–142. The 1718 Inventar der Königlich Preussischen Rüst Cammer, so often quoted by Uhlemann, was at Schloss Monbijou until 1939; its fate following World War II is apparently not known. Whereas part of the former Brandenburg-Prussian archives are preserved today in the Zentrales Staatsarchiv at Merseburg, Germany (DDR), a response from the Staatsarchiv dated Dec. 10, 1986, indicates that the 1718 inventory is not to be found among them.

For the Munier family of Geneva, see T. Lenk, "Les Muniers à Genève," *Armes Anciennes* 4 (1955) pp. 73–78; J. F. Hayward, *The Art of the Gunmaker* 1 (2d ed., London, 1965) pp. 259–260; and E. Heer, *Der Neue Stockel* 2 (Schwäbisch Hall, 1979) pp. 844–845. Uhlemann, *Waffen- und Kostümkunde* 23 (1976) p. 141, suggests, without giving his reasons, that Munier's origins lay in Liège.

3. Uhlemann, *Waffen- und Kostümkunde* 18 (1976) p. 142, lists as Munier's sole surviving arms a pair of flintlock pistols in former Zeughaus, today the Museum für Deutsche Geschichte, in Berlin (DDR).

4. The inventory description, quoted only in part by Uhlemann, is found in *Waffen- und Kostümkunde* 18 (1976) p. 142: "Hirschfänger mit eisernem poliertem Gefäss, auf dem Kreuz Adler und Löwe, 'mitten der Zepter und englische Orden, Elfenbeingriff, darauf allerhand Jagden, auf der Klinge der König von Ungarn, auf der anderen Seite Amurath, der Türkische Kaiser,' schwarz lederne Scheide, zwei Messer mit eisernen Schalen. 'Von dem Büchsenmacher Munier geliefert den 2. November 1690' (Sultan Murad, vier dieses Namens)." In a letter of Sept. 13, 1983, Mr. Uhlemann kindly informed me that, because of the repetitious language of the inventory, only the most important sections of each description were quoted. The descriptions not set

in single quotation marks are, therefore, presumably Uhlemann's paraphrases of the inventory text. As will be noted below, I would suggest that the Turkish sultan referred to is Murad II (1403–51), a contemporary of János Hunyadi, rather than Murad IV (1612–40), as indicated by Uhlemann.

5. Acc. no. 26.145.240. A brief and somewhat inaccurate description of this sword appears in B. Dean, *A Catalogue of Court Swords and Hunting Swords, including the Ellis, De Dino, Riggs and Reubell Collections* (New York, 1929) pp. 69–70, where it is "said to have been made by a French workman in Berlin for Guard of Elector of Brandenburg." This statement was presumably based on information supplied to Dean by Reubell, who must have been aware of Munier's signature on the hilt. Dean evidently did not find the inscription and also failed to recognize the iconographic significance of the Garter and scepter.

While the provenance of this sword is not known, it may be pointed out that the arsenal in Berlin was looted by Russian and Austrian troops in 1760, during the Seven Years' War, at which time numerous arms were stolen (see H. Granier "Die Russen und Oesterreicher in Berlin im Oktober 1760," *Hohenzollern-Jahrbuch* 2 [1898] p. 126). The sale of the collection of Bernard Brocas by George Robins, London, March 19, 1834, and the following days, included a hunting sword very like this one, no. 122: "A couteau de chasse, with a steel shell guard and exquisitely sculptured ivory hilt, representing a group of dogs, stags and wild boars. The blade engraved with a Turk's head, etc." The grip on the Munier sword has dogs, but only a single stag and no wild boar, and it is therefore impossible to be certain if the sale catalogue is referring to the Museum's sword.

6. The inclusion of representations of János Hunyadi and Sultan Murad II on the blade reflects the historicizing trend that is already evident in the late sixteenth century, most notably with the so-called Dürer Renaissance. From this time onward, sword and knife blades were frequently decorated with portraits of national heroes or scenes from famous battles of the past. For example, a number of seventeenth- and eighteenth-century Polish sabers are frequently found with blades bearing the portraits of Stephen Báthory, king of Poland from 1576–86 (see S. Meyer, "Klingen mit dem Namen und Bildnis des Königs Stephan Bathory von Polen," *Zeitschrift für historische Waffen- und Kostümkunde*, n.s. 6 [1937–39] pp. 54–57). Similarly, an Austrian hunting knife, ca. 1740, in the Rothschild Collection at Waddesdon Manor, Kent, is etched

with a scene representing the siege of Vienna by the Turks in 1683 (C. Blair, *Arms, Armour and Base-Metalwork* [Fribourg, 1974] no. 51).

7. Friedrich Wilhelm was nominated on Jan. 23, 1654, invested at Berlin on March 31 the same year, and installed by dispensation in his stall in St. George's Chapel, Windsor, on April 10, 1661. See G. F. Beltz, *Memorials of the most noble Order of the Garter, from its foundation to the present time* (London, 1841) p. cxcii, no. 458.

8. See P. Seidel, "Der Grosse Kurfürst in der Plastik seiner Zeit," *Hohenzollern-Jahrbuch* 2 (1898) pp. 98–106.

9. Beltz, *Memorials*, pp. cxix and cxvii, no. 500. For the circumstances surrounding Friedrich III's receiving the Garter, see J. Grossmann, "Jugendgeschichte Friedrichs I., ersten Königs in Preussen," *Hohenzollern-Jahrbuch* 4 (1900) p. 45, where the date of the Elector's installation is given as June 11, 1690. The date of June 6, given by Beltz, has been confirmed by Mrs. Alison Rider Hill, assistant to Sir Colin Cole, Garter King of Arms (letter of Nov. 18, 1987).

10. A flintlock fowling piece decorated with the Garter, the Elector's scepter, and other devices of Friedrich III was deposited in the Berlin armory by the court gunmaker Jacob Demrath on Dec. 10, 1690 (see Uhlemann, *Waffen- und Kostümkunde* 18 [1976] p. 58, item 665 in the inventory of 1718).

11. See *The Kretzschmar von Kienbusch Collection of Armor and Arms* (Princeton, 1963) pp. 200–201, no. 440, for a discussion of the Saxon hunting garniture of 1662. The latest example known to me of this Saxon hilt type is one of 1708 in the Historisches Museum in Dresden, inv. no. X.439 (J. Schobel, *Jagdwaffen und Jagdgerät des Historischen Museums zu Dresden* [Berlin 1976] fig. 21).

The relationship of this hilt type, with its knuckle guard, single forward quillon, and two rear quillons, to the North African *sayf* and *nimcha* cannot be explored here. The problem of East-West influence in this hilt construction was earlier raised by E. von Lenz, "Zur Frage über den Handschutz an orientalischen Blankwaffen," *Zeitschrift für historische Waffenkunde* 2 (1900–2) pp. 80–81. The sword which formed the subject of Lenz's note, inv. no. Z.O. 1512 in the State Hermitage Museum, Leningrad, is in fact a composite, although the distinctive guard appears to be European and of late-fifteenth-century date. For swords of similar hilt type, see also A. R. E. North, "A late fifteenth century Italian sword," *Connoisseur* 90 (1975) pp. 238–241.

12. For multfigured ivory grips carved in the round that are generally similar to Oeri's grip models, see especially C. Scherer, *Die Braunschweiger Elfenbeinsammlung. Katalog der Elfenbeinbildwerke des Herzog Anton Ulrich-Museums in Braunschweig* (Leipzig, 1931) nos. 497–498 and 521; and R. Berliner, *Die Bildwerke in Elfenbein, Knochen, Hirsch- und Steinbockhorn*. Kataloge des Bayerischen Nationalmuseums, 13: *Die Bildwerke*, part 4 (Augsburg, 1926) nos. 389–392. Similar multfigured compositions are also found on ivory cane handles made in Germany around 1700 (Scherer, nos. 488, 491).

13. The fundamental study of Oeri was made by J. Meier, "Zürcher Gold- und Waffenschmiede," in *Zürcher Goldschmiedekunst vom 13. bis zum 19. Jahrhundert*, ed. E.-M. Lösel (Zurich, 1984) pp. 100–111. Oeri will be the subject of a special exhibition entitled "Barocker Luxus—das Werk des Zürcher Goldschmieds Hans Peter Oeri," held at the Schweizerisches Landesmuseum, Zurich, in the autumn of 1988. The Metropolitan Museum's sword by Jacques Munier and the second Munier sword (Figures 13, 14), discussed below, will be included in the exhibition. I am

grateful to the exhibition organizers, Jürg Meier and Matthias Senn, for providing me with a draft of their catalogue entry for the Metropolitan's sword.

14. An attribution of the Museum's sword grip to the Berlin court ivory carver Johann Michael Döbel (Döbeler, Däbeler; 1635–1702) has been proposed by Meier and Senn in the catalogue of the forthcoming exhibition of Oeri's work in Zurich (see note 13). The attribution is based on the general similarity of the Museum's sword grip to a cane handle that was preserved until World War II in the Kunstgewerkmuseum in Berlin. The handle, carved in the round with six intertwined putti, included the prince-electors' bonnet, scepter, and Order of the Garter, and thus was made for Friedrich III between 1690, when he received the order, and 1701, when he adopted a royal crown. The handle was signed with the artist's monogram, MD (conjoined). Stylistic comparisons between this lost work and the Museum's grip are not conclusive, however, so that an attribution of the grip to Döbel remains speculative.

For the cane handle formerly in Berlin, see C. Scherer, *Elfenbeinplastik* (Leipzig, 1905) pp. 103–104. Döbel's work has recently been discussed by C. Theuerkauff, *Die Bildwerke in Elfenbein des 16.–19. Jahrhunderts*, Die Bildwerke der Skulpturengalerie Berlin (Berlin 1986) pp. 68–71.

The fact that this grip was based on an existing model, hence limiting the individualism of the carver, makes an attribution to a particular artist especially difficult. A somewhat similar, robust style of ivory carving was practiced in Danzig by Christoph Maucher (1642–after 1705), whose works were enthusiastically collected by the Elector of Brandenburg; see the exhibition catalogue *Die Brandenburgisch-Preussische Kunstkammer: Eine Auswahl aus den alten Beständen* (Staatliche Museen Preussischer Kulturbesitz, Berlin, 1981) nos. 87, 93, 110–111. Maucher, the brother of Johann Michael Maucher, the famous ivory carver and gunstocker of Schwäbisch-Gmünd, may also have had some role in the decoration of arms, although no documentation for this has as yet come to light.

15. Sold at Sotheby's, New York, March 3, 1984, lot 199, illustrated in the catalogue. The weapon was catalogued as a hunting knife, but the crudely shaped, truncated blade would seem to indicate that the blade had been cut down from a longer single-edged blade suitable for a hunting sword.

16. For the Sadelers, see H. Stöcklein, *Meister des Eisenschnittes* (Esslingen a.N., 1922); for Bongarde, see especially H. Stöcklein, "Das Meisterwerk des Armand Bongarde," *Belvedere* I (1922) pp. 95–98.

17. It will be recalled that the Nuremberg sculptor and medalist Gottfried Leygebe (1630–83) also worked in Berlin for the Great Elector from 1668 and is documented as having made sword hilts and firearm mounts of chiseled steel. None of Leygebe's firearms has been identified, although one signed sword hilt is recorded (Victoria and Albert Museum, London, inv. no. M. 59–1947), and another unsigned hilt bearing portraits of the Great Elector and members of the House of Orange (Windsor Castle, inv. no. 58) has been convincingly attributed to Leygebe by Norman. For Leygebe, see A. Bruhn, *Der Schwertfeger Gottfried Leygebe*, Tøjhusmuseets Skrifter I (Copenhagen, 1945), and A. V. B. Norman and C. M. Barne, *The Rapier and the Small-Sword 1460–1820* (London/Melbourne/New York, 1980) pp. 327–328. The sword in London is signed beneath the socket of the guard, in the same location as on the Metropolitan's sword by Jacques Munier. The relative stature of the two craftsmen is indicated by their annual salaries: 400 thaler for Leygebe, 100 thaler for Munier.