

A Rare Armor for the *Gioco del Ponte*

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The existence of this armor appears to have been completely overlooked by arms historians. It was noted independently by Walter Karcheski in 1991 and Donald La Rocca in 1995. The authors began to pursue the subject jointly in 1997. The present article was largely finished by September 2000, but because of other commitments it was put aside to await final touches, remaining in draft form up to Walter Karcheski's untimely death in April 2006. It is hoped that its publication now will serve as a small tribute in his memory, and as a testament to more than twenty-five years of friendship and close professional cooperation.¹

A BRIGHTLY PAINTED EUROPEAN HELMET and cuirass are unusual even among the eclectic mix of works of art and natural and historic rarities in the Peabody Essex Museum in Salem, Massachusetts (Figures 1–3). Indeed, these pieces are unique for their painted decoration, which is more elaborate, extensive, and intact than that on any other surviving example of armor used for the *gioco del ponte*, or “contest on the bridge,” the centerpiece of a civic festival held annually in Pisa, with some interruptions, from the Middle Ages until 1807.² The contest was fought, as the name implies, on a bridge, by two teams—the Tramontana and the Mezzogiorno—from the districts north and south of the Arno River, which flows through the city. The participants were organized into squadrons, each with its own colors, insignia, and mottoes, and wore protection made from obsolete body armor, as well as new equipment specifically designed for the event. Each combatant also carried a *targone*, a thick paddle-shaped wooden implement that served both as club and shield (Figure 4). The *gioco* was a essentially a mock battle, the primary goal of which was to seize and maintain control of the bridge. Although a very rough game, surprisingly few serious injuries and almost no fatalities

occurred, although the possibility of civic unrest following the *gioco* seems to have been an ever present danger. The last traditional *gioco* was held on May 6, 1807, with revivals in 1935, 1937, and 1938. Following the Second World War, it was transformed from a combat into a contest between teams attempting to push a seven-ton sledge past the center of the bridge and into the zone of the opposition.

Surviving examples of the armor for the *gioco* show that the participants wore an inventive mix of used sixteenth- and seventeenth-century helmets, breastplates, and backplates, mostly of Italian origin, with simple modifications to meet the needs of the game. These were augmented by defenses for other parts of the body made of iron, leather, and quilted cloth, actual examples of which, however, no longer exist. Fortunately, both the reused armor and the subsidiary defenses were described and illustrated by Camillo Ranier Borghi in 1713, enabling us to have a clear idea of a complete set of *gioco* armor, of which the helmet and cuirass, like those in the Peabody Essex Museum, formed the key elements (Figures 5, 6).³ According to Borghi, the combatants, or *soldati* (soldiers), wore a *celata di ferro* (iron helmet), called a *morione* by the Pisans, over a *falzata*, or padded cap (Figure 5, items A, B). The torso was protected by a *corsaletto di ferro* (iron cuirass; Figure 5, item C), commonly referred to as the *petto* (breast) and *schiene* (backs), worn over a heavy coat of leather (*giubonne di cuoio*) or of quilted fabric stuffed with horsehair (*tela imbottito di crine collo*). The shoulders and upper arms were protected by iron pauldrons (*bracciali di ferro*), which were almost certainly also reused elements of sixteenth- to seventeenth-century armor, or defenses made of quilted canvas (*canovaccio imbottiti*; Figure 5, items D, E), properly called *spallacci*. A quilted collar (*collare imbottito*) was worn over the area of the collar bones (Figure 5, item F). The hands were covered by long quilted gauntlets (*guantoni imbottiti*; Figure 5, item G). The area below the waist was protected by a



Figure 1. Helmet and cuirass for the *gioco del ponte*. Peabody Essex Museum, Salem, Massachusetts, EIMS 212. See also Colorplate 3



Figure 2. Rear view of the armor in Figure 1

belt, much like that worn by modern boxers, called the *parasotto di ferro* (Figure 5, item H), while the thighs were protected by guards made of pasteboard (*grossi cartoni*), called *stincaletti*. The complete set, as shown in Figure 6, was then covered with a tunic (*camiciuola*), sometimes made of silk, that reached to the knees (see Figure 4). The ensemble was completed by a *targone*, the combination shield and club, also called a *pavese*, the back of which is clearly shown in Figures 5 and 6 (item I), and the front in Figure 4.

A helmet that has been adapted for use in the *gioco* is immediately recognizable by the presence of a sturdy visor consisting of a grille of vertical bars in a surrounding frame, which pivots at either side of the helmet bowl. Visors of this type were specific to the *gioco* and did not relate in any way to the original form or style of the helmets to which they were added.

Other signs that identify armor as having been reused for the *gioco* include the letters “T” or “M,” for *Tramontana* or *Mezzogiorno*, or, less frequently, the letters “GP,” for *gioco del ponte*, which were stamped, engraved, or painted on the pieces.⁴ The *targoni*, like the visors, were made solely for use in the *gioco*, and did not exist in this form independent from it. Many of the surviving *targoni* date from the final two contests, held in 1776 and 1807, and are branded on the reverse with inspection stamps in the form of the letters “AVC,” for *auditore* (juror-judge) Vicario Cercignani, 1776, and “VMN,” for Viviani Marchese Niccolò, 1807 (Figure 7).⁵

Following the discontinuance of the *gioco* after 1807, many of the armor parts and *targoni* must have been dispersed, judging by the number of representative examples that can be found in the majority of arms

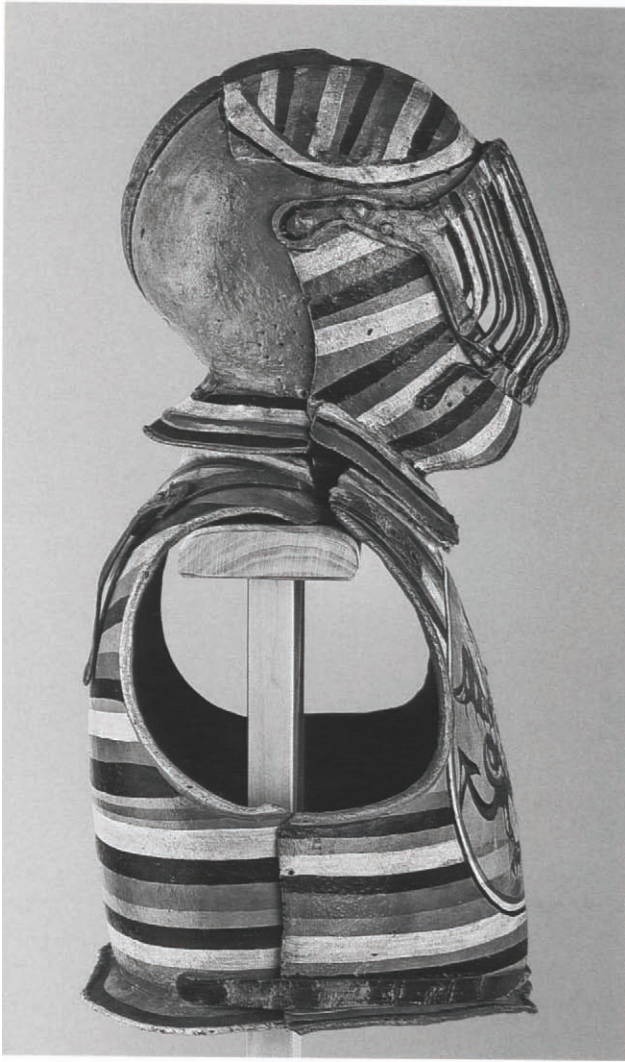


Figure 3. Profile view of the armor in Figure 1

and armor collections, both public and private, formed in Europe, Great Britain, and the United States during the nineteenth and twentieth centuries. However, a core group of nearly four hundred *gioco* items did remain in Pisa and is still owned by the Comune di Pisa.⁶ As with most armor that passed through the art market in the nineteenth century, many of the *gioco* pieces were subjected to varying levels of neglect, alteration, or restoration. Although these circumstances make it hard to determine accurately, nearly all of the armors used in the *gioco* appear to have been unpainted. Extant examples of painted armor of any type being rare, the armor in the Peabody Essex Museum is, in this regard, doubly interesting, both as a painted armor in unrestored condition and as an armor specifically painted for use in the *gioco del ponte*.⁷



Figure 4. A fully costumed *gioco del ponte* combatant. From Camillo Ranier Borghi, *L'Oplomachia Pisana, ovvero la battaglia del ponte di Pisa* (Lucca, 1713)



Figure 5. Individual elements of *gioco del ponte* armor and equipment. From Borghi, *L'Oplomachia Pisana* . . .



Figure 6. A *gioco del ponte* combatant without his tunic, to show the equipment as it was worn. From Borghi, *L'Oplomachia Pisana* . . .



Figure 7. Detail of inscription branded on reverse of the *targone* in Figure 8

This armor is also significant in that it appears to be the earliest documented instance, possibly by as much as seventy-five years, of European armor entering an American museum collection.⁸ Archival records in the Peabody Essex Museum indicate that the armor was donated to the East India Marine Society, Salem, in 1807, within months of the last traditional *gioco* being held. The original manuscript catalogue of the society, listing acquisitions in 1807, includes the following entries: “543 Helmet / 544 Coat Mail / 545 Three Shields / 546 a pair Greaves” all “from Pizza [*sic*] in Italy.”⁹ The donor of this material was Capt. Samuel Tucker (1782–1857), who had been admitted to the East India Marine Society in November 1806 as member number 113.¹⁰ From 1811 onward he was co-owner of the ninety-seven-foot cargo vessel *Glide*, serving as master on its first five voyages. By 1821 the society’s collections had been organized and cata-

logued for publication by Dr. Seth Bass, who was superintendent of the East India Marine Society’s museum from 1820 to 1825. Tucker’s gift was then more fully described as “212, 213, A complete suit of iron armour, such as was used by the ancient inhabitants of Pisa, in Tuscany, with three wooden shields;—these were used at a great *fete* in 1807, in a sham-battle at Pisa, intended to represent the ancient combats, [gift of] *Samuel Tucker*.”¹¹ Unfortunately it is not known when, or even if, Tucker actually visited Pisa, but the armor and shields must have been acquired there, either by Tucker himself or by someone from whom he soon got them, in the few months between the end of the last *gioco* in May 1807 and the gift to the East India Marine Society, which took place on an unspecified date before the end of 1807. The fact that *gioco* equipment, especially the *targoni*, were considered prized possessions by the Pisans, often displayed

in their homes and handed down over the generations, makes the rapid acquisition of this material all the more remarkable.¹²

The armor (Figures 1–3) is composed of a close helmet together with a cuirass. The close helmet, beyond the obvious addition of the visor, appears to be composite and comprises a bowl, a bevor, and neck lames. The one-piece bowl is probably Italian or South German from the early sixteenth century and has a raised undecorated comb flanked on either side by a pair of shallow flutes. The exterior of the front half of the skull is reinforced by large oval plates, riveted to either side of the comb, which are almost certainly modifications for use in the *gioco*. Positioned low on each side are a series of small holes grouped in a circle, for hearing and ventilation, and below these a single hole for the rivet that originally would have held the ends of the now-missing strap and buckle that passed around the throat to secure the helmet closed. The associated bevor, or defense for the lower face, is from a late sixteenth-century Italian close helmet, with a deep, rounded facial opening and a pronounced, full chin that is ridged along the jawline, producing a boxy appearance. There is a single neck lame in the front and rear, riveted to the outward-turned flange at the base of the bevor and bowl respectively. The rear lame is embossed with a shallow horizontal ridge to give the appearance of two articulated, overlapping lames. Each neckplate is pierced near its center point with a single hole. The grille visor pivots at either side of the bowl and is typical of the type made for *gioco* helmets. It is held closed by a pair of simple hooks that pivot on the bevor just below the visor and engage pierced lugs on the visor's lower rim.

The predominant color of the bowl is a matte pinkish khaki, with a red comb framed by black bands and a red band around the back of the neck. The reinforcing plates, visor, bevor, and neckplates are painted in variously alternating bands of red, khaki, white, and black, and the entire surface is covered with an old, discolored varnish. On the interior of the skull, crudely painted in a matte ocher, are a series of letters, perhaps “AI [or L] b [?] i g” (on the right), possibly an abbreviation of the owner's name, and what appears to be “AVC/avc” (on the left). The latter would indicate *auditore* Vicario Cercignani.¹³ As mentioned above, the AVC initials are often found branded on the backs of the *targoni* dated 1776, suggesting that this armor was used in that year's *gioco*, as well as in 1807.

The cuirass is Italian and is a type that was worn by harquebusiers (armored cavalry equipped with firearms) during the first half of the seventeenth century. It consists of a breastplate and backplate, which

appear to have belonged together from the outset, rather than being mismatched elements later made into a pair. The cuirass has a relatively high and straight waistline, in keeping with early seventeenth-century styles. A short collar to protect the neck opening is formed by a curved upright flange at the top of the breastplate and backplate. A slight medial ridge runs down the center of the breastplate, deepening into a small peak at the bottom of the waist. At the base of the cuirass is a narrow flange bent outward at nearly a right angle, finished with a turned edge decorated with shallow roping. The arm openings are fairly large and finished with a strong rolled outward-turned edge. The cuirass was held together by a leather waist strap and two leather straps over the shoulders. On the proper right the end of the shoulder strap is fastened to the top of the breastplate by two rivets, with a corresponding buckle riveted to the top of the backplate. On the proper left, however, rather than a strap and buckle from front to back, the strap is riveted to the backplate and is cut with two keyhole slots, intended to fit over a domed stud that is riveted to the proper left side of the breastplate. The backplate is well formed to follow the contours of the shoulder blades. The upright neck flange is pierced with a crude hole at the center of the front and back. The corresponding holes in the neckplates of the helmet suggest that the helmet was once attached to the cuirass at these points and nailed to a mannequin or some other form of storage or display mount. The waist belt is made in two pieces, with the ends riveted to the lower edge of the backplate at either side, and the left strap is fitted with an iron buckle.

The most striking feature of the breastplate is the large oval medallion boldly decorated with the emblem of the Dragoni (dragons), from the south (Mezzogiorno), traditionally one of the four squadrons that had the honor of being positioned in the forefront to strike the opening blows of the battle.¹⁴ The dragon is painted in green and natural colors within a large circle of concentric red, white, and black bands. The rest of the cuirass is painted in the same color scheme as the helmet, with alternating stripes of red, white, khaki, and black, the orientation of the stripes running obliquely over the upper torso, declining in angle, and becoming horizontal below the arm openings to the waist. While the dragon emblem and its colors correspond to those used by the Dragoni squadron (green and white), the colors of the other stripes appear to be more random. It may be that the armor was used by a currently unidentified subdivision of the Dragoni, perhaps one of the squadrons newly raised for the unusually large *gioco* in 1776. It is more likely, however, that beyond the squadron

emblems, there was simply more flexibility in the color schemes used on *gioco* accoutrements than has been generally assumed. The extreme dearth of extant painted armor makes it impossible to know for certain. In addition, given the elaborate nature of the painted decoration, it seems reasonable to conclude that this armor was intended to be highly visible, and that a *camiciuola* would not have been worn over it during the *gioco*. Until now this flamboyant and idiosyncratic style of decoration was thought to have been confined solely to the *targoni*. In this regard, the early collection date of the Peabody Essex armor and the continuity of care resulting in its fine present condition preserve for us an otherwise lost dimension of this distinctive type of armor and the event for which it was made.

As noted above, each combatant in the *gioco* was equipped with a *targone*, the heavy paddle-like shield that served both for offense and defense, and which was painted with squadron colors, emblems, or mottoes. The materials, construction, and dimensions of each *targone* had to conform to set regulations and pass inspection before the *gioco*. In 1782 a failed attempt was made to introduce a new model that was rounded at both ends, to prevent the *targone* from being gripped with two hands at its base and swung like a club.¹⁵ Perhaps as a wry commentary on this development, a few rare *targoni* were subsequently decorated with the image of an armored combatant flagrantly wielding his *targone* in just such a manner (Figure 8).¹⁶ All three *targoni* in the Peabody Essex Museum are of typical construction for the type, consisting of a thick wooden board, rounded at the top and tapering in an elongated teardrop shape to a squared-off bottom edge, with the outer edge beveled all the way around. The back is fitted with an angled pair of sturdy wooden handles secured near the midpoint with large iron nails. The area beneath the handles is slightly hollowed out to leave more room for the hands. Each of the museum's *targoni* was originally catalogued together under the single inventory number 213.

Figure 8. *Targone*.
The Metropolitan
Museum of Art, Gift
of William H. Riggs,
1913 (14.25.770)



Figure 9. *Targone*
of the Dragoni
squadron.
Peabody Essex
Museum, Salem,
EIMS 213





Figure 10. Detail of inscription branded on reverse of the *targone* in Figure 9

The most elaborate *targone* (Figure 9) appears to match the Peabody Essex armor, not only in the choice of squadron emblem but also in the style of painting, suggesting that they were originally part of the same set. This is significant because the same cannot be said of any other extant *gioco* armor and *targone*. The *targone* has an off-white ground with the dragon emblem of the Dragoni painted in natural colors and standing on a grassy mound to the left at the rounded end of the shield. Extending across the front from left to right and painted in black capital letters is the motto “FERMA LA’ SUPERBA IMMAGO A LA FRONTE V’È IL GRAN DRAGO” (Stop before the awesome vision/In the front there is the great dragon).¹⁷ The ends of the handles and the beveled edge are painted in green and white triangles. The reverse is branded three times with the letters “CS” within a heart-shaped border topped by a lozenge, perhaps the initials of an as-yet unidentified official or group involved with the games (Figure 10).

The second *targone* is identically constructed, but is painted with an offset checkerboard pattern (*paly-bendy*) in the red and white colors of the squadron of San Michele (Figure 11, top). The reverse is unmarked. The third is possibly also from the squadron of San Michele (Figure 11, bottom). Its front is painted red, and the beveled edge has a dagged pattern of red and white triangles. The back is branded at the base with a schematic crown above the uppercase letters “VM/N[reversed]” and the date “1807” (see Figure 7). The letters, as mentioned above, have been identified with Viviani Marchese Niccolò, then civil and military governor of Pisa.¹⁸

The purpose of this article has been to bring attention to the existence and the importance of the *gioco del ponte* armor in the Peabody Essex Museum, which is unique as a matched set, retaining its original painted surface and its *targone*, as well as for its early collection date. To further place these pieces in context and for future reference, a provisional list of all *gioco del ponte* equipment in North American collections has been compiled (see Appendix, p. 115). Although many of the shields included in the list are comparable to the examples discussed above, none of the armor elements can compare to those in the Peabody Essex Museum in terms of provenance, homogeneity, or state of preservation.

ACKNOWLEDGMENTS

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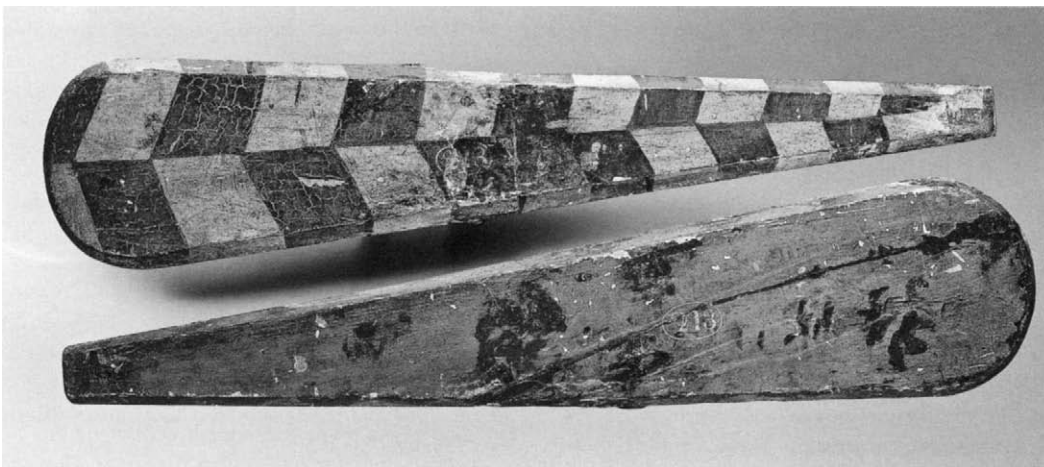


Figure 11. Two *targoni*, possibly of the San Michele squadron. Peabody Essex Museum, Salem, EIMS 213

NOTES

1. During our research and in the preparation of this article, invaluable assistance was provided by the staff of the Peabody Essex Museum, especially Dan Finamore, George Schwartz, Christina Hellmich, Christine Michelini, and Steele Sartwell.
2. The primary literary basis for the modern study of the *gioco* is Camillo Rancier Borghi's *L'Oplomachia Pisana, ovvero la battaglia del ponte di Pisa* (Lucca, 1713). William Heywood's *Palio and Ponte: An Account of the Sports of Central Italy from the Age of Dante to the XXth Century* (London: Methuen & Company, 1904), pp. 93–137, remains the most extensive English-language treatment of the subject. The most detailed survey of the equipment used in the *gioco* is found in Maria Ines Aliverti et al., *Il gioco del ponte di Pisa: Memoria e ricordo in una città*, exh. cat., Palazzo Lanfranchi, Pisa (Florence: Vallecchi, 1980), with an essay on the armor by Lionello G. Boccia on pp. 40–78, and on the shields by Marco Alderigi on pp. 85–95. Very useful as a concise overview, with detailed observations on specific objects, is José-A. Godoy's "Trois casques pour il gioco del ponte à Pise," *Genava*, n.s., 31 (1983), pp. 35–52. The more recent versions of the contest are most fully discussed in Alberto Zampieri, *Storia del gioco del ponte*, 2 vols. (Pisa: Banco ambrosiano Veneto, 1995).
3. Borghi, *Oplomachia Pisana*, pp. 93–95 pls. 1–3, and Heywood, *Palio and Ponte*, pp. 118–19.
4. On these marks, see Godoy, "Trois casques," esp. p. 45.
5. See Alderigi in Aliverti et al., *Gioco del Ponte di Pisa*, p. 87, note.
6. This material formed the basis of the Aliverti et al. catalogue (ibid.) and the accompanying exhibition.
7. The only other *gioco del ponte* armor elements known to the writers to preserve significant surface painting are a helmet and breastplate in a private German collection. Of the examples in Pisa several have the remains of decoration in the form of a cross painted on breastplates and backplates (ibid., e.g., nos. 2.32, .40, .44, .45, .59, .71, and .75, as pointed out by Boccia in ibid., pp. 45–47). Other than the rust-preventative black paint found on munitions armors or the mortuary achievements of the sixteenth and seventeenth centuries, painted armor is rare. Some notable examples of painted armor, not related to the *gioco*, include a helmet in the Kienbusch collection in the Philadelphia Museum of Art (acc. no. 1977-167-72); a closed sallet in the Wallace Collection, London (A.82); "archers'" sallets in the Hofjagd- und Rüstkammer, Vienna (A3) and the Royal Armouries Museum, Leeds (iv.12); the skull of a closed sallet from Rhodes in the Higgins Armory Museum, Worcester, Mass. (acc. no. 877); a cabasset (acc. no. 14.25.636) from about 1600 and a gorget from about 1625 in the MMA (acc. no. 1992.137); and a group of late sixteenth-century Italian infantry armors in Konopiste Castle, Czech Republic. For an example of painted funerary armor in the collection of the Massachusetts Historical Society, Boston, see H. W. Williams, "The Mortuary Helmet of Sir Lawrence Washington," *Antiques* 25 (May 1934), pp. 183–84.
8. The first recorded public display of arms and armor in the United States took place at Harding's Gallery in Boston in 1841, for which an anonymous, unillustrated catalogue was produced, entitled *Catalogue of a Collection of Ancient Armour and Arms, Chiefly of the Period of Charles V, from the Royal Armoury of Segovia* (Boston, 1841). An arms and armor collection formed in Europe by Colonel T. B. Lawrence (1826–1869) was bequeathed to the Boston Atheneum, but was destroyed in a warehouse fire in 1872 without ever having been put on public display. The earliest permanent collection appears to have been that of the Cincinnati Museum of Art, purchased in 1882 (see Jonathan Z. Kamholtz, "Arms and the Museum: The Tower Treasures in a Social Context," *Queen City Heritage: Journal of the Cincinnati Historical Society* 42, no. 2 [1984], pp. 35–48). The first examples of European arms and armor entered the collections of the Metropolitan Museum by 1896. For an overview of the subject, particularly the first half of the twentieth century, see Donald J. LaRocca, "Carl Otto Kretschmar von Kienbusch and the Collecting of Arms and Armor in America," *Bulletin, Philadelphia Museum of Art* 81, no. 345 (Winter 1985).
9. Here "coat [of] mail" was probably used loosely and actually refers to the cuirass. The term "mail" was often used incorrectly by nonspecialist writers in the nineteenth century to refer to different types of armor. Unfortunately, the "Greves" (greaves) can no longer be traced in the collections, but they may have been examples of the pasteboard leg defenses, or *stincaletti*, referred to by Borghi. The East India Marine Society was made up of masters and supercargoes who had navigated the Cape of Good Hope, at the tip of South Africa, or Cape Horn, at the tip of South America. The oldest continually operating museum in the United States, it was founded in October 1799 and incorporated in 1801 as a charitable organization to aid widows and kin of deceased members and to collect and archive navigational data. A third provision was the formation of a museum of largely donated "natural and artificial curiosities." See *The East-India Marine Society of Salem* (Salem, 1821), pp. 3, 4. Copies of the relevant pages from the original manuscript catalogue of the museum were kindly provided by Dan Finamore.
10. I am particularly grateful to Dan Finamore and Steele Sartwell for furnishing details about Captain Tucker's life and career.
11. *East-India Marine Society of Salem*, p. 35. For a summary of the context in which this catalogue was created, see Walter Muir Whitehill, *The East India Marine Society and the Peabody Museum of Salem: A Sesquicentennial History* (Salem, 1949), pp. 36–37 and n. 7. The East India Marine Society's inventory numbers, 212 and 213, were painted prominently on the exterior of the helmet, cuirass, and each of the three shields, and are still readily visible.
12. On the affection of the Pisans for their *targone*, see Heywood, *Palio and Ponte*, pp. 110, 120.
13. See Alderigi in Aliverti et al., *Gioco del ponte di Pisa*, p. 87, note.
14. In addition to the Dragoni, the other southern squadron was the San Marco, and together they faced the Calci and the San Michele from the north. Rather than simply *squadre* (squadrons), these four were referred to as the *forti* (the strong ones). Heywood, *Palio and Ponte*, p. 122.
15. The proposed model is still preserved in Pisa and is illustrated and discussed by Alderigi in Aliverti et al., *Gioco del ponte di Pisa*, pp. 87, 93, no. 3.25; Godoy, "Trois casques," fig. 9 and pp. 42–43; and Heywood, *Palio and Ponte*, p. 120.
16. There is another *targone*, similarly decorated, in the MMA (acc. no. 14.25.771) and a baton in the Museo Stibbert, Florence (inv. 5137), the latter illustrated in Godoy "Trois casques," p. 42, fig. 10.
17. Translation courtesy of Stefano Carboni, curator of Islamic art, MMA, who notes that the lines are similar to what one would find in an Italian chivalric poem, such as the epics by Tasso or Ariosto.
18. For the identification of the letters, see Alderigi in Aliverti et al., *Gioco del Ponte di Pisa*, p. 87.

APPENDIX: *Gioco del Ponte* Equipment in North American Collections

<i>Collection</i>	<i>Item</i>	<i>Origin/date</i>	<i>Inventory or accession no.</i>	<i>Marks</i>	<i>Comments</i>	<i>Provenance</i>
The Art Institute of Chicago	Backplate	Italian, 17th century	1982.2397	Incised "GP"		Part of a composite jousting armor said to be from the de Salvo family armory, Palermo; Henry G. Keasbey, sold November 21, 1925, American Art Association, New York, lot 308, ill., purchased by George F. Harding Jr., Chicago (his no. 1729).
The Art Institute of Chicago	Visor for a <i>morione</i>	Italian, 2nd half 16th–17th century	1982.2522			George F. Harding Jr. (his no. 644), purchased from Bachereau, Paris, August 3, 1929.
The Art Institute of Chicago	<i>Targone</i>	Italian (Pisa), 1776	1982.2254	"AVC" brand with date "1776"	For the Satiri della Luna squadron.	George F. Harding Jr. (no. 2140).
Private collection	Close helmet	In part German or Austrian, 1st quarter 16th century	None	Punched "GP"	Later reconverted to a 16th-century close helmet from a <i>gioco morione</i> .	George F. Harding Jr. (no. 1046); The Art Institute of Chicago, 1982; sold, Sotheby's, New York, January 13–15, 1992, lot 62, ill.
The Walters Art Museum, Baltimore	Armet converted into a <i>morione</i>	Probably Italian, 2nd half 15th century	51.469	Marked "GP"	Reconverted, now with associated Spanish or Flemish "sparrow beak" visor of 1510–20.	Henry G. Keasbey, sold, American Art Association, New York, November 21, 1925, lot 141, ill.
Unknown	Close helmet <i>morione</i>	Italian, late 16th century	Formerly de Young 4329	Not recorded		Entered M. H. de Young Memorial Museum, San Francisco, 1895; sold, Butterfield and Butterfield, San Francisco, August 25–26, 1997, lot 3, not ill.
Higgins Armory Museum, Worcester	Close helmet	South German (Augsburg), ca. 1525	2589	"GP" stamped atop skull, to either side of comb; chased uppercase "A" on right side of chin		Part of a composite armor purchased by Clarence H. Mackay from Bachereau, Paris, 1901; bought by John Woodman Higgins from Jacques Seligmann & Company, agents of Mackay's estate, April 1, 1940.
Higgins Armory Museum, Worcester	Barred visor from a <i>morione</i>	Italian (Pisa), 1st half 17th century	175	Red-painted number "58"		Archduke Eugen (Festung Hohenwerfen, Austria), sold, Anderson Galleries, New York, March 4, 1927, lot 834, ill.
Higgins Armory Museum, Worcester	Barred visor, bevor, and neck lames	German or Dutch, about 1620–30, modified in Pisa at a later date	471			Earl of Portarlington; Maple & Company, London; Liberty & Company, London; sold to John Woodman Higgins, April 17, 1928.

<i>Collection</i>	<i>Item</i>	<i>Origin/date</i>	<i>Inventory or accession no.</i>	<i>Marks</i>	<i>Comments</i>	<i>Provenance</i>
Higgins Armory Museum, Worcester	Barred visor from a <i>morione</i>	Italian (Pisa), probably 1st half 17th century	585		Defense with deep browplate having roped comb, cut down from a late 16th-century close helmet visor.	William Kranzler, New Bedford, Mass.; sold to John Woodman Higgins, February 27, 1929.
Higgins Armory Museum, Worcester	Breastplate	Italian (Brescia?), late 16th century	2961.2	Chased "GP;" an incomplete crosslike mark within; "xxxxi" incised on inside of waist flange	Gussets fixed in place and fitted with lead eyelets for laces.	Edward Hubbard Litchfield; sold, Parke-Bernet, New York, December 5, 1951, lot 160, not ill.
Higgins Armory Museum, Worcester	Close helmet <i>morione</i>	Italian, 1580–1625	2366			Sumner Healey, New York; sold to John Woodman Higgins, July 3, 1936.
Higgins Armory Museum, Worcester	Backplate	Italian, early 17th century	5.2	Embossed uppercase "T" (indicating Tramontana), near right terminal.	Lead eyelets.	Purchased from W. H. Fenton & Sons, London, July 7, 1926.
Higgins Armory Museum, Worcester	<i>Anime</i> backplate	North Italian, 1550–60	794	Punch-dotted "GP" near neck	Pair of lead eyelets for laces at shoulder terminals.	Purchased by John Woodman Higgins from the estate of Dr. Bashford Dean, September 28, 1929.
Higgins Armory Museum, Worcester	<i>Targone</i>	Italian (Pisa), 1776	719	"AVC" brand with date "1776"	Painted medium green sides and dull red front with brown fish device. Squadron unknown; probably one of those raised for the games of 1776.	Purchased by John Woodman Higgins from John Wanamaker, Inc., New York, February 13, 1929.
Higgins Armory Museum, Worcester	<i>Targone</i>	Italian (Pisa), 1776	720	"AVC" brand with date "1776" Paper label numbered "2315"	Painted with alternating white and green chevrons. Dragoni squadron.	Purchased by John Woodman Higgins from John Wanamaker, Inc., New York, February 13, 1929.
Higgins Armory Museum, Worcester	<i>Targone</i>	Italian (Pisa), 1776	721	"AVC" brand with date "1776"	White-painted front, sides, and basal tip painted black; beveled edges in black and white dagged pattern; front with charging brown lion and black-painted star (comet?) with long tail. Leoni squadron.	Purchased by John Woodman Higgins from John Wanamaker, Inc., New York, February 13, 1929.
Higgins Armory Museum, Worcester	<i>Targone</i>	Italian (Pisa), 1776	722	"AVC" brand with date "1776"	Front painted in deep peach color, with a yellow sun-in-splendor, below which the motto, "Nunquam retrorsum" (Never retreat) in black capitals.	Purchased by John Woodman Higgins from John Wanamaker, Inc., New York, February 13, 1929.
Higgins Armory Museum, Worcester	<i>Targone</i>	Italian (Pisa), 1776	723	"AVC" brand with date "1776"	Face and sides painted <i>per pale</i> and <i>chevronny</i> in yellow ocher and white. Possibly squadron of San Marco.	Purchased by John Woodman Higgins from John Wanamaker, Inc., New York, February 13, 1929.

<i>Collection</i>	<i>Item</i>	<i>Origin/date</i>	<i>Inventory or accession no.</i>	<i>Marks</i>	<i>Comments</i>	<i>Provenance</i>
Higgins Armory Museum, Worcester	<i>Targone</i>	Italian (Pisa), 1776	724	"AVC" brand with date "1776"	Front and sides in alternating <i>paly-bendy</i> of white and blue. Squadron of Santa Maria.	Purchased by John Woodman Higgins from John Wanamaker, Inc., New York, February 13, 1929.
Higgins Armory Museum, Worcester	Staff or baton	Italian (Pisa?), perhaps 18th century	725	None	Probably carried by a squadron officer or other noncombatant. Painted overall in yellow ocher and black chevrons, the colors of the Calcesana squadron.	Purchased by John Woodman Higgins from John Wanamaker, Inc., New York, February 13, 1929.
Higgins Armory Museum, Worcester	Staff or baton	Italian (Pisa?), perhaps 18th century	726	None	Painted overall <i>per pale</i> and <i>chevronny</i> in yellow ocher and white. Possibly squadron of San Marco.	Purchased by John Woodman Higgins from John Wanamaker, Inc., New York, February 13, 1929.
Higgins Armory Museum, Worcester	Cudgel	Italian (Pisa?), perhaps 18th century	729	None	Painted medium green ground on front and back, with a brown fish device. The purpose of the cudgel is unknown, but it was probably affiliated with the <i>gioco</i> , or another similar local game. It may have served as a sign of rank or position. Same squadron as Higgins <i>targone</i> no. 719 above.	Purchased by John Woodman Higgins from John Wanamaker, Inc., New York, February 13, 1929.
Higgins Armory Museum, Worcester	Cudgel	Italian (Pisa?), perhaps 18th century	730	None	Front and back painted in a <i>chevronny</i> pattern of green and white extending onto the sides; the handle is solid green. These are the colors of the Dragoni squadron (also see Higgins <i>targone</i> 720 above).	Purchased by John Woodman Higgins from John Wanamaker, Inc., New York, February 13, 1929.
Higgins Armory Museum, Worcester	Mace	Probably Italian, 18th century, after the style of the 16th century	728	None	Wood painted in reddish brown overall on a gessoed ground. Relationship to the <i>gioco</i> uncertain, but possibly it was one of the maces carried by a squadron captain in <i>il far le Mostre</i> (March of the Armies), held prior to the <i>gioco</i> proper.	Purchased by John Woodman Higgins from John Wanamaker, Inc., New York, February 13, 1929.
The Philadelphia Museum of Art	<i>Targone</i>	Italian (Pisa), probably 1776	1977-167-763	"AVC" brand with date "1776"	Painted white, with a green griffin or dragon bearing a sword. Inscribed in gold, "La man fere, il pie sbrana, vrtan le pivne" (The hand wounds, the foot rends, the plumes fly), with a double gold line along the edge. Dragoni squadron.	Carl Otto von Kienbusch (no. 303). One of four <i>targoni</i> purchased by Kienbusch from the dealer Imbert in Florence, February 3, 1923.

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The Philadelphia Museum of Art	<i>Targone</i>	Italian (Pisa), probably 1776	1977-167-759	"AVC" brand with date "1776"	Painted quarterly in white and green. Dragoni squadron.	Carl Otto von Kienbusch (no. 304).
The Philadelphia Museum of Art	<i>Targone</i>	Italian (Pisa), probably 1776	1977-167-762	"AVC" brand with date "1776"	Painted white, black, and red, with the edges of the front in a dagged pattern of red and black. At top is a flaming heart within framing, and below the black-painted motto "M'arde d'onor la fiamma" (The flame of honor consumes me). San Martino squadron.	Carl Otto von Kienbusch (no. 305).
The Philadelphia Museum of Art	<i>Targone</i>	Italian (Pisa), probably 1776	1977-167-761	"AVC" brand with date "1776." Also cut with the date (?) 1607 above a heart.	Painted with white, black, and red chevrons, every second chevron in white, with black border with alternating and opposing red and white triangles. San Martino squadron.	Carl Otto von Kienbusch (no. 306).
The Philadelphia Museum of Art	<i>Targone</i>	Italian (Pisa), probably 1776	1977-167-760	"AVC" brand with date "1776"	Painted in an eight-section <i>paly bendy</i> pattern of white, blue, and pink. No motto. Mattacini squadron.	Carl Otto von Kienbusch (no. 307).
The Philadelphia Museum of Art	<i>Targone</i>	Italian (Pisa), probably 1776	1977-167-758	"AVC" brand with date "1776"	Painted <i>per pale</i> and <i>chevronny</i> of fifteen alternately red and yellow, with yellow edge having scattered triangles. Squadron unknown.	Carl Otto von Kienbusch (no. 308).
The Metropolitan Museum of Art, New York	Close helmet <i>Morione</i>	Possibly Dutch, 17th century	14.25.502	Incised "G.B" at lower right of skull and "B" inside front neckplate.	Appears to be a complete early 17th-century close helmet, with only the visor altered. Metal, other than bars of visor, is very light.	Purchased from the dealer Gagliardi in Florence, 1862, by William H. Riggs, who gave it to the Metropolitan Museum in 1913.
The Metropolitan Museum of Art, New York	<i>Targone</i>	Italian (Pisa), dated 1807	14.25.770	Painted cursive inscription on the back, "LB ^u /LB ^u /1842[?]" and branded "VM/N[reversed]," "1807" beneath a crown.	Painted in an alternating pattern of yellow and white chevrons and stripes. At the top is a painted figure of an armored combatant wielding a <i>targone</i> . No motto. Possibly squadron of San Marco.	Purchased from the dealer Henry (Louis Adolphe Henry, called Henry le Chapelier), Paris, ca. 1863, by William H. Riggs, who gave it to the Metropolitan Museum in 1913.

<i>Collection</i>	<i>Item</i>	<i>Origin/date</i>	<i>Inventory or accession no.</i>	<i>Marks</i>	<i>Comments</i>	<i>Provenance</i>
The Metropolitan Museum of Art, New York	<i>Targone</i>	Italian (Pisa), dated 1807	14.25.771	Painted cursive inscription on back, "LBi ^u /LBe"; and branded "VM/N[reversed]," "1807" beneath a crown.	Painted in an alternating pattern of red and black chevrons and stripes. No motto. At the top is a painted figure of an armored combatant wielding a <i>targone</i> . Satiri della Luna squadron.	Purchased from the dealer Sorbi in Florence, 1863, by William H. Riggs, who gave it to the Metropolitan Museum in 1913.
The Metropolitan Museum of Art, New York	<i>Targone</i> or cudgel	Italian (Pisa), 18th(?) century	29.30.2		Of paddle-shaped form, painted red with the device of a lion rampant wielding a <i>targone</i> that is itself painted with black and white bands. The handle is black with white, blue, and yellow stripes at the neck. Probably Leoni squadron.	Gift of Carl Otto von Kienbusch, 1929.
The Metropolitan Museum of Art, New York	Staff or baton	Italian (Pisa), 18th century	29.30.1		Painted in alternating red and black spiral bands. One end is gilded. Colors are those of the <i>Satiri della Luna</i> squadron.	Gift of Carl Otto von Kienbusch, 1929.
The Peabody Essex Museum, Salem	Helmet and cuirass	Italian and possibly German, 16th–17th century	EIMS 212	See text of article.	See text of article.	Gift of Capt. Samuel Tucker, 1807.
The Peabody Essex Museum, Salem	<i>Targone</i>	Italian (Pisa), probably late 18th century–1807	EIMS 213	See text of article.	See text of article.	Gift of Capt. Samuel Tucker, 1807.
The Peabody Essex Museum, Salem	<i>Targone</i>	Italian (Pisa), dated 1807	EIMS 213	"VM/N[reversed]," "1807", the whole beneath a crown.	See text of article.	Gift of Capt. Samuel Tucker, 1807.
The Peabody Essex Museum, Salem	<i>Targone</i>	Italian (Pisa), probably late 18th century–1807	EIMS 213	"CS" in a heart-shaped frame.	See text of article.	Gift of Capt. Samuel Tucker, 1807.

