

THE LAST KNIGHT

A Picture Album



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Emperor Maximilian I (1459–1519) held sway over much of Europe in the late fifteenth and early sixteenth centuries. He boldly established the prominence of the Habsburgs, enhancing their prestige and expanding their dominions to the Low Countries, Hungary, Bohemia, parts of Italy, and Spain. As he skillfully crafted a public persona and personal mythology, Maximilian indulged his passion for the trappings and ideals of knighthood, including beautifully decorated suits of armor, which eventually earned him the sobriquet “the Last Knight.” This delightful album, published on the five hundredth anniversary of Maximilian’s death, features an engaging text about his life and legacy, gorgeously illustrated with armor, paintings, prints, and an exquisite tapestry.



zog zu
dy

S. Leopoldt Marggraf
zu Osterreich

Leopoldt Erzherzog
Osterreich





zu

Ernst K^unygerog zu
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Leonora R^unyst^ue
K^unyss^uem

Blanca Maria &
R^unyst^ue K^unyss^uem



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THE
MET

THE METROPOLITAN MUSEUM OF ART
NEW YORK



As duke consort of Burgundy,

archduke of Austria, King of the Romans, and Holy Roman Emperor elect, Maximilian I (1459–1519) spent a great deal of his energy and resources on shaping opinion about his merits and accomplishments. Today, we might be surprised that a ruler in a nondemocratic political system should preoccupy himself with other people's judgments. After all, if authority is defined as the power to give orders and compel compliance, then presumably figures such as emperors and empresses should not need anyone's approval. By seeking it, was Maximilian exhibiting weakness, perhaps even insecurity?

In fact, Maximilian's behavior, including his extraordinary artistic patronage, reflects something else: an acute awareness that communication has the power to build trust, inspire loyalty, and attract support. Unusual as it may have been, his effort to present himself, and what he wished to represent—the House of Habsburg, the Holy Roman Empire—in a purposeful and effective manner is one of the most remarkable dimensions of the man and his legacy.

Opposite: Portrait of Emperor Maximilian I

DECESSIT · VERO · ANNO · M · D · XIX · MENSIS · IANVARI ·
OPT · MAX · IN · NUMERVM · VIVENCIVM · REFERRE ·

Adm. 1559



The origins of Maximilian's lifelong engagement with image management, in which chivalry and armor played an important part, are found in the early years of his rule as duke consort in the Burgundian Low Countries, where he underwent a difficult apprenticeship as a ruler.

Born and raised in the German-speaking lands, Maximilian was abruptly thrown into an unfamiliar world when, at the age of eighteen, he married Mary of Burgundy (1457–1482) and began to rule jointly over the extensive lands she had inherited from her father. As the only child of Charles the Bold (1433–1477), duke of Burgundy, Mary was the sole heiress to his dominions. After Charles's death in battle at Nancy, France, in 1477, she consented to marry Maximilian, in keeping with her father's wishes and in the hope that her spouse would be able to defend her inheritance from powerful neighbors and her own subjects.

After his marriage, Maximilian was preoccupied with ongoing political and territorial disputes in the Low Countries, as well as warfare on the French border. Then, in the 1490s, he focused on the Habsburg hereditary lands, first Tyrol, then additional territories in present-day Austria and Slovenia as they came under his dominion. After becoming Holy Roman Emperor, he sought to reestablish imperial power in Italy, which resulted in devastating wars against the French and the Venetians. Until his death, he was ceaselessly engaged in waging armed conflicts, conducting delicate diplomatic negotiations, and seeking funds and political support to realize his political and dynastic aspirations.

Throughout this period, Maximilian viewed armor as essential to his public image. He commissioned pieces from the greatest armorers of his age and proudly wore them in battle, displayed them at tournaments, and bestowed them upon political allies. Maximilian's life provides the perfect lens through which to understand the significance of the armorer's art in late

Opposite: Ceremonial Armor of Charles V







Above: *Charles V in Armor and Holding a Sword*
Opposite: *Foot Combat Armor of Maximilian I*

medieval and Renaissance European politics. The true importance of armor extends to the part it played in his efforts to construct his identity, enhance his legitimacy as a ruler and that of his descendants, shape the memory of his deeds, and, at all times, consolidate his political authority and sphere of influence. In so many ways, armor was the currency of power.

After his death, Maximilian was revered by his descendants as a heroic ancestor who had forever boosted the prestige and influence of their line. By the nineteenth century, however, his epic life and image as an ideal knight resonated more broadly, especially in the German-speaking world, inspiring Romantic artists and writers to fashion a legend that contributed to the construction of German and Austrian national histories and identities. ♦







Above: Family Tree of the House of Habsburg
Opposite: Armor for the Italian Joust of Peace
Following pages: Sallet of Philip I





When Charles the Bold died

in 1477 without a male heir, the Burgundian state was in an existential crisis. Maximilian I had to defend the territories belonging to his wife, Mary, from the king of France, who contested her right to succeed her father and immediately invaded her lands. With no prior experience in governance and no independent resources, Maximilian struggled to be accepted as a ruler, especially after his wife, from whom he derived his title and authority, died unexpectedly following a riding accident in 1482. These years of external and internal political, military, and financial challenges prompted the young leader to develop ways of legitimizing his rule, a mission that would inform his actions for the rest of his life. He sought to affirm his position by promoting what he stood for: an intrepid knight whose principles and deeds made him the deserving successor to his august predecessors. On the battlefield and in tournaments, he exhibited uncommon bravery and skill, showcasing chivalric virtues that commanded respect and inspired loyalty.

Armor was critical to Maximilian's image as a martial hero. He became a major patron of armorers in his own dominions, from whom he ordered stylish equipment that likened him to his predecessors. He also made powerful statements by acquiring works from one of the greatest masters in Germany—pieces that are likely to have surpassed in sophistication anything that had ever been seen in the Low Countries. Although his financial resources were chronically insufficient, Maximilian succeeded in upholding the grandeur that had made the Burgundian court one of the most admired in Europe. ◇

Opposite: Relief from the Golden Roof (Goldenes Dachl)

Following pages: Field Armor of Maximilian I









From its origins as a brutal

reenactment of warfare, the tournament gradually developed into a variety of mock combats in which the contestants could measure and display their valor and proficiency in the use of arms. Often performed in front of an audience, and belonging to the customary celebrations of major events (weddings, political summits, the inauguration of new rulers), these combats aided Maximilian I in his campaign for recognition as one of the greatest knights who ever lived. He organized and personally participated in countless tournaments, and extraordinary armors were especially made for him for those occasions. He invented and promoted unusual variants of the joust, which became common fixtures at his court and contributed to his renown. He even appears to have encouraged, if not actually imagined, the creation of technologically advanced mechanical devices (such as a breastplate with an ejectable shield) that greatly contributed to the theatrical spectacle of the contests.

Maximilian also collected armors to commemorate his historic encounters with the most illustrious knights of the age: some were trophies he won by defeating them and others were gifts he received as tokens of his opponents' regard. Together with the armors that he ordered for his own use, these mementos reinforced Maximilian's claims to fame. He commissioned chronicles of his knightly exploits, with the ambition of making his heroic deeds known to a broad audience by turning them into prints, then a relatively new medium. These accounts were so important to him that he personally oversaw their development, dictating and editing the narratives and reviewing the planned illustrations for accuracy. ◇

Opposite: Foot Combat between Claude de Vaudrey and Freydal



*Masquerade from the
Freydal Miniatures in Vienna*



After the death of Mary of Burgundy

in 1482, Maximilian I fought his subjects to secure the guardianship of Philip I, their only son, and rule as regent of the Burgundian Low Countries. Many years later, following Philip's premature death in 1506, Maximilian became the guardian of his eldest grandson, Charles V, while Charles's brother Ferdinand I was effectively placed in the care of his maternal grandfather, Ferdinand II of Aragon, in Spain. Maximilian personally looked after the well-being of his heirs and helped them expand their authority and dominions. He arranged marriages for them, creating the conditions for the further rise of the House of Habsburg and the considerable increase of its influence in the political affairs of Europe. Philip became king of Castile, Charles V became king of all Spain and the ruler of parts of Italy and the New World, and Ferdinand I became king of Bohemia and Hungary.

Maximilian commissioned lavish armors for his son and grandsons to promote their standing and uphold their political and dynastic claims. Unfortunately, he frequently lacked the funds to execute his grand plans. Because of his ongoing struggle with his own treasurers to pay his armorers, a remarkable costume armor for Charles was never finished. A group of drawings by Albrecht Dürer suggests that Maximilian took advantage of his relationship with the famed artist to plan a richly decorated armor intended for Charles just before he was to become king of Spain. Maximilian succeeded in procuring armor for other family members in all-important matrimonial arrangements that helped him secure peace, alliances, and influence. ♦

Opposite: *Emperor Maximilian I*



MAX RO
REX



Above: *Mary of Burgundy*
Opposite: *Heraldic Panel with the Arms of Maximilian I*





Toy Figures Armed for the Joust of War
Following pages: *Tournament Tapestry of Frederick the Wise*









Above: *Philip I*

Right: *Armor of Philip I*

Page 30: *Sword of Johann Siebenhirter*

Page 31: *Maximilian I on Horseback*



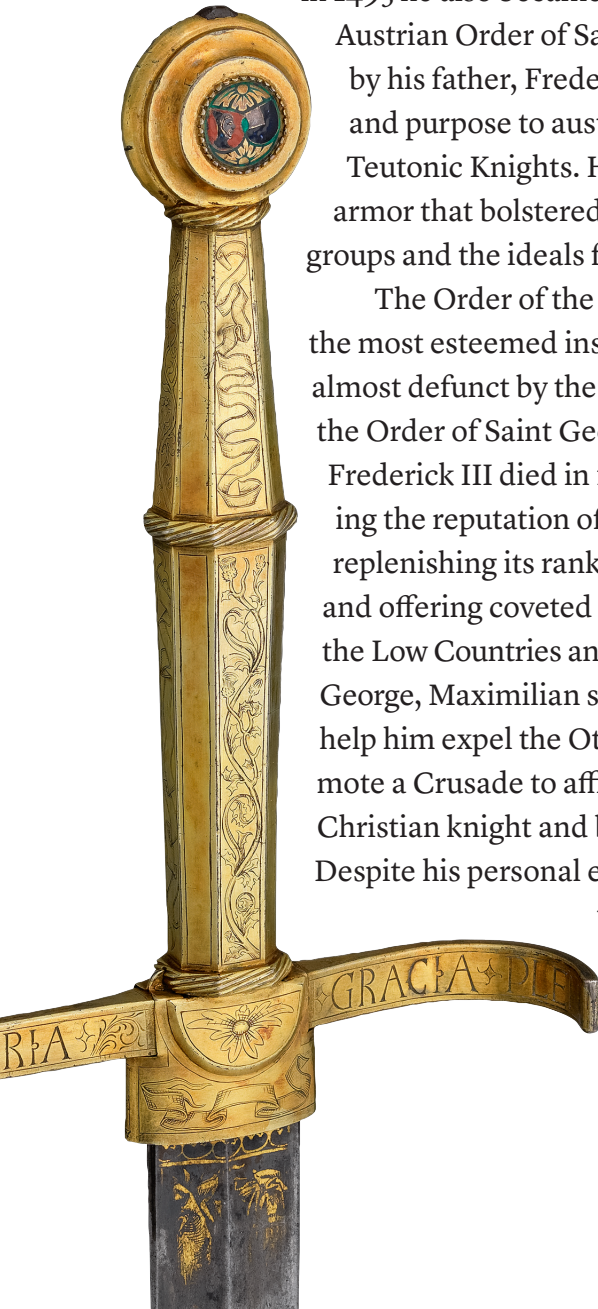


Maximilian I enhanced his image

as a virtuous knight and mobilized political support through his involvement in exclusive chivalric institutions. He joined and became sovereign of the Burgundian Order of the Golden Fleece in 1478, and in 1493 he also became the chief protector and advocate of the Austrian Order of Saint George, which had been founded by his father, Frederick III, and was closer in character and purpose to austere early medieval orders such as the Teutonic Knights. He commissioned and proudly wore armor that bolstered his association with these exclusive groups and the ideals for which they stood.

The Order of the Golden Fleece, which had been one of the most esteemed institutions of its kind in Europe, was almost defunct by the time Maximilian became its head, and the Order of Saint George was in an even worse state when Frederick III died in 1493. Maximilian succeeded in restoring the reputation of the Order of the Golden Fleece and replenishing its ranks, using its prestige for diplomatic aims and offering coveted memberships to co-opt key figures in the Low Countries and beyond. As for the Order of Saint George, Maximilian saw it as a worthy institution that would help him expel the Ottoman Turks from Europe and promote a Crusade to affirm his identity as a well-rounded Christian knight and benefit his relations with the Holy See. Despite his personal efforts and the multiple organizations

that he established to attract support for it, the Order of Saint George ultimately failed to live up to his dreams and remained politically and militarily insignificant. ◇





Jost de Negker.

• H • BVRGKMAIR





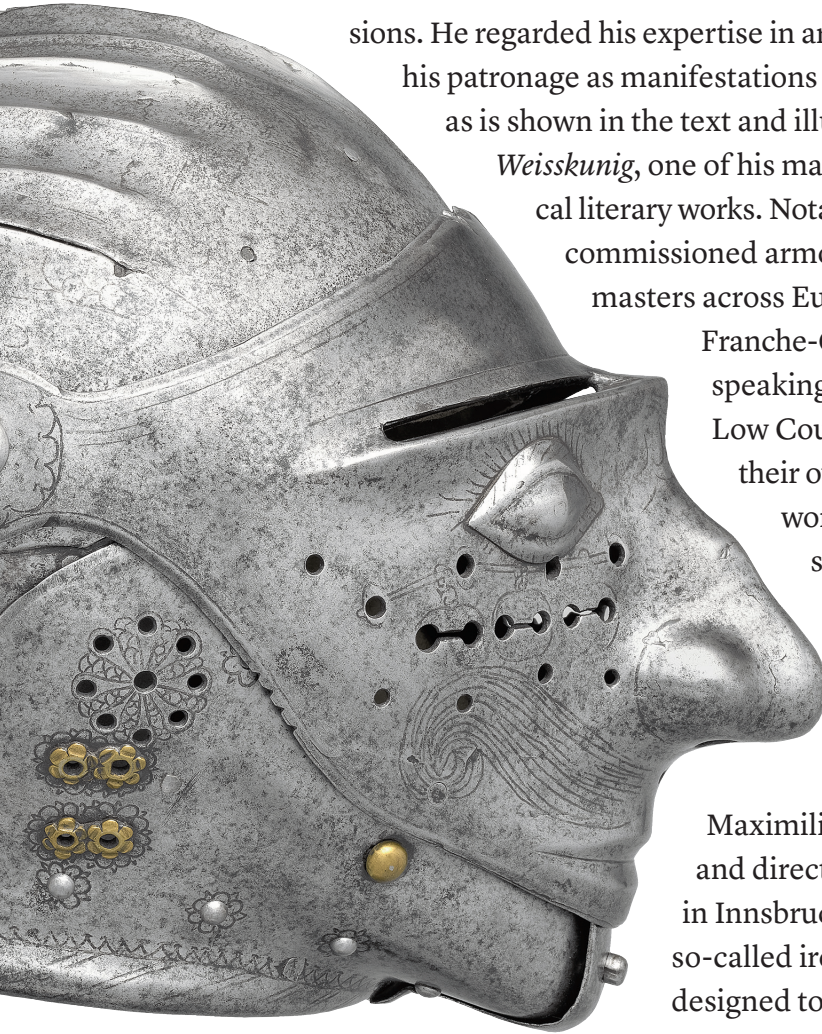
Opposite: *Saint George and Emperor Maximilian*
Above: Collar of the Order of the Golden Fleece
Following pages: Bard presented by Maximilian I to Henry VIII





As someone who wore armor

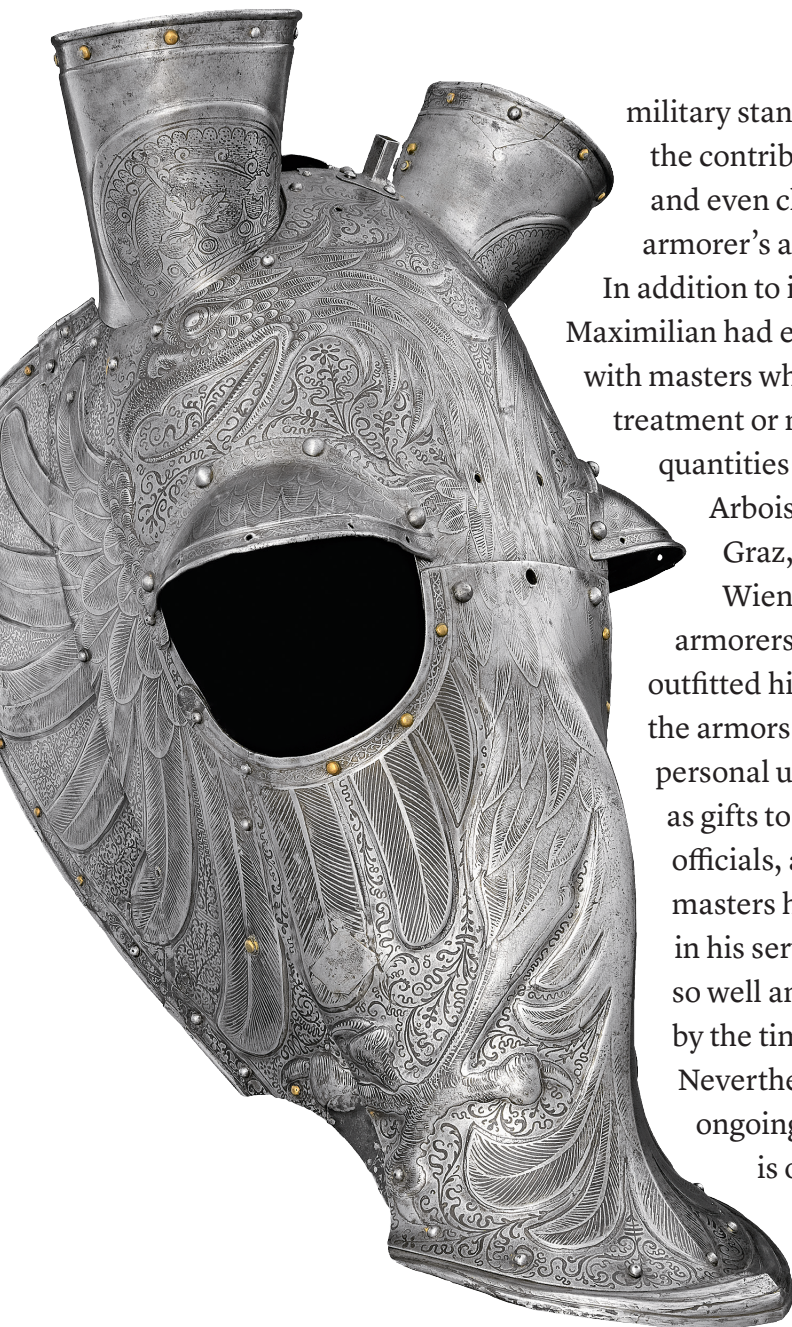
regularly and had put it to the test in battles and tournaments, Maximilian I was a great connoisseur of the art form. He was deeply interested in the details of the armors that he ordered, and he often meddled with the work of the armorers entrusted with commissions. He regarded his expertise in armor design and his patronage as manifestations of his greatness, as is shown in the text and illustrations of the *Weisskunig*, one of his many semiautobiographical literary works. Notably, Maximilian commissioned armor from the foremost masters across Europe. Armorers in the Franche-Comté, the German-speaking lands, Italy, and the Low Countries possessed their own trade secrets and worked in different styles. A steel skirt attests to the technical mastery and creativity of Hans Seusenhofer, an armorer whom Maximilian hired to establish and direct a court workshop in Innsbruck. A saddle with a so-called iron hand, a contraption designed to hold the shaft of a



Above: Armet

Opposite: Foot Combat Armor of Giuliano de' Medici





military standard, is a reminder of the contributions from locksmiths and even clockmakers to the armorer's art during this period.

In addition to independent armorers, Maximilian had exclusive contracts with masters who gave him preferential treatment or made set types and

quantities of armors every year in

Arbois, Augsburg, Innsbruck, Graz, Ljubljana, Vienna, and Wiener Neustadt. Such

armorers supplied his arsenals, outfitted his troops, and provided the armors he needed for his personal use and for presentation as gifts to his courtiers, family, officials, and peers. While many masters had successful careers in his service, others did not fare so well and remained unpaid by the time of their deaths.

Nevertheless, Maximilian's ongoing need for luxury armor is one of the chief reasons the armorer's art blossomed under his patronage. ♦

Above: Shaffron of Maximilian I

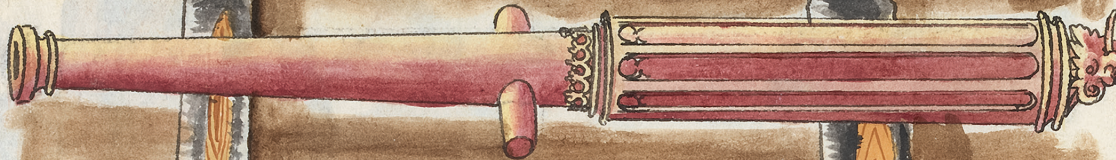
Opposite: *The Skillfulness and Wit of Armor Making*



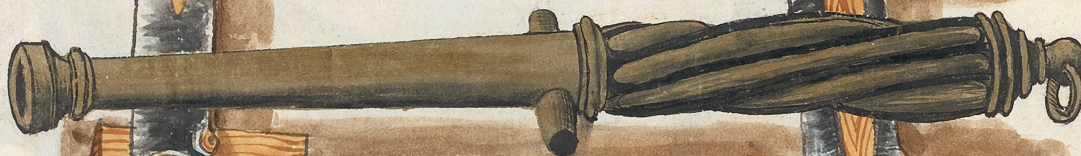


Above: Combination Sallet and Bevor
Opposite: Inventory of Maximilian I's Armaments in Tyrol

tomig maximilian hat vnnser juchel
wann wir schreyen so thut es fracheln



Mittlere
Slangen





Maximilian I left an extraordinary

legacy. Through advantageous marriages and alliances, he successfully expanded Habsburg power in Europe and beyond. In his quest to shape opinion on his qualities and achievements, he commissioned outstanding triumphs on paper—including some of the most ambitious prints ever conceived—as well as stunning armors and designs for a grand mausoleum. Maximilian's accomplishments as a patron of armorers eclipses, inasmuch as they are known, those of all other European rulers from his era and their successors. Yet, the epithet “Last Knight,” which he was given in the nineteenth century, is too simplistic to fully encompass his pursuits and deeds. His actions were by no means conservative: he relied on performance, communication, and commemoration to influence opinion, and he promoted the use of infantry and artillery in warfare. His embrace of the printing press shows that he actively pursued new technological possibilities while defending and cultivating an image of himself that conformed to traditional models of leadership.

Maximilian's descendants and successors honored him and his remarkable accomplishments, completing, albeit with some notable adjustments, projects that had been close to his heart, such as the grand mausoleum that was eventually installed in the court church of Innsbruck. To preserve the memory of his outstanding spirit, Charles V took a pair of his grandfather's gauntlets with him to Spain, while Ferdinand II of Tyrol exhibited an armored figure of his great-grandfather in a gallery of heroes installed in his castle at Ambras in Innsbruck. Ultimately, Maximilian's lifelong campaign to shape his image as that of an unforgettable knight is one of his most enduring successes. ◇

Opposite: *Maximilian I in Imperial Regalia*

Following pages: *The Triumphal Chariot of Maximilian I*



IVSTICIA

CLEMENTIA
VERITAS

TEMPERANTIA

LIBERALITAS

AEQVITAS

VICTORIA

GALLIA
UNGARIA
BOHEMIA
GERMANIA
VENETIA

IN ANNO DE
REGIS ST

SECVRITAS

PERSEVERANTIA

GRAVITAS

MAGNIFICENTIA

HONOR



ILLUSTRATIONS

Front cover

Portions of an Armor for the Joust of Peace of Maximilian I
Jörg Helmschmid the Younger (first recorded 1488, died 1502)
South German (Augsburg), ca. 1494
Steel, copper alloy, and leather
As mounted: H. 76% in. (19.4 cm), W. 28% in. (73 cm), D. 27% in. (70 cm)
Kunsthistorisches Museum, Vienna, Imperial Armoury (S XI)

Inside front and back cover (detail)

Thirty-Nine Ancestors of Maximilian I
Attributed to Jörg Kölderer (ca. 1456/70–1540)
Austrian (Innsbruck), ca. 1512/14 or 1528
Watercolor and pen and ink on parchment
14% in. x 11 ft. 1% in. (37 x 340 cm)
Kunsthistorisches Museum, Vienna, Schloss Ambras (KK 5333)

Page 1 (detail)

Panel of Maximilian I as Archduke of Austria, from the Chapel of the Holy Blood, Bruges
South Netherlandish, probably ca. 1483 and later
Clear and colored glass with painted details and silver stain
72% x 30% in. (183 x 78.5 cm)
Victoria and Albert Museum, London (C.439-1918)

Page 3 (detail)

Portrait of Emperor Maximilian I
Albrecht Dürer (1471–1528)
1519
Oil on panel
29% x 24% in. (74 x 61.5 cm)
Kunsthistorisches Museum, Vienna, Gemäldegalerie (825)

Pages 4–5 (detail)

Ceremonial Armor of Charles V
Conrad Seusenhofer (first recorded 1500, died 1517)
Austrian (Innsbruck) and South German (Augsburg), ca. 1512–14
Steel, silver, gold, copper alloy, textile, and leather
As mounted: H. 58% in. (149 cm), W. 27% in. (70 cm), D. 21% in. (55 cm)
Kunsthistorisches Museum, Vienna, Imperial Armoury (A 109)

Page 6

Charles V in Armor and Holding a Sword
South German, ca. 1515
Oil on pine panel
23% x 16% in. (59.8 x 42.2 cm)
Kunsthistorisches Museum, Vienna, Gemäldegalerie (5618)

Page 7 (detail)

Foot Combat Armor of Maximilian I
Francesco da Merate (active 1480–1496)
Burgundian (Arbois), before 1508
Steel, copper alloy, leather, and gold pigments
As mounted: H. 70% in. (180 cm), W. 27% in. (70 cm), D. 25% in. (65 cm)
Kunsthistorisches Museum, Vienna, Imperial Armoury (B 71)

Page 8 (detail)

Armor for the Italian Joust of Peace of Gaspare Sanseverino d'Aragona, alias Fracasso
Missaglia workshop
Italian (Milan), ca. 1490
Steel, gold, and copper alloy
As mounted: H. 72% in. (185 cm, including mount), W. 26% in. (68 cm), D. 26% in. (68 cm)
Kunsthistorisches Museum, Vienna, Imperial Armoury (S I)

Page 9 (detail)

Family Tree of the House of Habsburg
Aegidius Sadeler II (ca. 1570–1629) and Marcus Christoph Sadeler (1614–after 1650)
South Netherlandish, 1629
4 engravings
Each sheet: 21 x 26% in. (53.3 x 67.3 cm)
The Metropolitan Museum of Art, New York, Harris Brisbane Dick Fund, 1953 (53.601.10[84–88])

Pages 10–11

Sallet of Philip I
Negrol workshop (active ca. 1475–ca. 1575)
Italian (Milan), ca. 1496–1500
Steel, silver, and gold
H. 9% in. (25 cm), W. 8% in. (21 cm), D. 16 in. (40.7 cm), Wt. 3 lb. 15 oz. (1,800 g)
Patrimonio Nacional, Madrid, Real Armeria (D. 13)

Page 13

Relief from the Golden Roof (Goldenes Dachl)
Design attributed to Jörg Kölderer (ca. 1465/70–1540)
Carving by Nikolaus Türing (died 1517) and Gregor Türing (ca. 1475–1543)
Austrian (Innsbruck), ca. 1496/97–1500
Mittenwald sandstone with remnants of pigment
Dimensions variable, largest relief: H. 32% in. (82 cm), W. 29% in. (76 cm), D. 7% in. (20 cm)
Landeshauptstadt Innsbruck, Austria, deposited at the Tiroler Landesmuseum Ferdinandeum, Innsbruck, Austria, Ältere Kunstgeschichtliche Sammlungen (p974–991)

Pages 14–15 (detail)

Field Armor of Maximilian I
Lorenz Helmschmid (first recorded 1467, died 1516)
South German (Augsburg), 1480
Steel, copper alloy, and leather
As mounted: H. 70% in. (179.5 cm), W. 29% in. (76 cm), D. 27 in. (68.5 cm)
Sallet: private collection, New York; all other elements of the armor: Kunsthistorisches Museum, Vienna, Imperial Armoury (A 60)

Page 16 (detail)

Foot Combat between Claude de Vaudrey and Freydal (fol. 39) from the *Freydal* Miniatures in Vienna
South German, 1512–15
Gouache with gold and silver highlights over pen, pencil, and leadpoint on paper
15% x 10% in. (38.2 x 26.8 cm)
Kunsthistorisches Museum, Vienna, Kunstkammer (5073)

Pages 18–19 (detail)

Masquerade (fol. 207) from the *Freydal* Miniatures in Vienna
South German, 1512–15
Gouache with gold and silver highlights over pen, pencil, and leadpoint on paper
15% x 10% in. (38.2 x 26.8 cm)
Kunsthistorisches Museum, Vienna, Kunstkammer (5073)

Page 21 (detail)

Emperor Maximilian I
Giovanni Ambrogio de Predis (ca. 1455–after 1508)
Italian (Milan), 1502
Oil on oak or walnut panel
17% x 11% in. (44 x 30.3 cm)
Kunsthistorisches Museum, Vienna, Gemäldegalerie (4431)

Page 22

Mary of Burgundy
Niklas Reiser (1498–1512)
Austrian (Schwaz), ca. 1500
Oil on panel
29% x 21% in. (75.5 x 54.5 cm)
Kunsthistorisches Museum, Gemäldegalerie, Vienna (GG 4400)

Page 23 (detail)

Heraldic Panel with the Arms of Maximilian I
South Netherlandish, ca. 1505/6
Pot-metal glass, white glass, vitreous paint, and silver stain
34 x 21 in. (86.4 x 53.3 cm)
The Metropolitan Museum of Art, New York, The Cloisters Collection, 1937 (37.147.1)

Pages 24–25

Toy Figures Armed for the Joust of War
Austrian (probably Mühldau), ca. 1505
Bronze
Each toy: H. 4% in. (11 cm), W. 2% in. (6.5 cm), D. 4% in. (12 cm)
Kunsthistorisches Museum, Vienna, Kunstkammer (81; 92)

Pages 26–27 (detail)

Tournament Tapestry of Frederick the Wise
South Netherlandish (probably Brussels), ca. 1490
Silk, silver, and gold threads
16 ft. 3% in. x 18 ft. 11% in. (497 x 579 cm)
Musée des Beaux-Arts de Valenciennes, France (O.A.87.19)
Armoury (S I)

Page 28

Philip I
Attributed to the Master of the Portraits of Princes (active ca. 1470–ca. 1492)
South Netherlandish, ca. 1490
Oil on panel
10% x 6% in. (27 x 17.5 cm)
Musée du Louvre, Paris, deposited at the Musée de la Chasse et de la Nature, Paris (RF 1969–18)

Pages 28–29 (detail)

Armor of Philip I
 Anthonis van Ghindertaelen (first recorded 1491, died 1520)
 South Netherlandish (Brussels), 1500
 Steel, gold, leather, and copper alloy
 As mounted: H. 67¾ in. (172 cm), W. 25¼ in. (64 cm), D. 19¼ in. (50 cm)
 Patrimonio Nacional, Madrid,
 Real Armería (A 11)

Page 30 (detail)

Sword of Johann Siebenhirter
 South German, dated 1499
 Steel, silver, gold, enamel, wood, leather, textile, and copper alloy
 L. 46½ in. (117.3 cm), W. 8½ in. (20.5 cm)
 Landesmuseum für Kärnten, Klagenfurt, Austria (LG 4300)

Page 31

Maximilian I on Horseback
 Hans Burgkmair (1473–1531)
 Printed by Jost de Negker (1485–1544)
 South German (Augsburg), dated 1508, printed 1518
 Chiaroscuro woodcut from two blocks
 12¼ x 8¼ in. (32.5 x 22.7 cm)
 National Gallery of Art, Washington, D.C.,
 Rosenwald Collection (1948.11.14)

Page 32

Saint George and Emperor Maximilian, from Images of Saints and of Saints Descended from the Family of Emperor Maximilian I (Images de Saints et de Saints Issus de la Famille de l'Empereur Maximilian I)
 Hans Springinklee (ca. 1495–after 1522)
 South German (Nuremberg), ca. 1516–18
 Published by Adam von Bartsch, Vienna, 1799
 Woodcut
 9¾ x 8¼ in. (23.8 x 21 cm)
 The Metropolitan Museum of Art, New York, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 2017 (2017.431)

Page 33 (detail)

Collar of the Order of the Golden Fleece
 Netherlandish, 16th century
 Enameled gold
 L. 46½ in. (118 cm)
 Louvre Abu Dhabi (LAD 2010-014)

Pages 34–35

Bard Presented by Maximilian I to Henry VIII
 Wrought by Guillem Margot (first recorded 1505, died before 1533)
 Punched and engraved by Paul van Vrelant (active 1504–1520)
 South Netherlandish (Brussels), ca. 1505
 Steel, silver, gold, copper alloy, and leather
 As mounted: H. 76¾ in. (194 cm), W. 39¾ in. (101 cm), D. 9¼ in. (240 cm), Wt. 71 lb. 8 oz. (32,460 g)
 Royal Armouries, Leeds (VL6–12)

Page 36 (detail)

Armlet
 Attributed to Hans Seusenhofer (1470/71–1555)
 Austrian (Innsbruck), ca. 1515–20
 Steel and copper alloy
 H. 9¼ in. (23.5 cm), W. 10 in. (25.4 cm), D. 12½ in. (31.8 cm)
 Private collection, New York

Page 37 (detail)

Foot Combat Armor of Giuliano de' Medici
 Attributed to Conrad Seusenhofer (first recorded 1500, died 1517)
 Austrian (Innsbruck), dated 1515
 Steel, leather, and copper alloy
 H. 68¾ in. (175 cm), W. 27¾ in. (70 cm), D. 11¼ in. (30 cm)
 Musée de l'Armée, Paris (G 179)

Page 38

Shaffron of Maximilian I
 Conrad Seusenhofer (first recorded 1500, died 1517)
 Austrian (Innsbruck), 1513
 Steel and copper alloy
 H. 26¾ in. (67 cm), W. 15 in. (38 cm), D. 26¾ in. (67 cm)
 Patrimonio Nacional, Madrid,
 Real Armería (A. 38)

Page 39

The Skillfulness and Wit of Armor Making, from Der Weisskuning
 Hans Burgkmair (1473–1531), Leonhard Beck (1480–1542), Hans Springinklee (ca. 1495–after 1522), and Hans Schäufelein (ca. 1480–ca. 1540)
 Compiled by Marx Treitzsaurwein (ca. 1450–1527)
 South German, ca. 1510–16
 Bound album with 119 woodcuts, 52 drawings, and manuscript text
 H. 17¼ in. (43.4 cm), W. 12 in. (30.5 cm), D. 2¼ in. (7 cm)
 Museum of Fine Arts, Boston, Katherine E. Bullard Fund (57.40)

Page 40

Combination Sallet and Bevor
 Lorenz Helmschmid (first recorded 1467, died 1516)
 South German (Augsburg), ca. 1495
 Steel, leather, copper alloy, and gold
 H. 15 in. (38 cm), W. 13¾ in. (34.5 cm), D. 8¼ in. (22.7 cm)
 Kunsthistorisches Museum, Vienna, Imperial Armoury (A 110 1)

Page 41 (detail)

Inventory of Maximilian I's Armaments in Tyrol
 Jörg Kölderer (ca. 1456/70–1540)
 Written by Ludwig Stecher (active 1507–1533) and Hans Kugler (first recorded 1507, died 1524)
 Austrian (Innsbruck), ca. 1504–8
 Pen in ink and watercolor on paper with calf binding
 Sheet: 16¼ x 11¼ in. (43 x 29 cm)
 Yale Center for British Art, New Haven, Connecticut (Folio A 2011 36)

Page 42 (detail)

Maximilian I in Imperial Regalia
 Bernhard Strigel (1460–1528)
 South German (Memmingen), after 1508
 Oil on wood panel
 33¼ x 20¾ in. (84 x 51.8 cm)
 Tiroler Landesmuseum Ferdinandeum, Innsbruck, Austria, Ältere Kunstgeschicht-liche Sammlungen, on long-term loan from a private collection (Gem 136)

Pages 44–45 (detail)

The Triumphal Chariot of Maximilian I
 Albrecht Dürer (1471–1528)
 South German (Nuremberg), probably finished ca. 1518, published 1522
 Woodcut from eight blocks
 Each sheet: 19½ x 13¼ in. (49.5 x 33.7 cm)
 The Metropolitan Museum of Art, New York, Gift of Junius Spencer Morgan, 1919 (19.73.226, .227)

Page 48 (detail)

One of a pair of Gauntlets of Maximilian I
 Attributed to Lorenz Helmschmid (first recorded 1467, died 1516)
 South German (Augsburg), ca. 1490
 Steel
 Right gauntlet: L. 13¾ in. (35 cm), W. 3¼ in. (10 cm), D. 4¾ in. (11 cm); left gauntlet: L. 15¼ in. (38.5 cm), W. 3¼ in. (10 cm), D. 4¾ in. (11 cm)
 Patrimonio Nacional, Madrid, Real Armería (E. 88, E. 89)

Back cover

Joust of War between Wolfgang von Polheim and Freydal
 South German, 1512–15
 Gouache with gold and silver highlights over pen, pencil, and leadpoint on paper
 15¼ x 10¼ in. (38.2 x 26.8 cm)
 Kunsthistorisches Museum, Vienna, Kunstkammer (5073, fol. 212)



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