



Conference 2016
Milan

5



Art of the Polish
Legions

14



Possible 'Four Courts'
Irish field gun returns
home

28

The mission of ICOMAM, the International Committee of Museums and Collections of Arms and Military History is to develop a worldwide network within our field. We support each other and believe in international dialogue and cooperation.

ICOMAM is composed of institutions or staff of organisations in our field wishing to join a world-wide network of scholars, specialists or enthusiasts. Example of fields are historic arms and armour, artillery, military uniforms and equipment, flags, fortifications, aircraft, military music, hunting collections, vehicles, ships etc.

ACTIVITIES

- **CONFERENCES:** Annual international conferences and major international conferences every three years. The location varies but the major ones take place at the location of the ICOM general conference. Conferences include a mix of working sessions such as papers and discussions and museum visits. Proceedings are published.
- **TOURS:** Conferences are normally followed by a post-conference tour where delegates have the opportunity to see more of the country and its museums and a chance to get to know each other better. Many new ideas, partnerships and joint exhibitions have resulted from such informal collaborations. New ideas and great joint projects and exchange of exhibitions are often developed during the post tours.
- **AWARDS:** ICOMAM supports young museum professionals attending conferences. Members of ICOMAM can also apply for the triennial Justus Lipsius award
- **NEWSLETTERS:** Publication and distribution to members of the ICOMAM newsletter every other month.
- The ICOMAM MAGAZINE is published twice a year with articles in our field and up-to-date news.

HOW TO JOIN US

Membership of ICOMAM is free to all ICOM members. An application form to join ICOM, and the annual fee schedule, can be downloaded from www.icom.museum or sent to you by your national ICOM representative.

<http://network.icom.museum/icomam/>

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

<http://icom.museum/>

Cover image: The cascable of a cannon dated MDCCX (1710) in the Artillery Museum, Turin (Photo: Robert Woosnam-Savage)

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Welcome

The importance of ICOMAM and the opportunities of networking at all levels during our meetings is amply demonstrated in this issue of the MAGAZINE. We have two examples of cross institutional co-operation where new, young, staff at one museum learn from their older, more experienced colleagues at their museums - see pages 24 and 26. Just as important are the study tours where new ideas and objects can spark a memory and solve a mystery - as is the case with a cannon from Holland having the arms of Genoa, featured on page 35.

Kay Douglas Smith
Ruth Rhynas Brown
EDITORS

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ICOMAM News

Dear ICOMAM colleagues and friends

In this latest edition of the Magazine, we again have some interesting articles and other announcements for you. I am very proud that we have fulfilled the promises that I made in the previous issue in May this year. The website I wrote about is now up and running, at: <http://network.icomamuseum/icomam/>, and we are at the moment working hard to learn how to use and develop this tool. Through this we will be able to announce conferences and other important information to our members quickly and easily and perhaps draw in more members as the site looks attractive and interesting. I also hope that our members will find the Board and communicate with us.

The new Board, elected in Milan July 2016, had its first workshop in Ljubljana, Slovenia, in early November. We drew up a basic plan for the next 3 years and had discussions across the world on Skype with those members of the board who could not come in person. The members of the Board all have special tasks for the years to come and I am sure we will run our organisation in the very best way for our members. Some of you might remember that we had plans to go to Australia in 2018, however after studying the financial plan from the Australian War Memorial Museum we have decided that it will be too expensive for most of our members and in addition we would have had to promise a minimum of 70 participants which we could not do. We send our warmest thanks to our Australian colleagues and hope for fruitful cooperation in the future. We have made the decision instead to have our 2018 conference in Ljubljana, in late September. Our visit showed us a glimpse of what they can offer and we are sure this is a very good choice.

ICOMAM plan for the next 3 years 2017-19

ICOMAM will continue to develop the museum network and bring together colleagues from across the world. We will do this by mainly using digital means, such as the website, the ICOMAM Magazine, Newsletters, and Facebook. However meeting face-to-face is still our most important object. Every year we will invite our members to a conference to discuss issues relevant to our field of museums. Here, members will have a privileged opportunity to present ongoing projects and get input from others. Our aim is to keep costs down to make the conferences available for as many as possible. We will also help young members who have never attended a conference before by awarding travel grants. All conference lectures during the 3 years to come will be published so that those who could not attend the conference will be able to catch up on all the talks. The Board will try to increase our membership and highlight our ICOMAM committee at conferences or seminars organized by others. ICOMAM also follows and



take actions in the work of the EU commission concerning new weapons legislation and the impact this will have on weapons in museum collections and loans across borders. Our mission for the coming years is to make the ICOMAM network grow and broaden our knowledge about the museum family as a whole. To this end we plan to include at least one lecture about another International Committee at our annual conferences in order to learn more about the wider museum field and find partners for future projects.

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Report on Congress XXVIII of the International Committee of Museums and Collections of Arms and Military History ICOMAM 2016

Bob Woosnam-Savage
Executive Board member (2010-16)

The annual 2016 Congress of ICOMAM was held as part of the all-encompassing 24th triennial ICOM General Conference held in the northern Italian city of Milan, between 3-9 July 2016. So the ICOMAM Congress was just one of 30 International Committees meeting together under the umbrella of ICOM, which celebrated its 70th anniversary this year, and totalled some 3,000 participants. This ICOMAM Congress lasted for 3 days with one days sessions held jointly with another International Committee, ICMEMO (The International Committee of Memorial Museums in Remembrance of the Victims of Public Crimes). The ICOMAM/ICMEMO participants themselves came from over 23 countries, including Australia, Austria, Azerbaijan, Belgium, Brazil, Bulgaria, Cambodia, Canada, Estonia, Finland, Germany, Guatemala, Holland, Iran, Israel, Italy, Latvia, Netherlands, Oman, Poland, Russia, Slovenia, Sweden, UK and USA, and even more individual institutions.

The Congress took place in the Milano Congressi (MICO) conference centre, a venue built in 2002 and extended in 2005, making it one of the largest conference facilities in Europe and the world. It was an important ICOMAM Congress as it was the first held in Italy since 1969 when IAMAM (as it then was) visited Rome and Turin for Congress V, and the first time ICOMAM had visited Milan, as it had not officially been part of the earlier Congress. The selection of Milan was a fortuitous choice for curators and conservators of arms and armour and related matériel as this historic city is famous for its tradition of arms manufacturing and armourers. The street of the swordsmiths dates back to at least 1066. Milan also holds some of the most interesting collections of arms and armour and uniforms in Italy, such as those of the Poldi Pezzoli collection and the Risorgimento Museum as well the Castello Sforzesco.

The theme of the congress this year was: 'Museums and Cultural Landscapes'. This encompassed the role of the museum within the landscape and that of landscapes within which museums and memorials stand. A simple enough concept and theme but one which also embraces controversial, disturbing and difficult topics, especially for concentration camps and battlefield museums which are often set within the landscape where traumatic events occurred. From such places has grown the not entirely new phenomenon of 'Dark Tourism', a term coined as



Milan's most iconic building; the 14th century Duomo (with later façade)

recently as 1996, which has many historical precedents. Over the three days some 31 different lectures were delivered in five sessions before more than 100 attending delegates. As ever the congress also provided a great opportunity to network with colleagues from museums of arms and armour from around the globe and for delegates at various stages of their careers to mix with their peers, whatever their position - always a good thing at such gatherings. It also allowed the chance to catch up with old acquaintances and contacts and make new ones, and being an ICOM congress, from many different disciplines and countries.



Ralf Rath presenting his paper 'Let there be Light', the German Tank Museum as failed Dark exhibition

The first day included the General Assembly of ICOMAM at which business was conducted along with the election of a new Board. The first three recipients of the travel grants to be given to emerging curators and scholars, under the age of 35, to allow them to deliver a paper at ICOMAM, were also announced. Named in memory of Piet De Gryse, an ex Chair and treasurer of ICOMAM, who tragically died last year, the grants were awarded to Magdalena Sasal, Katyn Museum – branch of the Polish Army Museum (Poland), Marta Soligo of the Mob Museum (USA) and Maysam Abdoly of Les Musées de la Guerre (Iran).

This was followed by the first working session of six papers which provided the chance to hear from delegates about other museums' case studies, current and new research projects. It is always invidious to mention some papers and not others, but it is hoped that the following examples give an idea of the range of different areas covered during Congress.

The Royal Military Museum, Brussels, set the ball rolling with the opening paper about the famous and 'exotic' uniform used by French light infantry *Zouave* regiments in

Algeria, which was shown to have originated in the Ottoman empire. Variants of this uniform then appeared in many other places, such as North and South America and Poland and were even modified for the civilian market as pieces of exotic couture for women and children – a good 19th century example of early 'cultural exchange' or of what is now regarded as cultural appropriation?

A noteworthy example of international co-operation between museums came from the Central Armed Forces Museum of the Russian Federation, Moscow, which has been creating interesting exhibitions about the Second World War in collaboration with former allies - and enemies. A Russia Alaska Siberia exhibition had input from the National Air and Space museum, USA and the co-production with the Russian Museum Berlin-Karlshorst presented an exhibition entitled Benno Wundschammer: Propaganda Photographer during the Second World War. In 2015 an international Second World War museum association was founded, and the intent that other former axis powers, such as Japan, will be included, shows how museums in our field can be used to help promote reconciliation and understanding between former enemies.

From the Naval Museum of Québec / Musée naval de Québec came an intriguing detective story that unravelled fact from fiction. It regarded a yacht, in the collections, HMS *Jeffy Jan II*, associated with a visit Winston Churchill made in 1943. It turns out that Churchill was elsewhere that day and the actual dignitary involved was Anthony Eden! However, to keep the mystery afloat, so to speak, a picture from 1943 also showed a small yacht approaching a large cruiser upon which Roosevelt and Churchill may have been passengers!

The second day's eight lectures were delivered in conjunction with ICMEMO (Memorial Museums in Remembrance of the Victims of Public Crimes) and the sessions covered a number of different topics including the Ethical and Educational Issues of Dark Tourism and Dark Memo-



Some of the ICOMAM delegates on day one



Kirsten John-Stucke presenting her paper on Wewelsburg Castle

ries as Attractions in the Cultural Landscape. It was clear that the issues of Dark Tourism were going to be involved and fascinating, examining whether such experiences were about victims or sacrifice, and by definition covering controversial territory. Within these areas a number of different case studies were examined and discussed.

The paper about the Katyn Museum discussed how this museum approached a difficult history and how the museum itself became a complex symbol of both a massacre and a grand deception. The museum is an adapted old fort- citadel and opened in 2015. Combining classic narrative and modern multi-media displays, it is about remembrance, and the place has almost become a form of reliquary: new Polish soldiers take their oaths on Katyn's relics and the museum and its educators see that the subject remains in the public's collective memory.

The now-notorious 17th century Wewelsburg Castle became the base of Himmler's SS (Schutzstaffel) from 1934 and the cult- centre of the SS. Converted and expanded by slave labour from concentration camps, it was blown up before the Americans reached it. Now restored, it has been transformed into a centre of research, including archives regarding the SS and prison camp victims. It is also a visitor attraction; the infamous circular basement in particular is known for its pseudo-Arthurian conceit. Discussion began in the mid-1970's and it opened in 1982, as the Wewelsburg 1933-1945: Kult- und Terrorstätte der SS. A commemorative marker was set up, in 2000, to honour the deceased Niederhagen concentration camp prisoners. It is a prime example of a place that plays a difficult and complex role: one of victim commemoration, since for inmates it was a landscape of torture and death, and another as a centre of remembrance for veteran members of SS groups. On top of this is an extra layer tied up with certain pseudo- occult, secret societies and right-wing groups, including Holocaust deniers. For some of these it has still retained its Nazi centrality, but public who are just interested in military history do also visit.

Dark Tourism can lead to interesting results as the German Tank Museum, Hanover, found out after asking some (300 so far) visitors about the museum's content. It seems it was a little-known fact that slave labour from concentration camps was used in tank factories to produce wheels and a rubber coating for the tanks. This fact alone should have been enough to answer public response which asked 'why are Jews mentioned in a Tank Museum?', but most of the public were unaware of this 'Dark' aspect of Nazi tank production. When asked whether the museum should show suffering and dying, 67% said yes and 70% agreed that a display (showing the effects of fire, wounds and violence) using photos in boxes, which the visitor had to choose to see, was appropriate. It was argued that should such a museum fail to be a 'dark museum', it fails: it should be showing the dichotomy of such weapons, that tanks are not just mechanical tools but are also ones that deliver and deal death.



Maysam Abdoly presenting his paper on Les Musées de la Guerre in Iran (Photo: GM Wilson)

Toul Sleng Genocide Museum for Peace Education, Phnom Penh, opened in 1979 and has a vision that looks forward to a peaceful and stable Cambodia. The site of a former prison (S-21) it wants to become a place of reflection, reconciliation and education, keeping alive the memory of the 15,000 detained there under the Khmer Rouge. However of its 305,710 visitors in 2015 only 10% were Cambodian, 89% were international. Education and collaboration efforts include testimony programmes and outreach includes mobile exhibitions as well as talks. A poignant and wonderful memorial to 'The Killing Fields'.

Les Musées de la Guerre in Iran (also known as the 'Museums of Sacred Defence') look at the history and memory of the Iran-Iraq war 1980-88, which left some 200,000 dead. The influence of the war on Iranian society was considerable and led to changes in the cultural politics of Iran. The idea of the construction of museums of the Iran-Iraq war was based on what has become known as the 'sacred defence' of Iran and the saving and propagation of the values, including religious ones, of that defence. Museums about the 'sacred defence' exist in each of Iran's 31 provinces.

The 15 talks on the third day began with a paper in which memory in the landscape was captured in the geopolitics of the 'War of the Mountain Guides' that took place along the 600 km long border between Austria and Italy during the First World War. The mountain passes were defended by a series of snow trenches and rock tunnels and the mountain warfare often ended up in bloody hand-to-hand combat at high altitudes. Kit included ice axes and mountaineering equipment and in fact rockfalls and the mountains themselves killed more than actual combat. The landscape is still being cleaned both of unexploded ammunition and the occasional bodies of dead soldiers. Col. Schumann began work in the Dolomites, in the early 1970's, to create memorials about this event and brought together both Italian and Austrian groups. The re-established 300 km of mountain tracks and passes of the war, and two new mountain huts, have become 'Paths of Peace' uniting former enemies.

The Mob Museum (officially the National Museum of Organized Crime and Law Enforcement, but its popular

title has become its moniker!) opened in 2012 and tells the story of 'the mob' in Las Vegas and the story of that city through the Mafia. The exhibits include part of the brick wall that formed the backdrop to the infamous St. Valentine's Day Massacre (14 February 1929), a key event in the perception of the mob, at least in Chicago. A series of questions discovered how visitors perceived the museum, one which interestingly told both the good and bad side of American history, now coloured by reactionary nostalgia and by popular culture, the Godfather movie being a prime example of our fascination with the mob.

SHOAH is the permanent exhibition in Block 27, the Jewish Pavilion, at the Auschwitz-Birkenau State Museum, which opened in June 2013. It attempts to show the facts about Shoah using minimal interpretation. It was created in the knowledge that most visitors to Auschwitz are Jewish and are under 17 and that the background permanent exhibition contains original items and the site itself is, of course, the real site and landscape. The installation opted for simplicity in the sense of explanatory texts etc., using minimal intervention, but using sound and vision to conjure up scenes, including those of the pre-war Jewish world, including music and song, as well as images. The ideology of murder is represented by books burning. The Final Solution occurs in a white, bright space, as these events also happened in daylight. A world map, with figures, starkly illustrates the locations of the death camps and killing sites, and visitors are reminded that they are in the very site of one of these, Birkenau. One section, Traces of Life, includes drawings by children and sounds of survivor children playing and singing. The monumental 'Book of Names' (which contains the names of the millions of murdered Jews, produced especially for this exhibition) provides a tangible link to remember the

names of those who were killed. And the exhibition ends by exiting into the authentic space of the camp.

A different cultural landscape is being dealt with by the National Army Museum (London) in a new display dealing with part of the relatively modern history of Northern Ireland, 1968-1998: the 30 years of 'The Troubles'. The central theme of the army on the street is examined along with the apparent social normalisation of military vehicles and weapons. A multi-sensory AV experience is being created and personal testimony is used and reflects the importance of such material

Obviously certain elements of Dark Tourism can lead to heated debate as the difficulties inherent with the history of such sites and topics are often controversial. This was perhaps surprisingly illustrated by an outcry from some delegates, during the latter sessions, regarding the allowing of an extra Iranian speaker to have the floor. ICOMAM made a deliberate choice in this respect, not to spark controversy, but as a reminder that every member country of ICOM has a voice, one which has an equal right to be heard, and in this particular case as Iran is not barred it therefore has as much right to deliver a paper as anyone else. Let us be quite clear, in ICOMAM, and the



Tal de Lange presenting her paper on Block 27 –The Jewish Pavilion,Auschwitz-Birkenau State Museum



Sbandieratore (flag-bearers) in the courtyard of the Castello Sforzesco at the ICOM opening party

real world, no one person, country or race has a monopoly with regards to the suffering humans can inflict on one another or the memories, museums and monuments these inspire.

During the course of the Congress the ICOM opening party was held on the evening of Monday 4 July in the restored 15th century Castello Sforzesco. This gave the 3,000 delegates the opportunity to visit the seven museums within, see the Pietà Rondanini, and the recently restored frescoes of the 'Sala delle Asse' by Leonardo da Vinci. Delegates were entertained by musicians and an exciting display of flag whirling and throwing *sbandieratore* (flag-bearers).

This was followed on the evening of Tuesday 5 July by a special night at the National Museum of Science and Technology, the largest museum of its type in Italy, which opened its doors for a viewing of the sections devoted to



Statue of St. George, from one of the Duomo spires, marble, 1403



The Royal Armoury (Armeria Reale), Turin

the history of science.

On Wednesday 6 July many delegates also took the opportunity to attend a special free concert in the setting of Milan's 14th century Gothic cathedral, the Duomo. Entitled *Atmosfera di una Cattedrale: The Great Organ of the Duomo and the Solemn Majesty of Brass*, this 'musical dialogue for ICOM 2016' included music by a range of composers, such as Gabrielli and Elgar. The Duomo itself is famous for its marbled exterior, 135 spires and 3,400 statues. A number of participants also took the chance to visit the Museo del Duomo which contained some marvellous artefacts from the Duomo's history, including original sculpture from atop the spires, such as a 14th century St. George.

Thursday 7 July saw a special trip arranged by Mario Scalini to visit Turin where two major institutions were visited. The Royal Armoury (Armeria Reale), where the museum's director Mario Epifani, acted as guide, contained many fabulous and interesting pieces. The collections of the Italian Artillery Museum, (which are currently in the care of the Italian army) held amazing pieces, including a bombard used at the siege of Constantinople (as Istanbul then was) in 1453. There was also the chance for some to visit the Egyptian Museum (Museo Egizio), the world's oldest museum of this subject. Lunch was held at the Officer's Club.



A bronze bombard, weighing about 15000 kg, used at the siege of Constantinople (as Istanbul was then called) in 1453, in the Artillery Museum, Turin



The armoury of the Poldi Pezzoli collection was wholly redesigned and redisplayed by the sculptor Arnaldo Pomodoro in 2000

During the evening a large cohort of ICOMAM members gathered for a farewell dinner in the setting of the Piazza Mercanti, dating back to the 14th century. The original six entry points of the piazza were each associated with various trades and one, rather appropriately, was that of the swordsmiths.

Friday 8 July was an ICOM excursion day with various excursions going to different museums and heritage sites as far afield as Bard in Valle d'Aosta and Florence in Tuscany. A number of visits and tours related to the armouries and museums in Milan were also available such as the Castello Sforzesco (including both the recently redisplayed armoury and the collection of decorative arts), The Science and Technology Museum, the Risorgimento Museum and the Poldi Pezzoli collection. The armoury of the Poldi Pezzoli collection was wholly redesigned and redisplayed by the famed sculptor Arnaldo Pomodoro (b. 1926), in a newly refurbished wing, which opened in 2000. The ceiling, for instance, is ornamented with

stylised lance and shield motifs. The setting has been described as 'a visionary work that interprets.... the themes of war, heroes and myth, in a profound dialogue with the collection' of arms and armour. Whether this 'dialogue' is successful, one can discuss, but as to whether it works as an informative display of a major collection of arms and armour, one can perhaps be more certain - it doesn't! Some very fine pieces are lost in an exhibition where display has overwhelmed and engulfed content.

The Closing Ceremony and Party of the ICOM General Conference were held at the Palazzo dell'Arte of La Triennale di Milano during the evening of Saturday 9 July. Participants visited the Museum of Design and its park and the 21st International Triennial Exhibitions. After this many delegates returned to their respective countries, though some, including the present writer, stayed in Milan for a long weekend, soaking up the rich culture that great city has to offer. Needless to say many delegates also took up the opportunity of using the specially arranged free visits to see Leonardo da Vinci's memorable, and magnificently restored, fresco *The Last Supper* of 1495-8.

During the conference it was formally announced that the next ICOMAM congress will be held in Koblenz, Germany, between 11-13 September 2017 and its themes are to be based around 'Technical Innovation/Innovative Techniques'. It will be followed by a Post-Congress tour of other related museums in Germany, including Dresden,



Some of the wonderful stone stele statues of Piagnaro Castle, Lunigiana. They date from between the 4th and 1st millennia BCE and the male statues often display weaponry, such as daggers and axes. Some of the axes are similar to that found with 'Otzi, the Iceman' who died in about 3300 BCE.



The cascabel of a cannon in the Artillery Museum, Turin

and ICOMAM members are already looking forward to this event. A presentation was also delivered about the next ICOM General Conference in Kyoto, Japan, in 2019.

To close, it only remains to thank our Italian hosts, particularly Mario Scalini and his team, for giving us a wonderful Congress and providing a fascinating glimpse

into the work they undertake. They ensured that the delegates all had a wonderful taste of Italy and the collections of Lombardy. With such hospitality many delegates are certain to visit Italy again soon.

Cin cin!

Congress XXIX of the International Committee of Museums and Collections of Arms and Military History ICOMAM 2017

The ICOMAM Congress for 2017 will be held at the Federal Office of Bundeswehr Equipment, Information Technology and In-Service Support (BAAINBw) in Koblenz from the 11 to 13 September. In addition to the Congress, an extensive post-congress study tour is being organised. Details of the preliminary programme can be found here:

network.icom.museum/fileadmin/user_upload/minisites/icomam/documents/ICOMAM_KOBLENZ.pdf

The EU Firearms Directive

Mark Murray Flutter
Royal Armouries, Leeds

Since 1991, when the Firearms Directive was first published by the EU, it has not been of the greatest interest as there was an absolute exemption for museums and cultural institutions. In November 2015 and following the Paris attacks, the EU Commission published new proposals to amend the Directive and announced their intention to implement new deactivation regulations. Within these proposals were three particular areas of significant concern for the museum community in Europe.

1. The integrity and continued survival of our collections (including future acquisitions)
(The loss of an exemption for museums and the proposal to deactivate all our Category A firearms and in addition a prohibition on any further acquisitions)
2. The requirement to mark all firearms including antiques
3. Deactivation Regulations (now in force across Europe since 8 April, the conditions of which are onerous)

Since the publication of the original proposal in November 2015, public hearings have been attended and lobbying has taken place by representatives of ICOMAM on behalf of the museum community and, indeed, collectors. As a consequence, our concerns have been highlighted and hopefully understood and addressed. There has been a number of drafts over last 8 months which ICOMAM representatives have responded to.

The latest draft of the proposal to amend the Firearms Directive was released in late August 2016. This draft has been adopted as a first reading by the Committee on the Internal Market and Consumer Protection (IMCO) of the European Parliament on 19 July 2016 and is the version which was debated on in the week of 1 September. The process going forward is for a trilog to take place in October and November (a process involving the three elements of the EU project; Parliament (IMCO), the Commission and the Presidency (currently held by Slovakia, followed by Malta). From the trilog, an agreed text will emerge for presentation to Parliament for a vote. The different versions should already be very similar as they should have converged through a process of consultation. Therefore, hopefully, there should not be any surprises.

Museums in Europe, both those managed in the military sector and those in the civilian government sector, should find provision in the draft that protects museum collections and interests. For those museums in the military sector there is provision provided by an absolute



Mark Murray Flutter, Royal Armouries and Dr Edward Impey, Director General of the Royal Armouries presenting at the parliamentary public hearing on the EU Firearms Directive, Brussels, March 2016.

exemption as part of the military establishment. For those museums in the government civilian sector, there is provision for member states to grant authorities to museums and cultural institutions for Category A weapons.

The draft as adopted in August does, I believe, meet our needs in preserving, using and growing those parts of our collections that are affected, mainly Category A firearms. Article 6.2 or Article 2.2 should, as now written, meet our needs.

There was one particular concern, that of the requirement to mark firearms on import into the EU. This concern is not just European, but may affect museums worldwide wishing to work with those in Europe through loans or gifts. I believe this has now been addressed. The amended text does exempt antiques (Article 4.2), but there is an issue with the phrase, 'provided they bear original markings allowing full traceability'. This, we felt may affect early firearms (handguns etc), which would not meet this criteria. I have written to Vicky Ford's office at IMCO pointing this out and suggesting another form of words that would deal with this anomaly. Despite this we believe the concern has been addressed, with member states' own definitions of antique being used.

The deactivation regulations are being reviewed, with the commission hoping to introduce new technical requirements in spring 2017.

In summary, if the draft adopted by IMCO is substantially agreed by all parties at trilog and goes forward to Parliament for approval, there are within it sufficient provisions to ensure museums can continue to operate firearms collections, particularly those with Category A firearms in both the military and civilian sectors. It is likely that any text approved by parliament, probably in the New Year, would be required to be inserted in members' domestic legislation within an agreed time frame, probably between 12 months to 36 months.

If you would like further details, explanation or analysis please contact:

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The Piet De Gryse memorial bursaries

ICOMAM offers financial support to young museum professionals to attend the annual ICOMAM congress, in memory of our late past president Piet De Gryse. We offer two grants of 500 euros each to support attendance at the 2017 conference in Koblenz, Germany, between 11-13 September 2017.

Details of the conference will be announced soon.

Financial support is granted under a few conditions:

- Applicants should be under 35 of age, and have not attended an ICOMAM conference before,
- Applicants must be members of ICOMAM, individual or institutional,
- Applicants should give a paper or a presentation during the conference,

- Applications should include a short *curriculum vitae*, including interest in the subject of ICOMAM, her or his achievements or plans in the field of arms and military museums and collections, and an explanation of how they or their institution would benefit from attendance.

The grant, which will be paid on submission of receipts, can be used to cover travel, accommodation, subsistence and conference fees up to the total sum of 500 euros.

Applications should be sent to:

Michał Dziewulski

ICOMAM Treasurer

National Museum in Krakow

Al. 3 Maja 1

30-062 Krakow, Poland

or by email:

mdziewulski@mnk.pl

The closing date for applications is 15 March 2017.

Decisions will be made by the ICOMAM board by 15 April 2016.

Gunfire museum and depot

Gunfire is a local division of the Belgium Royal Museum of the Armed Forces and Military History situated on the outskirts of the oldest military airfield in Belgium, located at Brasschaat.

On 23 April 2017 Gunfire will be holding a one-day opening activity around the regional theme 'care', where some aspects of care in the military environment will be discussed.

A second event has the theme of 'Tanks'. We will put the spotlight on the 'Leopard' tanks as they have been called in the Belgian army. This exhibition can be seen on 28 May 2017.

The last exhibition of Gunfire has its annual open-house activity and participation in the annual Heritage Day on 10 September 2017

The museum at Gunfire is open every Tuesday and Thursday afternoon. Group visits are also possible any day of the week - except holidays.

Address:

Gunfire Licht Vliegwezenlaan 3, 2930 Brasschaat, near Antwerp,

Mobile 0473/446 447.

You can find more information about Gunfire at our website:

<http://het-kamp-van-brasschaat.be>



South-east Asia cannon project

Request for information

Ruth Brown and Kay Smith

Independent scholars

Pauljac Verhoeven

Museum Bronbeek, Arnhem

Museum Bronbeek, in Arnhem in the Netherlands, is principally the retirement home for ex-service people of the Dutch armed forces. It traces its history back to 1862 and is currently the home of some 49 pensioners. Bronbeek, however, is also, since 1862, a museum with a collection of over 70,000 objects which aims to show Dutch colonialism and its demise.

One of its more important collections is artillery, having almost 100 pieces from south-east Asia, India and Turkey. Artillery from outside Europe developed separately both in form and technology but has never been studied in any detail and there is currently both confusion about the various types as well as much incorrect or misleading information - especially on the Internet. There is little, or no, easily accessible and reliable information available about their dating, place of manufacture, development



Bronbeek, Arnhem

or use. This project aims to catalogue the collections at Bronbeek and, importantly, attempt to provide a foundation of data and research on which a better and clearer picture of this material can be developed.

As part of the project we want to try to locate, and where possible, study pieces from other collections. We would like to hear from you if you have in your collections non-European artillery, for example from India, south-east Asia (such as: Indonesia, Philippines, Malaya, etc), China and Turkey. We are particularly interested in pieces which have a provenance or which can be dated. Of especial interest are those pieces which were made in Asia by Europeans - such as by the Bocarros in India and China or Verbiest in China. We would also like to know about pieces in collections that are less accessible or less well known.

If you have objects, information or other data on this type of artillery or would like to know more, please contact us, Ruth and Kay, at:

smithbrown@basiliscoe.fsnet.co.uk



The most common type of south east Asian gun is the *lantaka* (sometimes also called *lila*) - see above left. However we are also interested in pieces like that above, which is probably Turkish or like the example on the left, from Gujarat in north-west India

Art of the Polish Legions

National Museum in Krakow
3 June 2016 – 29 January 2017

Curators: Alina Jurkiewicz-Zejdowska and Piotr Wilkosz

‘What followed us primarily was the most beautiful thing in human culture: Art.’
Józef Piłsudski (5 August 1923)

The Polish Legions (Legiony Polskie) were created in 1914 as one of the formations of the Austrian-Hungarian Army during World War I. Their core was almost exclusively formed from soldiers of Polish origins. It naturally resulted in a strong national character of the formation, which was later to become the nucleus of the reborn Polish Army, after Poland regained its independence in 1918. The liberating nature of the Polish Legions created an atmosphere of legend around the formation and its chief commander Józef Piłsudski, considered as one of Poland's national heroes. But there was also another important feature of the Polish Legions, namely, a considerable number of intellectuals and artists, accounting for a relatively high percentage of the officer cadre. The legionary art created in the course of hostilities became an inseparable part of the Polish culture of the early 20th century.

The exhibition ‘Art of the Polish Legions’, at the National Museum in Krakow, is inspired by the centenary of the first Polish exhibition of legionary art opened on 18 March 1916 in the rooms of the Krakow Society of Friends of Fine Arts. The exhibition continues the cycle

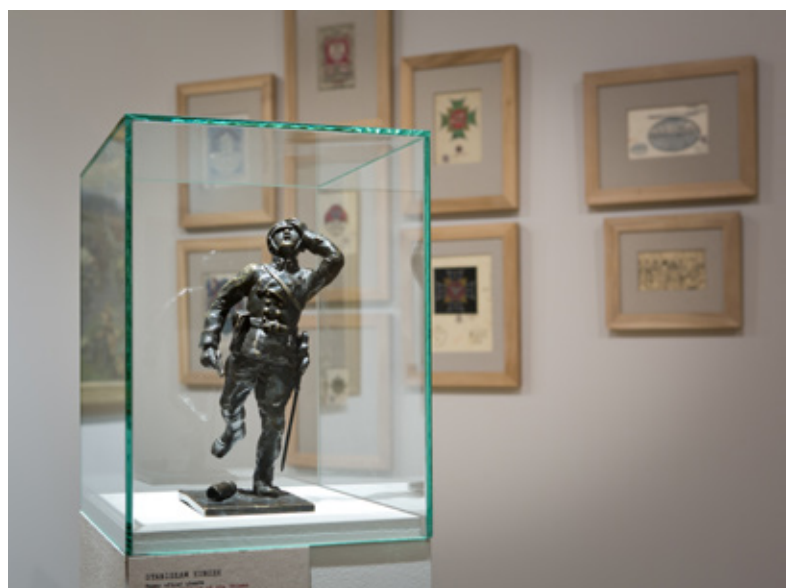


of anniversary shows, started in 2014 with the historical exhibition ‘The Polish Legions’, focusing on the participation of Polish soldiers in the Great War.

The objects on display come from the collections of the Polish Army Museum in Warsaw, the National Museum in Krakow, the Historical Museum of the City of Krakow and private owners. The works illustrate the battle trail of the Polish Legions: from the departure of the First Cadre Company from Oleandry in Krakow on 6 August 1914 to the Oath Crisis of 1917 and the rebellion of the 2nd Brigade of the Polish Legions at Rarańcza (Ridkivtsi) in February 1918. One section of the exhibition is dedicated to portraits and tools of the artists who created the art of the Polish Legions. The exhibition is rounded off with a presentation of the uniforms, arms and commemorative badges of the Polish Legions.

Through the cooperation of the two, most important military collections in Poland: the Polish Army Museum in Warsaw and the National Museum in Krakow, it was possible to show the less known aspect of war, which unexpectedly inspired the creation of one of the unique blossomings of 20th century art in the heart of Europe.

Piotr Wilkosz, Michał Dziewulski



Arms and Armour in the collection of Her Majesty the Queen. European Armour

by A V B Norman and Ian Eaves with an introduction by Howard L Blackmore

Royal Collection Trust, 2016

Hardback, 521 pages, approx. 500 colour illustrations.

£95.00

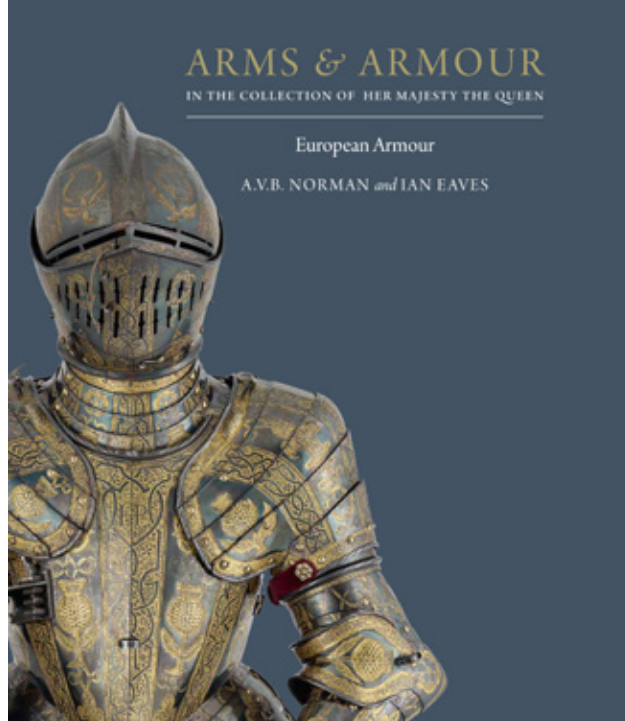
ISBN 978 1 905686 48 3

Kay Smith

When thinking about the great collections of armour, one is often overlooked. It cannot compete with Vienna, Madrid, Paris or Leeds in quantity, but what it lacks in numbers is more than made up in quality. The collection of armour in the British Royal Collections, mostly on exhibition at Windsor Castle, is not large but it does include some spectacular pieces - and now it has a spectacular new catalogue, too.

Although Sir Guy Laking had already produced a 'partial' catalogue, *The Armoury of Windsor Castle*, in 1904, the Royal Collection Trust initiated a programme to catalogue more fully the arms and armour in the 1980s and an ambitious programme was developed under the direction of the late Claude Blair. However, it soon became clear that the task was far larger and more complex than originally envisaged, especially as many pieces were not easily accessible for inspection and photography. Following his retirement as Master of the Armouries in 1988, the task of cataloguing the European armour was passed to A V B 'Nick' Norman and he delivered the texts for many of the objects in 1996. His untimely death in 1998 dealt, 'a body blow to the plans for publication of the catalogue'. Work was, however, continued by Claude Blair with the assistance of James (Jim) Jackson, the Queen's Armourer, but it soon became clear that there was still a great deal of work to be done and Ian Eaves was invited to take on the work of taking the catalogue to completion.

These bald statements, however, do not do justice to this sumptuous volume. Not only are the descriptions and research of the very highest standard but the production fully equals it. The pieces themselves are beautifully restored and conserved and they are mounted in such a way as to literally take your breath away. The work of the Queens Armourers, Jim Jackson and, since his retirement, of Simon Metcalf, sets the highest possible standards - the mounting of the complete armours brings one face-to-face with the men who wore them. Equal to their superb work is that of the Royal Collections Trust



photographer, Stephen Chapman, whose images adorn every page. Indeed, this catalogue makes one fully realise that it needs a comprehensive team of the very highest standard to produce work like this. Added to this is the quality of the paper and the binding - this is a work that will last a lifetime and more - it is a joy to hold if a little weighty at nearly 3½ kilograms!



Armour garniture of Henry VIII, for field and tilt made at the palace armoury at Greenwich, about 1540

The catalogue opens with an extensive essay, again by another of the 'greats' of the arms and armour world, Howard Blackmore. This traces the history of the collections back into the medieval period when the royal collection was synonymous with the armoury for the defence of the King or Queen. However, as with so many historic collections, it has suffered the vicissitudes of time: neglect, theft, forgetfulness, corrosion and the loss, or often non-existence, of associated records. In his inimitable and authoritative style he sets the scene for what is to come.

The catalogue itself is divided roughly into two parts. The first 67 entries, taking up the lion's share of the book, are devoted to the finer pieces - ranging from full armours to individual pieces and from shields, bucklers and horse armour to spurs and stirrups. Each is given plenty of space, ample photographs and detailed descriptions together with all the information available. Of especial interest here is the inclusion of the scientific work of the metallurgist, Dr Alan Williams - not just in an appendix but as part of each entry. Williams gives a summary of the metallurgy of the pieces under discussion bringing home again how important it is that catalogues include not just the visible details of individual pieces, but those which can only be accessed through the microscope and which reveal information about their technology and manufacture. For decorated pieces, the decoration is described before the actual piece itself, a somewhat odd arrangement when first encountered, but one which becomes clear when the piece is described and due reference made to the various schemes of etching and engraving.



Attributed to Eliseus Libaerts, embossed round parade target known as The 'Cellini' Shield, mid-16th century

Following these comprehensive entries are a further 188 'short-form' entries written by Ian Eaves. These cover mainly those objects which are displayed high on the walls of the various royal palaces and which were less accessible. It is a tribute to the team that they were able to gain access to those pieces and produce a catalogue of the entire collection. The book closes with appendices on marks and metallurgy as well as a glossary and some historical data as well as a concordance with past works.

Catalogues of museum collections are the very lifeblood of research, enabling the study of objects in great detail and the advancement of the subject. This one is a fitting memorial to many of the great names of the armour world who have passed away since the project started. Nick Norman died tragically early in 1998, Howard Blackmore in 1999 and Claude Blair in 2010. It sets a standard that every collection should aspire to - a standard in scholarship, conservation, mounting and photography - and should be on every arms and armour scholar's shelves - both as a source of vital information and, just as important, as a source of inspiration. A superlative achievement.



Gothic composite *cap-a-pie* field armour worn by Henry de la Poer Beresford, 3rd Marquess of Waterford (1811–59) at the Eglinton Passage of Arms in 1839

Memories are made of this ... Some personal recollections of previous IAMAM and ICOMAM congresses and symposia

Dr Claude Gaier

Past-president of IAMAM (1993-2002). Honorary life member of the Board of ICOMAM

Our late chairman, Bill Reid, was talented enough to sum up the history of the IAMAM (ICOMAM as of 2004) organization from its inception in 1957 to 2007 when it was published in our jubilee memorial book. He succeeded remarkably well through this *tour de force* to make such a long story short, a story he had himself frequently shaped and all the time carefully witnessed. My purpose is less ambitious, even though, by delving into my own recollections I shall allow myself the liberty of being more personal and perhaps less politically correct.

I have not attended all the IAMAM-ICOMAM congresses and symposia but a great many of them I must say. What is more, I have attended so many conferences of all kinds in the course of time - and chaired quite a few - that I confess feeling some trouble in sorting out the specific impressions still vivid albeit buried in my memories. I have tried here to select the ones concerning ICOMAM events, leaving aside the other gatherings concerning a variety of my other favourite subjects: history and archaeology in general, military history in particular, industrial history and archaeology etc.



Visit to the battlefield of Grünwald in 1978.

a (in the second row) Colonel Marcel Dugué Mac Carthy

b Mrs. Brunon, Raoul Brunon's wife

c Claude Gaier

d Lionello Boccia

e Marcel Boulín, founder and curator of the Hussars Museum in Tarbes (France)

My first active partnership with the IAMAM took place in France, in 1975, a resplendent congress staged by the Musée de l'Armée in Paris. In those days, many 'old timers' whose names rang a familiar bell for all people interested in our dedicated subjects were still present and at the height of their reputation. To name but a few on the French side: the staff of the Army Museum, headed by Marshal Louis Nicolas Davout d'Auerstaedt, of Napoleonic fame in retrospect, and his chief collaborators Colonel Marcel Dugué Mac Carthy and Colonel Paul Willing, both from the then recently disbanded Spahis regiments, whose deeds still haunted the romantic reminiscences of the colonial epics. An optional congress excursion to Southern France allowed some of the attendees to discover the outstanding Brunon Collection of militaria in Salon-de-Provence. Although a recently acquired new branch of the Paris main museum, this separate section still retained a large degree of autonomy, thanks to the lasting leader-

ship of its founder, Jean Brunon, a World War I veteran who had lost his much regretted brother at the ill-fated 'Chemin des Dames'. His devoted son Raoul was his closest assistant in his museum task. Visiting this treasure trove was the more touching since Mr. Brunon Sr, when presenting some artefacts, spontaneously evoked so many events and tragic anecdotes he had himself experienced. Yet his knowledge went far back beyond 'The War to end all Wars'. His eyesight was failing him at the time but I watched him assess the authenticity of an 18th century French uniform by simply fondling it for a few seconds, almost like a blind test so to speak... A demonstration of the 'Patrouille de France' (French Air Patrol) on its nearby airfield as well as a band concert of the French Foreign Legion (also of romantic fame!) in the very courtyard of the Emperi castle housing the Brunon Collection both rank among the crowning achievements of this post-congress venue in a sort of military dreamland that had started a few days before, in the

'Cour des Invalides' with a re-enactment of Napoleon's Old Guard solemnly marching through the main gate.

The 1978 congress in Poland was quite another story. Those were the days of the 'Cold War' and the host country was eager to establish cultural relationships with other Western nations (eloquently, the Poles insisted that they were not part of 'Eastern Europe'). The venue was a real discovery to us all - a friendly and thoughtful welcome, a fascinating historical background, famous museums and monuments in Warsaw and Cracow and an outstanding staff of scholars under the towering leadership of Zdzislaw Zygułski Jr. Off stage, a handful of World War II veterans had captivating and gruesome stories to share.

Highlight were visits to Malbork, the former headquarters of the Teutonic Order, and, the other side of the coin, the battlefield of Grünwald where the Knights of the Black Cross met a crushing defeat in 1410. Military tents had been pitched on site for the reception. I was asked to deliver a brief 'thank you' address after the welcome ceremony. It left me a little embarrassed since the official trend of the moment was obviously to present that great Polish triumph as an epoch-making barrage against all Western encroachments, forgetting the fact that the German victory against the Czarist army on that very place in 1914 had been used quite to the contrary by the Nazis as a symbol of revenge and of the successful '*Drang nach Osten*'. A few high-ranking Russian officers were there which made the case in point all the more difficult to handle. I resorted to behaving as a historian always should, emphasizing the fact that our position, members of IAMAM, was to recognize the importance of Grünwald in the shaping of the Polish nation during the early 15th century and to refrain from interpreting it in the light of more recent political destinies. The Polish officers who were also present

approved my objectivity, although some of them privately confessed, I quote: "If we were to fight against NATO forces, we would do it valiantly, but if we were to oppose the Russians, we would do it with pleasure!" Their blunt remark gave me a shock. Anyhow, I had made it a rule, as a spokesman of IAMAM, to express myself 'with malice toward none, with charity to all' - to quote a great classic - although one must admit that it is not always easy to do so in the light of contemporary events and attitudes.

In those days, IAMAM was of course always willing to welcome all nations and all arms and army museums complying with our scientific and ethical standards. However, the Eastern European countries were reluctant to let their nationals travel or even contact their Western counterparts, no matter the purpose. The very few specialists who succeeded in attending our congresses were granted a tiny travel allowance that barely allowed them to participate. At times, their colleagues from the more privileged parts of the world would make up, on the spot, for their lack of money. I for one keep and cherish a modest vase of traditional earthenware given to me as a token of gratitude by one of those constrained beneficiaries. In that respect, I was annoyed at the sight of a high-ranking museum manager being once strongly requested, in his own country, to leave the hotel lobby (a hotel for 'tourists', no need to say) where he felt his duty was to help his foreign counterparts through the registration red-tape. But those days are no more, at least in the Western world, hopefully...

The year 1981 saw IAMAM cross the 'big puddle', first in Washington DC, then in New York City. This was the first venue outside of the 'old countries'. The meetings on the Mall in DC gave us the opportunity to see (or go back to as far as I was concerned) the wonderful museums lined up on both sides of

this 'Smithsonian Avenue'. I have a weakness for the National Museum of American History, where 'Yankee ingenuity' ranks paramount, together with some familiar scenes of social history. I was deeply moved by the reconstruction of the typical American high-school classroom of my teenage years with the flag, the impressive Websters dictionary laying on a lectern, reminiscent of the time when the US was still a 'melting-pot' and not a 'patchwork' as they have tended to become. The silent drill of the US Marines was a treat to all of us, followed by an inspiring live comparison between the various rates of fire from the matchlock musket to the M 16.

Then a mere 'hop' to the 'Big Apple' introduced us to the marvels of the Metropolitan Museum of Art, featuring first-choice artefacts, as a matter of accession policy, in the Arms and Armor department. One of the generous sponsors (remember, the Met is a privately financed museum) offered a feast, in a pure medieval 'troubadour' style, that very few of the representatives from the rest of the world had expected to find on the banks of the Hudson river. Incidentally, the Metropolitan also organizes a yearly tournament in period costumes. Volunteer re-enactors can register in advance to impersonate such and such a character. I was told that some little guy from the Bronx once came to sign in. Unexpectedly he wanted to qualify as a bear. When asked why he wanted to do so he answered: "I can walk on two legs"! The tour ended in upstate New York, at the Mohonk Mountain House, a resort dating back to the 1880s where a group of people, of Quaker denomination, used to convene with the aim to try and offer the Amerindians a more humane treatment than had hitherto been their lot. Quite a historic place for someone like me who had always been (and still remains) a devout amateur student of the North American 'first nations'.

1984 and off we flew to Scandinavia. A pre-congress tour first took us to Denmark to visit the Tojhusmuseet and its incredible collections of early firearms. At that time, the former curator Arne Hoff was still well and fit, a living legend who had pioneered like no one else the study of flintlock arms. Those were also the days when Howard Blackmore, Nick Norman, John Hayward and Claude Blair from the UK and Lionello Boccia from Italy, among others, stood paramount in the world of antique arms connoisseurs and specialists. We also saw the castle of Elsinore, of Shakespearian fame, but we missed Hamlet's (or Sir Lawrence Olivier's?) father's ghost.

As to the Stockholm venue proper, the programme offered some exclusive highlights. To me, the most impressive was the warship *Wasa* raised from the sea, Skokloster castle and its 17th-century private arsenal, the ghastly remains still clad in mail of the unfortunate militia men massacred at Wisby in 1361, and last but not least, in a more gentle manner, the exceptional Drottningholm Theatre preserved in its almost pristine state since the 18th century. Keeping in mind the lingering legend (or was it?) of Count Axel von Fersen's romance with the Queen of France, one of the lady curators once showed up in the most extravagant period dress. I could not help naming her Marie-Antoinette for the rest of the reception. During the final banquet, Swedish military surveillance spotted an unidentified submarine cruising near Stockholm. At some time in the evening, we noticed several dinner guests in military uniform suddenly leave the dining room to answer the call of duty. Fortunately nothing happened that we could know about so we all concluded: 'All quiet on the Baltic front...'.

We were in the Federal Republic of Germany in 1987. Too bad I could not attend the pre-congress tour to the northern part of the country. I was present however for the rest of the conference, a very weighty

programme indeed, that brought us to many places, mainly in Bavaria. In Coburg, the pleasant duty fell on me to thank our hosts since the place is remembered as the cradle of the Belgian ruling dynasty: King Leopold of Saxe Coburg Gotha (although British educated) started it all in Brussels in 1831...

Among other events, we were invited to a re-enactment, by the German Army, of the famous British victory of Blenheim, alias Höchstädt (1704). Standing on a hill overlooking the scene, we were able to really encompass the scope of a battle just as it could still in those days be comprehended as a whole by the generals ordering the manoeuvres and by the artists as well who were commissioned to depict the confrontation. A rare lesson in experimental archaeology for us...

Next there was Scotland in 1990. Even though Glasgow was then dubbed Cultural City of Europe (which I had no reason to doubt) the town still bore lasting and obvious scars of World War II and, on the whole, the industrial destiny and character of the place did not make it an ideal touristic highlight. We were housed in the University dormitory, rather old fashioned accommodation adorned with a gallery of local academics of distinction. Among those, I was glad to see a portrait of a great benefactor of humanity, a Scotchman and former rector of the University of Edinburgh, Sir Alexander Fleming, the discoverer of penicillin, triggering the development of antibiotics. Who could ever tell how many thousands of lives he helped save during the Second World War and after?

In contrast, the study travel through the Highlands was of course, for a number of us 'lowlanders', an enchantment and an exciting exploration ground. How thrilling it was to visit the battlefield of Bannockburn, how exotic to see the Dervish shirts exhibited as trophies of a bygone era in Blair Castle, and the Duke of Atholl's armour worn during the



Visit to the battlefield of Bannockburn in 1990. Monument of Robert Bruce by P. Jackson

'soaked' Eglinton tournament, how evocative the sites of Stirling and Bothwell! What an emotional shock it was for me to contemplate the real Mons Meg bombard in Edinburgh that I had been lucky enough to be the first to trace and identify in the duke of Burgundy's account books! Our group included Leonid Tarassuk and his wife, who had recently emigrated from the USSR. Leonid was a learned, cheerful and somewhat eccentric colleague who was tragically to lose his life shortly after in an automobile accident while touring France with his spouse.

The next IAMAM congress, in 1993, was held in Spain. The Escorial, the Real Armeria, the Prado, the Toledo Alcazar, the palace of Manzanares el Real, the Air Force Museum of Cuatro Vientos generously opened their doors to us, with the pomp and glory of a former 'Empire upon which the sun never sets'. The ghost of the 1936-39 Civil War had not vanished yet in the national museum world, at least judging from the somewhat one-sided view manifested in the Army Museum and by the ever present bullet impacts on the Madrid

University buildings as well. Due to family circumstances, I was unable to attend, in my capacity of president, the final audience given to the IAMAM participants by His Majesty Juan Carlos. It was my regretted predecessor, Bill Reid, who took upon himself, in his masterly way, to lead the group in the presence of the King.

The next congress, in 1996, was a joint venture between the Netherlands and Belgium, my home country. No need to say this turned out to be one of the deepest-rooted experiences in my career. Visits to the Army Museums in both countries were of course a must, like the one to my own Arms (martial and sporting) Museum in Liège, where I addressed the IAMAM visitors in the courtyard perched on an insecure folding chair that a Dutch colleague was firmly grasping for fear it, and I, might spectacularly collapse. The number of places and sites of interest visited before, during and after the main venue was dazzling. I for one was deeply moved and impressed as ever by the Menin Gate ceremony in Ypres, as well as by the sight of the mourning statues carved by Käthe Kollwitz, now exhibited in the WWI German cemetery of Vladslo, not to mention the Arnhem battlefield and Airborne Museum ('A bridge too far'). Some of our elder colleagues still trembled at the thought they had themselves been there in hell and fire during their early childhood. Another incident that struck me happened when a terrorized lady refused to enter a museum gallery where dummies in uniform represented the invaders who had taken her and her mother prisoners in Indonesia and marched them through a 'trail of tears' to an even worse concentration camp in the jungle.

Of the places visited in Belgium, all quite familiar to me, Waterloo inevitably included, 'tell I no longer tale'. Of those seen in Holland, I was impressed by the fortified city of Willemstad, where we were given



Visit to the battlefield of Towton in 1997 during the meeting in Leeds to see the new Royal Armouries Museum

a reception in the former Maurice of Nassau residence of 1623. The same goes for the National Centre for Maritime History of Lelystad, where underwater finds are restored and stored, the place itself being a reclaimed land on the Zuiderzee now reached by an impressive motorway surrounded by sea water. Also, something to remember was the grand open-air party offered in Wassenaer by the late Henk Visser, whose outstanding private collection, mainly of Dutch firearms, was a marvel to behold in the purposely built vaults of his residence basement. Henk should be remembered not only for his enterprising and successful efforts to build up the most extensive sampling ever of the weaponry produced in his country through the ages (acquired since by the Dutch State) but also for his generous sponsoring of researchers in that field.

Next was the Czech Republic in 1999, a country with an eventful history during the Austro-Hungarian era and the post World War I turmoils as well. Like almost everyone else, I was sadly touched by the visit to the Saints Cyril and Methodius

cathedral where the executioners of the nefarious Nazi 'Deputy Reich Protector' of Czechoslovakia were ultimately cornered. The reprisals were dreadful, almost to the point of questioning nowadays in retrospect the opportunity of such resistance movements, as heroic as they were. 'But war is hell, isn't it!'

Of a less emotional nature was the reception in the Schwartzberg Palace and in the Army Museum, where we had the privilege to meet Vladimir Dolinek, a charming and soft-spoken scholar and one of the keenest small arms connoisseurs of our time. Among other high tone visits, we drove to Tabor, once the capital city of the Hussites, and to the castle of Konopiste whose owner was assassinated in Sarajevo, on that fateful day of 28 June 1914. The excursions to the battlefields of Slavkov (Austerlitz) and Hradec Kralovè (Sadova) made a long lasting impression. The 'vox populi' put me in charge, in both cases, of the translation of the guided tour comments from English into French, a valiant exercise in military terminology.

Then there was Oslo in 2002, an excellent opportunity to access the land of the once feared Norsemen. Under the cheerful spirit and expert supervision of Rolf Scheen, Director of the Armed Forces Museum, a special arms and armour exhibition had been prepared, centred on Scandinavia, ranging from the Viking era to the dawn of the third millennium. The display was most informative, not only concerning the ancient periods but chiefly for the numerous 19th century Norwegian weapons inventors, particularly Ole Herman Johannes Krag. I for one benefited a lot from this specific array of (unjustly) little known artefacts. Further to the local visits of the Akershus Castle, the Armed Forces and the Resistance museums, a choice of two post-congress tours were available. Upon personal recommendation by Rolf Scheen, I chose the most unusual: a trip to the Arctic archipelago of Svalbard (Spitsbergen).

There, in a comfortable hotel, almost in the middle of nowhere (except permafrost, mountains and grazing reindeers, but no announced polar bear on hand fortunately!), we were lectured to the hardships of military operations under extremely adverse climatic conditions. Strolling through the main, and almost unique, street of the 'capital', Longyearbyen, I had the strange feeling of re-enacting a Klondike gold-rush episode depicted by James Oliver Curwood or Jack London.

One boat trip first took us to the hallowed ground where a Norwegian vessel was sunk by an enemy aircraft in 1942. Then off to the Russian coal mine of Barentsburg where we were, quite unexpectedly in such a forlorn place, kindly treated to a magnificent reception buffet reminiscent of the Soviet style pageant and atmosphere.

Canada offered a cheerful and well planned venue for our 2005 congress. The most impressive place to visit was the brand new Canadian War Museum in Ottawa. Another important landmark was the Stewart



Visit to the battlefield of Königgrätz in 2007. The 'Sleeping Lion', memorial to the fallen soldiers of the 1st Division of the Prussian Guard

Museum in the Ile Sainte Hélène Fort of Montreal, a fascinating piece of Canadian colonial history despite lousy weather on that day which almost reduced the planned open-air military pageant to an indoor demonstration of noisy and smoky musketry. The discovery of both Museums of Civilization of Montreal and Quebec proved a revealing experience as these institutions had set the pace in Europe and elsewhere for similar approaches to a global interpretation of societies on the move. Among other remarkable sites, an excursion to Fort Chambly, along the Richelieu river, helped revive my almost exotic fascination for the French and Indian War: Fort Ticonderoga (alias fort Carillon), Fort William Henry (and the shameful massacre of the garrison), Chambly being the last French strongpoint to surrender in the Lake Champlain 'valley'.

In 2007, the ICOMAM gathering coincided for the first time with an ICOM general congress, this time in Vienna. The crowd of scholars assembled from all museum practices was impressive, engulfing the 'happy few' arms and armour aficionados in a multitude of 'cherry-picking' activities. Less companionable as it was, the venue offered fruitful opportunities to see, learn and discuss. The ICOMAM conference programme was concentrated in the Museum of Military History and in the National Defence Academy. I was specially attracted by the section of the Heeresgeschichtliches Museum dealing with the inter-war period of 1918-38. I thought it illustrated and stressed adequately the ingredients that entangled Austria in the turmoils of another conflict: the downfall of a great empire, economic distress of the population, anarchy, violence and the lure of a regained sunshine lie under the Nazi regime of the 'Anschluss'. Maybe for the first time in my life, the guide committed to our group infused in the exhibited artefacts a sense of humanity and reality I had never heard before. Of course,



Delegates enjoying themselves in Vienna in 2007

staying for a while in Vienna I could not refrain from going back to the Hofjagd-und Rüstkammer so closely linked to the history of the Southern Low Countries, now Belgium. A special treat also was the excursion to the city of Graz and to the Armoury of the Styrian Landesmuseum, a preserved sanctuary which recaptures the military atmosphere of a 17th century border town on the Oriental fringe of Western Europe.

The congress in Oman in 2012 was an entirely novel experience. The place was unusual and, to me at least, completely exotic: the desert, the heat, the ethnic costumes, the strange sight of the board of directors of our host-university of Nizwa dressed in traditional garb with a kanjar dagger hooked on to their waist belt....

The role of Dr. Christopher Roads as mentor was paramount. Not only did (and still does) he collect, restore and exhibit the still numerous remains of local weaponry, both portable and ordnance, but he was instrumental in preserving the old forts – of which we visited quite a few – that characterize the Oman landscape. A shooting practice (named 'Firepower demonstration') was opened to all ICOMAM attendees, with a whole hands-on array of Omani firearms, ranging from matchlock to present-day calibre .223 'Bushmaster'. I was amazed to

witness Christopher Roads, also an expert military marksman, shooting and reloading a Lee-Enfield repeating rifle, and keep his line of fire, almost as fast as one could do with a self-loader! As for me, less intent on performance, a long-rooted dream finally came true: to shoot a Martini rifle, probably an enduring phantasm inherited from the films featuring British colonial campaigns, just like my interest in those sun-bathed (and baked!) forts derives no doubt from a personal cinema experience of soldiers battling on the North-West frontier of India or maybe also in the North African deserts.

The whole venue was minutely and most obligingly organized by our hosts. Too bad this unusual event was spoiled by a prevailing bacterial disease which pestered some congress attendants, and particularly my wife and I, all through the stay and after.

Much to my regret, I could not attend the ICOMAM congress in Moscow in 2014. I only heard flattering comments about it that match my own reminiscences and lasting souvenirs of the symposium organized in St. Petersburg by our Russian colleagues in 2000 in the wake of the tricentennial of that former capital city founded by Peter the Great. Both towns are paramount for their great museums and palaces, as it was amply demonstrated to our members with the usual friendly thoughtfulness and well justified sense of pride of our hosts.

Finally, I have just returned, in July 2016, from the last ICOM congress in Milan, another grand ceremony for a multitude of participants – some 2,300 we were told. The organisation was subcontracted to an event manager outside of Italy; so goes the world nowadays. One must admit that the handling of such a vast crowd with such a diversity of interests and languages is a nut hard to crack. Maybe too hard because, inevitably, there were a few misunderstandings, even though the personnel in charge both in the for-

eign agency and in Italy proved most obliging and dedicated. My regret is that so many study travels to various historic places of Northern Italy, clearly advocated however through the very congress theme and handed out documents: 'Cultural landscapes', were flatly cancelled for reasons left unexplained.

I was impressed by the grand reception, worthy of a Renaissance prince, in the courtyard of the Castello Sforza and of course by the visit of the in-house collections. The display of the Arms and Armour section, in particular, is deliciously obsolete (therefore it should remain as it is) and the contents are outstanding. An excursion to Turin was initiated and conducted by Mario Scalini, our ever-present and watchful Italian mentor (with his charming and learned daughter Luisa). The Artillery Museum, still in the making, is a must due to a large sampling of ordnance, ranging from early medieval pieces to recent cannons. No need to say the Armeria Reale was the prestigious museum that we all were looking forward to discovering or seeing again. The visit was somewhat disappointing however inasmuch as the global display still looks as it was several decades ago and, even worse, now dusty and almost derelict. Italy 'mother of the arts' (and of exclusive designs in all respects) deserves better ...

Apart from the main congresses, most of which are mentioned above, henceforth held in the wake of the ICOM conferences at large, IAMAM (then ICOMAM) have put up as they always do a series of 'in-between' symposia in various countries: for instance in Leeds (with fighting and horsemanship demonstrations orchestrated and enacted by John Waller), in Paris, St. Petersburg, Stockholm, Brussels, Delft, etc ... and more to come. Those eventful gatherings also generate vivid impressions and memories that would be too fastidious to recall here.

I am well aware of the fact that my reminiscences mostly touch upon



The author in the Artillery Museum in Turin, 2016

study visits organized in parallel with our formal ICOMAM working sessions where papers are presented and discussions conducted accordingly. These I did not comment on since they constitute the more regular stuff that our daily lives as museum people, scholars and arms connoisseurs are made of. Evidently they are of outstanding importance in building up our qualifications and confronting them on an international scale. Such is the reason for my choice of deliberately stressing the seemingly peripheral aspects rather than the main stream of the ICOMAM activities.

And I did not even mention the task of our Board, through all these years, of managing our community and, through it, of strengthening and fostering our status within the international cultural landscape. The transition from IAMAM to ICOMAM and the joint efforts to uphold at the highest level the long-term interests of the arms and military museums are painstaking accomplishments that cannot be overestimated and lately much to the credit of Piet De Gryse, Guy Wilson and Eva-Sofi Ernstell with the support of their ICOMAM staff and museum assistants.

AD MULTOS ANNOS!

Collaboration, mentoring, research and friendship: 'When the Royal Armouries, Leeds met Wehrtechnische Studiensammlung, Koblenz'

Lisa Traynor

Assistant Curator of Firearms,
National Firearms Centre, Royal
Armouries, Leeds

As the newly appointed Assistant Curator of Firearms at the Royal Armouries Museum, Leeds, 2015 provided me with a bounty of opportunities. After concluding work on our First World War project 'Bullets, Blades and Battle Bowlers', I was immediately assigned to the bi-centenary exhibition projects for 'The Battle of Waterloo'. As a firearms curator my main task was to exhibit the various firearms used in the conflict by all nations. The Royal Armouries collection of British military small arms is extensive, given our historical connection to the Office of Ordnance and the former MOD Pattern Room. We also have a good representation of French 18th and 19th century firearms. What is currently not as abundant is our collection of 18th and 19th century Prussian firearms. As the Waterloo project is now complete and having gained the knowledge and ability to identify different models of Prussian firearms, I am now able to address the gaps within the collection, leaving a lasting legacy for my successors. For this I am indebted to Dr Rolf Wirtgen of Wehrtechnische Studiensammlung (WTS) Koblenz.



Dr Rolf Wirtgen in the Archives at Wehrtechnische Studiensammlung (WTS) Koblenz

My Prussian firearms odyssey began after selecting possible examples for display from the Royal Armouries collection. I was conscious that I needed to learn more about these firearms and their technological advancement, in order to exhibit them and to improve our existing catalogue. The existing research conducted on the British and French firearms of this period is plentiful and informative. However, research on Prussian firearms in the English language is limited. Struggling considerably with articles written in German, I decided that my high school German was not as good as I had originally boasted, and with a tight project deadline it was time to converse with the professionals. Many of my curatorial colleagues at Leeds recommended I should contact Rolf Wirtgen.

Wehrtechnische Studiensammlung (WTS) with its 7,200 square meters of exhibition space is one of the

largest technical museums in Germany. Founded in 1962, it was moved to Koblenz in 1982 and is integrated into the organizational structure of the Federal Office of Bundeswehr Equipment, Information Technology and In-Service Support. While the task of the WTS was initially limited to providing support in the training of technicians and engineers of the Federal Office, the armed forces and industry, its role is much more comprehensive today. It collects, keeps and researches technically and historically significant weaponry to highlight the development of national and international defence technology (including prototypes) and makes the wealth of experience contained in these products available to new staff in the armaments organization in the context of career training. The function, and indeed the collection of small arms at WTS, is analogous to the service which the National Firearms Centre based at the Royal



One of the many galleries of weaponry held at Wehrtechnische Studiensammlung (WTS) Koblenz

Armouries provides for military and law enforcement agencies in the United Kingdom, via the collection gifted to the Royal Armouries in 2005 by the former British MOD Pattern Room.

In contacting Dr Wirtgen he kindly agreed to loan the Royal Armouries an example of a Prussian 1813 Cavalry pistol – a type absent from our own collection – for the Waterloo exhibition. This is currently on display in the Royal Armouries. Throughout the project under Dr Wirtgen's 'virtual' guidance I developed quite an interest on the Prussian firearms of the late 18th – early 19th century. In May 2015, I was invited to give a paper 'The Prussian Firearms of Waterloo' at the Royal Armouries Waterloo study day. The primary focus of this paper was the technological development of the Prussian infantry musket from the reign of Frederick the Great to the field of Waterloo. In order to facilitate this paper, Dr Wirtgen deftly fielded many of my questions and kindly provided me with images of muskets which were typologically missing from the Royal Armouries collection, allowing me to better visualise technological developments over time.

To gain a wider understanding of the subject Dr Wirtgen kindly invited me to Koblenz to examine the collection of Prussian muskets held by WTS. With his permission I took a great number of photographs, from which I have compiled a typological chart of the evolution of the Prussian



Detail of the pan and conical touch hole of the Prussian M1782 musket WTS 0009887

musket to reference. These images were also sent to WTS so that Dr Wirtgen could use them as a reference for his cataloguing system.

As WTS has such a phenomenal collection of firearms, I suggested my two colleagues from our firearms department accompanied me on my trip. My colleagues Mark Murray-Flutter (Senior Curator of Firearms) and Jonathan Ferguson, (Curator of



The British-made 'Enfield Percussion Cap Tester' WTS 0003389

Firearms) were both delighted to handle the Heckler and Koch XM29 OICW, something missing from our own collection.

Additionally, it was also nice to see British designs standing alongside the multitude of German-manufactured material, especially more niche items such as the 'Enfield Percussion Cap Tester'. Within this 'cornucopia of weaponry', the three of us saw things we had only ever read about (or dreamed of having in our own collection!).

Dr Wirtgen has been of great assistance to me in my early years as a curator, and has allowed me to gain a greater understanding of the technology, manufacture, and the use and effect of Prussian 18th and 19th century firearms. For other new curators everywhere, I cannot stress the importance of networking and collaboration with other likeminded organisations enough. Working in this way can help you understand areas of your own collection which at first may seem quite alien to you.



The Waterloo Study Day, Royal Armouries Leeds



Jonathan Ferguson pictured with the Heckler and Koch XM29 OICW

To learn from others. A study trip to the National Military Museum in the Netherlands

Aron Erstorp
Curator, Armémuseum, Stockholm

To go abroad to visit another museum and follow colleagues is a great way to develop and get new ideas to take home to your own work place. I spent two weeks at the National Military Museum (NMM) in Soesterberg, the Netherlands. The museum is different both in physical construction and organization from the Army Museum (AM) in Stockholm where I am employed. Yet there are many similarities in the way we work.

The staff at the NMM were as welcoming and inclusive as one could ask for. I know it takes a lot of time and effort to have a person over for two weeks but I always felt included and that they had time for me. My main contact at the NMM

was Mathieu Willemsen who was the perfect host. I was also often asked by other colleagues if I wanted to join them in the depot, at project meetings or similar. The days were varied, ranging from ordinary desk jobs to courier and field trips. I think it is important to see everyday work because it is during these tasks that many of the interesting discussions take place. There were also special occasional bonuses and the chance to see a little more beyond the museum and also a chance to get to know colleagues a little more.

Purely in terms of work as a curator the biggest difference, for me, between the NMM and AM was that they have specific personnel working in the depots, registering and placing objects amongst many other tasks. At the AM the curators also do this kind of work. There are advantages and disadvantages to both approaches but I must say that I like to work practically in the depot. For me personally that gives me the opportunity to get a better knowledge of the collection and a good overview. Obviously this can be accomplished through other methods as well. To handle and work closely with your collection also makes you see details on the objects easier.

A fortunate coincidence was that the NMM was working on similar projects as we are at the AM. For me as curator of antique weapons, their



Mathieu and Aron in the depot

projects on new storage for staff weapons and edged weapons was especially interesting. This is something that I work with in the AM. Another interesting project was about de-accessioning. Even though the methods differ a bit since the NMM is a foundation and the AM is a state museum there are also many similarities since both museums are members of ICOM. It is always interesting to see how other museums work, especially in delicate fields like this.

Last, but not least, I must say that networking is one of the best things to come out of a trip like this. I feel that I now have a number of both new colleagues and friends. They might work at another museum in another country but nowadays location is not that important since you so easily can contact people around the world. I would like to thank ICOMAM for making networking like this possible!



Art or storage? New storage solution for antique pistols



The storage solution for staff weapons



A bridge too far - a Battle of Arnhem themed field trip

Goldfield's woman's revolver

George Trotter

Wilhelmina Ingram was born in Stawell, Victoria, on 3 March 1863. She married Joseph Sloss in Serviton in 1889. They had a daughter, Elizabeth, in Horsham in 1890 before leaving Victoria for the Eastern goldfields of Western Australia. After arriving from Melbourne per SS *Victorian* on 8 February 1893¹, she and her husband and two-year old daughter went by train to York and thence by wagon to Coolgardie. She and her infant daughter rode in the wagon while the men walked. It was a journey of 15 days. They arrived in Coolgardie on 16 April 1893, Wilhelmina being the ninth woman on the field. At that time Coolgardie was a tent town. Here she set up a decent tent camp but her husband, on hearing glowing reports of a new gold field at Mt. Youlle, decided to prospect there, so Mrs Sloss and the child were left alone. Mt. Youlle was a failure and Joseph returned to Coolgardie but, having noticed that men were having success at the new field at Hannans Find (Kalgoorlie), he and his family moved there in July/August 1893. For a time, Mrs Sloss and her infant daughter were the first, and only, white woman and girl on the Hannans Find.

Speaking in 1939, she recalled that, "It was in Hannans that I had my only unpleasant experience of the pioneering days". One day, while her husband was away prospecting, she was confronted in her tent by an intruder who became offensive.

"I picked up a revolver, pointed it at him, and, with a display of courage, I ordered him out. He bolted at great speed, I did not see him again..."

Mrs Sloss went to Southern Cross



Mrs Wilhelmina Sloss

in December 1893 for the birth of her second daughter, Ellen, and then returned to Coolgardie. The family remained here for several years. While here she saved the lives of three men by nursing them through the cholera epidemic of 1896. The family then returned to Kalgoorlie

and lived there until about 1906 before she and her family removed to Perth. Mrs Wilhelmina Sloss died in Perth on 11 December 1963².

Her revolver is now in the museum of the Goldfields at Kalgoorlie (WAM W74.48). This is one of the very few arms attributed to a Western Australia woman settler. Museum records say it is a .32 calibre five shot, nickel plated double action revolver with pearl grips and was donated by the Sloss family. It is a Belgian copy of a Smith & Wesson and has Belgian proofs and the mark 'ELG', indicating manufacture in Liege. It is marked on top of the barrel 'SMITH & WESSON PATTERN [FOR .32 CARTRIDGE]'. Such revolvers were widely used for personal and domestic protection from the 1880s to the 1920s.

Notes

- 1 'West Australian', 10/2/1893, page 4
- 2 'West Australian', 4/8/1939, page 15; Western Mail' 10/8/1939, page 15; 'Kalgoorlie Miner' 7/10/1943, page 1; N King, Daughters of Midas, Hesperion Press, Perth, 1988, pages 9-12



The revolver

Possible 'Four Courts' Irish field gun returns home

Kenneth L. Smith-Christmas,
Lar Joye, and Commandant
Stephen MacEoin

A potentially very significant 18-pounder Mark II field gun has recently arrived home in Dublin, Ireland, after having been gone for more than fifty years. This gun was made in Scotland during World War I for the British Army, and it could very well have later played a significant role in Irish history, before being sold as surplus scrap metal to an American international arms dealer in 1959, and then finally ending up in a patch of English ivy at a now-shuttered dinner theater in Northern Virginia, not far from Washington, DC. The story of its discovery and return is a tale of coincidence and chance, as well as energetic efforts on both sides of the Atlantic.

At 4am on 28 June 1922, two 18-pounder field guns (serial numbers as yet unknown) opened fire on the Four Courts in Dublin, Ireland, in an action that signalled the beginning of one of the most heartbreaking episodes in Ireland's long and turbulent history—The Irish Civil War. Six 18-pounder guns (two Mark I's and four Mark II's) had been 'loaned' by the British Army to the fledgling army of the Irish Free State in 1922, in order to quell the growing rebellion against the newly established Irish government. A visceral and implacable division had erupted among the Irish nationalists who had spent years fighting the 'Forces of the Crown' to bring independence to Ireland. One side, the 'Free Staters', supported the 1921 peace treaty with the British government that gave Ireland the same status as other



The shelling of the Four Courts in Dublin, June 1922. The 'Ivy Patch' gun may have been one of the two 18 pounders which took part in this action—the beginning of the Irish Civil War

Dominions, like Canada and Australia, but not a complete break from the British Empire. The opposing faction, soon to be dubbed the 'Irregulars', would not be satisfied with anything but full independence, and a group of them had holed up in Dublin's Four Courts building, an imposing Georgian edifice alongside the River Liffey. The Free Staters demanded their surrender, but when it was refused, they opened fire.

After three days of shelling with light 'wire-cutting' shrapnel rounds from these two guns, the defenders surrendered when their munitions magazine exploded and the building caught fire. Recent historical research indicates that the explosion was more likely caused by the rebel forces mining the building, rather than from the bombardment. Sadly, the building also contained the Public Records Office, as well as the Four Courts, and it, too, was destroyed. The end result was not only the destruction of a beautiful building, but also the loss of 700 years of archives. Although the building was

later rebuilt and re-opened as a judicial court, its loss is still felt today. However, the end of this siege just marked the beginning of a sad, and brutal, conflict that tore close long-time friendships and families asunder, until it ended some eighteen months later. Indeed, except among academics and historical enthusiasts, the subject is still avoided by many people in Ireland today, as the memories are too searing.

Between 1926 and 1941, the Irish Free State acquired additional Mark I and Mark II, as well as more modern Mark IV, 18-pounder guns from Britain. During World War II, the British government also supplied the Irish Free State with other military gear and weapons, in order to insure its neutrality. Concurrently, this 'Ivy Patch' Mark II cannon, like all of Ireland's artillery, was modernised with pneumatic tyres, as well as with a braking system for towing behind motor vehicles. It then continued to serve in the Irish Army, until 1959, when it was sold as part of a shipload of artillery and machine

guns to the relatively new firm of International Armament Corporation (InterArmCo) of Alexandria, Virginia, (a small city just down the Potomac River from Washington DC.)

'InterArmCo', also later known as 'Interarms,' was founded in the mid-1950s. Its organizer and president, Sam Cummings, was a savvy and resourceful weapons purchaser who found 'untraceable' arms for certain governmental agencies during the 1950s, and also acquired surplus military arms abroad for civilian sales in the United States. His travels and dealings took him all over the globe, and while in Argentina, he found that the government there wanted to empty its warehouses of obsolete military weapons at 'bargain basement' prices. Accordingly, he proposed an offer that the Argentines accepted, and old brick warehouses along the waterfront streets of what is now 'Old Towne' Alexandria, Virginia, were soon packed to the ceilings with thousands of M1891 and M1909 Argentine Mauser rifles, hundreds of machine guns, swords, and even 7,000 steel cavalry lances, as well as 542 assorted cannons of all types.

The Argentine cannons, mostly of German manufacture, but also from other countries, eventually were dispersed in the local area, across the United States, and around the world. As was the case with the rifles, they were sold at very low prices. Coincidentally, this huge purchase took place in 1959, about the same time that the 'Ivy Patch' 18-pounder gun arrived in Alexandria on a Finnish cargo ship, the *SS Finnmerchant*, from Dublin, as part of a shipload of other obsolete surplus Irish cannons (among which were Mark I and Mark II 18-pounders, as well as 4.5" howitzers) and 850 Lewis light machine guns.

The owner of a then recently opened dinner theatre and restaurant, overlooking the banks of the Occoquan River a few miles to the south of Alexandria, purchased this 18-pounder gun from InterArmCo and set it up among his outdoor



The 'Ivy Patch' Irish Free State 18 pounder gun, as it was discovered on the grounds of a declining dinner theater in Virginia, about 2008. English ivy had grown up and around the gun over the years, nearly obscuring it from view.

gallery of other antiques—old fire engines, farm machinery, and curiosities. Among the other curiosities on the premises was a US-made WWII searchlight, also painted battleship gray like the 18-pounder gun, as well as other similarly painted cannons. There the gun sat in an ivy patch for the next forty-plus years, until the ivy had nearly covered it, and the once-thriving dinner theater declined.

In February 2006, Ken Smith-Christmas, one of the staff curators at the planning office for the forthcoming National Museum of the US Army, was sent to England, in order to, among other tasks, inspect the restoration that was being done on an original World War II LCVP wooden landing craft from the Normandy Invasion of 1944. A private firm near Portsmouth, England, was doing the restoration. After checking out the work that had been done to the landing craft, Ken accompanied the owner on a tour of his facility. When Ken noticed a British

18-pounder gun under restoration, he casually asked about it, since he had a life-long interest in World War I. The owner replied that it was being restored for the new Irish national military museum in Dublin, and that it was one of the guns that had fired on the Four Courts in 1922.



The breech markings indicate that the William Beardmore Company of Glasgow, Scotland, had manufactured the gun in 1916. The 'FF' shows ownership by the Irish Free State, and its serial number is '9168.'



The 'Ivy Patch' gun around 1970, in place at the then-thriving Lazy Susan Dinner Theater and Restaurant. Sometime after 1922, the gun was 'modernised' with pneumatic rubber tyres and road brakes. (Photo: Glenn Graves)

Ken was very impressed to hear that, as Irish military history had also been a favorite topic of his for many years, and he then asked the owner where the gun had been found.

Ken heard the owner's reply of 'Argentina', and that really piqued his interest, since he had grown up in the Alexandria area, and remembered the many fenced lots on the Alexandria waterfront that held all sorts of cannons from Argentina. In fact, when Ken was still in high school, he had tried to buy one of these cannons—a 1903-dated Krupp 77mm field gun—from a man who had acquired it from one of these lots, and had it sitting in front of his house in a neighboring subdivision. At any rate, Ken also knew of the plans to establish a military museum in Dublin, as he had met its curator, Lar Joye, the previous summer at the ICOMAM conference in Canada, and had eagerly listened to Lar's presentation about the new 'Soldiers and Chiefs' exhibition that was coming soon to Dublin's former Collins Barracks. However, Ken didn't give the gun in the restoration yard much

thought, and simply looked forward to seeing it in the new museum whenever he could get an opportunity to visit Dublin again.

A few years later, Ken was stuck in one of the inevitable evening rush hour traffic jams while driving home from his museum planning office in Fort Belvoir, Virginia. While waiting for the line of cars ahead of him to finally move, Ken noticed that he was across the highway from the Lazy Susan Dinner Theater, and recalled that this locale had played a part in a book that he had been reading about Confederate guerillas during the American Civil War. There had been a firefight between Colonel John Mosby's partisan rangers and a troop of New York cavalry near the Occoquan River, and it had centered around an old house on the hill where the dinner theater now stood. Ken had only visited the dinner theater once, and at night, many, many years before, so, out of curiosity, and in frustration at the barely-moving traffic, he drove up



The Irish delegation viewing the gun, while meeting with the owner in February 2016. Left to right, are Commandant Stephen McEoin, Museum Curator (and reserve artillery officer) Lar Joye, and Colonel Conor Fitzsimons (Irish Representative to the UN)

MARKS	DESCRIPTION	TONS
111/1 to 11/23	23 Cases of Spares on following guns	41
111/24 to 11/42	19 Loose Pieces consisting of:	
	5 ea. - 12 Pdr. Barrels	
	5 ea. - 12 Pdr. Pedestals	
	4 ea. - 3" 20 Cvt. Barrels	
	3 ea. - 3" 20 Cvt. 2 wheel platforms	
	2 ea. - 3" 20 Cvt. 3 wheel platforms	
	1 ea. - 6" Barrels	
	(Note: Above consists of 10 gun barrels, 9 of which have matching components.)	
111 to K126	Loose - 5 ea. Guns MK.1-18 Pdr.	130
	Loose - 12 ea. Guns MK.2-18 Pdr.	
	Loose - 17 ea. Trailers for above	
	Loose - 17 ea. Platforms for above (a)	
	Boxed - 17 ea. Each Box 1 Breech for above	
	Boxed - 1 ea. Contains 17 sights for above	
	Loose - 22 ea. Guns 4.5 Howitzers	
	Loose - 22 ea. Trailers for above	
	Boxed - 22 ea. Each Box 1 Breech for above	
	Boxed - 1 ea. Contains 22 sights for above	
	Loose - 8 ea. Gun w/Breech and Limber 68 Pdr.	
	Loose - 12 ea. Wags (a)	
	Boxed - 1 ea. Contains 8 sights for above	
	155 pieces (This count of 155 is reconciled to 126 pieces by eliminating 17 Platforms (a) and 12 Wags (a)??)	
111 to A604	604 Boxes of Mortar Smoke Bombs 2", 7229 rounds	11
1 to K38	838 Boxes of Lewis Guns & Spares	47
1 to K39	7 Boxes of Browning MGs	
1 to K40	1 Box of Signal Wipers 3"	
1 to K41	1 Box of Bomb Throwers & Spares	
1 to K42	1 Box of Vickers MGs & Spares	
1 to K43	848	
	(Note: B/L calls for 842 cases and this figure is correct since 5 cases were sent to Cogswell & Barriss, London, but we do not have particulars as to the contents of these 5 cases, our files are lacking full information on this matter. Advise if you want more particulars on this one transaction.)	
	TOTAL TONS	229

Shipping manifest of the SS *Finmerchant* that includes the 'Ivy Patch' gun, among the other Mark I and Mark II 18 pounders, 4.5-inch howitzers, and Lewis light machine guns.

the winding access road to see if the old house was still there. While killing time, and walking around the premises, he stumbled across the Irish Free State-marked 18-pounder gun in the ivy patch. The rubber tyres were rotting away and only the barrel, breech, and shield were still visible above the ivy.

Recalling the 'Argentina' statement by the restorer in England, and knowing that Interarms was the only logical source of the gun, Ken surmised that this gun, too, must have come from Argentina, but as a part of the 1959 Argentine shipment. The two people manning the office at the dinner theater informed him that the present owner would never part with the gun, as it was one that his grandfather had acquired, and, as such, had become a proud family heirloom. Ken left a business card with the staff members and asked them to let him know if there was ever any intention to dispose of the gun. He contacted Lar Joye sometime later about it, but since Lar was very busy with his newly opened museum, and Ken understood that Lar already had what had been described to him

as a real 'Four Courts' gun, neither of them were too concerned about it. According to the dinner theater staff, the present owner didn't want to let it go, and even if he did, getting it back across the Atlantic would be a quite a feat.

When Ken was finally able to visit Lar at his museum in Dublin's Collins Barracks in June 2013, he saw the same restored 18-pounder gun on exhibit that he had last seen seven years before in England. During a tour of the galleries, Lar told Ken that this gun on display was a Mark IV, and had later been updated, but then had been restored back to its original World War I configuration. Although the artifact label addressed the use of 18-pounders by Irish gunners in World War I and at the Four Courts, this gun, contrary to what Ken had been told earlier in England, had not actually fired on the Four Courts. Lar pointed out that he had been searching for a Mark I or Mark II gun from 2003 to 2006, but could not find one in Ireland. Apparently, no one knew what had happened to the Irish Army's Mark I's and Mark II's, but it was rumored that they had been sold to Argentina or Bolivia. This was most likely the reason for the restoration company's confusion about the gun's history and its origins. At this point, Ken reminded Lar about the gun in the ivy patch back at the dinner theater in Virginia, and, although Ken couldn't recall any of the markings on it—other than the 'FF' on the breech—or its model designation, Lar said that it might be of interest to the museum, after all.

In December 2014, Lar contacted Ken about the gun in the ivy patch, and asked him if he would photograph it. At that time, Ken, now retired, was *en route* to his winter home in Key Largo, Florida, but promised that he would photograph it when he returned from Florida the next spring. However, Ken suffered a near-fatal abdominal aortic aneurysm the following February, so he had to put that project on the back burner when he finally got back to

Virginia. Lar reminded him about it the following August, and, while on an errand in northern Virginia a few weeks later, Ken happened to pull off the road by the entrance to the dinner theater. Although he didn't have his camera with him, he went up to check on the gun.

Ken found the gun still lying in the patch of ivy and, while he was looking at it, he happened to meet the current owner. The owner didn't reveal his last name, but he and Ken soon discovered that they shared a mutual interest in historical firearms, and the owner verified that his grandfather had, indeed, acquired the gun from Interarms in the early 1960s. Ken noted down the serial number and the markings on the gun, and pointed out the interesting potential provenance of the gun to the owner. When asked if he would be willing to part with it, the owner said that, since his wife was of Irish ancestry, he might consider it.

Ken reported to Lar that the gun was, indeed, a Mark II, and returned a few weeks later to photograph the gun. When he arrived, he saw that the dinner theater was now closed for good, padlocked gates had been erected at the entrance and exit, and the offices looked deserted. He called the telephone number on the door, and tried to email the owner for days afterwards—all to no avail. Finally he suggested to Lar to write to the owner at the address listed on the dinner theater's now-defunct website, in hopes that the owner would be curious about the return address on the envelope, open it, and contact Lar at the museum. While Ken was down in Key Largo again for the winter, his close friend in Alexandria, Bob McDonough (also a student of Irish history), kept a watch on the gun to ensure that it didn't stray, and stayed in communication with Lar.

Lar sent several letters to the owner, Glenn Graves, and thankfully, Glenn responded. Since the Republic of Ireland does not have a military attaché in Washington, Lar contacted Colonel Conor Fitzsimons, the Irish



The ‘Ivy Patch’ gun, loaded for shipment back to Ireland, under the supervision of Lieutenant Colonel Paul Carey.

Defense Forces official representative at the United Nations in New York (and a fellow artillery officer), and arranged a meeting in Virginia for February 2016. Colonel Fitzsimons, Commandant Stephen MacEoin (now Director of the Irish Military History Archives in Cathal Brugha Barracks in Dublin), and Lar met with Glenn, and found that he was very keen to have the gun returned to Ireland. Glenn was the perfect host to the three Irishmen, and they all spent a delightful winter’s day in a Virginia field, talking about the Civil War—the Irish one, and not the American one!

After Stephen MacEoin worked out the finer details of the agreement with Glenn, he and Lar recommended the acquisition of the gun to the Chief of Staff of the Irish Defense Forces. The Chief of Staff, in

turn, dispatched Lieutenant Colonel Paul Carey, Executive Officer of the J4 Branch, Defense Forces Headquarters, to pick up the gun and transport it back to Ireland. Paul Carey journeyed to the former dinner theater in July 2016, and the gun arrived back in Dublin by the first week of August 2016. This certainly was a remarkably quick turnaround from the initial visit to the arrival of the gun.

Research is ongoing, both at the British National Archives in London, and at Stephen’s Military Archives in Dublin (now housed in a new, state of the art, modern archival repository and research center), to learn exactly which Mark I and Mark II guns were acquired by the Irish Free State prior to July 1922, and hopefully, which ones actually fired on the Four

Courts. Finally, the entire operation is emblematic of the benefits that the museum community receives from membership of ICOMAM. Had it not been for Ken and Lar’s fortuitous meeting over dinner at the ICOMAM Canada conference in 2005—when they not only became professional colleagues, but good friends—this potentially significant gun would still be sitting in an ivy patch, and unknown to the world, or even worse, possibly melted down for scrap metal.

The authors would like to thank Michael Parker, Esq., formerly of Interarms, for his kind assistance and Dr Padraig Og O’Ruairc. The National Museum of Ireland would also like to thank Glenn Graves for his very generous donation.

The mystery of the missing revolver

Zoe Scott

Manager, Western Australian Museum, Kalgoorlie-Boulder

The Western Australian Museum – Kalgoorlie-Boulder holds a Smith and Wesson revolver, which belonged to Inspector John Joseph Walsh of the Gold Stealing Detection Branch. Gold was discovered in June 1893 in what is today known as Kalgoorlie, but in those far-off days was called Hannan's Find, after one Paddy Hannan who found the first gold.

Due to the wealth of the gold-fields, gold stealing was a popular pastime almost from day one! Mining companies and the local police decided to do something about this and in 1907 a Gold Stealing Squad was formed, based in Kalgoorlie; it later changed its name to the Gold Stealing Detection Branch, and is known locally as the Gold Squad. Detective numbers waxed and waned: during the 1920s numbers were reduced from six to two, Inspector John Joseph Walsh and Detective-Sergeant Alexander Pitman. In 1920, Walsh had been put in charge of the gold stealing detection staff.

Being a detective in the gold stealing detective unit was not without its dangers. Threats were made against the men and their families, with the result that their families returned to live in the safe anonymity of Perth. Both men found a degree of companionship through sports and regular attendance at church.

In early 1926, rumours of regular gold stealing, centred on staff at the Cornwall Hotel in Boulder, came to the attention of Inspector Walsh. On 27 April he and Sergeant Alexander Pitman left Kalgoorlie in the early morning hours, on bicycles, to track

down the bush camp of the suspected gold thieves, some 7 miles from Kalgoorlie. At first their absence was not commented on, as they were known to spend time away in the bush, but after a period of eight to ten days, their absence caused a large manhunt in the district.

Some weeks after their disappearance travellers noticed a strong smell and flies coming from an old mine shaft. On Sunday 16 May the headlines of the Perth Sunday Times screamed:

HORRIFYING MURDER AT KALGOORLIE! TWO DETECTIVES BRUTALLY BUTCHERED – FRIGHTFULLY MUTILATED BODIES DISCOVERED IN ABANDONED SHAFT – SENSATIONAL DEVELOPMENTS EXPECTED

Today's news headlines are no match for those from yesteryear!

The bicycles of the two men were found by aboriginal trackers, and what was presumed to be the murder scene was located some hundreds of yards away. But where were the detectives? On 12 May police investigated a mine shaft which



two men, travelling through the bush, said smelt dreadful and had hordes of flies. The remains of the two detectives were found down the mine; their bodies had been heinously treated, having been cut up, and partially burnt. However the heads were missing and their location remained a mystery.

The key piece of evidence in tracking down the murderers were tyre tracks at the murder site. There were few cars on the Goldfields at this time, and the marks were tracked to an accomplice, Evan



Inspector John Joseph Walsh, left, and Detective-Sergeant Alexander Pitman, right



The saw and knife used to cut up the bodies

Clarke, who owned the Cornwall Hotel. All three were found guilty of murder. Clarke turned King's Evidence and the other two murderers, Treffene and Coulter, were hanged, protesting their innocence to the last.

It appears that the murder occurred as follows. The two detectives cycled out to the vicinity of the suspected illicit gold extracting plant, and then walked through the bush to the site, where they heard voices of two of the thieves. They rushed the men and although a struggle ensued, they were shot dead. Tragically, Walsh had left his revolver behind and so neither of the two detectives had any weapons but bare hands.

So, what had happened to his Smith and Wesson revolver? Some years later, a local Kalgoorlie lady handed in the revolver to the Police. The mystery was solved, although it involved a lady's honour, and a family's reputation. Inspector Walsh was a regular churchgoer, and was in the habit of escorting a lady of the congregation home from church on Sunday evenings, and partaking of dinner at her house. I shall say no more!

The revolver is currently on loan in the Gold Vault display at the Western Australian Museum – Kalgoorlie-Boulder, courtesy of WA Police. The Museum also has in its possession a collection of photos, including pictures of bags of evidence removed from the stinking mine shaft, and a 'Wanted' poster, unusually for the day, printed on calico.



Evidence jars with body bits



Inspector Walsh's revolver

A cannon cast for the Republic of Genoa from a Dutch flagship

Nico Brinck and Renato Gianni Ridella

Introduction

Ruth Brown

When you tell friends or colleagues you are about to go to a conference abroad, it is immediately assumed you are off to enjoy a holiday. It is hard to convince people that travelling to a conference is work, and often, hard work! Not only it is a chance to meet and network with other colleagues, but also to explore and study new collections. You never know what will spark a future discovery.

The following article would not have been written if ICOMAM's conference had not taken place in Milan this year. Since there was no post congress tour, we took the opportunity to spend a few days in Genoa, being guided round the collections and monuments by a local historian and our friend, Renato Ridello. Shortly after, when sorting through some old files, I came across a photograph of a Dutch cannon sent to me some years ago with an unknown coat of arms. Now of course Genoa's Griffins leapt out and I wondered if this gun had been cast for the Italian city state. Now I do not know the archives involved to follow up this suggestion, but I did know two gentlemen who do and I sent them the pictures with the added information and put them in touch with each other. They agreed with my suggestion and went much further, providing the history and background. It seemed only reasonable that this Dutch-Genoese collaboration of the 17th century should be continued into the 21st and we suggested they publish their results here.

I hope you enjoy this article. Not only does it reflect the spirit of ICOMAM, with two scholars working in different countries, in the Netherlands and in Italy, in different languages with different skill sets, but it is an important and fascinating story.



Figure 1. The bronze 24 pounder with some details of its breech. The person in the background is Henk Visser (Photos: Nico Brinck)

A bronze cannon with an unusual coat-of-arms in the Visser Collection

In 1998 or 1999 the well-known Dutch collector of antique weapons, Henk Visser acquired a bronze 24-pdr cannon, which had been trawled up in the middle of the North Sea by a fisherman from Zeeland, in the Netherlands (figures 1 and 2).

The gun bears the name of the gunfounder Coenraet Wegewaert and the date 1653. This founder, a member of the famous Dutch family of cannon founders, originally from Westfalia, was active until the 1660s working in The Hague national foundry of which he was also a director (Kennard 1986:151).

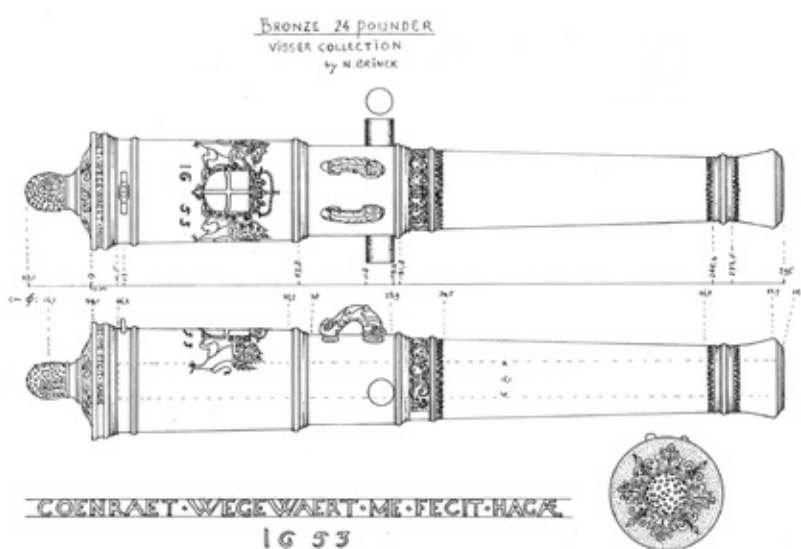


Figure 2. Drawing of the cannon when it was in the Visser Collection (Nico Brinck)

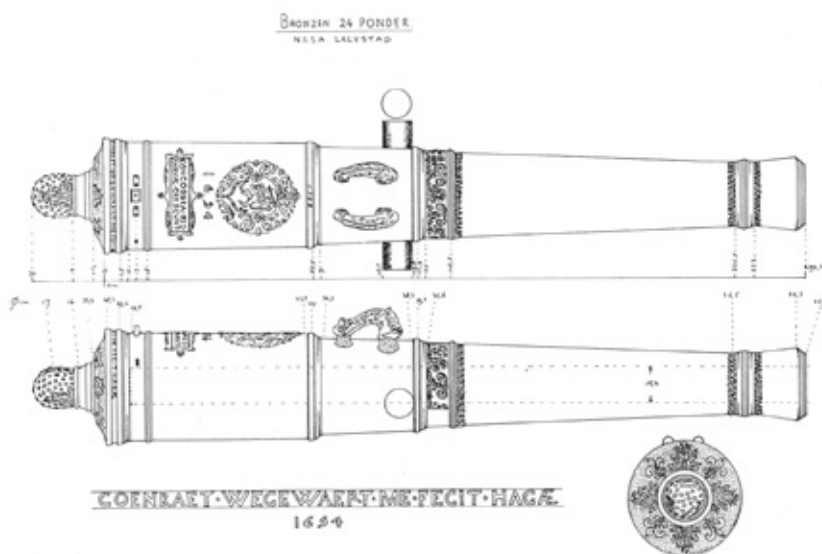


Figure 3. Drawing of a 24 pounder cast by Coenraet Wegewaert in 1654 now at the Netherlands Institute of Ships and Underwater Archaeology, Lelystad - NL. It was recovered from the wrecksite attributed to the *Eendracht* (Nico Brinck).

The cannon shows all the characteristics of a 24-pdr gun produced by him. It has a length of 18.5 bore diameters (295+27 cm), and the same proportions of the reinforces and identical ornamental bands and motives, for example, *fleurs-de-lys* and acanthus leaves (figure 3). However, the heraldic crest present on it, composed of a shield with a St George's cross under a Royal crown and flanked by two winged demons or griffins (figure 4), appeared completely different from those on his other surviving guns and was apparently difficult to identify.



Figure 4. The coat-of-arms of the Visser Collection piece (Photo: Nico Brinck)

In order to understand what the coat-of-arms stood for, Visser contacted some of his 'ordnance friends'. There was a suggestion that the gun was possibly cast for Oliver Cromwell, but that sounds a bit strange as the Dutch Republic of the Seven Provinces had been at war with England since 1652 and surely would not have supplied its enemies with weapons.

Some years later the piece was measured and drawn (figure 2) by one of the authors (Nico Brinck) who also arranged for the cleaning of the bore which revealed the remains of a barshot still present inside the barrel (figure 5). It is quite safe to say that when a gun recovered from the sea is loaded with a barshot it is most likely that the ship was engaged



Figure 5. Fragments of the barshot found inside the cannon (Photo: Nico Brinck)

in battle when it went down. It is known that several other bronze guns, among them at least five 24-pdrs, have been brought up from about the same position in the sea, so there must be the remains of a big warship. All these pieces have Dutch coats-of-arms and the only Dutch warship ever lost fully equipped with bronze ordnance was the flagship *Eendracht* (74 guns), which was lost in the battle of Lowestoft on 13 June 1665 during the Second Anglo-Dutch War (Warnsinck 1942). Engaged in a fight with her direct opponent, the *Royal Charles* (80 guns), she suddenly blew up and sank with all hands, including the admiral Wassenaar van Obdam (figure 6). For these reasons it is generally accepted nowadays that the wreck of the *Eendracht* lies in the site from which that group of guns was raised (Brinck 2008: 27-28). This site is located in the middle of an anchorage off the entrance to Rotterdam Europort but has never been scientifically investigated. It is possible that there are still about 50 bronze cannon in the wreck.

Henk Visser passed away in 2006 and gradually his enormous collection was dissipated. Several of his big guns went to auction in London in 2007, but this cannon was not one of them. Till this day, October 2016, it is unknown where this gun with its special coat-of-arms has gone. Out of sight out of mind? Not completely! In September 2016 the authors received an email from Ruth Brown, an ordnance researcher living in Leeds (UK), who had been in Genoa just before to meet one of them (Gianni Ridella) and in a 'brainwave' she recognized the arms of the Genoese Republic on the gun in her memory! The mystery was solved.

How a cannon cast for the Republic of Genoa ended up aboard a Dutch flagship

It was not too difficult to find an answer to this question as the historical events involving Dutch ships and their cannons engaged in the first war against England have been well



Figure 6. The *Eendracht* confronts the larger English flagship *Royal Charles* during the Battle of Lowestoft in Hendrik van Minderhout's painting

studied and published. There was only a need to take a look at what was happening in Genoa at that time.

In the period we are dealing with, that is the years around the mid-17th century, the old maritime Republic of Genoa had declined in importance since its glory days of the previous centuries, especially the Middle Ages. By this time it had become a second-rank power, well integrated in the system of alliances referring to the Kingdom of Spain which, since 1528, had protected its security and independence. After the loss of its eastern colonies to the Turks - the last had been the Island of Chios in 1566 - its navy, consisting of only a small number of galleys, had the task of patrolling the Ligurian and Corsican coasts against Barbary raids. Its other important task was to transport safely to Genoa the silver, which arrived in Spain from its American colonies, to pay the debts incurred by the Spanish crown to the rich Genoese bankers.

In the 1640s, a faction of the noble Genoese ruling class had begun to promote their government's decision to strengthen the navy with the introduction of sailing warships. This measure, the building of four vessels, was decreed in June and financed in December 1651 (Tosco 2014:

126), and was designed to solve the problem that the galleys were no longer able to take on the increasing loads of silver (Lo Basso 2012: 281). It was also considered that the main menace to the convoys, on their way from Cadiz to Genoa, was not only the Barbary fleets, then fitted also with broadside ships, but also from French privateers who, the previous year, had captured two Genoese merchant ships with their cargoes of

silver (Tosco 2014: 127). Although local shipwrights were able to construct large merchantmen capable of carrying enough artillery, it was decided to resort to Dutch shipyards to reduce the time between order and delivery and to get ships more suitable for sea warfare. Following that resolution, the mediation with the builders and the control of work was entrusted to the Dutch entrepreneur Samuel Sautijna, whose son, Samuel Jr, was then working for a trading company in Genoa. In addition, in order to assure that the building specifications were adequately followed, the Genoese shipwright Gio Battista Cassissa was sent to Amsterdam to support Sautijn. So the building of the first two vessels, the *Capitana* (Flagship) *Santa Maria* and the *Almiranta* (Vice-flagship) *San Giovanni Battista* (figure 7), was carried on during 1652 and part of the 1653. We know from later Dutch sources that they were planned to have 60 and 54 guns, respectively (Jonge 1860: 766).

However, when the two ships were almost ready, in May 1653, they were confiscated by the Admiralty of Amsterdam (ASGe, Archivio Segreto, f. 1666, 16.V.1653) to be

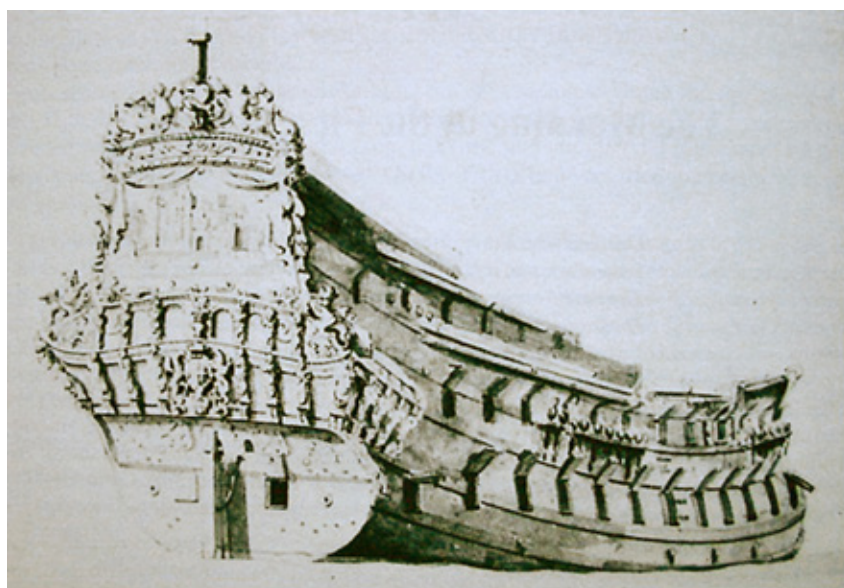


Figure 7. The Genoese warship *San Giovanni Battista* renamed *Huyste Kruiningen* when in the Dutch navy (from Jonge 1860).



Figure 8. One of the guns found off Tobago on the wreck attributed to the *Huyste Kruiningen* (Photo: Douglas Inglis).

employed in the war against England (the First Anglo-Dutch war 1652-4) and became the Dutch men of war 't *HuysteSwieten* and 't *HuysteKruiningen* (Jonge 1860: 766). Together with the ships were also seized 84 guns (54 cast iron and 30 bronze) previously purchased by the Genoese in the Netherlands to equip them (ASGe, Archivio Segreto, f. 2335, 18.VII.1653). As this ordnance was composed only of 12 and 18 pounders the two ships could join the fleet only in September 1653 after their equipment was strengthened. The 't *HuysteSwieten*, which was to be the flagship of admiral Witte de With, eventually received a total of six 36- and 24-pdrs drawn from the city defences of Amsterdam (Elias 1933: 168). In the meanwhile the ships were 'girdled', that is widened by fitting heavy planking on the hull near the waterline, as they were not stable enough for use in the North Sea. Genoese sources claim these works, which led to a widening of sixteen feet at the bows, had already started when the vessels were under construction and accused Sautijn of agreeing this change with the Dutch authorities in anticipation of their seizure (Tosco 2014: 131).

In the following years, both ships led eventful lives as flagships for an admiral or a vice admiral for a while and taking part in several sea battles. 't *HuysteSwieten* was captured by the English in 1665, renamed *House of Sweeds*, before being scuttled as a block-ship during the Dutch raid on the Medway two years later (Bender 2014: 195). The 't *Huyste Kruiningen*

was lost in the battle of Tobago against the French on 3 March 1677 sinking due to an explosion (Goslinga 1971: 433-456). Her supposed wreck was found in 2014 (figure 8) and then excavated by an underwater team of the University of Connecticut (Paterniti & Inglis 2014).

We have already seen that the 24-pdr, formerly in the Visser collection, could not have been aboard these ships and we will try to understand how it could have gone to equip the *Eendracht*. In March 1653, when the *Capitana* and *Almiranta* were almost completed, the Genoese magistracy *Giunta di Marina* had begun to plan the gathering together of their ordnance. In a detailed report (ASGe, Archivio Segreto, f. 1666, 5.III.1653) they considered it was not possible to produce all the required pieces in Genoa in a reasonable time as the state gunfounder Antonio Pensa, who died at the age of seventy the following month (APSM, Liber mortuorum, II, 4.IV.1653), was not able to do it. For these reasons they advised the government to purchase the artillery abroad, specifically in *Fiandre* (Flanders) meaning with this term also the Netherlands where, they maintained, both new and second-hand bronze pieces were cheaper. They knew that in the Netherlands these last cost 42 florins for each *centenaro* (Dutch *centenaar* = 100 pounds = 49,409 kg) and the new cast ones, 48 florins per *centenaro*.

They also specified the number of bronze pieces needed for each ship:

Capitana (26 pieces)

4 *canoni* (24-pdr)

4 *mezze colombrine* (long 18-pdr)

12 *mezzi canoni* (ordinary 18-pdr)

6 *quarti canoni* (12-pdr)

Almiranta (22 pieces)

4 *canoni* (24-pdr)

4 *mezze colombrine* (long 18-pdr)

8 *mezzi canoni* (ordinary 18-pdr)

6 *quarti canoni* (12-pdr)

The bronze guns, we have already quoted when they were seized, bought on the Dutch market were

not able to satisfy this exigency both in number and quality - consisting of 30 second-hand pieces, that is twenty-two 18-pdr, two 12-pdr, two 6-pdr and four chambered 12-pdr - the weight of which (approximately 700 kg) means they had to be very short pieces.

Concerning this problem of deficiency, Sautijn, after the seizure, claimed to have ordered the casting of 14 new bronze pieces and produced a copy of the written assignments to the gunfounders (ASGe, Archivio Segreto, f. 2335, 6.X.1653). These records, written in Italian, state:

Mr Gerardo Coster (Gerart II Koster) the six pieces we agreed you had to cast, and for this purpose I gave you the copper, are the property of the Serene Republic of Genoa and you will have to deliver them to the Illustrious Gentleman Gio Steffano Spinola, its appointee or to someone he can charge with, without the same Republic having to pay any expenses nor the quoted Spinola and even some other from his part and will be two pieces of 24 pd of iron [referring to the shot] and 4 pieces firing 18 pd. In Amsterdam on 6th October 1653.
Samuel Sautin

Mr Conrardo Wegervuert (Coenraet Wegewaert) the 4 pieces firing 24 pd of iron and 4 firing 18 pd are property of the Serene Republic of Genoa and you will have to deliver them to the Illustrious Gentleman Gio Steffano Spinola or to someone who can be charged with by the same Republic without the Republic nor the quoted Spinola and even some other from his part having to bear any expenses. In Amsterdam on 6th October 1653.

Samuel Sautin

Another record specifies the quality of these 14 pieces (ASGe, Archivio Segreto, f. 2335, 6.X.1653).

- The four 24-pd weighed in all 19,455 pd (average 4,864 pd = 2,403 kg)

- The six 18-pd weighed in all

22,390 pd (average 3,732 pd = 1,844 kg)

- The four 12-pd weighed in all 11,200 pd (average 2,800 pd = 1,383 kg)

As the total weight of the 14 pieces is 53,045 pd and they cost 50 florins each *centenaar* Sautijn claimed a payment of 26,522.50 florins. On the basis of this ratio the Visser cannon should have cost about 2,430 florins.

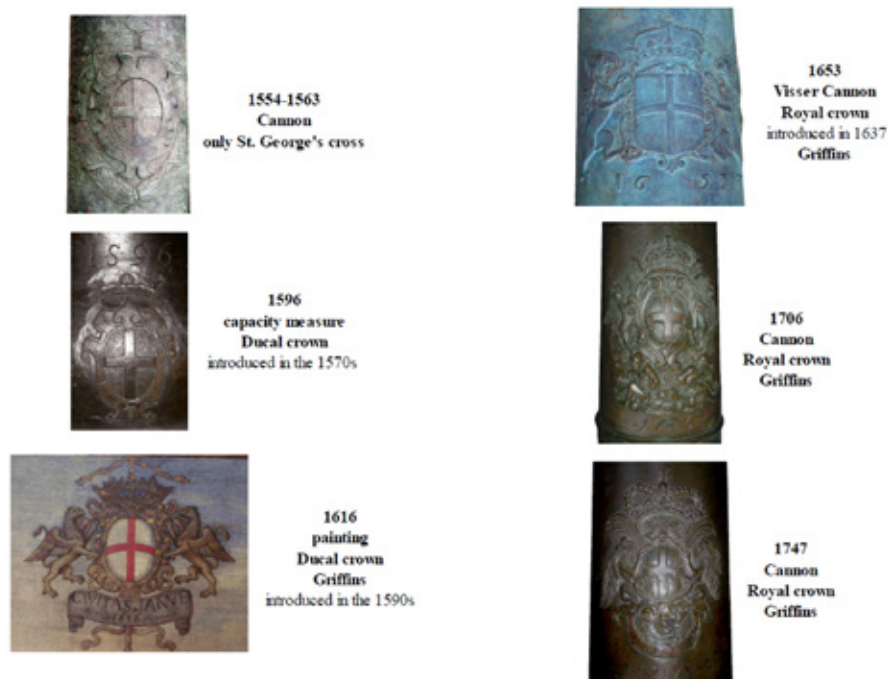
However, the nobleman Gio. Stefano Spinola was sent to Amsterdam by the Genoese government with the aim of recovering at least the sum already paid - he succeeded in getting 140,000 florins of the 150,000 he had asked for - suspected that Sautijn had ordered the 14 pieces well after the seizure to take a commission on this operation. He was also persuaded that the Dutch entrepreneur had held an ambiguous position wanting to gain both from the Genoese and from the Admiralty of the United Provinces (Tosco 2014: 131-132). So he decided to reject the order stating the excuse that the pieces were defective and this is the reason our 24-pdr and the other ones remained in the Netherlands.

In the same year the *Eendracht* was under construction in Rotterdam and she became the nation's flagship. So it came in handy that some big guns were available in the foundry of The Hague to arm such an important ship and this seems the most likely hypothesis about the cannon with the Genoese coat-of-arms recovered from her wreck.

Notwithstanding the problems arising from the seizure of the two ships, the relationship between the two states remained friendly and the supply of the four warships was wholly honoured in 1655 when they went out from the shipyards of Amsterdam to begin their job in the Mediterranean (Tosco 2014: 135).

There is another interesting sidelight concerning bronze cannons ordered by Genoa from the Netherlands. It comes from Angelo Angelucci after he went to Tunisia in 1872

Figure 9. Evolution of the Genoese coat-of-arms from the 16th to the 18th century (Gianni Ridella)



to purchase Italian historical guns for his state. Unfortunately he did not have enough money and could only buy two pieces from among many which went for re-casting in the foundries of Marseilles. Among these, some (Angelucci 1872: 284) had the Genoese coat-of-arms surrounded by the inscription DUX ET GUBERNATORES REIP. GENUENSIS 1665 (The Doge and the Governors of the Republic of Genoa 1665) and on the base ring, CONRAET WEGEWAERT ME FECIT HAGAE. The bore diameter of 150 mm and marked weight of Cantara 46 - Roto-li 60 (2,220 kg) means they should have been quite similar to those cast by the same founder twelve years before for the same customer. This new order is explainable as, until 1665, the Republic of Genoa lacked a state gunfounder after the terrible plague of 1656-7 that killed between 30 and 40 thousand people in the capital alone, including the founder Gio. Battista Bianco and many gunners.

We know also that merchantmen were ordered by Genoese ship owners from the Netherlands, like the *Santo Crocefisso di Castello*, built in Amsterdam in 1666 for a group of traders and having good defensive capabilities being fitted with 42 cannons (6 bronze made) and 18

bronze swivel guns. She sank off Mullion Cove (Lizard) on 15 October 1667 and her wreck was excavated between 1969 and 1973 (McBride, Larn & Davis 2007).

Before finishing we think it would be opportune to say something about the coat-of-arms on the Visser cannon and on the evolution of the heraldry of the Republic of Genoa from the 16th to the 18th centuries referring to some of these state symbols present also on other surviving Genoese bronze guns. From the illustration (figure 9), we can see that until the 1570s, the coat-of-arms was composed only of a shield with Saint George's cross. In latter years the government decided to add a ducal crown as an affirmation of the equal dignity with the other Italian independent states then in most part represented by duchies. In the 1590s two griffins, an old Genoese symbol in use since the Middle Ages, were put alongside the shield. The last modification was the substitution of the ducal crown with the royal one which occurred in 1637. The cause of this decision originated from the exigencies of diplomatic parity with the other European states and, as a republic could not have a king, they adopted the ploy to elect the Virgin as Queen of Genoa and to transform the colony of Corsica into a kingdom.

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