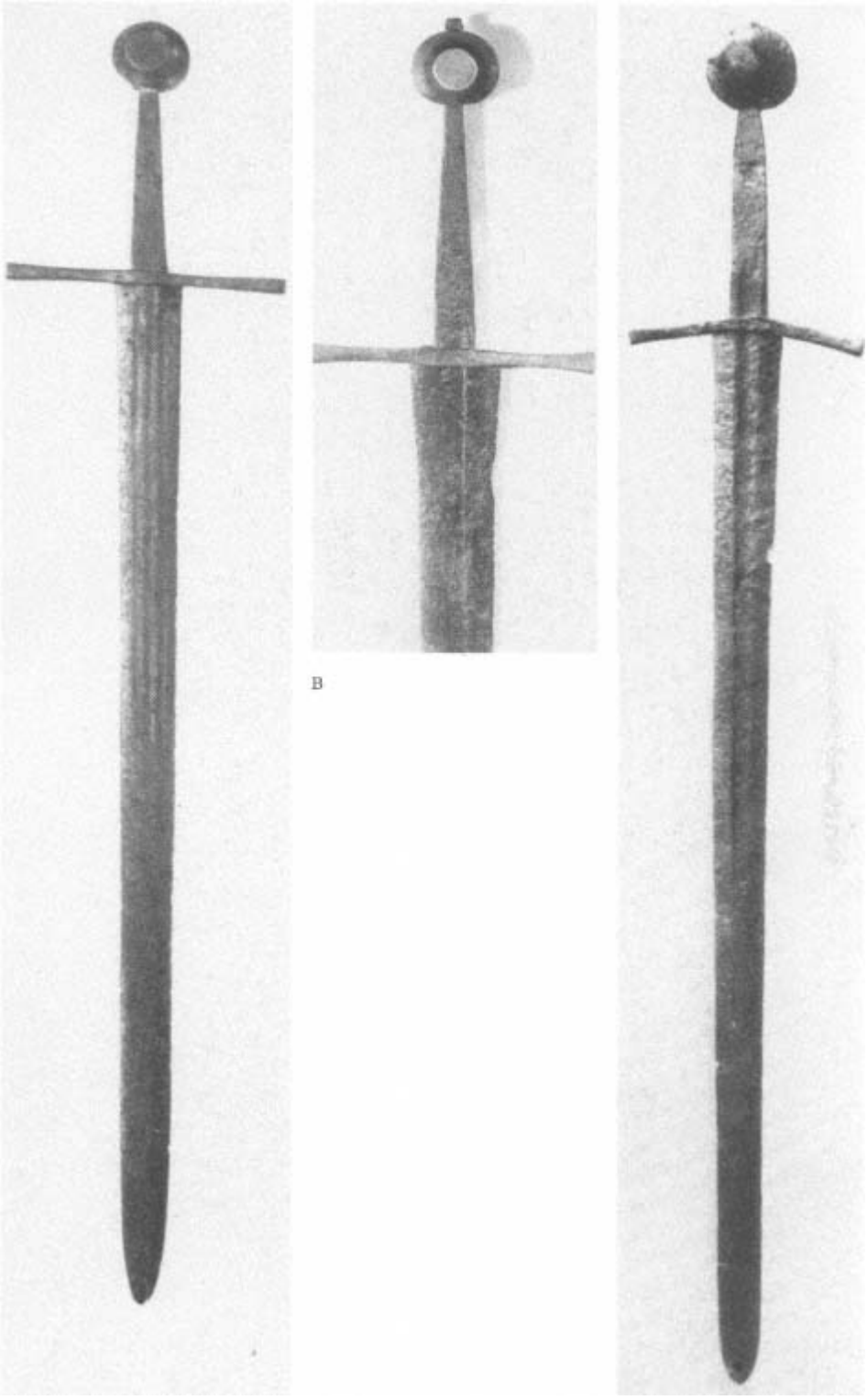
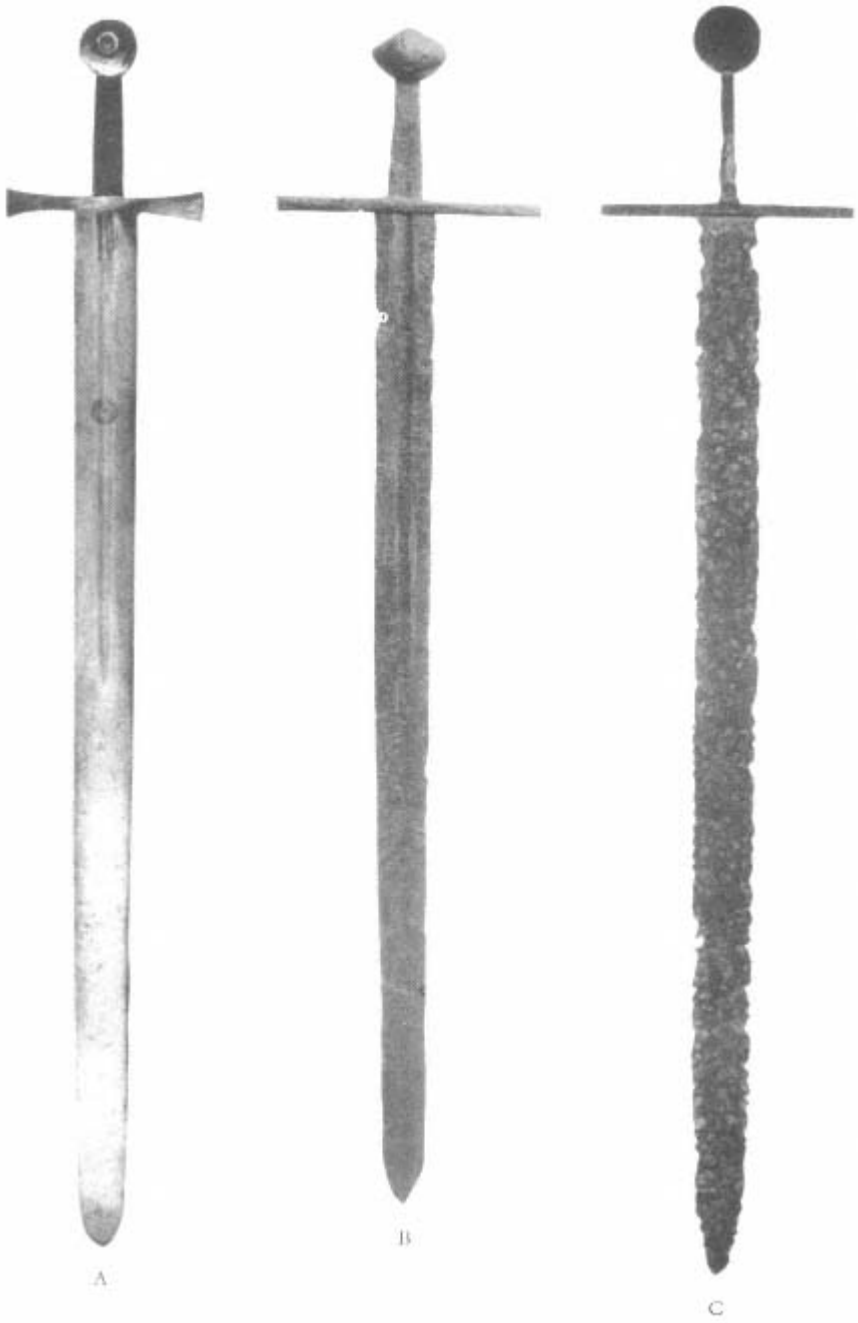
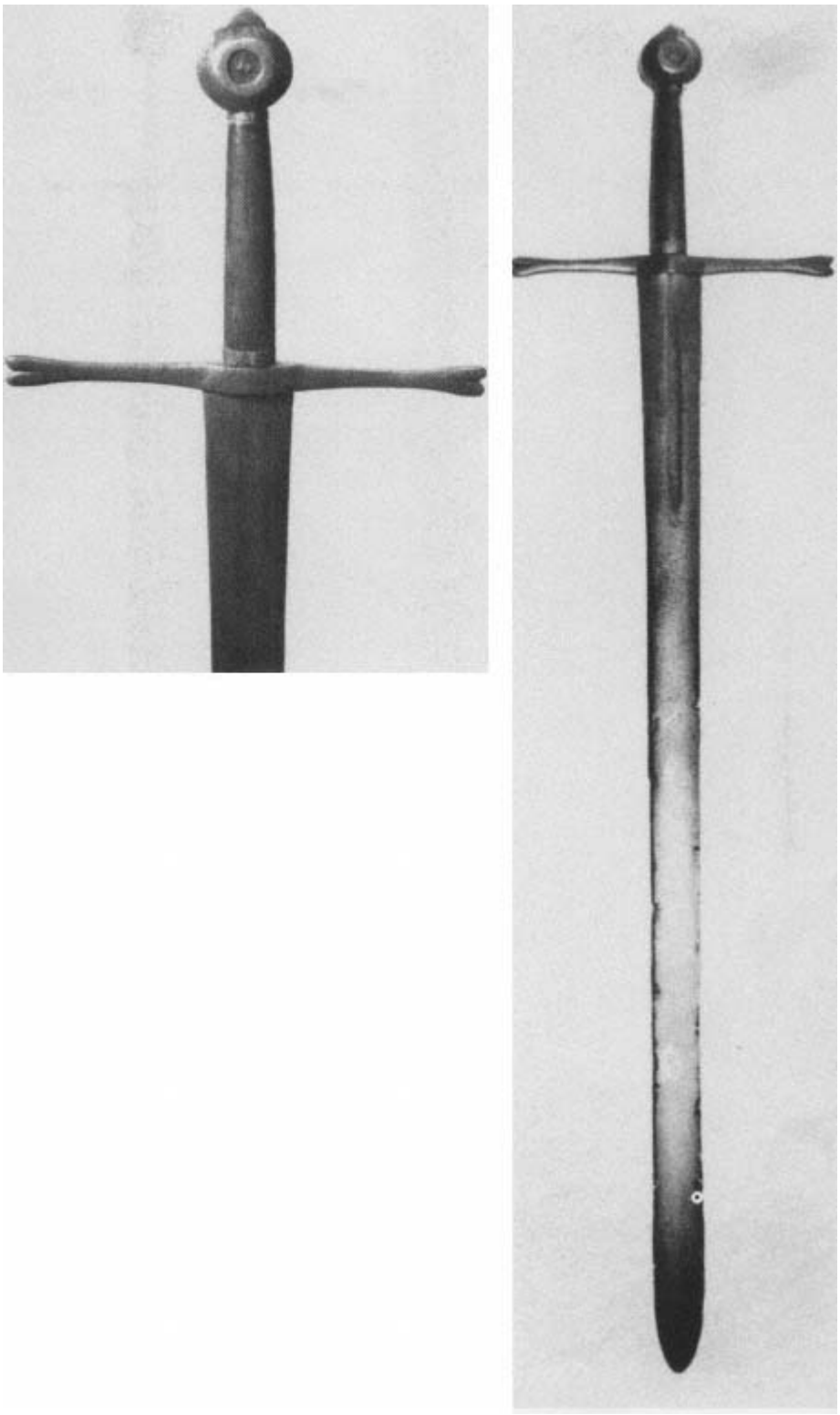


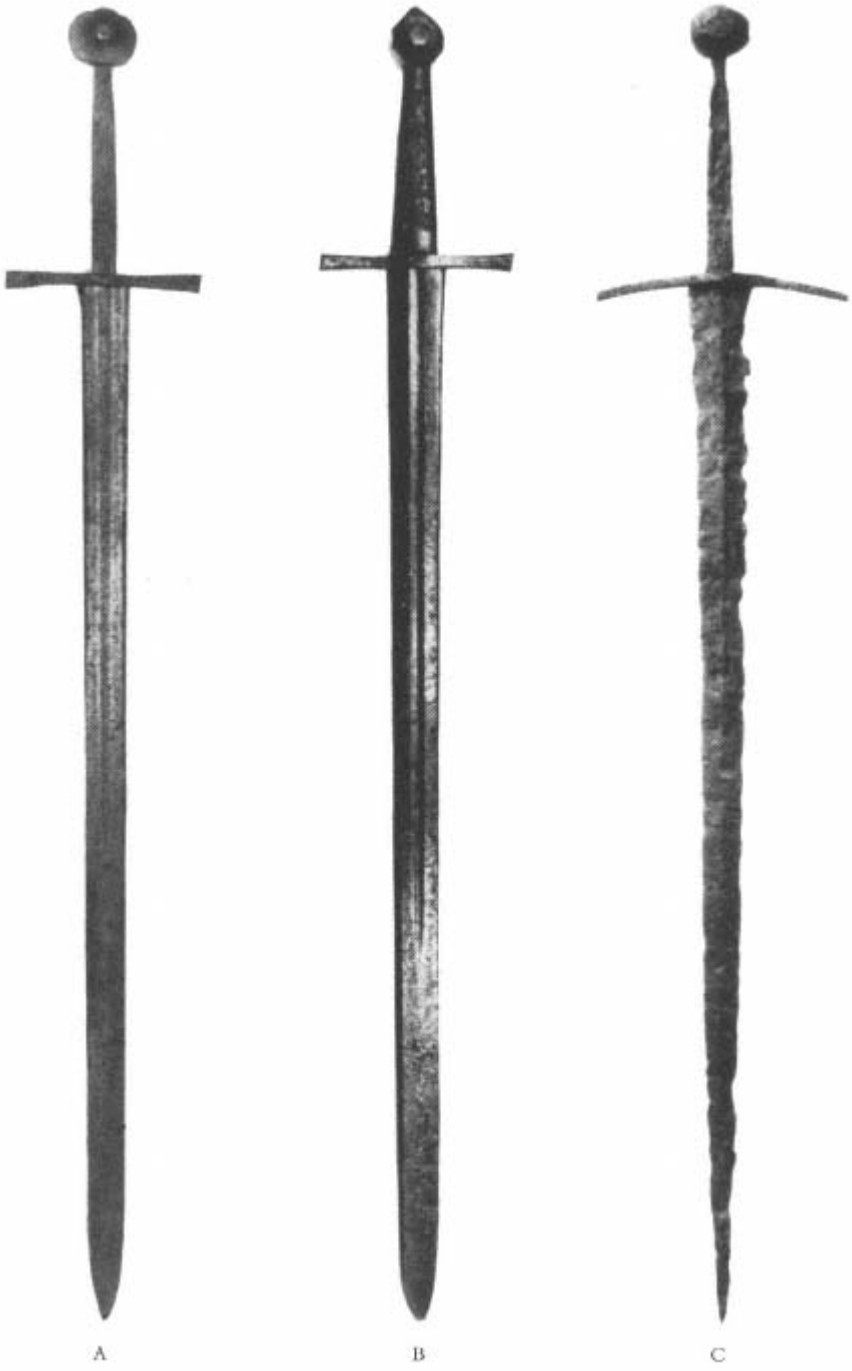
11. Type XIII, late 13th-
early 14th century; three examples. The sword in the middle has a fine latten pommel (Type J) and a blade marked with a wolf inlaid in latten.



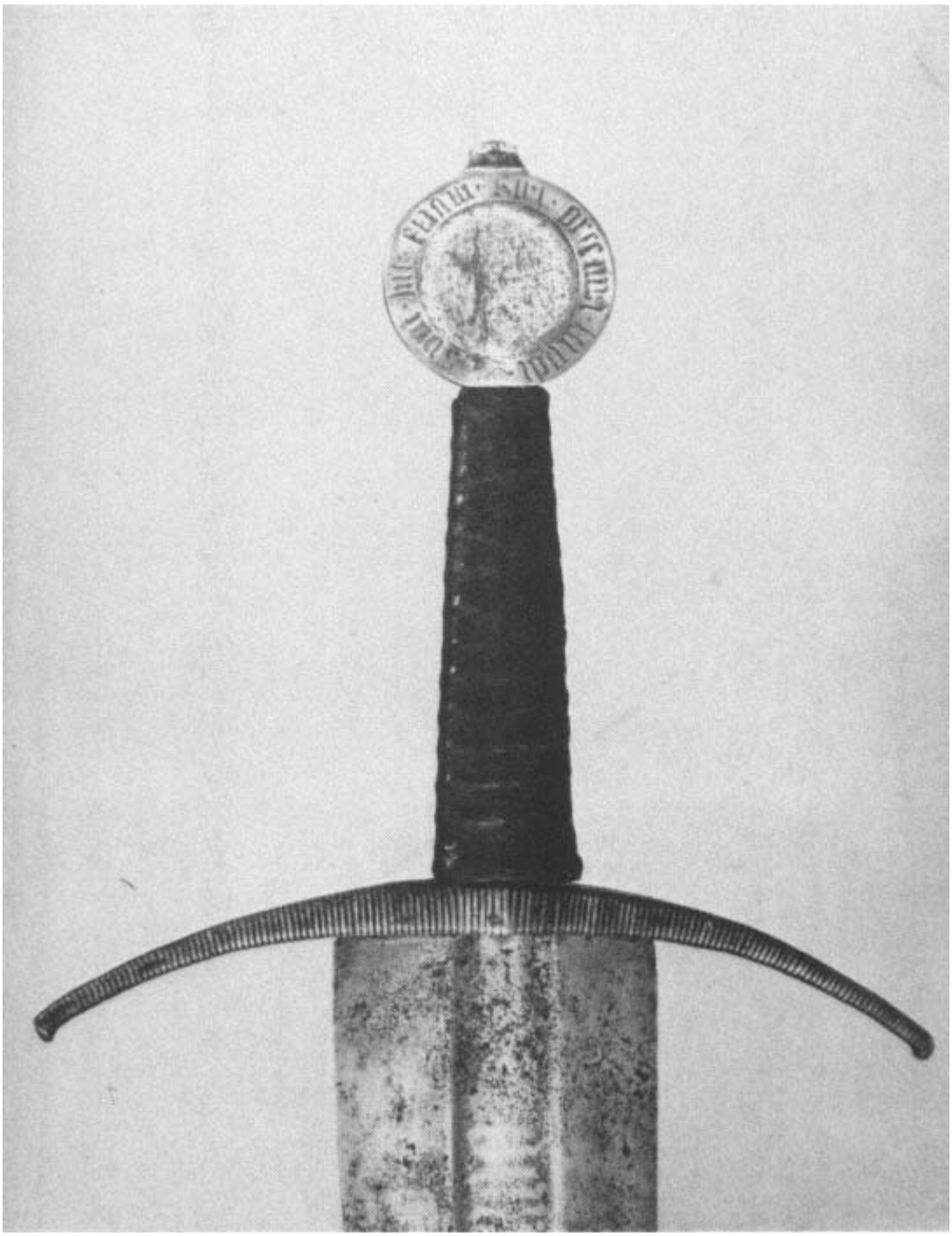
12. Type XIIIb. Late 13th, early 14th century.



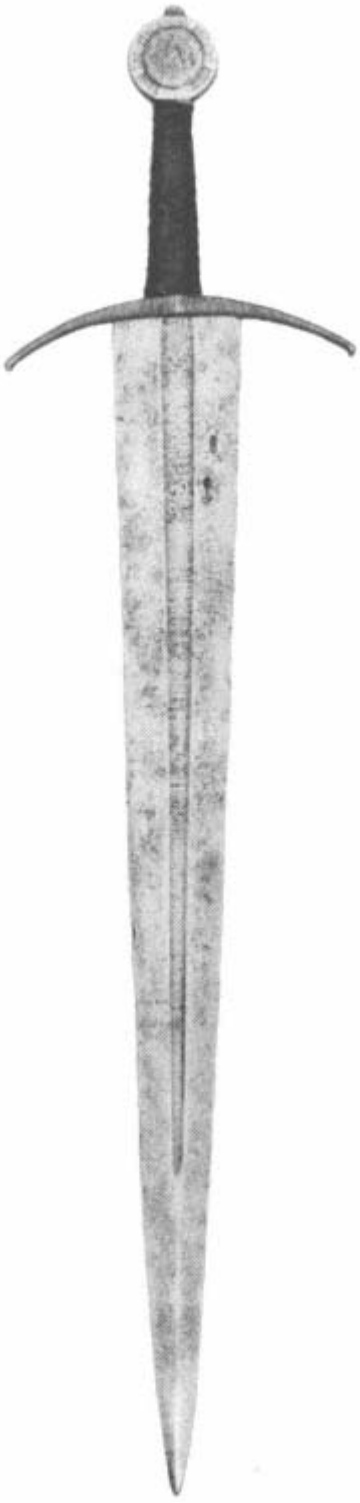
13. Type XIIIa, I, 5. ?S. German, c. 1260–1300. Original grip-core of beechwood. Traces remain of a covering of thin membrane (?parchment) under the fillets of iron which encircle the grip at top and bottom. A maker's mark, similar to that which is known to have been used as early as 1455 by the Stantler family of Passau, is punched in relief on the surface of one of the recesses in the pommel (cf. the sword now in the London Museum which was found near Westminster Bridge, which has a mark made by the same punch in both blade and pommel; fig. 125).



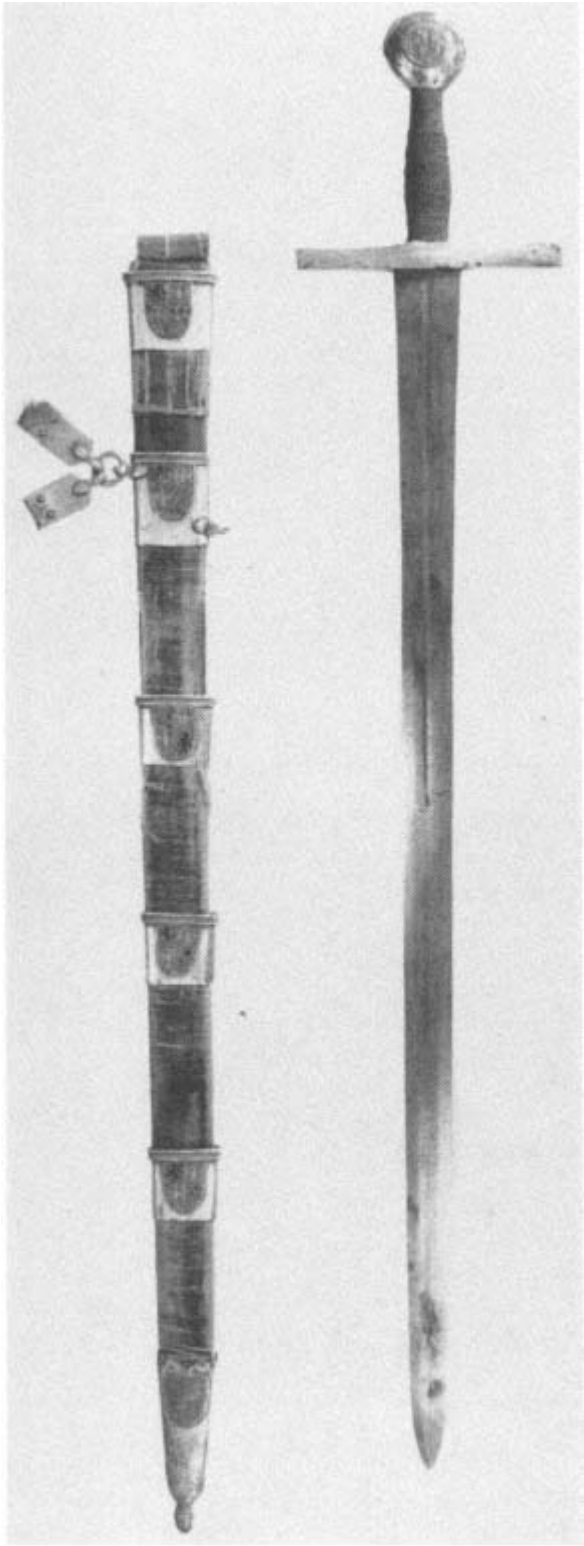
14. A. Type XIIIa; c. 1280–1310. B. Type XIIIa. The blade of fine quality, inlaid A.C.L.I. and a mark of a bell within a shield. The original leather-bound grip survives. C. Type XVa. Second half of the 14th century. Compared with preceding types, showing completely different type of blade, though hilt is similar in proportions and akin in shape.



15. Type XIV, J1, 4. ?Italian, first quarter of the 14th century (see next page).

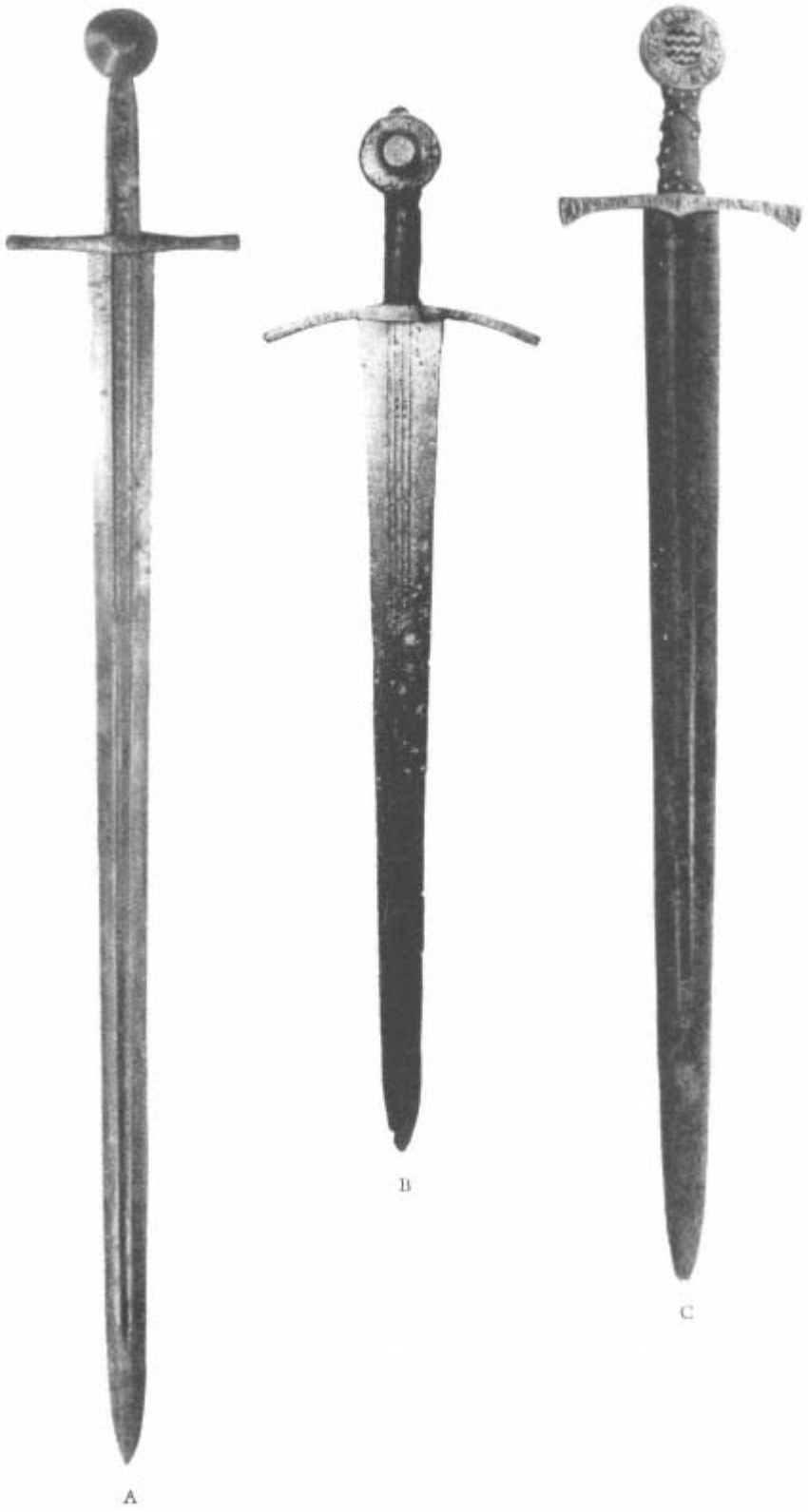


16. Type XIV, J1, 4. ?Italian, first quarter of the 14th century. The broad blade bears a smith's mark and an etched inscription, now so worn as to be illegible, in Gothic miniscule characters. On either face of the bronze pommel there is flat ring of silver surrounding the raised central panel, with the engraved inscription Sunt hic etiam sua praecuna laudi (Here also are the Heralds of His praise). The cross of bronze is delicately inlaid with silver wires closely spaced encircling the cross vertically. The grip is of wood, bound about with 14 rings of cord or thong, and covered with leather.



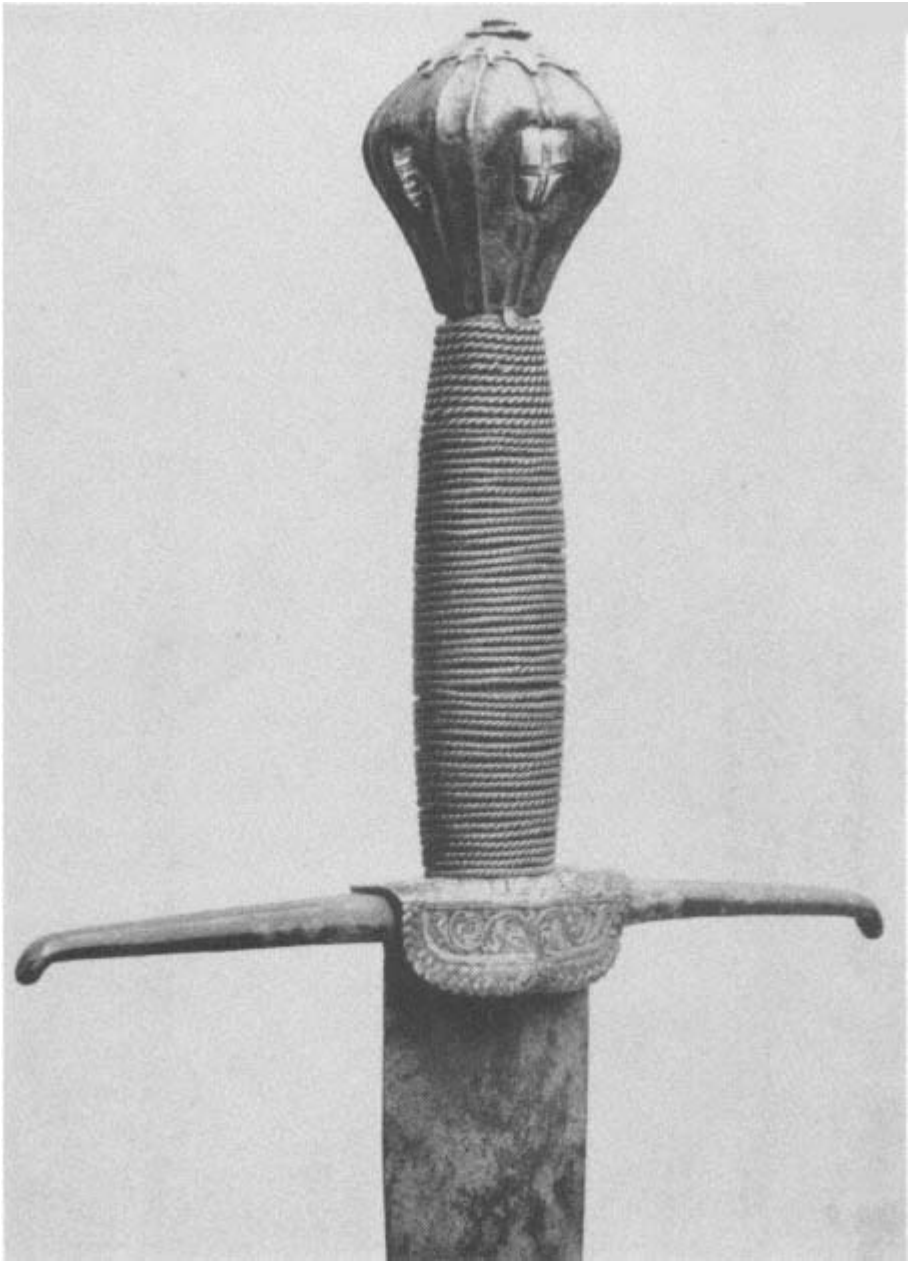
17. Type XIIIb, 1, 2. Spanish, before 1319. A small weapon made for a boy. The arms, contained in enamelled panels in the pommel and in the six silver mounts of the scabbard, are the same as are used on the seal of one of the sons of Alfonso X (el Sabio) of Castile—Don Juan, el de Tarifa, who was killed fighting against the Moors in 1319. The cross and pommel are of iron plated with silver-gilt, and the grip is bound with twisted silver wire. The scabbard, of wood covered with red velvet, is fitted with chape and locket of silver, with four additional silver mounts between. The silver belt ends and rings remain, but have been incorrectly re-set together on one ring of the locket. On the back of the uppermost mount is a silver-mark, a shield, with two crossed keys surmounting a star impaled with two unidentiable marks. The keys and star were used, with the star above the keys, by Pope Gregory X on his coinage in the 15th century.

18. Hilt of "Santa Casilda" sword (plate 19C) XII, G, 6. Gilded iron. The pommel is decorated in relief round the border with an inscription in Lombardic capitals AVE. MARIA. GRATIA. PLENA. enclosing the arms Barry Wavy, argent and gules. The cross is similarly decorated with the words DIOS. ES. VINCENDOR. EN. TOD/O. DIOS. ES. VENCENDOR. EN. TODO. Grip bound with red leather, with trellised overbinding of flat thongs secured by gilt-headed pins.

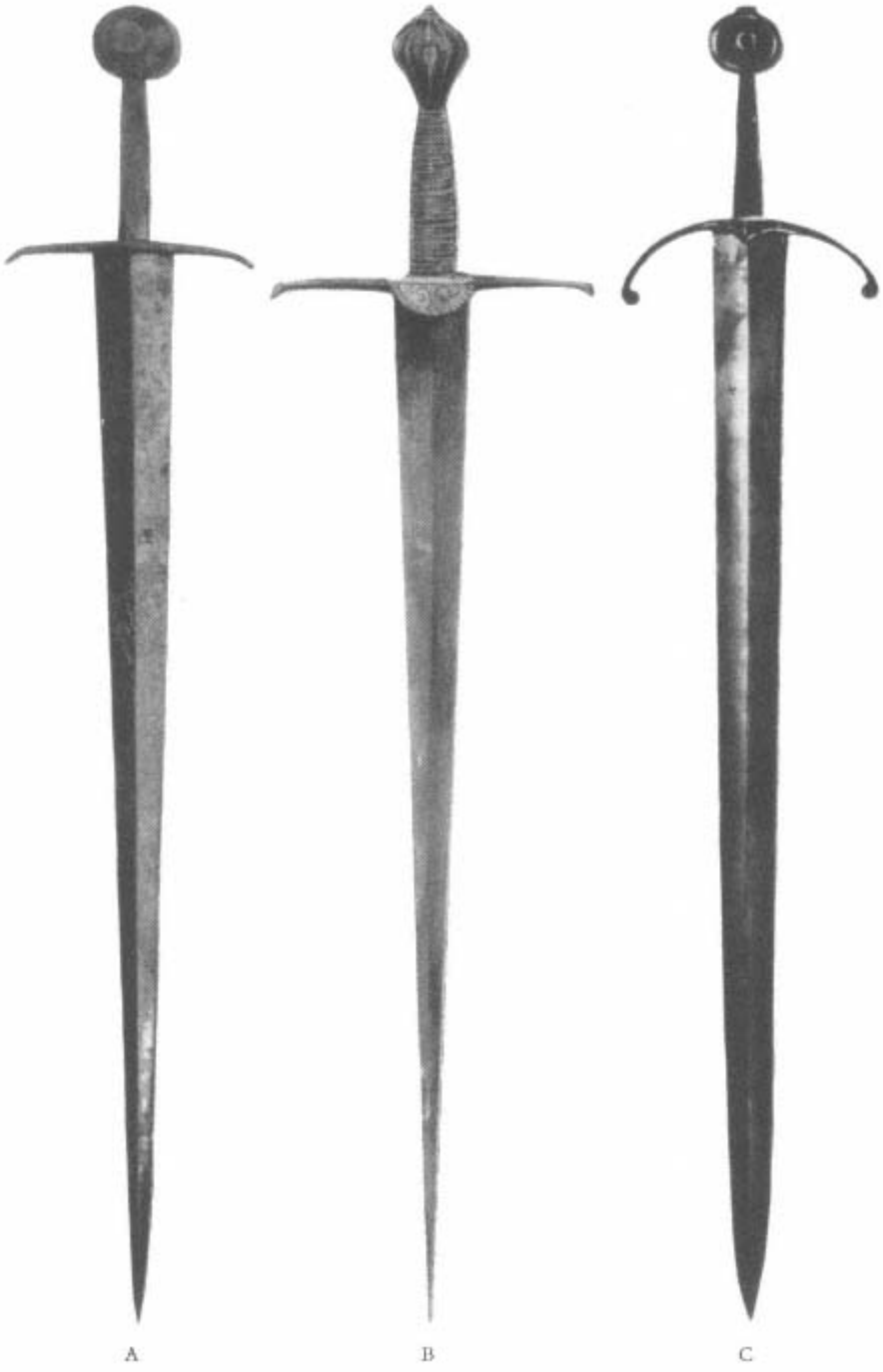


19. Three types, all in use 1250–1325, contrasted. A. Type XIIIb; c. 1300. B. Type XIV; c. 1300. C. Type XII; c. 1250–1300.

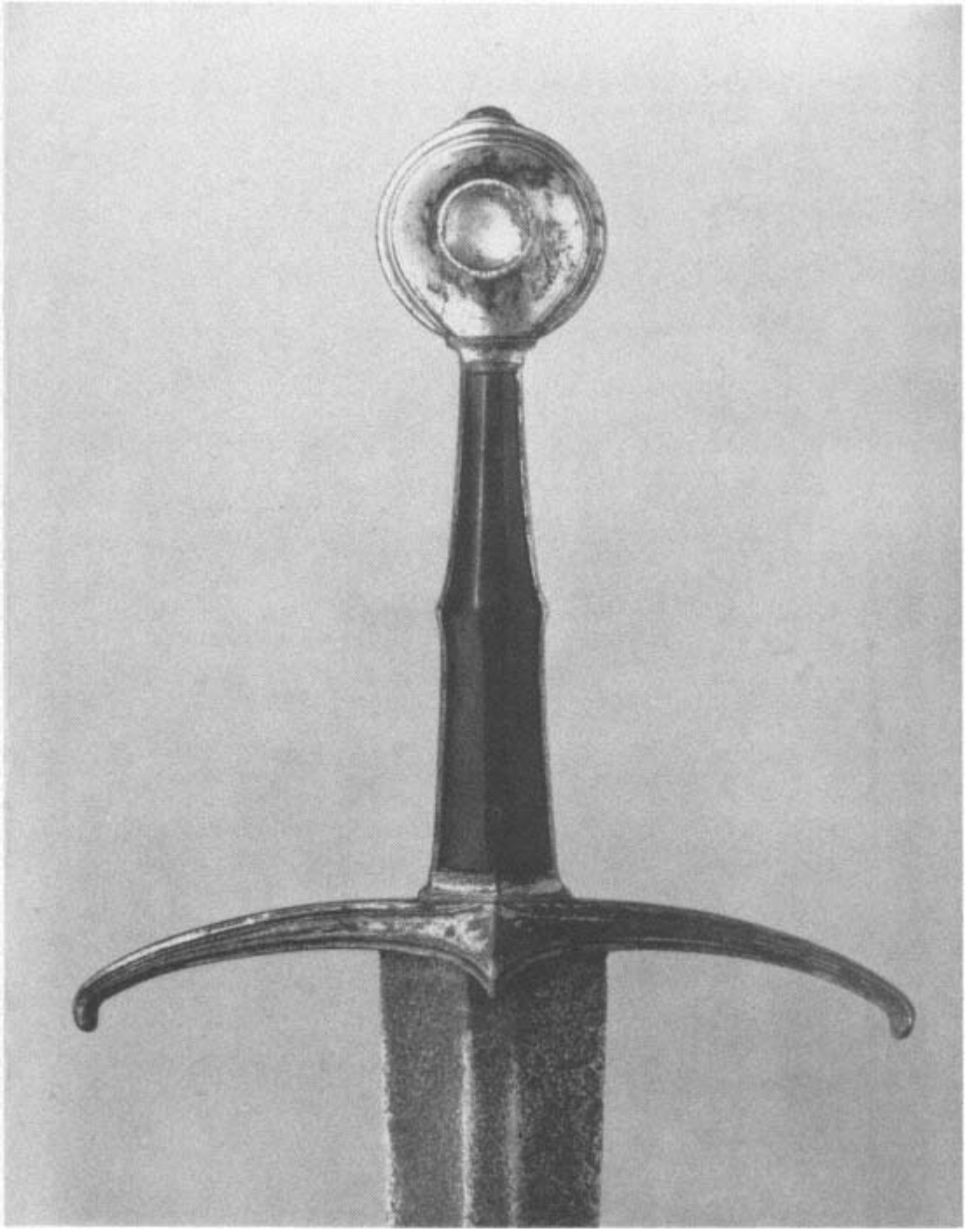
20. A. Type XIV. Early 14th century. Well-formed pommel of Type W. Grip restored. Marked in the blade on either face is an unusual inscription. The letters 1010 (or TOTO), each repeated twice, in the manner of the lettering round the edge of a coin, to form a circle. B. Type XVI. First half of the 14th century. For inscription on blade, see fig. 32, p. 62. C. Type XIV (or XVI?). The corrosion of the point end of the blade makes it hard to classify. There is an almost identical sword, of Type XVI, in the City Museum at Lincoln.



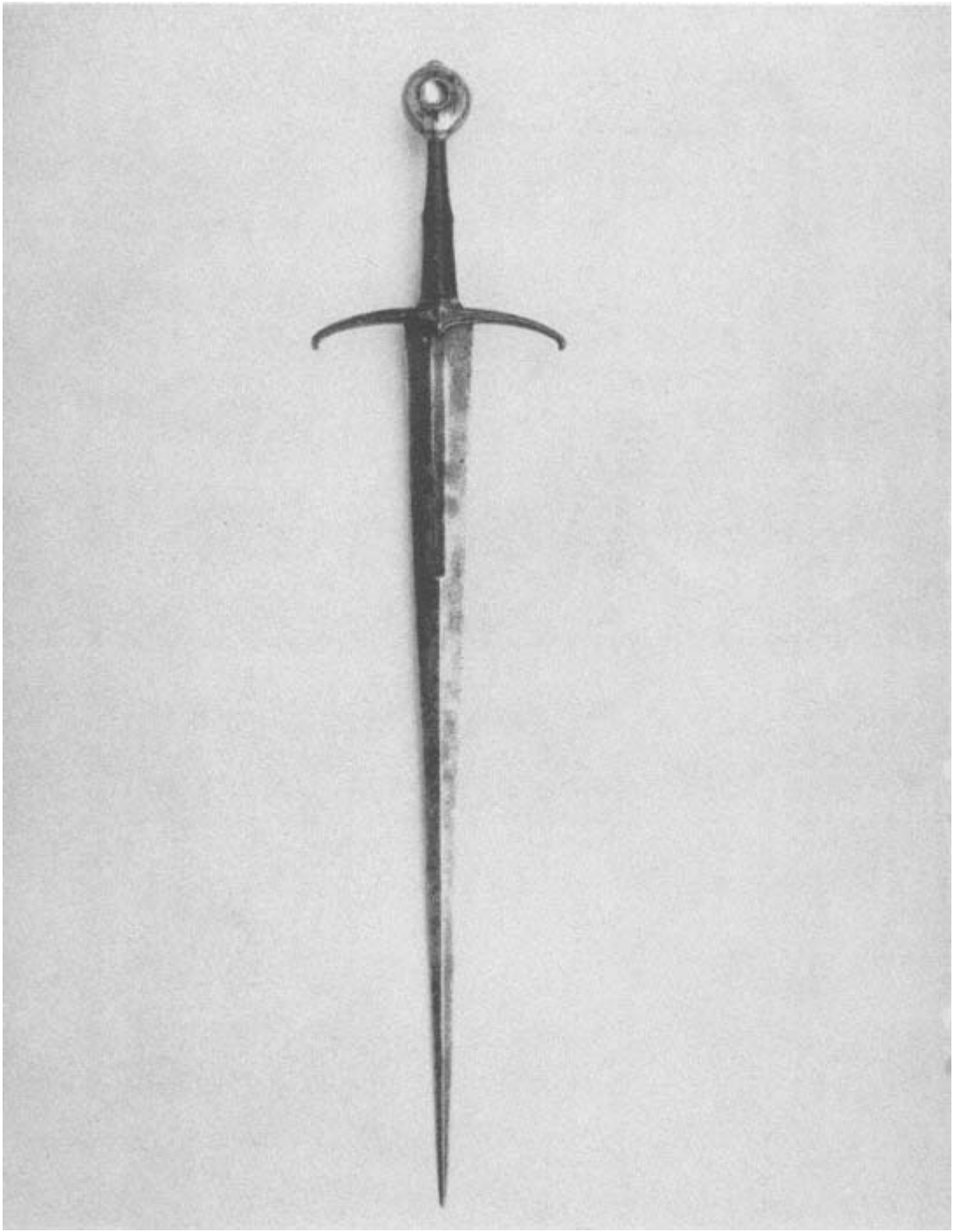
21. Hilt of the Monza sword (plate 22B). The pommel is inlaid with four silver shields engraved alternately with the Viper of Visconti and the Cross of Milan. Set under the riveted end of the tang are two silver washers, the large lower one rsette-shaped with ribs and points following the ribs on the pommel, the upper, smaller one circular and knurled. The grip is of oval section, bound with twisted copper wire with traces of gilding. Fitted over the tang between the grip and the cross is a silver chappe decorated in low relief with a double spray of foliage involving four-petalled flowers on a hatched ground within a border formed as a plaited tress of hair ending in a tassel at each side of the base of the grip. The other half is broken off; it is recorded as recently as 1915 that the sword bore the initials H.V (Hestor Viscomes). There is no trace of them anywhere else on the sword, so it seems that they were upon the lost half of the chappe. The tress suggests that Estore was a member of The Fellowship of the Tress (Zopfgesellschaft), a knightly association founded by the Archduke Albrecht I of Austria (1365–95).



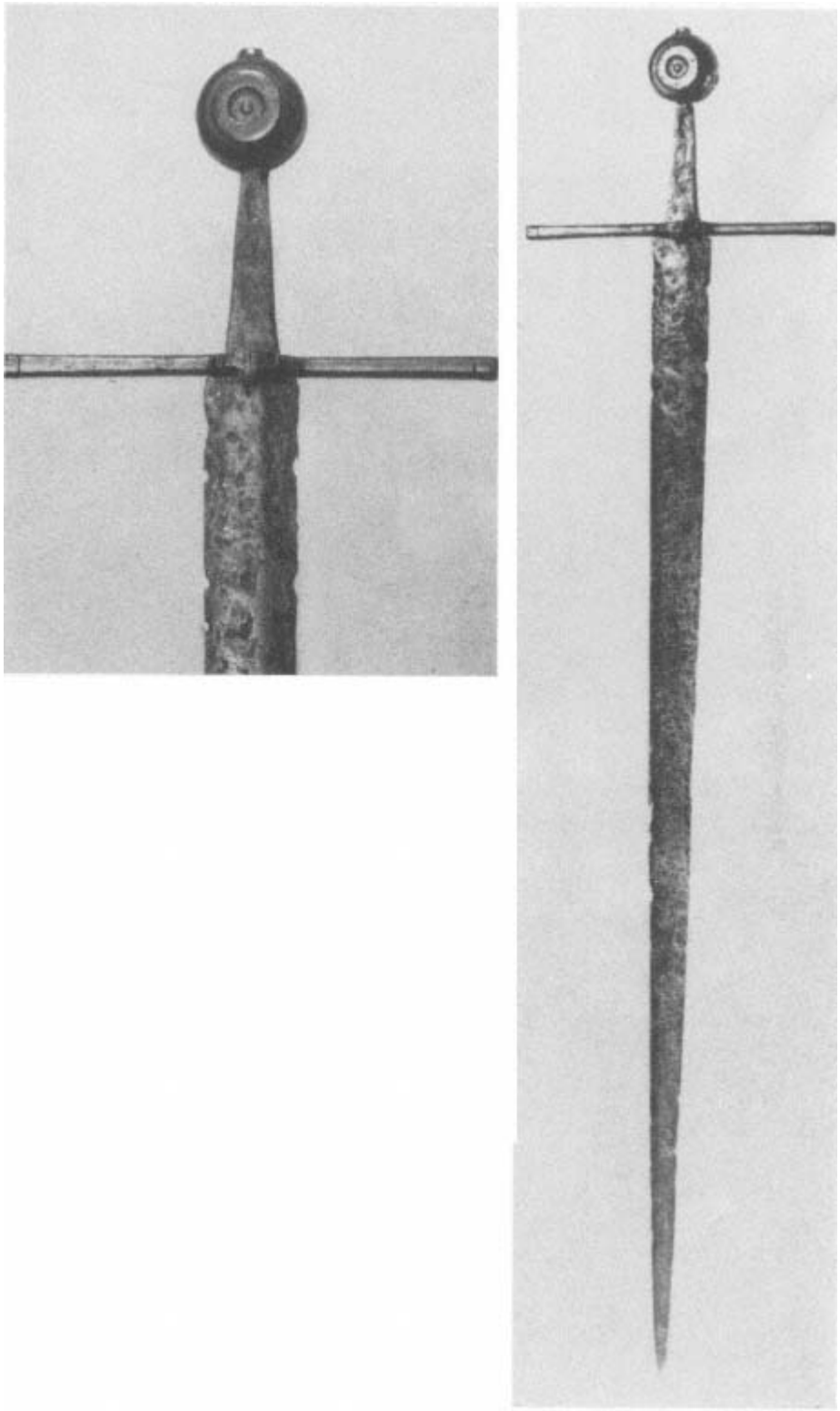
22. A. Type XV. Late 13th-early 14th century. An identical sword is shown on the alabaster effigy (c. 1310) of Sir John de Hanbury, at Hanbury, Staffordshire. B. Type XV. Early 15th century sword of Estore Visconti. C. Type XVIII. Mid-15th century. An almost identical hilt is in the Musé de l'Armée in Paris. The sword as a whole is similar to the one attributed to Henry V in Westminster Abbey.



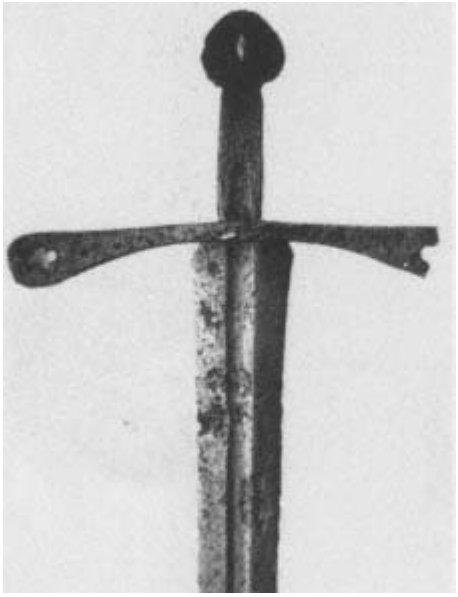
23. Hilt of plate 24. Pommel and cross are of bronze-gilt; the grip of horn is finished at top and bottom with fillets and supported up each side with strips of bronze-gilt.



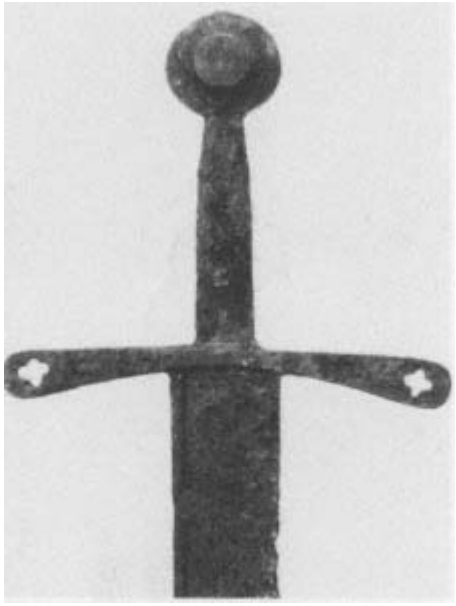
24. Type XV, J, 8 (curved). ?Italian, first half of the 15th century. The upper third of the blade has the central rib flattened off. The grip is rather long (5¼") in proportion to the blade (28½") but the sword is not a XVa.



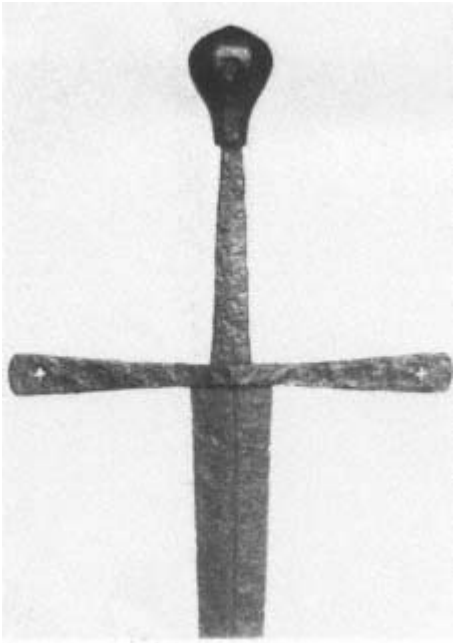
25. Type XV, J1, 10; c. 1400. Pommel of bronze. The cross is similar to that of the sword shown in the frontispiece and in plate 46D, though in this case it is heavier and not so slender. The blade is of a flat oval section rather than a flattened diamond section, but its outline is such that the sword should be regarded as of Type XV. Found in the River Ouse at Southery.



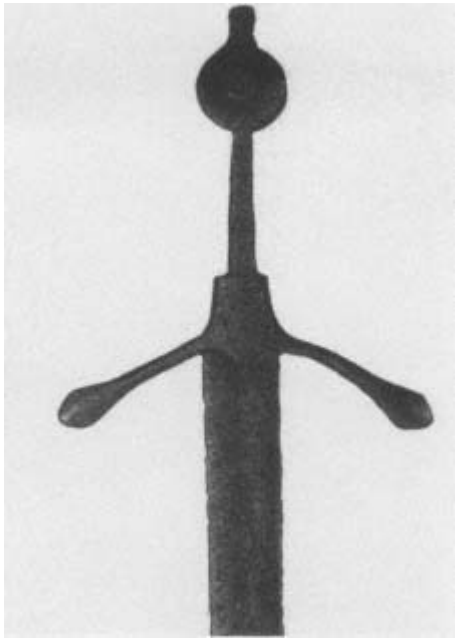
26. A. Type XVI, early 14th century. Style 6 cross with perforated ends and pommel of Type W. Found in the River Witham.



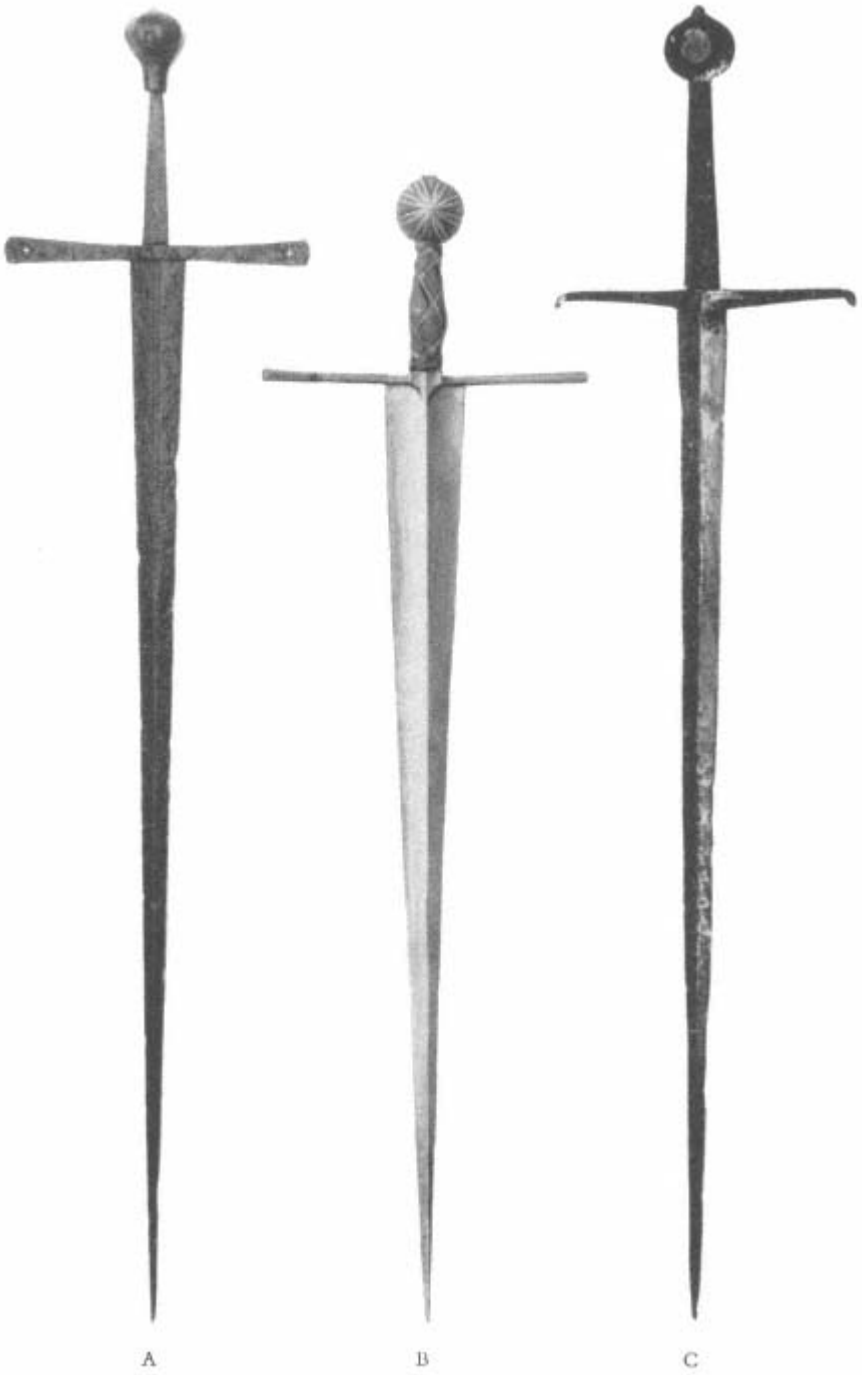
26. B. Falchion, early 14th century. Latten pommel crudely decorated, Type J. Cross similar to 27A. Found at Thorpe, Norwich.



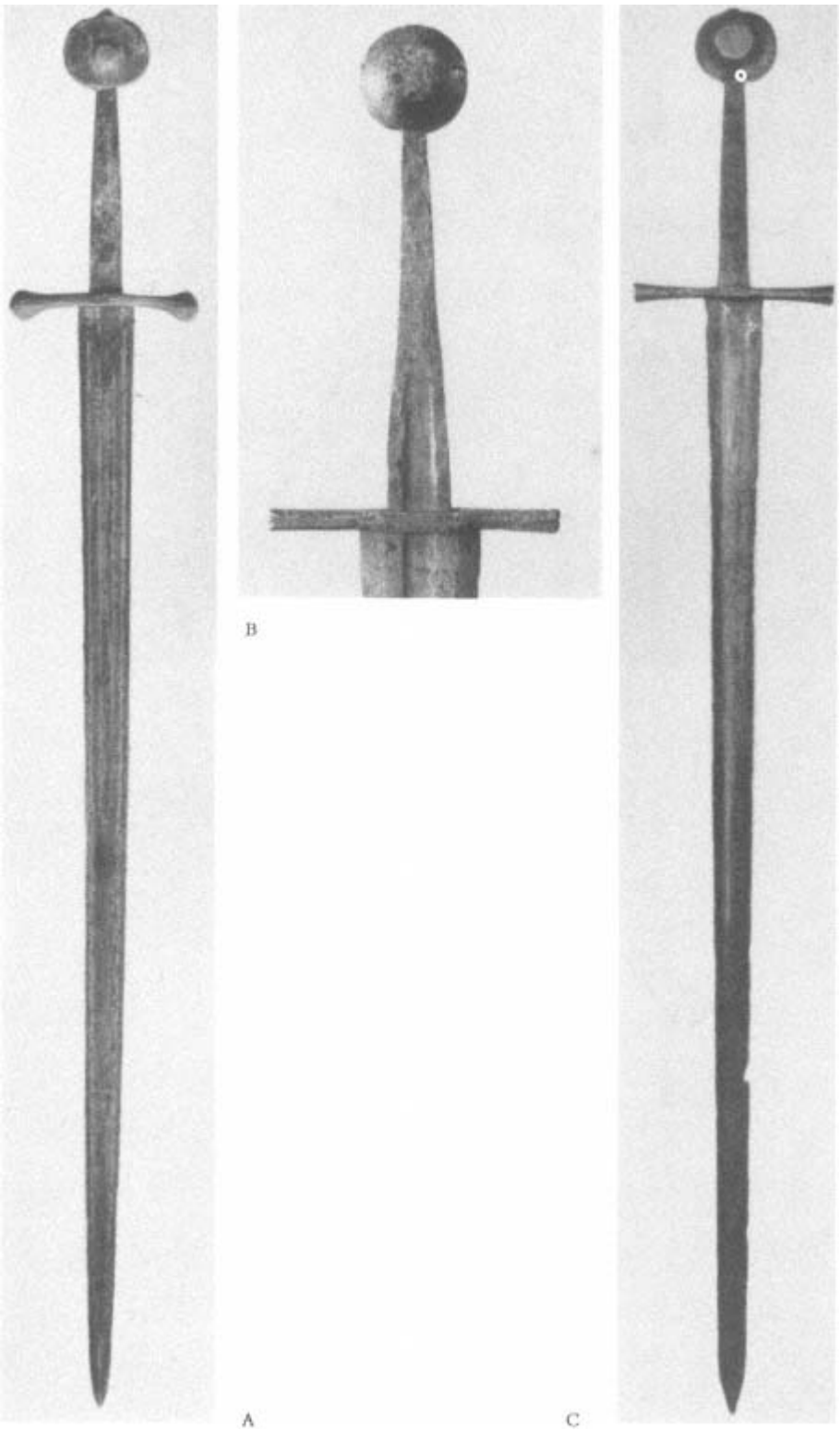
26. C. Type XV (see plate 27A); c. 1400. Possibly of English origin. Style 5 cross of similar character to 26A and 27A. There are recesses in the pommel for small shields of arms. Cf. plate 21.



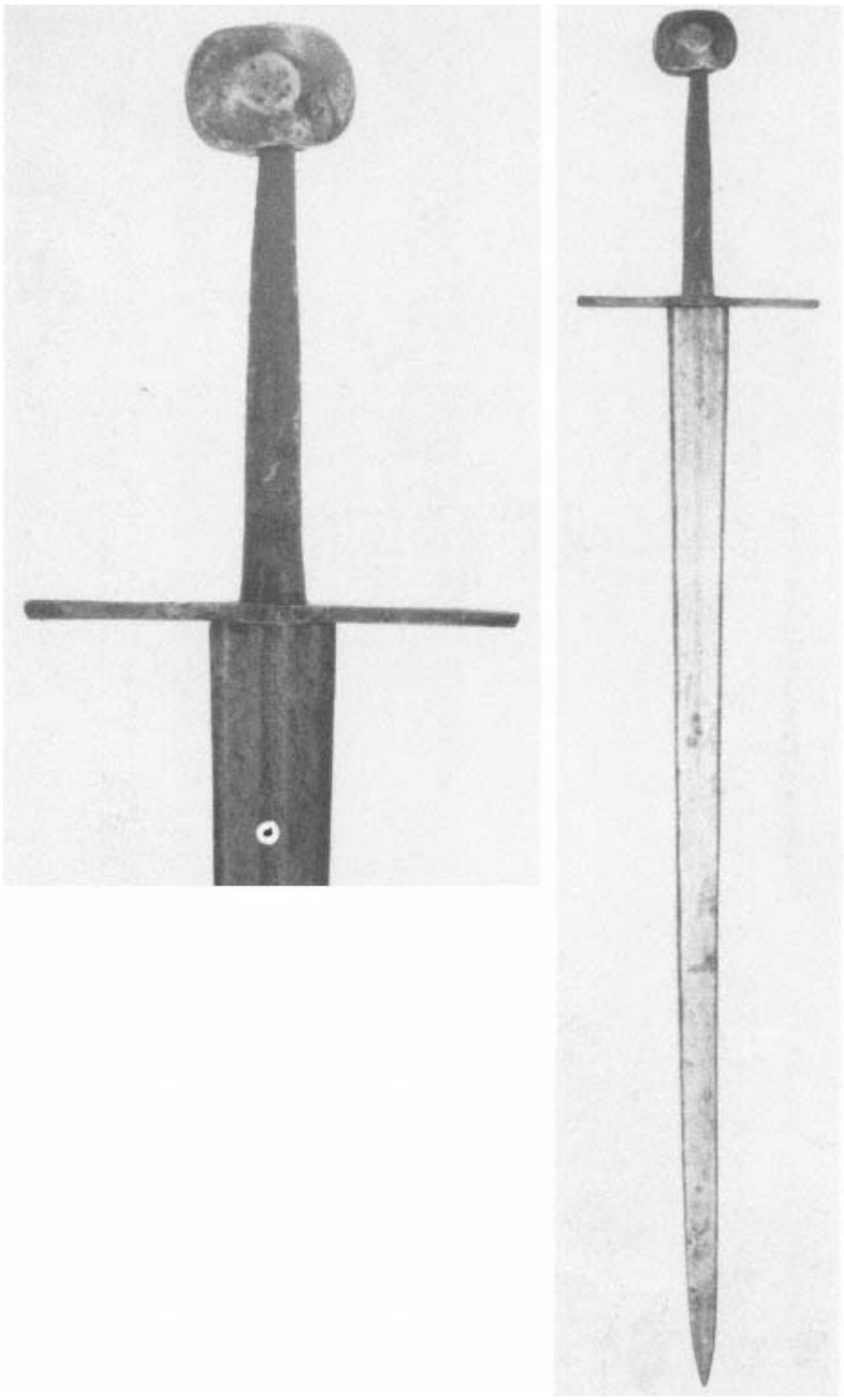
26. D. Scottish sword, vaguely of Type XVIII. Identical in form with a sword on the grave-slab of Robert de Greenlaw in the churchyard of Kinkell, Aberdeenshire. He was killed at Harlaw in 1411, so this sword may date from c. 1400.



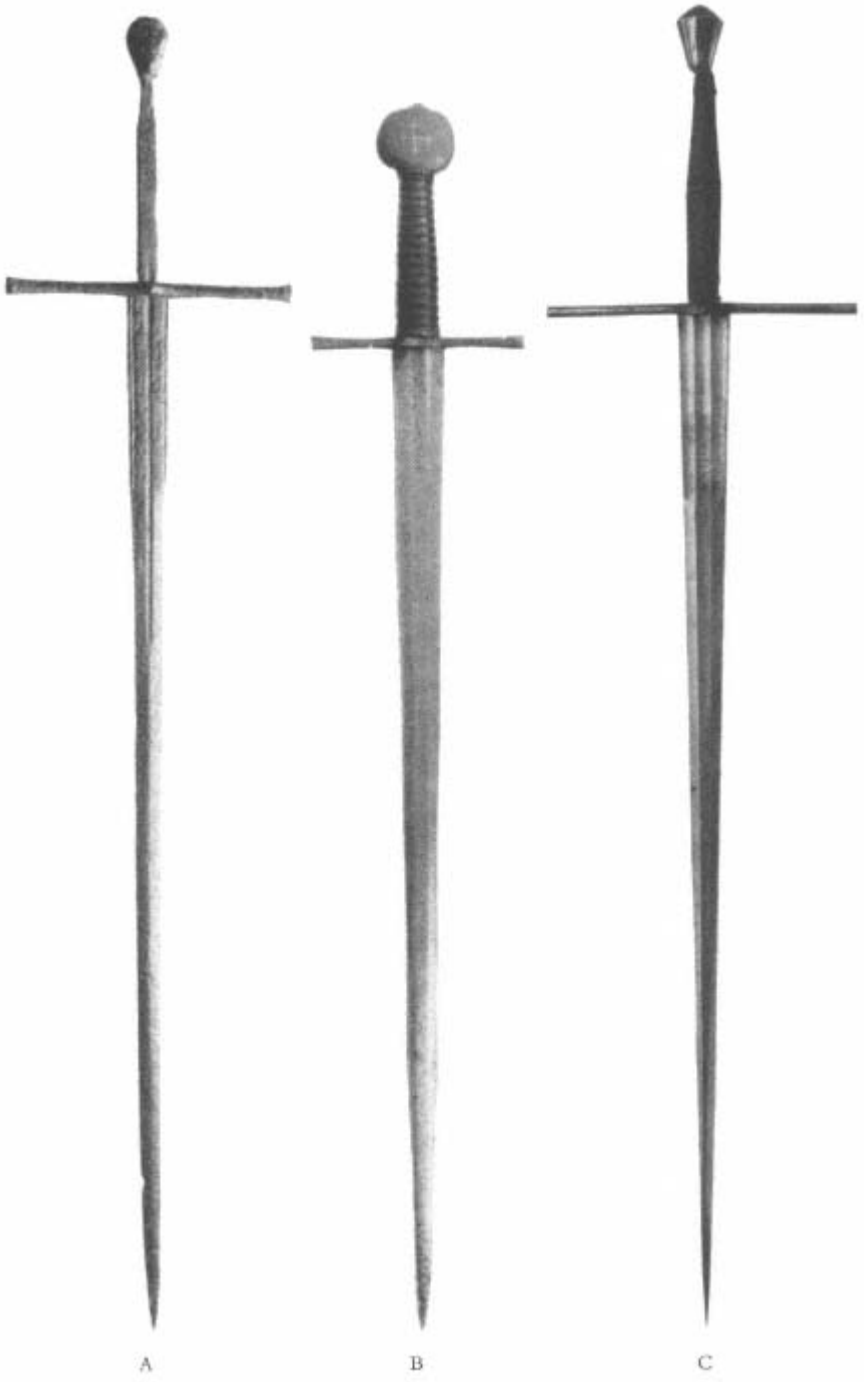
27. A. Type XV; c. 1400. The blade has a narrow fuller in its upper half. B. Type XV. Second half of the 15th century. See plate 46D. C. Type XVa. Found in Lake Constance.



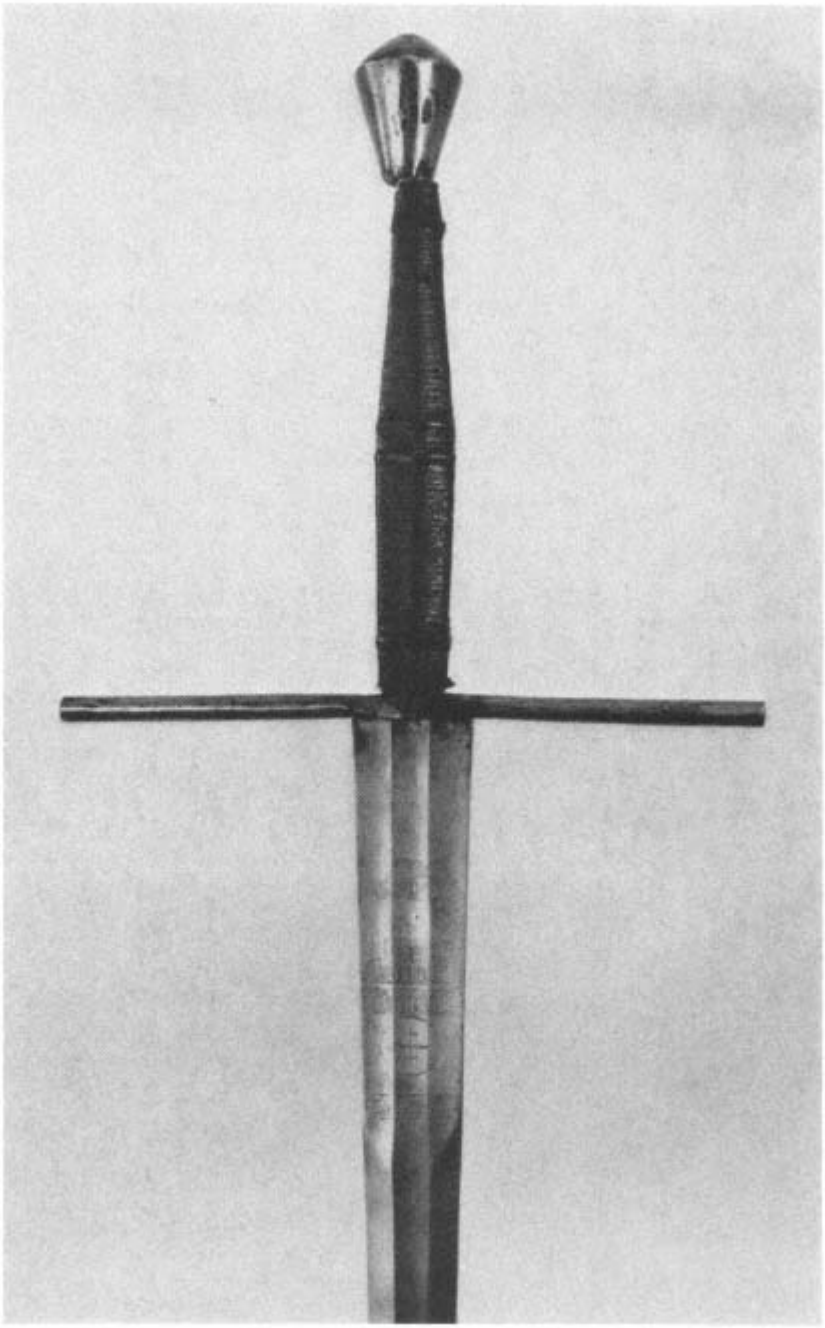
28. Type XVIa. First half of the 14th century. A. Found in London, now almost entirely destroyed by fire. The blade is marked in the fuller and on the tang with a punched fleur-de-lys in a shield. B. Blade similar to A, without reinforcement at the point. The ends of the cross are cut into small beasts' heads. C. This sword is of the same form and proportions as the well-known one of the same type in the Gwynn Collection (p. 48).



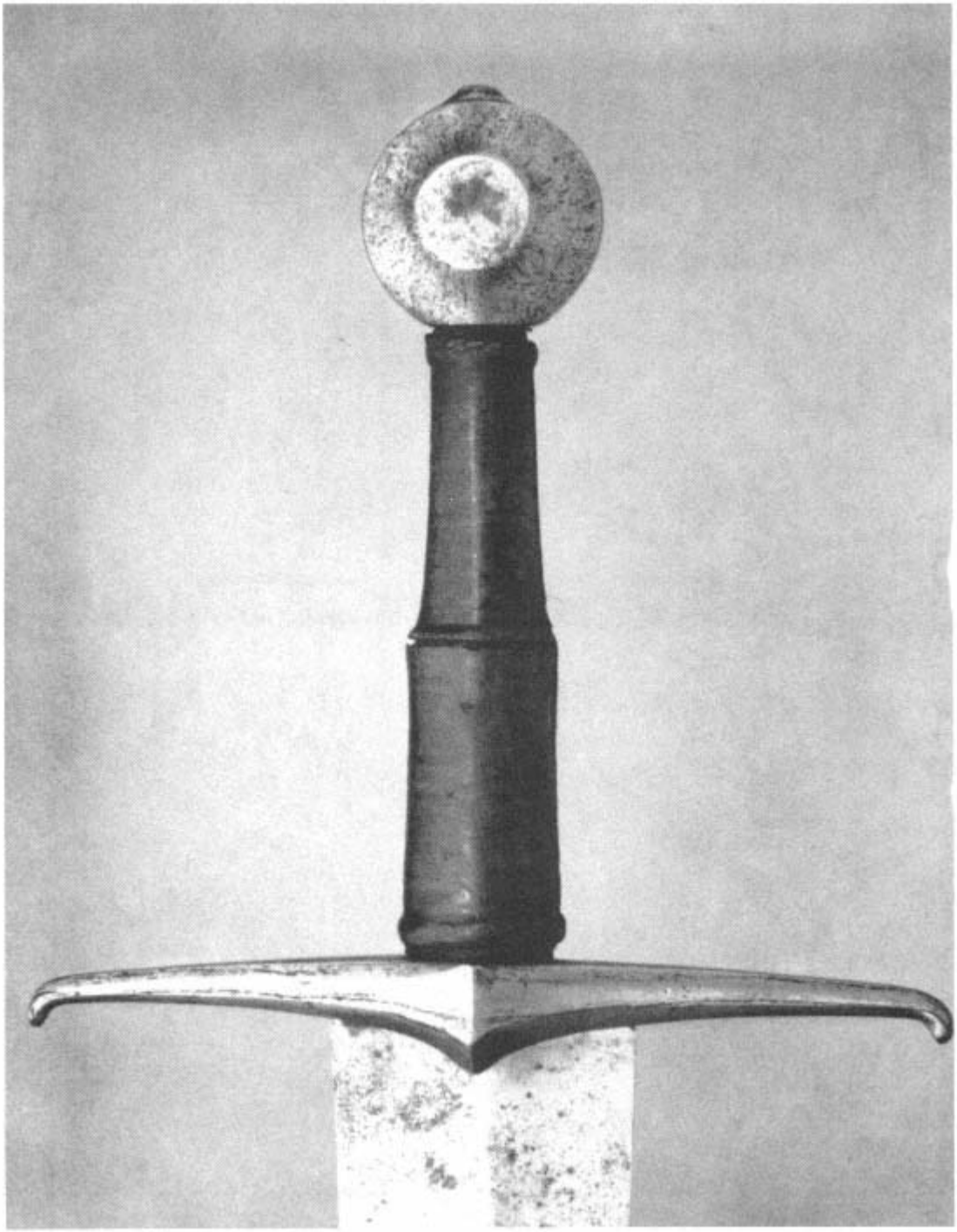
29. Type XVIa, K, 1a. First half of the 14th century. The Arabic inscription on the blade reads: "Inalienable property of the treasury of the marsh-province of Alexandria. May it be protected." There is a smith's mark stamped on the tang.



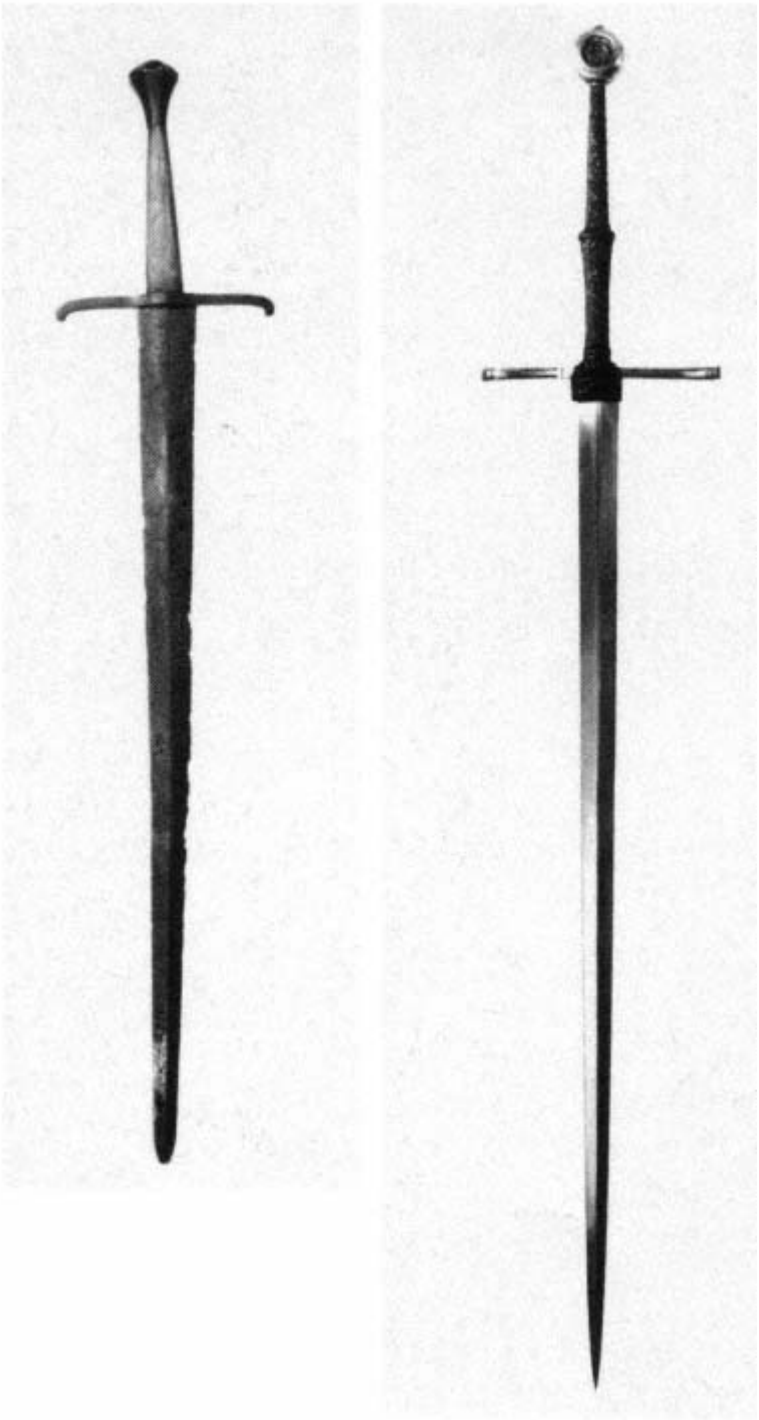
30. Type XVII. A. Second half of 14th century. The blade, with its long ricasso, is not of the true XVII section; it could be classified as of Type XVIIa, but the ricasso seems mostly to be found on XVII's. B. Second half of the 14th century. The Arabic inscription gives the date 1424. Grip restored. C. Second half of the 14th century.



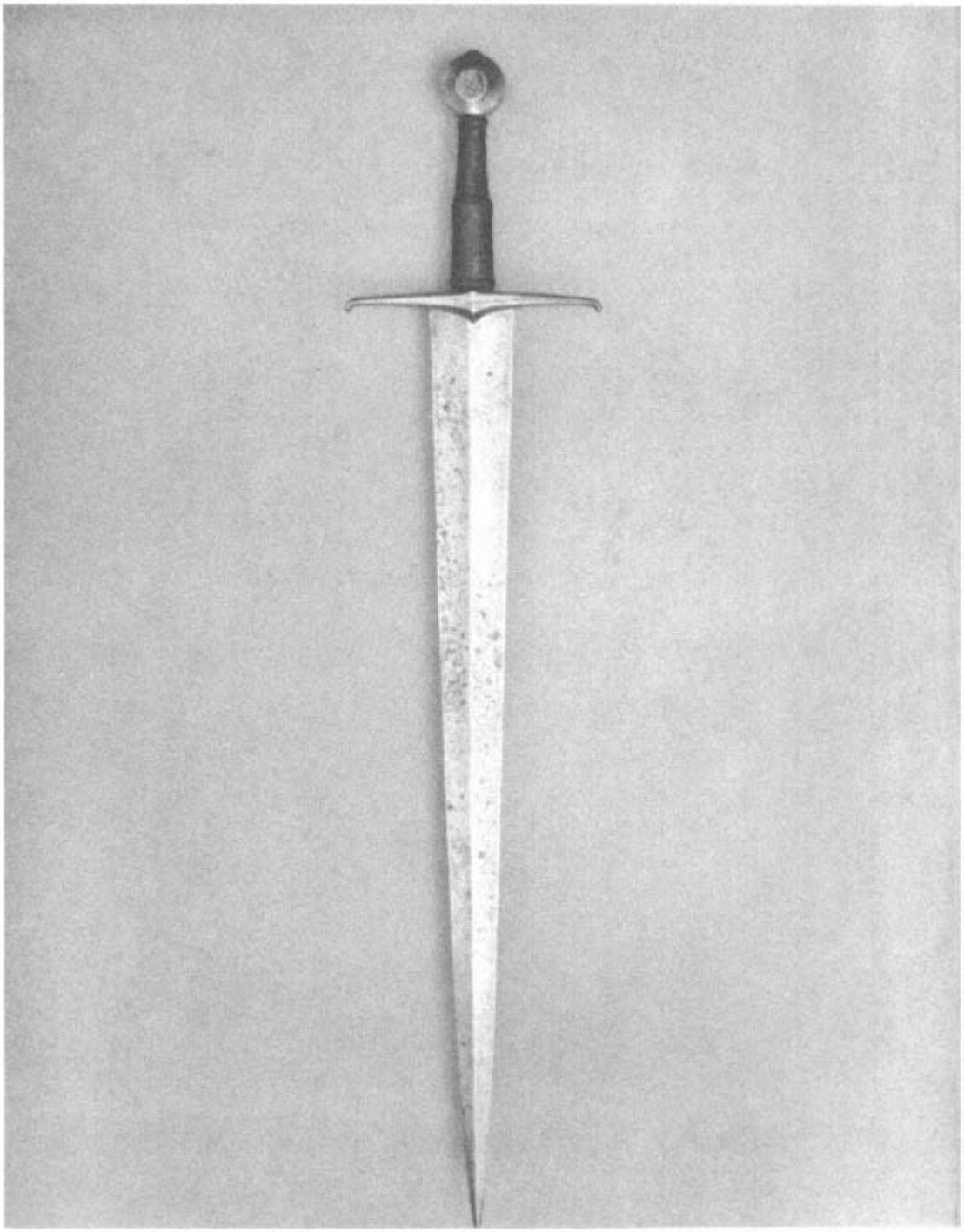
31. Hilt of plate 30C, XVII, T4, 1a. Until recently there was a leather chape, like the one on the sword in plate 47 in place at the bottom of the cord-bound, leather-covered grip. The inscription on the blade is fully dealt with by R. Wegeli, in Z.H.W.K. III, 3, p. 293.



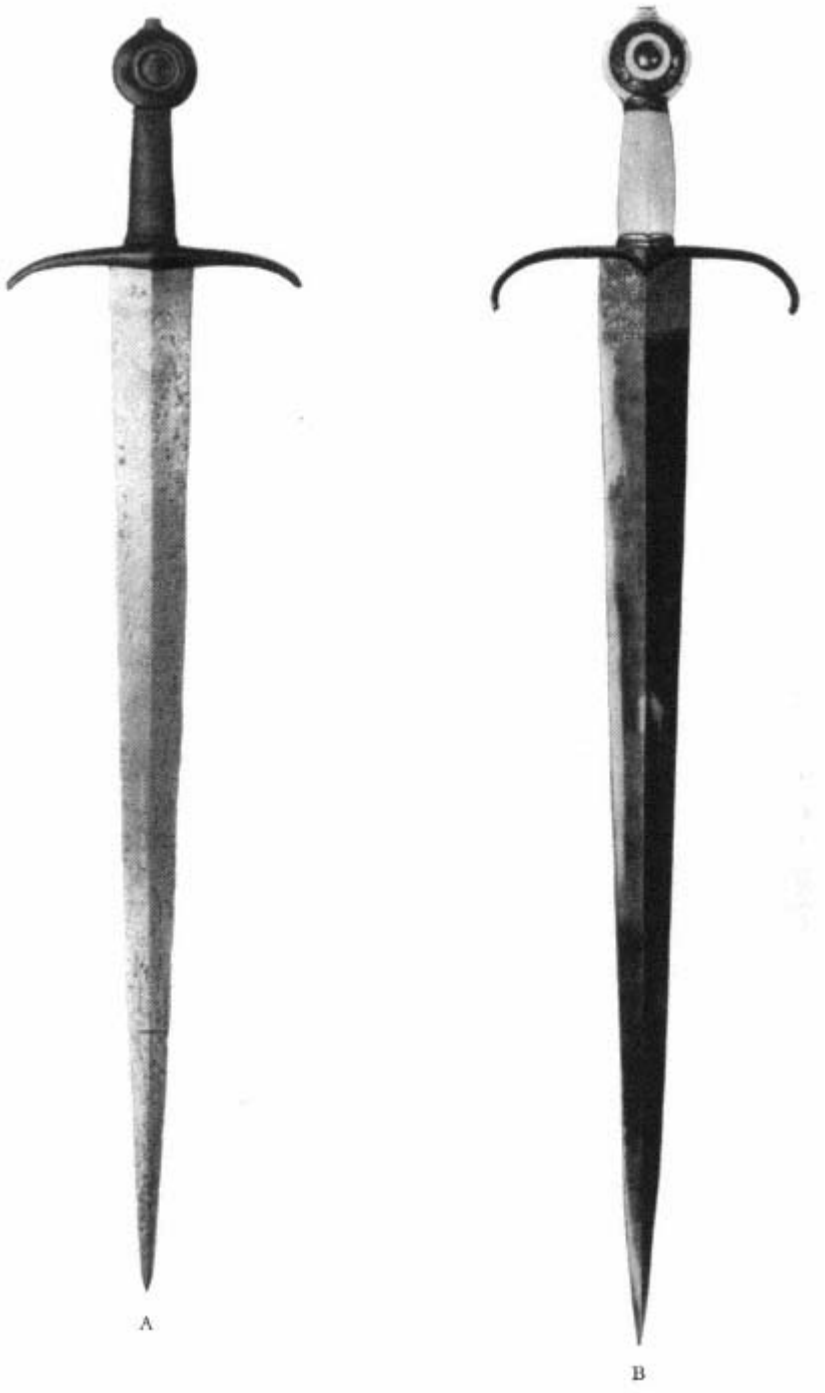
32. Hilt of plate 34. The original grip is bound with fine leather over cord.



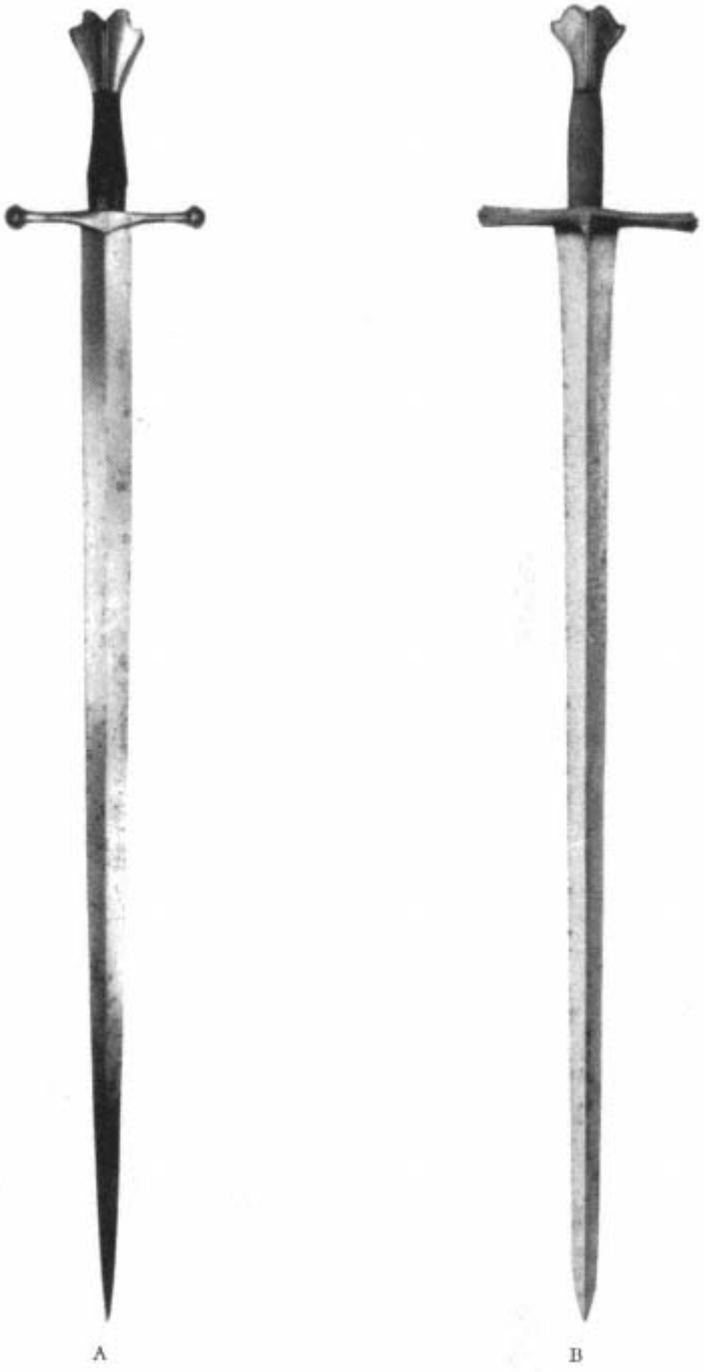
33. A. Type XVIIIb, T4, 4; c. 1400. Typical of English effigies and brasses between 1370–1425. B. Type XVIIIb, J1, 12. German, second half of the 15th century. Typical of the swords in the drawings of Dürer and Schöngrauer.



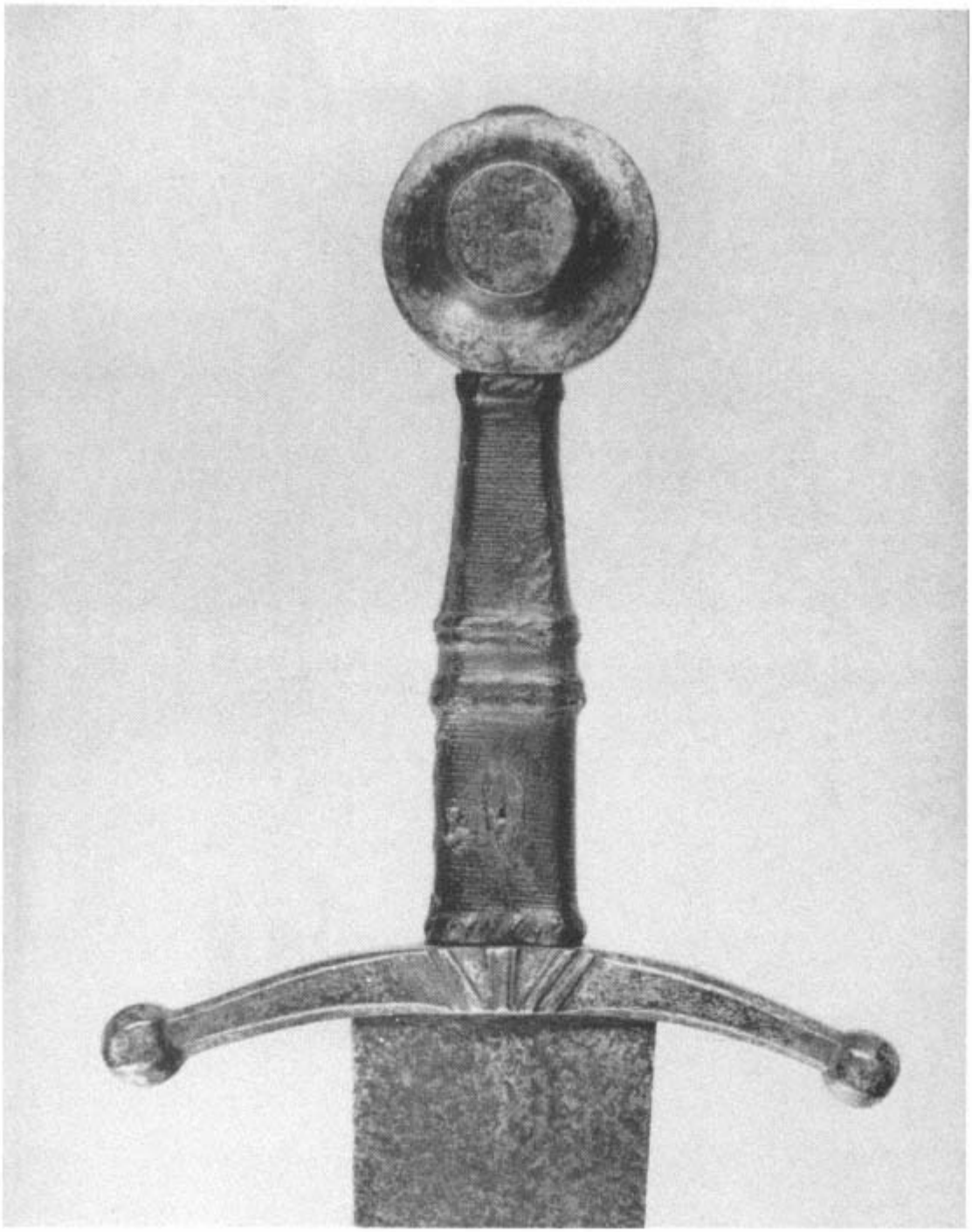
34. Type XVIII, J, 8. First quarter of the 15th century.



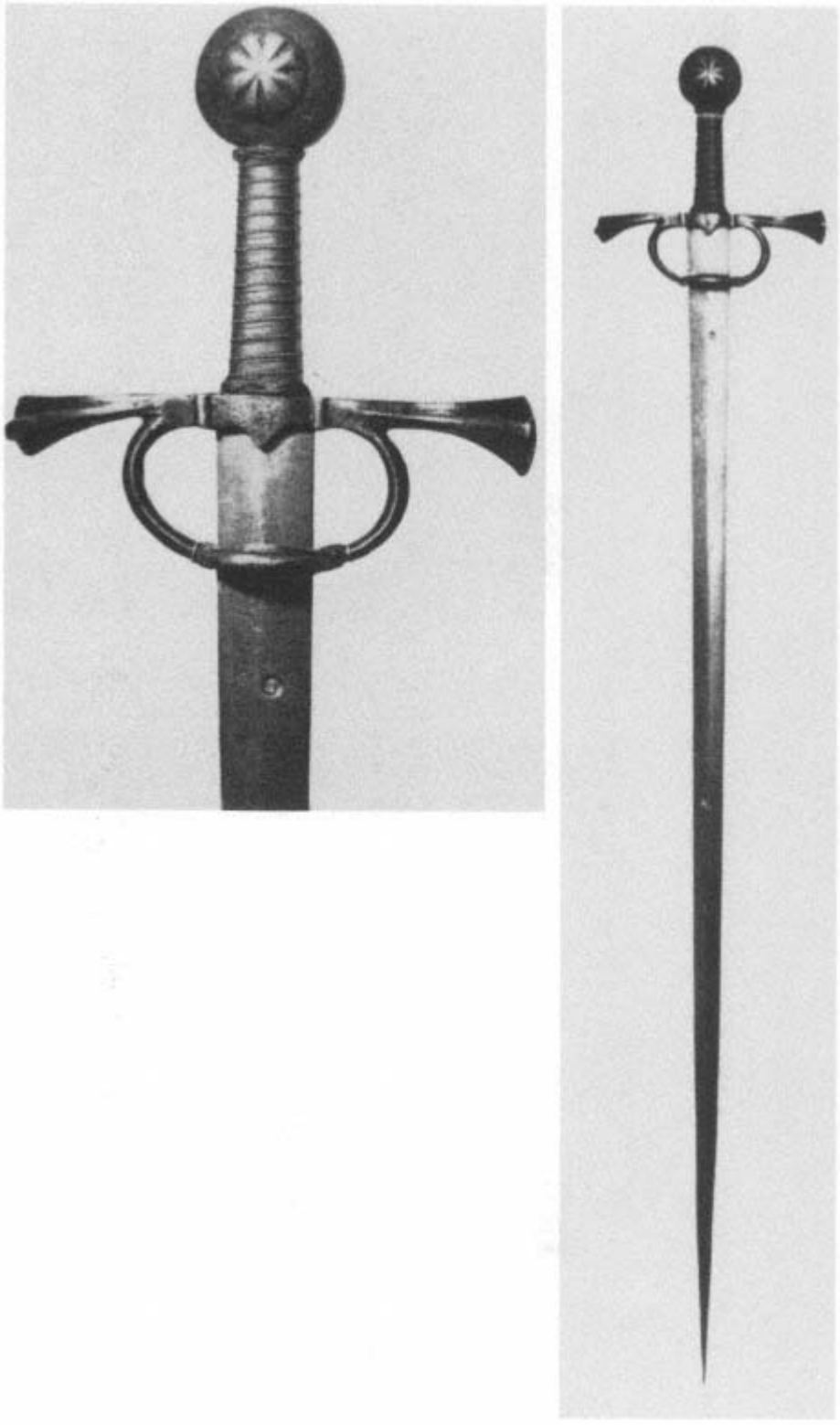
35. A. Second half of the 14th century. The blade, though clean, is much worn. In its present shape it looks as if it belonged to Type XV, but before it was reduced by sharpening it may have been an XVIII. B. Late 15th century. Made in Milan for the Archduke Philip the Handsome. Grip and pommel are of ivory and bronze-gilt, cross of bronze-gilt; the upper part of the blade is etched and gilded.



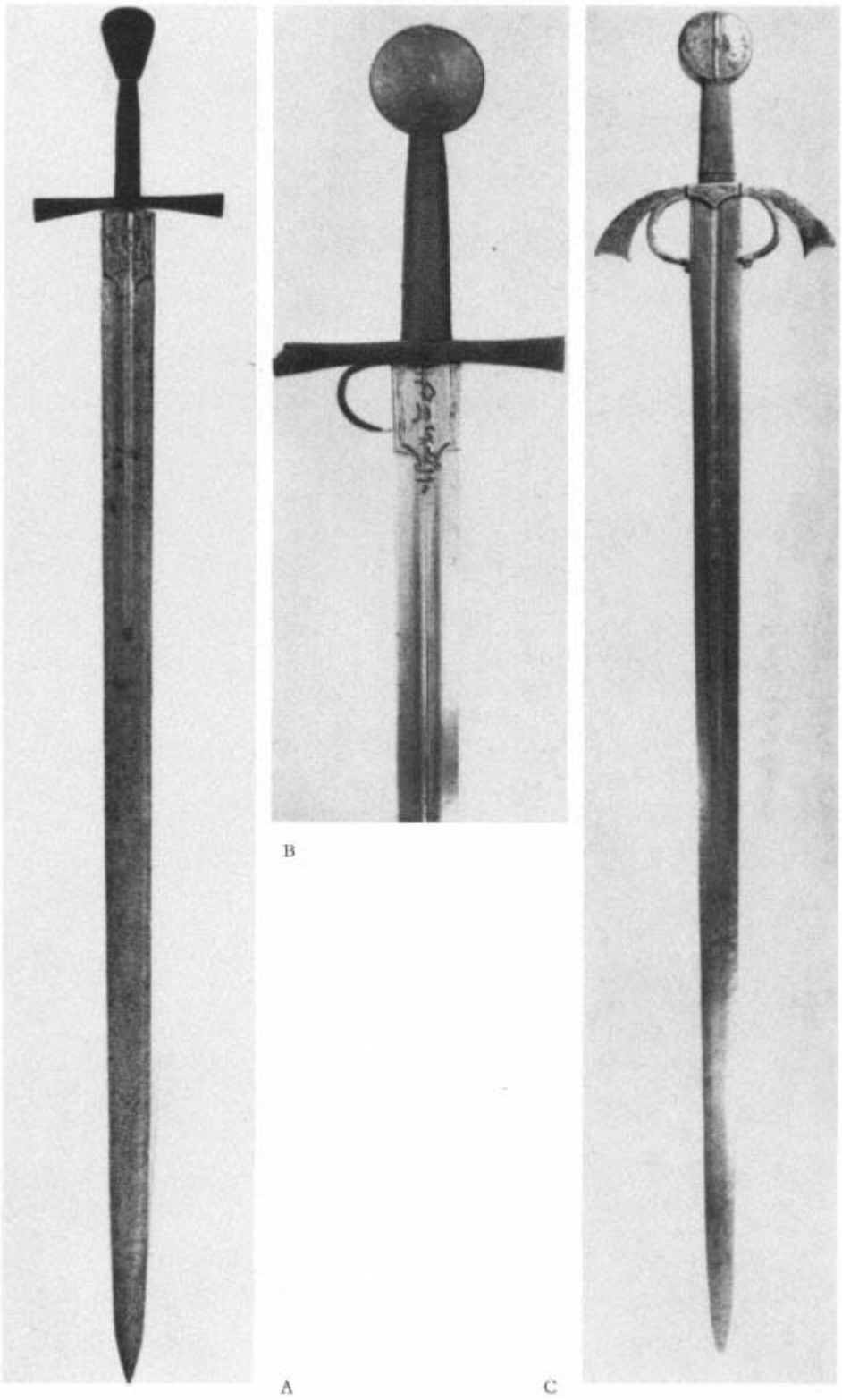
36. Type XVIIIa. A. ?Flemish, mid-15th century. The pommel (Type V) is of bronze-gilt, but the cross (Style 11) is of copper-gilt. The grip is of horn, most elegantly shaped to "grow" into the flower-like pommel. B. Mid-15th century. Hilt of gilded iron. The original leather-bound grip, much worn, had in the sword's lifetime been re-covered with a shaped grip, the shaped collars at top, bottom and centre having been formed under the covering of leather by fillets of wire. The sword was illustrated in The Archaeology of Weapons, plate 19C, with this grip still in position. It was removed by the Author in 1961.



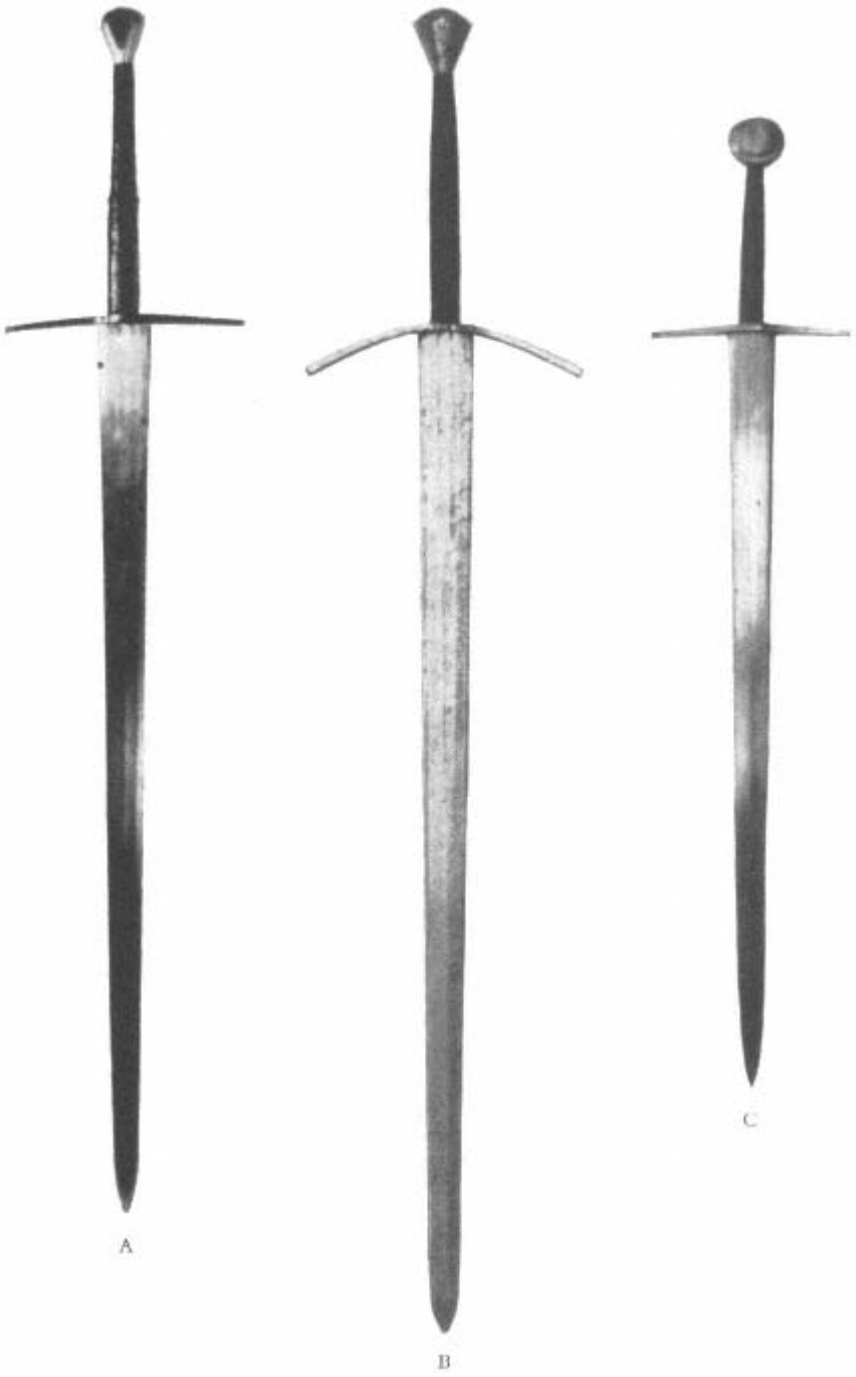
37. Type XVIIIa, J, 11. Hilt of bronze gilt; the grip is bound with fine cord, with fillets of stouter cord at top, bottom and in the middle, covered with thin leather. The grip is short (4½") in relation to the very big blade (35").



38. Type XVIIIc, G, 5+. Spanish, last quarter of the 15th century. Espada de Ropera. The bladesmith's mark, a heraldic stag trippant, is similar to that used by Meves Berns of Solingen in the 17th century. The grip, of two sorts of wire finished with turks' heads of wire at top and bottom, though it has been used with the sword is probably a replacement, or a re-binding, of early 16th century date.

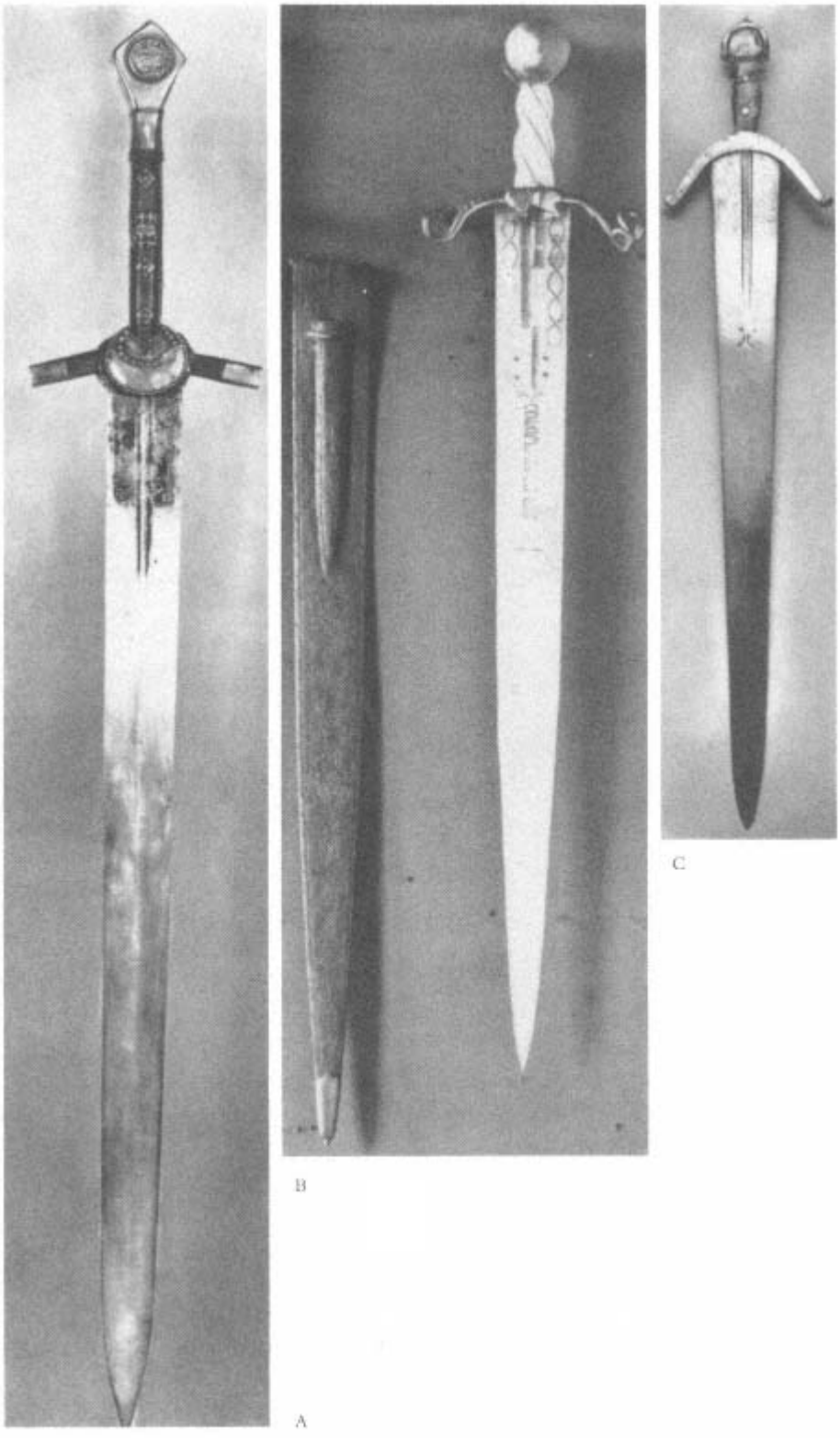


39. A. Type XIX, T1, 5. The Arabic inscription gives the date 1368. ?Italian. B. Type XIX, G, 5+. Dated in Arabic 1432. The blade identical with 39A. C. Type XIX, G, 6+. Spanish, last quarter of the 15th century. The surfaces of pommel and cross are plated with gold and incised with arabesques. The blade is signed A. PIERO CATHALDO.



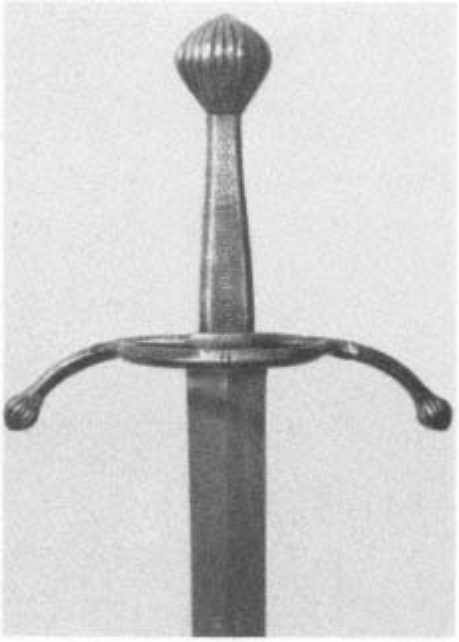
40. Type XX. A. First quarter of the 14th century. A very large weapon, possibly a "Bearing Sword". B. First quarter of the 14th century. This Bearing Sword can be dated by reason of marks inlaid in the blade. C. An ordinary War Sword or Great Sword of the same type, mid-14th century, with an Arabic inscription dated 1427.

41. Venetian sword, second half of the 15th century, indefinite Type, pommel of Type Z, cross of Style 12 (see p. III). From a castle on the River Piave. The grip has a spirally wound cord under the covering of leather.

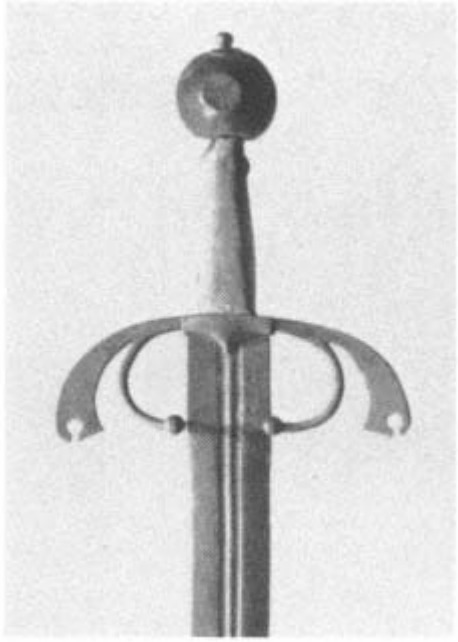


42. Type XX. A. Ceremonial sword of the Emperor Frederic III, c. 1450. B. Type XXa. Sword of the Emperor Sigismund I. made in 1435. The cross is made in the form of a dragon or "Worm", the emblem of the Gesellschaft der Lindwurms of which Sigismund was a member. C. Sword with a very crudely-made hilt of horn, in cinquedea form. This is so out of keeping with the magnificent quality of the blade that it seems to be a home-made replacement. (This photograph is not to scale with A and B: it is as large a weapon as B.)

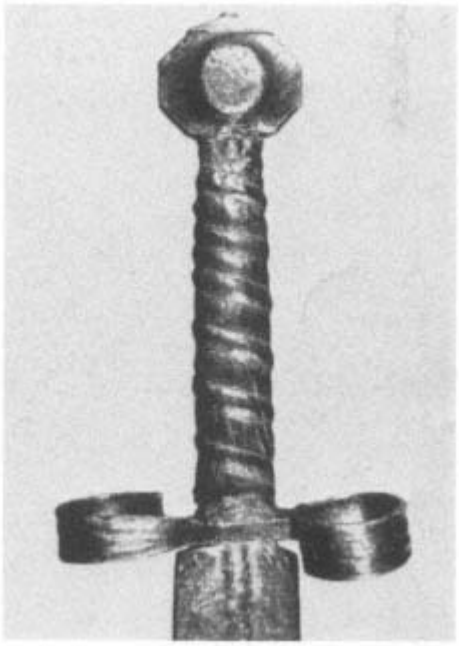
43. A. Back-edged sword, early 14th century,
with finger-ring.



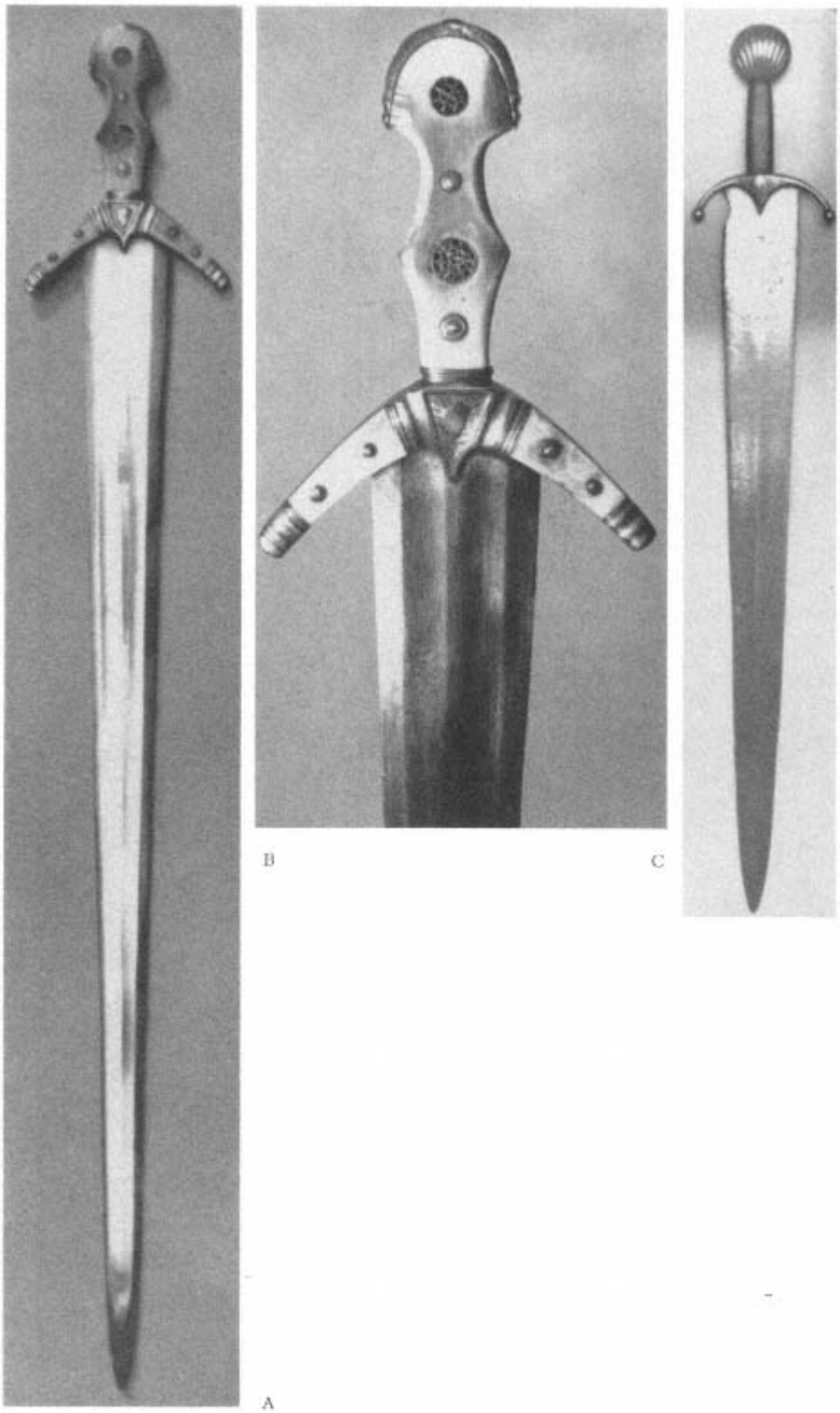
43. B. XVIIIa, first quarter of the 15th century. Cross (Style 2) with side ring. "Hock-bottle" grip, bound with fine cord covered with ?doeskin dyed green.



43. C. Type XIX. Spanish, last quarter of the 15th century. Developed ring-guards with small bars ending in knobs springing horizontally from the ends of the rings at right-angles to the plane of the blade.

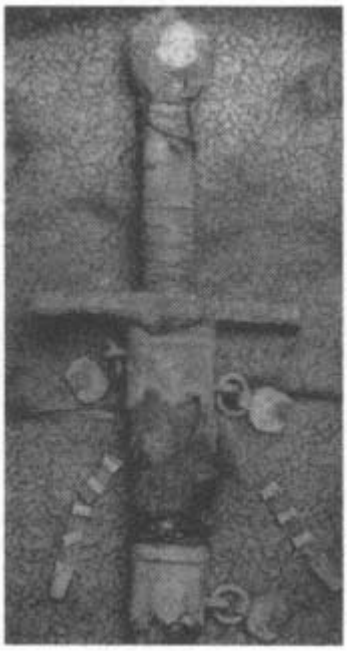


43. D. Indeterminate type, of "Venetian" fashion. Mid-15th century. Strongly curved cross of Style 12 associated with a normal pommel of Type I1.

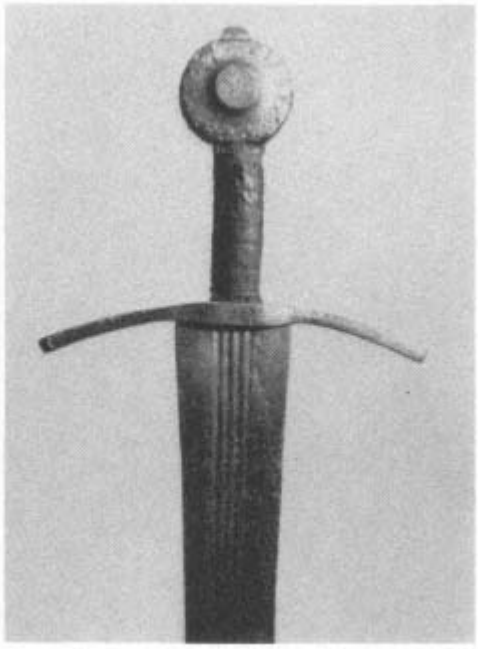


44. Type XX, late 15th century. A. long blade (bi:½") with cinquedea hilt. B. Hilt of A. Mammoth ivory mounted with bronze. C. Type XXa. Small sword, with hilt in the same class as the Borgia sword, possibly made for a boy and adapted to a man's use by cutting a piece out of the blade for the forefinger. Marked BA.

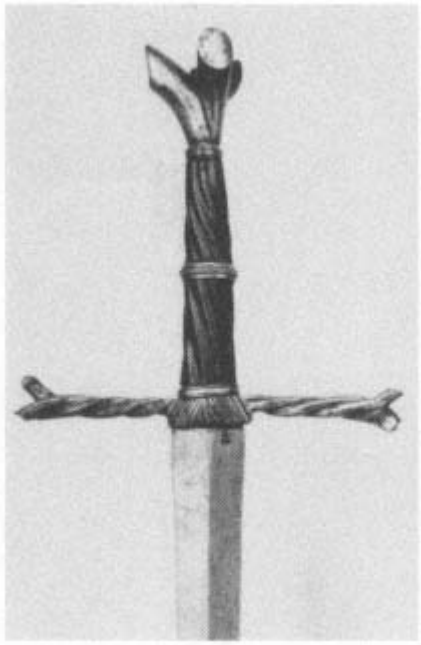
45. Hilt of plate 33B. Second half of the 15th century. Pommel and cross of bronze-gilt, grip (10½" long) of tooled leather. Inset in the recess of the pommel is a gilt-bronze engraved plate showing the Virgin and Child. The circumference is inscribed in miniscule characters, O. MARIA. BIT.WIR.UNS.



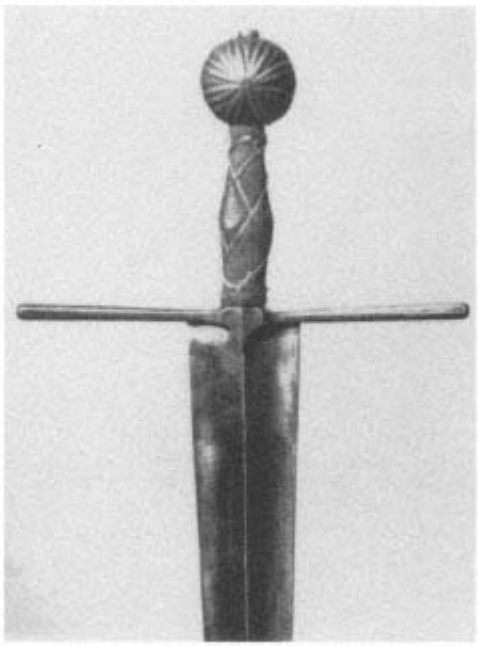
46. A. Type ?XIIIb, I, 2. Italian, early 14th century. Found in the coffin of Can Grande della Scala, +1329, Verona. Grip bound with silver wire with an overbinding of green silk. The scabbard, covered with red velvet, has two lockets and a chape of silver engraved with stylised floral patterns.



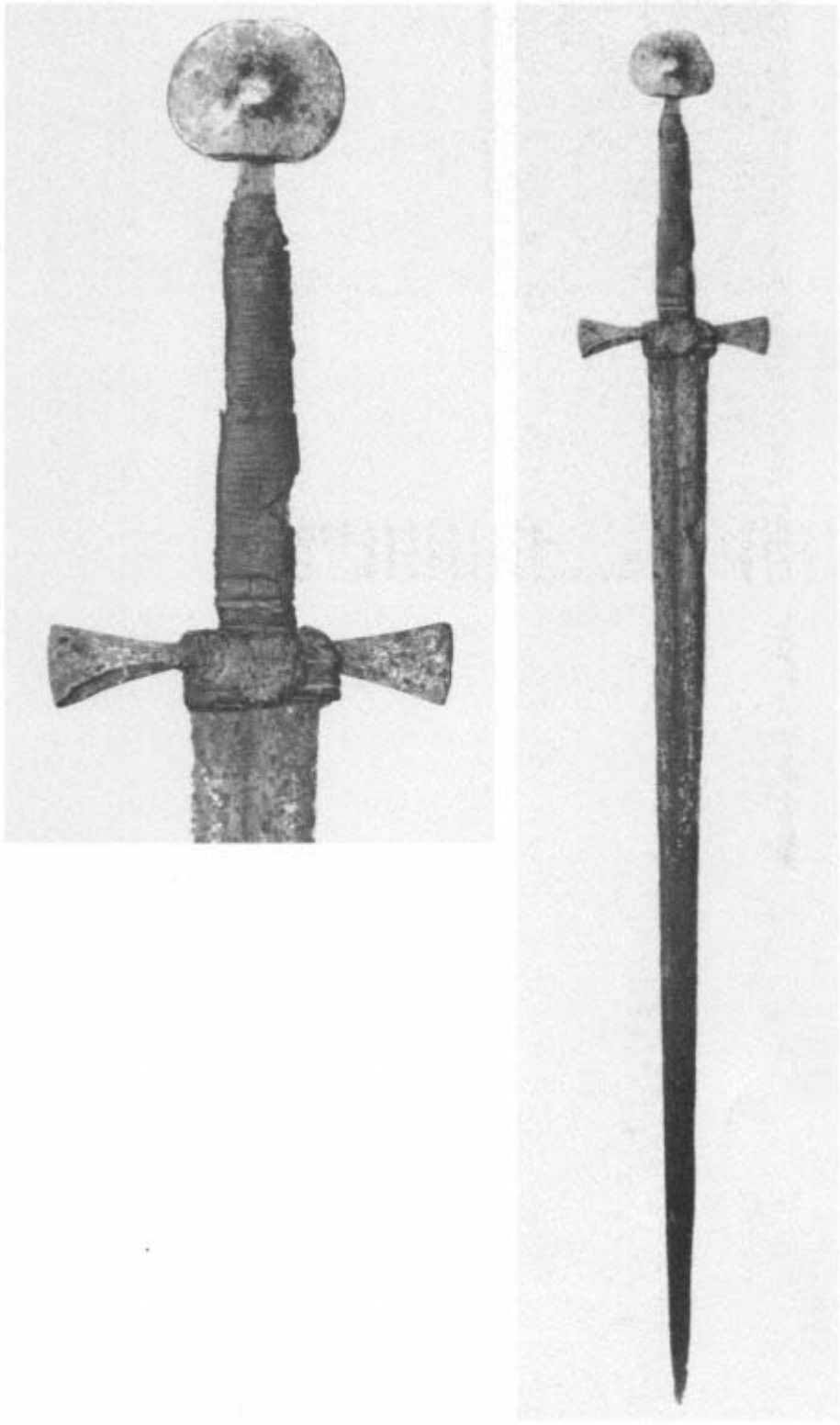
46. B. Type XIV, K, 1a (curved). ?Italian, early 14th century. Hilt of iron plated with silver. Grip covered with black leather bearing the impress of a diagonally wound thong or cord.



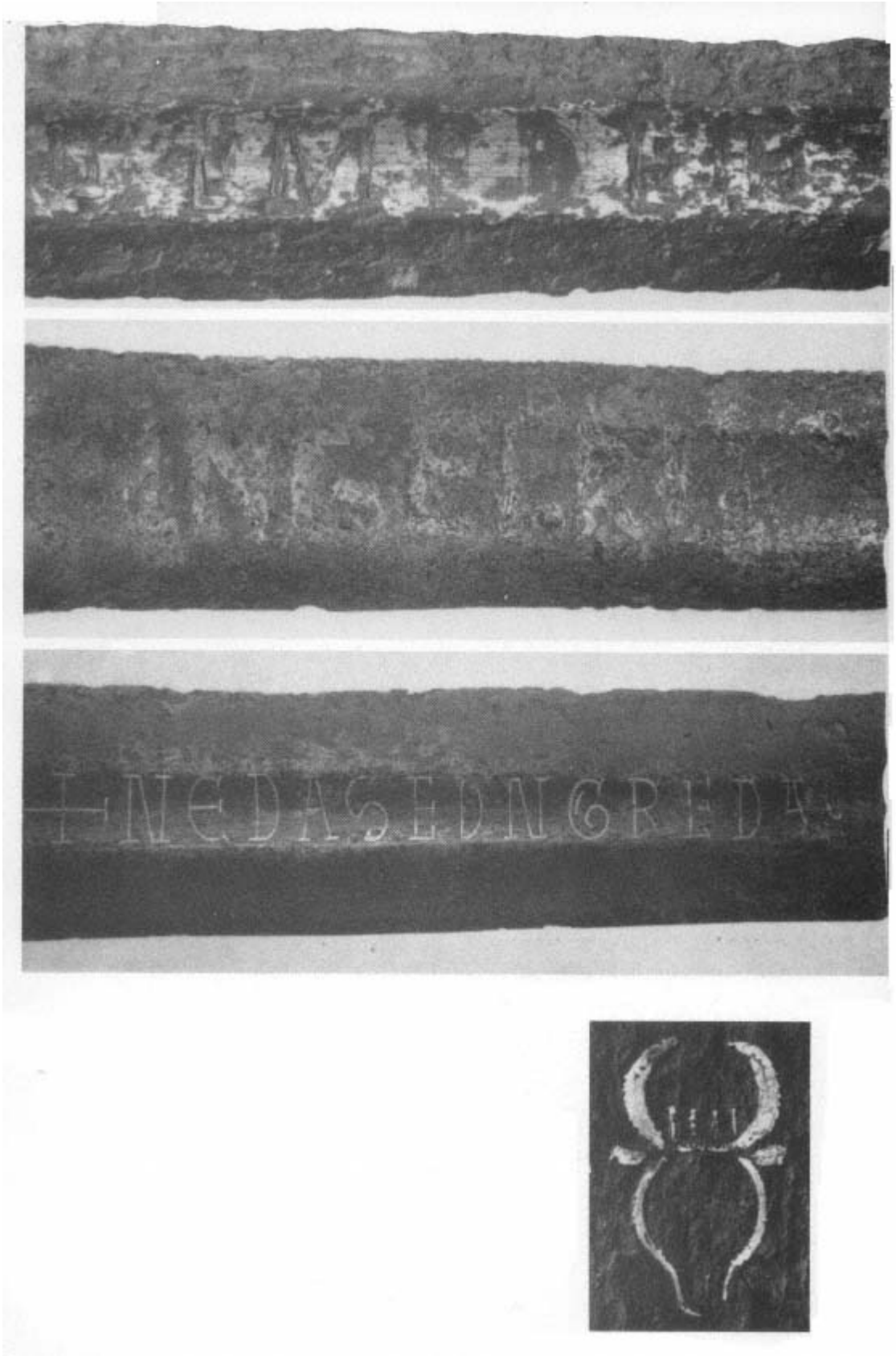
46. C. Type XVIIIa, ?V, ?2. German, mid-15th century. Hilt of bronze-gilt, grip of red wood bound with bronze-gilt fill.



46. D. Type XV, G1, 10. Italian, mid-15th century. Grip covered with red velvet, bound



47. Type XVIa, K, 5. First half of the 14th century. Original grip of leather over cord with leather chape attached. The blade bears two marks: on one side a wild boar, on the other a unicorn. The chape is an elaborate double one, the under part consisting of a kind of cap to fit over the sc mouth, the over part being the usual double flap (cf. plate 21); this is ornamented with punched dots.



48. Contrasting styles of inlay on blades. A. 10th century, sword of Type X. The letters are inlaid in iron; the surface of the blade surrounding them is plated with copper. B. First half of 10th century, Viking sword of Type VII found in the Thames. C. Second half of the 13th century, Type XII (plate 14B). Sword found in Whittlesey Mere, letters carefully made and inlaid in latten. D. Bladesmith's mark, enlarged 2/1. Inlaid in copper. Sword of Type XIIIa, early 14th century.

Chapter Five
Grip and Scabbard

The basic ironwork of a sword needed certain perishable fittings to make it into a serviceable weapon. Such fittings rarely survive, as they were made of wood or horn, or leather, cord and textile materials. Nevertheless some have been preserved, enough to prove the reality of their existence, the methods of their making and the changes time wrought in their shape. This somewhat scanty archaeological evidence is supported by, and in its turn bears out, the evidence of art and literature.

These fittings were the grip and the scabbard—or to be more accurate, the grip and all the varying fittings which embellished, covered and completed it, and the scabbard and its varying mounts. The most important both in its essential purpose and the changes which fashion and the changing centuries brought about in its shape, is the grip. The scabbard, a fitting by no means essential to the sword itself, being simply a convenient case to carry it about in, is secondary.

Within the period 1100–1500 the grips of swords were of many different shapes, and were covered or embellished in different ways. Some of these variations may be attributed to the personal taste of a sword's owner, but others are clearly attributable to changes in fashion and so may give useful guidance in dating. First, the form and construction of the grip should be examined.

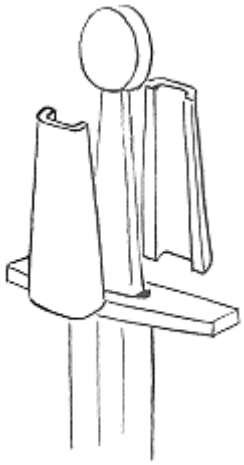


Fig. 109.
"Sandwich" method
of forming the grip.

There was one basic manner of construction: the grip must consist of a hard core, of wood or bone or horn, covered with some form of membrane or bind-

Fig. 110

ing. This of course was never a hard and fast rule, for there would have been exceptions, such as grips made of metal (as was common in the Viking period and the 18th century). In some cases a core of horn—even of wood—may have been left uncovered.

There were two ways of actually making the grip and fitting it to the tang. One was to make the wooden core in two flat halves, making as it were the two halves of a mould of which the object to be moulded was the tang (fig. 109). This method was generally used only when the tang was flat and broad, though there are examples extant where it is used on a narrow tang[1]. The other method, used over a narrow or stalk-like tang, is to form the grip's core by the use of a rasp, or by chiselling or whittling with a knife to the required shape, then boring a hole longitudinally down the centre. Then the grip is held firmly in a vice, the tang is heated in the furnace; and carefully pushed into the hole in the grip. Thus the hole is enlarged by the burning to the exact shape of the tang over which it is to fit. Care would have to be taken not to make the tang too hot, as this might split the wood of the grip or burn it too fiercely.[2] In the case of grip-cores of horn or ivory a more laborious process of filing may have been necessary.

Grips made in the "mould" method tend to be of a very flat oval section, while those made by the boring-through method are much more round in section, often circular or hexagonal. The different forms of grip may be loosely divided into those which are characteristic of swords of Group I, and those characteristic of Group II, but there was considerable overlapping (figs. 110, 111).

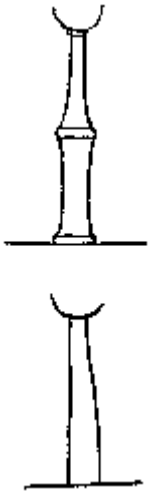


Fig. 111.

The "moulded" method was in use in the Viking period and continued into the 12th century. There were probably isolated instances of it much later, for there are swords of the 14th and 15th

[1]As, for instance, the sword in the Library of Westminster Abbey.

[2]This method I have used myself in making swords; too much heat tends to destroy the grip.

centuries whose tangs are very broad, so broad that only a "mould" core could be used—even one like a sandwich in some cases. In the earlier period of the "mould" core's usage, *c.* 850–1200, it tended to be short (some 3"–3½"), rather broad at the cross (about 1¼") tapering slightly and straightly to about ¾" at the pommel. Characteristic of this shape is the sword (plate 2B) in the Musée de l'Armée in Paris, *c.* 1150, the so-called "Sword of St. Maurice" in Turin (*c.* 1200); and the later one (*c.* 1275–1300) in the Instituto del Conde de Valencia de Don Juan in Madrid (see plate 18).

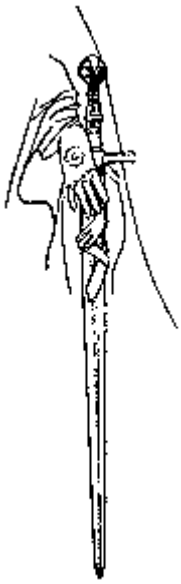


Fig. 112.
Effigy
of Bishop
Johannes von
Eglofstein,
Wurzburg
Cathedral, 1411.

The bored-through grips tended to swell slightly in the middle—like an extremely elongated barrel—though many were straight-sided. Some had small latitudinal flanges carved in the wood at top and bottom as in the surviving grips on the sword (*c.* 1300) on plate 46B, and another (*c.* 1470) on plate 46D.

With the advent of swords of Group II after *c.* 1350 new grip-styles appear, though the old ones continued in use. Most characteristic was the style which seems most usually to have been fitted to long-gripped swords. Although this characteristic form seems—on evidence so far available—to have been in use as early as about 1370, it did not become common until *c.* 1420; its greatest popularity seems to have been between *c.* 1450 and *c.* 1570. It is a shape difficult to describe, being almost dual in form. It is divided roughly in half by a latitudinal ridge; below this it is flat oval in section, tapers very slightly down to the cross, and its edges are slightly concave; above the midway rib it is a more circular section (though this may be hexagonal) and tapers like the neck of a bottle sharply towards the pommel (see figs. 112, 113).

Fig. 113.
Effigy of Johan Georg
von Waldburg, Waldsee, c.
1470.

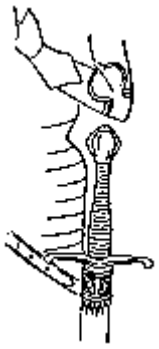


Fig. 114.
Brass of
Sir William
Echyngham,
Etchingham,
Essex, c. 1430.

Where the sword's grip was short there seem to have been three main varieties. One of these is the immemorial oval-section grip (it goes back to the time of the ancient Celtic peoples), swelling a little half-way up and tapering slightly towards the pommel. Another is one of almost circular section, swelling very strongly in the middle (figs. 75, 76 and plate 46D), and the third is characteristic only of a short period and

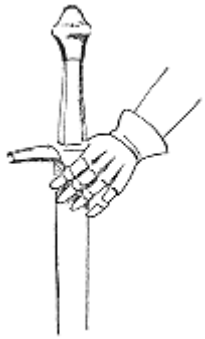


Fig. 115.
From a relief over
the north door of Karschau
Cathedral, 1360–1400.

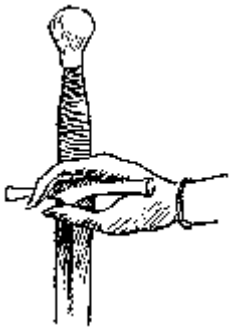


Fig. 116.
From the Villa
Pandolfini Frescoes, Farinata
degli Uberti, by Andrea de
Castagno, c. 1420.

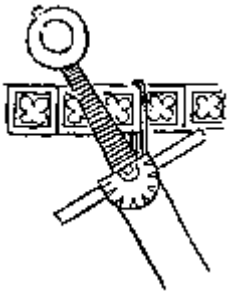


Fig. 117.
The sword of Joab,
from the Velislav Bible,
c. 1380.

is therefore by far the most interesting. This is shaped rather like a hock-bottle, and may be said to be an adaptation of the mid-ridged dual-shaped grip suitable for a sword with a short tang. First appearing in art (mostly upon English monumental brasses) (figs. 81, 82, 115 and 116) at about 1390, it is shown with great frequency until about 1430 (fig. 82), then disappears altogether. Actual examples are rare—in fact I only know of two where the grips can be regarded with reasonable certainty as being genuine[3] (plates 36A and 43B). There are one or two existing swords (plate 32 for example) where on a short tang there is a grip of the distinctive dual kind; but in art such grips are not shown on short-hilted swords.

While there seem to have been eight basic forms of grip in common use, the variety of methods by which they were covered and completed was probably infinite, for much would depend upon the fashion current in any given period and the individual taste of the owner. One should remember, too, that in the working life of a sword, its grip may have had to be re-bound or covered very many times,

and during its lifetime any grip may have had literally dozens of coverings, all perhaps of a different kind. So the best that can be done is to give a few notes on what we can learn from art and surviving examples.

Literary references are scanty and unreliable since the only description, if it can be so called, is of "garnishing", a term which could apply to either the covering of the grip itself or to the "chappe". This chappe (meaning "cape") is a small flap of material

[3]See Oakeshott, *The Archaeology of Weapons,* op. cit., pp. 330–331.

which is fitted over the upper side of the cross between it and the bottom of the grip, and falls on each side of the central écusson of the cross to cover the opening of the scabbard mouth. This feature was by no means universally used, but there are many clear representations of it in art (as for instance in figs. 79, 80, 113, 115 and 117), and there are one or two notable survivals, i.e. the sword of Estore Visconti at Monza (plate 21 and p. 58), and the ceremonial sword of Frederic III in the Waffensammlung in Vienna (plate 42A and p. 126). A further example, hitherto unnoticed, is in a sword hilt—the blade is broken off 4" below the cross—in the British Museum. This appears to have been Type XII, *c.* 1250, with a pommel of Type H and a cross of Style 2. It has been excavated (find-place unrecorded) but the chappe of leather remains.

An example of the typical reference to garnishing in inventories may be found in the inventory of the effects of Raoul de Nesle, Constable of France, who fell in the battle of Courtrai in 1302: "Item, a sword garnished with hide", and "Item, another

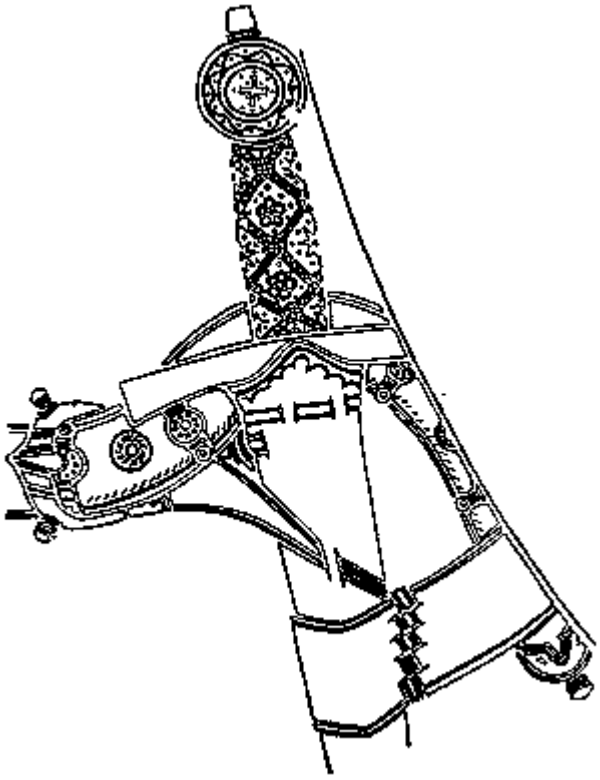


Fig. 118.
Brass of Sir Robert de Bures, Acton, Suffolk, 1302.

garnished with the arms of Nesle in needlework".[4] Such references could as well be applied to the chappe as to the grip.

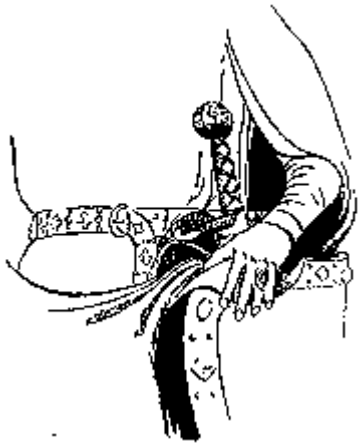


Fig. 119.
Effigy of Wiprecht von Groitsch,
Pegau, Saxony, c. 1230.

However we are on much firmer ground when we examine the evidence of art. In manuscript pictures, monumental brasses and effigies and sculpture, very many styles of covering are shown. The commonest is a simple binding of cord or wire, but more decorative forms are shown as well, as for instance in the brass of Sir Robert de Bures (1302) at Acton, Suffolk (fig. 118), Sir Robert de Septvans (1306) at Chart, Kent (fig. 93), and countless effigies in England, Germany, Spain and Italy. These show more or less elaborate bindings of cord or wire, made basically in this fashion: the grip-core is bound with a narrow cord or wire, and upon this is superimposed another binding in coarser cord forming a diaper pattern over the basic binding. This diaper is made in the same way, and by using the same knots, as a stringbag is made (figs. 119, 120).

There are at present three surviving grips, dating between 1270 and 1330, which show very distinctly three different methods of making such grip-coverings. The first is the sword found in the tomb of Fernando de la Cerda (1270) in the chapel of the monastery of las Huelgas de Burgos[5] (plate 10), where in addition to the double binding each end of the grip is further embellished with a sort of circular tassel made of red silk cord—a feature very familiar in two-hand swords of the 16th century, and on many swords of 16th and 17th century date, but not usually expected upon the hilt of a 13th century one. The second of these surviving grips is on the sword found in the tomb of Can Grande della Scala, Lord of Verona (1329) now in the Museo Archaeologico of that city (see p. 38 and plate 46A). In this case the basic binding is of silver wire with a cord of green silk superimposed. The third example is the sword sometimes called "of Santa Casilda", pre-

[4]Burlington Magazine, VI, 468.

[5]Gomez-Moreno, Manuel, *El Panteon Real de las Huelgas de Burgos,* Madrid, 1946

served in the Instituto del Conde de Valencia de Don Juan in Madrid (see p. 124 and plate 18). Here the grip-core is covered with scarlet leather; over this a diaper of scarlet leather thonging is fastened with small gilt-headed pins.

The elaborate binding of the sword-hilt on the de Bures brass probably represents a basic binding of elaborately patterned needlework covered by a cord diaper. A monument dating about 1270 in the Stiftskirche in Stuttgart, to Count Ulrich von Wurttemberg, shows a grip which seems to be covered by closely plaited flat leather thongs—though it may be intended to represent plaited wire; a grip so covered was found in the Thorsbjerg bog in Denmark, a Roman weapon of the 2nd century A.D.; and of course this was a common method of binding grips in the 17th century, familiar to nearly everyone (fig. 121).

The grips of many swords were finished with a simple plain covering of leather, vellum or fabric, as for example the famous so-called "Sword of St. Maurice" in the Armeria Reale at Turin, where the grip is covered with plain vellum which shows upon it no marks of any superimposed binding. Such marks are quite plain, however, on a sword (plate 46B) of *c.* 1300 in my possession. where the blackened leather of the grip plainly shows the indentations of a spirally wound cord or thong. Such a binding is clearly seen on hilts in many 13th century sculptured figures in Germany (figs. 122a, 123).

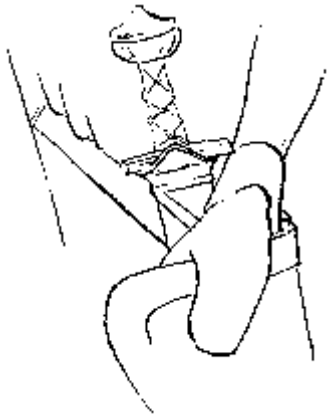


Fig. 120.
St. Theodore, from the south porch
of Chartres Cathedral, c. 1230.

The foregoing grips and the styles they represent are all on swords of Group I and date between 1100 and 1350. However, even though after 1350 new and distinctive styles of grip-covering developed, the old ones continued in use. During the late 14th and 15th centuries the plain binding of cord or wire became far more common, the diapered over-binding being rather rare. Where wire was used (as on the sword of Estore Visconti of 1413) it always seems to have been a twisted multi-strand wire. Sometimes, as on the grip of a later

15th century sword (Frontispiece) in my possession, the diaper binding itself may be of twisted wire. In this case the grip core, covered with red velvet, has the lines carved in the wood where the crossed wires lie. The wires are double; a twisted silver wire lying alongside a plain steel one.

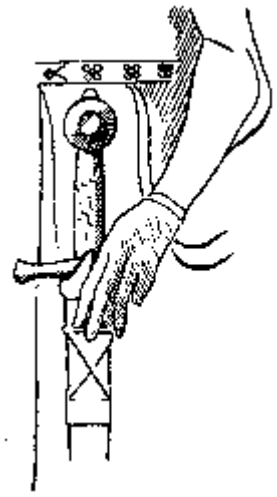


Fig. 121.
Effigy of Ulrich von
Wurttemberg. Stuttgart.
Stiftskirche, c. 1260.

Some cord-bound grips were covered with a very thin membrane of leather, kid or doeskin being used as well as ordinary thin calf-skin. When this was done, the cord stands out a little through the overlying membrane, thus giving a slightly ridged quality to the grip. Many such grips survive, mostly dating between 1480–1550.

The long dual-shaped grips of the 15th century, particularly the second half of it, were often covered differently in each half. The lower might be covered with leather, while the upper is bound with wire (or vice-versa). Sometimes the upper part was made of solid metal. A good example of the first may be seen in the picture of St. Knut in the Trinity College Altarpiece in the collection of Her Majesty the Queen, now on loan to the National Gallery of

Fig. 122a.
From a figure on the tomb of
Bishop Siegfried von Eppstein, c. 1280.

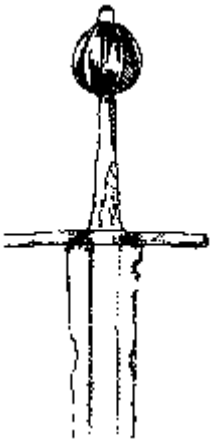


Fig. 122b.
Sword in the Museum of
Archaeology, Cambridge,
cf. pommel of
fig. 122a.

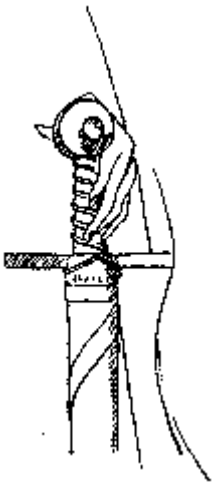


Fig. 123.
From a second figure on the
tomb of Siegfried von Eppstein.

Fig. 124.
From the Trinity College
Altarpiece, Edinburgh.

Scotland (fig. 124) painted in 1478–9. Here the lower part of the grip is embellished by little rosettes, six round the top end of the lower part, six round the bottom and one in middle of each face. Similar rosettes may be seen on the grip—an ordinary singlehanded one—of the sword on the effigy of Sir Giles D'Aubeney (1502) in Westminster Abbey.

There is a "hock-bottle" grip in the Metropolitan Museum of Art in New York (plate 23) where there is no binding, but the core is supported (and the actual "grip" enhanced) by mounts of bronze-gilt. There are moulded collars below the pommel and above the cross, and each side of the grip—each edge, as it were—has a narrow strip of metal running from cross to pommel.

The foregoing notes refer only to a tiny minority of the grips once existing, and only describe a few of the survivors, but these few do seem to be typical of the styles in use during the age of chivalry.

The scabbard of a sword, though an essential fitting, cannot be taken as evidence of its sword's date whether it is an actual survivor or is depicted in art. Though it seems clear that medieval scabbards were stoutly constructed of durable materials, they would have been subjected to very hard wear, and during its working lifetime (which might have covered over a century) a sword

would wear out many sheaths. Each time a new one was made, it is reasonable to assume that its mounting would have been in the latest fashion. Thus a sword, of, say, *c.* 1300 might well be in use in 1415 carried in a typical scabbard of the later period.

That fashion changed frequently, after *c.* 1300, in the style of scabbard mountings is clearly shown in art. Rather than waste space in making detailed comments on these variations of fashion, let the medieval artist do here what is best done by him anywhere: show for himself what sort of mounts were in use between *c.* 1100 and 1500 (figs. 16, 17, 21, 43, 70, 81, 82, 101, 117, 118, 120, 125).

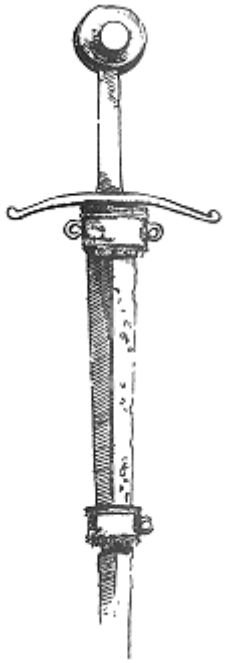
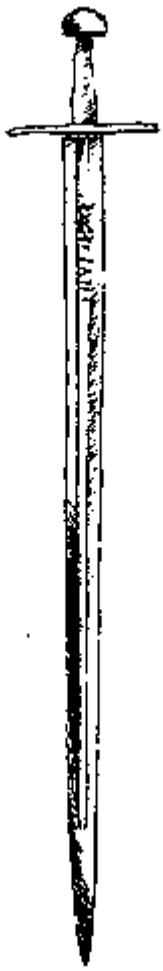


Fig. 125.
Sword from the R. Thames at Westminster, London Museum. The silver scabbard mounts are of a style fashionable between c. 1310–1340. Both blade and pommel bear the same smit's mark, made by the same punch.

Appendix: Postscript to the 1994 Edition

Since the first edition of this book, material has come to light to provide evidence for some extension and amendment of this study. This material is in the form of several newly-found swords from the earth or rivers, and a few swords that have emerged into the light of examination after lurking hitherto unnoticed in private collections. The most important find is a group of eighty swords from the Dordogne river at Castillon la Bataille with a positive date for their loss at July 1453. In addition, the recent examination of unrecorded 11th and 12th century swords and their correlation with known ones has thrown fresh light upon blade inscriptions. It has also caused me to be certain that it is necessary to interpose a sub-type between Types X and XI (pp. 28–37), which should be called XA.



Type XA sword with iron-inlaid inscriptions; found in the River Fyris, near Uppsala, c. 1000–1050.

In characteristic, Type XA has a slightly longer blade than in Type X, yet generally shorter and broader than in Type XI. The most significant feature is that the fuller runs to within a few inches of the point, but is narrower than in Type X but wider than in Type XI, occupying one-third of the width of the blade. Hilts of most of these swords seem to have Brazil-nut pommels of Type A and rather long crosses of style 1, though some have disc pommels and rather stout crosses. Study of these swords confirms my belief that the well-known iron inlays of the Ingelrii and Gicelin groups, and those with the religious invocation INNOMINEDOMINI, are paralleled by contemporary inscriptions, often of a totally different character, delicately inlaid in silver. Many swords of Types X and XA have the "old" iron inlays, while similar ones (and when I say "similar" here I mean a peas-in-the-pod similarity, for to use the word "identical" in the case of any artefact of this kind is semantically inadmissible) have

the "new" silver inlays. In short, the iron inlays are no more "old" than the silver ones are "new": they are contemporary.

The swords from the 1453 site are particularly interesting because they too show a feature which has generally not been accepted as possible. Of the eighty swords, many are as alike as nine peas in a pod, some of them seeming to have been mounted by the same hilt-maker. (The swords shown in plates 22A and 35A are of this kind.) These are certainly as much alike as any group of cavalry sabres of the English 1796 Regulation Pattern would be. The others, though of a totally different style, contain two sets of twins; twins which find exact parallels in English monuments of the 1430s and 1440s and in two well-known specimens (plate 36A and fig. 88). These facts reinforce and stabilise the belief that while medieval swords were not made to patterns in any "Regulation" manner, they did fall into clearly defined "families". These "families" may cut across the Types—the swords referred to above are a case in point, some being of Type XV and some of Type XVIII—but remain quite distinct as a family group. It might be tempting to use these families for typing, but it will not work: they have to be accommodated within and as part of the present typology.

Four other distinctive sword families appear, two in the second half of the 11th century, one in the late 14th, and one in the 15th. The first is among swords of Type X, as exemplified by the weapon shown on plate 2A; the second, of

Type XA, as in plate 2C; the third, in swords of Type XV and XVA (plate 27C); the fourth, the well-known sword of Henry V in Westminster Abbey (1422), gives a starting-point for dating; and the sword of the Archduke Philip the Handsome in Vienna (c.1490) an end. Here again, I must make use of the pea-pod analogy, for they are less than identical though much more than merely similar. There is of course one vast, rather vague "family" to which every medieval sword which does not conform to the pea-pod likeness belongs; this is why the family arrangement cannot be used for typing.

Another thing which the isolation of these families from the general mass suggests is that the medieval sword-cutler, and his customers, were as much affected by actual changes in fashion as were their descendants in the 18th century; but whereas the 18th century gentleman might, to conform with fashion, need to acquire a new small-sword every season, the medieval knight could go for years before his sword-hilt became démodé. It has been possible to give positive dates to undated works of art by identifying the fashion shown in clothes and armour, but much more work needs to be done before the same use can be made of swords.

Of the swords of 1453, all of the first "family" were quite short, while of the remaining ones many were long (Type XVIIIA); one was even longer with a hand-and-a-half hilt, two were two-handers; one had a 14th century inscribed blade making it a Type XVI, and one was 1 cm shorter than the average of the first nine, but appeared to be of small proportions, hence giving rise to the supposition, quite erroneous, that it was a weapon made for a boy. Examination of this sword led to a close scrutiny of the whole question of small swords, of which there are many examples surviving and many more shown in art. The inescapable conclusion is that they were in fact "knightly" weapons used in war as well as for civilian use when travelling: "Riding Swords" is a very apt name which has been coined for them. Thus, the sword belonging to the Infante Don Juan, son of Alfonso X of Castile, which I have said "is a boy's sword" (p. 49) is, in fact, not. There *are* little swords made for boys, but they are unmistakable because their hilts are too small for an adult hand, which is never the case with "Riding Swords" such as Don Juan's.

Since 1964 a great deal of very important work on early medieval swords has been done in the North by Dr. Anatoly Kirpichnikov of Leningrad and Dr. Jorma Leppaaho of Helsinki. Publication by these great scholars of a mass of Viking and post-Viking swords from Russian and Finnish finds has added enormously to our knowledge, and it is sad that limitation of space prevents a detailed inclusion of this work. However, the following notes and corrections to the original text may go some way towards an appreciation of this work.

p.20

Stephen's battle of Lincoln in 1141. Thus, several of the swords in this find, now shown to be of 12th century, not 14th century, date, could have been used in Stephen's battle of Lincoln in 1141.

A necessary revision of dating has come about owing to the publication of the sword-finds in Finnish graves of late Viking date (c.1000–1120) made by Dr. Jorma Leppaaho of Helsinki University, who not only found the swords but revealed many inlaid inscriptions on their blades by the use of x-ray photographs, infra-red light and other technological methods to show inscriptions which otherwise would have been totally invisible.

These findings were published in 1964 by Dr. Ella Kwikovski, in Jorma Leppaaho, *Späteisenzeitliche Waffen aus Finnland. Schwertinschriften und Waffenverzierung der 9–12 Jahrhunderts,* Helsinki 1964.

I only noticed them in 1981 having been shown the book by Dr. Martin of the Royal Armouries. What is revealed in it revolutionises all previous assumptions regarding the date of blade-inscriptions, and the subsequent amendments to this book are based upon Leppaaho's work, as a preliminary study.

So-called "Battlefield" finds are mostly quite useless for dating, unless (a) a given sword was found upon the actual, known *field* of a battle or (b) in a nearby river, pond or lake where pursuit is *known* to have taken place. But it needs to be near the field if it is to be reliable, here, because all through the Middle Ages swords—as they had been in Celtic, Migration and Viking times—were often deliberately thrown into rivers or lakes. Only very few have been found at known, used fords, or at points where fighting took place or, indeed, could have taken place. Such are the eighty swords dredged up from the River Dordogne in 1972 near Castillon la Bataille.

Fig. 1. This is not a XII, it's a Xa, dating c.1100. Its twin is in the Tower Armouries. (Sub-type Xa is one which later research and observation has shown to be necessary to the typology.)

p.22

Crosses. I am completely wrong here, or I was in 1963. Leppaaho's finds show conclusively that most of the cross-styles of the High Middle Ages were in use in Viking times, and as more examples come to light, this becomes more apparent.

p.28

I have now isolated the blades with narrower fullers into Type Xa.

p.29

The tangs are by no means always broad and flat. They are sometimes narrow, of square section. There's as much weight and metal in them. See Leppaaho for several illustrations of Viking grave finds. Pommels also may be of profiled disc section or even of faceted disc form. See Leppaaho, Taf. 28,1.

These remarks about Christian and non-Christian inscriptions are pretty valueless in the face of Leppaaho's finds. See Leppaaho, Taf. 3, 1 and 2.

Also the remarks about flat or plump Brazil-nut pommels are nonsense. Both sorts (Leppaaho again) were in use from c.950 until at least 1250.

p.31

Type XI. Remarks concerning the fuller running up into the tang. I've said this occurs "in later examples". Rubbish, you find it by at least 1050–1100.

The one with Anglo-Saxon runes is, alas, no longer in my collection. I swapped

it years ago with the Glasgow Museum for the 15th century legharness I used to wear, now gone who knows where. The sword of course is in Glasgow in the Kelvingrove museum, and is illustrated and fully described in my *Records of the Medieval Sword* (1991), No. XI.8, p.61.

pp.33–4

Vienna Sword of St. Maurice. By comparison with some of Leppaaho's finds, the hilt should also be of the same date as the blade. I suggest that the gilding and the lettering, as well as the arms on the pommel, were added for Otto IV's coronation.

p.35

The Fornham battle site. This is rather nonsense, because nobody knows for certain where the battle was fought, within an area of at least about 8 square miles around Fornham. There were not many people involved, so the whole battlefield would have only been about the size of a football pitch; and nobody knows now precisely where, near Fornham, the sword was found. The only information is that "it was found while digging a ditch near Fornham". So it does not need to be a relic of the battle at all. Besides, there are two Fornhams (Fornham St Peter and Fornham All Saints) so this greatly enlarges the area of possibility.

These doubts are greatly strengthened by the fact that there are other marks on the blade which I did not mention—on the SES side, an open hand at the end of the fuller near the point, and on the reverse, in the same spot, a crozier. These marks are identical with marks on a mid 11th century sword found by Leppaaho in a Viking grave, on a sword with a hilt of Petersen's type (Wheeler's Type VI q.v. above) plated with silver and decorated in the Urnes or Runestone style of c.1000–50. So by reason of its shape and the affinity of its inscriptions to some found in 11th century graves in Finland, it is unlikely to date later than c.1075. See Leppaaho, Taf. 26.1, 33 and 36.

p.37

Type XII. "at the time of writing…etc." Now there are several Type XII swords which have to be dated into the 12th or even the 11th century, owing to the correlation of Leppaaho's finds with some Type XII's which have been considered to be of the 13th century.

The sword in Zurich, illustrated at fig. 14 on p.38, which has a typical XII blade and a hilt which is Type VII, now has to be put into its proper place in the 10th–11th century, owing to Leppaaho who shows parallel hilts from Viking graves (Taf. 2 and 3).

p.38

Inscriptions…between 1200–1350 should be amended to between 1050 and 1250. These inscriptions have been very fully examined and published in my *Records of the Medieval Sword,* Appendix B, pp. 253–260 and in the Catalogue of the 3rd Park Lane Arms Fair of 1986.

p.39

The Turin St. Maurice sword is a Xa. The hilt, both as to cross and pommel, is of a style much in use c. 1070–1120. See Leppaaho, Taf. 3, 7, 29. Similarly the blade-marks are paralleled in style by the Finnish finds (Taf.29).

p.42

Type XIII-XIIIa…. *ample and convincing evidence that both type and sub-types belong to the period c. 1240–1350.* No. There is now equally convincing evidence, partly from Finland and partly from similar and analogous blade

inlays which must be from the same workshop and are probably by the same *hand,* that this type was in fact in use at least by c. 1150! I can't give the evidence in full here for lack of space, but soon all these findings about blade-inlays will be published.

There is a good deal of evidence, too, of a less reliable kind, that the big Type XIIIa swords with Brazil-nut pommels which I have dated c.1250 must, by analogous pommel and cross forms, be a century earlier. No, not *must;* but because a sword in Berlin *must,* they very probably are.

Incontrovertible evidence that the use of a long (7"–8") grip and a "wheel" pommel were in use in the Viking Age is given by a watercolour drawing (dated 1846 and owned by the Society of Antiquaries) of the grave-goods of a 10th century Viking tomb cleared at Claughton Hall in Lancashire.

p.44

Epées courts or *parvae ensis.* I think there is no doubt that these are not swords, normally rather short, of Types XIV and XV, but really little ones (often referred to in the past as boy's swords (wrong) and now as "Riding Swords" (right)). For example, the little one in the library of the Society of Antiquaries, the one on the effigy of Richard Beauchamp at Warwick, the Barcelona St. George, and the little ones from the Castillon find; and another recently found in Southern France, published in the Catalogue of the 10th Park Lane Arms Fair, 1993, figs. 9, 10 and 11.

p.49

Type XIIIa. See remarks in note to p.42.

Reference to plate 19A showing Wallace Collection sword which I have called XIIIb, c.1300. It's a Xa, and by analogy with at least two of Leppaaho's swords (Taf. 23, 24 and 27, 28) *could* be of 11th–12th century date.

I don't think it *is,* but I don't know why I don't. There's no reason in it; that it's a Xa certainly is the reason for it to be as early as that, for *Type* in no way determines *date.* Nor, on the other hand, does its excellent condition mean that it has to be late, for there are many 10th, 9th, 8th, 6th century swords—even the Lindholmgard Celtic Iron Age sword of c.300BC—which are in as good a condition, and have been published all over the place. (Elis Behmer, Heribert Seitz, Hoffmeger, Davidson *et al.* There are two swords among Dr. Leppaaho's finds in Finland with hilts of precisely the same shape and proportions as this one. See *Records of the Medieval Sword,* No. Xa1, p.37.

I have said the Toledo sword of Don Juan, El de Tarifa, is a boy's sword. I doubt it. It's a *parva ensis!*

p.50

Type XIIIb. Fig. 24. Very important sword because of the section, the shoulder, and the mark. It's an excavated sword, all gummed up together when I got it. The cross was broken across the middle, so I took it off and (!) lost it. It was in very bad condition, as is the pommel, eaten like a honeycomb. But the blade is good. No longer in my care. I don't know where it is, which is a great pity.

A superlative XIIIb has come to light recently. Now in a private collection, it is illustrated in *Records of the Medieval Sword,* No. XIIIb.2, p.111.

Plate 12A. This sword is reliably dated, as is Christensen's (which used to be Claude Blair's).

The one in the Royal Scottish is a case when it could very well date c.1150+.

The little silver inlay (Is it OSO, SOS or S? I can't remember.) is of a type in use only, as far as I know, c.1050–1150.

p.52

Type XIV. Sword in New York, plate 16. This is an enormous weapon. The inscription seems to be etched, like the Sancho IV sword in Toledo.

p.53

Plate 19B. Still in my collection. Ultimately after my demise it will be in the Fitzwilliam Museum in Cambridge.

pp.58–9

Type XV. …*well preserved sword in the Wallace Collection*… By its hilt and blade form it conforms very closely with the Castillon swords of my Group A, which date before 1453, but probably little more than a few years before if my theories, based largely upon the evidence of this find, that swords were made in bulk and supplied by contractors, will hold water. (They no longer will. See my article in the 10th Park Lane Arms Fair Catalogue, 1993.)

During the second quarter of the 15th century (perhaps earlier) a new blade-section appeared. No, it did not. It had "appeared" about a century earlier, if we take only the evidence of swords which have so far been noticed. If we take the evidence of countless spear and lance-heads dating from the Celtic Iron Age to the 14th century A.D., and great numbers of fine sword-blades of the La Tene periods, into account, it appeared some considerable time earlier. There are also reliable representations in art dating from the 11th–12th centuries.

p.60

Type XVa. …*particularly lovely sword (plate 24) in the Metropolitan Museum of Art in New York.* Maybe this is after all a beautiful dud. The extreme slenderness and length of the point of the blade may be one piece of evidence that it is. So, perhaps, might the patination?

p.72

Type XVIIIb. …*my own collection.* Now not so.

pp.73–4

Type XIX. Two of the Castillon swords are of this type. Each has a tapering blade which, unlike most of the XIXs which I have noted, has an acute point and a stiff mid-rib. Maybe they should be sub-typed as XIXa? Each has a short fuller, 1/3 of the blade width, in the upper quarter, flanked by two short fullers of the same general width and flattened edges as in a Ricasso. Each has traces of etched and gilded decoration in the central fuller.

These two swords (of my Castillon Group B) seem to have been made, both hilts and blades, by the same maker—or rather, the two blades by A, and each of the two hilts by B, for each hilt has an identical, unusual pommel of faceted pear-shape put on upside down.

These are of extreme interest, I believe, and more work needs to be done on them.

p.81

Tea-cosy pommel …*earlier origin and shorter term of popularity*… No, not really. It simply is that when I wrote the book in the early '60s fewer swords with tea-cosy pommels had been found than those with Brazil-nut pommels. Finds from Russia and Finland published since then have redressed the balance a little. I think now that each began at about the same time and lasted as long

as the other. However, the proportion of surviving Brazil-nut-pommel swords to surviving tea-cosy-pommel ones is about 6–1, still.

p.82

…few of these swords among the Scandinavian finds. This is no longer true. There are stacks of them from all over the North, most of them out of graves.

Plate 1c. Now in the Glasgow Museum.

p.98

…the Korsoggaden sword, long believed to be of late Viking date, is in fact a Type XII, but *Type* has little to do with *date,* in swords within Group 1. The Runic experts (Erik Moltke and O. Rygh) who dated the runes c. 1000–1050 were of course right; so was Petersen who dated it c.1050, followed by Hoffmeyer and everyone else except me.

The Cawood (or Clitheroe or Trent sword as some call it) has a hilt so exactly similar to the Korsoggaden one that they must come from the same shop, even the same hand. The Cawood sword is of course a XII, and because its hilt is of the same date as the Korsoggaden one, the sword too must date c.1050–1125.

There are three blade inscriptions which are so closely akin to the unusual style of the Cawood swords that they are probably by the same hand and so of the same date. This evidence is published in *Records of the Medieval Sword,* pp. 77–83.

The fact that the Korsoggaden sword was found in a stone cist (*not* a coffin—too small) with remains of its scabbard (a fact which I was unaware of, as was Hilda Davidson in *The Sword in Anglo-Saxon England)* is pretty clear evidence that, in the manner of the Vikings, it was buried carefully in a stone box, for preservation. See Hilda Davidson, *op. cit.* pp. 79–80.

This sword, the Cawood one, and the comparably inscribed ones, have changed some previously firmly held opinions on dating.

pp.98–9

…a so-called Viking sword in the British Museum… Not "so-called" at all. It is a Viking sword, Petersen's hilt type 2, my type Xa, c.1000–1050.

The inscription on the blade ANTANATANAN is very small in silver letters, each one perfectly formed, and it is paralleled by a sword c.1100 in the Kunstgewerbemuseum in Düsseldorf which has a long Latin inscription on each side of the blade, in letters of the same style and size as the Canwick sword, and without much possibility of doubt by the same hand: QUIFALSITATE|VIVIT ANIMAM|OCCIDIT|FALSUS|IN|ORE|CARE|HONORE and QUI|ES|HILARIS|DATOR|HUNC|AMAT|SALVATOR|OMNIS|AVARUS|NULLI|EST|CARUS. Correctly spelt, too. This is a pair of aphorisms from a moralistic treatise written c. 1020–5 by Wipo of Burgundy as instruction for the son of the Emperor Konrad II (who later became Heinrich III).

So the analogy of the Düsseldorf sword's inlays with those of the Canwick sword, the fact that the Canwick sword is a Viking one, and that Wipo's aphorisms were in popular circulation (*how* popular?) c.1030–1100 all tends to suggest a date for both swords.

The hilt of the Canwick sword is exactly matched by one from Finland (Leppaaho, Taf. 37) and the Düsseldorf one by another (*ibid.,* Taf. 12, 25,26). The Düsseldorf sword is illustrated in Hoffmeyer, Vol. II, plate Xe.

p.103

Pommel type Ii…*earliest datable example*... etc. Now the earliest examples are from Leppaaho's Finnish Viking graves, c.1050–1100. See Leppaaho, Taf. 28.1 and 43.

p.105

Pommel type T2. …*found in the River Cam.* No. Found in the Great Ouse at Ely. Fully described in *Records of the Medieval Sword,* No. XVII. 1, pp. 158–9 and I have said elsewhere that "the sword is particularly big". It is not. Its blade is 36" long, and is light and beautifully balanced. An exquisite sword to wield.

p.107

Pommel type V. *There are few examples*... Not now. So far there are in circulation six from the Castillon find, with who knows how many more among the eighty swords in the hoard. They *must* have been in a wagon? They were not. They were in a *cask,* in a sunken barge. The sword mentioned as being in my collection is there no longer.

p.109

Pommel type V2. *Four examples survive.* Now, in 1994, there are several more from the Castillon find.

p.114

Cross style 2. Two of these styles of cross were found on 11th century swords in Finland. See Leppaaho, Taf. 23,2 and 28,2.

Cross style 3. *Popular during the period c.1150–1250.* Amend to c.1050–1200 (Leppaaho again).

Cross style 4. These crosses are quite often found on swords dating c.1050–1120, e.g. one in a private collection in Northumberland (not published, but there is a photograph in *Records of the Medieval Sword* and I have examined it. There are the remains of an INNOMINE inscription in the blade.) and one in the Kienbusch collection in the Art Museum in Philadelphia. The remarks I made above regarding the difficulty of forging pommels also apply to crosses. Very often the shape of a cross—whether it is straight or curved in various degrees—may well have come about of its own accord during the forging process.

p.119

Back-edged sword in Rome (plate 43A) "of a pattern distinctive of the years between c.1275 and 1325." I am not so sure now, since Leppaaho. It could go back (does, as a style) to c. 1050. The roundel mark appears on one of Leppaaho's 12th century blades.

p.130

Footnote 1. This grip of the Henry V sword is a horrid, crude late replacement (a sandwich) perhaps as old as the 18th century. Looks as if it was hacked out of a bit of oak with a penknife. *Not* the original, which would have got very fragile with age and dust if not actually rotted off.

p.135

Wire binding of grips. Plenty of evidence of Viking swords' grips bound with wire, twisted or plain. There are remains of plain brass wire on the surviving grip of one of the Castillon swords, a two-hander (in the Royal Armoury).

Bibliography

Among the vast number of books which treat of armour and weapons, there are only two dealing specifically with the sword in medieval Europe; and though there are passing references to and illustrations of these weapons in most publications concerned with arms (other than firearms), and many articles have appeared during the last seventy-five years which deal with them, there can be no list of books for further reference. The only sources of information are those used by the author: countless medieval manuscripts and sculptures, and the paintings of the 15th century. A list is appended, however, of some among the many publications which provide easily accessible reproductions of sculpture and painting, together with those works on armour which are of positive value in this study.

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