



COMPOSITE HALF ARMOUR











Augsburg, circa 1570.

Height: 118 cm.

Weight: 11,8 kg.

*Burgonet with the control mark of Augsburg at the eyeshade and an unknown armourer's mark on one cheek piece. Almain collar formed of three lames and fitted at each side with an integral spaudler of six lames. Unknown armoury's mark. Heavy breastplate extending to an impressive tapul in the fashion of 1570 in the center; fitted with moveable gussets at the arm-openings and a fauld of two lames. Tassets of six lames each. Backplate.*

*Polished plain bands and borders embossed and burnished bright against a blackened ground. Upper border of breastplate and gussets decorated with finely roped inward turns.*

Half armours like the present one typically served in the field at about 1570. In the center of the breastplate, you can observe a tapul. This feature was on the one hand useful to divert the impact of both cut and thrust weapons and contemporary firearms. On the other hand, its specific appearance expressed a fashion. Forged in this shape it was common at circa 1570. The same can be said about the design of the surface with its polished bands encompassing blackened areas. Cities like Nuremberg and Augsburg manufactured suchlike armours in large numbers and exported them.

Comparative examples for field use are preserved in armouries like those in Graz, Solothurn or Emden, for instance. Those arsenals being dispersed and some of the institutions still in existence sold parts of their belongings in the 19<sup>th</sup> and 20<sup>th</sup> centuries, after the interest of art collectors in historic arms had developed. Our piece once supposedly formed part of such an armoury, too, and came into private ownership by deaccession. The mark on the collar could tell us more about the particular place, where this object was intended to be used. Its deciphering would allow for shedding further light on the interesting history of provenance.

### **Condition**

Composite. Leathering and some rivets restored. The original blackening is a very positive feature, since many armours of this type have been repainted. Correspondingly, you can observe an attractive patina on the blank bands. There are a lot of examples even in museum's collections where restorers abraded these signs of aging, leading to a shiny surface. This would be considered rather inappropriate today.

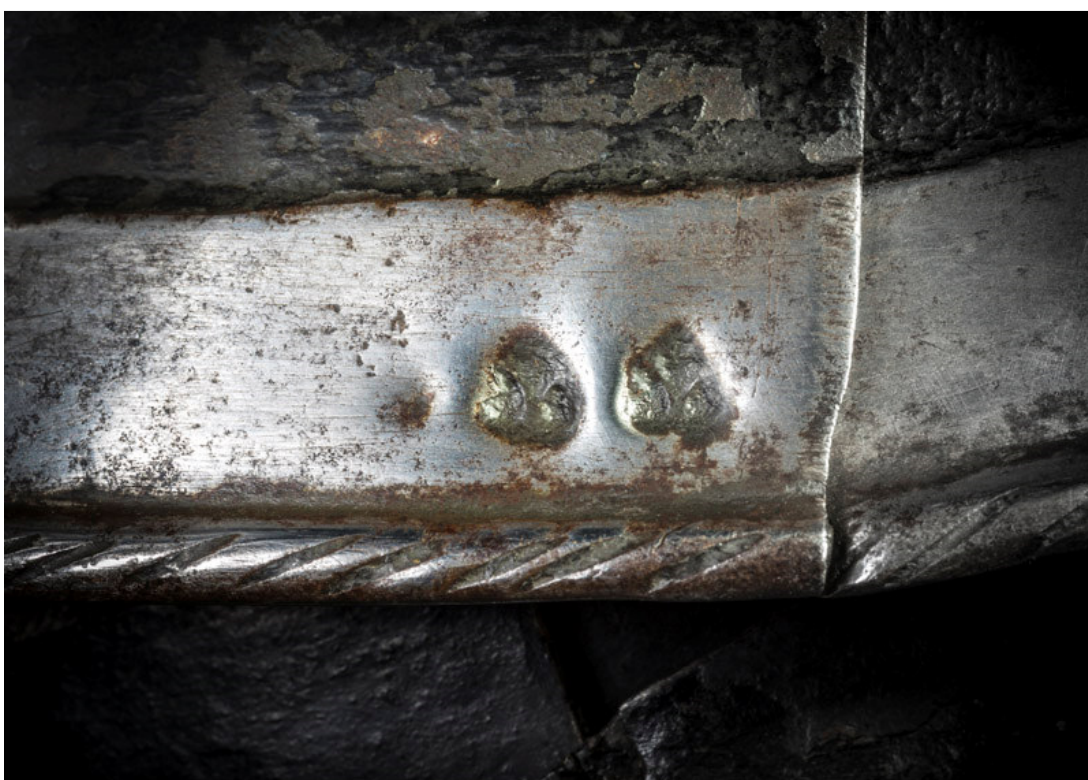


Armoury's mark.





Control mark of Augsburg on the burgonet.



Unknown armorer's mark on the cheek piece.





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