Distance Learning at the Cleveland Museum of Art

Medieval Masterpieces

This packet includes:

HOW TO PREPARE YOUR CLASS FOR THE DISTANCE LEARNING PRESENTATION

TEACHER INFORMATION GUIDE:

PROGRAM OBJECTIVES:

COMMON CORE STATE STANDARDS APPLICABLE:

NATIONAL EDUCATION STANDARDS:

PARTIAL LIST OF MUSEUM OBJECTS IN PROGRAM:

PREREQUISITE ACTIVITIES:

SELECTED VOCABULARY:

TEACHING EXTENSIONS:

1. Creating Illuminated Manuscripts

2. Try Writing in Calligraphy

3. Feudalism as a Mode of Government

THE CLEVELAND MUSEUM OF ART DISTANCE LEARNING EVALUATION FORM

POLYPTYCH FRAME

THE NEW ARMOR COURT

SELECTED IMAGES

Teacher note:

Please have students bring a pen or pencil and paper to the distance learning program, along with photocopies of the Polyptych Frame enclosed with this lesson.

This Teacher Information Sheet and Distance Learning lesson were developed by Kate Hoffmeyer, Education Department, the Cleveland Museum of Art.
How to Prepare Your Class for the Distance Learning Presentation

Teacher Information will be sent or made available to you prior to the program.

Please familiarize yourself with the materials and discuss them with your class.

Have the Teacher Information Packet (T.I.P.) materials on hand in the classroom, ready for the program. These materials may be used during the videoconference.

Be prepared to facilitate by calling on students yourself during the lesson. Students are sometimes initially shy about responding to questions during a distance learning lesson.

Explain to students that this is an interactive medium and encourage them to ask questions.

Reinforce topics discussed in the program by asking students to complete some of the suggested pre- and post-conference activities in the Teacher Information Packet.

We ask teachers, after the program, to please fill out the Evaluation Form and return it to:

Dale Hilton/Distance Learning
The Cleveland Museum of Art
11150 East Boulevard
Cleveland, OH 44106

Thank You!
Teacher Information Guide:
The Cleveland Museum of Art Distance Learning Program

MEDIEVAL MASTERPIECES
Grades 7-12

Program Objectives:
Students will learn and understand...

1. That the Medieval time period is rich both intellectually and spiritually, a point that can be observed through the examination of religious and secular artwork.

2. The connection between religion and art in the Middle Ages.

3. The various methods that artists employ to communicate effectively to a vastly illiterate public.

Rich intellectual and technical achievements distinguish the art of the Middle Ages. Throughout Europe manuscript illumination, architecture, sculpture and metal work flourished under the patronage of church and court. In this lesson students will encounter splendid liturgical objects such as a gold and porphyry altarpiece made for an 11th c. German countess, and a silver vessel for a holy relic obtained from a Byzantine emperor. Courtly items also featured in the lesson include a whimsical table fountain and Gothic style tapestries made for a chateau. Biblical subjects such as Daniel in the lion’s den—seen on a medieval column capital—help make connections between art and religion for classes studying world religions, culture and/or European history.

Common Core State Standards Applicable:

*English Language Art & Literacy in History/Social Studies, Science, and Technical Subjects- 7th Grade*

CCSS.ELA-Literacy.SL.7.1
Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 7 topics, texts, and issues, building on others’ ideas and expressing their own clearly.

CCSS.ELA-Literacy.SL.7.4
Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation

CCAA.ELA-Literacy.W.7.6
CCAA.ELA-Literacy.WHST.7.6
Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

CCSS.ELA-Literacy.W.7.7
CCSS.ELA-Literacy.WHST.7.7
Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.

8th Grade
CCSS.ELA-Literacy.SL.8.1
Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 8 topics, texts, and issues, building on others’ ideas and expressing their own clearly.

CCSS.ELA-Literacy.SL.8.4
Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.

CCAA.ELA-Literacy.W.8.6
CCAA.ELA-Literacy.WHST.8.6
Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

CCSS.ELA-Literacy.W.8.7
CCSS.ELA-Literacy.WHST.8.7
Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

Grades 9-10
CCSS.ELA-Literacy.RL.9-10.7
Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment

CCSS.ELA-Literacy.SL.9-10.1
Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.SL.9-10.4
Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

CCAA.ELA-Literacy.W.9-10.6
CCAA.ELA-Literacy.WHST.9-10.6
Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

CCSS.ELA-Literacy.W.9-10.7
CCSS.ELA-Literacy.WHST.9-10.7
Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate;
synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

**Grades 11-12**

**CCSS.ELA-Literacy.SL.11-12.1**
Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 11-12 topics, texts, and issues*, building on others’ ideas and expressing their own clearly and persuasively.

**CCSS.ELA-Literacy.SL.11-12.4**
Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

**CCAA.ELA-Literacy.W.11-12.6**
**CCAA.ELA-Literacy.WHST.11-12.6**
Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

**CCSS.ELA-Literacy.W.11-12.7**
**CCSS.ELA-Literacy.WHST.11-12.7**
Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

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**National Education Standards:**

*For Fine Arts - Visual Arts (grades 5-8, 9-12):*

- Understanding and Applying Media, Techniques, and Processes
- Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas
- Understanding the Visual Arts in Relation to History and Cultures
- Making Connections Between Visual Arts and Other Disciplines

*For Language Arts - English (grades K-12):*

- Reading for Perspective
- Reading for Understanding
- Evaluation Strategies
- Communication Skills
- Communication Strategies
• Applying Knowledge
• Multicultural Understanding

For Social Sciences – World History (grades 5-12):

• Era 5: Intensified Hemispheric Interactions, 1000-1500 CE
• Era 6: The Emergence of the First Global Age, 1450-1770

Partial list of Museum Objects in Program:

• Virgin and Child with Saints, early 1320s  no. 1961.40
• Youth (From Chateau de Chaumont Set), c.1512-1515  no. 1960.176
• Hauberk, European, 15th century  no. 1916.1817
• Hunting Scene Near Hartenfels Castle, 1540  no.1963.256
• Hours of Queen Isabella the Catholic, c.1500-1504  no. 1963.256
• Table Fountain, c. 1320-1340  no. 1924.859

Prerequisite Activities:

Please have students bring a pen or pencil and paper to the distance learning program, along with photocopies of the Polyptych Frame enclosed with this lesson. These will be used for an interactivity during the lesson.

Selected Vocabulary:

Altarpiece – a large painting or sculpture located behind the altar in a church.

Byzantine – a period from the 4th to 15th centuries during which artists depicted the human form with flat, stylized characteristics.

Chalice – the cup which holds wine during mass.
**Cloisonné Enamel** – an intricate form of decoration created with gold wire and colorful enamel.

**Codex** – the Medieval Latin term for a book, a rectangular volume made of separate leaves/pages of text.

**Embossing** – hammering a thin sheet of gold from the underside until the desired form is achieved.

**Engaged Capitol** – an engaged capitol is the top portion of a column, attached to a wall or other architectural element.

**Gargoyle** – a waterspout or decorative ornament in the form of a grotesque human or animal.

**Gilt** – a thin layer of gold or silver applied to another surface.

**Illuminated Manuscript** – a handwritten book or document decorated with paintings and drawings, usually ornamented with gold, silver and brilliant colors. It contains **Miniature** drawings to illustrate the text, **Historiated Initials** which are enlarged letters containing figures or groups that refer to the text they introduce, and **Marginal Decorations** which are an assortment of plants and insects painted in sharp detail, as well as a place where the artist may depict imaginative forms.

**Medieval** – referring to the Middle Ages in Europe, from the fall of the Roman Empire in the 5th century through the 1400s.

**Parchment** – animal skin that has been specifically prepared to serve as the pages of a book.

**Polyptych** – an image composed of five parts.

**Reliquary** – a container holding sacred relics, such as the bones or a possession of a saint.

**Romanesque** – a European architectural style of the 11th to 12th centuries, characterized by round arches and heavy masses.

**Stylus** – a sharp tool used by scribes to poke ruling marks into stacked pages of parchment.

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**Teaching Extensions**

1. **Creating Illuminated Manuscripts**

   Students design and create their own folio or bi-folio (one sheet of paper folded in half = one bi-folio = two folios = 4 pages). Students are responsible for design and layout of pages. Items that must be included are: a **Miniature**, **Margin Decorations**, a **Historiated Initial** and **Text**. The design must be done by hand rather than on a computer, so students can employ measuring and other mathematical skills critical to page division, for example solving issues of placement of text as well as decorative elements. The lines for the text can be made with a straightedge and pencil. An option for the lettering is calligraphy pens; remember that the first line of a new section of text is lettered in red ink. Images for the miniature and margin decorations can be the students’ own illustrations or from computer-based clipart and/or Dover Pictorial Archives publications (such as *Medieval Ornament: 950 illustrations* by Carl Alexander Von Heideloff, et al (Paperback, August 1995)).
Options for text:

- Each student creates his or her own story or poem.
- A variation where students must incorporate a certain number of words from a vocabulary list in creating an original text.
- Each student copies a published story from the medieval time period, such as tales from King Arthur or St. George and the Dragon.
- A variation of this project could include class collaboration, with each student being assigned a part of a story and combining the finished folios into one manuscript. This mirrors the medieval tradition of multiple artisans working on a single manuscript.
- Each student creates their own “Book of Hours” based on their daily activities rather than the prayers for the canonical hours.

2. Try Writing in Calligraphy

Students will need a wooden Nº2 pencil (NOT mechanical), and a sheet of blank paper. Teachers should supply rulers, and a sheet or two of sandpaper (students will tear off 2” x 1” strips). A small knife is also useful, as the pencil ‘quills’ will work better if wood is scraped away from the tip. Once the students have familiarized themselves with medieval writing, they should try to write their names in calligraphic script.

**Student:** Nº2 Pencil, Sheet of unlined paper  
**Teacher:** Rulers, fine grain sandpaper, 1 small knife

Use the sand paper on one side of the pencil against a flat surface, then turn and flatten the other side to create a "chisel" tip, and sharpen as need while writing. (A knife may also be used to help shape the pencil, if available.) The shaped pencil should be held at an angle while writing, usually around 35-45 degrees.

Students should look at and read a few lines from a Chaucer manuscript (we picked a relatively easy passage). The students’ understanding of the words on the page requires a brief introduction to medieval handwriting. Have the students consult:

http://medievalwriting.50megs.com/scripts/examples/lategothic1.htm

Having students move the cursor over words or letters on the page should familiarize them with the script they will encounter in this lesson.
Here begins the Knight’s tale

\(W\) (Once upon a time) as old stories tell us

There was a duke (that/who) (was called) Theseus

Of Athens he was lord and governor

And in his time ([was] such) a conqueror

That greater was there none under the sun

**Glossary**

\textbf{Whilom} ~ formerly, at one time; once upon a time

\textbf{Þ} ~ that/who (abbr.)

\textbf{Highte} ~ was called

\textbf{Swlch} ~ such

For tricky/obsolete letters, see the alphabet box in the exercise above, at:

\url{http://medievalwriting.50megs.com/scripts/examples/lategothic1.htm}

**3. Feudalism as a Mode of Government**

Discuss feudalism’s value as a form of government, as well as the types of individuals who would make up an estate and their respective roles therein. The last three entries under the “Suggested Websites” heading below could be used for research.

- Compare/Contrast European feudalism with medieval Japanese feudalism.
- Compare/Contrast feudalism in general with other types of government. Again, students can research these issues and present them in written or verbal form.
Suggested Websites:

- [http://www.clevelandart.org/magazine/cleveland-art-2010-highlights/a-revolution-publishing](http://www.clevelandart.org/magazine/cleveland-art-2010-highlights/a-revolution-publishing) – The Cleveland Museum of Art making of an illuminated manuscript
- [https://libwww.freelibrary.org/collections/medieval/glossary](https://libwww.freelibrary.org/collections/medieval/glossary) – Medieval Manuscripts - Glossary of Terms
- [https://en.wikipedia.org/wiki/Illuminated_manuscript](https://en.wikipedia.org/wiki/Illuminated_manuscript) – More information on Illuminated Manuscripts
- [http://medievalwriting.50megs.com/](http://medievalwriting.50megs.com/) – A useful primer for manuscript studies
- [http://www.fordham.edu/halsall/sbook.html](http://www.fordham.edu/halsall/sbook.html) – Internet medieval sourcebook from Fordham University.
- [http://asianhistory.about.com/od/japan/a/Feudalism-In-Japan-And-Europe.htm](http://asianhistory.about.com/od/japan/a/Feudalism-In-Japan-And-Europe.htm) – feudalism in Europe and Japan.
The Cleveland Museum of Art Distance Learning Evaluation Form

Your Name__________________________________________________________

Your School____________________________________________________________________

School Address (with zip code) ________________________________________________

E-mail Address __________________________________________________________________

Grade/Class of students (e.g. 10th grade French) ________________________________

Program Title __________________________________________________________________

Program Date __________________________________________________________________

Thank you so much for your participation in our distance learning program. We would appreciate your response to these questions by circling the appropriate answer and returning the survey. Please Mail or Fax to Dale Hilton at 216-707-6679

5= Strongly Agree  4= Agree  3= Neither Agree nor Disagree  
2= Disagree  1= Strongly Disagree

1. The teacher information packet was helpful for preparing my class and me for the distance learning lesson.
   5  4  3  2  1

2. The teaching style of the on-camera instructor was interesting, engaging and fostered interaction.
   5  4  3  2  1

3. The Teacher Information Packet was helpful in providing interdisciplinary extension activities that I did use or plan to use.
   5  4  3  2  1

4. The distance learning lesson successfully taught its objectives.
   5  4  3  2  1

5. The distance learning lesson was not interrupted by technical difficulties.
   5  4  3  2  1

6. The pre-requisites the distance learning lesson and extensions are aligned with The National Education standards.
   5  4  3  2  1

7. I plan to register for another distance learning lesson.
   (circle one)
   Yes
   No
   If no, why? ________________________________________________________________

8. I would like more information about The Cleveland Museum of Art’s Teacher Resource Center.
9. Why did you choose The Cleveland Museum of Art Distance Learning? (circle one)
   a.) Price Point
   b.) Quality of lessons
   c.) Selection of lessons
   d.) Ease of working with CMA
   e.) Other

10. How did you hear about The Cleveland Museum of Art Distance Learning program? (circle all that apply)
   a.) CMA inservice
   b.) CILC
   c.) TWICE
   d.) Conference
   e.) Brochure
   f.) The Cleveland Museum of Art website
   g.) The Teacher Resource Center
   h.) Other

11. Do you have any additional comments about the distance learning lesson?

Please return the completed teacher evaluation form to:

Dale Hilton/Distance Learning
The Cleveland Museum of Art
11150 East Boulevard
Cleveland, OH 44106

Or fax to Dale Hilton at 216-707-6679
Polyptych Frame

Medieval Masterpieces
Frame for teaching extension #2
The New Armor Court

Armor Court

On June 6, 1916, Cleveland's art museum opened its doors for the first time, revealing among its newly acquired treasures a breathtaking installation of European arms and armor resplendent with colorful regimental banners and a set of magnificent 17th-century Flemish tapestries. Most of the collection of arms and armor was presented to the museum by Mr. and Mrs. John L. Severance; the tapestries were presented by Elisabeth Severance Allen Prentiss as a memorial to her first husband. The design around you honors the original concept of the Armor Court as conceived by the museum's first director, Frederic Allen Whiting, whose 1916 display of arms and armor provided several generations of Clevelanders with a first glimpse into the visual arts of the Middle Ages and the Renaissance.

Gothic Plate Armor

- Skull
- Sight
- Breath
- Visor
- Guardbrace
- Lance-rest
- Upper cannon
- Breastplate
- Couter
- Fauld
- Lower cannon
- Gauntlet
- Tasset
- Cuisse
- Poleyn
- Greave
- Sabaton

Glossary of Arms and Armor

Aketon (or haqueton)
A heavily padded garment worn under mail.

Appliqué
A decoration or an ornament made by cutting pieces of one material and applying them to the surface of another.

Armet
A helmet that completely encases the head with hinged, movable cheekpieces overlapping the chin, and a visor; replaced by the close helmet in the 1500s.

Barbute
A tall open helmet of Italian origin, often with a pointed apex (later rounded), cheeks, and a small face-opening; used from about 1350 to 1500.

Bardiche
A pole axe with a long curved blade, the lower extremity joining the staff; principally used in northeastern Europe.

Battle axe
A percussion weapon usually wielded by infantrymen; popular with Germanic and Anglo-Saxon armies from the 700s through the 1000s. Later versions could pierce plate armor.

Bayonet
A specialized stabbing weapon, fitted to the barrel of a firearm; used on the battlefield and occasionally in hunting.

Bevor
An element of plate for the defense of the lower face and throat; can be a separate piece worn with a helmet such as the sallet, or a piece attached to a close helmet.

Bill
A staff weapon popular with English and Italian infantrymen of the 1400s, with an asymmetrical head usually with a spike, and a curved cutting hook in front, balanced by a short spike in the back.

Blackened steel
Plate armor that has been darkened by either painting or heating its surface areas, or merely leaving them dark from the forging process; served as a form of rustproofing and provided decorative interest.

Bluing
The process of applying heat to metal to achieve a deep blue color.

Brandistock
A staff weapon consisting of a tubular shaft that concealed either a single blade or a set of three blades within an aperture; the blades were released and locked with a catch, by jerking the weapon forward; widely used from the 1500s through the 1800s, both in civilian and military versions.
Breech
The rear end of a cannon or gun barrel, usually the point of ignition.

Brigandine
A type of armored sleeveless jacket used by infantry throughout the 1400s and until the mid-1500s; consists of numerous small overlapping plates of metal attached with rivets to the back of a cloth support.

Buffe
A separate, usually detachable, element of plate armor that was worn with an open helmet to protect the face and throat.

Burgonet
A light, open helmet used by cavalry in the 1500s and 1600s; characterized by a peak, a fall over the eyes, and hinged earpieces; sometimes worn with a buffe.

Butt-cap
A metal morn: attached to the end of the stock (the butt) of a firearm; frequently highly decorative.

Cabasset
A light, open headpiece with a conical or almond-shaped apex and a small brim, generally used by infantry.

Cavalry
Troops trained to fight on horseback.

Chanfron
The plate headpiece for a horse, introduced in the 1300s. The complete chanfron is fitted with cheekpieces and a crestpiece.

Chasing
A variation of the engraving process in which a hammer is used to drive a cutting tool into an object's surface.

Chiseling
A decorative technique involving the use of chisels, awls, and other tools to gouge and pierce a design into a metal surface.

Close helmet
A helmet fitted with a visor and bevor completely encasing the head. It has no cheekpieces and all of its elements function from a common set of pivots at the temples.

Cock
The arm pivoted to the lock-plate of a firearm; it held either the match, pyrites, or flint, the action of which ignited the charge.

Corsèque
A staff weapon, the head of which forms two fork-like blades like a trident.

Cranequin
A crossbow winder consisting of a ratchet, a claw to grasp the cord, and a handle; used to wind the crossbow in order to fire its bolt.

Cuirass
A combination of breast and backplates.

Damasenening
The decorative technique of inlaying gold and silver into grooves gouged out of a metal surface; a favored technique for the decoration of sword hilts.

Embossing
The decoration of metal plate by hammering it from the inside.

Engraving
The application of ornament to metal by cutting the pattern directly into the surface with special tools such as the burin and graver.

Etching
A decorative technique that consists of applying an acid-resistant substance (like varnish) to metal, tracing a design through the substance into the metal, then applying acid, which "bites" into the exposed metal surfaces leaving a permanent pattern; etched surfaces may also be blackened or gilded after the varnish is removed.

Fluting
A form of ornamentation involving the hammering of armor plates with parallel grooves and ridges; characteristic feature of "Maximilian" style armor, it also provided strength and stability.

Garniture
A complete armor with related or exchange pieces, especially its double pieces used to convert the basic unit to sporting and various field uses.

Gauntlet
An armored glove fashioned of mail, of mail and plate, or of laminated plates, in either mitten or fingered forms.

Gilding
The art or process of applying gilt (or a paint containing or simulating gold) to a surface.

Glave
A staff weapon with a long cleaver-like or scythe-shaped blade.

Glancing surfaces
A smooth, highly polished surface of armor plate, contoured in such a way as to deflect the impact of a weapon.

Gorget
Also referred to as a "collar," the gorget was an armor element that provided defense for the neck, throat, and upper part of the chest. It normally consisted of two parts, front and back, joined by a hinge on the left shoulder and fastened with a stud on the right.

Haft
The handle, usually of wood, of a family of weapons that include pole arms, maces, and axes.

Halberd
A staff weapon combining an axe head balanced with a spike and a hook-like fluke; carried by infantry.
Hand-and-a-half sword
Also known as the "bastard" sword, a large sword with a double-edged blade and a grip long enough to accommodate both hands in wielding it.

Haqueton (or aketon)
A heavily padded garment worn under mail.

Hauberk
A shirt of mail extending below the knees.

Hilt
The part of a sword or dagger that comprises of the guard, the grip or handle, and the pommel.

Incising
A technique that involves the cutting, engraving or carving of a pattern (including marks and inscriptions) into the surface of armor or weaponry.

Infantry
Troops trained to fight on foot.

Linstock
A staff for holding the lighted match used for firing a cannon; sometimes combined with a spearhead at center for self-defense and often very decorative.

Mace
A heavy club with a spiked metal head, used to crush armor.

Mail (or chain mail)
Flexible armor fashioned from interlocking rings; commonly used throughout Europe until the 1300s, when it was replaced by plate armor.

Morion
An open helmet with a tall comb and a curved brim peaking in front and behind.

Pan cover
A plate covering the priming pan of a firearm, which keeps moisture and sparks away from the gunpowder.

Partisan
A staff weapon with a symmetrical double-edged central blade, often highly decorated.

Pauldron
A plate defense for the shoulder and upper arm.

Petronel
A type of long gun with a down-curved butt that is held against the chest.

Pillow sword
A sword hung at the head of a bed.

Pommel
The spherical knob serving as a counterweight on the hilt end of a sword; often highly ornate.

Priming powder
A fine powder used for "priming" the pan of an early firearm; when ignited, it in turn ignited the main charge in the gun's barrel.

Punching
Using a punch or awl and a hammer to apply marks or decoration composed of numerous fine dots.

Quillons
The cross bar on the hilt of a sword.

Ricasso
The rectangular part of a sword blade nearest the hilt but preceding the edge. It is usually thickened and blunted permitting a finger to be curled around it for a more secure grip.

Rondache
A circular shield carried on foot during the 1500s.

Russeting
A coloring process in which a mildly corrosive substance gives a metal surface a brownish finish; it also makes the metal somewhat resistant to rust.

Sallet
A light, semi-open helmet, sometimes fitted with a visor, sometimes open-faced, and sometimes with a vision slit in front. Features a rounded skull with a long drawn out tail.

Scabbard
A casing for swords and daggers that protects their blades and enables the weapons to be carried.

Snapshance
An early form for flintlock ignition in which the firearms's pan cover and spark-producing steel are separate elements.

Spanner
A specialized wrench used to "span," or wind, wheel-lock ignitions; a charging-spanner includes a screwdriver head and a small powder flask for priming powder.

Stock
The shaped wooden support on which the barrel and lock of a firearm are mounted; the forward part is known as the fore-end, and the other end (which is placed against the shoulder when firing) is called the butt.

Cover: Close Helmet. North Italy, Brescia(?), about 1575, etched steel with brass rivets
Gift of Mr. and Mrs. John L. Severance 1916.1816.a
Gothic Plate Armor Illustration: Carolyn K. Lewis

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**Selected Images**

*Hours of Queen Isabella the Catholic, Queen of Spain*, c. 1500-1504
Alexander Bening and associates (Flemish, c. 1444 - 1519)
Ink, tempera, and gold on vellum
1963.256

*Virgin and Child with Saints*, c. 1320
Ugolino di Nerio (Italian)
Tempera and gold on wood panel
1961.40
Table Fountain, c. 1320-1340
France, Paris, 14th century
Gilt-silver and translucent enamels
1924.859

Daniel in the Lion's Den, c. 1125-1150
France, Saint-Aignan-sur-Cher, 12th century
Limestone
1962.247