

OLGIERD ŁAWRYNOWICZ, PIOTR A. NOWAKOWSKI

HUNTING ARMS AND EQUIPMENT IN MEDIEVAL ICONOGRAPHY

Although medieval hunting practices have already been researched using both written records and iconographic sources they have not yet become the subject of archeological and arms studies. The situation is a result of the fact that medieval hunting tradition has survived until post-medieval and modern times and that pieces of hunting equipment are difficult to recognize among the archaeological material.

It should, however, be noted that hunting constituted an integral part of medieval life. Like fighting, going to war, entertainment and sports events, including tournaments and dueling, the chase functioned in the medieval community as an element of contemporary ideology and practice¹. Each sphere of activity was characterized by a concrete, relatively hermetic set of objects, which fulfilled various practical requirements and carried a number of deeply-rooted ideas, particularly those connected with specific customs. Such sets differed according to the social status of the owner.

Therefore, it seems that methods used in contemporary arms research can safely be applied to identifying and systematizing objects used for shooting game. In order to classify the particular components of such sets, iconographic sources need to be studied and analysed. In accordance with arms studies practice, the research consists in collecting available scenes depicting arms and hunting equipment from all over Poland and Europe. It may only be noted that not all categories of medieval iconographic sources are equally valuable here. For example, tombstones can seldom be used to identify objects connected with the hunt². Similarly,

images of arms and other hunting equipment are hardly ever found on coins and seals.

Like in the case of war arms and armour studies, arms and equipment used for shooting game represented in medieval iconography may be difficult to interpret in respect of the application of particular specimens, which undoubtedly is a result of the scene context in which the objects are shown. Religious scenes appear to be the least reliable material as the hunting arms and equipment found here will frequently carry some allegorical message. This is the case with the chasing motif visible in the famous work by Bonamico di Martino, dating back to the 1330s³. The SS Eustache and Hubertus' shooting equipment plays an attributive role here, which is clearly associated with hagiography⁴.

³ Ch. Settis Frugoni, *Il tema dell'Incontro dei tre vivi e dei tre morti nella tradizione medioevale italiana*, Accademia nazionale dei Lincei. Classe di scienze morali, storiche e filologiche – Memorie, a CCCLXIV, p. VIII, v. XIII, f. 3, 1967, pp. 204-207, 211-216, 218-219, 242-243; C. Platt, *The Atlas of Medieval Man*, London 1979, p. 156; E. Ullmann, *Geschichte der deutschen Kunst 1350-1470*, Leipzig 1981, p. 43; M. Zlatohlávek, Ch. Ratsch, C. Müller-Ebeling, *Sąd Ostateczny. Freski, miniatury, obrazy*, Kraków 2002, pp. 136-137.

⁴ According to medieval tradition, while hunting, the Roman commander Placid met Christ in the form of a deer with a gleaming cross in his antlers. The animal was said to have asked Placid why the latter was persecuting him. Moved by the incident, Placid and his family were baptized and the commander took the name of Eustache, for which he lost his property and position. For refusing to offer sacrifices to the Roman gods, he was sentenced to die a martyr's death in a cauldron full of boiling water. In the 11th century, the legend of St Eustache was incorporated into another legend, the legend of St Hubertus, the bishop of Liège in the 7th century. The iconography of St Eustache draws from representations of holy knights. Like St George, the saint is depicted as a mounted knight in armour, armed with a spear, holding a banner or a sword in his hand. Because of the fact that his iconography is connected with hunting, the figure is accompanied by a hound and a deer with a cross in his antlers. St Hubertus, on the other hand, is usually shown as a bishop with a pastoral staff and a book in his hands or as a youth in a hat with a javelin and a hunting horn attached to his side as well as, like St Eustache, deer with a crucifix in his antlers. Cf.: U. Janicka-Krzywda, *Patron, atrybut, symbol*, Poznań 1993, pp. 38-39; W. Zaleski, M. Jacniacka, *Hubert, Encyklopedia katolicka*, vol. VI, Lublin 1993, pp. 1270-1271; D. Attawatter, C. R. John, *Dykcjonariusz świętych*, Wrocław 1997, p. 126; O. Ławrynowicz, *Treści ideowe broni rycerskiej*, „Acta Archeologica Lodziensia”, no. 51, Łódź 2005, p. 39.

¹ S. Piwowarczyk, *Obyczaj rycerski w Polsce późnośrednio-wiecznej (XIV-XV wiek)*, Warszawa 1998, pp. 148-157.

² The frieze depicting 4 hunting dogs and 4 falcons found on the tombstone of King Władysław Jagiełło may serve as an example here. The frieze is a commemorative representation of the monarch's passion for hunting. It is unique on a European scale. See: K. Estreicher, *Grobowiec Władysława Jagiełły*, „Rocznik Krakowski”, vol. XXIII, 1953, f. 1, p. 311; P. Skubiszewski, *Grobowiec Władysława Jagiełły*, „Biuletyn Historii Sztuki”, Yearbook XVIII, 1956, p. 164; E. Mrozowski, *Polskie nagrobki gotyckie*, Warszawa 1994, p. 149; E. Śnieżyńska-Stolot, *Zwierzęta na nagrobku Władysława Jagiełły, czyli jeszcze raz o ikonografii astrologicznej w średniowieczu*, [in:] *Artifex doctus. Studia ofiarowane profesorowi Jerzemu Gadowskiemu w siedemdziesiąt rocznicę urodzin*, ed. W. Bałus et, W. Walanus, M. Walczak, vol. II, pp. 107-117.

Representations of historic personages, on the other hand, appear to be reliable sources of knowledge, although in some cases the knightly and court attributes are also highly stylized here. Hunting arms and equipment shown in hunting handbooks seem to be the most reliable material, where instances of archaism, stylization, exaggeration and miniaturization of specimens are relatively rare.

For this reason, the present paper focuses on the above category of hunting scenes, although cases of idealization of the appearance and function of hunting accessories may be traced here too. However, the authors hope that thanks to comparison with court scenes, frequently found in medieval art, an uncritical approach to such representations can be avoided. In the present paper, instances coming mainly from two copies of a handbook by Gaston „Phoebus”⁵ as well as a book by Henri de Ferrières⁶ and the Manesse Codex⁷ have been analysed.

As is the case with arms and armour, hunting accessories fall into two categories: elite (knightly and court) equipment and ordinary (common) specimens. Needless to say, both types of equipment were closely connected and complementary to each other.

In the present paper the terms ‘hunting equipment’ and ‘shooting equipment’ will be used synonymously, despite the resulting simplification of terminology. Hunting animals will not be discussed here as in spite of the cardinal role they played in the hunt, by no means can they be referred to as part of ‘equipment’. Besides, the subject deserves a separate study.

A unique form of hunting, which does not require the use of arms, is falconry and hawking⁸. This way of catching game has enjoyed a long tradition in Europe and, consequently, in Poland too. Both rulers and ‘common’ knights were lovers of this form of hunting⁹. Accessories used in hunting with falcons are frequently found in medieval iconography. In addition, modern equipment does not differ considerably

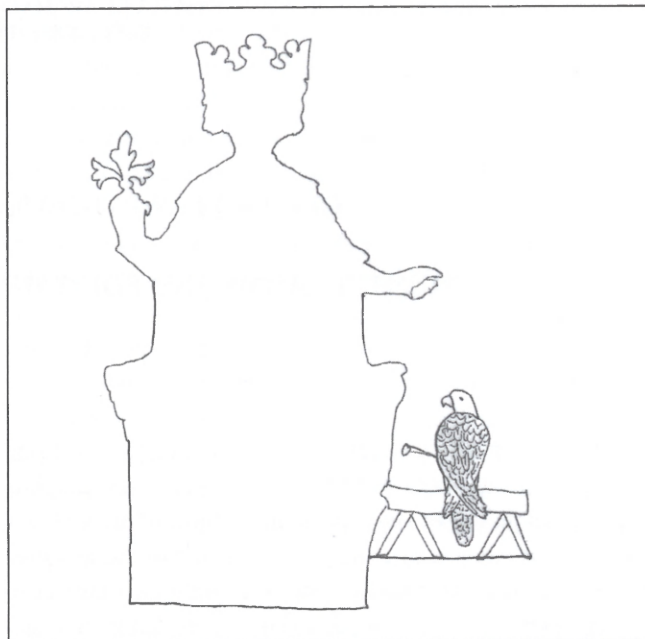


Fig. 1. Bird stand (Frederick II Hohenstauf, *De arte venandi cum avibus*).

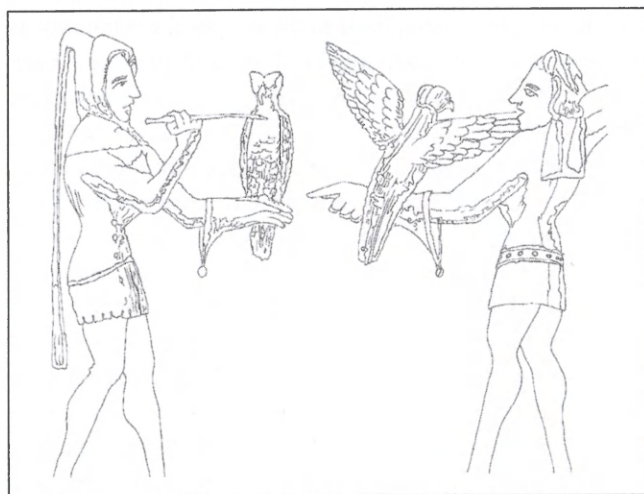


Fig. 2. Falconry hoods (Henri de Ferrières, *Le Livre du roi Modus et de la reine Ratio*).

from accessories of the past. Because of the fact that in hunting with falcons, the hunting bird played the role of the weapon, an expedition had to be organized in a different way and the set of accessories used differed considerably from that needed for the ‘classical’ chase. For this reason, we shall discuss this branch of the art of the hunt first.

In medieval Poland, the majority of birds used for hunting belonged to the families *Falconiadae* and *Accipitrade*, including gerfalcons, saker falcons, gyrfalcons, balabans and sparrow-hawks¹⁰. Each of the above-mentioned species requires a unique approach to training and must be treated

⁵ <http://www.bnf.fr/enluminures/manuscripts/aman10.htm>, <http://www.themorgan.org/exhibitions/exhibOnlineThumbs.asp?id=MedHunt>

⁶ <http://www.gutenberg.org/etext/10940>

⁷ <http://diglit.uni-heidelberg.de/diglit/cpg848>

⁸ In his work, B. Dyakowski says, ‘mentions of hunting with birds go back to the Piast epoch.’ Information obtained from written records seems to confirm this supposition. Descriptions of birds and hunting expeditions are to be found in the works by M. Rej, J. Ch. Piasek, Ł. Górnicki. The publication by M. Cygański deals with the subject matter more professionally. See: B. Dyakowski, *O dawnych łowach i dawnej zwierzynie*, Warszawa 1925; M. Rej, *Żywot człowieka poczciwego*, [in:] *Zbiór Pisarzy Polskich*, vol. VII-VIII, Warszawa 1828-1829; J. Ch. Piasek, *Pamiętniki*, Warszawa 1987; Ł. Górnicki, *Dworzanin polski*, Warszawa 1919; M. Cygański, *Myslistwo ptasze*, ed. A. S. Waga, Warszawa 1842.

⁹ Cf.: R. Jaworski, *Łowy Władysława Jagiełły*, [in:] R. Jaworski, P. Chojnacki, *Z biografistyki Polski późnego średniowiecza*, „Fasciculi Historii Novi”, vol. VI, ed. M. Koczerska, Warszawa 2001, pp. 8-86.

¹⁰ R. Jaworski, op. cit., p. 51; Cf.: por. <http://www.sokolnictwo.com>

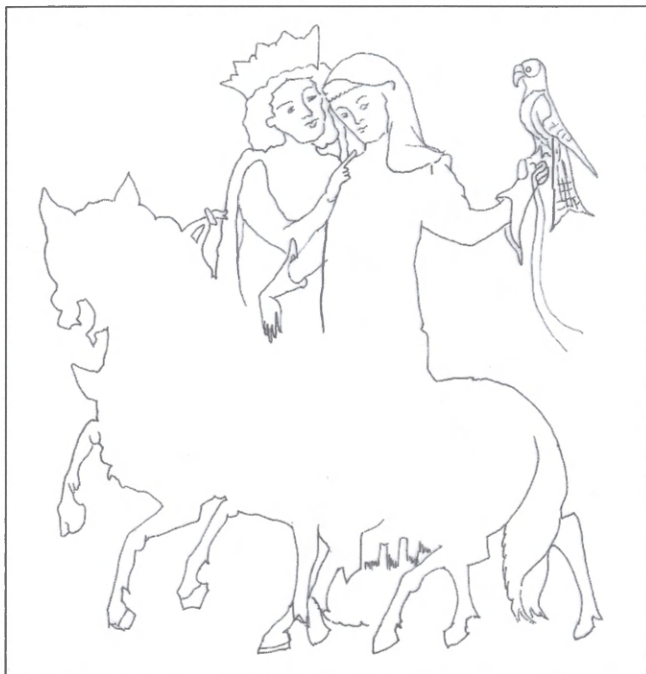


Fig. 3. Falconry gloves, jesses and extenders (*Manesse Codex*).

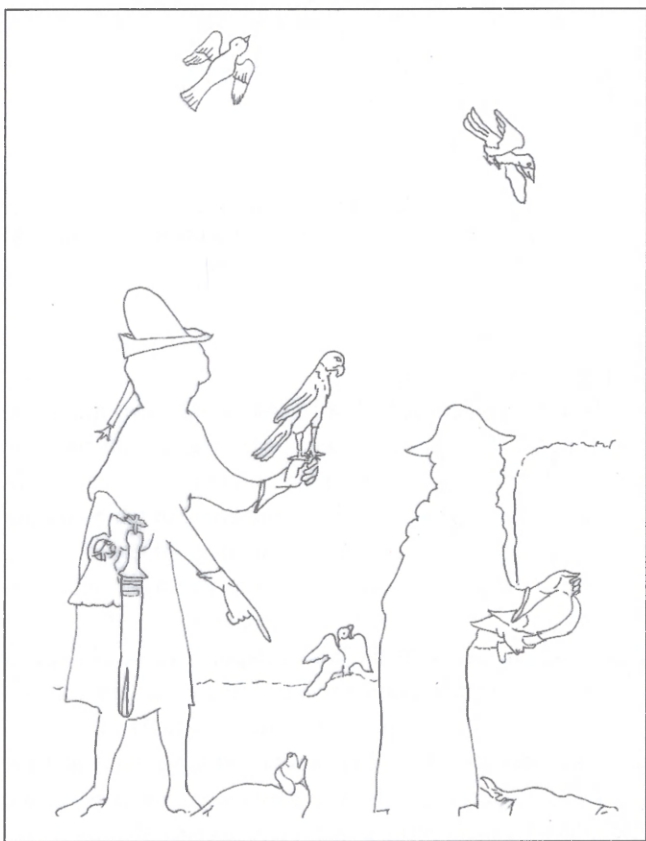


Fig. 4. Falconry gloves, bag, jesses and extenders (*Manesse Codex*).

differently while hunting. However, some universal accessories common to all types of hunting birds can be observed¹¹.

¹¹ J. Parry-Jones, *Training Birds of Prey*, London 2001, pp. 45-89.

To begin with, we shall discuss bird stands, which were not directly used for hunting, but constituted an important element of the hunting process by providing the birds with a place to rest. In his *De arte venandi cum avibus* (fig. 1), the Emperor Frederick II Hohenstauf discusses bird stands in great detail. The illuminations found in this work show that structures of this type came in all shapes and sizes and were meant for one or a number of hunting birds. In addition, twelfth-century stands did not differ considerably from modern accessories.

Another accessory connected with hunting birds were falconry hoods (fig. 2), used to cover the bird's head before hunting and removed just before releasing it into the air. Iconographic sources do not provide any information about the kind of material such hoods were made of in the Middle Ages. However, comparison with modern analogues leads us to believe that the most commonly used kind of material was leather. The ornaments and decorations were made from metal and the straps used to fasten the hood to the animal's head were strips of fabric. Being the most visible, decorative component of the bird's equipment, the hood needed to be extremely aesthetic.

Made of thick leather¹², the falconry glove, constituted an indispensable element of the falconer's equipment (fig. 3) protecting the falconer's left hand against injury with the bird's sharp claws. The bird was tethered by means of jesses. The straps could be short or longer with the latter allowing more freedom of movement to the bird.

Besides the glove, falconry bags, in which pieces of meat, treats for the bird, baits, spikes for killing off the game as well as small game were kept, appear to be a useful accessory both in the past and today (fig. 4, 6).

In order for a hawk or falcon to hunt effectively, it had to be trained using specialized accessories, such as lures, used for training the bird to attack and to lure it back (fig. 5, 6). Modern lures are usually made of leather, their size and weight vary depending on the species and sex of the bird. On the inside of the device, half the length of it, there are two straps for fastening pieces of meat. Sometimes dried pieces of pigeon or other birds' wings are used,¹³ which was also common practice in the Middle Ages, as evidenced by iconographic sources. Rings with eyes fixed to the bird's leg were also used for bird training. A long leather or fabric strap came in handy during introductory luring lessons. The device was used to tether the hawk or falcon and prevent it from escaping, which could result in losing the bird (fig. 6).

'On ground' hunting was a more complex and complicated task than falconry. A successful hunting expedition was a complex logistic task, requiring a great number of accessories – shooting weapons, signaling devices, traps,

¹² Today elk's skin is frequently used: <http://www.sokolnictwo.pl/slownik.htm>

¹³ <http://www.sokolnictwo.com/akcesoria.html>

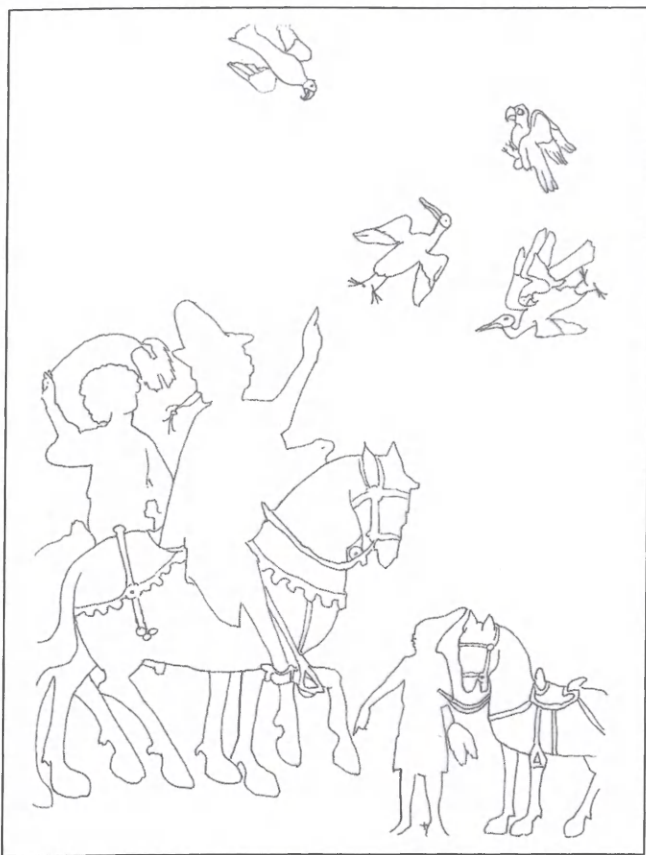


Fig. 5. Lures (*Manesse Codex*).

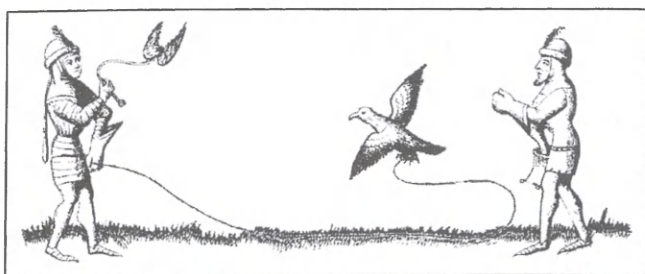


Fig. 6. Luring practice (Henri de Ferrières, *Le Livre du roi Modus et de la reine Ratio*).

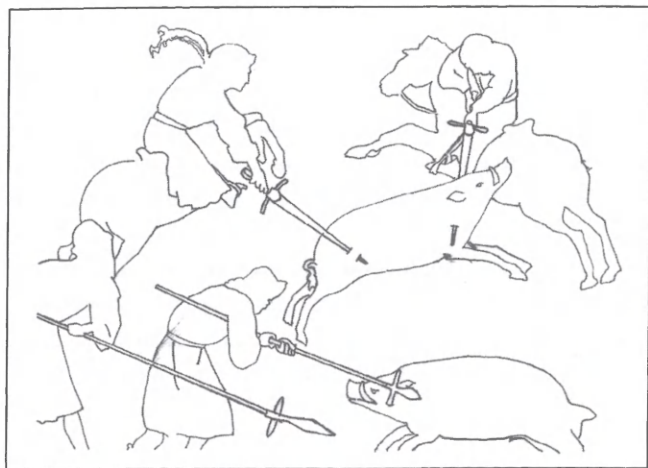


Fig. 7. Spears with a cross-piece (Type VI) (Gaston III „Phoebus”, *Le Livre de la chasse*).

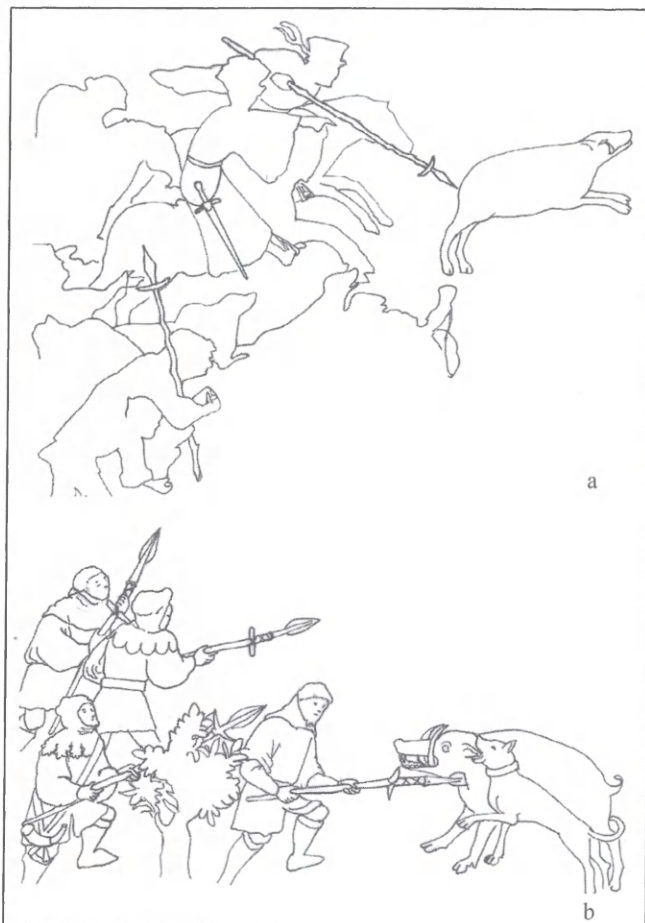


Fig. 8. a. Type VI spear poles made from a newly-cut branch (Gaston III „Phoebus”, *Le Livre de la chasse*); b. Cross-pieces made for ‘ordinary’ spearheads (Gaston III „Phoebus”, *Le Livre de la chasse*).

decoys, lures and finally crockery and cutlery necessary to prepare a feast in the open air.

In the ‘classical sense’ of the word, the most important component of hunting equipment is the weapon, both the arms used for fighting with wild animals and those which are not directly connected with the chase but come in handy during hunting expeditions. In medieval iconography, side arms, including pole and throwing weapons as well as, in later periods, firearms are frequently depicted. However, the present paper does not deal with the latter category. A type of weapon most often shown in hunting scenes is the spear with a cross-piece (type VI¹⁴). Such spears are usually carried by foot hunters in scenes depicting wild boar or other large game hunting (figs. 7-8). Spears of this type serving as war arms in the Early Middle Ages became extremely popular hunting weapons in the Late Middle Ages¹⁵. Undoubtedly, the popularity of this kind of arms was a result of the cross-piece attached to

¹⁴ According to A. Nadolski’s typology; A. Nadolski, *Studia nad uzbrojeniem polskim w X, XII-XIII wieku*, Łódź 1954, pp. 50-60. For more recent research see: L. Marek, *Broń biała na Śląsku, XIV-XVI wiek, Wratislavia Antiqua*, vol. 10, Wrocław 2008, pp. 95-97.

¹⁵ S. Wrzeński, *Tajemnice rycerzy. Codzienne życie śląskich feudałów*, Zakrzewo 2008, p. 102.

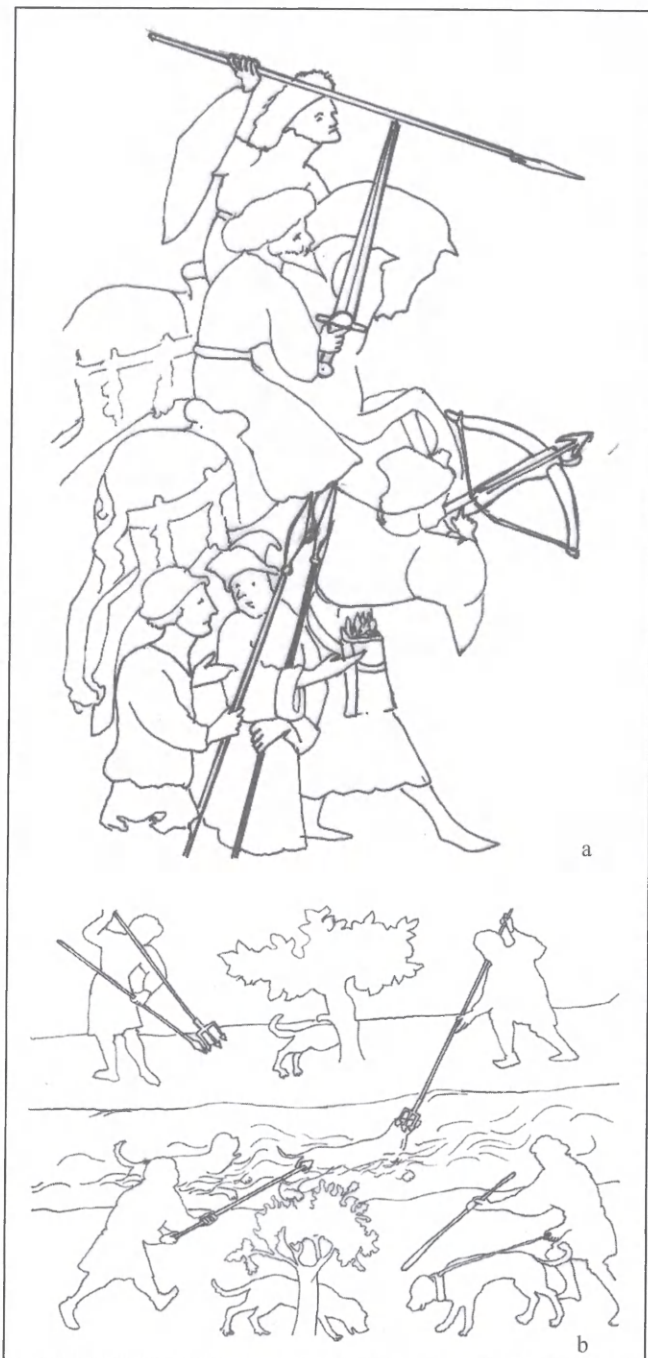


Fig. 9. a. Javelins and swords (Gaston III „Phoebus”, *Le Livre de la chasse*); b. Tridents (Gaston III „Phoebus”, *Le Livre de la chasse*).

the shaft just above the spearhead, which prevented the spear from entering the animal's body too deep. Thanks to this protection the spear could easily be removed and the blows struck quickly one after another. The iconographic material suggests that a spear with a winged spearhead was an indispensable element of hunting (fig. 8: a-b). It seems that whenever a weapon of this type was missing, a thick stick was fastened to the pole of an ordinary spear *ad hoc* just above the spearhead (fig. 8b). By analyzing relevant iconographic representations, it may be assumed that spear poles would frequently break and new ones were made while hunting, using a newly-cut and untrimmed branches (fig. 8a). In later

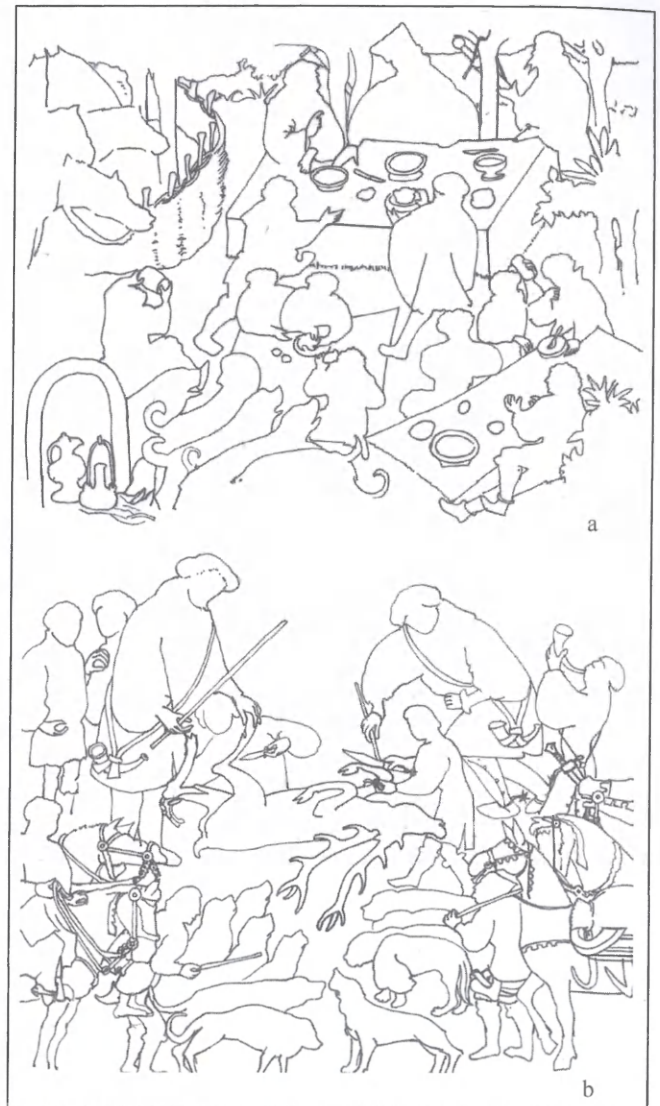


Fig. 10. a. Hunters' feast (Gaston III „Phoebus”, *Le Livre de la chasse*); b. Flaying and gutting game (Gaston III „Phoebus”, *Le Livre de la chasse*).

periods, poles started to be strengthened with strips of metal or metal sleeves.

Regardless of the type of spearhead, all spears served as weapons in direct combat with wild animals. By contrast, javelins were used for fighting at a distance. They were lighter than spears and equipped with smaller heads and thus more convenient to be used as throwing weapons (fig. 9a).

Besides the spears with 'ordinary' spearheads and a cross-piece, tridents were used for hunting water animals, such as beavers or otters (fig. 9b).

Another element of hunting equipment was side arms, which were represented in scenes showing flaying and gutting game as well as feasts and, less frequently, in hunting scenes depicting fighting with wild animals.

The sword played a unique part. Weapons of this type were used only by mounted riders to attack noble species such as wild boars or wolves (fig. 7, 9a). Concrete types of swords are not to be identified in existing iconographic representations. It may only be assumed that these were

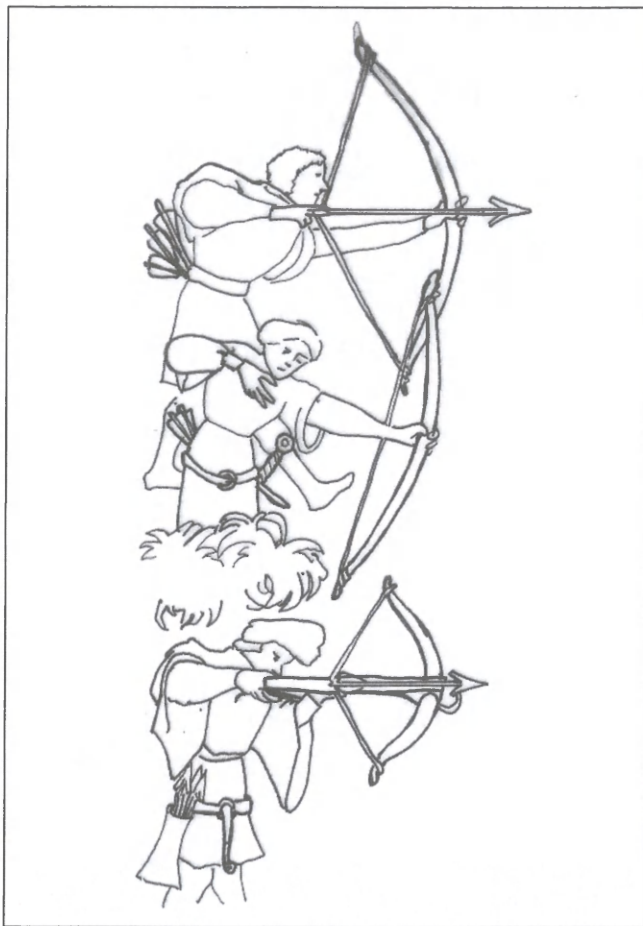


Fig. 11. Shooting arms in the hunt (Gaston III „Phoebus”, *Le Livre de la chasse*).

battle swords, because they were often represented attached to cavalymen's belts. The words most probably uttered by Włodzimirz Monomach seem to confirm the supposition that swords used to be more frequently carried fastened to the hunters' belts than held in their hands (The prince is believed to have said that a wild boar had torn a sword from his belt)¹⁶. They were considered knightly attributes and this function appears to have dominated their practical applications.

Other types of side arms, including cutlasses, daggers and especially knives, were also used while hunting. As was stated above, a wide range of weapons are to be found in game flaying and feast scenes (fig. 4, 10 ab). It is often difficult to differentiate between hunting specimens and war arms. Besides, weapons are often used as cutlery (fig. 10 b).

A weapon which is not to be found in iconographic representations but must have been used while hunting was the axe. Undoubtedly, axes performed a number of auxiliary functions, such as clearing the way through the forest and

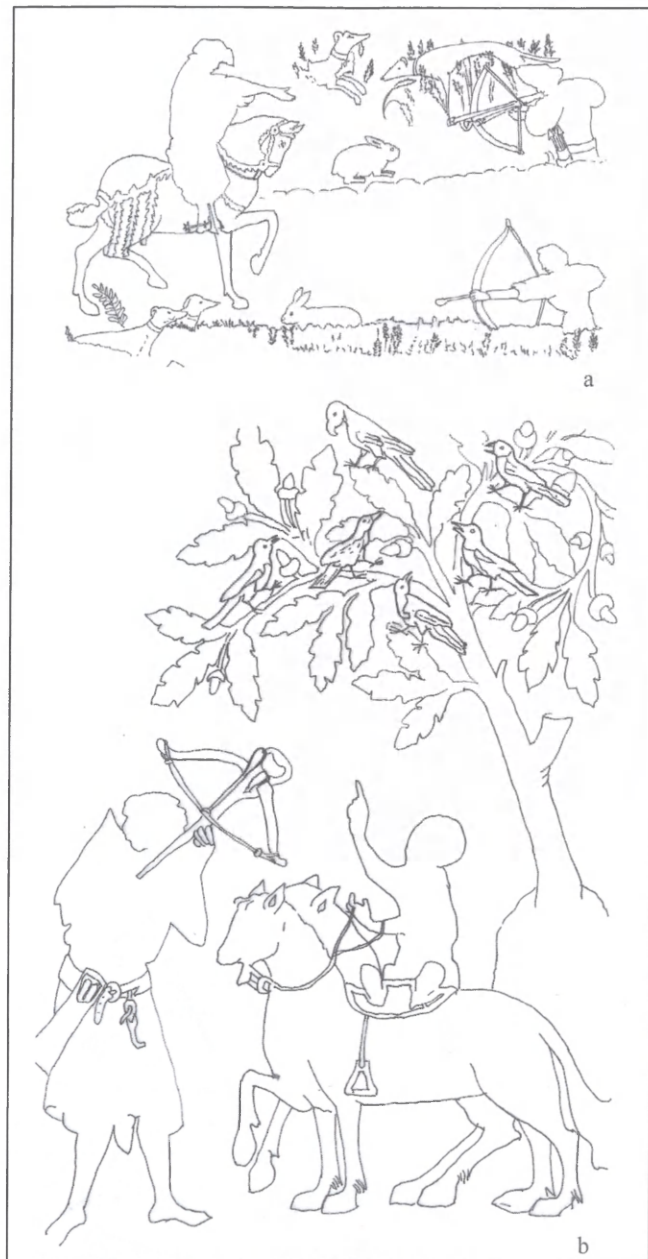


Fig. 12. a. Blunt spearheads for hunting small rodents and birds (Gaston III „Phoebus”, *Le Livre de la chasse*). b. Drawing after *Manesse Codex*

cutting down trees to make fires. Most probably, being the tools of butchers, axes and hatchets did not deserve to be used during a knightly hunting expedition and thus represented in iconography.

Undoubtedly, projectile throwing weapons played an important role in the chase (fig. 11, 12, 13). Both crossbows and bows for throwing projectiles with sharp heads and specially designed blunt projectiles (fig. 12) are to be found in the iconographic material. The latter were mostly used for bird shooting and small game hunting in order to avoid damaging the fur and feathers. The majority of sharp pointed arrowheads were barbed specimens. It is difficult to establish if they were equipped with tangs or sockets, but they were all large specimens (fig. 14). Not without reservation, they could be classified as type 1/1 of A. Kola

¹⁶ A. Samsonowicz, *Łowiectwo w Polsce Piastów i Jagiellonów*, 'Studia i Materiały z Historii Kultury Materialnej', Wrocław-Warszawa-Kraków 1991, p. 275.

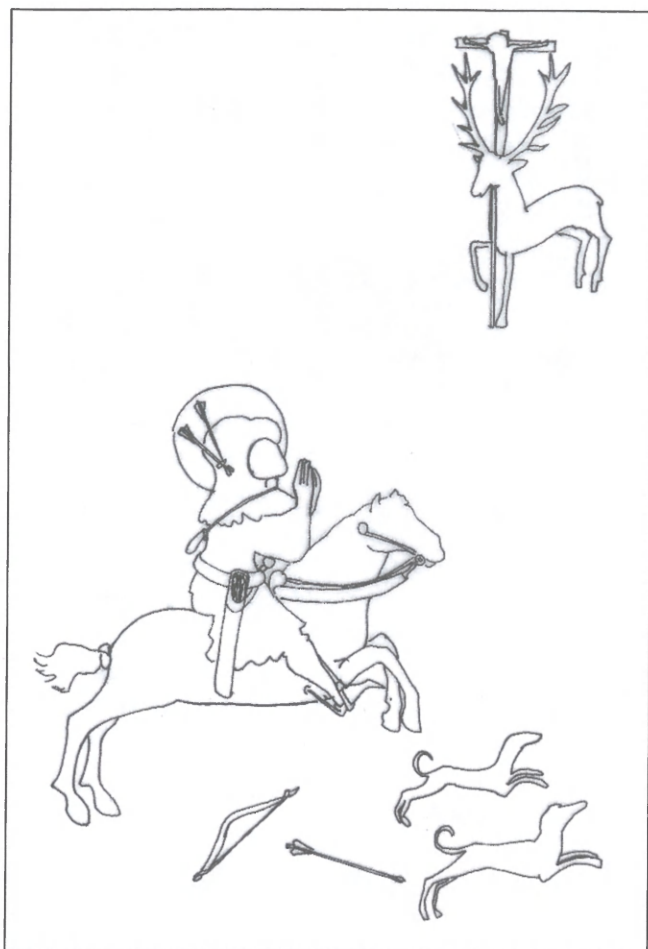


Fig. 13. Quarter of Trinity Altar showing St Eustache hunting. Swietokrzyska Chapel, Wawel, Cracow.

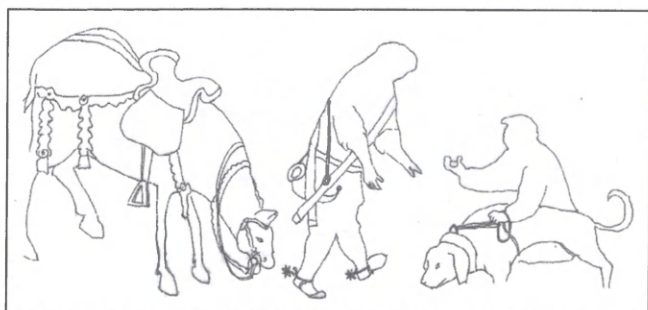


Fig. 14. A riding horse (Gaston III „Phoebus”, *Le Livre de la chasse*).

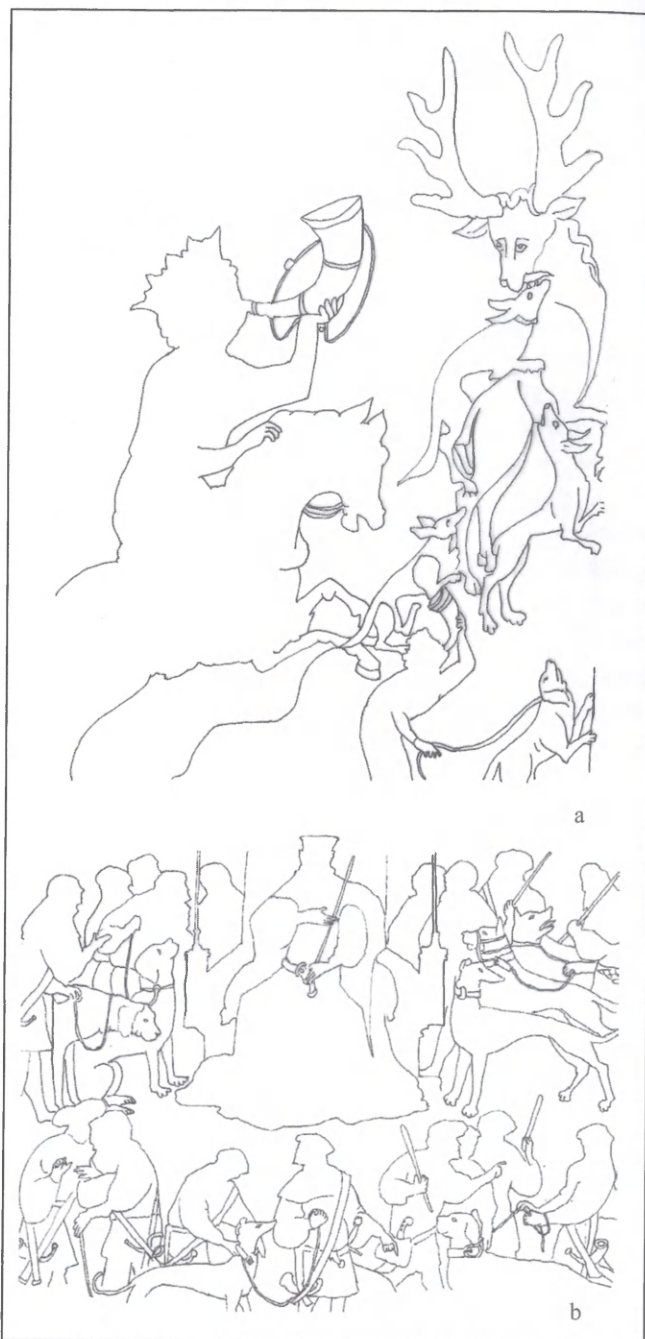


Fig. 15. a. Hunting horns (*Manesse Codex; Le Livre de la chasse*), b. Ways of carrying hunting horns (Gaston III „Phoebus”, *Le Livre de la chasse*).

and G. Wilke's classification¹⁷. Information about specialized, most probably, hunting arrows can also be found in written records, where weapons of this type are referred to as 'sagittis dictis widlicze'¹⁸.

In addition, contemporary hunters had at their disposal quivers, bow and crossbow cases. Written records provide information about the use of such equipment outside hunting. Entire sets of hunting accessories referred to as, for example, 'apparatu ad balistam'¹⁹, which may have included 'cingulum, tulecz, szypy'²⁰, are mentioned.

¹⁷ A. Kola, G. Wilke, *Zespół grotów beltów do kusz z grodziska późnośredniowiecznego w Słozewach koło Brodnicy w świetle odkryć z 1973 r.*, „Zapiski Historyczne”, vol. 41, f. 1, 1976, pp. 81-123.

¹⁸ *Rachunki dworu króla Władysława Jagielly i królowej Jadwigi z lat 1388 do 1420*, ed. F. Piekosiński, *Monumenta mediae aevi historia res gestas poloniae illustrantia*, vol. 15, Kraków 1896, p. 210.

¹⁹ J. Szymczak, *Ceny broni, koni i oporządzenia jeździeckiego*, [in:] (ed.) A. Nowakowski *Uzbrojenie w Polsce średniowiecznej 1450-1500*, Toruń 1998, p. 244.

²⁰ *Ibidem*.



Fig. 16. Hunting bells (Gaston III „Phoebus”, *Le Livre de la chasse*).

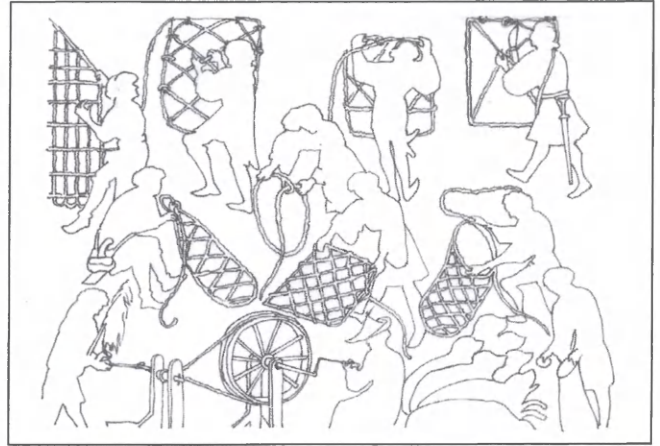


Fig. 18. Nets used in the hunt (Gaston III „Phoebus”, *Le Livre de la chasse*).

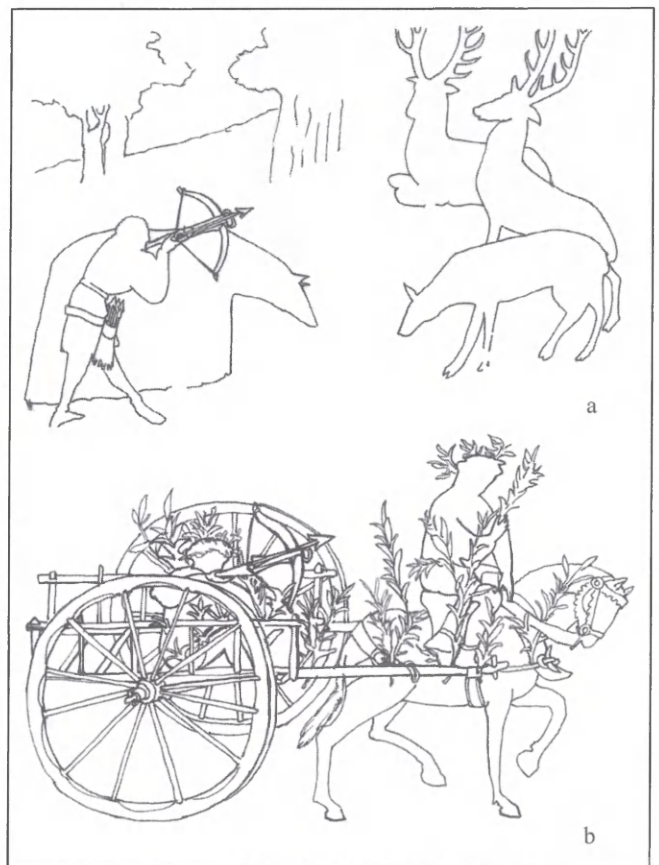


Fig. 19. a. Camouflage (Gaston III „Phoebus”, *Le Livre de la chasse*); b. Plant camouflage (Gaston III „Phoebus”, *Le Livre de la chasse*).

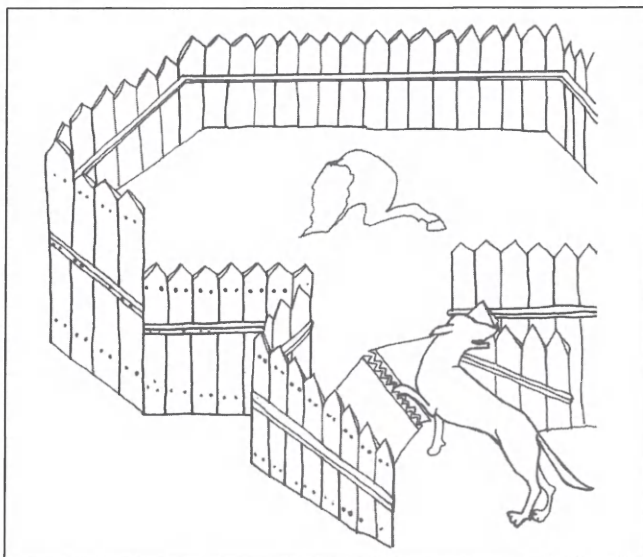


Fig. 17. Hunting baits (Gaston III „Phoebus”, *Le Livre de la chasse*).

The fact that objects of this type were also used while hunting seems to be confirmed by iconography (fig. 11, 12). An interesting method of storing arrows can be found in the painting ‘St. Eustache’s Hunting’ (fig. 13). The hunter depicted here has two arrows inserted under the band of his hat. This way of carrying arrows made them easy to reach and shoot.

Besides, horse harness and riding accessories constituted an important element of hunting equipment. Deer could only be chased from horseback as speed played a decisive

role in this case²¹. Written records provide information on various tasks performed by horses both in the chase itself and during the preparations²². Good training guaranteed the hunter’s safety. The horses had to endure long expeditions, work their way through bushes, wade through snow and

²¹ A. Hyland, *The Horse In the Middle Ages*, Phoenix Mill-Trupp-Stroud-Gloucestershire 1999, p. 93.

²² *Idem*, p. 95.

sometimes even swim across water obstacles²³. They had to be exceptionally courageous to come close to wild and often dangerous animals²⁴. Besides riding horses packhorses, carrying the necessary equipment and accessories, also took part in the chase (fig. 10 b). Hence the numerous mentions of horses used for hunting. Both horses and riding equipment are also shown in great detail in iconographic representations.

In most cases saddles of the eastern type were used. Unlike battle saddles, their both pommels/cantles were not very high²⁵. What is more, the majority of the specimens discussed in the present paper were equipped with jockeys or panels, protecting the horse's stomach and sides from casual injuries which could be suffered while attacking a wild animal (fig. 14 a-b). Mentions of such charges are to be found in written records. One of them ended in a tragic accident. Escaping from an enraged bear, Queen Bona fell off the horse and the shock caused her to miscarry²⁶.

Saddlecloths, worn under saddles, were seldom shown in hunting scenes depicting horses, which may suggest that being smaller than war ones, specimens used for the hunt were fully covered by the saddletree or were used only sporadically. During the chase, protections of the horse's sides, jockeys and panels, appeared to be much more important than saddlecloths, protecting the horse's spine from abrasions.

Regrettably, information about bits, stirrups and spurs found in the iconographic material is scarce. Such specimens visible in the representations discussed here do not differ considerably from corresponding war accessories or everyday equipment. It may be assumed that ordinary bits, stirrups and spurs were used in the hunt and no specialized equipment was produced for this purpose.

Besides weapons, non-battle equipment played a prominent part in the hunt. Hunting horns used for scaring game and producing hunting calls seem to be accessories of major importance (fig. 15 a). Such horns used to be carried attached to special ornamented straps worn over the hunter's shoulder and across his chest (fig. 15 b). A sound knowledge of hunting calls required a lot of training but guaranteed the proper course of a hunt (fig. 15 b). Another type of musical instrument needed for hunting was hunting bells also used for scaring game. In addition, hunting bells performed a decorative function as specimens of this type were usually depicted fastened to golden straps worn over the shoulder or thin golden chains fixed to the belt (fig. 16).

Finally, the last type of accessory used on a hunt, but not falling into the category of hunting equipment, was trapping devices, such as nets (fig. 18), snares, decoys and baits. Camouflage was used in order to approach wild animals. In the book by Gaston „Phoebus”, fences and nets are shown enclosing an area and preventing the trapped animals from escaping. This way of catching game was called *venations indagium*; *venations cum kloda* or *venations terhibus*²⁷. Similar fences may have been built to push the animal towards the previously set trap (fig. 17). What is more, baits were a popular means of catching animals or birds. Last but not least, medieval iconography, combining the real, the magic and the supernatural, very realistically depicts a unique kind of bait, virgins, serving as bait for mythical unicorns.

Speaking from modern hunters' experience, to approach an animal unnoticed is a very important thing. According to iconography, medieval huntsmen also applied various tricks in order to lure game. The methods used fall into two major categories. The first method consisted in using decoys (fig. 19 a), that is, artificial birds or other animals or specially designed costumes covering the human body (fig. 26b), to entice game into a trap or within shooting range. The second trick was what is now referred to as woodland clothing. Special camouflage, green dress or real leafy twigs concealing the hunter's body and sometimes even his horse and wagon, (fig. 19 b) was in widespread use.

The above discussion and analysis of iconographic sources seems to fully confirm the information found in written records²⁸. Representations of almost all types of hunting arms and equipment mentioned there can be traced in the iconographic material. Also, illustrations found in books and other iconographic sources provide information on the use of weapons and various accessories, their general appearance, colour, sometimes the methods of production and materials they were made from. Hunting scenes show the hunt as a complicated, logistic undertaking and support the hypothesis that the knowledge of the ethical way of hunting animals by means of the skilful organization and proper course of the chase was advanced in the Middle Ages. Hunting equipment did not perform a purely utilitarian function. The iconographic material suggests that hunting horns, falconry bags and lures constituted a criterion for classifying hunters into particular groups and thus could be considered their unique attributes. The issue which requires further studies is the question of identification of hunting equipment using *stricte* archaeological methods. Undoubtedly, knowledge derived from iconographic sources is indispensable here.

Translated by Zuzanna Poklewska-Parra
Drawings by Wojciech Wasiak

²³ D. Dvořáková, *Kôn a clovek v stredoveku...*, pp. 201, 204.

²⁴ *Idem*, p. 204.

²⁵ P. A. Nowakowski, *Siodlo bojowe w późnośredniowiecznej Polsce*, [in:] *Archeologia Historia Polona*, vol. 17, *Studia z dziejów wojskowości, budownictwa, kultury*, Toruń 2008, pp. 23-37; by the same author, *Remarks on the Construction, Evolution and Use of the War Saddle in Late Medieval Poland*, „Fasciculi Archaeologiae Historicae”, f. XXI, 2009, pp. 1-13.

²⁶ A. Samsonowicz, *Łowiectwo...*, p. 275, *ibidem*, p. 288. A similar tragedy struck Maria, the wife of Sigismund of Luxembourg in 1395; D. Dvořáková, *Kôn a clovek v stredoveku...*, p. 198.

²⁷ A. Samsonowicz, *Łowiectwo...*, p. 327.

²⁸ A. Samsonowicz, *Łowiectwo...*, pp. 324-325.

Drawings after:

<http://www.gutenberg.org/etext/10940>.

<http://diglit.ub.uni-heidelberg.de/diglit/cpg848>.

<http://www.bnf.fr/en/luminures/manuscrits/aman10.htm>

<http://www.themorgan.org/exhibitions/exhibOnlineThumbs.asp?id=MedHunt>

<http://diglit.ub.uni-heidelberg.de/diglit/cpg848>.

Fig. 13 after M. Walicki, *Malarstwo Polskie. Gotyk. Renesans. Wczesny manieryzm*, Warszawa 1961, fig. 65c.

Streszczenie

Celem artykułu jest próba spojrzenia na zagadnienie uzbrojenia i oporządzenia łowieckiego oczami bronioznawców. Temat ten bowiem, chociaż ogólnie rozpoznany dzięki badaniom źródeł pisanych oraz ikonograficznych, nie stał się dotąd przedmiotem szczególnych studiów bronioznawców i archeologów. Wpływ na to miało z jednej strony utrwalenie się średniowiecznych tradycji łowieckich do czasów nowożytnych i współczesnych, z drugiej zaś trudność we włączaniu w zakres łowiectwa zabytków archeologicznych.

W analizie wykorzystana została metoda, stosowana we współczesnym bronioznawstwie, do dokonania analogicznej jak w przypadku uzbrojenia stosowanego podczas wojny czy turniejów, identyfikacji i usystematyzowania przedmiotów służących łowiectwu.

Próbując wyszczególnić pojedyncze elementy tego zespołu, postanowiliśmy posłużyć się źródłami ikonograficznymi. Nasza praca, zgodnie z praktyką bronioznawczą, polegała w pierwszym rzędzie na zebraniu w miarę pokażnej liczby scen ukazujących uzbrojenie i oporządzenie łowieckie, zarówno z Polski, jak i z Europy. Najwiarygodniej uzbrojenie i oporządzenie łowieckie ukazane jest oczywiście w podręcznikach do nauki łowiectwa, gdyż w najmniejszym stopniu skażone są one niedoskonałościami źródeł ikonograficznych, takim jak archaizacje, stylizacje, upraszczanie poprzez wyolbrzymianie czy miniaturyzowanie przedmiotów. Dlatego skoncentrowaliśmy się właśnie na tej ostatniej kategorii scen łowieckich.

Przeprowadzony przegląd i analiza źródeł ikonograficznych w pełni potwierdza dotychczasowy stan wiedzy, oparty na źródłach pisanych. Kwestią wymagającą dalszych studiów jest natomiast problem identyfikacji oporządzenia łowieckiego za pomocą metod *stricte* archeologicznych.