



Arms and Armor: Bringing the Past into the Future

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Thursday, July 10, 2025 - 6:30 p.m. to 7:45 p.m. ET

Links to Nick's work in the digital collectibles space:

Forbes Article: <https://www.forbes.com/sites/tomteicholz/2022/06/11/of-arms-the-man-and-the-metaverse/?sh=209412b561f0>

ArtNews: <https://www.artnews.com/art-news/news/explorers-club-ancient-arms-armor-nft-nyc-event-1234632633/>

Decrypt: <https://decrypt.co/123521/knights-who-say-nah-samurai-sword-met-museum-nft>

Descriptions of Digital objects:

CORINTHIAN HELMET (cover page)

It's very rare to have a Corinthian helmet outside of Greece. From the early 6th Century BC it is a great example because the nasal is fully intact. Additionally, when this helmet was excavated it was found with the cheek pieces and nasal purposely bent outward as a sacrificial offering in the sacred precinct. It has since been bent back for modern display. This was the traditional helmet of the Greek Hoplite warriors at the height of the Athenian Empire. It's a rare intermediate type of helmet that bridges the early archaic Corinthian helmets with the late highly stylized helmets that had pointed cheeks. This helmet was purchased at Christie's from the sale of German industrialist, Axel Guttman's collection.

IRON CUIRASS:

This rare Greek iron cuirass dates back from the 6th-4th century BC. Armour made to imitate the idealized male form is a Greek innovation and bronze muscled ares are relatively common finds in tombs of Greek cavalrymen. Iron examples such as this are extremely rare, with the only example of a similar type actually published, being an iron cuirass found in a tomb in Prodromi and currently housed at the Archaeological museum of Igoumenitsa. Another iron cuirass was recovered from the royal tomb of Philip II at Vergina. There are 6-8 examples that exist in the world. Iron cuirasses were rarities and were limited to kings, princes and senior commanders.

MOMOYAMA PERIOD HELMET:

A Momoyama period Japanese helmet circa 1580. The helmet is made of 62 iron plates joined by a row of 31 rivets meeting at 4-stage top mount, the 4-lame neck guard is covered with cloth and applied with copper disks showing royal crests or mons, the face guard (mempo) is bright red lacquered with interesting detachable nose, fur mustache and silver teeth; the throat guard shows two large gold lacquered lames.

A GOMAI OKEGAWA-DO TOSEI GUSOKU ARMOUR

An Edo Period 16-plate russet iron hoshibachi kabuto (helmet) in the ancient style with gilt kuwagata engraved with feathers and a gilt-wood dragon-head maedate; the black-lacquered iron resai menpo (mask) with hair moustache and gilt teeth, the three-lame yodarekake (throat guard) of iron kiritsuke kozane; the chusode of leather kiritsuke kozane; the goma okegawa yokohagido (chest armour) having alternate plates black-lacquered and covered in gold leaf, the muneita, wakiita, oshitsuke-no-ita and hinged gyoyo covered with shobugawa mounted in gilt copper, on the

back an agemaki-no-kan and a gattari and machiuke for a sashimono, detachable kusazuri of leather kiritsuke kozane; gold-lacquered ikada haidate and shino suneate; black-lacquered overall with kebiki-style lacing in green with bands of white on the sode and do.

BRUNSWICK CLOSE HELMET

This particular Brunswick Close Helmet comes from the Schloss Marienburg Armory of the Dukes of Brunswick in Hanover from 1560-1570. These armors were made in sets for the bodyguard of each duke so there are a limited number with this specific provenance.

VON RAITENAU PARADE SHIELD (circa 1600)

A "Von Raitenau Parade Shield" refers to a decorative shield, often made in a richly gilded style, that was specifically created for the bodyguard of Wolf Dietrich von Raitenau, the Prince-Archbishop of Salzburg who reigned from 1587 to 1612; these shields are notable for their Venetian craftsmanship and unique Middle Eastern-inspired design. This exceptionally well-preserved shield is an example of the uniquely Venetian technique called cuoridoro, or gilded leather. Its maker covered its wooden core in leather, followed by layers of metal leaf, before applying a unique formula of pigments and oil to achieve a luminous, jewel-like surface that recalls enameled goldwork. The technique's shimmering effect and decorative floral patterns emulated luxurious leather goods that were imported from the Ottoman Empire and Persia (present-day Turkey and Iran), demonstrating the influences of the Islamic world on European art in the late 1500s.

ULFBHERHT SWORD (9th - 10th Century)

According to recent metallurgical research by Allen Williams of the Wallace collection, Ulberht blades were widely imitated during their time... maybe one of the earliest examples of branding. The studies showed that inscriptions matching the ones on this blade were generally associated with high quality, high carbon steel and that the other variants tended to be of variable quality indicating that this is most likely the work of the original Ulfbherht smiths. Circa 850-950 AD. The blades were made separate from the hilts and archaeological finds show that they were shipped to different sites in Europe and Scandinavia and then hilted by local master cutlers in the local preferences. This was a munitions blade. Seeing battle. This would've most likely been imported from the Carolingian Empire making it a more expensive blade. Efforts have been made to catalogue all Ulberht branded variants. But today no categorical list exists and it's fair to estimate that 200-300 survive in various conditions including fragmentary blades and ritually killed swords amongst swords like this one that are in very good condition.

PAGAN "VIKING CULTURE" DECORATED AXE HEAD:

This Viking Culture axe head, adorned with intricate pagan decoration of a stylized goat exemplifies the blend of utility and artistry characteristic of Norse craftsmanship. Likely belonging to a high-status warrior, its elaborate designs suggest a dual purpose as both a weapon and a symbol of prestige. The motifs, possibly inspired by Pagan religious beliefs, reflects the worship of natural entities and animal spirits. This type of axe, with its wide cutting edge, was highly effective in both combat and ceremonial displays, emphasizing the Viking emphasis on versatility and symbolism. The detailed ornamentation not only showcases the advanced metallurgical and artistic techniques of the era but also underscores the social importance of weaponry in asserting identity and rank within Viking society. This piece would have likely been treasured both on the battlefield and as a mark of its owner's wealth and influence.