

## The Archaeological Journal.

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### NOTICE OF A REMARKABLE MONUMENTAL EFFIGY PRESERVED IN THE PUBLIC LIBRARY AT ZÜRICH.

From facts communicated by Dr. FERDINAND KELLER,  
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AMONGST many noble families whose names occur in the chronicles of the middle ages in Thurgovia, now the Cantons of Thurgau and Zurich, one of the most ancient and remarkable is that of the Barons von Klingen.<sup>1</sup> At as early a period as the tenth century we find St. Wiborada, who dwelt many years, as it is stated, in the neighbourhood of St. Gall, as an anchorite or recluse (*inclusa*), and who finally perished by the sword of the Hungarian invader in May, A. D. 925 : she appears to have borne the patronymic of Klingen. The family became numerous and of considerable note in the thirteenth century, and was divided into several branches ; they enjoyed rich possessions situated between Constance and the Black Forest in Aargovia, and in the plain of Baar in Swabia, being connected by marriage and friendship with the most powerful of their neighbours. In the year 1200 Henry von Klingen was elected abbot of the great monastery of St. Gall, to which history records that he was a benefactor ; he was a faithful and valiant partizan of Philip of Swabia, in his contest with Otho of Brunswick for the crowns of Germany and Italy.

<sup>1</sup> See in regard to this family Mone's Journal, vol. i. p. 455 ; vol. ii. p. 214 ; Wackernagel, Walther de Klingen, 1845 ;

and the Regesta of the Archives of the Swiss Confederation, vol. ii. Convents of Thurgovia.

A generation later, to the two ancient residences (*Herrnsitze*), where the family von Klingen was seated, namely, Altenklingen, between Constance and Wyl, a small town in the Canton of St. Gall, and the castle of Hohenklingen, near Stein, situated on the Rhine at the extremity of the Lake of Constance, a third dwelling-place was added. Herr Ulrich von Klingen founded, in the year 1240, the castle and town of Klingnau on the Aar, having obtained the site by exchange with the convent of St. Blaise for other lands. Ulrich died about 1251, leaving by his wife Ita three sons, Ulrich, Walther, and Ulrich-Walther. The three brothers united, March 1, 1254, in granting a large extent of land to the convent of nuns of the Cistercian order at Feldbach, near Steckborn. The elder son, Walther von Klingen, is well known in history as the troubadour (*Minnesänger*), the poet friend of Rodolph of Hapsbourg. He died in the year 1285. In 1273 he had founded at Basle the convent of nuns called Klingenthal.

In bringing under the notice of English antiquaries the remarkable sepulchral portraiture of a knightly personage of this noble house, these historical details may, I hope, not prove unacceptable. There may doubtless be found members of the Archæological Institute amongst numerous visitors of the picturesque sites in the Swiss Cantons,—the convents and castles fraught with stirring memories of bygone times and deeds of valor, whose attention may be arrested in their summer tours by the vestiges and historical traditions associated with one of the most powerful ancient families in Thurgovia.

The effigy—of which a faithful representation, engraved from a drawing by Herr Græter, whose pencil has for several years been engaged in the service of the Society of Antiquaries of Zurich, accompanies this notice—formerly existed in the conventual church of Feldbach. As an example of monumental sculpture, and as a very curious illustration of military costume, differing in many respects from the customary equipment of the warlike baron in England, France, or Italy, in the fourteenth century, this curious figure will not prove unwelcome, it is hoped, to the readers of the Archæological Journal, amongst whom must, doubtless, be found some who take interest in details of arms and armour, and recognise the value of careful comparison of



Sepulchral Effigy, as supposed, of Walther von Altenklingen, date about A.D. 1400

In the Wasserkirche, now the Public Library at Zurich.

mediæval costume in various countries of Europe, as an auxiliary in the investigation of Art.

The Cistercian convent of Feldbach appears in some manner to have been under the patronage of the family von Klingen. In the year 1252 the nuns of Constance, designated "de Ponte," removed to that place, where they had purchased the estate of a certain knight, Cuno von Feldbach, vassal of the lords von Klingen, with whose sanction also they there established themselves. Thus arose the conventual house which thenceforward appears to have enjoyed the favor of the family. The site is an agreeable one on the left shore of the lake of Constance, or rather the *Untersee*, as the lower part of the lake is termed, on a promontory covered with vineyards and cultivation; the convent stood close to the shore, at a short distance from the small town of Steckborn. During the Reformation the nuns quitted the convent, but they resumed possession after the unfortunate issue of the battle of Cappel, in 1531, and remained in undisturbed enjoyment until the year 1848, when their possessions were sequestrated, and the convent was suppressed. The buildings subsequently became private property, and the society of antiquaries of Zurich, in 1857, solicited the authorities of Thurgovia to permit the removal to Zürich of the sepulchral memorial which is the subject of the present memoir, in order to ensure the preservation of so remarkable a sculpture. It may now be seen, placed in an erect position, near the entrance door on the ground floor of the building appropriated to the Public Library of the city of Zürich.

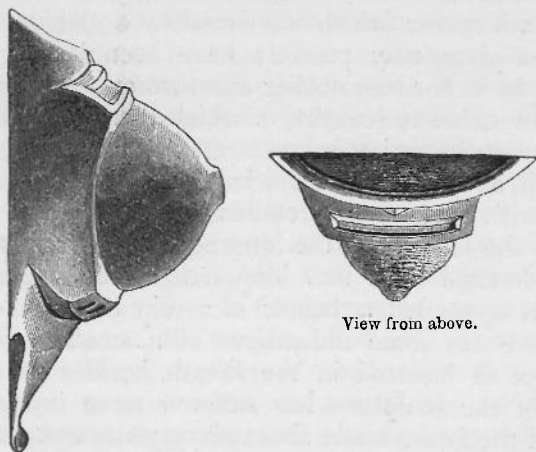
As no inscription accompanies this effigy, some difficulty occurs in identifying the personage commemorated. The tradition which formerly assigned the tomb to Cuno von Feldbach, who lived in the thirteenth century, is obviously erroneous, since the arms upon the shield at the left side of the figure are, as hereafter shown, those of Klingen. The costume, moreover, would indicate the fourteenth century as the date of the memorial; it may portray Walther von Altenklingen, whose name occurs on July 20, 1391, in the history of the convent of Feldbach, in connexion with certain payments to be made by him to the nuns. The conventual church consisted of three aisles of nearly equal width, the central aisle having a polygonal prolongation eastward, in which

the high altar was placed; the tomb was formed in the wall which separated the choir from the south aisle, namely, on the left hand in approaching the altar placed at the eastern extremity of the aisle. It is possible that the deceased, in selecting this as the place of his sepulture, may have founded a chantry, or bequeathed some endowment for services for the repose of his soul.

We will now, however, proceed to examine the peculiarities of military costume by which this effigy, the dimensions of which are rather more than life-size, is characterised. It is sculptured, somewhat rudely, in a coarse-grained sandstone; the knightly figure measures in height, the lofty-peaked helm included, nearly eight feet. The proportions of the figure are imperfectly preserved, the neck and shoulders especially being exaggerated in size, whilst the lower extremities are disproportionately small, as if the sculptor, having first elaborated the upper portion, had found the block of stone insufficient in dimensions to complete his work on the same scale. The gauntleted hands more particularly are of unnatural size, whilst the feet, with long-peaked toes *à poulaines*, are proportionably diminutive. The figure presents, however, with sufficient accuracy, several curious features of costume, which form its chief interest to the antiquary. The head is protected by a large, lofty-peaked, visored bacinet, with a camail; in order to show the features, however, the sculptor has ingeniously had recourse to the expedient of representing the visor as removed from the bacinet, and placed at the right side of the pillow, now in great part cut away, on which the head of the effigy rests. The form of this curious visor will be better understood by the annexed representation, as it is seen in profile, with another, as viewed from above; in these the *ocularium* or aperture for sight, the head of the wearer being lowered so as to bring his adversary into view, and also the row of small apertures, or breathing-holes, below the projecting face-guard, are distinctly shown. On the sides of the bacinet itself may be perceived the hinge and staple by which the visor was attached to it, and easily removed by withdrawing a connecting pin on each side, when occasion required. At the lower extremity of the visor may be noticed a small knob, which at first sight might appear to be merely an ornament; it was doubtless

intended, however, for the purpose of fastening down the visor, by means of a little loop or ring attached to the camail on the throat; by this contrivance the visor, which

Visor. Effigy at Zurich.



View from above.

Profile view.

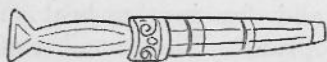
would otherwise have swung to and fro in the heat of action, would be firmly retained in place.<sup>2</sup> The camail is of padded or gamboised work, but it is possible that chain-mail may have been enclosed within the *gamboiserie*, and a vandyked margin of mail is seen appended to it. On the breast is attached a small armorial escutcheon—a token by which, when the visor was lowered, the knight might be recognised. Examples of heraldic cognizances thus worn are not wanting; in the *ordonnances* for the Order of the Star, instituted by John, King of France, in 1351, the knights are directed to wear a *fermail* or brooch ornamented with a star, “et en l’armure pour guerre ils porteront le dit fremail en leur camail, ou en leur cote à armer, ou là où il leur plaira, apparemment.”<sup>3</sup>

<sup>2</sup> Compare other forms of the visor, in the curious representations of German effigies in Hefner’s *Trachten*. Occasionally a lappet of mail, furnished with a plate for the nose, was attached to the camail at the chin, and when turned up it was fixed by a staple and pin upon the brow of the bacinet. See the figure of Gunther of Schwarzburg, 1349, Hefner, second division, pl. 27. See also pl. 49, *ib.*

and other examples of the visor. A very fine original bacinet with its visor of the most perfect and elaborate kind is figured *ibid.* pl. 50. Mr. Hewitt’s observations on the visored bacinet with a camail give much information on the subject. *Armour and Weapons*, vol. ii. p. 207.

<sup>3</sup> *Recueil des Ordonnances*, t. ii., cited by Mr. Hewitt, *Armour and Weapons*, &c., vol. ii., p. 211.

In the curious effigy before us the body-armour is a gamboised garment, padded like the camail in broad longitudinal ribs ; the sleeves are wide and buttoned at the wrists ; this gamboison was probably buttoned from the neck downwards, but the buttons are shown only in the skirt ; the upper part, however, which is covered by a globular *plastron* or breast of plate, may possibly have been laced. In this plate may be noticed an oblong aperture on the right breast (nearly five inches in length), in which there appears in the original sculpture to be a lance-rest, attached by a hinge, and shown as closed or turned back. Around the hips is a *cingulum* with massive quatrefoiled ornaments, and a large buckle on the left side ; the long pendant extremity of this girdle is doubled back in a loop, hanging on the left thigh. In front is appended a dagger, in a very inconvenient position. There are some indications of a small knife having been shown as inserted in the sheath, besides the dagger ; this part of the sculpture has suffered some injury ; in a drawing of the figure made about sixty years since, the form of the dagger is thus shown. (See woodcut.)



margin of a skirt of chain-mail is seen below the gamboised garment. The legs are protected by *cuissarts*, *genouillères*, and *jambeaux* of plate, the straps and buckles, rivets and other details, being indicated with a degree of minuteness which leads us to conclude that the sculptor worked from an actual suit of armour. The coverings of the feet, with toes *à la poulaine* of extravagant length, may have been of leather ; the sculpture here appearing to represent some material not of a rigid nature, like plate or *cuirbouilli*. The fashion of the spurs cannot now be ascertained ; they were probably roweled. These and other minute details now lost may have been indicated by color or gilding : it is probable that the effigy was painted, according to the fashion of the period ; at the present time a small portion only of red color may be discerned in the ribs of the gamboised skirt, near the buckle on the left hip. Under the feet of the figure are two dogs crouching.

The gauntlets, it will be observed, are of massive proportions, wide at the wrists, and ribbed on the backs of the hands. To each is attached a loop, probably of leather, by



which they might be suspended when not in use ; occasionally the gauntlets were carried hanging on the cross-guard of the sword, or on the dagger. On the tomb of Albrecht von Hohenlohe, who died in 1319, figured by Hefner, Div. ii. pl. 87, the gauntlets laid at the side of the figure are furnished with such loops. See Hefner, *Costume du Moyen Age*, div. ii. pl. 165 and 180. The knight's right hand rests upon his sword, detached from his side : this weapon is of large dimensions, as usual at the period in Germany and other European countries, and the long handle might almost permit of its being wielded with both hands. In front, as if placed over the sword, appears the heaulme, with its crest, mantling, and lambrequins. The crest is the upper part of a lion crowned, executed with spirit, and the sculptor has represented the fierce creature as firmly resting its paws against the right cuissart of the knight. It has moreover a curious heraldic appendage, a sort of embattled fan, semé of billets, taken from the coat-armour of the knight. The projections, however, giving this embattled appearance, were doubtless, as will be seen hereafter, peacocks' feathers represented thereon in color. This striking appendage of the crest does not appear to have been used commonly in England or in France, as in Germany and some other countries. The heaulme, it may be noticed, which was worn on certain occasions over the bacinet, the visor of the latter having been withdrawn, has an *ocularium* ; the lower part, which covered the chin and throat, was apparently moveable, and affixed by hinges or staples ; the back-straps are shown, by which, when closed, this portion was kept securely in place.

In the left hand the knight holds his shield by the *guige*, the strap occasionally passed over the neck. On the shield are boldly carved the bearings of the family von Klingen. In the curious emblazoned Roll of Arms preserved in the Public Library at Zurich, and published in fac-simile by the Society of Antiquaries of that city in 1860, the arms of "Clingen" occur (see *taf. vi. no. 138*). They are *sable*

CLINGEN





billety *or* a lion *argent* crowned *or*; crest on a helm, a demi-lion *argent* crowned *or*, with a fan or wing-shaped appendage at the back of the head and neck, *sable* billety *or*, and fringed with peacocks' feathers. The remarkable record of the heraldic bearings of the principal dynastic and noble families of Europe, by aid of which the coat of the von Klingen family has thus been satisfactorily ascertained, is a roll of the earlier part of the fourteenth century. It contains not less than 559 coats of arms, with 28 banners, and may be cited as one of the most important heraldic authorities in existence. A portion (72 coats) was published in 1853, in the Transactions (*Mittheilungen*) of the Antiquaries of Zurich, vol. vi., accompanied by a memoir from the pen of the learned Dr. Friedrich v. Wyss.

#### SUPPLEMENTARY NOTE.

The curious example of costume, which, through the kindness of our learned and valued correspondent, Dr. Keller, we have been enabled to bring under the notice of our readers, presents certain features of interest in monumental sculpture, to which attention has been invited in the foregoing observations. Of these peculiarities, one, which may claim a short additional notice, is the armorial escutcheon occurring upon the breast of the effigy. We are assured by a friend, who has devoted much attention to such details, that an example of such heraldic cognizance affixed to the camail occurs on an effigy in our own country; we regret that after many inquiries we are unable to point out where it is to be found. In the Netherlands the effigy of Sir Jacob Breidels, who died 1395, formerly in the church of St. Walbuge at Bruges, may be cited as showing the escutcheon worn upon the camail (*De Vigne, Vade Mecum*, vol. ii., pl. 66); also the contemporary figure of Frans von Halen, lord of Lillo, at Malines (*ibid.* pl. 48), in which the peculiarity occurs, that the escutcheon affixed to the camail is charged, not with his personal bearing, but with the arms of the lordship of Lillo. A good illustration of an escutcheon worn on the breast, but not accompanying military equipment, occurs on the robed effigy of Diether, count of Katzenelnbogen, 1315, now at Wiesbaden. (Hefner, *div.* ii, pl. 118). In one instance may be noticed two escutcheons attached to the camail (Hefner, *ib.*, pl. 90). The escutcheon worn as an appendage to the *cingulum* may be seen in *De Vigne's Vade Mecum*, vol. ii., pl. 71; also a like ornament on the cap, from the Weiss Kunig, *ib.*, pl. 86. Numerous illustrations might be cited of its use as the insignia of the herald or pursuivant.

Mr. Anderdon has kindly brought under our notice a remarkable escutcheon of copper gilded and admirably enameled, displaying the bearing of the Guelphic Confederation of Florence, *or* an eagle *gu.* seizing in its claws a dragon *vert*, over the head of the eagle a fleur-de-lys of the second. This object, a work of the fourteenth century, had doubtless been intended to be worn upon the dress or armour, and it is precisely suited to be used as a cognizance upon the camail, in like manner as seen on the remarkable effigy at Zürich, communicated by Dr. Keller.