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# Sewn and Forged

## Fashion Transfer and the Social Ideal in the 14<sup>th</sup> Century Using the Example of Rudolf IV, Archduke of Austria, and Catherine of Bohemia

Armour and clothing of the 14<sup>th</sup> century followed contemporary fashion and influenced one another.<sup>1</sup> Fashion, however, is not only a change with regard to forms, but also an expression of political and historical backgrounds and social history. Through one's clothing, one visibly fits into a social group that follows the same dress code. This also means approximating social ideals and role models in terms of fashion. So, what is the significance of the correspondence between the forms of clothing and armour that can be observed from around 1350 to the end of the century, especially the adoption of armour elements in women's clothing? Around the time of the Hirschstein Armour's creation in the middle of the 14<sup>th</sup> century (cf. Schönauer's contribution on the Hirschstein Armour in this volume), an extremely slender body ideal developed. Tight-fitting armour and clothing elongated the upper body and accentuated the waist. Belts were worn low on the hips<sup>2</sup> and slender legs were elongated visually by pointed shoes. There were various constructive solutions for the construction of armour, which shall not be discussed in detail here, but rather the reader is referred to the essays by Tobias Schönauer and Fabian

Brenker in the present volume. There was a fluid transition between armour and clothing. Several original quilted jackets have survived, of which some can be shown to have been worn in battle.<sup>3</sup>

Terminology is an unsolved problem because written and pictorial sources rarely coincide. This essay uses the modern German term "Jacke" (jacket), which is derived from the medieval word "Schecke/Jaque", purely descriptively. The garment has a figure-hugging cut as its characteristic feature, usually in combination with a front button placket. In contemporary literature one also finds the terms "Gambaisson", "Lendner", "Pourpoint" and "Sarrock" in various spellings, whereby the terms were used differently locally. [Translator's note: As the section above depicts the situation in the German-speaking world, most of the original German expressions were left untranslated. In the English translation, the term "pourpoint-like top" will be used instead of "Jacke".] This fashion was made particularly popular by Duke Rudolf IV of Austria (1339-1365), and his wife Catherine of Bohemia of the House of Luxembourg (1342-1395), who were married in 1357 aged 17 and 15.<sup>4</sup> Although Rudolf died when he was only 26, he achieved and set in motion an astonishing amount in just a few young years, from his achievements in building St. Stephen's Cathedral in Vien-

**Fig. 1** Catherine of Bohemia, jamb statue on the Singer Gate of St. Stephen's Cathedral in Vienna



**Fig. 2 (top)** Tomb effigies of Rudolf IV, Duke of Austria († 1365), and Catherine of Luxembourg († 1395), c. 1360 (Vienna, St. Stephen’s Cathedral)

**Figs. 3 and 4 (bottom right and left)** Details of the tomb effigies of Rudolf IV, Duke of Austria († 1365), and Catherine of Luxembourg († 1395), c. 1360 (Vienna, St. Stephen’s Cathedral)

na to founding the University of Vienna. The marriage to the emperor’s daughter had him hoping for a rise in power. That is why in art Catherine enjoys a place of equal rank with him, pointing to the political power relevance of her origins. In the four sculptural portraits of the couple at and in the “Stephansdom”, the two are strikingly matched in form, posture and dress.

The couple is immortalised in prominent positions: Inside the cathedral lying on their cenotaph (Figs. 2-4), on the western façade in the niches<sup>5</sup> (Figs. 5-8), and flanking the portals of the Singer and Bishop’s Gates (Figs. 1 and 9-11).<sup>6</sup>

Probably the oldest of the four pairs of sculptures is the one on the empty cenotaph (Figs. 2-4). Originally, it was placed prominently in the middle of the principal choir in front of the entrance to the family tomb, which Rudolf had had built in 1362. Even then – at the age of only 23 – he meticulously arranged all the details regarding his remembrance, from the hymns to the number of candles. It was also at this time that he commissioned his cenotaph, so we can assume that the appearance of the ruling couple is reasonably authentic. The couple did not aim for an absolute portrait likeness, but had themselves depicted as they wished to be seen. These sculptures

mark the beginning of an image campaign in which Catherine certainly played an active role. Her aesthetic education at the imperial court in Prague, her political education and her diplomatic skills provided a good basis for this.

The two are not shown lying on the tomb as corpses, but as a dynamic couple with their eyes open (Fig. 2). The discrepancy between lying and standing is particularly striking in this sculpture. Rudolf actually “stands” with an engaged and a free leg, Catherine is slightly turned towards him, both “stand” on lions, both once had their forearms raised freely and at the same time had their heads resting on comfortable pillows. The similarity of the garments is striking: both emphasise the long upper body with extremely tight clothing, which in both cases is noticeably curved in the

chest area (Fig. 2). In Rudolf’s case, the lames under the pourpoint-like top stand out at the waist; in Catherine’s case, the tight fit causes cross folds to form. Both are wearing a wide-open mantle fastened with circular brooches to reveal their bodies. Most striking are the identical belts made of heavy rectangular sections, so-called plaque belts, and a central round clasp adorned with a flower (Fig. 4). The belt sections on both are decorated with scrollwork, which is also seen in the central decorative trim on Catherine’s outerwear. The red marble<sup>7</sup> figures may once have been far more splendid in appearance. Numerous empty depressions point to rich inlay work in the form of precious stones or enamel. The scrolls in the belts are likely to have been painted or inscribed with mottoes. The clothing does not

**Figs. 5 and 6** Rudolf IV on the western façade of St. Stephen’s Cathedral, about 1360 (Wien Museum)



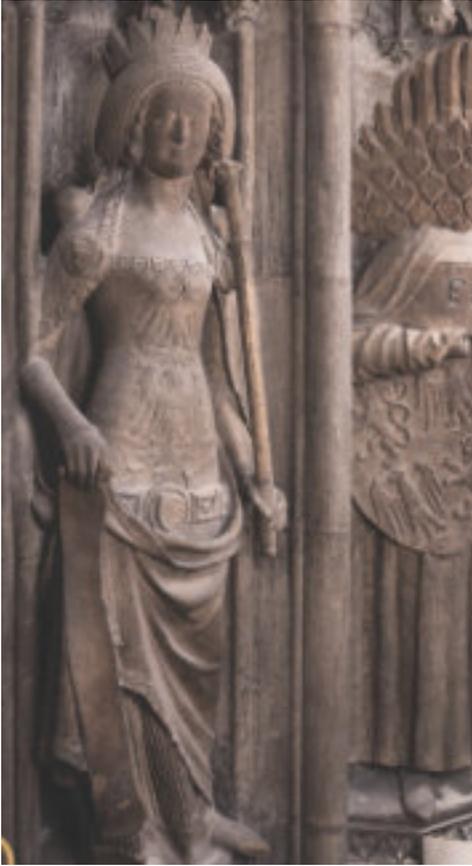


**Figs. 7 and 8** Catherine of Bohemia on the western façade of St. Stephen's Cathedral, about 1360, (Wien Museum)

contain any emblematic indications as to family origin. It is possible, though, that coats of arms might have been depicted in a coloured version that has since disappeared. As an Austrian duke, Rudolf would have been entitled to the fur-trimmed ducal hat, but here he is shown wearing instead the 12-piece archducal crown he invented with points along the base and an arc with a cross on top – an allusion to the imperial crown – by which he wanted to document his royal claim. Allegedly, the privilege to wear the “gezinnete Kranz” (crenellated wreath) on his ducal hat had been conceded to the Duchy of Austria by Emperor Frederick Barbarossa. Rudolf was referring to the “Privilegium maius” (Major Privilege), a forgery commissioned by him in 1358/59, in which the

privileges of the Duchy of Austria were made manifest, including symbols of power such as the crown above the hat.

Catherine also wears a crown over her veil. This so-called “Kruseler” (frilled veil) consists of an abundance of ruffles framing her face like a white textile garland. A second ruffled garland billows around the shoulders, which are exposed thanks to the very deep décolleté. Rudolf's armour represents a considerable change in the image of a knight compared to that of previous generations. When compared with the massive Saint Maurice in Magdeburg (Fig. 3 in Brenker's contribution in this volume) or the well proportioned Naumburg donors, he seems slender to the point of fragility, with a feminine waist and a protruding chest area almost resem-



**Fig. 9** Catherine of Bohemia, jamb statue on the Bishop's Gate of St. Stephen's Cathedral in Vienna

bling female breasts, a shortened pour-point-like top above graceful long legs, elegantly prancing – martial this is not, but rather androgynous from today's point of view. The appearance of the couple is matched in both physicality and clothing. And just as the husband is feminised, the wife is invested with a masculine power potential with the references to armour and belt.

Chronologically, the tomb effigy may have been the first one, possibly also contemporary with the one on the western façade (Figs. 5-8, today Wien Museum), which may have been created by the same sculptor. The two groupings in the portals were

executed somewhat later. Clothing, crown, physiognomy, hairstyle and body image are very similar at first glance (Fig. 1 and 9-11). The most spectacular manifestation of the couple's overly slender bodies can be seen in the sculptures on the western façade. Rudolf balances light-footedly, with flexing knees on a sleeping lion, his mantle puffed up by the wind (Fig. 5-6). The body is completely detached from the mantle, so that the extremely slender silhouette can also be admired in profile. In

**Fig. 10** Rudolf IV, jamb statue on the Bishop's Gate of St. Stephen's Cathedral in Vienna





**Fig. 11** Rudolf IV, jamb statue on the Singer Gate of St. Stephen's Cathedral in Vienna

profile, his body forms a 'C', and frontally an 'S'. Although the front is heavily weathered, the ring structure of the lames can be made out, probably covered by textile or leather. The arming chains so typical of a coat of plates can still be guessed at. The heavy plaque belt of hinged links is worn low on the hip. On the arm, where the sculpture is less weathered, the structure of the mail hauberk is carved out in detail.

Like her spouse, Catherine is completely detached from the background (Figs. 7-8). Her upper body is tightly enclosed by the robe, which emphasises the very slender and youthful figure. The decorative elements show a lion rampant on the right mantle brooch, and the Austrian coat of arms on the central decorative brooch and the belt clasp. The head of a crowned king

is still visible on the right side of the belt. Catherine is depicted spreading her arms so that her mantle billows out and opens behind her.<sup>8</sup> She thus presents herself in the role of the "Virgin of Mercy" under whose mantle her subjects can symbolically seek protection. The slimming of bodies and figure-hugging clothing among men and women had its beginnings during the first half of the 14<sup>th</sup> century. The illustrations from the Poem of Praise for King Robert of Anjou are a particularly fine example for this, because this work can be dated relatively precisely to around 1340.<sup>9</sup> The Virtues all wear close-fitting tops that model the body by means of button plackets or lacing. In men's fashion, low-slung but still quite narrow belts appear from the middle of the 14<sup>th</sup> century, as in the case of the minstrel in the "Liber Viaticus" (Bohemia c. 1350, no later than 1364). The miniatures provide a clear view of the fashion of Bohemia, i.e. of Catherine's native country.

The belts worn at waist level with the armour had developed from the sword-belt, but at first they were still made of leather and held in shape by so-called belt-stiffeners. These can be found already on the Naumburg donor portraits, for example on Ekkehard (Fig. 12 and Fig. 18 in Geibig's contribution on swords in this volume). Even after 1350, the first low-slung sword-belt were also made of leather with metal stiffeners, as in the case of Bolesław III, Duke of Legnica, Brzeg and Wrocław

**Fig. 12** Leather belt of Ekkehard with metal belt stiffeners, mid-13<sup>th</sup> century, Naumburg Cathedral



(tomb in the “Muzeum Norodowe we Wroclawi” in Wrocław). The massive belts made of heavy three-dimensional decorative plates connected with hinges only appear in the course of the late 1350s. In fact, the belts of Rudolf and Catherine are at the very beginning of this fashion trend. The two can be considered to be the protagonists in whom the sword-belt as the symbol of the knight is brought to a completely new, explicitly visible design; the belt as a sign of status becomes an eye-catcher. Even more spectacular, however, is the fact that Catherine also wears such a belt and thus appears as a knight just like her husband, especially in combination with the tight pourpoint-like top upper garment.

The two pairs of sculptures in the Singer and Bishop’s Gates appear much more down-to-earth (Fig. 1 and 9-11). The clothing on all four Rudolf sculptures in St. Stephen’s Cathedral is almost identical, apart from a few minor details. In the case of Catherine, on the other hand, some striking differences can be observed. The vestimentary basis of the two portal sculptures (Fig. 1 and 9) is the same: A long pourpoint-like top with a low-set skirt, a low neckline, a decorative trim running the length of the front, a wide-brimmed mantle and a crowned “Kruseler”.

The differences lie rather in the decorative details. The front trim of Catherine’s clothing on the Singer Gate is excellently preserved thanks to its protected location (Fig. 1), with the coats of arms on it meticulously worked out, which seem to imitate beadwork. They are arranged hierarchically from top to bottom: on the upper part of the body those of Catherine’s parents and on the skirt part those of Rudolf’s parents. The eagle representing the Empire is therefore at the very top, followed by the Bohemian lion (both for Charles IV, Catherine’s father), and underneath the French lilies (for Blanche de Valois, Catherine’s



**Fig. 13** Amazon Queen, detail from: Giovanni Boccaccio’s “Cleres femmes”, 1403 (Bibliothèque nationale de France, fr. 12420, fol. 46r)

mother and sister of the King of France). Next, Catherine’s belt plates all feature the Austrian “Bindenschild” (the Austrian red-white-red arms, in heraldic terms: “gules a fess argent”). Below the belt there are the Styrian panther, the coat of arms of Carinthia with three lions, as well as that of the Windic March with the Slovene hat (all three for Albrecht II, Rudolf IV’s father) and finally the two fish of the coat of arms for the County of Pfirt (Johanna von Pfirt was Rudolf’s mother). The dress becomes genealogical evidence and proof of the couple’s claim to power.

The Austrian coat of arms can also be found on both brooches of the mantle and on all belt plates. On the belt clasp, Rudolf’s helm is depicted with crown and plume adornment. The significance of this iconography as a possessive message from the husband becomes clear when we consider the enormous symbolic importance of the belt in the relationship between couples in the Middle Ages.<sup>10</sup>

On the sculpture on the Bishop’s Gate (Fig. 9), the reference to Catherine’s family



**Fig. 14** Hysicrate, detail from: Giovanni Boccaccio's "Cleres femmes", 1403 (Bibliothèque nationale de France, fr. 12420, fol. 117r)



**Fig. 15** Lady and knight, detail from: Rudolf von Ems, "Weltchronik in Versen", c. 1370 (Bavarian State Library, Cgm 5, fol. 66r)

no longer features. The coat of arms of Austria re-appears on the mantle brooches. The upper part of her robe only shows a Habsburg eagle staggered three high. The lower-most one is almost completely obscured behind the wide belt. The pattern repeat of the fabric is reminiscent of heraldic fabrics with eagle trim woven especially for the Habsburgs.<sup>11</sup> The predominance of Habsburg emblems looks like symbols of ownership on the body of the emperor's daughter, appropriated by the Habsburgs like an attribute of power. The question must be asked whether the commissions were not awarded posthumously, for the self-confident Catherine of Luxembourg is unlikely to have seen herself in such an attributive role.

If one considers the entire message to be found in the vestimental staging of the emperor's daughter, it combines three components:

1. pourpoint-like top and hinged belt as the signs of a knight

2. the outspread mantle stands for the female patron saint of the city or even of the country
3. an erotic component.

A woman as a knight, equipped with all the signs of power – a scandal? Not at all, for fighting and armed women can certainly be found in contemporary art. Fortitudo, the virtue of strength in the Viennese manuscript of the Poem of Praise for Robert of Anjou, provides a particularly good comparison.<sup>12</sup> She appears in full armour with mail shirt, armguards and greaves; her long torso is accentuated by a jupon of a pink fabric with scattered blue flowers, tightly laced at the front with a red strap. Frowning angrily under her crown, she smites a pitifully small lion. Created around 1340, she does not yet wear a plaque belt.

The Amazons always appear in armour, often in daring combination with contemporary female dress. Even after 1400, when it had long since gone out of fashion, illumi-



**Fig. 16** Tomb slab of Reimar and Tcilia (Tcisia?) Barnekow, 1353, in the church of Rühn Monastery (Rostock district)

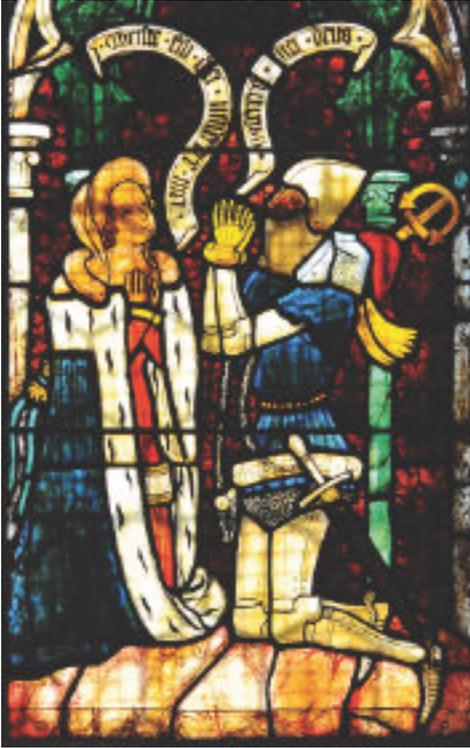
nations still show them wearing the hip belt as a martial symbol, such as the horsewoman riding into battle with bow and arrow and a plaque belt with a sword (Fig. 13). She does not, however, dispense with the still fashionable “Kruseler”. A hip belt is also found on Queen Hypsicrate, here though in a fluffy white configuration that is less reminiscent of jewellery than of fur (Fig. 14). Apparently, the hip belt had become imprinted in the collective fashion memory as a typical dress element of fighting women.<sup>13</sup>

Fighting women in the Middle Ages have been a neglected topic in research up until recently – apart from Joan of Arc, none have been well remembered. By now, however, archaeological evidence<sup>14</sup> and his-

torical research have proven that the role of women as fighters has been underestimated.<sup>15</sup>

The erotic connotation of combative, armed and dangerous women becomes clear in an initial created during the lifetime of Catherine of Luxembourg, who dressed very similarly. A willowy lady with a “Kruseler” and hip belt plunges Cupid’s arrow into the heart of a knight, who wears it as a helmet crest. Clad from head to toe in metal, wearing a pink jupon, he seems to go down on one knee before his lady (Fig. 15). Female eroticism is thus being defined as a form of power over the man. By adopting the belt as an element of armour, the woman becomes a dual danger for the man, which he, however, gladly accepts in the spirit of courtly love.

A fighting woman or a woman in armour was not perceived as normal at that time. She overstepped the boundaries between the masculine and feminine worlds. Countless miniatures in book illuminations meticulously depict the intrusion of women into the world of battle and wars that was the preserve of men. “Female knights” were evidently a source of fascination that was allowed to unfold in the fictional world. These colourful heroines, who were also depicted in a highly feminine way, were marvelled at and admired. Perhaps they even served as role models for their female recipients. The low-worn plaque belt is found on women until about 1390/1400, and is occasionally seen on tomb monuments such as that of Elisabeth and Ulrich Schenk von Erbach in Steinbach.<sup>16</sup> The youthful siblings are dressed in a decidedly fashionable manner. The gravestone was made in 1369, which means that the current fashion must have quickly spread beyond the region. In 1380, Tcilia (or Tcisia), wife of the knight Reimar Barnekow, is shown with a tightly buttoned pourpoint-like top and a massive plaque belt in the couple’s joint tomb slab



**Fig. 17** Donor couple, choir window of the church of Viktring Abbey (Carinthia), c. 1390/1400

in Rühn Monastery (Fig. 16).<sup>17</sup> Margarethe Moltke, who died in 1391, is dressed in the same way in her tomb slab in Doberan Minster.

The donor couple in the magnificent stained glass windows in the choir of the church of the former Viktring Abbey (Carinthia) from around 1390/1400 each wears a plaque belt (Fig. 17). The wife with “Kruseler” and ermine cloak is very reminiscent of the overall appearance of Catherine, who must still have been considered a fashion model in Austria up to this time. The low-worn plaque belt, though, evidently had a negative image from about 1400 onwards. In the painter’s instruction for illuminations of a Sallust edition, the author Jean Lebègue 1404/07 describes the conspirator Catilina as a pretentious, dis-

solute and depraved figure, which should also be reflected in his attire. Catilina was to wear a pourpoint and in addition “une sainture de Behaigne sur le cul”,<sup>18</sup> meaning “a Bohemian belt (resting) on the buttocks”. Here we have the rare case where a textual source can be clearly traced in the image, and clearly Catilina is wearing a plaque belt made of heavy round medallions. The designation as a “Bohemian belt” is particularly exciting, because the reference to Bohemia as the country of origin of this fashionable extravagance fits Catherine and Rudolf as the protagonists of this fashion.

Patricians and burghers also adopted the appearance of the knight. Tight pourpoint-like tops with outward curving chests and low-worn belts on which they hung not a sword but a pouch refer to the idol of the Middle Ages, as in the case of the patrician merchant Johann von Holzhausen († 1393) on his tomb slab in Frankfurt Cathedral (Fig. 18). What was it that earned the knight such admiration? It was his role as “miles christianus” (Christian soldier; soldier for Christ), who repeatedly tried to liberate Jerusalem. Meanwhile, the contemporary media also paid homage to him in the form of chivalric novels and heroic legends. In these, the knight was able to cover two aspects simultaneously: Christian integrity on the one hand, and courtly love on the other. By referring to the elements of knights’ attire, the contemporaries were seeking to approach or enter a social group with a high level of social acceptance.

A comparable pattern could be observed in the 20<sup>th</sup> century: then, the idealised group were the male wearers of dark suits. They were considered successful people who had come so far in their profession that they did not have to do any physical work. Industrial bosses, bankers and managers – they had achieved great success in the capitalist modern era. Office workers and civil servants demonstrated with

their suits that they also considered themselves as belonging to this group. At the same time, the 20<sup>th</sup> century saw the beginnings of women's entry into the world of employment. They adopted the uniform of the successful men in its female interpretation as a skirt suit, i.e. combining a suit jacket with a skirt and a white shirt or blouse. The first adaptations in the form of the trouser suit were considered scandalous, reprehensible and very erotic. Marlene Dietrich was a role model in the classic films "Morocco" (1930) and "Blonde Venus" (1932), but even in her private life she was the protagonist of the trouser suit. The suit was gradually adopted by the female professional world. In the early 1940s,

**Fig. 18** Tomb slab of Johann von Holzhausen (+ 1393) and Gudula Goldstein (+ 1371) in Frankfurt Cathedral



Katherine Hepburn gave men's suits an unexpected feminine appeal in the film "Woman of the Year" (1942). In the 1960s, Yves Saint Laurent enhanced the sex appeal of masculine clothing on women's bodies with his "Le Smoking tuxedo" for women. In the 1980s, it was Anne Klein, Ralph Lauren and Armani who shaped the emancipation movement with the men's suit for women. Armani named it the "Power Suit" and thus created the ultimate status symbol for career women in the early 1980s. Its indispensable feature were the very broad shoulder pads, by which women simply put on the typically male body contour over their own. Broad shoulders stand for masculine assertiveness, and that's exactly what women needed in the eighties. At the same time, the attributes of male power were combined with those of female eroticism, such as the massive perm, high heels and very red lipstick.

Comparing this to the medieval Catherine of Bohemia may seem a bit far-fetched, but it illustrates how this combination of masculine clothing, eroticism and power affected the viewers at that time. From our present-day point of view, we can hardly appreciate this in Catherine's clothing, but the women in male suits who are closer to us in time, can give us an idea. Their adoption of male dress with the simultaneous incursion into the men's professional world was seen equally as a scandal, an erotic attraction and a justified statement. The political and social message of clothing, nowadays most notably of female politicians, but also – as before – the wives of politicians, is employed actively; one only has to think of the attention paid to the clothing of American presidential wives and also of internationally important women in positions of responsibility.

## Footnotes

- 1 Kühnel, *Bildwörterbuch*, p. XLII; Krause, *Mode*, p. 45 on the mutual influence of clothing and armour in the 16<sup>th</sup> century.
- 2 Schopphoff, *Gürtel*, p. 10; Hundsbichler, *Dusing*, p. 67 f. and *idem.*, *Gürtel*, p. 95. In this text, I distinguish between leather belts and (hinged) plaque belts (*Scharniergürtel*). Leather belts were also worn on the hips, but were soft, closed by a buckle with a prong and knotted at the long end. *Scharniergürtel* were composed of plates (or plaques) connected by hinges. In contrast to leather belts, they were much bulkier, heavier and larger. They replaced the leather belt on armour in the late 1350s.
- 3 Such as the quilted white and gold silk jacket of Charles de Blois in which he died in the battle of Auray in 1364 (Lyon, *Musée de Tissus*), cf. Fircks, *Pourpoint und Kania, Kleidung*, p. 307. The arming cote of the Black Prince († 1376), embroidered with his coat of arms, is identical to the one on his tomb effigy, which shows it to be worn with a plaque belt over the armour (Canterbury Cathedral), see Kania, *Kleidung*, p. 313. Cf. also the quilted red silk jacket of Charles VI (*Chartres, Musée des Beaux- Arts*), see Kania, *Kleidung*, p. 307.
- 4 Baum, *Rudolf IV.*, p. 372 f. In April 1353, the symbolic beilager or nuptial was performed in Prague. The marriage did not take place until July 1357.
- 5 This is probably not the location originally envisaged. It was a series in which the parents of the two are also depicted. The sculptures were certainly intended to stand together as an “ancestral gallery”, perhaps near the burial site. The series visualises the family origins of Rudolf and Katharina and manifests Rudolf’s claim to power. All the figures are now in the Wien Museum.
- 6 Up to now, research has mainly focused on the sculptures on the Singer and Bishop’s Gates. In historical treatises, it is usually only Rudolf’s portal sculpture that gets considered. The vestimentary aspects have not received any attention so far. Cf. Kosegarten, *Parlerische Bildwerke*, pp. 47-78; *idem.*, *Fürstenportale*, pp. 74-96 and Schwarz, *Baugeschichte*. Reference should also be made to the research project of the University of Bamberg: “Baustelle Portal. Die Fürstenportale des Wiener Stephansdoms”, which will be published shortly. I would like to thank Professor Dr. Michael Victor Schwarz for his input.
- 7 So-called red marble was a popular stone for funerary monuments, and was used to cite the ancient poetry. In the sense of material iconography, it is a princely material, as it later reached a design pinnacle on the tomb of Emperor Frederick III in the choir of St. Stephen’s Cathedral. In most cases, the so-called red marble is Adnet reef limestone from the Salzburg region, which was a coveted export product and traded as far as Northern Europe.
- 8 The reconstructive depiction by Marquardt Hergott, *Monumenta Aug. Domus Austriae*, Vienna 1750, pl. XXIV shows her with sceptre and orb. The sceptre is preserved in fragments on her shoulder.
- 9 Poem of Praise for Robert of Anjou, Southern Italy, Austrian National Library, Cod. Ser. n. 2639. I am grateful to Dr. Dieter Röschel for his collegial advice and inspiring discussions.
- 10 On the belt in a couple’s relationship, as a love token and bridal gift, cf. Schopphoff, *Gürtel*, pp. 158-173; on the symbol of power pp. 174-178.
- 11 Heraldic fabrics were extremely popular in the Middle Ages and a costly luxury, being specifically woven custom-made items. Examples with a small repeat can be found in the clothing of Fernando de la Cerda († 1275), Burgos las Huelgas, cf. Kania, *Kleidung* p. 294. Alternatively, the patterns could be embroidered or appliquéd, as in the arming cote of the Black Prince (Canterbury Cathedral), cf. on this Kania, *Kleidung*, p. 313.
- 12 Poem of Praise for Robert of Anjou, Southern Italy, Austrian National Library, Cod. Ser. n. 2639, fol. 33r.
- 13 There are numerous miniatures in book illuminations that feature women fighting and wearing armour. In addition to the numerous Amazons depicted, there are also women defending their castle (e.g. *Smithfield Decretals*, London, British Library, Royal MS 10 E IV, fol. 18v; Heidelberg University Library, Cod. Pal. Germ. 848, fol. 229v – the so-called “Codex Manesse”).
- 14 A crusader in leather and bronze armour discovered during archaeological excavations in Caesarea Maritima, has since been identified as a woman, cf. Bull, *King*, p. 224. Warriors in Viking graves who had previously been declared male have also been identified as women, Hedenstierna-Jonson, *Female Viking*.
- 15 McLaughlin, *Woman Warrior*; Edgington/Lambert, *Gendering the Crusades*; Hager, *Endowed and Rottloff, Pilgerinnen*, pp. 108-117.
- 16 Cf. Scholz, *Inschriften*, p. 21 f., no. 22.
- 17 Cf. Brandt, *Grabmäler*, p. 62, fig. 5.
- 18 Oxford, Bodleian Library, MS. D Orville 141, fol. 43. Quoted in Röschel, *Christine de Pizan*, text volume p. 299, picture volume fig. 99 (Sallust, Geneva, Bibliothèque de Genève, Ms. lat. 54, fol. 5r).

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# Coat of Plates, Buckler and Conquistador

Items from the Treasure Chamber of the  
Bavarian Army Museum

Edited by Tobias Schönauer and Ansgar Reiß

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## COAT OF PLATES, BUCKLER & CONQUISTADOR

The visitor to the Treasure Chamber of the Bavarian Army Museum will discover outstanding pieces from the old collection that are unique or extremely rare throughout the world. Among them are garments of simple soldiers from the 16<sup>th</sup> century, a magnificently designed parrying shield, the deer-stalking rifle of Count Palatine Ottheinrich and other precious exhibits.

The focal point of the room is a suit of armour from the 14<sup>th</sup> century, a so-called "Plattenrock" or coat of plates. In addition to introductory essays, the volume offers a contribution on each exhibit in the Treasure Chamber. All objects are presented in detail and explained with numerous illustrations.



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