







# Medieval Sculpture

AT THE CLOISTERS

WILLIAM D. WIXOM

The Metropolitan Museum of Art



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*Statement of Ownership, Management and Circulation*

Title of publication: THE METROPOLITAN MUSEUM OF ART BULLETIN

Publication no.: 0026-1521. Date of filing: October 1, 1988. Frequency of issue: Four times per year. No. of issues published annually: Four. Annual subscription price: \$18.00, or Free to Museum Members. Location of known office of publication: Fifth Avenue and 82nd Street, New York, N.Y. 10028. Names and addresses of publisher, editor, and managing editor: Publisher: The Metropolitan Museum of Art, Fifth Avenue and 82nd Street, New York, N.Y. 10028; Editor in Chief: Joan Holt, Fifth Avenue and 82nd Street, New York, N.Y. 10028; Managing Editor: None. Owner: The Metropolitan Museum of Art, Fifth Avenue and 82nd Street, New York, N.Y. 10028. Known bondholders, mortgagees, and other security holders owning or holding one percent or more of the total amount of bonds, mortgages, and other securities: None.

	Average number of copies during preceding 12 months (Oct. 87-Sept. 88)	Single issue nearest to filing date (July 88)
A. Total copies printed (net press run)	109,360	107,910
B. Paid and/or requested circulation		
1. Sales through dealers, carriers, street vendors, and counter sales	none	none
2. Mail subscription (paid and/or requested)	101,397	100,468
C. Total paid and/or requested circulation	101,397	100,468
D. Free distribution by mail, carrier or other means, samples, complimentary, and other free copies	2510	2510
E. Total distribution (sum of C and D)	103,907	102,978
F. Copies not distributed		
1. Left over, unaccounted, spoilage	5453	4932
2. Returns from news agents	none	none
G. Total sum of E, F1 and 2)	109,360	107,910

Front cover: Enthroned Virgin and Child. Birch with traces of polychromy, h. 40½ in. (103 cm). France, Burgundy (Saône-et-Loire), Autun, 1130-40. 47.101.15.  
Inside front cover: Head of Seated Bishop Saint, detail of illustration on p. 28

THE CLOISTERS—with its outstanding collection and magnificent setting overlooking the Hudson River—owes its existence to the determination and foresight of two American collectors of medieval art: the sculptor George Grey Barnard and the philanthropist John D. Rockefeller, Jr. Beginning about 1905, Barnard, who was fascinated by Romanesque and Gothic art, roamed the French countryside acquiring works from those periods. By 1914 he had assembled hundreds of objects and architectural remains—including the arcades from four French cloisters that are at the very heart of the present museum—in a collection that he opened to the public in a large brick building on Fort Washington Avenue called The Cloisters. Barnard put his collection up for sale after World War I; without the intervention of John D. Rockefeller, Jr., it would have gone to a location outside of New York. After extended negotiations with Barnard, Rockefeller's gift of the funds necessary to purchase the collection for The Metropolitan Museum of Art was announced in June 1925. Five years later Rockefeller gave the city fifty-six acres north of the original Cloisters for a park (later Fort Tryon Park) and reserved a four-acre promontory for the site of a new museum, whose construction costs he would underwrite. In a further act of extraordinary generosity and prescience, he purchased 700 acres along the top of the Palisades and, in 1933, gave this land to the Palisades Interstate Park Commission, thus insuring that the new Cloisters would forever have an unencumbered view on the west bank of the Hudson River. Rockefeller extended his participation with the donation of forty-two Gothic sculptures from his own collection. Work on the new building proceeded as the collaborative effort of Charles Collens, the architect hired by Rockefeller; Joseph Breck, Assistant Director of the Metropolitan and Curator of Decorative Arts; and Breck's successor, James J. Rorimer, Curator of Medieval Art, who became Curator of The Cloisters in 1937 and was later Director of the Metropolitan from 1955 until his death in 1966. Rorimer acquired additional architectural elements to incorporate into the structure, including, in 1934, the great chapter house from the French abbey of Notre-Dame-de-Pontaut, a purchase financed by Rockefeller. Other notable gifts came from George Blumenthal and Stephen C. Clark. In May 1938 the new Cloisters was ready for the public.

Since its inception fifty years ago The Cloisters has deepened and extended its holdings, thanks to Rockefeller's sustained sup-

port and the generous endowment that he provided in 1952; today the quality of the collection cannot be surpassed by any other institution in the Western hemisphere and by very few in other areas of the world. The Cloisters has been fortunate in acquiring many exceptional medieval works, including the Unicorn tapestries—among the numerous generous gifts of John D. Rockefeller, Jr.; the Annunciation Altarpiece by Robert Campin; the splendid manuscript of the *Belles heures* of the duke of Berry; the twelfth-century English ivory altar cross from Bury Saint Edmunds; the rare and exquisitely modeled English ivory Virgin and Child (p. 61), of just before 1300; and among the most recent purchases, stained-glass panels from the Schlosskappelle, Ebreichsdorf, Austria, that have joined another panel from Ebreichsdorf—installed fifty years ago in the Gothic Chapel—to complete two double-lancet windows. In May of this year we proudly celebrated these first fifty years with the renovation and reinstallation of the Treasury, a project made possible through funds provided by Michel and Hélène David-Weill.

The text of this publication, by William D. Wixom, Chairman of the Department of Medieval Art and The Cloisters, focuses upon selected, nonarchitectural sculptures at The Cloisters. With fresh insight, he stresses the works' underlying purposes and relates the sculptures to their original locations. Collens, Breck, and Rorimer, with Rockefeller's support, had intended to display medieval works in ways consistent with their presumed functions, and they were most successful in their installations of the monastic architectural elements. What they had not anticipated was the growth of the collection, with the addition of many individual sculptures and portions of altarpieces. Ideally, these should be shown in vast interior spaces, such as those of the great abbey churches and cathedrals. Unfortunately, this type of presentation is impossible; the original settings for these works can be re-created only in our imagination. We hope that the following texts and accompanying illustrations will aid in this rewarding endeavor.

Philippe de Montebello  
DIRECTOR





## Introduction

THE CLOISTERS IS RENOWNED chiefly as a repository of medieval Christian art featuring major architectural elements, a treasury of precious liturgical and secular objects, stained glass, and tapestries. Less attention has been focused on the collection of individual sculptures that are, for the most part, independent of architecture. As will be demonstrated in the following pages, these sculptures may be understood more fully when they are grouped roughly by their presumed original locations in ecclesiastical buildings or by their functions. As an essential general background, some initial observations should be made regarding medieval approaches to images, the range of locations and subjects, patronage, artists, workshops, and stylistic changes, as well as questions of loss, preservation, and quality.

### *Images*

THE PRIME PURPOSE of medieval Christian art was to render tangible the teachings of the Church. The most frequently cited basis for narrative works of art, for

example, is the devotional and didactic one provided in the sixth century by Saint Gregory the Great (540–604), a pope and a Father of the early Western church: "One thing is the adoration of an image, another thing is to learn what to adore from the story rendered by the image. For what the Scripture teaches those who read, this same image shows to those who cannot read but see; because in it even the ignorant see whom they ought to follow, in the image those who do not know letters are able to read."

The theological basis for images as enunciated by Saint Thomas Aquinas (ca. 1225–1274) included a twofold relationship of the worshiper to an image; first, as an object in itself, and second, as a representation of something else: "Thus . . . we must say that no reverence is shown to Christ's image as a thing—

for instance, carved or painted wood . . . it follows . . . that reverence should be shown to it insofar only as it is an image."

Another approach to images, an empathic one centered on the attitude of the devout beholder, involved a deep emotional experience and a certain state of mind. Although not prominent in the writings on images until the thirteenth and fourteenth centuries, this approach had been described by Gregory the Great in a letter:

Your request [for images] pleases us greatly, since you seek with all your heart and all intentness Him, whose picture you wish to have before your eyes, so that, being so accustomed to the daily corporeal sight, when you see an image of Him you are inflamed in your soul by love to Him Whose picture you wish to see. We do no harm in wishing to show the invisible by means of the visible. . . . I know, however, that you do not appeal to the image of Our Saviour as if you worshipped God, but that you are warmed by the memory of the Son of God in His love, Whose image you desire to behold. And we should not kneel in front of it as if before a deity, but adore Him that we, by means of the image, remember as having been born, having

1 The Christmas Mass, detail of folio 158r from the *Très riches heures de Jean, duc de Berry*, by Jean Colombe, Bourges, 1485–89. Chantilly, Musée Condé

suffered, or as sitting on the throne. And by taking us back to the memory of the Son of God, the image, like the Scripture, delights our mind with the Resurrection, or caresses it with the Passion.

As the Middle Ages progressed, an interest in the emotional attitude of the believer viewing the images seemed to increase. The early basis for this development may be found in the psychology of human sight promulgated by Saint Augustine (354–430), the bishop of Hippo in North Africa, one of the Four Fathers of the early Western church. Augustine described three stages of sight: corporeal, spiritual, and intellectual. Corporeal sight is seeing with the eyes; spiritual vision is recollecting things not present or imagining them from verbal or written description; and intellectual vision is perceiving abstractions, such as Virtue or the Trinity. This tripartition may be considered essential to the medieval concept of prayer and devotion. Saint Bernard (1091–1153), the eminent Cistercian reformer, referred to the image of Christ as being present in the mind of the praying individual. Bernard was confident that the soul was thus bound to virtue, and sin was driven away. The goal was not the image but for the soul to ascend to the spiritual love of God. While acknowledging that mental images in connection with prayers were gifts of God, Bernard still viewed them as a regrettable necessity for many believers but to be abandoned by the true mystic. He preferred that contemplation be an entirely abstract, in effect, imageless devotion.

However, a strong case may be advanced for the formative power of art in medieval piety. A number of legends and tales, some of them dealing with famous saints, refer to an image, either painted or sculpted, that was an important ingredient in the accounts of visionary experiences. Such stories contain many references to works of art depicting Christ, the Virgin, or the saints that suddenly come to life. The experiences of the mystical elite—including Saints Catherine of Alexandria (third century), Hildegard of Bingen (twelfth century), and Catherine of Siena (fourteenth century)—provide evidence of the influence of such images.

The diffusion of mysticism into lay circles and the fact that late medieval



2 Altarpiece for the Pfarrkirche, Saint Wolfgang on the Abersee, Austria, ca. 1471–81, by Michael Pacher (Tirol, active 1465–died 1498). Lindenwood and polychromy



3 Altarpiece for the Klosterkirche, Blaubeuren, Swabia, Germany, ca. 1493–94, attributed to Michel Erhart (Swabia, active 1469–1518), or his son, Gregor. Lindenwood and polychromy

theologians were less insistent on imageless devotion served to buttress and legitimize the function of art as an aid to meditation. This use of art seemed to confirm Saint Gregory's recommendation that the "daily corporeal sight" of an image might infer the invisible and lead to the love of the person represented. The persistence of such justifications of images into the Late Gothic period was often coupled with a caution against the temptation of idolatry, as in the anonymous *Der Spiegel des Sünders* (*The Sinner's Looking Glass*) printed in Augsburg about 1475:

Honour the images [of God and the Saints] not for the images themselves but for that of which they are the images . . . If you do otherwise—if you worship the images of Christ and the Saints, and if you honour a beautiful new image more than an old ungarnished one—you are committing the sin of idolatry.

Or if you believe that the image has some divine power, virtue, or ability to succour contained within it, and for that reason particularly honour the images of the Saints, that is quite against the first Commandment and is idolatry, for it is written in the fourth chapter of Matthew: "Thou shalt worship the Lord thy God, and Him only shalt thou serve." You should appeal to the Saints that they pray to God for you, and honour them and their images in His name.

The saints through their images were used increasingly as protection and insurance against misfortune. Patronage of sculptural projects was not restricted to officials of the Church nor to lay individuals of wealth and position. Craft associations, brotherhoods, trade associations, and social and charitable groups endowed altars, altarpieces, and even independent priests for their own benefit. The Brotherhood of the Rosary, popular throughout Germany from the 1470s, developed a distinctive iconography devoted to the Virgin Mary. Included were such subjects as the Virgin of the Rosary, the Virgin of the Apocalypse (p. 22), and the Virgin of Mercy, with printed texts and broadsheets that provided the correct prayers before each image.

Indulgences, the grants of remission of punishment for sins, were defended on the basis that they were earned by acts of devotion before a relic or image and by associated confession and penitence. As



the Late Gothic period in the north drew to a close, the distinction of the finer points of the use of images, the cults of the saints and their relics, and the doctrine of indulgences were often clouded and distorted, a fact that later drew the fire of the Reformation.

## Locations of Sculpture

VIRTUALLY ALL THE sculptures illustrated in this publication were in varying ways images and furnishings for the medieval Christian church. While only a few have known or proven histories, nearly every one had some kind of function within an ecclesiastical building or private chapel, although it was not integral to the structure of these buildings. Assumptions concerning these functions are based either on comparable works still in their original positions or on written sources, manuscript illuminations, and paintings. For example, several of the miniatures painted by the Limbourg brothers about 1413–16 and by Jean Colombe about 1485 for the *Très riches heures* show important contemporary locations and sculpture used in altarpieces (fig. 1), in niches above nave columns of churches (see back cover), on piers or columns along windowed chapel walls (fig. 1), on consoles of ciboria (altar canopies), on choir screens, and on columns supporting curtained altar enclosures (see p. 38).

While the miniatures of the *Très riches heures* are remarkable for their glimpses of medieval church interiors, they only hint at the full range of sculpture then in current use. The sculptures from The Cloisters Collection can suggest something of this richness. Those chosen have been grouped according to their known or presumed locations and use: for altarpieces, on or behind altars, above or near altars, as reliquaries, as movable images, for choir screens, on pulpits and lecterns, for piers and niches, on holy water and baptismal fountains, on tombs, and for private devotion. Except for the last category, many of the objects were part of public liturgical celebrations in cathedrals and abbey and parish churches; a few works were intended for domestic settings or private chapels.



4 Artist Painting a Roadside Statue, detail of folio 209v from the *Glossed Decretals of Gregory IX*, England, mid-14th century. Ms. Royal 10 E IV, London, British Library



5 Virgin and Child, ca. 1425–30, at No. 7 Josefsplatz, Nuremberg, Germany, before 1942. Sandstone, h. 57½ in. (146 cm). Gift of Ilse C. Hesslein, in memory of Hans G. Hesslein and the Hesslein family, 1986. 1986.340

The largest group includes sculpture from large altarpieces. Only a few major complete altarpieces of this kind are preserved and, of these, only a few notable examples still stand in their original locations. Foremost of the Late Gothic works are the altarpiece of the Coronation of the Virgin in the Pfarrkirche at Saint Wolfgang on the Aberssee, Austria, made by Michael Pacher about 1471–81 (fig. 2); the altarpiece with the Virgin and Child and Saints for the high altar in the Klosterkirche at Blaubeuren, Swabia, Germany, attributed to Michel Erhart or his son, Gregor, and dated about 1493–94 (fig. 3); and the altarpiece of the Holy Blood, which shows the Last Supper, in the Jakobskirche at Rothenburg, Franconia, Germany, carved by Tilman Riemenschneider about 1499–1505 (figs. 11, 12).

Each of these works offers important insights into how Late Gothic altarpieces were meant to be seen, especially in terms of light and space. Another fortunate aspect of their preservation in these churches is that the modern viewer is able to look upon them from a position corresponding approximately to that of the medieval worshiper, who viewed such altarpieces frontally or slightly from one side or the other and always from, at least, a slightly lower position. Late Gothic altarpieces often soared up into the Gothic ribbed vaults above; the central part of the shrine was usually above eye level. Since one assumes that each sculptor knew well the prescribed context of the commission, including the height and the kind of light, then certainly a fuller visual understanding in modern times presupposes a general knowledge of these same circumstances. This is especially important when considering sculptures that are but remnants of lost altarpieces. The particular danger in relation to these excerpted works is that they be considered as freestanding sculptures to be seen in the round, when, actually, they should be viewed in a way consistent with their intended setting and use—that is, frontally, slightly to one side or the other, and usually well above eye level. Such a prescription may be expanded to include not only works from Late Gothic altarpieces but also many sculptures of earlier date, some of them to be discussed here as sculptures for choir screens, piers, and niches. Other now-independent

sculptures, such as those once set up in roadside shrines (fig. 4), at entrances to towns and the exterior corners of houses (fig. 5), examples of which are not displayed at The Cloisters, should be seen as relief sculptures, above eye level and often partially enclosed or protected by a canopy.

Most medieval sculptures should be contemplated in these restricted ways. Among the exceptions are the small, two-sided reliefs that were pilgrims' souvenirs or devotional mementos of the

cult of a saint or other revered images. Figures from Santiago de Compostela carved in jet, such as the one illustrated here (fig. 6), could be held in the hand. Certain popular images were frequently duplicated in papier-mâché, stucco, and clay in the late fifteenth century and later in the Lowlands and in the Upper Rhineland. These objects could also be carried away from a major shrine and set up in a variety of places for personal devotion. One such object in The Cloisters Collection is the small painted Virgin and Child cast in a mixture of clay, caster's sand, and animal glue that is based on a Lowlands model of about 1450 and probably cast in Utrecht in the late fifteenth or early sixteenth century (fig. 7).



6 Saint James the Great, Spain, Galicia, Santiago de Compostela, ca. 1410. Jet, h.  $8\frac{3}{16}$  in. (20.7 cm). 65.67



7 Virgin and Child, Lowlands, Utrecht, late 15th–early 16th century. Clay, sand, and glue with polychromy and gilding, h.  $8\frac{3}{16}$  in. (21.5 cm). 1982.54

### Iconography

THE SCULPTURES DISCUSSED in this publication present a cross section of the subjects most frequently found in works from the mid-twelfth through the early sixteenth century, from the Late Romanesque through the Gothic period. Christ appears in a variety of contexts: riding a donkey in the Entry into Jerusalem, on the cross during the Crucifixion (fig. 8), being taken down from the cross in the Deposition, in Entombment groups, in majesty, and in a Last Judgment scene. The Virgin appears with him in some of these groups; she is also depicted seated or standing holding the infant Christ and seated with the dead Christ across her lap in representations of the Pietà. The Virgin is shown at her birth with Saint Anne, with the archangel Gabriel in the Annunciation scene, with the infant Christ and Saint Anne, with the apostles at her death, as a vision of the Apocalypse (Revelation 12:1), and during her Coronation. The saints illustrated here include Anthony Abbot, Barbara, Christopher, Erasmus, Eustace, Germain, Juliana, Lawrence, Margaret, Nicholas, Peter, Rainerius, and Roch. Symbols of the evangelists, such as the ox of Saint Luke and the eagle of Saint John, are also illustrated.

The liturgy does not require sculptural representation of these subjects; yet each work may be interpreted in part



8 Altar Cross, Austria, Diocese of Salzburg, ca. 1125–50. Lindenwood and fir with polychromy, h. of corpus,  $19\frac{3}{4}$  in. (50.2 cm). 1984.129

in relation to the traditional approaches to images mentioned above: the devotional and didactic, the theological, and the empathic. Beliefs, customs, and local usage often relate certain works to aspects of the liturgy and on occasion invite direct comparison to liturgical dramas. Rhenish monuments of the Holy Sepulcher and French Entombments of the fifteenth and early sixteenth centuries seem to reflect portions of liturgical dramas, such as the *Depositio* (Burial of Christ), the *Elevatio* (Resurrection of Christ), and the *Visitatio Sepulchri* (the Visit of the Three Marys to the Holy Sepulcher). The two half-length figures of mourning holy women from an Entombment group (see fig. 9), carved about 1528 and characteristic of the final phase of the Late Gothic style in Champagne, suggest a possible derivation from religious dramas in their theatrical contortions and exotic costumes. The complete Entombment of about 1510 from the seignorial chapel of the château of Biron and now installed at the Metropolitan (fig. 10), having references to the liturgy, must have served as a devotional image for a chapel where Masses



were offered for the dead patron and his family. French Entombments not planned for private chapels were often intended for hospital or cemetery chapels, where they became poignant, empathic images of Christ's humanity in death.

## Patronage

THE DETAILS OF SCULPTURAL commissions are known only for a portion of the surviving medieval works. Michael Pacher's altarpiece in the pilgrimage church at Saint Wolfgang (fig. 2) is signed and dated 1479 and 1481. The contract of December 13, 1471, tells us that the abbot of Mondsee was the commissioner, that Pacher served as the only contractor, and that his drawing was the model for the altarpiece. It calls for extensive gilding and states that the enterprise is to be completed in the sculptor's work-



10 Entombment Group from the chapel of the château of Biron, France, Bourbonnais, ca. 1510. Limestone, h. of recess, 96 in. (243.8 cm). Gift of J. Pierpont Morgan, 1916. 16.31.2



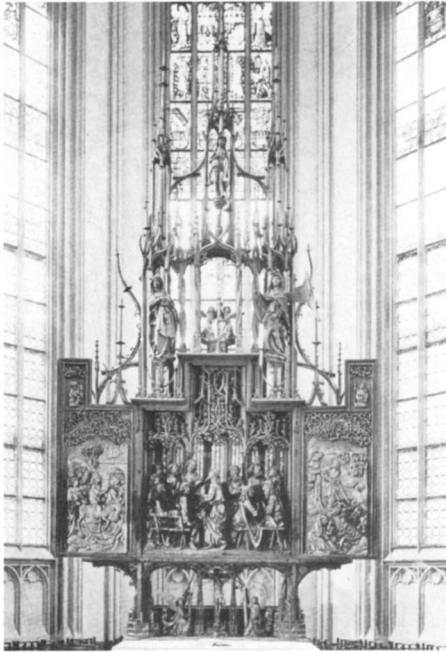
shop at Bruneck in the Tirol, and that the installation at Saint Wolfgang is Pacher's responsibility. The figures in the central shrine are by Pacher, while different hands from the workshop may be discerned in the other carvings and in the painted panels on the wings. The extended period between contract and completion date may be explained by the fact that Pacher and his workshop were committed to producing altarpieces for the parish churches at Gries and nearby Bolzano at the same time.

The altarpiece for the cloister church at Blaubeuren (fig. 3) is dated 1493 and 1494. Although the contract is not preserved, it has been assumed that the commission for the abbey was ordered by Heinrich II Fabri (r. 1475–95), the second of two fifteenth-century reforming abbots who brought new vigor and organization to the abbey. Portrayed in the projection above the right wing, above the low-relief scene of the Adoration of the Magi, and with his coat of arms carved on the columned support for the central sculpture of the Virgin, Abbot

Fabri was an important patron indeed. A bishop and a member of one of the local free families of the town of Blaubeuren, he has been compared to burgher lay patrons of considerable prominence—the Fuggers of Augsburg, the Bessers of Ulm, and the Volckamers of Nuremberg.

The contract of April 15, 1501, for the altarpiece of the Holy Blood by Tilman Riemenschneider (fig. 11), in the Jakobskirche at Rothenburg, was drawn up between the sculptor and representatives of the city council. The location of the altarpiece is on the west tribune built during the years 1453 to 1471 over the old chapel of the Holy Blood. The cult of the Holy Blood was strengthened when new indulgences were instigated in the mid-fifteenth century. The reliquary cross within the altarpiece contained remnants of the Holy Blood and other relics. The contract spelled out the position and size of the figures in the shrine and those above it, as well as the details of the wing reliefs, all of which were to follow a now-lost drawing submitted with

9 Mourning Woman from an Entombment Group, France, Champagne, ca. 1528. Limestone, h. 32 in. (81.3 cm). 25.120.268



11 Altarpiece for the Jakobskirche, Rothenburg, Germany, ca. 1499–1505, by Tilman Riemenschneider (Franconia, 1460–1531). Lindenwood and fir



12 Detail of the Last Supper, from the altarpiece in the Jakobskirche, Rothenburg

the contract. The woodwork surrounding the shrine and the architectural details, ordered in 1499, were carved and possibly designed by a local shrine maker, Erhart Harschner.

The meaning of this altarpiece—and of many others—is multilayered. While the relics contained in it were venerated by generations of pilgrims, the chief relic is associated with the subject of the central shrine, the Last Supper and the moment of the institution of the Eucharist. The altarpiece, like a giant monstrance, was thus an extension of the Mass performed on the supporting altar. While the town council, which paid the expenses, was the patron of record, the Church was also a patron because the altarpiece was part of the fabric of its belief and worship and of the veneration of the local relics.

Sculpture associated with private chapels, such as at the Chartreuse de Champmol near Dijon or in the château at Biron (see fig. 10), while commissioned by the reigning seigneur, should not be categorized as secular. These pious sculptural monuments also reflected the range of religious beliefs of the period, the dogma of the Church, the intensity of private devotion, and the hope for individual salvation. Even the late fourteenth-century sculptures made for Netherlandish town halls at Brussels and Bruges, while obviously embellishments for civic buildings, alluded generally in their Biblical subject matter to both religious and secular allegorical beliefs. A purely secular context for sculpture in the period rarely exists. In the case of public fountains, such as the Schöner Brunnen ("Beautiful Fountain") of 1385–96, commissioned by the city of Nuremberg, there is a blending of political, historical, and social subjects with the religious ones, and the whole takes on a meaning within the concept of salvation.

### Artists at Work

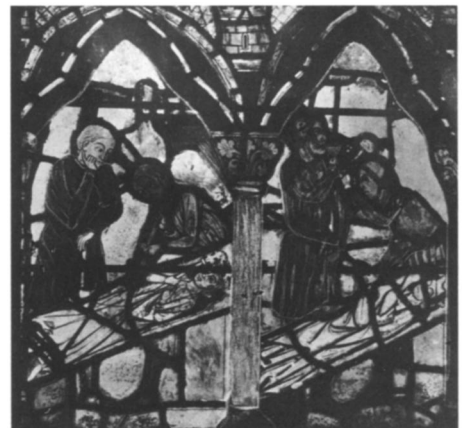
MOST OF THE CLOISTERS sculpture illustrated here may be assumed to have been produced within the craft workshop system that prevailed from the thirteenth century on. Such workshops were headed by a master who worked with and presided over several assistants and journey-

men. The master sculptor, unless he himself was proficient in various crafts, would turn to others to complete the painting, gilding, carpentry, and locksmithing aspects of a finished altarpiece, all of which was in accordance with the commission of the patron. The installation could be the task of the master sculptor or master painter, whoever was the prime contractor. Sometimes representatives of the other crafts assisted.

The guild system prevailed in most late medieval towns, with notable exceptions, such as Nuremberg, where the city retained control of the crafts. Membership in a particular guild was required of all practitioners of the relevant craft, yet admission to membership became increasingly rigorous. The guilds regulated many aspects of training, apprenticeship, materials, standards, hours, pay, and legal disputes. They often exercised considerable economic and political influence.

The sculptures discussed here are carved in alabaster, marble, limestone, sandstone, and wood. The range and selection of the wood varied according to the geographical origin of the sculpture, and the choice of wood and its carving was an especially careful process. Lindenwood was favored in broad areas of South Germany, including Swabia, Franconia, and Bavaria. This fine-grained wood was also used for sculptures from Austrian lands, the Tirol, and Switzerland. White pine was used on occasion for low-relief carvings for altar wings. Oak appears frequently in North and Northeast French and Lowlands carving,

13 Sculptors Carving Statues, detail of a north apse window at Cathedral of Notre Dame, Chartres, ca. 1225





ou par d'ore ou par d'ore se font en melle a par  
 a par de se foubfrou. Et fount to' remede faillie  
 de no' no' efmeruilles fi aurti chose no' en fuit a  
 grant bieu. Coe p' telle chose plus demoufrees vendre a  
 de p' d'ore refitudo. S'enfuit l'histoire de marce ou



Mais tout y entiere dolice de la chere laquillon fure  
 mes plusse de grant esme ont epe fubgates detouche

14 Woman Sculptor at Work, detail of folio 58r from Giovanni Boccaccio's *Le livre des cleres et nobles femmes*, France, end of the 15th century. Ms. Fr. 599, Paris, Bibliothèque Nationale

possibly because of its endurance in the damper climates. Central French pieces appear in birch, poplar, and walnut. Upper Rhenish sculptures were carved in walnut, linden, or poplar. The Italian bishop (p. 30) was carved in poplar, and the Spanish works in walnut, fruitwood, and maple.

Cathedral sculptors working in the stonemasons' yards during the thirteenth century usually carved their large figurative pieces propped on inclined supports. One of the north apse windows of about 1225 at Chartres shows sculptors employing this method (fig. 13). Funerary effigies, such as those of Jean d'Alluye and Margaret of Gloucester (p. 59), were also carved in this way, as is confirmed by a fifteenth-century Boccaccio manuscript illustration of a woman sculptor chiseling a similar work in this position (fig. 14). Large wood sculptures may have been supported in this fashion as well, although a misericord relief on the choir stalls of Rouen Cathedral shows a carver at work on his sculpture placed in a horizontal position.

The tools for stonecutting and wood carving were many and varied. The woodcarvers' tools included broad and narrow axes, gouges, skew-bladed firmers, spokeshaves, gimlets, augers, skew-bladed chisels, and, from the fifteenth century on, the brace and bit.

Most medieval sculptures, in wood or stone, were polychromed; the Spanish Virgin and Child (p. 32) gives a rare present-day impression of the bright coloration that was once common. A miniature in *Las Cántigas* of Alfonso X shows a similar group in the process of being painted (fig. 15). Many surviving sculptures have suffered the darkening or loss of much of their color.

The methods of painting wood sculptures paralleled those of contemporary panel paintings. The wood was first prepared with ground gypsum or limestone and occasionally swatches of linen to disguise imperfections and joins. After sizing and drying, fine details could be carved in this surface, which was again sized. The polychromy applied to the sizing could give a very rich effect even though the colors and pigments were limited. Just as important was the range of textures: matt, glossy, metallic, translucent, and patterned. The combined effects of light and dark, sculptural mass and hollows, colors, and varied textures produced in the finest works—such as the great South German altarpieces—an unforgettable visual magic.

Tilman Riemenschneider introduced a new kind of altarpiece in the early 1490s, when he occasionally abandoned this polychrome style for a monochrome one (see fig. 11, pp. 28, 29). His technique may have included the use of colored glazes of egg white and oil. The suggestion of color in the flesh areas and black or gray in the eyes was muted. In the hands of great masters such as Tilman Riemenschneider in Franconia and Nicolaus of Haguenau in Alsace (see p. 31) the subtlety of expression of monochrome sculpture could be a marvel. There is a parallel in the wood sculptures to some of the alabaster or marble works in which color and gilding were used only sparingly in that the expressiveness derived more from the delicate modeling and nuanced surfaces of the polished stone than from polychromy. Extremely effective and dramatic sculptural effects were achieved in both Late Gothic polychrome and monochrome altarpieces, a point made especially clear in comparing complete monuments in excellent condition, such as the polychromed altarpiece at Blaubeuren (fig. 3) and the monochrome altarpiece of the Holy Blood at Rothenburg (fig. 11). The sculptural central shrine of Pacher's altarpiece at

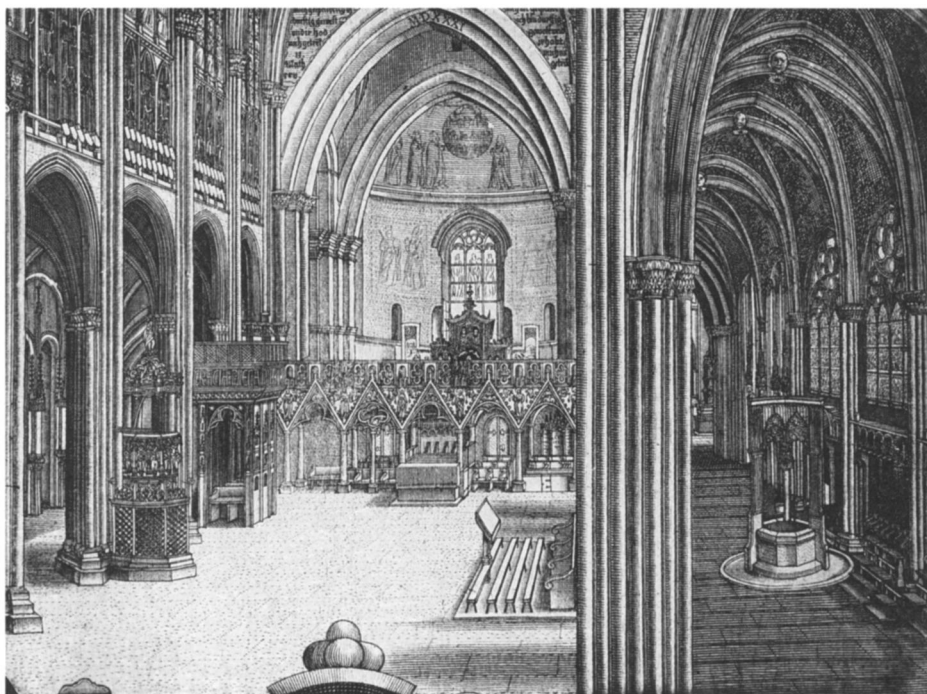
Saint Wolfgang (fig. 2) is notable for its monochrome effect—despite various color accents—because of the nearly pervasive use of gilding.

## Style

THE STYLISTIC DEVELOPMENT of European sculpture from the Late Romanesque through the Late Gothic periods is a rich and complex one. At times there was such stylistic coherence over vast areas that a certain internationalism might be observed. This coherence was especially evident in court art in the years around 1400. At other times regionalism prevailed, as in Burgundy and Auvergne during the Romanesque period and in the Ile-de-France and Champagne and other areas of Northeast France during

15 Artist Painting a Statue, detail of folio 192r of *Las Cántigas* of Alfonso X, Spain, ca. 1280–84. Ms. T.I.I., Escorial, Biblioteca Real





16 Interior of Strasbourg Cathedral with choir screen in place, detail of wood engraving by Isaac Brunn, ca. 1630

can church Unserer Lieben Frau at Salzburg was destroyed in 1709 because of changes in taste; it was replaced by an enormous Baroque altarpiece that reused Pacher's central figure of the seated Virgin and Child (fig. 17). The choir screen of Strasbourg Cathedral (fig. 16) was torn down in 1682 following modifications of liturgical practice. The Reformation often brought the destruction of religious images. Nikolaus Gerhaert von Leyden's high altarpiece in Constance Cathedral was such a casualty in 1527. Political upheavals, revolutions, and wars continued to wreak havoc into modern times. The French Revolution was especially efficient in its destruction, and some works, if not already lost, were ordered sold by the state.

the Gothic period, especially in the second half of the thirteenth to the early fourteenth century. Occasionally, regionalism was dominated by particular artistic personalities. Several major masters not represented in *The Cloisters Collection* had discernible stylistic impact on works illustrated here, demonstrating their regional influences: Claus Sluter (born Haarlem ca. 1342, died Dijon 1406) and Claus de Werve (born Hattem ca. 1370, died Dijon 1439), sculptors working for Philip the Bold, exerted an enormous influence in Burgundy that is demonstrated in the massive figure of Saint Germain (p. 55); Hans Multscher (born Reichenhofen in the Allgäu; active Ulm 1433 and Sterzing 1456–59; died before 1467) had a following in Swabia, Lower Franconia, Upper Bavaria, and the South Tirol (pp. 22–24, 26, 35, 43); and Nikolaus Gerhaert von Leyden (active Trier 1462, Strasbourg 1463–64, Constance 1465–67, and Vienna 1469; died Wiener Neustadt 1473) inspired sculptors in the Rhineland and South Germany (see pp. 18–20, 27–29, 31, 54).

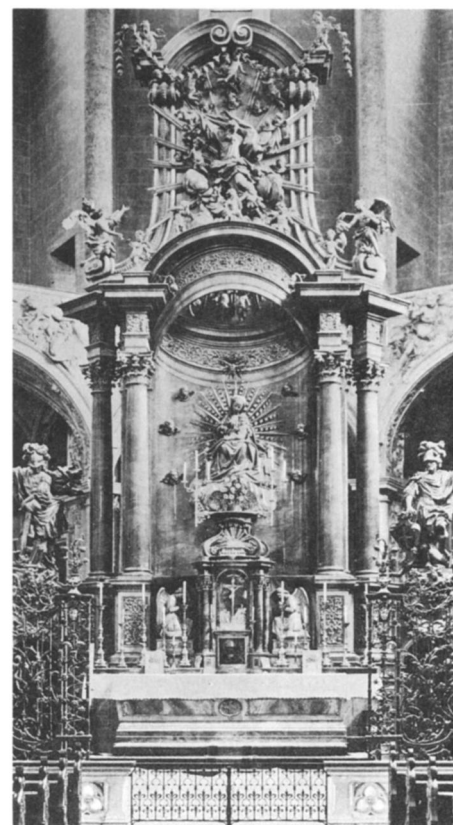
While any brief reference to stylistic development during the Romanesque and Gothic periods would be flawed in its oversimplification, a few observations relating to the changing conceptions of the human figure will be useful. Roman-

esque figurative sculpture emphasized architectonic, linear, and geometric aspects (see cover, pp. 42, 57). Sculpture of this period is usually carefully related to and severely constrained by its architectural setting. Gothic sculpture shows a growing independence from the restraints of its architectural settings. While these later sculptures were rarely truly in the round, their compelling attraction lies in the illusion of their independence. Part and parcel of this trend was an increasing naturalism based upon acute observation of the appearance of the draped human figure, human physiognomy, movement, space, texture, and details of clothing. While both the Romanesque and Gothic styles had the potential for sculptural power, subtlety, and monumentality, these styles were profoundly different in the nature of this expression. The first tended to be abstract, the second organic and humane.

### *Losses and Preservation*

A DISTRESSING ELEMENT in the study of medieval sculpture is the fact that widespread losses have occurred over the centuries. The altarpiece of 1484–98 made by Michael Pacher for the Francis-

17 Altarpiece of the Franciscan church, Salzburg, Austria, ca. 1709, with Michael Pacher's Virgin and Child at the center. Lindenwood (?) and polychromy





During the Middle Ages not all changes meant the destruction of older works when new ones replaced them. Matthew Paris, a thirteenth-century monk of the abbey of Saint Albans, England, and a noted artist and chronicler, related that when new sculptures were brought into his abbey church, the older ones were retained in different but still important locations.

Working against the forces of destruction were the occasionally beneficial factors of continued usage, repainting or refurbishing, and antiquarian interest. During the nineteenth century, revivals of older styles, with a concomitant respect for original medieval sculpture, stimulated the acquisitions of private collectors and museums. Sometimes refurbishing took a strange twist as in the case of several of Riemenschneider's sculptures, which were given such a dark stain during the nineteenth century that one observer referred to them as "chocolate bunnies." (This stain has been removed in recent years.) Churches, in their efforts to renew sculptures with fresh paint and gilding, often preserved the original medieval polychromy, which in some cases has been revealed again in the course of careful modern conservation (compare fig. 18 and p. 18).



18 King from the Museum's Adoration Group before conservation (1980–81). Compare with illustration on p. 18

## Quality

THE EFFORTS OF THE medieval guilds, the requirements of patrons, and the skill of the sculptors often insured a high level of quality in the finished works. This does not mean that all medieval sculptures were on the same level; secondary and even mediocre works abound, especially in parish churches, in the storerooms of museums, and in some lesser collections. In this respect the selection illustrated here is somewhat misleading. While it is the Museum's intention to show on a rotating basis some of its secondary sculptures, the main purpose in the galleries and in this publication is to focus on and interpret the finest works of art—those sculptures that approach or attain the level of a masterpiece in either a medieval or contemporary sense. Each visitor will have favorites, and it is our hope that the gallery labels and the commentaries here will help in gaining a fuller understanding of the contextual significance of these sculptures during the Middle Ages.

*Note: Unless otherwise cited, all the works illustrated here are part of The Cloisters Collection. Biblical references are to the Douay Version.*

## Altarpieces and Altar Shrines



EUROPEAN SCULPTURAL ALTARPIECES vary considerably depending upon regional and local traditions and date. Except for the North Italian marble altarpiece carved in high relief (opposite) and the alabaster statuettes by or associated with the Master of Rimini (p. 15), the altarpieces that can be inferred by the sculptures illustrated in this section took the form of a deep, figurative central shrine flanked by movable wings with painted and/or carved low-relief scenes augmenting the central iconographic theme. Usually, such altarpieces included a predella that raised the central shrine well above the altar. While we are able to illustrate Spanish, Tirolean, Austrian, Bavarian, and Franconian works, the collection lacks complete examples or portions of French Gothic altarpieces. In any case, there were few medieval French parallels for the large wood altarpieces so characteristic of the Rhineland and the German-speaking areas to the east. Rather, the French tradition seems to have favored stone retables with figures and scenes—often of the Passion—in relief and framed by stone arcades and canopies. The whole was probably polychromed if carved in limestone and selectively colored and gilded if in marble. Thirteenth- and fourteenth-century retables tended to be relatively small. In Northeast France, white-marble figures in low relief were set against polished black-marble backgrounds. Fifteenth- and early sixteenth-century altarpieces grew in size and complexity, possibly under the influence of the styles of the Lowlands. Examples of this type include some of those depicted in the *Très riches heures* (fig. 1).

According to a guidebook of the 1860s, this nearly intact altarpiece, identified by the signature and date below the figure of Christ, comes from the church of San Giovanni Battista at Savona. The saints are associated with the order of the Knights of Malta, who commissioned the work. Surrounding the enthroned Christ, who is shown as the Pantocrater ("Ruler of All"), are a mandorla of fluttering angels—many of them playing instruments—and the symbols of the four evangelists. Depicted in the pediments above the lateral saints are the angel of the Annunciation and the Virgin. The fluid draperies, lush foliate details, and Gothic pinnacles and openwork are characteristic of the International Gothic style about 1400; but the fluted pilasters and conch shells as well as the idealization and fine modeling of the three larger figures are more Renaissance in character. Despite these disparate styles, which establish the work as a transitional one, the overall design has a unifying elegance and drama.

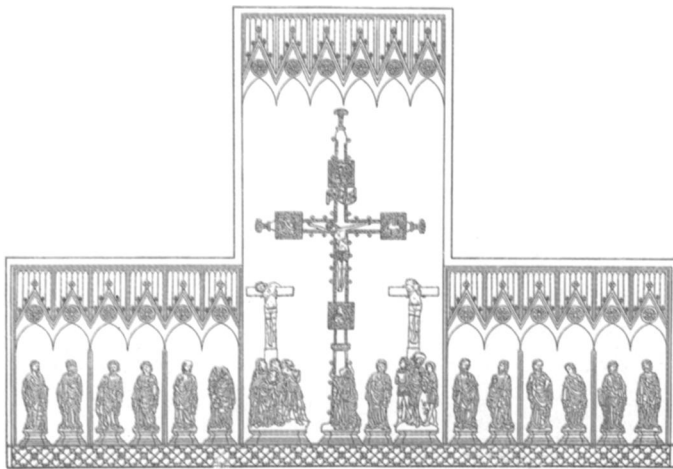




62.128

**Altarpiece with Christ and Saints John the Baptist and Margaret**  
**Marble, h. 6 ft. (183 cm)**  
**Andrea da Giona**  
**North Italy, Liguria, Savona, 1434**





Reconstruction by Anton Legner of the Crucifixion altarpiece from Rimini, ca. 1430. Frankfurt am Main, Städtische Galerie Liebieghaus

#### Standing Apostle

Alabaster with traces of polychromy, h. 17 5/8 in. (44.7 cm)  
Germany, Westphalia, 1440–50



55.20

Although carved in the round, this kneeling angel was conceived as a relief. On the front (shown here) the loosely falling folds are especially elegant in their rhythmic variation; on the back the folds are shallower and more simply rendered. When viewed from the side, the figure is unnaturally thin. Thus, as in the case of so many Cloisters sculptures, this figure was intended for a specific viewpoint, and it must also have been part of a larger composition. The subject is clear from the vertical channels and drill holes behind each shoulder that provided for the insertion of wings. The figure is unlikely to be the angel of the Annunciation because it faces left rather than right, as in traditional northern European Annunciation scenes. Furthermore, it looks up to what must have been a taller figure, possibly a Christ of Pity or Man of Sorrows with the instruments of the Passion (*Arma Christi*). Figures in related poses of adoration in other depictions of this subject are either an angel, usually holding the column and scourge of the Passion, or a youthful Saint John the Evangelist, supporting the left arm of Christ. While the Man of Sorrows with the instruments of the Passion was an especially revered image of indulgence in the Late Middle Ages, it owes its origin to the vision of Saint Gregory the Great, who, while celebrating Mass, saw above the altar the suffering Christ with the marks of the stigmata and the instruments of the Passion.

The sculptor of this work is the Master of Rimini, so-called after his large alabaster altarpiece, carved about 1430, that was formerly in a church at Rimini and is today in the Liebieghaus, Frankfurt am Main. This attribution is based on a stylistic comparison to the draperies and heads of several of the standing figures of this work. The drawing above depicts a reconstruction of this altarpiece—a Crucifixion flanked by figures of the apostles—proposed by Anton Legner. The Master of Rimini is presumed to have worked in the Lille-Arras-Tournai area of present-day France and Belgium, and Arras is known to have been a center of alabaster carving. The composition of his Crucifixion group may be compared to contemporary paintings in the South Lowlands, especially to the works of Robert Campin of Tournai (ca. 1375/8–1444).

The Master of Rimini's expressive style must have had widespread influence in the Lowlands, the Rhineland, and Westphalia. The standing apostle at the left, with an oversize head—not a feature of the Master's works—is thought to have originated in Westphalia. It is probably one of the apostles that flanked a Crucifixion scene, as in the Rimini altarpiece, or a Coronation of the Virgin, an arrangement described in accounts of the abbey of Saint-Waast in Arras. According to these accounts, alabaster statues were purchased from a "German merchant" and a wooden altarpiece was constructed for them by Collard de Hordain and painted by Jacques Daret in 1432. Daret also painted and gilded the statues.

**Kneeling Angel**

**Alabaster, h. 14 1/2 in. (37 cm)**

**Master of Rimini**

**North France or South Lowlands, 1430–40**







The central part of a large altarpiece, this shrine was originally flanked by hinged wings, the painted panels of which (shown above) are now in the Prado, Madrid. While it is not clear whether these paintings were on the wings' exteriors or interiors, their provenance is certain: They came from the church of the ruined Benedictine monastery of Sopetrán in the province of Guadalajara, northeast of Madrid, and they were commissioned by members of the family of the marquis of Santillana. In the donor scene below the Annunciation are two family members, one of whom is praying before the main altar of the church, which had a Flemish-style tabernacle and altarpiece. The donors may be brothers of Cardinal Don Pedro González de Mendoza (1428–1495), a benefactor of the monastery, and The Cloisters-Prado altarpiece was undoubtedly intended for one of the secondary altars in the church. It was probably created in the region, if not at the monastery then perhaps by an itinerant workshop that included a gifted Flemish sculptor and Flemish and Spanish painters. Sketchbooks brought to Spain may have been the source of compositional elements from paintings by Rogier van der Weyden (born Tournai ca. 1399—died Brussels 1464) that are seen in the dramatic poses of the standing figures of the Lamentation.

55.85

#### The Lamentation

Walnut, polychromy, and gilding, h. 83 in. (210.8 cm)

Central Spain, Province of Guadalajara, Sopetrán, ca. 1480



OPPOSITE

Altarpiece wings of the Annunciation, the Nativity, two donors, and the Dormition. Madrid, Museo del Prado

This expressive and masterful Crucifixion scene was most likely the central part of a small altarpiece with folding shutters. The scale suggests an altarpiece for a house or private chapel, and, as such, it was an aid to private devotion and not intended for public worship by a lay congregation or monastic community. It is not known whether this work was meant to be polychromed. Since monochrome altarpieces were beginning to gain favor at the time this group was made, it is possible that tinted glazes, such as those used by Tilman Riemen-schneider, may have been intended.

The anonymous master responsible for this work appears, for stylistic reasons, to have been a gifted associate of Hans Wydytz, an Upper Rhenish sculptor. Wydytz, who may have been trained in Strasbourg, was the most prominent contemporary of Niclaus of Haguenau (see p. 31). Wydytz was active in Freiburg im Breisgau from 1497 until 1514–15. On the basis of a small boxwood group of Adam and Eve signed with the initials H.W., in the Historisches Museum, Basel, he has been credited with introducing small-scale figure sculpture to the Upper Rhine. In contrast to Wydytz's documented works, *The Cloisters Crucifixion* emphasizes an intricate, intensely animated drama, which is engagingly episodic in its details. This kind of theatricality, with throngs of small figures involved in various activities, is a trend in northern Late Gothic sculpture that is particularly evident in works from the Lowlands and Lower Rhine.

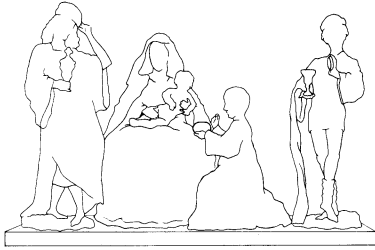


61.113

Crucifixion Group

Lindenwood, h. 37 in. (94 cm)

Germany, Valley of the Upper Rhine, 1490–1500



Reconstruction drawing of the three kings with the Virgin and Child from Lichtenthal

### Three Kings from an Adoration Group

Poplar and maple (.2), polychromy, and gilding; hts. (left to right) 64 1/2 in. (164 cm); 61 1/2 in. (156.2 cm); 40 in. (101.6 cm)

Germany, region of the Upper Rhine, Swabia, before 1489

Together with an enthroned Virgin and Child, these nearly life-size kings filled the central shrine of a large altarpiece from the high altar of the Cistercian abbey at Lichtenthal in Baden-Württemberg, near Baden-Baden. The Virgin and Child are still in the convent, and the painted wings by Hans Schüchlin (active by 1469—died Ulm 1505), illustrating four scenes from the life of the Virgin, are in the Badisches Landesmuseum, Karlsruhe. One of these paintings, the Birth of the Virgin, is dated 1489 and mentions the name of the donatrix, Margarethe, daughter of the margrave Karl I of Baden and his wife, Katharina of Austria. Margarethe was the abbess at Lichtenthal from 1477 until her death in 1496.

When the altar shrine was complete, the massive monumentality of the Virgin and Child provided the focal point as well as a contrast to the mannered elegance and step-twist movement of the two standing kings and the adoring attitude of the kneeling king. Much of the kings' original polychromy has been revealed in recent years: the pink, gold-edged sleeves, white stockings, and lavender-gray face of the Moorish king were discovered during restoration under a covering of dull black (see fig. 18).



52.83.3

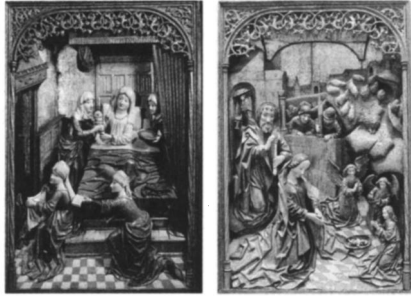


52.83.2









Altarpiece wings of the Birth of the Virgin and the Adoration. Enschede, Rijksmuseum Twenthe

#### Death of the Virgin (Dormition)

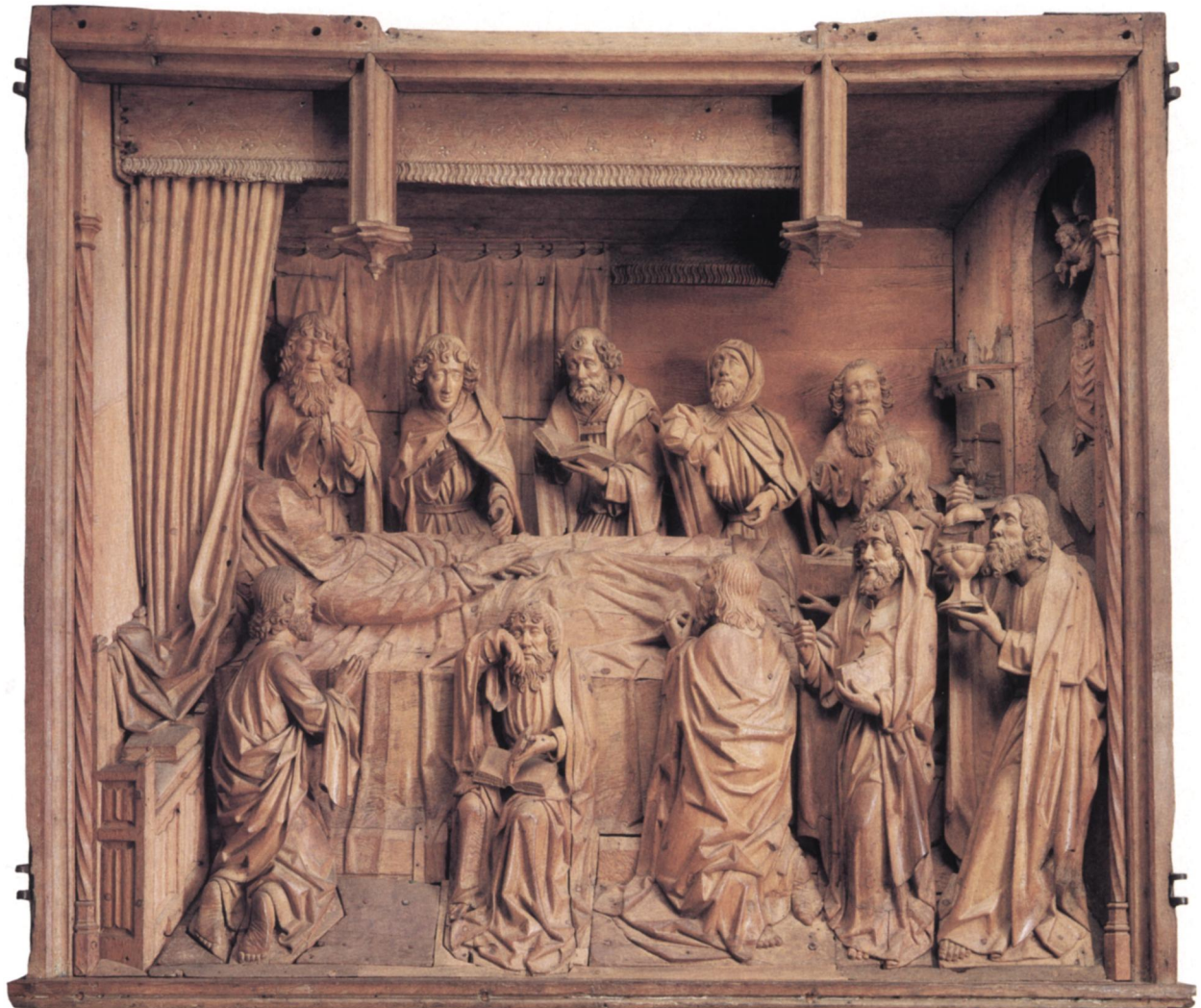
Oak, h. 63 1/4 in. (160.6 cm), including frame

Workshop of Tilman van der Burch

Germany, Valley of the Lower Rhine, Cologne, late 15th century

This shrine, from an originally polychromed altarpiece, represents the Death of the Virgin as the sacrament of extreme unction, with Saint Peter (standing behind the bed holding a book) as the celebrating priest and other apostles as assistants. Polychromed low-relief scenes of the Birth of the Virgin and the Adoration formed the interiors of the shutters (left), now in the Rijksmuseum Twenthe, Enschede. A reconstruction by Charles von Nostitz suggests that a projection above the center of the shrine showed Christ receiving the Virgin's soul, that foliate tracery just below the frame screened off the upper reaches of the shrine, and that there was a predella with foliate vine scrolls.

The subject was popular in fifteenth-century devotions. Iconographic and figural details and other elements of this composition seem to depend on paintings from the Lowlands, including a panel by the Master of the Amsterdam Death of the Virgin and another by Petrus Christus (active by 1444–1472/3). All the scenes are set in fifteenth-century domestic interiors with canopied beds and other contemporary furnishings. Depicted out of doors at the far right of the shrine is an episode from the *Golden Legend*, written by Jacobus da Voragine during the thirteenth century, in which Saint Thomas, unable to reach the deathbed in time, was convinced of the Virgin's assumption when her belt was dropped into his hands by an angel.



1973.348









This Virgin and Child was undoubtedly at the center of an altar shrine of a type common to South German and Austrian regions in the Late Gothic period, during the fifteenth and early sixteenth centuries. The group, which is hollowed out at the back, was probably partially enclosed in a shallow box and flanked by saints, with additional saints or Marian scenes in painted panels or low relief on folding shutters.

The theme, popular in sculpture in German-speaking areas from the 1470s on, reflects the vision of Saint John (Revelation 12:1), "A woman clothed with the sun, and the moon was under her feet"; and a passage in the Song of Solomon (6:9), "Who is she that cometh forth as the morning rising, fair as the moon, bright as the sun . . ." The background of the lost shrine may have been painted with golden rays against dark blue. The orb held by the Child signifies Christ's role as spiritual ruler of the world, while the grapes symbolize his Passion. The subject was one of several favored by the Brotherhood of the Rosary during the late fifteenth century. Prayers before this image, together with confession and penitence, carried the promise of an indulgence.

The mass of the main figure, the angular drapery, and the full, rounded faces suggest the influence of the Swabian sculptor Hans Multscher (active Ulm 1427–died before 1467), and at the same time they anticipate the style of the next generation of carvers in the South Tirol, particularly Hans Klocker (active Brixen 1491–Bozen 1495/1500).

**Virgin and Child on a Crescent Moon**  
Lindenwood, polychromy, and gilding,  
h. 75 1/2 in. (191.8 cm)  
Austria, South Tirol, Brixen, now Italy  
(Trentino–Alto Adige), ca. 1480

1984.198



**Saint Lawrence Presenting the Poor**  
White or stone pine, polychromy, and gilding, h. 26 1/2 in. (67.3 cm)  
Master of the Sonnenburg-Künigl Altarpiece  
Austria, South Tirol, Bruneck, now Italy (Trentino–Alto Adige), ca. 1490

Saint Lawrence is shown at the right presenting the poor as the true treasure of the Church. Ironically, the sculptor has chosen to depict them as a picturesque group of very well-to-do pilgrims, several of whom, as indicated by the cockleshells on their hats, have been to Santiago de Compostela, Spain, shrine of the apostle Saint James the Great.

This panel and another relief—of Pope Sixtus II being seized by the soldiers of the prefect of Rome, today in the Bayerisches Nationalmuseum, Munich—are thought to have come from the wings of a large, now-destroyed altarpiece dedicated to Saint Lawrence. The anonymous carver, known by another altarpiece made for the convent church at Sonnenburg, is considered to be a pupil of Michael Pacher (active 1462/3–died 1498). Pacher was a leading Tirolese master who had a workshop at Bruneck (see Introduction).



That this Virgin and Child originally faced a figure of Saint Anne, mother of the Virgin, is established by a near replica of the entire group, larger and of lower quality, made a decade later and now in the church of Saint John at Erding (drawing at right). The Cloisters Virgin, hollowed out at the back, may have been intended for the predella of an altarpiece and, in this position, the sculpture would have expanded on the main theme. An alternative context might be that it was part of the central group of a smaller altarpiece for a house or private chapel. The Holy Kinship—in German, *Anna Selbdritt*, referring to three generations of the Holy Family—was a favored subject in South Germany and had its basis in the widespread devotion to Saint Anne encouraged by brotherhoods dedicated to her.

The sense of arrested movement combined with a suggestion of monumentality are key elements in the appeal of this engaging example of Late Gothic German sculpture. In keeping with this style is the contrast of an expressive naturalism in the flesh areas to the drama and agitation of the deeply cut, massive drapery folds. The attribution to the Master of Rabenden, named for his altarpiece in the parish church at Rabenden, is supported by comparison to other works by this carver.



Drawing after the Holy Kinship group, ca. 1520–25, in the church of Saint John, Erding



#### OPPOSITE

This figure, which also has a hollow back, may have been one of a series of the twelve seated apostles for an important altarpiece. His tonsure, tight white-and-gray fringe of curls, and similar beard have been associated with Saint Peter since Early Christian times. He may have held the traditional keys in his right hand. The sculpture's gentle expression and full, cascading drapery folds are an outgrowth of the "soft style" (*weicher Stil*) of about 1400. The figure could have been made by one of several gifted and prolific sculptors working in this style near Salzburg.

**Virgin and Child from a Holy Kinship Group (*Anna Selbdritt*)**

Lindenwood with traces of polychromy, h. 23 5/8 in. (60 cm)

Attributed to the Master of Rabenden  
Germany, Upper Bavaria, Chiemgau, 1510–15



**Seated Saint (Peter ?)**  
**Lindenwood and polychromy, h. 30 in. (76.2 cm)**  
**Austria, Salzburg, ca. 1440**





Saint Margaret  
Pine with traces of gesso and polychromy, h. 50 1/2 in. (128 cm)  
Workshop of Michael Pacher (active 1462/3–died 1498)  
Austria, South Tirol, Bruneck, now Italy  
(Trentino-Alto Adige), ca. 1470–80

Frontal, massive yet hollowed out at the back, this monumental figure of Saint Margaret—identified by her attribute, the dragon—must have been part of an important altarpiece. Too large for a predella and too deep (12 1/2 in.) to be a wing-panel relief, it probably came from the central shrine. The pose, tilted head, and bold drapery folds around the knees recall these features in Michael Pacher's impressive altar paintings of the Four Fathers of the Church from Kloster Neustift, near Brixen, that are now in the Alte Pinakothek, Munich. These paintings as well as sculptural works by Pacher suggest that the Saint Margaret would have been enframed by an elaborate Flamboyant Gothic canopy supported by thin colonettes. According to Theodor Müller, this figure came from Neustift.

Bits of gesso and paint indicate that the work was once polychromed. Foliated appliqués of cast lead still decorate the crown. In her right hand the saint probably held a long-stemmed cross, the instrument she allegedly used to free herself from the dragon's belly.

The number of complex altarpieces by Pacher and his workshop (see Introduction) indicates that the shop was large and employed well-trained craftsmen. The carver of Saint Margaret, while not Pacher himself, was clearly a gifted student of his animated, monumental style, as is seen in the dramatic interplay of light and dark and the figure's imposing presence.



The 1874 sale of a Saint Catherine and a Saint Barbara from the Beinhaus of Kippenheim, on the east bank of the Rhine, and their subsequent history suggest that The Cloisters sculpture and another recorded with it, in the Historisches Museum, Basel, may well be the missing figures that belonged with sculptures of similar size of Saints Mauritius and Pope Gregory the Great that flanked a standing Virgin and Child in the altarpiece on the high altar of the Mauritiuskirche, Kippenheim. A comparison of the proportions, the modeling of the face and features, and the configuration of the massive drapery folds with those of the Virgin seems to confirm this provenance.

A proposed reconstruction by Eva Zimmermann of the altarpiece with its painted shutters places the two female saints, both hollow at the back, as the outermost figures in the central shrine, separated from the male saints by thin colonnettes in a scheme consistent with a drawing made in 1853. The colorful richness of the altarpiece can be judged by The Cloisters figure, which retains much of its original polychromy and appliqué decoration of molded-and-gilt wax brocade. Intricate foliate vine scrolls created arches over the five standing figures. These sculptures continue the monumental style and tradition of the late fifteenth century as developed in Strasbourg, particularly in the work of Nikolaus Gerhaert von Leyden, who was active in Trier, Strasbourg, Constance, and Vienna at various times from 1462 to 1469. The best-known sculptor in Strasbourg about 1500 was Niclaus of Haguenau (see p. 31), whose works were the most expressive representatives of this Late Gothic style.

**Saint Barbara**

Lindenwood and polychromy, h. 50 1/8 in.  
(127.2 cm)

France, Valley of the Upper Rhine, Alsace  
(Bas-Rhin), probably Strasbourg, ca. 1500



55.166



**Seated Bishop Saint**

**Lindenwood with gray-black stain in the eyes, h. 35 7/8 in. (91 cm)**

**Tilman Riemenschneider (1460–1531)**

**Germany, Franconia, Würzburg, 1495**



1970.137.1

This relief was commissioned in 1494 by Johann von Allendorf, chancellor to Prince Bishop Rudolf. The order, for the Würzburg Hospital chapel, called for a group of fourteen helper saints, who were commonly invoked in time of need. Judging by this remnant, the entire relief was monochrome. It was possibly placed in the center of a predella of an altarpiece. Saint Christopher is shown wading ashore bearing the Christ Child; Saint Eustace, a Roman officer who carried his sons across the Nile, is depicted as a knight; and Erasmus, a bishop and the patron saint of Mediterranean sailors, carries portions of a crosier and a spindle, or windlass, the instrument of his martyrdom.

**Saints Christopher, Eustace, and Erasmus**

Lindenwood with traces of gray in the eyes, h. 21 7/8 in. (55.6 cm)

Tilman Riemenschneider (1460–1531)

Germany, Franconia, Würzburg, 1494

OPPOSITE

The seated bishop wearing his miter, alb, and cope, must have come from a monochrome altarpiece (see p. 9), possibly from the predella of a very large example or from the central shrine of a smaller one. The figure is hollowed out at the back. As there are no attributes, it is impossible to determine the bishop's identity.

The physiognomic type of a jeweled older man is one that Riemenschneider repeated in other works, such as Saint Erasmus in the group on this page and the imposing portrait of 1496–99 of Prince Bishop Rudolf von Scherenberg on his marble tomb in Würzburg Cathedral. The great clarity and logic of the drapery folds and the subtly modeled face with its expressive linear accents are characteristic of the master's finest sculptures.

The best work of Riemenschneider's early mature years, as shown on these pages, combines several features that are hallmarks of his personal style and of his individual expression of Late Gothic spirituality. He was a keen observer of nature, as can be seen in his treatment of the lines, sinew, and underlying bone structure of faces and hands. He was especially adept at carving wood into an almost living surface, as in the undulations of the flesh of the face. However, his literalism is tempered by a suggestion of psychological interpretation, as in his frequent accenting of a thoughtful, melancholy expression or, on occasion, one of anguish or suffering.



61.86





## On or Behind the Altar

**W**HILE SEVERAL OF THE WORKS illustrated here cannot be securely assigned to this category, the cross is certainly the prime object recurring on the altar from Romanesque times onward. The most famous example in *The Cloisters* is the mid-twelfth-century cross carved in walrus ivory, which is thought to have come from the English monastic church at Bury Saint Edmunds. Less well known is the Romanesque altar cross from the Salzburg region (fig. 8) that, like the English cross, may have been used in processions. Sculptures of the Virgin and Child and of individual saints were often intended, although not required, for placement on or behind the altar. Some of these were also used in processions.

While the left side of this figure of a blessing bishop is missing, the work is still an imposing, hieratic cult image. Its basic frontality and elongated proportions suggest that it may have been intended to stand alone in a tall tabernacle decorated with thin colonnettes, cusped arches, and a crocketed gable. The tabernacle might have been placed on an altar dedicated to the saint. While this function must remain hypothetical, the provenance of the sculpture, which is from the parish church of San Nicola di Bari at Monticchio, L'Aquila, identifies the subject. The bishop's chasuble, the principal vestment worn by priests, is shown with a black orphrey ornamented with a series of quatrefoils. The top medallion depicts God the Father, while the others contain letters spelling AVE MARIA. The grandeur and nobility of this figure stem from the careful integration of the attenuated proportions, frontality of pose, and authority of the facial expression. The painting of the eyes and of the variegated curls of the beard is especially fine.

**Saint Nicholas of Bari**  
**Poplar, polychromy, and gilding, h. 73 1/2 in. (186.7 cm)**  
**Italy, Umbro-Abruzzo, ca. 1350–75**

25.120.218

This figure of Saint Anthony Abbot combines traditional elements of his representation in an innovative way. Traditional are the hermit's full beard, habit and loose cap, crutch or tau cross (only part remains), and the satanic demon under his feet. The antagonists' interaction is unusual: the demon tears at the front and back of the abbot's robes, and, despite his ordeal, the saint is shown in sober triumph, as he rests a foot on the demon's neck and thrusts his crutch into its jaws. Also unusual is the carving fully in the round. This three dimensionality, nearly unique in Cloisters Gothic sculptures, suggests that the work was an individual cult figure, which could have been set on an altar dedicated to the saint, on a bracket behind it, or against a nave column of a monastery church. It might have been carried in procession and, at rest, housed in an altar shrine. The subject—a third-century Egyptian saint whose order was founded in Europe in the eleventh century—provides a clue. The Antonites were dedicated to the care of the sick, largely through the establishment of hospitals. Since the order had two foundations in Alsace—at Issenheim and Strasbourg—it is possible that this figure belonged to one of them.

The main carvings of the large altarpiece of the Antonite Church at Issenheim are the undocumented lindenwood sculptures of about 1500–16 attributed to Niclaus of Haguenau, one of the most gifted Upper Rhenish sculptors working around 1500. At the center is a large enthroned, patriarchal figure of the saint. Its head derives stylistically from the smaller heads of Christ and Saint John in the Lamentation of the predella of the documented Corpus Christi altar carved by Niclaus about 1501 for Strasbourg Cathedral and from an expressive head of Christ from a crucifix at Sélestat (Bas-Rhin) of about 1500 attributed to him. The Cloisters sculpture fits logically within this stylistic evolution and may also be attributed to the master.

The present portrayal suggests several psychological states: introspection, anguish, and triumph. The intense gaze, folds of flesh, and richly carved strands of hair and beard are a means of expressing them. Coming near the end of the Late Gothic period, this accomplishment represents a major breakthrough in depicting human individuality and spirituality.



Saint Anthony Abbot  
Walnut, h. 44 3/4 in. (113.7 cm)  
Attributed to Niclaus of Haguenau (born ca. 1445,  
died before 1538)  
France, Valley of the Upper Rhine, Alsace (Bas-Rhin),  
Strasbourg, ca. 1500

1988.159





The Virgin and Child on the cover and the group at the left were hollowed out at the back to prevent cracking and originally closed with a panel to give the appearance of sculpture in the round. There is no evidence that either contained a relic. Both show an enthroned Virgin as the crowned Queen of Heaven, the God-Bearer (*Theotokos*), and the Seat of Holy Wisdom (*Sedes Sapientiae*). Rather than representing the infant Christ, the carvers depicted a young adult Christ facing the worshiper, holding up his right hand in benediction and bearing in his left a Gospel book. (He is the Word of God [*Logos*] made incarnate, or Divine Wisdom.)

The Autun group (cover), a classic Romanesque sculpture, was probably carved in the workshop of Gislebertus, who signed the great tympanum of the west portal of the church of Saint-Lazare at Autun. The Spanish Virgin (left), continuing the Romanesque iconography in a Gothic idiom, has been related to a series of similar polychromed sculptures of the same subject still preserved in Northeast Spain.

While both groups were undoubtedly placed on the altar or on a pedestal just behind it, they may also have been used in processions, as is indicated by their closed backs. In public devotions they could have been the centerpieces of liturgical dramas, especially at Epiphany, with local clerics impersonating the Magi

**Enthroned Virgin and Child**  
Maple, polychromy, and gilding,  
h. 53 in. (134.7 cm)  
Northeast Spain, ca. 1280–1300



Enthroned and originally crowned, the Virgin is presented again as the Queen of Heaven. Just as the cult of the Virgin began to focus on the Virgin's humanity in contemporary devotional literature, this sculpture shows her as an elegant, smiling maiden. The Christ Child, chubby cheeked and playful, romps on her knee. The statuette being painted by the monk (see below) underscores the Virgin's humanity by leaning forward to assist him. Medieval legends relate that images of the Virgin aided artists in their tasks.



Frontispiece for an Apocalypse. England, London (?), ca. 1260–67. London, Lambeth Palace Library



**Enthroned Virgin and Child**  
Walnut, polychromy, and gilding, h. 47 in. (119.4 cm)  
France, Ile-de-France, ca. 1300–50

25.120.290



**Pietà (*Vesperbild*)**

Poplar, polychromy, and gilding, h. 52 1/4 in. (132.7 cm)

Germany, Valley of the Rhine, Cologne (?), ca. 1370–1400





The frontality of these sculptures of the enthroned Virgin holding the dead Christ is striking. Both are carved in very high relief. Such figures were designed to have a profound empathic effect on those who said their prayers before them. These groups were probably not intended for the distant formality of the high altar but more likely for the intimate setting of a side or secondary altar. Nothing is known about the origin of the Rhenish example. The Swabian Pietà came from the Cistercian convent, Kloster Himmelspforten, near Würzburg. Both are hollowed out at the back, and the taller work is closed with a board.

The Pietà, or *Vesperbild* in German, was one of several devotional images (*Andachtsbilder*) that first came into usage in Germany at the very end of the thirteenth century, partly under Byzantine influences and partly in relation to Biblical references, local contemporary devotional literature, and the mystical movement centered in monasteries. The Pietà, being both historical and dogmatic, made poignant allusion to the Passion of Christ and the suffering of the Virgin. The earliest examples tended to reflect the mystics' grim, realistic descriptions of their visions. Later works, while displaying all of Christ's wounds, placed less emphasis on his suffering. The Rhenish Pietà stands midway in this evolution but still depicts the gruesome emaciation of Christ's body. This figure, because of its small size relative to that of the Virgin, seems to echo the mystic Heinrich Suso's (ca. 1295–1366) reference to the mourning Virgin again taking her child upon her lap.

**Pietà (*Vesperbild*)**

Lindenwood, polychromy, and gilding,  
h. 35 in. (89 cm)

Germany, Swabia, Jagst-Neckar region,  
1435–40



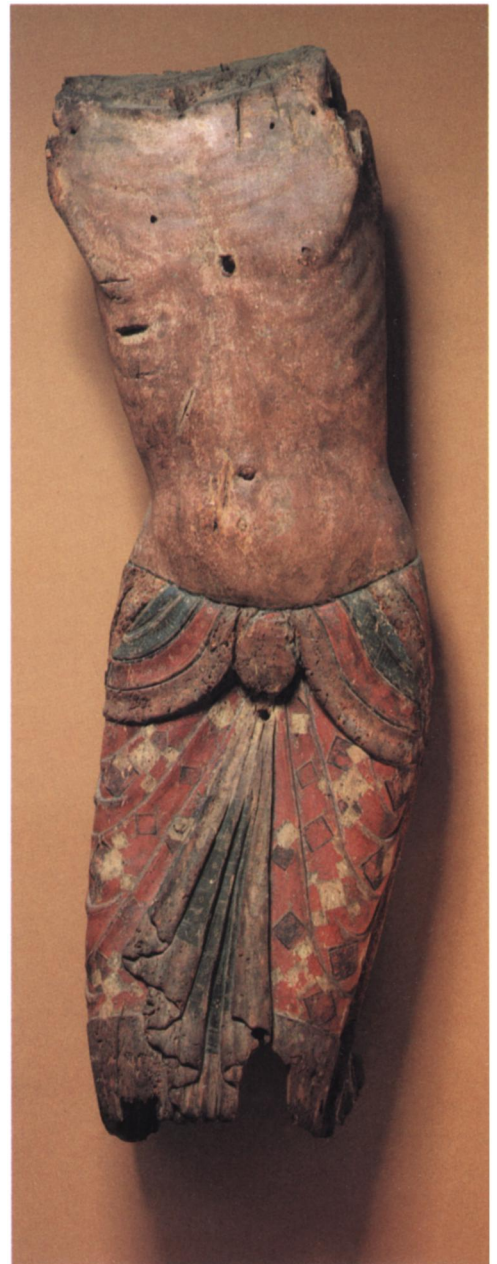


## Above or Near the Altar

**D**URING THE MIDDLE AGES a monumental cross was often hung above the altar, and a smaller cross was placed upon it. While not required by the liturgy, these crosses were provided as visible symbols of the subject and focus of the Mass, the communal celebration of the Eucharist and response to Christ's sacrifice on the cross. Early crucifixes, such as the one at the right, displayed the living and crowned Christ, a depiction that underscored his triumph over death. By the mid-twelfth century the more common image was that of the dead Christ, expressing his human suffering. In Spain, the origin of this majestic hanging crucifix, the earlier tradition endured into the thirteenth century.

The manner in which the area around the altar was set off from the surrounding space varied according to time and region. Judging from Netherlandish and French manuscript illustrations and panel paintings, the altar area, from the late thirteenth through the fifteenth century, was often shielded by curtains hung between high colonnettes that supported statuettes of angels.

Long thought to be a fragment of a crucifix, this torso inclines from the vertical axis of a cross, a fact that is now taken as evidence that it was part of a figure of Christ in a Deposition scene that depicted the taking down of his body from the cross. While the position of this group in the abbey church at Lavaudieu (for which it was probably intended) is unknown, it was placed, presumably, above or behind the altar. Beginning in the second half of the twelfth century, the subject, an alternative to the Crucifixion in monumental images, expounded the meaning of the Mass. The high quality of this fragment is established by the extreme subtlety in the modeling of the torso, the rhythmic variation of the lines of the loincloth (*perizonium*), and the substantial remains of the original polychromy.



Torso of Christ from a Deposition Group  
Poplar, polychromy, and gilding, h. 41 in. (104.1 cm)  
France, Auvergne, late 12th century

25.120.221



Crucifix

Corpus: white oak, polychromy, gilding, and applied stones; h. 70 in. (177.8 cm).

Cross: red pine with polychromy, including restorations; h. 102 3/8 in. (260 cm)

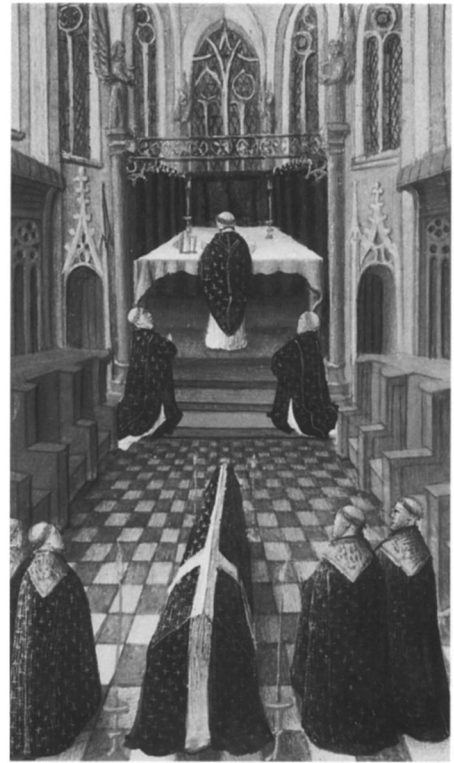
Spain, Castile-León, Palencia, ca. 1150–1200



The reverse of this large cross is painted with the Lamb of God (*Agnus Dei*) in the center, portions of two symbols of the evangelists on the arms, and a red-and-blue foliate design on the arms and stem, suggesting that it was intended to be hung well away from a wall and probably high above the altar in front of the choir. While reportedly discovered behind an eighteenth-century altar in a chapel of the fourteenth-century convent of Santa Clara at Astudillo, near Palencia, it may have originally come from a Romanesque church that still stands in Astudillo.

Although the triumphant Christ is indicated by the open eyes and golden crown, the expression is one of profound pathos. The great size, rich linear patterns of rib cage and loin-cloth, strong, elongated face with large eyes and rhythmically curling beard, and preservation of much of the original polychromy and cross (only the top and side terminals are restored) establish this as one of the most beautiful and important crucifixes of the Romanesque period.





Funeral of Raymond Diocrès, detail of folio 86v of the *Très riches heures*, by Jean Colombe, Bourges, 1485–89.  
Chantilly, Musée Condé

**Pair of Altar Angels**

Chestnut (?) with traces of polychromy;  
hts. (left, right) 29 1/4 in. (74.3 cm); 29 1/2 in. (74.9cm)  
France, Artois (Pas-de-Calais), ca. 1275–1300

52.33.1

These elegant angels, carved in the round out of solid blocks of wood, once bore upward trailing wings fitted into the sockets at their shoulders and were originally painted in rich colors and gold. They may be compared stylistically and functionally to a group of angels from the Pas-de-Calais region of Artois. The best-known examples, preserved in Normandy in the churches at Humbert and Saudemont, presumably came from Arras Cathedral. Such works, in sets of four or six, were placed around an altar; they stood on top of tall colonnettes that supported rods for hanging curtains. This arrangement is depicted in panel paintings and illuminated manuscripts such as the *Très riches heures* (detail at the left), where angels on columns are holding candlesticks. Other illustrations show them swinging censers or holding the instruments of the Passion.

The High Gothic style of The Cloisters figures derives from the stone sculptures carved on the exterior of Reims Cathedral, especially those of smiling angels. The best known of these, on the left doorway of the west facade, are by the Joseph Master and can be dated to about 1245–55. Retained from such monumental figures are the enigmatic smiles, high-arched eyebrows, puffy lids, smooth cheeks, and pointed chins as well as the tight hair curls bound by a narrow ribbon or fillet. However, here the especially tall proportions and the suggestion of arrested forward movement convey a sense of weightlessness, which must have been enhanced by the polychromy and the vertically extended wings. Although alluding to the monumental stone prototypes at Reims, these wood sculptures share some of the subtlety and refinement of the smaller works in ivory and precious metals that were created for the private devotions of royal and noble patrons (see pp. 60–63).







61.26

**Reliquary Bust of Saint Juliana**  
Copper, gesso, tempera, and gilding,  
h. 11 3/4 in. (29.8 cm)  
Circle of Giovanni di Bartolo Guidi  
(active 1364–1404)  
Italy, Tuscany, Siena, or Lazio, Rome,  
ca. 1376

## Sculptural Reliquaries

**R**ELICS, THE PHYSICAL REMAINS OF saints or objects associated with them, were the prime focus of the cults of the saints during the Middle Ages. Prayers were addressed to saints through their relics for the cure of a disease, for success in battle, and for release from purgatory. Relics were the principal goal of most pilgrimages and thus eagerly sought for devotional, social, and economic reasons. Competition among churches for important relics led to conflicting claims, duplication, and even theft. Because relics were so highly valued, containers to hold them were often very costly, and many are fine works of art. Reliquaries were created from a variety of materials and often assumed the shape of the part of the body they enshrined. The head reliquaries shown here are lifelike images that give an appealing form to the skulls they originally contained. The Golden Room (*Goldene Kammer*), erected in 1643 at the side of the church of Saint Ursula at Cologne, contains 122 reliquary busts dating from the fourteenth through the seventeenth century; some of them are outstanding Rhenish medieval sculptures in polychromed wood.

The inscription identifies the bust at the left as Saint Juliana, who was martyred in the fourth century when she was a young woman. Her relic, part of the cranium, was transferred by the Dominican brothers of Perugia in 1376 to the Perugian convent dedicated to her. It was carried in procession to the convent gates, where it was received by Abbess Gabriella Bontempi. Until the mid-nineteenth century the reliquary was housed in its original, elegantly crafted architectural shrine of copper gilt and translucent enamels. The crisp, small features of this likeness convey a youthful piquancy and vivaciousness. The attribution to the circle of the Siennese goldsmith Giovanni di Bartolo Guidi is based on a comparison to his reliquary bust of Saint Agatha in the cathedral of Catania.

Bust reliquaries for the skulls of saints occasionally contained additional relics behind glazed medallions or in the bases. Made of blocks of oak and carved in the round, the four shown here were probably meant to be carried in processions; at other times they may have been placed on an altar dedicated to the saint. Although their style suggests that they were made in Brabant and possibly Brussels, some of the total group of twenty-three related busts could have been carved in Spain by Brabantine sculptors. According to tradition, Emperor Charles V (1500–1558) donated similar pieces to Spanish churches—a fact that might explain the examples in this style that have a Spanish provenance.

Golden Room (*Goldene Kammer*),  
the church of Saint Ursula, Cologne



**Four Bust Reliquaries**

Oak, polychromy, and oil gilding; greatest h. 1976.89, 20 1/4 in. (51.4 cm)

South Lowlands, Brabant, Brussels (?), early 16th century



17.190.728, 1976.89, 67.155.23, 59.70





67.153

Enthroned Virgin and Child  
Walnut with traces of polychromy,  
h. 27 in. (68.6 cm)  
France, Auvergne (Puy-de-Dôme),  
late 12th century

## Movable Sculpture

CERTAIN SCULPTURES in the medieval period were designed specifically for mobility. Contemporary written sources relate that they were carried in procession in celebration of feast days. They were often taken to different locations to encourage donations for the repair or rebuilding of a church. In times of war they could be paraded around the town walls to ward off invaders. Sculptures might also “preside” at synods, and moving an important image to a new location helped to assert monastic territorial claims.

Carved in the round out of eighteen or more fitted and doweled pieces of walnut, this sculpture was intended to be seen from all sides. A concealed cylindrical cavity in the Virgin’s left shoulder has been interpreted as a compartment for a relic.

This Virgin, like the figures from Autun (cover) and Northeast Spain (p. 32), is depicted as the Seat of Holy Wisdom (*Sedes Sapientiae*). Such representations were frequently moved from church to church or from altar to altar. When carried in procession these images were reported to have effected miracles. On feast days they were sometimes a prominent feature of liturgical dramas.

Symmetrical, restrained, and majestic, this sculpted icon is meant to impress. The high quality and subtle vitality of its formal elements raise it above the mundane. The elegant, intricate, and fanciful linear patterns of the drapery pleats of the two closely interrelated figures are rhythmically ordered and mass-defining. The hand of the Auvergne master who carved this sublime work has been recognized in two other sculptures of the same subject, one of which is in the Metropolitan (16.32.194).

This polychromed work was intended to be pulled or carried through the streets on Palm Sunday as part of the commemoration of Christ’s entry into Jerusalem. (Made of many pieces of lindenwood, it rests on a modern base and wheels.) The impressive figure, dressed in the rich vestments of a king—as might have been worn in a liturgical drama—fulfills the Biblical description of Christ (Matthew 21:5) as “sitting upon an ass” when he came into that city. The sculpture represents the epiphany of Christ as king.

The *Palmesel*, or “palm donkey,” was widespread in German-speaking areas up to the advent of the Reformation. The earliest recorded use of this mobile image was in Augsburg during the tenth century. Surviving examples date from about 1370 to about 1500. This one is thought to have come from the church at Melbrichstadt in Bavaria (Unterfranken), north of Schweinfurt. Among the finest of its kind, this sculpture expresses majesty and dignity. Many details are sensitively carved and suggest the hand of a gifted master carver.

*Palmesel*

Lindenwood and polychromy, h. (excluding base) 58 1/2 in. (148.5 cm)

Germany, Lower Franconia, ca. 1470–80





## For Choir Screens

**F**EW ECCLESIASTICAL furnishings of French Gothic churches and cathedrals have remained intact. Changes in the liturgy—some instigated by the Council of Trent (1545–63)—rendered many obsolete and many more were destroyed during the Revolution. Very little exists of the triumphal crosses, choir stalls, ciboria, choir screens (*jubés*), which separated the choir from the chancel, and other interior furnishings that included sculpture. The bland emptiness of many French churches today is misleading. What we know of the lost screens are fragments. Some are of the highest quality, as are the remains of the thirteenth-century stone screens of the cathedrals of Chartres, Bourges, and Strasbourg. Those at Chartres and Bourges as well as the early fourteenth-century example at Notre-Dame de Paris included high reliefs with scenes from the life and Passion of Christ. The Late Gothic (early sixteenth-century) stone choir screen and enclosure in the cathedral of Sainte-Cécile at Albi is a fanciful polychromed composition of Flamboyant Gothic arcades, pinnacles, and Biblical figures clad in theatrical versions of contemporary costumes.

In England choir screens (rood screens, so-called for the rood, or crucifix, they often supported) were of wood or stone. Foremost among the extant sculptured stone examples are screens with figures of English kings at the cathedrals of Canterbury (1411–30) and York (ca. 1480–1500). The Romanesque screen (ca. 1180) with busts in quatrefoil frames, formerly at Canterbury, exists only in fragments; the Gothic screen with eight figures beneath gables, constructed about 1340–50 in Old Saint Paul's, London, is known through an engraving published in 1658, eight years before the cathedral was destroyed in the Great Fire.

The most important of the German Gothic choir screens (*Lettners*) are the dramatic Last Judgment reliefs (ca. 1235–40) from the destroyed *Westlettner* of the cathedral of Mainz and the exquisite foliate architectural frame (1343) in the Elisabethkirche at Marburg an der Lahn, where, except for figures of the apostles James and Philip, all of the sculptures have disappeared. Naumburg Cathedral's nave, with an apse and screen at each end, is remarkable for its Romanesque screen at the east, which is purely architectural, and the Gothic screen (1240–48) at the west, which displays a rich, polychromed program, including a Crucifixion and episodes of the Passion.

The choir and sanctuary in Italian churches were occasionally raised above the nave and marked by a high stone railing. The most imposing Romanesque example (1160–80), in the duomo at Modena, has reliefs of the Last Supper and other scenes carved by Anselmo da Campione. San Marco in Venice boasts a magnificent Gothic columned screen (1394) with figures of the Virgin, Saint John the Evangelist, and apostles by Jacobello and Pierpaolo Dalle Masegne.

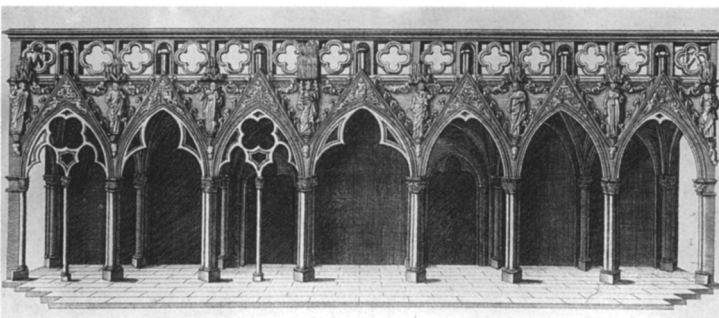
**Standing Virgin**  
Sandstone with polychromy, including base;  
h. 58 1/2 in. (148.6 cm)

France, Valley of the Upper Rhine,  
Alsace (Bas-Rhin), mid-13th century

This figure of the Virgin was originally placed just to the left of the central gable of the mid-thirteenth-century choir screen that stood before the vast transept of Strasbourg Cathedral. The screen was demolished in 1682 following a change in the ritual of the Mass. The other sculptures on the screen represented apostles and prophets, many of which are preserved in the Musée de l'Oeuvre Notre-Dame at Strasbourg. These figures were not conceived as sculptures in the round but in very high relief to be seen from far below and frontally, between the screen's tall, projecting gables. The firm modeling of the Virgin's head and the suspended and nested folds of her mantle are paralleled in contemporary sculptures made for the cathedrals at Reims and Paris.

The Virgin, regal as the Queen of Heaven, was originally shown being crowned by angels that hovered around her head, as recorded in an engraving of about 1660 (below). The Christ Child was balanced on a tall rosebush at the Virgin's right side. This was probably a reference to Christ's ancestry in fulfillment of the prophecy of Isaiah (11:1), "And there shall come forth a rod out of the root of Jesse, and a flower shall rise up out of his root."

Choir screen of Strasbourg  
Cathedral, engraving after  
a drawing by Johan Jakob  
Arhardt, ca. 1660



47.101.11



## Pulpits and Lecterns

**P**ULPITS FOR READING the Gospels and delivering sermons assumed a variety of forms and locations throughout the medieval period. The Cloisters Collection has no complete pulpit and can only give an approximation of the nature of the Romanesque Italian stone pulpit, which was a rectangular enclosure placed on columns well above the heads of the clergy, monks, and other faithful standing on the floor of the nave below.

Lecterns were made of stone, wood, and brass. They could be a part of a pulpit, as was the Medieval department's monumental eagle lectern (18.70.28) carved in Carrara marble by Giovanni Pisano about 1300 for his pulpit in the church of Sant'Andrea at Pistoia. In this instance and many others, the lectern could be a vehicle for a major sculptural statement. Like the larger pulpits, the larger lecterns were used for reading from the Gospels.

This relief, together with another with the symbols of Matthew and John now in the Museo d'Arte Nazionale d'Abruzzo, L'Aquila, once formed part of a rectangular pulpit set above eye level in the church of San Michele Arcangelo at San Vittorino, Abruzzo. The Luke panel was the left front side of the pulpit, following a central and south Italian tradition in which the symbols of the evangelists were displayed on the fronts of pulpits. Here the ox of Saint Luke holds a book inscribed with the opening words of the evangelist's gospel. The upper border bears part of an incomplete dedicatory inscription. Another inscription on a lost plaque that has been linked to the construction of the pulpit, formerly in San Michele Arcangelo, cites a Master Petrus Amabilis and the date of 1197 for the work. The crispness of the foliate elements and the sharp silhouette of the smooth body and textured wings of the ox contrast dramatically with the undecorated surrounding areas, in a style that is characteristic of Abruzzo in the late twelfth century.

Seven panels, including the Annunciation on the opposite page, decorated a nearly free-standing rectangular pulpit that was situated until 1410 in the basilica of San Piero Scheraggio, Florence (today the site is part of the Uffizi). In 1782 six panels, excluding the broken Annunciation, were set up as a wall pulpit in San Leonardo at Arcetri, a suburb of Florence. The Annunciation is, however, the most dramatic of these reliefs, with the Virgin and the Archangel Gabriel framed by arcades and columns and set against a richly textured background of curled vine tendrils. The figures are strong and fluid in their suggestion of suspended movement, in their emphatic gestures, and in the parabolic, linear drapery accents. The firmly rounded faces and piercing almond-shaped eyes with dark green inlays heighten the intensity of the narrative.

**Pulpit Relief with Symbol of Saint Luke**  
Limestone, h. 40 in. (101.6 cm)  
Petrus Amabilis  
Italy, Abruzzo, San Vittorino, 1197



1984.197

**Pulpit Relief with the Annunciation**  
Maremma marble and serpentine, h. 26 1/2 in. (67.3 cm)  
Italy, Tuscany, Florence, 1180–1200



60.140







In fulfillment of a decree by the French Commission of National Property this great brass lectern was sold in 1798 from the collegiate church of Saint Peter at Louvain in present-day Belgium. Until then it stood on the northeast side of the choir and high altar, the traditional place of the Gospel lectern. The smaller Epistle lectern was located on the other side of the choir.

Assembled from many parts, cast either in the lost-wax technique or in the sand piece-mold process or both, this monumental church furnishing is possibly the work of the Mosan metal caster Aert van Tricht the Elder, who may have also been responsible for the brass lecterns in the parish churches in Venraai and Vrerem.

The lectern rests upon four massive lions and is surmounted by a powerfully modeled eagle grasping a small dragon in its talons. The eagle's spread wings support a bookrack; below is a smaller rack, presumably for the use of a choirboy. The eagle, the symbol of Saint John the Evangelist, may refer to the beginning of his Gospel: "In the beginning was the Word, and the Word was with God, and the Word was God." Symbolically, the Word of God (the eagle) vanquishes evil (the dragon). Numerous figures are attached to a structure that mingles architecture and knotty branches. Included are those of Christ, Saint Peter, and the Virgin and Child with the three Magi. The first Magus and Saint Barbara are nineteenth-century replacements, perhaps made for A.W. Pugin, an advocate of the Gothic Revival style in England, where the lectern resided throughout the nineteenth and the first half of the twentieth centuries. Three small lions, which may have held armorial shields, ring the crenellated support just beneath the majestic eagle.



**Gospel Lectern**

Brass, h. 80 in. (203.2 cm)

Attributed to Aert van Tricht the Elder

South Lowlands, Limburg, Maastricht, ca. 1500



## For Piers and Niches

**S**TATUES OF THE Virgin and Child and the saints, which were especially revered in France and Central Europe during the fourteenth and fifteenth centuries, were placed not only on or near altars but also against piers and in niches; only a few examples are still preserved in their original locations. The most impressive are the large statues (76¾ in.), of about 1310, depicting Christ, the Virgin, and the twelve apostles that stand beneath tall canopies and on consoles placed high up against the piers of the choir of Cologne Cathedral. Although carved in the round, these sculptures were meant to be seen against a background of clustered pier columns.

Without any documentation as to its provenance, this important sculpture seems to reflect the style and composition of a major commission intended for the royal abbey of Saint-Denis and now in the church at Magny-en-Vexin.

Also representing a standing Virgin and Child, the work was executed in marble about 1340, the date it was requested by the widowed queen of Charles IV, Jeanne d'Evreux, who the year before had presented to the abbey a silver-gilt Virgin and Child with an enameled base, which is now in the Louvre. Both of Jeanne's commissions, each the source of inspiration for many subsequent works, were eloquent representatives of an Ile-de-France type and style—in stance, drapery, proportion, and modeling. The Cloisters group shares this style, especially in the similar distribution of drapery folds—in all three the Virgin's mantle is drawn across her gown as if it were an apron—and in the pose of the Christ Child, who reaches for the Virgin's brooch in the marble, for her chin in the silver statuette, and for her veil in The Cloisters statue. Both stone sculptures depict the Virgin crowned, and all three show her holding a scepter as the Queen of Heaven. While the marble statue originally had only accents of polychromy, such as gilded drapery edges, The Cloisters Virgin was fully and richly painted with accents in gold and applied glass ornaments, all of which have been well preserved.

Standing Virgin and Child

Limestone, polychromy, gilding, and glass, h. 69 in. (175.3 cm)

France, Ile-de-France, possibly Paris, ca. 1340–50





Saint Margaret of Antioch

Limestone and polychromy, h. 86 3/4 in. (220.3 cm)

Spain, Catalonia, Lérida, ca. 1330–40



The over-life-size figure of Saint Margaret at the left, identified by the dragon at her feet, is known to have come from the canopied niche high over the entrance to the Moncada family chapel in the old cathedral of Lérida (Seo Antigua). This chapel was rebuilt at the order of Teresa de Moncada Cervera, who died in 1331. The unidentified female saint at the near right, of nearly the same size, while lacking a recorded provenance, was in modern times in the same collections. Both sculptures are stylistically related, not only to each other but also to other fourteenth-century sculptures found in Lérida, in the treatment of the long undulating locks of hair, the systems of suspended drapery folds, the flat, masklike faces, the high ridges of the eyebrows, long necks, and other details such as the incised decoration of the collars.

The imposing, slightly over-life-size figure at the far right, carved in the round from a large block of fruitwood, has long been a puzzle as to a clear identification of the subject and a satisfactory attribution. It has been proposed, without certainty, that the apostle James the Less is represented because of the distinctive cap and the similarity of the face to depictions of Christ, whom James was thought to resemble; but the usual attribute for James—the club with which he was martyred—is missing. The absence of any other attribute except his sandal—he lacks even the book usually carried by apostles—leaves the identification an open question.

The sculpture has been linked to works from the Upper Rhine Valley, even as far south as Constance, that are dated to the mid-thirteenth century. However, closer stylistic affinities to Catalonian sculptures, as seen in these juxtaposed illustrations, suggest that this monumental carving may be tentatively regarded as a Catalonian work of the fourteenth century. Shared with the figure of the unidentified female saint are the bunched folds gathered at the high waist by a narrow girdle and the long hanging folds below that are paralleled by the suspended end of the girdle. (These features reveal the impact of Northeast French styles of the mid-thirteenth century.) The face of the wood saint is also masklike, and the long, wavy locks of hair similarly frame the long neck as they hang down over the shoulders. The schematic character of these locks is echoed and varied in the linear treatment of the beard. Because of the size and flat treatment of the drapery at the back, it may be assumed that this sculpture was intended for an imposing location, perhaps on a console placed high against the pier of a large church.



**Female Saint**

Limestone and polychromy, h. 79 1/2 in. (201.9 cm)

Spain, Catalonia, Lérida, ca. 1330–40



47.101.12

**Male Saint (An Apostle ?)**

Fruitwood and polychromy, h. 77 3/4 in. (197.5 cm)

Spain, Catalonia (?), ca. 1300–20



Fletcher Fund, 1928. 28.32



The legend of Saint Christopher carrying the Christ Child across a swift-flowing river is so well known that depictions of it hardly need be identified. His widespread popularity during the Middle Ages stemmed largely from the belief that gazing upon his image would protect the faithful from fire, storm, and earthquake. The most accomplished of the sculptures fully convey the drama and poetry of the legend, as here in the anguished upturned face of the saint, the benign smile of the blessing Christ Child, the contortion of the saint's body struggling to bear the momentous weight, and the windblown tension of the drapery.

Because of the flatness of the back and the hollow behind the saint, this piece should not be regarded as fully in the round. While placement in an altar shrine cannot be ruled out, it seems more likely that the group was meant to be seen as an independent image. Late Gothic wood and stone representations were frequently set upon a console attached to a pier or wall.

The Cloisters Saint Christopher finds a stylistic parallel in certain contemporary works of Hans Leinberger (ca. 1480–ca. 1535), the greatest sculptor active in the Upper Danube Valley in Lower Bavaria. As in Leinberger's works, a succession of viewpoints is created by a continuous twisting movement of forms, by thrust and counterthrust, and by the contrast between powerful, deeply cut ridges and subtle ripples of the surface.

Saint Christopher  
Lindenwood, polychromy, and gilding,  
h. 56 3/4 in. (144.2 cm)  
Germany, Lower Bavaria,  
Valley of the Danube, 1510–20





### Saint Germain and a Donor

Limestone and polychromy, h. 62 in. (157.5 cm)

France, West Burgundy, Region of Auxerre, late 15th century



47.101.18

The inscription on the base of the sculpture illustrated above translates as "H. Cordier. Germain, pray for us." H. Cordier is the donor (the tonsured cleric kneeling at the figure's feet) and Germain is either the sainted bishop of Auxerre or of Paris. Frontal, imposing, and with no signs of weathering, this sculpture probably stood high on an interior bracket, over an altar or against a pier. It may have come from the church at Moutiers-Saint-Jean, where a very similar figure of Saint Nicholas, possibly from the same workshop, still stands.

This majestic sculpture comes at the end of a brilliant Burgundian sculptural tradition that saw its beginnings in the work of Claus Sluter and Claus de Werve (see p. 10) in the massive prophet figures on the Well of Moses at the Chartrreuse de Champmol outside of Dijon. The distillation of this tradition in this simple yet masterful figure is remarkable. The noble, naturalistic face, with just a hint of sadness, is sensitively modeled. The vestments are shown simply yet grandly, with the textural details of miter and orphreys serving as a foil

### Saint Roch

Oak, polychromy, and gilding, h. 62 1/2 in. (158.8 cm)

France (?), Normandy (Manche), early 16th century



25.120.239a,b

for the smooth surfaces of cope and dalmatic. The sudary hung from the staff of the large crozier (the volute is missing) echoes the heavy suspended folds of the cope.

Saint Roch, patron of the diseased and the imprisoned, is characteristically depicted at the right as a slender, mild-mannered pilgrim exposing a plague sore on his thigh and accompanied by a faithful, bread-bearing little dog. He once held a pilgrim's staff, and his wide-brimmed hat bears the crossed keys of Saint Peter, denoting his journey to Rome from his birthplace in Montpellier. The richly decorated tunic alludes to his noble lineage.

Although cut from a solid block, the figure is completely frontal. This piece is said to come from Cherbourg Cathedral. If made in North France, a region that did not produce large-figured polychromed wood altarpieces, this sculpture may have been an isolated work for placement on an altar dedicated to the saint or on a bracket against a pier or wall.



## Fonts

**I**N CHRISTIANITY BEFORE CONSTANTINE (r. 306–337), the sacrament of baptism, originally performed in flowing water, came to be administered in standing water in the domestic settings of a courtyard or privately owned bath. Subsequently, with the development of Christian ecclesiastical houses, baptism was cloaked in an elaborate liturgy that required a separate room—the forerunner of the great Romanesque and Gothic baptisteries. Early fonts assumed a centralized plan of round, octagonal, hexagonal, or cruciform shape.

At first, baptism generally meant adult immersion. As the practice of immersion waned, infusion—the pouring or sprinkling of water—gained favor. With this changing custom and with the increasing prevalence of infant baptism, the size and form of the baptismal fonts also changed. The medieval period witnessed a variety of forms and materials according to region and date. The Late Romanesque Mosan font illustrated on the opposite page is characteristic in size and shape of examples from the valley of the Meuse River.

The origin of the stationary fonts for holy water is unclear. Their purpose and location near church entrances was to allow those who entered to be purified by blessing themselves with the water. By the ninth century, holy water was blessed as part of the liturgy preceding Sunday Mass. This water was drawn from a *situla*, or bucket, and sprinkled over the altar, throughout the church, and upon the congregation prior to Communion. The remaining water was presumably used to refill the fonts.

Holy Water Font  
Carrara marble, maximum diam. 15 in. (38.1 cm)  
Workshop of Guglielmo  
Italy, Tuscany, probably Pisa, ca. 1160

This vase-shaped holy water font displays seven figures on its sloping convex sides. Represented are simple narrative scenes from the life of Saint Rainerius, who is shown in a long hair shirt. The episodes center on miracles dealing with bread and water.

Rainerius lived at Pisa in the twelfth century, and after his death in 1160 he became the patron saint of that city. His life was written by Benincasa, a contemporary and a canon of the cathedral. Rainerius is buried in the cathedral, where this font may have originated and where the scenes depicted would have been easily recognized.

The carving of the font has been attributed to the workshop of Guglielmo on the basis of stylistic similarities to his pulpit of 1159–62, formerly in the cathedral of Pisa and now in the cathedral of Cagliari, Sardinia.



64.96



**Baptismal Font**  
 Calciferous stone, maximum diam.  
 51 3/16 in. (130 cm)  
 Valley of the Meuse, probably from the  
 region of Maastricht, late 12th century

This massive baptismal font was made in the late twelfth century in the region between Maastricht and Tongres in the valley of the Meuse River, near the border between Belgium and Holland. Four large-eyed, powerful heads with sweeping mustaches project beyond a series of blind arcades resting on columns that encircle the font. Raised above these arcades is a second series supported on animal-head corbels, a scheme that recalls the late twelfth-century exterior of the ambulatory of Saint Servatius at Maastricht and the early thirteenth-century cloister at Tongres. The style of the projecting heads has been compared to the head from a font in Maastricht that is sometimes attributed to the Heimo workshop of the late twelfth century and to a head in a relief at Maastricht with the oath of allegiance to Frederick II (1194–1250). A Maastricht stone pilaster with Saint James carved about 1200—now in the Rijksmuseum, Amsterdam—has an especially similar physiognomy. The original base for The Cloisters font is missing. The projecting heads would have had the visual if not actual support of subsidiary colonnettes, with the whole base set on a square plinth.



47.101.21



## For Tombs



69.88

Saint James the Great  
Alabaster, gold, and polychromy,  
h. 18 1/16 in. (45.9 cm)  
Gil de Siloe (active 1475–1505)  
Spain, Burgos, 1489–93

**I**N EARLY CHRISTIAN CHURCHES the tomb of a martyr near the altar became the magnet for the faithful seeking salvation on Judgment Day by being buried nearby, even in the church, a reversal of the pagan practice of interring the dead well beyond city walls. By the Middle Ages, burial in a church was restricted to the privileged. Beginning in the late eleventh and early twelfth centuries, funerary sculpture flourished in the form of slab reliefs of the deceased, who stood, eyes open, and held a scepter or crosier. As this convention developed, the introduction of pillows under the head and feet suggested, somewhat illogically, that the effigy was also reclining. The splendid fourteenth-century monuments made for the counts of Urgel near Lérida in Catalonia, and now in the Gothic Chapel at The Cloisters, show the deceased horizontally, as if asleep or dead. Their heads rest on pillows and their feet on dogs (for fidelity), lions (for courage), or on plinths. The French funerary effigies (*gisants*) at the right are depicted horizontally, looking alive, with their eyes open and hands clasped in prayer. Under their heads are pillows and at their feet there is also a dog or lion. However, the woman's drapery folds fall as if she were standing, while the tunic and mail worn by the man spread out as they would on a recumbent figure.

The figure at the left, representing the patron saint of Spain, comes from a tomb commissioned by Isabel of Castile in 1486 for her parents, Juan II of Castile and Isabel of Portugal. Sculpted between 1489 and 1493 by Gil de Siloe and his assistants, the tomb still stands in the church of the royal Carthusian monastery of Miraflores at Burgos. Surrounding the life-size effigies reclining in the center of a star-shaped slab were statuettes of the four seated evangelists, which were originally accompanied by statuettes of the apostles, including this Saint James. The figure, which stood near Saint Luke at the queen's left or near her head, appears with a pilgrim's staff and gourd and the wide-brimmed hat adorned with a gourd, cockleshell, and crossed staff worn by pilgrims who had been to Santiago de Compostela. His mantle is closed with a shell, and another decorates his bag. The figure's easy stance and expression of pathos, the well-carved hands and head, and the logic of the enveloping drapery folds all point to a master carver, probably Gil de Siloe himself, who may have come from the North Lowlands.

At the near right, Jean d'Alluye, who was entombed about 1248 in La Clarté-Dieu, the abbey he founded in 1239, is represented in a masterpiece of idealized funerary sculpture, as a young man wearing heavy mail beneath his tunic and his sword and shield ready at his side.

From the priory of Notre-Dame-du-Bosc, near Le Neubourg, the effigy at the far right probably represents Margaret of Gloucester, wife of Robert II, baron of Neubourg. She is shown as a lady of rank in a long gown with a clasp at the neck and a decorated belt or girdle, from which are suspended a purse for coins for the needy, a needle case, and an eating knife in its sheath. Her crown is secured by a cloth strap, called a *barbette*, that is drawn tightly under her chin. Paired angels, now nearly destroyed, knelt at each side.

Effigy of Jean d'Alluye

Limestone, length, 83 1/2 in. (212.1 cm)

France, Loire Valley (Indre-et-Loire), mid-13th century



25.120.201

Effigy of a Lady (Margaret of Gloucester?)

Limestone, length 86 3/4 in. (220.3 cm)

France, Normandy (Eure), mid-13th century



53.137





## For Private Devotion

1970.324a,b

**Diptych with the Coronation of the Virgin and the Last Judgment**

Ivory, h. 4 7/8 in. (12.4 cm)

France, Paris, ca. 1260–70

**D**URING THE THIRTEENTH and fourteenth centuries, royalty, aristocrats, clerics, and well-to-do laymen became patrons of a class of objects that were aids to private devotion. Statuettes, tabernacles, diptychs, and triptychs were created in England and Europe in ivory, silver, and gold, often enhanced by gems, pearls, and enamels. The image of the Virgin and Child was most frequently at the center of these works. Appearing at the height of the popularity of the cult of the Virgin, such precious devotional figures must have been intended for private meditation in chapels and oratories that often belonged to royal or noble families; some may have been used in the seclusion of their owners' bedrooms. Such images took on special importance during prayers on days dedicated to the Virgin. Many of these private images, like larger contemporary works in stone, emphasized the intimacy and tenderness of the Virgin and Child. The idea of the Virgin's humanity and accessibility is reflected in contemporary devotional texts.

Carved in very deep relief, the diptych above recalls sculptural groups of the great French cathedrals, such as the Coronation (ca. 1245–55) in the central gable of the facade at Reims and the Coronation (ca. 1260) in the tympanum of the *porte rouge* of Notre-Dame de Paris. The combination of a Coronation and Last Judgment is rare in surviving ivory diptychs. Of particular interest here are the representatives of different social orders—monk, king, pope, layman—being urged up the heavenly ladder. In the Last Judgment scene, trumpeting angels raise the dead, and demons consign the damned to the yawning mouth of hell. Christ with the adoring figures of the Virgin and Saint John the Evangelist is shown above. This is one of the most beautiful of the ivory reliefs that were probably produced in Paris during the thirteenth century. Many display carved architectural frames. In this example, pointed arches with censing angels and a border of rosettes complete each composition.



What appear today as independent ivory statuettes of the Virgin and Child are most likely accidents of history. Many were originally part of a larger context that possibly included an architectural canopy with columns, gables, and, in some cases, folding shutters. Ivory images of the Virgin are described in the wardrobe account (1299–1300) of King Edward I and in an inventory (1307) at the Bishop's Palace at Exeter as being part of ivory tabernacles, and similar references are given in European inventories. Although most of the existing tabernacles are ivory, the statuettes could also be enclosed by structures of silver and silver gilt as attested by an example in the Kunstgewerbe Museum, Berlin. Considering the large size of The Cloisters Virgin, a setting of silver or silver gilt is a real possibility.

This figure is the second earliest and the finest of only six or seven ivory statuettes of the Virgin to be attributed to England during the thirteenth and fourteenth centuries. It is closely allied to monumental sculptures produced for Edward I (r. 1272–1307) and his court during the last decade of the thirteenth century in treatment of figural mass, cascading drapery folds, and modeling of the face, and it could very well have been a royal commission from the same period. Despite various losses, including most of the Child, the statuette is a marvel for its impression of monumentality and clarity of vision. The face is exquisitely rendered; the slight twist of the figure is subtle and eloquent, as the Virgin turns to the Child; and the deep drapery folds, some paper-thin, are controlled and elegant.

**Enthroned Virgin and Child**  
Ivory, h. 10 3/4 in. (27.3 cm)  
England, Westminster or London,  
ca. 1290–1300



This extraordinarily rich and colorful tabernacle is the largest of four extant silver-gilt and enameled architectural shrines of the first half of the fourteenth century. The others are preserved in the Cathedral Treasury, Seville, the Museo Poldi Pezzoli, Milan, and the Pierpont Morgan Library, New York. Like these works, The Cloisters tabernacle has as its focal point a small sculptural group of the Virgin and Child; here she is enthroned and accompanied by statuettes of angels bearing reliquaries. Like the other three, this tabernacle typifies the kinds of household devotional objects mentioned in contemporary inventories of possessions of the French nobles and the popes at Avignon. It echoes Gothic architectural forms in its trefoil arches, ribbed vaults, gables with crockets and finials, and buttresses with figures of saints under crocketed canopies. In this imaginative approximation of a Gothic chapel, the enameled wings take the place of stained-glass windows.

Seventeenth- and eighteenth-century inventories relate this tabernacle to the convent of the Poor Clares of the order of Saint Francis at Obuda (Old Buda), Hungary. This convent was established in 1334 by Elizabeth of Poland (ca. 1305–1380/81), who married Charles Robert (1288–1342) of the Angevin line of Naples in 1320, ten years after he had been crowned king of Hungary.



62.96

#### Reliquary Shrine

Silver gilt, translucent enamel, and paint, w. (open) 16 in. (25.4 cm)

France, Paris, ca. 1325–50







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Inside back cover: Head of Saint Anthony Abbot, detail of illustration p. 31. Back cover: Miracle of Saint Anthony of Padua, folio 129v of the *Tres riches heures*, by Jean Colombe, Bourges, 1489–89. Chantilly, Musée Condé

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**Saint Margaret** (63.13.2). Ex coll.: [Wolfgang Hofstätter, Vienna]. Bibliography: T. Müller, in *Kunsthistorisches Forschungsmuseum*, Salzburg, 1972, p. 235, note 2, figs. 1, 2.

**Saint Barbara** (55.166). Ex coll.: Beinhaus, Kippenheim; Henselmann, Offenburg; [Henri Heilbroner, Munich]. Bibliography: J.J. Rorimer, *The Cloisters*, New York, 1963, pp. 124–25, reproduces. / M.S. Frinta, *Studies in Conservation* VIII, 4 (Nov. 1963), p. 144, cover, figs. 10, 11. / E. Zimmermann, letters, May 15, 1984, Sept. 10, 1988, Nov. 2, 1988. Related references: *Spätgotik am Oberrhein*, 1970, pp. 117–20, nos. 52–54, figs. 45–47. / E. Zimmermann, *Jahrbuch der Staatlichen Kunstsammlungen in Baden-Württemberg* IX (1972), pp. 115, 125, fig. 24.

**Seated Bishop Saint** (1970.137.1). Ex coll.: Graf Hans Heinrich Wilczek, Schloss Kreuzenstein bei Stockerau; [Blumka Gallery, New York]. Bibliography: C.E. von Nostitz, Jr., *MMA Journal* 10 (1975), pp. 53–57, figs. 2, 4, 9. / *Tilman Riemenschneider, Frühe Werke*, Würzburg, 1981, pp. 210–13, no. 36 (prev. bibl.), figs. 139, 140.

**Saints Christopher, Eustace, and Erasmus** (61.86). Ex coll.: Lord Delamer, Mrs. Mary Saint, [Rosenberg and Stiebel, New York]. Bibliography: J. Bier, *MMA Bulletin* XXI, 10 (June 1963), pp. 317–26, cover, frontis., figs. 3, 5, 6. / C.E. von Nostitz, Jr., *MMA Journal*, 1975,

pp. 51, 59, figs. 1, 5, 10. / *Tilman Riemenschneider*, 1981, pp. 214–16, no. 38, fig. 142. / J. Bier, *Tilman Riemenschneider, His Life and Work*, Lexington, Kentucky, 1982, pp. 37–41, pls. 2A–C.

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**Saint Anthony Abbot** (1988.159). Ex coll.: [Julius Böhler, Munich]. Bibliography: W.D. Wixom, *Recent Acquisitions 1988–1989*, Metropolitan Museum (forthcoming).

**Enthroned Virgin and Child** (53.67). Ex coll.: Michel Bos, Versailles; Edouard Larcade, Nice; [E. Ascher, Paris]. Bibliography: R.H. Randall, Jr., *MMA Bulletin* XIII, 4 (Dec. 1954), pp. 137–43, reproduces.

**Enthroned Virgin and Child** (25.120.290). Ex coll.: George Grey Barnard, New York. Bibliography: J.L. Schrader, *MMA Bulletin* (Summer 1979), p. 28, fig. 38.

**Pietà (Vesperbild)** (48.85). Ex coll.: [Lucien Demotte, Paris]; [Blumka Gallery, New York]. Bibliography: W.H. Forsyth, *MMA Bulletin* n.s. XI (Mar. 1953), pp. 179–80, reproduces.

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**Torso of Christ from a Deposition Group** (25.120.221). Ex coll.: George Grey Barnard, New York. Bibliography: C.T. Little, *Gesta XXVI*, 2 (1987), no. 4, pp. 156–57 (prev. bibl.), fig. 4. Related reference: E.C. Parker, *The Descent from the Cross*, 1978.

**Crucifix** (35.36a, b). Ex coll.: Arthur Byrne, Madrid. Bibliography: D.L. Simon, *Gesta XXIII*, 2 (1984), pp. 157–58, no. 7, fig. 11 (prev. bibl.).

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**Reliquary Bust of Saint Juliana** (61.266). Ex coll.: [Brimo de Laroussilhe, Paris]. Bibliography: T.P.F. Hoving, *MMA Bulletin* XXI (1963), pp. 173–81, reproduces. / F. Santi, *Galleria Nazionale dell'Umbria. Dipinti sculture e oggetti d'arte di età romanica e gotica*, Rome, 1969, pp. 172–73. / R. Palm, *Die Parler und der schöne Stil 1350–1400, Europäische Kunst unter den Luxemburgern*, Cologne, 1978, p. 33, reproduces. / P. Williamson, *The Thyssen-Bornemisza Collection, Medieval Sculpture and Works of Art*, London, 1987, pp. 100, 102, 103, fig. 1.

**Four Bust Reliquaries** (17.190.728, 1976.89, 67.155.23, and 59.70). Ex coll.: 17.190.728: J. Pierpont Morgan, New York. 1976.89: Louis Mohl, Paris; [Heim Gallery, London]. 67.155.23: Stephen C. Clark, New York. 59.70: Henry Hirsch, London; [Heilbroner, Lucerne]. Bibliography: *Bildwerke der Christlichen Epochen*, Munich, 1966 (... der Skulpturenabteilung ... Berlin-Dahlem), p. 70 (17.190.728 and 59.70). / H. Krohn, *Spätmittelalterliche Bildwerke aus Brabant, Figuren heiliger Frauen von einer Grablegung Christi*, Berlin, 1976, (Studien der Skulpturengalerie, Staatliche Museen, Preussischer Kulturbesitz, Berlin, 3), pp. 32–33, fig. 14 (59.70). / J.L. Schrader, *Notable Acquisitions 1975–1979*, Metropolitan Museum, 1979, p. 26 (1976.89).

**Enthroned Virgin and Child** (67.153). Bibliography: I.H. Forsyth, *The Throne of Wisdom*, 1972, pp. 16, 17, 19, 38, 22, 136–37, 158, Register 3 (prev. bibl.), figs. 60–63. / C.T. Little, *Gesta* (1987), pp. 154–55, fig. 2.

**Palmesest** (55.24). Ex coll.: Domptier Ernst Franz August Munzenberg, Cologne; Historisches Museum, Frankfurt am Main; Carl von Weinberg, Frankfurt am Main. Bibliography: V.K. Ostoya, *MMA Bulletin* n.s. XIV (Mar. 1956), pp. 170–73, reproduces.

**Virgin** (47.101.11). Ex coll.: Henri Daguerre, Paris; J.H. Fitzhenry, London; Alphonse Kahn, Paris; [Georges Demotte and Brummer Gallery, New York]. Bibliography: J.J. Rorimer, *MMA Bulletin* n.s. VII (Apr. 1949), pp. 220–27, reproduces. / B. Chabrowe, *Gesta VI* (1967), pp. 36, 40, figs. 3, 4. / V.K. Ostoya, *The Middle Ages, Treasures from The Cloisters and The Metropolitan Museum of Art*, Los Angeles, 1969, pp. 140–41, 257–58, no. 64, reproduces. / W. Sauerländer, *Gothic Sculpture in France 1140–1270*, New York, 1972, p. 498.

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1986, pp. 11–12, reproduces. / L. Castelnovo-Tedesco, *Gesta XXIV*, 2 (1985), pp. 157–58, figs. 1, 2.

**Pulpit Relief with the Annunciation** (60.140). Ex coll.: [Harry Sperling, New York]. Bibliography: T.P.F. Hoving, *MMA Bulletin* XX, 4 (Dec. 1961), pp. 116–26, frontis., fig. 7. / L. Castelnovo-Tedesco, *Gesta XXIV*, 1 (1985), pp. 68–71, fig. 7.

**Gospel Lectern** (68.8). Ex coll.: Church of Saint Peter, Louvain; John, 16th Earl of Shrewsbury; Saint Chad's Cathedral, Birmingham; Saint Mary's College in Oscott at Sutton Coldfield, Warwickshire. Bibliography: J. Crab, *MMA Bulletin* XXVI, 10 (June 1968), pp. 401–6, cover, frontis., figs. 3, 4–6, 8.

**Standing Virgin and Child** (37.159). Ex coll.: Lord Caledon; James Simon, Berlin; Kaiser-Friedrich-Museum, Berlin; [Brummer Gallery, New York]. Bibliography: T. Demmler, *Die Bildwerke des deutschen Museums III, Die Bildwerke in Holz, Stein, und Ton. Grossplastik*, Berlin, 1930, pp. 27–28, no. 8010, reproduces. / J.J. Rorimer, *The Cloisters*, 1963, pp. 86–88, fig. 38.

**Saint Margaret of Antioch** (47.101.13a) and **Female Saint** (47.101.12a). Ex coll.: (for both sculptures): Lafora, Madrid; Sestieri, Madrid; [Brimo de Laroussilhe, Paris]; [Brummer Gallery, New York]. Bibliography: J.J. Rorimer, *The Cloisters*, 1963, pp. 104–6, fig. 47 (Female Saint, 47.101.12a).

**Male Saint (an Apostle?)** (28.32). Ex coll.: [Althouanion, Mâcon]; [Brummer Gallery, New York]. Bibliography: J.J. Rorimer, *MMA Studies*, part II (1929), pp. 159–75, figs. 2, 5, 6, 7, 17. / J.J. Rorimer, *MMA Bulletin* I, 3 (Nov. 1942), pp. 126–27, reproduces.

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**Saint Germain and a Donor** (47.101.18). Ex coll.: [Brummer Gallery, New York]. Bibliography: W.H. Forsyth, *Intuition und Kunstwissenschaft, Festschrift für Hanns Swarczewski*, Berlin (1973), pp. 367–77, figs. 1–3.

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**Baptismal Font** (47.101.21). Ex coll.: Lamart, Belgium; [Brummer Gallery, New York]. Bibliography: R.H. Randall, *MMA Bulletin* XX (June 1962), pp. 319–24, figs. 1, 2, 4–7. / C.T. Little, *Gesta XXVI*, 2, 1987, pp. 164–65, no. 13, figs. 13–15.

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**Enthroned Virgin and Child** (1979.402). Ex coll.: [G.J. Demotte, New York], Mr. and Mrs. John Hunt, Dumleck-Bailey, Dublin. Bibliography: W.D. Wixom, *Zeitschrift für Kunstgeschichte* 50, no. 3 (1987), pp. 337–58, figs. 1a–e.

**Reliquary Shrine** (62.96). Ex coll.: Count Ignác Bathányi, Hungary; Baron Edmond James de Rothschild, Paris; Maurice de Rothschild, Paris; Edmond de Rothschild, Paris; [Rosenberg and Stiebel, New York]. Bibliography: M.B. Freeman, *MMA Bulletin* XXI (June 1963), pp. 327–39, figs. 1, 13, color insert pp. 332–333. / D. Gaborit-Chopin, in *Medieval Art in the Last Half Century, A Symposium on Romanesque and Gothic Art to Celebrate the Fiftieth Anniversary of The Cloisters* (in press).







