





Stained-Glass Windows

*... bright is the noble edifice that is pervaded by the new light.
Abbot Suger, about 1144, on his church of St. Denis*

There are more stained-glass windows in the churches of New York today than there were in any medieval city, even the largest. Almost every church in the Gothic style, whether built in 1850 or 1950, has row after row of windows of colored glass. But in the Middle Ages such windows were a luxury, as precious as the jewels they were thought to resemble. With rare exceptions, a church's stained-glass windows were ordered one by one or in small groups, while the other windows were glazed in clear glass or in grisaille, much less expensive than the painstakingly designed and executed colored panels.

And only a small percentage of medieval glass survives today. Not only was it subject to war and weather, but also to the persistence of renovators who removed old windows to replace them with whatever tracery and glass was then stylish.

The quality of the Museum's stained glass, now on view in an exhibition at The Cloisters, is very high. We owe most of our panels to two donors: to George D. Pratt, who gave and bequeathed much of his treasured glass to the Museum, and to John D. Rockefeller, Jr., whose generosity established The Cloisters and its collections, and enabled the Museum to buy several of its finest pieces. Missing from the Cloisters show are the masterpieces of the early thirteenth century (practically nonexistent outside France), but almost every other period is represented – with examples from Austria, France, England, Switzerland, Flanders, and Germany, ranging from the solemn saints, like gorgeous cutouts, of the twelfth century to the complex scenes of the seventeenth. Here you will be able to see this glass as it has seldom been seen before: close enough to admire the brilliance of color and delicacy of detail that originally was often obscured, high above the worshiper's head, as light poured through the "gay glittering glass, glowing as the sun."

Thomas Hoving, *Director*

Captions for the color plates on the covers appear on the inside back cover; the caption for the frontispiece illustration can be found in the picture section.

Painted Windows

Jane Hayward

Associate Curator of The Cloisters

The stained-glass window is one of the most spectacular art forms ever invented. It bedazzles and overawes the viewer by the sheer impact of its glowing splendor and physical magnitude. No other art is so directly affected by its environment, for stained glass owes its artistic existence to light. To understand this, one has only to look at the windows of a Gothic cathedral from the outside. They are almost unnoticeable, scarcely different in texture from the stone itself, so weathered are they and so encrusted with the dirt of centuries. But to enter this same cathedral lighted by tier upon tier of sparkling windows is to enter another world. For the dirt and the weathering of the outside surface of the glass, in addition to the bubbles and impurities present within the material, only intensify the brilliance of its effect. Each particle of dirt, each pit acts like the faceted surface of a jewel refracting the light, scattering its beams, so that the window shimmers and glows, constantly changing with the position of the sun's rays.

No one knows when stained glass was first used or where. Examples that may date from the eighth century have been found in France, colored glass beads were worn by ancient Egyptians, and the blowing technique was known to the Roman Empire. But the cathedral window, the ultimate achievement of the glazier's art, was Gothic. Ideas that resulted in walls of colored glass and windows that told the stories of the Bible and the saints were first conceived in the twelfth century. Stone cages, or frameworks, made possible by the Gothic skeletal system of construction and the immense apertures that they provided allowed stained glass to reach its full potential as an art form.

The earliest account discussing the production of these windows also comes from the twelfth century, perhaps the second decade. A man who signed himself Theophilus wrote a small treatise on the various arts in which he described, step by step, the creation of a stained-glass window. Many of Theophilus's instructions lack precision: he tells his reader how to make a furnace for heating glass, but modern efforts to construct this furnace based on his directions have failed. However imprecise by our technological standards, the treatise tells us many things about the medieval craftsman and how he worked – for example, we can infer that the glazier of the early Middle

Ages blew his own glass. Other medieval sources describe the process, none more graphically than an illumination from a fifteenth-century Austrian manuscript (Figure 1). The method illustrated does not differ perceptibly from that detailed by Theophilus nor, except for the electric furnace, from glass blowing of today. Silica sand, potash made by charring beechwood, and lime mixed together in the right proportions were the raw materials for glass. Though the illumination shows the making of vessels rather than window glass, the method is essentially the same, the only difference being in the finishing – windows are cut from sheets of glass.

There were two methods for producing sheet glass in the Middle Ages, one called the muff and the other the crown process. Muff glass was made by rolling and blowing a bubble on the end of the pipe into a sausage shape. The ends were then cut off and the resulting cylinder split down its length, reheated, and flattened out. The crown process entailed blowing a large spherical bubble that was broken off the blowpipe and attached by a daub of molten glass on its opposite side to a pontil iron. It was then alternately reheated and spun, until by the action of centrifugal force, it opened out in a flat circular sheet called a crown. “Bulls’ eyes,” or *butzenscheiben* – circular pieces cut from the thick center where the pontil iron had been attached – were rarely used in making windows, but they were often employed as framing for stained-glass roundels.

The master glazier was responsible for choosing colors for the window, drawing the design, and preparing the cartoon. His original design was executed in ink on vellum, perhaps one quarter of the actual size (Figure 2), while the cartoon was drawn full scale in lead or tin on a whitened board. Shading, outlines, and lead lines were all indicated on the cartoon as well as notations for color. (This cartooning method probably remained unchanged until late in the Middle Ages, in some western European localities until paper came into general use in the fifteenth century [Figure 3].) Glass of the appropriate color – obtained by the addition of metallic oxides such as cobalt, copper, iron, or manganese to glass in the molten state – was laid on the cartoon, and the shapes required were traced on its surface. The cutting that followed, inaccurate by our standards (the modern cutting wheel was not invented until the sixteenth century), was accomplished by passing a heated iron along the trace line, which had been brushed with water, causing the glass to crack. The rough edge was modified to conform to shape with a pincer known as a grozing iron.

A vitreous substance made from ground glass, iron filings (which colored it a dark reddish brown), and wine was used to paint the glass, providing form, outline, and detail (Figure 4). Against the light of the window this paint appears to be black and shades of gray and is therefore known as *grisaille*. (The color in the window comes from the glass itself.) Painted pieces were fired in a kiln so the paint would adhere permanently to the surface.

The glass was then surrounded by lead cames, molded in a double-channel shape so that adjacent pieces could be inserted (Figure 5). When an entire panel was thus

leaded, the comes were soldered together and iron saddle bars attached for strength and fastening. After all its panels were completed, the window was ready for setting. During construction of the aperture for which the window had been designed, a framework of iron bars, shaped and spaced to fit the panels of glass, was set into the masonry. Completed glass panels were set and fastened in place one by one.

Light passing through the glass tends to diffuse its boundaries, to eat up its frame, but the iron framework, leading, and paint give definition to the window. The heavy iron bars act as definers of the design, while the lead lines are the color stops, segregating and compartmentalizing the colors, keeping them pure (Figure 7). The paint, as previously mentioned, plays a minor role of accenting form and detail. Each of these elements is as necessary to the total effect of the window as light itself.

The technique of stained glass has changed very little over the centuries. Certain innovations such as the cutting wheel have made the work easier. In the first quarter of the fourteenth century, it was found that by painting a solution of silver oxide on clear glass and firing it, the surface would be stained yellow. Two colors could thus appear on a single, unleaded piece. In the sixteenth century, sanguine, a reddish enamel, was employed in much the same way for emphasizing features. Color “flashing” – invented in the fifteenth century – entailed dipping the bubble of clear glass into molten colored glass. The resulting sheet would consist of two layers fused together, either of which could be incised with a metal tool revealing the layer beneath. Designs more detailed than heretofore possible could be achieved without the need for leading. Improved manufacturing methods in commercial glass houses in the later medieval period brought about the production of larger, thinner, lighter-weight sheets that were easier to install. In the seventeenth century, the introduction of enamels for glass painting yielded a full palette of color and rendered leading obsolete, but this technique gave only a palid echo of the brilliant windows of the Middle Ages (Figure 6).

Gothic windows are translucent screens of color that, together with the walls, enclose the interior space of a building. Like a carpet or an embroidery their appeal is first of all as pattern and only subsequently as narrative. There is no depth in a thirteenth-century window: space is implied by the relationship of form and color. Even in the canopied windows of the fifteenth century, depth is represented only by a shallow niche, a stagelike construction with a tableau played before a backdrop. The painted architecture that surrounds the figures is intimately related to the stonework of the aperture. With the importation of the Renaissance to northern Europe, however, this concept changed. The translucent screen of the Gothic period was transformed into a painted vista opening into space – an artist’s canvas made of glass. Stained glass became nonarchitectural in the sense that it no longer was thought of as part of the wall separating interior from exterior, but rather as a picture, an illusion of the world outside, framed by the stonework of the wall. These changes are most apparent in French and Flemish windows of the sixteenth century. Glass produced in the German countries was more conservative and retained its Gothic character longer.

Another fundamental change in stained glass at the end of the Middle Ages was one of purpose. Previously, with few minor exceptions, painted windows were not only monumental but also religious. Large-scale windows were so costly that the only buildings deemed worthy to receive them as gifts were houses of God. With the rise of the middle class and their growing affluence, stained glass became a secular as well as a church art. A panel bearing a person’s coat of arms set into a window of his house or the town hall attested to his social or political prominence. Perhaps because these

windows are essentially folk art, they tended to retain their medieval character and show few of the innovations evident in church glass.

Such developments and changes of style in stained glass are stressed in the special exhibition *Stained-Glass Windows of the Middle Ages and the Renaissance* at The Cloisters. Even though glass from as late as the seventeenth century is included, the significance of the stained-glass window in the total realization of the Gothic style led us to choose the medieval setting of The Cloisters as the most appropriate one for this exhibition. Also, the visitor's appreciation of our Gothic glass would be diminished were he not able to focus attention on our most important windows, which are permanently installed at The Cloisters.

This exhibition is something of an innovation in this country. There are innumerable problems involved in the presentation of such a collection: many of the pieces are enormous and all are difficult to light – in a limited area it is well-nigh impossible to show the glass under the conditions of daylight for which it was intended. For these reasons, most museum collections remain in storage, and that of the Metropolitan is no exception. In line with the Museum's present policy of showing rarely exhibited material, we have assembled stained glass from various departments and mounted it in a comprehensive display that includes seventy-five pieces – from tiny fragments to complete multilight windows. Although stained glass has been on view both in special exhibitions and as collections in European museums, there has never been a show as extensive as this in America. Because *Stained-Glass Windows* presents the Museum's collection in its entirety for the first time, we can now assess its value and acknowledge its extraordinary richness.



Figure 1, left: *This miniature, The Foss of Memnon, is from a fifteenth-century manuscript illustrating the travels of Sir John Mandeville. It shows the manufacture of glass vessels. In the upper part of the illumination is the pit for mixing the sand, potash, and lime. A journeyman stirs the ingredients, while other workmen bring fresh bags of sand from the riverbed and carry off baskets of beech logs to be charred. An apprentice, in the middle ground, carries a trough of mixed sand to the furnace in the hut below. Under the supervision of a journeyman, the mixture is heated in clay fire pots until it melts; the apprentice on the right feeds the fire. When the molten glass is ready, the master craftsman dips some on the end of his pipe and blows it into a bubble, or parison. Alternately blowing and fashioning the bubble by rolling it on a slab of marble, he forms it into a vessel. The finished piece is then put into an annealing oven, shown on the left, where it cools slowly. While the owner of the shop examines a finished piece, an apprentice empties the annealing oven and packs the glass into barrels. Austrian, early 15th century. British Museum, Add ms 24189, fol. 16r*

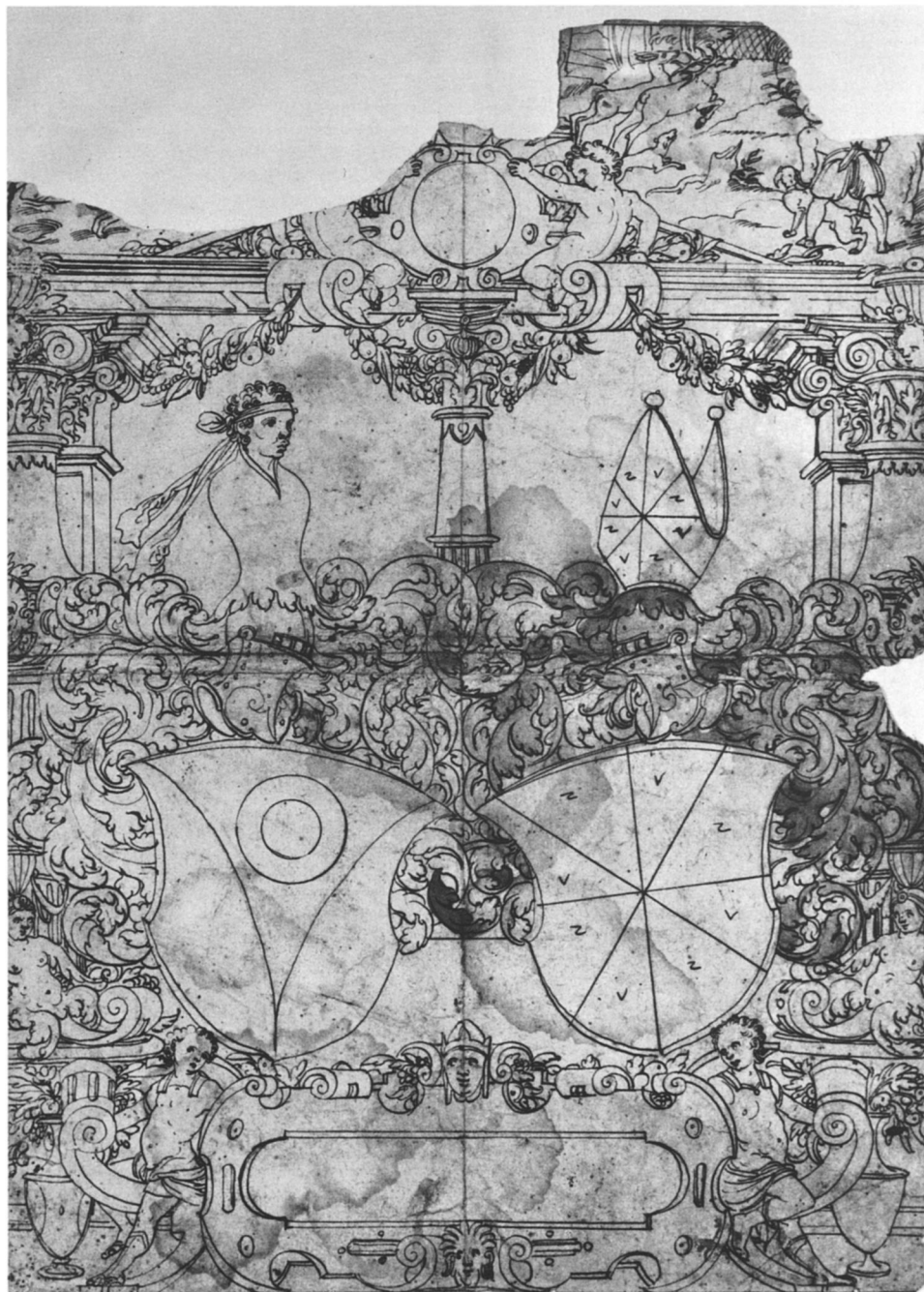
Techniques of Stained Glass

Illustrations to the Introduction

Figure 2, right: *The eight roundels drawn in ink on vellum (one is illustrated here) that comprise the Guthlac Roll have long been thought to be designs for stained glass. When increased four times in size, the panels would measure about twenty-eight inches, an average size for roundels in early thirteenth-century windows. To explain the fact that it would be technically impossible to translate these designs into stained glass because of the difficulty of cutting the pieces to conform to the shapes depicted, it has been suggested that the church iconographer, rather than the glazier, provided the idea for the windows in the form of these sketches. The master glazier then transformed them into full-scale cartoons. Unfortunately no window devoted to St. Guthlac is known, so the theory is unprovable. Scene from the life of St. Guthlac, The Guthlac Roll. English (Crowland Abbey?), about 1196. British Museum, Harley Roll Y 6*



Figure 3: *The only cartoons – or designs – for stained glass that have survived are paper ones from the very end of the Middle Ages. This particular example is drawn in ink and was made for a Swiss heraldic window bearing the arms of the city of Schaffhausen. Unlike earlier cartoons, it does not show lines for leading. There are two possible reasons that explain this. First, the typical city armorial window of the sixteenth century contained from five to nine pieces of glass, the partitioning of which had become standardized. Second, painters and printmakers rather than glaziers were frequently the designers of these pieces, while their actual production, which included transforming the sketch into a cartoon, was left to the glass shop. About 1560. Ink on paper, 17½ x 12 inches. Collection of Sibyll Kummer-Rothenhäusler, Zurich. Photograph: Erwin Küenzl, Zurich*



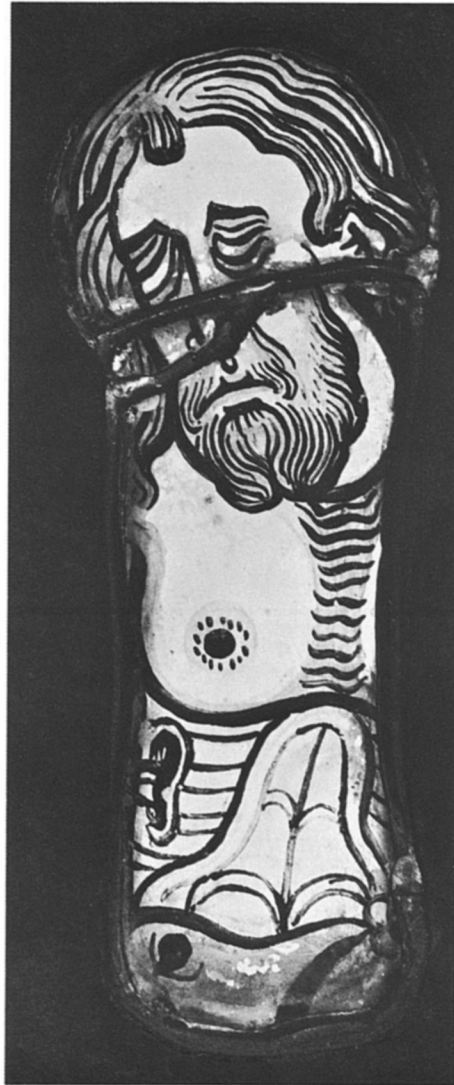


Figure 4: Theophilus states in his treatise on stained glass that paint was applied to the surface in three layers. First a shading tone that had been thinned by the addition of extra wine to the paint was applied for areas of light shadow. Next a darker wash, and, finally, an outline for accent were added. These three applications are clearly visible on this fragment of the torso of Christ from the Passion window in the cathedral of Bourges. French, about 1215. Height 5 inches. Gift of George D. Pratt, 30.73.268

Figure 5: *All the tools of the journeyman glazier's workshop are shown in this illustration, from the soldering iron heating in the charcoal brazier to the workbench upon which a window is laid out. (The chain of glass rings hanging in the front is an advertisement for the artisan's skill at cutting.) He is shown in the process of leading a window. As he fastens the pieces of glass together in lead comes, he keeps the panel in place by bracing it with nails. These are removed and new ones added as the window grows. When finished, the joints of lead on one side are soldered; the panel is then turned over and the process is repeated on the back.*

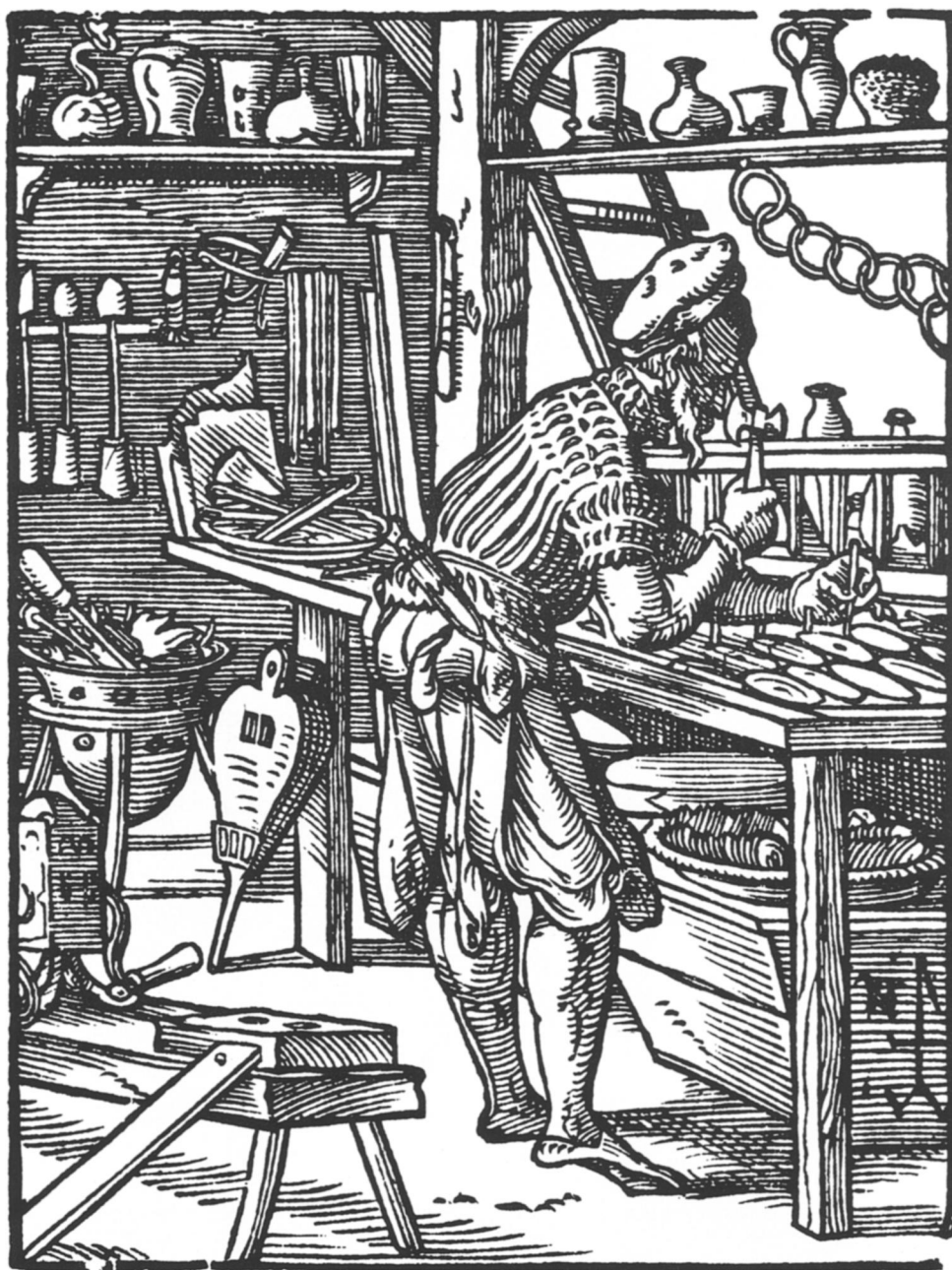
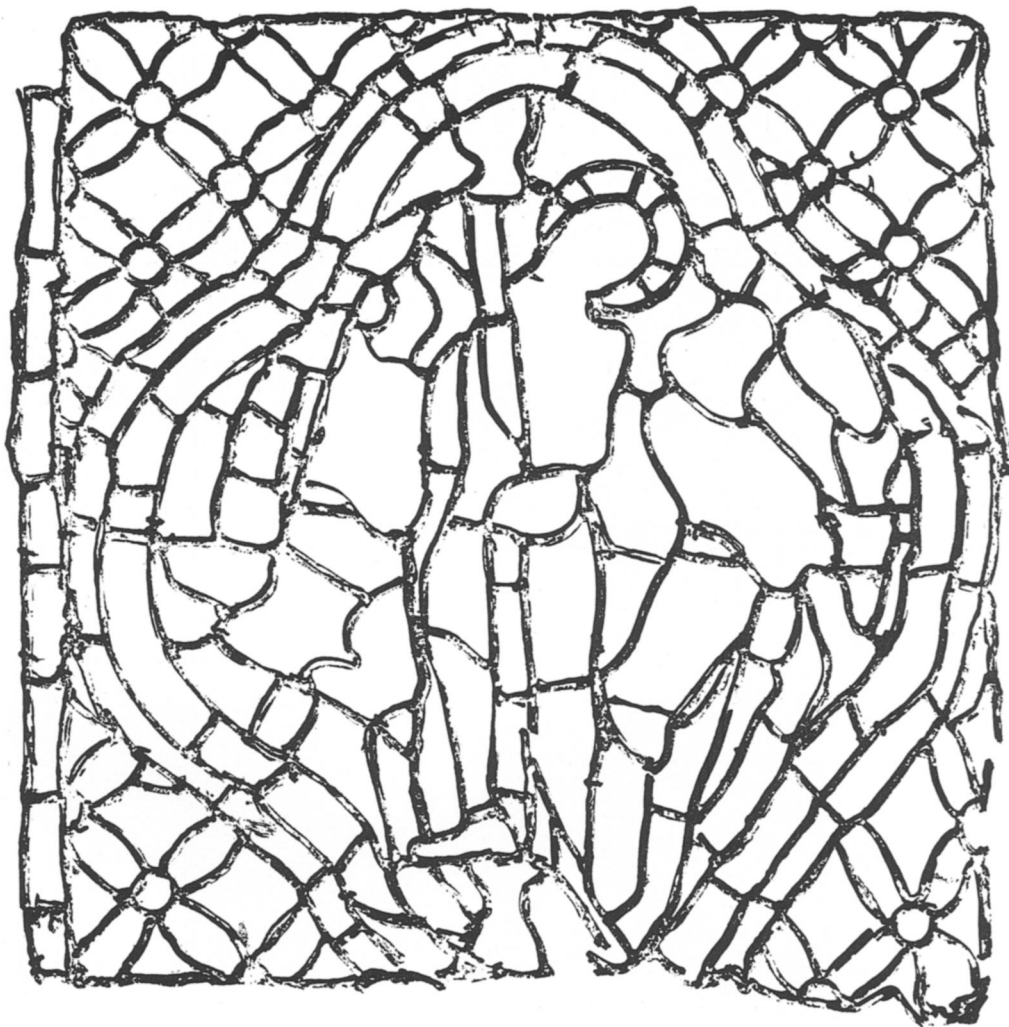




Figure 6: In the enameling process, a vitreous paste was painted on the surface of a sheet of white or clear glass. The sheet was then fired to make the enamel adhere, and care was taken to keep the temperature from going so high that the paint would flow beyond the confines of the design. Since the color was on the glass rather than penetrating it, the effect was less brilliant than in pot-metal glass (glass to which metallic oxides had been added during the molten state as coloring agents). Because of the low firing temperature, the enamel was quite unstable and frequently separated from the glass it decorated. *The Glazier and The Glass Painter*, woodcuts by Jost Amman. From Hartman Schopperus, "*πανδηλία: Omnium illiberalium mechanicarum aut sedentariarum artium . . .*" (Frankfurt, 1568), pp. 26, 25. Metropolitan Museum Library

Figure 7: Leading, as can be seen when the glass is removed, not only serves to separate color but also outlines the major elements of a design. In this leading of a Flagellation, from which the glass has been removed, the agonized gesture of Christ's hands bound to the column has been rendered by a separate piece of glass. Because the hands and torso above were both made from glass of the same color, this separation was not technically necessary, so it represents a desire on the part of the glazier to dramatize the gesture. French, 13th century. Width 24 inches. The Cloisters Collection, 49.101.8



Bibliographic Note

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In the twentieth century, and especially since World War II, there has been remarkable progress in stained-glass scholarship, because detailed study of glass became possible when many panels were removed to protect them from war damage. All the windows that were taken down were photographed before and after cleaning and restoration; some inaccessible ones were photographed for the first time. The Service Photographique des Monuments Historiques Français undertook this project in France, and now has the world's largest photographic archive of glass. Photographs have become an invaluable aid in studying details of glass that had been previously overlooked.

The Corpus Vitrearum Medii Aevi, an international organization of scholars, was founded in 1949 with the monumental task of compiling a complete inventory of surviving medieval stained-glass panels according to their present location in Europe or America. The Corpus intends to publish about ninety volumes, including thirty devoted to French and eighteen to German stained glass; to date eleven have been issued. Each will have an introduction treating the history, style, and iconography of the glass, and a catalogue with provenance, dating, state of preservation, and bibliography for each panel. You can realize how difficult but rewarding these projects must be if you take into account that French glass alone – despite the ravages of time – still consists of more than 150,000 pieces!

In addition to Corpus publications, numerous studies have appeared focusing on different aspects of the art, only a few of which can be mentioned here: Hans Wentzel's *Meisterwerke der Glasmalerei* (Berlin, 1951), an excellent historical and stylistic survey of 250 German stained-glass masterpieces; *Le Vitrail français* (Paris, 1958), a superior picture book with well-documented articles contributed by the foremost French scholars; James Rosen Johnson's *Radiance of Chartres* (New York, 1965), examining the emotional impact of light and

color; *Der Ingeborgpsalter* (Berlin, 1967), by Florens Deuchler, dealing, among other things, with the relationship between stained glass and illuminated manuscripts; and Louis Grodecki's erudite exhibition catalogue *Vitraux de France* (Paris, 1953). On technique Jean Lafond's *Le Vitrail* (Paris, 1966), is small but very authoritative; Eva Frodl-Kraft's *Die Glasmalerei* (Vienna, 1967), discusses the properties and functions of glass through the ages; and *Stained Glass* (New York, 1965), by Robert Sowers considers the use of glass from an architectural point of view.

The amount of literature in periodicals is enormous. Besides the highly specialized *Journal of the British Society of Master Glass-Painters*, Corning's *Journal of Glass Studies*, and *Stained Glass in America*, general art-history periodicals, such as *Bulletin Monumental*, *Congrès Archéologique*, and *Zeitschrift für Kunstgeschichte*, to name a few, frequently publish articles on this topic.

Many scholarly monographs also attract general readers with little or no knowledge of art history, because of their splendid appearance. They include full-page illustrations reproduced in color on transparent acetate. The plastic, like glass, allows light to pass through it, creating magnificent color effects and luminosity that are impossible to achieve on paper. Elisabeth Witzleben's *Stained Glass in French Cathedrals* (New York, 1970), and Paul Popesco's *La Cathédrale de Chartres* (Paris, 1970) contain fine examples of this process.

The Bibliography of Glass (London, 1960), by George Sang Duncan, is comprehensive but not annotated, while Louis Grodecki, in a 1970 article in *Revue de l'Art* and Rüdiger Becksmann in *Kunstchronik* (September 1971) discuss highly selected groups of a few titles. With the proliferation of stained-glass studies, an inclusive, critical bibliography is sorely needed – a systematic listing in which the content of a publication would be commented upon. General readers as well as scholars could profit from such concise and reliable interpretations and suggestions for further reading.

Stained-Glass Windows

An Exhibition of Glass in the
Metropolitan Museum's Collection



Left: *The earliest surviving stained-glass windows that can be exactly dated are those made for Abbot Suger's church of St. Denis in 1144. The glass from St. Denis, which had been severely damaged during the French Revolution, was removed in the nineteenth century, and much was subsequently lost. When the church was restored in 1848, the few scenes that could be located were installed in modern ornamental frames of glass, whose design was assumed to be an invention of the restorer until recently. On the basis of old drawings and prints of the abbey, however, two panels in our collection (one illustrated here) – with designs like those of the modern borders – have been identified as fragments from two of the original windows. The precise detail of the painting and the jewel-like color of this glass suggest twelfth-century French metalwork and enamels, works that probably influenced its style. Width 7½ inches. Gift of George D. Pratt, 26.218.6a, b*

Right: *In medieval art up to the late Gothic period, God is represented as Christ, his incarnation. It is Christ, therefore, and not God who closes the door of Noah's Ark in this scene. Originally a roundel, it is the sole surviving piece of a window depicting the story of Noah from the cathedral of Poitiers. Until it was removed during a restoration of the church in 1884, it had been used to fill a gap in another window.*

Its style is typical of west French glass of the late twelfth century: its archaizing, or conservative, tendencies – the large head, heavy features, and angular drapery – recall the Romanesque frescoes of the same subject at the nearby church of St. Savin, painted about 1130, almost sixty years earlier. Height 30 inches. The Cloisters Collection, 25.120.394a







Abiud was one of Christ's ancestors, according to the Gospel of St. Matthew. Because his name is inscribed here, this panel has been identified as the upper portion of a figure in the genealogical series in the clerestory windows of the abbey of St. Remi at Rheims. While the portion still in Rheims has a modern head, our piece was at one time attached to a modern body. In effect, the reproduction and resetting of such elements has brought about the duplication of entire figures, a fairly common practice among the nineteenth-century restorers at Rheims. (Our Abiud was probably removed from the church during the restoration of 1875.) In its bold delineation of form and powerful, vigorous drawing, this head is like the earliest windows at St. Remi, which were begun around 1180. By the end of the twelfth century, large figures like this had become the standard decoration for the upper windows of a Gothic church: their massive proportions made them readily discernible to the beholder in the nave below. Width 34½ inches. Rogers Fund, 14.47a



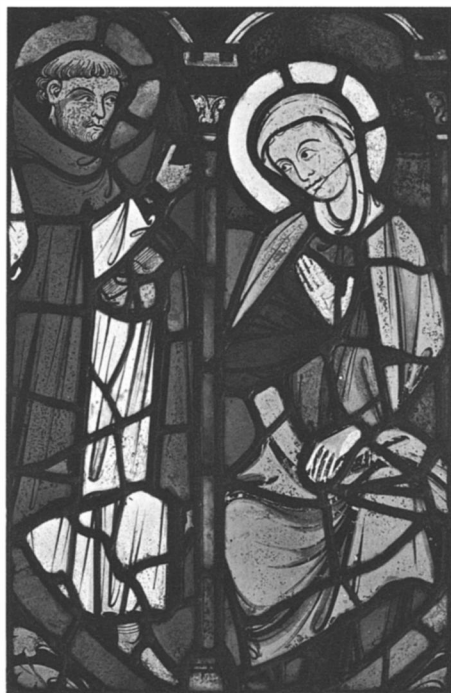
In early Gothic churches, stained glass with purely ornamental designs rather than scenes or figures was not necessarily restricted to borders. Complete windows were sometimes intended solely as decoration and to create a sumptuous, radiant counterpoint to the figural glass. Abbot Suger included such windows in the choir at St. Denis, and he implied in his treatise on the building that they were cheaper to make.

This piece is part of one of the lost ornamental side windows from St. Remi, known through a nineteenth-century engraving. Colored and white glass are combined in a rich mosaic not unlike a textile in its effect. It was executed in the first quarter of the thirteenth century, after the completion of the genealogical windows in the clerestory above. French. Width 12 $\frac{5}{8}$ inches. Gift of George D. Pratt, 26.218.1



Like the Noah panel discussed previously, this piece was used as a stopgap in a window of the cathedral of Poitiers before 1884. Its subject, Pope Fabian sending St. Martial on his mission to Christianize Gaul, is noted in a nineteenth-century account together with several lost scenes that must have come from a window devoted to St. Martial, traditional founder of the cathedral. In all probability it filled one of the apertures of the chapel dedicated to this saint and containing one of his principal relics. Stylistically this glass is most closely related to a series of Old Testament windows installed in the cathedral between the 1190s and the first fifteen years of the thirteenth century. Though the archaizing tendencies present in the Noah panel and characteristic of west French glazing at the end of the twelfth century are still discernible in this piece, it displays a softer treatment of folds and features that suggests a later date – perhaps as early as 1210 but certainly no later than 1215. Width 15 $\frac{1}{2}$ inches. The Cloisters Collection, 25.120.394b

Right: This piece is one of four installed at The Cloisters that combine glass from at least two different windows. We do not know when this rearrangement was made, but the monk and Virgin shown here were definitely not part of the same scene. The serenity of the figures, the broad, hooklike folds of the drapery, and the bits of painted foliage that have been used to fill out the corners suggest that the glass dates from about 1230-1240. Although its precise place of origin has not yet been determined, the panel is probably from an area under Parisian influence in northern France. Width 13 $\frac{1}{2}$ inches. The Cloisters Collection, 37.173.2







Above left: Windows depicting a tree growing from the side of Jesse – founder of Christ’s royal lineage – with his kingly descendants on the branches first made an appearance at St. Denis in the twelfth century. The subject, based on Isaiah XI:1, “And there shall come forth a rod out of the stem of Jesse, and a Branch shall grow out of his roots,” had occurred in manuscripts even earlier. By the thirteenth century, prophets who foretold the coming of Christ were usually also included in French Jesse Tree windows. These figures stood at the sides of the tree and pointed out Christ’s genealogy. This is one of two panels in our collection from a lost window. The lively postures and expressive gestures of our prophets and the tufted hillocks on which they stand suggest that this glass was produced in Le Mans. Its style bears a striking resemblance to windows in the Lady Chapel of the cathedral, glazed about 1240: it was almost certainly made by the same workshop at around the same time. Though badly weathered and in part repainted, it nevertheless retains the charm and vivacity characteristic of the work of this atelier. Width 14 inches. Gift of George D. Pratt, 26.218.3

Below left: Changing taste accounted for many losses of medieval stained glass during the eighteenth century. In 1786 the early colored windows of the choir of Salisbury Cathedral were discarded in favor of clear glass and used as filling for the town ditch. A few fragments of these windows were recovered and reused later in several of the region’s parish churches: the one at Little Faringdon contains an exact duplicate of this roundel. Because the fleshy stalklike leaves and clusters of berries are motifs that occur frequently in the grisaille windows remaining at the cathedral, we are fairly certain that the roundels were indeed originally there. It is not known, however, whether they were parts of a border or whether they were ornaments placed between scenes in one of the Salisbury windows. Since the architecture of the choir was completed by 1225, our roundel must have been made soon after this date and certainly before 1258, when the cathedral was dedicated. Diameter 12¾ inches. Francis L. Leland Fund, 13.64.10



Just after the middle of the thirteenth century, during the reign of King Louis IX, ornament in stained glass influenced by the royal French ateliers underwent a fundamental change: stylized leaf forms gave way to more lifelike foliage. This set of grisaille panels shows the development in transition, since conventionalized acanthus buds are combined with naturalistic ivy leaves. In the border appear castles of Castile, the well-known insignia of Queen Blanche of Castile, mother of Louis IX. This panel, one of a set of eight, came from the château of Rouen, which had been built as a provincial residence for the French monarchy. Although demolished in the seventeenth century, it is known to have contained three chapels. One of these must have been constructed or decorated during Louis's reign in the Paris fashion that combined colored windows with grisaille ones such as this. Width 23½ inches. The Cloisters Collection, 69.236.10



Among the most remarkable glass in the collection are six panels (one shown above) that are the remains of a Jesse Tree window. The subtleties of design and execution not only mark them as works of distinction, but they form a rare example of an iconographic type in the process of change. The Tree of Jesse, known in French windows since the twelfth century, underwent a transformation in Germany in the thirteenth century. With the exception of the patriarch Jesse, Christ's ancestors were replaced by scenes from his life, which were juxtaposed with Old Testament prototypes in an adjacent lancet. Our example is transitional in that it includes scenes from the Infancy and Passion while retaining the genealogical figure of King David. The incidents are presented in graphic detail: for example, in both the Last Supper (illustrated here) and the Ascension scenes the artist included all the Apostles, treating them as groups, often with several heads painted on a single piece of glass. The panels appear to be Swabian in style, dating late in the thirteenth century. Width 14¾ inches. Frederick C. Hewitt Fund, 22.25e



The truth of Emile Mâle's observation that "nothing resembles a stained-glass window of the thirteenth century less than one of the fourteenth" is demonstrated by these panels showing Isaiah and Mary Magdalene, which are installed in the Gothic chapel at The Cloisters. Placed under soaring architectural canopies made of white glass, the figures were attenuated in order to fill the longer and narrower window lights of fourteenth-century churches. Silver stain provides a yellow tint for details such as the hair and ointment jar. The effect of these windows is a contrast between a few tones of somber color and pearly white. Their lack of brilliant color was caused partly by reasons of economy, since colored glass was more costly, and partly by the designer's wish to accentuate the delicate details of fourteenth-century architecture. These panels are said to come from the abbey of Evron, completed about 1325, near the southern border of Normandy. 1325-1350. Width 18 inches. Fletcher Fund, 28.107.1, 2



The Appearances of Christ window, dated about 1340, is from the church of St. Leonhard in Lavanttal, southern Austria, and it is the only one that still retains its original tracery lights (the small pieces of glass in the elaborately carved stonework at the top of the aperture). Of the six scenes that make up the window, three are events that followed the Crucifixion and two are from the apocryphal life of the Virgin (the sixth is a modern copy). Such a combination of Christological scenes with incidents from the later life of Mary is rare in stained glass and puzzling at St. Leonhard, where the complete Life of Christ, made at the same time, filled another window. A possible explanation is that the Appearances window is from the chapel dedicated to the Virgin – at least its original altarpiece honors her. Inclusion of scenes from her later life in her chapel would have been logical, and, since Christ's last appearance on earth was at Mary's death, this event would complete the Christological sequence. Furthermore, there is more than one repetition at St. Leonhard of scenes from Christ's life: his childhood is represented in still another chapel. Width 36 inches. The Cloisters Collection, 68.22.41



Left: *The stained glass from St. Leonhard is not only one of the largest groups in the collection but also the most comprehensive group of Austrian glass in any museum outside of Austria. Its special charm derives from its naïve simplicity of design, the intricacy and detail of its painting, its brilliant color, and its rich ornament – qualities inherent in the Cloisters panels.*

Remains of glass from a chapel window at St. Leonhard depict six standing saints. Two are church doctors (Sts. Augustine – shown here – and Ambrose), two are Christian bishops (Sts. Nicholas and Martin), one is a deacon (St. Lawrence), and the last is a knight (St. George). Since each light of the double-lancet opening at St. Leonhard is high enough to accommodate four panels, the complete window must have contained eight figures. The lower edge of the border is still attached to the base of the St. George panel, so we can assume that he was at the bottom. Thus a reconstruction of the original sequence is not difficult: St. George was probably paired with a lost panel portraying another military saint, St. Lawrence was placed above with another deacon saint, and the bishops and doctors were arranged above them in ascending hierarchical order. About 1340. Width 28½ inches. The Cloisters Collection, 65.97.4

Opposite page: Although scenes from the Life of Christ were often pictured in stained glass during the twelfth century, representations of his miracles are rare. Such incidents are not uncommon in book illumination of this period, but the only known evidence of their appearance in windows is in remains from the cathedral of Troyes. Identified from a description in a nineteenth-century manuscript, this fragment from Troyes illustrating Christ healing the lame man, whose bed is partially preserved on the right, must have been part of an extremely complex iconographic program and the work of an artist trained as a painter of manuscripts rather than glass. The hand of an illuminator is also suggested by the meticulous technique of the piece in such elements as the diapered background – unusual in glass – the precision of line, and the fineness of detail. Equally unusual for the period – the piece has been dated 1190-1200 – are the colors: lemon yellow, light greenish blue, and deep wine pink. This combination of features is unique to the earliest windows from Troyes Cathedral. Width 12½ inches. Lent by the Guennol Collection, L49.22





This panel is a detail of one of the most important objects in our collection, a window showing scenes from the life of St. Vincent of Spain that was originally in the Lady Chapel of the abbey of St. Germain-des-Prés in Paris. The glass was removed when the building was razed in 1802 and, with the single exception of this window, now exists only in fragmentary remains. Its significance as a work of art lies in the new stylistic concept of glazing that the St. Germain windows initiated in Paris workshops just before the middle of the thirteenth century. This involved filling tall but very narrow lights (the glazed openings between the stone mullions of the aperture) with narratives rather than single figures. The extreme height of the windows in the new churches – virtually stone cages of glass – presented the glaziers with problems of legibility. They solved these by creating windows composed of simple scenes containing a few clearly defined figures arranged in vertical rows alternating with panels of geometric, small-scale ornament. The success of this formula is exquisitely demonstrated by this window. Width 21¾ inches. Gift of George D. Pratt, 24.167



The subject of this scene is taken from Christ's words "I will give unto thee the keys to the kingdom of heaven." Christ holds the two keys to the earthly and heavenly Jerusalem and points to St. Peter, designating him as his successor. Peter, kneeling in acceptance of his charge, is shown in pontifical vestments signifying the direct line of succession of the papacy. In the fourteenth century, windows of this type – with rows of scenes or figures framed in architectural niches – replaced the medallion compositions in use in the thirteenth century. Though the type became popular throughout western Europe, certain details of style indicate this glass is from Cologne. The rich color, the slender, elegantly poised figures, the rhythmic curves of drapery modeled in delicate brushstrokes, and the crosshatching of the architecture are qualities common to Cologne glazing of the first quarter of the fourteenth century. Width 25 inches. Rogers Fund, 29.55.1, 2





King Heinrich and Queen Kunigunda were the patron saints of Heinrich and Kunigunda Kropf, donors of a window in the choir at St. Leonhard. The panels showing the donors are still in the church, but those depicting the saints were sold in the early part of this century to raise money for repair of the belfry. These panels are representative of the type of stained-glass window used in the middle of the fourteenth century throughout the German empire, where medallion frames frequently assumed complicated shapes: the ones here are of the "keyhole" variety. (The medallion window had all but disappeared in France by this time.) The brilliance and variety of color in this glass is another characteristic of Austrian windows of this period. About 1340. Widths 17 $\frac{3}{4}$ and 17 $\frac{1}{2}$ inches. The Cloisters Collection, 65.96.3, 4



One of two panels remaining from an extensive series of windows depicting the Life of Christ, this Annunciation from the castle chapel at Ebreichsdorf was painted about 1390 and is now installed in the Gothic chapel at The Cloisters. On the basis of style, it has been attributed to the imperial workshops of Vienna, which at the end of the fourteenth century reached a high point in their artistic development. In contrast to the charming but provincial work produced locally in Austria at this period, the sophistication of Viennese glass painting places it within the orbit of court art and the International Gothic style. Though the figures in the Annunciation retain the mannered elegance associated with earlier glass influenced by Vienna, such as Strassengel, they have a corporeality and firmness of modeling that suggests contacts with Burgundian sculpture and Bohemian panel painting. Width 13½ inches. The Cloisters Collection, 36.39.1



The style of these elegant and charming small figures has been said to derive from the great book illuminators of the early fourteenth century, Master Honoré and Jean Pucelle. In glass such figures decorated the canopied niches that contained larger figures; in manuscripts they occupied the margins of the page. They were rendered with considerably more freedom and vivacity than the major personages, perhaps because of their minor role, and their function in either medium was probably much the same: enlivenment.

The exact provenance of this glass is unknown, but the delicacy of drawing revealed in the tiny heads with their skillfully applied silver stain for delineation of hair and beards, in the intricate patterns of ornament, and in the sinuous drapery folds indicates Rouen as a source, in the second quarter of the fourteenth century. The style recalls the work of the ateliers that created the ambulatory windows of St. Ouen and of the Master of the Pentecost at the cathedral. Width 8 1/8 inches. The Cloisters Collection, 69.236.1



Robed in the sun with the moon beneath her feet and surrounded by stars, the Madonna illustrated in the detail above was inspired by the Apocalyptic vision of St. John. Originally, this piece was juxtaposed with the Trinity in a window whose subject stressed God's sacrifice for mankind and his gift to man of his divine son. This theme was not unusual in fifteenth-century Cologne panel painting, which was closely related to stained glass. The painter of this window is thought to have been a follower of the St. Veronica master, the leading Cologne panel painter of his time. Traits peculiar to the designer of our glass are the delicately modeled features of the head and the soft, trailing folds of drapery that envelop the Virgin's figure. The use of white glass for figures was another characteristic of the Cologne school that derived from the silvery tones of its panel painting. The refined, elegant style of this master was never surpassed in Cologne glass painting. From the Augustinian Canons Church in Cologne. German, 1420-1430. Width 46 3/4 inches. Bequest of George D. Pratt, 41.170.93a





Above: *St. Lawrence, one of the six standing saints from St. Leonhard in Lavanttal discussed earlier. Austrian, about 1340. Width 28½ inches. The Cloisters Collection, 65.97.2*

Left: *Flemish art of the late Middle Ages abounds with genre – those humanizing touches that are one of its charms. This early sixteenth-century Flight into Egypt is no exception. Joseph carries his carpenter's tools in a basket on his back as he leads the donkey, while the Virgin tenderly nurses her child.*

As in all late Flemish glass, color is primarily deep in tone, used sparingly, and restricted to garments and details of landscape. White glass predominates, heightened in its effect by additions of silver stain. When seen in a window, these white areas lend clarity to the design. In this particular example the greatest color contrast is reserved for the pearly mantle and deep blue robe of the Virgin, making her the center of attention. Her head and that of the Child are exquisitely painted, while the rest of the scene is rather sketchily drawn. By the end of the Middle Ages, the glaziers' shops were highly organized and a master employed numerous assistants. This panel is undoubtedly an example of the collaboration of several members of a workshop. Width 23½ inches. Bequest of George D. Pratt, 41.170.100



Far left: The figure style at St. Leonhard – exemplified by St. Thomas (illustrated here) and St. Philip from a window in the choir – may have been of local origin, since several churches of the region contain glass that exhibits similar characteristics. These two apostles have the short, stocky proportions, the heavy, rather sober features, and the gestures that appear confined by the weight of drapery enveloping them that are common to an atelier thought to have been centered in the nearby town of Judenberg. The relationship of figures to medallion is another characteristic of this workshop: they seem to thrust themselves forward, breaking out of the frame by sheer weight of their corporeality. This creates an effect of dramatic tension, of planes of space with figures emerging from backgrounds on the one hand and medallions creating openings in the screen of the background on the other. Austrian, about 1340. Width 17¾ inches. The Cloisters Collection, 65.96.1

Near left: This panel exhibits the same full-color palette as other glass from St. Leonhard, but it is the only case in the church in which an architectural canopy serves as the framing for a figure. The crocketed gable is usually associated with French stained glass of the fourteenth century, while Austrian provincial ateliers tended to retain the medallion composition instead. Most likely St. Agnes was part of a window that included eight female martyrs, a common type in Austria; a similar window in the neighboring church of Leiding was executed by the same atelier. The choice of saints was probably dictated by local preference, since there is no evidence of a comprehensive iconographic program at St. Leonhard. This would account for the repetition of particular saints in the windows: St. George, for example, occurred three times and St. Agnes twice. About 1340. Width 13 inches. The Cloisters Collection, 65.98



Above: Erhard, bishop of Ratisbon, enjoyed considerable popularity as a patron saint in Austria during the Middle Ages. In this panel from St. Leonhard, he is dressed in his ecclesiastical vestments. Still in the church are other panels from the same window, displaying male and female saints against similar backgrounds that combine floral and rudimentary architectural forms in full color – characteristic of fourteenth-century Austrian glass. Known as carpet grounds, these ornamental motifs may have been inspired by textiles imported from the East. Another feature common to Austrian windows of the fourteenth century is the damascening directly behind the figure, which imbues the piece with a textural richness of singular charm. About 1340. Width 16¼ inches. The Cloisters Collection, 1970.320



The Madonna of Mercy was an iconographic type that became popular in the later Middle Ages, at the time of the plagues when the Virgin Mary was looked to as an intercessor for the saving of souls. Some of the earliest examples of the theme, dating before the middle of the fourteenth century, can be found in Germany and Austria. In this example from the pilgrimage church of Maria Strassengel near Gratz, the Virgin protects people from all walks of life under her mantle – a king, bishop, young girl, old woman, youth, and bearded man. Though contemporary with the glass from St. Leonhard, this panel, now installed in the Gothic chapel at The Cloisters, exhibits a much more elegant style in its well-proportioned figures, softly modeled drapery, and delicately painted ornament. It is the work of the principal master who directed the glazing program at Strassengel and who has been associated not with provincial art but rather with the imperial workshops at Vienna. Width 13 3/16 inches. The Cloisters Collection, 30.133





Left: Fifteenth-century English stained glass includes many representations of the nine choirs of angels. Sometimes entire windows were devoted exclusively to the heavenly hierarchy, but, more frequently, the angels were placed in the carved tracery (openings at the top) of large, multilight windows. The angel carrying a book in this piece is undoubtedly one of the cherubim from such a traceried window. He wears a feathered cloak and stands upon a cloud, features peculiar to English angels. His spiky curling hair, large close-set eyes, and delicately drawn features denote an East Anglian origin. The architecture surrounding him is typical of Norwich glazing of the middle of the fifteenth century but appears to be added from another window. The wings of the angel are missing and were probably lost at the time the figure was joined to its present architectural setting. Width 10 inches. Bequest of George D. Pratt, 41.170.84

Right: St. Barbara – holding her attribute, the tower, and standing under a large initial “B” that was reversed in some previous re-leading – is a companion piece to a Mary Magdalene under an “M” now in Glasgow. Both figures are concealed by massive, trailing cloaks whose heavy folds seem to impede their movements, and which might lead one to suspect an Austrian origin for the glass. On the other hand, the facial types of these saints and the architecture that surrounds them is distinctly English. In all probability, the drapery style had an ancestor in Bohemian painting that spread as a style common to royal courts throughout Europe.

Because this kind of drapery is unusual in English glass painting, it is difficult to determine the origin for these two figures; among the various provenances suggested have been Norwich and Cartmel in Lancashire. Glass from Cartmel has been discovered in a number of different locations and was probably dispersed in the nineteenth century. 15th century. Width 10¾ inches. Bequest of George D. Pratt, 41.170.67





Among our most impressive groups of fifteenth-century English panels are the remains of the windows from a hitherto unidentified Gloucestershire parish church. The panels include five Apostles (St. Andrew is shown above), apparently originally part of a single window, who can be identified by their attributes and by inscriptions lettered on the niches in which they stand. The size and design of these niches and inscriptions correspond exactly to a single light containing St. James the Less now in St. Mary's in the town of Guiting Temple. Very little is known of the glazing of this church beyond a brief reference in the eighteenth century to ancient painted windows in the chancel. The church was restored twice: first in the perpendicular, or late Gothic, style in the fifteenth century and then in the Georgian style at the end of the eighteenth century. In all probability the twelve Apostles were made for the east window of the church – the place accorded to them at Gloucester Cathedral – at the time of the earlier restoration. Width 13¼ inches. Frederick C. Hewitt Fund, 12.210.1



Soaring, crocketed finials and canopies with beaded cresting distinguish representations of St. Catherine of Alexandria (shown above and at right) and St. Etheldreda as remains of another window from Guiting Temple. Even though little medieval glass is still in the church – most of it was removed when the choir was redone in the Georgian style in the eighteenth century – the number of pieces now in the Museum's collection indicates that the original glazing program was extensive. All the glass from Guiting Temple is quite weathered, largely because of improper firing and the extreme delicacy with which the paint was applied to the surface. This technique involved laying on thin washes of grisaille from which highlights were scratched out and shaded areas reinforced with painted hatching and outline. The modulations of form permitted by this method were probably inspired by panel painting, which may also have influenced the reintroduction of color to stained glass in the fifteenth century. English, second half of the 15th century. Width 13 inches. Frederick C. Hewitt Fund, 12.210.1





Among the most charming examples in the collection are two panels that have been attributed to Burgundy, because their graceful figures and soft, crumpled drapery suggest stylistic affinities with Burgundian paintings. Moreover, the involved symbolism typical of Flemish panel paintings produced for Burgundian court patrons is quite apparent in each of them. For example, in the Nativity scene pictured here Joseph shields a burning candle in his hand, indicating the dimming of earthly light in the presence of divine light, while the Christ child lies upon the ground as a symbol of his humility. Also typical of Burgundian paintings is the inclusion of incidental features such as the wattle fence surrounding the Nativity. The attribution of this glass must rest on comparisons with other media, because there are almost no fifteenth-century windows left in Burgundy. Width 22¾ inches. Bequest of George D. Pratt, 36.91.2



Above right: Starting in the fourteenth century, and with increasing frequency in the fifteenth, images of saints replaced narrative series depicting events from their lives in church windows. The cost of such series in very tall lights was often prohibitive, and a single figure could effectively and legibly fill the vast expanse. Even windows of lesser dimensions, like the one this panel is from, were glazed not with scenes but with single figures surrounded by architecture in grisaille, probably because of a growing desire to reveal more completely the details of late Gothic architecture by allowing more light to enter the church. This portrait of St. Catherine, originally framed by a painted architectural niche (now lost), is from the church of St. Etienne at Elbeuf, south of Rouen. This type of window reached the high point of its development in the Norman capital of Rouen, known also for its elegant style of figure painting, a characteristic that is admirably reflected in this provincial example. 15th century. Width 16¼ inches. The Cloisters Collection, 69.236.11

Right: The donor of this window, who kneels before his patron saint, was undoubtedly of royal lineage, since the shield held by St. Michael displays the royal fleurs-de-lis of France. While the donor's arms, at the base of the window, have not yet been identified, several stylistic features of this glass and its exquisite execution suggest it may have originated in one of the leading centers of Normandy in the latter part of the fifteenth century. For example, the sensitively rendered face of the donor and the small angels playing musical instruments in niches are typical of such late Norman windows as those at Louviers. The figures are enclosed in a superbly painted niche of grisaille and silver stain, and the brocaded fabrics of their costumes, the background, and the architectural details lend it an extraordinary richness, another characteristic of Norman glass. The window is presently exhibited in the Arms and Armor galleries at the Museum. Width 22½ inches. Fletcher Fund, 28.84





Above and back cover: In the fifteenth century, the Rhine acted as an artery along which artistic influences were transmitted from centers of production to outlying areas. An example of such a transfer can be seen in six lancets installed at The Cloisters (three are illustrated here). They were painted by a master whose figure style and extensive use of white glass suggest he was probably trained in Cologne, but this glass is from the Carmelite church of Boppard – more than sixty miles to the south. These lancets originally filled a single aperture and form the only complete window still remaining from this church.

The subject centers around the Virgin – shown in the middle panel above as a young girl dressed in a robe embroidered with ears of wheat – and its iconographic significance is eucharistic. Mary is the field of grain nourishing mankind with the bread of life. 1439-1447. Width of each panel 28½ inches. The Cloisters Collection, 37.52.2



Above: The master who was responsible for most of the windows in the Carmelite church at Boppard probably came from the upper Rhine, and his style – seen in this detail of the Christ child from the Nativity, one of four panels in our collection from a lost Jesse Tree window – is much more robust and colorful than that of his associate from Cologne.

This church was dedicated to the Virgin, patroness of the Carmelite order, and each of its windows depicted an aspect of her legend. Thus the Virgin was given an unusual emphasis in this Jesse Tree window. Scenes from her life, including the Museum's Visitation and Nativity, were placed in the central light above the reclining Jesse, while the side lancets contained scenes from Christ's Passion. Symbolically, therefore, Mary was the trunk of the tree that bore the fruit of Christ's sacrifice. 1445. Width 14 inches. Francis L. Leland Fund, 13.64.1

Right: St. George was one of the most popular patron saints of the Middle Ages, and one of the most frequently represented in art. Since he embodied all the ideals of chivalry, he was known as "the perfect knight." This portrayal of him, now installed at The Cloisters, was previously thought to be French, but the armor – in such details as the jointed breastplate – looks Flemish or North German. Both saint and dragon are made entirely of white glass painted in grisaille and silver stain against a damascened background of deep blue. In these details, as well as in the figure type and the strong modeling of form, the window bears a close resemblance to another stained-glass panel showing St. George that came from Cologne, suggesting that it too can be attributed to this area. The type of armor indicates that this piece dates from the middle of the fifteenth century. Width 23¾ inches. The Cloisters Collection, 25.120.421





Above: Toward the end of the fifteenth century, stained glass, up to that time almost exclusively a church art, began to be used extensively in secular buildings. To suit the more intimate surroundings of the domestic interior, the painting style and subject matter were changed drastically: the sketchy, linear technique resembled that of the engraver rather than that of the painter, and genre scenes were used in place of religious histories. The artists who designed such small, meticulously painted scenes were often printmakers by profession. This section from a pair of four-part roundels, which describe the proper methods for conducting a tournament and for courting, have been attributed to the so-called Hausbuchmeister, named after his chief work, a manual of the household arts that was produced in the Rhineland about 1480. German, 1480-1490. Width 4½ inches. Samuel P. Avery Memorial Fund, 11.120.1

Opposite page (left) and frontispiece: Following the invention of the printing press and the subsequent commercial production of graphic art, woodcuts and engravings were widely disseminated and readily accessible for adaptation to other media. A set of eight roundels depicting the Life of Christ now installed in the glass gallery at The Cloisters was inspired by a printmaker known only by the initials E. S., signed on one of his prints. The Baptism of Christ shown on the opposite page is among those scenes that literally copy his engravings; others, such as the Flagellation reproduced as the frontispiece of this Bulletin, adopt only incidental figures, combining them in novel arrangements. Master E. S. worked in the upper Rhine during the third quarter of the fifteenth century, but these stained-glass roundels – each painted on a single piece of glass – were probably not made before the end of the century. While roundels like these were frequently made in sets, few groups have survived that still contain as many of their original scenes as does this one. Diameter 7⅞ inches. The Cloisters Collection, 32.24.4,6

Center right: One of the most popular pieces of medieval literature was an early fourteenth-century poem by Jacques de Longuyon describing the Nine Heroes of Old, and these Nine Worthies, as they were frequently called, have been the subject of innumerable works of art in all media. This King Arthur is one of a pair representing two of the three Christian heroes in the poem. He has been identified by his shield, which bears his legendary device of three crowns; our other figure, Charlemagne, has the double-headed imperial eagle on his shield. Because of their small size, we assume these panels, which were part of a set made about 1500, were intended for a secular building, probably to be inset in windows of clear glass. The style of armor suggests that they are of German origin. Width 4⅝ inches. Gift of William H. Riggs, 25.135.168



Above: This beautiful fragment can be attributed to Flanders, about 1500, on the basis of style and iconography. Its subject, the Annunciation of the Death of the Virgin, takes place in Mary's bedchamber, where an angel offers Mary a palm branch, symbol of her approaching death. The format – a scene viewed through an arch ornamented with cusping – was used frequently in Flemish stained glass and panel painting as a device for showing the front plane of an interior and creating the illusion of a space that reaches beyond the confines of the picture plane. Also typically Flemish are the leaded window and the round picture on the back wall, elements that were employed in Flemish panel painting from the beginning of the fifteenth century onward. The technique is masterful: texture is emphasized in the light wispiness of hair, the weighty pull of drapery, the brittle hardness of the palm branch, and the magnificently pinioned wing of the angel. Such accomplished draughtsmanship makes the loss of the lower portion of the scene the more regrettable. Width 27 inches. The Friedsam Collection, Bequest of Michael Friedsam, 32.100.339



This armorial panel, one of a set of five now displayed in the Hall of the Unicorn Tapestries at The Cloisters, is said to have come from Ghent. It depicts the arms of the Emperor Maximilian: the imperial eagle charged with the shield of Austria encircled by the collar of the Golden Fleece. The other panels represent the arms of Maximilian's son, Philip the Fair, King of Castile; of his grandson, the young Prince Charles who was later to become the Emperor Charles V; of one of his councilors, Henry, Count of Nassau; and of his chamberlain, Roland Le Febure, Lord of Tamise and Viscount of Haerlebeque. The set was probably painted during the reign of Philip the Fair (1504-1506), when all five men were still alive. A variety of techniques were employed in decorating these pieces, including silver stain and enameling as well as abrading, or scratching away, a laminated coat of colored glass to reveal the white base glass beneath. Width 21 inches. The Cloisters Collection, 37.147.5



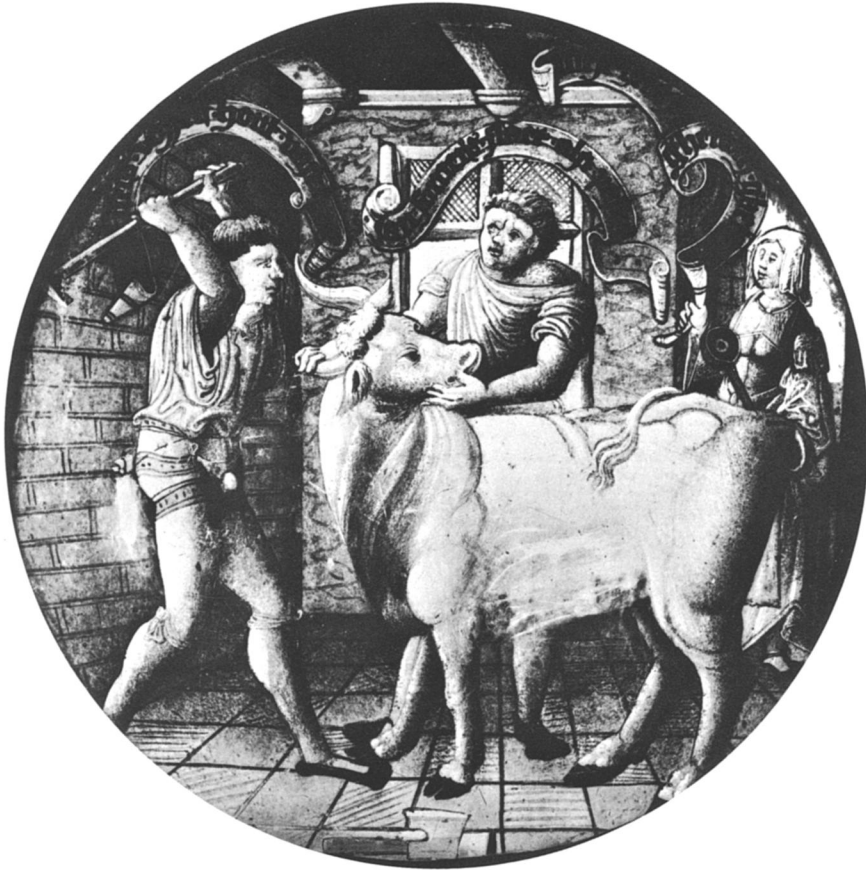
By the beginning of the sixteenth century, new attitudes toward artists, generated in Italy a century before, began to take effect in northern Europe. The artist was no longer confined under the guild system to working in one craft and could be a designer in many different media. In the North, as in Italy, painters frequently drew cartoons for tapestries and for stained-glass windows.

The painter and printmaker Jacob Cornelisz was born in Amsterdam before 1470. Many of his works served as models for stained glass, and he sometimes created designs specifically for windows. The panel above, dated about 1520, is one of two in our collection that have been attributed to him; it illustrates a miracle St. Nicholas performed to save the people from famine. Each of the Museum's scenes is enclosed by an arch edged in scrollwork, enabling the viewer to peer in as if through a proscenium arch. We do not know for which church this glass was painted. Since St. Nicholas was the patron saint of Amsterdam, however, it might have glazed a window in the destroyed church of St. Nicholas, Amsterdam's first parish church. Width 18 $\frac{3}{8}$ inches. The Mr. and Mrs. Isaac D. Fletcher Collection, Bequest of Isaac D. Fletcher, 17.120.17

Right: Except for armorials, stained-glass roundels depicting secular subjects are comparatively rare. This scene, probably dating from the early sixteenth century, shows the slaughter of an ox. On the overhead ribbon is an Old Flemish inscription of a three-part conversation in rhyme, freely translated as:

Dries Vossen hold him still
Jan Somers strike to kill
Not dung, but blood you'll spill.

The panel may well have been made for a guildhall window of the butchers' corporation. The people were undoubtedly real and the incident an actual one. Rendered with utmost precision, such details as the cup to catch blood (held by the woman), weapons for slaughter, and the men's intent expressions add to the forthright impact of the work. Diameter 9 $\frac{1}{8}$ inches. The Cloisters Collection, 1970.323





Left: *The Assumption of the Virgin* was rarely depicted in Flemish art of the fifteenth century. In all probability the unreality of the scene did not appeal to the Flemish painter oriented toward portrayal of the visible world. With the introduction of Italian mannerism to the north in the early sixteenth century, however, concepts of art changed radically, and this Assumption of the Virgin is an example of the new mannerist approach. The angels are elongated beyond all physical possibilities, and their tiny heads are much too small for their bodies. The angle of perspective in the landscape is so exaggerated that the Assumption appears to take place upon the ground.

The artist who designed this intriguing panel is unknown. While he was apparently influenced by Flemish tradition, he was also aware of trends in art that were not current until the early 1520s. On this basis, we can date this Assumption around 1525. Width 18½ inches. Bequest of George Blumenthal, 41.190.457

Below: Another printmaker who produced designs for stained glass was the Flemish artist Dirk Vellert, active in Antwerp from 1511 to 1544. Vellert not only conceived designs for windows but was a glazier as well – he produced the splendid series for Kings College, Cambridge, and a window for Antwerp Cathedral. It was probably while he was engaged in the glazing of Kings College that he produced the twelve panels of the Life of Christ now in the Museum's collection. They seem to be a part of a much larger series since, except for the Nativity, only scenes of the public life of Christ and events following the Crucifixion are shown. The panels are not of equal quality: some are clearly products of Vellert's workshop, while others show the hand of the master himself. Among the finest is Christ Stilling the Tempest, in which the compactness of the composition with its massed figures and central vertical axis shows Vellert to be a designer of the first rank. He was greatly influenced by Albrecht Dürer, whom he met in 1521. Dürer's spirit lies behind the curling waves that dash against the boat, the distant rocky cliffs rising from the sea, and the crumpled drapery of the oarsman. Width 19½ inches. Gift of Mrs. Henry Goldman, 44.114.1



Below: This incident from Genesis, Joseph's brothers buying corn in Egypt, is rarely depicted in stained glass. On the basis of style, the panel can be dated toward 1530, and it is thought to be of Parisian origin. It demonstrates that French glass painters clung more tenaciously to Gothic principles of composition than did their Flemish counterparts, adopting Renaissance concepts later and often without the success that a gradual transition had made possible in Flanders. Emphasis is on the narrative and the action of the figures. Ranged along the foreground plane, the figures occupy almost the entire space of the panel, with just a suggestion of landscape above their heads, and they seem cramped within the narrow confines of the frame. Finely drawn heads, with considerable differentiation of facial types, form a marked contrast with the rather gross interpretation of the bodies. Width 26¼ inches. Gift of George D. Pratt, 27.108



Below: In 1506 the city of Cologne presented a window to the newly constructed church of the Maccabees. This window, known only through contracts, was painted by Herman Pentelynk, the city glass painter, and may have been designed by another city artist, Lambert von Luytge, until recently known only as the Master of the Holy Kinship. This team was responsible for one of the most important glazing programs of the first decade of the sixteenth century – filling the north aisle windows of the nave in Cologne Cathedral, one of which was also given by the city. On the basis of style comparison between the cathedral glass and the Museum's four panels, the latter are thought to be related to the lost "city window" from the church of the Maccabees. Like other glass from the church, this window had been removed and sold by the time the building was destroyed in the Napoleonic invasion in 1808. Our panels showing donors and patron saints (a detail of one is shown below) probably occupied one of the side apertures of the three-bayed apse while the city window formed the central bay. The glass is of superb quality and color and represents the best of the late Gothic style in German glass painting. Width 22½ inches. Bequest of George D. Pratt, 41.170.105a





Above: Despite St. Bernard's twelfth-century prohibition against figural stained glass, in many Cistercian abbeys the cloister, which was seen only by the monks, had been filled with colored glass by the late Middle Ages. One of the most important of these glazed cloisters, at Altenberg near Cologne, originally had twenty-two windows, each with six scenes devoted to the life of St. Bernard. At least four different artists worked on this cycle over a period of more than thirty years. The depiction of a dream of St. Bernard illustrated here shows the abbot asking a multitude of people to enter his church in spirit, leaving their bodies behind. Through faith their spirits would be miraculously healed and their infirm bodies made whole. The design of this panel is attributed to the painter Anton Woensam of Worms, who was active in Cologne between 1515 and 1541. Width 32 $\frac{3}{4}$ inches. Gift of Stanley Mortimer, 59.183.1

Above right: Pieter Coech van Aelst, the Flemish painter active in Antwerp between 1534 and 1550, is known to have designed both tapestries and stained glass. On the basis of style this panel of Christ among the Doctors has been attributed to him. While some similarities to the dynamic qualities of Coech's composition – particularly in its spiral movement – are apparent in this window, the forceful drawing and convincing foreshortening of his figures is lacking. The crowding and the awkwardly poised people suggest the work of a younger artist – one inspired by mannerist painters. Perhaps the piece was designed by a follower of Coech rather than by the master himself. Width 5 feet 6 inches. Gift of Irwin Untermyer, 52.75

Below: This unusual panel was made in 1538 for Herman von Memmingen, whose initials and housemark are displayed in the lower portion of the roundel. It is remarkable not only because of its interesting subject matter but also because it is in its original setting of "butzenscheiben" – "bull's eyes," or the centers of sheets of crown glass. Surrounding the scene is an inscription that explains its iconography: "Of his fullness we have all received, and grace for grace. For the law was given by Moses, but grace and truth came by Jesus Christ" (John I:16-17). Old and New Testament elements are juxtaposed so that the Law of Moses prefigures the State of Grace under Christ. In the foreground, Moses and St. John the Baptist, the precursor, are shown in discussion with Adam, the first man. In the landscape background, old and new dispositions of the Law appear as paired scenes: Moses receiving the tablets of the Law with the Agony in the Garden, Original Sin with the Crucifixion, the Annunciation to the Shepherds with the worship of the brazen serpent, and death with the Resurrection.

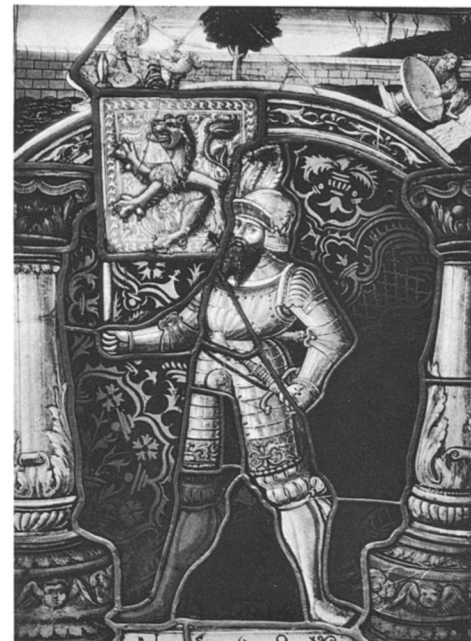
Our panel has definite Cologne connections, since it has been compared in style to a roundel there based on a drawing by Bartholomaeus Bruyn. Another version of the identical subject was made in Cologne at a later date. Diameter 9½ inches. Fletcher Fund, 27.224.1





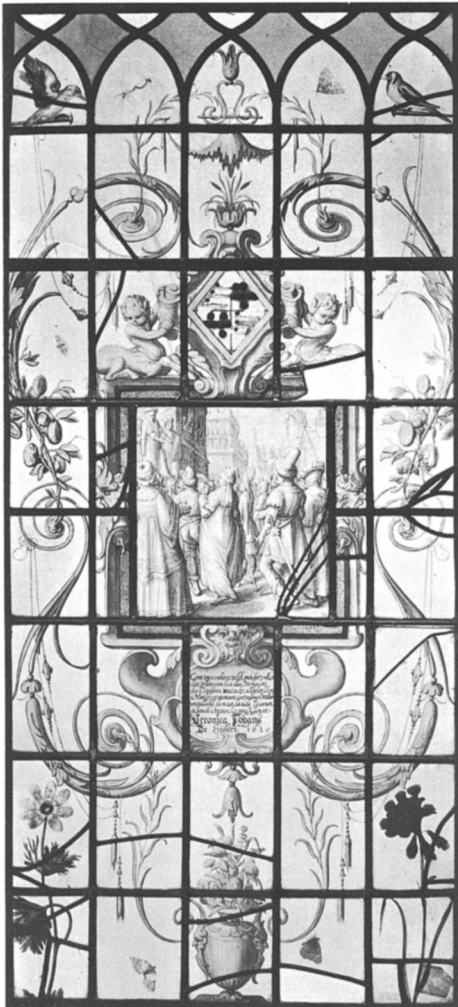
Far left: The angel shown here comes from an Annunciation traditionally attributed to the town of Conches in Normandy. Nevertheless, it bears little relation either to the work of Romain Buron, chief painter of the windows in the church of Ste. Foy there, or to the copy at Conches of a destroyed Annunciation known through an early description. The energetic form and billowing drapery of the figures in these panels are more in accordance with Parisian stained glass, which led the provinces in adopting the principles of the High Renaissance. Parisian style was refined in the elegant, mannered productions of the school of Fontainebleau, which reached its high-water mark in stained glass in the middle of the sixteenth century. These refinements are apparent in our Annunciation, in the delicate modeling of the heads and in the stunning color relationships so subtly repeated throughout the composition. Width 28 inches. Rogers Fund, 07.287.13

Above left: Most common among sixteenth-century Swiss secular panels are those that display the arms of cities. Usually the city arms were coupled with the personal device of the donor of the piece and flanked by standing heraldic beasts or figures – symbols of the town in which the glass originated. Above and below these were genre or biblical scenes appropriate to the occasion for which the panel was made. This particular piece shows the arms of the city of Winterthur: argent, a bend between two lions gules, flanked by two wild men, symbols of the city. The scenes above show Samson with the gates of Gaza and Absalom; below is a joust. A tour-de-force of the technical achievements possible in stained glass, the panel includes enameling, flashing, etching, silver stain, and grisaille. Dated 1569. Gift of William H. Riggs, 25.135.162



Above: Secular panels produced in Germany and Switzerland in the sixteenth century contain the last vestiges of medieval style in stained glass. Their rich and brilliant color is a survival from the glass of the Middle Ages. These pieces, moreover, display a technical excellence rarely equalled even in the best of earlier glass.

This Swiss example of an unidentified warrior with a flag that bears his emblem is dated 1560. The genre scene above the arch showing a fight in a gaming room is in some way related to the person depicted, perhaps pointing out a moral. The panel, of a type called "Standzscheibe" after the standing figure that forms the center of the composition, was probably made as decoration for a building in the town from which the donor – the warrior – came. Width 12½ inches. Gift of William H. Riggs, 25.135.160



Above: In the last decade of the sixteenth century, the cloister arcades of the Cistercian abbey of Rathausen near Lucerne were glazed with colored glass, not only affording warmth in winter but also providing a focus for the spiritual contemplation of the monks. This extensive program, devoted to the Passion of Christ, was the work of Franz Fallenter, a local glass painter active between 1577 and 1612. Of some thirty-five panels still extant, twelve are now in the Museum's collection. The composition of each Rathausen panel is similar: the names of the donors (for the most part laymen) and their arms are placed below the scene, their patron saints stand at the sides, and an inscription held by angel supporters is at the top. Brilliant color, dominated by a vibrant red, intensifies the interplay of opposing movements in these pieces – together they are one of the rare instances in which the dramatic qualities of light inherent in stained glass found realization in baroque art. Width 29 inches. Gift of Stanley Mortimer, 51.146.1

Left: Public education and changing taste brought an end to the popularity of the painted window: the invention of the printing press made the "storied window" obsolete in churches, and the vogue for armorials in domestic settings diminished with the growing desire for better interior lighting. By the beginning of the seventeenth century, stained-glass windows were primarily white glass with a few touches of colored enamel and silver stain to heighten the effect of the design. Interest in classical learning and the natural world are manifested in this example by pictures of Romans killing their traitorous sons, satyrs supporting the arms of the owner, and birds, fruit, and flowers so detailed in rendering that they might have been copied from a treatise on natural history. More than a century was to elapse before the Gothic revival would reestablish the stained-glass window as an art form. Dutch, 1620. Width 18¾ inches. Rogers Fund, 21.87.3

ON THE COVERS:

Front cover: *Barbara von Zimmern and Wilhelm von Weitingen* belonged to well-established Swabian families, and the story of their courtship and marriage is recorded in the *Zimmern Chronicle*, a manuscript recounting the history of the area. While the Zimmern family was powerful and wealthy in the fifteenth century, the Weitingens, though of ancient lineage, were less prosperous. Barbara was born about 1485, remained single, and kept house for her unmarried brother Johannes, the head of the family. His friend Hans Wilhelm von Weitingen was a frequent visitor to the Zimmern household, who unbeknownst to Johannes paid court to Barbara and won her hand. When Johannes learned of this, he sent Barbara away for a year, but, after the intervention of some of her influential friends, Johannes permitted the wedding to take place in 1518. Unhappily for the two lovers, Barbara died only a few years later. The marriage is commemorated in two panels – this one showing Barbara, and its companion depicting Wilhelm – that are on view in the glass gallery at The Cloisters. German, 1518. Width 16½ inches. The Cloisters Collection, 30.113.5

Back cover: This detail comes from the left-hand panel in the Boppard window showing the Virgin of the Wheat Robe, discussed earlier. Each of the saints around her stands above a small scene or symbol that explains his presence. Beneath the figure of St. Servatius, known for his fight against heresy and patron saint of the window's donor, appears this scene of St. Michael weighing souls – separating heretic from Christian – and trampling the dragon that symbolizes the evil of heresy. German, 1439-1447. Width 28½ inches. The Cloisters Collection, 37.52.2

