

Medieval & Renaissance Stained Glass

SAM FOGG



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Renaissance
Stained Glass 1250–1550

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26 September – 25 October, 2019

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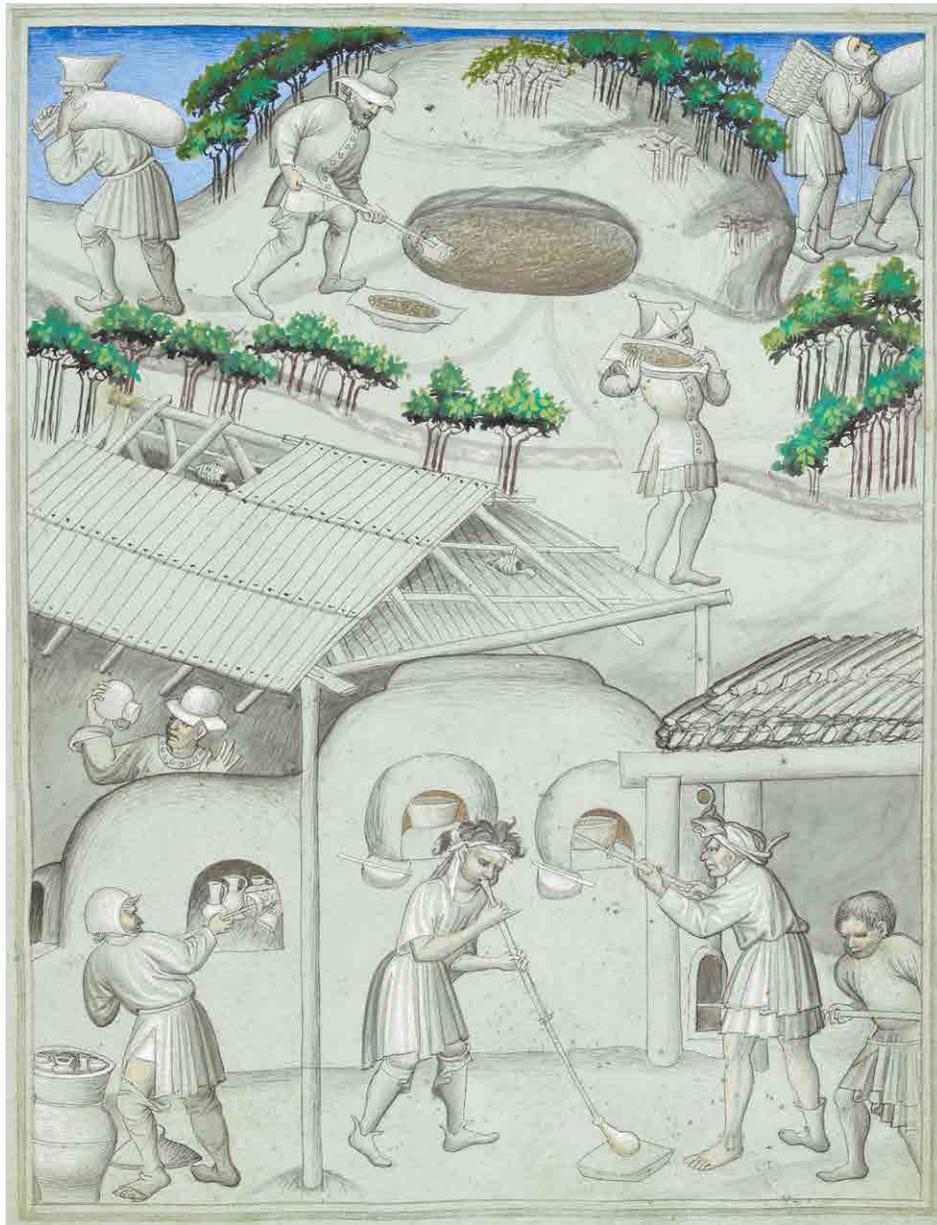
Introduction

Medieval and Renaissance Stained Glass 1250-1550 is the first exhibition of its type to be held in over ten years, and consists of over fifty stained-glass panels brought together over the course of the last two decades. They were almost all created in France, the Netherlands and the German-speaking lands across a period spanning some three centuries. During that time, the manufacture of northern-European stained glass saw such tremendous technological and artistic developments that the earliest and latest pieces of glass from this date range can hardly be compared with each other, except on the basis of medium alone. Even this changed dramatically, with new recipes supplanting old in search of the most vibrant colours, the largest possible sheets of glass, and the most sophisticated and sensitive techniques for the shading and contouring of imagery.

We have been very fortunate to find several intact window panels, which beautifully demonstrate the ingenuity with which medieval painters and glaziers, working in collaboration, negotiated relationships of colour and the properties and problems inherent to the medium. Most often however, medieval stained glass survives in the form of isolated fragments; the occasional head or section of drapery having been removed from their original contexts during the conservation, restoration, and even destruction of Europe's incredible churches and cathedrals over many centuries. What has come down to us from the Middle Ages outside of these buildings has travelled far and wide, a diaspora of objects waiting patiently for rediscovery by modern art historians. In this exhibition alone are long-dispersed fragments from some of the medieval period's greatest glazing programs, including the rich churches of Rouen, the Sainte-Chapelle at Dijon, the abbeys and cloisters of the Rhine Valley, and the royal foundations of Paris and the Île-de-France. Displaced from windows many metres above our heads and brought down to eye level, we can now appreciate them as remarkable and sensitive works of art that, at their best, rival even the greatest paintings of their age.

What particularly continues to enthrall us is the appearance of these objects' rich colours, which have survived centuries of scorching sunlight. While other materials – notably textiles and paints – have faded and dulled over time, medieval stained glass can look almost exactly the same today as it did when it was made; jewel-like, searing with colour, and dazzling in its radiance. Aside from changing contexts, to look at medieval stained glass in the twenty-first century is still to enjoy the same kaleidoscopic visions that illuminated the lives of our ancestors many centuries ago.

Matthew Reeves



Glassblowers in their workshop,
from a book of illustrations for
Sir John Mandeville's *Voyage
d'outre mer*
c. 1410-20
22.5 x 18 cm; ink on parchment
London, British Library,
Add MS 24189, fol. 16r

Three female heads from a narrative window

France, Île-de-France or Yonne
c. 1250

16.5 x 23 cm, set into a larger lead matrix measuring 22.5 x 28.5 cm; clear, red, pink and green pot-metal glass with vitreous paint. The hand at far left not original to the panel, some stopgaps in the haloes.

The strongly silhouetted features of these three female faces and the wriggling folds of the draperies covering their hair showcase the latest developments in draughtsmanship rippling across north-central France in the years around 1250 (fig. 1). Their stern, severe visages are characterised by heavy eyebrows, almond-shaped eyes pierced by large, angular pupils, short horizontal mouths, and swiftly dashed crescents of paint describing their chins. Along with the wonderfully sinuous loops and licks of paint that create their veils' cascading swags of cloth, these are features that can be found in a number of surviving windows known to have been made by workshops travelling south-east from Paris at around the same time the Sainte-Chapelle was being completed in the capital (there is ample evidence that its glaziers were having to travel elsewhere for work as soon as it was consecrated in 1248).¹ Several of the mid-century glazing programmes at Auxerre, Jarcy, Saint-Julien-du-Sault, and Semur-en-Auxois, were completed by workshops associated with the Sainte-Chapelle artists (fig. 2). Alongside the fact that they each offer compelling parallels to our panel of heads, the early provenance to a restorer's workshop near Auxerre make this centre and its connected institutions south-east of Paris highly plausible candidates for its execution (fig. 2).



1, See in particular V. Chieffo Raguin, *Stained Glass in Thirteenth-Century Burgundy*, New Jersey, 1982.



Three female heads from a narrative window



Fig. 1
Villard de Honnecourt
Humility, from the
Sketchbook of Villard de
Honnecourt
c. 1250
Paris, Bibliothèque nationale,
Ms. Fr. 19093, fol. 3v

Fig. 2
Mary travels to Egypt, detail
c. 1250
Auxerre, Mary of Egypt
window



Composite panel with the bust-length portrait of Saint Frederick

Northern France and Austria
c. 1250, c. 1325 and c. 1390

Provenance

Blumka Gallery, New York, prior to 1985;
John L. Feldman collection, Lakewood
Colorado, until 2017

52.3 x 34.4 cm; red, blue, green, purple, yellow
and clear glass with silver stain and vitreous
enamel set in modern green glass matrix.

Modern stopgaps used for the blue background
around the central figure, breaks repaired with
lead comes to the bishop's mitre.

Exhibited

Songs of Glory: Medieval Art from 900 to 1500,
Oklahoma Museum of Art, 22 January – 29
April 1985, No. 112

Published

Songs of Glory: Medieval Art from 900 to 1500,
Exh. Cat., Oklahoma, 1985, No. 112, p. 292

Inscriptions

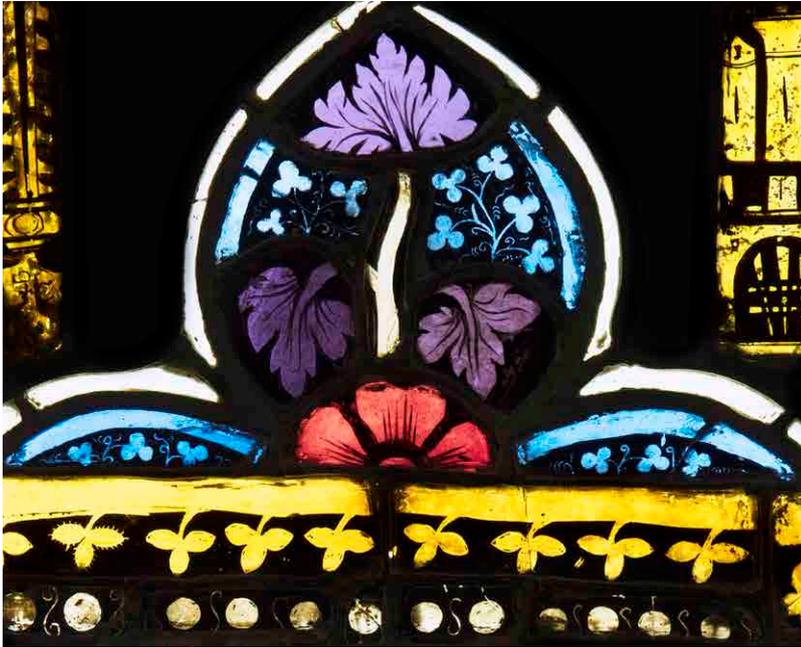
'San[c]tu[s] ... Fr...ederic[us]'

A large composite panel consisting of a roundel showing the bust-length figure of the bishop saint Frederick, surrounded by architectural fragments, and surmounted by a window cresting with yellow quarry inserts. Saint Frederick was Bishop of Utrecht from c. 815 until his murder in around 834/838 AD. Born around 780 in Friesland and the grandson of the Frisian King Radboud, he rose to prominence within the church and took the role of Bishop of Utrecht following the death of his teacher Ricfried. He was canonised shortly after his death and his body was buried in Saint Salvator's Church in Utrecht.

The details of the saint's facial features, with long eyelids opening into a short curve at the temple, and the jutting angle of his head on his neck, compare well with stained glass produced across northern France during the third quarter of the thirteenth century. The surrounding fragments, showing architectural elements and grotesques, can be dated into the early part of the fourteenth century¹. The cusped lancet section immediately above the figurative roundel, consisting of a delicate blue damascene backdrop of tripartite leaves piercing a black reserve and a tree stem with large purple leaves rising vertically in front of it, is of a later date again. The treatment of its patterned background is very similar to a group of window panels painted in around 1390 for the church of Ebreichsdorf, Austria (fig. 1). The grouping of these diverse fragments into a single panel was undertaken in recent years, but perfectly documents the changing aesthetics of glass production across a wide region over the course of more than a century.



1, Cf. M. Caviness ed.,
*Stained Glass Before 1700
in American Collections:
New England and New York*
(Corpus Vitrearum Checklist
I). Studies in the History of
Art, Vol. 15. Washington,
1985, p. 106.



Composite panel with the bust-length portrait of Saint Frederick



Fig.1
Head of a Celtic God
Northern England, Corbridge
3rd century AD
Museum of Antiquities of
the University and Society of
Antiquities, Newcastle upon
Tyne
17.6 cm

A stork surmounting a sprouting pinnacle

France, Loire Valley
c. 1325

29.5 x 18.5 cm (within a larger clear glass matrix measuring 38.5 x 26.3 cm): red and clear glass with vitreous enamel.

This panel of a stork surmounting a sprouting pinnacle is now set within a matrix of medieval red glass quarries but would originally have been viewed in the context of a much larger composition of fictive architecture, and was presumably salvaged from this context because it could be reused as a secular ornament divorced from a religious setting that fell out of favour or suffered destruction at the hands of iconoclasts. The flowering or leaflike pinnacle (also known as a crotchet) on which the bird appears, is usually shown at the top of a Wimberg – a type of architectural pediment that surmounts a portal, niche, or opening within which standing figures such as saints are typically shown. Such windows were common across most of western Europe at the turn of the fourteenth century, but the inclusion of the bird itself is extraordinarily rare.

The style of the flowering pinnacle, with its bold overlapping leaf fronds, is characteristic of examples localised in the surrounding scholarship to the Loire Valley – a highly compelling comparison in this respect can be drawn to a panel now at the Metropolitan Museum of Art in New York, dated to c. 1325 (fig. 1).





A stork surmounting a sprouting pinnacle

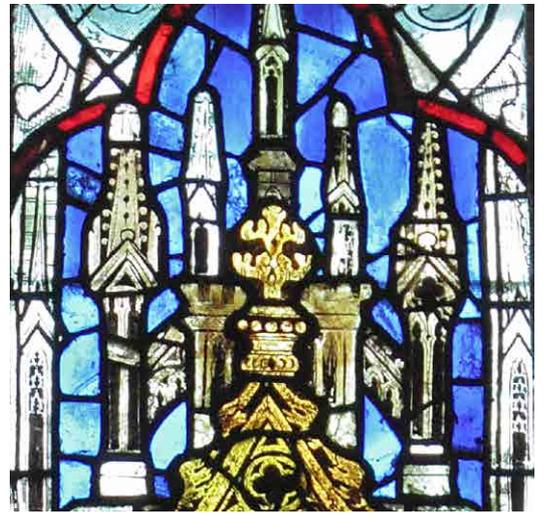


Fig. 1
Detail of a window with Saint Mary
Magdalene, showing the sprouting
pinnacle above the saint's head
France, Loire Valley
c. 1325
344.2 x 45.7 cm; pot-metal and
clear glass with vitreous paint
New York, Metropolitan Museum of
Art, inv. 28.107.2

A caped grotesque holding a soup bowl and spoon

France, Normandy
c. 1330

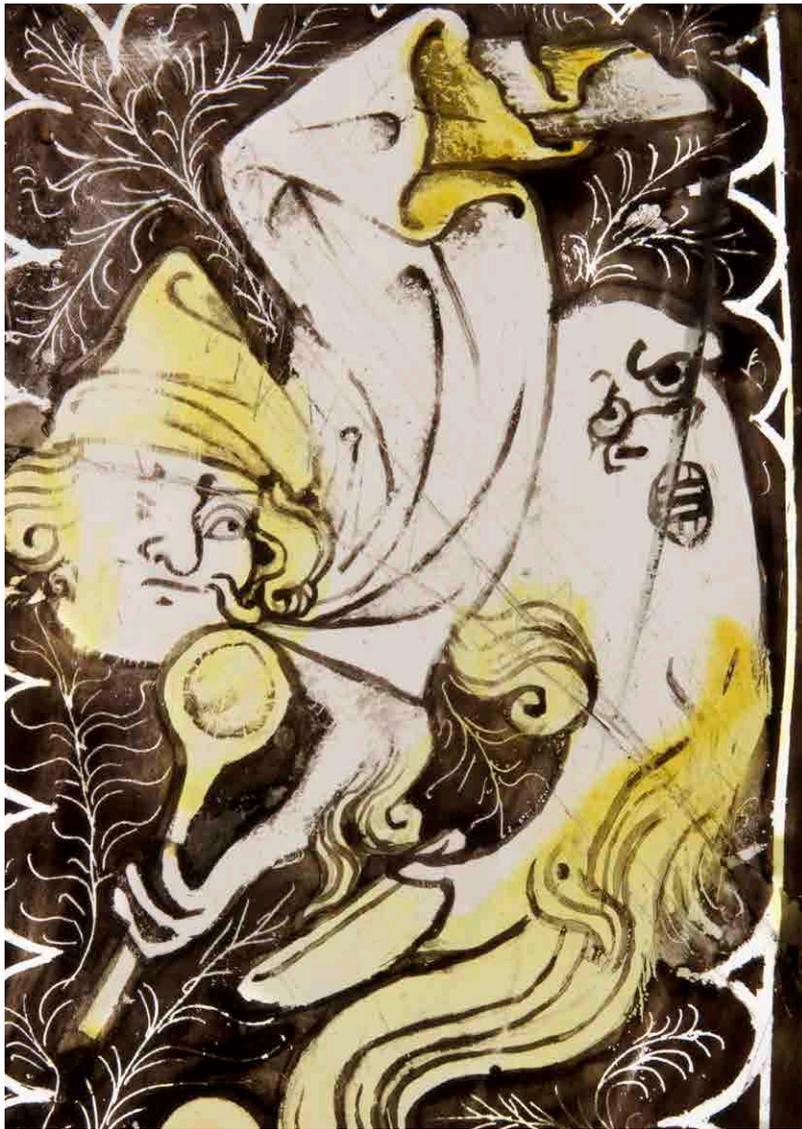
13.3 x 8.2 cm; clear crown glass with silver
stain and vitreous enamel. Repaired breaks

Provenance

Collection of Charles Gordon House (1932-
2004)

A writhing beast with the head of a human, a long hairy tail, apelike hands and feet, and a grimacing face growing from its posterior, floats against a black background patterned with thin, vine-like plant tendrils. The figure holds a soup bowl in the toes of its single foot, and raises a long-handled spoon to its lips using long, delicate fingers. Grotesques and hybrid creatures of exactly this kind, often termed grylli, can be found populating the margins of illuminated manuscripts in the years around 1325, and can be used to date our glass accordingly. Especially close in style to our beast are those littering the Hours of Jeanne d'Évreux, executed between 1325 and 1328 (Metropolitan Museum of Art, New York, inv.54.1.2), which incorporate the same twisting, hair-covered anatomies (figs. 1-2). The cusped background ornament made with the use of sticklighting, the narrow black border used to frame it, and the broad outermost band of yellow, are of a treatment identical to three other grotesque glass panels attributable to the same workshop and now preserved at the musée de Cluny, Paris (fig. 3). They are attributed in the surrounding scholarship to a Normandy workshop due to the presence in Rouen Cathedral, the church of Saint-Ouen in the same city, and Évreux Cathedral a few kilometres away, of a closely related style of glass painting, and a similarly intricate use of silver stain (see Sophie Lagabrielle, *Vitraux: Musée national du Moyen Âge – Thermes et hôtel de Cluny, Paris, 2006*, pp. 57-9). Ours seems more intricate even than those in the Cluny museum, due to the unique presence in this case of a fine tendril design, scratched back into the black of the background all around the figure, but it must have been created in the same workshop.





A caped grotesque holding a soup bowl and spoon

Fig. 1
Jean Pucelle
Detail of a hooded grotesque,
from the Hours of Jeanne
d'Évreux
France, Paris
1324-8
New York, Metropolitan
Museum of Art, Cloisters
Collection, inv. 54.1.2, fol.
50v



Fig. 2
Detail of a piping female
grotesque, from the Hours of
Jeanne d'Évreux
New York, Metropolitan
Museum of Art, Cloisters
Collection, inv. 54.1.2, fol.
143r



Fig. 3
Two grisaille panels with
grotesques
France, Normandy
c. 1325-30
Paris, musée de Cluny

A roundel with three cavorting monkeys

France, Normandy
c. 1330-40

12.2 cm diam.; clear glass with silver stain and vitreous paint. A general level of abrasion has caused the loss of some of the surface details, which have been reinforced with cold colours in places.

This astonishing image shows three monkeys prodding and interfering with each other's posteriors as they turn in a circle. One blows air through a flute, while his counterparts shamelessly employ the use of their hands.

We are incredibly fortunate on the occasion of this exhibition to be able to discuss and display not one but two examples of secular grisaille stained glass from early fourteenth-century France. As with the previous object in this catalogue, this shocking roundel is most likely localisable to Normandy, since its technical treatment conforms exactly to a style of glass painting that found particular currency in that region during the 1330s. But while similarly irreverent, graphic, and playful forms of drollery litter the borders of illuminated manuscripts (see especially fig. 1), they are far rarer to find in the form of stained glass. The roughly contemporary Hours of Jeanne d'Évreux, illuminated by the painter Jean Pucelle in 1324-8, shows how similarly cheeky apes and other creatures were already being treated with incredibly accurate and beautifully-rendered anatomies (fig. 2), while other types of marginal (and occasionally purely secular) imagery survive on one or two examples of comparable glass from this region (fig. 3).¹ In the overt quality of its content however, our roundel stands as perhaps the most graphic of its type to survive anywhere, and offers a remarkable document for our study of the relationship between glaziers and manuscript illuminators in early fourteenth-century France.



1, See also an example of a caped goat blowing a horn in a private American collection, published in M. Caviness and J. Hayward, *Stained Glass before 1700 in American Collections: Mid-Atlantic and Southeastern Seaboard States*, Washington, National Gallery, 1987, p. 70.



A roundel with three cavorting monkeys

Fig. 1
Two cavorting monkeys,
detail from the 'Maastricht
Hours'
France
c. 1300-25
London, British Library,
Stowe MS 17, fol. 61v



Fig. 2
Jean Pucelle
A monkey inhabiting an
initial O, detail from the
Hours of Jeanne d'Évreux
France, Paris
1324-8
New York, Metropolitan
Museum of Art, Cloisters
Collection, inv. 54.1.2



Fig. 3
A dancing bear and its
handler
France, Normandy
c. 1335-40
La Mailleraye-sur-Seine,
chapel of the chateau

Head of a Monk

England
c. 1360-80

13.5 x 12 cm; black vitreous paint on clear glass
tinted with a delicate purple hue.

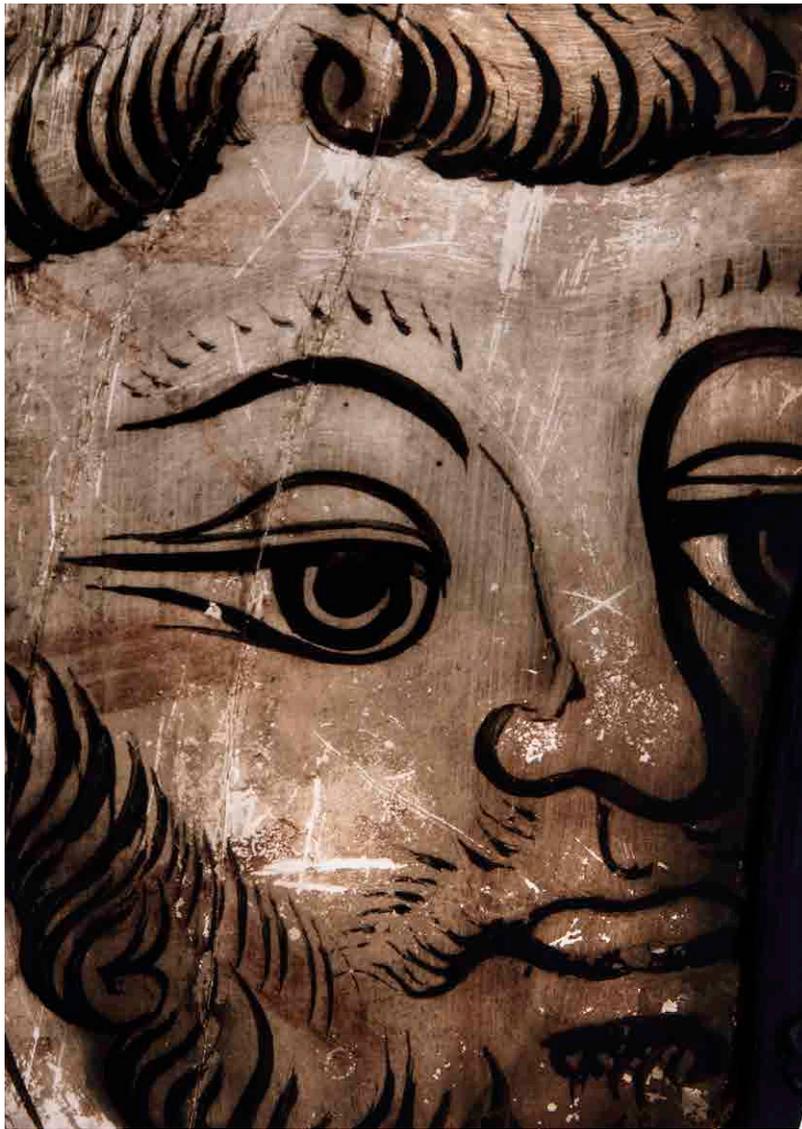
Provenance

Collection of William Cole (1909-1997), UK

A tonsured monk turns in three-quarter profile to our right. The strands of his hair and beard, and the strong outlines of his facial features, are all delineated with sinuous, curving brush marks. A subtle wash of pigment was used to cover the whole surface of the panel, brilliantly and economically suggesting the texture and density of the skin of a male face in middle age.

The outlining of the man's upper lid with two parallel brushstrokes, and the stylised elongation of the same outlines into the temple are directly comparable to the treatment of the head of a full-length kneeling figure showing Sir James Berners in prayer, which survives in the north-west chancel window of St Mary's church, West Horsley, Surrey (fig. 1). In 1361, Berners succeeded his grandfather as lord of the manor and patron of the living of West Horsley, but was beheaded following the victory of the insurrection led by Thomas, Duke of Gloucester, in 1388. Less direct parallels at Birtsmorton, Worcestershire, Farleigh Hungerford, Somerset, and elsewhere help to confirm the attribution of our head to England.





Head of a Monk

Fig. 1
Sir James Berners in prayer,
detail
c. 1380 (after 1361)
St Mary's church, West
Horsley, Surrey



A composite panel showing angels amongst fictive architecture

Northern France
c. 1325-50, c. 1470, and c. 1500

38 x 37.4 cm; Blue, red and clear glass with
silver stain and vitreous enamel.

Provenance

Margaret H. Ormandy (1909-1998), until;
her sale Sotheby's New York, European Works
of Art, Friday 29th January 1999, lot 106;
Private collection, New York

This large square composite panel comprises glass of differing dates, the earliest of which being the large musician angel with spread wings in the upper section of the composition. The stylistic treatment of this figure relates closely to artistic developments in stained glass during the second quarter of the fourteenth century, as can be seen from windows dateable to the 1320s at Évreux Cathedral in Normandy, and the later musician angels incorporated into the lobed border of a rose window painted in 1356 for the Chapel of Saint-Piat at Chartres Cathedral (figs. 1-2). His counterparts were created much later, around the turn of the sixteenth century, while the delicate fictive architectural stonework framing all three figures, with the occasional damask-pattern background picked out in yellow, accords closely with glass produced in Normandy during the years around 1470.





A composite panel showing angels amongst fictive architecture

Fig. 1
The Virgin and Child with a kneeling donor
c. 1320s
Évreux, Cathedral of Notre-Dame



Fig. 2
Rose window with Christ as Salvator Mundi surrounded by angels
1356
Chartres Cathedral, Chapelle Saint-Piat

The head of a bearded man, possibly Saint Peter

Austria
c. 1410

14.5 x 10.7 cm; vitreous paint on pot-metal
glass tinted with a purple hue.

This charming head of a bearded male figure, undoubtedly representing a saint or apostle, shows a man of advanced years turning subtly to the right but looking directly out at the viewer. His eyebrows are delineated using heavy black lines that curve and lick into sensuous s-curves and are broken up along their upper edges with spiky strokes simulating unruly hairs. The form of the man's mouth is described with a fast downward-pointing arc, suggesting the heavy shadow cast by the moustache above. The sides of the beard and the curls of hair around the edge of the man's balding crown (which may indicate that he represents Saint Peter, a figure commonly depicted in this manner) wriggle in switchback locks that were first put in place with dark brushstrokes before being scratched back through to create the effect of curling highlights.

The treatment of the figure's hair, the thick black outlines defining the facial features and shadowy recesses, and the beautiful purple tint fused into the whole quarry, are all details characteristic of Austrian glass painting from the early years of the fifteenth century. Comparable examples from these regions include a group of Christological window panels held at the Metropolitan Museum in New York (fig. 1).

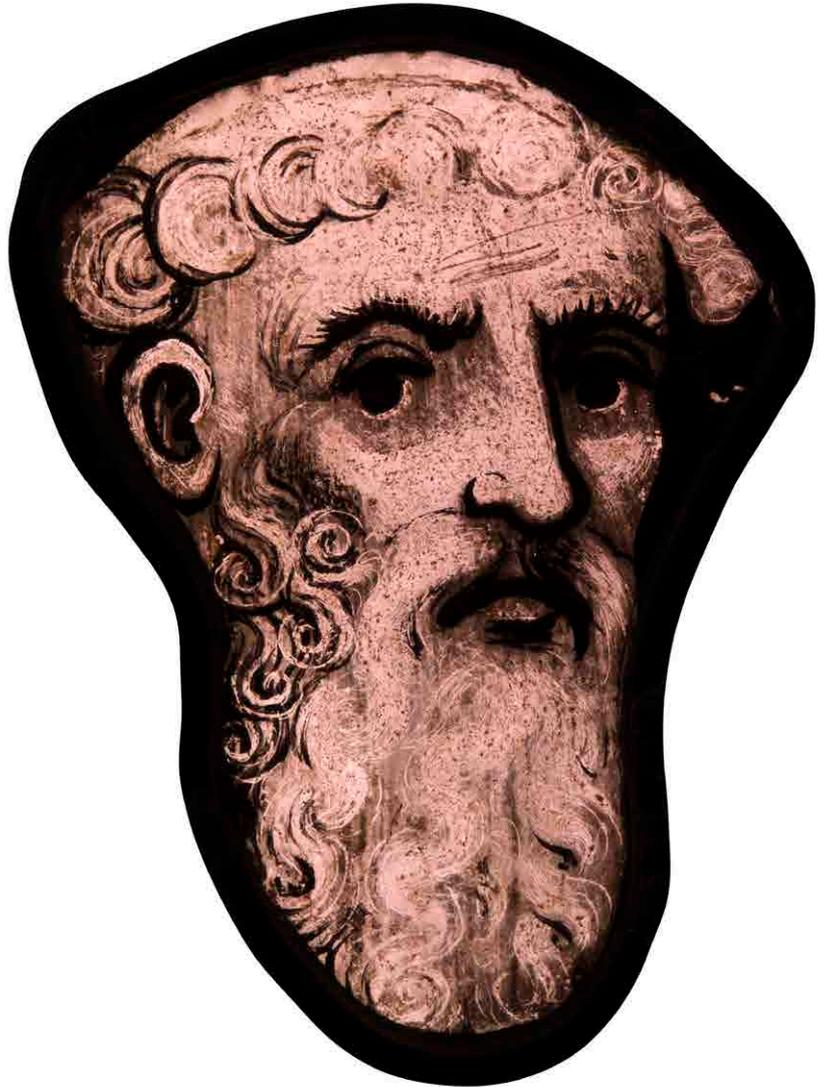




Fig. 1
Saint Bartholomew, detail
Lower Austria
c. 1410
50.2 x 42.5 cm; Pot-metal
and colorless glass with
vitreous paint
New York, Metropolitan
Museum of Art, Cloisters
Collection, inv. 30.113.1

Head of a Saint or Apostle

France, (Paris?)
c. 1400-20

22 x 16.5 cm; clear glass with silver stain and vitreous paint. A number of breaks repaired with resin joins.

Exhibited

Through the Eye of the Collector: A Rare Glimpse of Medieval Glass from Private Collections, Ely, Stained Glass Museum, 2011, no. 3

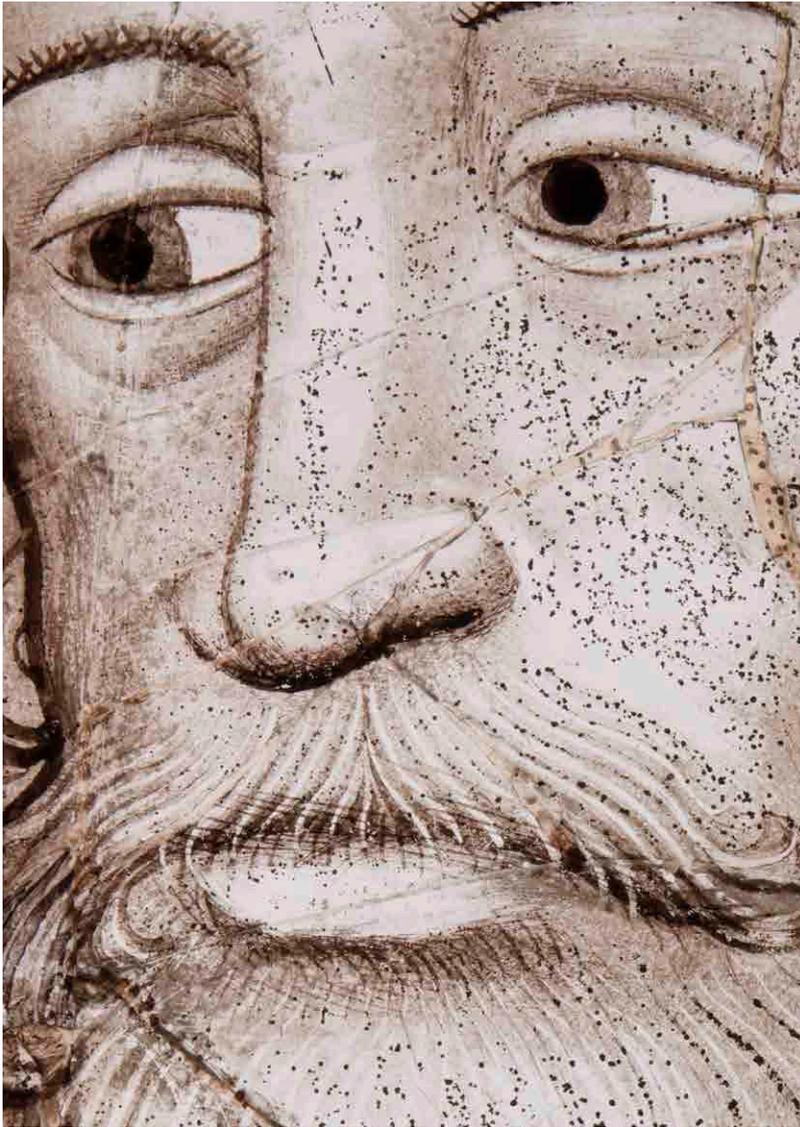
This large head of a bearded man, wearing a yellow robe with circular adornments visible below his beard, almost certainly comes from a saint or apostle figure that once formed a central part of a larger non-narrative window showing standing figures presenting kneeling donors, or alternatively a Credo of saints.¹ His gaze, which is directed subtly downwards to our left, implies that he is visually negotiating the two spatial settings of a figure kneeling on the ground before him and the subject of that person's devotion, most likely a Virgin and Child enthroned.

The delicacy of line and tone used on this panel serve to help place it firmly in one of the foremost glass workshops of Paris or the Île-de-France in the years shortly after 1400. A number of important window programs commissioned from Parisian glaziers' workshops by members of the French monarchy and high nobility surviving from roughly the same period relate directly to our head on both stylistic and technical grounds. For instance, the bold circular button motifs on his collar seem to have been a stock in trade of Parisian glass painters, and can be found used more incongruously as architectural ornaments on the slightly earlier Charles de Navarre window at Évreux, painted c. 1388-90, though with the same visual effect.² Particularly close comparisons can be found amongst the figures of the restored but largely intact windows of the Vendôme chapel at Chartres Cathedral, painted in 1418-19, which share the long, downswept curve of the nose and wide, protruding mouth of our head (fig. 2). A disembodied fragment now in the collection of the Princeton University Art Museum, which has been localised to a Parisian workshop and ascribed a date of c. 1425, offers perhaps the most compelling parallels (fig. 3). The treatment of its locks of hair, which emanate in waves that flare towards their ends and then terminate in a swift but baggy c-curl, is almost identical. Lamentably, it is not currently possible to identify the original context of the Princeton head, but its similar scale and comparable handling both suggest that it may well have been the product of the same workshop as that responsible for our figure, if not part of the same window program.



1, Cf. E. Male, *L'Art Religieux de la fin du Moyen Age en France*, Paris, 1995 ed., pp. 246-258.

2, E. Taburet-Delahaye et al., *Paris 1400: Les arts sous Charles VI*, Paris, 2004, p. 118.



Head of a Saint or Apostle



Fig. 1
Janus de Lusignan (1375-1432), and Charlotte de Bourbon (1388-1422), presented by Saint Louis, detail showing the head of Saint Louis 1418-19
Chartres Cathedral, Vendôme chapel



Fig. 2
Head of a young saint
France, (Paris?)
c. 1425
25 x 21 cm (head only); clear glass with silver stain and vitreous enamel
Princeton, University Art Museum, inv. Y1946-99

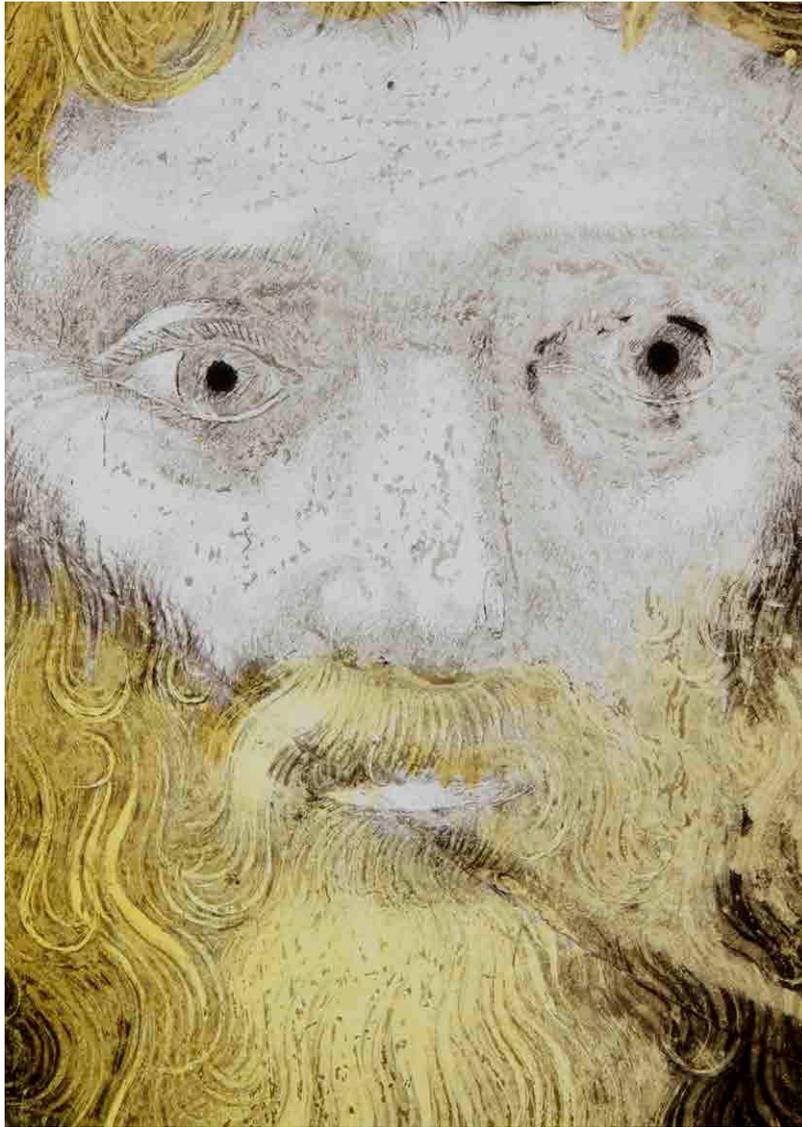
Head of a Saint or Apostle

24.3 x 17.9 cm; clear glass with silver stain and vitreous enamel. A single resin-bonded break runs diagonally across the lower section of the face. There is a general level of abrasion across most of the surface.

A bearded man faces us head-on, his piercing eyes directed slightly to our right. The long, flicking locks of his hair emanate from a cowlick over his forehead and fall in an unruly swathe around his head, merging with those of his shaggy beard, all of which are tinted yellow with the use of silver stain. The facial features were left in grisaille, and given contour with restrained and delicate shading of a consistent tone, while stronger outlines, and details such as the figure's eyelashes and eyebrows, were put in place using a richer concentration of pigment applied with a fine-gauged brush. The sgraffito method, also known as sticklighting in glass terminology, was used to scratch back through the paint surface in order to add highlight to the upper eyelids, the ridge of the nose, and the lower lip, the latter picked out under the figure's bushy moustache. Most of the scratched highlights in the face, including the splaying network of crow's-feet wrinkles visible in the figure's temples, appear to be somewhat shaky, searching lines, but the sticklighting effects created in the hair and beard are bold, rapid, and incredibly assured in their approach, enlivening the whole image in a swirl of simulated movement.

This is one of two large heads included in this catalogue that can be attributed to northern French workshops of the early fifteenth century. Outside of museums and cathedrals, such heads are vanishingly rare, and few comparisons of any type have survived anywhere. Some of the standing apostle figures in the window program of the church of Notre-Dame de Runan in Brittany are treated in a similar manner, with rapid highlights breaking up the dense yellow stain of the hair, and with piercing eyes in faces whose features are graphically worked up with hatched shading (fig. 1). The Runan figures are, however, much cruder and less refined in their treatment





Head of a Saint or Apostle

than our head, which perhaps bears closer comparison – down to the energetic cowlick – to the apostle window at Le Mans Cathedral (fig. 2). It has been suggested by some scholars that the design and spirit of Le Mans glazing scheme followed that already utilised for Jean de Berry’s Sainte-Chapelle at Bourges, since Jean de Dampmartin (the son of Berry’s master architect) worked at le Mans from 1421 onwards and is likely to have brought inspiration from Bourges with him.¹ Certainly, our head fits into the refined, metropolitan context inhabited by the windows of the Bourges Sainte-Chapelle, which are known to have been executed in around 1400 by glaziers travelling from Paris and Évreux following other royal commissions.

Fig. 1
Saint Peter, detail
France, Brittany
c. 1430
Runan, Church of Notre-
Dame de Miséricorde



Fig. 2
Saint Andrew, detail
c. 1430
Le Mans, Cathedral of Saint
Julian

1, <http://www.lavieb-aile.com/article-le-vitrail-du-credo-apostolique-de-la-cathedrale-du-mans-ou-baie-217-du-transept-nord-123658379.html>
Accessed August 2019;
see also F. Gatouillat, 'Les verrières de la cathédrale du Mans' in 303: Arts, Recherches et Créations, 2001, n. 70, pp 168-175.

A three-lancet window depicting the Crucifixion

Germany, Erfurt(?)
c. 1420

Provenance
Private collection, France

12.2 cm diam.; clear glass with silver stain and vitreous paint. A general level of abrasion has caused the loss of some of the surface details, which have been reinforced with cold colours in places.



In the central panel of this rare tripartite window, the figure of Christ is shown crucified before a blue backdrop slung between the pillars of a traceried architectural vault. He is flanked by shorter crosses on which appear the two thieves described in all four canonical gospels as having been crucified along with Christ on Golgotha. On the left, the good thief cranes his neck to look up into Christ's face in acceptance of the new faith, while the thief on the right bows his head and turns away in shame and rejection.

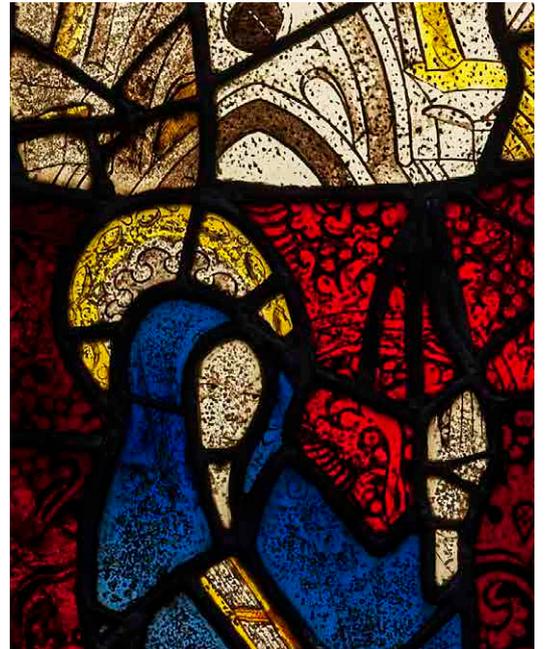
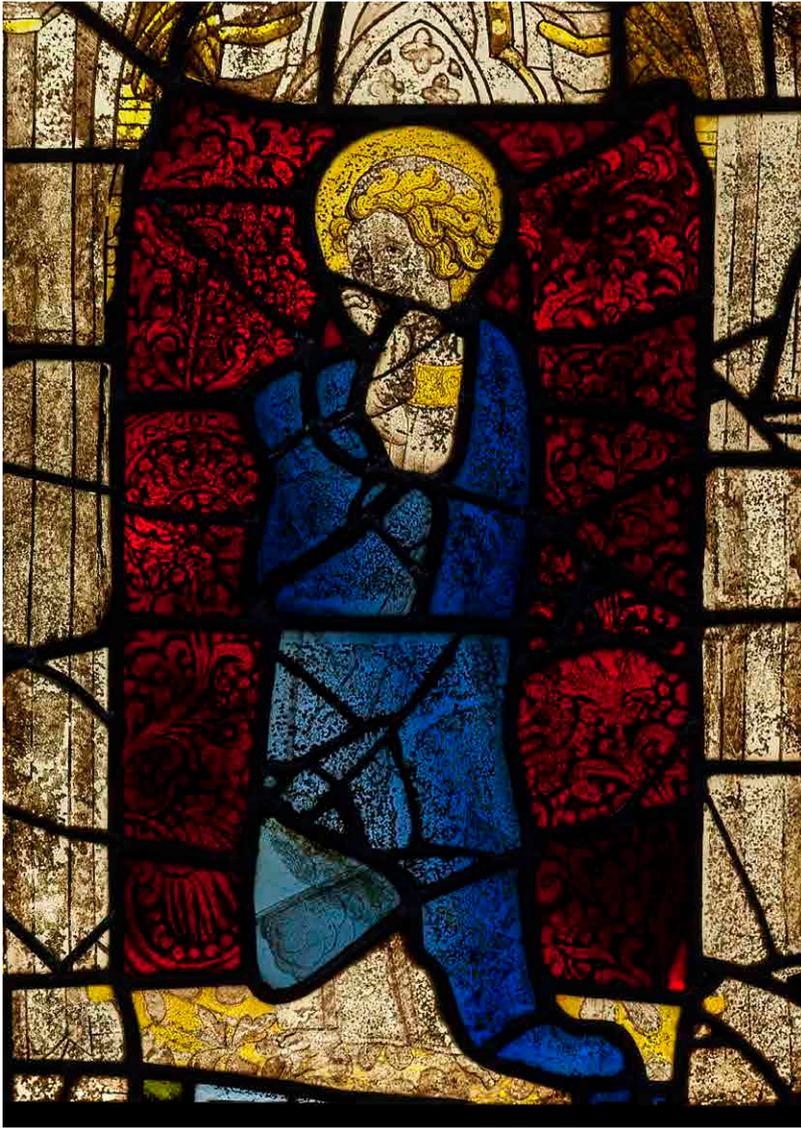
In the two adjacent lancet panels, the Virgin and Saint John the Evangelist appear in blue robes before red backdrops decorated with a damask-like pattern. The colour choice brilliantly offsets the blue

drape used in the central scene (which artfully combines the effect of a hanging cloth with the simulation of an exterior setting backed by the sky). Comparable architectural canopies to that surrounding the central scene frame the figures on three sides, while the ground below their feet is strewn in each case with sprouting plants.

Saint John's down-turned eyes and large locks of hair can be compared closely with the Boniface window in Erfurt cathedral, of c. 1416. Further comparison can be drawn with the glazing campaigns carried out at Erfurt in the 1370s, which would help situate our panels more securely in that centre, though their various features (especially the architectural settings

with cloths slung between pillars, and the details of the figures and anatomical features of the three central protagonists) date them firmly in the years around 1420. Closely related in this respect are two panels showing the mourning Virgin and Saint John now in the collection of the J. Paul Getty Museum, Miami, localised by Michael A. Michael to Erfurt at the time of their publication in 2002.¹

1, M. A. Michael, *Images in Light: Stained Glass, 1200-1550*, London, 2002, pp. 28-31, 114, no. 9; see also V. Chieffo Raguin, *Stained Glass: Radiant Art*, Los Angeles, 2013, pp. 2-3, 46-47, 99-100, figs. 29, 67.



A three-lancet window depicting the Crucifixion



Thierry Esperlan of Delft

The head of a woman in ornate headgear, from the Sainte-Chapelle of Dijon

France, Burgundy, Dijon
c. 1430-50 (after 1429)

Provenance
Galerie de Chartres, March 2009

20 x 21.5cm; clear glass with vitreous paint.
Completely intact. A small shell chip at the
centre of the upper edge has been inpainted.

Despite the incredibly prominent role stained glass played in the patronage of the monarchy and nobility in fifteenth-century France and Burgundy, it continues to remain lamentably overlooked in the surrounding scholarship.¹ This image of a grieving, consternated woman, her hair shrouded in a large headdress and her chin wrapped with a wimple, is a case in point. Long relegated to the role of an art-historical orphan, it is published here for the first time as one of the finest pieces of a larger window group painted by the Netherlandish painter-glazier Thierry Esperlan for the windows of Philip the Good's ducal Sainte-Chapelle in Dijon.² A native of Delft, Esperlan travelled to Burgundy to work at the ducal court and was commissioned to furnish the private Sainte-Chapelle of the dukes of Burgundy with a new glazing program depicting the Crucifixion surrounded by saints and donors. When the Sainte-Chapelle was demolished 1802, five windows from the original scheme were salvaged and reemployed in the bays of the church of Notre-Dame. They were further recorded in 1837-8 in a group of five drawings preserved in the Bibliothèque Municipale de la Ville de Dijon, before being removed completely from the church – most likely during the restoration and renewal of the windows by Edouard Didron between 1874 and 1897. At some point in the nineteenth century a full panel from the church, depicting the ducal valet Pierre Michel in prayer, came to England and was acquired by the Victoria and Albert Museum in 1914 (fig. 1).³ Having almost certainly passed through Didron's hands, a number of the remaining fragments were dispersed amongst Burgundian private collections, while still others were acquired by the Musée des Beaux-Arts, Dijon, where they remain to this day (figs. 2-4).

The few surviving fragments of the Sainte-Chapelle windows now divided between the V&A and the Dijon museum offer such striking and direct parallels to our head (as well as to the



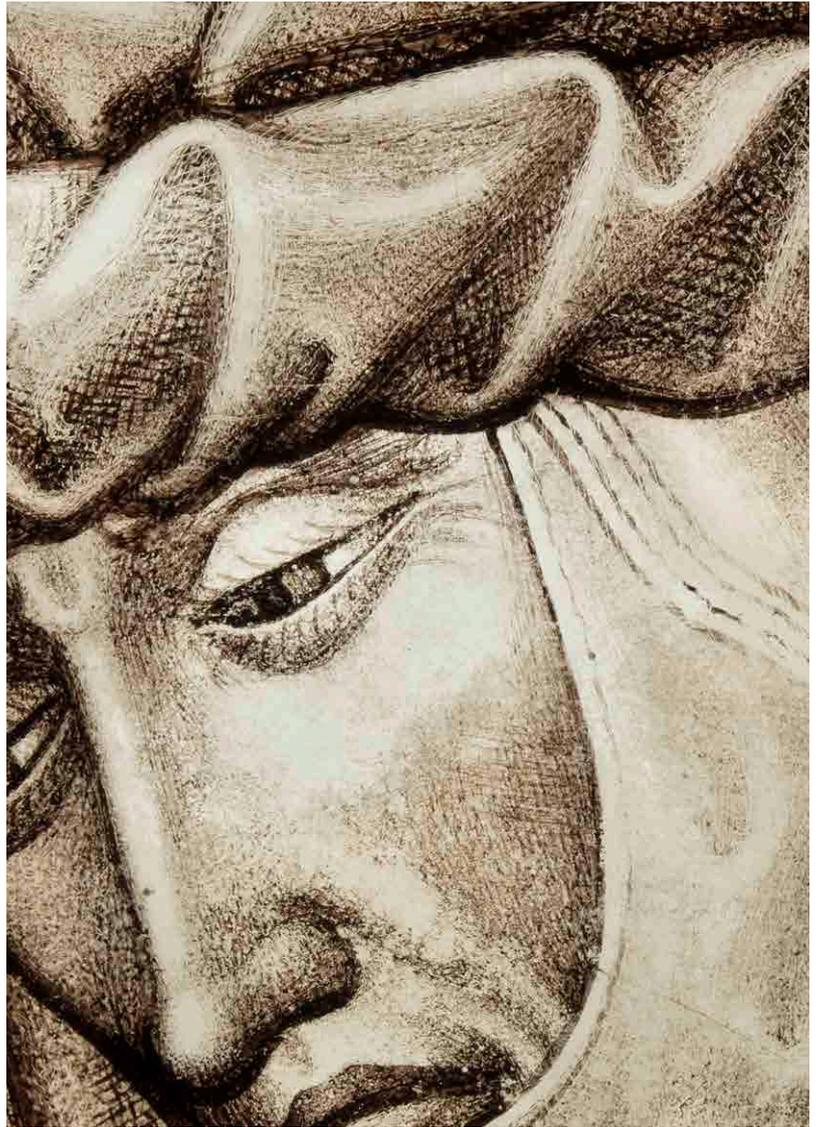
1, For instance, it is notable by its absence from the pages of S. Marti et. al, *Charles the Bold (1433-1477): Splendour of Burgundy*, Berne, Brussels and Bruges, 2009; the most recent survey of patronage at the Burgundian court during the period in which our glass was created.

2, I am extremely grateful to Sophie Jugie, Anne Camuset, Sandrine Balan, Dominique Bardin-Bontemps for kindly sharing high resolution images of the Dijon Museum's fragments with me.

3, P. Williamson, *Medieval and Renaissance Stained Glass in the Victoria and Albert Museum*, London, 2003, p. 144, no. 54. I am grateful to Michaela Zöschg for allowing me to consult the V&A's file on the Pierre Michel window at the museum.

subsequent three entries in this catalogue), that it can be attributed to the same glazing scheme and the hand of Thierry Esperlan without reservation. This artist's unique technique of employing dense and tightly controlled hatching and cross-hatching overlaid with extremely fine, pin-like sgraffito highlights scratched back into the paint surface with an astonishing lightness of touch, are the hallmarks of the present fragment and the Dijon and London panels alike (fig. 4).

The original setting and composition within which this head originally functioned is now impossible to accurately reconstruct, not least since the drawings taken in 1837-8 recorded already reconstituted windows that had clearly been slimmed to fit new and differently-sized spaces. Yet the emotional force and drama of the woman's face and the downturned angle of her head indicate that she most likely functioned as one of the women grieving alongside the Virgin at the foot of the cross, which formed the central image of the entire window scheme.



Thierry Esperlan of Delft
The head of a woman in ornate headgear, from the Sainte-Chapelle of Dijon



Fig. 1
Thierry Esperlan of Delft
Pierre Michel, Valet to Duke
Philip the Good of Burgundy
France, Burgundy, Dijon
c. 1430-50
69.5 x 41.5 cm; clear glass
with silver stain and vitreous
paint
London, Victoria and Albert
Museum, inv. C.129-1914





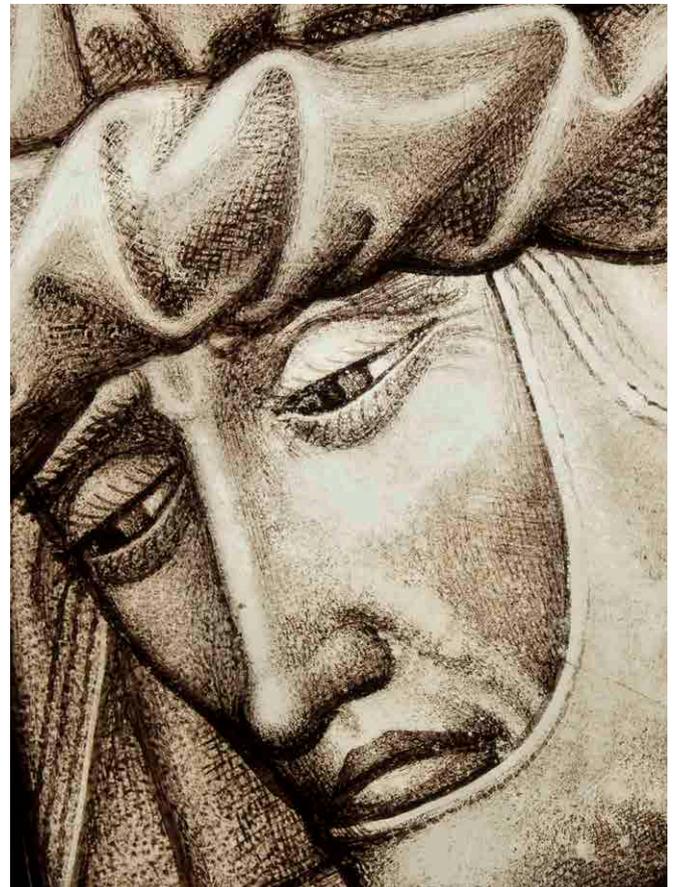
Fig. 4
 Thierry Esperlan of Delft
 Head of a bishop
 France, Burgundy, Dijon
 c. 1430-50
 49 x 29 cm; clear glass with
 silver stain and vitreous
 paint. Modern red stopgap.
 Dijon, Musée des Beaux-Arts,
 inv. 4430
 Photograph: Hugo Maertens,
 reproduced by kind
 permission of the Musée des
 Beaux-Arts, Dijon

Fig. 2
 Thierry Esperlan of Delft
 Pierre Berbis, counsellor to
 the Duke of Burgundy, and
 his wife, presented by an
 angel holding a ram
 France, Burgundy, Dijon
 c. 1430-50
 104 x 124.5 cm; clear, blue
 and red glass with silver stain
 and vitreous paint
 Dijon, Musée des Beaux-Arts,
 inv. 4555
 Photograph: Hugo Maertens,
 reproduced by kind
 permission of the Musée des
 Beaux-Arts, Dijon



Fig. 5
 Thierry Esperlan of Delft
 Head of a bearded bishop
 France, Burgundy, Dijon
 c. 1430-50
 45 x 26.5 cm; clear glass
 with silver stain and vitreous
 paint. Modern red stopgap.

Below: Detail of the present
 panel



Thierry Esperlan of Delft

Two angels, from the Sainte-Chapelle of Dijon

France, Burgundy, Dijon
c. 1430-50

Angel with blonde hair: 13 x 9 cm; Angel in profile: 11 x 13 cm; both set within a modern leaded-glass matrix measuring 25 x 32.5 cm; clear glass with silver stain and vitreous enamel.

As with the preceding entry in this catalogue, these almost pristine fragments of exceptional quality can be firmly attributed to the hand of Thierry Esperlan, the Delft-born court painter-glazier to the Philip the Good, Duke of Burgundy. Both depict the youthful, fleshy faces of angels, one shown gazing demurely down to the right with her curling locks picked out in vivid silver stain, while her counterpart looks up in profile to our left. They both wear fine circlets that pin their hair down across the tops of their heads but allow thick locks to cascade in twisting cockscrew curls around the sides of their faces. Fine strands of hair are painted as if falling awry over their foreheads and temples, and the long delicate lashes of their eyelids and hairs of their eyebrows are all individually picked out with single strokes of the brush.

Comparison to those fragments of stained glass that have come down to us of Thierry Esperlan's glazing scheme for the ducal Sainte-Chapelle in Dijon, which he executed around 1430-50 makes the attribution of the present angels to his hand a matter beyond doubt. For instance, details such as the long eyelashes growing perpendicularly from the line of the elongated eyelids, and the depiction of fine hair strands falling awry from the main mass of the hair, can be traced on several of Esperlan's heads now in the Musée des Beaux-Arts in Dijon, including those of a female figure and a bishop saint (figs. 1-3).





Fig. 1
Thierry Esperlan of Delft
Head of a female saint
c. 1430-50
35.5 x 25 cm; clear and green
glass with silver stain and
vitreous paint
Dijon, Musée des Beaux-Arts,
inv. 4431
Photograph: Hugo Maertens,
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permission of the Musée des
Beaux-Arts, Dijon



Fig. 2
Thierry Esperlan of Delft
Head of a bishop, detail
France, Burgundy, Dijon
c. 1430-50
49 x 29 cm; clear glass with
silver stain and vitreous
paint. Modern red stopgap.
Dijon, Musée des Beaux-Arts,
inv. 4430
Photograph: Hugo Maertens,
reproduced by kind
permission of the Musée des
Beaux-Arts, Dijon

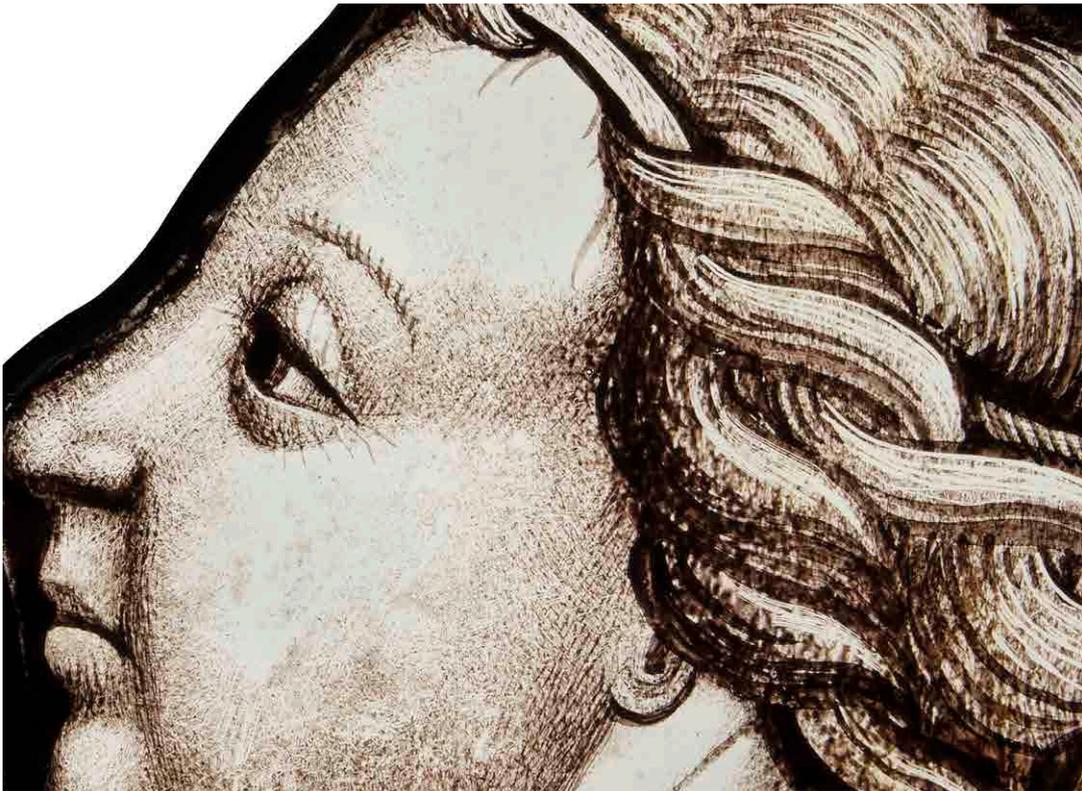
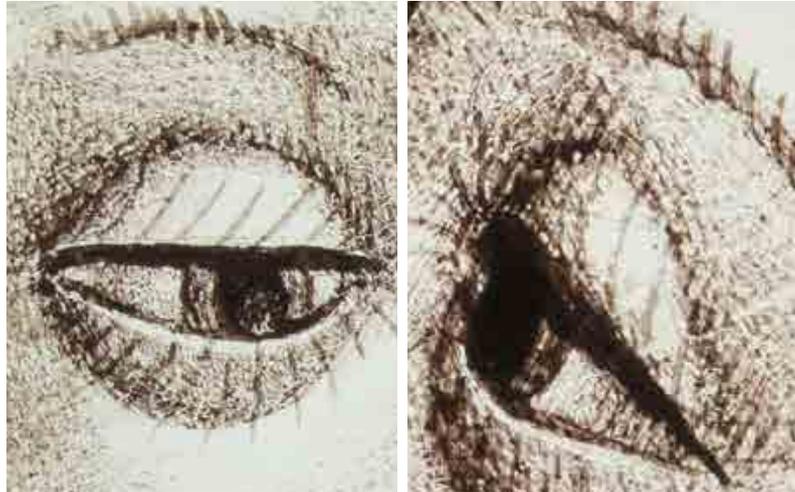


Fig. 3
left and right:
Details of Esperlan's heads
showing the eyelashes and
form of the eye.



Bottom left and right:
The same detail on each of
the present angels



16 x 17 cm; clear glass with silver stain and vitreous enamel. General surface abrasion to the paint layers.

This delicate, effeminate face, shown at three-quarter view turned to our left, depicts one of a group of angels positioned together side-by-side; the presence of a companion angel is indicated by the unfurled wing bordering the left-hand edge of the panel, which cannot belong to the figure whose head appears here. A delicate singlet or headband encircles his head and pins back the long locks of blonde hair emanating from his crown. He half-opens his mouth as if in speech, revealing a fine row of teeth.

The elongation of the nose, which has a thin, straight ridge and a sharply down-pointed terminus, and the very low-set mouth above a small rounded chin picked out with deep shading, are details that are so close in style to a famous group of fragments surviving from the now destroyed Sainte-Chapelle of Dijon, that it is almost certainly a product of the same workshop. Headed by the Netherlandish painter-glazier Thierry Esperlan of Delft, the ducal glass workshop at Dijon was one of the most forward thinking and artistically innovative of its type anywhere in France. Comparison to one of the kneeling courtiers from the surviving fragments of the Sainte-Chapelle's glass now in the collection of the Musée des beaux-Arts in Dijon, shows a shared approach to the depiction of the facial features, with a long nose sloping downwards at its lower end, and a mouth set very low on the jaw (fig. 1). The shadow curling around the figure's protruding chin and under the lower lip, and the subtle stippled shading around the side of the face, also compare closely with the same fragment. The long, thin arcs formed by the angel's semi-closed eyes are, in turn, undeniably alike those of a female head by Esperlan also preserved in Dijon (fig. 2), such that the attribution of the present panel to his hand or that of a close associate is firm.





Fig. 2
 Thierry Esperlan of Delft
 Head of a female saint
 c. 1430-50
 35.5 x 25 cm; clear and green
 glass with silver stain and
 vitreous paint
 Dijon, Musée des Beaux-Arts,
 inv. 4431
 Photograph: Hugo Maertens,
 reproduced by kind
 permission of the Musée des
 Beaux-Arts, Dijon



Fig.1
 Left:
 Thierry Esperlan of Delft
 Two men in prayer, detail
 France, Burgundy, Dijon
 c. 1430-50
 15 x 19 cm; clear glass with
 silver stain and vitreous paint
 Dijon, Musée des Beaux-Arts,
 inv. 3557
 Photograph: Hugo Maertens,
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 Beaux-Arts, Dijon

Right :
 Detail of the present angel

Head of a man

France, Burgundy, Dijon?
c. 1440

16.6 x 12.6 cm; clear glass with silver stain and vitreous paint. Breaks across the face repaired with resin bonds and a small resin insert next to the nose.

A man sporting a fashionable bowl haircut looks in three-quarter profile to our left, his eyes raised towards something we can no longer see. The tip of his fur-lined collar, picked out using yellow silver stain, is just visible below his chin.

As with the last three entries in this catalogue, the style of this wonderful head suggests that it was made in a Burgundian workshop in the years shortly before the middle of the fifteenth century. In general form it compares closely with a group of male donor portraits painted by the Delft-born painter-glazier Thierry Esperlan, who worked at the ducal court in Dijon between 1429 and 1450 (figs. 1-3). The shape of the ear, and the lack of a dividing nodule to mark the transition between the cheek and the inner section of the ear, is especially comparable to that of the right-hand figure of one of the surviving fragments by Esperlan now in the Musée des beaux-Arts in Dijon (fig. 3). Its shared provenance with the other fragments attributed to Esperlan and his workshop in this catalogue to a restorer's workshop in Chartres also adds weight to this localization. However, it lacks Esperlan's characteristic use of fine sgraffito contouring, and the only instance of this technique is in the long, straight strands of hair ordered into neat parallel rows around the man's head. Instead, our painter spread a subtle pigmented wash over most of the panel's surface before cleaning it off in selected areas to reveal the clear glass beneath and bring back highlights to the flesh tones. Clearly the work of a highly-skilled master in his own right, the present head remains to be fully identified and demands renewed scrutiny and attention as a result. Nevertheless, it offers us a vanishingly rare and relatable document of the human environment at the Burgundian ducal court around the middle of the fifteenth century.





Head of a Man



Fig. 3
 Thierry Esperlan of Delft
 Two men in prayer
 France, Burgundy, Dijon
 c. 1430-50
 15 x 19 cm; clear glass with
 silver stain and vitreous paint
 Dijon, Musée des beaux-Arts,
 inv. 3557
 Photograph: Hugo Maertens,
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 Beaux-Arts, Dijon

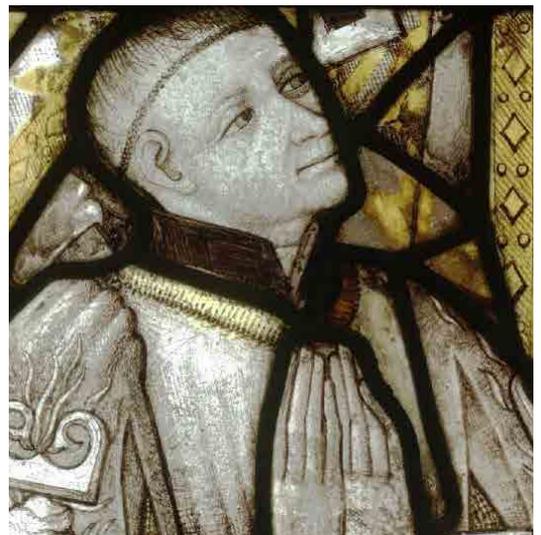


Fig. 2
 Thierry Esperlan of Delft
 Pierre Berbis, counsellor to
 the Duke of Burgundy, detail
 France, Burgundy, Dijon
 c. 1430-50
 104 x 124.5 cm; clear, blue
 and red glass with silver stain
 and vitreous paint
 Dijon, Musée des beaux-Arts,
 inv. 4555
 Photograph: Hugo Maertens,
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 permission of the Musée des
 Beaux-Arts, Dijon

Fig. 1
 Thierry Esperlan of Delft
 Pierre Michel, Valet to Duke
 Philip the Good of Burgundy,
 detail
 Burgundy
 c. 1430-50
 69.5 x 41.5 cm; clear glass
 with silver stain and vitreous
 paint
 London, Victoria and Albert
 Museum, inv. C.129-1914

Two roundels depicting children's games

Northern France or Burgundy
c. 1450

Provenance

Private collection, 7th Arrondissement Paris,
for several generations

Children on stilts: 21 cm diam. Children riding hobby horses: 20 cm diam. Historic breaks rejoined with lead and resin bonds. Later (sixteenth-century¹) stopgaps have been inserted above the low walls, below the children's feet, and at the fair left and right edges of both panels.



These astonishing panels are amongst the finest French secular glass to have survived from the fifteenth century². They offer a vanishingly rare glimpse of the transitional moments of northern European stained-glass making, from a tradition of grisaille painting incorporated into larger windows, to the creation of small, self-contained scenes on roundels. Although they were adapted at some point in their history into lobated shapes (perhaps to aid their close arrangement with other panels in a larger mixed group), the clarity of their compositions and the charm of their subject matter have remained undimmed to this day.

Both panels depict scenes of children at play before a low stone wall. The first shows two youths riding hobby horses, holding three-lined whips in their right hands and the reins of the toys in their left. One looks back over his right shoulder and cracks the whip playfully as if to speed up his steed, while his companion slings their whip casually over one shoulder and looks ahead with a charming smile. They each wear long buttoned garments tied at the waist with

looped belts, but the right-hand figure's is a longer cut stopping just above the ankles, which may indicate that they are meant to be identified as a girl.³ Both figures wear ornate headgear that completely covers their hair. The young boy on the left wears a conical hat made of reeds or whicker stems, plaited around the lower rim and rising to a small knot at the top sprouting with three flowers. Silver stain picks it out in yellow (as if imitating reeds or straw), while black pigment was carefully dotted onto the glass between each of the rising rushes to suggest shadow above the boy's partially visible cranium. His counterpart is shown with her hair covered in a length of cloth that has been wrapped around her head and then folded forward over itself and tied with cord so that the end of the fabric is gathered over the forehead.

The second panel shows two boys in equal-length garments, one buttoned only partway and the other closed right down to the lower hemline. They are shown walking on pairs of stilts made of two sticks of different lengths that have been tied together in a V-shape to form cradles for

1, D. Dungworth, pXRF Analysis of Stained Glass (19372001A and 19372001B), unpublished report, 2019.

2, The author is extremely grateful to Kees Berserik, Joost Caen, Susie Nash, Till-Holger Borchert, Nicholas Herman and Paul Williamson for their helpful observations on these remarkable roundels.

3, The differing lengths can be compared with the fashion during the late fourteenth- and early fifteenth-centuries for houpelandes of a full length for women, and a shorter length for men; see M. Scott, *The History of Dress Series: Late Gothic Europe, 1400-1500*, London, 1980, p. 250.



Fig. 1
La main chaude
 Southern Low Countries or
 Burgundy
 c. 1450
 22.5 cm diam. Clear glass
 with silver stain and vitreous
 paint
 Antwerp, Museum Mayer van
 den Burgh, inv. 633



Two roundels depicting children's games

their feet. They turn to face each other with their hands gripping the long sections of each stilt, and they bend their backs slightly as if to help stabilize themselves. The figure on the left is shown with tousled blonde hair that appears to have been summarily swept backwards in wavy locks. His friend wears a wrap of cloth identical to that worn by the girl in the first roundel, but here it has been coloured a rich lemon yellow using silver stain.

The ground beneath the figures' feet on both panels is tinted with yellow silver stain and covered with a loose pattern of coiling pigment applied entirely freehand with a delicately loaded brush.

The subtle concentric undulations that can be seen running across both panels under raking light show that they were made using the 'crown' method perfected in Normandy

during the later Middle Ages. 'Normandy crown' glass, as it has become known, was made by spinning a ball of molten glass into a circular sheet using centrifugal force, before cutting the shapes required out of the resultant disc. Due to what's called its 'fire-polished' surface, crown glass was highly prized for its glossy sheen.⁴ Fortunately, both panels have been so well preserved (presumably as a result of a sheltered position under an overhanging roofline or away from prevailing winds) that this high sheen can still be fully appreciated, along with the delicate stippled back-painting applied by the glazier onto the reverse face of the glass in order to increase the depth and shading of the imagery. Non-invasive XRF⁵ analysis undertaken in July 2019 has determined that the chemical composition of the glass used to make both panels completely matches medieval 'forest' glass, which incorporates potash obtained by charring timber.⁶ Forest glass was in use in northern Europe for much of the medieval period, until

4, D. Dungworth, 'Historic Window Glass: The Use of Chemical Analysis to Date Manufacture', in *Journal of Architectural Conservation* vol. 18, issue 1 (2012), pp. 7-25, p. 11.

5, X-Ray Fluorescence.

6, Dungworth, 2019.



Two roundels depicting children's games

recipes began to change to a 'high lime low alkali' composition during the second half of the fifteenth century. Glaziers' workshops in the duchy of Burgundy in particular were quick to adopt this new glass type - so much so that in the glass-producing region of Flanders to the north, it specifically became known as 'Borgoens' glass.⁷ That our panels are composed not of high lime low alkali glass but rather the earlier 'forest' type therefore allows us to date them well before the end of the century.

Only a tiny number of secular grisaille panels and roundels made before 1500 have come down to us. Of these, examples showing children at play can be counted on the fingers of a single hand.⁸ Two grisaille roundels incorporating similar scenes are preserved in museums in Antwerp and Berlin respectively, of which the Antwerp example was almost certainly painted in the same workshop as the present pair (figs. 1-2).

Like ours, its chemical composition has recently been analysed using a process of pXRF, and determined to be high quality crown glass of the mid-fifteenth century⁹. Other iconographically related panels, though not all depicting children, include a roundel showing a game of Quintain now at the Metropolitan Museum of Art, New York, and a larger square window depicting two chess players at the musée de Cluny, Paris (figs. 3-4). A secular roundel also at the Cluny museum, whose design has been attributed to the court painter Jean Fouquet and is believed to have been executed in the 1460s, is similar to ours in its subtlety of shading and delicacy of line, though it was clearly made for a different context (fig. 5). The same open shoes as those worn by our figures, held with straps across the top of the foot, are also worn by the figures of Saints Crispin and Crispinian in a roundel held in King's College Chapel (fig. 6).

Fig. 2
Scene from a fable cycle
France or Burgundy
c. 1430
18.5 cm diameter
Berlin,
Kunstgewerbemuseum, inv.
F 1029



7, I am grateful to Joost Caen for this insight.

8, See also a diamond-shaped panel showing children dancing in the musée de Berry, Bourges, illustrated in P. Biral, *Puer ludens: Giochi infantili nell'iconografia dal XIV al XVI secolo*, Venice, 2006, p. 131.

9, My thanks once more to Joost Caen for this information. For the Antwerp roundel and its Berlin counterpart see C. Berserik and J.M.A. Caen, *Silver-Stained Roundels and Unipartite Panels before the French Revolution, Flanders*, Vol. 4: Addenda, Turnhout, 2019, pp. 7-8.



Two roundels depicting children's games

The remarkable headgear of one of the children on hobby horses seems to have been specifically associated with play for artists working across a large region during the later Middle Ages; a similar woven reed or whicker hat is worn by an elderly man riding a hobby horse and jousting with toy windmills in an early sixteenth-century edition of the German moralist Johann von Schwarzenberg's (1463-1528) poetical work *Memorial der Tugent*, for example (fig. 7). But while this motif was clearly kept in use over a long period of time, the garb worn by our figures serves to date them securely to the middle of the fifteenth century. Almost identical garments are worn by several of the drapers who are shown engaging in aspects of their profession in a monumental window paid for by the drapers' corporation and installed in the church of Semur-en-Auxois, Burgundy, in around 1460 (fig. 8).¹⁰ Alongside their comparable garb (a connection

which might suggest that we are meant to identify our children as 'working-class' individuals rather than members of the noble elite) the charming delineation of the facial features of at least one of the drapers' compare very closely to our figures, with their sweetly smiling mouths, round-tipped noses, and bright eyes that appear large in their sockets.

The most extraordinary artistic choice in the treatment of the imagery on our roundels must be the almost hypnotic swirling marks that scramble and wriggle in all directions across the ground beneath the figures' feet. It is unclear what the painter responsible was intending to represent – a stony surface perhaps? It seems, at first, out of joint with the meticulous attention to detail lavished upon the shading and contouring of the figures and the delineation of even the finest, most subtle details. Yet it appears to

Fig. 3
Playing at Quintain
France, possibly Paris
c. 1500
21.3 cm diam. Clear glass
with silver stain and vitreous
paint
New York, Metropolitan
Museum of Art, Cloisters
Collection, inv. 1980.223.6



¹⁰ For the dating, patronage and context of the Semur-en-Auxois window see *Les Vitraux de Bourgogne, Franche-Comte et Rhone-Alpes: Corpus Vitrearum*, Vol. III, Paris, 1986, pp. 60-64.



have been artistic convention, since the same technique is used for identical effect on the side panels of a large, three-part window in the church of Saint-Quentin in the Aisne département of northern France (fig. 9a-b).¹¹ Our painter must have engaged directly with the workshop responsible for the Saint-Quentin windows (though they are in other ways far cruder and less refined in their treatment than our panels), and the relationship they have to one another demands further research. It is also unclear whether the Drapers' Window at Semur-en-Auxois was executed by Burgundian artists from the immediate vicinity, or by glaziers travelling down from workshops further north – perhaps from Saint-Quentin? However, the parallels both this window and the Saint-Quentin examples offer to our panels clearly serve to place them within a shared artistic orbit. The rediscovery of our Childrens' Games marks a moment of real significance in the study of French and Burgundian glass painting during a period that witnessed radical changes and innovations in stained-glass production, but from which devastatingly little has survived.



11, *Les Vitraux de Paris de la Région Parisienne, de la Picardie et du Nord-Pas-De-Calais: Corpus Vitrearum*, Vol. I, Paris, 1978, p. 168.

Fig. 4
Chess Players
France
c. 1450
54.2 x 54 cm; clear glass with silver stain and vitreous paint
Paris, musée de Cluny, inv. Cl. 23422



Fig. 7
Johann von Schwarzenberg
Memorial der Tugendt
c. 1530-40
Trogen, Kantonsbibliothek Appenzell Ausserrhoden, CM Ms. 13, fol. 97r



Fig. 6
Saints Crispin and Crispinian
Mid-fifteenth century (?)
Cambridge, King's College Chapel



Fig. 5
Roundel with the monogram LG, after a design by Jean Fouquet
France
c. 1450-75
19.5 cm diam. Clear glass with silver stain and vitreous paint
Paris, musée de Cluny, inv. Cl. 1037a





Fig. 8
Refining cloth with teasels,
detail from the Drapers'
Window
Burgundian or Southern
Netherlandish atelier
c. 1460
Semur-en-Auxois



Two roundels depicting children's games



Fig. 9a-b
(above left and above right)
Drapers' window, details
c. 1440
Church of Saint-Quentin,
bay 40

A composite roundel with fragments of figurative scenes

21.5 cm diam.; clear glass with silver stain and vitreous paint.

The various quarries and fragments combined to form this charming roundel are almost all of early sixteenth-century date. The kneeling figure of an angel in the upper right quadrant is, however, much earlier than the surrounding fragments and of far greater importance. It is closely related to mid fifteenth-century manuscript illumination and panel painting from the politically interlinked territories of Burgundy and Savoy, and offers a rare document of glass production from a period from which very little survives.



Head of a Bishop Saint

Germany, probably Cologne
c.1480

Provenance
Collection of William Cole, UK

23.5 x 19 cm; clear glass with silver stain and black vitreous enamel. Some pitting to the glass and a single repaired break across the figure's mitre and halo.

This exceptionally large and well-preserved clear glass quarry depicts the head of a bishop saint turned in three-quarter profile to our right. He is identifiable as such from his cross staff, bishop's mitre and halo, the latter being skilfully stippled with enamel to suggest the contours of a hard disc of metal delineated with perfect circularity and catching subtle shadows within its concave interior.

The painting technique of this panel relates closely to glass from Cologne (see for example Brigitte Lymant, *Die Glasmalereien des Schnütgen-Museums, Cologne, 1982, cat.52, p.89*, where the figure of Eve incorporates a similar use of backpainting and stipple shading to sculpt the form). A close parallel can also be drawn to the panel of a kneeling donor formerly in the windows of the church of St Laurentz in Cologne, and installed there before 1489 (fig. 1). The approach to the stippled surface, with bright, clear expanses of glass immediately abutting areas of shadow, is closely comparable to that utilised on our panel. The broad, delicate features and sparse linear treatment of our figure's face would suggest a date of creation slightly prior to the St Laurentz panel however, and a localisation around 1480 seems more germane.





Head of a Bishop Saint

Fig. 1
Crucifixion window from
the church of St Laurenz,
Cologne
Before 1489
Cologne, Schnütgen-
Museum, inv. 501/1-15



Michel Trouvé (active in Rouen, third quarter fifteenth century)

Border panels from the church of Saint Maclou, Rouen, showing a Prophet holding a scroll and a Musician Angel

France, Rouen
c. 1465-70

Provenance

Almost certainly made for the windows of the Church of Saint Maclou, Rouen; Probably removed from Saint-Maclou during the restoration of the stained glass in the nineteenth century; Collection of Dr Hilary Wayment (1912-2005); acquired by him through Morel and Lafond.

The standing prophet: (20) 36 x 12 cm. The musician angel: (21) 16.5 x 11.2 cm; clear glass with silver stain and black vitreous enamel. Generalised wear to the enamel layer and, in the musician angel panel, several repaired breaks.



These two grisaille panels once functioned as the inhabited architectural borders of a much larger window or group of windows. In the larger of the two, the figure of a bearded prophet stands on an ornate socle to the left of a window, with a band of golden foliage covering the wall behind him. He wears a full-length garment belted at the waist, below a voluminous mantle falling open over his forearms. On his head is a large-brimmed hat lavishly lined with ermine fur, and in his hands he delicately holds an open banderole. The smaller panel shows an angel looking down to our right while playing a hand organ whose wooden carpentry is picked out with lemon-yellow silver stain. He wears an alb with a high collar. The long, delicate feathers of his unfurling wing partially cover a window of



Border panels from the church of Saint Maclou, Rouen

diamond-shaped quarries to his right (exactly like the one depicted behind the prophet).

Stylistic comparisons to fifteenth-century glass preserved in the windows of Rouennais churches allow us to localize the present panels with certainty to that city's workshops. In the third quarter of the century, the master glazier Michel Trouvé was commissioned to work on the glazing of the church of Saint-Maclou.¹ Working concurrently on the decorative window programs at the church of Saint-Vincent, as well as for the Cathedral at Évreux, he established a distinctive pictorial style through the use of fine penwork, sparsely applied shading effects, and bold sgraffito and silver stain ornament (figs. 1-2). Surviving windows firmly attributed to Trouvé offer such compelling parallels to the present panels that it is almost beyond doubt he was the painter responsible for our figures (fig. 1b). When the noted English historian of

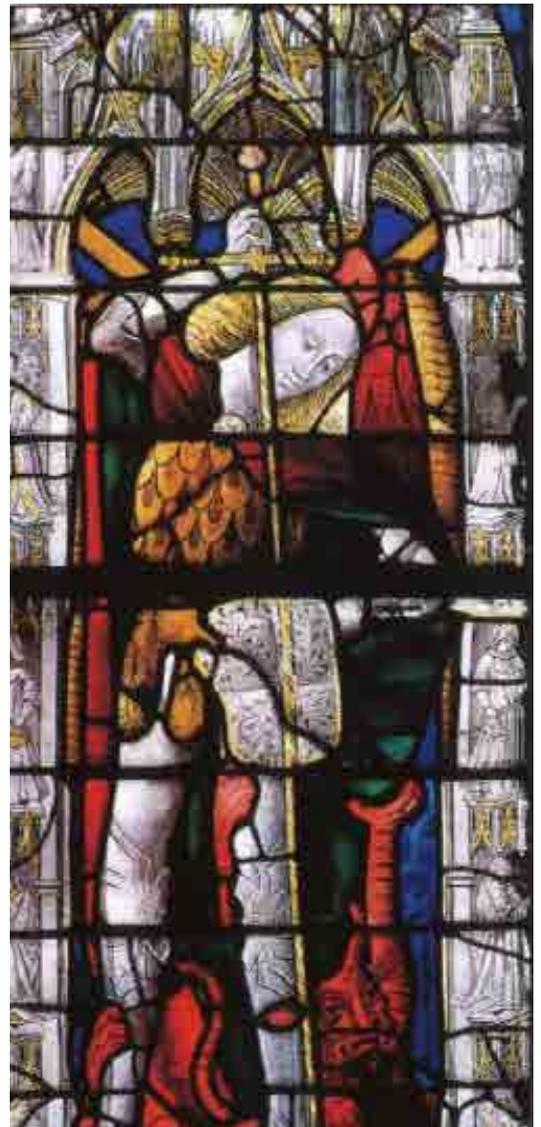


Fig. 1a
Michel Trouvé
Saint Michael
c. 1470
Rouen, originally from the church of Saint-Vincent, now in the Cathedral of Notre-Dame, bay 1

stained glass acquired our panels for his own collection he was quick to recognize the link to Trouvé's work, and proposed that they were created as part of the now mostly destroyed glazing program at the church of Saint-Maclou, where Trouvé worked from the mid-1460s, and in which parish he was a prominent resident. One of the largest extant windows still at Saint-Maclou is the Tree of Jesse window completed by Trouvé around 1470 (fig. 3). Several of the figures' faces correspond closely with our figures, with prominent brow-lines, deeply down-turned mouths, and – in the case of the prophet – heavy beards.

It was around exactly the same moment in time our glass was produced that the Chapter of Saint-Maclou commissioned important new schemes of artistic production across a range of media, most notably under the guidance of the celebrated Utrecht sculptor Paul de Mosselman

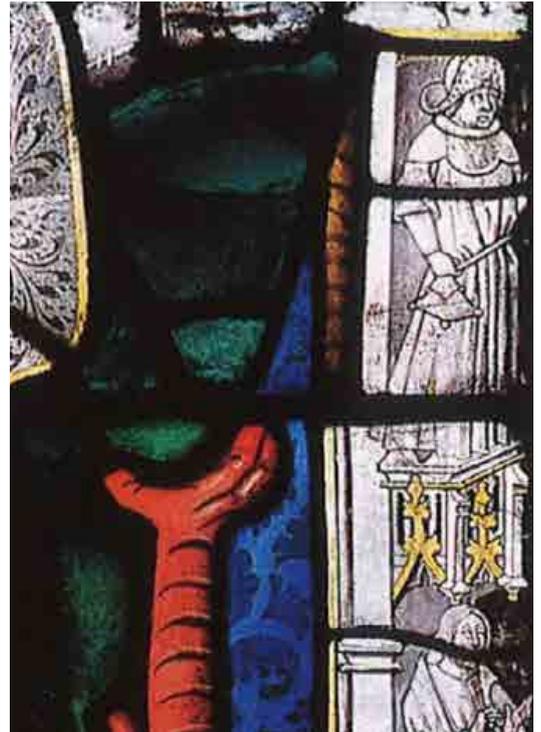
1, Caroline Blondeau, *Le vitrail à Rouen 1450-1530, Corpus Vitrearum France*, Rennes, 2014, p. 147.



Detail of the Bearded Prophet

(d. 1467). At the behest of King Charles VII of France, Mosselman had previously worked on the completion of the tomb of Jean de Berry (1340-1416) in Bourges before travelling to Rouen to take up his role as the head of the sculpture workshop at Saint-Maclou. It is tantalizing to imagine what involvement he had in the decorative scheme of the church in collaboration with artists in other media, since his fame and skill were widely recognized (including by King René of Anjou who wanted him to carve his own tomb upon the death of his court sculptor Jacques Morel in 1457). Examples of figures with similar structure, anatomy and costume can be found amongst his work on the Berry tomb, and whether or not he had direct involvement in the design of the glass at Saint-Maclou, the strong artistic dialogue between his work and that of Trouvé evinces a profound flourishing in the Franco-Flemish arts of the middle of the century.

Fig. 1b
Detail of the Saint Michael window (see fig. 1a), showing figures on wall-mounted socle supports





Detail of the micro-architecture in our panel of a bearded prophet



Fig. 2
Michel Trouvé
Christ and the Moneylenders,
detail
1467-9
Évreux, Cathedral of Notre-
Dame, bay 5

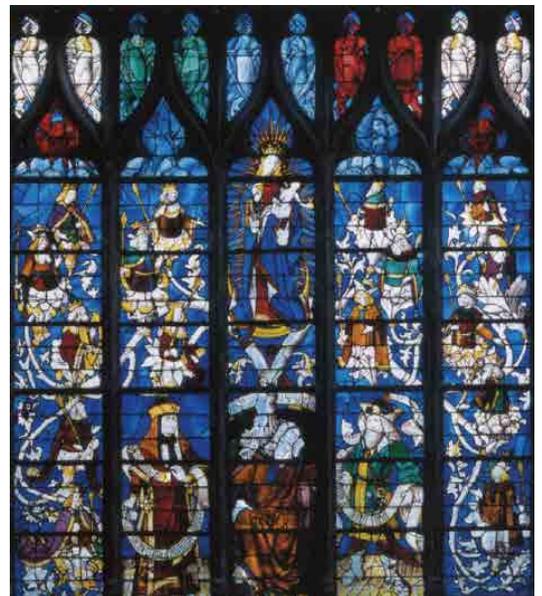


Fig. 3
Michel Trouvé (attributed to)
Tree of Jesse Window
c. 1470
Rouen, Church of Saint-
Maclou, bay 113

Guillaume Barbe (doc. 1456 - 1488), attributed

Saint Nicholas

France, Rouen
c. 1470

Provenance
Private Collection, Provence

150 x 69.5 cm; Blue, green, purple, red and clear glass with silver stain and vitreous enamel. Some breaks mended with string leads. The bottom-most section of yellow pomegranate pattern and its surrounding rectangle of purple damask replaced on the left-hand side; two small stop-gaps beneath and to its right. The lower section possibly trimmed, with some stop-gaps in the architectural dais beneath the saint's feet. The arch above his head also partially reconfigured on the left-hand side.

A monumental lancet panel showing Saint Nicholas of Myra (A.D. 270-342) standing before a purple cloth of gold woven with a pomegranate pattern and stylised bird and vine motifs. He wears a blue cope lined with green and the gem-studded mitre of his rank as a bishop, a status further emphasised by the lavish gold crozier held delicately between the fingers of his left hand. He raises his right hand in the sign of the Benediction, and looks in three quarter-profile to our right.

Nicholas was a Christian bishop born in what is now modern-day Turkey. The story of his life, popularised by the Golden Legend of Jacobus de Voragine, tells how during a terrible famine, a malicious butcher lured three children into his house before killing them and placing their bodies in a barrel to cure, planning to sell them off as meat. Nicholas, visiting the region to care for the hungry, exposed the butcher's crime and resurrected the three boys from the barrel by his prayers. At the saint's feet on the far-right of the scene, the naked forms of the three boys he saved are shown emerging from a coopered bucket.

The format, setting and decorative scheme of this extraordinarily well-preserved window are all indicative of stained glass produced in the foremost Rouennais workshops during the last third of the fifteenth century. The profusion of quarries

in a dominant palette of blue, green, purplish-red and yellow, set in close and cacophonous arrangements, seems to have been particularly favoured by Michel Trouvé, who painted windows for several of Rouen's rich churches in the 1460s and 70s, and the Barbe workshop which, under the leadership of Guillaume Barbe, was engaged from 1463 onwards in overhauling the glazing program of Rouen Cathedral. Amongst the surviving schemes either attributed to, or documented to have been painted by, Trouvé's workshop, several windows bear close comparison to the treatment of specific details on our panel. Trouvé seems to have been particularly interested in calligraphic flourishes, using a formula seemingly specific to his style on several occasions to create scrolling foliate motifs that could be applied to armour and textile interchangeably (see figs. 1-2). An almost identical motif, with broad leaf forms that sprout from - but not touch - a central undulating tendril, was used to decorate the gold orphrey adorning the front of Saint Nicholas's chasuble (fig. 3). Also notable, albeit a seemingly inconsequential detail, is the identical treatment of the crimped hemline of the glove on Nicholas's raised right hand, and Trouvé's representation of the hem of Saint Anne's headdress on a window originally made between 1460 and 1470 for the church of





Guillaume Barbe (documented between 1456 and 1488), or a close associate Saint Nicholas

Saint Vincent in Rouen, but now relocated to the Cathedral (fig. 4). More numerous than these shared details, however, are the comparisons that can be drawn to the work of the glazier Guillaume Barbe, documented between 1456 and 1488 as the head of a workshop located in the parish of Saint Nicholas, adjacent to Rouen Cathedral. Barbe is known to have taken a particularly active role in the affairs of his parish, holding the post of parish treasurer for several years and working on the repair and refurbishment of the church of Saint Nicholas during the 1470s.¹ His work on the Cathedral, for which he was in almost continuous

employment for most of the 1460s, remains one of the most complete and dazzling glazing schemes of this date anywhere in France (fig. 5). The meticulous approach to the shading of our saint's facial features can be found on a number of Barbe's windows, such as his depiction of Saint Mary Magdalene, painted in 1466, and Saint Michael, painted in 1468-9 (fig. 6a-b). Characteristic of Barbe's faces is their dense shading, with puffy bags beneath the eyes, and with thick black outlines used to describe the upper eyelid and the parting of the mouth. In many cases, his figures have the same long, slightly hooked nose as our figure of Saint Nicholas,

Fig. 1
Michel Trouvé
Saint Michael
c. 1470
Rouen, originally from the church of Saint-Vincent, now in the Cathedral of Notre-Dame, bay 1





Guillaume Barbe (documented between 1456 and 1488), or a close associate
Saint Nicholas

and similarly long earlobes with nodules curving outwards from the back of the ear (fig. 7). Barbe handled the subject of bishop saints, including Saint Nicholas, on several occasions and in different ways.² One of his versions, in the chapel of Saint Catherine at Rouen Cathedral, shows the same incorporation of large yellow glass discs within a wider field of red, to suggest a cloth of honour selectively embellished with gold 'pomegranate' motifs (fig. 9). Both this in situ version of Saint Nicholas, and another of the Cathedral's intact windows painted by Barbe in 1463, show a bishop saint wearing an almost identical livery to our figure, with a vivid blue chasuble lined in green and

decorated with yellow orphreys (fig. 8). A further contributing factor for the attribution of the present panel to Guillaume Barbe is the correspondence of the panel's architectural details, though somewhat reconstituted and rearranged, to his windows in the Cathedral at Rouen. The use of a complex, faceted dais beneath the figure's feet, which breaks into moulded detailing at its centre, can be found on numerous windows with firmly documented authorship by Barbe (fig. 10, for example). Although this can be said to have been something of an artistic convention amongst Rouennais glaziers at the time Barbe was active, even the smaller

Fig. 2
Michel Trouvé
Christ and the Moneylenders
1467-9
Évreux, Cathedral of Notre-Dame, bay 5



Fig. 4
Michel Trouvé
Saint Anne teaching the
Virgin to read
c. 1460-70
Rouen, originally from the
church of Saint-Vincent, now
in the Cathedral of Notre-
Dame, bay H

2, *Ibid.*, pp. 81-2, 84, 109.





Fig. 3
 Left:
 Michel Trouvé
 Christ and the Moneylenders,
 detail
 1467-9
 Évreux, Cathedral of Notre-
 Dame, bay 5

Centre:
 Detail of Saint Nicholas's
 gold orphrey on the present
 panel

Right:
 Michel Trouvé
 Saint Michael, detail showing
 the saint's patterned shield
 c. 1470
 Rouen, originally from the
 church of Saint-Vincent, now
 in the Cathedral of Notre-
 Dame, bay 1



Fig. 5
 Guillaume Barbe
 Saints Eloi, Lawrence,
 Saint John the Baptist and
 Nicholas
 1465
 Rouen Cathedral, bay 47

details on our panel's architectural mouldings, such as the small sprouting foliage picked out with silver stain, reappear profusely in Barbe's other windows of the 1460s. Whether our panel was executed entirely by Guillaume himself, or in collaboration with what was clearly a large and very productive workshop of highly skilled glaziers, cannot be categorically stated, but that it represents a rediscovery of the highest importance for our understanding of Rouennais stained glass from his career is undeniable.

Fig. 6a (left)
Guillaume Barbe
Saint Michael, detail
1468-9
Rouen, Cathedral of Notre-
Dame, bay 49



Fig. 6b (right)
Guillaume Barbe
Saint Mary Magdalene
1466
Rouen, Cathedral of Notre-
Dame, bay 43



Fig. 7
Guillaume Barbe
Saint John the Baptist, detail
1465
Rouen Cathedral, bay 47



Guillaume Barbe (documented between 1456 and 1488), or a close associate
Saint Nicholas

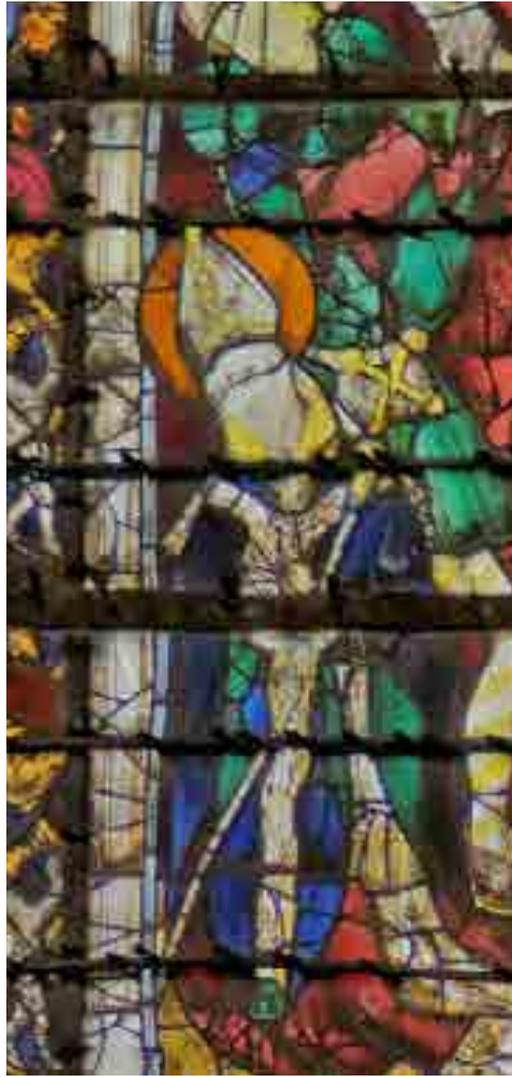


Fig. 9
Right:
Guillaume Barbe
The Martyrdom of Saint
Prétextat, detail
1463
Rouen, Cathedral of Notre-
Dame, bay 8
Left:
Our panel, showing Saint
Nicholas wearing almost
identical garments



Fig. 8
Guillaume Barbe
Saint Nicholas
1467
Rouen, Cathedral of Notre-
Dame, bay 44

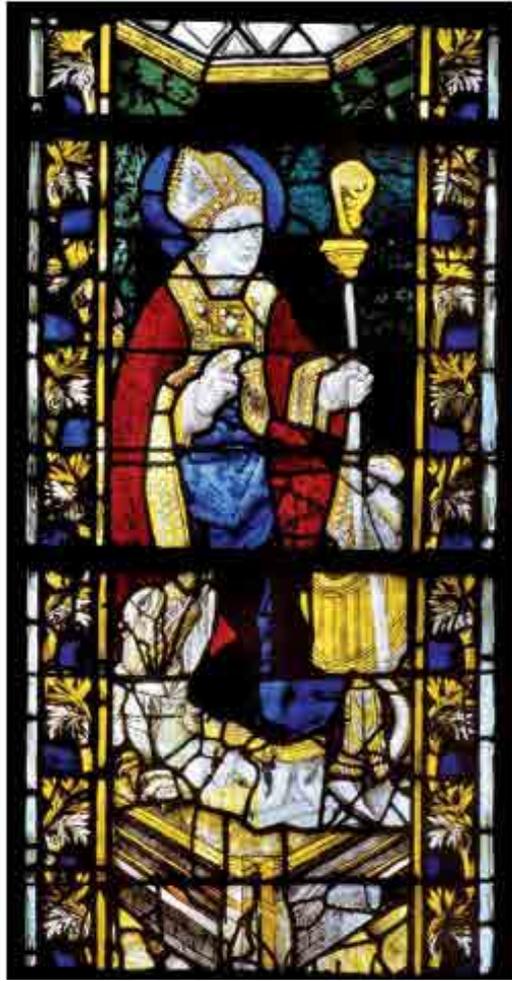


Fig. 10
Guillaume Barbe
Saint Nicholas
1465
Rouen, Cathedral of Notre-
Dame, Chapel of Saint Eloi,
bay 47

Michael Wolgemut (1434-1519), Workshop

A pair of lancet panels showing the donors Otto von Punzendorf (doc. in 1450), capitular at Bamberg and Eichstätt, and Kaspar von Punzendorf (d. 1486), from the church of Baiersdorf, Franconia

Germany, Nuremberg
c. 1470-80

Provenance

Eduard Ritter von Grutzner, Munich;
his estate sale, Hugo Helbing Munich, 24 June
1930, lots 212 and 213;
Geheimrat Ottmar Strauss, Cologne;
his forced sale, Hugo Helbing Munich, 21-24
May 1935, lots 279 and 280;
acquired by Irmgard von Lemmers-Danforth,
Wetzlar;
Private collection until 2017 when restituted
to the heirs of Ottmar Straus

Each 51 x 46 cm; blue, green, purple, red and
clear glass with silver stain. General surface
abrasion and some modern stopgaps.

Published

Uwe Gast, *Die mittelalterlichen Glasmalereien
in Unter- und Oberfranken*, Corpus Vitreaum,
Germany, forthcoming¹



Two male figures kneel in prayer within low, vaulted spaces. Both turn in three-quarter profile towards a central figure or scene that we can no longer see. The figure on the left-hand panel is dressed in an ornate velvet gown trimmed with fur at the collar, and is shown before a wooden prie-dieu draped with blue cloth. Hanging from a drape behind his body are the man's coats of arms, as well as his achievements in the form of two collars, one a collar of Esses, and the other a collar affiliated with the order of the Holy Ghost, showing a dove in flight at its base and Tau crosses regularly spaced around its ribbon-like chain. His counterpart also kneels before a velvet or damascene drape, though his version is

picked out with green glass and is inscribed with the words 'Maria' and 'Ora', which are taken from the litanies of the Virgin. He wears an extremely costly and fashionable suit of armour with ornately shaped faulds and a cusped trefoil design decorating the plackard covering his chest and the cuisses over his thighs. He has removed his helm, which is shown on the ground near his knees.

We are very fortunate that along the lower edge of the panels enough of their original dedicatory inscription survives to identify both of the men depicted above. They show members of the prominent Punzendorf family, Otto (doc.

¹ I am extremely grateful to Dr. Gast for identifying the two donors of the present panels.



Workshop of Michael Wolgemut (1434-1519)
lancet panel showing the donors

in 1450-4) a capitular at Bamberg and Eichstätt, and his nephew Kaspar (d. 1486).² The Ponzendorfs were citizens of Baiersdorf, a medieval town situated some twenty miles north of Nuremberg in Germany's Franconia region, and it is almost certainly for that town's church that our window panels were created. Although having a medieval structure that survives to this day (fig. 1), the church at Baiersdorf underwent almost total refurbishment in the middle of the eighteenth century, and it is possibly during that time – when a new and enlarged high altar was constructed which blocks the central apsidal window from the view of the congregation – that the medieval windows got removed and dispersed.

When our panels were sold from the collection of Grutzner in 1930 they were accompanied by two further sections of the same windows, the

first depicting a kneeling knight, and the second showing the figure of Christ triumphant on the cross, crowned and robed in a full-length garment and accompanied by a ministering angel figure (fig. 2). The significance of Christ Triumphant centres around the theme of redemption, since he triumphed over death and waits for us to join him in heaven. The redemptive theme is continued in our panels in the Marian inscription running along the upper edge of the right-hand panel's fictive velvet backdrop, which is part of a prayer beseeching intervention from the Virgin on behalf of the supplicant. It is likely that our donors were originally positioned alongside the third donor panel sold during the Grutzner sale, and that all three prayed to the central figure of Christ on the cross.

The dominant feature of our panels is their restrained and selective use of colour, with the

Fig. 1
The church at Baiersdorf today. Note the retention of its narrow medieval lancet windows in the apse.



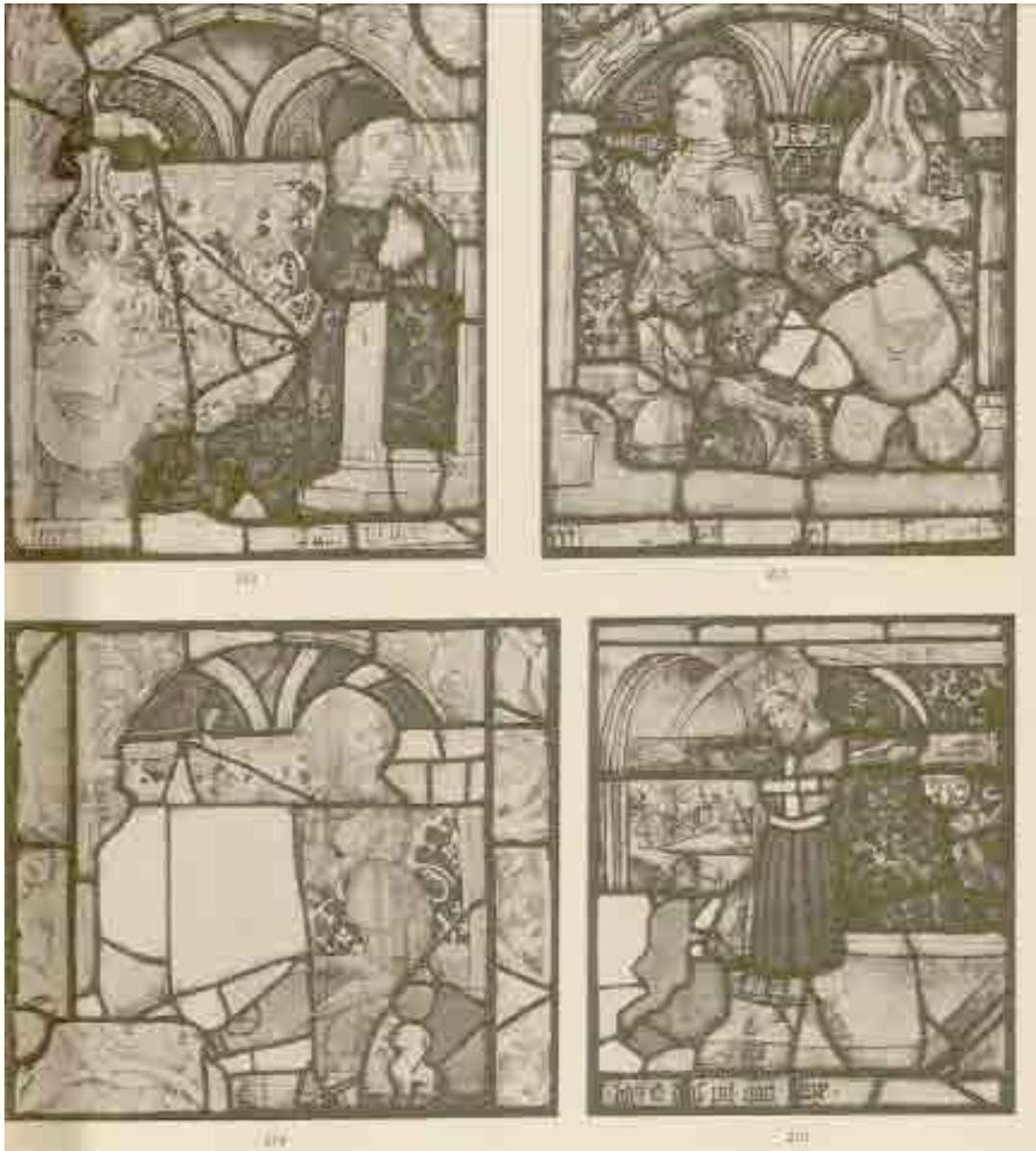
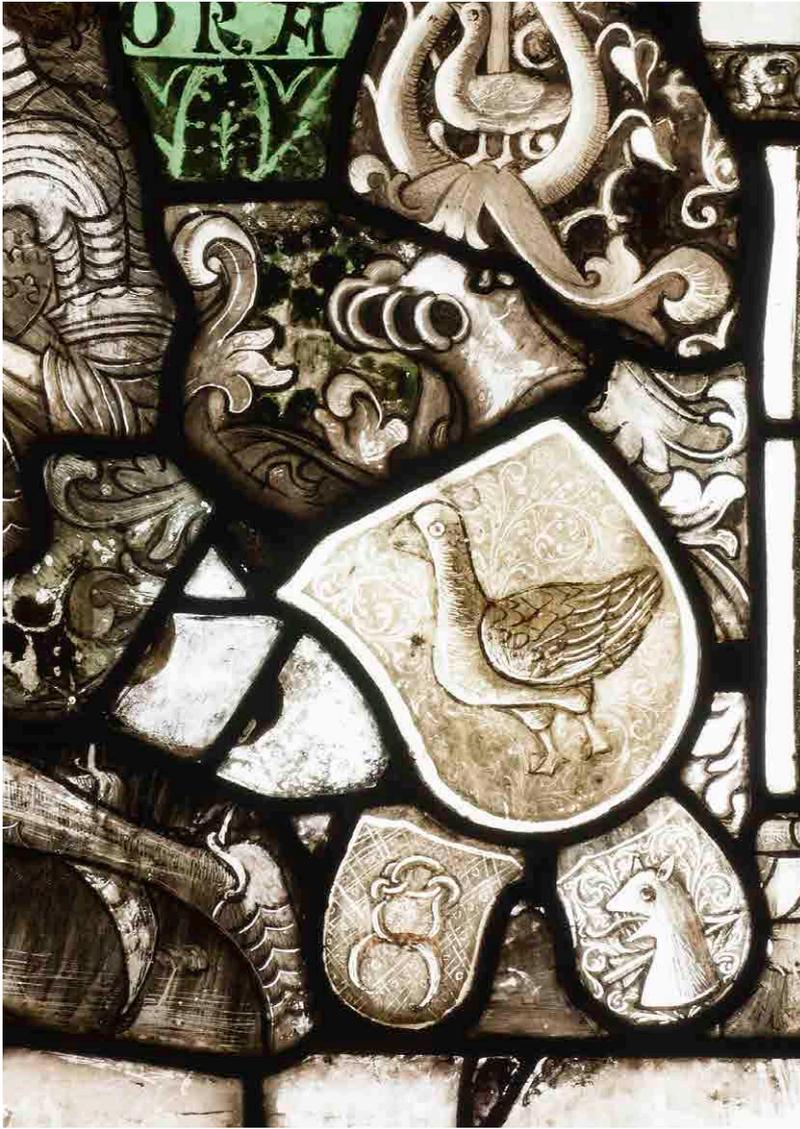


Fig. 2
The present panels (top row) alongside two further window sections from the same scheme, at the time of their sale from the Grutzner collection in 1930.

visual emphasis placed instead on clear glass decorated with black paint. Hatching and washes applied with the brush onto these clear quarries lend them a distinctly graphic feel. Where colour is used, notably as the backdrop to the figures, it is restricted to a palette of purple, red, blue, and green. An identical approach, with a similar use of coloured quarries and the same methods for hatched shading, ink washes, and sgraffito highlights laid in parallel rows, can be seen on a monumental window program paid for in around 1477 by the Emperor Frederick III (r. 1440-93) and his consort Eleonore of Portugal, and installed at their behest in the Lorenzkirche in Nuremberg (figs. 3-5). From the fourteenth century on, it had become tradition for the reigning emperor to donate the middle windows of the city of Nuremberg's most important churches.³ The political and cultural cache

attached to such a convention may well have influenced our donors to pay for a similar scheme at their own church in Baiersdorf. Yet the stylistic and technical crossovers our panels have with the Lorenzkirche windows suggest that the Punzendorfs went further still, engaging the same workshop patronised by Emperor Frederick himself to fulfil their own commission. The execution of the Lorenzkirche emperor's window has been attributed in the surrounding scholarship to the workshop of Michael Wolgemut (1434-1519), a successful Nuremberg painter and printmaker perhaps most famous today for having been the young Albrecht Dürer's teacher. Whether our windows were designed by Wolgemut himself or one of his close assistants is unclear, but their shared artistic idiom with the Lorenzkirche windows is undeniable.

3, R. Kahsnitz and W. Wixom eds, *Gothic and Renaissance Art in Nuremberg 1300-1550*, exh. cat., New York and Nuremberg, Munich, 1986, p. 177.



Workshop of Michael Wolgemut (1434-1519)
lancet panel showing the donors



Fig. 3
Workshop of Michael Wolgemut (1434-1519)
The Battle of Regensburg, detail showing two scenes from the Emperor's window c. 1477
These panels: 98 x 57 cm each; clear, green, purple, blue and red glass with silver stain
Nuremberg, St Lorenzkerche



Fig. 4
 Left:
 Workshop of Michael Wolgemut (1434-1519)
 The Battle of Regensburg,
 detail showing Saint George
 trouncing the dragon
 c. 1477
 Nuremberg, St Lorenzkirche

Right:
 Donor figure of Kaspar von
 Punzendorf, detail



Fig. 5
 Left:
 Detail of the cusped grisaille
 vaulting on the Lorenzkirche
 windows

Right:
 The same treatment applied
 to the ornamental vault on
 our panels

Circle of Peter Hemmel von Andlau

Fragment of an alb and the decorated hemline of a chasuble

Strasbourg
c. 1480-1500

Provenance
Private collection, USA

25.5 x 22 cm; clear glass with silver stain and vitreous paint. Two breaks in the lower section of the panel repaired with resin bonds.

A large fragment of extremely high quality showing the lower part of the vestments of a deacon or bishop. It conveys an almost ecstatic energy, with voluminous tubular folds regularly broken up into networks of papery folds, and the hem of the vestment sinuously turning back on itself. Meticulous and masterfully handled smear shading is used for modelling, whilst hatching and highlights are delicately scratched back through the paint surface to accentuate the folds. In style and treatment, it is closely related to the work of Peter Hemmel von Andlau, a leading glass painter from around 1420/25-1501, who operated a large workshop in Strasbourg but was also responsible for a number of important glazing schemes elsewhere (fig. 1). The extraordinarily fine quality and handling of the panel indicates that must be by the hand of the master himself or an immediate associate.



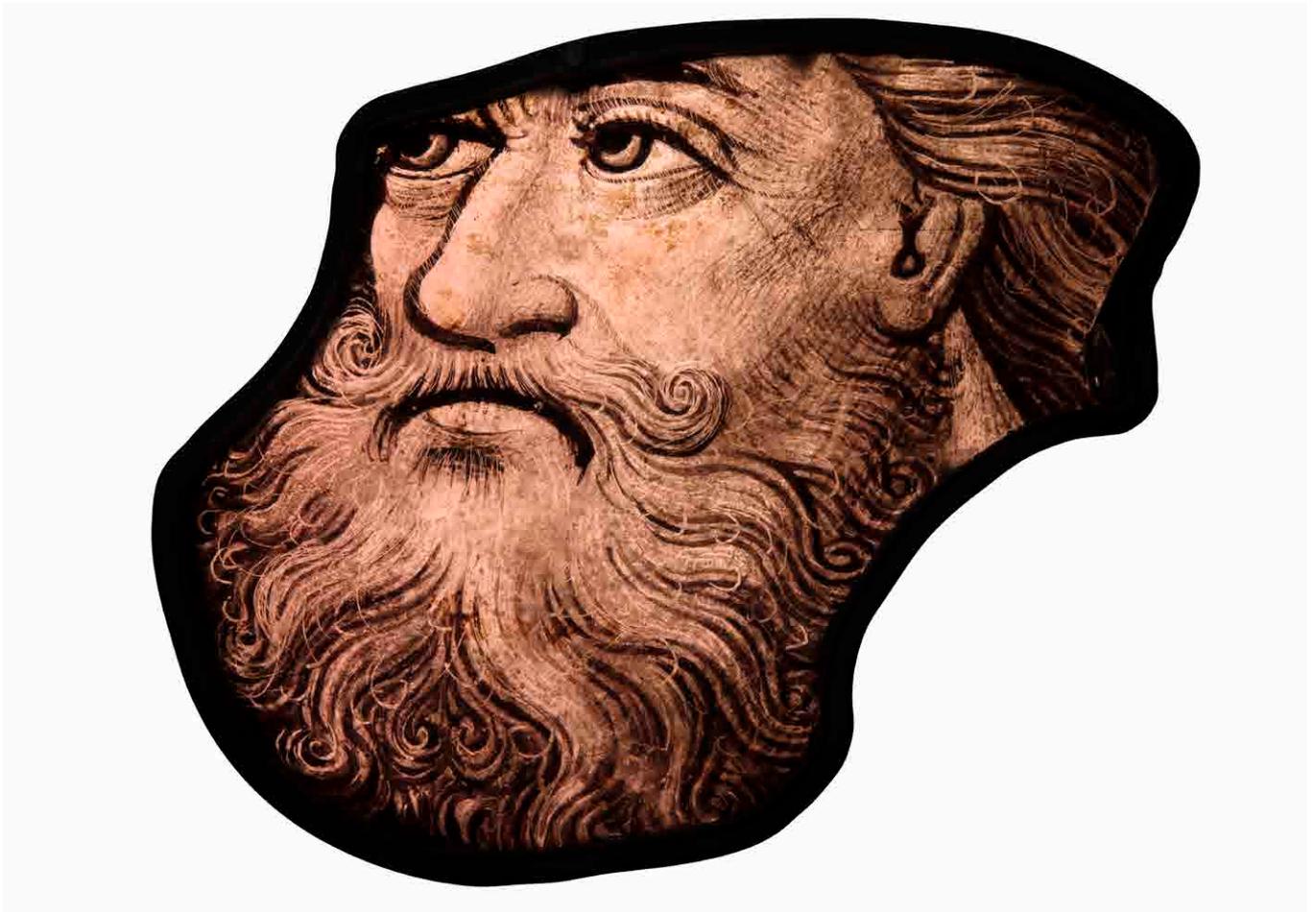


Fig. 1
Peter Hemmel von Andlau
The Virgin and Child
enthroned, from the
Nonnberg monastery,
Salzburg
Upper Rhine, Strasbourg
c. 1480
Darmstadt, Hessisches
Landesmuseum

Head of a bearded man

France
c. 1480-1500

12 x 14 cm; purple tinted clear glass with
vitreous paint.



The neatly defined locks of hair with tight curling ends, and the manner in which loose, lively highlights have been scratched back into the beard and hair in several places on this fragmentary head of a bearded figure, serve to indicate that it was painted in late fifteenth-century France by an absolute master of his art. A markedly similar approach was taken for the head of a figure of Saint Michael in a tall lancet panel now at the Metropolitan Museum of Art in New York, suggesting that they were made by artists in close contact with one another (fig. 1).



Fig. 1
Saint Michael and a donor,
detail
France
Late 15th century
225.1 x 58.4 cm; pot-metal
and coloured glass with
silver stain and vitreous paint
New York, Metropolitan
Museum of Art, inv. 28.84

Two monumental lancet panels showing the Annunciation and Visitation

France, Champagne, (probably made in a Troyes atelier c. 1510

Provenance

Mr. and Mrs. Fredric B. Pratt, Glen Cove, New York until;
Their bequest, Brooklyn Museum, New York, 1947, inv. 43.242A, B;
Deaccessioned in 2018

110 x 72 cm; red, blue, green and clear glass with silver stain and vitreous enamel. The glass weathered. Some modern stopgaps and repaired breaks.

Published

Jane Hayward and Madeline H. Caviness, *Stained Glass before 1700 in American Collections: Midwestern and Western States*, Corpus Vitrearum Checklist III, *Studies in the History of Art*, Volume 28, Washington, 1989, pp. 257-8.

Inscriptions

On the angel's scroll: Ave Maria plena dns/ tecum benedicta (the section inscribed 'Ave Maria' is a modern replacement)



In the first of these two monumental window sections, the angel Gabriel appears to the Virgin while she reads at a low prie-dieu. He enters her study from the right, carrying in his right hand a tall, flowering lily stem – a symbol of the Virgin's purity – and raising his left in exclamation. Above the lily stem appears a ribbon-like banderole inscribed with the angelic salutation 'Ave Maria gratia plena dominus tecum...' which is taken from the account of the Virgin's Annunciation recorded

in the Gospel of Luke (1:28). The Virgin casts her eyes down in humility but raises her right hand to her breast in surprise and acquiescence to the angel's news that she will conceive the Christ Child. In the second panel, the Virgin is shown alongside an older woman who is shown as if going to kneel before her. This must be the Visitation, a moment subsequent to the Annunciation in Luke's Gospel account (1:39–56) during which Mary visits a barren woman called Elizabeth.



The Annunciation, detail

Upon Mary's entering Elizabeth's house, the older woman miraculously conceives of a child who in later life becomes John the Baptist.

The region of Champagne in North-Eastern France is one of the richest repositories for stained glass anywhere in Europe; over a thousand sixteenth-century windows survive in situ in the churches of the Aube (encompassing the region's capital, Troyes) alone.¹ Closely related windows survive in churches across the Aube, as well as the Marne further north, including a window depicting the Meeting at the Golden Gate in the church of Saint-Remy, Congy, a Visitation at Notre-Dame, Epernay, and a large Life of the Virgin window program

at Saint-Etienne cathedral, Châlons-sur-Marne (painted in 1509).² Perhaps the closest parallel in technical, stylistic, and compositional terms is the Life of the Virgin scheme at that church of Notre-Dame-de-l'Assomption, Herbisse (Aube), for which the design of the Annunciation window is almost identical to that of our version of the same scene (fig. 1). The painter responsible for the Life of the Virgin window at Herbisse also authored others in the same edifice, including the Tree of Jesse window, which is dated 1512 (fig. 2). Comparisons to these and other schemes show that our two panels are firmly attributable to the same artist, and can be convincingly dated around 1510 as a result.

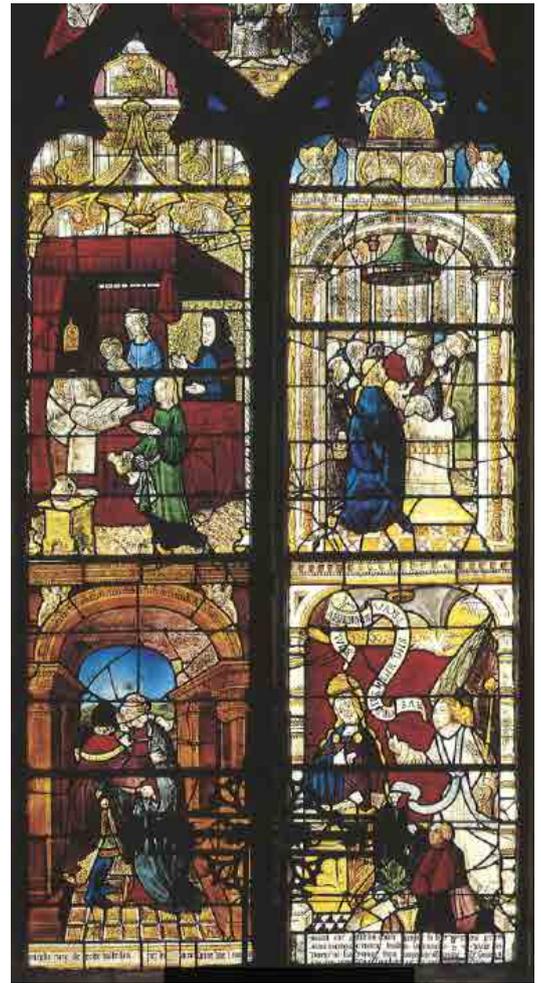
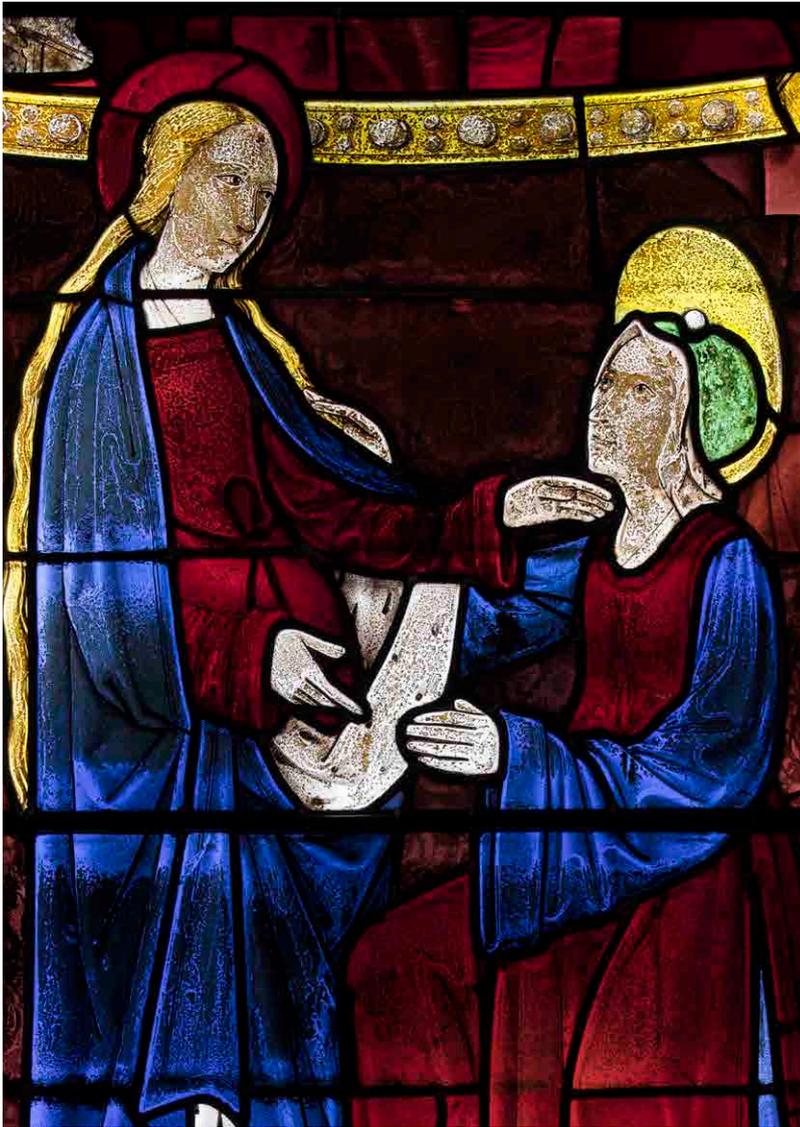


Fig. 1
The Life of the Virgin
window
c. 1500-10
Herbisse, Eglise Notre-Dame-
de-l'Assomption



The Visitation, detail

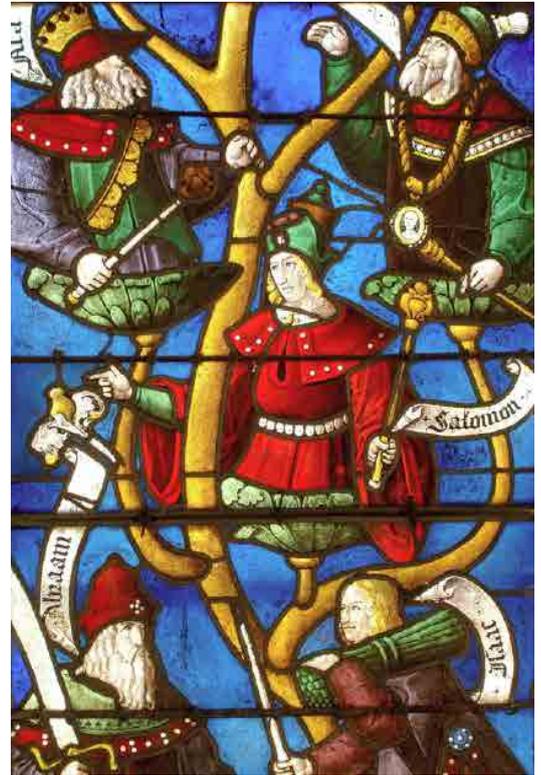


Fig. 2
The Tree of Jesse window,
detail
Dated 1512
Herbisse, Eglise Notre-Dame-
de-l'Assomption

The Death of Lazarus

Northern Netherlands, Leiden
c. 1510

21.7 cm diameter; clear crown glass with silver
stain and vitreous paint.

Provenance

Private collection, UK
formally mounted into lantern



The moribund body of a bearded man dressed in simple, full-length clothing, lies propped against a rocky outcrop in a landscape that rises towards a castellated city in the far distance. His hands are clasped in front of him as if in prayer, while his head is thrown back lifelessly against the rocks. At his feet lie a bowl and fly brush, his only possessions. Three angels clothed in albs – one also wearing a richly embellished cope of gold material and another shown playing a lute – attend to his body, their wings unfurled above their heads. At the top of the scene two smaller angels are shown cradling the naked soul of the dead

man in a white sheet, presumably in the process of carrying it to heaven.

The iconography of this roundel is taken from the parable of Lazarus and Dives, as described in the Gospel of Luke (16:19-31). Two men, a beggar named Lazarus and an unnamed rich man known by the descriptor Dives (literally 'rich man'), lived and died contemporaneously to one another. Having suffered poverty and illness all his life, and lain helpless and unaided at the foot of the rich man's steps, Lazarus ascended to heaven upon his death, while the rich man who had led a life of



The Death of Lazarus

luxury was sentenced to an afterlife of torment in Hades. The painter of the present roundel chose the exact moments of Lazarus's death (as can be inferred by his still partially opened eyes) and the subsequent ascension of his soul to heaven: 'The time came when the beggar died and the angels carried him to Abraham's side' (Luke 16:22). However, since it is abstracted from any of the surrounding narrative, it also serves to function as a parable for all humanity, beseeching us to lead a Christian life and think of what is to come no matter how lowly our station.



Fig. 1
Lazarus and Dives
Northern Netherlands,
Leiden
c. 1510
24.2 cm diameter; clear glass
with silver stain and vitreous
paint
Leiden, Museum Lakenhal,
inv. 7679



The Death of Lazarus

The mastery and speed with which the paint has been applied to the glass in places such as the jagged rocks and tufts of grass around Lazarus's head, and the manner of its selective removal with fluid and energetic sgraffito marks, indicate that this roundel is the work of an artist in full control of his craft. A beautifully controlled layer of stippling has been used alongside careful parallel hatching to build up layers of depth in the figures' clothing, while the dotted colouring of the angels' wings has been achieved with incredible subtlety and lightness of touch. These features, combined with the overall approach to composition and subject matter, relate closely to Northern Netherlandish roundels painted in the early years of the sixteenth century, most notably in the prominent city of Leiden. A sister roundel reusing several elements from our figure of Lazarus and believed to have been painted in around 1510 is preserved in the Lakenhal Museum in Leiden, as is another showing the story of David and Nabal, with sgraffito mark-making in the figures' hair of an almost identical quality to those visible on our panel (figs. 1-2).



Fig. 2
The story of David and Nabal
Northern Netherlands,
Leiden
c. 1510-20
24.2 cm diameter; clear glass
with silver stain and vitreous
paint
Leiden, Museum Lakenhal,
inv. 7682

A rider on horseback, possibly the Roman soldier Longinus

Upper Rhine Valley
c. 1510-20

Provenance

Formerly with Sibyll Kummer (1919-1996),
Switzerland;
Collection of Prof. Klaus Tiedemann,
Epelheim, purchased in Paris, 1990s

89.7 x 56.1cm; blue, green, red, purple, and
clear glass with silver stain, vitreous enamel,
and pink sanguine pigment. The foliage likely
reconstituted from associated windows within
a larger scheme, the architecture a modern
restoration.

An extremely fine lancet panel of large proportions depicting a figure on horseback, dressed in elaborate armour and holding a flag, with a foliage-strewn foreground beneath the hooves of his steed. He is painted in the garb of a noble cavalryman, such as a landsknecht, or more simply reiter, in German. His status is emphasized by the lanyard-like chain worn across one shoulder, the lavish cut-velvet skirts of his armour and the gilded horse trappings worn by his dappled horse. Behind him to the right huddle a group of helmed soldiers beneath a classicizing archway. Like the rider in the foreground, they seem to be looking towards something beyond the confines of the composition on our left.

Later stopgaps in the upper register of our panel have clouded its original iconographic significance. However, if the reconstructed tip of the standard borne by the lead rider is removed from the image, the whole composition opens up to our left, with the possibility that we are seeing only a short section of what may have been a much longer staff. Following the rider's gaze up to where it currently leads vacantly, and imagining it drawing our attention to something high up beyond the top-left corner of the panel, it becomes clear that we are most likely looking at part of a Calvary group, with the soldiers looking towards a now-lost figure of Christ on the Cross, which would have been situated at the end of the rider's directional gaze. Identifying the scene thus, we can unpack the significance of the garments worn by the foremost rider as the marks of his privileged status and role in the Passion narrative as the centurion who, according to the Gospel of John (19:34) pierced Christ's side with a spear before professing 'Truly this man was the Son of God'. Although he is not named in any of the Gospel accounts of the Crucifixion, the





A rider on horseback, possibly the Roman soldier Longinus

apocryphal Gospel of Nicodemus names him as Longinus. In some accounts and late-medieval images he is shown as a blind soldier, who miraculously regains his sight when drops of the blood emitted from Christ's side wound fall in his eyes. Although our figure clearly has opened eyes, he seems to squint, as if not in full control of his sense of sight. This feature, along with his advanced age signaled by his sunken cheeks and flabby neck and chin, aid in his identification as Longinus.

The treatment of all of the figures in this panel is incredibly meticulous, involving the use of dark brown/black vitreous enamel for the armour, but pink sanguine for the flesh tones, subtly imbuing them with warmth and life. Minute details and contour lines are scratched back

into the paint surface using a sharp implement, a technique known as sticklighting. The predominant use of the muted grisaille technique is a feature characteristic of stained glass from the Upper Rhine Valley and saw rapid proliferation during the early years of the sixteenth century. A large window showing Saint Sebastian, incorporating the same combination of black vitreous paint alongside a warmer sanguine pigment used for the flesh tones, and with a similarly limited use of an earthy green for the depiction of foliage and grass, is preserved in the Musée Unterlinden, Colmar, and is believed to have been painted in that city (fig. 1).

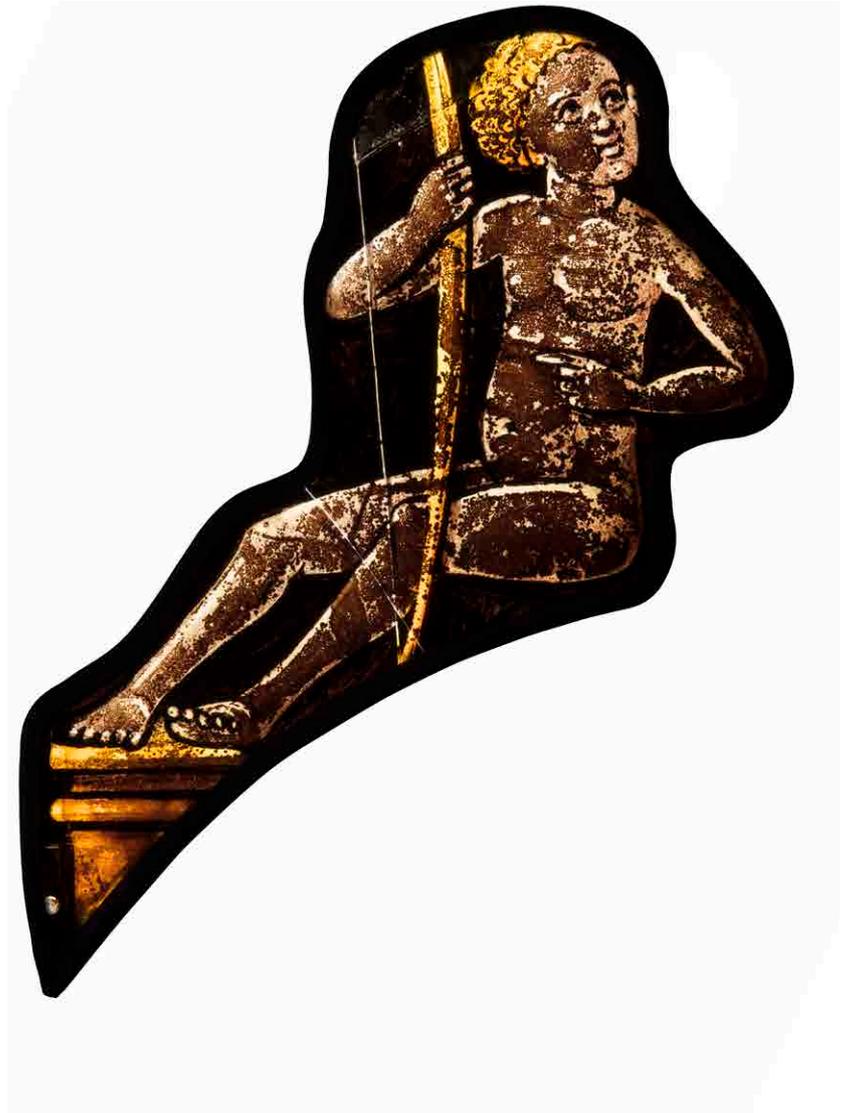


Fig. 1
Saint Sebastian
Upper Rhine Valley, Colmar
c. 1500
Colmar, Musée Unterlinden,
originally in the church of
Wihr-au-Wal

Northern France
c. 1500

18.6 x 14.6cm; clear glass with silverstain and vitreous paint. Pitting and discolouration due to weathering. A repaired break across the figure legs, and a small modern insert at the top of the quarry.

This charming and playful fragment shows a naked boy with tightly curling blonde hair holding a long archery bow in his right hand and gesturing to it with his left. Isolated from his original context, he seems to hover miraculously in mid-air, but the panel's arcing lower edge and the traces of an architectural moulding below his feet, indicates that he was once shown in the context of a larger design - most likely a fictive stone arch on which he would have appeared to rest. Large church windows incorporating such imagery became increasingly popular across northern France during the second half of the fifteenth century and, by around 1500, contained a veritable cornucopia of fantastical, playful, and at times irreverent details. The bow in our figure's hand may indicate that the window from which he was taken held significance for an Archers' Guild, or a patron associated with it.



An angel crossing its arms in supplication

Northern France, Paris or environs
c. 1510-20

15 x 12.2cm; clear glass with silverstain,
vitreous paint and pink sanguine pigment.

An angel turns to our left in three-quarter profile and crosses his arms left over right across his chest. His long blonde hair cascades in springy locks around his face, which is picked out (as it typical for figurative glass produced in France after around 1500) with a warm-hued pigment known as pink or rose sanguine.

The iconography of this small but beautifully-preserved fragment suggests that it was originally made for a larger window showing a scene from the Life of Christ. Such angels are particularly common in images of the Nativity, praying alongside the Virgin Mary to her newborn Son, and it is highly possible that our figure was removed from just such a scene.



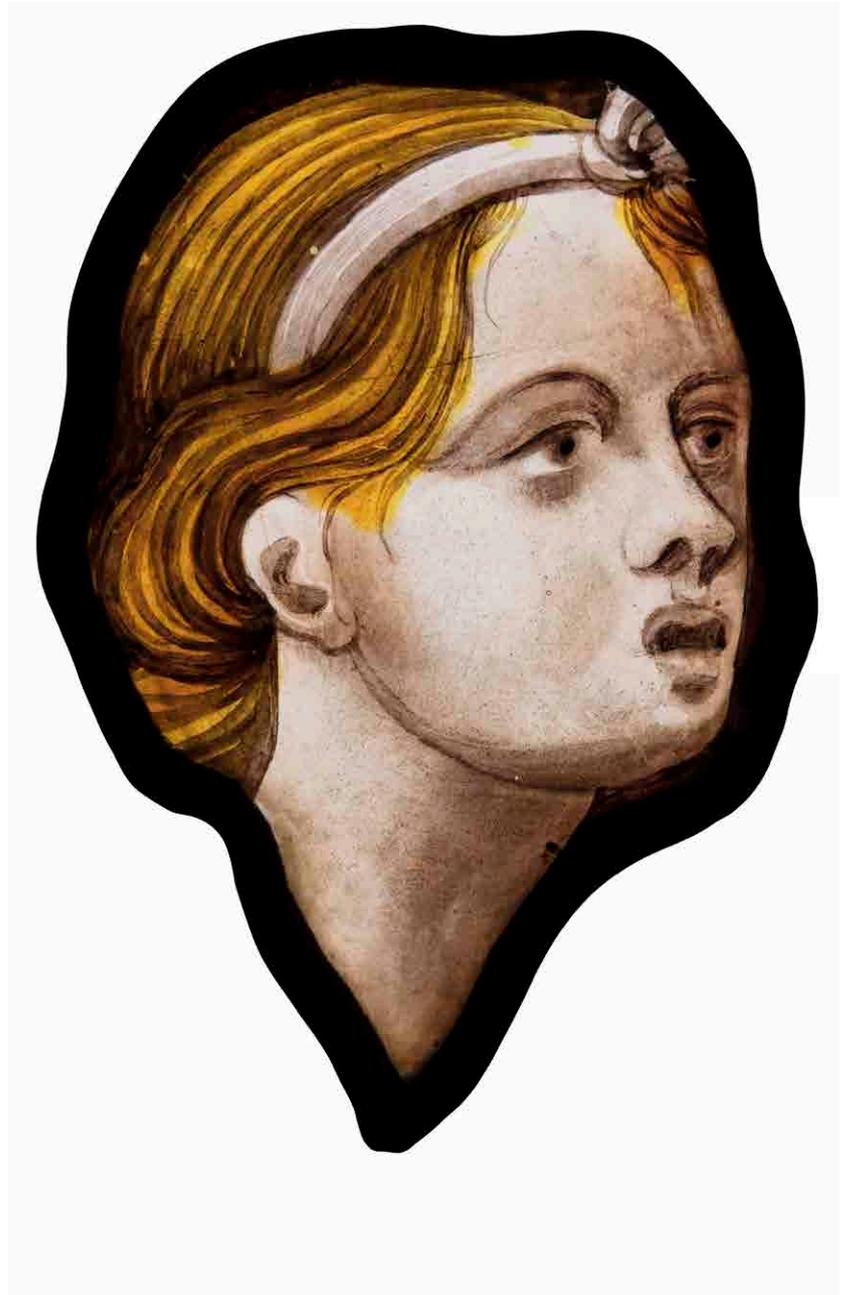
Head of a woman

Northern France
c. 1530

11.3 x 7.7 cm; clear glass with silverstain,
vitreous paint and pink sanguine pigment.

This small, almost pristinely preserved quarry shows a female figure looking up to our right in three-quarter profile. She wears a knotted strip of white cloth as a hairband but her long blonde locks, picked out in silver stain, ripple out from underneath and fall behind her neck.

The smear shading and wash used to tone the clear glass of this small panel, the employment of a delicate sanguine pigment to warm the figure's flesh tones, and the loose freehand brushwork used for her hair, are all features found in stained glass right across northern France in the years around 1530.



An angel with blue wings

Central France, (Bourges?)
c. 1500

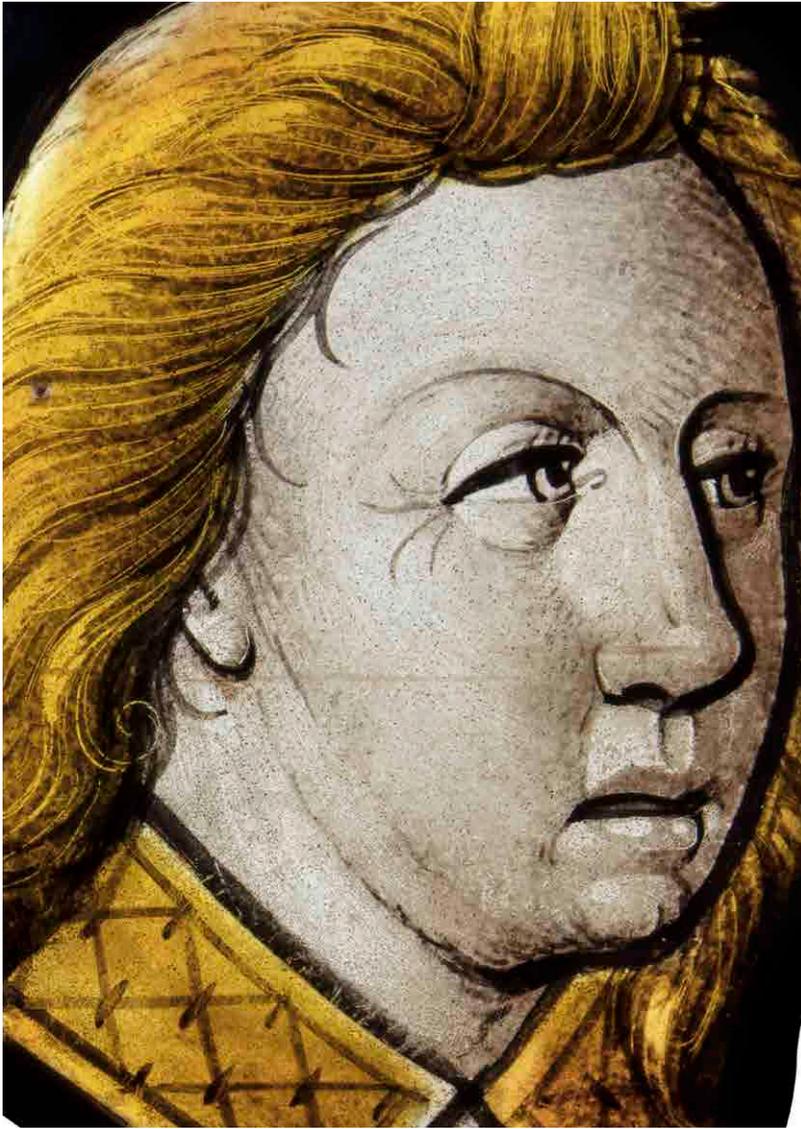
11.3 x 7.7 cm; clear glass with silver stain,
vitreous paint and pink sanguine pigment.

An angel with unfurled wings of blue and purple feathers looks in three-quarter profile to our right. He wears a white garment with an ornate golden collar simulating embroidered orphrey material. Minute graphic details, such as the crow's-feet wrinkles spreading into the temple from the corner of the eye, enliven and individualize his visage.

The crossovers between our angel and panel painting around 1500 in the lands of Berry in central France may suggest a shared origin in that region. The work of Berrichon artists including Jacquelin de Montlucon (1463-1505), a painter active in Bourges during the last quarter of the fifteenth century who delighted in idiosyncratic touches to facial features and subtly unkempt hair in a manner closely related to our angel, arguably offer some of the most compelling parallels (fig. 1).¹



1, Cf. also an almost identical angel in a manuscript localised to Bourges, which was sold through Sotheby's in November 1990; R. Schindler, 'The Cloisters Annunciation by the Master of Charles of France', in *The Metropolitan Museum Journal*, 2012, pp. 85-100, p. 95, fig. 15.



An angel with blue wings



Fig. 1
Jacquelin de Montlucon
The Annunciation, detail
Central France, Bourges
1496-7
Lyon, Musée des Beaux Arts

A mouchette panel depicting Saint Nicholas

Northern France
c. 1520

83 x 59 cm; red, blue, green, and clear glass with silver stain, vitreous paint, and pink sanguine pigment. Repaired breaks and some reconstituted elements and modern stopgaps

We know that this panel was made for one of the mouchettes - cusped upper tracery sections - of a large Flamboyant gothic window, since its hourglass format was dictated by the surrounding stonework. It shows the bishop saint Nicholas of Myra (270-342) standing alongside a bucket from which three naked youths are emerging. Nicholas became particularly associated with children, brewers, pawnbrokers, sailors and merchants, so his popularity spread far and wide (particularly across France and the Low Countries) during the later Middle Ages. It is possible that our window was paid for by a merchants' guild or wealthy ship merchant, though its removal from the church for which it was made now makes precise identification impossible.





Burying the Dead, or the finding and transferal of relics, After a design by Pieter Cornelisz (1489/90-1560/61)

Northern Netherlands, Leiden
c. 1520-25

Provenance
Private collection, Colorado

27 x 20 cm; clear glass with silver stain and vitreous enamel. Several repaired breaks with some resin infilling and cold painting. Two large losses in the upper register, filled in with modern glass joined with lead cames.

This intriguing arch-topped panel is divided into two scenes. In the foreground, a blonde-haired nobleman in a cloth hat and furs and a bishop wearing a cope and ornate mitre picked out in yellow, attend a grave in the process of being dug by three labourers. Although only two of the workmen are visible, a third is implicated by the presence of a shovel being emptied of its contents in front of the nobleman's feet and just above the panel's lower edge, suggesting that the scene has been adapted from a larger drawing. In the hilly landscape beyond, a second scene shows a procession of people following a coffin carried by attendants (only its triangulated roofline is now visible above the right-hand lacuna in the glass). It almost certainly shows another moment in the same narrative we are witnessing in the foreground, since a bishop in the same ornately constructed mitre, and a nobleman in the same large cloth hat, appear at the head of the throng.

It is possible that this panel was intended to represent the Burying of the Dead, one of the seven Acts of Mercy associated during the later Middle Ages with leading a good Christian life. It certainly shares some of its iconographic elements with contemporary images of this scene, such as a drawing dated 1524 by the Leiden painter Pieter Cornelisz. which is now in the Rijksmuseum, Amsterdam (fig. 1). However, the expressive exclamatory gesture of the standing grave-digger and the excited, scrabbling action of his counterpart, who pulls aside large rocks as if to reveal something out of view to our right, are more suggestive of a miraculous occurrence.

In fact, these features seem to accord well with descriptions of the finding and transferal of the relics of Saint Stephen. The bishop pictured in the foreground would, in this reading, be identifiable as Bishop John of Jerusalem, who helps direct the process in a landscape that is clearly meant to represent a site well away from the city's walls, where Stephen's body is said to have been buried in a communal pit.¹

The same dark, cool-hued vitreous paint used



1, Jacobus de Voragine, *The Golden Legend*, William Granger Ryan trans., Princeton and Oxford, 2012 ed., pp. 426-30.



Burying the Dead, or the finding and transferal of relics

on our panel characterises most Northern Netherlandish stained glass roundels and unipartite panels of this period. It can be more specifically localised to Leiden based on the many parallels it affords to a number of drawings by Pieter Cornelisz. and his contemporaries working in that city on stained glass designs in the 1510s and 20s. Both the costume and pose of the nobleman in the foreground closely echo a design by Cornelisz. for a roundel depicting The Birth of the Son of Gauthier and Griselda, for instance (Fig. 2). Kees Berserik has grouped a number of surviving roundels

around a painter whom he named provisionally as The Master of the John Series, an artist who masterfully introduces depth and radiance into his works through a combination of deep, sfumato-like shading, and crisp, wriggling highlights worked back into the paint layer with a fine stylus.



Fig. 1
Pieter Cornelisz.
Burying the Dead
Northern Netherlands,
Leiden
1524
24.7 x 19.1 cm; ink on paper
Amsterdam, Rijksmuseum,
Rijksprentenkabinet, inv. RP-
T-1879-A-7



Burying the Dead, or the finding and transferal of relics



Fig. 2
Pieter Cornelisz.
The Birth of the Son of
Gauthier and Griselda
Northern Netherlands,
Leiden
1517
22.9 cm (height); ink on
paper
Amsterdam, Rijksmuseum,
Rijksprentenkabinet, inv. RP-
T-1921-475

Christ before Pilate

France, Champagne, Troyes
c. 1520-30

Provenance

With Sibyll Kummer-Rothenhäusler, Zürich;
Collection of Prof. Dr. Klaus Tiedemann,
acquired from the above in September 1991

73.5 x 77 cm; red, purple, blue, green and
clear glass with silver stain and vitreous paint.

Two small sections of drapery and one of
the tormentor's faces are twentieth-century
replacements. Several breaks repaired with
resin or lead came respectively.

A frenzied gathering of people crowd around the figure Christ, shown standing at the centre of the scene and identified with a golden halo nimb-ing his head. He is depicted in a humiliated and anxious state, with bare feet and ropes binding his wrists, but he wears a full-length garment of rich purple. This is the same robe for which, according to accounts of his Passion recorded in the Gospels of John (19:23–24) and Matthew (27:35), the soldiers who tortured him would later cast lots while he was dying on the cross. Seated at the far right on an ornate gilded throne is the figure of Pontius Pilate, the governor of Judaea who famously washed his hands rather than be held responsible for delivering Christ's death sentence.

The composition, style, and treatment of this large window panel places it firmly in the Aube region around Troyes in north-eastern France. Champenois painter-glaziers such as Nicolas Cor-donnier II (famous for his work on the windows of the Church of Mary Magdalene in Troyes, of which large amounts of glass survive) produced monumental glazing schemes with exactly this type of colour palette, expressive painterly technique, and scale. Similar compositional patterns informed the glazing programs documenting the Passion of Christ at a handful of sites located in the west of the Aube region in particular. Those surviving in the church of la-Nativité-de-la-Vierge, Bérulle, situated halfway between Troyes and Sens (fig. 1a-b), and at Villemaur-sur-Vanne some ten kilometres to the North-East of Bérulle, offer some of the closest comparisons to our version of the scene.¹



1, See also V. Boucherat, *L'Art en Champagne à la Fin du Moyen Âge; Productions locales et modèles étrangers* (c. 1485-c.1535), Rennes, 2005, p. 210.

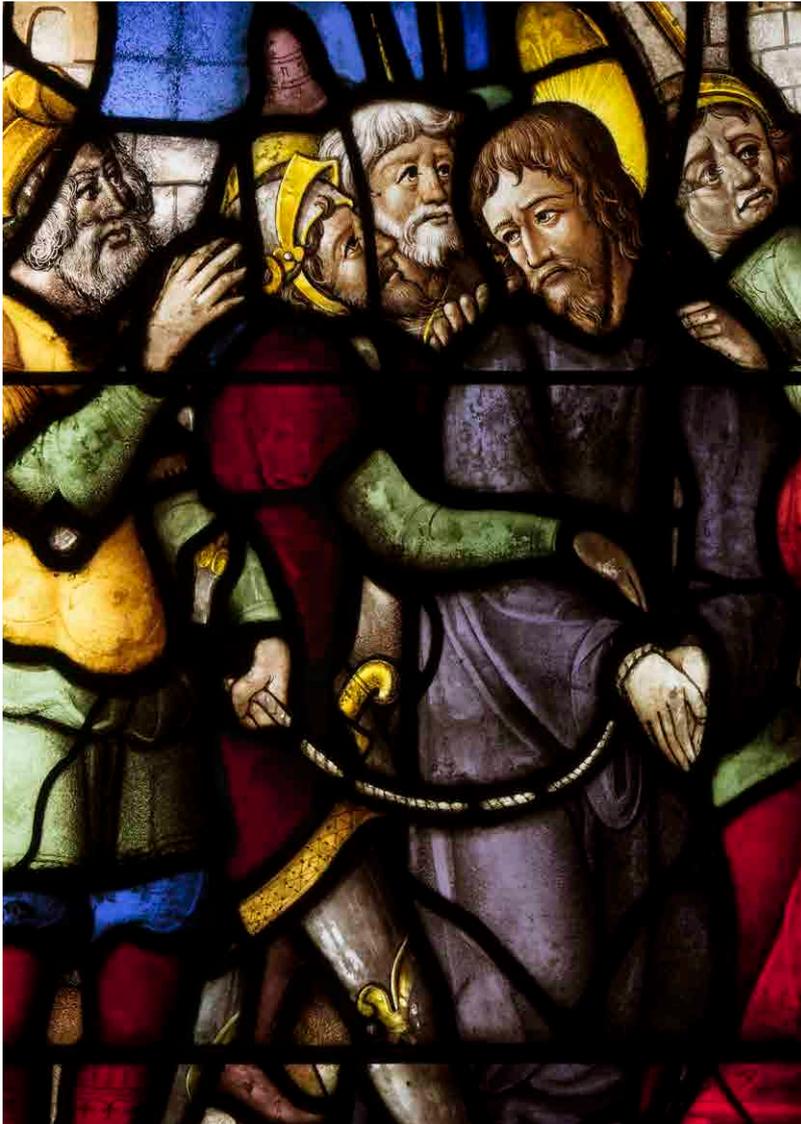


Fig. 1a
Workshop of Nicolas
Cordonnier II
Window of the Passion, with
Christ before Pilate at centre
c. 1525
France, Aube, Bérulle,
Church of la-Nativité-de-la-
Vierge
Bérulle, eglise de la-Nativité-
de-la-Vierge

Christ before Pilate





Christ before Pilate

Fig. 1b
Workshop of Nicolas
Cordonnier II
Window of the Passion,
detail
c. 1525
France, Aube, Bérulle,
Church of la-Nativité-de-la-
Vierge
Bérulle, eglise de la-Nativité-
de-la-Vierge



Mouchette panels with angels in flight

France, Normandy
c. 1500-10

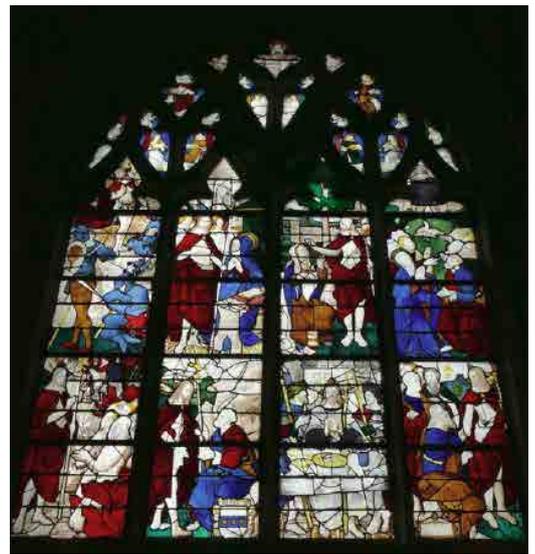
Provenance
Goekoop collection, Leiden

Panel (a): 67.8 x 25.8 cm; Panel (b): 64.8 x 26.5 cm; Panel (c): 64.5 x 26.8 cm; blue, clear, red and green glass with silver stain and vitreous enamel, set into a larger black glass matrix. Several breaks repaired with resin bonds. One piece of drapery in panel (a) restored with a modern infill.





Fig. 1
The Master of the Life of
John the Baptist
The Resurrection of Christ
window
c. 1505-10
Louviers, Eglise Notre-Dame



Mouchette panel with singing angels in flight

Three angels hover in flight in three-quarter profile against blue backdrops. Panel (a) shows one of these figures looking towards our left, wearing a simple white alb and singing from a book held high at the level of its chest. Its wings have purple outer feathers but a flash of green on the inside, and its long blonde hair cascades around its neck. Its counterparts on panels (b) and (c) look left and right respectively, and have spread scrolls of parchment across their laps from which they too appear to be singing, since they are covered in lines of musical notation. They also wear white albs that billow around their bodies and hide their feet from view, but unlike the more simply garbed angel on panel (a) they also sport embroidered yellow stoles crossed over each shoulder and terminating in tassels near the level of their knees. The angel on panel (b) has similarly coloured wings to angel (a), while the third figure's are depicted using a subtler palette brown and purple.

Angels were some of the most popular figurative motifs of the late Middle Ages. Often depicted as a host of beings swarming above narrative imagery and accompanying some of the core moments in the Christological cycle, they offered viewers models for prayer, contemplation, and engagement with the dense, didactic themes laid out in Christian art. The sinuous, almost hourglass format of our three panels indicate that they were made to decorate mouchettes, the asymmetrical, cusped spaces that appear between the shapely stone nervures of church windows in late-medieval Flamboyant architecture. Such shapes are often likened to flickering flames and help to enliven the upper registers of a large arched window. Similar angels, with billowing draperies and polychromatic, splayed wings, decorate the upper sections of windows at Évreux and Louviers in Normandy (fig. 1).

A composite panel with three figures at the base of a crucifixion

Northern France, Champagne
c. 1520s

37.5 x 26.7 cm; clear, red, blue and green glass
with silver stain and vitreous enamel.

Provenance

Roy Grosvenor Thomas, New York, to 1923,
whereby acquired by; S. Vernon Mann, New
York and Great Neck, NY, to 1932;
His sale, American Art Association, 1932, lot
253;
Dr. Woody and Mrs. Honor Cobbs, Atlanta,
Georgia

The three heads arranged together in this panel compare closely on stylistic and technical grounds, and most probably originate from a single window. The sorrowful features and raised hands of the two shrouded women suggest that we are looking at fragments of a much larger window depicting the Crucifixion of Christ. Comparably painted figures litter the scenes of Champenois window schemes of the 1520 and 30s, including at Auxon, Châlons-sur-Marne and Rouilly-Saint-Loup, as well as at Saint-Nizier in Troyes.¹



1, Cf. H. Zerner et al, *Memoire de Verre: vitraux champenois de la Renaissance*, Chalons-sur-Marne, 1990.

A composite panel with three heads

Northern France, perhaps Rouen
c. 1540-50

Provenance

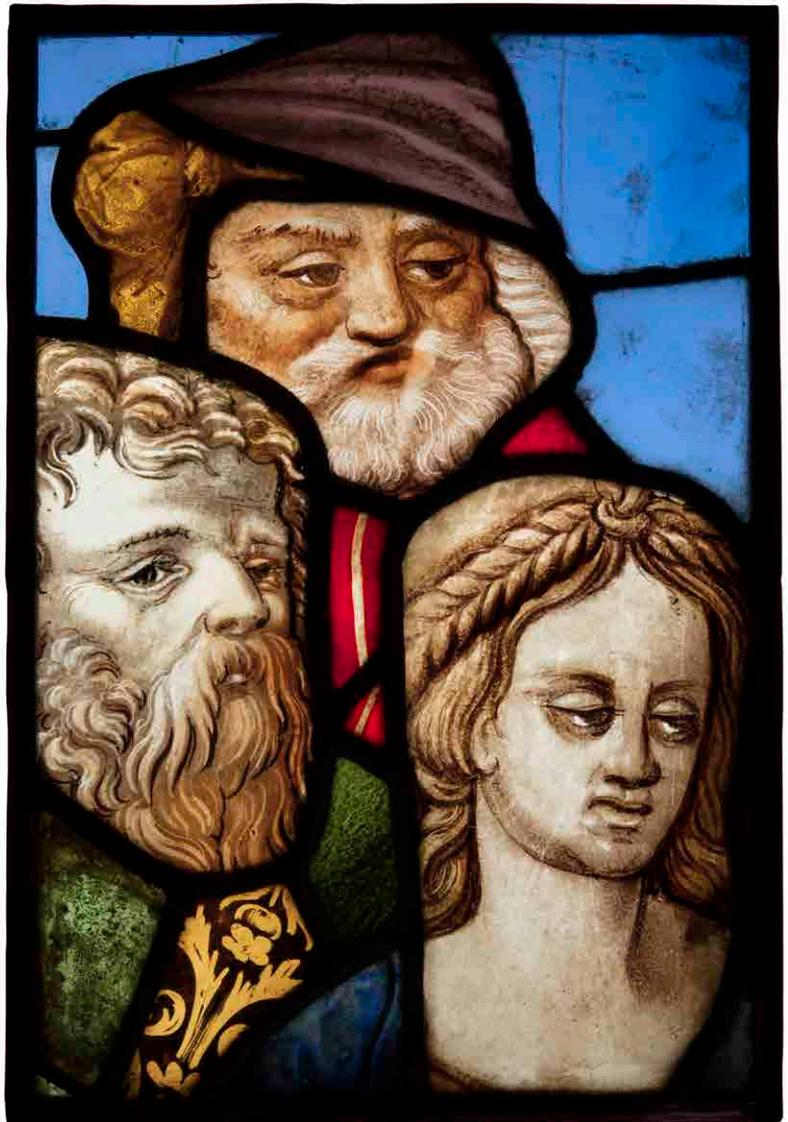
Roy Grosvenor Thomas, New York, to 1923,
whereby acquired by; S. Vernon Mann, New
York and Great Neck, NY, to 1932;
His sale, American Art Association, 1932, lot
253;
Dr. Woody and Mrs. Honor Cobbs, Atlanta,
Georgia

37.5 x 27 cm; clear, red, blue and green glass
with silver stain and vitreous enamel.

Published

M. Caviness and J. Hayward, *Stained Glass before 1700 in
American Collections: Midwestern and Western States,
Corpus Vitrearum Checklist III, vol. 28, National gallery of
Art, Washington, 1989, p. 243.*

The technical and stylistic treatment of the three heads comprising the focus of this rectangular composite panel serve to place their execution in northern France, and most probably in a Normandy workshop. Similarly loose and painterly mark-making can be found in windows painted in the 1540s for the church of Saint-Foy in Conches-en-Ouche, as well as at related sites around Rouen and Évreux.¹



1, Cf. for example the *Education of Saint Foy window at Conches-en-Ouche*, in *Les vitraux de Haute-Normandie, Corpus vitrearum*, Paris, 2001, p. 129.

Gerhard Remisch or Everhard Rensig

The Prophet Ezekiel

Germany, Lower Rhine, Cologne
c. 1522-26

Provenance

Almost certainly made for the cloister of the Cistercian Abbey of Mariawald, Lower Rhine, Eifel Region;

Removed by the time of the monastery's dissolution in 1802;

Probably brought to England with the rest of the abbey's glass by John Christopher Hampp (1750-1825), Norwich;

Collection of Dennis King (1912-1995), Norwich, and by descent until 2003

31.5 x 23.9 cm; Burgundy, green, and clear glass with silver stain, dark vitreous paint and rose sanguine pigment. Surface abrasion has caused generalised loss to the upper paint layers. There is a network of bonded breaks, as well as weathered pitting and some paint loss with minimal re-touching. The panel is set in a modern border of clear glass.

Inscription

Et panem meum ... mihi [My food (also which I give thee...born unto) me] Ezekiel 16:19-20.

Literature

Life, Death and Art: The Medieval Stained Glass of Fairford Parish Church, edited by Joanna Trollope, Gloucestershire, 1997, p.54

Virginia Chieffo Raguin, Helen Jackson Zakin, Stained Glass before 1700 in the Collections of the Midwest States, Corpus Vitrearum Medii Aevi, United States of America, part VIII, vol.1, London, 2001, p.179

H. Cornell, Biblia Pauperum, Stockholm, 1925

Hilary Wayment, King's College Chapel Cambridge. The Side-Chapel Glass, Cambridge, 1998

Paul Williamson, Medieval and Renaissance Stained Glass in the Victoria and Albert Museum, London, 2003

Dagmar Täube, exhibition catalogue, Rheinische Glasmalerei Meisterwerke der Renaissance, I and II, cats 122-130, II, pp 238-51

This bust-length image of the prophet Ezekiel holding an inscribed banderole, is one of a larger group of typological figures showing prophets and kings from the Old Testament that once acted as tracery lights in the glazing program of the abbey of Mariawald in the Lower Rhine valley (fig. 1). Together with the subsequent object entry in this catalogue, it is one of only two panels firmly attributable to the Cologne glaziers Gerhard Remisch or Everhard Rensig and the window program he created for Mariawald between 1522 and 1526 that are known to survive in private hands.

Built between 1480 and 1539 in a wooded area around forty-five miles south-west of Cologne, the abbey at Mariawald was named after a miracle-working statue of the Virgin Mary – Mariawald literally means 'Mary forest' – and functioned as one of the most important monastic foundations in the Lower Rhine region during the period. From the mid-fifteenth century onwards the statue's miracle-working powers drew large numbers of pilgrims to the area, and when the original chapel on the site became too small to accommodate them, the nearby Cistercian monastery at Bottenbroich financed a new abbey. Commissioned in 1519 but only completed in around 1526, the abbey's new glazing scheme took the form of a Typological narrative cycle, in which Old Testament prophets positioned in the uppermost register of each window presaged the events of the New Testament taking place below. From the surviving stained-glass panels – almost all of which are now in the Victoria and Albert Museum - we can determine that each window had two panels depicting scenes from the Old Testament and two panels with scenes from the New Testa-





Gerhard Remisch or Everhard Rensig
The Prophet Ezekiel

ment. The half-length prophet (or 'messenger') panels incorporate banderoles with text relating to biblical passages connected with the scenes below. At the base of each window were panels showing donors and their patron saints, the former having contributed to the financing of the window scheme.

Typological programs became an almost customary feature of late fifteenth- and early sixteenth-century glazing schemes, especially in the area of Cologne and Westphalia, with the artistically closely-related abbeys of Mariawald and Steinfeld being key exemplars. Typological imagery was often derived from the popular *Biblia Pauperum*, an early printed pictorial 'block' book which had developed from manuscript

examples of the fourteenth century. Some of the earliest examples in stained glass from the fifteenth century to have survived from Cologne workshops are a series of prophets carrying banderoles from the cloisters of Saint-Cecilia in Cologne, dated 1470 (fig. 2). Since our panel and its counterparts (all of which, barring the example in the next entry of this catalogue, are now in the Victoria and Albert Museum; see fig. 3) follows the half-length format of the Saint Cecilia group, these early prototypes may well have influenced the production of the Mariawald prophets.¹ Unlike the plain or diaper-work background of the Saint Cecilia prophets however, the Mariawald figures are all set firmly within an architectural niche imitating carved stone. Characteristic of all

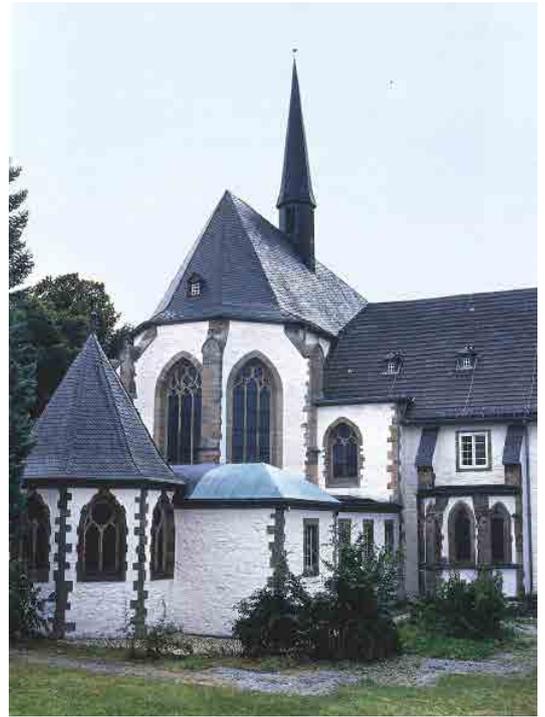


Fig. 1
The church of Mariawald
Abbey today.
Photograph: Dagmar Täube



Fig. 2
The 'Saint Cecilia' workshop
King David
Germany, Rhine valley,
Cologne
c. 1470
35.8 x 30 cm; clear, red and
blue glass with silver stain
and vitreous paint
Glasgow, Burrell Collection,
inv. 45/386

1, For the other surviving half-length figures cf. D. Täube, exhibition catalogue, *Rheinische Glasmalerei Meisterwerke der Renaissance*, Vols. I and II, cats. 122-150, vol. II, pp. 238-51.

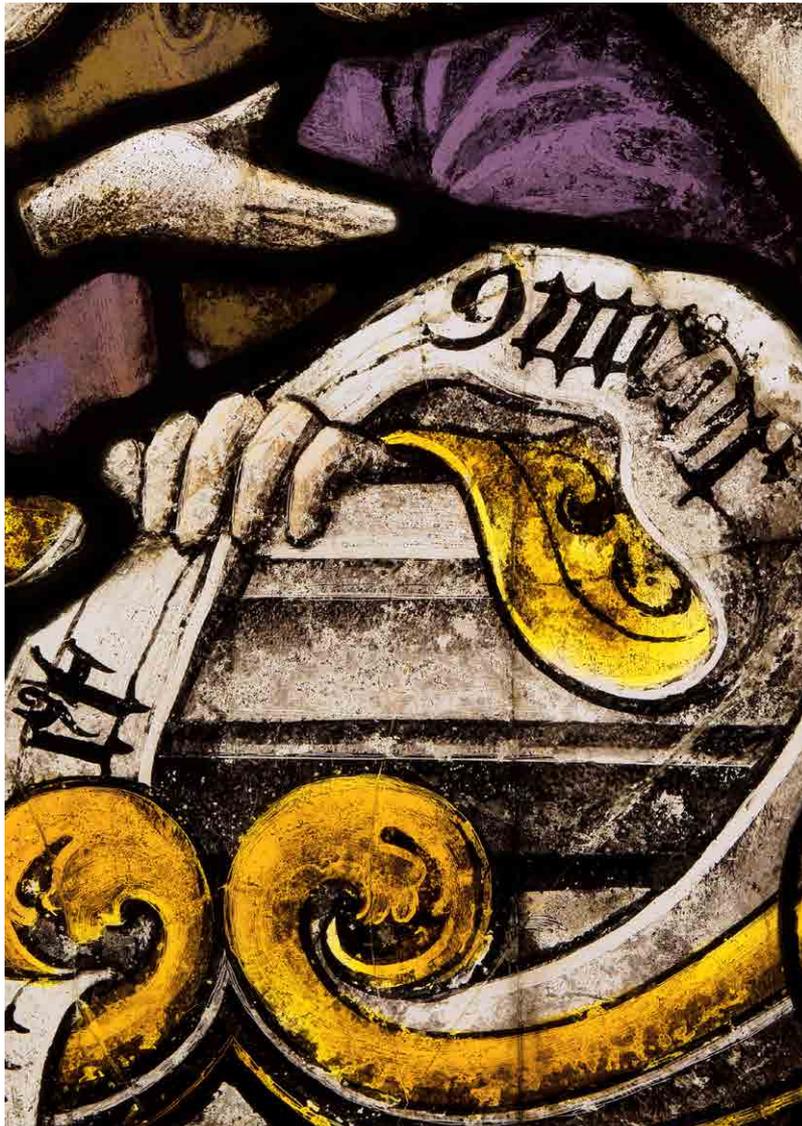


Fig. 3
 Gerhard Remisch or
 Everhard Rensig
 The Prophet Hosea
 Germany, Rhine Valley,
 Cologne
 c. 1522-26
 33 x 66.3 cm; clear, red and
 green glass with silver stain
 and vitreous paint
 London, Victoria and Albert
 Museum, inv. C.245-1928



Gerhard Remisch or Everhard Rensig
The Prophet Ezekiel

of the surviving figures in the Mariawald group, the area below the lintel of the niche is decorated with ornate mouldings that come together at the centre. The interest in classical decorative form and the rendering of three-dimensional space is further developed in the kinds of foliate scroll work and putti that playfully appear amongst the mouldings on most of the group. The dimensions of the present panel match those of the other tracery panels from the scheme closely.

The frontal pose and solemn, downward gaze imbue the figure with gravity, whilst subtle modelling and an ingenious manipulation of light and shade produce a great sense of plasticity and three-dimensionality, demonstrating the glazier's mastery over techniques of smear and stipple shading as well as backpainting (fig. 4). Delicate scratched lines combined with black trace lines and subtle shading are used to render the play of crisp highlights and dark outlines across the loose hair and fine fur lining of the figure's mantle.

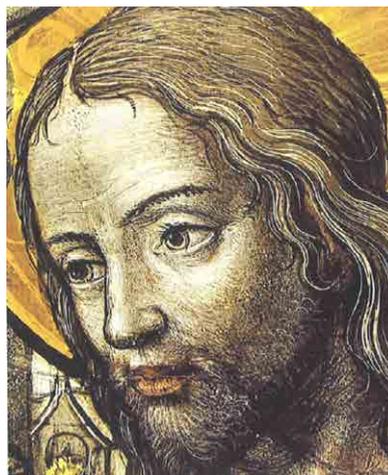


Fig. 4
 Left:
 Gerhard Remisch or
 Everhard Rensig
 The Baptism of Christ, detail
 showing the face of Christ
 Germany, Rhine Valley,
 Cologne
 c. 1516-22
 London, Victoria and Albert
 Museum, inv. C.311-1928

Right:
 A detail of our panel showing
 the same delicate use of
 sgraffito for the hair, beard
 and fur, along with the subtle
 rose tinting applied to the
 figure's lips in an iron-based
 sanguine pigment.

Gerhard Remisch or Everhard Rensig

King David

Germany, Lower Rhine, Abbey of Mariawald
c. 1522-26

Provenance

Almost certainly made for the cloister of the Cistercian Abbey of Mariawald, Lower Rhine, Eifel Region;

Removed by the time of the monastery's dissolution in 1802;

Probably brought to England with the rest of the abbey's glass by John Christopher Hampp (1750-1825), Norwich;

Collection of Dennis King (1912-1995), Norwich, and by descent until 2003

25 x 23.2 cm; purple and clear glass with silver stain, dark vitreous paint and rose sanguine pigment. Minor surface abrasion causing some sporadic paint loss, bonded breaks in the upper left section of the panel, some minor pitting on the reverse.

Inscription

Panem a(n)gelo(rum) ma(n)ducabit ho(mo) cibaria misit eis in abundantiam (Man did eat angels' food: he sent them meat to the full), Psalm 78:25

The crowned, bust-length figure of a prophet most likely identifiable as King David, appears within a fictive stone niche holding a banderole inscribed with an excerpt from one of David's psalms. Along with the previous object in this catalogue, this arch-topped panel was almost certainly painted for the uppermost sections of the windows of the Cistercian abbey of Mariawald in the Lower Rhine Valley. It was commissioned in around 1519 and painted in the workshop of the Cologne glaziers Everhard Rensig or Gerhard Remisch between 1522 and 1526, when much of the abbey's glass was completed.

The half-length figures of prophets appearing at the top of each of the Mariawald windows functioned as Old Testament precursors for the New Testament events occurring in the larger narrative-based panels below (figs. 1-2). As was typical, the New Testament cycle at Mariawald focused on scenes from the Life of Christ. It is unclear what position the present panel occupied in relation to the known surviving panels, but the iconography of the larger group to which it belongs is discussed in depth in D. Täube, *Rheinische Glasmalerei Meisterwerke der Renaissance*, Vols. I and II, cats. 122-130, vol. II, pp. 238-51. Similar figure types to that used to depict our prophet can be found utilised elsewhere in the Mariawald windows, including (with some changes) in the guise of one of the seated doctors in a panel showing Christ amongst the Doctors in the Victoria and Albert Museum, where almost all of the other windows from the abbey are now held (fig. 3).

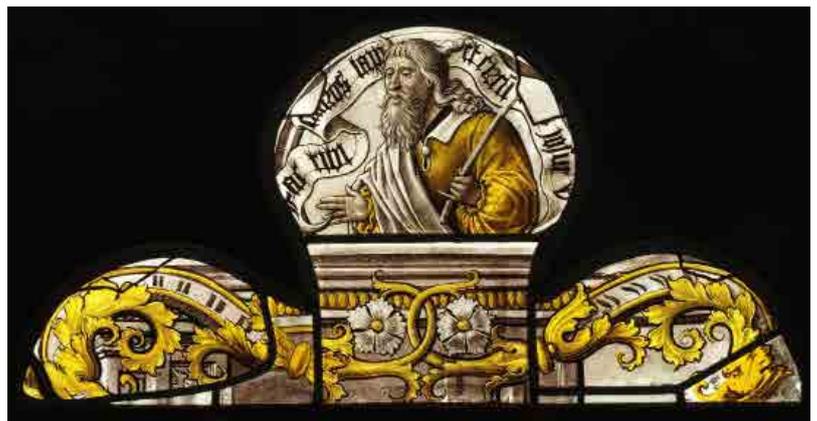




Fig. 1
 Gerhard Remisch or
 Everhard Rensig
 The Prophet Joshua
 1522-26
 31.8 x 65.5 cm; clear glass
 with silver stain and vitreous
 paint
 London, Victoria and Albert
 Museum, inv. C.242-1928

Gerhard Remisch or Everhard Rensig
 King David

Subtle details and the artist's mastery over the medium mark this panel and its counterparts from Mariawald out as some of the artistic apexes of their age. Meticulous, scratched highlights are combined with black trace lines and subtle colouring to render the loose hair and fine fur lining of the figure's mantle with extraordinary softness and subtlety of contour. What is known as rose or pink sanguine enamel has been selectively utilised on the reverse face of the glass behind the figure's fur collar to give it a reddish, fox-like tint, ingeniously differentiating it from the grey hair of the ageing king. Few other examples of stained glass from this period manifest, on such a small sheet of glass, the incredible sense of depth and tonal variety that is present here in no more than two hues of pigment exploited to their fullest capacity.







Gerhard Remisch or Everhard Rensig
King David

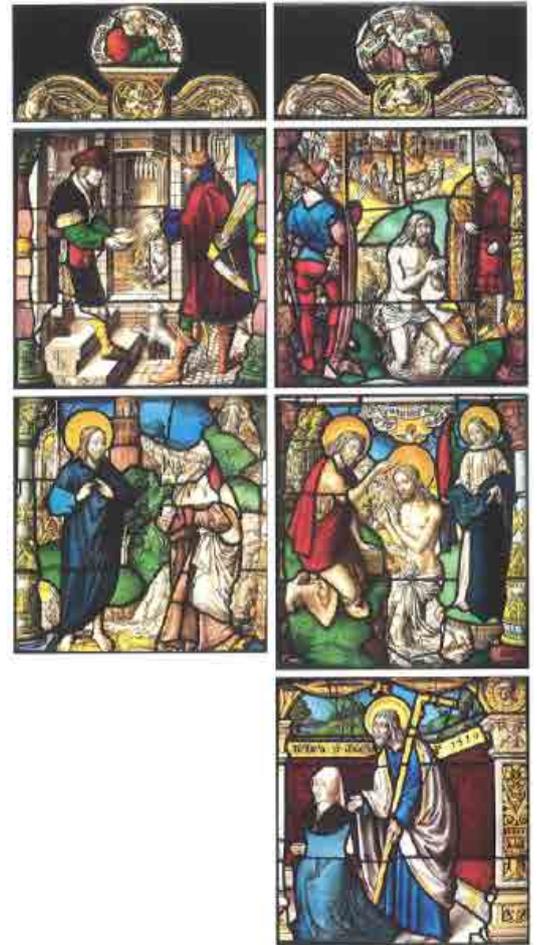


Fig. 2
Reconstruction of one of the
Mariawald windows, after
Taube, 2007.

Fig. 3

Left:
Gerhard Remisch or
Everhard Rensig
Christ amongst the Doctors,
detail
Germany, Rhine Valley,
Cologne, originally made for
the abbey of Mariawald
London, Victoria and Albert
Museum, inv. C.295-1928

Right:
Detail of our panel showing
the reuse of a similar figure
type

Renaissance windows from the house of Jan Breughel the Elder

France, Champagne
c. 1520-40

Provenance

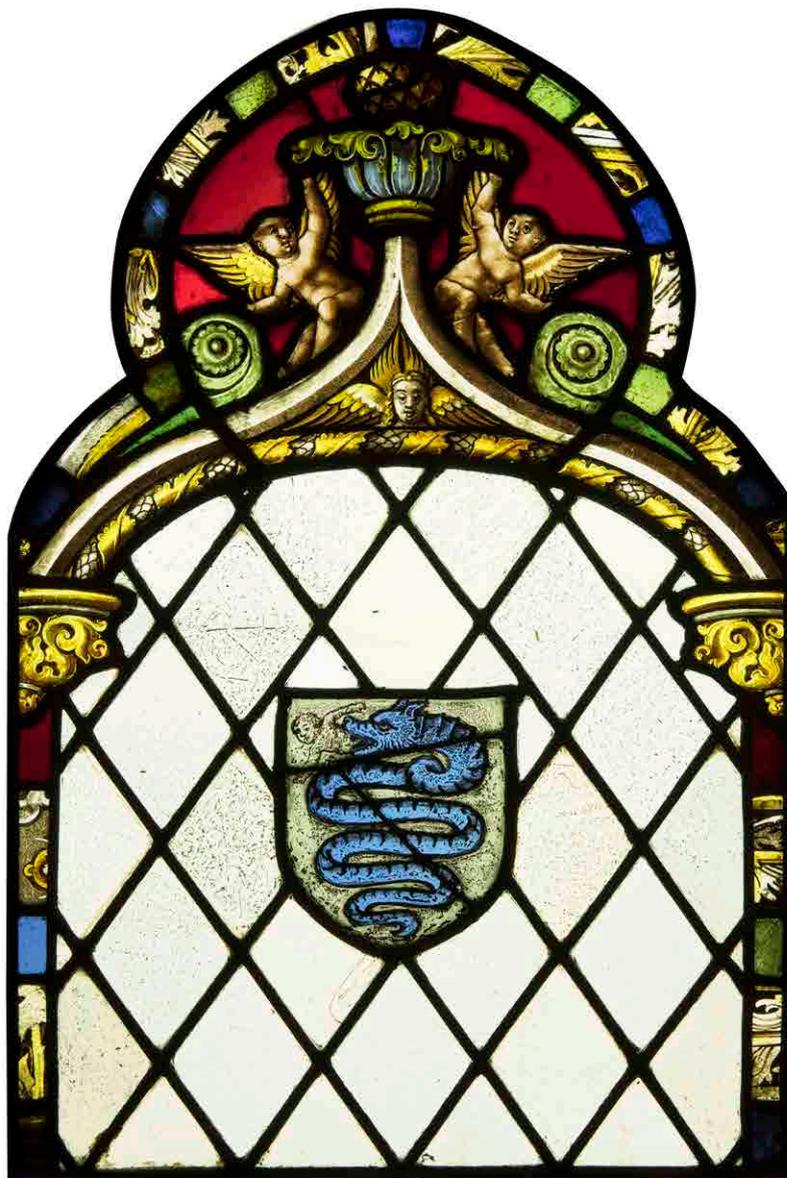
Installed in Den Bock ('The Billygoat'), 17 Arenberg Street, Antwerp, most likely by the nineteenth century;
Removed by the owner in the mid-twentieth century and installed at; 26 Grotto Road, Rondebosch, Cape Town, South Africa;
Sold to a private collection and put on loan for ten years at the Cultural History Museum, Cape Town

each lancet measures 200 x 43.5 cm; blue, red, green, purple and clear glass with silver stain and vitreous paint. Historic breaks repaired with leads.

These tall lancet windows each consist of three panels made up from a large number of early sixteenth-century scenes, figures, border sections and other coloured fragments suspended in a matrix of clear diamond quarries. Their size and format accord closely with the scale and structure of the window openings at 'The Billygoat' in Antwerp (fig. 1) – the same house once owned by Jan Breughel the Elder (1568-1625) – where they resided until the mid-twentieth century. But although this historic provenance might suggest an origin in Brabant, they are composed almost entirely of northern French glass of the early sixteenth century, and not all from a single source or scene. The tracery headers, showing naked cherubs supporting fruiting pineapples above ogee arches with flaring green volutes, are absolutely typical of glass designs spreading across the region of Champagne in the years around 1520, and can be compared closely with several windows of this date still preserved in situ at the churches of Saint-Nicolas and Saint-Nizier in Troyes, as well as others in the surrounding region.¹ The contours of the cherubs' bodies and the hard intersecting planes of the stonework mullions on which they sit are built up using dense stippling and only a limited use of sgraffito (more commonly known in stained glass terminology as sticklighting). The larger square-format scenes below them show a throng of Old Testament figures (identifiable as such by their lack of haloes) looking towards angels supporting a micro-architectural reliquary above them in the sky. These panels are more



1, *Les Vitraux de Champagne-Ardenne, Corpus Vitrearum, Recensement des vitraux anciens de la France*, IV, Paris,



Renaissance window from the house of Jan Breughel the Elder

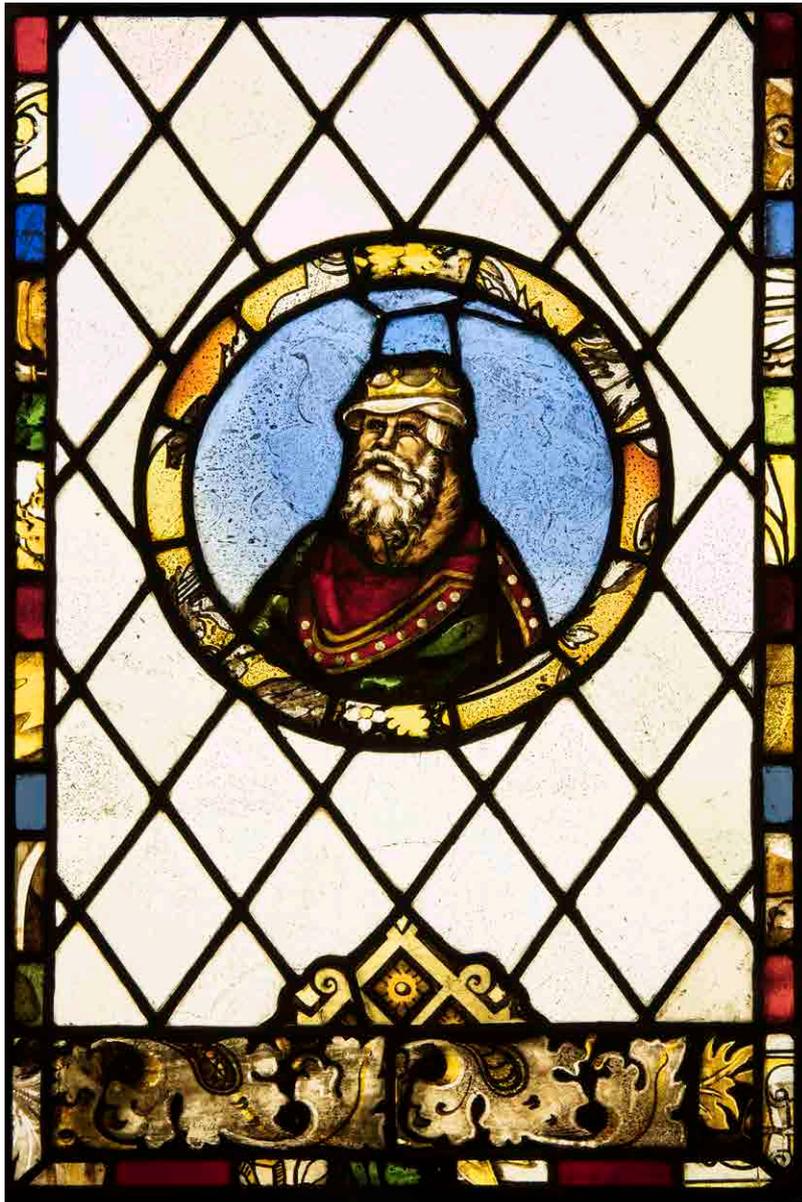
profusely worked with a combination of delicate hatched shading and sticklighting, such that the figures' faces appear to be wriggling with texture and line (fig. 2). The details of costume serve to date them to around 1530 or so; figures wearing similarly ornate turbans highlighted with silver stain appear in the lancets of the great Apocalypse window at the church of Saint-George, Chavanges, which has been dated in the surrounding scholarship to between 1530 and 1540.² In the lowest panels of each window, two male figures are shown at bust length within roundels with blue surrounds. They have almost certainly

been removed from a much larger composition, most likely a Tree of Jesse, for which figures at half-length looking or gesturing upwards are extremely common amongst early sixteenth-century glazing schemes right across Champagne (fig. 3). A technique known as flashing, by which two colours of glass are fused together in layers and then selectively engraved to remove one of the two colours without having to break up the sheet with leaded inserts, was used to create the elaborate red cape of the bearded figure. The red glass was gouged away from its clear glass counterpart to create the cape's yellow hemline detailing

Fig. 1
'The Billygoat', 17 Arenberg Street, Antwerp, today



2, *ibid.*, pp. 80-85.



Renaissance window from the house of Jan Breughel the Elder

(with the addition of silver stain), as well as the large white pearls or buttons that dot it at regular intervals. Although increasingly common across French stained-glass production after 1500, flashing - and in particular the creation of circular details using this technique - seems to have been something of a hallmark of Champenois glaziers, and can be traced across numerous windows in the region's churches. The dark, heavy shading of these two half-length figures' faces diverges in its treatment from the subtler approach used for the figures occupies the square scenes above, and indicates that they were executed by a different hand altogether. However, stylistic parallels offered by windows including an example showing the life of Saint Christina of Bolsena, which is located in the south aisle of the richly patronised church of Ervy-le-Châtel and bears the date 1515, help to locate them securely in Champagne's central Aube region (fig. 4).



Fig. 3
Tree of Jesse, detail showing King Solomon
c. 1515
Champagne, Aube, Rigny-le-Ferron, church of Saint-Martin
Photograph: <http://danslespasdesalome.blogspot.com>



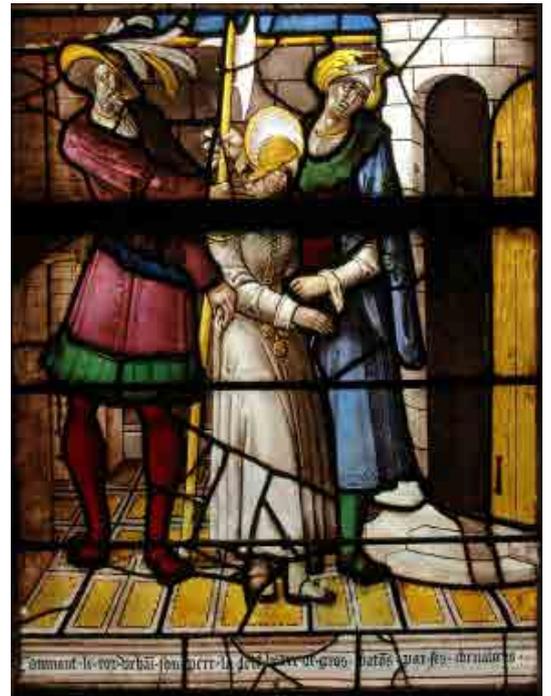
Fig. 2
Detail of the central panel of the left-hand lancet, showing the profuse texturing of the highlights and shadows on the contours of the figures' faces.



Renaissance window from the house of Jan Breughel the Elder

It is unclear what affiliation any of these scenes and single figures have with the two coats of arms in the uppermost panels of each lancet, which respectively depict the arms of the Viconti and what may be identifiable as a branch of the Van Roosens (a family particularly associated with Antwerp). Chronologically they appear consistent with all of the other glass in these windows, but whether they can be associated with the patronage of any part of them remains as yet unknown.

Fig. 4
The window of the Life of
Saint Christina of Bolsena
Dated 1515
Champagne, Aube, Ervy-le-
Châtel



Workshop of Engrand Leprince

The Virgin in Prayer, from a scene of the Nativity
from the house of Jan Breughel the Elder

France, Normandy, Rouen
c. 1530

Provenance

Installed in Den Bock ('The Billygoat'), 17
Arenberg Street, Antwerp, most likely by the
nineteenth century;
Removed by the owner in the mid-twentieth
century and installed at;
26 Grotto Road, Rondebosch, Cape Town,
South Africa;
Sold to a private collection and put on loan
for ten years at the Cultural History Museum,
Cape Town

78 x 72.5 cm; red, purple, blue, green and
clear glass with silver stain and vitreous paint.
Restored breaks in several areas. Some modern
stopgaps in the Virgin's white sleeve and the
wall behind her.

The Virgin Mary kneels in prayer with her hands extended in front of her chest. She wears a purple dress with an ornate neckline and tight, fashionable sleeves, beneath a voluminous blue mantle that has been wrapped over her hair and shoulders and allowed to fall open around her sides. She looks down to our right with her face shown in profile. A solid yellow halo skillfully rendered in foreshortened perspective hovers above the crown of her head. In the background, looking on from behind a low loggia space with streaked marble columns, is the figure of a young man clothed in a brown shepherd's hat, a purple gown, and shin-length yellow boots. The torso of another figure, playing a set of bagpipes, is visible at the top left of the scene. In the opposite corner, the two furry ears and tufted forehead of a donkey peaking out from the lower edge of the panel help identify our window as part of a much larger scene depicting the Nativity.

The quality and ambition of this vivid window section are of an extremely high level, and its size indicates that it was made as part of a monumental window scheme. The Virgin's face has been picked out using both dark vitreous paint and pink sanguine pigment, an invention of the early sixteenth century that allowed flesh tones and other details to be given a warmer hue than had previously been possible. Bold, swift brushstrokes applied with daring economy are coupled with a meticulous attention to finer details, such as the circular pearls adorning the Virgin's dress. Colour relationships are also intelligently considered, with quarries of purple and violet in subtly differing hues arranged in close proximity so as to read legibly without detracting from the almost electric shock of blue that serves to draw our focus to the central figure of the Virgin.





The Virgin in Prayer, from a scene of the Nativity

The loose, assured marks that delineate the features of the Virgin and the smaller figure of the shepherd looking on beyond, and the portrayal of the former with a partially opened mouth, are characteristic features of Rouennais glass painting from the 1520s-1540s, and draw numerous parallels to surviving window programs both in that city and the surrounding region. Windows preserved in situ at the churches of Sainte-Jeanne d'Arc in Rouen (fig. 1) and Saint-Etienne, Elbeuf (both painted in around 1530) are prime examples.¹ The closest parallels are undoubtedly offered by the work of the Leprince family, one of Rouen's most fecund and successful dynasty of glass painters (figs. 2-3). A particular speciality of the Leprince workshop, and one that perfectly encapsulates the visual effect of our panel as well, is the inspired juxtaposition of several hues of purple alongside the most vivid blue it was technically possible to produce.



Fig. 1
The Dispute between Peter
and Simon the Magician
1520s
Rouen, Church of Sainte-
Jeanne d'Arc

1, For the windows at Elbeuf see *Les Vitraux de Haute-Normandie: Corpus Vitrearum, France*, Paris, 2001, especially p. 295.



The Virgin in Prayer, from a scene of the Nativity

Fig. 2
 Engrand and Jean Leprince
 Adam and Eve expelled from
 the garden of Eden
 c. 1522-24
 Rouen, Church of Saint-
 Jeanne d'Arc

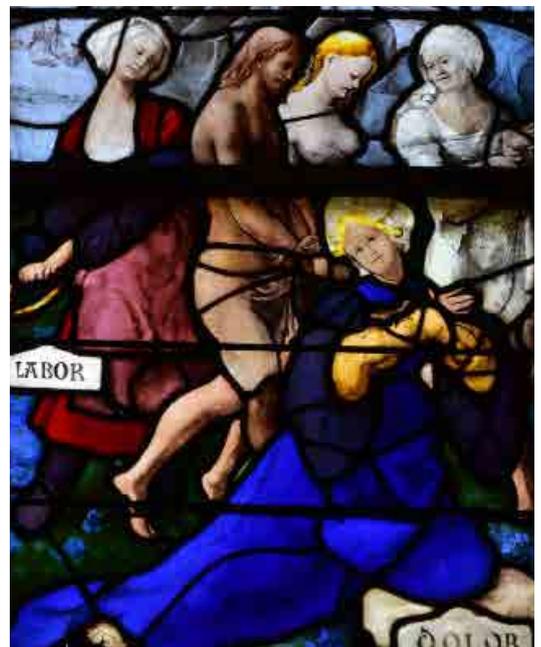


Fig. 3
 Engrand Leprince
 The Feast of Herod
 c. 1525-6
 Rouen, Church of Saint-
 Jeanne d'Arc

Jean Chastellain (d. 1541/2)

A shepherd from a large window of the Nativity

France, Paris
c. 1530

Provenance
Private Collection, France

60.5 x 71.5 cm; green, blue, flashed red and clear glass, silver stain, brown and black paint, back painting, hatching, smear and stipple shading, scratched highlights, bonded and leaded breaks, some early and nineteenth-century inserts

Published

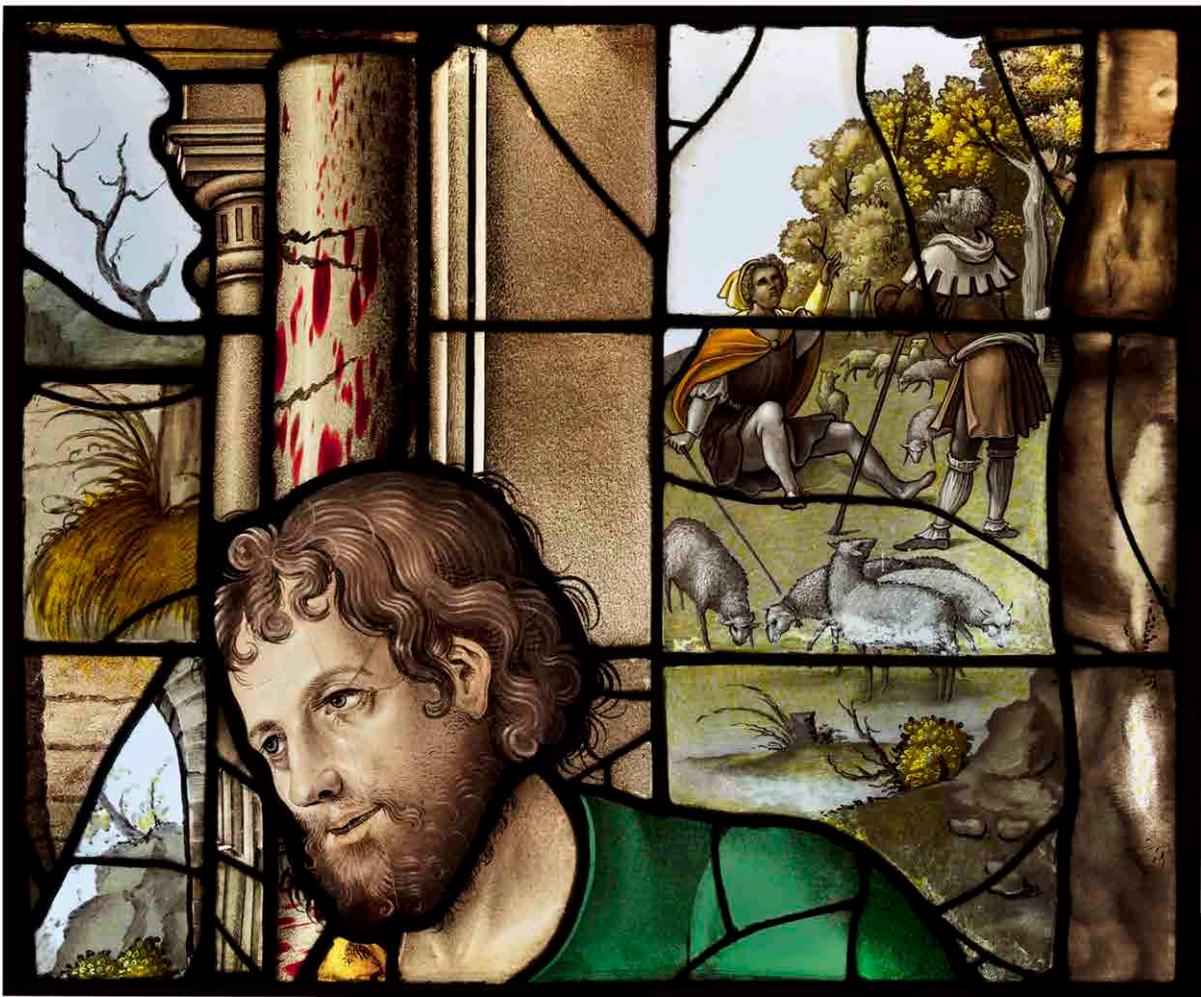
A. Gerbier, 'Marie-Madeleine et Marie Salomé, deux vitraux de la Verrière des Alériens de la collégiale Saint-martin de Montmorency' in *La Revue des Musées de France, Revue du Louvre*, 2018, no. 1, p. 84, fig. 8.

Related Literature

F. Perrot, *Les vitraux de Paris de la région Parisienne de la Picardie et du nord-pas-de-Calais: Corpus Vitrearum*, Vol. 1, Paris, 1978

M. Leproux et. al., *Vitraux Parisiens de la Renaissance*, Paris, 1993

M. Leproux, *La peinture à Paris sous le règne de François 1er*, Paris, 2001



A large stained glass panel showing the bust of a shepherd from a huge Nativity scene, painted by Jean Chastellain in around 1530. Chastellain was a Master Glazier working in Paris in the first half of the sixteenth century (he is known to have died between September 1541 and January 1542). He directed the most important Parisian stained glass workshop in the reign of King Francis I (1515-1547). His name does not appear in the royal accounts until 1528 but there is a great deal of glass produced before this date that has been

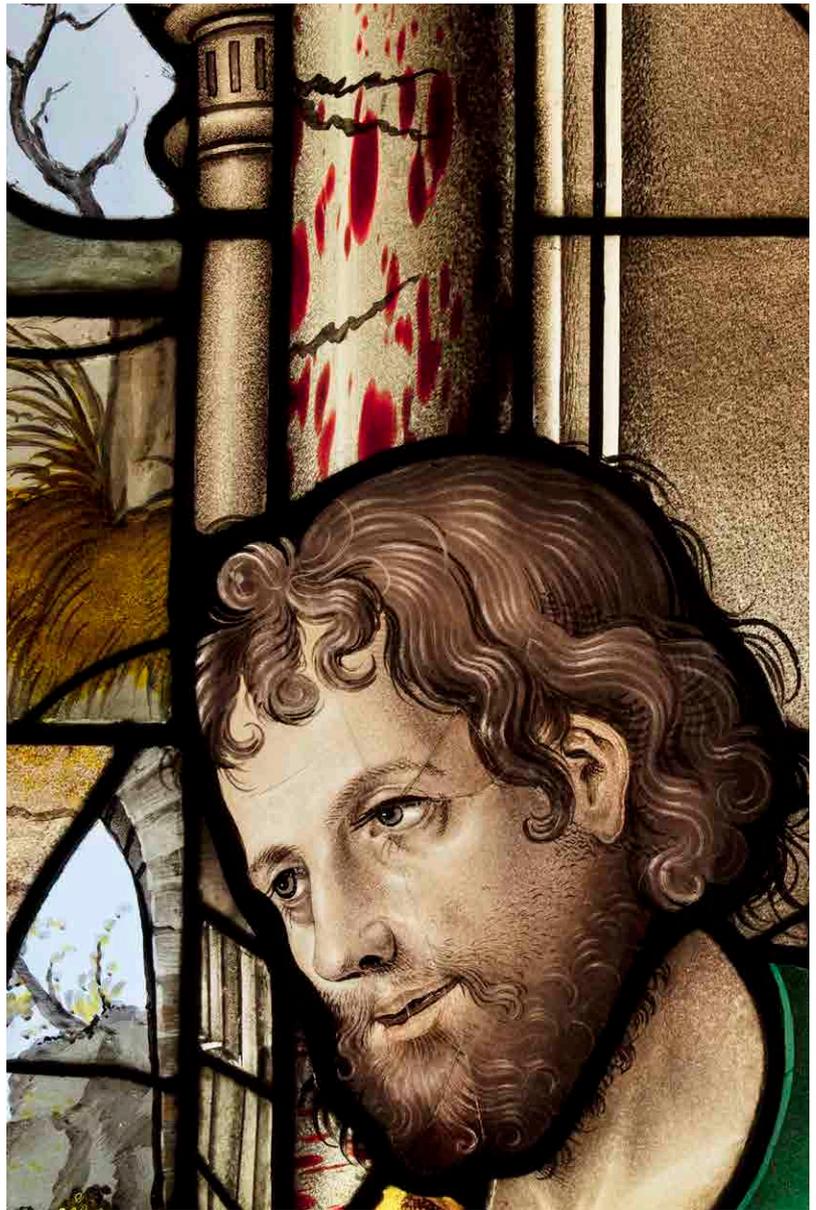
firmly attributed to him.¹ Chastellain was one of the first exponents of what is now recognized as a complete sea-change in the function and meaning of medieval stained glass. Glass in the fifteenth century and earlier had been utilized as a coloured fill spatially inseparable from the surrounding stonework, but Chastellain and his contemporaries turned stained glass into deep, perspectively arranged pictures, illusions of the world outside framed by the stonework of the wall.

1, A full summary of his oeuvre is given in M. Leproux, *La peinture à Paris sous le règne de François 1er* Paris, 2001, pp.172-3.

The present panel was likely part of a three-lancet glazing scheme of great importance. The bust of the shepherd fills the foreground. He is depicted as a young man, with a beard and curling brown hair. His head is painted in a three-quarter profile, turned to the left, gazing downwards in the direction of the now lost Christ Child. He wears a simple green robe with a round neck. Behind him there are a series of architectural elements including a row of Ionic columns. The column closest to the viewer is beautifully painted, with the skilful use of flashed red glass, to create an effect in trompe l'oeil of marble, and clever shading defines its curvature. Built structures, including an arch, now displaced, on the bottom left of the picture plane, are combined with tree trunks and branches. On the right, now partly restored, the scene of the Annunciation to the Shepherds takes place with two shepherds placed on a meadow surrounded by sheep, looking and pointing upwards.

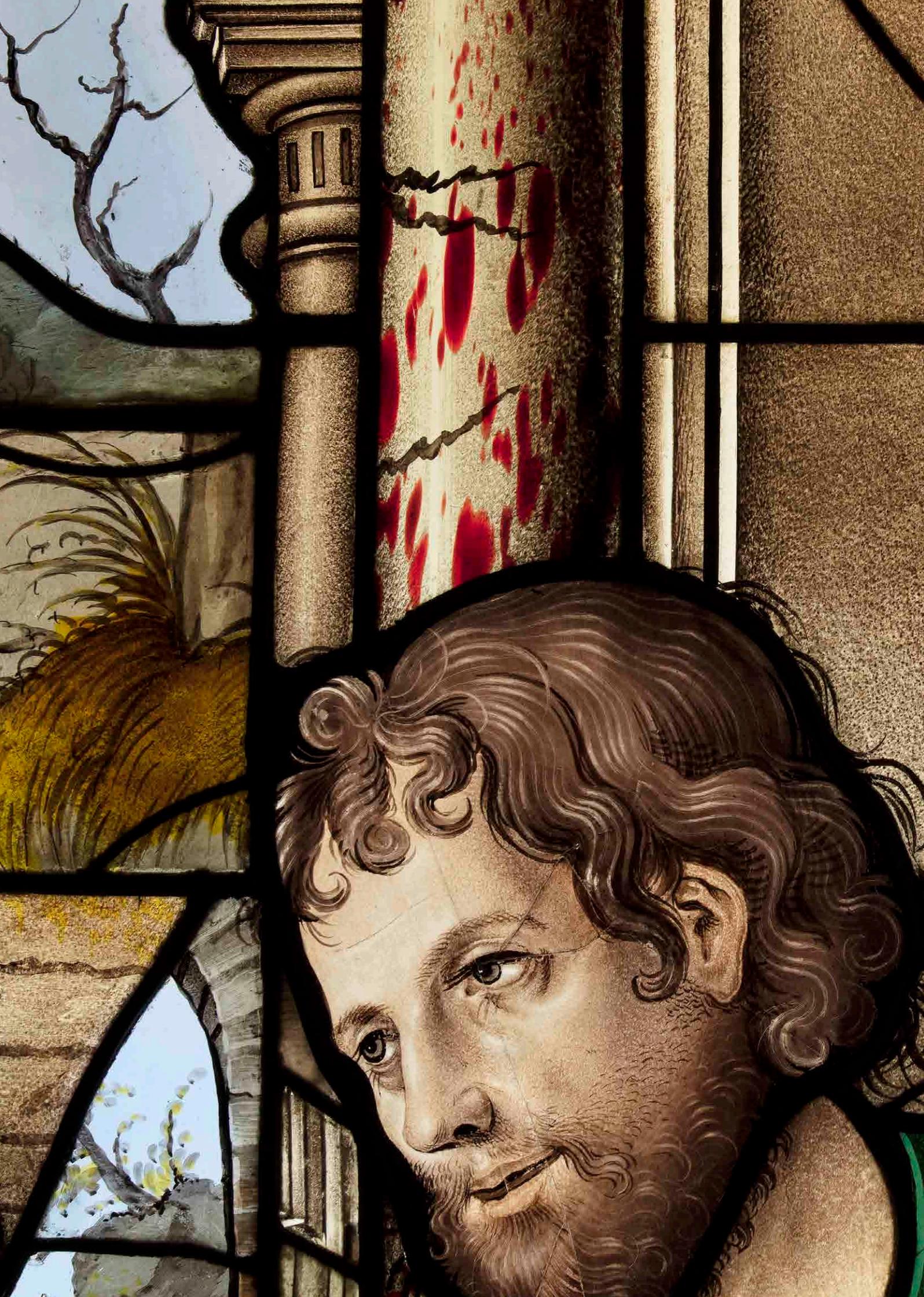
Chastellain confidently combined a number of different techniques including smear and stipple shading, hatching, sgraffito, backpainting and silver staining to create in this lowly Shepherd one of the finest heads of the period, rendered with incredibly subtle shadow and contour.

There are clear similarities with Chastellain's work on the choir of Saint-Martin in Montmorency, a scheme with which the present panel has been compared closely in recent scholarship.² It is particularly close in style to the heads of the donors and Mary Magdalene in the window showing Françoise de La Rochepot presented by Sant Françoise d'Amboise, c. 1524, bay 4, (Leproux, 1993, p.88, Fig. a and b, p.101). Whilst they are all different in character they are rendered using very similar techniques and each is presented in the same three-quarter profile. Like that of our shepherd, the ends of the Magdalene's hair are not constrained to the glass used for the head itself, but extend onto the surrounding quarries. Their noses are similarly shaped, and are defined with washes of paint carefully rendered to create shadows with a highlight running along the ridge of the nose, and the right cheek, just visible, is highlighted to contrast with and hence define the edge of the figures' noses. The shadowed areas beneath the eyes are carefully rendered with hatching lines, washes of paint and scratched highlights. All have long eyelashes and their eyebrows are defined with hatched lines. The head of Saint Etienne in bay 9 at the church of Saint-Martin likewise incorporates a very similar shading technique, with scratched highlights covered over again with further brushwork.



Jean Chastellain (d. 1541/2)
A shepherd from a large window of the Nativity

², See Gerbier, 2018.



Gauthier de Campes, also known as the Master of Montmorency (Doc. 1500-1530)

Jesse Sleeping, from a Tree of Jesse window

France, Paris
c. 1520

Provenance
Art market, Poitiers

19.7 cm diam.; clear and red glass with silver stain, dark vitreous paint and pink sanguine pigment.

Related Literature

F. Perrot, *Les vitraux de Paris de la region Parisienne de la Picardie et du nord-pas-de-Calais: Corpus Vitrearum*, Vol. 1, Paris, 1978
M. Leproux et. al., *Vitraux Parisiens de la Renaissance*, Paris, 1993

This disarmingly beautiful image, showing the delicately rendered visage of Jesse sleeping with his head resting on his hand, was made by one of the foremost Parisian glass painters active during the reign of Francois I (1494-1547). Painted in a two-tone palette of cool dark vitreous enamel and the relatively new innovation of a pink oxide-based pigment known as rose- or pink sanguine, this small roundel displays the whole gamut of techniques employed by French painters of the early sixteenth century. Stippled shading blocks in the darker tones and recesses of the figure's form, while parallel hatching applied with a loaded brush marks up the finer contours of the flesh. Sgraffito highlights, scratched back into the paint surface using instruments of varying gauges – from very broad for the curls of hair in the moustache, to much finer in the strands of the beard – enliven the surface further and allow light to pierce through the glass.

The iconographic theme of the Tree of Jesse held currency throughout the Middle Ages, since it could be used as a didactic tool to explain in a single, easily legible image, the entire lineage of Christ, a family tree of ancient kings otherwise only extractable from the complex parables and stories of the Old Testament.¹ The figure of Jesse is conventionally shown asleep at the very bottom of the image, with his descendants seated atop or growing out of the branches of a tree that emanates from his loins. The Virgin and Child, or in earlier instances, an adult figure of Christ, are normally shown at the very top of the tree's canopy.

The scale of our fragment indicates that it was part of a monumental window scheme of major importance, though we do not yet know the precise building it was made for. It was created at some point in the 1520s in the workshop of the Parisian painter Gauthier de Campes, a relatively



1, S. L. Green, *Tree of Jesse Iconography in Northern Europe in the Fifteenth and Sixteenth Centuries*, Abingdon, 2018.



Gauthier de Campes, also known as the Master of Montmorency
 Jesse Sleeping, from a Tree of Jesse window

well-documented and highly successful painter-glazier who rose to prominence during the reign of François I.² Today he is known not only by his recorded name, but also by a number of other aliases including the Master of Montmorency, after a window program executed under his direction in the church of Saint-Martin de Montmorency a few miles north of Paris. Numerous parallels for our head of Jesse are offered by surviving windows attributed to the artist and his workshop, including an example relocated in the early nineteenth century to the church of Saint Andrew Great Saxham in Suffolk, a scheme showing the life of Saint John the Baptist in the church of Saint-Merry in Paris, and of course at the church of Saint-Martin de Montmorency itself (figs. 1-3).

Fig. 1
 Gauthier de Campes/Master
 of Montmorency
 John the Baptist before
 Herod
 France, Paris
 c. 1520-30
 Paris, Church of Saint-Merry,
 bay 121



2, For a full study on the painter see M. Leproux, *La peinture à Paris sous le règne de François Ier*, Paris, 2001, pp. 39-110.



Fig. 3
 Gauthier de Campes/Master
 of Montmorency
 Detail from a window of
 Saints Denis and Felix
 c. 1530
 Paris, Church of Saint-Martin
 de Montmorency



Fig. 2
 Gauthier de Campes/Master
 of Montmorency
 The Marriage of Anne and
 Joachim, detail showing the
 bearded face of the man in
 the background
 France, Paris
 c. 1520
 Great Saxham, Church of
 Saint Andrew

Head of a woman about to be martyred

Northern France
c. 1530

19.3 x 7 cm; clear glass with vitreous paint and
pink sanguine pigment.

A finely painted head of a woman turned in profile to our right. Her hair is being roughly gripped by the large hand of what must be a male executioner about to kill her from behind.

This small but meticulously painted fragment would originally have been part of a much larger scene detailing the life of a female martyr. Such narratives became popular in the later Middle Ages thanks to the widespread dissemination of collected accounts detailing the lives of the saints, including most famously the Golden Legend of Jacobus de Voragine.



Scenes from the story of the Prodigal Son

France, Champagne, (Châlons-sur-Marne?)
c. 1530

Provenance

Michel Acezat (1878-1944), Paris, until;
His estate sale, Rheims et Laurin, Hotel
Drouot, 24-25 November 1969, lot 55;
Private collection, England

Overall dimensions of the group with
simulated mullion spaces between each panel:
106 x 121 cm. Clear, red, blue and green glass
with silver stain, vitreous paint and pink
sanguine pigments.

Few multi-paneled stained-glass window schemes survive together outside of churches from any period, let alone from the late Middle Ages. This group of five large panels were taken from the upper sections of a window made in the Flamboyant style (an ornate genre of late-Medieval architectural design involving sinewy stonework shapes often involving whiplash curves and cusped traceries). They have been used to depict the biblical parable of high living, disgrace, and paternal reconciliation that is the story of the Prodigal Son. According to the Gospel of Luke (15:11–32), Jesus recounted the story of a man who had two sons. The younger of the two appealed to his father for his share of the estate, so the old man divided his property between them. The largest of our window sections shows the two sons standing before their father, his hand outstretched with the youngest son's share. Upon receipt of his new wealth, the youngest son squandered it on wild living, as can be seen on our panels by the scrolling banderoles inscribed with the tales of his deeds, and the image in the lower left-most panel showing him gambling at the card table with what appears to be a woman soliciting for his money. Having wasted and lost all of his wealth, and growing hungry at a time of severe famine, the young son decides to appeal to his father's servants for food and shelter. But his father recognizes him in the fields and, upon the son's revelation that he is no longer worthy to be called the man's son, he is welcomed back into the old man's home as the son who 'was dead and is alive again'.



The ambitious and skillful use of incredibly large sheets of glass, particular notable in the panels with floating banderoles which are composed of single sheets entirely without joins, is a feature that appeared in north eastern-French stained glass around the turn of the sixteenth century.¹ Similar features and costume styles appear on a

1, Cf. J. Bugslag, 'Valentin Bousch's Artistic Practice in the Stained Glass of Flavigny-sur-Moselle' in *Metropolitan Museum Journal*, Vol. 33 (1998), pp. 169-82, especially, pp. 169-70.



Scenes from the story of the Prodigal Son

number of windows surviving in northern Champenois churches that have been dated to the 1530s (figs. 1-2). Also typical of glass from this region are the large inscribed banderoles decorated along their edges with yellow. The specific use of contractions in the inscriptions included on our panels' banderoles - including 'Comant' instead of 'Comment' - also finds parallels amongst Champenois glass in the Marne region, particularly in the cathedral at Châlons-sur-Marne (south-east of Reims), and it is therefore likely that our glass was produced in a workshop in that region.²

2, See in particular *Les vitraux de Champagne-Ardenne, Corpus Vitrearum, France*, Vol. IV, Paris, 1992, pp. 329, 331, 334, 336-7, 355 and 364.

Fig. 1
Window of the Martyrdom of Saint Stephen, detail
France, Champagne, Marne
1530
Ceffonds, Church of Saint-Remi

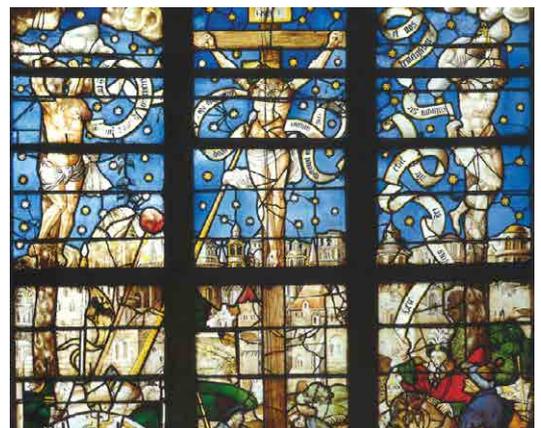
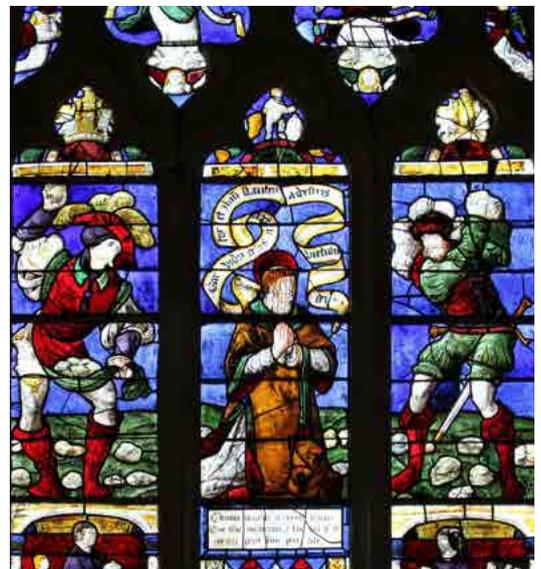
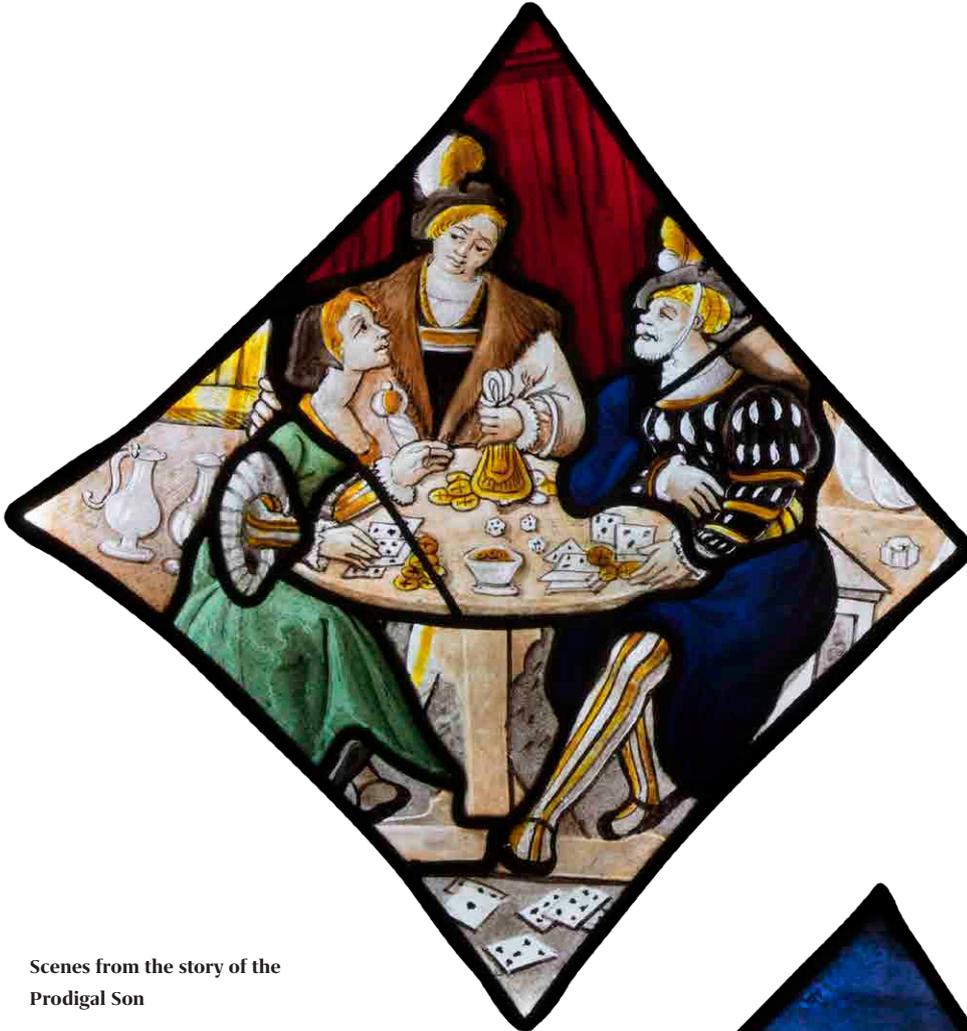


Fig. 2
Window of the Crucifixion, detail
France, Champagne, Marne
c. 1530
Nully-Trémilly, Church of Saint-Martin, bay 0



Scenes from the story of the Prodigal Son



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Jaolt par

The head of a woman wearing a long veil

Southern Netherlands, (Antwerp?)
c. 1530

14.8 x 18.3 cm; clear glass with vitreous paint
and pink sanguine pigment.

A woman clothed in a long white veil wrapped over her hair and slung across her right shoulder, gazes serenely to our right as if oblivious to the visual drama of her draperies. The frenetic, wind-caught character of her clothing was evoked using a fluid, diluted medium applied to the glass both as a covering wash and in a more localized manner with a broad brush before being scratched back through to reveal the clear glass beneath in a series of loose, wriggling highlights. In total contrast, the face was treated meticulously and with complete deliberateness, with stippled shading rather than washes, and with much finer hatched shadows built up in a time-consuming process of slow and subtle accretion. Highlights were scratched back into the paint surface using a sharp implement of a much finer gauge than that used for the drapery, skillfully suggesting contained areas of light catching on the bone structure of the face. Finally, a warm tone was given to the flesh, and especially the lips, through the application of pink sanguine pigment, a material that became widely available to northern European glass painters shortly after around 1500.



The artist responsible for this elegant and evocative fragment was clearly engaged with contemporary developments in Flemish panel painting, since several compositions incorporating markedly similar draperies and facial types appear in Antwerp paintings of the 1510s. That our glass might be slightly later in date than this, however, is suggested by the fact that its features seem to accord most closely with designs closer to around 1530, at which date Antwerp's influence had spread across the Low Countries and down into France (fig. 1).¹ Antwerp glass production at this date offers close parallels to the treatment of our head, particularly in the use of soft, cool washes of pigment, such that it may be possible to localize our panel to one of the city's workshops (fig. 2).

1, See M. Leeflang, *Joos van Cleve: A Sixteenth-Century Antwerp Artist and his Workshop*, Turnhout, 2015, p. 50; see also P. van den Brink, *Extravagant! A Forgotten Chapter of Antwerp Painting 1500-1530*, Antwerp and Maastricht, 2005, pp. 159, 165; Cf. François ler et l'Art des Pays-Bas, Paris, 2017.



The head of a woman wearing a long veil

Fig. 1
Northern Netherlandish
master (Jan Swart van
Groningen?)
The Crucifixion with Saints
and the family of the
benefactor, detail of the
central panel
1530s
133.4 x 88.7 cm (overall); oil
on panel
Frankfurt, Städel Museum

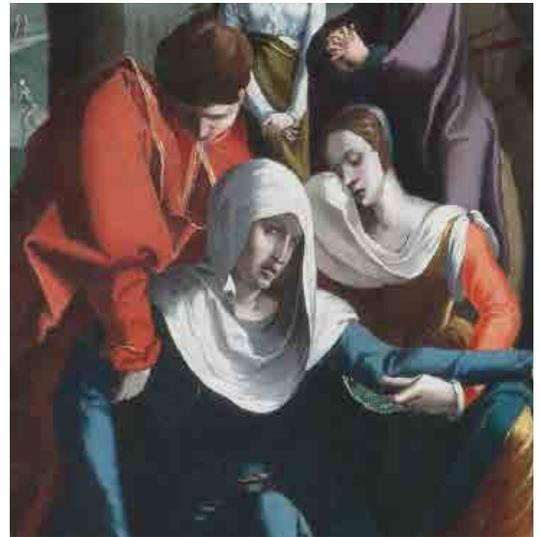


Fig. 2
The Saints John Window,
after a lost design by Jan de
Beer
c. 1525
7.65 x 4.36 m
Antwerp, Cathedral of Our
Lady

An Allegory of Touch, after Crispijn van de Passe the Elder, framed with grotesque illustrated borders

Southern Low Countries
Dated 1613

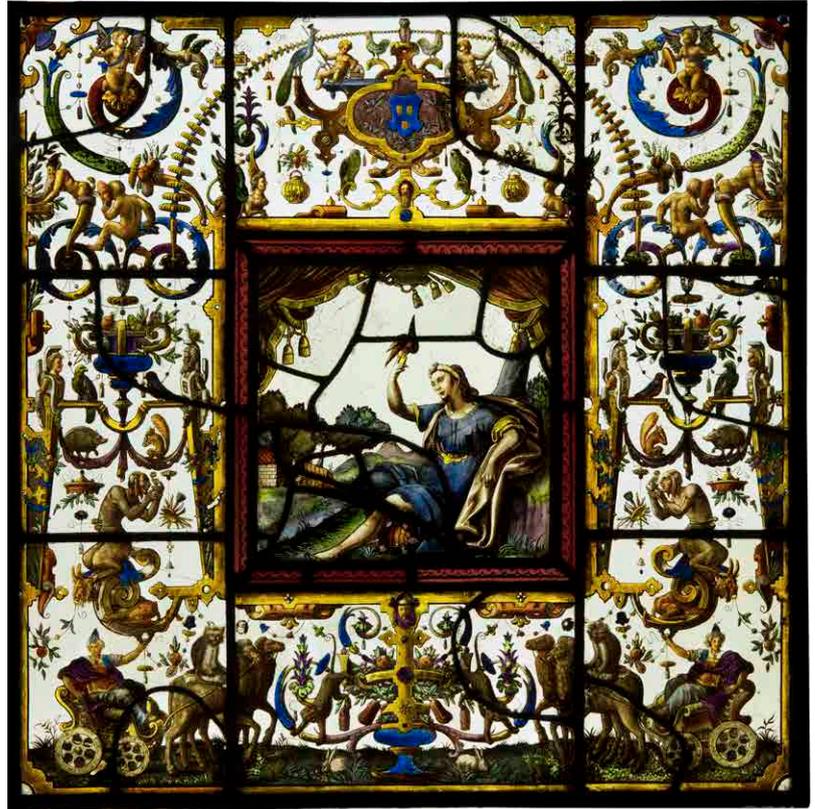
Provenance
Private Collection, San Francisco

56.5 x 55.8 cm; clear glass with blue, green, purple, red, orange and pink enamel paints, silver stain and brown vitreous paint. Some resin-bonded breaks and some with leaded repairs, with occasional clear glass plate supports added to the reverse.

Inscriptions

The date '1613' inscribed in two plaques at the top of the panel

This remarkably intact stained-glass panel presents the viewer with an incredible visual cornucopia of imagery. At its centre, a large square composition shows a woman seated in a verdant landscape, with a tortoise crawling on the ground beneath her exposed left leg and a bird pecking at something held in her raised right hand. Both of these motifs help us to identify the scene as an allegorical depiction of the Sense of Touch, which was undoubtedly painted with recourse to an engraving by Crispijn de Passe (1564-1637) of this subject, from a larger series showing each of the Five Senses which the artist published in around 1600 (fig. 1). The same prototype was also used, with minor alterations, to depict the female figures riding chariots in the two lower corners of our panel's ornate border, which strongly indicates that they were made together, rather than being added to one another at a later date. The elaborate cacophony of grotesque ornamentation bordering the central panel on all four sides also consists of monkeys riding dromedaries, dragon-fighting putti, squirrels, birds of all kinds, snails, boars, and farting grylli (anthropomorphic beasts with human and zoological features combined). Along with the fine supporting framework of pseudo-architectural motifs that arc across the borders in all directions, these playful and at times irreverent grotesques delight in fantasy and imagination. They conform closely to a style of ornamental decoration invented in the first half of the sixteenth century by artists such as Jacques Androuet du Cerceau (1510-1584) and later refined in the Low Countries by Hans Vredeman de Vries (1527-1607) and his contemporaries. Elements of our panel's decoration seem to have been copied almost exactly from some of de Vries's designs, although the complex blending of elements from multiple sources suggest that our painter worked freely from a large stock of fashionable, up-to-the-minute source material (fig. 2).





An Allegory of Touch after Crispijn van de Passe the Elder, framed with grotesque illustrated borders

In Aristotle's *De Anima*, which categorised and ordered the senses, Touch was considered the lowest or basest of the five, being the most material and the most closely associated with lust. The inclusion of the tortoise in early printed images of the subject references the historic association of this animal with conjugal love, while the bird feeding from the lady's hand signified coitus.¹ It is likely given this symbolism that our panel was made for display in the windows of a wealthy secular setting rather than a liturgical context, and that it was originally accompanied by windows depicting the other four senses. The prominent inclusion of the arms of the Guild of Saint Luke, the rich

and powerful guild of painters, would suggest that it was made either for the communal guild house itself, or in the home of one of its more prominent members. If the date '1613' included in two places on the border sections of our panel refers faithfully to the execution of the glass, then it provides us with an extremely early translation of one of van de Passe's prints into stained glass.

The use of a varied and vivid colour palette is typical of seventeenth-century stained glass from the Low Countries. Instead of having to mix powdered metal-oxide pigments into the molten glass itself, the relatively new invention



Fig. 1
Crispijn van de Passe the Elder (1564-1637)
An Allegory of Touch
c. 1600
17.9 x 23.2 cm; ink on paper

1, J. Mulherron H. Wyld, 'Mortlake's Banquet of the Senses' in *Apollo*, Mar. 2012, pp. 122-28, p. 124.



An Allegory of Touch after Crispijn van de Passe the Elder, framed with grotesque illustrated borders

of coloured enamel paints allowed artists to paint onto already cooled sheets of clear glass before further firing, which meant that a wide spectrum of colours could be applied with incredible precision and then fused indelibly into place later. Vanishingly few intact windows of this type survive anywhere, but related examples are preserved at the Minorite abbey of Tielt, West Flanders, and in the Zeeuws Museum, Middelburg.²

Fig. 2
 Johannes of Lucas van Doetechum, after Hans Vredeman de Vries (1527-1607)
 Grottesco
 1565-71
 21 x 15.6 cm; ink on paper
 Amsterdam, Rijksmuseum, inv. RP-P-1964-989



2, C.J. Berserik, J.M.A. Caen: *Silver-Stained Roundels and Unipartite Panels before the French Revolution. Flanders, Vol.II: The Provinces of East and West-Flanders*, Corpus Vitrearum Checklist, Turnhout, 2010; Z. van Ruyven-Zeman, *Stained Glass in the Netherlands Before 1795*, Amsterdam, 2011, p. 635.

Two documents dated 1668 on vellum illustrating and authenticating a pair of stained glass windows once to be found in the church of the Franciscan Minor Brothers in the town of Huy, commemorating the members of the de Brion family

Belgium, Huy
Dated 1668

64.5 x 25.5 cm each; ink, pigments, and gilding
on vellum





Document dated 1668 on vellum illustrating and authenticating a pair of stained glass windows

The two documents illustrate a pair of stained-glass windows once to be found in the Franciscan church of the Brothers Minor in the town of Huy, commemorating the members of the family of de Brion. The windows were likely lost in the French Revolution when the brothers abandoned the abbey.

Both of the documents, which have the original seals attached, include a text attesting that the represented 'old' windows were to be seen in the church of the Brothers Minor in 1668, and that this was confirmed by the mayor, jurors and councillors of the town of Huy and ratified by the signature of the Principal Archivist of the town. The document as a whole serves as an attestation of the historical connection of the family with the town and indirectly as evidence for the validity or one-time general knowledge of the connections by marriage between the several families named.

Each of the two documents depicts two tall lancet windows, which were considered 'old' according to the document, dated 1668. The first document includes a saint framed by a semi-circular arch in each lancet. On the left is a female saint holding a crown in one hand and a book with a crown on top in the other, possibly St Catherine of Siena, while on the right is St John holding his chalice. Below the female saint on the left lancet is a group of eight kneeling women, which the text identifies as Mademoiselle Elys Botton and her seven daughters, one of whom is shown as a nun. Below St John on the right lancet are two kneeling men in armour, identified in the text as Jehan de Brion, who was the mayor of Huy in the 16th century, and his son. The text included on the lancets dates this window to 1556.

The second document includes a kneeling mother and three daughters on the left lancet and a kneeling father and two sons on the right. In the accompanying text, the adults in this scene are identified as Erard de Brion, the son of Jehan de Brion (patron of the first window), and his wife Anne of Gastolen. Included in the same lancets are standing figures, most probably depicting the Virgin and Child with Saint Anne as an epitome of motherhood on the left, and a warrior saint on the right. Below these scenes are panels containing coats of arms, indicating the family of the four grandparents of each of the two adults. Stylistic



Document dated 1668 on vellum illustrating and authenticating a pair of stained glass windows

features within these lost windows, including the loose composition and the more elaborate costumes, suggest that these two windows are more modern than those in the first document. The text included on the lancets identifies the couple and their dates of death. Although the date of the installation of these two windows is not included, it must have happened shortly after the death of the second patron, in 1603.

Below the two lancets in this document is a representation a tombstone that marked the grave of Jehan de Brion and Jehanne de Berlaymont, the parents of the above-mentioned Erard de Brion, who both died in 1573.

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15D Clifford Street, London W1S 4JZ
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