

VOLUME 15

Studies in the History of Art



Stained Glass before 1700 in American Collections:
New England and New York
(*Corpus Vitrearum Checklist I*)

National Gallery of Art, Washington



Ich verklärter Mensch
in Zungen die fuße wasch
en: Gut



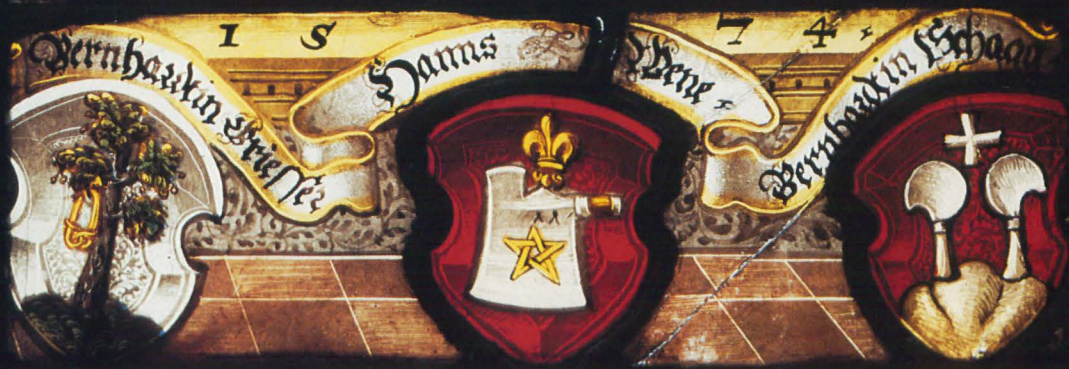
an dem bapst sitzen
müß
und König Ratten



Christus in seinem abendmal
in alouben von Kierst allsema



dem bapst die erdicht in
die schwach des liders selusma



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Studies in the History of Art

Monograph Series I

Stained Glass before 1700 in
American Collections:
New England and New York
(*Corpus Vitrearum Checklist I*)

Contributors

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National Gallery of Art, Washington

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Cover: A Woman Dispensing Alms. France, Paris, c.1250. The Metropolitan Museum of Art, New York. The Cloisters Collection. *See page 100.*

Back cover: A Saint Appearing to a Sleeping Monk. France, Paris, c. 1250. The Metropolitan Museum of Art, New York. The Cloisters Collection. *See page 100.*

Frontispiece: Religious Panel Based on the Luther-Cranach *Passional Christi und Antichristi.* Switzerland, 1574. Amherst College, Mead Art Museum, Amherst. *See page 38.*

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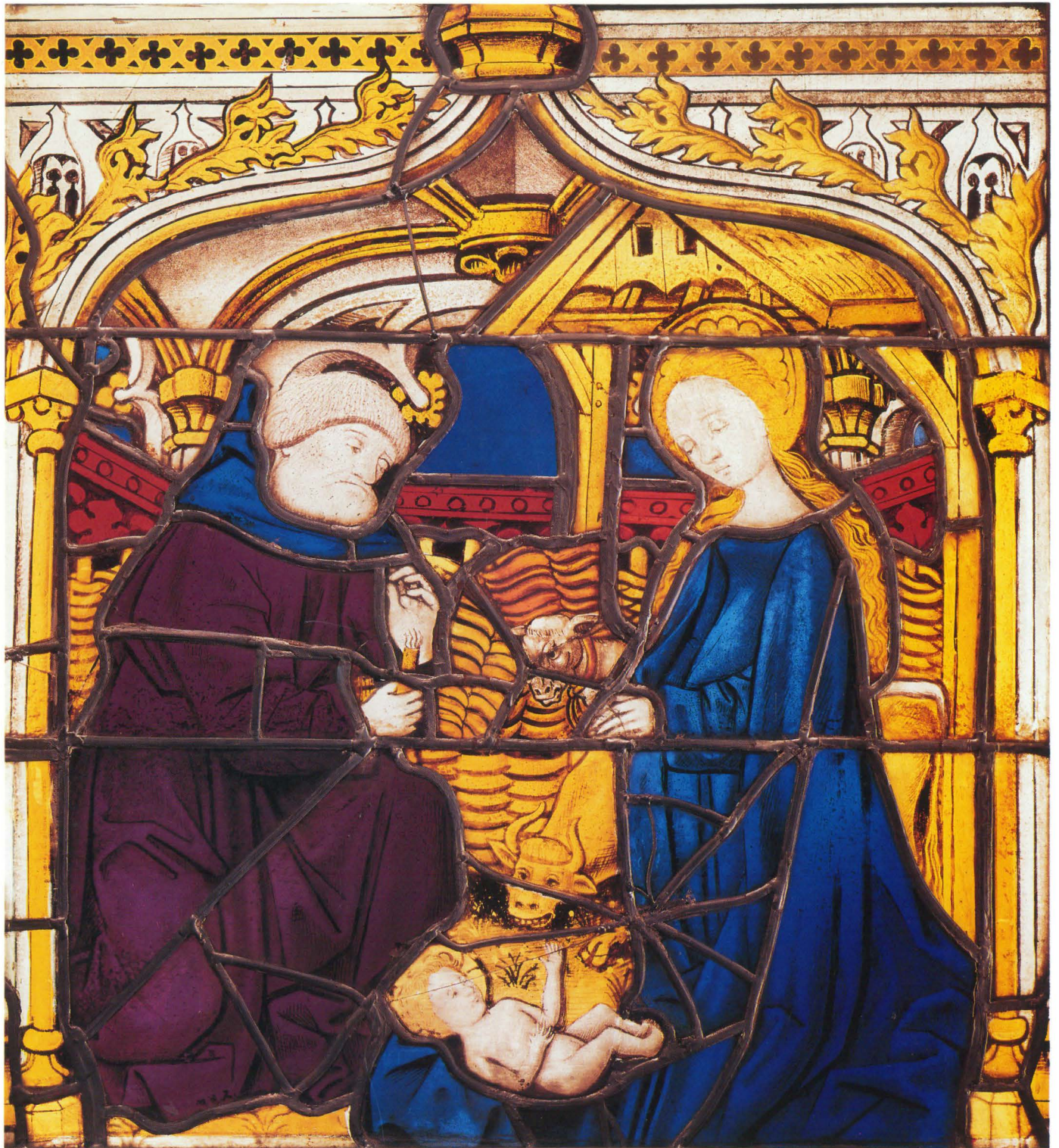
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The volumes for 1967-1969 included the National Gallery of Art's annual report, which became a separate publication in 1970.

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The Nativity. France, Burgundy (?), c. 1440. The Metropolitan Museum of Art, New York. *See page 117.*

PREFACE

In 1982 the National Gallery expanded the scope of *Studies in the History of Art* to include symposia and monographs as well as the collected articles previously published under that title. Several symposia volumes, devoted to papers presented at scholarly meetings sponsored by the Gallery's Center for Advanced Study in the Visual Arts, have since been published. The present issue, however, is the first dedicated to an extended consideration of themes related to this institution's collections or activities.

Stained glass has only recently become the subject of extensive study; even basic information on works in this country is often still unpublished. The checklist of *Stained Glass before 1700 in American Collections* will help to fill this void. In the present and three subsequent volumes, all to be published as issues of *Studies in the History of Art*, stained glass from public and private collections throughout the country will be inventoried and catalogued. Subsequently, descriptive entries on each work will form the United States' component of the *Corpus Vitrearum*, an international publication devoted to scholarly analysis and investigation of stained glass in all parts of the world.

With such an auspicious beginning, we trust the monograph series will soon expand to rival the other flourishing sections of *Studies in the History of Art*, and we look forward to an even wider range and increased number of scholarly investigations relating to the fields of inquiry pursued at the National Gallery.

J. Carter Brown
Director

ACKNOWLEDGMENTS

An especial debt is acknowledged to Sibyll Kummer-Rothenhäusler of Zurich, who, both on site and by long distance, helped to authenticate and to check inscriptions and arms in much of our Swiss glass. Barbara Sacks divulged the presence of ancient glass in Christ Church, Corning, and Mary O'Brien supplied information on it. James Sturm reminded us of the glass in Saint David's School and in the Pratt House in New York City. The long-sought panels from Tours were recognized in the Pomfret School by Kay and Tom Gaines. Naomi Kline surveyed collections in Vermont and found the fragment in Burlington. Karen Randall made the rubbings, devised the form for recording information, searched out bibliography for The Cloisters and the Medieval Department collections at the Metropolitan, and, with Elizabeth Pastan, was of help in examining the glass in the Rhode Island School of Design's Museum. Cathy Woods helped make rubbings of the glass in the Fogg Museum, and Charles G. Nelson aided in deciphering the inscriptions, as did Suse Childs for the Metropolitan panels. Ellen Beer of Bern was also of help.

The authors are grateful to the directors and to many staff members of the museums in which they studied glass for this checklist as well as to many individuals who answered queries or made suggestions about the possible whereabouts of interesting glass. Many private collectors have also graciously tolerated our presence and allowed us to photograph their glass. Most of the museums supplied photographs free of charge.

Finally, special thanks are due Carl Koivuniemi and Stacy Belkind for computerizing a large part of the checklist, thus forming the nucleus of an archive for stained glass studies at The Cloisters.



Madonna of the Apocalypse. Germany, Middle Rhine, 1480-1490. The Metropolitan Museum of Art, New York. The Cloisters Collection. *See page 127.*

INTRODUCTION



St. Jerome in His Study. See page 46.

"Stained glass," as we now call it, was the preeminent form of monumental painting in northern Europe throughout the Middle Ages.¹ In the Gothic cathedrals, painted windows not only transformed the interior by their colored luminescence, but also, according to medieval belief, symbolized divine light.² They provided an extensive surface for the development of iconographic programs; the great variety of images included some of the most detailed narrative treatments of the period. The subjects were carefully chosen by patrons and donors to mirror their interests, whether they were priests, secular groups, or wealthy individuals.

Patrons showed special pride in their contributions to this spectacular and sacred art form. Abbot Suger neglected to mention the novel constructional features of his newly built choir at Saint-Denis, consecrated in 1144, but he discussed in considerable detail the program of the stained glass windows that he helped devise and which he said were painted by the exquisite hands of many masters.³ King Phillip Augustus gave a substantial sum for windows in the Gothic apse of the Cathedral of Soissons, Blanche of Castille's arms are prominently displayed in the north transept of Chartres Cathedral, and the royal house of Dreux gave the south windows opposite. The new middle class also contributed to the glazing of Chartres; the guilds of wheelrights, vintners, furriers, moneychangers, and others each selected a topic for a window and "signed" it with a scene of their everyday labors.

These guilds were only the first in a continuous line of merchant and artisan donors that extends almost unbroken from the Middle Ages to the end of the Renaissance. Showing how these people viewed themselves and their crafts, the "signature" images provide a unique artistic record of changing attitudes within the merchant class. The weavers of Amiens in the late thirteenth century, like their forebears at Chartres, are visible at the bottom of their window but now as donors of the most important chapel in the choir. A century later at Lüneburg, scenes of artisan labor and armorial bearings of the nobility are side-by-side, while at Semur-en-Auxois in the fifteenth century, the guilds eschewed religious history and gave a window that depicts only their crafts. By the seventeenth century, nearly half the windows at Rathausen cloister were gifts of the burgher families of Lucerne who "signed" their donations with their own coats of arms. This record of patronage is but one of the cogent reasons to advocate the inclusion of stained glass in the history of western painting.

Until very recently, however, the importance of stained glass has been overlooked. In part, this is a result of the relegation of the craft to the category of decorative art, which occurred when stained glass

was revived during the industrial era. Furthermore, monumental glass paintings had not proved suitable additions to the collection of the typical connoisseur of the Renaissance or the Enlightenment; they were neither easily handled and stored like prints and drawings nor easily displayed like panel paintings and canvases, and they were unusually fragile. Exceptions were the small post-medieval panels and single panes intended from the beginning for the connoisseur's cabinet. These remained popular collector's items through the nineteenth century, but general interest in the panels has since declined despite the renewed intensity with which prints—to which they so often are intimately related—have been studied and collected. The extent to which the study and appreciation of stained glass has lagged behind that of other media may be judged from the fact that the first major exhibition of medieval glass was held in Paris only in 1953, and the first in America in 1971.⁴ The first study published in the United States of the windows of a single building appeared in 1977.⁵

Both types of glass, the monumental panels made for large buildings and the small "kabinettscheiben," are now being systematically inventoried on both sides of the Atlantic in the hope of ensuring their preservation and of bringing them to the attention of scholars. In due course true histories of medieval and Renaissance painting may be written that will integrate developments in frescoes, altarpieces, illuminated books, and painted windows.

The present checklist of stained glass panels in public and private collections throughout the northeastern states has been compiled by a small group of scholars with general training as medievalists as well as particular expertise in judging the authenticity of glass. This checklist provides a preliminary overview of the holdings and is intended to inspire more detailed research. Full catalogues in the form of fascicules will follow. Though prophetically envisioned by Emile Mâle early in this century, the thorough publication of all extant medieval stained glass was first seriously planned by Hans R. Hahnloser in the 1940s. The scheme for a *Corpus Vitrearum Medii Aevi* was adopted by the Comité international d'histoire de l'art in 1952, and it has since flourished, under both their auspices and those of the Union académique internationale, with occasional aid from U.N.E.S.C.O.⁶ National committees have been formed in a dozen European countries, many with the support of a national academy. Most recently, a Canadian committee has been created. In this country, it was Sumner Crosby who up to his death in 1982 organized and presided over the national committee, and we regret that he did not live to see the first published fruits of that effort. That same year, the Eleventh International Colloquium of the *Corpus Vitrearum* was held in New York; the papers from that meeting, many of them dealing with series of windows from which important isolated panels are in American collections, are shortly to be published by the Metropolitan Museum of Art.⁷

As part of the international publication program, twenty-six volumes of the *Corpus Vitrearum Medii Aevi* have appeared to date,



Head of a Young Man. See page 25.

presenting in definitive catalogues the medieval windows of such major monuments as Notre-Dame and the Sainte-Chapelle of Paris (1959), Cologne Cathedral (1974), the churches of Erfurt (1976 and 1980-1983), and Canterbury Cathedral (1981). The glass of important regions such as Flanders (1968), Lower Austria (part 1, 1972), Umbria (1973), as well as Baden and Pfalz (1979) has also been published.⁸ These volumes are extensively illustrated, not only reproducing every panel of glass included in the catalogue, with a graphic rendering of the renewed pieces each contains, but also including comparative material.

The original concept of the *Corpus*, which limited study to the Middle Ages, has gradually been expanded. Countries such as Belgium, Great Britain, and Holland, where there is a great deal of Renaissance glass of high quality, have elected to publish these holdings in the *Corpus Vitrearum* series, and by international agreement the chronological limit may be extended to the Gothic revival. For American collections a terminus of about 1700 usefully serves to distinguish glass made for European buildings and patrons from glass intended for American structures. The latter is to be included in a separate study under the auspices of the newly formed Census of Stained Glass Windows in America. The international guidelines laid down for the *Corpus Vitrearum* have made one further distinction: in view of their special nature, the many small panes with painted, stained, or enameled figural designs, predominantly of post-medieval date and often closely related to prints, will be published separately. Popularly known as roundels (whatever their shape), these panels are the subject of a special research center in Belgium; such individualized attention will facilitate their classification according to design sources.

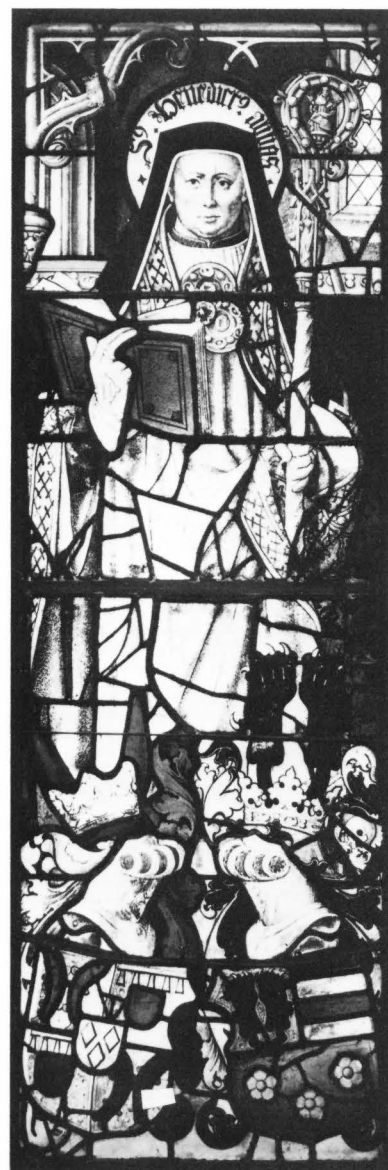
The publication format of the *Corpus* has also been varied. France, where the greatest amount of early glass is preserved, has embarked on a program of preliminary publication in a series of regional *Re-censements*.⁹ In view of the scattered and inaccessible nature of much of the glass in American collections, it has been decided to publish such a checklist here as well. The list is to be presented in three regional installments with this on the northeastern states as the first. Next year, the East Coast holdings will be completed, and by 1987 the Midwest and Far West collections will have been inventoried. A fourth installment, in preparation by Timothy Husband, will deal with all the roundels. Both the checklist, and eventually the fascicules, will follow the established guidelines for the *Corpus Vitrearum* which give topographical organization precedence over chronological ordering. Collections are presented in the alphabetical order of states, cities, and museums or other sites, and organized in the approximate chronological sequence of the glass regardless of its country of origin.

Research on and publication of stained glass in collections presents special problems even to the scholar who has devoted years to the study of the windows of one monument in Europe. The panels here come from every region of Europe known to have glass and cover a

chronological range from the twelfth to the seventeenth centuries. In most cases, because glass was removed permanently from its monumental setting in disturbed times such as periods of religious war or political revolution, the provenance is undocumented. In many cases no glass is left in the original site with which to compare the pieces scattered in collections, and in some cases even the building has been demolished so that measurements cannot confirm the supposed provenance.

Recognition of panels which belonged together in a coherent program, however, is one of the most exciting achievements of basic cataloguing work such as this. Listed below is a significant amount of fifteenth-century glass from the Carmelite cloister of Boppard on the Rhine, including a newly rediscovered window in a private collection in Rhode Island as well as the well-known pieces at The Cloisters. Several large figures of the early sixteenth century, from the same workshop that glazed the north nave aisle of Cologne Cathedral but from some smaller church, no doubt destroyed, are divided between New York and Rhode Island. An isolated figure of St. Adrian from a related series, listed here under the Worcester Armory, has companions in the Detroit Institute of Arts. Equally worthy of attention are the panels from major monuments that in some way complete or enhance our knowledge of the original collection. One of the most important discoveries, made only just in time to include entries here, adds three original panels to the glazing of Milan Cathedral, two from the late fifteenth-century Life of St. Eligius and one from the sixteenth-century Passion window. Preserved in a library at the Massachusetts Institute of Technology, they are scarcely more than a stone's throw from the Gardner Museum where six other Milanese panels have only recently been recognized. Equally exciting are the rediscoveries of pieces long thought to have been lost. The whereabouts of the three Austrian panels owned by George Douglass in Greenwich have been unknown since 1912 when the panels were sold from the von Leber collection in Vienna. Identification of the sixteenth-century Franco-Flemish window at Saint David's School in Manhattan with an item in the Hearst sale catalogue of 1941 adds one more retrieved piece to the list of that ill-fated collection.

Very often stray panels such as these have been protected from the elements and from chance disasters for nearly two hundred years and have come down to us with a clarity and brilliance that is almost shocking if the eye is attuned to the heavily patinated and severely decayed glasses now tragically visible in many European monuments. Examples include the four wonderful late thirteenth-century panels from Gassicourt, near Paris, now in a private collection in Massachusetts, the magnificent portion of a window with the lives of Nicasius and Eutropia from Soissons Cathedral, now in the Gardner Museum in Boston, the only surviving panel from a life of Thomas Becket from his cathedral church in Canterbury, now in the Fogg Museum, Cambridge, or the superb set of sixteenth-century windows signed by Valentin Bousch from the church of Saint-Fermin



St. Benedict with Two Shields.
See page 208.

in Flavigny, now in the Metropolitan Museum. Without these works, the history of European painting would be incomplete. Rather than apologize for their chance separation from their original settings, we should be proud that they have been so carefully preserved and glad that they have instructed generations of American art historians and museum visitors in the beauty of glass painting. Their publication may serve to advance scholarship on their origins, their patrons, their makers, and the programs of which they formed an integral part. The origins of other, equally fine, panels have yet to be discovered, and this is where the greatest advances will now be made, no doubt with the aid of our European colleagues.

The data collected here includes the detailed provenance of every panel. This information may help trace the works to their original sites. It also has some interest for the history of collecting, a rather special subject when we are dealing with stained glass, as will have been gathered from these introductory remarks. There are extraordinary variations in the methods of acquisition. On the one hand, a European family may have acquired a single panel of glass through some particular circumstance, often before their immigration to America, and in such a case one cannot speak of a collection. On the other hand, while most American collectors were seeking out Renaissance paintings, a very few were buying monumental medieval art on a grand scale. William Randolph Hearst, George Grey Barnard, and Henry W. Lawrence will be encountered frequently in these pages, while the complete inventory of the Raymond Pitcairn collection is yet to come.¹⁰ Mrs. Isabella Gardner was an exception to either type, for although she purchased chiefly old master paintings through Bernard Berenson, she also owned the superb Gothic window from Soissons, which was bought in 1906 at the recommendation of Henry Adams.

Until recently, little scholarly attention had been accorded even the great collections of stained glass in our country. Though not as old a tradition as the acquisition of stained glass in Great Britain, glass collecting in America has existed since the beginning of the century. Barnard was among the first of our American collectors, and while he cannot be said to have specialized in stained glass, he acquired many fine pieces, now divided between The Cloisters and the Philadelphia Museum of Art.¹¹ The second decade of this century witnessed the formation of some of the largest and most comprehensive collections of stained glass ever assembled in this country or, for that matter, in Europe. The vast and unprecedented richness of the Hearst collection will probably never be known with certainty. Much of his glass was sold at auction in 1941 and has since disappeared. A small part of the collection, some eighty panels, is now in the Los Angeles County Museum, and a few pieces are recorded in other institutions. Unfortunately, the Hearst collection, like so many others in this country, was never completely published, even in the auction catalogue.¹² The glass owned by Henry C. Lawrence in New York luckily was better documented.¹³ It is now divided between two sites: Clarence MacKay bequeathed his part of the



Lives of Sts. Nicasius of Reims and Eutropia. France, Soissons, Cathedral of Saints Gervais and Protais, 1195/1210-1215. Isabella Stewart Gardner Museum, Boston. *See page 40.*

Lawrence collection to the Portsmouth Abbey in Rhode Island, and Raymond Pitcairn established, with his purchase from the Lawrence sale, the nucleus of his own collection, now in the Glencairn Museum near Philadelphia.

Stained glass appears to have held a particular fascination for collectors of arms and armor. Some of them, like Otto von Kienbusch of New York, employed painted glass merely as a setting for his armor collection or as an example of full suits of medieval armor unattainable in steel.¹⁴ The windows now in the John Woodman Higgins Armory in Worcester, many of which are replicas, were acquired by Higgins for similar purposes. Yet, the vast collection of George D. Pratt can hardly be explained by his interest in armor, although he was advised by Bashford Dean, curator of arms and armor at the Metropolitan and a private collector of stained glass fragments. The catalogue of glass in the Metropolitan reveals, for the first time, the extent and scope of this extraordinary legacy.¹⁵ Like most of his fellow collectors between the wars, Pratt did not specialize in any particular type or period of stained glass. He was as fond of his twelfth-century border from Saint-Denis as he was of his sixteenth-century Flemish panel, *Christ Raising Jairus' Daughter*. Raymond Pitcairn's concentration on French glass of the twelfth and thirteenth centuries is unique among American collectors.

In public collections there are surprising gaps, and equally unexpected riches. In New England, the best museum collection is in the Worcester Art Museum, whereas in the Boston Museum of Fine Arts the early period of glass painting is not represented at all. The Metropolitan Museum and The Cloisters account for more than half of the glass in this section of the checklist. Theirs are the only holdings in America that cover virtually the full range of dates and geographic locations recognized for the *Corpus*. Otherwise, there has been some bias toward French stained glass among curators and collections, as there has been in American scholarship.

Unfortunately, few collections, even the great ones, are without their share of forgeries, and glass in America is no exception to this rule. In some ways, stained glass is among the easiest of artistic media to fake. Few windows have come down to us without some restoration or additions, and many, such as the well-known west windows at Chartres, are a patchwork of glass from all periods. Traditionally, these repairs were made with new glass. Only since World War II has the restorer of windows both shared the art historian's concern for preservation and had the technology to repair broken and even shattered pieces of glass. Before that, broken pieces usually were discarded and new ones made as replacements. This was the practice used especially for the most important parts of a window, such as the heads of figures, while in less important areas, like drapery, the broken edges of the glass could be chipped away to make room for the heart of a mending lead. In the case of ornamental glass of repetitive pattern, it was often cheaper to make a copy than to find existing glass of a matching color, which would then have to be recut. As a result, most restorers had a supply of



Prophet from a Tree of Jesse Window. See page 64.

original fragments that were kept for use in other windows. This practice was encouraged both by the nature of the medium and by the patron. As skilled craftsmen, restorers were often urged by their church patrons to imitate past techniques and to reuse their reserve stock of old glass in a pastiche to replace missing window panels. It was only a step, therefore, to the creation of pure forgeries for the art market, a market that grew steadily between the wars. A pastiche or forgery could be assembled by distributing a few pieces of original glass through two or more panels in which they were mixed with new glass. Furthermore, unpainted old glass, often from backgrounds of windows, could be recut, repainted, and refired while still maintaining its original patina. In the case of new glass, the patina could be imitated. It is not unusual in these panels to find ancient fragments from which the paint has been cleaned by abrasion or acid and which have subsequently been recut and repainted to form a new design. They resemble a palimpsest, except that the original design can seldom be reconstructed once the pieces are rearranged and releaded.¹⁶

The most taxing part of the preparatory work for this checklist has been to examine and reject those panels that were judged to be pastiches, replicas, or forgeries. Where the original lead matrix remains, even though few old pieces of glass are still in place, the panel has been included as a document, but these cases are rare. Occasionally, whole panels have been designed around one or two old pieces. Where these pieces are significant, they are listed at the end of a collection, as are unleaded fragments. Some collections were unavailable for examination; their holdings have been incompletely listed pending further study. Fakes are not listed, but silence is eloquent. On the other hand, readers who are aware of either collections or owners of individual panels not included here are urged to communicate with the authors, since an addendum to the last installment of the checklist will treat oversights and additions.



Roundel with Head of Christ or Saint.
See page 133.

Jane Hayward
The Cloisters
Chairman, CORPUS VITREARUM (USA)

Madeline H. Caviness
Tufts University
Vice President, CORPUS VITREARUM

NOTES

1. Though isolated examples of painted and decorated window glass have been excavated at sites dating to the ninth century and literary accounts mention colored glass windows even earlier, stained glass probably did not achieve preeminence as an art form before the structural innovations of Gothic architecture made in the course of the twelfth century. A brief summary of origins is given by Louis Grodecki, "Des origines à la fin du XII^e siècle," in Marcel Aubert et al., *Le vitrail français* (Paris, 1958), 95-96. The term *stained glass* is misleading since the staining of glass with silver oxide (see glossary) did not come into general use in Europe for windows until the fourteenth century. Traditionally, details and modeling were applied to the surface of the glass with vitreous paint that was then fired for permanency. The designation *painted glass*, though generally accepted in England, has only recently been adopted in this country, see: Albinus Elskus, *The Art of Painting on Glass* (New York, 1980). For a general discussion of technical practice from the Middle Ages to the present, see: Jean Jacques Gruber, "Technique," in *Le vitrail français*, 55-80.
2. For an overview of the formal and spiritual functions of glass in the Middle Ages, see: André Chastel, "Problèmes formels," and Louis Grodecki, "Fonctions spirituelles," in *Le vitrail français*, 23-54.
3. Abbot Suger, *Abbot Suger on the Abbey Church of St. Denis and Its Art Treasures*, ed. and trans. Erwin Panofsky; 2nd ed., Gerda Panofsky-Soergel, ed. (Princeton, 1979), 72-77.
4. Louis Grodecki, *Vitraux de France, du XI^e au XVI^e siècle* [exh. cat., Musée des arts décoratifs] (Paris, 1953). Jane Hayward, "Stained Glass Windows: An Exhibition of Glass in the Metropolitan Museum's Collection," *Metropolitan Museum of Art Bulletin* n.s. 30, no. 3 (December 1971-January 1972), 98-101ff. In 1961, Philippe Verdier organized a small exhibition of glass in the Walters Art Gallery collection, but without a published catalogue.
5. Madeline H. Caviness, *The Early Stained Glass of Canterbury Cathedral, ca. 1175-1220* (Princeton, 1977); immediately followed by Meredith Parsons Lillich, *The Stained Glass of Saint-Père de Chartres* (Middletown, Conn., 1978), and by a regional study, Virginia C. Raguin, *Stained Glass in Thirteenth-Century Burgundy* (Princeton, 1982).
6. For a succinct history of the Corpus Vitrearum by Louis Grodecki, and a review of publications, see: Eva Frodl-Kraft et al., *Corpus Vitrearum: Histoire et état actuel de l'entreprise internationale* (Vienna, 1982).
7. Madeline H. Caviness and Timothy B. Husband, eds., *Studies on Medieval Stained Glass: Selected Papers from the XIth International Colloquium of the Corpus Vitrearum, New York, 1-6 June 1982* [Corpus Vitrearum: United States, Occasional Papers I] (New York, 1985).
8. For these titles, see: Louis Grodecki, "Dix ans d'activité du Corpus Vitrearum," *La revue de l'art* 51 (1981), 23-30; Madeline H. Caviness, *Stained Glass before 1540: An Annotated Bibliography* (Boston, 1983), *passim*; note 6 above; and Jules Géro, *Bibliographie du vitrail français* (Paris, 1983), 204-206.
9. Louis Grodecki, Françoise Perrot, and Jean Taralon, *Les vitraux de Paris, de la région parisienne, de la Picardie, et du Nord-Pas-de-Calais* [Corpus Vitrearum Medii Aevi: France, série complémentaire: Recensement des vitraux anciens de la France I] (Paris, 1978); Louis Grodecki, Françoise Perrot, et al., *Les vitraux du centre et des pays de la Loire* [Corpus Vitrearum: France, série complémentaire: Recensement des vitraux anciens de la France II] (Paris, 1981).
10. Some of the highlights of this rich collection have been exhibited: Jane Hayward and Walter Cahn, *Radiance and Reflection: Medieval Art from the Raymond Pitcairn Collection* [exh. cat., The Cloisters, The Metropolitan Museum of Art] (New York, 1982).

11. The best account of Barnard's activities as a collector and of the building of his museum is: J. L. Schrader, "George Grey Barnard: The Cloisters and the Abbaye," *The Metropolitan Museum of Art Bulletin* n.s. 37, no. 1 (Summer 1979), 3-52.
12. According to eyewitness accounts, the bulk of the Hearst collection of stained glass was sold at Gimbel Brothers in 1941 under the most confused conditions possible. Well in excess of 100 lots of stained glass, only about 60 pieces of which were illustrated, were sold without even entries in the auction catalogue: *Art Objects and Furnishings from the William Randolph Hearst Collection: Catalogue Raisonné* [sale cat., Hammer Galleries] (New York, 1941). Other pieces were sold privately, beginning in 1938, see: William Wells, *Stained and Painted Glass, Burrell Collection: Figure and Ornamental Subjects* (Glasgow, 1965), 6. Still others were later sold from the Hearst warehouse in New York.
13. *Collection of a Well-known Connoisseur, a Noteworthy Gathering of Gothic and Other Ancient Art Collected by the Late Mr. Henry C. Lawrence of New York* [sale cat., American Art Association, 27-29 January] (New York, 1921).
14. The Kienbusch collection is now in the Philadelphia Museum of Art.
15. Only 6 of the well over 100 pieces composing the Pratt bequest were ever published by the museum prior to the exhibition of its stained glass collections in 1971 (note 4 above): "Accessions and Notes," *The Bulletin of the Metropolitan Museum of Art* o.s. 21, no. 12 (December 1926), 294; James J. Rorimer, "Recent Reinstallations of Medieval Art," *Metropolitan Museum of Art Bulletin* n.s. 6, no. 7 (March 1948), 199-204.
16. For some of these techniques, see: Madeline H. Caviness et al., *Medieval and Renaissance Stained Glass from New England Collections* [exh. cat., Busch-Reisinger Museum of Harvard University, Cambridge] (Medford, 1978), no. 43, pp. 88-90 (entry by E. R. Staudinger).

NOTE TO THE READER

Collections are listed alphabetically by state and then by city; private collections are placed at the end of the sections. Within each collection works are arranged chronologically. Dimensions are given in centimeters and parenthetically in inches, height preceding width. Measurements are taken from the outer margin of the lead. All inscriptions have been transcribed literally, with no attempt to expand contractions or to supply missing parts. Three periods within a bracket indicate the omissions. The texts are uniformly capitalized regardless of the original style of epigraphy. A virgule is used to mark the end of each line; a semicolon separates inscriptions at different locations on the panel. A key to the abbreviated references is located at the end of this volume.

Contributors

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CONNECTICUT

GREENWICH

GEORGE A. DOUGLASS COLLECTION

J.H.

GROUP OF APOSTLES

France, Troyes, Cathedral of Saint-Pierre(?), Miracles of Christ window(?)

1170-1180

Inscription: S G P R S [...]

(meaningless)

Pot metal glass

31.2 x 25.4 (12¼ x 10)

Some replacements in drapery and feet of figures

Provenance: Abraham M. Adler, New York

Unpublished

LG-22



BORDER SECTION

France, Reims, Abbey of Saint-Remi
c.1190-1200
Pot metal glass
69.8 x 15.2 (27½ x 6)
Some pieces confused in releading,
inner fillet missing
Provenance: Abraham M. Adler, New
York
Bibliography: Hayward and Cahn
(1982), no. 38, B illustrates another
section of this border.
Unpublished
LG-36

BORDER SECTION

France, northeast(?)
c.1200-1215
Pot metal glass
67.3 x 20.3 (26½ x 8)
Some restored pieces; edge fillets in
part modern
Provenance: Abraham M. Adler, New
York
Unpublished
LG-39



LG-39

BORDER SECTION

France
c.1215-1235
Pot metal glass
41.8 x 17.8 (16½ x 7)
Considerably weathered and restored
Provenance: Abraham M. Adler, New
York
Unpublished
LG-34



LG-34

SAINT MATTHIAS

France
13th century, first half
Pot metal glass
88.9 x 45.7 (35 x 18)
Many replacements including head of
figure; leading is original
Provenance: Roy Grosvenor Thomas,
London; Abraham M. Adler, New
York; George A. Douglass, Sr.,
Greenwich, Conn.
Unpublished
LG-8



LG-36



BORDER FRAGMENT

France, Champagne(?)
 c. 1250-1260
 Pot metal glass
 30.5 x 10.8 (12 x 4 $\frac{1}{4}$)
 Considerably weathered, paint worn
Provenance: Abraham M. Adler, New York
Bibliography: Young (1979), 37, for additional glass from this border; Helen J. Zakin, "Grisailles in the Pitcairn Collection," *Studies on Medieval Stained Glass*, pl. 10, for additional glass from this border.
 LG-38

BORDER SECTION

France, Champagne(?)
 c. 1260-1270
 Pot metal glass
 86.2 x 19.0 (34 x 7 $\frac{1}{2}$)
 Some weathering and minor replacements
Provenance: Abraham M. Adler, New York
 Unpublished
 LG-32



BORDER SECTION

France
 c. 1260-1270
 Pot metal glass
 66.0 x 16.5 (26 x 6 $\frac{1}{2}$)
 Considerably weathered, replacements throughout
Provenance: Abraham M. Adler, New York
 Unpublished
 LG-37

BORDER SECTION

France
 c. 1260-1270
 Pot metal glass
 64.8 x 14.0 (25 $\frac{1}{2}$ x 5 $\frac{1}{2}$)
 Some replacements in background
Provenance: Abraham M. Adler, New York
 Unpublished
 LG-33



LG-37



LG-33



HEAD OF A YOUNG MAN

France, Normandy(?)

c.1325

Pot metal, white glass and silver stain

Diameter: 13.7 (5 3/8) (not including border)

Border of old glass fragments added; parts of background replaced

Provenance: Abraham M. Adler, New York

Unpublished

LG-14

BORDER SECTION

France

c.1325-1330

Pot metal glass

62.3 x 19.0 (24 1/2 x 7 1/2)

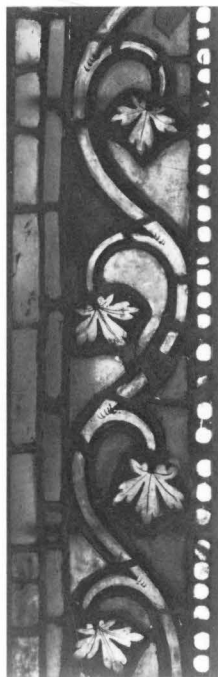
Some replacements in background

Provenance: Bacri Frères, Paris;

Abraham M. Adler, New York

Unpublished

LG-40



TWO PIECES OF A CANOPY

Austria, Ebreichsdorf, Schlosskapelle

c.1390

Pot metal glass

98.5 x 31.7 (38 3/4 x 12 1/2)

Some replacements particularly in upper panel

Provenance: Roy Grosvenor Thomas,

London; George A. Douglass, Sr.,

Greenwich, Conn.

Bibliography: Karl Lind, *Meisterwerke der kirchlichen Glasmalerei*, eds.

Rudolph Geyling and Alois Löw

(Vienna, 1897), pls. 6, 31-33, 43-46;

Kieslinger (1928), 48, notes glass from

Ebreichsdorf in America; Frodl-Kraft

(1972), 225-228, pls. 681-683.

LG-23, 24



TWO PANELS WITH SALOME RECEIVING THE HEAD OF JOHN THE BAPTIST

Austria, Vienna(?)

c.1400

Pot metal glass

A: 44.5 x 31.7 (17½ x 12½); B: 45.7 x 30.5 (18 x 12)

Central columns added; outer pilasters missing

Provenance: Friedrich Otto von Leber, Vienna; Grosvenor Thomas, London; George A. Douglass, Sr., Greenwich, Conn.

Bibliography: *Katalog der 364. Kunstauktion des Dorotheums* [sale cat., Leber Collection, 9 and 10 November] (Vienna, 1925), 20, pl. 23; Franz Kieslinger [notice of Leber Collection sale] in *Belvedere* 8 (1925), 130, ill.; Kieslinger (1928), 59; Frodl-Kraft (1962), 144, pl. 307.

LG-4, 5



A



B

SAINT ANN WITH THE VIRGIN AND CHRIST CHILD

Austria

c.1410

Pot metal glass

50.8 x 43.8 (20 x 17¼)

Some cracks and mending leads

Provenance: Friedrich Otto von Leber, Vienna; Grosvenor Thomas, London; Payne Whitney, Manhasset, N.Y.; George A. Douglass, Sr., Greenwich, Conn.

Bibliography: *Katalog der 364. Kunstauktion des Dorotheums* [sale cat., Leber Collection, 9 and 10 November] (Vienna, 1925), 20, pl. 19; Franz Kieslinger [notice of Leber Collection sale] in *Belvedere* 8 (1925), 130, ill.; Kieslinger (1928), 59; Frodl-Kraft (1962), 144, pl. 308.

LG-3



SIX TRACERY LIGHTS WITH HEADS OF ANGELS

Attributed to Barnard Flower(?)
England

c.1505-1515

Pot metal glass

40.5 x 16.5 (16 x 6½) (maximum)

Some mending leads

Provenance: Grosvenor Thomas,
London; George A. Douglass, Sr.,
Greenwich, Conn.

Unpublished

(three not illustrated)

LG-9



THE CRUCIFIXION

Germany, Rhineland(?)

16th century, first quarter

Inscription: INRI

Pot metal, white glass, silver stain,
and sanguine

153.6 x 63.5 (60½ x 25)

Replacements in body of Christ

Provenance: Alfred W. Beadleston,
Rumson, N.J.; Anderson Galleries,
New York; George A. Douglass, Sr.,
Greenwich, Conn.

Bibliography: *Paintings and Other
Art Objects from Private Collections*
[sale cat., American Art Association,
Anderson Galleries, 12 May] (New
York, 1938), lot 335, ill.

LG-20



Crucifixion (detail)

TWO TRACERY LIGHTS WITH FIGURES OF PROPHETS

France

c.1525-1535

Pot metal, white glass, silver stain,
and enamel

12.7 x 21.6 (5 x 8½) (each panel)

Some replacements in backgrounds,
original shape lost

Provenance: Abraham M. Adler, New
York; George A. Douglass, Sr.,
Greenwich, Conn.

Unpublished

LG-18, 19



BAPTISM OF CHRIST

France, eastern

16th century, second quarter

Pot metal, white glass, and silver stain

71.2 x 39.4 (28 x 15½)

Lower half of panel missing; some replacements

Provenance: François Haussaire, Paris; Bashford Dean, Riverdale, N.Y.; George A. Douglass, Sr., Greenwich, Conn.

Unpublished

LG-I



HERALDIC PANEL

Arms: Argent a chevron gules between three goat heads erased or armed sable (unidentified), in a chief of the first a pale thereon a bend or and a dolphin embowed sable between, on the dexter side, chequy argent and sable a mascle or, and on the sinister side a cross engrailed sable; above, a ducal coronet or England(?)

Late 16th century

Inscriptions: VIRTVE VAVNCETH (motto); A and B (reversed and joined to T) flanking shield

Pot metal, white glass, and silver stain

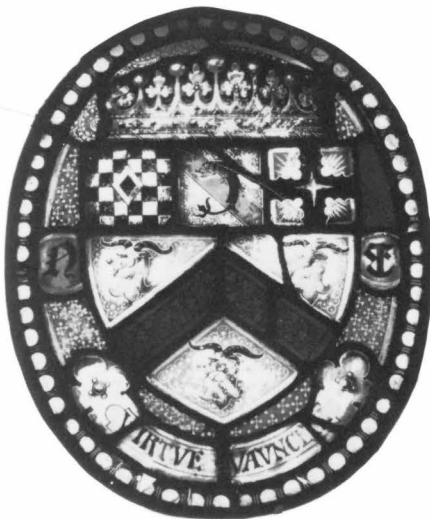
34.3 x 26.7 (13½ x 10½)

Border added

Provenance: George A. Douglass, Sr., Greenwich, Conn.

Unpublished

LG-I2



HERALDIC PANEL WITH DOUBLE ARMS

Arms: (LEFT) Argent a pilgrim flask azure hung from a strap or between in chief two stars of six points of the last (unidentified); crest: above a barred helm to sinister, a pilgrim flask azure; (RIGHT) argent on a mound vert a tree proper (unidentified); crest: above a barred helm to dexter, a tree proper; mantling or and purple Germany or Switzerland

17th century, second half

White glass with silver stain and enamel

25.4 x 24.8 (10 x 9¾)

Some flaking of enamel along mending lead

Provenance: George A. Douglass, Sr., Greenwich, Conn.

Unpublished

LG-I5



HERALDIC PANEL WITH DOUBLE ARMS

Arms: (LEFT) Or a lion rampant over all three fesses azure (unidentified); crest: above a barred helm to sinister a palm tree proper between a pair of wings displayed or; mantling or and argent; (RIGHT) argent in chief a compass azure in base a barrel proper (unidentified); crest: above a barred helm to dexter a rose slipped proper between a pair of wings displayed, that on the dexter side of the first, that on the sinister side azure; mantling azure and argent
Germany or Switzerland
17th century, second half
White glass with silver stain and enamel

25.3 x 21.5 (10 x 8½)

Distortions due to mending leads

Provenance: George A. Douglass, Sr., Greenwich, Conn.

Unpublished

LG-16



HERALDIC ROUNDEL

Arms: Argent bordered or on a triple mount vert an ibix rampant sable (unidentified); supporter: an angel proper

Switzerland

17th century, second half

White glass, silver stain, and enamel

Diameter: 8.3 (3¼)

Mending leads

Provenance: George A. Douglass, Sr., Greenwich, Conn.

Unpublished

LG-13



FRAGMENTS

The collection also contains a number of French and English fragments, 13th-15th century, see: *European Works of Art, Armour, Furniture and Tapestries* [sale cat., Sotheby's, 10-11 June] (New York, 1983), lot 275.

NEW HAVEN

YALE UNIVERSITY ART GALLERY

M.H.C.

SIX SCENES FROM THE LIFE OF ST. NORBERT, WITH PREMONSTRATENSIAN SAINTS AND DIGNITARIES, AND ABBOTS' SHIELDS

A. St. Norbert and the Chaplain of Burchard, Bishop of Cambrai, preaching; flanked by Canon Hroznata and Abbot Richardus of Floreffe; shield of Jan Maes, Abbot of Parc

B. Mystical confirmation of St. Norbert's successor, Hugo; flanked by martyrs Lucas and Didici

C. Arms of XXVI Abbot of Parc; Consecration of St. Norbert as Bishop of Magdeburg; flanked by canons

D. St. Norbert expels demons from an afflicted woman; flanked by canons

E. Unidentified scene with St. Norbert (not illustrated)

F. Arms of Thomas, III Abbot; St. Norbert, as Subdeacon of Abbot Cono of Siegburg, preaches to the people; flanked by abbots Jean de Caumont, after engravings by Théodore Galle South Lowlands, Haverlee Louvain, Premonstratensian Abbey of Parc, cloister

1635-1644

Inscriptions: A. NORBERTI NORMAM CONFIRMAT HONORIVS ALTER:/ VOS NORBERTVS AIT CAELICA PRAESVL ERIT/



A

AO. M. DC. XLI.

B. QVI SIBI SVCCEDAT, CHRISTO PRAESENTAT HVGONEM:/ NAM QVISQVIS REGIT HOC AVSPICE RITE REGIT/ AO M. DC. XLI, on scroll: HVNC A TE DOMINO MIHI COMMISSVM TVAE S. S. [. . .]

C. [. . .]/ XXVI ABBAS PARCENSIS/ ANNO 1543

D. PRAECO DEI A SCVRRA CONSPVTVS CONTINET IRAM:/ OPPROBRI VINDE LACRYMA SOLA FLVIT./ ANNO M. DC. XXXVI, left: B. M. LVDOLPHVS/ MARTYR ET EPVS / K. SEBVRGËS, right: B.M.

ISFRIDVS./ EPISCOPUS/ RASEBURGENSIS



B



C



D

E. not read

F. above: ARMA D THOMAS / III ABBAS

PARCÈS / ANNO 1189

(It has not been possible to reexamine the glass in storage since it was catalogued by Jane Hayward fifteen years ago; inscriptions not recorded by her have been read from her photographs when possible.)

Pot metal and white glass with silver stain (and enamels?)

A: 146.7 x 124.5 (57 $\frac{3}{4}$ x 49); B: 132.7 x 124.5 (52 $\frac{1}{4}$ x 49); C: 134.6 x 123.8 (53 x 48 $\frac{3}{4}$); D: 145.4 x 125.8 (57 $\frac{1}{4}$ x 49 $\frac{1}{2}$); E: 139.0 x 100.3 (54 $\frac{3}{4}$ x 39 $\frac{1}{2}$); F: 129.5 x 125.6 (51 x 49 $\frac{1}{2}$)

Nine glazing panels have been leaded together in each panel, sometimes in the wrong order (e.g. the flanking figures in D do not belong with the inscriptions below). There are few, if any, replacements, but a good many mending leads and unrepaired breaks.

Provenance: M. Dansaert, Brussels, 1828; Vicomte de Sauze; Harry Payne Whitney, New York; Mrs. Flora Whitney Miller, Mrs. Barbara Whitney, and Major Cornelius Vanderbilt Whitney

Bibliography: *Important Gobelins, Beauvais, and Brussels Tapestries, Fine French Furniture and Paintings* . . . *Property of the Estate of the Late Harry Payne Whitney* [sale cat., Parke Bernet, 29 and 30 April] (New York, 1942), 102-103, 122-123, nos. 308 (A, B, C), 309, 310, 380 (F), and 381.

1942.104.2 A-F



F

ST. GILBERT AND ABBOT ROBERT

Jean de Caumont

South Lowlands, Haverlee Louvain, Premonstratensian Abbey of Parc, cloister

1635-1644

Inscriptions: A. S. GILBERTVS [. . .]

FUNDATOR ET I. ABBAS; B. B. M. ROBERTVS

I. ABBAS

White glass with silver stain (and enamels?)

145.0 x 29.2 (57 $\frac{1}{8}$ x 11 $\frac{1}{2}$)

Recent breakages have resulted in the loss of some pieces of glass

Provenance: M. Dansaert, Brussels, 1828; Vicomte de Sauze; Harry Payne Whitney, New York; Mrs. Flora Whitney Miller, Mrs. Barbara Whitney, and Major Cornelius Vanderbilt Whitney

Bibliography: *Important Gobelins, Beauvais, and Brussels Tapestries, Fine French Furniture and Paintings* . . . *Property of the Estate of the Late Harry Payne Whitney* [sale cat., Parke Bernet, 29 and 30 April] (New York, 1942), 102-103, 122-123, nos. 309, 310, or 381.

1942.104.2 AA and BB

FOUR SAINTS

Jean de Caumont

South Lowlands, Haverlee Louvain, Premonstratensian Abbey of Parc, cloister

1635-1644

Inscription: A. upper: M R A

White glass with silver stain (and enamels?)

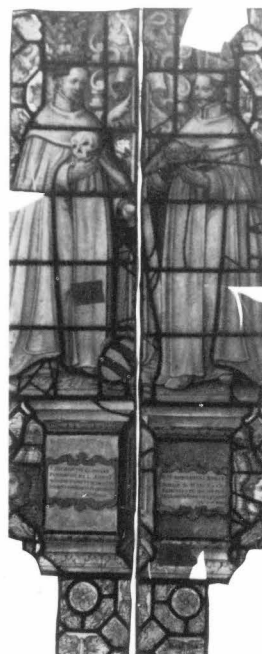
A: 172.0 x 36.2 (67 $\frac{3}{4}$ x 74 $\frac{1}{4}$); B: 171.5 x 36.0 (67 $\frac{1}{2}$ x 14 $\frac{1}{8}$)

Recent breakages have resulted in the loss of some pieces of glass

Provenance: M. Dansaert, Brussels, 1828; Vicomte de Sauze; Harry Payne Whitney, New York; Mrs. Flora Whitney Miller, Mrs. Barbara Whitney, and Major Cornelius Vanderbilt Whitney

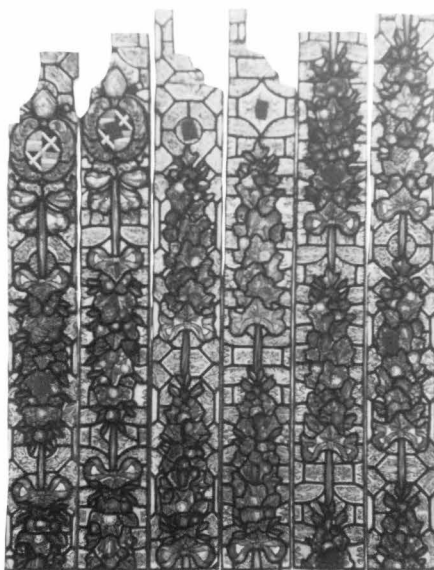
Bibliography: *Important Gobelins, Beauvais, and Brussels Tapestries, Fine French Furniture and Paintings* . . . *Property of the Estate of the Late Harry Payne Whitney* [sale cat., Parke Bernet, 29 and 30 April] (New York, 1942), 102-103, 122-123, nos. 309, 310, or 381.

1942.104.2 CC and DD



EIGHTEEN BORDER PANELS WITH GARLANDS OF FRUIT, SIX WITH THE SHIELD OF JAN MAES, ABBOT OF PARC

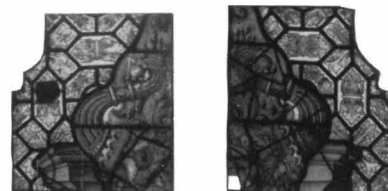
Jean de Caumont
South Lowlands, Haverlee Louvain,
Premonstratensian Abbey of Parc,
cloister
1635-1644
Pot metal glass and white glass with
silver stain (and enamels?)
123.8-148.0 x 17.8-18.0 (48 $\frac{3}{4}$ -58 $\frac{1}{4}$ x
7-7 $\frac{1}{8}$)
Provenance: M. Dansaert, Brussels,
1828; Vicomte de Sauze; Harry Payne
Whitney, New York; Mrs. Flora
Whitney Miller, Mrs. Barbara
Whitney, and Major Cornelius
Vanderbilt Whitney
Bibliography: *Important Gobelins,
Beauvais, and Brussels Tapestries,
Fine French Furniture and Paintings*
... *Property of the Estate of the Late
Harry Payne Whitney* [sale cat., Parke
Bernet, 29 and 30 April] (New York,
1942), 102-103, 122-123, nos. 309,
310, or 381.
1942.104.2 G-X



Six of eighteen border panels

TWO FRAGMENTS OF PEDIMENTS WITH CORNUCOPIAE

Jean de Caumont
South Lowlands, Haverlee Louvain,
Premonstratensian Abbey of Parc,
cloister
1635-1644
Pot metal glass and white glass with
silver stain (and enamels?)
41.0 x 36.8 (16 $\frac{1}{8}$ x 14 $\frac{1}{2}$) (each)
Provenance: M. Dansaert, Brussels,
1828; Vicomte de Sauze; Harry Payne
Whitney, New York; Mrs. Flora
Whitney Miller, Mrs. Barbara
Whitney, and Major Cornelius
Vanderbilt Whitney
Bibliography: *Important Gobelins,
Beauvais, and Brussels Tapestries,
Fine French Furniture and Paintings*
... *Property of the Estate of the Late
Harry Payne Whitney* [sale cat., Parke
Bernet, 29 and 30 April] (New York,
1942), 102-103, 122-123, nos. 309,
310, or 381.
1942.104.2 Y and Z



BERKELEY COLLEGE, YALE UNIVERSITY V.C.R.

COMMEMORATIVE PANEL WITH FEMALE RELIGIOUS

Arms: Six shields with crested helms:
azure a stag rampant or; argent a chief
gules with three lozenges argent
thereon; gules a curving cross argent;
argent a king impaled argent/gules
holding three flowers; azure a star or
a bend indented argent; sable antlers
and fleur-de-lis or
Switzerland
1550s
Inscriptions: MAGDALENA ABTISSEN DES
WIRDIGE/ SORG DIS MUNSTER LINGEN
155?; F THORATHEA BÜLLERIN; F

JULLIANA/PRECHTIN; ELIZABETHA/ LITICK,
F CAECILLIA/ WEISSERBECHIN; F MARIA
CLEONE HÖY/LIN (all but the last
inscription seen in reverse)
Pot metal glass and white with silver
stain, enamel, and sanguine
16.0 x 17.5 (6 $\frac{5}{16}$ x 6 $\frac{7}{8}$)
Mending leads, sections reversed
Provenance: Mr. Robert W. Forest (?)
Unpublished



NEW LONDON

LYMAN ALLYN MUSEUM

M.H.C.

MEDALLION WITH A SHIELD AND CREST

Arms: Per bend sinister or and gules, three roses counterchanged; crest: a demi-blackamoor turbaned gules and or

Germany, Nuremberg (?)

16th century

Flashed red glass, abraded, and white glass with silver stain

Diameter: 17.0 (6¹¹/₁₆) without modern border and surround

Provenance: Oliver May, Essex, Conn.

Unpublished

1972.504



OVAL WITH A WOMAN HOLDING A LOZENGE WITH A HAUSMARK

Northern Lowlands

1614

Inscription: ANNEKE PIETERS S'YN
HUISVROÛ 1614

White glass with silver stain and enamels

27.0 x 20.0 (10³/₈ x 7⁷/₈) without modern surround

Some purple enamel has flaked off and has been replaced with brown paint

Provenance: Oliver May, Essex, Conn.

Unpublished

1972.507

MEDALLION WITH TWO SHIELDS OF ARMS AND CRESTS

Arms: (LEFT) Per fess azure and gules, a sword and a furred banner in saltire or; crest: two buffalo's horns per fess of the same; (RIGHT) per pale argent and sable, three jars counterchanged, a crest of the same

Germany

16th-17th century

Flashed red glass, abraded, and white glass with blue enamel

Diameter: 17.5 (6⁷/₈) without modern border and surround

Some leads may be original, but there are a good many mends

Provenance: Oliver May, Essex, Conn.

Unpublished

1972.508



PAIR OF SQUARE PANES WITH SHIELDS OF ARMS

A. *Arms*: Argent a chevron sable between two mullets of six points or and a lion rampant sable and in base a trefoil or; crest: a pair of boots sable crowned and spurred or (1972.503)

B. *Arms*: Argent on a fess a mullet of six points or between three bugle-horns sable stringed or; mantling of the same; crest: a coronet or and a stag's head horned sable (1972.505)
Germany/Northern Lowlands
17th century

White glass with silver stain

A: 23.5 x 21.0 (9¼ x 8¼); B: 25.5 x 23.5 (10 x 9¼)

Provenance: Oliver May, Essex, Conn.

Unpublished

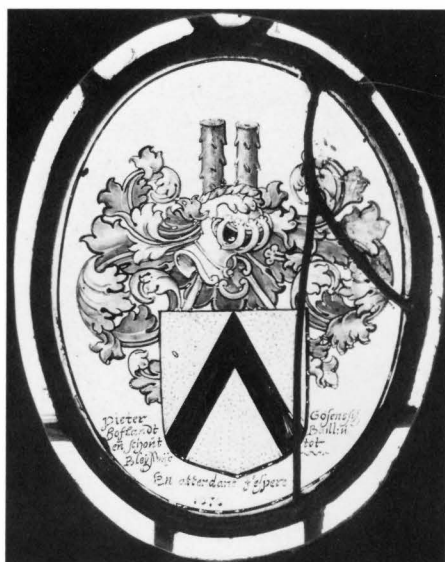
1972.503 and 505



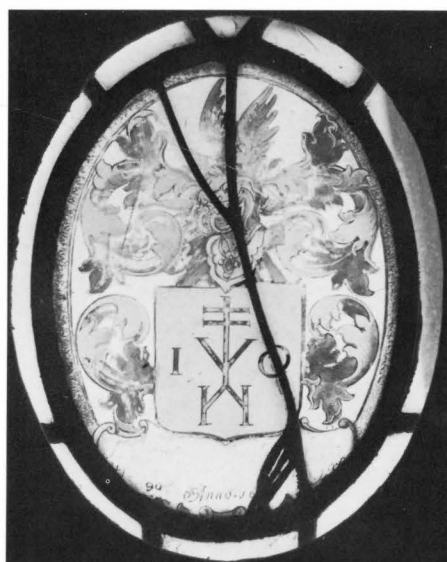
A



B



A



B

PAIR OF OVAL PANES WITH SHIELDS OF ARMS

A. *Arms*: Argent a chevron sable; crest: two tree stumps gules and azure (1972.500)

B. *Arms*: A hausmark between I and O (1972.501)

Northern Lowlands

17th century

Inscriptions: A. PIETER / BOFLANDT / EN SCHONT / BLEYWYE / GOSENS SYN / BAILLIN / TOT / EN ATTENDANT J'ESPERE

B. AL WATMEN DOET TEVWYL [...]

LEEFT / [...] TIS NIET SOO GODT [...]

GEE / ANNO 16 [...]

White glass with silver stain and blue enamel

23.5 x 18.0 (9¼ x 7⅛) without modern surrounds

Provenance: Oliver May, Essex, Conn.

Unpublished

1972.500 and 501

POMFRET

POMFRET SCHOOL, CHAPEL

L.M.P.

GENESIS SCENES: LABORS OF ADAM, EVE, CAIN, AND ABEL

Bay n. III

1, 2 a. Adam digging; Eve spinning

3-4 a. Birth of Cain or Abel

5, 4 b. Eve's bath of expiation

1, 2 b. Adam and Cain sowing and reaping

3 b. Cain sacrificing

France, Tours, Abbey Church of Saint-Julien

1265-1270

Pot metal glass

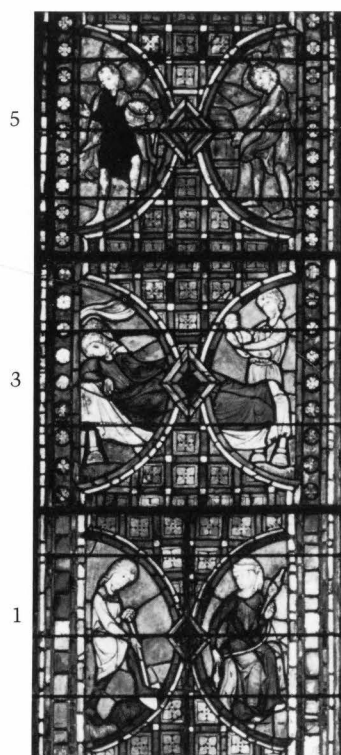
72.0 x 67.0 (28 $\frac{3}{8}$ x 26 $\frac{3}{8}$)

(each pair of medallions excluding borders)

The borders and the roundels in the top registers (7 a and b, not illustrated) are modern; 5-6 a and 6 b are postmedieval, possibly copying early subjects; there are many replacements elsewhere, and the central vertical bar has been eliminated in the second and third registers

Provenance: Private collection, Tours; Cathedral Saint-Gatien, Tours; Léopold Lobin, Tours; Acézat or Champignol(?); Arnold Seligmann, Rey & Co.; C. S. Wadsworth; gift to Pomfret School in memory of John Grant Fitch, class of 1942

Bibliography: H. Boissonnot, *Histoire et description de la cathédrale de Tours* (Paris, 1920), 144; *Notable Paintings and Works of Art: Property of the C. S. Wadsworth Trust* [sale cat., Parke-Bernet Galleries, 11 December] (New York, 1948), 44, no.



A

53, ill.; Linda Morey Papanicolaou, "Thirteenth Century Stained Glass from the Abbey Church of St.-Julien at Tours and its Parisian Sources," *Gesta* 17 (1978), 75-76, fig. 6; Papanicolaou, "The Iconography of the Genesis Window of the Cathedral of Tours," *Gesta* 20 (1981), 179-189, fig. 4; "Recognize these Panels?" *Stained Glass* (Spring 1982), 65, ill.; "Found!" *The Wooden Nutmeg* 6, no.



B

4 (June 17-July 1, 1983), 3; Jean Griffith, "Stained Glass," *The Hartford Courant* (26 June 1983), B1, B6; "Thirteenth Century Stained Glass Windows Discovered in Pomfret," *Antiques and the Arts Weekly* 11, no. 27 (July 8, 1983), 52-53, ill.; Griffith, "Chapel Windows Causing Stir for Stained Glass Experts," *Pomfret School* 9, no. 3 (Fall 1983), 1, 7.

MASSACHUSETTS

AMHERST

AMHERST COLLEGE, MEAD ART MUSEUM V.C.R.

RELIGIOUS PANEL BASED ON THE LUTHER-CRANACH PASSIONAL *CHRISTI UND ANTICHRISTI*

Arms: (LEFT) Argent a tree vert; (CENTER) gules an ax argent with a star or, per chief a fleur-de-lis or; (RIGHT) gules two knives argent per chief a cross argent
Switzerland

1574

Inscriptions: (upper left) CHRISTUS USZ HERZLICHER DEMUTH/SIN JÜNGERN DIE FÜESS WESCH/ EN THUT; (upper right) USZ HOFFART DEM BAPST SINEN FÜS/ KAISER UND KÜNIG KÜSSEN/ MUSS; (lower left) CHRISTUS IN SINEM ABENTMAL/ DEN GLOUBEN UNS STERKT ALLZEMAL; (lower right) VON BAPST DIE MESZ ERDICHTET IST/ ZUR SCHMACH DESZ LÜDENS JESU CHRIST; 1574; (shields) BERNHARDTIN GRIESSER/ HANNIS WENE/ BERNHARDTIN SCHAGG

Pot metal glass and white, flashed and abraded red, enamel, silver stain, and sanguine

32.5 X 21.0 (12 ¹³/₁₆ X 8 ¹/₄)

Provenance: Miss Isabel J. Turner, Montclair, N.J.

Unpublished

1951.309

Illustrated in color on frontispiece.

PANEL WITH ANNUNCIATION, SAINTS LAWRENCE AND MARGARET, AND HERALDIC SHIELDS

Arms: (LEFT) Azure per chief a St. Anthony's cross or per base a crescent or; (RIGHT) gules per chief a cross argent per base a fleur-de-lis or
Switzerland

1583

Inscriptions: O HER JESU CHRIST ICH BEGER/ DAS DIN HELLIGES ANGESICHT SIGE/ DER ALLER ERST-ANBLICK DEN MIN/ SEEL SCHAUWEN SOLL: SO Sÿ/ SCHEIDE VON MINEM/ LÿB: AMEN; (on angel's staff) AVE MARIA GRATIA PLENA DOMINE TECUM; (between Lawrence and Margaret) O MÄNSCH IN ALLEM DINEM LÄBEN/ GEDÄCK DINER LETZDEN STUND SO WIRST/ EWIGKLICHEN NIT SÜNDEN: AMEN; (below) LORENZ WISSENBACH UND MARGAR/ETTA SCHWITZERIN SIN ELLICHE HUSZ FROUW

Pot metal glass and white, enamel and silver stain

31.5 X 21.5 (12 ³/₈ X 8 ¹/₂)

Provenance: Miss Isabel J. Turner, Montclair, N.J.

Unpublished

1951.313



Religious panel based on *Passional Christi und Antichristi*



MARRIAGE PANEL WITH HERALDIC SHIELDS

Arms: (CENTER) Or a tower with open doors sable, crested helm with a lion rampant or; (LOWER LEFT) Or a tower with open doors sable; (LOWER RIGHT) argent a lion rampant or
Switzerland

1595

Inscription: HR. JOHAN FORT SCHMID/
DISER ZITT SCHULDTHEISZ ZU STAIN/ VND
FROW ANNA HIRTZ SIN EHEE/ HMACHEL:
ANNO 1595

Pot metal glass and white, flashed and
abraded red, enamel, silver stain, and
sanguine

Cracks in many areas, leading broken
39.0 x 27.0 (15 $\frac{3}{8}$ x 10 $\frac{5}{8}$)

Provenance: Mrs. George D. Pratt
Unpublished

MC 1940 6



HERALDIC PANEL WITH LANDSCAPE

Arms: Three shields with crested
helms: (LEFT) party per pale or and
sable, a trefoil with split stem overall
counterchanged; (CENTER) or a goat
rampant sable; (RIGHT) gules a man in
armor argent holding an ax
Switzerland

1607

Inscriptions: DIE LANDTLÜT BRACHTENT
DAS GUT JAR/ DER VOGT ZUR KILCH
GIENG ACHT KEIN GEFAR/ NAMEND DIE
SCHLÖSSER IN ZUHAND/ SCHICKTEND DIE
VOGT HIN VS DEM LAND, (below) HANS
LUDOLFF VON LER/ HANS STEINER 1607/
HANS CHRISTOFFEL BVGEL

Pot metal glass and white with silver
stain, enamel, and sanguine

31.0 x 20.5 (12 $\frac{3}{16}$ x 8 $\frac{1}{16}$)

Provenance: Miss Isabel J. Turner,
Montclair, N.J.

Unpublished

1951.308



HERALDIC PANEL

Arms: Argent an eagle sable with
crown or surmounted by a cross
argent

Switzerland

1713

Inscription: EINE/ LANDSCHAFFT/
AHRENDE/ FRUTTIGEN / AO 1713

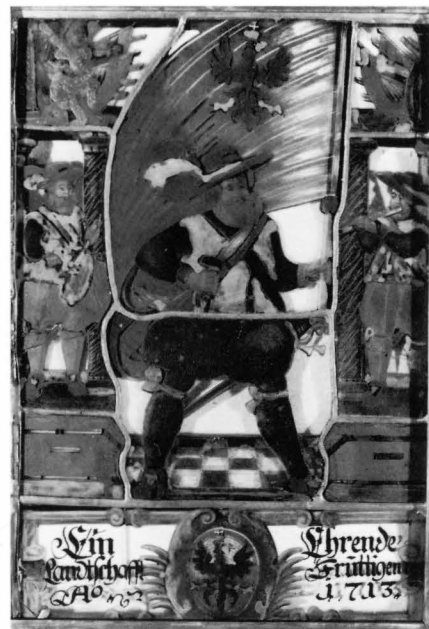
White glass with enamel, sanguine,
and silver stain

30.4 x 21.0 (12 x 8 $\frac{1}{4}$)

Provenance: Miss Isabel J. Turner,
Montclair, N.J.

Unpublished

1951.306



BOSTON

ISABELLA STEWART GARDNER MUSEUM M.H.C.

LIVES OF STS. NICASIVS OF REIMS AND EUTROPIA

France, Soissons, Cathedral of Saints Gervais and Protais, second chapel from the west on the north side of the chevet(?)

1195/1210-1215

1. Martyrdom of St. Eutropia
2. St. Nicasius and his companions
3. A sick or dying woman
4. The people of Reims(?)
- 5-6. Burial of St. Nicasius
- 7-8. Pairs of angels receiving the martyrs' souls

9-10. Angels holding crowns

Pot metal glass

366.0 x 157.0 (144 $\frac{1}{8}$ x 61 $\frac{3}{4}$); 66-68 x 78 (26-26 $\frac{3}{4}$ x 30 $\frac{3}{4}$) (each panel)

Panel 1 is a pastiche with some old fragments; panel 3 is from another window

Provenance: Edouard Didron, Paris(?); Bacri Frères, Paris, 1906

Bibliography: François de Guilhermy, "Notes sur diverses localités de la France," 40 vols. (1840-1872), Bibliothèque Nationale, Paris, MS fr. n.a. 6109, 16, fol. 257; Longstreet (1935), 258-259; Philippe Verdier, "A Stained Glass from the Cathedral of Soissons," *The Corcoran Gallery of Art Bulletin* 10 (1958), 17; Louis Grodecki, "Les vitraux soissonais du Louvre, du Musée Marmottan et des collections américaines," *Revue des Arts* 10 (1960), 163-178; Orin Skinner, "Stained Glass Tours: Boston," *Stained Glass* 60 (Summer 1965), 10; George L. Stout, *Treasures from the Isabella Stewart Gardner Museum*



(Boston, 1969), 198; Jean Ancien, *Vitraux de la cathédrale de Soissons* (Soissons, 1980), 40, 68-74; Ancien, *Vitraux de la cathédrale de Soissons comme on les voyait entre 1817 et 1882* (Soissons, 1980), 23, 32; Hayward and Cahn (1982), 139; M. H. Caviness, Marilyn M. Beaven, and

Elizabeth C. Pastan, "The Gothic Window from Soissons: A Reconsideration," *Fenway Court* (1983), 6-25, figs. 1, 4, 5, 10, 11; Suse Childs, "Two Scenes from the Life of St. Nicholas and their Relationship to the Glazing Program of the Chevet Chapels at Soissons Cathedral," in *Studies on Medieval Stained Glass*, n. 9, fig. 4.

C28s2

Illustrated in color page 15.

THE APOCALYPSE: ST. JOHN'S VISION OF THE ALMIGHTY WITH TWENTY-FOUR ELDERS, ETC.

Attributed to Stefano da Pandino
Italy, Milan Cathedral, center window of the hemicycle of the retro-choir
1416-1422

Pot metal glass, white glass with silver stain and sanguine

112 x 61 (44 $\frac{1}{8}$ x 24) (approx.)

Heavily restored by Pompeo Bertini
c. 1870

Provenance: A. Pickert, Nuremberg, 1875

Bibliography: Longstreet (1935), 265-266; Giuseppe Marchini, "Vetri italiani in America," *Arte in Europa. Scritti di storia dell' arte in onore di Edoardo Arslan* (Milan, 1966), 433, fig. 287; Caviness et al. (1978), 99; Catherine Pirina, "Stained Glass from Milan Cathedral in the Isabella Stewart Gardner Museum," *Fenway Court* (1983), 27-28, fig. 1.
C30s7-s

TWO PANELS WITH A BAPTISM

Attributed to Niccolò da Varallo
Italy, Milan Cathedral, St. John of
Damascus window
after 1480

Pot metal glass and white glass with
silver stain; flashed purples
112 x 61 (44 $\frac{1}{8}$ x 24) (each panel,
approx.)

Replacements appear to be restricted
to a few stopgaps

Provenance: A. Pickert, Nuremberg,
1875

Bibliography: Longstreet (1935), 265-
266; Giuseppe Marchini, "Vetri
italiani in America," *Arte in Europa.
Scritti di storia dell' arte in onore di
Edoardo Arslan* (Milan, 1966), 433,
fig. 288; Ernesto Brivio, "Le vetrate
del Duomo di Milano," in *Il Duomo
di Milano*, vol. I (Milan, 1973), 233-
344; Catherine Pirina, "Stained Glass
from Milan Cathedral in the Isabella
Stewart Gardner Museum," *Fenway
Court* (1983), 31, figs. 6, 7.

C30S24-S—25-S



CHRIST WASHING THE FEET OF THE DISCIPLES

Attributed to Antonio da Pandino
Italy, Milan Cathedral, New
Testament window

1480-1490

Pot metal glass, and white glass with
silver stain

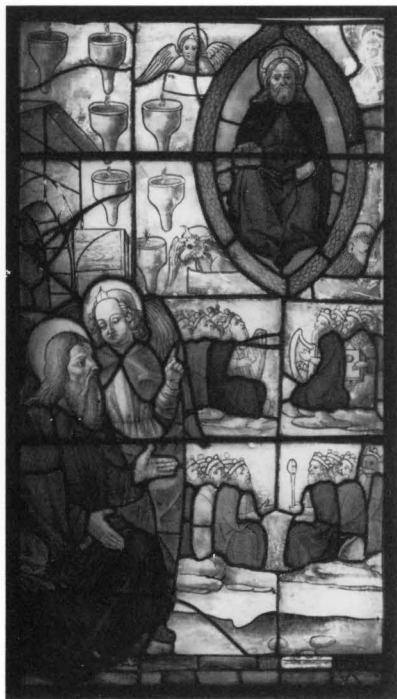
112 x 61 (44 $\frac{1}{8}$ x 24) (approx.)

The head of Christ is a stopgap of
later date, attributed to Agostino de'
Mottis; many purples are replaced and
the buildings above the arch are new

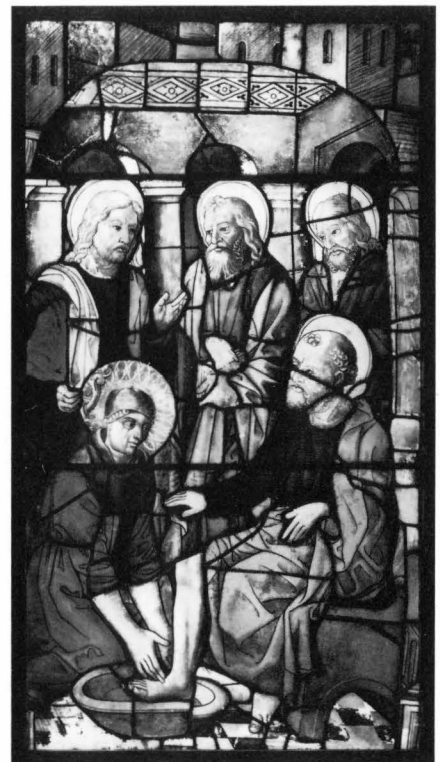
Provenance: A. Pickert, Nuremberg,
1875

Bibliography: Longstreet (1935), 265-
266; Giuseppe Marchini, "Vetri
italiani in America," *Arte in Europa.
Scritti di storia dell' arte in onore di
Edoardo Arslan* (Milan, 1966), 432-
433, fig. 286 b; Catherine Pirina,
"Stained Glass from Milan Cathedral
in the Isabella Stewart Gardner
Museum," *Fenway Court* (1983), 32,
fig. 10.

C30S8-S



St. John's Vision



TWO PANELS WITH DONORS AND PATRON SAINTS

A. Lienhard Jöchl of Sterzing (now Vipiteno, Italy), his sons Hans III and Andrew, with St. Andrew and the arms of Jöchl (C30s6-s)

Arms: Gules a demi-bull rampant argent horned or, with a helmet and crest as in the arms, and mantling
B. Dorothea Jöchl (née Hungershausen) and her daughter Katharina with St. Peter and the hausmark of Hungershausen (C30s23-s)

Austria, Tirol, Stilfes bei Sterzing parish church

1480/1490

Inscriptions: A. H.A. / LIENHARD

B. O HAILIG S PETRO PIT GOT FÜZ (sic)

VNS / IÖCHL 149

Pot metal glass and white glass with

silver stain and sanguine

89 x 38 (35 x 15) (approx.)

Lienhard's elbow is replaced, and the

head of St. Peter may be retouched

Provenance: A. Pickert, Nuremberg, 1875

Bibliography: Josef Resch,

"Monumenta in variis ecclesiis

diocesis Brixinensis," Tiroler

Landesmuseum Ferdinandeum,

Innsbruck, MS FB 14.101, f. 78; Georg

Schmid, *Urkunden und*

Aktenregesten aus dem

dekanatsarchive Stilfes (Innsbruck,

1912), 27; Longstreet (1935), 265-266;

Otto Benesch, typescript report, 1941,

in the Gardner Museum files; Erich

Egg, "Ein sterzinger Glasgemälde in

Amerika," *Der Schlern* 35 (1961), 10-

11.

C30s6-s and 30s23-s

CRUCIFIXION

Germany

c.1480-1490

Inscription: I.N.R.I.

Pot metal glass, white with silver stain, and abraded red flash

30.5 x 22.5 (12 x 8 7/8)

There are a few replacements in the columns

Provenance: Julius Böhler, Munich(?)

The files indicate that in 1897 two

panels without much color were

purchased from Böhler in Munich,

and two others were bought from

Pickert in Nuremberg; the former

would seem to be the roundels with

the Brazen Serpent and St. Benedict

(C6e5 and 13), which will be

catalogued later. However,

uncertainty about the provenance of

these roundels has been expressed,

since the St. Benedict panel is

Nuremberg work and might be

expected to have been purchased

there.

Bibliography: Longstreet (1935), 47;

Caviness et al. (1978), 99.

C6e3



A



B



ST. CATHERINE OF ALEXANDRIA WITH A DONOR

Germany

c.1500

Pot metal, white glass and silver stain

32.0 x 21.5 (12 $\frac{3}{8}$ x 8 $\frac{1}{2}$)

The damask ground is made up of stopgaps; the figures and canopy may not belong together. The robe has been painted with a modern design, and the donor's face is overpainted.

Provenance: Julius Böhler, Munich(?); see discussion of previous panel's provenance

Bibliography: Longstreet (1935), 47;

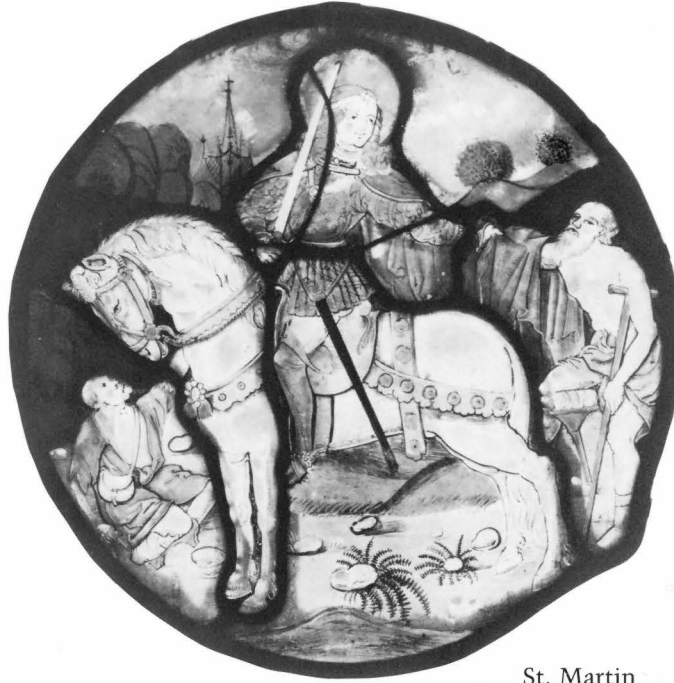
Paul Frankl, letter, 1957, in the Gardner Museum files; Jenny

Schneider, "Zeugnisse

schweizerischer Glasmalerei in amerikanischen Museen," *Zeitschrift für schweizerische Archäologie und Kunstgeschichte* 19 (1959), 97;

Caviness et al. (1978), 99.

C6e11



St. Martin

ST. MARTIN DIVIDING HIS CLOAK

Germany(?)

c.1520

Pot metal, white glass with silver stain and sanguine

Diameter: 36.5-37 (14 $\frac{3}{8}$ -14 $\frac{1}{2}$)

There are no replacements

Provenance: A. Pickert, Nuremberg, 1875

Bibliography: Longstreet (1935), 47; Caviness et al. (1978), 99.

C6e7

THE JUDGEMENT OF SOLOMON

Attributed to Giorgio d'Anversa

Italy, Milan Cathedral, Old

Testament window of apse

c.1544-1545

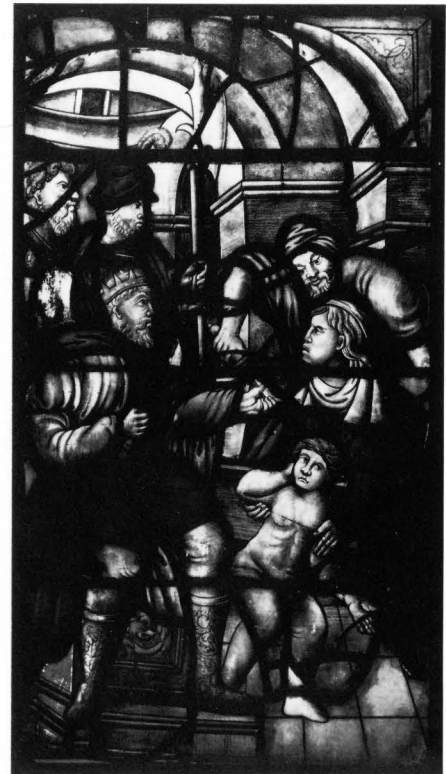
Pot metal glass, and white glass with silver stain and sanguine

112.5 x 61.0 (44 $\frac{1}{4}$ x 24)

Provenance: A. Pickert, Nuremberg, 1875

Bibliography: Giuseppe Marchini, "Vetri italiani in America," *Arte in Europa. Scritti di storia dell'arte in onore di Edoardo Arslan* (Milan, 1966), 433, fig. 289 a; Catherine Pirina, "Stained Glass from Milan Cathedral in the Isabella Stewart Gardner Museum," *Fenway Court* (1983), 36, fig. 12.

C28e18-s



Judgement of Solomon

RUTH AND BOAZ(?)

Attributed to Corrado Mochis of Cologne, following designs of Giuseppe Arcimboldi
Italy, Milan Cathedral, Old Testament window of apse
c.1549-1557
Pot metal glass and white glass with silver stain and sanguine
112.0 x 61.0 (44 $\frac{1}{8}$ x 24)
There are a few stopgaps in the left figure
Provenance: A. Pickert, Nuremberg, 1875
Bibliography: Giuseppe Marchini, "Vetri italiani in America," *Arte in Europa. Scritti di storia dell' arte in onore di Edoardo Arslan* (Milan, 1966), 433-434, fig. 289 b; Catherine Pirina, "Stained Glass from Milan Cathedral in the Isabella Stewart Gardner Museum," *Fenway Court* (1983), 36, fig. 11.
C28E17-S



Ruth and Boaz(?)

TWO ROUNDELS WITH SHIELDS OF ARMS

A. *Arms:* Per pale, dexter or a demi-Imperial eagle sable langued gules, sinister bendy of six gules and argent (C6e8)
B. *Arms:* Sable three inverted crescents argent (C6e9)
Switzerland(?)
17th century
A. Crown of white glass with enamels; B. crown of white glass
Diameter: 8 (3 $\frac{1}{8}$) (each)
B is badly shattered
Provenance: Nuremberg/Munich(?)
Bibliography: Longstreet (1935), 47. (not illustrated)
C6e8-9

FRAGMENTS

Also in the Gardner Museum is a panel of thirteenth-century fragments from Reims Cathedral, including three heads, collected after World War I and acquired in 1920 (C8e1, 54.5 x 34.5 [21 $\frac{1}{2}$ x 13 $\frac{5}{8}$]).

MUSEUM OF FINE ARTS

M.H.C.

Department of European Decorative Arts and Sculpture

CREED WINDOW WITH EIGHT APOSTLES AND OTHER SAINTS

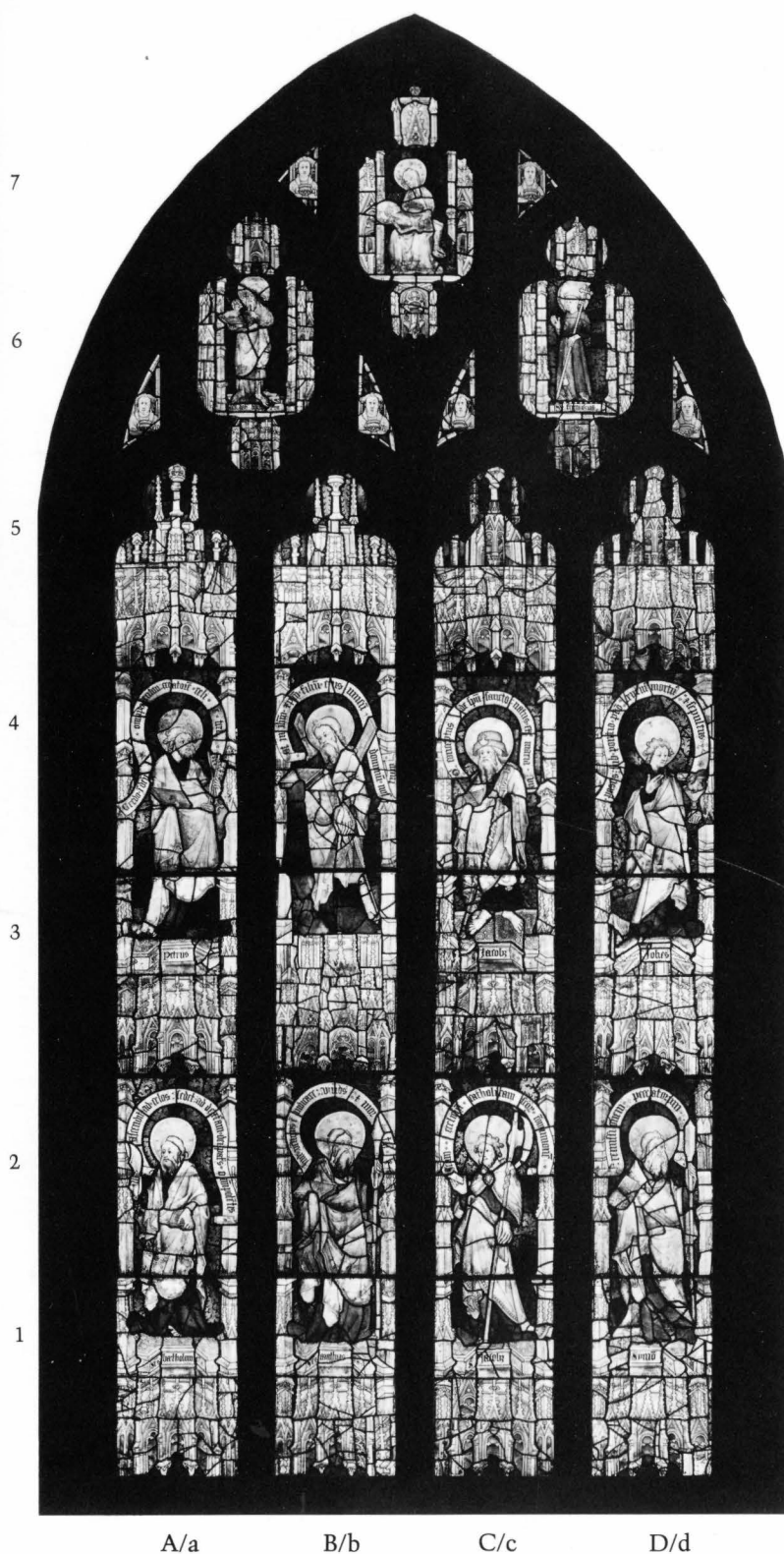
1-2 a. St. Bartholomew
1-2 b. St. Mathias
1-2 c. St. James Minor
1-2 d. St. Simon
3-4 a. St. Peter
3-4 b. St. Andrew
3-4 c. St. James Major
3-4 d. St. John
5 a-d. Canopies
6 A-D. Angels
6 A/B. St. John the Baptist
6 C/D. St. Francis
7 B, C. Angels
7 B/C. The Virgin with the dead Christ
England, Hereford Cathedral(?),
Hampton Court (Herefordshire), east

window of chapel
1420-1435

Inscriptions:

1-2 a. ASCENDIT AD·CELOS: SEDET: AD
DEXTRAM·DEI PATS OMIPOTĒTIS / SCS
BARTHOLOME'
1-2 b. INDE·VĒTURUS Ē IUDICARE: VIVOS:
+ MOR / SCS MATHIAS
1-2 c. SCĀM: ECCLICIĀ· CATHOLICAM
SCŌY ČOMUNIONĒ / Š IACOBS
1-2 d. REMISSIONEM·PECCATORUM /
SYMŌ
3-4 a. CREDO·Ī DEŔM OMIPOTENTEM
CREATORĒ·CELI Ē TERE / SCS PETRUS
3-4 b. ET IN IHĔM XPĔM FILIŪ EUS UNICŪ
DOMINŪ·NOSTRŪ
3-4 c. QI CONCEPTUS DE SPŪ
SANCTO·NATUS·EX·MARIA·VIR / Š IACOBS

3-4 d. PASSUS·SUB·PONTIO·PTO·RUCIŪ
MORTŪ: + SEPULTUS / JOHES
6 A/B. SCS IOĔH BAPTISTA
6 C/D. SC FRANCISCUS
Pot metal glass and white with silver stain
Window: 563 x 263 (221 $\frac{1}{2}$ x 103 $\frac{1}{2}$);
main lights (a-d): 414 x 48 (163 x
187 $\frac{8}{8}$); panels 1-4, height: 77.5-80
(30 $\frac{1}{2}$ -31 $\frac{1}{2}$); panels 5, height: 81-82
(31 $\frac{7}{8}$ -32 $\frac{1}{4}$); tracery lights: 6 A-D, 40.0
x 15.0 (15 $\frac{3}{4}$ x 57 $\frac{8}{8}$); 6 A/B and C/D,
7 B/C, 103.5 x 45.0 (40 $\frac{3}{4}$ x 17 $\frac{3}{4}$)
(original glass height, 45.0 [17 $\frac{3}{4}$]);
7 B/C, 28.0 x 18.0 (11 x 7 $\frac{1}{8}$)
The order of the figures has been
altered, and they have been repaired
with numerous stopgaps of glass from



A/a

B/b

C/c

D/d

the same series; four extra canopies in the bottom would have accommodated figures now missing. The glass must have been made for a larger window, perhaps in Hereford Cathedral. The panels in the tracery, where the design of the stonework is modern, have been filled out with fragments of canopies. The angel in 7 B was damaged after 1925, possibly when the window was dismantled during World War II (1942-1944).

Provenance: Wilfred Drake and Roy Grosvenor Thomas

Bibliography: Thomas Dingley, *History from Marble* [ed. Camden Society, 94] (London, 1867), 35, n.35, ccxxxviii; Rev. George Coningsby, "Notes," c.1725, manuscript in the possession of Lady Mary Clive; James Hill of The Middle, "Notes," vol. 5, Hereford City Library, f. 339; Bird, "Herefordiane," vol. I, Hereford City Library, f. 389; Charles G. Robinson, *The Mansions and Manors of Herefordshire* (Hereford, 1873), 145; Roy Grosvenor Thomas, typescript, 1924, Department of European Decorative Arts and Sculpture, Boston Museum; *Bulletin of the Boston Museum of Fine Arts* 26 (1928), 98, 100; Orin Skinner, "Stained Glass in the Boston Museum of Fine Arts," *Stained Glass* 28 (Winter 1933-1934), 173-176; Robert Sowers, *Stained Glass: An Architectural Art* (New York, 1965), fig. 9; Madeline H. Caviness, "Fifteenth Century Stained Glass from the Chapel of Hampton Court, Herefordshire: The Apostles' Creed and Other Subjects," *Walpole Society Publications* 42 (1970), 35-60; John Cornforth, "Hampton Court, Herefordshire—III," *Country Life* (8 March 1973), 584; Annette Dixon Carmichael in Caviness et al. (1978), 53-55; *Medieval, Renaissance and Baroque Ivories, Metalwork and Sculpture, Including the Property of Dirk Laurens de Leur, Nils Tellander and Major R.M.O. de la Hey* [sale cat., Sotheby's, 29 March] (London, 1979), lot. 136 (sale of related glass); Nicole Mezey, "Creed and Prophets Series in the Visual Arts, with a Note on Examples in York," *The Edam Newsletter* 2 (November 1979), 8, table 1.

Marie Antoinette Evans Fund 25-213

ST. JEROME IN HIS STUDY

Attributed to Hans Suess von
Kulmbach (c. 1480-1522)
Germany, Nuremberg

c.1510

45.7 x 40.6 (18 x 16) (approx.) without
modern surround

Provenance: Baron Eberhard Schenk
zu Schweinsberg

Bibliography: H[anns] S[warzenski],
"Hans Suess von Kulmbach,"

Museum of Fine Arts Bulletin 70
(1972), 118-119; Mary-Beth Lacey in
Caviness et al. (1978), 66-67.

Francis Welch Fund

1972.985



DONOR PRESENTED BY ST. ANTHONY THE ABBOT

Lowlands

c.1520

29.2 x 36.8 (11½ x 14½)

Provenance: Philip Hofer, Cambridge,
Mass.

Bibliography: Mary-Beth Lacey in
Caviness et al. (1978), 83-84.

56-44



MEDALLION WITH ST. CHRISTOPHER AND ST. JAMES MAJOR(?) IN A SURROUND OF QUARRIES

France, west(?)

Mid-16th century (quarries mid-14th century)

Pot metal glass, white with silver stain and sanguine

175.0 x 106.0 (68 $\frac{7}{8}$ x 41 $\frac{3}{4}$);

medallion, including border, diameter: 96.5-97 (38-38 $\frac{1}{4}$)

Provenance: Gift of J. Templeman Coolidge, Dudley L. Pickman, and by purchase from the Helen and Alice Coburn Fund

Bibliography: Orin E. Skinner, "Stained Glass in the Boston Museum of Fine Arts," *Stained Glass* 28 (Winter 1933-1934), 176-177, ill. (in reverse) 181.

21.2594

MAN AND WIFE, WITH PLOUGHING TEAM AND TWO HERALDIC SHIELDS

Arms: (LEFT) Gules a cross argent; (RIGHT) azure a buckle and a mullet or Switzerland

1689

Inscription: S.PANTHALEON (stopgap) / HERR HANS JACOB EGGER WON / HAFFT ANTZILL UND DESGERICHTSIN / THABLAT KIRCHENPFLEGER ZUS:VIJDO / UND ANNA ANGERIN SEIN EHEGEMACH / ESSIN USS DER WEINENIDE PAGENWILLERS / 1689

Pot metal glass, white with enamels, silver stain, and sanguine

32.5 x 20.5 (12 $\frac{3}{16}$ x 8 $\frac{1}{16}$)

Some replacements in the top

Provenance: Gift of Alexander Cochrane

Unpublished

14.493



FRAGMENTS

Twenty-six panels (26.68-75 and 77-94) contain fragments from the studio of A. Echivard, French, twelfth-eighteenth centuries, including many from Le Mans Cathedral, the arms of Vibraye from Lamney Church, and works from other sites in the Sarthe. Most are fifteenth-sixteenth century, and despite some attributions to Brittany show affinity with Tours and La Ferté Bernard.

Another panel composed of assorted English fragments, thirteenth-eighteenth centuries, was reproduced in *Stained Glass* 29 (1934), 45.

The Early Tudor Room (23.604), put together from different sources by Gill and Reigate of London, appears to contain about eighty English fifteenth-century stained and painted quarries; designs include roses, lilies, trefoils, daisies with a horn, imperial crowns, and the initials *H.E.*

Swiss fragments, sixteenth/seventeenth century, include a lion (14.703).

CAMBRIDGE

HARVARD UNIVERSITY, BUSCH-REISINGER MUSEUM V.C.R.

JOURNEY TO BETHLEHEM

Germany, Abbey of Steinfeld, cloister window III

c.1527

Pot metal glass with white and silver stain

95.5 x 54.0 (37 $\frac{7}{8}$ x 21 $\frac{1}{4}$) without modern borders

Provenance: Sir Thomas Neave Bart, Dagenham Park, Essex(?); Henry P. McIlhenny, Philadelphia, Pa.

Bibliography: *Catalogue of the Magnificent Sixteenth Century Stained Glass Windows from the Chapel of Ashridge, Herts., to be Sold on the 12th. of July* [sale cat., Sotheby and Co.] (London, 1928), 15, lot 29(b) "Return of Jesus from Egypt, walking between the Virgin and St. Joseph" (?); Josef and Willi Kurthen in William Neuss, *Die Glasmalerei aus dem Steinfelder Kreuzgang* (M. Gladbach, 1955), 107-113 (description of window III, present whereabouts of panel not indicated); Phillip Ives, *The Nativity in Stained Glass* (New York, 1977), 21.

1951.253



SAINT JAMES PRESENTING MALE DONOR AND HIS THREE SONS

Germany(?), Rhineland(?)

c.1525-1550

Inscriptions: SANCTUS IACOBUS

MAIORA; later numbering by saint's foot, 1455

Pot metal glass and white with silver stain

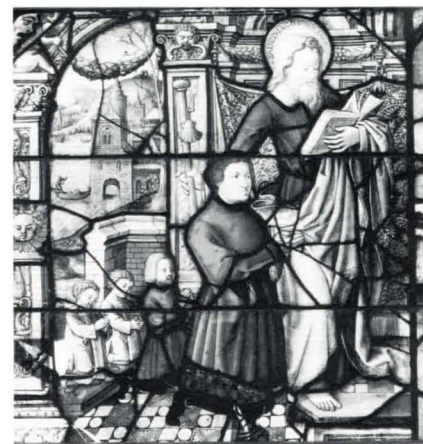
71.5 x 61.0 (28 $\frac{7}{8}$ x 24) without side borders

Restorations in the lower portion, especially the lower edge of the donor's robe and the floor below the sons

Provenance: Private chapel in Ashridge Park, Hertfordshire(?); Henry P. McIlhenny, Philadelphia, Pa.

Unpublished

1951.250



**FEMALE SAINT PRESENTING
FEMALE DONOR AND HER
DAUGHTERS, WITH HERALDIC
SHIELD**

Arms: Sable a lion rampant an
inescutcheon argent three crescents
sable

Germany(?), Rhineland(?)

c.1525-1550

71.5 x 61.0 (28 $\frac{1}{8}$ x 24) without side
borders

Section of saint's hand carrying
church is a modern replacement

Provenance: Private chapel in
Ashridge Park, Hertfordshire(?); Henry
P. McIlhenny, Philadelphia, Pa.
Unpublished

1951.251



ADORATION OF THE MAGI

Germany(?), Upper Rhine

16th century

Pot metal glass and white with silver
stain

71.5 x 58.5 (28 $\frac{1}{8}$ x 23) without side
borders

Provenance: Baron Stafford of
Costessey, Norfolk; Henry P.
McIlhenny, Philadelphia, Pa.
Bibliography: Maurice Drake, *The
Costessey Collection of Stained
Glass, Formerly in the Possession of
George William Jerningham, 8th
Baron of Costessey in the County of
Norfolk* (Exeter, 1920), 17, no. 63.
1951.249



ANNUNCIATION

Flanders(?)

16th century

Inscription: ECCE ANCILLA DNI FEAT
MICE

Pot metal glass and white with silver
stain

63.5 x 53.5 (25 x 21) without borders
Upper half of section between Virgin
and angel shows repair leads; renewed
at early date(?)

Provenance: Cassiobury Park,
Hertfordshire(?); Henry P. McIlhenny,
Philadelphia, Pa.

Unpublished

1951.252



**SHIELD OF ARMS OF THE KORFF
FAMILY OF WESTPHALIA**

Arms: Gules a fleur-de-lis or; crest:
two mermaids flanking a fleur-de-lis
or, above three estoiles or
Germany

1611

Inscription: DER EDELER UND
FRUMMSTER / CASP KORFF GENAND
INNSINCK(?) / THO HARTMAN DEN GO
GENADE / 1611

White glass with enamels

198.0 x 102.5 (78 x 40 $\frac{3}{8}$)

Provenance: George F. Nolte (in
memory of Evelyn White Nolte)

Unpublished

1959.99



HARVARD UNIVERSITY,
WILLIAM HAYES FOGG ART MUSEUM

M.H.C.

**SCENE FROM THE LIFE OF
THOMAS BECKET**

England, Canterbury,
Christ Church Cathedral,
Trinity Chapel, window n. v
c.1190-1205

Pot metal glass

Diameter: 66-70 (26 x 27½)

There are a good many stopgaps in
the lowest quadrant, including an
ornamental line which probably
replaces an inscription. The original
glasses are uniformly corroded.

Provenance: Dr. J. Francis Grayling,
Sittingbourne, Kent; Bertram
Christian; Arthur Kingsley Porter
Bibliography: *Stained Glass* 41 (1946),
126 (ill.); Madeline Harrison
[Caviness], "A Panel of Thirteenth-
Century Stained Glass from
Canterbury," *Fogg Art Museum,
Acquisitions* (1964), 27-33; Caviness,
"A Panel of Thirteenth-Century
Stained Glass from Canterbury in
America," *Antiquaries Journal* 45
(1965), 192-199; Caviness, *The Early
Stained Glass of Canterbury
Cathedral, ca. 1175-1220* (Princeton,
1977), 67-70, col. pl. IV; Caviness et
al. (1978), 12-13 and frontispiece;
Caviness, *The Windows of Christ
Church Cathedral, Canterbury*
[*Corpus Vitrearum Medii Aevi: Great
Britain II*] (London, 1981), 313-314,
figs. 592, 592a, 593.
1928-108



The Naumburg Room

This room, with its paneling and windows, was given to the Fogg in 1929 and installed by 1932. The panels of ancient glass were not given accession numbers. Window locations are indicated by north (n) and south (s) and numbered from the east; lights are given a letter, from left to right, and panels are numbered within each light from the bottom up.

SHIELD HUNG BY THE GUIGE: ARMS OF BISHOPRIC OF ELY/ KINGDOM OF IRELAND/ST. OSWYN/ABBEY OF TYNEMOUTH

Arms: Gules three crowns or
England
14th century, second half
Pot metal, white glass and silver stain
23.0 x 24.0 (9¹/₁₆ x 9⁷/₁₆)
Filled out with stopgaps below and to
the sides
Provenance: Mrs. Naumburg, New
York
Bibliography: *Fogg Museum Annual
Report* (1929-1930), 3.
Naumburg Room, glass xvi,
window n iii e 1



TWO CANOPIES

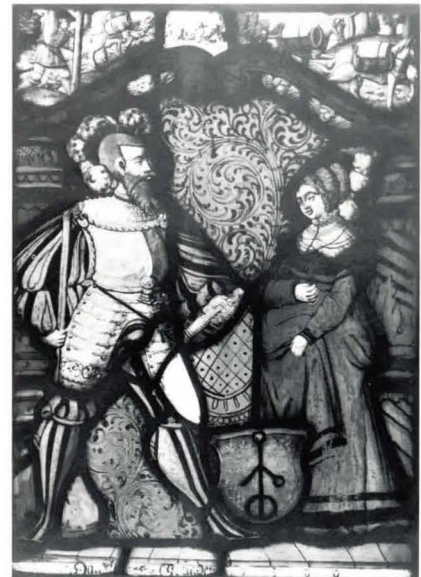
Flanders(?)
15th century, first half
Pot metal, white glass and silver stain
A: 41.0 x 36.0 (16¹/₈ x 14¹/₈); B: 41.0 x
36.5 (16¹/₈ x 14³/₈)
A appears heavily overpainted; some
glasses may have been erased and
repainted. Both canopies have an
added panel below, of equal size, with
modern episcopal shields and some
old fragments.
Provenance: Mrs. Naumburg, New
York
Bibliography: *Fogg Museum Annual
Report* (1929-1930), 3.
(A not illustrated)
Naumburg Room, glass xx, xxix,
window n iii b1, d1



B

MAN AND WIFE, WITH PACK HORSES

Shield with a hausmark
Switzerland, Lucerne(?)
1540
Inscription: DANIEL GRÜNDER 1540
Pot metal, white glass with enamels
and silver stain
33.0 x 23.5 (13 x 9¹/₄)
There are a few stopgaps in the
ground
Provenance: Mrs. Naumburg, New
York
Bibliography: *Fogg Museum Annual
Report* (1929-1930), 3; Ann Fitzgerald,
typescript list, c. 1935, Fogg Museum
Archives
Naumburg Room, glass xiii,
window n iii c2



**TWO KNIGHTS WITH STANDARD
AND SHIELD; ARMS OF THE
KANTON OF SCHWYZ**

Arms: Or a double-headed eagle sable; two escutcheons gules; crest: an Imperial crown or Switzerland

1579

Inscription: DAS LANDT SCHWYZ 1579

Pot metal, white glass with enamel and silver stain

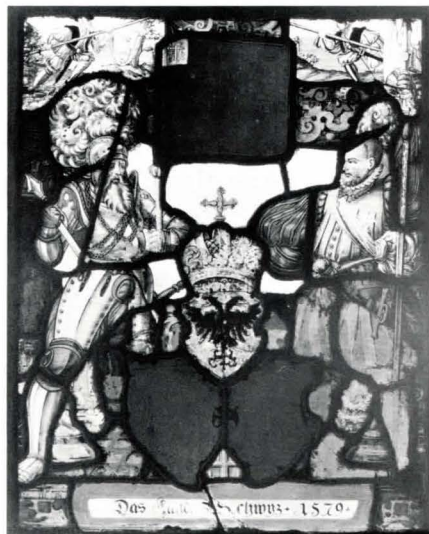
40.0 x 31.5 (15¾ x 12¾)

The left half of the left figure is restored

Provenance: Mrs. Naumburg, New York

Bibliography: *Fogg Museum Annual Report* (1929-1930), 3; Ann Fitzgerald, typescript list, c. 1935, Fogg Museum Archives

Naumburg Room, glass XII,
window s 1 b3



**HERALDIC SHIELD WITH
MANTLING; ARMS OF VON
DIESSBACH**

Arms: Sable a bend dancetté between two lions rampant or Switzerland

1581

Inscription: 1581

Pot metal and white glass with enamel

34.0 x 25.0 (13¾ x 9¾)

Part of the mantling is new; the upper-right corner is composed with stopgaps

Provenance: Mrs. Naumburg, New York

Bibliography: *Fogg Museum Annual Report* (1929-1930), 3; Ann Fitzgerald, typescript list, c. 1935, Fogg Museum Archives

Naumburg Room, glass v,
window s 11 b1



**MARRIAGE PANEL, WITH
CARTERS**

Switzerland

1595

Inscription: HANSS FARVTER UND ROSSINA WIBERIN / SÿN ELLIC(?)HE HAUSS FRAUE BEC SUNDER / 1595 ARRNIQ(?)

Pot metal and white glass with enamel and silver stain

31.5 x 21.0 (12¾ x 8¾)

Provenance: Mrs. Naumburg, New York

Bibliography: *Fogg Museum Annual Report* (1929-1930), 3; Ann Fitzgerald, typescript list, c. 1935, Fogg Museum Archives

Naumburg Room, glass I,
window n III a 1



**KNIGHT WITH SHIELD AND
BATTLE SCENE; ARMS OF PFYFFER
VON ALTISHOFEN AND AM RHYN**

Arms: Quarterly 1 and 4 sable a crescent between three mullets of six points or, 2 and 3 argent a mill rind between three fleurs-de-lis sable
Switzerland

Late 16th century

Inscription: RUDOLF UTDORFER / 1600
(modern)

Pot metal, white glass with silver stain

35 x 29.30 (13¼ x 11⅝-11⅜/16)
(approx.)

The inscription is modern; the rest may be heavily restored

Provenance: Mrs. Naumburg, New York

Bibliography: Fogg Museum Annual Report (1929-1930), 3; Ann Fitzgerald, typescript list, c. 1935, Fogg Museum Archives

Naumburg Room, glass ix,
window s ii b4



**TWO SHIELDS, WITH STS. JOHN
AND JAMES MAJOR, ETC.; ARMS
OF PAYER AND PAYER IM HOFF**

Arms: (LEFT) Azure three fusils conjoined in a bend sinister or; (RIGHT) or a cartwheel sable
Switzerland

1606

Inscriptions: S. IOHANES: PAPT (sic!); S: IACOB DER GROS; GENESIS, AM XXXII CAP; IACOB; ESOW; HANS JACOB / PAÿER UND / DOROTHEA PAÿERI / EIN GEBORNE

PAÿERIN / IM HOFF SEIN EEGMA/HEL 1606
Pot metal, white glass with enamels and silver stain

34.5 x 24.0 (13½ x 9⅞/16)

Provenance: Mrs. Naumburg, New York

Bibliography: Fogg Museum Annual Report (1929-1930), 3; Ann Fitzgerald, typescript list, c. 1935, Fogg Museum Archives; Jenny Schneider, "Zeugnisse schweizerischer Glasmalerei in amerikanischen Museen," *Zeitschrift für schweizerische Archäologie und Kunstgeschichte* 19 (1959), 97-98, fig. 11.

Naumburg Room, glass ii,
window n iii ci



**HERALDIC ROUNDEL; ARMS OF
GODTS**

Arms: Or a turnip argent leaved or impaling or three horseshoes sable
Holland

1607

Inscription: MATHYS GODTS COVINCE ENDE / [...] EKEN ADRIAENS VANDER S [...] / 1607

White glass with silver stain

15.5 x 12.0 (6⅞ x 4¾)

Cut down

Provenance: Mrs. Naumburg, New York

Bibliography: Fogg Museum Annual Report (1929-1930), 3.

Naumburg Room, glass xvii,
window n ii 2



HERALDIC ROUNDEL; ARMS OF VAN ARKEL

Arms: Sable on a bend argent three roses gules impaling quarterly 1 and 4 or an anchor gules, 2 and 3 azure three gulls argent
Holland

1610

Inscription: MARTEN VAN ARKEL
WILLEMSS / AO 1610

White glass with enamel and silver stain

15.0 x 14.0 (5⁷/₈ x 5¹/₂)

Cut down

Provenance: Mrs. Naumburg, New York

Bibliography: *Fogg Museum Annual Report* (1929-1930), 3.

Naumburg Room, glass XXI,
window n 1 2



ADORATION OF THE MAGI, WITH ANNUNCIATION AND SHIELDS

Arms: (LEFT) Or two crossed keys argent; (RIGHT) or a crossbow argent
Switzerland

1614

Inscription: MELCHOIR GRUOBERMAN
ZU / WAIS [...] UND EFA KRUSIN / VON
ASU [...] URG SIN EHLICHE HUS / FRAW A
[...] 1614

Pot metal, white glass with enamel
and silver stain

30.5 x 20.5 (12 x 8¹/₁₆)

Provenance: Mrs. Naumburg, New York

Bibliography: *Fogg Museum Annual Report* (1929-1930), 3.

Naumburg Room, glass XVIII,
window s 1 b 2



DANIEL IN THE LIONS' DEN AND A SAINT (?) WITH AN ANCHOR

Arms: (LEFT) Or a hausmark between v and B; (RIGHT) or a dove on an olive branch between A and K
Switzerland, Toggenburg (St. Gallen)

1628

Inscriptions: AUSS DER FIN-STAUS
WARD DANIELL / IN DLLÖUWENGRUB
GEWORFFEN SCHNELL / ABER DER GLAUB
HIELT SCHADLOSS IN / DA-SEIN FIND
STERBEND DOCH DARIN / DAN DER WELT
GR [...] T IST FROMER GWÜN; DANIEL /
AM.6./ CAP; VALLENDTY BÖSCH / AUSS
DER OBER WISS / IN DER GRASCHAFFT
DOGEN/BURG UND ANNA KÖPPIN / SIN
EGEMAHEL 1628 / HI [or P(?)]

Flashed red, white glass with enamel
and silver stain

32.5 x 22.5 (12¹/₁₆ x 8⁷/₈)

Provenance: Mrs. Naumburg, New York

Bibliography: *Fogg Museum Annual Report* (1929-1930), 3; Ann Fitzgerald,
typescript list, c. 1935, Fogg Museum
Archives

Naumburg Room, glass XIV,
window s III b 1



THE GOOD SAMARITAN

attributed to Hans Jegli (1579-1643)
Switzerland, Winterthur
1631

Inscriptions: KEIN HILF VOM PRIESTER
UND LEFT / HETT DER VERWUNDT WIE ER
HIE LIT / EIN SAMERITER SACH DEN
ARMEN / DER DET SICH ÜBER IN
ERBARMEN / LUCE AM X. CAP.; HEINRICH
HEGNER / ZUR HARPPFEN BURGER / DER
STADT WINTERTHUR / 1631

Flashed red, white glass with enamel
and silver stain

26.5 x 20.5 (10⁷/₁₆ x 8¹/₁₆)

Provenance: Mrs. Naumburg, New
York

Bibliography: *Auktionskatalog
Helbing* [sale cat., 19 May] (Munich,
1913), no. 274, ill.; *Fogg Museum
Annual Report* (1929-1930), 3; Ann
Fitzgerald, typescript list, c. 1935,
Fogg Museum Archives; Paul Boesch,
*Die alten Glasmaler von Winterthur
und ihr Werk* (Winterthur, 1955), 52-
53; Jenny Schneider, "Zeugnisse
schweizerischer Glasmalerei in
amerikanischen Museen," *Zeitschrift
für schweizerische Archäologie und
Kunstgeschichte* 19 (1959), 97, fig. 9.
Naumburg Room, glass vi,
window s i ar



ST. MARTIN DIVIDING HIS CLOAK; DAVID AND GOLIATH

Switzerland, Toggenburg
1646

Inscriptions: S.A MARIA ORA PRO NOBIS
GOLIAT / DU KUMYST ZU MIR ALLS ZU EIN
HUND / MEIN STERCKHE SOL DIR WERDEN
KUND / GLEICH WIE ICH ANDERN HAB
GTHON / ALSO SOLES GWUSLICH DIR
AUCH ERGON; DAVIDT / DU DREUWEN
ICH GARWENIG ACHT / DICH SOL VM
BRINGEN IN GOTTES MACHT / • OFT ICH
SCHON BIN KLEIN VON PERSON / HAB ICH
MEIN STERCKH VOM HOCHSTEN THRON;
H. FENDRICH MARTTY / EDELMAN ZU
KRUEMMENAUW / LANDTRICHTER DER
GRAFF / SCHAFT DOGENBURG UND /
FRAUW ANNA LOSERIN SIN / ELICHE
HUSFRAUW ANNO 1646

Flashed red, white glass with enamel
and silver stain

32.5 x 21.0 (12¹/₂ x 8¹/₄)

Badly cracked and in-danger of falling
out of the leads

Provenance: Mrs. Naumburg, New
York

Bibliography: *Fogg Museum Annual
Report* (1929-1930), 3.

Naumburg Room, glass XXVIII,
window s ii ci



PRODIGAL SON PARABLE IN FOUR SCENES; SHIELD WITH HAUSMARK AND HF

Switzerland, Toggenburg(?)

1640s

Inscriptions: DER SONN VON VA [...] NIMPT
SIN GÜTT BALD / ÜBIGKLICH DAS
VERGUTT IS [...] PF IN REUWENKOMEN /
WARD WIDER ZU IN [...] N
ANGENOMEN.; HANS FU[R]REMAN / UFF
DER EGG [...] ETH / KEISSERIN SIN
EHEGMAHL / ANNO DOMINI / 164[5?]

White glass with enamels and silver
stain

32.0 x 20.0 (12⁵/₈ x 7⁷/₈)

Provenance: Mrs. Naumburg, New
York

Bibliography: *Fogg Museum Annual
Report* (1929-1930), 3; Ann Fitzgerald,
typescript list, c. 1935, Fogg Museum
Archives

Naumburg Room, glass vii,
window s i ci



**DAVID AND JONATHAN; SHIELD
WITH HAUSMARK**

Switzerland, Lenzburg (Aargau)

1659

Inscriptions: SAULS SON DER FROM̄ E
JONATHAN / RICHT MIT DAVID EIN
BÜNDNIS AN / DEN ER LIEBT DAVID
HERZLICH SEHR / ALS WEN SIN RECHTER
BRUDER WER. / IM I BUCH REGUM XX.
CAP; ALBRACHT MEYER / ZU LENZBURG
JOHANNA / HÜSSLER SIN EHEGMAHEL Ū /
RUDOLFF MEYER SIN / BRUDER IN GOTT
SELIG / ANNO 1659

Flashed red, white glass with enamels
and silver stain

32.5 x 22.0 (12¹³/₁₆ x 8⁵/₈)

Some leads may be original

Provenance: Mrs. Naumburg, New
York

Bibliography: Fogg Museum Annual
Report (1929-1930), 3; Ann Fitzgerald,
typescript list, c. 1935, Fogg Museum
Archives

Naumburg Room, glass x,
window s II b2



**CIRCUMCISION OF CHRIST;
VIRGIN AND CHILD; ECCLESIA;
CARTOUCHE WITH FLEUR-DE-LIS**

Switzerland

17th century

Flashed red, white glass with enamels
and silver stain

34.0 x 33.0 (13³/₈ x 13)

Inscription and arms missing

Provenance: Mrs. Naumburg, New
York

Bibliography: Fogg Museum Annual
Report (1929-1930), 3; Ann Fitzgerald,
typescript list, c. 1935, Fogg Museum
Archives

Naumburg Room, glass IV,
window s II b3



**ARMS OF THE TOWN OF STEIN
AM RHEIN WITH STANDARD
BEARER AND HALBERDIER**

Jakob Weber the Younger (1637-1685)

Switzerland, Winterthur

17th century

Inscriptions: EIN LORBEER / ZWEIG DAS
SCHWERT / UMFASST DAVON MAN / DISE
DEUTUNG HAB / SEY KRIEG ODER FR /
IDENS EIT SIND / WIR GERÜST UND / VOL
BEREIT ZUM / JAGWERCK MIR AUCH /
HAND FREY / HEIT; VIGILAN / TIA, STATT
STEIN / PAX; 1681 / BT / B. C.SCHNE
HC.SCH: B. / . SEM / IW

Flashed red, white glass with enamels
and silver stain

33.0 x 22.0 (13 x 8⁵/₈)

Shattered and mended with leads

Provenance: Mrs. Naumburg, New
York

Bibliography: Fogg Museum Annual
Report (1929-1930), 3.

Naumburg Room, glass xxvii,
window s II a1



PAIR OF HERALDIC PANELS: SHIELDS WITH HAUSMARKS

Germany, north
17th century

Inscriptions: A. HEIRONYMUS / SCHLUSSELFELDER / GOLDSCHMID / ZUM STROMBERG / UND JOHANNA / DOROTHEA MICHAELA / KÜRSCHNER EH / LEUTHE (XXII)

B. CLEMENS HAM / MACHER RECEPTOR / UND KAUFFHANDELER / ZUM STROMBERG / UND CATHARINA / GERTRUDT MID / DENDORPFF EH / LEUTHE (XXIII)

White glass with grisaille

A: 70.0 x 27.5 (27½ x 10⅓⅓) (without modern border); B: 69.5 x 27.0 (27⅔ x 10⅔)

Fragments edged with modern colored glass fill out the corner panes

Provenance: Mrs. Naumburg, New York

Bibliography: *Fogg Museum Annual Report* (1929-1930), 3.

Naumburg Room, glass XXII, XXIII, windows n I I, n II I



A



B

FRAGMENTS

Also in the Fogg Art Museum are several panels with ancient fragments.

Composite panel with heads of different dates

English

14th-16th century

The panel includes A a very fine early fifteenth-century youthful head of the York school (32.0 x 28.0 [12⅔ x 11]) and B a Flemish or English bearded head of the second quarter of the sixteenth century (24.5 x 20.0 [9⅔ x 7⅔]). XWA 126 (temporary number)

The upper lights of window n III in the Naumburg Room each contain a panel of fragments (33.0 x 24.0 [13 x 9⅔]). Among them are: two fourteenth-century heads (glass xxx, a2; glass xxxi, b2), a fifteenth-century inscription: [. . .] EL YS HYM CAN (glass xix, c3), and a patched or composite shield, gules three crowns or (glass xxiv, d2).

Window s III b2 is a composite heraldic panel with the inscription: JACOB.S HYETSIN / LONSTA.TIENSIS ANNO / XEC [. . .] RATOR SALUTI. / 1582.



Youthful head



Bearded head

Rotch Library

The panels are hung inside the library windows; those designated v and ix are hung inside out. The windows have been numbered continuously around the room, beginning to the right of the entrance, on the east wall. Islamic panels in windows x, xi, and xii are not discussed here. Windows i, ii, vi, vii, and viii contain only clear glass.

TWO SCENES FROM THE LIFE OF ST. ELOI (ELIGIUS)

A. St. Eloi making peace between the Prince of Brittany and a Frankish legate (window v)

B. Funeral of St. Eloi attended by Queen Bathilde (window iv)
Attributed to Niccolò da Varallo
Italy, Milan Cathedral, St. Eligius window

before 1486

Inscriptions: A. QAL'R B'TS ELIG' IT'
REGE FRACIE / [...] E .B'TANIE PACEM
T'C'TAVIT

B. DĀ ELI [...] EXEQIS ITER FUERE

Pot metal glass and white glass with silver stain, flashed purple

A: 109.0 x 59.5 (42 $\frac{7}{8}$ x 23 $\frac{3}{8}$); B: 108.0 x 58.5 (42 $\frac{1}{2}$ x 23)

There are a good many stopgaps in the lower part of A, especially in the red and blue robes

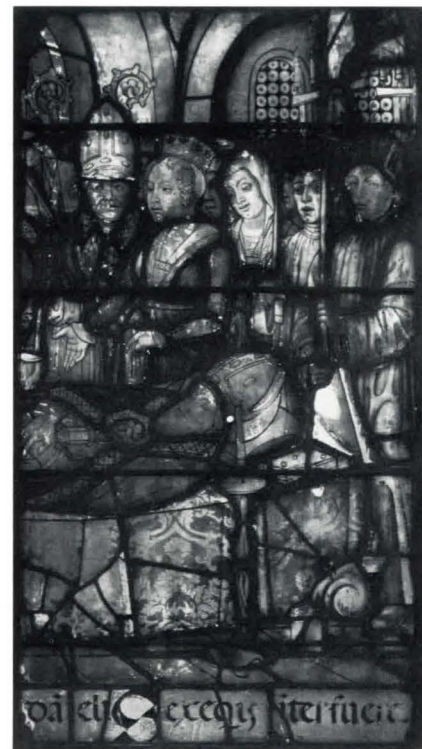
Provenance: Paris studio of Arthur Rotch (d. 1894); gift of Mrs. Horatio A. Lamb, his sister

Unpublished. For comparative



St. Eloi making peace

material see: Ugo Moneret de Villard, *Le vetrate del Duomo di Milano* (Milan, 1918-1920), I:89-102, II: pls. LXXXVII-C, III: pls. CI, CII; Catherine Gilli Pirina, "The Fifteenth-century Windows in the Rear Choir of the Duomo in Milan—II: Antonio da



Funeral of St. Eloi

Pandino and Scenes from the Life of Christ," *Burlington Magazine* 118 (1976), fig. 10; and Pirina, "Stained Glass from Milan Cathedral in the Isabella Stewart Gardner Museum," *Fenway Court* (1983), 31, figs. 6-8. windows iv and v

JUDAS ISCARIOT RECEIVING PAYMENT(?)

Attributed to Pietro da Velate
Italy, Milan Cathedral, apse, New
Testament window (Passion)

1519-1525

Pot metal glass, blue, yellow, and
white glass with silver stain

109.0 x 59.0 (42⁷/₈ x 23³/₄)

The legs of the foreground figures
may have been replaced, and there are
a number of stopgaps in the lower
part of the panel. The leads, though
not original, are very narrow and
weak.

Provenance: Paris studio of Arthur
Rotch (d. 1894); gift of Mrs. Horatio
A. Lamb, his sister

Unpublished. For comparative
material see: Ugo Moneret de Villard,
Le vetrate del Duomo di Milano
(Milan, 1918-1920), II: pl. LIV;
Catherine Gilli Pirina, "The
Sixteenth-century Windows in the
Rear Choir of the Duomo in Milan
and Dürer's Engravings," *Burlington
Magazine* 114 (1972), figs. 11, 12, 14,
15, 19.

window IX



Judas Iscariot

FRAGMENT OF A BISHOP SAINT

Germany, Rhineland, or Lowlands
c.1520-1530

Inscription: S / LA BEIT

Pot metal glass, white glass with
silver stain and sanguine

43.0 x 37.5 (16⁷/₈ x 14³/₄)

The red damask ground, forming a
cusp, is a replacement, as is the top of
the crozier and the lower part of the
blue mantle. The right part of the
inscription and the tiled ground is a
stopgap.

Provenance: Paris studio of Arthur
Rotch (d. 1894); gift of Mrs. Horatio
A. Lamb, his sister

Bibliography: Caviness et al. (1978),
99.

window III



WELLESLEY

WELLESLEY COLLEGE MUSEUM

M.H.C.



CENSING ANGEL

France, Troyes, Cathedral of Saint-Pierre(?), Dormition of the Virgin window

1170-1180

Pot metal glass

21.0 x 43.0 (8¼ x 16⅞)

Has thirteenth-century leads and replacements

Provenance: Joseph Brummer, New York

Bibliography: Part Two of the Notable Art Collection Belonging to the Estate of the Late Joseph Brummer [sale cat., Parke-Bernet Galleries Inc., 11-14 May] (New York, 1949), 150, lot 599; Louis Grodecki, "Nouvelles découvertes sur les

vitraux de la cathédrale de Troyes," in *Intuition und Kunstwissenschaft: Festschrift für Hanns Swarzenski*, ed.

Peter Bloch et al. (Berlin, 1973), 197,

199; Madeline H. Caviness, "'De convenientia et cohaerentia antiqui et novi operis': Medieval Conservation,

Restoration, Pastiche and Forgery," in

Intuition und Kunstwissenschaft, 207-208; Grodecki, Catherine Brisac,

and Claudine Lautier, *Le vitrail*

roman (Freiburg, Switzerland, 1977), 141; Suzanne M. Newman in

Caviness et al. (1978), 7-9; Charles T.

Little, "Membra Disjecta: More Early

Stained Glass from Troyes

Cathedral," *Gesta* 20 (1981), 123.

1949-19a

ST. PETER AND ST. STEPHEN(?)

France, Rhineland, Cathedral of
Strasbourg(?)

1240-1250

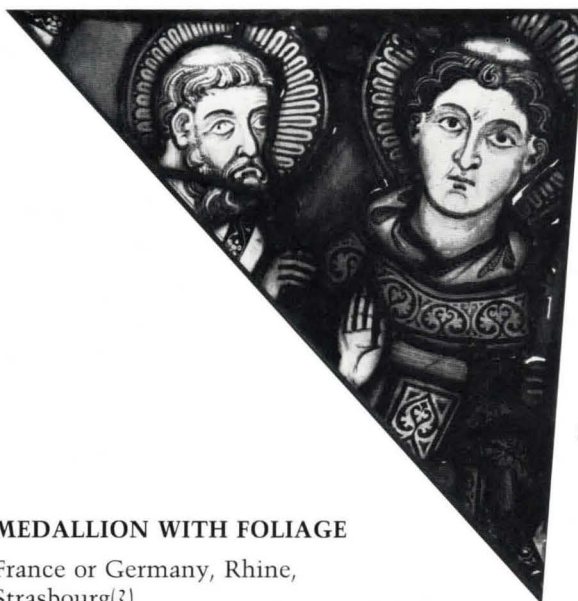
Pot metal glass

Triangle: 27.5 x 27.0 x 38.0 (10¹/₁₆ x
10⁵/₈ x 15)

A fragment in original leads

Provenance: Joseph Brummer, New
York

Bibliography: Part Two of the
Notable Art Collection Belonging to
the Estate of the Late Joseph
Brummer [sale cat., Parke-Bernet
Galleries Inc., 11-14 May] (New York,
1949), 150, lot 599; Phyllis Anina
Thompson in Caviness et al. (1978),
24-25; Rüdiger Becksmann, *Die
mittelalterlichen Glasmalereien in
Baden und der Pfalz ohne Freiburg i.
Br.* [Corpus Vitrearum Medii Aevi:
Germany II, part 1] (Berlin, 1979),
xxxvi, n.53.
1949-19b



St. Peter and St. Stephen(?)

MEDALLION WITH FOLIAGE

France or Germany, Rhine,
Strasbourg(?)

c.1310

Pot metal

Diameter: 29.5-30.0 (11¹/₈-11¹/₁₆)

The red center is modern

Provenance: Joseph Brummer, New
York

Bibliography: Part Two of the
Notable Art Collection Belonging to
the Estate of the Late Joseph
Brummer [sale cat., Parke-Bernet
Galleries Inc., 11-14 May] (New York,
1949), 150, lot 599; Phyllis Anina
Thompson in Caviness et al. (1978),
47-48; Rüdiger Becksmann, *Die
mittelalterlichen Glasmalereien in
Baden und der Pfalz ohne Freiburg i.
Br.* [Corpus Vitrearum Medii Aevi:
Germany II, part 1] (Berlin, 1979),
xxxvi, n.53.
1949-19d



SIX APOSTLES WITH BOOKS

France, Burgundy, Saint-Fargeau,
Church of Saint-Ferréol

1250-1255

Pot metal glass

26.3 x 35.3 (10³/₈ x 13⁷/₈)

A fragment of a larger composition

Provenance: Engel-Gros Collection,
Paris; Joseph Brummer, New York
Bibliography: *Catalogue des vitraux
anciens français, allemands, suisses
et divers des XIIIe, XIVe, XVe, XVIe
et XVIIe siècles composant la
collection Engel-Gros* [sale cat., Hôtel
Drouot, 7 December] (Paris, 1922), 7,
no. 8, illus.; Part Two of the Notable
Art Collection Belonging to the
Estate of the Late Joseph Brummer
[sale cat., Parke-Bernet Galleries Inc.,
11-14 May] (New York, 1949), 150, lot
599; Colleene Fesko in Caviness et al.
(1978), 28-29; Virginia C. Raguin,
*Stained Glass in Thirteenth-Century
Burgundy* (Princeton, 1982), 65-66, fig.
99, and "New Burgundian Themes:
An Early St. Francis Cycle and Other
Subjects from St.-Fargeau (Yonne)," in
Studies on Medieval Stained Glass,
fig. 6.

1949-19c



Six Apostles

WILLIAMSTOWN

WILLIAMS COLLEGE ART MUSEUM

M.H.C. and V.C.R.

BORDER AND GRISAILLE PANEL

France, Troyes, Collegiate Church of Saint-Urbain

1260-1280

Pot metal glass

55.0 x 21.5 (2 1/8 x 8 1/2)

Provenance: August Lambert; Joseph Brummer, New York

Bibliography: Lewis F. Day, *Stained Glass* (London, 1913), fig. 30 (panels of the same design); Suzanne M. Newman in Caviness et al. (1978), 42-43.

Purchase, 1941



VIRGIN(?) WITH THREE APOSTLES(?) PRAYING

France

1525-1550

Pot metal glass, white with silver stain and sanguine

53.0 x 63.5 (20 7/8 x 25) (approx.)

Provenance: Karl E. Weston, near Williamstown (found in a barn)

Unpublished

(no accession no.; received 1948)



WORCESTER

WORCESTER ART MUSEUM

M.H.C.

MARTYRDOM OF ST. LAWRENCE OR ST. VINCENT

Spain, Catalonia(?)

c.1200

Pot metal glass

116.0 x 22.0 (45 $\frac{3}{8}$ x 8 $\frac{7}{8}$)

The few replacements include some repainted old glasses

Provenance: O. Homberg, Paris to 1908; Mrs. Herbert Shipman to 1936; with Grosvenor Thomas and Wilfred Drake, New York, to 1938; Mrs. Aldus Higgins to 1961

Bibliography: *Catalogue des objets d'art et de haute curiosité* [sale cat., Galerie Georges Petit, 11-16 May] (Paris, 1908), lot 438; *Gothic and Renaissance Art: Property of Mrs. Herbert Shipman, Public Sale* [sale cat., American Art Association, Anderson Galleries Inc., 20-21 November] (New York, 1936), 77, lot 354; Juan Ainaud de Lasarte, *Ars hispaniae* (Madrid, 1952), 10, pl. 374; *Gazette des Beaux-Arts (Supplément)* (February, 1962), 21, no. 88; Worcester Art Museum, *Annual Report* (1962), ix, xiii; Allyson E. Sheckler in Caviness et al. (1978), 14-16.

1961.17

MESSENGERS FROM EPHEBUS BEFORE EMPEROR THEODOSIUS II

France, Rouen, Cathedral of Notre-Dame, Seven Sleepers of Ephesus window

1200-1210

Pot metal glass

80.4 x 75.0 (31 $\frac{3}{8}$ x 29 $\frac{1}{2}$)

The panel has been filled out around



the edges

Provenance: Henry C. Lawrence, New York

Bibliography: *Collection of a Well-Known Connoisseur, Noteworthy Gathering of Gothic and Other Ancient Art Collected by the Late Mr. Henry C. Lawrence of New York* [sale cat., American Art Association, 27-29 January] (New York, 1921), lot 374, ill.; *Bulletin of the Worcester Art Museum* (1921), 26; Orin E. Skinner, "Stained Glass in the Worcester Art Museum," *Stained Glass* 29 (Winter 1934/1935), 96-99; Worcester Art Museum, *Art Through Fifty Centuries* (Worcester, 1948), 86; Louis Grodecki, "La cathédrale de Rouen—Les vitraux," *Les monuments historiques de la France* (1956), 101, no. 2; Hoffmann (1970), 202-204, no. 207; Jean Lafond, "La verrière des sept dormants d'Ephèse et l'ancienne vitrerie de la cathédrale de Rouen," in *The Metropolitan Museum of Art, The Year 1200, III: A Symposium* (New York, 1975), 399-411; Colleene Fesko in Caviness et al. (1978), 17-19; Michael Cothren, "The Seven Sleepers and the Seven Kneelers: Prolegomena to a Study of the 'Belle-Verrières' of Rouen Cathedral," *XII. Colloquium des Corpus Vitrearum, Abstracts* (XXV. Internationaler Kongress für Kunstgeschichte, Vienna, September 1983), n.p.

1921.60

PROPHET FROM A TREE OF JESSE WINDOW

France, Picardie (Oise)

1240-1250

Inscription: SCRI [...] (meaningless)

Pot metal glass

31.0 x 8.3 (12 $\frac{3}{16}$ x 3 $\frac{3}{4}$)

Provenance: Demotte, New York;

Aldus C. Higgins, Worcester

Bibliography: L.-J. Demotte,

Catalogue of an Exhibition of Stained

Glass from the XIth to the XVIIIth

Century (New York, 1929), no. 8;

Worcester Art Museum Annual 2

(1936-1937), 80-81; Worcester Art

Museum, *Annual Report* (1936), 19;

Michael Cothren in Caviness et al.

(1978), 22-23; Virginia Chieffo Raguin,

"The Jesse Tree Prophet: In the

Workshop Tradition of the Sainte-

Chapelle," *Worcester Art Museum*



Journal 3 (1979-1980), 30, fig. 4; Cothren, "The Thirteenth and Fourteenth Century Glazing of the Choir of the Cathedral of Beauvais" (Ph.D. diss., Columbia University, 1980), 84; Cothren, "The Saint John the Baptist Window from Breuil-le-Vert (Oise): An Example of Iconographic and Stylistic Regionalism in the Second Quarter of the Thirteenth Century," in *Studies on Medieval Stained Glass*, n. 3. 1937.140

PROPHET FROM A TREE OF JESSE(?)

France, Soissons, Cathedral of Saints Gervais and Protais(?)

c.1250

83.0 x 33.0 (32 $\frac{7}{8}$ x 13) (65.0 x 21.5

[25 $\frac{5}{8}$ x 8 $\frac{1}{2}$] without added borders)

Pot metal glass

The feet are modern, and patched

borders have been added

Provenance: Ralph Hilton Philipson;

Mary S. Higgins, Worcester

Bibliography: Worcester Art Museum,

Annual Report (1970/1971), xxi; Carol

Stewart Harward in Caviness et al.

(1978), 26-27; Virginia Chieffo Raguin,

"The Jesse Tree Prophet: In the

Workshop Tradition of the Sainte-

Chapelle," *Worcester Art Museum*

Journal 3 (1979-1980), 28-35, fig. 1;

Madeline H. Caviness and Raguin,

"Another Dispersed Window from

Soissons: A Tree of Jesse in the

Sainte-Chapelle Style," *Gesta 20*

(1981), 191-198, fig. 1.

1971.1

ST. JOHN FROM A CRUCIFIXION

England, East Anglia(?)

14th century, second half

Pot metal glass and white glass with silver stain

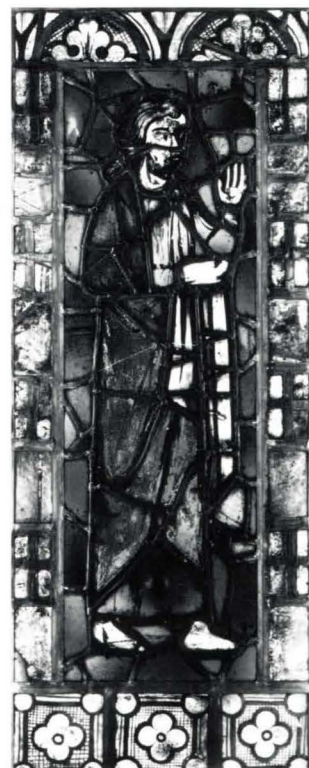
86.0 x 33.5 (33 $\frac{7}{8}$ x 13 $\frac{1}{4}$)

The left hand is a replacement, there are many stopgaps in the drapery, and the area surrounding the figure is a composite; the trace lines in the face and hand may be retouched

Provenance: Mary S. Higgins

Unpublished

1971.3



Prophet (1971.1)



St. John

KNEELING ABBOT DONOR WITH UNIDENTIFIED SHIELD

Arms: Per fess azure and vert issuant from base two branches of the second, over all in bend a crosier argent headed or

Germany, Cologne(?)

1510-1530

Pot metal and white glass with silver stain and sanguine

68.0 x 56.5 (26 $\frac{3}{4}$ x 22 $\frac{1}{4}$)

Provenance: Baron Stafford of Costessey, Norfolk; Roy Grosvenor Thomas, London

Bibliography: Maurice Drake, *The Costessey Collection of Stained Glass, Formerly in the Possession of George William Jerningham, 8th Baron of Costessey in the County of Norfolk* (Exeter, 1920), 7, no. 26; Orin E. Skinner, "Stained Glass in the Worcester Art Museum," *Stained Glass* 29 (Winter 1934/1935), 100-101, ill. (in reverse) 105; Evelyn R. Staudinger in Caviness et al. (1978), 75-77, no. 37.

1920.105



PANELS OF FRAGMENTS

England, chiefly East Anglia
14th-16th centuries

Inscription: B. ET IN IHM XPM FILIU EIUS UNICUM DOMINUM NOSTR

A and B: 210.0 x 63.0 (82 $\frac{3}{8}$ x 24 $\frac{3}{4}$)

(each); C: 105.0 x 47.5 (41 $\frac{3}{8}$ x 18 $\frac{3}{4}$)

Provenance: A and B: Boreham House, Chelmsford, Essex; C: Roy Grosvenor Thomas, London

Bibliography: "Recent Additions to the Medieval Collection," *Worcester Art Museum Bulletin* 24, no. 4 (Winter 1934), 81-87; Orin E. Skinner, "Stained Glass in the Worcester Art Museum," *Stained Glass* 29 (Winter 1934/1935), 100, 101, ill. 104; Caviness et al. (1978), 100.

1932.25, 26 and 1920.104

A few thirteenth-century drapery fragments are incorporated in panel 1971.2.



A (detail)

ST. ADRIAN OF NICOMEDIA

Germany, Cologne(?), or South Lowlands

1510-1525

Inscription: O SANTE · A [. . .] ANE ORA · PRO [. . .]

Pot metal glass and white glass with silver stain, some a double application
186.5 x 59.0 (73 3/8 x 23 1/4)

The upper part of the anvil, with the hammer, and the hind part of the lion are replacements

Provenance: Stoke Poges Manor, Buckinghamshire, to 1799; Stoke Poges, St. Giles' Church, north aisle; with P. W. French & Co., New York, 1929; William Randolph Hearst

Bibliography: George Lipscomb, *The History and Antiquities of the County of Buckingham*, vol. 4 (London, 1847), 568; N. H. J.

Westlake, *A History of Design in Painted Glass*, vol. 4 (London, 1894), 63-64, pl. LI a and b; *Art Objects and Furnishings from the William Randolph Hearst Collection; Catalogue Raisonné* [sale cat., Hammer Galleries] (New York, 1941), 330, no. 66-1; Caviness et al. (1978), 78-79, no. 38.

2728



St. Adrian

FRAGMENTS

A few fragments of thirteenth-century French glass have been incorporated into a lancet with three medallions illustrating the Massacre of the Innocents; style of Saint-Julien-du-Sault.

Bibliography: Virginia C. Raguin, *Stained Glass in Thirteenth-Century Burgundy* (Princeton, 1982), 67-68, n.76.

PRIVATE COLLECTIONS

M.H.C.

MARTYRDOM OF ST. LAWRENCE

England, Canterbury, Christ Church Cathedral

c.1175-1180

Pot metal glass

65.0 (without modern edges) x 32.0
(25 $\frac{5}{8}$ x 12 $\frac{5}{8}$)

The head is a contemporary stopgap; the nimbus is modern

Provenance: Dr. J. Francis Grayling, Sittingbourne, Kent (d. 1923); Bertram Christian, London (d. 1954); Gerard Kirsopp Lake (d. 1972)

Bibliography: "William Hayes Fogg Art Museum. Appendix II: Loans," *Report of the President of Harvard College and Reports of Departments* (1940-1941), 18; Caviness et al. (1978), 10-11; Madeline H. Caviness, *The Windows of Christ Church Cathedral, Canterbury* [Corpus Vitrearum Medii Aevi: Great Britain II] (London, 1981), 312-313, figs. 591, 591a.

(acquired by The Cloisters, The Metropolitan Museum of Art, New York, 1984. 232)



BORDER FRAGMENT

France, Reims, Abbey Church of Saint-Remi

1180-1185

Pot metal glass

8.5 x 36.0 (3 $\frac{3}{8}$ x 14 $\frac{1}{8}$)

The palmette has been cut in half and used to complete another panel, but the fragments are still in the original leads

Provenance: Edouard Didron(?); Octave Homberg, Paris; Jacques Seligmann & Co., Paris; Mr. C. S. Wadsworth, New York; Mrs. Thomas Proctor, Hamilton, Mass.

Bibliography: *Catalogue des objets d'art et de haute curiosité* [sale cat., Galerie Georges Petit, 11-16 May] (Paris, 1908), 60, lot 442; *Notable Paintings and Works of Art, Property of the C. S. Wadsworth Trust* [sale cat., Parke-Bernet Galleries Inc., 11 December] (New York, 1948), 44, lot 53; Caviness et al. (1978), 30-31.



Border fragment

TWO SCENES FROM AN INFANCY OF CHRIST WINDOW

A. The Visitation

B. The Nativity

France, Gassicourt (Ile de France),
Church of Sainte-Anne

c.1265

Pot metal glass

A: 49.0 x 37.0 (19 $\frac{1}{4}$ x 14 $\frac{1}{2}$); B: 60.0 x 37.5 (23 $\frac{3}{8}$ x 14 $\frac{3}{4}$)

The bottom of the Visitation panel has been extended using the border fragment from St. Remi (above); otherwise the panel's condition is excellent

Provenance: Edouard Didron; Octave Homberg, Paris; Jacques Seligmann & Co., Paris; Mr. C. S. Wadsworth, New York; Mrs. Thomas Proctor, Hamilton, Mass.

Bibliography: François de Guilhermy, "Notes sur diverses localités de la France," 40 vols. (1840-1872), Bibliothèque Nationale, Paris, MS fr. n.a. 6100, 7, fol. 393ff; Lucien Magne, *Vitraux anciens* [exh. cat., Union centrale des arts décoratifs, Section des monuments historiques] (Paris, 1884), 31, nos. 52 and 54; *Catalogue des objets d'art et de haute curiosité* [sale cat., Galerie Georges Petit, 11-16 May] (Paris, 1908), 60, lot 442; *Notable Paintings and Works of Art, Property of the C. S. Wadsworth Trust* [sale cat., Parke-Bernet Galleries Inc., 11 December] (New York, 1948), 44, lot 53; Carol Stewart Harward in Caviness et al. (1978), 30-34; Meredith Parsons Lillich, "Stained Glass from Western France (1250-1325) in American Collections," *Journal of Glass Studies* 25 (1983), 123, fig. 2.



Visitation



Nativity

TWO SCENES FROM THE LIVES OF THE DEACON SAINTS

A. The ordination of St. Stephen

B. St. Lawrence giving out the church treasure

France, Gassicourt (Ile de France),
Church of Sainte-Anne

c.1265

Pot metal glass

A: 56.0 x 54.0 (22 x 21 $\frac{1}{4}$); B: 56.0 x 52.0 (22 x 20 $\frac{1}{2}$)

Among modern replacements are the head on the right in A and most of the drapery of the right group in B

Provenance: Edouard Didron; Octave Homberg, Paris; Jacques Seligmann & Co., Paris; Mr. C. S. Wadsworth, New York; Mrs. Thomas Proctor, Hamilton, Mass.

Bibliography: Lucien Magne, *Vitraux anciens* [exh. cat., Union centrale des arts décoratifs, Section des monuments historiques] (Paris, 1884), 31, nos. 55 and 56(?); *Catalogue des objets d'art et de haute curiosité* [sale cat., Galerie Georges Petit, 11-16 May] (Paris, 1908), 60, lot 442; *Notable Paintings and Works of Art, Property of the C. S. Wadsworth Trust* [sale cat., Parke-Bernet Galleries Inc., 11 December] (New York, 1948), 44, lot 53; Carol Stewart Harward in Caviness et al. (1978), 35-37; Meredith Parsons Lillich, "Stained Glass from Western France (1250-1325) in American Collections," *Journal of Glass Studies* 25 (1983), 121-123, fig. 1.



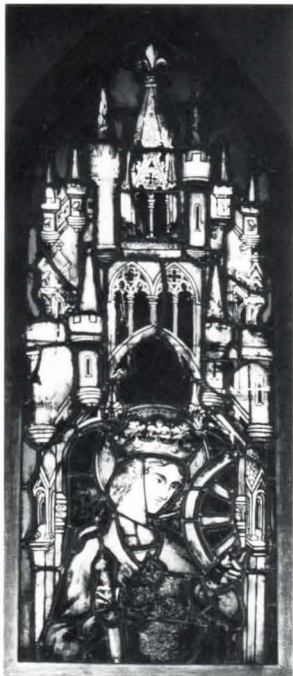
St. Stephen



St. Lawrence

FRAGMENT OF AN IMAGE OF ST. CATHERINE OF ALEXANDRIA UNDER A CANOPY

Southern Lowlands
Early 15th century
Pot metal glass and white glass with silver stain
Heavily restored, including the head and crown; some other parts are overpainted
129.0 x 50.5 (50 $\frac{3}{4}$ x 19 $\frac{7}{8}$)
Provenance: French & Co., New York, 1958
Unpublished



BUSTS OF TWO SAINTS

A. Female saint with a ring(?) and a scroll
B. Cardinal with a book
Germany
Early 15th century
Inscription: DNE MORTIS MICHI IHS IN AGONE
Pot metal glass and white with silver stain
The borders around the figures are modern, and the damask grounds may also have been replaced
79.0 x 46.0 (31 $\frac{1}{8}$ x 18 $\frac{1}{8}$); figured fragments: A. 31.0 x 32.0 (12 $\frac{3}{16}$ x 12 $\frac{5}{8}$); B. 27.0 x 39.0 (10 $\frac{5}{8}$ x 15 $\frac{3}{8}$)
Provenance: Hale's auction house, Boston, 1968
Unpublished
Mr. and Mrs. William A. Bernat



STS. JOHN THE EVANGELIST AND BARBARA

England, Hereford Cathedral
c.1440
White glass with silver stain
45.5-46.0 x 20.0 (17 $\frac{7}{8}$ -18 $\frac{1}{8}$ x 7 $\frac{7}{8}$) (each)
Provenance: Hampton Court, Herefordshire; with Wilfred Drake and Roy Grosvenor Thomas, London; Myron C. Taylor of New York and Killingworth, L.I.; with Vladimir Barjansky, New York
Bibliography: Roy Grosvenor Thomas, typescript, 1924, Boston Museum of Fine Arts, Department of European Decorative Arts and Sculpture, file 25-213; *Gothic and Renaissance Furniture [and] Sculpture, Old Master Paintings, . . . Collected by the Late Myron C. Taylor* [sale cat., Parke-Bernet, no. 1996] (New York, 1960), 62, no. 879; Madeline H. Caviness, "Fifteenth Century Stained Glass from the Chapel of Hampton Court, Herefordshire: The Apostles' Creed and Other Subjects," *Walpole Society Publications* (1970), 40-41, pl. 40 c, d;



St. John



St. Barbara

The Discerning Eye: Radcliffe Collectors' Exhibition [exh. cat., Fogg Art Museum, Harvard University] (Cambridge, 1974), no. 7 a and b; Annette Dixon Carmichael in Caviness et al. (1978), 56-58.

IMPERIAL SAINT (HENRY II?) WITH A MODEL OF A CHURCH

Switzerland

c.1460

Pot metal and white glass with silver stain

67.5 x 45.0 (26 $\frac{3}{8}$ x 17 $\frac{3}{4}$)

Most of the area surrounding the figure is modern, as are the left hand and part of the church; the face and crown may be overpainted

Provenance: The City of Basel; Karl Riggenschach, Basel; Hans Leonard Miescher, Emmenbrücke
Unpublished



FRAGMENTS

Fragments of English fourteenth- to fifteenth-century glass, chiefly from York, are in the collection of Orin E. Skinner; one panel has been exhibited (Caviness et al. [1978], 49-50), others are leaded into the study windows of his Newton house.

Another panel of fragments, largely English fifteenth century, was also published in Caviness et al. (1978), 51-52.

NEW YORK

BUFFALO

ALBRIGHT-KNOX ART GALLERY

H.J.Z.

with the assistance of M.P.L.

STANDING FIGURE

England

15th century

Pot metal (in the ground) and white glass with silver stain

46.4 x 36.8 (18¼ x 14½)

The head is old; the drapery and ground were recomposed with old and new pieces

Provenance: Bequest of Arthur B. Michael, Newton Center, Mass., 1942

Bibliography: Patricia Brooks, "Thomas of Oxford's Jesse Trees and the Standing Figure at Buffalo"

(unpublished paper read at the International Congress on Medieval Studies, Western Michigan University, 6 May 1982); Gary Radke, research paper in files of Albright-Knox Art Gallery, 1971 (unpublished); Radke in Lillich et al. (1974), 26-27; Steven A. Nash et al., *Albright-Knox Art Gallery: Painting and Sculpture from Antiquity to 1942* (New York, 1979), 162.

74:50.1

(on permanent loan to the Corning Museum of Glass, New York)



HALF-LENGTH FIGURE EMERGING FROM A TREE OF JESSE

France, Normandy, or England(?)

1500-1525

Inscription: EZEH·AS

Pot metal and white glass

44.5 x 30.0 (17½ x 11¾/16)

The right part of the inscription may be a stopgap. The glass on which the left hand and book are painted is shattered, and a part of it is missing. Unpublished

73:50.6

(on permanent loan to the Corning Museum of Glass, New York)



CORNING

CHRIST EPISCOPAL CHURCH

H.J.Z.

ARCHBISHOP SAINT WITH CROSS

England or Germany

15th century

Inscription: AND IN LOVING MEMORY
OF/1870 ELIZABETH JEWETT GILBERT
1958 (modern)

Pot metal, and white glass with silver
stain

168.0 x 52.0 (66 1/8 x 20 1/2)

Lower three panels are 15th century;
rest of window is modern

Provenance: Daguerre Collection,
Paris; Countess Sala, Paris and New
York; French & Co., New York;
purchased 1959

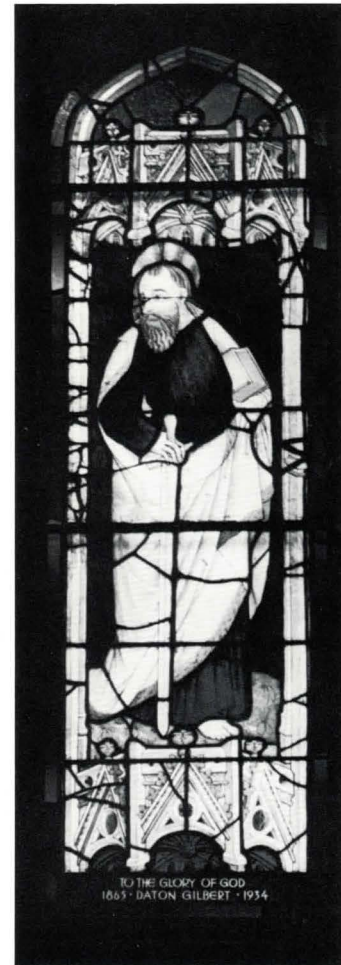
Bibliography: Letter from Milton
Samuels of French & Co. to Paul
Perrot, 18 May 1959, Christ Episcopal
Church files
window n v b



Archbishop Saint

purchased 1959

Bibliography: Letter from Milton
Samuels of French & Co. to Paul



Standing Saint

Perrot, 18 May 1959, Christ Episcopal
Church files
window n v c

STANDING SAINT WITH SWORD AND BOOK

England or Germany

15th century

Inscription: TO THE GLORY OF GOD/
1865 DATON GILBERT 1934 (modern)

Pot metal, and white glass with silver
stain

168.0 x 52.0 (66 1/8 x 20 1/2)

The three panels which include the
upper part of the figure's body and the
bottom of the canopy are essentially
old glass; the upper half of the head
and the figure's left arm and book,
however, are modern

Provenance: Daguerre Collection,
Paris; Countess Sala, Paris and New
York; French & Co., New York;

CORNING MUSEUM OF GLASS

H.J.Z.

with the assistance of M.P.L.

**GRISAILLE LANCET OF FOUR
PANELS WITH IVY AND
GERANIUM LEAF PATTERNS**

France (Orne), Sées Cathedral, Saint
Joseph's chapel (formerly St.
Augustine's chapel)

1270-1280

Pot metal glass

248.5 x 59.7 (97⁵/₈ x 23¹/₂)

Several pieces have been replaced,
particularly in the second panel from
the bottom, and there are many
mending leads

Provenance: Roy Grosvenor Thomas,
London; Abraham M. Adler, New
York

Bibliography: Philippe Verdier, "The
Window of Saint Vincent from the
Refectory of the Abbey of Saint-
Germain-des-Prés (1239-1244)," *Journal of the Walters Art Gallery*,
25-26 (1962-1963), 91; Verdier, "The
Decorative Arts," in *Art and the
Courts: France and England from
1259 to 1328* [exh. cat., National
Gallery of Canada] (Ottawa, 1972),
110-111; Meredith Parsons Lillich,
"Stained Glass from Western France
(1250-1325) in American Collections,"
Journal of Glass Studies 25 (1983),
124 and 126; Helen J. Zakin,
"Grisailles in the Pitcairn
Collection," *Studies on Medieval
Stained Glass*, fig. 6.
51.3.228



**GRISAILLE LOBE WITH VEGETAL
ORNAMENT**

France (Ille et Vilaine), Dol Cathedral
c.1285

Pot metal glass

25.0 x 28.25 (9⁷/₈ x 11¹/₈)

Excellent condition

Provenance: Bashford Dean, New
York; Parke-Bernet, New York

Bibliography: *Arms & Armor*,
*Firearms, Bladed Weapons, Suits of
Armor, Gothic & Renaissance
Stained Glass . . . Collection Formed
by the Late Bashford Dean* [sale cat.,
Parke-Bernet Galleries, 26 October]
(New York, 1950), 33, no. 164.
50.3.92



ANGEL PLAYING A HARP

England
14th century (quarries 15th century)
Pot metal and silver stain on white glass
67.3 x 32.4 (26½ x 12¾)
Reassembled in modern times; some modern pieces
Provenance: Roy Grosvenor Thomas; Philip Hofer
Bibliography: *Transformations of the Court Style: Gothic Art in Europe 1270-1330* [exh. cat., Rhode Island School of Design] (Providence, 1977), 150-151.
54.2.2

HEAD OF CHRIST

Germany or England
15th century
Inscription: OM̄ PATREM(?) DNE CREDO IN IH̄M [...] CINE
Pot metal, and silver stain on white glass
33.75 x 29.75 (13¼ x 11⅞)
Many mending leads; ground recomposed
Provenance: Roy Grosvenor Thomas, London
Unpublished
51.2.185



Angel Playing a Harp

HERALDIC PANEL

Arms: (LEFT) Azure a steckglas argent surmounted by a mullet of six points or (Escher vom Glas); a crest the same, with helm and mantling azure and argent; (RIGHT) per fess, sable a pale argent and gules (unidentified); crest: a jester coupé, per pale argent and gules, with helm and mantling
Attributed to the workshop of Lucas Zeiner
Switzerland, Zurich(?)
1500-1510
38.9 x 31.1 (15¼ x 12¼)
Some unmended breaks; one piece of glass is missing
Provenance: not disclosed
Bibliography: "Acquisitions to the Glass Collection," *The Corning Museum of Glass Annual Report* 1983 (1983), 6-7 (color ill.).
83.3.245



TWO SHIELDS

A. *Arms*: Argent, two bars gules, in chief three mullets gules (Washington) impaling azure, a chevron between three covered cups or (Butler)

B. *Arms*: Argent, two bars gules, in chief three mullets and in fess-point a crescent gules (Washington) impaling sable, three fish hauriant in fess argent, a chief or (Kitson)

England, Northamptonshire, Sulgrave Manor

1588

Inscriptions: A. WASHINGTON / AND BUTLER; B. WASHINGTON / AND KITSON
Pot metal and white glass with silver stain

A: 48.6 x 31.9 (19 $\frac{1}{8}$ x 12 $\frac{9}{16}$); B: 47.2 x 34.0 (18 $\frac{3}{8}$ x 13 $\frac{3}{8}$)

Each panel has some mending leads

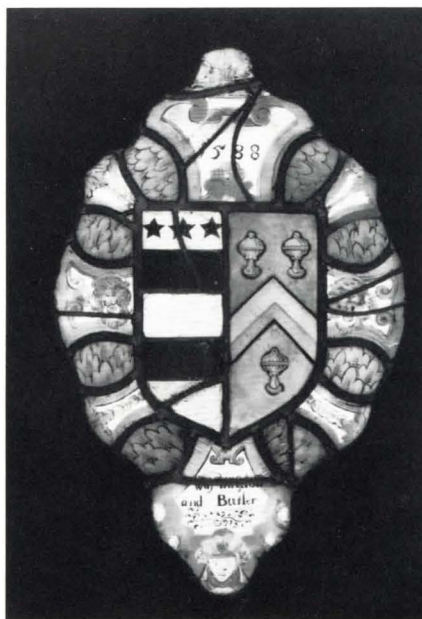
Provenance: Lawrence Washington, builder of Sulgrave Manor; Colonel the Hon. H. Hely-Hutchinson of Weston Manor and Sulgrave Manor; Sacherell Sitwell, Weston Hall; purchased 31 May 1957, Sotheby's, London

Bibliography: Kennett Love, "Two Washington Ancestral Panels are Sold," *New York Times* 106 (1 June 1957), sec. 1, 1 and 4; "Washington's Coat of Arms Coming to America," *Washington Post* (23 June 1957), sec. 1, 1; Richard M. Ketchum, *The World of George Washington* (New York, 1974), 16-17.

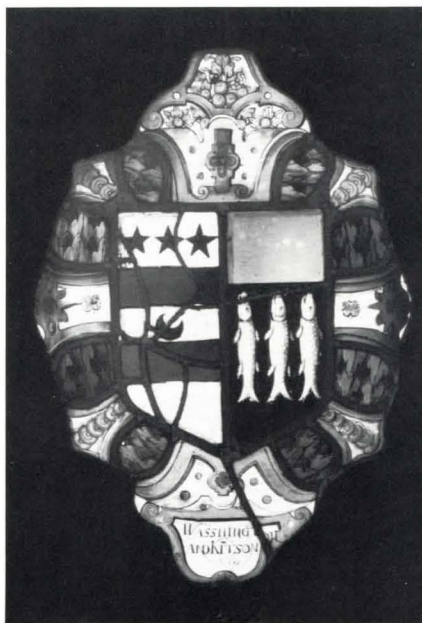
57.2.10 A and B

NOTE

Two thirteenth-century shields on loan to the Corning Museum (L. 193.2.52 and L. 194.2.52) are listed under the Metropolitan Museum of Art, New York; two fifteenth- to sixteenth-century figures on permanent loan from the Albright-Knox Art Gallery, Buffalo, have been described above; a sixteenth-century Swiss heraldic panel (L.4.3.74) is on loan from the Henry Francis duPont Winterthur Museum, Delaware, and will be included in the next section of the checklist.



A



B

HERALDIC PANEL

Arms: Or three quatrefoils in pale tenné, dimidiating azure a fleur-de-lis argent; with helm and mantling, in an oval

Northern Lowlands

16th century, second half

Inscriptions: below shield: 1667;
cartouche in bottom of panel: A° 1652 / MEN TIMMERT HIER HUISEN HOOCH UND / VAST, DAER WIJ SIN ALS EET(?) FREMDE GASTT: / LAET VUS HIER BOW(?)T HUISEN METSUL: / EKT MUREN, DI HIER NAMAELS MOGEN DURE / DR. HEER BERENDT AELBERS. / KERKMEISTER
White glass with silver stain and enamels

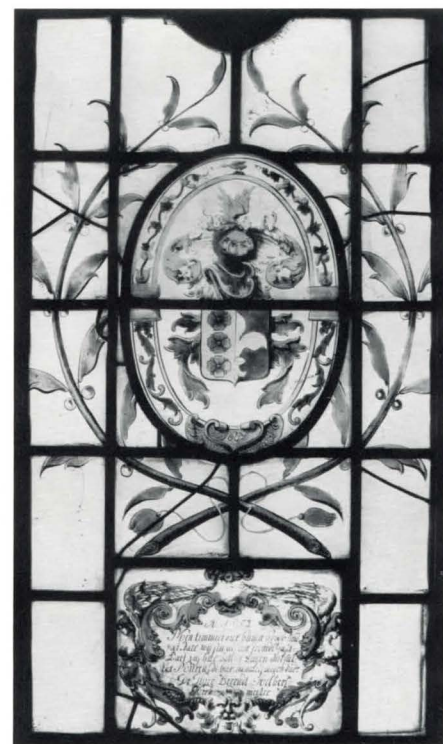
70.5 x 39.0 (27 $\frac{3}{4}$ x 15 $\frac{3}{8}$)

The decorative elements did not belong together originally; the shield may be modern

Provenance: not recorded

Unpublished

no accession number



GLENS FALLS

THE HYDE COLLECTION

H.J.Z.

with the assistance of M.P.L.

PRESENTATION OF CHRIST IN THE TEMPLE

France, Lyons

c.1195 (with modern additions)

Pot metal

69.7 x 58.4 (27½ x 23)

The leading to the right of the altar, the glass which forms the body of the Child, and the upper torso of the figure who holds the Child are medieval, as is the glass which forms the drapery of the far right and far left figures, and the head of the far left figure

Provenance: Charnoz Collection, Paris, early 1920s; purchased from Brummer Gallery, New York, 1928
Bibliography: Nancy Kraus in Lillich et al. (1974), 18-19; James K.

Kettlewell, *The Hyde Collection Catalogue* (Glens Falls, 1981), 4-5. 1971.112

ENTRY INTO JERUSALEM

France, Rouen

c.1325

Pot metal, white glass, and silver stain

51.0 x 34.6 (20⅞ x 13⅞)

Reused and new glass composes Christ's robe and most of the ground in the lower part of the panel; some trace lines are reinforced

Bibliography: Lillich et al. (1974), 24-25; James K. Kettlewell, *The Hyde Collection Catalogue* (Glens Falls, 1981), 6-7. 1971.114



Entry into Jerusalem



Presentation in the Temple

FRAGMENTS

There are two panels of miscellaneous fragments, one largely English, Norwich style, fifteenth century, including an angel's head and an inscription: MALACHIA (1983.2), and one French, c.1700 (1983.1).
Bibliography: Helen Zakin in Lillich et al. (1974), 25.

ITHACA

ITHACA COLLEGE, GANNETT CENTER H.J.Z.
with the assistance of M.P.L.

SHIELD

Impaled Arms: (LEFT) Quarterly, 1 quarterly, i gules bezanty or, a canton ermine, ii and iii azure three bearded heads affronté argent and a chief or, iv argent a chevron azure between three martlets sable, a chief gules; 2 party, quarterly of six, i gules on a chevron argent three bars gemelles sable (Throckmorton), ii or a fess embattled sable, iii gules three birdbolts reversed argent, iv gules a fess between five gouttes (three and two) or, v or three torteaux, vi gules three horseshoes barry or and argent; 3 party, quarterly of six, i per fess ermine and argent (or sable?) ii argent on a fess cotised gules between three martlets gules a mullet or, iii and vi azure fretty argent (De Echingham), iv and v per fess in chief argent a martlet sable and in base gules; 4 party, quarterly of six, i azure two garbs in bend and a chief or, ii gules on a fess argent a martlet sable, iii and vi sable a larme(?) argent and a chief or, iv and v argent an ermine spot sable over all a fess gules; (RIGHT) quarterly, 1 and 4 quarterly, i and iv or a maunch gules (Hastings), ii and iii barruly argent and azure an orle of martlets gules (De Valence), 2 and 3 or a cross sable
England
15th century
Pot metal and white glass with enamel and silver stain
27.9 x 22.6 (11 x 8⁷/₈)
A few mending leads; one new piece at lower left

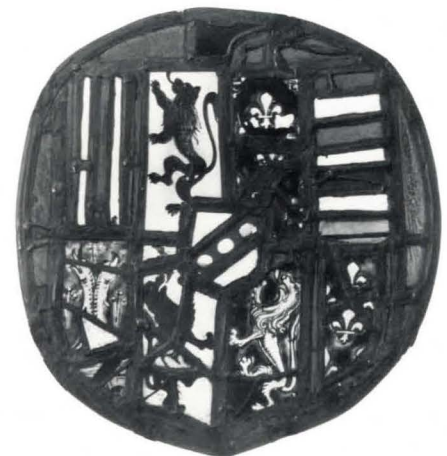
Provenance: Gift of Ellis L. Phillips, Jr., 1978
Unpublished
B3

MEDALLION WITH A SHIELD

Arms: Quarterly, 1 per pale, dexter gules two pallets or, sinister or a lion rampant sable, 2 per pale, dexter sable semée of fleurs-de-lis or (broken and patched), sinister gules three bars argent, 3 per pale, dexter azure crusilly fitchy two barbels addorsed or (De Barre), sinister or a lion rampant contourné sable, 4 per pale, dexter sable a lion rampant or, sinister sable semée of fleurs-de-lis or, in a bordure gules; an inescutcheon or on a bend sinister gules three plates argent
France or England
15th century
Pot metal, and white glass with red enamel
29.5 x 27.0 (11⁵/₈ x 10⁵/₈)
Some replacement pieces in lower left corner; many mending leads
Provenance: Gift of Ellis L. Phillips, Jr., 1978
Unpublished
B1



Shield



Medallion with Shield

MEDALLION WITH A SHIELD

Arms: Quarterly, 1 per pale, dexter argent a pile between four leopard's faces gules, over all a fess azure, sinister quarterly azure and argent six lozenges conjoined in a bend sinister and a chief gules, 2 party of six pieces argent and azure three leopard's faces gules, 3 argent a chevron gules between three leopard's faces sable, 4 per pale, dexter as 1 dexter, sinister gules a cross crosslet argent
France or England

Late 15th or early 16th century

Pot metal, and flashed red glass, abraded

22.7 x 20.4 (8¹⁵/₁₆ x 8) (shield alone)

One new white piece at bottom right of shield; surround is modern

Provenance: Gift of Ellis L. Phillips, Jr., 1978

Unpublished

E4



HERALDIC PANEL

Arms: Quarterly 1 and 4 azure a saltorel or between two mullets of six points argent fesswise, 2 and 3 argent damasked, on a chief gules three escallops or; with mantling and a helm; crest: two hands and arms armed grasping falchions
Switzerland

1599

Inscription: J. DAVID VON VULLIER/MIN HERR ZU PAM-/PIGNY 1599

Pot metal, flashed glass, white glass with silver stain and blue enamel

33.5 x 22.0 (13¹/₄ x 8⁵/₈)

Left caryatid is modern; there are many unmended breaks

Provenance: Gift of Ellis L. Phillips, Jr., 1978

Unpublished

D3



Heraldic Panel

MEDALLION WITH SHIELD AND DUCAL CORONET

Arms: Party per pale: dexter, azure(?) a wolf's head erased contourné proper; sinister, gules three lions passant or armed and langued azure, a bend azure(?)
England

Late 16th or early 17th century

Inscription: WILLIAM EARLE / OF PENBROKE THE / KINGS MARSHALL.

White glass with enamel and silver stain

36.5 x 28.5 (14³/₈ x 11¹/₄)

Right half of scroll replaced; blue enamel has worn off; breaks mended with leads

Provenance: Gift of Ellis L. Phillips, Jr., 1978

Unpublished

D4



Medallion with Shield and Coronet

HERALDIC ROUNDEL

Arms: Or two wolves passant contourné in pale sable surmounted by on a mount a tree vert fructed gules, within a border gobony gules and (gray?); with helm and mantling; plumed crest

Northern Lowlands

Early 17th century

White glass with silver stain and enamels

24.7 x 20.4 (9¾ x 8)

Two stopgaps upper left; many mending leads

Provenance: Gift of Ellis L. Phillips, Jr., 1978

Unpublished

EI



HERALDIC ROUNDEL

Arms: Or on a mount vert a bear sejant contourné proper collared and chained or to a coupéd stock proper; crest: a bear of the same; with helm and mantling

Northern Lowlands

1631 (inscribed)

White glass with silver stain and enamels

24.0 x 18.8 (9½ x 7½)

Many mending leads

Provenance: Gift of Ellis L. Phillips, Jr., 1978

Unpublished

E3



HERALDIC ROUNDEL

Arms: Or three chevrons sable, on a quarter (gray?) a crescent between three mullets of six points sable; with helm and mantling; crest: a demi wild man holding in dexter a pick and in sinister a shield

Northern Lowlands

1633

Inscription: ANO LIEFDE BAERT VREDE

1633

White glass with silver stain and enamel

22.0 x 16.4 (8½ x 6½)

Provenance: Gift of Ellis L. Phillips, Jr., 1978

Unpublished

DI



HERALDIC PANEL

Arms: Gules damasked a wild woman proper holding in dexter a fleur-de-lis or and in sinister an arrow with three crossbars of graduated length argent point upward; with helm and mantling; crest: a demi-figure of the same rising from a coronet

Hans Caspar Gallati

Switzerland

1670

Inscriptions: Signed at base of shield:

H C G; on cartouche: HAUPTMAN

FRIDOLIN FREÜWLER / LANDTSHAUBTMAN

UND DES RATS / ZU GLARUS DISER ZEIT

REGIER-/ENTER LANDTVOGT DER

GRAFSCHAFT / DES UNDERN UND OBERN

RHEINTHALS / 1670

White glass with enamels and silver stain

34.0 x 22.8 (13⅜ x 9)

Many breaks repaired with leads

Provenance: Gift of Ellis L. Phillips, Jr., 1978

Unpublished

B4



HERALDIC PANEL

Arms: Azure a lion rampant gules, armed and bearing three nails argent; with helm and mantling; crest: a demi-lion of the same
Hans Caspar Gallati
Switzerland
1679

Insription: H. JO. ADAM KELLER ALT /
HOFFAMEN UND RIDTMEISTER /
A(?)UCHBUCHER ALLHIE. 1679 / HCG
White glass with silver stain and enamel

33.4 x 23.5 (13 $\frac{1}{8}$ x 9 $\frac{1}{4}$)
A few mending leads

Provenance: Gift of Ellis L. Phillips, Jr., 1978
Unpublished
C3

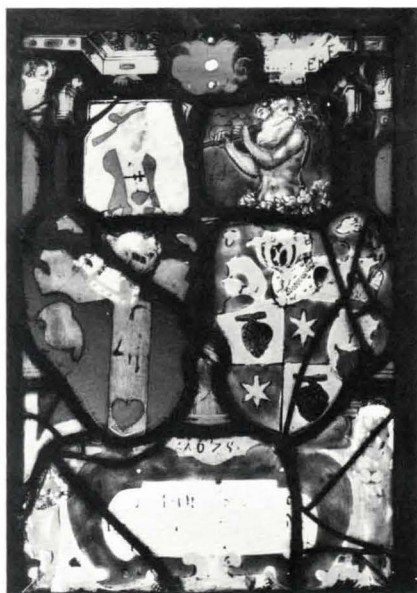


HERALDIC PANEL

Arms: (LEFT) Gules on a pale or a heart of the field in base; with helm and mantling; crest: bust of a man couped proper habited as the shield, banded about the temple with a ribbon gules; (RIGHT) quarterly, 1 and 4 or a bunch of grapes azure, 2 and 3 azure a mullet of six points or; with helm and mantling; original crest missing

Germany, south(?)
17th century (the date 1678 has probably been reinforced)
Inscriptions not legible
White glass and flashed glass with enamels and silver stain
33.6 x 23.0 (13 $\frac{1}{4}$ x 9 $\frac{1}{16}$)
Wild man and pieces along top of panel are replacements; most of the paint has disappeared

Provenance: Gift of Ellis L. Phillips, Jr., 1978
Unpublished
D5



HERALDIC ROUNDEL

Arms: Quarterly, 1 and 4 or diapered a rose or, 2 and 3 vert a bend sinister argent cotised (gray?), the lower cotise raguly; with helm and mantling; crest: a rose

Northern Lowlands
17th century

White glass with silver stain and enamels

28.3 x 20.8 (11 $\frac{1}{8}$ x 8 $\frac{3}{16}$)

Provenance: Gift of Ellis L. Phillips, Jr., 1978
Unpublished
C2



HERALDIC ROUNDEL

Arms: Or a lion rampant contourné sable crowned, armed, and langued gules; with helm and mantling; crest: a bird (?) or harpie with a maltese cross on its neckband

Northern Lowlands

17th century

White glass with silver stain and enamel

26.7 x 19.7 (10½ x 7¾)

Provenance: Gift of Ellis L. Phillips, Jr., 1978

Unpublished

D2

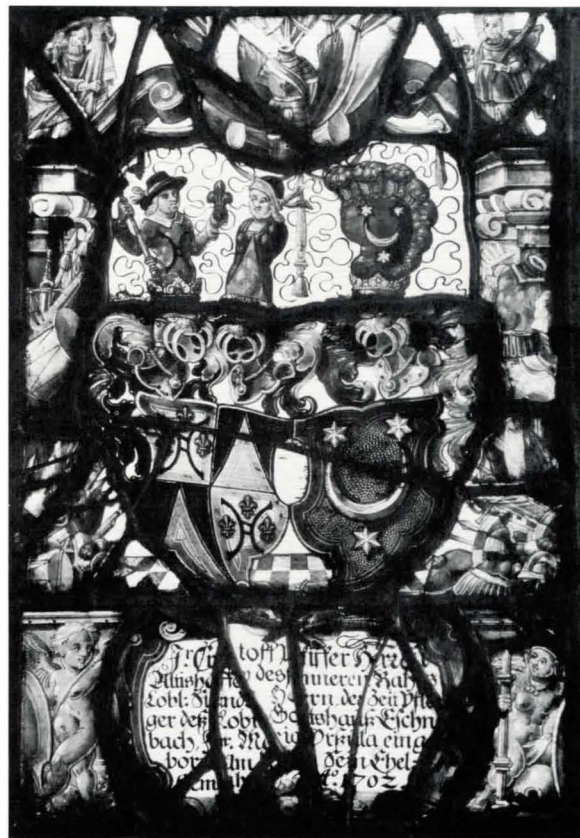


HERALDIC PANEL

Arms: (LEFT) Quarterly, 1 and 4 or voided flanches connected by two bars gemelles three fleurs-de-lis azure, 2 and 3 azure a pile reversed or; with helm and mantling; crest: dexter, the demi-figure of a man habited as 1 and 4 and with a hat, holding in dexter a staff(?) and in sinister a fleur-de-lis, rising from a coronet; sinister, the bust of a female warrior couped, habited as 2 and 3; (RIGHT) azure a crescent argent between three mullets of six points or; with helm and mantling; crest: a plumed escutcheon of the same rising from a coronet

Switzerland, Lucerne school

1702



Inscription: JR CHRISTOFF PFYFER HERE
ZU / ALTISHOFFEN DES INNEREN RATHS /
LOBL. STAND LUZERN DER ZEIT PFLE-/GER
DESS LOBL. GOTTHAUS ESCHN-/BACH. FR.
MARIA PRSSILLA EIN GE-/BORNE AM RHYN
SEIN EHEL/GEMAHEL A^O 1702

White glass with enamels and silver stain

34.4 x 22.4 (13½ x 8⅓/16)

One new piece in inscription with letters "toff P/n des/ Lu/Go/ria"

Provenance: Gift of Ellis L. Phillips, Jr., 1978

Unpublished

CI

KATONAH

CARAMOOR CENTER FOR MUSIC AND THE ARTS

L.M.P.

FRAGMENT, HEAD OF A BISHOP SAINT

England
15th century, first half
Pot metal, white glass with silver stain
Diameter: 14.5 (5¹¹/₁₆)
Provenance: Grosvenor Thomas, London; Walter T. Rosen, Katonah, N.Y.
Unpublished

RECOMPOSED FIGURE, HEAD AND DRAPERY PROBABLY FROM SAME SOURCE

France(?)
Late 15th/early 16th century
Inscription: REX: / [. . .]
Pot metal, white glass with silver stain
90.2 x 39.4 (35¹/₂ x 15¹/₂)
Very little repainting
Provenance: Arthur S. Vernay, New York; Walter T. Rosen, Katonah, N.Y.
Unpublished

BUST OF AN OLD TESTAMENT FIGURE

South Lowlands
c.1520-1525
Inscription: DAVIT(?)
Pot metal, white glass with silver stain
Diameter: 16.0 (6⁵/₁₆)
Provenance: Sir Thomas Neave, Dagenham Park, Essex(?); Grosvenor Thomas, London; Walter T. Rosen, Katonah, N.Y.
Unpublished



**BUST OF AN OLD TESTAMENT
FIGURE**

South Lowlands

c.1520-1525

Pot metal, white glass with silver
stain

Diameter: 16.0 (6 $\frac{5}{16}$)

A dealer's mark, "1333," has been
painted on the right background

Provenance: Sir Thomas Neave,
Dagenham Park, Essex(?); Grosvenor
Thomas, London; Walter T. Rosen,
Katonah, N.Y.

Unpublished



**OVAL HERALDIC PANE, SHIELD
WITH CREST AND MANTLING**

Arms: Quarterly, 1 or a river wavy
argent and azure, a tree proper, five
slipped leaves proper overall, on a
bordure or nine saltorels or, 2 sable
two sickles proper quartering azure
two fleurs-de-lis or, 3 azure in pale
thirteen estoiles or, 4 or two wolves
argent, on a bordure or nine drinking
cups or; crest: a barred helm, the
mantling as in the field, surmounting
a wreath an arm bearing a sword
proper (unidentified, probably
Spanish)

North Lowlands

17th century

White glass with enamel and silver
stain

27.0 x 21.0 (10 $\frac{7}{8}$ x 8 $\frac{3}{4}$)

Provenance: Grosvenor Thomas,
London; Walter T. Rosen, Katonah,
N.Y.

Unpublished

**FRAGMENT: A WOMAN
CARRYING A JUG IN A
CORNFIELD (RUTH?)**

South Lowlands

c.1520-1525

Pot metal, white glass with silver
stain

Diameter: 19.0 (7 $\frac{1}{2}$)

Provenance: Sir Thomas Neave,
Dagenham Park, Essex(?); Grosvenor
Thomas, London; Walter T. Rosen,
Katonah, N.Y.

Unpublished



**PAIR OF OVAL HERALDIC PANES
WITH WREATHS AND WOMEN'S
SHIELDS**

A. *Arms:* Per pale bendy fessy gules
and or, impaling argent a lion
rampant sable (not illustrated)

B. *Arms:* Argent a lion rampant sable,
impaling argent five cinquefoils
proper azure

North Lowlands

1620

Inscription: B. MARIA MARTIN. 1620
White glass with silver stain and
enamel

26.0 x 21.0 (10 $\frac{1}{4}$ x 8 $\frac{3}{4}$)

Provenance: Grosvenor Thomas,
London; Walter T. Rosen, Katonah,
N.Y.

Unpublished



**OVAL HERALDIC PANE WITH
WREATH AND SHIELD**

Arms: Argent a fess sable, in chief three ducks sable, in base a lozenge gules framed by two cinquefoils vert; quartering azure a fleur-de-lis surrounded by three roses argent (unidentified)

North Lowlands

17th century

Inscription: LIEFFDE MAEKT MILDE
MERTENS

White glass, enamel, grisaille, and silver stain

26.0 x 21.0 (10 $\frac{1}{4}$ x 8 $\frac{1}{4}$)

Provenance: Grosvenor Thomas, London; Walter T. Rosen, Katonah, N.Y.

Unpublished

**OVAL HERALDIC PANE WITH A
CARTOUCHE AND WOMAN'S
SHIELD**

Arms: Quarterly 1 and 4 per fess in chief or a rampant eagle crowned sable, in base or a castle gules, 2 and 3 barry or and azure a saltire gules on an escutcheon azure a rampant eagle or; impaling quarterly 1 and 4 three millrinds 2 and 1 sable, 2 and 3 argent a chevron gules (unidentified)

North Lowlands

17th century

White glass with enamel and silver stain

28.0 x 21.0 (11 x 8 $\frac{1}{4}$)

Provenance: Grosvenor Thomas, London; Walter T. Rosen, Katonah, N.Y.

Unpublished

**OVAL HERALDIC PANE, SHIELD
WITH CREST AND MANTLING**

Arms: Or on a fess gules three beans argent, three fish naiant azure in chief and base, impaling argent on a hillock a rosebush proper gules and vert; crest: a barred helm sinister, the mantling as in the field, surmounting a wreath, on a pair of wings raised a fish, proper, as in the field (unidentified)

North Lowlands

17th century

White glass with enamel and silver stain

24.5 x 20.0 (9 $\frac{5}{8}$ x 7 $\frac{7}{8}$)

Provenance: Grosvenor Thomas, London; Walter T. Rosen, Katonah, N.Y.

Unpublished



MANHASSET

CHRIST EPISCOPAL CHURCH

L.M.P.

COMPOSITE WINDOW, THE FALLING OF THE IDOLS AND THE LAST SUPPER

France, Paris, St.-Germain-des-Prés(?)

1240-1250.

Pot metal

159.0 X 110.0 (62½ X 43¼)

The idols are old glass although the background is modern. The Last Supper is composed entirely of fragments whose original iconography is uncertain; the heads of Judas and some of the other apostles, the feet of the apostles in the right panel, one small fragment of drapery, and a few border palmettes and mosaic quarries are thirteenth century. The window is largely composed of reused, pitted pot metal.

Provenance: Mr. and Mrs. Payne Whitney

Bibliography: David L. Shirey, "Treasures in Stained Glass," *New York Times* (18 February 1973), Long Island section, 114, 185.



NEW YORK

THE BROOKLYN MUSEUM

J.H.

VIRGIN AND CHILD

England(?)

14th century, first half

Pot metal, white glass and silver stain

160.0 x 46.0 (63 x 18 1/8)

Upper portion of panel recomposed;
numerous replacements

Provenance: Grosvenor Thomas,
London

Bibliography: Maurice Drake, *The
Grosvenor Thomas Collection of
Ancient Stained Glass*, pt. 1 [exh.
cat., The Charles Gallery] (New York,
1913), no. 151; *The Gallery of
Medieval Art* [exh. cat., The Brooklyn
Museum] (New York, 1936), no. 173.

13.28



ARCHITECTURAL CANOPY

Germany, Thuringia(?)

14th century, last quarter

Pot metal, white glass and silver stain

76.0 x 40.5 (30 x 16)

Restoration at top of panel and in
background

Provenance: Grosvenor Thomas,
London

Bibliography: *The Gallery of
Medieval Art* [exh. cat., The Brooklyn
Museum] (New York, 1936), no. 172.

13.29



ESTHER BEFORE AHASUERUS

South Lowlands, Brabant(?)

c.1530

Pot metal, white glass and silver stain

84.1 x 67.3 (33 $\frac{3}{8}$ x 26 $\frac{1}{2}$)

Some pitting and cracks throughout panel

Provenance: Walter Rothschild, New York

Unpublished

55.84-4

MARY MAGDALENE TEACHING IN MARSEILLES(?)

South Lowlands, Antwerp (?)

c.1550-1560

Pot metal, white glass and silver stain

78.3 x 56.5 (30 $\frac{7}{8}$ x 22 $\frac{1}{4}$)

Some pitting and mended cracks, edge fillets modern

Provenance: Walter Rothschild, New York

Unpublished

55.84-3



Mary Magdalene

NOTE

The checklist for the Brooklyn Museum is incomplete. Much of the glass has not been photographed; it is in storage and unavailable for study. Some hint of the number of pieces still to be listed can be gleaned from museum records, which include the following works:

Four additional panels from the collection of Walter Rothschild:

55.84-1 A Virgin Holding the Model of a Church
South Lowlands, 15th century

55.84-2 Donors with Patron Saint
South Lowlands, 16th century

55.84-5 Roundel with Bearded Elder
Germany(?), 16th century

55.84-6 Roundel with Bearded Elder
Germany(?), 16th century

Two panels from the collection of Frederic B. Pratt, Glen Cove, N.Y.:

43.242 B The Annunciation
origin and date undetermined

43.242 A The Visitation
origin and date undetermined

Sixteen panels from the collection of the Babbott family, uncatalogued but including five armorial panels, Germany and England, 16th and 17th century; three heraldic panels with figures, Switzerland, 16th and 17th

century; two enameled panels with Sts. Peter and Paul, South Lowlands, 16th century; two panels with female saints, England, 15th century; St. Dorothea, Germany, 16th century; and three silver stained roundels.

Four additional panels from the museum collection are published in *The Gallery of Medieval Art* [exh. cat., The Brooklyn Museum] (New York, 1936), nos. 174-177 (not ill.).

THE COOPER-HEWITT MUSEUM

J.H.

The Smithsonian Institution's National Museum of Design

DONORS WITH PATRON SAINT PAUL

Arms: (not blazoned)

South Lowlands, Brussels(?)

c.1535

Inscriptions: TANQUAM PARVULIS IN
XRTIO LAC VOBIS POTUM DEDI. / EPIST AD
CORINTH. I CAP. III VI.2.; SANCTE PAVLE
ORA (behind saint); D and B (above
donors)

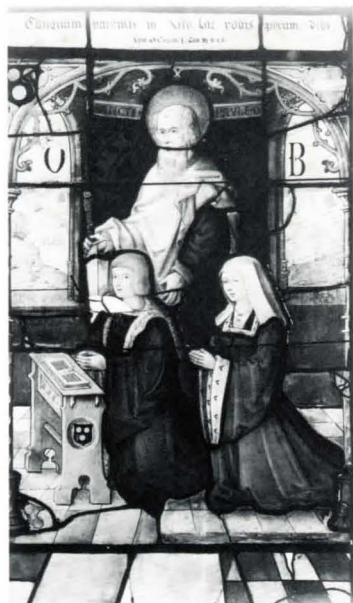
Pot metal, white glass, silver stain,
and enamel

Foreground added at bottom of panel

Provenance: Mrs. John Innes Kane,
New York

Unpublished

1926-37-262C



FEMALE DONOR WITH HER DAUGHTER

South Lowlands, Flanders(?)

16th century, second quarter

Inscription: EXURGENS MARIA ABET ET
INTRAVIT IN DOMI/ ZACHARIE ET
SALUTAVIT ELIZABETH .I.R.I.

Pot metal, white glass and silver stain

Lower edge of panel added; loss in
center under inscription

Provenance: Mrs. John Innes Kane,
New York

Unpublished

1926-37-262D



THE ANNUNCIATION

Germany, Lower Rhineland

Mid-16th century

Inscription: AVE GRĀ PLENA

Pot metal, white glass and silver stain

Upper and lower borders added

Provenance: Mrs. John Innes Kane,
New York

Unpublished

1926-37-262A



HERALDIC PANEL

Arms: Quarterly, 1 and 4 azure on a triple mount vert a tree eradicated proper (An der Allmend), 2 and 3 or two mill irons sable (Pfiffer); crests: 1 above a barred helm to sinister a wing azure charged with a tree eradicated proper (for An der Allmend), 2 above a barred helm to dexter a ducal coronet and above that a demi-man vested sable and or and upon his breast and hat a fleur-de-lis azure (for Pfiffer); mantling 1 azure and vert, 2 or and sable

Switzerland, Lucerne(?)

Dated 1695

Inscription: JR. LANDTVOGT FRANTZ ROTH AN DER / ALLMEND DES INNERE RATHI LOBLIEHER STATT / LUCERN UND FR. MARIA ANASTASIA PFIFFERIN / SEIN EHEGEMAHLIN AÖ 1695.

31.8 x 22.5 (12½ x 8⅞)

Pot metal, white glass, silver stain, and enamel

Releaded cracks at top and bottom of panel

Provenance: Mrs. A. Murray Young, New York

Unpublished

1937-28-20

HERALDIC PANEL

Arms: Quarterly, 1 and 4 azure a wild man proper wreathed about the head and waist with foliage and holding in his sinister hand a tree (Weild), 2 or a branch of five leaves proper (Meyer von Schauensee), 3 argent on a triple mount vert a holly leaf of the last (Bircher); crests: 1 on a barred helm to sinister a demi wild man bearing on his dexter shoulder a tree trunk all proper (for Weild), 2 on a barred helm affronté a demi-man proper vested or and holding in his dexter and sinister hands a branch of five leaves proper (for Meyer); mantling 1 vert and azure, 2 or and vert

Switzerland, Lucerne(?)

Dated 1695

Inscription: HR. CORNELI WEILD DES GROSEN RATHI / UND GEWEITER OBERVOGT ZU EBIKON UND / FR. ANNA CATHARINA BIRCHERIN UND FR. / BARBARA MAYERIN SEIN EHEGEMAHLIN AÖ 1695.

Pot metal, white glass, silver stain, and enamel

32.3 x 22.5 (12¾ x 8⅞)

Cracks throughout, some releaded

Provenance: Mrs. A. Murray Young, New York

Unpublished

1937-28-21



**SAINT AUGUSTINE AND A
DONOR**

Germany

16th century, second half

Inscriptions: (around halo) s.

AVGVSTINVS EPISCVS FRAT GOTTARD'
THORN DE DUREN P [...] N [...] (below
scene)

Pot metal, white glass, silver stain,
and enamel

Several replacements in figure of
donor

Provenance: Mrs. John Innes Kane,
New York

Unpublished

1926-37-262B



NOTE

Seven panels of German and Swiss
glass from the collection of C. Helme
and Alice B. Strater (accession
numbers 1976-1-98 to 104) are
uncatalogued and unphotographed.
None of the glass is available for
examination, and in some cases
dimensions are unrecorded.

THE HISPANIC SOCIETY OF AMERICA

J.H.

PANEL OF GRISAILLE GLASS

Spain, Basque province of Alava

Late 13th century

Pot metal and white glass

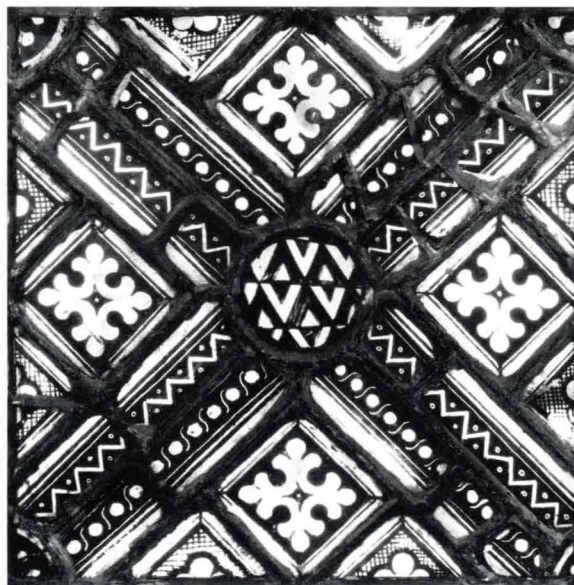
28.5 x 29.0 (11 $\frac{1}{4}$ x 11 $\frac{3}{8}$)

Center may be an insertion of old
glass

Provenance: Bashford Dean, New
York

Bibliography: *The Hispanic Society of
America Handbook* (New York,
1938), 154-155, ill. p. 155.

T360



THE METROPOLITAN MUSEUM OF ART
AND THE CLOISTERS

J.H.

BORDER FRAGMENT

France, Abbey of Saint-Denis, Moses
window(?)

1141-1144

Pot metal glass

29.2 x 19.0 (11½ x 7½)

Center spike upside down, some
replacements

Provenance: Grosvenor Thomas,
London; George D. Pratt, Glen Cove,
N.Y.

Bibliography: BMMA (1926), 294;

Louis Grodecki, "Fragments de
vitraux provenant de Saint-Denis,"

Bulletin monumental 110 (1952), 53-
54; MMAB (1971-1972), 110;

*Medieval Images: A Glimpse into the
Symbolism and Reality of the Middle
Ages* [exh. cat., The Katonah Gallery]
(Katonah, N.Y., 1978), no. 47; Sumner
McK. Crosby, *The Apostle Bas-Relief
at Saint-Denis* (New Haven and
London, 1973), 33, fig. 63; Grodecki,
*Les vitraux de Saint-Denis: Etude sur
le vitrail au XIIe siècle*, vol. 1 [Corpus
Vitrearum Medii Aevi: France,
Studies I] (Paris, 1976), 129-130,
pl. 202.

26.218.5 (Medieval Department)



TWO BORDER FRAGMENTS

France, Abbey of Saint-Denis, Infancy window

1141-1144

Pot metal glass

A: 40.6 x 8.9 (16 x 3½); B: 40.6 x 9.5 (16 x 3¾)

Unmatching halves approximately half the width of the original border; replacements

Provenance: Grosvenor Thomas, London; George D. Pratt, Glen Cove, N.Y.

Bibliography: BMMA (1926), 294; Louis Grodecki, "Fragments de vitraux provenant de Saint-Denis," *Bulletin monumental* 110 (1952), 55-57; Grodecki, "Les vitraux de Saint-Denis; L'enfance du Christ," in *De Artibus Opuscula XL: Essays in Honor of Erwin Panofsky* (New York, 1961), 1:179; MMAB (1971-1972), 110; Grodecki, *Les vitraux de Saint-Denis: Etude sur le vitrail au XIIe siècle*, vol. 1 [Corpus Vitrearum Medii Aevi: France, Studies I] (Paris, 1976), 126-127, pl. 195; Abbot Suger, *Abbot Suger on the Abbey Church of St. Denis and Its Art Treasures*, ed. and trans. Erwin Panofsky, 2nd ed., Gerda Panofsky-Soergel, ed. (Princeton, 1979), 207; *The Royal Abbey of Saint-Denis in the Time of Abbot Suger (1125-1151)* [exh. cat., The Metropolitan Museum of Art] (New York, 1981), no. 14.

26.218.6a,b (Medieval Department)



A



B

BORDER FRAGMENT

France, Abbey of Saint-Denis, St. Benedict window

1141-1144

Pot metal glass

13.8 x 31.2 (5¼ x 12¼)

Leaded into composed panel

Provenance: Brimo de Larousilhe, Paris

Bibliography: noted in *Annual Report* (1983), 41.

1980.10 (Cloisters Collection)



HEALING OF THE LAME MAN, FRAGMENT

France, Troyes, Cathedral of Saint-Pierre(?), Miracles of Christ window

1170-1180

Pot metal glass

38.7 x 31.0 (15¼ x 12¾)

Surrounding glass is modern

Provenance: Julien Gréau, Paris; George Bideaux, Paris; Joseph Brummer, New York; Guennol Collection (Alastair B. Martin) Glen Cove, N.Y.; Robin B. Martin, New York

Bibliography: "Reports of the Departments: Medieval Art, Loans Accepted," *The Metropolitan Museum of Art Bulletin* n.s. 9, no. 1 (Summer 1950), 22; Louis Grodecki, *Vitraux de France du XIe au XVIe siècle* [exh. cat., Musée des arts décoratifs] (Paris, 1953), 53; Grodecki, "Problèmes de la peinture en



Champagne pendant la seconde moitié du douzième siècle," *Studies in Western Art: 1. Romanesque and Gothic Art*, Acts of the Twentieth International Congress of the History of Art, ed. Millard Meiss et al. (Princeton, 1963), 135, pl. 47:6; Carmen Gómez-Moreno, *Medieval Art from Private Collections* [exh. cat., The Cloisters, The Metropolitan Museum of Art] (New York, 1968), no. 179; MMAB (1971-1972), 120-121; Harry Bober, "Stained Glass from the Cathedral of Troyes" in *The Guennol*

Collection, 2 vols., ed. I.E. Rubin (New York, 1975), 1:191-202; Grodecki with Catherine Brisac and Claudine Lautier, *Le vitrail roman* (Freiburg, Switzerland, 1977), 141, ill. 121, cat. no. 104; Charles Little, "Membra Disjecta: More Early Stained Glass from Troyes Cathedral," *Gesta* 20, no. 1 (1981), 119 and 125, fig. 9. L49.22 (Loan No.) (Medieval Department)



Censing Angels



Ornamental Window

CENSING ANGELS

France, Troyes, Cathedral of Saint-Pierre(?), Dormition of the Virgin window
1170-1180
Pot metal glass
47.0 x 45.0 (18½ x 17¾)
Unpainted background and parts of figures restored
Provenance: Joseph Brummer, New York; Mrs. Ernest Brummer, New York
Bibliography: Carmen Gómez-Moreno, *Medieval Art from Private Collections* [exh. cat., The Cloisters, The Metropolitan Museum of Art] (New York, 1968), no. 182; Hoffmann (1970), 198; Louis Grodecki, "Nouvelles découvertes sur les vitraux de la cathédrale de Troyes" in *Intuition und Kunstwissenschaft: Festschrift für Hanns Swarzenski*, ed. Peter Bloch et al. (Berlin, 1973), 197; Madeline Caviness, "'De convenientia et cohaerentia antiqui et novi operis': Medieval Conservation, Restoration, Pastiche, and Forgery," in *Intuition und Kunstwissenschaft*, 206-209, fig. 2; Caviness et al. (1978), 7; The Metropolitan Museum of Art, *Notable Acquisitions: 1975-1979* (New York, 1979), 23; Charles Little, "Membra Disjecta: More Early Stained Glass from Troyes Cathedral," *Gesta* 20, no. 1 (1981), 122-124, fig. 5. 1977.346.1 (Medieval Department)

PORTION OF AN ORNAMENTAL WINDOW

France, Reims, Abbey of Saint-Remi
1180-1190
Pot metal glass
113.6 x 44.4 (44¾ x 17½)
Lobes of central medallion restored
Provenance: George D. Pratt, Glen Cove, N.Y.
Bibliography: Martin and Cahier (1841-1844), 2: pl. Ornaments des vitraux, Mosaiques, F, 6; *BMMA* (1926), 294; *MMAB* (1971-1972), 114. 26.218.1 (Medieval Department)

GOD INCARNATE CLOSES THE DOOR OF NOAH'S ARK

France, Poitiers, Cathedral of Saint-Pierre
c.1190
Pot metal glass
76.2 x 37.8 (30 x 14⅞)
Head and other pieces replaced
Provenance: George Grey Barnard, New York
Bibliography: Louis Grodecki, "Les vitraux de la cathédrale de Poitiers," *Congrès archéologique de France [Poitiers, 1951]* 109 (1952), 149-150, fig. 5; Grodecki in Marcel Aubert et al. *Le vitrail français* (Paris, 1958), 116; Jane Hayward and Grodecki, "Les vitraux de la cathédrale d'Angers," *Bulletin monumental* 124 (1966), 21; Hoffmann (1970), no. 200; *MMAB* (1971-1972), 110-111; Grodecki with Catherine Brisac and Claudine Lautier, *Le vitrail roman* (Freiburg, Switzerland, 1977), 216, 278; J. L. Schrader, "George Grey Barnard: The Cloisters and the Abbaye," *The Metropolitan Museum of Art Bulletin* n.s. 37, no. 1 (Summer 1979), fig. 52; Hayward, "The Lost Noah Window from Poitiers," *Gesta* 20, no. 1 (1981), 129-139, fig. 1. 25.120.394a (Cloisters Collection)



TWO BISHOPS

France, Poitiers, Cathedral of Saint-Pierre

c.1190-1200

Pot metal glass

76.5 x 38.1 (30 1/8 x 15)

Head of right-hand figure and other pieces replaced

Provenance: George Grey Barnard, New York

Bibliography: Abbé Auber, "Histoire de la cathédrale de Poitiers,"

Mémoires de la Société des antiquaires de l'Ouest, 2 vols.

(Poitiers, 1849-1850), 1:344-346, 2:14

and 293; Hoffmann (1970), no. 201;

MMAB (1971-1972), 114; J.L.

Schrader, "George Grey Barnard: The Cloisters and the Abbaye," *The Metropolitan Museum of Art Bulletin*

n.s. 37, no. 1 (Summer 1979), fig. 51;

Jane Hayward, "The Lost Noah

Window from Poitiers," *Gesta* 20, no. 1 (1981), 129.

25.120.394b (Cloisters Collection)



ABIUD

France, Braine, Abbey of Saint-Yved(?)

c.1200

Inscription: AB IVD

Pot metal glass

191.7 x 87.0 (75 1/2 x 34 1/4)

Upper and lower parts of figure from two different windows

Provenance: Bacri Frères, Paris

Bibliography: W.F. Stohlman, "French Stained Glass," in *The Bulletin of the Metropolitan Museum of Art* o.s. 12,

no. 8 (August 1917), 174; Arthur

Kingsley Porter, "A Stained Glass

Panel at the Metropolitan Museum,"

Art in America 7 (1919), 39-43, pl. 1;

Joseph Breck and Meyric Rogers, *The Pierpont Morgan Wing: A Handbook*,

2nd ed. (New York, 1929), 116; Louis

Grodecki, "Quelques observations sur

le vitrail au XIIe siècle en Rhénanie et

en France," *Memorial de la Société*

nationale des antiquaires de France

(Paris, 1953), 46-47; Hoffmann (1970),

no. 202; MMAB (1971-1972), 112-113;

Grodecki, "Les plus anciens vitraux

de Saint-Remi de Reims," in *Beiträge*

zur Kunst des Mittelalters: Festschrift

für Hans Wentzel zum 60. Geburtstag

(Berlin, 1975), 70-73, fig. 3; Grodecki

with Catherine Brisac and Claudine

Lautier, *Le vitrail roman* (Freiburg,

Switzerland, 1977), ill. 115, cat. no.

79; Jean Ancien, *Vitraux de la*

cathédrale de Soissons, 2 vols.

(Soissons, 1980), 1:94-95, pl. following

99, no. 4; Madeline H. Caviness,

"Saint-Yved of Braine: A Note on the

Documented Dates for the Gothic

Church," *Speculum* 59 (July 1984),

546; Caviness, "Rediscovered Glass of

about 1200 from the Abbey of Saint-

Yved at Braine," in *Studies on*

Medieval Stained Glass, n. 40.

14.47a-c (Medieval Department)



THEODOSIUS ON THE WAY TO THE CAVE

France, Rouen, Cathedral of Notre-Dame, Seven Sleepers of Ephesus window

1200-1210

Pot metal glass

63.5 x 71.5 (25 x 28 $\frac{1}{8}$)

Borders of later date, some replacements in figures

Provenance: Augustin Lambert, Paris; Raymond Pitcairn, Bryn Athyn, Pa.

Bibliography: Jean Lafond, notice in *Bulletin de la Société nationale des antiquaires de France* (14 October 1970), 262-264; Lafond, "La verrière des Sept dormants d'Ephèse et l'ancienne vitrerie de la cathédrale de Rouen," in *The Year 1200: A Symposium* (New York, 1975), 404, fig. 10; The Metropolitan Museum of Art, *Notable Acquisitions: 1980-1981* (New York, 1981), 24-25, pl. p. 24; Hayward and Cahn (1982), no. 56 D. 1980.263.4 (Cloisters Collection)



TWO SECTIONS OF A BORDER

France, northeast

1200-1210

Pot metal glass

A: 24.8 x 60.8 (9 $\frac{3}{4}$ x 23 $\frac{7}{8}$); B: 24.8 x

63.3 (9 $\frac{3}{4}$ x 24 $\frac{7}{8}$)

Some replacement glass in both pieces

Provenance: Brimo de Larousilhe, Paris

Bibliography: The Metropolitan Museum of Art, *One Hundred Ninth Annual Report of the Trustees for the Fiscal Year July 1, 1978, through June 30, 1979* (New York, 1979), 38-39, ill. 1978.408.1 and 2 (Cloisters Collection)



A



B

FRAGMENT OF A BORDER

France, northeast

1200-1210

Pot metal glass

58.0 x 12.7 (22 $\frac{7}{8}$ x 5)

Minor restoration at upper and lower edges

Provenance: Grosvenor Thomas, London; George D. Pratt, Glen Cove, N.Y.

Bibliography: BMMA (1926), 294. 26.218.4 (Medieval Department)



TWO SCENES FROM THE LIFE OF SAINT NICHOLAS

France, Soissons, Cathedral of Saints Gervais and Protais (?)

1210-1215

Inscription: A. ICO LAVS. PRESES MILITES (1980.263.2)

Pot metal glass

A: 54.2 x 40.7 (21 $\frac{3}{8}$ x 16); B: 54.6 x 41.3 (21 $\frac{1}{2}$ x 16 $\frac{1}{4}$)

Skirt of consul (A) and area below throne (B) replaced

Provenance: Raymond Pitcairn, Bryn Athyn, Pa.

Bibliography: The Metropolitan Museum of Art, *Notable*

Acquisitions: 1980-1981 (New York, 1981), 25, pls. p. 25; Hayward and Cahn (1982), no. 51; Suse Childs, "Two Scenes from the Life of St. Nicholas and Their Relationship to the Glazing Program of the Chevet Chapels at Soissons Cathedral," in *Studies on Medieval Stained Glass*, figs. 1-2.

1980.263.2 and 3 (Cloisters Collection)



A



B

ROUNDEL WITH BERRIES AND FOLIAGE

England, Salisbury, Cathedral of the Blessed Virgin Mary(?)

c.1225

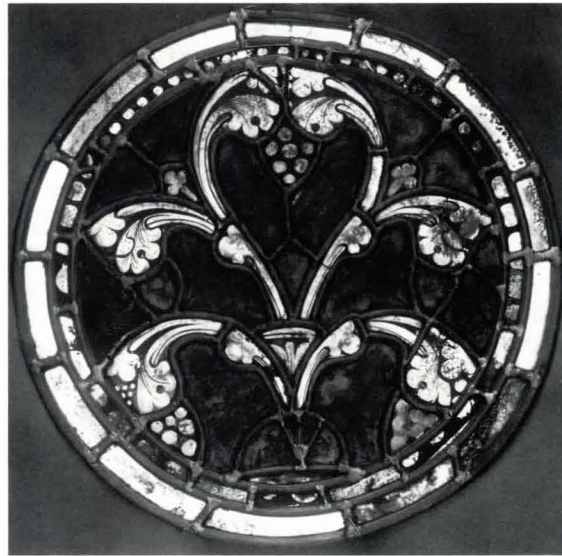
Pot metal glass

Diameter: 32.0 (12 $\frac{5}{8}$)

Restoration in edge fillets

Provenance: Grosvenor Thomas, London

Bibliography: MMAB (1971-1972), 117; Peter A. Newton with Jill Kerr, *The County of Oxford: A Catalogue of Medieval Stained Glass* [Corpus Vitrearum Medii Aevi: Great Britain I] (London, 1979), 136, pl. 38, c. 13.64.10 (Medieval Department)



SECTION OF A BORDER

France, Picardie(?)

1230-1235

Pot metal glass

35.0 x 14.0 (13 $\frac{3}{4}$ x 5 $\frac{1}{2}$)

Few replacements, original lead

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Bibliography: noted in *Annual Report* (1983), 41.

1982.356 (Cloisters Collection)



PAIR OF ORNAMENTAL OCULI

France, Lyon(?)

c.1235

Pot metal glass

Diameter: 54.4 (21 $\frac{3}{8}$) (each)

Repair in white glass (A), other restorations in both panels

Provenance: Mrs. Whitelaw Reid, Purchase, N.Y.; French & Co., New York

Bibliography: *Art Treasures and Furnishings of Ophir Hall: Residence of the Late Mrs. Whitelaw Reid:*

Purchase, New York [sale cat., American Art Association, Anderson Gallery Inc., 14-18 May] (New York, 1935), lot no. 1451.

(A not illustrated)

35.82.1 and 2 (Cloisters Collection)



TWO PROPHETS FROM A TREE OF JESSE WINDOW

France, Picardie (Oise)

1240-1250

Inscriptions: meaningless

Pot metal glass

51.0 x 36.2 (20 $\frac{1}{8}$ x 14 $\frac{1}{4}$) (each)

Head of A replaced, borders added in both panels

Provenance: George D. Pratt, Glen Cove, N.Y.

Bibliography: *BMMA* (1926), 294; *MMAB* (1971-1972), 116-117; Michael Cothren in Caviness et al. (1978), 23; Cothren, "The Thirteenth and Fourteenth Century Glazing of the Choir of the Cathedral of Beauvais" (Ph.D. diss., Columbia University, 1980), 54-55 and 81-84; Cothren, "The Saint John the Baptist Window

from Breuil-le-Vert (Oise): An Example of Iconographic and Stylistic Regionalism in the Second Quarter of the Thirteenth Century," in *Studies on Medieval Stained Glass*, nn. 15 and 17.

26.218.2 and 3 (Medieval Department)



A



B

GRISAILLE PANEL

France, Auxerre, Cathedral of Saint-Etienne, axial chapel

1240-1245

White glass

58.5 x 56.3 (23 x 22 $\frac{1}{8}$)

Paint losses due to cleaning

Provenance: Michel Acézat

Bibliography: Eugene Viollet-le-Duc, *Dictionnaire raisonné de l'architecture française du XIe au XVIe siècle*, 10 vols. (Paris, 1875), 9:448 and 450, pl. 40; Léon Auguste Ottin, *Le vitrail, son histoire, ses manifestations diverses à travers les âges et les peuples* (Paris, n.d.), 25, fig. 20; Acézat sale, Hôtel Drouot, lot 22; Meredith P. Lillich, *The Stained Glass of Saint-Père de Chartres* (Middletown, Conn., 1978), 29-30, fig. 6; noted in *Annual Report* (1983), 41. 1982.204.2 (Cloisters Collection)



TWO SCENES FROM A LEGEND OF THE CROWN OF THORNS

A. St. Louis carrying the Crown of Thorns (37.173.3)

B. Gauthier Cornut, Archbishop of Sens, displaying the Crown (37.173.4)
France, Tours, Cathedral of Saint-Gatien, ambulatory window(?)

1245-1248

Pot metal glass

A: 66.7 x 32.4 (26¼ x 12¾); B: 67.3 x 32.4 (26½ x 12¾)

Parts of backgrounds replaced, crown missing in panel B

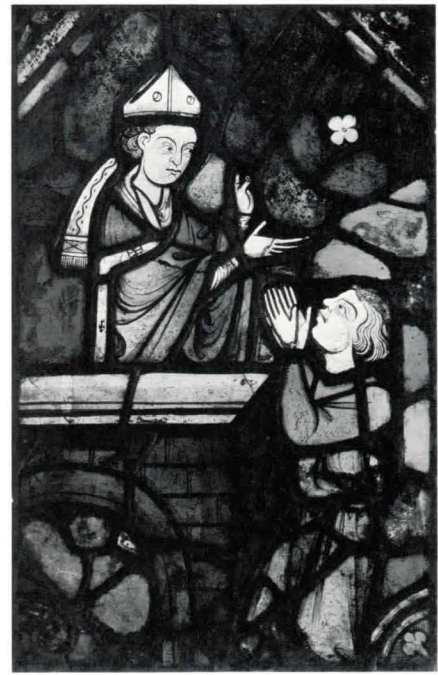
Provenance: Leopold Lobin, Tours; Brimo and Lion, Paris

Bibliography: François de Guilhaemy, "Notes sur diverses localités de la France," 40 vols. (1840-1872), Bibliothèque Nationale, Paris, MS. fr. n.a. 6111, 18, fol. 24; James J. Rorimer, "New Acquisitions for The Cloisters," *The Bulletin of the Metropolitan Museum of Art* o.s. 33, no. 5, section 2 (May 1938), 12, fig. 9; Rorimer (1963), 56; Linda Papanicolaou, "Stained Glass from the Cathedral of Tours: The Impact of the Sainte-Chapelle in the 1240s,"



A

Metropolitan Museum Journal 15 (1980), 53-66, figs. 1 and 2; Sturm (1982), 2-3, ill. 2.
37.173.3 and 4 (Cloisters Collection)



B

TWO SCENES FROM AN UNIDENTIFIED WINDOW

A. St. Martin of Tours and the Virgin (37.173.2)

B. Two apostles (37.173.5)
France, Tours, Cathedral of Saint-Gatien, ambulatory(?)

c.1245-1248

Inscription: B. NÂ[...]

Pot metal glass

A: 66.7 x 33.0 (26¼ x 13); B: 67.3 x 32.8 (26½ x 12⅞)

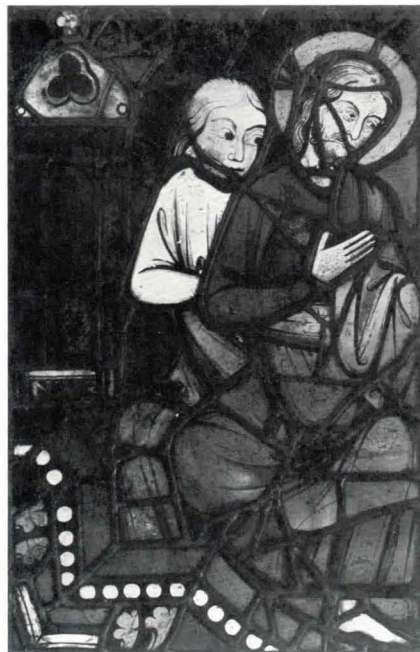
A is composed from two different windows; in B the architecture is composed from other sources and the ornament is original

Provenance: Leopold Lobin, Tours; Brimo and Lion, Paris

Bibliography: James J. Rorimer, "New Acquisitions for The Cloisters," *The Bulletin of the Metropolitan Museum of Art* o.s. 33, no. 5, section 2 (May 1938), 12; Rorimer (1963), 56, fig. 22; *MMAB* (1971-1972), 114, fig. p. 115; Linda Papanicolaou, "Stained Glass from the Cathedral of Tours: The Impact of the Sainte-Chapelle in the 1240s," *Metropolitan Museum Journal* 15 (1980), 53-66, figs. 3 and 4; Sturm (1982), 2-3, ill. 1.
37.173.2 and 5 (Cloisters Collection)



St. Martin



Apostles

SCENES FROM THE LEGEND OF SAINT VINCENT OF SPAIN

France, Paris, Abbey of Saint-Germain-des-Prés, Lady Chapel
c.1250

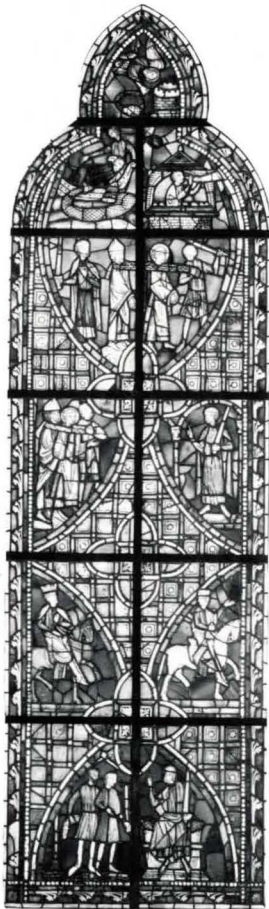
Pot metal glass

479.5 x 108.0 (188½ x 42½)

Replacements throughout, especially at top of window

Provenance: Alexandre Lenoir, Paris; Abbey of Saint-Denis; Eugène Oudinot, Paris; Michel Acézat, Paris; George D. Pratt, Glen Cove, N.Y.

Bibliography: François de Guilhermy, "Notes sur diverses localités de la France," 40 vols. (1840-1872), Bibliothèque Nationale, Paris, MS. fr. n.a. 6121, 28, fol. 84v; Albert Lenoir, *Statistique monumentale de Paris: Atlas*, 2 vols. (Paris, 1867), 1, pl. 32; James J. Rorimer, "Notes," *The Bulletin of the Metropolitan Museum of Art* o.s. 29, no. 3 (March 1934), 51; Rorimer, "Recent Reinstallations of Medieval Art," *Metropolitan Museum of Art Bulletin* n.s. 6, no. 7 (March



1948), 199-204; Rorimer and William H. Forsyth, "The Medieval Galleries," *Metropolitan Museum of Art Bulletin* n.s. 12, no. 6 (February 1954), 128, ill. 138; Louis Grodecki, "Les vitraux de Saint-Germain-des-Prés," *Bulletin de la Société nationale des antiquaires de France* (6 June 1956), 82-83; Grodecki, "Stained Glass Windows of Saint-Germain-des-Prés," *Connoisseur* 140 (September 1957), 33-37; Philippe Verdier, "La verrière de Saint Vincent à Saint-Germain-des-Prés," *Paris et Ile-de-France, Mémoires publiés par la Fédération des sociétés historiques et archéologiques de Paris et Ile-de-France* 9 (1957-1958), 69-87; Grodecki in Marcel Aubert et al., *Le vitrail français* (Paris, 1958), 149; Aubert, Grodecki, Jean Lafond, and Jean Verrier, *Les vitraux de Notre-Dame et de la Sainte-Chapelle de Paris* [Corpus Vitrearum Medii Aevi: France I] (Paris, 1959), 122 and 185; Verdier, "An Exhibition of Stained and Painted Glass from the 13th to the 17th Century," *Bulletin of the Walters Art Gallery* 12, no. 5 (February 1960), n.p.; Verdier, "A Stained Glass Window from St. Germain-des-Prés," *Bulletin of the Walters Art Gallery* 13, no. 5 (February 1961), n.p.; Verdier, "The Window of Saint Vincent from the Refectory of the Abbey of Saint-Germain-des-Prés (1239-1244)," *Journal of the Walters Art Gallery* 25-26 (1962-1963), 39-99; MMAB (1971-1972), 122; Nora B. Beeson with Margaretta M. Salinger, *Guide to the Metropolitan Museum of Art* (New York, 1972), 218, ill. 34; Grodecki, *Les vitraux de Saint-Denis: Etude sur le vitrail au XIIIe siècle*, vol. 1 [Corpus Vitrearum Medii Aevi: France, Studies I] (Paris, 1976), 48 and 56, pl. 212; Linda Papanicolaou, "Stained Glass Windows of the Choir of the Cathedral of Tours" (Ph.D. diss., New York University, 1979), 188; Michael Cothren, "The Thirteenth and Fourteenth-Century Glazing of the Choir of the Cathedral of Beauvais" (Ph.D. diss., Columbia University, 1980), 139-141, pl. 99; Virginia C. Raguin, *Stained Glass in Thirteenth-Century Burgundy* (Princeton, 1982), 42, 74, and 171, fig. 23.

24.167 (Medieval Department)

TWO SCENES FROM A HISTORY OF THE ABBEY

A. A saint appearing to a sleeping monk (1973.262.1)

B. A woman dispensing alms (1973.262.2)

France, Paris, Abbey of Saint-Germain-des-Prés, Lady Chapel

c.1250

Pot metal glass

A: 63.8 x 40.0 (25¼ x 15¾); B: 63.8 x 39.8 (25¼ x 15¾)

B. Flask held in woman's left hand is restored



A

Provenance: Jacques Seligmann, Paris; Sibyll Kummer-Rothenhäusler, Zurich
Bibliography: Louis Grodecki, "Les vitraux de Saint-Germain-des-Prés," *Bulletin de la Société nationale des antiquaires de France* (6 June 1956), 82-83; Grodecki, "Stained Glass Windows of Saint-Germain-des-Prés," *Connoisseur* 140 (September 1957), 36, no. 14; "Galerie für Glasmalerei: S. Kummer-Rothenhäusler" in *Schweizerische Kunst und Antiquitätenmesse: Basel* [exh. cat.] (Basel, 1973), n.p.; noted in The Metropolitan Museum of Art, *One Hundred Fourth Annual Report of the Trustees for the Fiscal Year July 1, 1973, through June 30, 1974* (New

York, 1974), 48; The Metropolitan Museum of Art, *Notable Acquisitions: 1965-1975* (New York, 1975), 162, ill.; Linda Papanicolaou, "Stained Glass Windows of the Choir of the Cathedral of Tours" (Ph.D. diss., New York University, 1979), 161-162; Michael Cothren, "The Thirteenth and Fourteenth-Century Glazing of the Choir of the Cathedral of Beauvais" (Ph.D. diss., Columbia University, 1980), 139-142, pl. 48. 1973.262.1 and 2 (Cloisters Collection)



B

GRISAILLE PANEL

France, Bourges, Cathedral of Saint-Etienne, nave clerestory
1260-1270
White glass with pot metal
59.7 x 47.0 (23½ x 18½)
Some restored pieces marked "57"
Provenance: Michel Acézat, Paris
Bibliography: Martin and Cahier (1841-1844), 2, Ornaments des vitraux, pl. 31, 1st pattern; Acézat sale, Hôtel Drouot, lot 22; noted in *Annual Report* (1983), 41. 1982.433.1 (Cloisters Collection)



GRISAILLE PANEL

France, Bourges, Cathedral of Saint-Etienne, nave clerestory
1260-1270
White glass with pot metal
70.0 x 46.5 (27½ x 18¼)
Some replacements
Provenance: Michel Acézat, Paris
Bibliography: Martin and Cahier (1841-1844), 2, Ornaments des vitraux, pl. 33, H and Grisailles, pl. A, lower left; Acézat sale, Hôtel Drouot, lot 22; noted in *Annual Report* (1983), 41. 1982.204.5 (Cloisters Collection)



THREE GRISAILLE FRAGMENTS

France, Bourges, Cathedral of Saint-Etienne, nave clerestory
1260-1270
White glass
A: 29.0 x 45.0 (11⅝ x 17¾); B: 29.0 x 46.0 (11⅝ x 18⅞); C: 28.7 x 46.0 (11⅝⅙ x 18⅞)
All three identical patterns have some replacements
Provenance: Michel Acézat, Paris
Bibliography: Martin and Cahier (1841-1844), 2, Ornaments des vitraux, Grisailles, pl. B, lower left; Acézat sale, Hôtel Drouot, lot 23; noted in *Annual Report* (1983), 41. (B and C not illustrated)
1982.204.7-9 (Cloisters Collection)



A

GRISAILLE PANEL

France, Bourges, Cathedral of Saint-Étienne, nave clerestory
1260-1270
White glass with pot metal
58.0 x 44.0 (22 $\frac{7}{8}$ x 17 $\frac{3}{8}$)
Pattern truncated in restoration, some replacements
Provenance: Michel Acézat, Paris
Bibliography: Martin and Cahier (1841-1844), 2, Ornaments des vitraux, pl. 32, fifth pattern; Acézat sale, Hôtel Drouot, lot 22; noted in *Annual Report* (1983), 41.
1982.204.4 (Cloisters Collection)



GRISAILLE PANEL

France
1260-1270
White glass with pot metal
60.0 x 45.8 (23 $\frac{5}{8}$ x 18)
Considerable replacement
Provenance: Michel Acézat, Paris
Bibliography: Acézat sale, Hôtel Drouot, lot 22; noted in *Annual Report* (1983), 41.
1982.433.2 (Cloisters Collection)



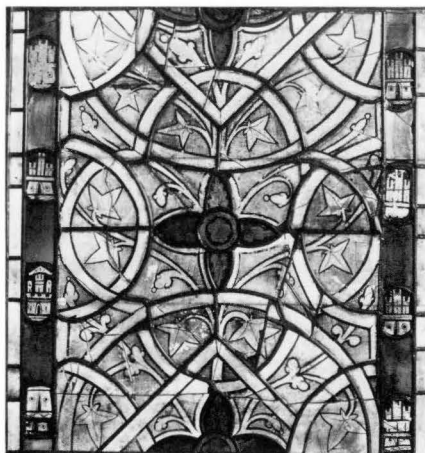
GRISAILLE LANCET

France, Troyes, Church of Saint-Urbain, south choir chapel
1260-1270
White glass with pot metal
147.3 x 56.5 (57 $\frac{7}{8}$ x 22 $\frac{1}{4}$)
Border from another window, top of lancet restored
Provenance: Thomas and Drake, New York
Bibliography: Helen J. Zakin, "Grisailles in the Pitcairn Collection," *Studies on Medieval Stained Glass*, fig. 10.
36.109 (Cloisters Collection)



EIGHT GRISAILLE PANELS

France, Rouen, Château de Bouvreuil
1260-1270
White glass with pot metal
A: 59.0 x 52.3 (23 $\frac{1}{4}$ x 20 $\frac{5}{8}$); B: 59.0 x 52.6 (23 $\frac{1}{4}$ x 20 $\frac{3}{4}$); C: 59.2 x 55.3 (23 $\frac{1}{4}$ x 21 $\frac{3}{4}$); D: 59.4 x 52.1 (23 $\frac{3}{8}$ x 20 $\frac{1}{2}$); E: 59.0 x 52.1 (23 $\frac{1}{4}$ x 20 $\frac{1}{2}$); F: 55.2 x 60.0 (21 $\frac{3}{4}$ x 23 $\frac{5}{8}$); G: 55.2 x 59.6 (21 $\frac{3}{4}$ x 23 $\frac{1}{2}$); H: 55.2 x 60.1 (21 $\frac{3}{4}$ x 23 $\frac{5}{8}$)
Some replacements and additions
Provenance: Albert Georg, Rouen; Michel Acézat, Paris
Bibliography: Jean Lafond, "Le vitrail en Normandie de 1250 à 1300," *Bulletin monumental* 111 (October-December 1953), 340-341, ill.; Acézat sale, Hôtel Drouot, lots 19 and 25; *MMAB* (1971-1972), 118; Meredith P.



G

Lillich, "Three Essays on French Thirteenth Century Grisaille Glass," *Journal of Glass Studies* 15 (1973), 75; Helen J. Zakin, "Grisailles in the Pitcairn Collection," *Studies on Medieval Stained Glass*, fig. 7.
69.236.2-9 (Cloisters Collection)
(A-F and H not illustrated)

GRISAILLE PANEL

France, Sées, Cathedral of Saint-Gervais and Saint-Protais, choir chapel

1270-1280

White glass with pot metal

59.0 x 57.0 (23 $\frac{3}{4}$ x 22 $\frac{1}{2}$)

Some restorations, especially in the upper left corner

Provenance: Michel Acézat, Paris

Bibliography: Acézat sale, Hôtel

Drouot, lot 25; *Gray is the Color: An*

Exhibition of Grisaille Painting:

XIIIth-XXth Centuries [exh. cat.,

Institute for the Arts, Rice University]

(Houston, 1974), no. 2; Hayward and

Cahn (1982), 225; Meredith P. Lillich,

"Stained Glass from Western France

(1250-1325) in American Collections,"

Journal of Glass Studies 25 (1983),

126; Helen J. Zakin, "Grisailles in the

Pitcairn Collection," *Studies on*

Medieval Stained Glass, fig. 4.

69.236.10 (Cloisters Collection)



GRISAILLE PANEL

France, Sées, Cathedral of Saint-Gervais and Saint-Protais, choir chapel

1270-1280

White glass with pot metal

56.0 x 51.5 (22 x 20 $\frac{1}{4}$)

Some replacements including border on the left side

Provenance: Michel Acézat, Paris

Bibliography: Acézat sale, Hôtel

Drouot, lot 22; noted in *Annual*

Report (1983), 41; Helen J. Zakin,

"Grisailles in the Pitcairn

Collection," *Studies on Medieval*

Stained Glass, fig. 5.

1982.204.3 (Cloisters Collection)



SIX SCENES FROM A TREE OF JESSE WINDOW

- A. Reclining Jesse (22.25d)
- B. King David (22.25c)
- C. Presentation in the temple (22.25f)
- D. Last Supper (22.25e)
- E. Crucifixion (22.25b)
- F. Ascension (22.25a)

Germany, Swabia(?)

c.1290-1300

Inscriptions:

A. EGREDIETVR VIRGA DE RADICE YESSE /
ECCE VIRGO CONIPIET-PARIET FILIVM / ET
VOCABIT NOMEN EIV / S EMANVEL

B. PARVVS NATVS EST NOBIS FILIVS DATS
EST NOBIS / HOMO NATVS ESST IN EA ET
IPSE FVNDAVIT EAM ALTISSIMVS

C. EZECHIEL PORTA HEC CLAVSA ERIT
DÑS DS [. . .] GRESSVS .R M/ DANIEL DE
MONTE ABSCISVS È SINE MĀIBVS MICH
[. . .]

D. IN MANIBVS EIV [this first piece is a
stopgap] IN MANIBVS EIVS / DAVID
QVONIAM PPEŦ. SVSTINV. OPPOBRIVM

E. QVANDO PIVM IHESVM VIDEO SIC
VERBERE CAESVM / SI NON COMMOVEOR
ME PECVS ESSE REOR

F. FRATER SIS IRES QVD TENDS ET VNDE
VENIRES / NVMQVAM CLAVDES SED IN
OMNI TEMPORE FLER

Pot metal glass

A: 61.0 x 35.5 (24 x 14); B: 64.2 x 35.5
(25¼ x 14); C: 64.0 x 35.0 (25¼ x
13¾); D: 64.4 x 35.5 (25⅜ x 14); E:
64.5 x 35.0 (25⅜ x 13¾); F: 68.0 x
35.0 (26¾ x 13¾)

Considerable original leading; glass
heavily weathered; pieces reordered in
last restoration with some new
replacements

Provenance: Sir William Jerningham,
Costessey Hall, Norfolk, England;
Grosvenor Thomas, London;
Durlacher Brothers, New York

Bibliography: Aymer Vallance, "The
Costessey Collection of Glass,"
Burlington Magazine 35 (1919), 26-31;
Thomas and Drake (1920), 1-6; "The
Jesse Window," *The Bulletin of the
Metropolitan Museum of Art* o.s. 17,
no. 4 (April 1922), 76-79; *Art
Treasures of the Metropolitan* (New
York, 1952), 222, no. 57; Hans
Wentzel, *Meisterwerke der
Glasmalerei*, 2nd ed. rev. (Berlin,
1954), 92; Wentzel, *Die
Glasmalereien in Schwaben von
1200-1350* [Corpus Vitrearum Medii
Aevi: Germany I, Swabia 1] (Berlin,
1958), 46; *MMAB* (1971-1972), 118;
T.B. Husband, "A Stained Glass Tree
of Jesse in the Metropolitan Museum



C

of Art," *Verres et Réactaires* 30
(1976), 69-72.

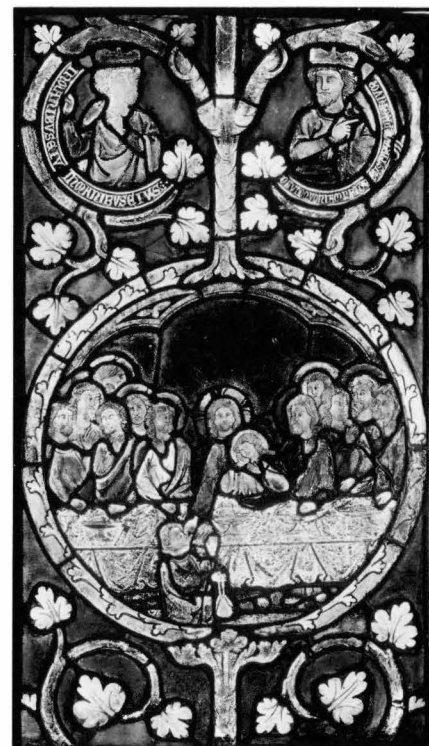
22.25a-f (Medieval Department)



A



B



D



E



F

TWO MEDALLIONS WITH SHIELDS: ARMS OF COUCY

Arms: Barry of six vair and gules
France, Coucy(?), chapel
13th century

Pot metal glass

A: 17.0 x 15.0 ($6\frac{1}{16}$ x $5\frac{7}{8}$) (shield only); B: 16.0 x 13.6 ($6\frac{1}{16}$ x $5\frac{3}{8}$) (shield only)

The surrounds are entirely modern
Provenance: Roy Grosvenor Thomas,

London; George D. Pratt, Glen Cove, N.Y.

Bibliography: Meredith P. Lillich, "The Arms of Coucy in Thirteenth-Century Stained Glass," *Metropolitan Museum Journal* (1985, in press). 41.170.76 and 77 (Medieval Department) on loan to Corning Museum of Glass, Corning, N.Y. (L.193.2.52 and L.194.2.52)

M.P.L.



A



B

**CHRIST PRESENTING THE KEYS
TO SAINT PETER**

Germany, Cologne(?)

c.1315-1320

Pot metal glass

71.7 x 34.5 (28 $\frac{1}{4}$ x 13 $\frac{5}{8}$) (each)

Some replacements in architectural
canopies

Provenance: Grosvenor Thomas,
London

Bibliography: James J. Rorimer,
"Fourteenth-Century Stained Glass,"
*The Bulletin of the Metropolitan
Museum of Art* o.s. 24, no. 5 (May
1929), 130-131; Hans Wentzel,
Meisterwerke der Glasmalerei, 2nd
ed. rev. (Berlin, 1954), 107; *MMAB*
(1971-1972), 123.

29.55.1 and 2 (Medieval Department)



**PAIR OF GRISAILLE PANELS WITH
GROTESQUES**

France, Paris(?)

c.1310-1325

White glass with silver stain

A: 59.5 x 45.4 (23 $\frac{3}{8}$ x 17 $\frac{7}{8}$); B: 60.0 x
45.8 (23 $\frac{5}{8}$ x 18)

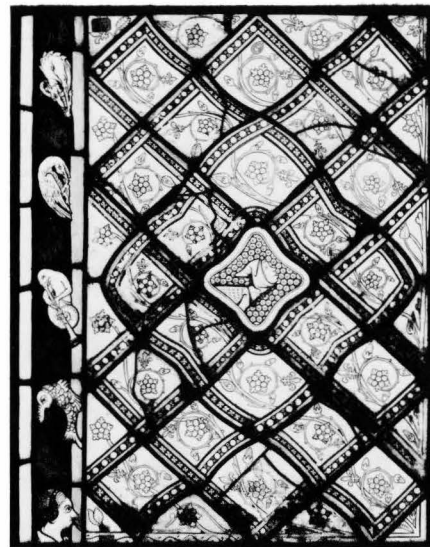
Many replacements including
grotesques

Provenance: Bacri Frères, Paris;
Michel Acézat, Paris

Bibliography: Acézat sale, Hôtel
Drouot, lot 39, ill.; noted in *Annual
Report* (1983), 41.

(B not illustrated)

1982.433.3 and 4 (Cloisters
Collection)



A

GRISAILLE PANEL

France, Paris(?)

1310-1325

White glass with silver stain

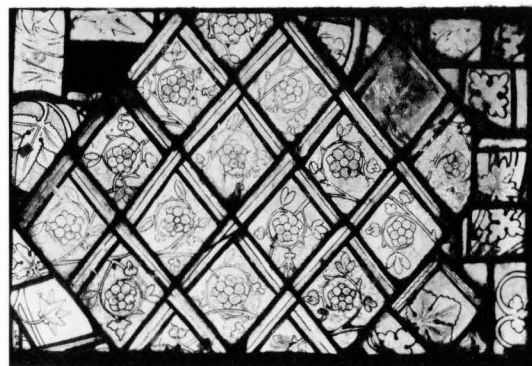
41.0 x 63.0 (16 $\frac{1}{8}$ x 24 $\frac{3}{4}$)

Numerous stopgaps; pattern
disordered

Provenance: Michel Acézat, Paris

Bibliography: Acézat sale, Hôtel
Drouot, lot 40; noted in *Annual
Report* (1983), 41.

1982.204.1 (Cloisters Collection)



GRISAILLE PANEL

France, Paris(?)

1310-1325

White glass with silver stain

41.0 x 40.0 (16 $\frac{1}{8}$ x 15 $\frac{3}{4}$)

Replacements at edges of panel;
pattern confused

Provenance: Michel Acézat, Paris

Bibliography: Acézat sale, Hôtel
Drouot, lot 40; noted in *Annual*
Report (1983), 41.

1982.204.6 (Cloisters Collection)



TWO APOSTLES

France, Rouen

1325-1335

Pot metal, white glass and silver stain

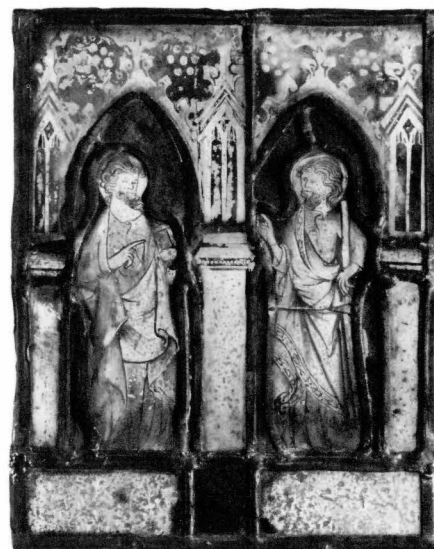
27.0 x 21.5 (10 $\frac{3}{8}$ x 8 $\frac{1}{2}$)

Lower edge fillet modern

Provenance: Michel Acézat, Paris

Bibliography: Acézat sale, Hôtel
Drouot, lot 33, ill.; noted in The
Metropolitan Museum of Art, "One
Hundredth Annual Report of the
Trustees for the Fiscal Year 1969-
1970," *The Metropolitan Museum of*
Art Bulletin n.s. 29, no. 2 (October
1970), 89; MMAB (1971-1972), 127;
Florens Deuchler, "The Cloisters, Ein
Museum für mittelalterliche Kunst in
New York," *Du* (February 1972), 117,
ill.; The Metropolitan Museum of
Art, *Notable Acquisitions: 1965-
1975* (New York, 1975), 162;
*Transformations of the Court Style:
Gothic Art in Europe 1270 to 1330*
[exh. cat., Museum of Art, Rhode
Island School of Design] (Providence,
1977), 148-149; *Medieval Images: A
Glimpse into the Symbolism and
Reality of the Middle Ages* [exh. cat.,
The Katonah Gallery] (Katonah, N.Y.,
1978), no. 46.

69.236.1 (Cloisters Collection)



FOLIATE CENTER BOSS

France, Rouen(?)

c.1325-1335

Pot metal glass

Diameter: 22.8 (9)

Outer fillet modern

Provenance: Durlacher Frères, Paris

Bibliography: "Rearrangement of
Stained Glass Including Some Recent
Acquisitions," *The Bulletin of the
Metropolitan Museum of Art* o.s. 16,
no. 11 (November 1921), 233-234, ill.
21.87.2 (Cloisters Collection)



GRISAILLE PANEL

France, Rouen, Abbey of Saint-
Ouen(?)

c.1325-1335

Pot metal, white glass, and silver
stain

62.2 x 73.6 (24 $\frac{1}{2}$ x 29)

Stopgaps from other panels of same
design

Provenance: A. Lion, Paris

Unpublished

48.183.2 (Cloisters Collection)

TWO STANDING FIGURES

A. The Prophet Isaiah (28.107.1)
B. St. Mary Magdalene (28.107.2)
France, Normandy(?)

c.1325-1350

Inscriptions: A. YSA IAS / ECCE VIRGO;
B. M MARTE

A: 177.8 x 48.2 (70 x 19); B: 180.4 x 48.2 (71 x 19)

Considerable restoration throughout

Provenance: Michel Acézat, Paris

Bibliography: James J. Rorimer, "Two Stained Glass Panels of the XIV Century," *Bulletin of the Metropolitan Museum of Art* o.s. 23, no. 11 (November 1928), 271-274; Rorimer (1963), 94-95; *MMAB* (1971-1972), 119; Young (1979), 79-80; Sturm (1982), 4-7, ill. 3.

Note: Surrounding panels of grisaille glass are from northern France, c. 1260-1270, 61.0 x 48.2 (24 x 19) (each). They were added in a previous restoration of the windows. 28.107.1 and 2 (Cloisters Collection)



Isaiah



Mary Magdalene



A

HERALDIC SHIELD, ARMS OF HUGH DE VERE

Arms: Quarterly 1 and 4 argent a border engrailed sable, 2 and 3 gules, the first charged with a mullet argent (for Vere)

England, Oxford(?)

1300-1350

Pot metal glass

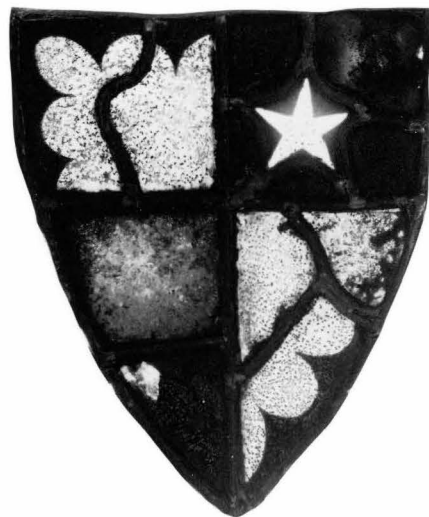
29.5 x 24.8 (11 5/8 x 9 3/4)

Repair at lower left

Provenance: Fine Arts Society, London

Unpublished

12.137.2 (Medieval Department)



EMPEROR HENRY II AND QUEEN KUNIGUNDE

Austria, Bad St. Leonhard im Lavanthal, Church of St. Leonhard, choir

1340-1350

Inscriptions: A. S. CHA ISER. HAINRICH;

B. S. CHVNIGVNDIS

Pot metal glass

A: 99.0 x 45.1 (39 x 17 3/4); B: 97.7 x 44.4 (38 1/2 x 17 1/2)

Edge fillets restored in both panels

Provenance: Sotheby and Co., London

Bibliography: Franz Kieslinger, *Die Glasmalerei in Österreich, Ein Ubriss ihrer Geschichte* (Vienna, 1920), 56-59; Kieslinger (1928), 75; Walter Frodl, *Glasmalerei in Kärnten 1150-1500* (Klagenfurt, Vienna, 1950), 63; *Highly Important Medieval Works of Art . . . Including the Property of Mr. Philippe Stocklet* [sale cat., Sotheby and Co., 27 April] (London, 1965), lot



B

no. 26, ill.; Eva Frodl-Kraft, "Monumenta Deperdita, Die Geschichte eines Glasgemälde-Verkaufs," *Osterreichische Zeitschrift für Kunst und Denkmalpflege* 19, no. 4 (1965), 186-190, pl. 186; Jane Hayward, "Medieval Stained Glass from St. Leonhard in Lavanthal at The Cloisters," *The Metropolitan Museum of Art Bulletin* n.s. 28, no. 6 (February 1970), 291-292, ill.; *MMAB* (1971-1972), 124-125, ill.; Young (1979), 76-78; Sturm (1982), 6-8, ill. 5; Frodl-Kraft, "Problems of Gothic Workshop Practices in Light of a Group of Mid-Fourteenth-Century Austrian Stained Glass Panels," in *Studies on Medieval Stained Glass*, fig. 1.

65.96.3 and 4 (Cloisters Collection)

SAINT THOMAS AND SAINT PHILIP

Austria, Bad St. Leonhard im Lavanthal, Church of St. Leonhard, choir

1340-1350

Inscriptions: A. S. THOMAS;

B. S. PHILIPVS

Pot metal glass

A: 98.4 x 45.1 (38¾ x 17¾);

B: 98.4 x 45.7 (38¾ x 18)

Lower part of background in St.

Thomas panel restored; edge fillets new in both

Provenance: Sotheby and Co., London

Bibliography: Franz Kieslinger, *Die Glasmalerei in Österreich, Ein Ubriss ihrer Geschichte* (Vienna, 1920), 56-

59; Kieslinger (1928), 74; Walter

Frodl, *Glasmalerei in Kärnten 1150-*

1500 (Klagenfurt, Vienna, 1950), 62;

Highly Important Medieval Works of Art . . . Including the Property of Mr.

Philippe Stocklet [sale cat., Sotheby and Co., 27 April] (London, 1965), lot

no. 25, ill.; Eva Frodl-Kraft,

"Monumenta Deperdita, Die Geschichte eines Glasgemälde-Verkaufs," *Osterreichische Zeitschrift für Kunst und*

Denkmalpflege 19, no. 4 (1965), 186-

190, pl. 185; Jane Hayward, "Medieval

Stained Glass from St. Leonhard in

Lavanthal at The Cloisters," *The Metropolitan Museum of Art Bulletin*

n.s. 28, no. 6 (February 1970), 291-

292; *MMAB* (1971-1972), 130-131, ill.;

Young (1979), 76-78; Frodl-Kraft,

"Problems of Gothic Workshop Practices in Light of a Group of Mid-Fourteenth-Century Austrian Stained Glass Panels," in *Studies on Medieval Stained Glass*, fig. 9.

65.96.1 and 2 (Cloisters Collection)



St. Thomas



St. Philip

ST. AGNES

Austria, Bad St. Leonhard im Lavanthal, church of St. Leonhard, north chapel

1340-1350

Inscription: S. AGNESA

Pot metal glass

88.9 x 33.0 (35 x 13)

Floral borders have been added in current installation

Provenance: Sotheby and Co., London

Bibliography: Franz Kieslinger, *Die Glasmalerei in Österreich, Ein Ubriss ihrer Geschichte* (Vienna, 1920), 56-59; Kieslinger (1928), 75; Walter Frodl, *Glasmalerei in Kärnten 1150-1500* (Klagenfurt, Vienna, 1950), 63; *Highly Important Medieval Works of Art . . . Including the Property of Mr. Philippe Stocklet* [sale cat., Sotheby and Co., 27 April] (London, 1965), lot no. 26, ill.; Eva Frodl-Kraft, "Monumenta Deperdita, Die Geschichte eines Glasgemälde-Verkaufs," *Osterreichische Zeitschrift für Kunst und Denkmalpflege* 19, no. 4 (1965), 186-190, pl. 183; Jane Hayward, "Medieval Stained Glass from St. Leonhard in Lavanthal at The Cloisters," *The Metropolitan Museum of Art Bulletin* n.s. 28, no. 6 (February 1970), 291-292, ill.; *MMAB* (1971-1972), 120 and 129, ill.; Young (1979), 76-78; Frodl-Kraft, "Problems of Gothic Workshop Practices in Light of a Group of Mid-Fourteenth-Century Austrian Stained Glass Panels," in *Studies on Medieval Stained Glass*, nn. 6-8. 65.98 (Cloisters Collection)



St. Agnes

ST. ERHARD

Austria, Bad St. Leonhard im Lavanthal, Church of St. Leonhard

1340-1350

Inscription: S. ERHARDUS

Pot metal glass

91.4 x 43.8 (36 x 17¼)

Lower portion of panel is a stopgap from another window at St. Leonhard

Provenance: Othmar Strauss, Vienna; Franz Kieslinger, Vienna; Galerie Fischer, Lucerne

Bibliography: Katalog-Sammlung Geheimrat Othmar Strauss [sale cat., Hugo Helbing, 22-24 May] (Vienna, 1935), lot no. 278, pl. 44; Walter Frodl, *Glasmalerei in Kärnten 1150-1500* (Klagenfurt, Vienna, 1950), 61-63, ill. 41; *Grosse Kunstauktion in Luzern* [sale cat., Galerie Fischer, 24-28 November] (Lucerne, 1970), lot no. 278, pl. 12; noted in The Metropolitan Museum of Art, *One Hundred First Annual Report of the Trustees, Art for the Fiscal Year July 1, 1970, through June 30, 1971* (New York, 1971), 20; *MMAB* (1971-1972), 131; Young (1979), 76-78. 1970.320 (Cloisters Collection)



APPEARANCES OF CHRIST WINDOW

- A. Harrowing of Hell (68.224.1)
 B. Noli me tangere (68.224.2)
 The Meal in the House of Simon
 (modern)
 C. Doubting of Thomas (68.224.3)
 D. Dormition of the Virgin (68.224.4)
 E. Madonna of Mercy (68.224.5)
 F. to K. Ornamental tracery lights
 (68.224.6-11)
 L. and M. Ornamental lancet heads
 (68.224.12 and 13)
 Austria, Bad St. Leonhard im
 Lavanthal, Church of St. Leonhard,
 north chapel

1340-1350

Pot metal glass

A: 90.5 x 35.2 (35 $\frac{5}{8}$ x 13 $\frac{7}{8}$);

B: 91.4 x 34.4 (36 x 13 $\frac{1}{2}$);

C: 90.8 x 34.6 (35 $\frac{3}{4}$ x 13 $\frac{5}{8}$);

D: 89.8 x 34.4 (35 $\frac{3}{8}$ x 13 $\frac{1}{2}$);

E: 90.2 x 35.2 (35 $\frac{1}{2}$ x 13 $\frac{7}{8}$);

F: 26.0 x 26.0 (10 $\frac{1}{4}$ x 10 $\frac{1}{4}$);

G: 26.0 x 24.0 (10 $\frac{1}{4}$ x 9 $\frac{7}{16}$);

H: 26.0 x 24.0 (10 $\frac{1}{4}$ x 9 $\frac{7}{16}$);

I: 21.9 x 44.4 (8 $\frac{5}{8}$ x 17 $\frac{1}{2}$);

J: 10.4 x 27.6 (4 $\frac{1}{8}$ x 10 $\frac{7}{8}$);

K: 10.4 x 27.3 (4 $\frac{1}{8}$ x 10 $\frac{3}{4}$);

L: 34.2 x 28.0 (13 $\frac{1}{2}$ x 11);

M: 34.6 x 28.0 (13 $\frac{5}{8}$ x 11)

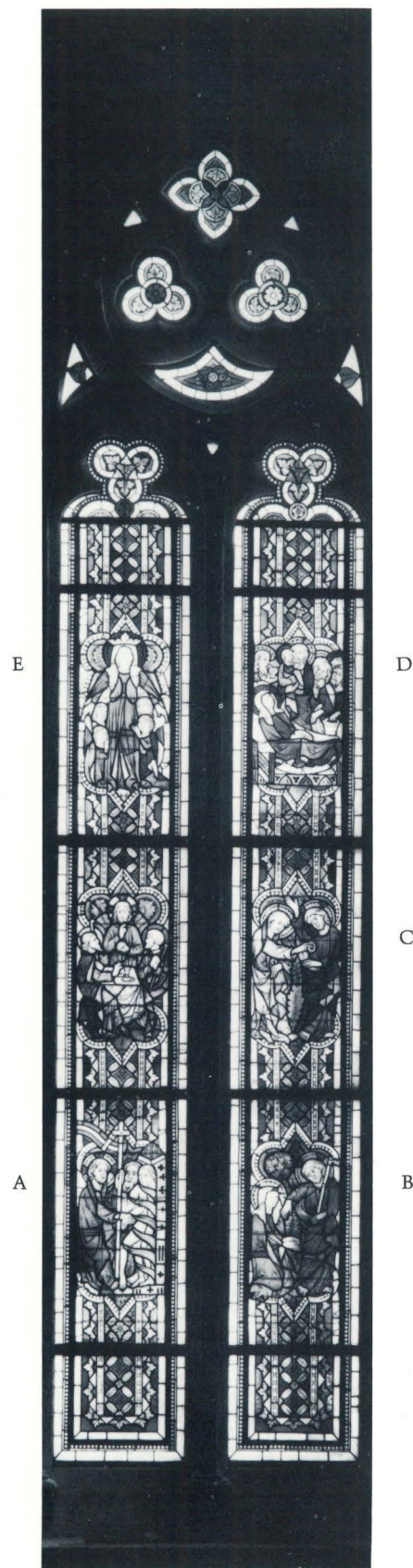
Height of window as installed: 487.5
 (191 $\frac{7}{8}$)

Restorations throughout window

Provenance: William Randolph
 Hearst, Los Angeles; French & Co.,
 New York; The Virginia Museum of
 Fine Arts, Richmond

Bibliography: Franz Kieslinger, *Die
 Glasmalerei in Österreich, Ein Ubriss
 ihere Geschichte* (Vienna, 1920), 58;
 Kieslinger (1928), 74; Walter Frodl,
Glasmalerei in Kärnten 1150-1500
 (Klagenfurt, Vienna, 1950), 63, ill. 58;
 noted in The Detroit Institute of Arts,
The Art Quarterly 18, no. 4 (Winter
 1955), 403; Edward L. Kallop,
 "Stained Glass and Gothic Style in
 Austria," *The Virginia Museum of
 Fine Arts Members' Bulletin* 16, no. 8
 (April 1956), n.p., pl. 1; Pinkney Near,
 "Polychrome Primer," *Arts in
 Virginia* 3, no. 2 (Winter 1963), 10-11;
 Eva Frodl-Kraft, "Monumenta
 Deperdita, Die Geschichte eines
 Glasgemälde-Verkaufs,"
*Osterreichische Zeitschrift für Kunst
 und Denkmalpflege* 19, no. 4 (1965),

186-190; "Great Art Treasures in
 America's Smaller Museums,"
Country Beautiful (New York, 1967),
 89; Jane Hayward, "Medieval Stained
 Glass from St. Leonhard in Lavanthal
 at The Cloisters," *The Metropolitan
 Museum of Art Bulletin* n.s. 28, no. 6
 (February 1970), 291-292, ill.; MMAB
 (1971-1972), 119, ill.; Young (1979),
 76-78; Frodl-Kraft, "Problems of
 Gothic Workshop Practices in Light
 of a Group of Mid-Fourteenth-
 Century Austrian Stained Glass
 Panels," in *Studies on Medieval
 Stained Glass*.
 68.224.1-13 (Cloisters Collection)



WINDOW WITH SIX SAINTS

- A. St. Lawrence (65.97.2)
- B. St. George (65.97.3)
- C. St. Ambrose (65.97.6)
- D. St. Augustine (65.97.4)
- E. St. Nicholas (65.97.5)
- F. St. Martin (65.97.1)

Austria, Bad St. Leonhard im
Lavanthal, Church of St. Leonhard,
north chapel

1340-1350

Inscriptions: A. S. LAV RENTIVS; B. S.
GEORIVS; C. S. AMBROSIVS; D. S.
AVGVSTINVS; E. S. NICOLAVS; F. S.
MARTINVS

Pot metal glass

88.9 x 33.0 (35 x 13) (each panel);
height: 226.7 (89 1/8) (each lancet)
Some replacement in each panel
including inscription in C; tracery
lights 68.224.6-13 originally belonged
to this window.

Provenance: Sotheby and Co., London

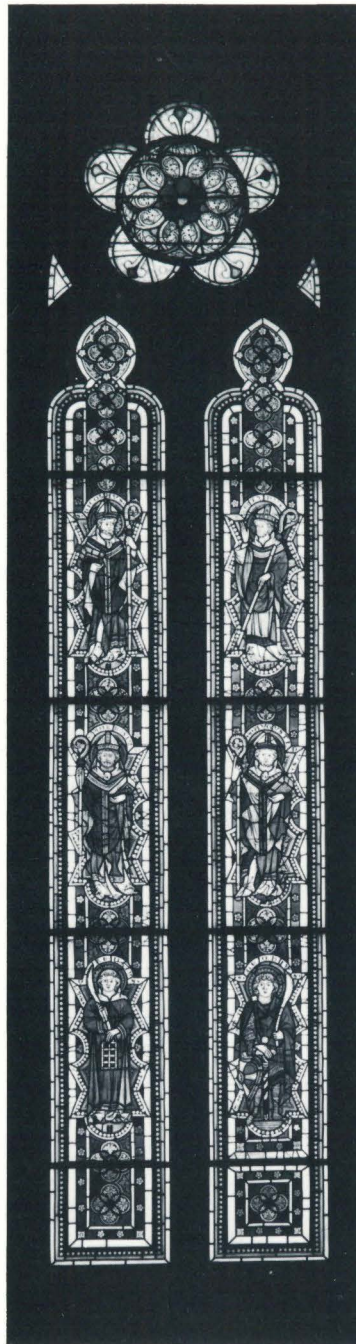
Bibliography: Franz Kieslinger, *Die
Glasmalerei in Österreich, Ein Ubriss
ihre Geschichte* (Vienna, 1920), 56-
59; Kieslinger (1928), 75; Walter
Frodl, *Glasmalerei in Kärnten 1150-
1500* (Klagenfurt, Vienna, 1950), 63;
*Highly Important Medieval Works of
Art . . . Including the Property of Mr.
Philippe Stocklet* [sale cat., Sotheby
and Co., 27 April] (London, 1965), lot
no. 26, ill.; Eva Frodl-Kraft,
"Monumenta Deperdita, Die
Geschichte eines Glasgemälde-
Verkaufs," *Osterreichische Zeitschrift
für Kunst und Denkmalpflege* 19, no.
4 (1965), 186-190, pls. 183-184; Jane
Hayward, "Medieval Stained Glass
from St. Leonhard in Lavanthal at
The Cloisters," *The Metropolitan
Museum of Art Bulletin* n.s. 28, no. 6
(February 1970), 291-292, ill.; *MMAB*
(1971-1972), 120 and 129, ill.; Young
(1979), 76-78; Frodl-Kraft, "Problems
of Gothic Workshop Practices in
Light of a Group of Mid-Fourteenth-
Century Austrian Stained Glass
Panels," in *Studies on Medieval
Stained Glass*.

65.97.1-6 (Cloisters Collection)

E

C

A



MADONNA OF MERCY

Austria, Strassengel, Wallfartskirche,
choir, south side

c.1350-1355

Pot metal glass

103.0 x 35.5 (40 1/2 x 14)

Some restoration in upper pair of
angels

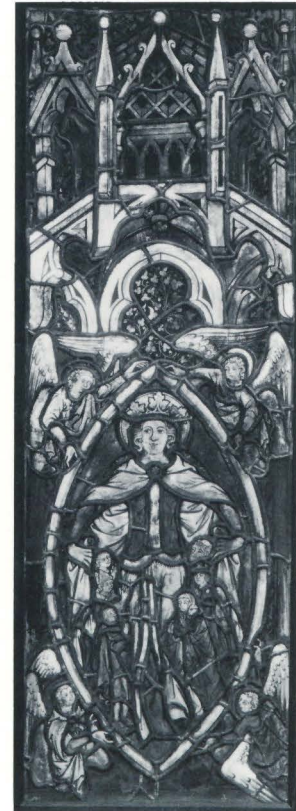
Provenance: Countess Szapary, Burg
Finstergrün, Lungau; Eugen Stibbe,
Vienna; John D. Rockefeller, Jr.,
Pocantico Hills, N.Y.

Bibliography: Kieslinger (1928), 64
and 72; "Die Denkmale des
politischen Bezirkes Tamsweg,"
Osterreichische Kunsttopographie 22
(1929), 162; Kieslinger, *Glasmalerei in
Österreich* (Vienna, 1947), 27, pl. 21;
E. Albersberg, "Glasmalerei in
Steiermark 1250-1400" (Ph.D. diss.,
University of Vienna, 1957), 30; Frodl-
Kraft (1962), 91, appendix 11; Rorimer
(1963), 95-96; *MMAB* (1971-1972),
132-133; Ernst Bacher, *Die
mittelalterlichen Glasgemälde in der
Steiermark* [Corpus Vitrearum Medii
Aevi: Austria III, Steiermark, pt. 1]
(Vienna, Cologne, Graz, 1979), 198,
pl. 509.

F

D

B



PAIR OF GRISAILLE ROUNDELS

Germany or Austria(?)

Mid-14th century

White glass with pot metal

Diameter: 51.4 (20 $\frac{1}{4}$) (each)

Considerable replacement

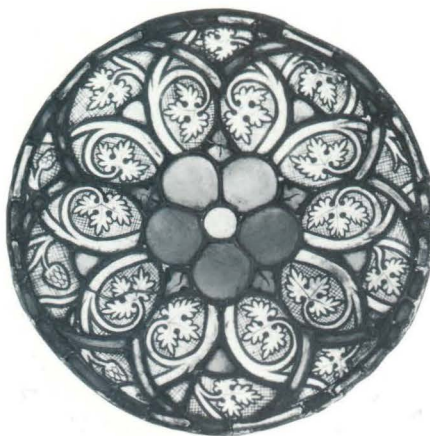
Provenance: Mrs. Whitelaw Reid, Purchase, N.Y.; French & Co., New York

Bibliography: *Art Treasures and Furnishings of Ophir Hall: Residence of the Late Mrs. Whitelaw Reid:*

Purchase, New York [sale cat., American Art Association, Anderson Gallery, Inc., 14-18 May] (New York, 1935), lot no. 1451.

(35.82.3 not illustrated)

35.82.3 and 4 (Cloisters Collection)



TRACERY LIGHT WITH SUN, MOON, AND STARS

Austria, Ebreichsdorf, Schlosskapelle, choir

c.1390

Pot metal glass

38.0 x 38.0 (15 x 15)

Right-hand star replaced

Provenance: Roy Grosvenor Thomas, New York

Bibliography: Karl Lind, *Meisterwerke der kirchlichen Glasmalerei*, eds.

Rudolph Geyling and Alois Löw

(Vienna, 1897), 11-15; Franz

Kieslinger, "Die Glasmalerei des

österreichischen Herzoghofes aus dem

Ende des 14 Jahrhunderts," *Belvedere*

1 (1922), 147-155; Kieslinger (1928),

48; Rorimer (1963), 95-96; *MMAB*

(1971-1972), 126; Frodl-Kraft (1972),

225-228, pl. 693.

36.39.2 (Cloisters Collection)



THE ANNUNCIATION

Austria, Ebreichsdorf, Schlosskapelle, choir

c.1390

Pot metal glass

191.0 x 33.0 (75 x 13) (existing arrangement)

Top and bottom architectural panels have been rearranged

Provenance: Roy Grosvenor Thomas, New York

Bibliography: Karl Lind, *Meisterwerke der kirchlichen Glasmalerei*, eds.

Rudolph Geyling and Alois Löw

(Vienna, 1897), 11-15, pl. 6; Franz

Kieslinger, "Die Glasmalerei des

österreichischen Herzoghofes aus dem

Ende des 14 Jahrhunderts," *Belvedere*

1 (1922), 147-155, pl. 74; Kieslinger

(1928), 48, pl. 46; Frodl-Kraft (1962),

129; Rorimer (1963), 95-96; *MMAB*

(1971-1972), 126; Frodl-Kraft (1972),

225-228, pls. 681 and 688; Young

(1979), 78-80; Sturm (1982), 5-8, ill. 4.

36.39.1 (Cloisters Collection)



TRACERY LIGHT WITH PASCHAL LAMB

Austria or England(?)

Late 14th century

Pot metal and white glass with silver stain

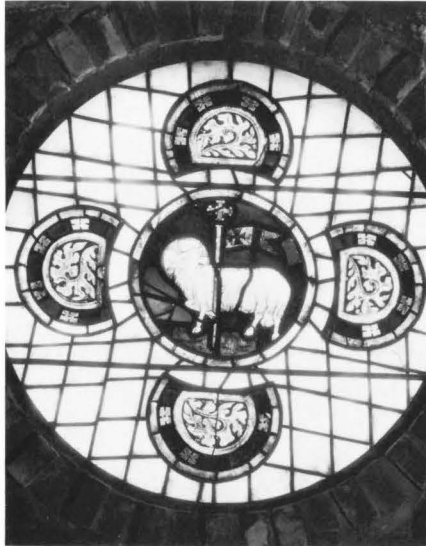
Diameter: 88.8 (35)

One foliate foil added for present installation

Provenance: George Grey Barnard, New York

Unpublished

25.120.381 (Cloisters Collection)



FOUR PANELS DEPICTING SAINTS

A. St. Bartholomew (30.113.1)

B. St. John the Evangelist (30.113.2)

C. St. Martin dividing his cloak

(30.113.3)

D. St. Martin on horseback dividing

his cloak (30.113.4)

Austria, lower Austria(?)

c.1410

Pot metal glass

A: 50.7 x 41.9 (20 x 16½);

B: 49.5 x 36.5 (19½ x 14⅜);

C: 50.7 x 41.9 (20 x 16½);

D: 49.5 x 37.2 (19½ x 14⅜)

Some replacements in each panel

Provenance: Friedrich Otto von Leber, Vienna; Roy Grosvenor Thomas, New York

Bibliography: *Sammlung Friedrich Otto Edler von Leber: Katalog der 364. Kunstauktion des Dorotheums* [sale cat., Dorotheum, 9-10 November] (Vienna, 1925), lot nos.

178, 181-183, pls. 21, 24-26;

Kieslinger (1928), 27 and 61, pl. 70;

Frodl-Kraft (1962), 144-145; Rorimer

(1963), 95; Young (1979), 78.

30.113.1-4 (Cloisters Collection)



A



B



C



D

SIX TRACERY LIGHTS

England

Early 15th century

Pot metal, white glass, and silver stain

A: 29.0 x 12.0 (11 $\frac{3}{8}$ x 4 $\frac{3}{4}$) (12.210.1A);

B: 30.5 x 11.5 (12 x 4 $\frac{1}{2}$) (12.210.1C);

C: 30.5 x 26.0 (12 x 10 $\frac{1}{4}$) (12.210.1D);

D: 29.0 x 26.7 (11 $\frac{3}{8}$ x 10 $\frac{1}{2}$)

(12.210.1F);

E: 29.5 x 11.5 (11 $\frac{3}{8}$ x 4 $\frac{1}{2}$) (12.210.1G);

F: 29.5 x 12.0 (11 $\frac{3}{8}$ x 4 $\frac{3}{4}$) (12.210.1I)

Considerable restoration and repainting

Provenance: Grosvenor Thomas, London

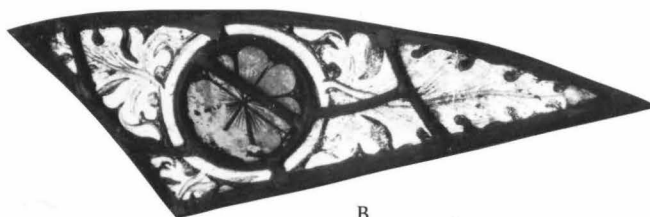
Bibliography: Friedley (1913), 46-50, ill.; Cram (1915), 1:71.

(C-F not illustrated)

12.210.1 A,C,D,F,G,I (Medieval Department)



A



B

ROUNDEL WITH ARMS OF CHRIST'S PASSION

England

Early 15th century

Pot metal, white glass and silver stain

Diameter: 29.2 (11 $\frac{1}{2}$)

Glass surrounding shield is modern

Provenance: George D. Pratt, Glen Cove, N.Y.

Unpublished

41.170.110 (Medieval Department)



MADONNA OF THE APOCALYPSE

Germany, Cologne, Augustinian
Canon's Church of Corpus Christi,
Gnadenstuhl window

1430-1435

Pot metal, white glass and silver stain

158.0 x 61.0 (62 1/8 x 24)

Very few replacements

Provenance: Sir William Jerningham,
Costessey Hall, Norfolk, England;
Grosvenor Thomas, London; George
D. Pratt, Glen Cove, N.Y.

Bibliography: Aymer Vallance, "The
Costessey Collection of Glass,"
Burlington Magazine 35 (1919), 26, pl.
1b; Thomas and Drake (1920), no. 57;
Herbert Rode, "Das

Gnadenstuhlfenster im Kölner Dom,"
Kölner Domblatt 18-19 (1960), 107-
120; Rode, "Ein Glasbild vom meister
des Marienlebens," in *Studen aus
Kunst und Geschichte für Otto H.
Forster* (Cologne, 1960), 216-217; Jane
Hayward, "Stained Glass Windows
from the Carmelite Church at

Boppard-am-Rhine," *Metropolitan
Museum Journal* 2 (1961), 106-112,

fig. 39; *MMAB* (1971-1972), 127;

Rode, *Die mittelalterlichen
Glasmalereien des Kölner Dom*

[*Corpus Vitrearum Medii Aevi:*
Germany IV, pt. 1] (Berlin, 1974), 18
and 172, ill. 48.; *Vor Stefan Lochner
die kölnner Maler von 1300 bis 1430*
[exh. cat., Wallraf Richartz Museum]
(Cologne, 1974), no. 68, ill.; Rode,

"Coloquium sur kölnner Glasmalerei
auf der Ausstellung Stefan Lochner,"
in *Ergebnisse der Ausstellung und des
Coloquiums* (Cologne, 1974), 98-102;
Brigitte Lymant, *Die Glasmalereien
des Schnütgen-Museums:*

Bestandkatalog (Cologne, 1982), 85-
86, ill. 50a.

41.170.93a and b (Medieval
Department)



TWO PANELS FROM A LIFE OF THE VIRGIN

A. The Annunciation (36.91.1)

B. The Nativity (36.91.2)

France, Burgundy(?)

c.1440

Inscription: A. AVE GRACIA PLE NA

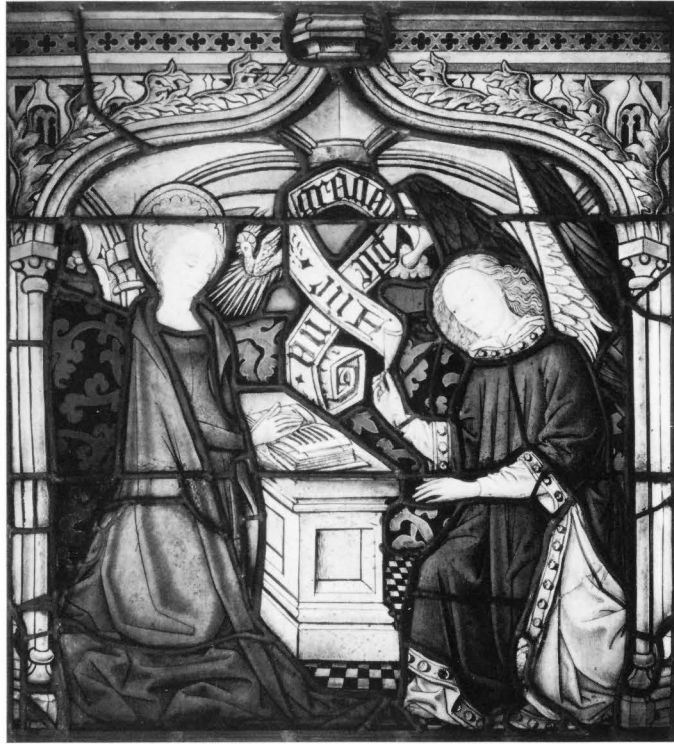
Pot metal, white glass, and silver stain

A: 63.5 x 58.4 (25 x 23); B: 62.8 x 58.8 (24¾ x 23¼)

Some replacement in canopies of both panels

Provenance: Galeries Heilbronner, Paris; Ambrose Monell, New York; George D. Pratt, Glen Cove, N.Y.

Bibliography: Hermann Schmitz, *Die Glasgemälde des königlichen Kunstgewerbemuseums in Berlin*, 2 vols. (Berlin, 1913), 1: 40-41, 2:23, pls. 67-68, nos. 6-9 (four panels from same series); *The Collection of Ambrose Monell* [sale cat., American Art Association, Anderson Galleries, Inc.] (New York, 1930), lot nos. 43-44, ill.; James J. Rorimer, "Recent Gifts in the Department of Medieval Art," *The Bulletin of the Metropolitan Museum of Art* o.s. 31, no. 10 (October 1936), 198-201; *MMAB* (1971-1972), 138. 36.91.1 and 2 (Medieval Department)



A



B Illustrated in color page 6.

SIX STANDING SAINTS ABOVE PREDELLA PANELS

A. St. Servatius of Tongres and St. Michael weighing souls (37.52.1)

B. Virgin Mary in the *Ahrenkleid* and arms of bishop of Liège (37.52.2)

Arms: Argent a key gules charged with a crosslet argent (Bishop of Liège)

C. St. Lambert of Liège(?) and St. James and St. Hubert(?) with hausmarks (37.52.3)

Arms: Argent a hausmark sable; per pale sable a pair of shears argent, argent a hausmark sable

D. St. Catherine of Alexandria and arms of coopers guild (37.52.4)

Arms: Gules in chief a pair of calipers or, in base two mallets per saltire argent (coopers guild); pendant a barrel or; supporters two angels argent all proper

E. St. Dorothy of Caesarea and the Gnadenstuhl Trinity (37.52.5)

F. St. Barbara and arms of Maastricht (37.52.6)

Arms: Gules a mullet argent (city of Maastricht); supporters two angels argent all proper

Germany, Boppard on Rhine, Carmelite church, north nave

1440-1446

Pot metal, white glass and silver stain
210.4 x 72.7 (82¾ x 28⅝) (each lancet)

Major replacements include: C torso and part of canopy, D head and right arm of saint, part of canopy, and angel supporters, E torso of Christ, F lower part of saint

Provenance: Count Hermann Pückler, Muskau; Friedrich Spitzer, Paris; Seligmann & Co., New York

Bibliography: *La collection Spitzer: antiquité, Moyen-Age, Renaissance*, 6 vols. (Paris, 1890-1892), 3: "Les vitraux" (1891), 122-125, pls. 7-9; *Catalogue des objets d'art et de haute curiosité composant l'importante et précieuse collection Spitzer* [sale cat., 33 rue de Villejust, 17 April-16 June] (Paris, 1893), vol. 2, notice by Emile Molinier, "Les vitraux," 65-67, lot nos. 1953-1955 and 1959-1961; Heinrich Oidtmann, *Die rheinischen Glasmalereien vom 12. bis zum 16. Jahrhundert*, 2 vols. (Düsseldorf, 1912 and 1929), 1:228-



A



B



C



D



E



F

233, 2:274-276, pls. 419-420;
Hermann Schmitz, *Die Glasmalereien
des königlichen
Kunstgewerbemuseums in Berlin*, 2
vols. (Berlin, 1913), 1:41-45, ill. 69;
James J. Rorimer, "New Acquisitions
for The Cloisters," *The Bulletin of
the Metropolitan Museum of Art* o.s.
33, no. 5, sec. 2 (May 1938), 12-14;
Rorimer (1963), 156-158, ill. 79;
William Wells, "Some Notes on the
Stained Glass in the Burrell
Collection in the Glasgow Art
Gallery," *Journal of the British
Society of Master Glass-Painters* 12
(1959), 277-279; Hans Wentzel,
"Unbekannte mittelalterliche
Glasmalereien der Burrell Collection
zu Glasgow (3. Teil)," *Pantheon* 19,
no. 5 (September-October 1961), 240-
248; Hermann Schnitzler, ed., *Das
Schnütgen-Museum, eine Auswahl*,
2nd ed. rev. (Cologne, 1961), 58;
Wells, "Stained Glass from Boppard-
on-Rhine in the Burrell Collection,"
Scottish Art Review 10 (1966), 22-25;
Wentzel, "Eine Glasmalerei-Scheibe
aus Boppard in Glasgow," *Pantheon*
27, no. 3 (May - June 1969), 177-181;
Jane Hayward, "Stained-Glass
Windows from the Carmelite Church
at Boppard-am-Rhein, A
Reconstruction of the Glazing
Program of the North Nave,"
Metropolitan Museum Journal 2
(1969), 75-114, figs. 1-2; MMAB (1971-
1972), 40; Rorimer, *Medieval
Monuments at The Cloisters as They
Were and as They Are*, rev. ed.,
Katherine Serrell Rorimer, ed. (New
York, 1972), 73-75; Susanne Beeh-
Lustenberger, *Glasmalerei um 800-
1900 in hessischen Landesmuseum in
Darmstadt*, text vol. ed. Gerhard Bott
(Hanau, 1973), 154-157; Herbert Rode,
*Die mittelalterlichen Glasmalereien
des Kölner Domes* [Corpus Vitrearum
Medii Aevi: Germany IV, pt. 1]
(Berlin, 1974), 173; Young (1979), 110-
111, ill.; Jean Rollet, *Les maîtres de
la lumière* (Paris, 1980), 167, ill. 166;
Brigitte Lymant, *Die Glasmalereien
des Schnütgen-Museums:
Bestandskatalog* (Cologne, 1982), 105-
108, ill. 66a.
37.52.1-6 (Cloisters Collection)

FOUR SCENES FROM THE LIFE OF CHRIST

- A. The Visitation (13.64.3)
- B. The Nativity (13.64.4)
- C. The Deposition (13.64.1)
- D. The Entombment (13.64.2)

Germany, Boppard on Rhine,
Carmelite church, north nave
1445

Inscription: C. INRI

Pot metal, white glass, silver stain,
and olive-green enamel

A: 108.0 x 74.3 (42½ x 29¼);
B: 110.0 x 74.4 (43¼ x 29¼); C: 109.8
x 75.0 (43⅜ x 29½); D: 110.2 x 74.3
(43⅜ x 29¼)

Panels considerably restored; lower
part of D largely modern

Provenance: Count Hermann Pückler,
Muskau; Friedrich Spitzer, Paris;
Duveen Frères, Paris; Grosvenor
Thomas, London

Bibliography: *Catalogue des objets
d'art et de haute curiosité composant
l'importante et précieuse collection
Spitzer* [sale cat., 33 rue de Villejust,
17 April-16 June] (Paris, 1893),
supplément, "Vitraux," lot nos. 3358
and 3360; Maurice Drake, *The
Grosvenor Thomas Collection of
Ancient Stained Glass*, pt. 1 [exh.
cat., Charles Gallery] (New York,
1913), nos. 224-227; Hans Wentzel,
"Unbekannte mittelalterliche
Glasmalereien der Burrell Collection
zu Glasgow (3. Teil)," *Pantheon* 19,
no. 5 (September-October 1961), 240-
248; William Wells, *Stained and
Painted Glass, Burrell Collection:
Figure and Ornamental Subjects*
(Glasgow, 1965), 66-67; Wells,
"Stained Glass from Boppard-on-
Rhein in the Burrell Collection,"
Scottish Art Review 10 (1966), 22-25;
Wentzel, "Eine Glasmalerei-Scheibe
aus Boppard in Glasgow," *Pantheon*
27, no. 3 (May-June 1969), 177-181;
Jane Hayward, "Stained Glass
Windows from the Carmelite Church
at Boppard-am-Rhein, A
Reconstruction of the Glazing
Program of the North Nave,"
Metropolitan Museum Journal 2
(1969), 75-114, figs. 5-8; *MMAB* (1971-
1972), 40.

13.64.1-4 (Medieval Department)



A



B



C



D

TWO FEMALE SAINTS

A. St. Barbara (69.236.11)

B. St. Catherine of Alexandria with donor (69.236.12)

France, Elbeuf, Church of Saint-Etienne, north aisle

c.1450

Pot metal, white glass and silver stain

A: 65.4 x 40.4 (25 $\frac{3}{4}$ x 15 $\frac{7}{8}$); B: 65.2 x 39.4 (25 $\frac{5}{8}$ x 15 $\frac{1}{2}$)

Some restoration; donor figure added from another window

Provenance: Chanoine A. Collette, Rouen; Maurice Rocquigny, Barentin; Michel Acézat, Paris

Bibliography: François de Guilhermy, "Notes sur diverses localités de la France," 40 vols. (1840-1872), Bibliothèque Nationale, Paris, MS. fr. n.a. 6100, 12 (1856); Jean Lafond and Fernand Guey, *Catalogue de l'exposition d'art religieux ancien* [exh. cat., Musée de Peinture] (Rouen, 1931), nos. 323-324; Guey and Lafond, *Exposition d'art religieux ancien* (plates), preface by Paul Vitry (Rouen, 1932), pl. 72; Acézat sale, Hôtel Drouot, lot no. 52, pl. 5; *MMAB* (1971-1972), 139.

69.236.11 and 12 (Cloisters Collection)



A



B

KING EDWARD THE CONFESSOR(?)

England, London(?)

Mid-15th century and later

Inscription: S(?) EI + P AIA BEI(?)

Pot metal, white glass and silver stain

129.0 x 33.0 (50 $\frac{3}{4}$ x 13)

Many replacements and stopgaps in lower portion of figure and in canopy

Provenance: Grosvenor Thomas, London

Bibliography: Friedley (1913), 46-50, ill.; Cram (1915), 1:71.

12.210.1X (Medieval Department)



ANGEL

England, East Anglia(?)
Mid-15th century
Pot metal, white glass and silver stain
90.3 x 24.4 (35½ x 9⅝)
Lower part is a stopgap from the same window
Provenance: George D. Pratt, Glen Cove, N.Y.
Bibliography: MMAB (1971-1972), 134.
41.170.84 (Medieval Department)



SAINT BARBARA

England, Norwich(?)
Mid-15th century
Inscription: B (reversed)
Pot metal, white glass and silver stain
61.5 x 27.7 (24¼ x 10⅞)
Parts of architecture replaced
Provenance: George D. Pratt, Glen Cove, N.Y.
Bibliography: MMAB (1971-1972), 134-135; Richard Marks, "Recent Discoveries in Medieval Art," *Scottish Art Review* 16 (1984), 18-19.
41.170.67 (Medieval Department)



TWO ROUNDELS WITH ANGELS

England or France
Mid-15th century
Pot metal, white glass and silver stain
Diameter: 23.5 (9¼) (each)
Horizontal fillets added at bottom of both roundels; some repainting of head and hand in B.
Provenance: George D. Pratt, Glen Cove, N.Y.
Bibliography: *A Christmas Exhibition* [exh. cat., Yellowstone Art Center] (Billings, Montana, 1978), ill. cover.
41.170.90 and 91 (Medieval Department)



A



B

THREE ANGELS WITH ARMS OF THE PASSION

A. Shield with column, cord, and scourges (12.210.1B)

B. Shield with crown of thorns and three nails (12.210.1E)

C. Shield with five wounds (12.210.1H)

England, Cheshire(?)

15th century, second half

Pot metal, white glass and silver stain

A: 57.0 x 33.0 (22½ x 13); B: 66.0 x 33.7 (26 x 13¼); C: 57.0 x 33.0 (22½ x 13)

Glass below shield and hands restored in A; head and hands restored in C

Provenance: Grosvenor Thomas, London

Bibliography: Friedley (1913), 46-50, ill.; Cram (1915), 1:71.

12.210.1B, E, H (Medieval Department)



A



B



C

FIVE APOSTLES

A. St. Andrew (12.210.IJ-K)

B. St. Peter (12.210.IL-M)

C. St. James the Great
(12.210.IN-O)

D. St. Philip (12.210.IP-Q)

E. St. Matthew (12.210.IR-S)
England, Gloucestershire(?)

c.1450-1500

Inscriptions:

A. SCS ANDREUS APOSTOLUS

B. SCS PETRUS APOSTOLUS

C. SCS IACOBUS APOSTOLUS

D. SCS PHILIP PUS APOSTOLUS

E. SCS MATHI US APOSTOLUS

Pot metal, white glass and silver stain

A: 146.8 x 33.7 (57¾ x 13¼); B: 147.2

x 33.0 (58 x 13); C: 147.8 x 33.0 (58⅞

x 13); D: 148.6 x 33.0 (58½ x 13); E:

144.8 x 33.7 (57 x 13¼)

Glass very corroded on front surface;
numerous replacements and some
repainting

Provenance: Grosvenor Thomas,
London

Bibliography: Friedley (1913), 46-50,
ill.; Cram (1915), 1:71; MMAB (1971-
1972), 136.

12.210.IJ-S (Medieval Department)



A



B



C



D



E

TWO MALE SAINTS

A. St. Stephan (12.210.IT-U)

B. St. John the Evangelist (12.210.IAA-BB)

England, Gloucestershire(?)

c.1450-1500

Inscriptions: B. SANCTUS (repeated);

ILLIUS CŪ AB HAC / P THOMARTIRIS/LUCE
MIGRAUT IN/ANNO DÑI SANC [...]

Pot metal, white glass and silver stain

A: 128.5 x 33.5 (50 $\frac{5}{8}$ x 13 $\frac{3}{8}$); B: 130.0
x 33.6 (51 $\frac{1}{8}$ x 13 $\frac{3}{4}$)

Glass very corroded on front surface;
numerous replacements and some
repainting

Provenance: Grosvenor Thomas,
London

Bibliography: Friedley (1913), 46-50,
ill.; Cram (1915), 1:71.

12.210.IT-U and AA-BB (Medieval
Department)



A



B

TWO FEMALE SAINTS

A. St. Etheldreda (12.210.IV)

B. St. Catherine of Alexandria (12.210.IY)

England, Gloucestershire(?)

c.1450-1500

Pot metal, white glass and silver stain
78.0 x 33.5 (30 $\frac{3}{4}$ x 13 $\frac{3}{8}$) (each)

Glass very corroded on front surface;
lower portion of figures missing;

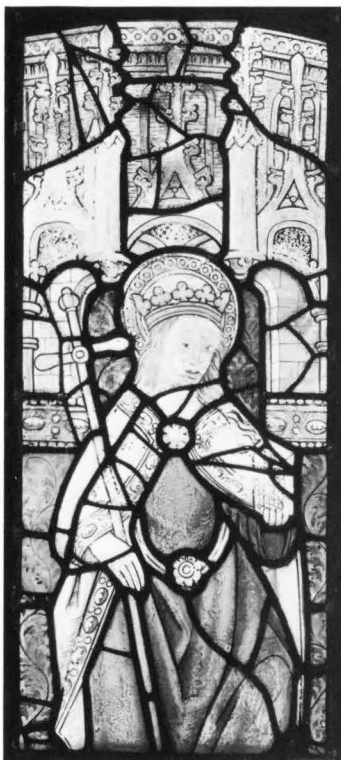
replacements include: A, part of

canopy, B, lower part of figure

Provenance: Grosvenor Thomas,
London

Bibliography: Friedley (1913), 46-50,
ill.; Cram (1915), 1:71; MMAB (1971-
1972), 136-137.

12.210.IV-Y (Medieval Department)



A



B

TWO COMPOSITE PANELS INCLUDING SHIELDS WITH THE FIVE WOUNDS OF CHRIST

England, Cheshire(?)

15th century, second half and later

Inscription: A. [. . .]ER CAPVT TVV /
VERSŪ TE DICENS (stopgap)

Pot metal, white glass and silver stain

A: 50.5 x 33.3 (19⁷/₈ x 13³/₈); B: 51.0 x
33.0 (20¹/₈ x 13)

Quarries surrounding shields were
added; shields are from different
windows

Provenance: Grosvenor Thomas,
London

Bibliography: Friedley (1913), 46-50,
ill.; Cram (1915), i:71.

12.210.1 w and z (Medieval
Department)



A



B

THE FLIGHT INTO EGYPT

Germany, Cologne(?)

c.1460-1470

Pot metal, white glass, and silver
stain

78.7 x 59.7 (31 x 23¹/₂)

Shatter cracks in head of Virgin, some
replacements at top of panel

Provenance: Sir William Jerningham,
Costessey Hall, Norfolk, England;
Grosvenor Thomas, London; George
D. Pratt, Glen Cove, N.Y.

Bibliography: Thomas and Drake
(1920), no. 39 and pl. 6; MMAB (1971-
1972), 128-129; Elizabeth von
Witzleben, "Kölner Bibelfenster des
15. Jahrhunderts in Schottland,
England und Amerika," *Aachener
Kunstblätter*, 43 (1972), 234-235, fig.
9; *Medieval Images: A Glimpse into
the Symbolism and Reality of the
Middle Ages* [exh. cat., The Katonah
Gallery] (Katonah, N.Y., 1978), no. 48.
41.170.100 (Medieval Department)



TWO SCENES FROM THE HISTORY OF A MONASTIC ORDER

A. A monk before a kneeling woman and a man (41.170.98)

B. A monk addressing a group of men (41.170.99)

Germany, Cologne

c.1460-1470

Pot metal, white glass and silver stain

A: 76.7 x 58.2 (30¼ x 22⅞); B: 77.0 x

57.2 (30¼ x 22½)

Some stopgaps and replacement pieces

Provenance: Sir William Jerningham,

Costessey Hall, Norfolk, England;

Grosvenor Thomas, London; George

D. Pratt, Glen Cove, N.Y.

Bibliography: Thomas and Drake

(1920), nos. 51 and 53; Elizabeth von

Witzleben, "Kölner Bibelfenster des

15. Jahrhunderts in Schottland,

England und Amerika," *Aachener*

Kunstblätter, 43 (1972), 227-248, figs.

7 and 8.

41.170.98 and 99 (Medieval

Department)



A



B

MADONNA OF THE APOCALYPSE

Attributed to the Master of the

Amsterdam Cabinet

Germany, Middle Rhine, Mainz(?)

1480-1490

Pot metal, white glass, and silver stain

35.2 x 24.4 (13⅞ x 9½)

Background replaced; rays on upper

right an early restoration

Provenance: Sibyll Kummer-

Rothenhäusler, Zurich

Bibliography: Hans Wentzel,

"Schwäbische Glasmalereien aus dem

Umkreis des 'Hausbuchmeisters,'"

Pantheon 24, no. 6 (November -

December 1966), 360-371; Rüdiger

Becksmann, "Das 'Hausbuch-

meisterproblem' in der

mittelrheinischen Glasmalerei,"

Pantheon 26, no. 6 (November -

December 1968), 352-367, fig. 8;

Susanne Beeh-Lustenberger, *Das Bild*

in Glas: Von der europäischen

Kabinettscheibe zum New Glass [exh.

cat., Hessisches Landesmuseum]

(Darmstadt, 1979), no. 12; The

Metropolitan Museum of Art,

Notable Acquisitions: 1981-1982



(New York, 1982), 21-22, ill.; Brigitte Lymant, *Die Glasmalereien des Schnütgen-Museums: Bestandskatalog* (Cologne, 1982), 141; J. P. Filedt Kok, "The Prints of the Master of the Amsterdam Cabinet," *Apollo* 117, no. 256 (June 1983), 436, n. 20; Timothy Husband, "The Master of the Amsterdam Cabinet, the *Hausbuchmeister*, and a Stained Glass Panel at The Cloisters," in *Studies on Medieval Stained Glass*, fig. 1.

1982.47.1 (Cloisters Collection)

TWO FOUR-PART ROUNDELS WITH ARMS AND SECULAR SCENES

A. Arms surrounded by tournament scenes (11.120.1)

B. Arms surrounded by genre scenes (11.120.2)

Both shields: Or a double-headed eagle displayed sable inescutcheon gules a fess argent (for Austria)

Attributed to a follower of the Hausbuchmeister

Germany, Nuremberg

c.1480-1490

Inscriptions: A. VOLCN on reins;

WILNEVO (reversed) on horse's

neckplate; w on shield

Pot metal, white glass, and silver stain

Diameter: 32.4 (12 $\frac{3}{4}$) (each)

Some replacements in background of roundels

Provenance: Richard Zachille collection, Grossenhain (Hesse); Otto von Falke, Berlin

Bibliography: Hermann Schmitz, *Die Glasgemälde des königlichen Kunstgewerbemuseums in Berlin*, 2 vols. (Berlin, 1913), 1:102-119, 150-152, figs. 171 and 245a; James J. Rorimer, *The Cloisters: The Building and the Collection of Medieval Art in Fort Tryon Park*, 1st ed. (New York, 1938), 97; Hans Wentzel, *Meisterwerke der Glasmalerei* (Berlin, 1954), 72; Wentzel, "Schwäbische Glasmalereien aus dem Umkreis des 'Hausbuchmeisters,'" *Pantheon* 24, no. 6 (November-December 1966), 360; Rüdiger Becksmann, "Das 'Hausbuchmeisterproblem' in der mittelhheinischen Glasmalerei," *Pantheon* 26, no. 6 (November-December 1968), 359; *MMAB* (1971-1972), 142; Elizabeth von Witzleben, *Bemalte Glasscheiben: Volkstümliches Leben auf Kabinett- und Bierscheiben* (Munich, 1977), 49-50, 138-139, pls. 169 and 172; Timothy Husband, "The Master of the Amsterdam Cabinet, the Hausbuchmeister, and a Stained Glass Panel at The Cloisters," in *Studies on Medieval Stained Glass*, fig. 20.

11.120.1 and 2 (Cloisters Collection)



A



B

SAINT MICHAEL AND A DONOR

Arms: Order of St. Michael: azure three fleurs-de-lis or; donor's arms: or, a fess gules, on a chief argent three ermines sable the whole adextré by two pales or and vair (unidentified) France, northwestern
15th century, last quarter
Pot metal, white glass and silver stain
219.5 x 55.9 (86¼ x 22)
Considerable restoration including head of donor (actually head of St. Stephen) taken from another window of the same series; arms of order of St. Michael are sixteenth century and those of donor are a stopgap.
Provenance: Michel Acézat, Paris
Bibliography: Stephen V. Grancsay, "A Stained Glass Saint Michael in Armor," *Bulletin of the Metropolitan Museum of Art* o.s. 23, no. 11 (November 1928), 268-271, figs. 1-2; *MMAB* (1971-1972), 139.
28.84 (Arms and Armor Department)



SAINT GEORGE AND THE DRAGON

Germany, Cologne(?)
Late 15th century
Pot metal, white glass, and silver stain
163.8 x 62.2 (64⅜ x 24½)
Some replacements in background
Provenance: George Grey Barnard, New York
Bibliography: Joseph Breck, *The Cloisters: A Brief Guide* [the Barnard Cloisters] (New York, 1926), 21; *MMAB* (1971-1972), 141; J. L. Schrader, "George Grey Barnard: The Cloisters and the Abbaye," *The Metropolitan Museum of Art Bulletin* n.s. 37, no. 1 (Summer 1979), 48-49.
25.120.421 (Cloisters Collection)



HERALDIC PANEL

Arms: Or a fess sable(?) in chief a demi-lion rampant argent issuant from fess (unidentified); crest: from a ducal coronet a demi-lion erased issuant between two wings all argent; to dexter a feathered arm descending holding a motto AMI and to sinister another of the same all argent; mantling or and argent
South Lowlands
Late 15th century
White glass and silver stain
Diameter: 21.7 (8½)
Mending leads across panel
Provenance: Grosvenor Thomas, London; Thomas and Drake, London
Bibliography: "One Hundred Stained Glass Roundels," ms. catalogue of the Thomas collection in The Metropolitan Museum of Art library, no. 100, ill.
32.24.14 (Cloisters Collection)



TWO STANDING SAINTS

A. St. John the Evangelist (41.190.476)

B. St. Catherine of Alexandria with donors (41.190.475)

Arms: false

France, Normandy or Brittany(?)

15th century, end

Inscriptions: B. PROFER H[...] AC

A[...]; COE SAINCT[...]/ MÔTOIT[...]

Pot metal, white glass, and silver stain

254.9 x 72.0 (100³/₈ x 28³/₈) (each)

Considerable replacement and repainting

Provenance: George Blumenthal, New York

Bibliography: Rubinstein-Bloch (1926), pl. 48; Henry Francis Taylor, "The Blumenthal Collection,"

Bulletin of the Metropolitan Museum of Art o.s. 36, no. 10 (October 1941), 195-198, ill. 197.

41.190.475 and 476 (Medieval Department)



TWO ROUNDELS WITH THE BADGE OF THE FIENNES FAMILY

Arms: On a mount argent a wolfhound passant argent collared and chained or

England

15th century

Pot metal, white glass and silver stain

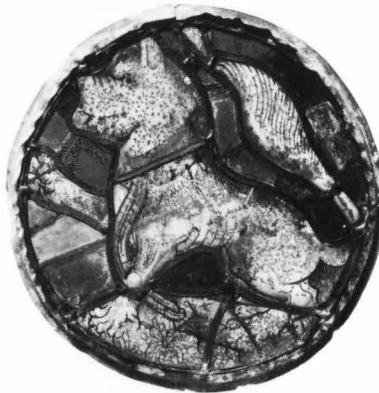
Diameter: 26.7 (10¹/₂) (each)

Both panels heavily weathered; the background of B has been partly replaced

Provenance: Grosvenor Thomas, London; George D. Pratt, Glen Cove, N.Y.

Unpublished

41.170.108 and 109 (Medieval Department)



TRACERY LIGHT FROM A LAST JUDGMENT(?)

South Lowlands(?)

15th century

White glass and silver stain

29.8 x 13.3 (11³/₄ x 5¹/₄)

Corrosion on inner surface of glass

Provenance: George D. Pratt, Glen Cove, N.Y.

Unpublished

41.170.78 (Medieval Department)



HERALDIC MEDALLION

An escutcheon azure with monogram

MS

Italy, Florence(?)

15th century, end

Inscription: A[. . .]E VADIA

Pot metal, white glass, silver stain, and enamel

Diameter: 38.8 (15¼)

Center of panel rubbed

Provenance: Salvadori, Florence

Unpublished

13.158.7 (European Sculpture and Decorative Arts)



FOUR PROPHETS FROM A TREE OF JESSE

South Lowlands, Brabant(?)

c.1500

Inscriptions: A. LIGNA TUĀ COHERT'

FACIĀ; B. NULLI SIT IN TABERNACULO

Pot metal, white glass, and silver stain

A: 39.3 x 31.7 (15½ x 12½); B: 40.6 x

31.7 (16 x 12½); C: 40.0 x 31.7 (15¾ x

12½); D: 40.6 x 31.7 (16 x 12½)

Some replacement pieces in background

Provenance: George D. Pratt, Glen Cove, N.Y.

Unpublished

41.170.94-97 (Cloisters Collection)



A



B



C



D

HEAD OF A KNIGHT, FRAGMENT

South Lowlands(?)
c.1500
White glass with silver stain
15.3 x 12.7 (6 x 5)
Upper right side restored
Provenance: Chanussot, Paris
Unpublished
29.156.61 (Arms and Armor
Department)



MARIAN INITIAL

England(?)
c.1500
Inscription: M
White glass and silver stain
Diameter: 30.5 (12)
Parts of border restored
Provenance: George D. Pratt, Glen
Cove, N.Y.
Unpublished
41.170.68 (European Sculpture and
Decorative Arts)



LADY WITH UNIDENTIFIED ARMS

Arms: Or on a mound vert five pine
trees proper (unidentified); crest: on a
barred helm to dexter a demi-savage,
head wreathed in foliage and holding
in both his dexter and his sinister
hand a pine tree all proper; mantling
of the colors
Switzerland or Germany
c.1500
Pot metal, white glass, and silver
stain
43.2 x 31.0 (17 x 12 3/16)
Head of woman and part of
background possibly replaced;
photographed from the back
Provenance: William H. Riggs, Paris
Bibliography: Dean (1925), 288-289.
25.135.164
(European Sculpture and Decorative
Arts)



SAINT URSULA

England
c.1500
Pot metal, white glass, and silver
stain
31.0 x 23.2 (12 3/16 x 9 1/8)
Parts of figure and background
replaced, some repainting; border is
modern
Provenance: George D. Pratt, Glen
Cove, N.Y.
Unpublished
41.170.71 (Medieval Department)



St. Ursula

**ANNUNCIATION OF DEATH OF
THE VIRGIN (FRAGMENT)**

Northeast France or South Lowlands

c.1500

Pot metal, white glass, and silver
stain

65.5 x 70.6 (25¾ x 27¾)

Some rubbing of paint and
replacements in upper part of panel

Provenance: Michael Friedsam, New
York

Bibliography: *MMAB* (1971-1972),
143.

32.100.339 (Medieval Department)



A

**TWO ROUNDELS WITH HEAD OF
CHRIST OR SAINT**

Attributed to the Master of St. John
the Baptist

France, Rouen(?)

c.1500

Pot metal, white glass, and silver
stain

A. Diameter: 34.3 (13½); B. diameter:
34.9 (13¾)

Backgrounds made of glass of the
period

Provenance: Georges Hoentschel,
Paris; J. Pierpont Morgan, New York
Unpublished

16.32.118 and 119 (European
Sculpture and Decorative Arts)



B

FOUR SHIELDS OF JOHNSON

A. *Arms*: Ermine on a chevron azure three bezants (Johnson), impaling vert a chevron or (Curle of Hertfordshire) (41.170.80)

B. *Arms*: Ermine on a chevron azure three bezants (Johnson), impaling argent two bars gules on a chief of the last a lion passant or (Deverson) (41.170.81)

C. *Arms*: Ermine on a chevron azure three bezants (Johnson), impaling argent a chevron gules between three oak trees eradicated vert (Spotswood) (41.170.82)

D. *Arms*: Ermine on a chevron azure three bezants (Johnson), impaling argent a cap of maintenance(?) gules (unidentified) (41.170.83)
England, London(?)

c.1500

Pot metal, white glass and silver stain
37.5 x 32.4 (14¾ x 12¾) (each)

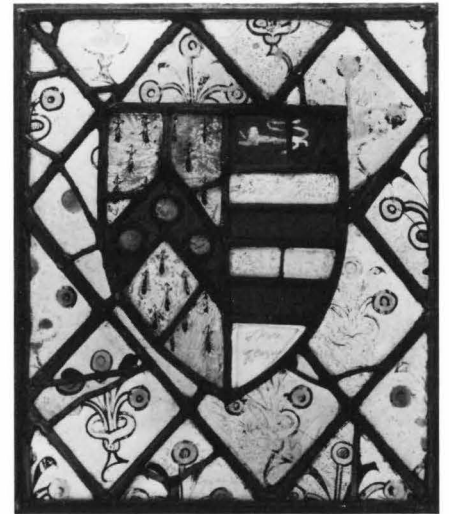
Provenance: Grosvenor Thomas, London; George D. Pratt, Glen Cove, N.Y.

Bibliography: Maurice Drake, *The Grosvenor Thomas Collection of Ancient Stained Glass*, pt. 2 [exh. cat., The Charles Gallery] (New York, 1913), no. 7a; *Introduction to Show: Science of Color—Color in Art* [exh. cat., The Boston Museum of Science] (Boston, 1974), section 6.

41.170.80-83 (Medieval Department)



A



B



C



D

FIVE HERALDIC ROUNDELS

A. *Arms*: Per pale barry of gules and argent, argent a rose gules (unidentified) (1980.214.4)

B. *Arms*: Argent a cock gules crowned, beaked, and membered or (Blarer?) (1980.214.2)

C. *Arms*: Per fess argent a demi-stag issuant gules; chequy argent and gules (unidentified) (1980.214.5)

D. *Arms*: Per bend gules a fleur-de-lis argent in a bend sinister; argent a bend gules (Tengin?) (1980.214.1)

E. *Arms*: Or five daisies argent on a mount vert (unidentified) (1980.214.3)

Germany, Middle Rhine

c.1500

Pot metal, white glass, and silver stain

A. Diameter: 23.7 (9⁵/₁₆); B. diameter: 24.7 (9¹¹/₁₆); C. diameter: 24.1 (9¹/₂); D. diameter: 23.8 (9³/₈); E. diameter: 24.1 (9¹/₂)

Few replacement pieces

Provenance: Angelica von Liebieg, Gondorf; Sibyll Kummer-Rothenhäusler, Zurich

Bibliography: Walther Bremen, *Die alten Glasgemälde und Höhlgläser der Sammlung Bremen in Krefeld* (Cologne, 1964), 34-35; The Metropolitan Museum of Art,

Notable Acquisitions: 1980-1981 (New York, 1981), 29, ill. 1980.214.1-5 (Cloisters Collection)



A



B



C



D



E

THE CRUCIFIXION

Germany
Early 16th century
Pot metal, white glass, and silver stain
48.2 x 26.7 (19 x 10½)
Side edge fillets and border modern
Provenance: George D. Pratt, Glen Cove, N.Y.
Unpublished
41.170.66 (on loan to Amherst College)



TRACERY LIGHT WITH PROPHECY

Germany(?)
1500-1510
Inscription: QVI
Pot metal, white glass, and silver stain
26.0 x 25.7 (10¼ x 10¼)
Some repair on right edge of panel
Provenance: Fine Arts Society, London
Unpublished
12.137.12 (Medieval Department)



FIVE HERALDIC PANELS

A. Arms of Maximilian I
Or an eagle displayed sable inescutcheon gules a fess argent (Austria); encircled by the collar of the Order of the Golden Fleece; crest: on a barred helm affronté an imperial crown or; mantling of the colors (37.147.1)
B. Arms of Philip the Fair
Quarterly, grand quarters I and IV, quartered 1 and 4 gules a castle or (Castile), 2 and 3 argent a lion rampant gules (León); II and III, quartered, 1 gules a fess argent (Austria), 2 within a bordure compony gules and argent, azure three fleurs-de-lis, two and one or (Burgundy Modern), 3 within a bordure gules a bendy of six or and azure (Burgundy Ancient), 4 sable a lion rampant or (Brabant), overall an inescutcheon or a lion rampant sable (Flanders); encircled by the collar of the Order of the Golden Fleece; crest: on a barred helm affronté or, a ducal crown surmounted by a lion sejant affronté crowned ducally of the last, grasping a target of the same and a sword proper; mantling or and ermine (37.147.2)
C. Arms of Charles V
Quarterly, grand quarters I and IV, quartered 1 and 4 again, quartered 1 and 4 gules a castle or (Castile), 2 and



A



B



C

3 argent a lion rampant gules (León); 2 and 3 paly of six or and gules (Aragon), impaling per saltire in chief and base Aragon dexter and sinister an eagle displayed sable (Sicily); grand quarters II and III, quartered 1 gules a fess argent (Austria), 2 within a bordure compony gules and argent, azure three fleurs-de-lis, two and one or (Burgundy Modern), 3 within a bordure gules a bendy of six or and azure (Burgundy Ancient), 4 sable a lion rampant or (Brabant), overall an escutcheon or a lion rampant sable (Flanders), in a base point argent a pomegranate vert (Granada); encircled by the collar of the Order of the Golden Fleece; crest: on a barred helm affronté a ducal crown surmounted by a triple-towered castle issuant therefrom a demi-lion crowned ducally all or, grasping a sword proper; mantling or and ermine (37.147.3)

D. Arms of Henry, Count of Nassau Quarterly, 1 and 4 azure billeté or a lion rampant of the same; 2 and 3 gules a fess argent; encircled by the collar of the Order of the Golden Fleece; crest: on a barred helm in profile two wings argent and sable bound with a fence or charged with hearts of the same; mantling argent and or (37.147.4)

E. Arms of Roland le Febure Or a sword bendwise between two eagles displayed sable; crest: on a barred helm in profile a demi-eagle volant of the second; mantling of the colors; motto: Secours à Dieu (37.147.5)

South Lowlands, Ghent, Château of the Cour des Comptes(?)

c.1504-1506

Inscriptions: A. M (repeated); B. P and RK (repeated) and RH (once); C. C (repeated); D. H (repeated); E. RH (repeated) and RK (once)

Pot metal, white glass, silver stain, and colored enamel

A: 87.6 x 56.5 (34½ x 22¼); B: 83.8 x 51.4 (33 x 20¼); C: 85.7 x 52.7 (33¾ x 20¾); D: 83.8 x 52.7 (33 x 20¾); E: 85.7 x 52.0 (33¾ x 20½)

Some minor replacements in backgrounds

Provenance: Roy Grosvenor Thomas, New York

Bibliography: James J. Rorimer, "New



D



E

Acquisitions for The Cloisters," *The Bulletin of the Metropolitan Museum of Art* o.s. 33, no. 5, section 2 (May 1938), 12-14; Rorimer (1963), 175; MMAB (1971-1972), 144; Young (1979), 66.
37.147.1-5 (Cloisters Collection)

FOUR COMPOSITIONS WITH SAINTS AND DONORS

A. A knight presented by his patron, St. Gebhard (41.170.104)

B. St. Bernard presented by his parents, Sts. Aleth and Tescelin (41.170.107)

C. A bishop presented by his patron, St. Cornelius Pope(?) (47.170.106)

D. A lady presented by her patron, St. Quirinus (47.170.105). Banner and shield: gules semée of bezants or Germany, Cologne, destroyed Church of the Maccabees(?)

c.1505-1510

Inscriptions: B. MONSTRA TE ESSE MATREM, SCA ALEIDIS MATER S' BERNARD; S' TESSELIN'

Pot metal, white glass, silver stain, and sanguine

A: 161.0 x 55.8 (63 3/4 x 22); B: 167.5 x 56.0 (66 x 22); C: 167.6 x 57.7 (66 x 22 3/4); D: 159.6 x 56.5 (62 3/4 x 22)

Considerable restoration and repainting in C and in the head of the knight in A

Provenance: Sir William Jerningham, Costessey Hall, Norfolk, England; Grosvenor Thomas, London; George D. Pratt, Glen Cove, N.Y.

Bibliography: Thomas and Drake (1920), nos. 8, 11, 12, and 24, pls. 1 and 12; *MMAB* (1971-1972), 147; Janice C. Burgess in Caviness et al. (1978), 70-72.

41.170.104-107 (Medieval Department)



A



B



C



D

ASSUMPTION OF THE VIRGIN

South Lowlands, Brabant or Flanders

c.1505-1510

Pot metal, white glass, and silver stain

68.5 x 47.0 (27 x 18½)

Restorations in aureole and foreground

Provenance: Sir Thomas Neave, Dagenham Park, Essex; George Blumenthal, New York

Bibliography: Rubinstein-Block (1926), pl. 53; MMAB (1971-1972), 146; McNab (1982), n.p.

41.190.457 (European Sculpture and Decorative Arts)



SAINT ROCH WITH A DONOR

Arms: Argent three crows sable proper (unidentified)
Germany, Cologne(?)

c.1510

Inscription: SC̄S ROCHVS C̄FOSSOR
Pot metal, white glass, and silver stain

202.0 x 82.2 (79½ x 32¾)

Some paint loss on face of saint

Provenance: Duveen Brothers, Paris

Bibliography: Friedley (1913), 46-50, ill.

12.216 (Medieval Department)



THE ADORATION OF THE MAGI WITH SAINTS

A. Virgin and Child with King Melchior (1982.47.2)

B-C. St. John the Evangelist and St. Catherine of Alexandria with a hausmark (fragment) (1982.47.3)

Arms: Or in chief a mullet between 1 and F, in base v and reversed over sable

Germany, Cologne

c.1510-1515

White glass with silver stain

A: 37.5 x 32.3 (14¾ x 12¾); B: 36.3 x 16.5 (14¼ x 6½); C: 16.5 x 16.5 (6½ x 6½)

The lower part of the St. Catherine panel (C) was originally joined to the St. John panel (B); the upper portion of the St. Catherine panel is missing

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Bibliography: Herbert Rode, "Glasmalerei," in *Herbst des Mittelalters* [exh. cat., Kunsthalle]



B



C

[Cologne, 1970], no. 88, fig. 39; The Metropolitan Museum of Art, *Notable Acquisitions: 1981-1982* (New York, 1982), 22-24, ill. 1982.47.2-3 (Medieval Department)



A

TWO PANELS WITH OLD TESTAMENT SCENES

A. Elijah reviving the son of Shunamite (21.27.1)
B. Bathsheba obtains the kingdom from David for Solomon (21.27.2)
South Lowlands, Louvain, Carthusian Cloister(?)

c.1515-1520

Inscription: A. ADIVV A ME' DC' MII (on collar of woman)

Pot metal, white glass, and silver stain

A: 70.5 x 38.1 (27 $\frac{3}{4}$ x 15); B: 70.5 x 47.3 (27 $\frac{3}{4}$ x 18 $\frac{5}{8}$)

A has been reduced in width

Provenance: Sir Thomas Neave, Dagenham Park, Essex; Grosvenor Thomas, London; Henry C. Lawrence, New York

Bibliography: *Collection of a Well-Known Connoisseur, A Noteworthy Gathering of Gothic and Other Ancient Art Collected by the Late Mr. Henry C. Lawrence of New York* [sale cat., American Art Association, 27-29 January] (New York 1921), nos. 354 and 355; Joseph Breck, "A Gift of Stained Glass," *Bulletin of The Metropolitan Museum of Art* o.s. 16, no. 3 (March 1921), 45-47, ill.; Jean Helbig, *De Glasschilderkunst in België: Reportorium en Documenten*, 2 vols. (Antwerp, 1943-1951), 1:212, no. 2052; McNab (1982), n.p., ill. 21.27.1 and 2 (European Sculpture and Decorative Arts)



A

TWO SCENES FROM THE LIFE OF SAINT NICHOLAS

A. St. Nicholas begging corn to feed his people (17.120.13)
B. St. Nicholas consecrated Bishop of Myra (17.120.17)
South Lowlands, Louvain, Carthusian Cloister

c.1515-1520

Inscriptions:

A. FAME PREMENTE NAVITAS SUIS ROGAT / FRUGES ACERVO HAUD IMMINUTO IMPERTIA[. . .]

B. VOX EST SUPNE ANNITA PRESUL STO CRAS / QUI PRIMUS EDEM MANE INVISERIT SACRAM

Pot metal, white glass, and silver stain

A: 70.0 x 46.0 (27 $\frac{1}{2}$ x 18 $\frac{1}{8}$); B: 70.5 x 47.3 (27 $\frac{3}{4}$ x 18 $\frac{5}{8}$)

Some mended cracks in both panels

Provenance: Sir Thomas Neave, Dagenham Park, Essex; Isaac D. Fletcher, New York

Bibliography: Kurt Steinbart, "Nachlese im Werke des Jacob Cornelisz," *Marburger Jahrbuch für Kunstwissenschaft* 5 (1929), 231-232; G. J. Hoogewerff, *De Noord-Nederlandsche Schilderkunst*, 5 vols. (Gravenhage, 1939), 3:139-143; William Wells, *Stained and Painted Glass, Burrell Collection: Figure and Ornamental Subjects* (Glasgow, 1965), 48; Paul V. Maes, "Laatgotisch brandglas in Brabant," in *Aspekten van de Laatgotick in Brabant* [exh.

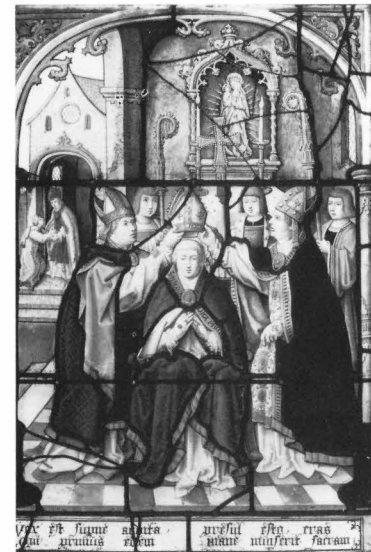


B

cat., Stedelijk Museum] (Louvain, 1971), 582-586; MMAB (1971-1972), 144; Maes, "Oud Leuven brandglas in Engeland," *Arca lovaniensis: Artes atque historiae reserans documenta* 1 (1972), 189-201; Maes, "Nicholaas Ruterius en de brandglassuite met de geschiedenis van Sint-Nicolaas," *Arca lovaniensis: Artes atque historiae reserans documenta* 2 (1973), 181-208; McNab (1982), n.p.; Richard Marks, "Recent Discoveries in Medieval Art," *Scottish Art Review* 16 (1984), 19-20.
17.120.13 and 17 (European Sculpture and Decorative Arts)



St. Nicholas begging



St. Nicholas consecrated

PAIR OF HERALDIC PANELS

A. Barbara von Zimmern and her arms (30.113.5)

Azure a lion rampant or with a halberd or and argent; crest: on a barred helm in profile a stag's head gules, attired and langued or; mantling of the colors

B. Wilhelm von Weitingen and his arms (30.113.6)

Per fess gules and argent, in chief an arm argent; crest: 1 on a barred helm in profile a pair of wings gules and argent charged with two arms argent, 2 on a barred helm affronté a moor's head gules his cap charged with an arm argent, 3 on a barred helm in profile a medallion azure with a lamb sable langued gules; mantling of the colors

Germany, Swabia, Sulz am Neckar 1518

Inscriptions:

A. DEI O MISERERE; ANNE 1518

B. MATER DEI O MISERERE MEI, WILHELM VON WEITTINGEN

Pot metal, white glass, silver stain, and colored enamel

A: 63.5 x 45.0 (25 x 17 $\frac{3}{4}$); B: 63.5 x 44.5 (25 x 17 $\frac{1}{2}$)

Lower edge fillets modern

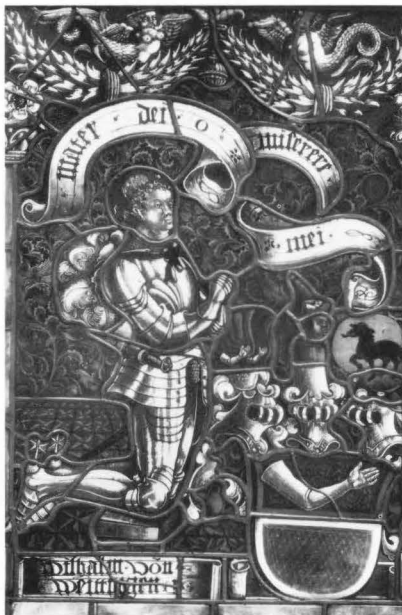
Provenance: Meebold-Berrer-Picht family, Sulz am Neckar; A.S. Drey, Munich

Bibliography: Franz Kubel, "Geschichte die Glasgemälde" in *Die Familie Meebold-Stahl* (Cannstadt, 1901), n.p.; Hans Wentzel, *Meisterwerke der Glasmalerei*, 2nd ed. rev. (Berlin, 1954), 71-72; Rorimer (1963), 117; *MMAB* (1971-1972), 153, ill. cover; Florens Deuchler, "The Cloisters, Ein Museum für mittelalterliche Kunst in New York," *Du* (February 1972), 150-151, ill.; Herbert Rode, *Die mittelalterlichen Glasmalereien des Kölner Domes* [Corpus Vitrearum Medii Aevi: Germany IV, pt. 1] (Berlin, 1974), 149, ill. 5.

30.113.5 and 6 (Cloisters Collection)



A



B

TWO SAINTS WITH ATTRIBUTES

A. St. Maximine with a bear (08.52.1)

B. St. John the Evangelist with a chalice and serpent (08.52.2)

Germany, Trier, Cathedral of St. Peter(?)

c.1520

Pot metal, white glass, silver stain, and sanguine

231.0 x 80.0 (90 $\frac{3}{4}$ x 31 $\frac{1}{2}$) (each)

Part of halo replaced in A; leaded cracks in both

Provenance: Heinrich Wencke, Hamburg; Raoul Heilbronner, Paris
Bibliography: William R. Valentiner, "Principal Accessions and Loans," *Bulletin of the Metropolitan Museum of Art* o.s. 3, no. 5 (May 1908), 92-93, ill.; Heinrich Oidtmann, *Die rheinischen Glasmalereien vom 12. bis 16. Jahrhundert*, 2 vols. (Düsseldorf, 1912 and 1929), 2:444, ill. 624-625.

08.52.1 and 2 (European Sculpture and Decorative Arts)



St. Maximine

**DONOR WITH HIS SONS AND
PATRON BISHOP SAINT**

South Lowlands, Flanders or Brabant
c.1520

Pot metal, white glass and silver stain
55.3 x 49.5 (21¾ x 19½)

Columns added at sides of panel; this
and the succeeding panel are a pair

Provenance: Sir Thomas Neave,
Dagenham Park, Essex; Isaac D.
Fletcher, New York

Bibliography: McNab (1982), n.p.
17.120.10 (European Sculpture and
Decorative Arts)



**DONOR WITH HER DAUGHTERS
AND PATRON SAINT, JOHN THE
BAPTIST**

South Lowlands, Flanders or Brabant
c.1520

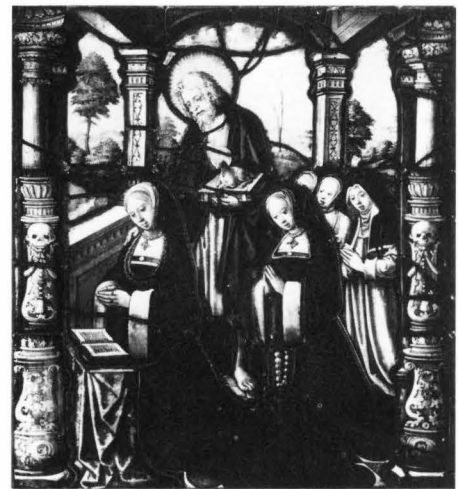
Pot metal, white glass, and silver
stain

56.5 x 50.8 (22¼ x 20)

Columns added at sides of panel; this
and the preceding panel are a pair

Provenance: Sir Thomas Neave,
Dagenham Park, Essex; George D.
Pratt, Glen Cove, N.Y.

Bibliography: McNab (1982), n.p.
41.170.10 (European Sculpture and
Decorative Arts)



St. John

APOTHEOSIS OF SAINT BRUNO

South Lowlands, Louvain, Carthusian
Cloister(?)

c.1520

Inscriptions: REMITTITVR EI PČĀ
MVNTA QM DILEXIT MVLTV LUCE XII;
SANCTVS BRVNO; DVLCI IHĒSV

Pot metal, white glass, and silver
stain

69.8 x 47.0 (27½ x 18½)

Some distortion due to mending
leads; inscription is from another
panel

Provenance: Sir Thomas Neave,
Dagenham Park, Essex; Isaac D.
Fletcher, New York

Bibliography: McNab (1982), n.p.
17.120.11 (European Sculpture and
Decorative Arts)



SAINT GREGORY

South Lowlands

c.1520

Inscription: [unreadable]

Pot metal, white glass, and silver stain

55.8 x 26.7 (22 x 10½)

Part of a larger composition; glass considerably rubbed; restoration upper left

Provenance: Duveen Brothers, New York

Unpublished

07.37 (European Sculpture and Decorative Arts)



TWO OLD TESTAMENT SCENES

A. David stoned and cursed by Shimei the Saulite (17.120.14)

B. Joseph stripped of his cloak (17.120.16)

South Lowlands, Louvain, Carthusian Cloister(?)

c.1520-1525

Pot metal, white glass, and silver stain

63.5 x 47.0 (25 x 18½)

Some mending leads; inscriptions lost from both panels

Provenance: Sir Thomas Neave, Dagenham Park, Essex; Isaac D. Fletcher, New York

Bibliography: McNab (1982), n.p.

17.120.14 and 16 (European Sculpture and Decorative Arts)



A



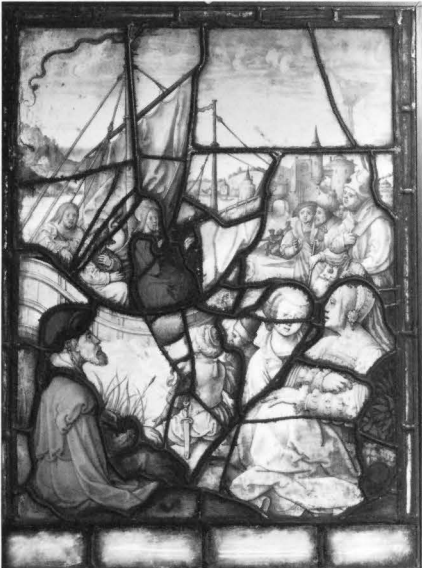
B

TWELVE SCENES FROM THE LIFE OF CHRIST

- A. The Nativity (44.114.9)
- B. Christ preaches from a boat on the Lake of Gennesaret (44.114.11)
- C. The healing of the paralytic at Capernaum (44.114.7)
- D. The parable of the vineyard (44.114.3)
- E. The miracle of the loaves and fishes (44.114.5)
- F. Christ stills the tempest (44.114.1)



A



B



C



E



D



F

G. The woman taken in adultery (44.II4.4)
 H. The parable of the wise and foolish virgins (44.II4.8)
 I. The Levite in the parable of the good Samaritan (44.II4.10)
 J. The Crucifixion (44.II4.2)
 K. The Descent from the Cross (44.II4.6)
 L. Christ appearing to St. Mary Magdalene (44.II4.12)
 South Lowlands, Louvain, Carthusian Cloister(?)

c.1520-1525

Inscriptions:

A. EENË PENÏC HEEFT PEETER / DAER HIJ
 DEN TOL HEEFT / U WIJZE MAECHDE ZIJ
 MIT[. . .] / U LOTTE ZIJ MIT IDELE LÂPË
 G. QUI SINE PECCATO / FVERIT EMITTA
 [. . .]

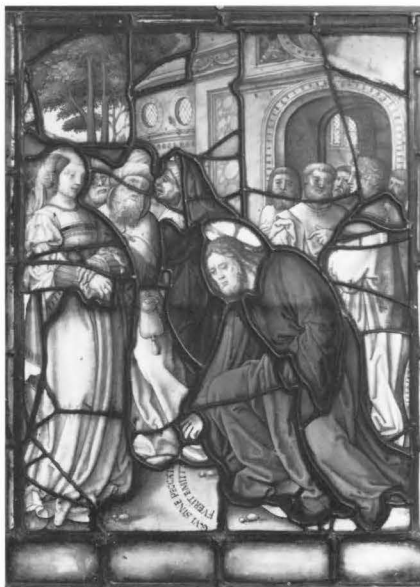
Pot metal, white glass, and silver stain

A: 66.7 x 48.6 (26¼ x 19⅞); B: 66.7 x 49.2 (26¼ x 19⅞); C: 66.0 x 49.2 (26 x 19⅞); D: 66.0 x 49.5 (26 x 19½); E: 66.3 x 49.5 (26⅞ x 19½); F: 66.0 x 49.5 (26 x 19½); G: 66.0 x 49.8 (26 x 19⅞); H: 66.0 x 49.5 (26 x 19½); I: 66.0 x 49.5 (26 x 19½); J: 66.0 x 49.5 (26 x 19½); K: 66.0 x 49.5 (26 x 19½); L: 66.0 x 49.5 (26 x 19½)

Some restoration in each panel including addition of lower edge fillets

Provenance: Sir Thomas Neave, Dagenham Park, Essex; Grosvenor Thomas, London; Henry Goldman, New York

Bibliography: Maurice Drake, *The Grosvenor Thomas Collection of Ancient Stained Glass*, pt. 2 [exh. cat., The Charles Gallery] (New York, 1913), no. 160, ill.; Arthur E. Bye, "Stained Glass Panels from the Workshop of Dirk Vellert in the Goldman Collection," *The Art Bulletin* 11, no. 2 (June 1929), 125-145, figs. 1-21; Jean Helbig, *De Glasschilderkunst in België: Reportorium en Documenten*, 2 vols. (Antwerp, 1943-1951), 1:212, no. 2051; *MMAB* (1971-1972), 147; McNab (1982), n.p.
 44.II4.1-12 (European Sculpture and Decorative Arts)



G



H



I



J



K



L

TWO SCENES FROM THE PASSION OF CHRIST

A. The mocking of Christ (41.190.454)

B. Christ stripped of his robe

(41.190.453)

Belgium, Louvain, Carthusian
Cloister(?)

c.1520-1525

Inscription: B. THENMINV (border of
robe of figure on left)

Pot metal, white glass, and silver
stain

68.6 x 47.0 (27 x 18½) (each)

Some replacements in each panel

Provenance: Sir Thomas Neave,

Dagenham Park, Essex; George

Blumenthal, New York

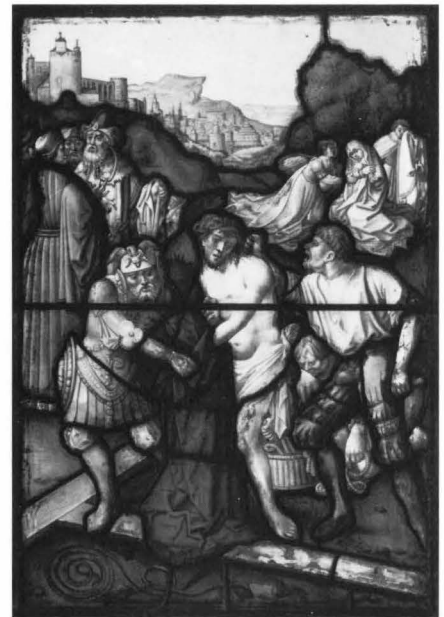
Bibliography: Rubinstein-Block

(1926), pl. 51; McNab (1982), n.p.

41.190.453 and 454 (European
Sculpture and Decorative Arts)



A



B

CHRIST RAISING JAIRUS' DAUGHTER

South Lowlands, Louvain, Carthusian Cloister(?)

c.1520-1525

Pot metal, white glass, and silver stain

57.8 x 48.2 (22¾ x 19)

Multiple cracks releaded; inscription missing

Provenance: Sir Thomas Neave, Dagenham Park, Essex; George D. Pratt, Glen Cove, N.Y.

Bibliography: McNab (1982), n.p. 41.170.72 (European Sculpture and Decorative Arts)



CHRIST BEFORE HEROD

South Lowlands, Louvain, Carthusian Cloister(?)

c.1520-1525

Pot metal, white glass, and silver stain

68.6 x 48.2 (27 x 19)

Distortions resulting from mending leads

Provenance: Sir Thomas Neave, Dagenham Park, Essex; Isaac D. Fletcher, New York

Bibliography: McNab (1982), n.p. 17.120.15 (European Sculpture and Decorative Arts)



PROFANATION OF JERUSALEM BY ANTIOCHUS

South Lowlands, Flanders or Brabant

c.1520-1525

Pot metal, white glass, and silver stain

68.6 x 48.2 (27 x 19)

Many mended cracks

Provenance: Sir Thomas Neave, Dagenham Park, Essex; Isaac D. Fletcher, New York

Bibliography: McNab (1982), n.p. 17.120.9 (European Sculpture and Decorative Arts)



TWO SCENES FROM THE PASSION OF CHRIST

A. Ecce Homo (11.93.10)

B. Deposition (11.93.11)

Germany, Bavaria, Nuremberg(?)

The Ecce Homo is after a drawing by Sebald Beham, active in Nuremberg and Frankfurt 1500-1550

c.1525

Inscriptions:

A. PONTIUS EGREDITUR SECUMO' UCIT IESUM • ECCE AIT AD TURBAS NOMEN SINE CRIMINE IUSTUM

B. O DOLOR O LUCTISNAMQ' MEÜ PIGNUS VIDEO MORTE PEREMPTÜ QUANTÜ MEA CORDA LATESSIS

Pot metal, white glass, and silver stain

Diameter: 30.5 (12) (each)

Very good condition

Provenance: Eugen Felix, Leipzig; Ichenhauser Collection, New York

Bibliography: Hermann Schmitz, *Die Glasgemälde des königlichen Kunstgewerbemuseums in Berlin*, 2 vols. (Berlin, 1913), 1:160, ill. 267; John Rowlands, *German Drawings from a Private Collection* [exh. cat., British Museum] (London, 1984), no. 12 (related drawing).

11.93.10 and 11 (European Sculpture and Decorative Arts)



A



B

TWO SCENES FROM THE LIFE OF SAINT BERNARD

A. St. Bernard frees the people of Metz

B. St. Bernard's dream about the healing power of the church
Attributed to Anton Woensam of Worms

Germany, Abbey of Altenberg, cloister

c.1525

Inscriptions:

A. METENSES INTER MONTIS FRIGIDI ET MOSELLE ANIS ANGVSTIAS CONCLVS / AB HOSTE CEDVNTVR TANDĒ PII PATRIS BERNHARDI OPERA IN İSVLA IDĀ DATIS İVICĒ DEXTRIS / RECONSILIANTVR

B. Inscription below is a replacement;
SI AD EA Q̄ İNVS SÛT FESTINATIS HIC FORAS DIMITTE CORPĀ Q̄ DE SĒLO ATTULISTIS • SOLI SPVS İNGREDIĀTVR NĀ CARO NÖPRODEST QUICQĀ (on band)
Pot metal, white glass, and silver stain

82.6 x 101.6 (32½ x 40) (each)

Some mending leads; inscription at bottom of B is a replacement

Provenance: Heinrich Pleunissen collection, Cologne; Hirn collection, Cologne; De Noel collection, Cologne; William Randolph Hearst, Los Angeles; Stanley Mortimer, New York

Bibliography: M. J. De Noel, *Verzeichnis einer grossen Sammlung gebeannter Gläzer* [sale cat., Hirn collection] (Cologne, 1824), n.p.; Karl Eckert, *S. Bernard von Clairvaux. Glasmalereien aus dem Kreuzgang von Altenberg bei Köln* (Wuppertal, 1953), 24-25; Herbert Rode in *Herbst des Mittelalters, Spätgotik in Köln und am Niederrhein* [exh. cat., Kunsthalle] (Cologne, 1970), 71; *MMAB* (1971-1972), 148; "Glazed Cloisters and Their Development in the Houses of the Cistercian Order," *Gesta* 12, nos. 1 and 2 (1973), 104-106, figs. 22-23; Brigitte Lymant, *Die Glasmalereien des Schnütgen-Museums, Bestandskatalog* (Cologne, 1982), 204-206.

59.183.1 and 2 (European Sculpture and Decorative Arts)



A



B

TWO PANELS: A BISHOP AND THE VIRGIN AND CHILD

South Lowlands, Brabant or Flanders

c.1525-1530

Inscriptions:

A. CŪ EX PCĒPTO REGIS ASSURI
MARDOCHEUS IUDE / HONORARETUR
AMAN SUP̄BISSIMO TEŅETE EQŪU EI /
JUSTO REGIS IUDICIO EŌE AMĀ PATIBULO
ADIUDICAT̄ / SUSPENŖ EST HESTER VI7VII
B. CŪ DUE MULIERES CŌTENDERĒ CORĀ
SALOMONE / DE FILIIS SUIS ALTERO
OPPRESSŌ7ALTERO VIVO / ALLATO
GLADIO IUDICABAT REX IUSTE ILLI DANDŪ
/ PUERŪ VIVŪ CŪI VISERA CŌMOTA ŠT SUP̄
EO 3LI R3

Pot metal, white glass, and silver stain

A: 71.1 x 47.0 (28 x 18½); B: 71.2 x 47.0 (28 x 18½)

Both inscriptions are from other panels

Provenance: Sir Thomas Neave, Dagenham Park, Essex; George Blumenthal, New York

Bibliography: Rubinstein-Block (1926), pl. 52; McNab (1982), n.p. 41.190.455 and 456 (European Sculpture and Decorative Arts)



A



B

SAINT LEO AND A CANON

South Lowlands, Brabant or Flanders

c.1525-1530

Inscriptions: HERODES ĪTERROGA[...]

AUT ĪEŠ MULTIS SERMONIB AT NICHIL /
ILLI RESPONDENTEM SPREVIT CUM
EXERCITU SUO LUCE 23. • S LEO ORA NOB

Pot metal, white glass, and silver stain

68.6 x 47.0 (27 x 18½)

Inscription is from another panel

Provenance: Sir Thomas Neave, Dagenham Park, Essex; George Blumenthal, New York

Bibliography: Rubinstein-Block (1926) pl. 53; McNab (1982), n.p. 41.190.458 (European Sculpture and Decorative Arts)



FOUR PANELS WITH SAINTS AND DONORS

A. St. Gerard with Gerard de Heracourt as donor (41.190.447)

Arms: Or a cross gules, on a canton or a lion rampant sable, armed and langued gules; crest: on a barred helm in profile, a swan rising or gorged with a ducal coronet (Heracourt d'Artois); mantling of the colors

B. St. Francis with François d'Anglure as donor (41.190.448)

Arms: Quarterly, 1 and 4 or semé with hawk bells argent each supported by a crescent gules (Anglure), 2 and 3 paly of six azure and gules each azure pallet charged with three studs argent, in chief or a bird sable posed dexter (Burlemont)

C. Madeleine de Grand Pré as donor (41.190.449)

Arms: Within a lozenge, quarterly 1 and 4 azure three eagles argent (Leiningen), 2 and 3 gules a cross argent (Aspremont), inescutcheon of pretense within a bordure gules, argent charged with a lion rampant sable debriused by escarbuncle or (Dagsburg), impaling barry of twelve or and gules (Grand Pré of Champagne); crest: a coronet

D. Count of Lynange as donor (41.190.450)

Arms: Quarterly, 1 and 4 azure three eagles argent (Leiningen or Lynange) [the charge in 4 is an insertion from another window], 2 and 3 gules a cross argent (Aspremont), inescutcheon of pretense within a bordure gules, argent charged with a lion rampant sable debriused by escarbuncle or (Dagsburg); crest: on a barred helm in profile, a hoard of flint stones argent (unidentified); mantling of the same

France, Lorraine, Ormes-et-Ville, Franciscan Convent

1529



A



B



C



D

Inscriptions:

A. MESSIRE GERARD DE HARACO / VRT
CHEVALIER SENESCHAL / DE LORRAINNE
ET SEIGNE^R DOR / MES 1529

B. ET MA DAME FRANCOY / SE DANGLVRE
SA FAMME

C. ET MA DAME MAGDELEINE / DE GRANT
PRES SA FEME

D. HESSE CONTE DE LYNANGE / ET DE
DASBOVRCE SEIGNE^R / DASPREMONT
MARESCHAL / DV BARROIS 1529

Pot metal, white glass, and silver
stain

A: 106.7 x 74.9 (42 x 29½); B: 107.9 x
76.2 (42¾ x 30); C: 113.7 x 74.9 (44¾
x 29½); D: 114.0 x 74.9 (44¾ x 29½)
Some losses at top of A and B; losses
in sky of C

Provenance: George Blumental, New
York

Bibliography: Friedley (1913), 46-47;
Rubenstein-Bloch (1926), pls. 49-50;
Leon Germain de Maily, "Les anciens
vitraux d'Ormes émigrés en
Amerique," *Mémoires de la Société
d'archéologie lorraine* 4th s. 18, 1928-
1929 (1930), 2-16; Victor Beyer,
Jacques Choux, and Lucien Ledeur,
*Vitraux de France du Moyen-Age à la
Renaissance: Alsace, Lorraine,
Franche-Comté* (Colmar, 1970), 146-
147; Michel Hérold, "Le vitrail en
Lorraine à la fin du Moyen Age"
(Ph.D. diss., Université de Nancy,
1983), 148-150; Choux, "Le vitrail
lorrain au Moyen-Age et à la
Renaissance," in *Le vitrail en
Lorraine du XIIe au XXe siècle*
(Nancy, 1983), 56; Hérold and Francis
Roussel, "Catalogue: Vitraux
déplacés," in *Le vitrail en Lorraine du
XIIe au XXe siècle* (Nancy, 1983), no.
193.

41.190.447-450 (European Sculpture
and Decorative Arts)

**JOSEPH'S BROTHERS BUYING
CORN IN EGYPT**

France, Rouen(?)

c.1530

Pot metal, white glass, and silver
stain

91.4 x 66.7 (36 x 26¼)

Some replacements in lower part of
panel

Provenance: George D. Pratt, Glen
Cove, N.Y.

Bibliography: MMAB (1971-1972),
147.

27.108 (European Sculpture and
Decorative Arts)



THE DELUGE

Arms: Argent three lions rampant sable, armed and langued gules, ducally crowned or (Wary de Lucy); below: two small shields or a cross patriarchal argent

Attributed to Valentin Bousch
France, Flavigny-sur-Moselle, Priory church of Saint-Fermin

1531

Inscriptions: on tablets in predella:
(left) ECCE EGO / ADVCAM / AQVAS DI- / LVVY ET / TER IN / FICI / AM OEM / CARNEM / IN AQVA / GENESIS 5; (center) FRAVS / INIMICA / LVCI / 1531 / FIL (initials of motto of donor); (right) MVLTIPLI- / CATE SVT / AQVE ET / ELEVAVE- / RV / ARCÂ / IN SVB- / LIME TERR / GENESIS

Pot metal, white glass, silver stain, and sanguine

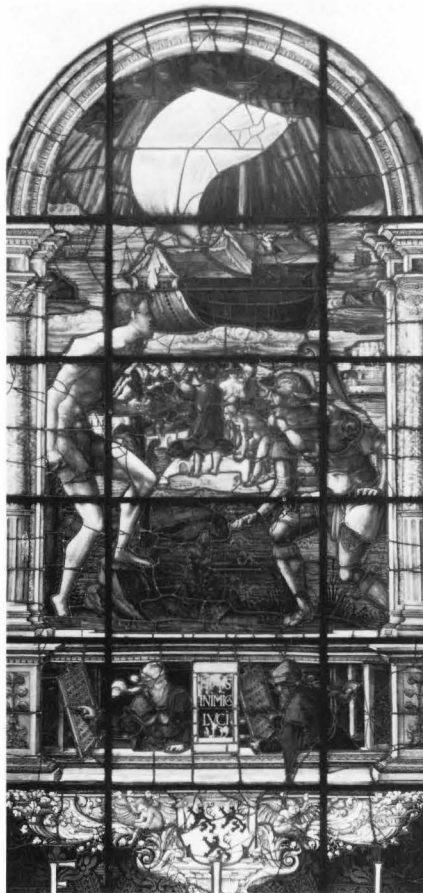
361.2 x 160.2 (142 x 63)

Minor replacements and mending leads

Provenance: Arnold Seligman, Rey and Co., New York

Bibliography: Abbé Guillaume, "Notice sur le prieuré de Flavigny-sur-Moselle et sur quelques personnages qui l'ont illustré,"

Mémoires de la Société d'archéologie lorraine 3rd s., no. 5 (1877), 223-328; Edmond des Robert, "Trois vitraux du prieuré de Flavigny," *Bulletin de la Société d'archéologie lorraine* (1907), 212-214, ill.; Durr Friedley, "A Renaissance Window," *Art in America* 1 (1913), 136-140; Friedley, "Stained Glass from the Abbey of Flavigny," *Bulletin of the Metropolitan Museum of Art* o.s. 12, no. 5 (May 1917), 112-116, ill.; Léon Germain de Maidy, "Sur les anciens vitraux de Flavigny," *Bulletin de la Société d'archéologie lorraine* (1927), 57-60, 73-78; Jean Lafond in Marcel Aubert et al., *Le vitrail français* (Paris, 1958), 243-244; Victor Beyer, Jacques Choux, and Lucien Ledeur, *Vitraux de France du Moyen-Age à la Renaissance: Alsace, Lorraine,*



The Deluge

Franche-Comté (Colmar, 1970), 141-142; Choux, "Valentin Bousch à Saint-Nicolas-de-Port et à Flavigny," *Le pays lorrain* 3 (1973), 157-170, ill.; Michel Hérold, "Le vitrail en Lorraine à la fin du Moyen Age" (Ph.D. diss., Université de Nancy, 1983), 114-117; Hérold, "Les vitraux anciens de Lorraine: Richesse et originalité" in *Le vitrail en Lorraine du XIIe au XXe siècle* (Nancy, 1983), 63; Hérold and Francis Roussel, "Catalogue: Vitraux déplacés," in *Le vitrail en Lorraine du XIIe au XXe siècle* (Nancy, 1983), no. 185.

17.40.2A-R (European Sculpture and Decorative Arts)

MOSES PRESENTING THE LAW TO THE PEOPLE OF ISRAEL

Arms: Argent three lions rampant sable, armed and langued gules, ducally crowned or (Wary de Lucy)
Signed: V[alentin] B[ousch]
France, Flavigny-sur-Moselle, Priory church of Saint-Fermin

1532

Inscriptions: on tablets in predella:
(left) CUSTODITE / OMNE MAN- / DATV QVOD / PRECIPIO / VOBIS HODE / EXOD / 20; (center) FRAVS / INIMICA / LVCI / 1532 / FIL (initials of motto of donor); (right) SY VOLV- / ERITISET / AVDERI- / TIS ME / BONATER- / RE COÏME- / DETIS ESAIE

19



Moses Presenting the Law

Pot metal, white glass, silver stain, and sanguine
 303.1 x 168.2 (119 x 66)
 Some erosion of paint; a number of mending leads

Provenance: Arnold Seligman, Rey and Co., New York

Bibliography: Abbé Guillaume, "Notice sur le prieuré de Flavigny-sur-Moselle et sur quelques personnages qui l'ont illustré," *Mémoires de la Société d'archéologie lorraine* 3rd s., no. 5 (1877), 223-328; Edmond des Robert, "Trois vitraux du prieuré de Flavigny," *Bulletin de la Société d'archéologie lorraine* (1907), 212-214, ill.; Durr Friedley, "A Renaissance Window," *Art in America* 1 (1913), 136-140; Friedley, "Stained Glass from the Abbey of Flavigny," *Bulletin of the Metropolitan Museum of Art* o.s. 12, no. 5 (May 1917), 112-116, ill.; Léon Germain de Maily, "Sur les anciens vitraux de Flavigny," *Bulletin de la Société d'archéologie lorraine* (1927), 57-60, 73-78; Jean Lafond in Marcel Aubert et al., *Le vitrail français* (Paris, 1958), 243-244; Victor Beyer, Jacques Choux, and Lucien Ledeur, *Vitraux de France du Moyen-Age à la Renaissance: Alsace, Lorraine, Franche-Comté* (Colmar, 1970), 141-142; Choux, "Valentin Bousch à Saint-Nicolas-de-Port et à Flavigny," *Le pays lorrain* 3 (1973), 157-170, ill.; Michel Hérold, "Le vitrail en Lorraine à la fin du Moyen Age" (Ph.D. diss., Université de Nancy, 1983), 114-117; Hérold, "Les vitraux anciens de Lorraine: Richesse et originalité" in *Le vitrail en Lorraine du XIIe au XXe siècle* (Nancy, 1983), 63; Hérold and Francis Roussel, "Catalogue: Vitraux déplacés," in *Le vitrail en Lorraine du XIIe au XXe siècle* (Nancy, 1983), no. 185.

17.40.1A-R (European Sculpture and Decorative Arts)

TWO EVANGELISTS

Attributed to Valentin Bousch
 France, Flavigny-sur-Moselle, Priory church of Saint-Fermin

1530-1535

Pot metal, white glass, silver stain, and sanguine

Diameter: 81.3 (32) (each)

Some paint losses in A; some minor replacements in B; mending leads in both

Provenance: Arnold Seligman, Rey and Co., New York

Bibliography: Abbé Guillaume, "Notice sur le prieuré de Flavigny-sur-Moselle et sur quelques personnages qui l'ont illustré," *Mémoires de la Société d'archéologie lorraine* 3rd s., no. 5 (1877), 223-328; Edmond des Robert, "Trois vitraux du prieuré de Flavigny," *Bulletin de la Société d'archéologie lorraine* (1907), 212-214, ill.; Durr Friedley, "A Renaissance Window," *Art in America* 1 (1913), 136-140; Friedley, "Stained Glass from the Abbey of Flavigny," *Bulletin of the Metropolitan Museum of Art* o.s. 12,

no. 5 (May 1917), 112-116, ill.; Léon Germain de Maily, "Sur les anciens vitraux de Flavigny," *Bulletin de la Société d'archéologie lorraine* (1927), 57-60, 73-78; Jean Lafond in Marcel Aubert et al., *Le vitrail français* (Paris, 1958), 243-244; Victor Beyer, Jacques Choux, and Lucien Ledeur, *Vitraux de France du Moyen-Age à la Renaissance: Alsace, Lorraine, Franche-Comté* (Colmar, 1970), 141-142; Choux, "Valentin Bousch à Saint-Nicolas-de-Port et à Flavigny," *Le pays lorrain* 3 (1973), 157-170, ill.; Michel Hérold, "Le vitrail en Lorraine à la fin du Moyen Age" (Ph.D. diss., Université de Nancy, 1983), 114-117; Hérold, "Les vitraux anciens de Lorraine: Richesse et originalité in *Le vitrail en Lorraine du XIIe au XXe siècle* (Nancy, 1983), 63; Hérold and Francis Roussel, "Catalogue: Vitraux déplacés," in *Le vitrail en Lorraine du XIIe au XXe siècle* (Nancy, 1983), no. 185.

17.40.3 and 4 (European Sculpture and Decorative Arts)



A



B

ARMS OF CRAINCOURT AND SAVIGNY FAMILIES

A. *Arms*: Argent two lions passant gardant gules, crowned or (Craincourt)

B. *Arms*: Gules three lions rampant or (Savigny); supporter, an armorino
Attributed to Valentin Bousch

France, Flavigny-sur-Moselle, Priory church of Saint-Fermin

1530-1535

Inscriptions: A. CRAINCOURT;

B. SAVIGNY

Pot metal, white glass, silver stain, and sanguine

68.8 x 69.8 (27 $\frac{1}{8}$ x 27 $\frac{1}{2}$) (each)

A. Some replacements in background;

B. some replacements in wreath

Provenance: Arnold Seligman, Rey and Co., New York

Bibliography: Abbé Guillaume,

"Notice sur le prieuré de Flavigny-sur-Moselle et sur quelques personages qui l'ont illustré,"

Mémoires de la Société d'archéologie lorraine 3rd s., no. 5 (1877), 223-328;

Edmond des Robert, "Trois vitraux du prieuré de Flavigny," *Bulletin de la Société d'archéologie lorraine* (1907),

212-214, ill.; Durr Friedley, "A Renaissance Window," *Art in America* 1 (1913), 136-140; Friedley,

"Stained Glass from the Abbey of

Flavigny," *Bulletin of the*

Metropolitan Museum of Art o.s. 12,

no. 5 (May 1917), 112-116, ill.; Léon

Germain de Maïdy, "Sur les anciens

vitraux de Flavigny," *Bulletin de la*

Société d'archéologie lorraine (1927),

57-60, 73-78; Jean Lafond in Marcel

Aubert et al., *Le vitrail français*

(Paris, 1958), 243-244; Victor Beyer,

Jacques Choux, and Lucien Ledeur,

Vitraux de France du Moyen-Age à la

Renaissance: Alsace, Lorraine,

Franche-Comté (Colmar, 1970), 141-

142; Choux, "Valentin Bousch à

Saint-Nicolas-de-Port et à Flavigny,"

Le pays lorrain 3 (1973), 157-170, ill.;

Michel Hérold, "Le vitrail en Lorraine

à la fin du Moyen Age" (Ph.D. diss.,

Université de Nancy, 1983), 114-117;

Hérold, "Les vitraux anciens de

Lorraine: Richesse et originalité in *Le*

vitrail en Lorraine du XIIe au XXe

siècle (Nancy, 1983), 63; Hérold and

Francis Roussel, "Catalogue: Vitraux

déplacés," in *Le vitrail en Lorraine du*

XIIe au XXe siècle (Nancy, 1983), no.

185.

17.40.5 and 6 (European Sculpture and

Decorative Arts)

ANTIOCHUS PUNISHING THE MACCABEES

South Lowlands, Flanders or Brabant
c.1530-1535

Inscription: ANTHIOCUS SEPTEM

FRATRES CUM MATRE COMPREHENSOS /

SEVISSIMA SUA SENTENCIA SCELERTISSIME

PUNAVIT Z MAC' V'

Pot metal, white glass, and silver stain

69.2 x 47.0 (27 $\frac{1}{4}$ x 18 $\frac{1}{2}$)

Some cracked glass and mending leads

Provenance: Sir Thomas Neave,

Dagenham Park, Essex; Isaac D.

Fletcher, New York

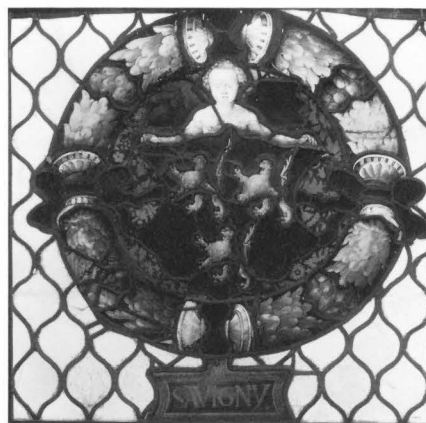
Bibliography: McNab (1982), n.p.

17.120.12 (European Sculpture and

Decorative Arts)



A



B



CHRIST AMONG THE DOCTORS

South Lowlands, Antwerp(?)

c.1535-1550

Pot metal, white glass, and silver stain

208.0 x 168.1 (81¾ x 66⅞)

Some replacements, cracks, and mending lead throughout

Provenance: Sir Thomas Neave, Dagenham Park, Essex; Grosvenor Thomas, London; Samuel Untermyer, Yonkers, N.Y.

Bibliography: *French and English Furniture, Tapestries . . . Owned by Irwin Untermyer . . . Graystone, Yonkers, N.Y.* [sale cat., Parke Bernet Galleries, 15-17 May] (New York, 1940), no. 969, ill. 175; Yvonne Hackenbroch, "Introduction," *Bronzes, Other Metalwork and Sculpture in the Irwin Untermyer Collection* (New York, 1962), 39, pl. 170, fig. 181; *MMAB* (1971-1972), 148-149.

52.75 (European Sculpture and Decorative Arts)



CIRCULAR HERALDIC PANEL

Arms: Or a fish gules (unidentified); crest: above a barred helm in profile, a bearded demi-man; mantling of the colors

Germany

1536

Inscription: CONRAT KE [. . .]ELE + + ZVMEGES HAIN 1536

Pot metal, white glass, and silver stain

Diameter: 29.0 (11⅜)

Inscription: confused by replacements; one piece of red mantling restored

Provenance: George D. Pratt, Glen Cove, N.Y.

Unpublished

41.170.45 (Medieval Department)



ROUNDSEL WITH ECCLESIASTICAL ARMS

Arms: (not blazoned)

Italy(?)

c.1550

White glass and silver stain

Diameter: 35.0 (13¾)

Paint rubbed on center shield

Provenance: Julius Boehler, Munich

Bibliography: Bashford Dean, "Stained Glass Panels," *Bulletin of the Metropolitan Museum of Art* o.s. 7, no. 11 (November 1912), 212-214.

12.137.8 (European Sculpture and Decorative Arts)

ARMS OF THE CANTON OF URI

Arms: Or a bull's head sable, ringed and langued gules (Uri), repeated twice on shields and once on banner; or a double-headed eagle displayed sable, beaked and membered gules (Imperial arms)

Switzerland

1542

Pot metal, white glass, silver stain, and enamel

35.6 x 27.9 (14 x 11)

Panel has been cut down

Provenance: Benjamin Altman, New York

Unpublished

14.40.736 (European Sculpture and Decorative Arts)



SAINT URSULA WITH ARMS OF DONOR

Arms: Sable, a hunting horn and strap or (unidentified)

Germany

Mid-16th century

Pot metal, white glass, silver stain, and enamel

30.5 x 24.8 (12 x 9¾)

Edge fillets and border modern

Provenance: George D. Pratt, Glen Cove, N.Y.

Unpublished

41.170.55

(on loan to Amherst College)



HERALDIC PANEL

Arms: Per fess argent and gules in chief three roses argent seeded gules in base a mark *Mb* superposed sable; crest: a rose argent; mantling of the colors

Germany(?)

Mid-16th century

White glass with enamel

22.8 x 16.5 (9 x 6½)

Some mending leads; lower corners repaired

Provenance: George D. Pratt, Glen Cove, N.Y.

Unpublished

41.170.60 (European Sculpture and Decorative Arts)



TWO WINDOWS DEPICTING THE ANNUNCIATION

A. The Virgin kneeling at a prie-dieu (07.287.12)

B. The Angel of the Annunciation (07.287.13)

France, Conches, Church of Sainte-Foy

1552

Inscriptions:

A. AVE MA GRATIA PLENA [. . .] ÑS

B. GILLIS BREGO / DEA BRESSUER AT / DÔNE CESTE / VOYRIR / 1545

Pot metal, white glass, silver stain, and sanguine

162.6 x 71.2 (64 x 28) (each)

Lower portions of B, including inscription and date, are restorations

Provenance: Stanford White, New York



A

Bibliography: François de Guilhermy, "Notes sur diverses localités de la France," 40 vols. (1840-1872), Bibliothèque Nationale, Paris, MS. fr. n. acq. 6099, 6 (1856); Abbé A. Bouillet, "L'église Ste.-Foy de Conches (Eure) et ses vitraux," *Bulletin Monumental* 54 (1888), 253 and 293-294; *Illustrated Catalogue of Artistic Property Collected by Stanford White* [sale cat., American Art Gallery, 25-26 November] (New York, 1907), 498; Jean Lafond, "Romain Buron et les vitraux de Conches," *Annuaire Normand* (1940-1941), 30-31; *MMAB* (1971-1972), 150. 07.287.12 and 13 (European Sculpture and Decorative Arts)



B

ARMS OF WILHELM VON ROGENECK

Arms: Gules a bend argent; crest: a demi-lion segant affronté erect gules his forelegs coupéd, in saltire two bryony(?) leaves slipped proper; mantling of the colors
Germany

1554

Inscription: WH. V. RO GENECK
Pot metal, silver stain, and enamel
37.5 x 22.3 (14¾ x 8¾)
Surrounding glass modern

Provenance: George D. Pratt, Glen Cove, N.Y.

Unpublished

41.170.47 (on loan to Amherst College)



A WARRIOR HOLDING A BANNER OF THE TOWN OF WILLISAU

Switzerland

1560

Pot metal, white glass, silver stain, and enamel

44.5 x 31.8 (17½ x 12½)

Upper left corner replaced

Provenance: William H. Riggs, Paris

Bibliography: Dean (1925), 288-289;

MMAB (1971-1972), 151.

25.135.160 (European Sculpture and Decorative Arts)



HERALDIC PANEL WITH DOUBLE ARMS AND HUNTING SCENE

Arms: (LEFT) Or two boat hooks sable in saltire (van Wyl); crest: above a barred helm in profile a lion issuant and collared or holding a boat hook sable; mantling of the colors; (RIGHT) argent a lion rampant gules, armed argent (Feer); crest: above a barred helm in profile a lion issuant gules armed argent; mantling of the colors Switzerland, Lucerne
c.1560

Inscription: ANO DOMI / NI 15/[. . .]9
Pot metal, white glass, silver stain, and enamel

41.0 X 32.1 (16 $\frac{1}{8}$ X 12 $\frac{5}{8}$)

Mantling and background pieces to the right of right-hand lion crest are replacements

Provenance: William H. Riggs, Paris
Bibliography: Dean (1925), 288-289.
25.135.163 (European Sculpture and Decorative Arts)



A WARRIOR HOLDING THE BANNER OF SEMPACH

Arms: Or a lion rampant gules, in chief gules (Sempach)
Switzerland

c.1560

Pot metal, white glass, and silver stain

41.9 X 32.4 (16 $\frac{1}{2}$ X 12 $\frac{3}{4}$)

Capital and background on right were restored

Provenance: William H. Riggs, Paris

Bibliography: Dean (1925), 288-289.
25.135.161 (European Sculpture and Decorative Arts)



SOLDIER WITH A BANNER

Arms: Or a lion rampant gules
Switzerland

c.1560

Pot metal, white glass, silver stain, and enamel

43.5 X 33.1 (17 $\frac{1}{8}$ X 13)

Mended cracks throughout

Provenance: William H. Riggs, Paris

Bibliography: Dean (1925), 288-289.
25.135.167 (European Sculpture and Decorative Arts)



ARMS OF HANS VON SELBITZ

Arms: Gules on a fess argent a bar sable (von Selbitz?); crest: a demi-woman proper coupé and erased attired gules; mantling gules and argent

Germany

1572

Inscription: HAN VONN SELBITZ ZC
ANNO DOMINI 1572

White glass, silver stain, and enamel
26.7 X 26.7 (10 $\frac{1}{2}$ X 10 $\frac{1}{2}$)

Surrounding border modern

Provenance: George D. Pratt, Glen Cove, N.Y.

Unpublished

41.170.52 (on loan to Amherst College)



ARMS OF BÜHLER FAMILY

Arms: Per fesse sable and argent, in chief a demi-man holding in his sinister hand three ears of wheat all proper, in base three fleurs-de-lis sable; crest: on a helm to sinister, a wreath of the colors, a demi-man holding in his sinister hand three ears of wheat proper; mantling of the colors

Switzerland

1581

Inscription: HANS JACOB UND / PAULUS BÜHLER / BRUDEREN 1581.

Pot metal, white glass, silver stain, and enamel

35.2 x 25.7 (13⁷/₈ x 10³/₈)

Some cracks and mending leads

Provenance: George J. Bruck, Berlin

Unpublished

10.196.2 (European Sculpture and Decorative Arts)



ARMS OF MATTHIAS SEUTER

Arms: Sable a wicker basket or (Seuter); crest: on a barred helm affronté, a ducal coronet or and a basket of peacock feathers sable Switzerland, St. Gallen(?)

1584

Inscriptions: (above arms) THRAW SCHAW WEM; (below arms) MATTHEUS SEUTTER DER / JUNGER 1584

Pot metal, white glass, silver stain, and enamel

36.2 x 26.4 (14¹/₄ x 10³/₈)

Arms cracked and repaired

Provenance: George J. Bruck, Berlin

Unpublished

10.196.1 (European Sculpture and Decorative Arts)



TWELVE SCENES FROM THE GOSPELS

Switzerland, Lucerne, Convent of
Rathausen, cloister

1591-1623

Pot metal, white glass, silver stain,
sanguine, and enamel

A. The meal in the house of Simon
(52.176.2)

M[ichael] M[üller II], 1616 (signed and
dated)

Arms: Quarterly, 1 or two ravens
sable (Einsiedeln), 2 gules on a triple
mound vert a cross argent between
two stars of six points or (Hoffmann),
3 azure two fish tools per saltire
argent, 4 or a cockatrice sable
(Augustin, abbot of Einsiedeln); crest:
before a stole floating, an abbot's
mitre with Virgin and Child and
bendwise a crozier all or

Inscriptions: (above scene) MARIA HAT
DEN BESTEN THEIL / MARTHA BLEIBT DER
SORGE MANCHERLEI / IO. CAP.; (below
scene) AUGUSTIN VON GOTTES GNADĒ /
ABBE DES WIRDIGEN GOTZHUSS /
EINSIDLEN ANŌ DOMINI 1616. / MM

70.5 x 71.7 (27¾ x 28¼)

Some cracks throughout

B. The Transfiguration (51.146.2)
F[ranz] F[allenter], 1603 (signed and
dated)

Arms: Quarterly, 1 gules a wall argent
(Muri), 2 argent a lion rampant sable
(Hapsburg), 3 azure three stars of six
points or two and one (Singeisen), 4
argent a fish tool sable (Johannes
Jodokus, abbot of Muri); crest: before
a stole floating, an abbot's mitre with
St. Martin and beggar and bendwise a
crozier

Inscriptions: (above scene) CHRISTUS
DER WYRDT ALTHIE ERKLERTT / DES
VATTERS STIM VON HIMELL GEHORTT;
(below scene) JOHANNES JODOCUS VON /
GOTTES GNADEN APTT / DES WYRDIGEN
GOTZHUSS / MURY 1603 / FF

68.6 x 71.7 (27 x 28¼)

Lower left-hand angel replaced

C. Christ before Annas (62.235.2)
F[ranz] F[allenter], 1603 (signed and
dated)

Arms: (LOWER LEFT) Gules a cross or
with crown of thorns and a tree
proper (Entlebuch); (LOWER RIGHT)
gules a saint in armor or (St. Maurice,
patron of Lucerne) holding a banner

and a shield

Inscriptions: (above scene) ER WYRD
ERSTLICH FUR ANNAS GEFÜRTT / EIN
KNECHT IN SIN ANGSICHT RÜRTT; (below
scene) DAS LAND ENDTLIBUCH UND /
AMPTT RUSSWILL 1603 / FF

69.8 x 73.7 (27½ x 29)

Stopgaps in upper left side of panel,
some mending leads

D. The Mocking of Christ (51.146.1)
F[ranz] F[allenter], 1594 (signed and
dated)

Arms: (LOWER LEFT) Azure a crescent
moon in chief two stars of six points,
in base one of the same all or (Am
Rhy); crest: on a barred helm in
profile a demi-vol azure charged with
a crescent moon and three stars of six
points or; mantling of the colors;
(LOWER RIGHT) or two mill irons sable
between three fleurs-de-lis argent
(Pfyffer); crest: on a barred helm in
profile, a ducal coronet or, a demi-
man proper issuant holding in his
dexter hand a battle ax proper in his
sinister hand a fleur-de-lis argent;
mantling of the colors

Inscriptions: (above scene) EIN DORNIN
CRŌ SETZ MÂN IM UFF / UND SPOTTET SIN
DER GANTZE HAUFF; (below scene)
HAUPTMÂ WALTHARTT AM RIN / UND
FROW JACOBEE PFYFFERIN SIN /
EHEGMACHELL. 1594 FF; (on halos) S.
WALTHER ORA PRONOBIS, S. IACOBEE ORA
PRO NOBIS

69.8 x 73.8 (27½ x 29)

Some paint losses and mending leads

E. The Flagellation (53.200.2)
EL (unidentified), 1598 (signed and
dated)



E



A



C



F



B



D



G

Arms: (LOWER LEFT) Bendy of six sinister or and azure on a chief azure a star of six points or (von Grissac); crest: on a barred helm to sinister a ducal coronet or, on a dexter demi-vol azure a star of six points or; mantling of the colors; (LOWER RIGHT) argent three stars of six points gules the two in chief joined by a bale or (von Neukomm); crest: barred helm to dexter or, from a torque a demi-vol argent with the same charge as the field

Inscriptions: (above scene) PILT IN HIE GEISSEN LADT / FUR UNSER SÜND UND MISSETHAT; BALTHASAR VONN GRISSACH RITTER BURGER / ZU SOLLOTHURN KU. MT. ZU FRANCKRYCH / LYBSGWARDI LÜTTENAMPT DER HUNDERT / EYDTGNOSSEN GEWESSNER OBRISTER EINES / REGIMENTS EYDTGNOSSEN IRER KRIEGS = / GWARDI UNND IRER OBRISTER SECRETARI / UNND TOLLMETSCH .NN DER EYDTGNOSS = / SCHAFTT UND FROUW BARBARA EIN / GEBORNE VON NÜ [. . .]KOM SIN EEGEMACH / 1598. EL 69.8 x 74.3 (27½ x 29¼) Glass to right of Christ renewed; some mending leads

F. Christ carrying the cross (51.185.1) F[rantz] F[allenter], 1593 (signed and dated)

Arms: Two shields surmounted by a single crest: (LEFT) gules two winged claw feet confronted argent (Cysat); (RIGHT) gules a tanner's knife in bend argent, handle or between two stars of six points of the last (unidentified); crest: a barred helm affronté, from a ducal coronet a pelican in her piety proper; mantling gules and argent



H

Inscriptions: (above scene) MAN FÜRRT DEN HERR ZUR RICHTT STATT / SIN CRÜTZ ER SELBS GETHRAGE HATT / JONE 19 CAP; (panels below scene) RENWARD CYSAT SANCTAE ROMANAE / ECCLESIAE EQVES AVRATUS COMESQ / PALATINVS ROMAN CIVITATIS LVCERNENSIS ARCHIGRAMMATAEVS MDLXXXIII / HOMO BVLLA FF 68.6 x 73.7 (27 x 29) Minor replacements, cracks, and mending leads

G. Christ falls under the cross (58.175) F[rantz] F[allenter], 1594 (signed and dated)

Arms: Quarterly, 1 and 4 or a doe contourné proper on a triple mount vert (Krus), 2 or two mill irons sable (Pfyffer), 3 azure a steckglas or (Cloos); crest: helm to sinister, upon a wreath of the colors, a demi-doe contourné rampant proper; mantling or and vert

Inscriptions: (above scene) DER HERR NIDER UFF DIE ERDT / SO LAST HATT IN DAS CRÜTZ BESCHW = / ERTT; (panels below scene) HERR NICLAUSS KRUS DESS RATHS DER STATT / LUCER WAR LANDVOGTT IN DER GRAFFSCHAFT ROTTËBURG / IN DISE JARE 1572 1573 1561, 1577 / 1584, 1585, ANO 1594 FF 69.8 x 73.7 (27½ x 29) Figure of upper left angel replaced; mending leads

H. The Raising of the Cross (52.207.1) F[rantz] F[allenter], 1593 (signed and dated)

Arms: Or two mill irons sable between three fleurs-de-lis azure (Pfyffer); crest: on a barred helm affronté, a ducal coronet, a demi-man proper holding in the dexter hand a battle ax and in the sinister hand a fleur-de-lis azure, and with two mill irons sable on his breast; mantling or and sable

Inscriptions: (above scene) AM CRÜTZ HANGEDT WIRD UFFGRICHT / INIEDERMAN GAR WOLL GESICHTT / LUCE 23 CAP; (below scene) J. LUDIGARY AUCH J. LUD = WYG UND HAUPFTMAN / HEINRICH DIE PFYFFER ALLE DRY GEBRÜDERE 1593 / FF 69.8 x 73.7 (27½ x 29) Some cracks and mending leads

I. Christ offered the vinegar sop
(62.235.1)

Attributed to Franz Fallenter, dated
1592

Arms: (LOWER LEFT) Quarterly, 1 and 4
gules three fleurs-de-lis argent, 2 and
3 argent an elephant sable bearing a
tower on its back proper (Zur Gilgen);
crest: dexter, on a barred helm to
sinister, a ducal coronet, a demi-man
dressed in the arms of the first and
the fourth; sinister, on a barred helm
to dexter, an elephant as in the arms
of the second and third; mantling
dexter and sinister of the colors;
(LOWER RIGHT) argent, a sun in full
glory gules and in base a triple mount
vert (Sonnenberg); crest: on a barred
helm to dexter, a sun in full glory
gules on a triple mount proper;
mantling gules and argent

Inscriptions: (above scene) ER WIRD
VERSPOTTET UND VERACHT / ZU
THRINKEN MAN IM ESSIG BRACHT / MAR:
CAP. 15; (below scene) J. MELCHOIR ZUR
GILGEN HER ZU / HILFFICKEN UND FROW
JOHANA ZUR GIL = / GEN EIN GEBORNE
SUNEBERGERI SY EHGMAHEL / 1592; (on
cross) IN RI

69.8 x 73.7 (27½ x 29)

Several mended cracks

J. Longinus pierces Christ's side
(52.176.3)

F[ranz] F[allenter], 1592 (signed and
dated on rock in scene)

Arms: (LOWER LEFT) Or two mill irons
sable (Pfyffer von Altishofen); crest:
on a barred helm to sinister a ducal
coronet, a demi-griffin segreant
crowned or, also the sacred
monogram within a flaming mandorla
and the crucifixion or; mantling of
the colors; (LOWER RIGHT) per bend in
chief azure an orb argent, in base bendy
of six or and vert (Fleckenstein); crest:
on a barred helm to dexter a coronet,
on a demi-vol the arms of the field;
mantling dexter and sinister of the
colors

Inscriptions: (above scene) EIN SPER SIN
SITTE ERÖFFNE THUT / FLIEST BALD
DARUSS WASSER UND / BLUTT; (below
scene) J. JOST PFYFFER. 1592; (on cross)
IN RI

69.8 x 73.7 (27½ x 29)

Head of angel, upper right, replaced;
cracks and mending leads



I



J



K



L

K. Christ appears to Mary Magdalene
(52.176.1)

F[ranz] F[allenter] (on rock left of
Christ's foot), 1598 (dated)

Arms: Argent a pale sable in chief
gules, twice repeated (City of Baden);
or a double-headed eagle displayed
sable, armed or; above, an imperial
crown or

Inscriptions: (above scene)
MAGDALENA SUCHT IN MANIGFALT /
ERSCHINT IR IN EINS GARTNERS GSTALT;
DIE STATT BADENN IM / ERGÖUW. 1598
68.7 x 71.1 (27 x 28)

Mending leads throughout

L. The encounter on the road to
Emmaus (53.200.1)

Attributed to Franz Fallenter, 1595
(dated)

Arms: (LOWER LEFT) Or a double-
headed eagle displayed sable crowned
and nimbed of the first, inescutcheon
barry of four argent and gules (the
Empire); crest: imperial crown or;
(LOWER RIGHT) or an eagle displayed
sable, nimbed with a cross on his
head of the first (City of Rottweil);
(LOWER LEFT SCENE, A LOWERED BANNER)
quarterly, 1 and 4 or a double-headed
eagle displayed sable (the Empire), 2

and 3 argent three lions passant guardant sable (Canons of St. Leodegar); (LOWER RIGHT SCENE) or, an eagle displayed sable (Rottweil); argent, two daggers in saltire or (unidentified)

Inscriptions: (above scene) ZWEN JÜNGER DIE GEN EHEMAUS GÄNDT / IM BRECHUG BROTTES HEND IN ERKEDT; (below scene) DIE LOBLIHE RICH STATT ROTTWYLL / I 595; CONRADI CVM / IOTARIO PVNGNA

68.6 x 73.7 (27 x 29)

Replacement to right of upper inscription; some mending leads

Provenance: Stanley Mortimer, New York

Bibliography: Johann Rudolf Rahn, "Die Glasgemälde im Kreuzgange des Klosters Rathausen," in *Der Geschichtsfreund, Mitteilungen des historischen Vereins der fünf Orte* 37 (Einsiedeln, 1882), 193-267, nos. 20, 22, 34, 41-42, 45-46, 48-49, 51, 57, and 58; Hans Lehmann, *Geschichte der luzerner Glasmalerei von den Anfängen bis zu Beginn des 18. Jahrhunderts*, Luzern Geschichte und

Kulture 3, no. 5 (Lucerne, 1941), 145-151; Xavier von Moos, "Das ehemalige Kloster Rathausen," *Die Kunstdenkmaler des Kantons Luzern* 1, in *Die Kunstdenkmaler der Schweiz* (Basel, 1946), 287-295; Jenny Schneider, "Zeugnisse schweizerischer Glasmalerei in amerikanischen Museen," *Zeitschrift für schweizerische Archäologie und Kunstgeschichte* 19 (1959), 96; *MMAB* (1971-1972), 152; Jane Hayward, "Glazed Cloisters and Their Development in the Houses of the Cistercian Order," *Gesta* 12 (1973), 106-109, figs. 24-25; Deborah Kraak, "The Transfiguration from the Cistercian Cloister of Rathausen" (M.A. thesis, New York University, 1981), 1-25, ill. (European Sculpture and Decorative Arts)

ARMS OF HANS JACOB KAPFFMAN

Arms: Per fess sable and or in chief two double-cups of the last and in base one double-cup of the first (unidentified); crest: out of a ducal coronet issuant two arms attired in the colors and holding aloft a heart crowned or; mantling of the colors
Signed: C.S. [Caspar Spengler(?)] Switzerland, Constance(?)

1595

Inscription: ZUNFTMAISTER HANS JACOB KAPFFMAN / KORNMAISTER WEGMAISTER SCHÜTZENMAISTER / ER UNND DISER ZEIT VERWALTER ÜBER DAS / SELLHAUSE ZUO S. GALEN. ANNO 1595.

Pot metal, white glass, silver stain, and enamel

31.8 x 21.0 (12½ x 8¼)

Edge fillet modern; restorations in architecture at sides of panel

Provenance: George D. Pratt, Glen Cove, N.Y.

Unpublished

41.170.1 (on loan to Amherst College)



ANNA MÜLLER AND HER SONS

Arms: Azure in chief a plowshare argent in base a mill cog or
Attributed to Franz Fallenter Switzerland, Lucerne

1599

Inscription: ANNA MÜLLERIN MIT IREN / SÜNEN / HANS ELMIGER MELCHER BRATZY JACOB UND HEINRICH ELMIGER / I 599

Pot metal, white glass, silver stain, and enamel

30.5 x 44.4 (12 x 17½)

Piece above arms restored



Provenance: Irwin Untermyer, New York

Bibliography: Hans Lehmann, *Geschichte der luzerner Glasmalerei von den Anfängen bis zu Beginn des 18. Jahrhunderts*, Luzern Geschichte und Kultur 3, no. 5 (Lucerne, 1941), 155 and 253; Yvonne Hackenbroch, *Bronzes, Other Metalwork and Sculpture in the Irwin Untermyer Collection* (New York, 1962), pl. 171. 64.101.1592 (European Sculpture and Decorative Arts)

HERALDIC PANEL

Arms: Argent a hop vine couped and fructed proper

Germany

Late 16th century

White glass, silver stain, and enamel

Diameter: 22.8 (9)

Surrounding fillets and border modern

Provenance: George D. Pratt, Glen Cove, N.Y.

Unpublished

41.170.51 (on loan to Amherst College)



VIRGIN AND CHILD WITH SAINT PETER

Germany(?)

Late 16th century

Inscription: PATER DOM[...]

Pot metal, white glass, and silver stain

48.8 x 25.3 (19¼ x 10)

Glass very corroded; border modern

Provenance: George D. Pratt, Glen Cove, N.Y.

Unpublished

41.170.15 (on loan to Amherst College)



HERALDIC PANEL

Arms: Azure a fan argent embellished or

Germany(?)

Late 16th century

Pot metal, white glass, and silver stain

26.8 x 26.8 (10⅞ x 10⅞)

Outside border modern

Provenance: George D. Pratt, Glen Cove, N.Y.

Unpublished

41.170.54 (on loan to Amherst College)



HERALDIC PANEL

Arms: Per fess or and sable
(unidentified)

Germany

Late 16th century

White glass and silver stain

Diameter: 20.7 (8 $\frac{1}{8}$)

Surrounding fillet and border modern

Provenance: George D. Pratt, Glen
Cove, N.Y.

Unpublished

41.170.22 (Medieval Department)



HERALDIC PANEL

Arms: Per fess gules and argent in
chief a unicorn courant proper
collared and ringed with a cross
pendant or in base a demi-wheel gules
(unidentified)

Germany

Late 16th century

Pot metal glass and silver stain

20.3 x 20.3 (8 x 8)

Surrounding border modern

Provenance: George D. Pratt, Glen
Cove, N.Y.

Unpublished

41.170.29 (on loan to Amherst
College)



HERALDIC PANEL

Arms: Sable three scythe blades
conjoined in triangle surmounted in
the center by a rose seeded and barbed
all argent (unidentified)

Germany

Late 16th century

White glass and silver stain

Diameter: 21.0 (8 $\frac{1}{4}$)

Border modern, repainting on front of
shield

Provenance: George D. Pratt, Glen
Cove, N.Y.

Unpublished

41.170.50 (Medieval Department)



HERALDIC PANEL

Arms: Per bend argent and gules each
a bend coupé (unidentified)

Germany

Late 16th century

Pot metal, white glass, and silver
stain

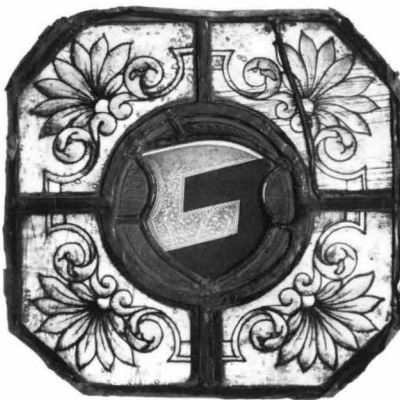
21.0 x 21.2 (8 $\frac{1}{4}$ x 8 $\frac{3}{8}$)

Border modern

Provenance: George D. Pratt, Glen
Cove, N.Y.

Unpublished

41.170.30 (Medieval Department)



HERALDIC SHIELD

Arms: Argent a lion rampant gules
England
16th century
Pot metal glass
10.2 x 9.6 (4 x 3¾)
Surrounding glass added
Provenance: Grosvenor Thomas,
London; George D. Pratt, Glen Cove,
N.Y.
Bibliography: Maurice Drake, *The
Grosvenor Thomas Collection of
Ancient Stained Glass*, pt. 2 [exh.
cat., The Charles Gallery] (New York,
1913), no. 19.
41.170.102 (European Sculpture and
Decorative Arts)



THE ARMS OF WINTERTHUR

Arms: Argent a bend between two
lions rampant gules (Winterthur);
supporters, two wild men wreathed
head and middle in grape vines and
holding in their sinister and dexter
hands respectively a tree trunk proper
Switzerland, Winterthur
c.1600
Inscription: DIE HOFNARR[. . .]
(replacement)
Pot metal, white glass, silver stain,
and enamel
43.8 x 32.4 (17¼ x 12¾)
Many replacements on right side of
panel including: upper corner, legs of
figure, and part of shield; scene at the
bottom is also a replacement
Provenance: William H. Riggs, Paris
Bibliography: Dean (1925), 288-289;
MMAB (1971-1972), 150-151.
25.135.162 (European Sculpture and
Decorative Arts)



ARMS OF GUGEL FAMILY

Arms: Or on a bend azure three
fleurs-de-lis or (Gugel)
Germany, Nuremberg(?)
c.1600
White glass, silver stain, and enamel
20.3 x 20.3 (8 x 8)
Surrounding border modern
Provenance: George D. Pratt, Glen
Cove, N.Y.
Unpublished
41.170.28 (on loan to Amherst
College)



ARMS OF WOLF WILHELM HUNDT

Arms: Gules two wings affronted displayed or banded fesswise sable; crest: on a barred helm affronté a demi-angel proper with wings displayed as in the field; mantling or and gules

Germany, Bavaria(?)

1603

Inscription: WOLF WILHELM / HUNDT ZUM FALCKHEN = / STAIN BRANENBERG UND / MOSÖCKH: FRL: DTHRL: IN / BAIRN HAUBTMAN / UND PFLEGER ZU / ROSENHEIM / 1603

Pot metal, white glass, silver stain, and enamel

32.0 x 21.0 (12½ x 8¼)

Some cracks

Provenance: Dr. H. Angst, Zurich
Unpublished

07.218.2 (European Sculpture and Decorative Arts)



WELCOME PANEL

Switzerland

1606

Inscription: CHRISTOFF VON GREUT ZU JESTE / TTEN OBERVOGT DER HERSCHAFFT BLU/MENFELDT CATRIN VON GREUT GEBO/RNE MUNTPRÄTIN V SPIEGELBERG / 1606

Pot metal, white glass, silver stain, and enamel

40.6 x 34.9 (16 x 13¾)

Distortion due to mending leads; inscription added from another panel

Provenance: Irwin Untermyer, New York

Unpublished

1974.28.190 (European Sculpture and Decorative Arts)



ARMS OF MEDICI AND AUSTRIA

Arms: Or five balls gules and in chief a ball azure charged with three fleurs-de-lis or (Medici), impaling gules in fess argent (Austria); crest: the grandducal crown of Tuscany Switzerland or Austria

1610

Pot metal, white glass, silver stain, and enamel

Inscription: COSMVS MEDICES/MAGNVS DVX ETRVRIAE 1610.

47.6 x 48.2 (18¾ x 19)

Figure on left is a stopgap

Provenance: William H. Riggs, Paris

Bibliography: Dean (1925), 288-289.

25.135.165 (European Sculpture and Decorative Arts)

HERALDIC PANEL

Arms: Per fess or and sable in chief a wolf courant proper in base on three mounts or three spearheads argent (unidentified)

Germany

1610

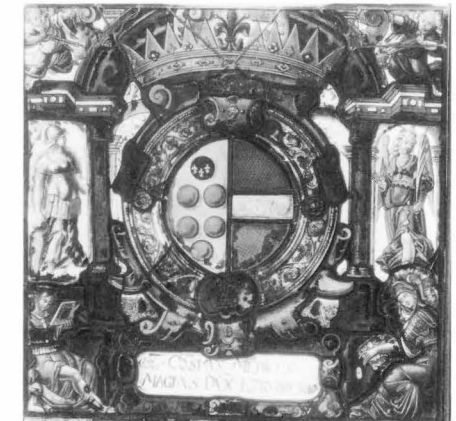
White glass, silver stain, and enamel
21.0 x 21.0 (8¼ x 8¼)

Surrounding border modern

Provenance: George D. Pratt, Glen Cove, N.Y.

Unpublished

41.170.31 (on loan to Amherst College)



ARMS OF ALEXANDER PEYER

Arms: Gules a hooded falcon proper belled and jessed or (Rotmund) perched on a hausmark or on a triple mound vert; crest: on a barred helm to dexter, a wreath of the colors, a falcon displayed and inverted proper (Peyer)

Signed: HWI, 1611

Switzerland

1611

Inscription: ALEXANDER PEYER DER ZEIT OBERVOGLT / ZU NEUNKIRCH UND BARBARA PEYERIN EIN / GEBORNE ROTMÜNDIN SALIG UND MARIA PEYERIN EIN GEBORNE OSCHWÄLDTIN SINE EHEWYBER / 1611.

Pot metal, white glass, silver stain, and enamel

47.0 x 38.2 (18½ x 15)

Cracks and mending leads

Provenance: Stanley Mortimer, New York

Unpublished

52.207.2 (European Sculpture and Decorative Arts)



ARMS OF LUDOLFF DITMERS

Arms: Gules a demi-fleur-de-lis or and argent impaling azure in chief a rose gules barbed argent in base another argent (unidentified); crest: to dexter a wing gules charged as the field, to sinister a wing argent charged as the field; mantling gules and argent Germany

1617

Inscription: LUDOLFF DITMERS / ANNO

1617

24.8 x 20.3 (9¾ x 8)

Surrounding border modern

Provenance: George D. Pratt, Glen Cove, N.Y.

Unpublished

41.170.38 (European Sculpture and Decorative Arts)



ARMS OF THE CITY OF SURSEE

Arms: Per pale gules and argent (Sursee); repeated on banner Switzerland, Lucerne(?)

1627

Inscription: DIE STATT SURSEE, 1627. Pot metal, white glass, silver stain, and enamel

48.8 x 42.5 (19¼ x 16¾)

Provenance: Duveen Brothers, New York

Unpublished

13.58 (European Sculpture and Decorative Arts)



SIX HERALDIC PANELS

Germany

1629-1642

A. *Arms:* Argent an oak branch fesswise couped, leafed, and fructed all proper (unidentified); crest: an oak leaf slipped between two acorn branches per saltire all proper; mantling or and argent (41.170.33)

Inscription: HANS [...]EN / 1635
27.9 x 21.0 (11 x 8¼)

B. *Arms:* Or a log couped fesswise entwined with three hop flowers and as many leaves all proper (unidentified) (41.170.37)

Inscription: 1629 / ANNA LUTTERLOHE
24.8 x 20.3 (9¾ x 8)

C. *Arms:* Argent on a mount vert a tree from a branch of which is hung a yoke and across whose trunk is placed an ax fesswise all proper (Turnow?) (41.170.39)

Inscription: IOCHIM TURNOW / 1634
24.8 x 20.3 (9¾ x 8)

D. *Arms:* Argent a fess sable, in chief a rose gules seeded and barbed or, in base a merchant's mark sable (Koch?); crest: a rose charged as the field between two buffalo's horns, that on the dexter side or and argent and that on the sinister side argent and or; mantling argent, or, and gules (41.170.40)

Inscription: IOHAN KOCH / 1635
24.8 x 20.3 (9¾ x 8)

E. *Arms:* Argent a merchant's mark sable (unidentified) (41.170.41)

Inscription: CORDT BALIEKE
25.8 x 21.3 (10⅞ x 8⅞)

F. *Arms:* Argent on a mount vert a wild man garlanded about his head and middle and holding in his dexter hand a tree trunk all proper (Damman?); crest: a cluster of holly leaves and berries proper; mantling gules and argent (41.170.42)

Inscription: THOMAS DAMMAN / F.B.L.
HAUPTMAN ZU LUNIK 1642.

24.8 x 21.0 (9¾ x 8¼)

White glass, silver stain, and enamel
Losses of enamel on all panels;
surrounding borders modern

Provenance: George D. Pratt, Glen Cove, N.Y.

Unpublished

41.170.33, 37, 39-42 (European
Sculpture and Decorative Arts)



A



B



C



D



E



F

DOUBLE HERALDIC PANEL

Arms: Quarterly, 1 and 4 two arms proper couped and attired or holding a spearhead sable (unidentified), 2 and 3 per fess sable and argent in base a triple mount of the first (unidentified); crest: to dexter from a ducal coronet issuant a pair of arms as the field, to sinister on a ducal coronet a triple mount as the field and therefrom three feathers sable and argent

Germany

1648

Inscription: CHRISTAN TOBIASS

KIRCHMAYR VON RAGEN LEITENAMPT

ANNO 1648.

White glass, silver stain, and enamel

26.8 x 26.8 (10 $\frac{5}{16}$ x 10 $\frac{5}{16}$)

Surrounding glass modern

Provenance: George D. Pratt, Glen Cove, N.Y.

Unpublished

41.170.53 (on loan to Amherst College)



ARMS OF ABBOT OF REICHENAU

Arms: Quarterly, 1 and 4 argent a cross gules (Bishopric of Constance), 2 and 3 sable an annulet argent (unknown); crest: two bishop's mitres, the first charged with the Virgin and Child on a crescent proper (Constance), the second with an abbot's crozier (Reichenau), over all or and gules the papal umbrella; as supporter, the nimbed lion of St. Mark holding in his sinister paw a sword proper

Switzerland or South Germany, Constance(?)

c.1650

Inscriptions: ORA PRO / NOBIS S. DEI / GENETRIX (above arms); MARX VON GOTTES GNADEN / ABBT DES GOTDHAUS RICHENOU (below arms); GREGOR/IVS, IHEGRON / NIMVS, AGUSTIN VS, AMBROSI VS (at sides of panel)

Pot metal, white glass, silver stain, and enamel

46.3 x 43.2 (18 $\frac{1}{4}$ x 17)

Piece missing at upper right

Provenance: William H. Riggs, Paris

Bibliography: Dean (1925), 288-289.

25.135.166 (European Sculpture and Decorative Arts)



ARMS OF CHURCH OF SAINTS URSUS AND VICTOR, SOLOTHURN

Arms: Quarterly (probably), 1 (and probably 4) argent three lions passant sable, (probably 2 and) 3 paly of five or and gules (Chapter of Sts. Ursus and Victor, Solothurn)

Switzerland

1684

Inscription: (below arms) PRAEPOSITVS ET CAPITVLVM. / S.S.M. VRSI ET VICTORIS SOCIORVM ET / THEBAEOŖ MART:

SOLODORI 1684; (above arms) SUB PRAESIDIUM TVVM CONFVGIŖ; DIE LÜDEN WOLTEN CHRISTUS VON [. . .] /

KETZERN SPRECHEN LUCE X CP

Pot metal, white glass, silver stain, and enamel

64.8 x 50.8 (25 $\frac{1}{2}$ x 20)

Right half of shield filled with stopgaps; two breaks on left of panel

Provenance: William H. Riggs, Paris

Unpublished

25.135.159 (European Sculpture and Decorative Arts)



ARMS OF JOHAN FRANZ WALLIER

Arms: (LEFT) Quarterly, 1 (insert, not original) and 4, azure a fess between in chief a fleur-de-lis set on the fess in base a star of six points all or, 2 and 3 gules a cross botony argent (Wallier quartering Cressier); crest: above a barred helm to sinister, a coronet, a demi-swan proper bearing on her head a fleur-de-lis or; mantling or and gules; (RIGHT) (arms an insert, not original); crest: above a barred helm to dexter, a baron's coronet, a plume of five ostrich feathers argent (von Roll); mantling azure and argent Switzerland

1685

Inscription: JR. JOHAN FRANZ WALLIER DER JUNGEREN / RÄTHEN GEWESTER VOGT ZU THIERSTEIN UND / FLUMENTHAL. FR. MARIA URSULA MÜNTSCHI SIEN / ERSTE FR. MARIA URSULA VÖ ROLL SEIN ANDERE EHEGMALIN / 1685.

Pot metal, white glass, silver stain, and enamel

65.2 x 52.7 (25 $\frac{5}{8}$ x 20 $\frac{3}{4}$)

Provenance: William H. Riggs, Paris

Bibliography: Dean (1925), 288-289.

25.135.155 (European Sculpture and Decorative Arts)



ARMS OF CITY OF SOLOTHURN

Arms: Or a double-headed eagle nimbbed and displayed sable armed gules (Holy Roman Empire); per fess gules and argent (Solothurn) twice repeated

Switzerland

1685

Inscription: DIE LOBLICHE STATT

SOLO = / THURN: ANNO 1685

Pot metal, white glass, silver stain, and enamel

64.8 x 50.8 (25 $\frac{1}{2}$ x 20)

Several cracks and mending leads

Provenance: William H. Riggs, Paris

Bibliography: Dean (1925), 288-289.

25.135.158 (European Sculpture and Decorative Arts)



ARMS OF JACOB SURY AND HIS WIFE

Arms: (LEFT) Azure a rose argent seeded or barbed vert, in base three rocky mounds proper (Sury); crest: on a barred helm to sinister, a coronet, three rocky mounds, and a rose as the field; mantling azure and argent; (RIGHT) azure a cuckoo proper on three rocky mounds vert between two roses or in bend (Gugger); crest: on a barred helm to dexter, a ducal coronet, a demi-swan proper bearing upon her head and neck three fleurs-de-lis (Vallier); mantling or and azure Switzerland

1685

Inscription: HAUPTMAN JACOB SURI DER ELTEREN / RÄTHEN UND STATT MAIOR. FR. MARIA / BARBEL SURI EIN GEBORNE VALLIERIN SEIN / EHEGMALIN. 1685.

Pot metal, white glass, silver stain, and enamel

64.8 x 52.7 (25 $\frac{1}{2}$ x 20 $\frac{3}{4}$)

Piece at lower left missing; distortion

in upper right due to mending leads

Provenance: William H. Riggs, Paris

Bibliography: Dean (1925), 288-289.

25.135.157 (European Sculpture and Decorative Arts)



ARMS OF SCHWALLER FAMILY

Arms: (LEFT) Chequy or and gules on a chief azure a cross argent (Schwaller); crest: on a barred helm to sinister a wreath of the colors, a demi-horse proper; mantling of the colors; (RIGHT) (shield not original glass); crest: on a barred helm to dexter a ducal coronet, a demi-swan proper bearing on her head and neck seven fleurs-de-lis or (Vallier); mantling or and azure Switzerland

1685

Inscription: [...]SCHWALLER GEWES / [...]TVOGT ZU GÖSGEN / [...]NA, GEBORNE WEILLIERIN SEIN / 1685
Pot metal, white glass, silver stain, and enamel

64.2 x 52.7 (25 1/4 x 20 3/4)

Arms on right not original; left half of inscription missing

Provenance: William H. Riggs, Paris

Bibliography: Dean (1925), 288-289. 25.135.156 (European Sculpture and Decorative Arts)



ARMS OF JODOKUS CYSAT

Arms: Quarterly, 1 and 4 a pair of winged and clawed feet confronted argent (Cysat), 2 and 3 or a mill rind sable between three fleurs-de-lis azure (Pfyffer von Altishofen); crests: (LEFT) on a barred helm to sinister a ducal coronet, a pelican in her piety proper, mantling of the colors 1 and 4, (RIGHT) on a barred helm to sinister a ducal coronet, a demi-man with a mill rind sable on his breast, holding in his dexter hand a battle ax all proper and in his sinister hand a fleur-de-lis azure, mantling or and sable
Attributed to Hans Jakob Bucher
Switzerland, Lucerne(?)

1692

Inscriptions: D. IODOCVS GVALTE/RUS CÛSAT CHORHERR UND / QVOTIDIANER DER ALT / ADELICHEN STIFT ZU MÜNSTER / ANNO 1692; IHS (above arms)

Pot metal, white glass, silver stain, and enamel

40.6 x 33.0 (16 x 13)

Considerable distortions due to mending leads

Provenance: Benjamin Altman, New York

Unpublished

14.40.735 (European Sculpture and Decorative Arts)



ARMS OF JOHAN CHRISTOPH BISSLING

Arms: Quarterly, 1 and 4 azure a rose argent seeded or barbed vert above a triple mound vert (von Suri), 2 and 3 or a tree proper on a triple mound vert (Saler); crest: (LEFT) above a barred helm to sinister a wreath of the colors, azure a demi-vol charged as the field; mantling azure and argent; (RIGHT) above a barred helm to dexter a wreath of the colors, or a demi-vol charged as the field; mantling or and vert

Switzerland

1692

Inscription: RDS. D. IOAN CRISTOP = / HORVS BEISLING SACELLE = / ANVS CVRATVS BEI UNSER / LIEBEN FRAUWEN IM GORMUNDT. / ANNO 1692

Pot metal, white glass, silver stain, and enamel

45.7 x 38.2 (18 x 15)

Upper right corner restored

Provenance: Michael Friedsam, New York

Unpublished

32.100.340 (European Sculpture and Decorative Arts)



FIVE HERALDIC PANELS

A. *Arms*: Quarterly, 1 and 4 sable a demi-greyhound salient proper collared or, 2 and 3 gules three fraisiars argent (unidentified); crest: from a ducal coronet a demi-greyhound salient as the field between two wings affronted, per fess dexter sable and argent, sinister gules and argent each charged in chief with a fraisier as the field; mantling of the same (41.170.4)

B. *Arms*: Per fess or and azure in chief two roses gules seeded argent in base a fleur-de-lis or (unidentified); crest: from a ducal coronet a fleurs-de-lis as the field between two wings affronted, per fess or and azure each charged in chief with two roses as the field; mantling or and gules (41.170.5)

C. *Arms*: Sable a bend wavy or (unidentified); crest: from a ducal coronet on the dexter side a buffalo's horn or and sable and on the sinister another horn sable and or each adorned with four trefoils of the colors; mantling of the colors (41.170.6)

D. *Arms*: Per fess argent and gules in chief three plums proper (unidentified); crest: above a wreath of the colors a plum proper between two wings affronted, per fess, on the dexter side gules and argent and on the sinister side argent and gules; mantling of the same (41.170.7)

E. *Arms*: Azure a fess argent in chief a crown or in base three mounts vert (unidentified); crest: from a ducal coronet a demi-lion rampant azure langued gules and holding in his paws a crown or between two buffalo's horns or and azure, that on the dexter side adorned with flames azure and that on the sinister with flames or; mantling or and azure (41.170.46)
Germany
Late 17th century

White glass, silver stain, and enamel
A: 34.9 x 24.2 (13 $\frac{3}{4}$ x 9 $\frac{1}{2}$); B: 33.7 x 21.6 (13 $\frac{3}{4}$ x 8 $\frac{1}{2}$); C: 33.7 x 21.6 (13 $\frac{3}{4}$ x 8 $\frac{1}{2}$); D: 33.7 x 21.6 (13 $\frac{3}{4}$ x 8 $\frac{1}{2}$); E: 36.8 x 22.3 (14 $\frac{1}{2}$ x 8 $\frac{3}{4}$)

Flaking enamel and modern architectural frames in all panels

Provenance: George D. Pratt, Glen Cove, N.Y.

Unpublished

41.170.4-7 and 46 (on loan to Amherst College)



A



B



C



D



E

ARMS OF ILSE VON EICKSTEDEN

Arms: Or a fess azure in chief two roses gules barbed and seeded argent in base one of the same (Eicksteden?); crest: on a wreath of the colors a parrot collared and holding in his beak a ring all argent between four oak leaves or; mantling of the colors Germany

Late 17th century

Inscription: ILSE V EICKTEDEN ŠE HVSFRV

White glass, silver stain, and enamel

Diameter: 22.8 (9)

Surrounding border modern

Provenance: George D. Pratt, Glen

Cove, N.Y.

Unpublished

41.170.36 (on loan to Amherst College)



ARMS OF REINERT ZWEITER

Arms: Argent a fess or in chief two demi-marigolds bendwise gules seeded or in base one of the same (Zweiter?); crest: on a wreath gules and argent a column or charged as the field issuant three feathers gules and argent; mantling of the same Germany

Late 17th century

Inscription: REINERT ZWEITER

White glass, silver stain, and enamel

27.3 x 20.3 (10¾ x 8)

Surrounding border modern; enamel badly worn

Provenance: George D. Pratt, Glen

Cove, N.Y.

Unpublished

41.170.32 (on loan to Amherst College)



HERALDIC PANEL

Arms: Dancetté argent and gules a bend azure semé-de-lis or (unidentified); a wreath and mantling of the colors

Germany(?)

Late 17th century

White glass, silver stain, and enamel

36.8 x 31.8 (14½ x 12½)

Border and edge fillet modern

Provenance: George D. Pratt, Glen Cove, N.Y.

Unpublished

14.170.26 (on loan to Amherst College)



HERALDIC PANEL

Arms: Per fess argent in chief three lions statant erect sable in base fessy of six sable and argent (unidentified); crest: on a ducal coronet a wyvern sable; mantling of the colors North Lowlands(?)

c.1700

White glass and silver stain

56.5 x 42.5 (22¼ x 16¾)

Mended cracks across helm and lower portion of panel

Provenance: George D. Pratt, Glen Cove, N.Y.

Unpublished

41.170.14 (on loan to Amherst College)



ARMS OF JOANNES AUDIFAX

Arms: Gules on a pile reversed argent, a man vested azure supporting a tree all proper; crest: on a barred helm affronté a bishop vested or, in his sinister hand a crosier and in his dexter hand the model of a church all proper; mantling of the colors; behind them in saltire two scepters or; supporters: two amorini and festoons North Lowlands

1710

Inscription: ADM RDUS EXIM: ET AAMPL.

^{MS} VIR AC DÑUS / D. IÖES AUDIFAX

ZYLANDER SS. / THEOL.^{AE} D.^{OR} PROF.^{SOR}

ORD.^S S.^{TI} MARTINI / MINORIS PASTOR ET

PERRILL.^{TRIS} COLLEG.^{TAE} B: / M: V: IN

CAPITOLIO CANONIC^S CAP.^{RIS} COLLEGIJ /

PAST.^{LIS} CAMERARI^S. D.^{ORUM} PASTORUM

CANON.^{ORUM} / SENIOR ET PRESBYTER

IUBILARI^S. / NUPER ALMAE /

VNIVERSITATIS RECTOR PERQUAM

MAGNIFIC^S / ETC. D: D: ANNO 1710

White glass, silver stain, and enamel

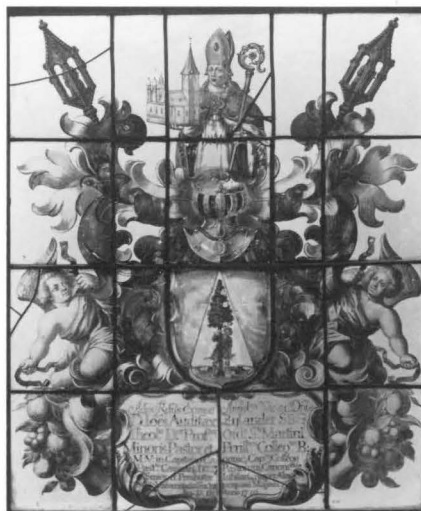
87.6 x 72.4 (34½ x 28½)

Some mended cracks

Provenance: Grosvenor Thomas, London

Unpublished

16.86 (European Sculpture and Decorative Arts)



HERALDIC PANEL

Arms: Or a fess sable in chief two fusils gules in base another of the same (unidentified); crest: a pair of wings to dexter or charged with a fusil gules; mantling or and gules; supporters: two armorini North Lowlands

c.1716

Inscriptions: JAN HARMANZ / VAN DE POLL' ANNO [17]16.; CHRISTENZIEL, WILD LEEREN / ALLE SMAET VERDRAGEN; ZOEK / (OM HET RIJK DES HEREEN) / CHRISTO TE BEHAGEN, EY LIJD,, / EN STRIJD, DRAEG KRUYS,, OM / 'T HUYS VAN GODS RIJK TE ER: / VEN; LYD IN DE DEUGD, OPDAT / GIJ MEUGT, DES HEMELSCH / VREUGD VERWERVEN, / LEER Ô MENSCH! / GEDENK TE STERVEN 70.0 x 43.0 (27½ x 16⅞)

Some pieces replaced

Provenance: George D. Pratt, Glen Cove, N.Y.

Unpublished

41.170.13 (European Sculpture and Decorative Arts)



HERALDIC PANEL

Arms: Per fess or and argent in chief two Moor's heads adorsed proper in base three mill irons, two and one sable (unidentified); crest: a pair of wings to dexter or and gules; mantling of the same; supporters: two armorini

North Lowlands

1734

Inscription: PIETER VAN LOON / ANNO 1734; DE TOETSTEEN KEURT HET GOUT / DE SCHRIFT DE GEESTEN GODTS. / DE WARE CHRISTEN-KERK RUST / OPEEN DIERBRE ROTS / DE VALSCHE, SCHOON IN SCHIJN / STEUNT VERKEERDE GRONDEN / WIJL DUIJVEL, DWAAS EN / VREK, ALS BOUWERS ZIJN / GEVONDEN.

70.5 x 42.0 (27¾ x 16½)

White glass, silver stain, and enamel
Some replacements on edges of panel

Provenance: George D. Pratt, Glen Cove, N.Y.

Unpublished

41.170.12 (European Sculpture and Decorative Arts)



NOTE

The Metropolitan Museum of Art has a large study collection of European stained glass fragments dating from the twelfth to the eighteenth century. Some of these are of known origin and others are unidentified. They include: 1977.346.2-48 Troyes, 12th century, and other sites, Mrs. Ernest Brummer; 30.73.1-257 Bourges, 13th century, and other sites, George D. Pratt; 23.229.2-7 (109 pieces) French, German, and English, Bashford Dean; 31.33.4 Norfolk, 15th century, Gwynne M. Andrews; 1981.453 (7 pieces) South Lowlands, 16th century, Mrs. Maurice Blin; 1980.543 and 1982.99 Rouen, 14th century, and Troyes, 12th-13th century, Mr. and Mrs. Iain Nasater. The entire glass collection of the museum is yet to be examined.

HERALDIC ROUNDEL, SHIELD WITH CREST AND MANTLING

Arms: Argent, a fesswise ingot or, proper; crest: a barred helm sinister, mantling as in the field, surmounting a burgher's hat, two windmill blades sable

North Lowlands

1614

Inscription: BIJ MIJ JAN NI / CLAEZ VAN PERBON MOLE / NAER MET AELTGEN SYBOUSTDR SIJN / HUIJSVROU TOT LEIJDERDORP 1614

White glass, enamel

28.9 x 26.3 (11 $\frac{3}{8}$ x 10 $\frac{3}{8}$)

Provenance: A house on 8th Street, New York; Mrs. Howard C. Robbins, New York

Bibliography: R.W.G. Vail, "Storied Windows Richly Dight," *The New-York Historical Society Quarterly* 36, no. 2 (April 1952), 149-160, fig. p. 153; Sturm (1982), 13, 136.

1951.414a

**HERALDIC OVAL PANE, SHIELD WITH CREST AND MANTLING**

Arms: Vert, three ostriches proper; crest: a barred helm sinister, mantling as in the field, on a wreath an ostrich proper sinister, as in the field

North Lowlands

1630

Inscription: JORIS CLAESZ VAN DER LAEN/ANNO 1630

White glass, enamel, and silver stain
29.5 x 22.5 (11 $\frac{5}{8}$ x 8 $\frac{7}{8}$)

Provenance: A house on 8th Street, New York; Mrs. Howard C. Robbins, New York

Bibliography: R.W.G. Vail, "Storied Windows Richly Dight," *The New-York Historical Society Quarterly* 36, no. 2 (April 1952), 149-160, fig. p. 154; Sturm (1982), 13, 136, fig. 13.

1951.414b

**HERALDIC OVAL PANE, SHIELD WITH CREST AND MANTLING**

Arms: Per pale, argent a tree proper, argent diapered a crossbow proper; crest: a barred helm, mantling as in the field, surmounting a wreath, a pair of wings raised

North Lowlands

1643

Inscription: CORNELIS WOUTERSZ HOGENBOOM/EN MECHTEL CORNELIS DE WIT SIJN/HUIJSFROU 1643

White glass, silver stain, and enamel
30.2 x 23.5 (11 $\frac{7}{8}$ x 9 $\frac{1}{4}$)

Provenance: A house on 8th Street, New York; Mrs. Howard C. Robbins, New York

Bibliography: R.W.G. Vail, "Storied Windows Richly Dight," *The New-York Historical Society Quarterly* 36, no. 2 (April 1952), 149-160, fig. p. 154; Sturm (1982), 13, 136.

1951.414c



THE PIERPONT MORGAN LIBRARY

J.H.

The cataloging of this collection is incomplete. Photographs of the glass were taken only immediately prior to the checklist's publication, and it was not possible to examine the panels at close range. For these reasons, the transcriptions of the inscriptions and the appraisals of condition are tentative. The Morgan's archival material relating to stained glass has also not yet been catalogued; therefore, no provenance is given.

STANDING SAINT

England
15th century
Pot metal, white glass, and silver stain
35.5 x 20.0 (14 x 7⁷/₈)
Figure inserted in miscellaneous fragments of old glass
Provenance: J. Pierpont Morgan, New York
Unpublished
(not illustrated)
west room, north wall

ANGEL

England
15th century
White glass with silver stain
38.0 x 21.0 (15 x 8¹/₄)
Figure, perhaps from a tracery light, set in miscellaneous fragments of old glass
Provenance: J. Pierpont Morgan, New York
Unpublished
(not illustrated)
west room, north wall

THE NATIVITY

Germany, Upper Rhineland(?)
c.1500
Pot metal, white glass, and silver stain
59.0 x 45.7 (23¹/₄ x 18)
Set in modern glass, original edge fillets lost; from the same window as the succeeding panel
Provenance: J. Pierpont Morgan, New York
Bibliography: Sturm (1982), 12.
west room, west wall, right



Nativity

THE ADORATION OF THE MAGI

Germany, Upper Rhineland(?)

c.1500

Pot metal, white glass, and silver stain

59.0 x 45.1 (23¼ x 17¾)

Set in modern glass, original edge fillets lost; from the same window as the preceding panel

Provenance: J. Pierpont Morgan, New York

Bibliography: Sturm (1982), 12, fig. 12.

west room, west wall, right



BISHOP WITH PATRON ST. JOHN THE EVANGELIST

Germany

Dated 1530

Inscription: not transcribed (between figures)

Pot metal, white glass, silver stain, and sanguine

57.2 x 55.2 (22½ x 21¾)

Some replacements in upper center of panel

Provenance: J. Pierpont Morgan, New York

Unpublished

(not illustrated)

west room, north wall

CISTERCIAN MONK WITH PATRON BISHOP SAINT

Germany

c.1530

Pot metal, white glass, silver stain, and sanguine

54.6 x 56.5 (21½ x 22¼)

Some replacement in lower left part of panel

Provenance: J. Pierpont Morgan, New York

Unpublished

(not illustrated)

west room, north wall

VIRGIN AND CHILD

Germany

Mid-16th century

Pot metal, white glass, silver stain, and sanguine

56.0 x 45.0 (22 x 17¾)

Glass severely corroded with paint losses and overpainting

Provenance: J. Pierpont Morgan, New York

Bibliography: Sturm (1982), 12.

west room, west wall, left



Virgin and Child

SOLDIER HOLDING A BANNER

Arms on banner: Or St. Michael killing the dragon (Convent of Beromünster)

Switzerland, Lucerne(?)

c.1550

Pot metal, white glass, and silver stain

43.2 x 34.3 (17 x 13½)

Some mended cracks

Provenance: J. Pierpont Morgan, New York

Unpublished

west room, west wall, left



Soldier Holding a Banner

TWO PANELS WITH RIDERS ON HORSEBACK

A. Horse and rider, back view
 B. Horse and rider, front view
 Germany
 Mid-16th century
 Pot metal, white glass, silver stain, and sanguine
 A: 76.2 x 25.4 (30 x 10); B: 76.2 x 25.3 (30 x 10)
 Probably both panels originally from the same window or series; some replacements
Provenance: J. Pierpont Morgan, New York
 Unpublished
 (not illustrated)
 library

VIRGIN AND CHILD WITH ST. BERNARD

South Lowlands(?)
 Mid-16th century
 Pot metal, white glass, and silver stain
 86.4 x 50.8 (34 x 20)
 Shatter cracks, mending leads, and flaking paint
Provenance: J. Pierpont Morgan, New York
 Unpublished
 hall doorway



HERALDIC PANEL

Arms: Gules on a triple mount or two lilies per saltire proper between three stars of six points or (unidentified); crest: between two buffalo's horns per fess, the dexter argent and gules and the sinister gules and argent, a lily proper; mantling of the same
 Switzerland
 c.1580
Inscription: modern
 Pot metal, white glass, silver stain, and enamel
 45.0 x 34.0 (17 3/4 x 13 3/8)
 The inscription and date at the bottom of the panel are a modern replacement
Provenance: J. Pierpont Morgan, New York
 Unpublished
 west room, west wall, right



HERALDIC PANEL

Arms: Quarterly, 1 and 4 sable a lion rampant gules, 2 and 3 per fess in chief gules a cross or, in base pale of five argent and gules (unidentified); crest: a demi-lion rampant gules; mantling sable and gules
 England(?)
 Late 16th century
 White glass, silver stain, and enamel
 19.0 x 12.7 (7 1/2 x 5)
 Set in a panel of miscellaneous fragments with a silver-stained roundel
Provenance: J. Pierpont Morgan, New York
 Unpublished
 west room, west wall, right



WOMAN WELCOMING HER HUSBAND

Switzerland
 Late 16th century
Inscription: not transcribed (below scene)
 Pot metal, white glass, silver stain, and enamel
 31.8 x 22.9 (12 1/2 x 9)
 Some replacements and mended cracks
Provenance: J. Pierpont Morgan, New York
 Unpublished
 (not illustrated)
 west room, north wall

WOMAN WELCOMING HER HUSBAND

Switzerland

Late 16th century

Pot metal, white glass, silver stain,
and enamel

38.1 x 25.4 (15 x 10)

Glass heavily weathered, surrounding
glass modern

Provenance: J. Pierpont Morgan, New
York

Unpublished

west room, west wall, right



MALE SAINT WITH ARMS OF DONOR

Arms: Quarterly

Germany

Late 16th century

Pot metal, white glass, silver stain,
and enamel

56.0 x 45.0 (22 x 17 3/4)

Paint and enamel deterioration,
corroded glass, and overpainting

Provenance: J. Pierpont Morgan, New
York

Bibliography: Sturm (1982), 12.

west room, west wall, left



HERALDIC PANEL WITH ST. MARTIN

Arms: 1 and 4 sable a bend checky
gules and argent (Cistercian Order), 2
and 3 (replacements); crest: a bishop's
mitre with crosier to dexter

Switzerland

Dated 1606

Inscription: not transcribed (below
arms)

Pot metal, white glass, silver stain,
and enamel

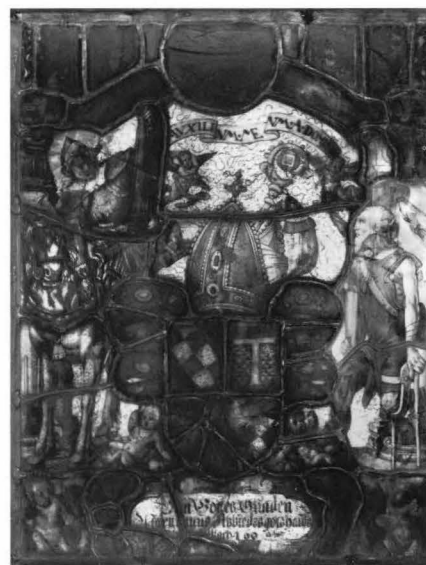
45.1 x 34.8 (17 3/4 x 13 3/4)

Numerous replacements throughout
panel

Provenance: J. Pierpont Morgan, New
York

Unpublished

west room, west wall, right



TWO PANELS WITH ARMS OF STAND ZURICH

A. A lion supporter holding banner with arms below

Arms: Per bend argent and azure (Zurich) repeated on banner; above, or a double-headed eagle displayed sable beaked and membered gules (Empire)

B. A lion supporter holding a sword and an orb

Arms: Per bend argent and azure (Zurich); crest: a jeweled imperial crown or

Switzerland, Zurich(?)

Dated 1618

Inscriptions: A. ANO; B. 1618

Pot metal, white glass, silver stain, and enamel

A: 65.4 x 54.0 (25¾ x 21¼); B: 65.4 x 59.8 (25¾ x 23½)

The two panels have been separated

Provenance: J. Pierpont Morgan, New York

Unpublished

(not illustrated)

library

WOMAN WELCOMING HER HUSBAND

Arms: Argent a cross gules (unidentified)

Switzerland

Dated 1618

Inscription: not transcribed (below scene)

Pot metal, white glass, silver stain, and enamel

32.4 x 23.5 (12¾ x 9¼)

Glass badly cracked

Provenance: J. Pierpont Morgan, New York

Unpublished

(not illustrated)

west room, north wall

BANQUETING SCENE

Arms: Stopgaps, not original to this panel

Switzerland

Dated 1643

Inscription: not transcribed

Pot metal, white glass, silver stain, and enamel

32.0 x 21.0 (12⅝ x 8¼)

Glass badly weathered

Provenance: J. Pierpont Morgan, New York

Unpublished

west room, west wall, left



BANQUETING SCENE

Switzerland

Dated 1649

Inscription: not transcribed (below scene)

Pot metal, white glass, silver stain, and enamel

31.7 x 21.0 (12½ x 8¼)

There are replacements, and the panel is set in modern glass

Provenance: J. Pierpont Morgan, New York

Unpublished

west room, west wall, right



CORONATION OF THE VIRGIN

Switzerland

c.1650

Inscription: AVE MARIA/DOMINUS
TECUM/GRATIA/PLENA

Pot metal, white glass, silver stain,
and enamel

32.4 x 27.3 (12¾ x 10¾)

Lower portion distorted by mending
leads

Provenance: J. Pierpont Morgan, New
York

Unpublished

anteroom, Director's office



HERALDIC ROUNDEL WITH CRUCIFIXION AND SAINTS

Arms: (LEFT) Gules a tree proper
(unidentified); crest: on a barred helm
to sinister a demi-woman garbed
gules holding in her dexter hand a
tree proper; mantling gules and sable;
(RIGHT) azure three stars of six points
or impaling a lion rampant of the
same (unidentified); crest: on a barred
helm to dexter a demi-lion or holding
in his dexter paw a star of six points
of the same; mantling of the colors
Switzerland

Dated 1654

Pot metal, white glass, silver stain,
and enamel

Diameter: 23.5 (9¼)

Some replacements and mending
leads

Provenance: J. Pierpont Morgan, New
York

Unpublished

anteroom, Director's office



HERALDIC PANEL WITH SAINTS JOHN THE BAPTIST AND RUDOLPH

Arms: Azure a rose argent barbed and
seeded or (Sury); crest: a wing azure
to dexter charged as the field;
mantling of the colors
Switzerland, Solothurn(?)

Dated 1692

Inscriptions: (below arms) ADM RDS
DR. IOANES RVDOL/PH BISLING PLEBAN/ IN
WANGEN 1692; (above saint on right)
RUDOLPHS MART

Pot metal, white glass, silver stain,
and enamel

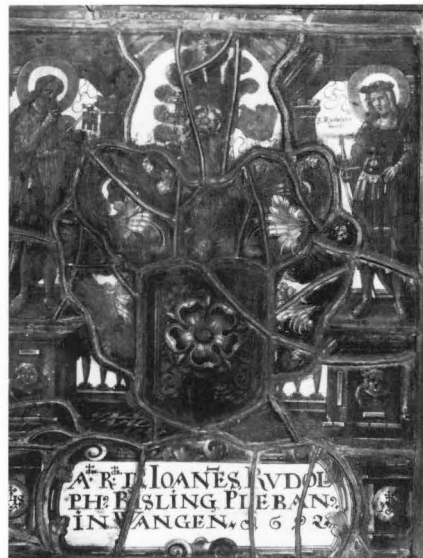
43.2 x 34.3 (17 x 13½)

Panel well preserved; some mending
leads

Provenance: J. Pierpont Morgan, New
York

Unpublished

west room, west wall, left



HERALDIC PANEL WITH SAINTS

Arms: Gules on a triple mount vert a
tree eradicated proper (unidentified);
framed in a cartouche

Switzerland

Dated 1692

Inscriptions: (below arms) A.R.D
FRIDOLINVS LIND = /ACHER DECAN DES
EHRWIRDIGEN/CAPITELS ZU SURSE DISER
ZEITT / PFAHRHERE ZU RUSWYL. 1692;
(below saints) monograms IHS and MR
Pot metal, white glass, silver stain,
and enamel

43.2 x 34.6 (17 x 13½)

Enamel rubbed, mended cracks

Provenance: J. Pierpont Morgan, New
York

Unpublished

west room, west wall, left

HERALDIC PANEL

Arms: Ermine in base a fess or, on a franc quarter azure a star of six points or with a comet trail of the same (unidentified); crest: on a barred helm to dexter a wreath of the quarter and issuant the charge; mantling of the same

Germany

17th century

White glass, silver stain, and enamel

24.8 x 15.2 (9¾ x 6)

Mended cracks

Provenance: J. Pierpont Morgan, New York

Unpublished

west room, west wall, left



HERALDIC PANEL

Arms: (LEFT) Argent three leaves slipped proper, two in chief and one in base (unidentified); crest: above a barred helm to sinister a leaf proper between two wings displayed, that to dexter vert and that to sinister argent; mantling of the same; (RIGHT) argent a stag issuant gules impaling or a key proper (unidentified); crest: above a barred helm to dexter a demi-stag gules; mantling gules and or

Germany

17th century

White glass, silver stain, and enamel

25.4 x 15.3 (10 x 6)

Several mended cracks

Provenance: J. Pierpont Morgan, New York

Unpublished

west room, west wall, left

HERALDIC PANEL WITH SAINTS THEODOLE AND CATHERINE

Arms: Quarterly, 1 and 4 gules above a triple mount argent a crown or, 2 and 3 sable on a triple mount argent a lion passant gules (unidentified); crest: a bishop's mitre with two croziers per saltire

Switzerland

17th century

Inscription: W.G.W (incomplete)

Pot metal, white glass, silver stain, and enamel

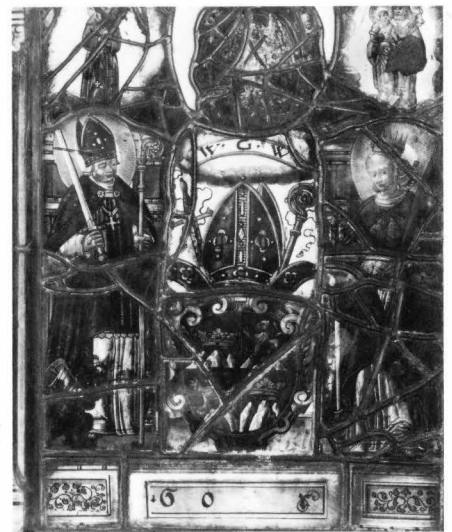
43.2 x 33.3 (17 x 13⅛)

Some replacements and mended cracks

Provenance: J. Pierpont Morgan, New York

Unpublished

west room, west wall, left



FRAGMENTS

The Pierpont Morgan Library also contains a large collection of uncatalogued fragments of stained glass, some installed in both the library and the west room surrounding larger panels and others in storage. They include English, French, German, Swiss, Flemish, and Dutch pieces.

PRATT INSTITUTE, THE CAROLINE LADD PRATT HOUSE

L.M.P.

**THE BIRTH OF THE VIRGIN,
FRAMED IN DEBRIS FROM A
GUILD WINDOW BEARING THE
ARMS OF THE CLOISTER OF ST.
GALL**

Fragments of figural scenes in the guild window debris include: the Baptism of Christ, a seated bishop saint with a casket, the Virgin and Child, and a seated bearded saint (St. Gallus?)

Arms in the guild window debris:
(CENTRAL BOTTOM ESCUTCHEON)

Quarterly, 1 or a bear rampant sable, 2 azure a Paschal Lamb, 3 argent a hen gules with comb and wattles bearing sable a cross gules, 4 or a dog sable collared of the field (St. Gall); (BORDER ARMORIALS CLOCKWISE FROM TOP) gules a chevron or, on the field three crescents argent; argent a cross azure, paly or and gules, a pickaxe proper, in chief two estoiles or; quarterly argent and gules, surmounting a baton or; argent an estoile or and a crescent azure; various other tradesmen's implements and unidentified fragments

Central panel: Germany; guild window debris: Switzerland

Central panel: 16th century; guild window debris: 17th century

Inscription in guild window debris:
SCHÖNBERG/BURGDORF/SCHNELL SEINE
[. . .] 1682 (other fragmentary
inscriptions untranscribed)

Central panel: pot metal, white glass with silver stain; guild window debris: white glass with silver stain and enamel

106.5 x 61.5 (4 1/8 x 2 1/4); central

panel: 62.0 x 50.0 (2 3/8 x 1 9/8)
Restoration in the central panel
Provenance: Frederic B. Pratt,
Brooklyn, N.Y.
Bibliography: Sturm (1982), 138.



TWO DONORS

Germany

16th century

Inscriptions: SANCT [. . .] SANCTE AN
Pot metal, white glass, grisaille, and
silver stain

56.5 x 71.8 (2 1/4 x 2 8/4)

Provenance: Frederic B. Pratt,
Brooklyn, N.Y.(?)

Unpublished
library



**FEMALE SAINT WITH CROWN
AND CROSS**

England

15th century

Pot metal, white glass with silver
stain

80.5 x 33.0 (31 $\frac{3}{4}$ x 13)

Architectural surround made up of
fragments

Provenance: Grosvenor Thomas,
London(?)

Bibliography: Grosvenor Thomas, ms.
sales book "Stock #1," collection
Dennis King, Norwich, England (sold
April 1930 to Riverside Church).

**VIRGIN OF THE ANNUNCIATION
FROM A TRACERY LIGHT**

England

15th century

Pot metal, white glass with silver
stain

42.0 x 30.0 (16 $\frac{1}{2}$ x 11 $\frac{3}{16}$)

Provenance: Grosvenor Thomas,
London(?)

Bibliography: Grosvenor Thomas, ms.
sales book "Stock #1," collection
Dennis King, Norwich, England (sold
April 1930 to Riverside Church).

THREE MUSICAL ANGELS

England

15th century

Inscription: GAUDE

Pot metal, white glass with silver
stain

Diameter: 22.0 (8 $\frac{5}{8}$)

Provenance: Grosvenor Thomas,
London(?)

Bibliography: Grosvenor Thomas, ms.
sales book "Stock #1," collection
Dennis King, Norwich, England (sold
April 1930 to Riverside Church).



SCENES FROM THE LIFE OF CHRIST

Bay n. I:

- 4a. The raising of Lazarus
- 2, 3a. The raising of Jairus' daughter
- 1a. The healing of a man with a withered hand
- 4b. The Three Marys at the tomb
- 3b. The dinner at Emmaus
- 2b. The incredulity of Thomas
- 1b. Christ appearing to the Virgin

Bay n. II:

- 4a. The parable of the wedding garment
- 3a. The parable of the tribute money
- 2a. Christ approaches Jerusalem
- 1a. Christ persecuted
- 4b. Christ teaching in the temple
- 3b. Christ before Pilate
- 2b. Christ before Caiaphas
- 1b. The carrying of the cross

South Lowlands, Louvain, Carthusian Cloister(?)

c. 1520-1525

Pot metal, white glass with silver stain

Bay n. II, 1a and 1b: 57.8 x 44.2 (22 3/4 x 17 3/8) (exclusive of modern border, inscriptions, and filleting); other panels unmeasured

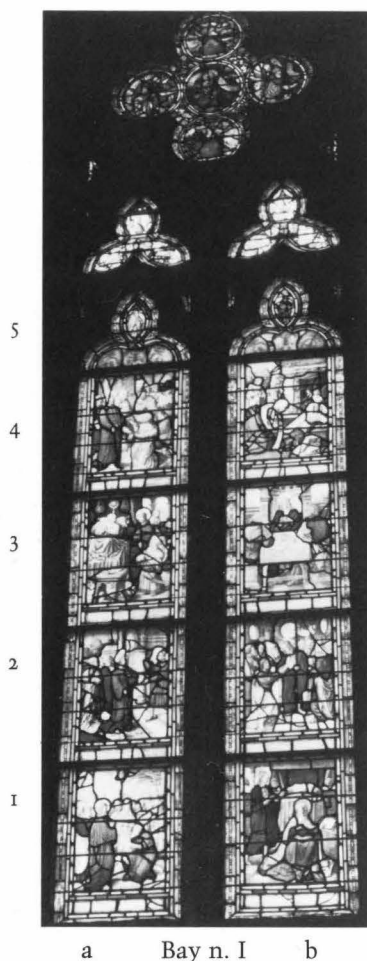
Provenance: Sir Thomas Neave, Dagenham Park, Essex(?); Grosvenor Thomas, London(?); John D.

Rockefeller, Jr., New York; Park Avenue Baptist Church, New York
Bibliography: [Eugene C. Carter], *The Flemish Stained Windows, Park Avenue Baptist Church* (New York, 1925); *The Riverside Church in the City of New York, a Handbook of the Institution and Its Building* (New York, 1931), 110, pl. 107; *The Iconography of the Riverside Church in the City of New York* (New York, n.d.), 18; Sturm (1982), 10, fig. 10; McNab (1982), n.p.

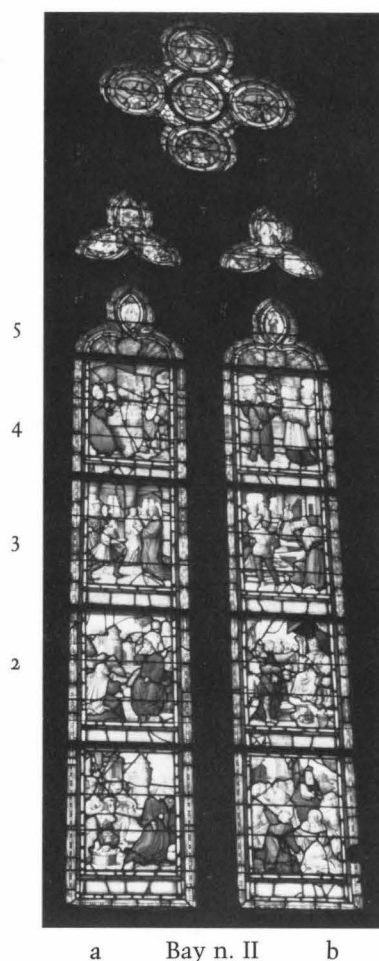
FRAGMENTS AND SINGLE FIGURES GLAZING THE TRACERY OF BAYS n. I AND n. II

Lancet heads and trefoils: St. Matthew, St. Conrad, angels, an Appearance of Christ, the Sacrifice of Isaac, St. Peter, St. Margaret, and the Trinity

Quatrefoils: Prophets, banderoles with inscriptions (untranscribed)



a Bay n. I b



a Bay n. II b

Bay n. II: 1b and 2b

Germany; South Lowlands
 16th and 17th centuries
 Pot metal, white glass with silver stain and enamel
 unmeasured

Provenance: John D. Rockefeller, Jr., New York; Park Avenue Baptist Church, New York
Bibliography: [Eugene C. Carter], *The Flemish Stained Windows, Park Avenue Baptist Church* (New York, 1925); *The Riverside Church in the City of New York, a Handbook of the Institution and Its Building* (New York, 1931), 110, pl. 107.
 (not illustrated)



SCENES FROM THE LEGEND OF ST. MARY MAGDALENE, WITH ARMS OF A DONOR

1a-d. Garlands with shields

Arms: Gules a cross between four ostrich plumes argent (unidentified)

2a. St. Mary Magdalen preaching to the King and Queen of Marseilles (from the *Golden Legend*)

2b. The King and Queen depart on pilgrimage

2c. The King leaves the body of his dead Queen and her infant son on a desert island

2d. The Queen and the Prince are found alive

3a. Donor cleric with St. John the Baptist (or St. Luke), on the lectern arms as in 1a-d

3b. Christ appearing to Mary Magdalen

3c. The meal in the house of Simon

3d. Donor knight, his coat of arms as in 1a-d, with St. Julian the Hospitaller

4a-d. Cornice with flute-playing putti

France

c.1530

Inscriptions: French captions beneath scenes not transcribed; initials IH or JH in lower frames; in donor panel 3a: DEUS MISERERE NOBIS; in donor panel

3d: MISERERE S JULIANI

Pot metal, white glass with silver stain

1a-d: 61.0 x 63.5 (24 x 25); 2a-d: 105.5 x 64.0 (41½ x 25¼); 3a,d: 105.0 x 64.0 (41⅞ x 25¼); 3b,c: 107.0 x 64.0 (42⅞ x 25¼); 4a-d unmeasured

Condition is good, but the panels have been cut down at the sides, and the heraldic panels were probably not

originally rectangular. Possibly laid out initially in a four-lancet bay, the panels are now mounted in two windows on the left and right of the chapel altar.

Provenance: William Randolph Hearst collection; gift of Mrs. William Randolph Hearst

Bibliography: *Art Objects and Furnishings from the William Randolph Hearst Collection: Catalogue Raisonné* [sale cat., Hammer Galleries] (New York, 1941), 132, lot 611-252.

(Larger illustration page 204.)

FRAGMENTS OF ORNAMENT

France

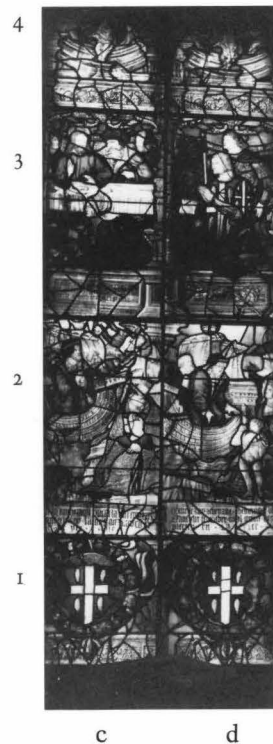
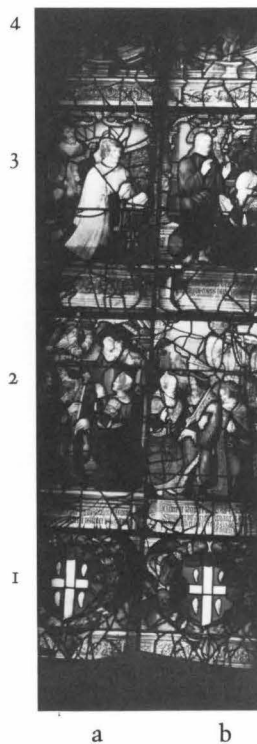
16th century

White glass with silver stain

These have been set into the axial bay of the chapel

Provenance: William Randolph Hearst collection; gift of Mrs. William Randolph Hearst

Unpublished



PRIVATE COLLECTION

J.H.

HERALDIC ROUNDEL

Arms: Azure per bend a ladder or (unidentified); crest: on a tilting helm to sinister a pair of wings of the first charged as the field; mantling of the colors

Germany, Augsburg(?)

Early 16th century

Pot metal, white glass, and silver stain

Diameter: 25.7 (10³/₈)

Mended cracks, original leading

Provenance: Sibyll Kummer-

Rothenhäusler, Zurich

Unpublished

SG-3



HERALDIC ROUNDEL

Arms: Argent a chevron sable ermine between three mullets pierced of the same (Gresham); crest: a grasshopper or holding in his mouth a letter I (badge of Sir John Gresham)

England, London(?)

c.1550

White glass and silver stain

Diameter: 21.8 (8⁵/₁₆)

Center of panel rubbed by saddle-bar

Provenance: Sibyll Kummer-

Rothenhäusler, Zurich

Unpublished

SG-4



HERALDIC ROUNDEL

Arms: Per fess or and argent in chief a trefoil slipped argent between two dog's heads erased sable langued or, in base a chevron sable ermine lodged in its point a popinjay or between three mullets pierced sable (Gresham)

England, London(?)

c.1550

White glass and silver stain

Diameter: 21.8 (8⁵/₁₆)

Mended cracks

Provenance: Sibyll Kummer-

Rothenhäusler, Zurich

Unpublished

SG-5



HERALDIC ROUNDEL

Arms: Argent on a fess sable three pomegranates slipped or (unidentified); crest: on a barred helm affronté a ducal coronet or and therefrom a pair of wings displayed of the first each charged as the field; mantling argent and sable

Austria

1568

Inscription: ALBRECHT

SCHNARFZDORFFER: ANNO DOMINI 1568

Pot metal, white glass, and silver stain

Diameter: 28.6 (11¼)

Mended cracks, border distorted in releading

Provenance: Sibyll Kummer-

Rothenhäusler, Zurich

Unpublished

SG-1



HERALDIC ROUNDEL

Arms: Sable an amour blinded and armed or with a bow and arrow all proper; crest: on a tilting helm to dexter and on a wreath of the colors a demi-amour as the field; mantling or and sable

Germany, Nuremberg(?)

1593

Inscription: GOTT BESCHERT.HOFNVNG

ERNERT HANN S BLENDL. ANNO MDXCIII

White glass, silver stain, and enamel

Diameter: 22.8 (9)

Some cracks in border

Provenance: Sibyll Kummer-

Rothenhäusler, Zurich

Unpublished

SG-2



OYSTER BAY

PLANTING FIELDS FOUNDATION, COE HALL L.M.P

TWO PANELS WITH DOUBLE BORDERS

France, Rouen Cathedral

13th century

Pot metal

33.5 x 27.5 (13¼ x 10⅜) (each)

Provenance: Roy Grosvenor Thomas, New York; William Robertson Coe, Oyster Bay, N.Y.

Unpublished; borders of the same design are reproduced in: Bernard Rackham, *A Guide to the Collections of Stained Glass* [Victoria and Albert Museum, Department of Ceramics] (London, 1936), pl. 6.

(one not illustrated)

north bay of great hall



HEAD OF A KING

England

Early 15th century

Pot metal, white glass with silver stain

Diameter: 31.0 (12⅜)

Provenance: Grosvenor Thomas, London; William Robertson Coe, Oyster Bay, N.Y.

Unpublished

north bay of gallery, right window



HEAD OF A KING, WITH FLEUR-DE-LIS ON BACKGROUND

England

15th century

Pot metal, white glass with silver stain

Diameter: 30 (11¾) (approx.)

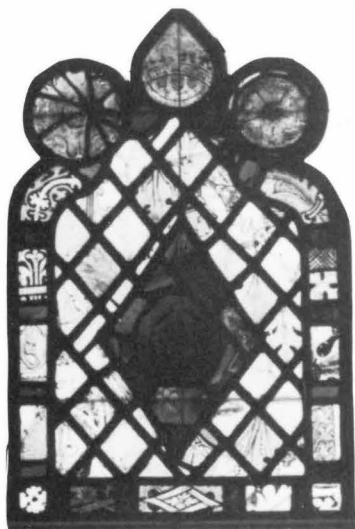
Provenance: Grosvenor Thomas, London; William Robertson Coe, Oyster Bay, N.Y.

Unpublished

north bay of gallery, right window



Head of a King



one of three tracery lights

THREE CINQUEFOIL-HEADED TRACERY LIGHTS AND SIX RECTANGULAR PANELS MADE UP OF QUARRIES, ORNAMENTAL AND FIGURAL FRAGMENTS

England

Chiefly 15th century

Fragmentary inscriptions and monograms untranscribed

Pot metal, white glass with silver stain

Lancet heads: 60-62 x 40-40.5 (23⅞-24⅜ x 15¾-16); rectangular panels:

66-67 x 39.5-40 (26-26⅜ x 15½-15¾)

The heads of all three figures are fifteenth century but the features are repainted; the bodies are all remade from old and modern glass

Provenance: Hever Castle, Kent, England; Roy Grosvenor Thomas, New York; William Robertson Coe, Oyster Bay, N.Y.

Unpublished

dining room

KNEELING KNIGHT

Arms: Barry argent and or; tunic: the same arms quartered 1 and 4 with 2 and 3 gules three escallops argent (unidentified)

England

15th century

Inscription: [...] ENTIS M°CCCC

Pot metal, white glass with silver stain and flashed red, abraded

52.0 x 30.0 (20½ x 11¾)

The figure's head and the left half of the inscription are modern; the ornamental boss is probably an insert

Provenance: Grosvenor Thomas, London; William Robertson Coe, Oyster Bay, N.Y.

Unpublished

north bay of gallery, left window



one of six rectangular panels

SHIELD

Arms: Per pale, gules three conies argent, barry of azure and argent, a chief argent (unidentified)
England or France(?)
15th century
Pot metal, white glass and flashed red glass, abraded
21.0 x 19.0 (8¼ x 7½)
A letter of 25 February 1924 from W.R. Coe to Roy Grosvenor Thomas confirms that this was originally one of two shields with the rabbit arms; the present pendant is modern
Provenance: Roy Grosvenor Thomas, New York; William Robertson Coe, Oyster Bay, N.Y.
Unpublished
dining room



OVAL HERALDIC PANEL

Arms: Azure a chevron engrailed or, three trefoiled leaves or, impaling azure a fess dancetté ermine, three falcons vert (unidentified)
Country of origin unknown
16th century
White glass with silver stain and enamel
48.0 x 35.0 (18⅞ x 13¾)
Provenance: William Robertson Coe, Oyster Bay, N.Y.
Unpublished
entrance hall

INVESTITURE OF A BISHOP SAINT

France
16th century, second quarter
Pot metal, white glass with silver stain
105.5 x 68.5 (41½ x 27)
Provenance: Jacques Seligmann & Co., Paris; William Robertson Coe, Oyster Bay, N.Y.
Unpublished
entry

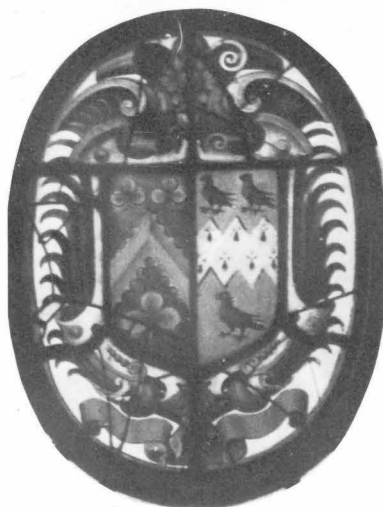


STANDING FIGURE BEARING A BANNER (UNIDENTIFIED)

Switzerland
16th century
Pot metal, white glass with silver stain
24.5 x 19.5 (9⅞ x 7¾) (approx.)
Provenance: Grosvenor Thomas, London(?); William Robertson Coe, Oyster Bay, N.Y.
Unpublished
(not illustrated)
south bay of great hall

TWO HERALDIC PANELS

A. *Arms:* Azure a chevron engrailed or, three trefoiled leaves or
B. *Arms:* As in the above impaling azure a fess or (unidentified)
Country of origin unknown
16th century
White glass with silver stain and enamel
A: 48.5 x 36.0 (19⅞ x 14⅞); B: 48.5 x 35.5 (19⅞ x 14) (both panels are mounted in round-headed quarry panels, approx. 112.5 x 68 [44¼ x 26¾])
B is damaged
Provenance: William Robertson Coe, Oyster Bay, N.Y.
(not illustrated)
Unpublished
in storage



FOUR OVAL HERALDIC PANELS, WITH CARTOUCHES AND SHIELDS (UNIDENTIFIED)

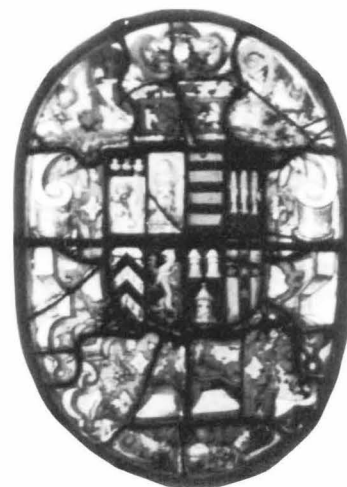
A. *Arms:* Diapered or, on a chief gules three annulets ringed on each quarter; impaling quarterly of seven, 1 argent on a bend tenné three bezants sable, 2 sable a chevron argent, in chief and in base three ram's heads argent, 3 vair en point azure and argent, 4 sable a griffin rampant, his tongue gold, the field goutté d'argent, 5 argent a saltire tenné, in the dexter and sinister and in base three eagles displayed (azure?), 6 argent three pairs of leaves slipped (bunches of grapes?) sable, 7 ermine a fess checky tenné and or

B. *Arms:* Quarterly of eight, 1 argent a lion rampant gules, on a chief sable three escallops argent, 2 (azure?) a domed tower argent, 3 barry or and gules, in chief a crescent gules, 4 gules three fish hauriant argent, 5 chevrony sable and ermine, 6 sable a griffin rampant argent, in orle crosses crosslet argent, 7 sable three dovecots their roofs thatched argent, 8 argent on a cross gules five estoiles or, one at center and one on each arm (In a different order these same arms appear in the dexter of panel A of the three heraldic ovals in the east bay of the dining room at Coe Hall.)

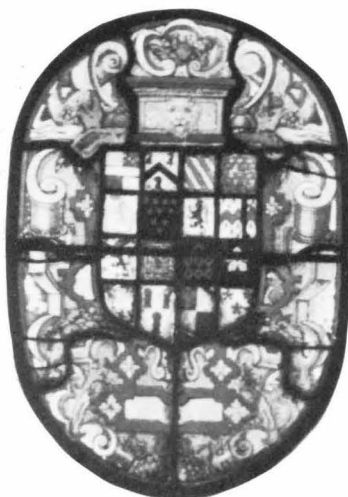
C. *Arms:* Quarterly, in the first grand quarter, 1, 1 and 4 argent, 2 and 3 tenné (unidentified charges bendwise or), the whole surmounted by a fess (azure?), 2 argent a chevron sable, in chief and in base three eagle's heads sable, 3 azure a lion rampant guardant (argent?), 4 gules in pile ten bezants or; in the second grand quarter, quarterly 1 bendy or and argent (azure?), 2 undy or and tenné, 3 argent a lion rampant sable crowned or, within a bordure (tincture uncertain), 4 argent semée garbs or a fess dancetté or; in the third grand quarter, quarterly 1 azure a lion rampant, in orle crosses crosslet or, 2 gules three garbs or within a double tressure or, 3 azure a lion rampant argent crowned or, 4 argent three garbs or; in the fourth grand quarter, quarterly 1 gules seven mascules conjoined, 2 gules a cinquefoil argent, 3 quarterly gules and argent, in canton an eagle displayed or, 4 azure



A



B



C



D

three mullets or pierced gules

D. *Arms:* Per pale, quarterly 1 and 4 sable a lion rampant argent, in orle crosses crosslet, 2 argent on a chief gules between two buck's heads caboshed or a bezant or, 3 gules a pair of wings conjoined in lure; the whole impaling arms as in the sinister of A England(?)

16th century

Pot metal, white glass with silver stain, enamel, and abraded flashed

glass

C: 57.5 x 40.5 (22⁵/₈ x 16); D: 57.0 x 40.0 (22¹/₂ x 15³/₄); A and B unmeasured

Considerable deterioration in the blue enamels and in the grisaille may have affected the accuracy of the blazoning
Provenance: Roy Grosvenor Thomas, New York; William Robertson Coe, Oyster Bay, N.Y.

Unpublished entrance hall

THREE OVAL HERALDIC PANELS WITH SUPPORTERS AND SHIELDS (UNIDENTIFIED)

A. *Arms*: Quarterly of eight, 1 or a lion rampant tenné, on a chief sable three escallops or, 2 azure a tower domed argent, 3 barry or and gules, in chief a crescent gules, 4 gules three fish hauriant argent, 5 chevrony sable and ermine, in canton a cross or, 6 sable a griffin rampant argent his tongue or, on the field three crosses crosslet fitchy argent, 7 sable three dovebots their roofs thatched argent, in chief a mullet or, 8 argent on a cross gules five mullets or, one at center and one on each arm; the whole impaling quarterly 1 and 4 or a cross vert, 2 argent a bend wavy sable



A

cotised wavy sable, 3 barry ermine and gules (In a different order the dexter arms of this armorial appear in panel A of the four heraldic ovals in the entrance hall at Coe Hall.)

B. *Arms*: The dexter as in the dexter of A; impaling quarterly of eight, 1 argent, on a chief gules two mullets tenné, 2 argent a fess gules, on the field three cinquefoils tenné, 3 sable a fess argent cotised or, on the field six birds or, 4 ermine on a fess azure three crosses paty or, 5 gules on a fess or a mullet sable, on the field three birds or, 6 argent a fess sable, on the field three crescents tenné, 7 paly

argent and azure, on a bend tenné three eagles displayed or, 8 or four bars gemelles, on a chief or a lion passant tenné

C. *Arms*: Per pale, party of three and coupe of three, 1 tenné three lions rampant argent crowned or, 2 barry argent and azure, on a chief argent three bezants or, 3 or a maunche tenné, 4 tenné three lion's heads guardant or crowned with fleurs-de-lis coupé or, 5 or two chevrons tenné within a bordure tenné, 6 tenné an eagle displayed argent within a bordure argent, 7 checky argent and tenné, 8 argent a fess cotised tenné, 9 tenné a fess or, in the field three cross crosslets or, 10 checky or and azure a chevron ermine, 11 tenné crusily paty (or?) a chevron argent, 12 tenné a lion passant argent crowned or, 13 argent a saltire engrailed tenné, 14 or a lion rampant tenné, 15 tenné three lions passant or within a bordure argent, 16 or two bars gemelles tenné, in chief three bezants or; the whole impaling quarterly, 1 argent six crosses crosslet fitchy sable, on a chief azure two mullets or pierced gules (the second, third, and fourth quarters as in the sinister of A)

Ornamental supporters for all three armorials a pair of herms bearing the mantling

England(?)

16th century

Pot metal, white glass with silver stain, enamel, and abraded flashed glass

A: 58.0 x 42.5 (22⁷/₈ x 16³/₄); B: 58.0 x 42.0 (22⁷/₈ x 16¹/₂); C: 59.0 x 41.5 (23¹/₄ x 16³/₈)

Considerable deterioration in the blue enamels and the grisaille; restoration in the sinister arms of the right panel may have altered the blazon

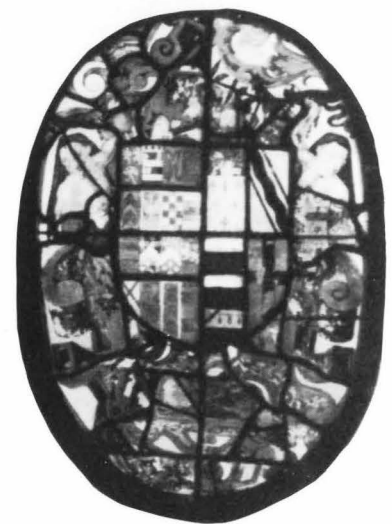
Provenance: Roy Grosvenor Thomas, New York; William Robertson Coe, Oyster Bay, N.Y.

Unpublished

east bay of dining room



B



C

FRAGMENTS

Two panels of fragments are in the north bay of the gallery. Chiefly thirteenth century, one is attributed to Salisbury (grisaille); the other, with colored ornament and a female head, may be French, c. 1250.

ROCHESTER

MEMORIAL ART GALLERY OF THE UNIVERSITY OF
ROCHESTER

H.J.Z. with the assistance of M.P.L.

TWO SCENES FROM THE LIFE OF ST. JOHN THE BAPTIST

A: Feast scene (29.68)

B: Two servants (29.69)

France, Clermont-Ferrand Cathedral,
John the Baptist chapel

c.1260-1265

Pot metal

A: 56.0 x 56.0 (22 x 22); B: 57.0 x 58.0
(22½ x 22⅞)

Most of the table and the bottom of
the panel in A is medieval; lower left
quarter of panel B is modern (reused
medieval glass); some repainting
Provenance: Michel Acézat, Paris;
Arnold Seligman, Rey and Co., Paris
and New York; gift of James Sibley
Watson

Bibliography: "Stained Glass at
Rochester," *The American Magazine
of Art* 20 (November 1929), 652-654;
"A Gift of Thirteenth Century
Stained Glass," *The Bulletin of the
Memorial Art Gallery, Rochester,*
New York 1, no. 6 (1929), 1-4;
*Memorial Art Gallery of the
University of Rochester Handbook*
(Rochester, 1961), 49; Helen Zakin in
Lillich et al. (1974), 21-23; Zakin,
"Three Stained Glass Panels from
Clermont-Ferrand," *Porticus* 5 (1982),
23-30; Richard Marks, "Recent
Discoveries in Medieval Art,"
Scottish Art Review 16 (1984), 14-15.



A



B



SCENE FROM THE LIFE OF SAINT MARGARET OR SAINT PRIVAT (BOTTOM) AND RECOMPOSED PANELS

France, Clermont-Ferrand Cathedral,
Saint Margaret window

c.1265-1270

Pot metal

157.0 x 76.0 (61¾ x 29⅞)

The lower panel is largely medieval
except for the kneeling figure and the
head of the left figure; the upper
panel and the top of the lancet were
recomposed with medieval fragments
and modern glass

Provenance: Arnold Seligman, Rey
and Co., Paris and New York; gift of
James Sibley Watson

Bibliography: "Stained Glass at
Rochester," *The American Magazine
of Art* 20 (November 1929), 652-654;
"A Gift of Thirteenth Century
Stained Glass," *The Bulletin of the
Memorial Art Gallery, Rochester,*
New York 1, no. 6 (1929), 1-4;
*Memorial Art Gallery of the
University of Rochester Handbook*
(Rochester, 1961) 49; Helen Zakin,
"Three Stained Glass Panels from
Clermont-Ferrand," *Porticus* 5 (1982),
23-30.
29.70

HERALDIC ROUNDEL

Arms: Argent two arms in armour embowed and counter embowed, the hands grasping a ring or set with a pearl argent; crest: the same; with helm and mantling

Switzerland or Germany

Early 17th century

White glass with silver stain and enamel

29.8 x 23.5 (11 $\frac{3}{4}$ x 9 $\frac{1}{4}$)

Provenance: Bequest of Bertha Buswell, Buffalo, N.Y.

Unpublished

42.34.1



HERALDIC ROUNDEL

Arms: Argent two bends embattled sable; with helm and mantling; crest: a pair of wings

Switzerland or Germany

Early 17th century

White glass with silver stain and enamel

29.7 x 23.9 (11 $\frac{1}{16}$ x 9 $\frac{3}{8}$)

Provenance: Bequest of Bertha Buswell, Buffalo, N.Y.

Unpublished

42.34.2



HERALDIC ROUNDEL

Arms: Gules two bends sinister or, in chief a lion rampant contourné argent langued gules; with helm and mantling; crest: a demi-lion rampant, winged and clasping a baton

Switzerland or South Germany, school of Constance

1635

Inscription: PHILIPP STOSKER FR.

BISCHOFF/LICHER UNDERVOGT ZUO WOR/SPURG ANNO 1635

White glass with silver stain and enamels

Diameter: 19.8 (7 $\frac{13}{16}$)

Many mending leads

Provenance: The Buswell/Hockstetter Bequest, Buffalo, N.Y.

Unpublished

55.96



FRAGMENTS

A panel of twelfth- and thirteenth-century fragments (42.35), composed as a Jesse Tree figure, includes a French head, from Laon(?) c.1200-1225, and pieces of foliage.

Provenance: Walters Art Gallery, Baltimore, Md.; Bashford Dean, New York; American Art Galleries, New York; Bequest of Bertha Buswell, Buffalo, N.Y.



SCARSDALE

FERNCLIFF CEMETERY MAUSOLEUM

L.M.P.

FRAGMENTS

A rose window (diameter: 115.0 [45 $\frac{1}{4}$]) is composed of French thirteenth- to sixteenth-century fragments, including heraldic castiles. (not illustrated)

SNEDEN'S LANDING

DR. AND MRS. CUSHMAN HAAGENSEN

L.M.P

OVAL HERALDIC PANE, WITH SHIELD AND MANTLING

Arms: Tenné diapered three capstans(?) argent, the crest a frontal barred helm, a cross or over its visor, the mantling as in the field, on the helm a crown surmounted by an egg, between a pair of wings displayed (an unidentified object or)

North Lowlands

17th century

White glass with silver stain and enamel

24.4 x 19.5 (9 $\frac{5}{8}$ x 7 $\frac{1}{16}$)

Provenance: A house on 8th Street, New York; Mrs. Howard C. Robbins, New York

Bibliography: R.W.G. Vail, "Storied Windows Richly Dight," *The New-York Historical Society Quarterly* 36, no. 2 (April 1952), 149-160 ill.



STAATSBURG-ON-HUDSON

ST. MARGARET'S EPISCOPAL CHURCH

H.J.Z

SAINT PETER

France

13th century

Inscription: IN MEMORIAM RUTH
LIVINGSTON MILLS (modern)

Pot metal

70 x 30 (27½ x 11¾) (approx.)

Medieval pieces include: head, right hand, bits of drapery, feet, and hillock; most of the trace lines on the face have vanished, and it has a heavy patina on the interior

Provenance: Gift of Ogden Mills,
1923

Bibliography: Ellenor M. Alcorn,
"Staatsburgh, N.Y.," *Bard College*
Magazine 1 (March 1978), 3-5 and 12.
sv b



MALE SAINT WITH KNIFE

France

14th century

Inscription: IN MEMORIAM RUTH
LIVINGSTON (modern)

Pot metal

70 x 29 (27½ x 11¾) (approx.)

Hands, blue tunic over chest, and parts of red mantle over upper part of body are medieval

Provenance: Gift of Ogden Mills,
1923

Bibliography: Ellenor M. Alcorn,
"Staatsburgh, N.Y.," *Bard College*
Magazine 1 (March 1978), 3-5 and 12.
siv b



MALE SAINT WITH SWORD

France

15th century

Pot metal glass and white glass with sanguine

70 x 25 (27½ x 9¾) (approx.)

Fifteenth-century pieces include: head, left hand and sword (reversed), red drapery over shoulders and piece under sword, and white mantle falling between legs; much of red mantle falling over legs is reused old glass

Provenance: Gift of Ogden Mills,
1923

Bibliography: Ellenor M. Alcorn,
"Staatsburgh, N.Y.," *Bard College*
Magazine 1 (March 1978), 3-5 and 12.
siv a



FEMALE SAINT CARRYING A BOOK

France

16th century

Pot metal and silver stain on white glass

79.5 x 31.0 (31¼ x 12⅜)

Sixteenth-century pieces include: head and cityscape, book with hand (which belonged to another figure), bits of pedestal and drapery

Provenance: Gift of Ogden Mills, 1923

Bibliography: Ellenor M. Alcorn, "Staatsburgh, N.Y.," *Bard College Magazine* 1 (March 1978), 3-5 and 12.

sv c



MALE SAINT

France(?)

16th century

White glass with sanguine and silver stain

80 x 31 (31½ x 12¼) (approx.)

Head is sixteenth century; the rest of panel is modern

Provenance: Gift of Ogden Mills, 1923

Bibliography: Ellenor M. Alcorn, "Staatsburgh, N.Y.," *Bard College Magazine* 1 (March 1978), 3-5 and 12.

siv c



Detail

FEMALE SAINT

France(?)

16th century

White glass with silver stain and sanguine

80 x 30 (31½ x 11¾)

Head and landscape are original; previously used pieces were reused for pedestal; bits of drapery are old

Provenance: Gift of Ogden Mills, 1923

Bibliography: Ellenor M. Alcorn, "Staatsburgh, N.Y.," *Bard College Magazine* 1 (March 1978), 3-5 and 12.

sv a



TUXEDO

ST. MARY'S EPISCOPAL CHURCH

L.M.P.

DONOR FRAGMENT

Germany
Late 15th/early 16th century
White glass with silver stain
13.4 x 12.4 (5¼ x 4⅞) (exclusive of border)
Pitting is heavily concentrated in the woman's dress
Provenance: Tilford House, Tuxedo, N.Y.
Unpublished



PROPHET

Germany
16th century
Inscription: QUI R[...]
White glass with silver stain
19.5 x 24.8 (7⅞ x 9¾)
Provenance: Tilford House, Tuxedo, N.Y.
Unpublished



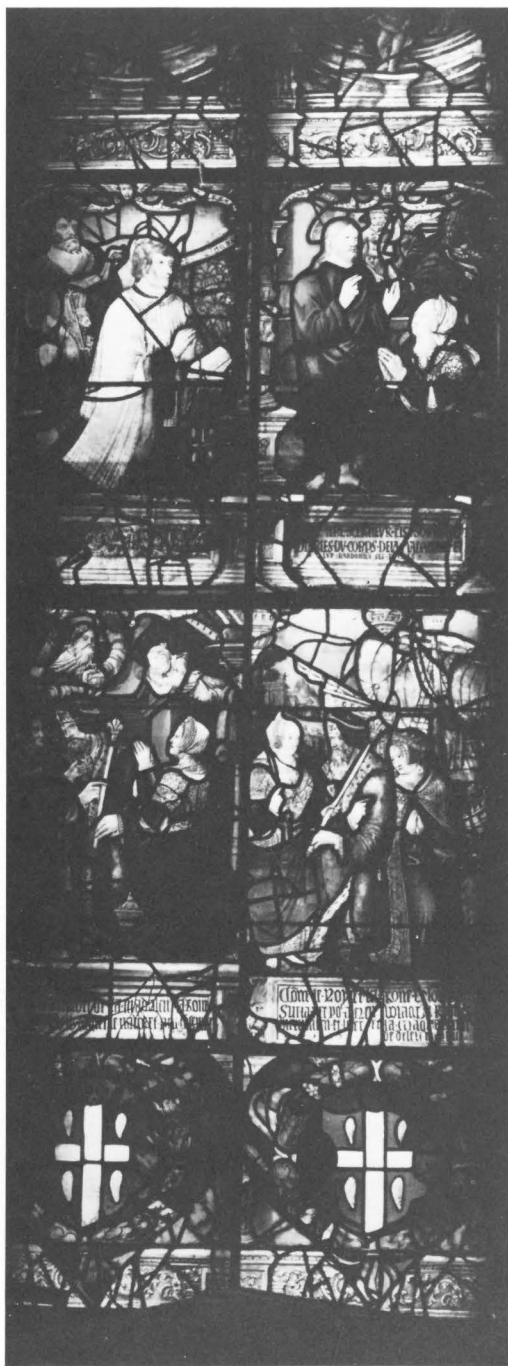
FRAGMENT, ROMAN SOLDIER BEARING A TORCH

Germany
16th century
White glass with silver stain
12.0 x 10.2 (4¾ x 4) (exclusive of border)
Provenance: Tilford House, Tuxedo, N.Y.
Unpublished



FRAGMENTS

There are also four panels made up of fragments, three with Swiss sixteenth- to seventeenth-century heraldic glass (one piece dated 1660), and one with architectural details and a monogram MA (German, 16th century?).



Scenes from the Legend of St. Mary Magdalene, with Arms of a Donor. France, c.1530. Saint David's School, Chapel, New York. *See page 190.*

RHODE ISLAND

PORTSMOUTH

PORTSMOUTH ABBEY

M.H.C.

MAGUS

France, Angers, Cathedral of Saint-Maurice(?), Infancy window

1225-1235

Pot metal glass

Borders of fragments have been added
54.0 x 23.5 (21¼ x 9¼) (without
borders)

Provenance: Henry C. Lawrence, New
York; with Duveen Brothers, New
York; Clarence Hungerford MacKay,
New York; William MacKay

Bibliography: *Collection of a Well-
known Connoisseur, a Noteworthy
Gathering of Gothic and Other
Ancient Art Collected by the Late
Mr. Henry C. Lawrence of New York*
[sale cat., American Art Association,
27-29 January] (New York, 1921), no.
365 (ill.); Caviness et al. (1978), 20-21,
no. 6.

in storage



TWO SCENES FROM THE LIFE OF ST. NICHOLAS

A. The murder of three school boys
B. The miracle of the golden cup
France, Troyes, Collegiate Church of Saint-Urbain

1270-1280

Pot metal glass

A: 42.0 x 44.0 (16½ x 17¾); B: 43.5 x 46.0 (17½ x 18¾)

Replacements of the ground in the upper left lobe and of the innkeeper's sleeves have distorted the shape of panel A, as have breakages and clumsy releading; the lower left lobe of panel B has suffered similarly

Provenance: Henry C. Lawrence, New York; with Duveen Brothers, New York; Clarence Hungerford MacKay, New York; William MacKay

Bibliography: F. de Lasteyrie, *Histoire de la peinture sur verre* (Paris, 1852-1857), I: 178 and II: pl. XXXI; N. H. J. Westlake, *A History of Design in Painted Glass*, vol. 2 (London, 1882), 77, pl. LXb; O.-F. Jossier,

Monographie des vitraux de Saint-Urbain de Troyes (Troyes, 1912), 71, 202 fig. a, 217 fig. a, 246; *Collection of a Well-known Connoisseur, a Noteworthy Gathering of Gothic and Other Ancient Art Collected by the Late Mr. Henry C. Lawrence of New York* [sale cat., American Art Association, 27-29 January] (New York, 1921), nos. 344-345, ill.;

"Busch-Reisinger Museum of Germanic Culture—Loans," *Report of the President of Harvard College and Report of Departments* (Cambridge, 1951-1952), 409; Louis Grodecki, "Les vitraux de Saint-Urbain de Troyes," *Congrès archéologique* 113 (1955), 125, n. 4, 135-136; Ann Hartley Sievers in *Transformations of the Court Style: Gothic Art in Europe 1270-1330* [exh. cat., Rhode Island School of Design] (Providence, 1977), 144-146, no. 56; Carol S. Harward in Caviness et al. (1978), 38-41, nos. 15, 16.

in storage



A



B

DEACON SAINT

France, Normandy

1315-1325

Pot metal glass and white glass with silver stain

89.0 x 50.5 (35 x 19¾)

The trace lines in the face are retouched

Provenance: Henry C. Lawrence, New York; with Duveen Brothers, New York; Clarence Hungerford MacKay, New York; William MacKay

Bibliography: *Collection of a Well-known Connoisseur, a Noteworthy Gathering of Gothic and Other Ancient Art Collected by the Late Mr. Henry C. Lawrence of New York* [sale cat., American Art Association, 27-29 January] (New York, 1921), no. 371, ill.; Caviness et al. (1978), 44-46, no. 18.

monastery enclosure



**FOUR LIGHTS: SAINTS WITH
DONORS OR WITH SHIELDS,
HELMS, AND MANTLING**

A. St. George with a couple kneeling

B. St. Peter with a couple kneeling

C. St. Benedict with two shields

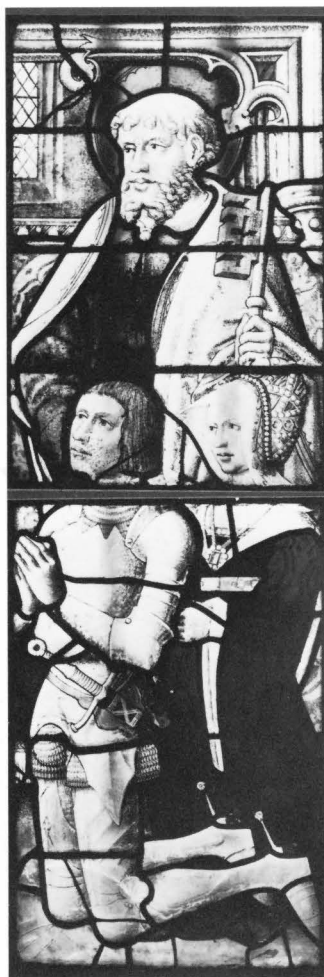
Arms: (LEFT) Argent quarterly 1 and 4 two salmon hauriant embowed gules, 2 and 3 escutcheon gules and a label of five points dovetailed argent (Salm-Reifferscheidt); crest: a coronet or surmounted by two horns gules; (RIGHT) party fesswise in chief or two bear's claws embowed sable impaling barry of four gules and argent in base azure three cinquefoils or (Hoya); crest: a coronet or surmounted by two bear's claws as in the shield

D. St. Catherine of Alexandria and two shields

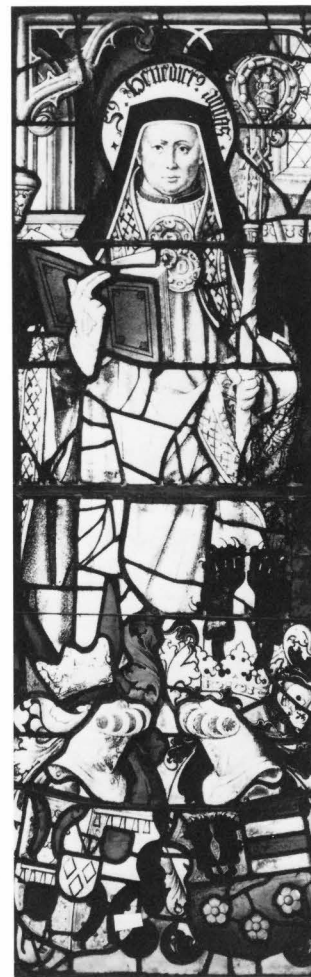
Arms: (LEFT) quarterly 1 and 4 argent a fleur-de-lis gules 2 and 3 barry of six azure and argent in a border gules (Von Flodorf) impaling party fesswise



A



B



C

gules and argent in chief three estoiles or (Von Stammheim); crest: the bust of a man in profile couped proper, habited barry of six azure and argent banded about the temple with a ribbon argent; (RIGHT) azure a hart rampant argent horned or, impaling gules a hare rampant argent (unidentified); crest: a stag's head argent horned or
Germany, Cologne, destroyed Church of the Maccabees (?)

1505-1525

Inscription: C. •S' BENEDICT' ABBAS•

Pot metal glass and white glass with silver stain and sanguine

162.0 x 52.0 (63¾ x 20½) (each light)

There are a few stopgaps in A, B, and D near the edges of the lower panels; most of the leads appear original

Provenance: John Christopher Hampp(?); Sir William Jerningham, Costessey Hall, Norfolk; George William Jerningham, Eighth Baron

Stafford; with Roy Grosvenor Thomas; Clarence Hungerford MacKay; William MacKay
Bibliography: Maurice Drake, *The Costessey Collection of Stained Glass* (Exeter, 1920), 14, nos. 13, 14, pls. VIII, XI (A and B); Elisabeth S. von Witzleben, "Kölner Bibelfenster des 15. Jahrhunderts in Schottland, England und Amerika," *Aachener Kunstblätter* 43 (1972), 228 (? : a Benedict, Catherine, and Barbara, dated 1523, listed in the Christie's catalogue of 1808, present whereabouts unknown); Janice C. Burgess in Caviness et al. (1978), 70-74, nos. 33-36.
slype



D

TWO LIGHTS WITH THE ANNUNCIATION

France, Normandy(?)

1525-1535

Pale blue pot metal and white glass with silver stain and sanguine
165.0 x 48.0 (63 $\frac{3}{4}$ x 18 $\frac{7}{8}$)

A few stopgaps have been used near the edges, and there is severe breakage

Provenance: John Christopher Hampp(?); Sir William Jerningham, Costessey Hall, Norfolk; George William Jerningham, Eighth Baron Stafford; with Roy Grosvenor Thomas; Clarence Hungerford MacKay; William MacKay

Bibliography: Maurice Drake, *The Costessey Collection of Stained Glass* (Exeter, 1920), 16, no. 60; Janice C. Burgess in Caviness et al. (1978), 80-82, nos. 39-40.

priest's sacristy



FRAGMENTS

Of more than a dozen panels, some of which are installed in the refectory and cloister and some of which are in storage, only a few contain significant fragments of thirteenth-century glass, including a head from Bourges Cathedral and one in the Sainte-Chapelle style. Several panels were in the Lawrence collection: *Collection of a Well-known Connoisseur, a Noteworthy Gathering of Gothic and Other Ancient Art Collected by the Late Mr. Henry C. Lawrence of New York* [sale cat., American Art Association, 27-29 January] (New York, 1921), nos. 343, 350, 354, 357, 358, 365, 378-380.

PROVIDENCE

RHODE ISLAND SCHOOL OF DESIGN, MUSEUM OF ART
M.H.C.

A MAN FLEEING FROM A DRAGON

France, Mantes-la-Jolie, Collegiate
Church of Notre-Dame, oculus of
tribune

C.1225-1235

Pot metal glass

61.0 x 45.5 (24 x 17 $\frac{7}{8}$)

The ornamental edge to the left is
new, and the ground is heavily
restored; the original glasses in the
figural composition are partially
obscured by a false patina

Provenance: Gift of William A. Viall
and William C. Dart

Bibliography: "From bulls eye in
triforium of Mantes Cath.," Victoria
and Albert Museum, London,
Department of Prints, Album 93 E.6,
no. 8825.64 (anonymous 19th-century
watercolor tracing); L.E.R., "An Early
Stained Glass Window from Bourges,"
*Bulletin of the Rhode Island School
of Design* 7 (1919), 14-16.

19.044



MEDALLION WITH AN ARQUEBUSIER AND SHIELD

Arms: Gules a grozing iron and an ax
in saltire and a bit in pale argent
Switzerland

1550

Inscription: KARL KÄSER / GLASERALNIE /
1550

White glass with enamels, and flashed
red with abrasion

Diameter: 13-13.5 (5 $\frac{1}{8}$ -5 $\frac{5}{16}$)

Upper part cracked

Provenance: Anonymous gift
Unpublished

22.117



FRAGMENTS

A late fifteenth-century profile head is
in storage (31.246). Two pastiche
thirteenth-century lancets contain
some reused fragments, but many
have been cleaned and repainted with
a new design (38.005 and .006).

PRIVATE COLLECTION

J.H.

SAINT GEORGE AND SAINT QUIRINUS WITH DONORS

Arms: (LEFT) Argent a cross gules (St. George), on both shield and banner; (RIGHT) gules in fess three balls or in chief and in base each three more of the same and between each three more of the first (St. Quirinus), on both shield and banner

Germany, Boppard on Rhine, Carmelite Church, north nave, Piermont window

1440-1446

Inscriptions: (above Cuno von Piermont) O HERRE GOT SY UNS ALLE GNEDIG; (above Margarethe von Schönenberg) HERRE GOT ERBARME DICH UBER UNS

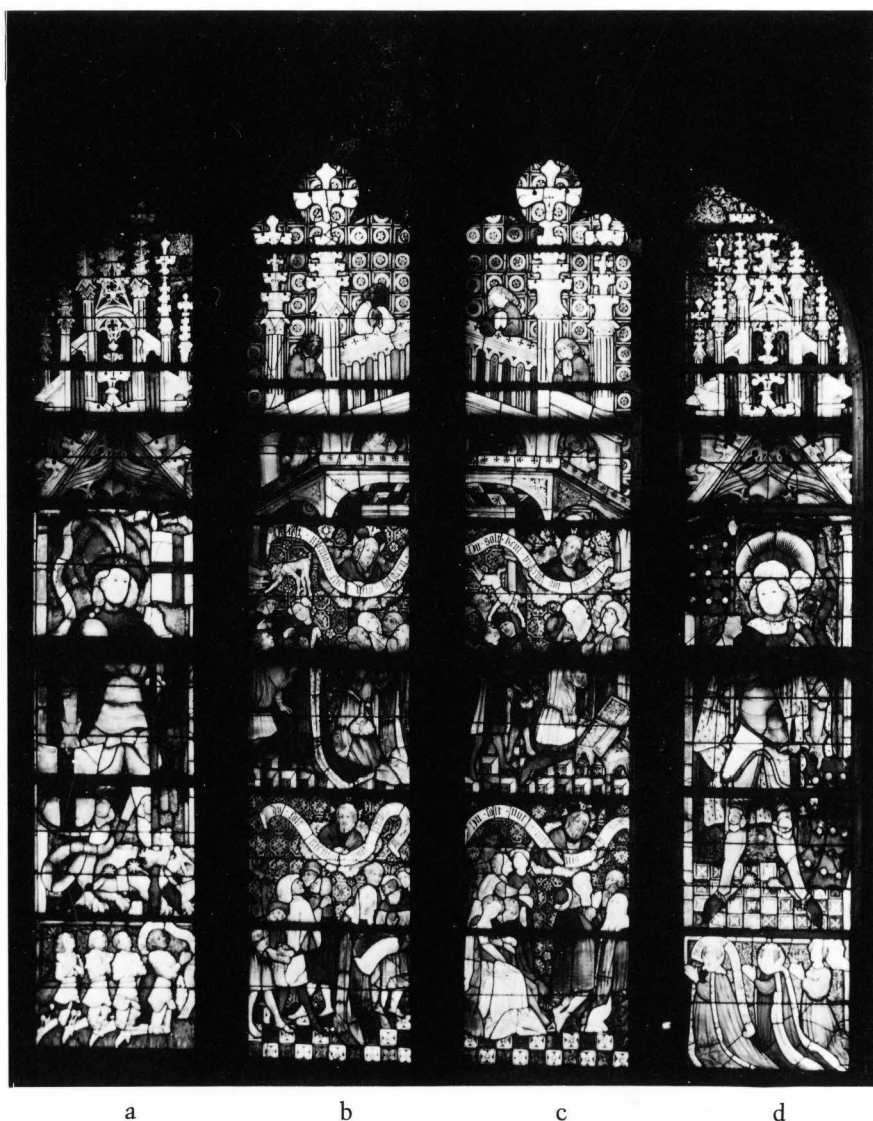
Pot metal, white glass, and silver stain

299.0 x 71.0 (117½ x 28) (I-7a); 298.0 x 71.0 (117½ x 28) (I-7d)

Numerous replacements throughout; tops of both lights rearranged

Provenance: Count Hermann Pückler, Muskau; Friedrich Spitzer, Paris; Ogden Goelet; Robert Goelet, Newport

Bibliography: *La collection Spitzer; antiquité, Moyen Age, Renaissance*, 6 vols. (Paris, 1890-1892), 3: "Les vitraux" (1891), 120-124, fig. p. 113, pl. 2; *Catalogue des objets d'art et de haute curiosité composant l'importante et précieuse collection Spitzer* [sale cat., 33 rue de Villejust, 17 April-16 June] (Paris, 1893), lot nos. 1956 and 1958; Heinrich Oidtmann, *Die rheinischen*



Glasmalereien vom 12. bis zum 16. Jahrhundert, 2 vols. (Düsseldorf, 1912 and 1929), 1:228-233, 2:274-276, pl. 421; Hermann Schmitz, *Die Glasmalereien des königlichen Kunstgewerbemuseums in Berlin*, 2 vols. (Berlin, 1913), 1:41-45, ill. 71; Jane Hayward, "Stained-Glass Windows from the Carmelite Church at Boppard-am-Rhein, A Reconstruction of the Glazing Program of the North Nave," *Metropolitan Museum Journal* 2 (1969), 75-114, fig. 22. lights a and d

FOUR SCENES FROM A TEN COMMANDMENTS WINDOW

1-2c. The commandment against unchastity

1-2b. The commandment against thievery

3-4c. The commandment against coveting the goods of others

3-4b. The commandment against coveting the wife of another
Germany, Boppard on Rhine, Carmelite Church, north nave, Ten Commandments window

c.1445

Inscriptions:

1-2c. DU SOLT NUT UNKUIS SIN

1-2b. DU SOLT NIEMAN GUIT STELLEN

3-4c. DU SOLT KEIN UNREHT GÜT BEGEREN

3-4b. DU SOLT NIEMANS ELICG WIP BEGERN

Pot metal, white glass, and silver stain

1-7b, total height: 357.0 (140 $\frac{1}{4}$); 1-7c, total height: 357.2 (140 $\frac{3}{8}$); 1-2c: 106.7 x 71.0 (42 x 28); 1-2b: 107.8 x 72.0 (42 $\frac{1}{2}$ x 28 $\frac{3}{8}$); 3-4c: 106.7 x 71.0 (42 x 28); 3-4b: 106.7 x 71.0 (42 x 28)
Original cusped heads of lancets filled out with modern glass; some restored pieces in all panels
Provenance: Count Hermann Pückler, Muskau; Friedrich Spitzer, Paris; Ogden Goelet; Robert Goelet, Newport
Bibliography: T. Prüfer, "Corfenster aus der früheren Carmeliterkirche zu Boppard," *Archiv für christliche*



Detail: 3-4c (illustrated in full, page 211)

Baukunst und Kirchenschmuck 2 (1877), 42-43; *Catalogue des objets d'art et de haute curiosité composant l'importante et précieuse collection Spitzer* [sale cat., 33 rue de Villejust, 17 April-16 June] (Paris, 1893), supplément, "Vitraux," lot nos. 3364 and 3366; Heinrich Oidtmann, *Die rheinischen Glasmalereien vom 12. bis zum 16. Jahrhundert*, 2 vols. (Düsseldorf, 1912 and 1929), 1:228-233, 2:274-276; Hermann Schmitz, *Die Glasmalereien des königlichen Kunstgewerbemuseums in Berlin*, 2 vols. (Berlin, 1913), 1:41-45; Hans Wentzel, "Unbekannte mittelalterliche Glasmalereien der Burrell Collection zu Glasgow (3. Teil)," *Pantheon* 19, no. 5 (September-October 1961), 240-248; William Wells, "Stained Glass from Boppard-on-Rhine in the Burrell Collection," *The Scottish Art Review* 10, no. 3 (1966), 22-25; Jane Hayward, "Stained-Glass Windows from the Carmelite Church at Boppard-am-Rhein, A Reconstruction of the Glazing Program of the North Nave," *Metropolitan Museum Journal* 2 (1969), 75-114; Brigitte Lymant, *Die Glasmalereien des Schnütgen-Museums: Bestandskatalog* (Cologne, 1982), 104-108. lights b and c

VERMONT

BURLINGTON

UNIVERSITY OF VERMONT, ROBERT HULL FLEMING
MUSEUM V.C.R.

FRAGMENTARY HERALDIC PANEL WITH HUNTING SCENE

Crested helm and arms with a fleur-de-lis and a bend
Switzerland
1508

Inscription: (top) DES SCHWEITZERS
EHRE / TREU UND KRAFTS / ITS WAS DER
SCHWEITZ / DIE FREIHEIT SCHAFFT;
(below) ANNO DOMINI 1508

Pot metal glass and white with silver
stain and enamels (?)

44.0 x 30.5 (17³/₈ x 12)

Sections are missing and there are
many cracks

Unpublished

no accession no.

(It has not been possible to examine
or photograph this panel as yet. We
are grateful to Glenn Markoe for
information.)

KEY TO ABBREVIATED REFERENCE CITATIONS

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GLOSSARY

<i>abrade</i>	scrape away the surface of the glass with an iron point, file, wheel, or bit; a technique often used with red or other colored <i>flushed glass</i> to reveal white
<i>armature</i>	rigid system of iron bars set in the frame of a window; the panels of glass are attached to the armature's flanges by wedge-shaped keys
<i>back-painting</i>	painting on the back or outer surface of the glass
<i>enamels</i>	vitreous colorants applied with heat, not commonly used on glass until the sixteenth century
<i>flushed glass</i>	glass made from a thin layer of colored glass (often red) fused with a sheet of white glass
<i>glazing panel</i>	unit of stained glass leaded together and made to fit an opening in the armature; it may be of any shape
<i>grisaille</i>	window or panel of ornamental designs composed almost entirely of white glass
<i>lead</i>	strip of lead, <i>H</i> -shaped in section, used to join the glasses edge to edge. The crossbar of the <i>H</i> is referred to as the <i>heart</i> .
<i>light</i>	window opening bounded by stonework
<i>mending lead</i>	lead inserted into a break to mend it
<i>paint</i>	a black or brown vitreous enamel used for glass painting; the pigment is usually ferrous and the medium, which fires off in the kiln, is described in medieval texts as vinegar or urine, and later as oil
<i>pot metal glass</i>	glass tintured with various metallic oxides which have been mixed into the glass while it was in a molten state
<i>quarry</i>	small pane of glass, usually diamond shaped

<i>saddle-bars</i>	bars thinner than those in the armature, set inside the panels so as to brace them and attached to them and to the armature by wires
<i>sanguine</i>	pigment containing hematite, iron sulphite, or sienna, normally applied to the outer surface of the glass; it takes on a rose to red-brown tint on firing. Sanguine has been used from the late fifteenth century on; its discovery is often wrongly attributed to Jean Cousin, active c. 1525.
<i>silver stain</i>	a yellow stain produced by laying a preparation of silver oxide or sulphide on glass which is then fired; the stain is almost always on the outer surface
<i>stopgap</i>	a piece of old glass (not necessarily medieval) used in restoration to fill a hole
<i>trace line</i>	opaque painted line, used for drawing features, etc. In medieval times trace lines were usually applied over the modeling washes.

PHOTOGRAPHIC CREDITS

Except as noted below, photographs were provided by the owners of the panels:

Harvard University, William Hayes Fogg Art Museum, *Composite Panel with Heads of Different Dates*; Massachusetts Institute of Technology; Wellesley College Museum; Williams College Art Museum, *Border and Grisaille Panel*; The Woodman Higgins Armory Museum, Worcester; Massachusetts Private Collections; Portsmouth Abbey (M.H.C)

Yale University Art Gallery, *Six Scenes from the Life of St. Norbert*; Pratt Institute (J.H.)

Caramoor Center for Music and the Arts, Katonah; Riverside Church, New York; Saint David's School, New York; Planting Fields Foundation, Oyster Bay; Dr. and Mrs. Cushman Haagensen, Sneden's Landing; St. Mary's Episcopal Church, Tuxedo (L.M.P.)

Amherst College, Mead Art Museum (V.C.R.)

Christ Episcopal Church, Corning; St. Margaret's Episcopal Church, Staatsburg-on-Hudson (H.J.Z.)

Memorial Art Gallery of the University of Rochester, three *Heraldic Roundels* (David J. Henry)

