

VOLUME 23

# Studies in the History of Art



## Stained Glass before 1700 in American Collections: Mid-Atlantic and Southeastern Seaboard States

*(Corpus Vitrearum Checklist II)*

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National Gallery of Art, Washington





in nomine domini amen  
laudamus te et glorificamus te



VOLUME 23

**Studies in the History of Art**

*Monograph Series I*

Stained Glass before 1700 in  
American Collections:  
Mid-Atlantic and Southeastern Seaboard States  
(*Corpus Vitrearum Checklist II*)

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*Front cover: Personification of Contemplative Life.* France, Châlons-sur-Marne?, 12th century, third quarter. National Museum of American Art, Smithsonian Institution, Gift of John Gellatly. *See page 35.*

*Back cover: King David with a Scroll.* Germany, Cologne?, 1450-1500. Virginia Museum of Fine Arts. *See page 195.*

*Frontispiece: St. Nicholas of Bari and the Three Young Clerics and a Canon as Donor.* Germany, Middle Rhine, c. 1500-1510. From the Collection of the Morse Gallery of Art, Winter Park, Florida: Courtesy the Charles Hosmer Morse Foundation. *See page 50.*

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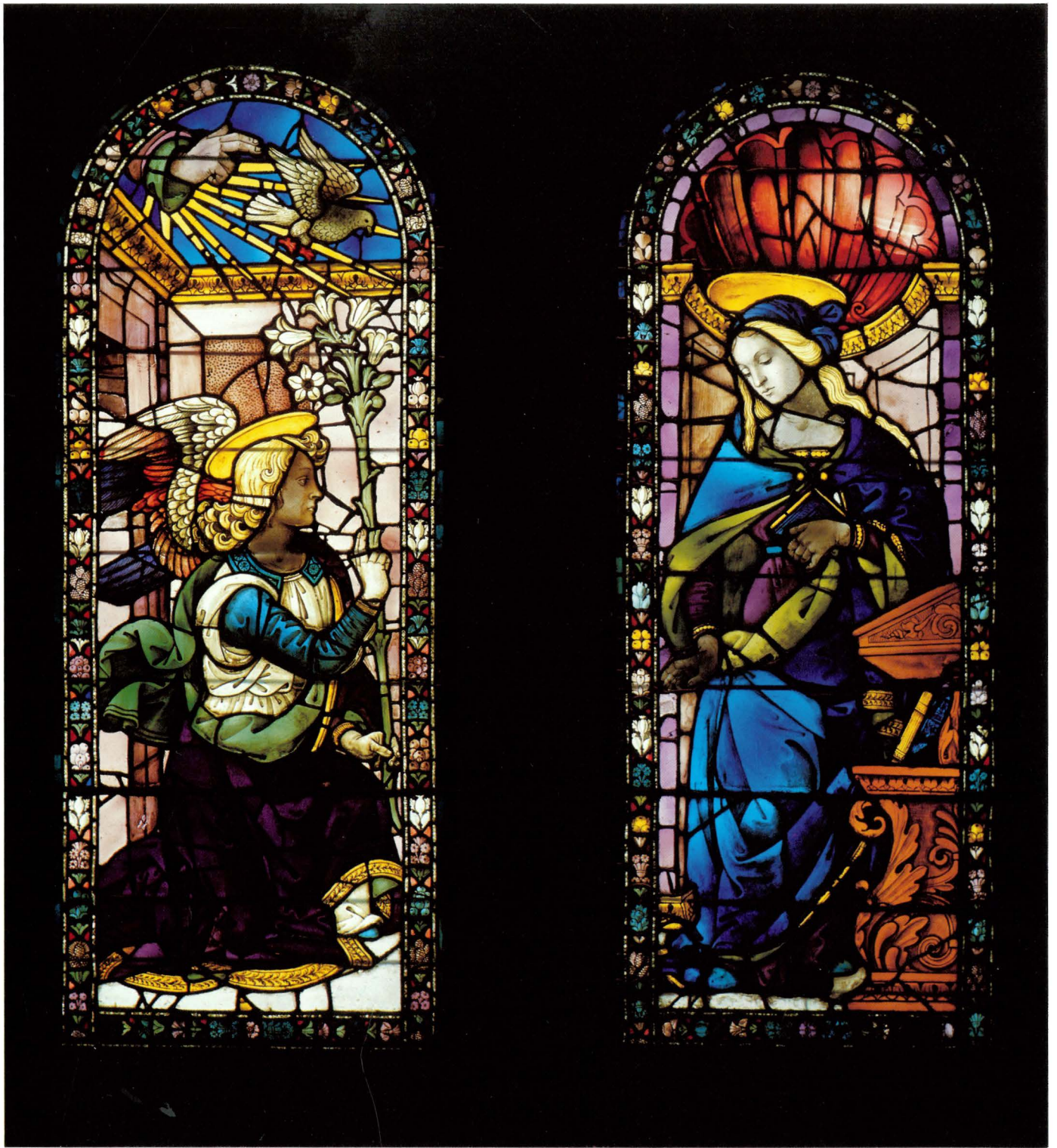
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**The Annunciation to the Virgin.** Italy, Florence, c. 1500. National Gallery of Art, Washington, Widener Collection.  
*See page 34.*



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# INTRODUCTION

With publication of Checklist II of "Stained Glass before 1700 in American Collections," we conclude the catalogue for the mid-Atlantic States.<sup>1</sup> Also included in this segment are the southeastern seaboard states. A third part will comprise collections in the rest of the United States, while the fourth segment will contain the unipartite panels, commonly known as silver stained roundels. The fourth part will also include an addendum of panels not published in the first three parts, whether through ignorance, because of inaccessibility for examination, or because they are additions that have been made in the interim to collections already catalogued.

As in Checklist I, Checklist II includes stained glass in both public and private collections. It does not contain glass considered by the American Committee of the *Corpus Vitrearum* to be forged, though when opinions differ pieces may be included because further study is needed to arrive at a consensus; and it simply lists the many fragments, whether single pieces of painted glass, or pieces made up into decorative panels, though the rare Byzantine fragments in Dumbarton Oaks deserve further study.<sup>2</sup> Also omitted are pieces currently on the art market, although it is hoped that they will become part of a permanent collection and thus be included in the Addendum to Checklist IV.<sup>3</sup> It is the intention of the authors to provide a preliminary overview of glass in American collections and a summary of basic data for later use in the expanded catalogues. Under the *Corpus* guidelines, these catalogues will be published as fascicules organized according to the geographic location of the collection.

By far the largest single collection included in this segment is that amassed by the late Raymond Pitcairn, now owned and exhibited by The Academy of the New Church at the Glencairn Museum in Bryn Athyn, Pennsylvania. Unlike the holdings of The Metropolitan Museum of Art (already included in Checklist I), which cover virtually the full range of dates and geographic distribution recognized by the *Corpus Vitrearum*, the nearly 250 pieces in that collection are primarily of French origin and mostly before 1300 in date. Until the recent exhibition of a portion of the collection at the Cloisters and special receptions at Bryn Athyn for organizations such as the International *Corpus Vitrearum* and the International Center of Medieval Art, the Pitcairn collection was the great enigma of medieval stained glass in America.<sup>4</sup> It had been closed to all but a few specialists since Raymond Pitcairn's death in 1966.<sup>5</sup>

Another specialized collection contained in this segment is the heraldic glass from the Dixon estate, Ronaele Manor in Elkins Park, that is now in the Philadelphia Museum of Art. Broader in the subjects and periods represented are the holdings of the Virginia



**Standing Apostle.**  
The Glencairn  
Museum, Bryn  
Athyn,  
Pennsylvania.  
*See page 105.*

Museum of Fine Arts in Richmond, which nonetheless seem to reflect the anglophile traditions of that region. Much more general in scope are the sizable collections, with more than fifty pieces in each, in The Art Museum, Princeton University, and in the Walters Art Gallery, Baltimore. The richness of the glass collections in these museums could be anticipated. Less well known is the Gellatly Collection, now in storage in the National Museum of American Art, Smithsonian Institution, Washington. Several fine pieces in the Baltimore Museum of Art also came as a surprise. Stained glass in southern collections, much of which has never been published and some of which is still in private hands, is also little known: a splendid German Saint Nicholas window is at the Morse Gallery in Winter Park, Florida, and the impressive French Mystical Fountain window is at Bob Jones University in Greenville, South Carolina. The latter has been traced to the château of Boumois, near Saumur on the Loire river, and it was mentioned briefly by Sterling, but definitive studies on all this glass are yet to be undertaken.<sup>6</sup>

The individual preferences and personal tastes of the founder-collector are strongly evident in the collections included in this segment of the checklist. More collections in the mid-Atlantic and southeastern states were founded by individuals, and more remained for long periods in private hands. Giants in the history of American collecting like William Walters and his son Henry, Peter A. B. Widener and his sons and grandchildren, and Raymond Pitcairn dominate the now public collections in this area of the country. To a lesser extent solid patrons of the arts, like John Gellatly, William Corcoran who was aided by Senator William A. Clark, George Grey Barnard, and Saidie A. May, have made their influence felt. Less well known, but hardly less active in the area of glass collecting, are those responsible for the collections of the South, such as Bob Jones II, or Hugh and Jeannette McKean.

William Walters began acquiring early American paintings and a few salon pictures in Baltimore around 1855. His interests broadened to include contemporary French art when, in 1861, being a southern sympathizer, he went to Paris for the duration of the War between the States.<sup>7</sup> It was his son Henry, however, who further broadened the focus of the burgeoning collection by adding, among other areas, the superb medieval manuscripts, treasury arts, and stained glass. Some thirty-five examples of stained glass were purchased in the first decade of this century. Henry Walters also built an art gallery adjoining his home that was open to the public a few weeks out of the year. Upon his death in 1931, the collection and the gallery were left to the city of Baltimore but most of the stained glass remained in storage until it was first shown, for a brief time, in a special exhibition in 1960.<sup>8</sup> Since the addition of a new wing two decades ago, the best thirteenth-century French glass has been installed in natural light, but the greater part of the collection remains in storage.

Peter A. B. Widener of Philadelphia collected art throughout his lifetime and was followed in this interest by his sons, George and





**Triple Light Window of the Mystical Fountain.** France, Saint-Martin-de-la Place, Maine-et-Loire, 1530-1546. Bob Jones University Gallery of Sacred Art and Bible Lands Museum, Greenville, South Carolina. *See page 187.*





**Angel, detail.** The Baltimore Museum of Art. See page 53.

Joseph. George died on the Titanic together with his own son Harry Elkins, a precocious rare book collector; Joseph inherited control of his father's collection, which had been placed in trust, upon the latter's death in 1915.<sup>9</sup> Joseph built the palatial Lynnewood Hall, patterned on Versailles, in Elkins Park, Pennsylvania, to house the collection. In addition to old master paintings and sculpture, the Widener collection was a treasure trove of decorative arts, containing esteemed tapestries, furniture, extraordinary objects like Suger's sardonyx chalice from Saint-Denis, and the most important Italian stained glass windows in America, the two-light Annunciation from Florence by Giovanni di Domenico.<sup>10</sup> The Widener collection came to the National Gallery of Art on 9 September 1942.<sup>11</sup> Because the gift was contingent upon the entire collection being kept together, a portion of the ground floor of what is now the Gallery's West Building was specially designed by David E. Finley, first director of the National Gallery, to house the decorative arts.<sup>12</sup> The collection went on public view on 20 December 1942.

The most extensive collection of stained glass that was formed by the Widener family, however, is now in the Philadelphia Museum of Art. Purchased from Thomas and Drake by Joseph's niece, Eleanor Widener Dixon, it comprised more than one hundred heraldic panels that she installed in her English Tudor mansion, Ronaele Manor, not far from Lynnewood Hall in Elkins Park.<sup>13</sup> Many of these panels came from Wroxton Abbey, Oxfordshire, seat of the Popes and the Norths since 1537, following its dissolution. It was deeded to Trinity College, Oxford, in 1556, and leased back to the family until 1933 when it reverted to the college and the contents were sold off. Even the abbey now belongs to Fairleigh Dickinson University.<sup>14</sup> Other panels were bought up by Thomas and Drake between the wars, from the country houses of Ashridge Park and Cassiobury in Hertfordshire, and from the collection formed by Sir Thomas Neave at Dagenham Park, Essex.<sup>15</sup>

Also in the Philadelphia Museum of Art is most of the glass acquired by America's first dealer in medieval art, George Grey Barnard.<sup>16</sup> Unlike other American collectors, Barnard had almost no money at all. Most of his life was spent dodging his creditors and trying to raise the funds to complete his sculptural project at the Pennsylvania state capitol. Barnard had the advantage of beginning to collect medieval art when there was virtually no competition. His first collection was sold, almost in its entirety, to John D. Rockefeller, Jr. and now forms the nucleus of the Cloisters collection. The second collection was sold after Barnard's death in 1938 to the Philadelphia Museum of Art. Barnard collected few examples of stained glass. There were only three pieces in his first collection.<sup>17</sup> More pieces were included in his second collection, which he acquired after 1925; most of that collection is now in storage in the Philadelphia Museum of Art. Another collection that had entered this museum was also the victim of changing taste. More than fifty Swiss panels of the sixteenth century had been acquired by Dr.

Francis W. Lewis from Dr. Ferdinand Keller of Zurich about 1880 and were given to the Philadelphia Museum of Art by his sister in 1907. They and a few other panels were sold at auction in 1947 and 1954.<sup>18</sup>

John Gellatly dedicated many years, and his own and his first wife's fortune, to highly selective collecting, with public education in view; these pieces were to form the National Collection of Fine Arts (since incorporated into the National Museum of American Art).<sup>19</sup> First housed in his home in New York, at 34 West 57th Street, the collection was moved to the Heckscher Building on Fifth Avenue in 1928. In 1929, two years before his death, it was incorporated into the Smithsonian Institution, although it was not moved to Washington until 1933. A pioneer collector of American art, especially paintings by contemporaries such as Frederic Church, Thomas Dewing, and Abbott Thayer, Gellatly also had an unerring taste for medieval works. Totally unknown to scholars until now, these important pieces are in storage.<sup>20</sup> They include a twelfth-century medallion, pronounced by Gellatly to be the finest in the collection, with a personification of the contemplative life, in almost perfect condition and in original leads, which appears to be associated with Châlons-sur-Marne. There are also several other choice pieces of French and English glass up to the mid-fifteenth century in date. Unfortunately, although the collector assiduously kept records of his acquisitions, these were lost at the time of his death; thus, not one panel carries a recorded provenance. The stock books kept by the English dealer Grosvenor Thomas and his son Roy have now revealed the immediate source of six of Gellatly's pieces, however, which presumably passed through their New York office.<sup>21</sup>

The Baltimore Museum of Art benefited indirectly from one of the largest collections of stained glass ever formed in the United States, that of William Randolph Hearst. Several important pieces were purchased by Saidie A. May at Gimbel's department store in 1941 to decorate a Renaissance room that she had also bought from Hearst for the museum. In fact, she singlehandedly built the museum's small but surprisingly comprehensive collection of Egyptian sculpture, African masks, European furniture, tapestries and carpets, and, above all, modern art.<sup>22</sup>

These collectors have all contributed to the regional museums of the mid-Atlantic seaboard, with the result that, whereas in New England the most spectacular discoveries of important windows were made in churches, chapels, and private homes, here the great public collections, especially of the nation's capital, have afforded the comparable surprises. The largest and finest collection, however, has only recently been given to an institution and opened to the public.

Raymond Pitcairn was probably the most extensive collector of medieval stained glass in America. That he purchased sixteen of the fifty-five lots in the Lawrence sale in 1921 is an indication of his competitiveness (the New York dealer Joseph Duveen buying a com-



**Heraldic Panel: Royal Arms of England.** Philadelphia Museum of Art. See page 163.

parable number).<sup>23</sup> In 1929, on the eve of the Depression, he acquired eight of the twenty-three twelfth- and thirteenth-century panels that appeared in Demotte's catalogue; the other large buyer, with a taste for the glass of later periods as well, was William Randolph Hearst.<sup>24</sup> In marked contrast to Hearst, Pitcairn's focus in collecting was narrow, perhaps more so than that of any other American collector. Though his first purchase, made in 1916, was a piece of English grisaille glass, the collection, as it has evolved, is almost entirely French in origin. Very little is known about Raymond Pitcairn as a collector.<sup>25</sup> It has been suggested that his interest in collecting medieval art began with his involvement in the building of Bryn Athyn Cathedral and that the stained glass and sculpture collections, the two largest of his holdings, were formed as exemplars for his workmen in the decoration of the church.<sup>26</sup> In fact, however, very few of the pieces in the collection ever served directly as models to be copied, and Pitcairn's enthusiasm for his acquisitions, each of which was personally chosen, is made very clear in his correspondence. His intense feeling for art is that of the true collector. The Pitcairn collection remained in private hands and was inaccessible to the public until Mrs. Pitcairn's death in 1980.

The Bob Jones University collection was formed from the first as an adjunct to the university; the intention was that it would be



**The Flight into Egypt.** France, Abbey of Saint-Denis, c. 1145. The Academy of the New Church, The Glencairn Museum, Bryn Athyn, Pennsylvania. See page 103.



**Last Judgment (Detail of Window made up of Two Medallions and Ornament).** England, Canterbury, c. 1180-1200. Virginia Museum of Fine Arts. *See page 192.*



open to the public. Bob Jones II, a revivalist and fundamentalist preacher, formed a collection of religious art as a visual testimony to the literal interpretation of the Bible, the cornerstone of his beliefs. The emphasis is upon Renaissance and baroque painting, though the collection also includes a number of late medieval and Renaissance panels of stained glass. As Nathaniel Burt has observed, "It is a sort of cultural shock to see ensconced in this enclave of pure Protestantism the superb extravagances of emotional Catholicism."<sup>127</sup>

The McKean collection, now housed in the Morse Gallery in Winter Park, Florida, was begun in 1957 with acquisitions from the summer estate of Louis Comfort Tiffany at Oyster Bay, Long Island. In that year, a fire destroyed Laurelton Hall but the McKeans were able to purchase everything that was spared and thus founded one of the most comprehensive collections of Tiffany art in America.<sup>28</sup> The collection includes work by Tiffany's contemporaries and, since the focus is upon glass, a few examples of stained glass of earlier periods.

More elusive than collections, and therefore sometimes more intriguing to the hunter, are the single pieces of glass, often of very high quality, owned by individuals. One such case is the panel in

Reading, Pennsylvania, discovered through a notice about the *Corpus Vitrearum* checklist that appeared in *Stained Glass*.<sup>29</sup> It belongs to a retired glass painter who, no doubt like his predecessors during the Gothic Revival, has a high appreciation of the achievements of the medieval glaziers. Such a piece deserves to be more widely known.

As noted in the introduction to the first volume of the checklist, in addition to the recognition of individual panels that add to our knowledge of medieval glazing programs, another great excitement of this kind of preliminary cataloguing is the rediscovery of connections between dispersed panels. Sometimes the distribution appears logical, given the fact that several of the collectors in America were acquiring glass from a small group of European dealers at about the same time. For instance, glass from Joseph Brummer was acquired by Pitcairn and by the Baltimore Museum of Art. On his death Brummer's medieval collection was in part dispersed by auction, but the sizable balance was acquired from his sister-in-law, Mrs. Ernest Brummer, by Duke University.<sup>30</sup> Other dealers frequently named in the checklist include Bacri, Heilbronner, Seligmann, Demotte, and Grosvenor Thomas.

Raymond Pitcairn purchased from Bacri two great thirteenth-century figures that almost certainly came from the choir clerestory of Soissons Cathedral, while Walters acquired two others of the series from Heilbronner. The Corcoran Gallery of Art houses other glass from Soissons, though its early history is unknown. Composed of fragmentary medallions from the chapel windows, it adds to our knowledge of an ensemble that is also represented in the Isabella Stewart Gardner Museum in Boston.<sup>31</sup> Two more pairs of seated figures acquired by Pitcairn and Walters, associated with the pair mentioned above but smaller in size, seem to have come from the royal Abbey of Braine by way of Soissons Cathedral after the French Revolution (Pitcairn acquired one from Bacri, who had also sold the Soissons glass to Mrs. Gardner in 1906). Companions to these figures are in the Philadelphia Museum of Art, the Metropolitan Museum of Art in New York, and the St. Louis Art Museum.<sup>32</sup> As in the case of Saint-Yved in Braine, the Burgundian church of Saint-Fargeau has been completely stripped of its early glass; much of it is in Geneva, but there are also fragments in the United States, at Wellesley College and in the Glencairn Museum. A mid-thirteenth century panel in the Baltimore Museum of Art belongs to a series, originating in Tours, of which others are in The Cloisters.<sup>33</sup> Similarly, early fourteenth-century glass from Evron is divided between the Glencairn Museum and the Philadelphia Museum of Art. Fifteenth-century canopies from Leoben in Austria are at Duke University and in the Walters Art Gallery. The source of two heraldic badges from Herstmonceaux Castle, Sussex, passed unnoticed in the entries for the Metropolitan Museum of Art, but larger remnants of this glazing have now been identified in Philadelphia and at Bob Jones University.<sup>34</sup> There is a major work in the Philadelphia Museum of Art by the anonymous early sixteenth-century "Master of Saint John the



**God Instructing Adam and Eve at the Tree of Knowledge, detail.** The Duke University Museum of Art, Durham, North Carolina. See page 92.

Baptist," who is represented in the last issue of the checklist by two exquisite heads.<sup>35</sup> Some of the rare seventeenth-century decorative windows that once lit the cloister of Parc Abbey near Louvain are now installed in the Corcoran Gallery, while others that once graced the home of Henry Paine Whitney in New York are in storage at Yale University.<sup>36</sup> Those in Washington give an ample idea of the delicate luminosity that could be achieved by a glass painter working from prints and in enamels.

Even small discoveries bring satisfaction. The border of a thirteenth-century panel in the Rhode Island School of Design Museum, documented by a nineteenth-century drawing when it was still *in situ* in Mantes Collegiate Church, has now been recognized in the Glencairn Museum. A well-preserved, thirteenth-century French figural panel at Duke University, complete with its decorative "mosaic" background and border, now finds a complement from the resolution of the lancet in the Glencairn Museum.<sup>37</sup> Eventually it may be possible to identify other panels from this Genesis Window, and trace them to the original site.

Other such dispersals are already well known, such as the early nineteenth-century sales of glass from Saint-Denis and from the Sainte-Chapelle of Paris, both of which eventually benefited the Glencairn Museum in one case and the Philadelphia Museum of Art in the other. Panels in these collections have already been published, either in the *Corpus Vitrearum Medii Aevi* volumes dealing with the glass of those famous monuments, or as addenda to them.<sup>38</sup> Panels from a window in the Parisian Abbey of Saint-Germain-des-Prés treating the life of Saint Vincent, now divided between the Metropolitan Museum of Art and the Walters Art Gallery of Baltimore, are also justly famous. There is a considerable bibliography for the early thirteenth-century panels from a window in Rouen Cathedral that dealt with the legend of the Seven Sleepers of Ephesus, though its reconstruction has only recently been worked out in detail. Panels catalogued here in Glencairn are complemented by those in the Worcester Art Museum and in The Cloisters.

Each panel of glass included in Checklist II has been examined and catalogued by a member of the American Committee of the *Corpus Vitrearum*. If close examination was not possible, this has been noted. As in the case of Checklist I, omissions will probably be inevitable. The authors will be grateful if readers aware of these will contact them so that oversights can be remedied in an Addendum to Checklist IV.<sup>39</sup>

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**Architectural Canopy.** The Walters Art Gallery, Baltimore. See page 60.



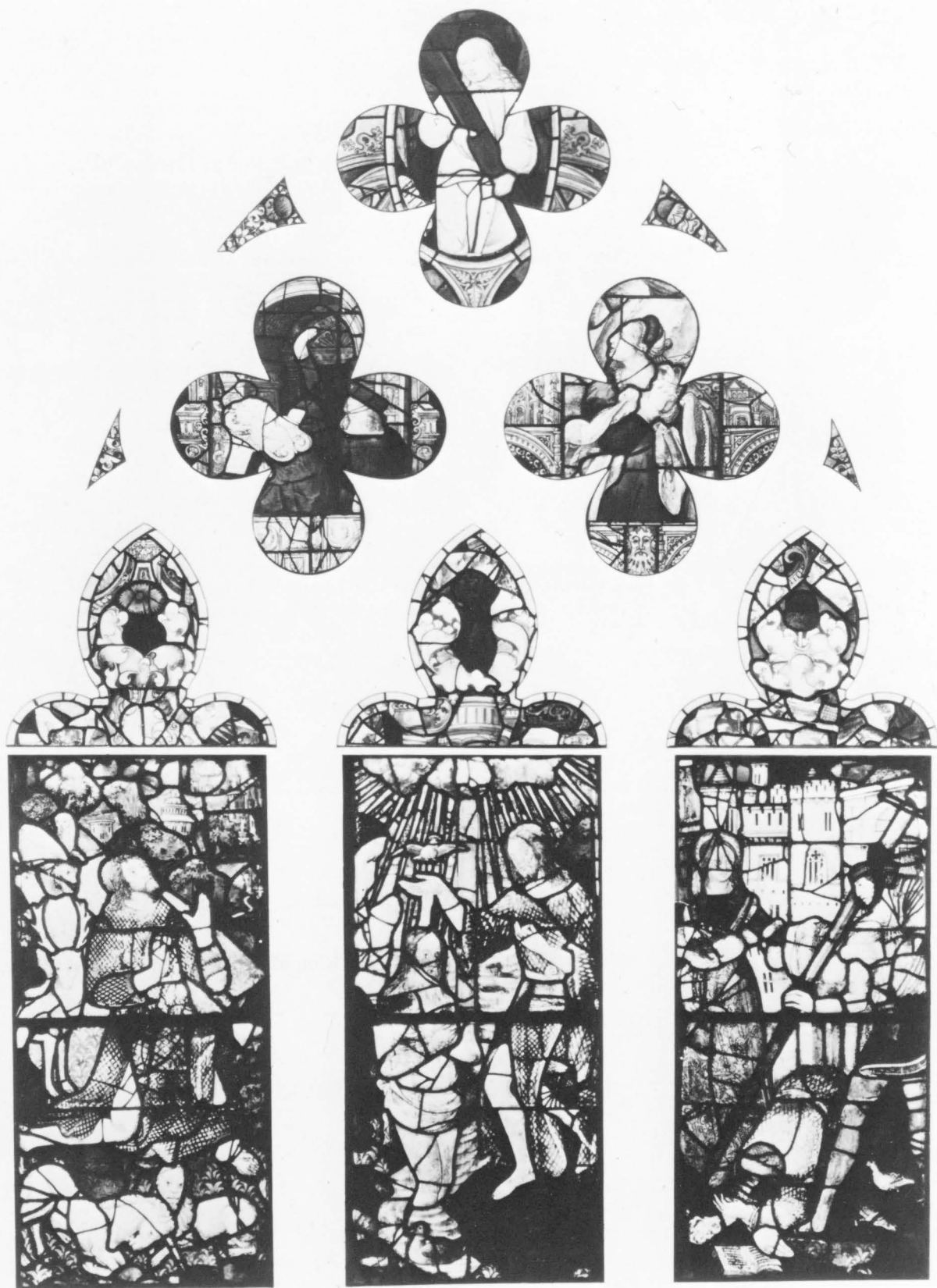
## NOTES

1. "Stained Glass before 1700 in American Collections: New England and New York (Corpus Vitrearum Checklist I)," Madeline H. Caviness, ed., *Studies in the History of Art* 15 (1985).
2. These were excavated in Istanbul by the Byzantine Institute in 1957 and 1961-1962, and provide an opportunity unique in the United States for the study of stained glass from the Byzantine capital. They have been rephotographed in conjunction with this study. Some larger pieces, including part of an eye and several passages of drapery as well as Greek letters from an inscription, are in the Archeological Museum in Istanbul. Whether or not they belong to the period before the Crusader conquest in 1204 has been the subject of debate, and cannot be resolved here.
3. Some indications of the renewed interest of collectors in stained glass is afforded by the exhibition at the Michael Ward Gallery in New York of *Form and Light, 400 Years of European Glass* [exh. cat., April 9-June 15] (New York, 1985). This was the first exhibition of stained glass in a commercial gallery in the United States since Lucien Demotte's showing in 1929. See Lucien Demotte, *Catalogue of an Exhibition of Stained Glass from the XIth to the XVIIIth Centuries* [exh. cat.] (New York, [1929]).
4. The collection has been more accessible since becoming the property of the academy in 1980. Seventy-five pieces of stained glass were included in Jane Hayward and Walter Cahn, *Radiance and Reflection, Medieval Art from the Raymond Pincarn Collection* [exh. cat., The Metropolitan Museum of Art, February 25-September 15] (New York, 1982). The International Corpus Vitrearum visited Bryn Athyn at the time of their colloquium held in New York in 1982 and The International Center of Medieval Art saw the collection at their annual meeting held in Bryn Athyn in 1983.
5. The single exception was in 1970 when a group of European scholars participating in the symposium of *The Year 1200* exhibition at the Metropolitan Museum of Art visited Bryn Athyn to see a small part of the collection.
6. Charles Sterling, "Paoul Grymbault, Eminent peintre français du XVe siècle," *Revue de l'Art* 8 (1970), 30, fig. 16.
7. Nathaniel Burt, *Palaces for the People* (Boston and Toronto, 1977), 158-159.
8. The only record of this exhibition is a brief article by Philippe Verdier, then curator of medieval art at the Walters Art Gallery, "An Exhibition of Stained and Painted Glass Panels from the 13th to the 17th Century," *The Bulletin of the Walters Art Gallery* 12, no. 5 (February 1960). No catalogue was ever published.
9. The history of the Widener family is given in George Dunton Widener, *Widener, Dunton, Elkins, Broomall and Allied Families: European and American Descendants* (New York, 1953), 1-12.
10. There are a number of publications on the Widener collections of decorative arts including: *French Engravings of the Eighteenth Century in the Collection of Joseph Widener, Lynnewood Hall* (London, 1923); George Henry McCall, *Tapestries of Lynnewood Hall, Elkins Park, Pennsylvania* (New York, 1932); Wilhelm R. Valentiner, *Inventory of objets d'art at Lynnewood Hall, Elkins Park, Pennsylvania, Estate of the Late P. A. B. Widener* (Philadelphia, 1935); Erwin O. Christensen, *Objects of Medieval Art in the Widener Collection* (Washington, 1952); *The Royal Abbey of Saint-Denis in the time of Abbot Suger (1122-1151)* [exh. cat., The Metropolitan Museum of Art] (New York, 1981), 108-111, no. 25.
11. For details of the Widener gift to the National Gallery of Art, see the David E. Finley Papers, containers 31-33, Library of Congress, Washington, D.C.
12. David E. Finley Papers, container 31, Library of Congress, Washington, D.C.; and Burt, *Palaces for the People*, 264.

13. F. Sydney Eden, *The Collections of Heraldic Stained Glass at Ronaele Manor in Elkins Park, Pennsylvania* (London, 1927).
14. John Cornforth, "Wroxton Abbey, Oxfordshire—I," *Country Life* (September 3, 1981), 770-772, who notes the presence of objects from Wroxton in Philadelphia.
15. For collaboration between Thomas and Drake see Drake (1913). Among the panels catalogued in this Checklist may be the "Royal Arms several times" noted in the hall at Ashridge in the eighteenth century: *The Topographer* II no. III (March 1790), 146. Neave had a large collection, much of it late Flemish glass now in the Metropolitan Museum and elsewhere.
16. The most concise history of George Grey Barnard as an art collector and dealer is J. L. Schrader, "George Grey Barnard, The Cloisters and The Abbaye," *The Metropolitan Museum of Art Bulletin* 37, no. 1 (summer 1979), 3-52, esp. 50-51. See also "Barnard Dies," *Art Digest* 10 (1938), 15; and *Art Digest* 12 (1938), 8; "Barnard's Dream," *Art Digest* 14 (1939), 9; "Medieval Milestones: The Barnard Collection," *Art News* 40 (1941), 15-18; Martin Weinberger, *The George Grey Barnard Collection* (New York, 1941), vii-ix; "The Barnard Collection for Philadelphia," *Connoisseur* 116 (1945), 106-107; Fiske Kimball, "The George Grey Barnard Collection," *The Philadelphia Museum Bulletin* 40 (1945), 49-63.
17. These have been catalogued with the collections of the Metropolitan Museum of Art in "Stained Glass before 1700," Checklist I, 94-95, 114; see also Schrader, "George Grey Barnard," ills. 50, 51, and 63.
18. Arthur Edwin Bye, *Catalogue of the Collection of Stained and Painted Glass in the Pennsylvania Museum* (Philadelphia, 1925), 31-93, nos. 17-22, 24-36, 38-72; nos. 23 and 37 were returned to their lender, I. N. Gordon, in 1931. For the Lewis collection, see: "Stained Glass," *Bulletin of the Pennsylvania Museum* 5 (1907), 41-42.
19. Tom Bower of the National Museum of American Art staff kindly supplied this information from their files.
20. Acquired by the Smithsonian at a later time, the panels from the Christological windows of Erbreichsdorf have already been identified by our Austrian colleagues. Jane Hayward was fortunate to examine these with Eva Frodl-Kraft in 1982, on the occasion of the Corpus Vitrearum colloquium in America.
21. The books, in the possession of Dennis King of Norwich, were made available just in time to add this information to the entries, although it is not always easy to identify pieces from his brief notation, and provenance is seldom given. All the purchases were made in 1927 and 1928 (Stock Book I, nos. 597, 646, 956, 1265 a and b, and 1324). Possibly Gellatly's correspondence with Freer, a fellow collector, will further elucidate the provenance of some of his discoveries; letters are housed in the Freer Gallery of Art, Smithsonian Institution, Washington.
22. Jane Harrison Cone, *Saidie A. May Collection. The Baltimore Museum of Art* (The Baltimore Museum of Art Record, vol. 3, no. 1, 1973), 9-17. M. W. Cothren has supplied this reference, and information on the collection.
23. American Art Association, *Illustrated Catalogue of the Noteworthy Gathering of Gothic and other Ancient Art collected by the late Mr. Henry C. Lawrence of New York, January 27th, 28th and 29th* [sale cat.] (New York, 1921). A marked catalogue is in the Metropolitan Museum in New York. The pieces bought by Duveen were acquired by Clarence Hungerford MacKay and are now in Portsmouth Abbey, Rhode Island (see "Stained Glass before 1700," Checklist I).
24. Lucien Demotte, *Catalogue of an Exhibition of Stained Glass from the XIth to the XVIIIth Centuries* [exh. cat.] (New York, [1929]). For the Hearst purchases, compare: Hammer Galleries, Saks Fifth Avenue, and Gimbel Bros., *Art Objects and Furniture from the William Randolph Hearst Collection: Catalogue Raisonné* [sale cat.] (New York, 1941), 130-148.
25. The most complete summary of the formation of the collection and the attitudes of the collector are found in the introduction, Hayward and Cahn, *Radiance and Reflection*, 33-47.

26. On the building of the cathedral and its stained glass, see E. Bruce Glenn, *Bryn Athyn Cathedral, the Building of a Church* (Bryn Athyn, Pennsylvania, 1971), 133-142.
27. In Burt, *Palaces for the People*, 373-374.
28. Hugh F. McKean, *The "Lost" Treasures of Louis Comfort Tiffany* (Garden City, New York, 1980), xi and 131.
29. Virginia C. Raguin, Notice in the "Readers Forum," *Stained Glass* 77, no. 3 (1983), 223.
30. *Part Two of the Notable Art Collection Belonging to the Estate of the Late Joseph Brummer* [sale cat., Parke-Bernet Galleries Inc., May 11, 12, 13, 14] (New York, 1949); Robert C. Moeller III, *Sculpture and Decorative Art: A Loan Exhibition of Selected Art Works from the Brummer Collection of Duke University* [exh. cat., North Carolina Museum of Art] (Raleigh, 1967), 3-5.
31. "Stained Glass before 1700," Checklist I, 40.
32. The second is included in "Stained Glass before 1700," Checklist I, 95; the third will be in Checklist III.
33. Baltimore Museum of Art, 1941.397; compare "Stained Glass before 1700," Checklist I, 99, The Metropolitan Museum of Art, 37.173.2 and 5.
34. "Stained Glass before 1700," Checklist I, 130, Metropolitan Museum 41.170.108-109; compare here Philadelphia Museum 52-90-3 and under Greenville, South Carolina. This glass seems to have been sold from Belhus, Essex, in 1923: Victoria County History, *Essex* (Oxford, 1983), 7.
35. Jean Lafond named this associate of Arnold of Nijmegen, who worked largely in Normandy, the "Master of the Life of John the Baptist," from his very successful design which was replicated in Bourg-Achard, Conches, and elsewhere, including the Philadelphia Museum window: Musée des Arts Décoratifs, *Le Vitrail Français* (Paris, 1958), 215-216, 321 n. 14). Hilary G. Wayment, *The Windows of King's College Chapel, Cambridge* [Corpus Vitrearum Medii Aevi: Great Britain, Supplement I] (London, 1972), 16, 52, Pl.15.2, has preferred the eponym "Master of the Birds"; compare here Philadelphia Museum of Art, 29-131-1 and "Stained Glass before 1700," Checklist I, 133, The Metropolitan Museum of Art, 16.32.118 and 119."
36. See "Stained Glass before 1700," Checklist I, 30-32; the Yale panels could not be examined, and are in urgent need of restoration.
37. See below, North Carolina, Durham, Duke University Museum of Art, no. 1978.20.9, compare Pennsylvania, Bryn Athyn, Glencairn Museum, no. 03.SG.253.
38. The history of the Saint-Denis glass is meticulously traced in Louis Grodecki, *Les vitraux de Saint-Denis: Etude sur le vitrail au XII<sup>e</sup> siècle I* [Corpus Vitrearum Medii Aevi: France, Etudes I] (Paris, 1976), 39-60. For the vicissitudes of the Sainte-Chapelle glass, see Louis Grodecki in M. Aubert et al., *Les vitraux de Notre-Dame et de la Sainte-Chapelle de Paris* [Corpus Vitrearum Medii Aevi: France, I] (Paris, 1959), 337, 343, 354, and n. 39 below.
39. A fragmentary panel from the Sainte-Chapelle, known to be in a private collection in Florida in 1967, has since disappeared. It was published by Madeline H. Caviness and Louis Grodecki, "Les vitraux de la Sainte-Chapelle," *Revue de l'Art*, 1-2 (1968), 15-16, fig. 14.





Composite Window. France, Rouen? Philadelphia Museum of Art. See page 154.

## NOTE TO THE READER

A glossary of specialized terms for stained glass was included in Checklist I in *Studies in the History of Art* 15 (1985), 217-218. Terminology in the condition section has been standardized here: *restoration* refers to a modern replacement, *repainted* indicates that old glass has been cleaned and painted with a modern design (the equivalent of palimpsest in a manuscript), and *retouched* refers to strengthening of original paint; *replacements* may be restorations, repainted pieces, or stopgaps of old glass. *Dutchmen* refers to strips of lead laid across the surface of the glass to support a crack or weak comes.

### Contributors

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**DELAWARE**



## WILMINGTON

NEMOURS MANSION AND GARDENS

M.H.C.

### PART OF A NATIVITY OR ADORATION

France or Northern Italy

c. 1525-1535

Pot metal; red flashed glass abraded  
and stained; sanguine

53.0 x 74.0 (20<sup>7</sup>/<sub>8</sub> x 29<sup>1</sup>/<sub>4</sub>)

A few mending leads

*Provenance:* Mr. and Mrs. Alfred I.  
du Pont

Unpublished

81.130



# WINTERTHUR

HENRY FRANCIS DU PONT WINTERTHUR MUSEUM

H.J.Z. and M.P.L.

## HERALDIC PANEL

*Arms:* (LEFT) Azure, an increscent moon argent, impaling or, a lion rampant to the sinister gules, armed and langued argent. (RIGHT) Per fess sable and or, a lion rampant counterchanged, armed and langued argent

Attributed to a Schaffhausen master  
Switzerland

c. 1560

*Inscription:* Jacob von Fulach  
oberamptman/ in der  
Landgraffschafft Cläckgäu  
Pot metal; white glass with silver  
stain and enamels

41.1 x 32.3 (16 $\frac{3}{8}$  x 12 $\frac{3}{4}$ )  
Some unmended cracks

*Provenance:* Henry Francis du Pont  
home

Unpublished

19735 (on loan to the Corning  
Museum of Glass, L4.3.74)





**Bishop Blessing and Holding a Crosier.** France, Normandy?, c.1260-1280. National Museum of American Art, Gift of John Gellatly. *See page 35.*



# **DISTRICT OF COLUMBIA**

# WASHINGTON

THE CORCORAN GALLERY OF ART

M.H.C.

## A WINDOW MADE UP OF PANELS FROM SOISSONS CATHEDRAL

2, 8. Two medallions from the Legend  
of Saint Blaise

5. A medallion from the Legend of  
Saints Crispinus and Crispinianus

1, 3, 4, 6, 7, 9. Figures in half circles  
from an Old Testament cycle

1, 3, 4, 6, 7, 9. Borders

France, Soissons, Cathedral of Saint-  
Gervais-et-Saint-Protais ?

2, 5, 8 choir ambulatory; 1, 3, 4, 6, 7,  
9 (figures) probably the nave; 1, 3, 4,  
6, 7, 9 (borders) choir clerestory ? or  
Braine, Abbey Church of Saint-Yved

2, 5, 8. c. 1200-1215

1, 3, 4, 6, 7, 9. (figures) c. 1245-1255

1, 3, 4, 6, 7, 9. (borders) c. 1200-1230

*Inscriptions:* 2. S:BLASIVS:

5. on scroll: CRISPINVS: CRI/SPINIANVS:  
Pot metal

1, 3, 7, 9: 64.2 x 59.7 (25¼ x 23½)

figure medallions: 32.4 (12½) w.

borders: 27.3 (10¾) w.

4, 6: 64.2 x 32.4 (25¼ x 12¾)

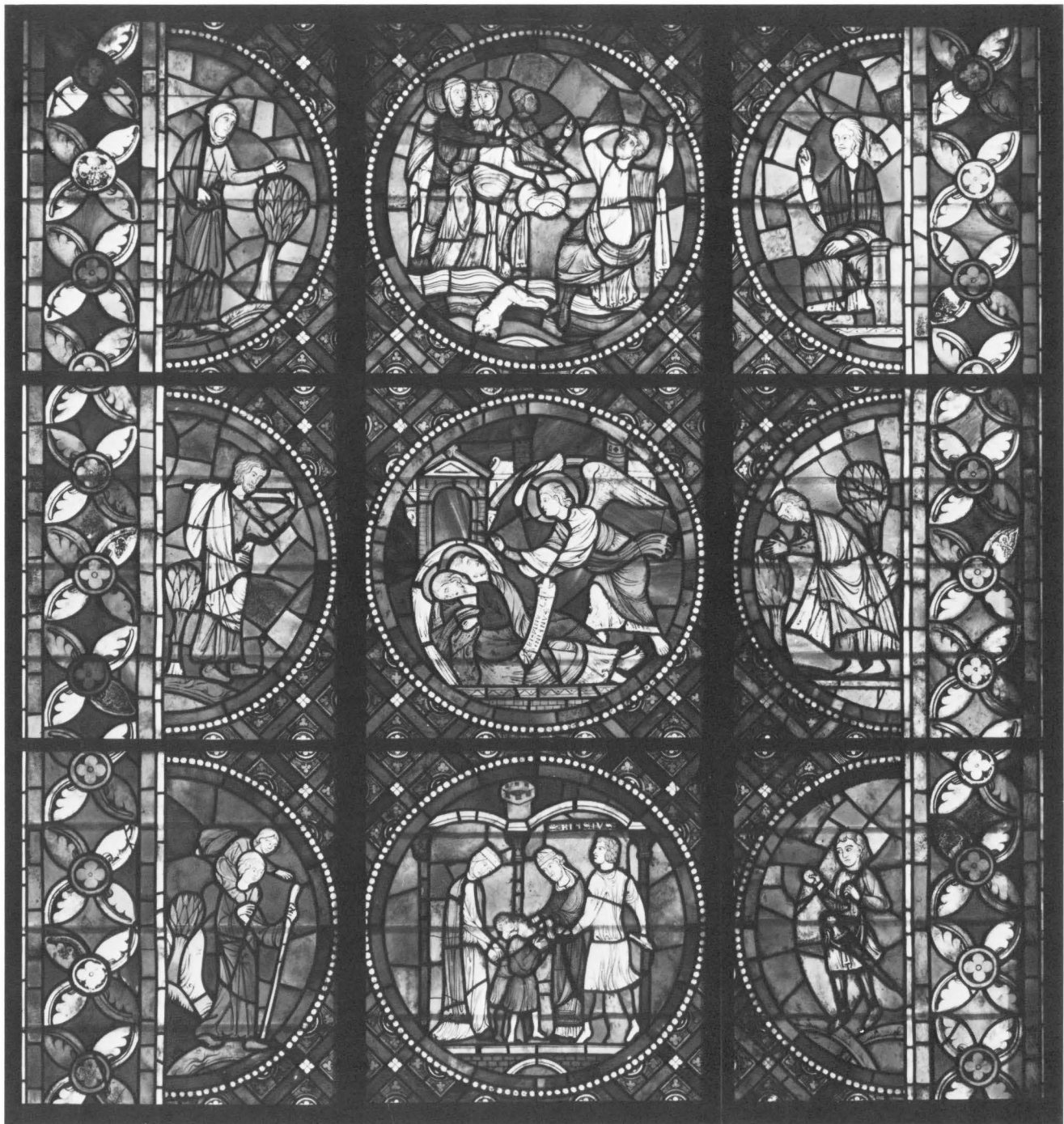
2, 8: 64.2 x 64.2 (25¼ x 25¼)

5: 63.8 x 63.8 (25⅞ x 25⅞)

Considerable restoration and some  
stopgaps, and some corrosion, in the  
borders and panels (2, 5, 8);  
inscription slightly retouched (5);  
figures (1, 3, 4, 6, 7, 9) placed in  
modern half-medallion surrounds;  
modern heads on man (3) and  
child (1); a stopgap head from  
ambulatory series on figure (7), and  
many other stopgaps; some corrosion

*Provenance:* Sen. William A. Clark,  
Montana, to 1926

*Bibliography:* Paris, Archives  
Nationales, F<sup>19</sup> 7890, Devis May 23,  
1891; Philippe Verdier, "A Stained  
Glass from the Cathedral of  
Soissons," *The Corcoran Gallery of  
Art Bulletin* 10 (1958) 4-22; Louis  
Grodecki, "Les vitraux soissonais du  
Louvre, du Musée Marmottan et des  
collections américaines," *Revue des  
Arts* 10 (1960), 171-174, figs. 6, 8, 9;  
Jean Ancien, *Vitraux de la cathédrale  
de Soissons* (Soissons, 1980), 40, 68,  
72, 159, 160 (ill.); Jean Ancien,  
*Vitraux de la cathédrale de Soissons  
comme on les voyait entre 1817 et  
1882* (Soissons, 1980), 37; Hayward  
and Cahn (1982), 139; Caviness,  
Beaven, and Pastan (1984), 10; 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*  
[Corpus Vitrearum: United States,  
Occasional Papers, vol. 1] (New York,  
1984), 27-28, figs. 7, 8.  
26.793





**SIX SCENES FROM THE LIFE OF  
ST. NORBERT, WITH  
PREMONSTRATENSIAN SAINTS  
AND ABBOTS, AN ALLEGORICAL  
FIGURE, AND ABBOTS' SHIELDS**

b. 1-12 St. Norbert's petition to found an order accepted by Pope Honorius II; flanked by Saints Woyzlava and Hildegund

b. 13-18 St. Norbert shows a vision of the crucifixion to unbelievers; flanked by two abbots

d. 1-12 St. Norbert leaves Abbot Cono to preach abroad; flanked by Saints Elisabeth and Radegonde

d. 13-18 St. Norbert kneeling in front of an altar taking the vows of the Premonstratensian order; flanked by two abbots

f. 1-12 St. Norbert receives Hugh of Fosse, Evermode of Cambray and Anthony of Nivelles as companions (?); flanked by two women, one an allegorical figure of Fides (?)

f. 13-18 The ascension of St. Norbert in the form of a lily; flanked by two canonized nuns

*Arms:* b-2. Quarterly, 1 and 4 vert a fess wavy argent 2 and 3 sable a saltire engrailed argent, surmounted by a mitre and crozier (Jan Maes, Abbot of Parc)

b-6. Or an eagle displayed gules, surmounted by a ducal coronet (unidentified)

b-11. Or a saltire gules four shears gules, with argent mantling surmounted by a double cross botonny or and a cardinal's hat vert (unidentified)

b-14. Vair two bars gules, surmounted by a ducal coronet (unidentified)

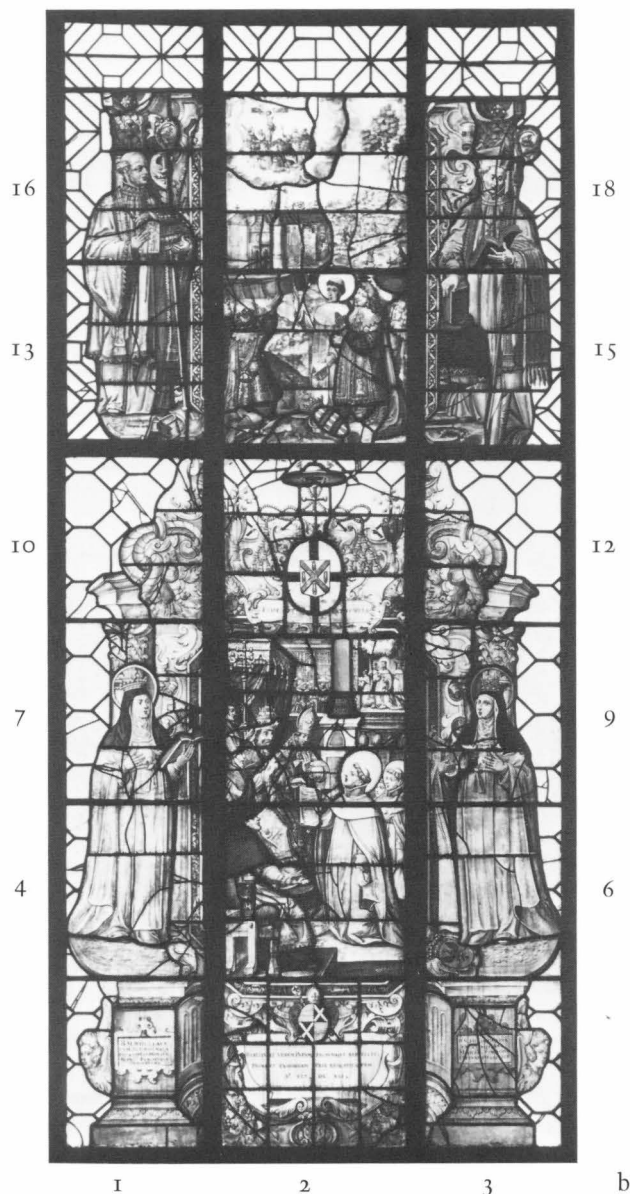
d-2. Quarterly, 1 and 4 vert a fess wavy argent 2 and 3 sable a saltire engrailed argent (Jan Maes, Abbot of Parc)

d-11. Or two cinquefoils pourpure and a quarter or three pales azure, a chief pourpure, with argent mantling surmounted by a mitre and crozier (de Waerseghere, Abbot of Parc) (a 1719 replacement)

f-2. Quarterly, 1 and 4 vert a fess wavy argent 2 and 3 sable a saltire engrailed argent (Jan Maes, Abbot of Parc)

f-11. Argent three pales gules, on a chief azure three mallets or

17



(Godefroide de Aetrode, Abbot of Parc)  
Jean de Caumont, after engravings by Théodore Galle  
South Lowlands, Haverlee Louvain, Premonstratensian Abbey of Parc, cloister  
1635-1644

*Inscriptions:* b-1. on pedestal: B.M. WOYZLAVA / CUM B. HROZNATA / FRĚ CHOTIESSOVIĚN. / MON.<sup>IV</sup> FUNDATRIX / MONASTERY

b-2. on scroll with shield: NE QUID NIMIS; above shield: I. M.; on tablet: RESTITUIT VERUM PAPAM, FALSUMQVE

REPELLIT :/ PRIMATU EXHIBITAM PAPA REHOSTIT OPEM / A<sup>O</sup>. M. DC. XLI.

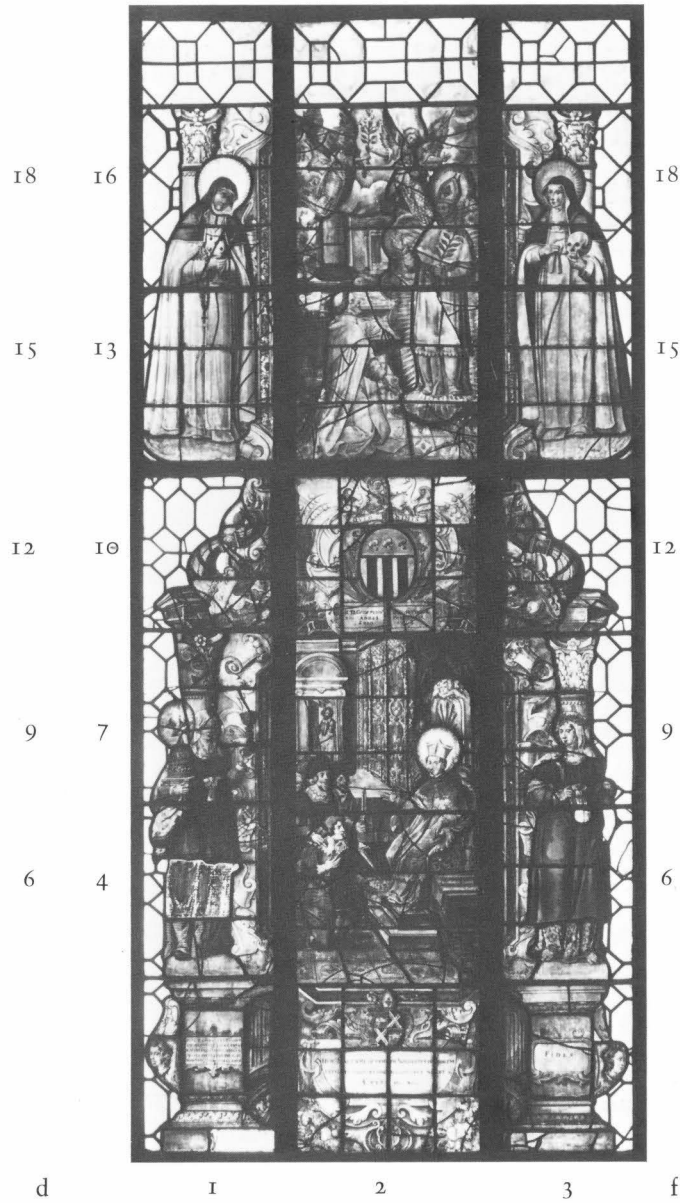
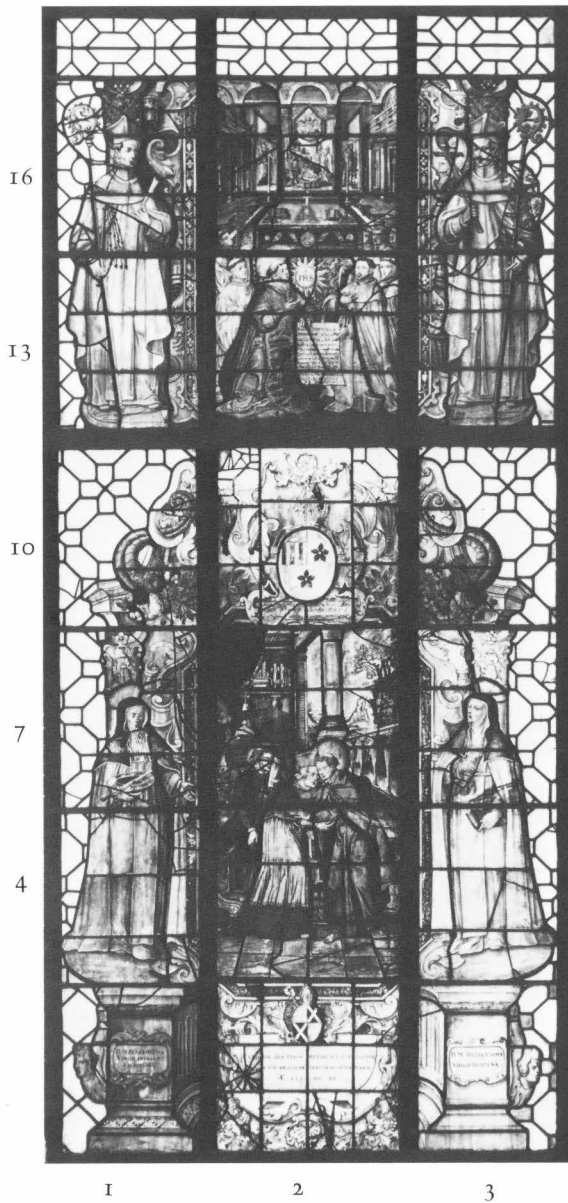
b-3. on pedestal: B. M. HILDEGUNDIS / EX COMITISSA / MARĚN. COENOBY / A SE FUNDATIRECTRIX

b-11. on scroll: FIDE ET PATIENTIA

b-13. on scroll: S. HILDEGARD / VIRGINI & CT

d-1. on pedestal: B.M. ELYSABETHA / VIRGO IN VALLE / LILIORUM

d-2. on scroll with shield: NE QUID NIMIS; above shield: I. M.; on tablet: CANDIDA QUA VISUS MUTARI IN LILIA FORMA, / PULCHE[. ]A PER ANGELICAS FERTUR AD ASTRA MANUS. / A<sup>O</sup> M. DC. XL



d-3. on pedestal: B.M. REDIGUNDIS / VIRGO HISPANA

d-11. on cartouche below arms: R: Adm: D: Hieron[.]mus De Waerseghere / XXXV Abbas Parchensis A° 1719; on scroll above mitre: DEUS VERAX

d-14. on angel's scroll: GLORIA IN EXELSIS DEO; on sunburst: IHS; on scroll: EGO F. NORBERTUS / OFFEREUS TRADO ME IPSUM / ECCLIAE S. MARIAE ET S. IOH[S] BA[PT]A PRAEMONST. ET P MI / TTO C[ON]VERSIONE MORU[ ] MEORU[ ] / EMEDA[ ] VITAE, ET STABI- / LITEM IN LOCO MITTO ET / PAUPERTATE, CA[ ]TITEM, ET /

OBEDIAM P[ER]FECTAM IN / CHRO SC[ ]M EVANGELIVM / CHRI, ET REGVLAM S. AUGUSTINI

f-1. on pedestal: B. M. RAINERVS EX PRIORE / PRAEMONSTRAT[ ]N · I · ABBAS / S. MARIANI ALTISSIODOR[ ]N · IN VITA PIUS ET DOCTUS, POST / MORTEM MIRACULIS CLARUS / 28 FEBR.

f-2. on scroll with shield: NE QUID NIMIS; above shield: I. M.; on tablet: HVIC SACRAM[ ]TO DANDUM NORBERTUS HONOREM / EXTULT; IN DEXTRA HINC HIEROTHECA NITET / A°. M. DC XL

f-3. on pedestal: FIDES  
Pot metal, white glass with silver

stain, enamels and sanguine

1, 4, 7, 10, 13, 16 b, d, f: 43.0 x 35.0 (16<sup>7</sup>/<sub>8</sub> x 13<sup>3</sup>/<sub>4</sub>)

2, 5, 8, 11, 14, 17 b, d, f: 41.9 x 49.5 (16<sup>1</sup>/<sub>2</sub> x 19<sup>1</sup>/<sub>2</sub>)

3, 6, 9, 12, 15, 18 b, d, f: 43.0 x 35.5 (16<sup>7</sup>/<sub>8</sub> x 14)

panel size is regular except f 10, 11, 12, where height is 39.5 (15<sup>1</sup>/<sub>2</sub>)

Shield and arms a replacement (d-11); some breakages; minor replacements; inscriptions and scenes do not always relate

*Provenance:* M. Dansaert, Brussels, 1828; Sen. William A. Clark,

Montana, until 1926  
*Bibliography:* [Libertus de Pape],  
*Summaria cronologia insignis*  
*Ecclesiae Parchensis Ord. Praem.*  
*sitae prope muros oppidi Lovaniensis.*  
*Ex Archivo dictae Ecclesiae in*  
*ordinem redacta per F.D.P.S.T.L.,*  
*eiusdem Ecclesiae Canonicum*  
*professum* [Louvain, 1662], 441-445;

Jean Helbig, "Anciennes Verrières de  
l'Abbaye de Parc," *Bulletin des*  
*Musées Royaux d'Art et d'Histoire*, 4<sup>e</sup>  
sér. 30 (1958), 71-82; F. Maes, "De  
oude glasramen van de abij van 't  
Park te Heverlee," *Mededelingen van*  
*de Geschied- en Oudheidkundige*  
*Kring voor Leuven en omgeving* 12  
(1972), 15-18.

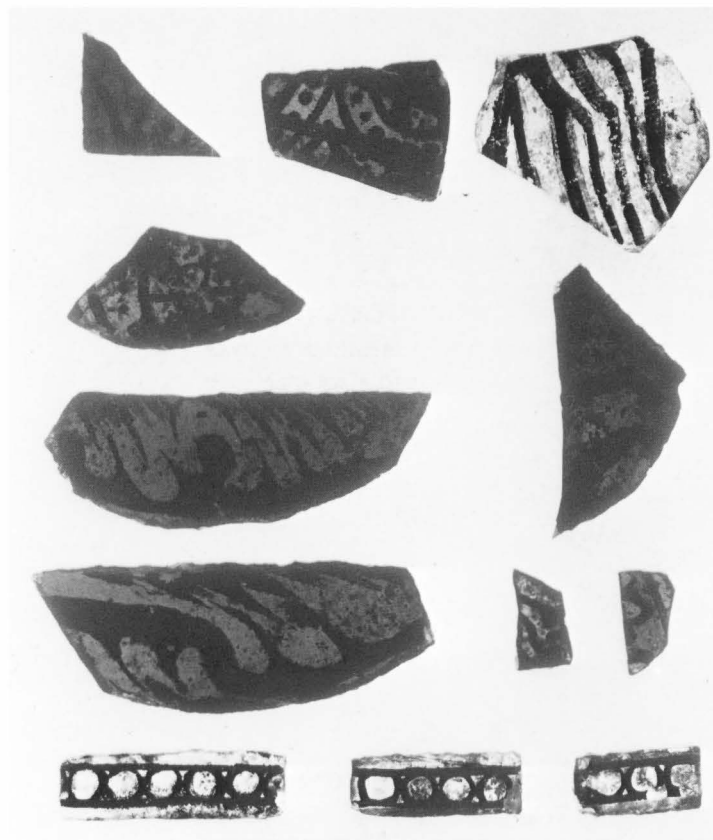
**Note:** This glass is installed in the  
Tapestry Room, in three lights of a  
large seven-light window, and has  
been numbered in accordance with  
the Corpus Vitrearum guidelines; the  
quarry glazing is modern.  
26.794

## DUMBARTON OAKS COLLECTION

M.H.C.

### EXCAVATED FRAGMENTS

A. Kariye Camii  
B. Zeyrek Camii (Church of the  
Pantocrator)  
Turkey, Istanbul  
A. c. 1105-1115/after 1204  
B. c. 1126/after 1204  
Pot metal glass  
Dimensions range from 1.4 to 13  
(½ to 5 ⅛)  
Some are crusted and opaque,  
especially the purples. Many are  
lightly retouched  
*Provenance:* A. Found in 1957 in the  
bema of the church; deposited in  
Dumbarton Oaks in 1962. B. Found in  
1961-1962 in the apse of the main  
church; deposited in Dumbarton Oaks  
in 1966  
*Bibliography:* Arthur H. S. Megaw,  
"Notes on Recent Work of the  
Byzantine Institute in Istanbul,"  
*Dumbarton Oaks Papers* 17 (1963),  
364-367 (A), 347-364 (B); Hans  
Wentzel, "Neue Forschungen zur  
Glasmalerei des Mittelalters,"  
*Kunstchronik* 17 (1964), 326; Louis  
Grodecki, "Chronique—Vitrail,"  
*Bulletin Monumental* 123 (1965),  
82-84; Jean Lafond, "Découverte de  
vitraux historiés du Moyen Age à  
Constantinople," *Cahiers*  
*Archéologiques* 18 (1968), 231-238;  
Eva Frodl-Kraft, *Die Glasmalerei:*  
*Entwicklung, Technik, Eigenart*

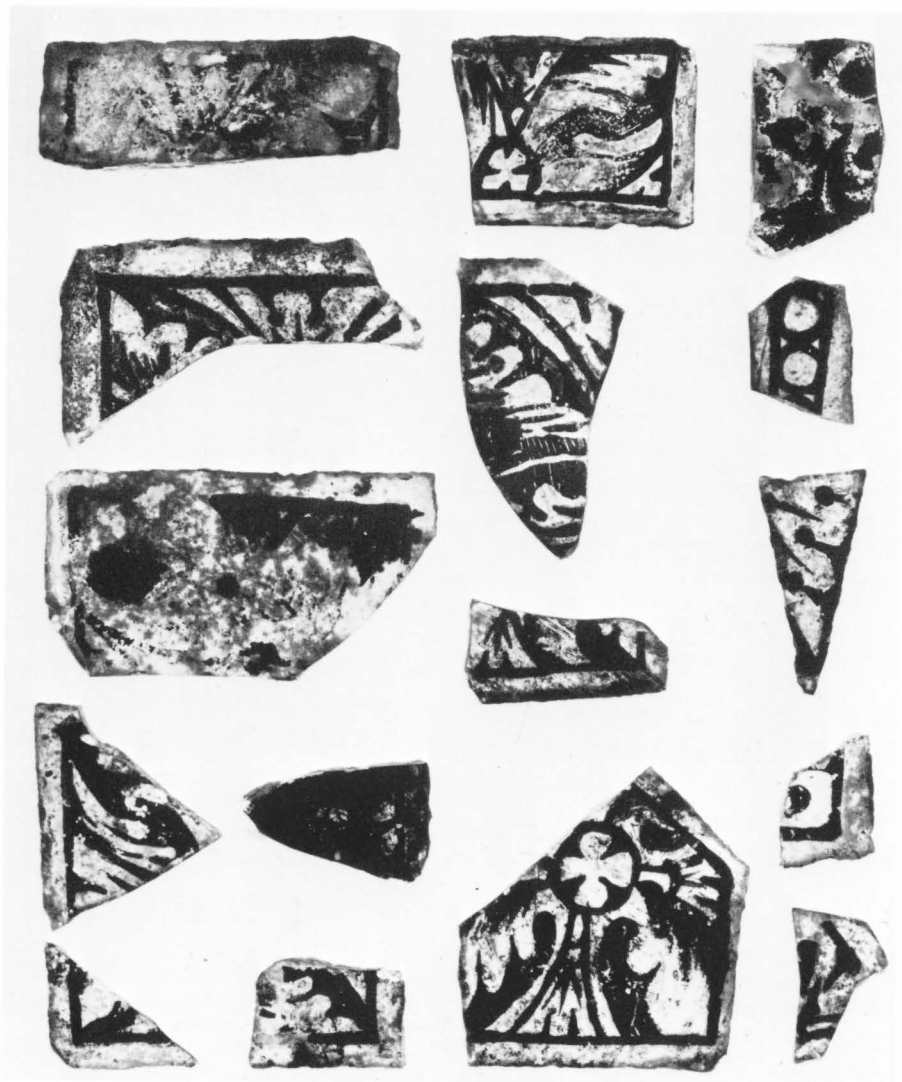


A

(Vienna, 1970), 27-28; Joseph Philippe,  
*Le monde byzantin de la verrerie (V-*  
*XVI<sup>e</sup> siècle)* (Bologna, 1970), 121, 149-  
150.

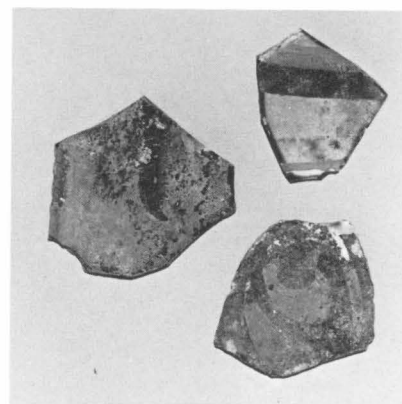
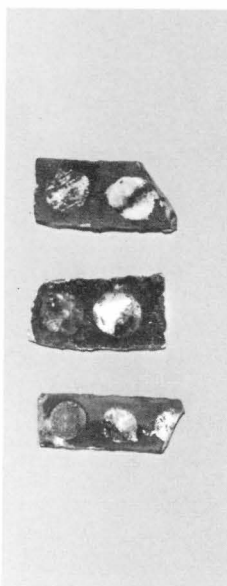
Uncatalogued study collection





A

B



B

### THE ANNUNCIATION TO THE VIRGIN

Giovanni di Domenico  
Italy, Florence, Santa Maria  
Maddalena dei Pazzi

c. 1500

Pot metal glass

199.4 x 78.8 (78½ x 31) each

Minor replacements in border and  
background

*Provenance:* Rodolphe Kann, Paris;  
Joseph Duveen; P.A.B. Widener,  
Elkins Park, Pa.

*Bibliography:* *Catalogue de la  
collection Rodolphe Kann, Objets  
d'art* [sale cat.] (Paris, 1907), vol. 1,  
15, no. 22; Wilhelm R. Valentiner,  
*Inventory of objets d'art at  
Lynnewood Hall, Elkins Park,  
Pennsylvania, Estate of the late P.A.B.  
Widener* (Philadelphia, 1935), 49;  
Erwin O. Christensen, *Objects of  
Medieval Art in the Widener  
Collection* (Washington, 1952), 18;  
Giuseppe Marchini, "Vetri Italiani in  
America," *Arte in Europa. Scritti di  
Storia dell'Arte in Onore di Edoardo  
Arslan* (Pavia, 1965-1966), vol. 1, 431-  
436; Alison Luchs, "Origins of the  
Widener Annunciation Windows,"  
*Studies in the History of Art* 7 (1975),  
81-89; Alison Luchs, *Cestello: A  
Cistercian Church of the Florentine  
Renaissance* (New York, 1977), 28,  
117-119, figs. 88a-b; Alison Luchs,  
"Stained Glass above Renaissance  
Altars: Figural Windows in Italian  
Church Architecture from  
Brunelleschi to Bramante," *Zeitschrift  
für Kunstgeschichte* 48 (1985), 200-  
204, fig. 24.



*Illustrated in color, page 6.*

1942.9.311-312

NATIONAL MUSEUM OF AMERICAN ART  
Smithsonian Institution

M.H.C.

**PERSONIFICATION OF  
CONTEMPLATIVE LIFE**

France, Châlons-sur-Marne ?

12th century, third quarter

*Inscription:* CONTEMPLATIVA · VITA

Pot metal

Diameter: 34.3 (13½)

All original leads, inscription

corrected by original painter; several  
dutchmen

*Provenance:* John Gellatly, New York,  
N.Y. (1927/1928-1929)

Unpublished

1929.8.366



*Illustrated in color on front cover.*

**HERALDIC PANEL WITH THE  
SHIELD OF A CADET MEMBER OF  
THE POLISH ROYAL HOUSE ?**

*Arms:* Gules an eagle argent with  
"Kleestengel" and a crescent sable on  
its breast, armed and membered or  
Germany or Austria ?

c. 1300

Pot metal

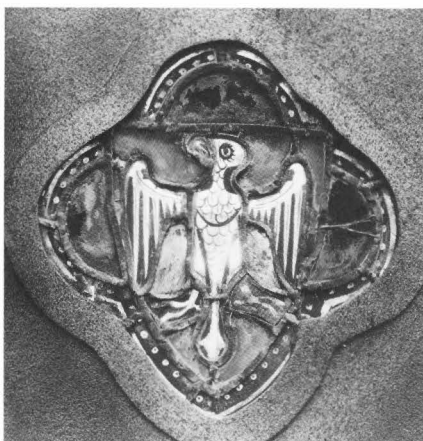
22.8 x 21.6 (9 x 8½)

All original leads

*Provenance:* John Gellatly, New York,  
N.Y. (1927/1928-1929)

Unpublished

1929.8.367



**BISHOP BLESSING AND HOLDING  
A CROSIER**

France, Normandy ?

c. 1260-1280

Pot metal

Diameter: 33.0-33.6 (13-13¼)

Some stopgaps

*Provenance:* John Gellatly, New York,  
N.Y. (1927/1928-1929)

Unpublished

1929.8.368



*Larger illustration, page 26.*



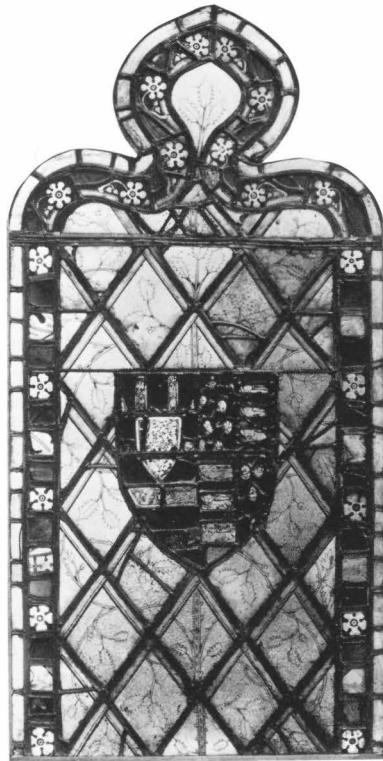
**ANGEL HOLDING A CROSS AND  
THE CROWN OF THORNS**

France, western ?  
Early 14th century  
Pot metal; white glass with silver  
stain  
Diameter: 33.6-34.3 (13¼-13½)  
Some retouching of paint on head and  
drapery  
*Provenance:* John Gellatly, New York,  
N.Y. (1927/1928-1929)  
Unpublished  
1929.8.369



**GRISAILLE PANEL WITH THE  
ARMS OF EDMOND MORTIMER  
AND HIS WIFE PHILIPPA**

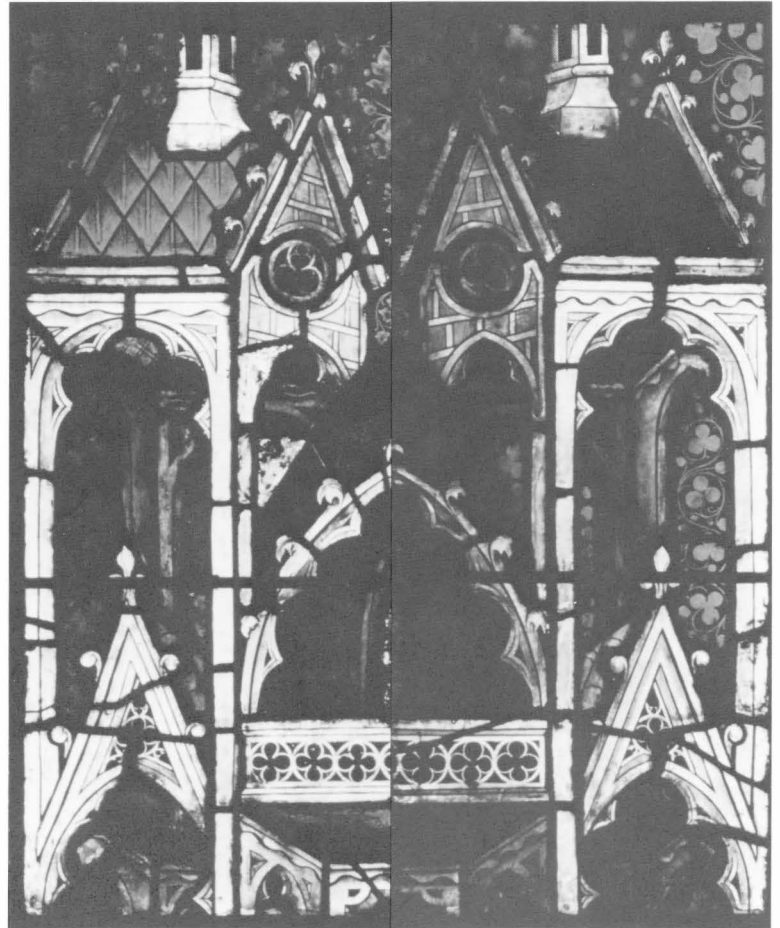
*Arms:* Barry of eight or and azure a  
chief paly the corners gyronny, over  
an escutcheon argent (Mortimer),  
impaling Quarterly 1 and 4 azure  
semy de lis or (France Ancient)  
2 and 3 gules three lions passant  
gardant or (England)  
England  
14th century, third quarter  
Pot metal; white glass with silver  
stain  
108.0 x 54.5 (42½ x 21½)  
Some original leads in the shield;  
some stopgaps; two panels joined  
*Provenance:* Roy Grosvenor Thomas,  
New York; John Gellatly, New York,  
N.Y. (1927/1928-1929)  
*Bibliography:* Grosvenor Thomas  
Stock Book no. 1, 48-49, item nos.  
644 (A) and ? 579 (B); unpublished.  
1929.8.362



1929.8.362

**SIX SCENES FROM A LIFE OF  
CHRIST**

A, B. Architectural canopies from the  
Annunciation and Visitation  
C-F. Adoration of the Magi with  
canopy  
G. Presentation  
H. Baptism  
I. Agony in the Garden  
J. Christ before Pilate  
L. Architectural canopy from Christ  
carrying the Cross  
M, N. Christ in Limbo with Canopy  
Austria, Ebreichsdorf, Schlosskapelle,  
window north II (A-G); south II  
(H); window I (I, J, L, M)  
c. 1390  
Pot metal glass  
68.6-71.8 x 30.20-30.8  
(27¼-28¼ x 11⅞-12⅞)  
The scenes and canopies are  
assembled in four lights in the wrong  
order. Replacements or damage as  
follows: A, B, N: Some mending



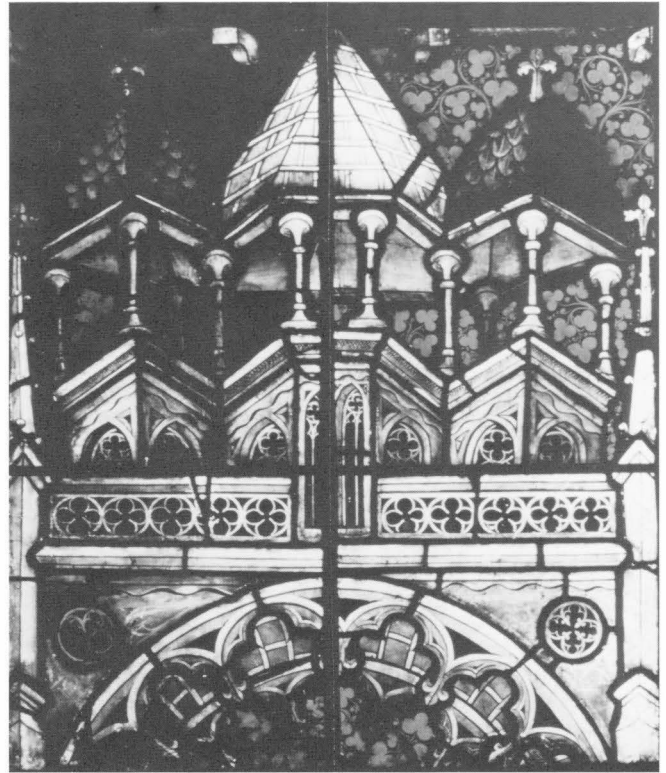
A

B



C

D



E

F



G



H

leads; C: Piece of background upper left; D: Part of background; E: Part of parapet; G: Head of Virgin distorted by mending lead; H: Parapet below scene missing; I: Middle part of Christ's robe; J: Head and right side of Christ's robe; M: Parapet below scene missing.

*Provenance:* Duveen Brothers, New York; Mrs. Alexander Hamilton Rice, New York, to 1957

*Bibliography:* *Mitteilungen der Zentralkommission für Erforschung und Erhaltung der Kunst- und Historischen Denkmale* N.F. I, XLII (1875) and N.F. XVII (1891), 135; *Monatsblatt des Alterthums-Vereines zu Wien* III (1890/1892), 86, 143; Alois Löw, "Studien über ein Kapitel der Monumental-Glasmalerei," *Berichte und Mitteilungen des Alterthums-Vereines zu Wien* (1891), 107; Karl Lind, Übersicht der noch in Kirchen Niederösterreichs erhaltenen Glasmalereien," *Berichte und Mitteilungen des Alterthums-Vereines zu Wien*, XXVII (1891), 109-129; Alois Löw, "Glasmalereien in



I



J



N

M

Niederösterreich," *Berichte und Mitteilungen des Alterthums-Vereines zu Wien*, XXXI (1895), 11; Karl Lind, *Meisterwerke der kirchlichen Glasmalerei*, eds. Rudolph Geyling and Alois Löw (Vienna, 1897), 11-15, pls. 1-7; Franz Kieslinger, *Die Glasmalerei in Österreich Ein Abriss ihrer Geschichte* (Vienna, 1920), 70, 72; Kieslinger, "Die Glasmalerei des Österreichischen Herzogthums aus dem Ende des 14 Jahrhunderts," *Belvedere I* (1922), 147-155; Franz Kieslinger, *Gotische Glasmalerei in Österreich bis 1450* (Vienna, 1928), 24 and 48; Hans Wentzel, *Meisterwerke der Glasmalerei* (Berlin, 1954), 60; Eva Frödl-Kraft, "Glasgemälde," *Die Gotik in Niederösterreich* [exh. cat., Krems] (Krems, 1959) n.p.; Eva Frödl-Kraft, *Die Mittelalterliche Glasgemälde in Niederösterreich I: Abbrechtsberg bis Klosterneuburg* [Corpus Vitrearum Medii Aevi: Austria II] (1972), 225-228, pls. 681-692; "New Methods used to Study Old Glass," *Smithsonian Institution*



L

*Research Reports 4* (Spring 1973), 4, ill.  
A. 1957.9.2d; B. 1957.9.2b;  
C. 1957.9.2a; D. 1957.9.2c;  
E. 1957.9.2m; F. 1957.9.2f;  
G. 1957.9.2e; H. 1957.9.2g;  
I. 1957.9.2h; J. 1957.9.2j;  
L. 1957.9.2k; M. 1957.9.2l;  
N. 1957.9.2i

J.H.



# COMPOSITE TREFOIL HEADED LIGHT

A. Canonized abbot standing with crosier and book

B. Fragment of a canopy with an angel

England, Hampton Court, Herefordshire

1420-1435

Pot metal; white glass with silver stain

A: 80.2 x 47.5 (3 1/8 x 1 3/4)

B: 31.0 x 47.0 (1 2/8 x 1 8 1/2)

A few replacements and stopgaps; top section an addition from the same series

*Provenance:* Roy Grosvenor Thomas, New York (bought 1923); John Gellatly, New York, N.Y. (1924/1925-1929)

*Bibliography:* Roy Grosvenor Thomas, typescript, 1924, Department of European and Decorative Arts and Sculpture, Boston Museum; Grosvenor Thomas Stock Book no. 1, 212-213, item nos. 1265a (A) and ? 1265b (B); Charles G. Robinson, *The Mansions and Manors of Herefordshire* (Hereford, 1873), 145; *Bulletin of the Boston Museum of Fine Arts* 26 (1928), 98, 100; 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), 38, pl. 35c; John Cornforth, "Hampton Court, Herefordshire—III," *Country Life* (8 March 1973), 584. 1929.8.361



# CANONIZED QUEEN'S HEAD BETWEEN TWO SUNS

England

c. 1425-1450

Pot metal; white glass with silver stain

Diameter: 21.6 (8 1/2)

Some corrosion; minor replacements; may be made up of unrelated fragments

*Provenance:* John Gellatly, New York, N.Y. (1927/1928-1929)

Unpublished

1929.8.365



# BUST OF A MAN WITH A HALO

England

Mid-15th century

Pot metal; white glass with silver stain

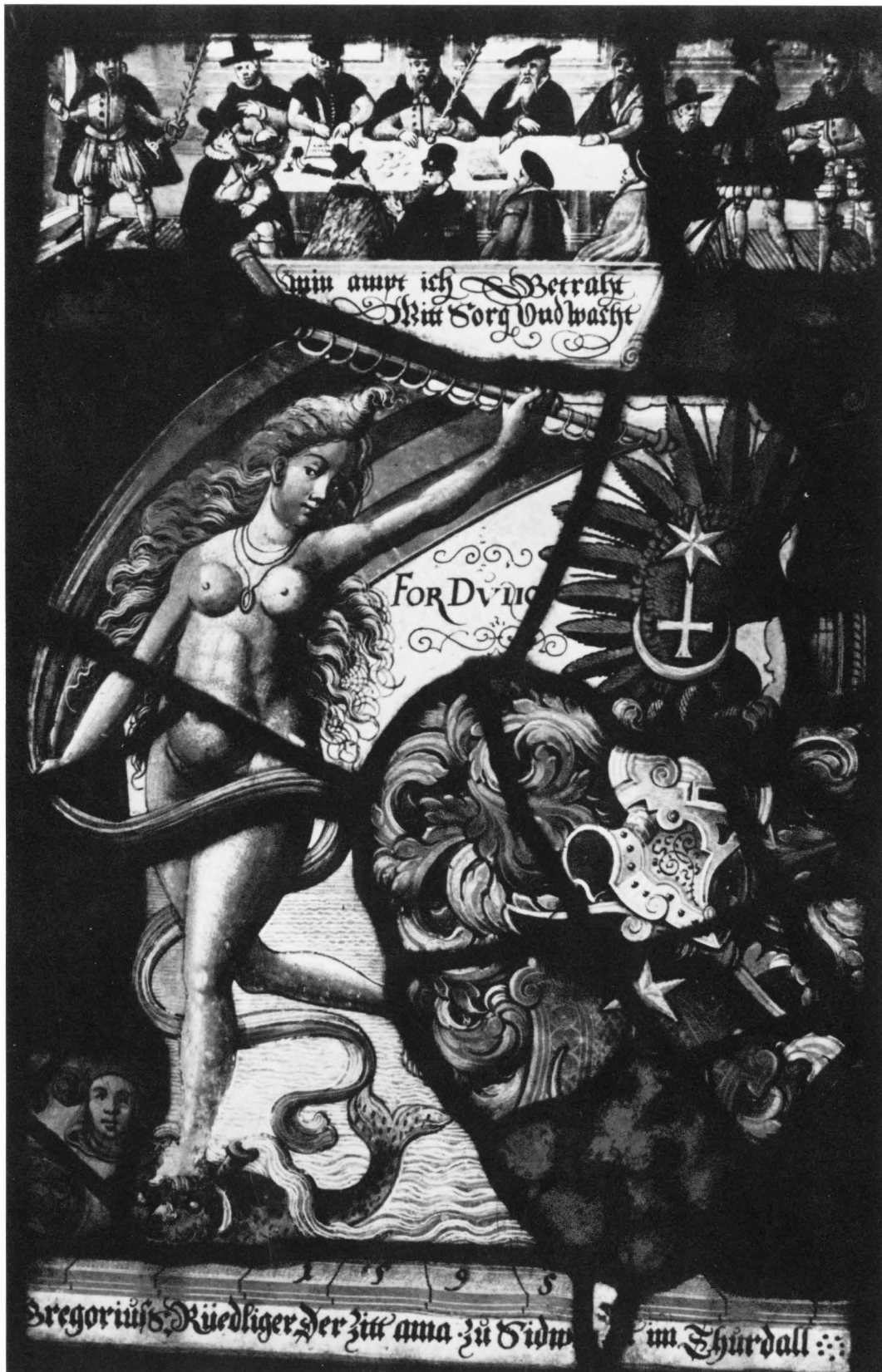
Diameter: 20.0 (8)

Composite of fragments, possibly unrelated

*Provenance:* Roy Grosvenor Thomas, New York; John Gellatly, New York, N.Y. (1927/1928-1929)

*Bibliography:* Grosvenor Thomas Stock Book no. 1, 80-81, item no. 956; Grosvenor Thomas Stock Book no. 1, 224-225, item no. 1324; unpublished. 1929.8.363





Heraldic Panel: An Allegorical Figure with the Arms of Gregorius Ruedliger. Switzerland, 1595. Claire Mendel Collection, Miami Beach. See page 43.

# **FLORIDA**



# MIAMI BEACH

CLAIRE MENDEL COLLECTION

J.H.

## HERALDIC PANEL WITH ARMS OF CITY OF BADEN

*Arms:* Argent a pale sable in chief a fess gules repeated on banner and therein on the fess or a virgin and child in a mandorla (for Baden) Switzerland

1543

*Inscriptions:* at top: 1543;

at bottom: DIE • STAT • BAD.

Pot metal; white glass with silver stain and sanguine

44.5 x 32.7 (17½ x 12⅞)

Two replacements below scene of armed putti.

*Provenance:* Fischer, Lucerne

Unpublished

Library, no. 12



# HERALDIC PANEL: ARMS OF JOST VOGELI

*Arms:* Gules a dove with wings closed proper in a bordure or; crest: a dove displayed proper and a fleur-de-lis or between a pair of antlers argent; mantling gules and argent (Vogeli) Switzerland, Solothurn

1586

*Inscription:* Jost Vogeli/ Hauptman & Ritter dess/ Raths zu Solothurn 1586 Pot metal; white glass with silver stain and enamel

28.8 x 23 (11 x 8)

A number of cracks in the inscription; one replacement below catherine wheel

*Provenance:* Fischer, Lucerne

Unpublished

Library, no. 13



# HERALDIC PANEL: AN ALLEGORICAL FIGURE WITH THE ARMS OF GREGORIUS RUEDLIGER

*Arms:* Azure in chief a star of six points above a Latin cross inverted on a crescent all or; crest: on a barred helm to sinister azure a vol charged as the field; mantling of the colors (Rüdliger)

Switzerland

1595

*Inscriptions:* cartouche at top: Min ampt ich Betraht/ Mitt Sorg Oud wascht

center: FOR DVNA

cartouche at bottom: 1595/ Gregorius Ruedliger Der Zitt ana · Zu Sidw [...] im Thurdall

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

32.1 x 21.0 (12 7/8 x 8 3/4)

Replacements in the base of the shield and in the architecture near the foot of Fortuna

*Provenance:* Fischer, Lucerne

*Bibliography:* The University of Miami, *Art in Local Collections* [exh. cat., The Lowe Art Museum, April-June, 1978] (Miami, 1978), no. 34A; Vizcaya, *The Dade County Art Museum, Inaugural Exhibition*, Claire Mendel Gallery of Art [exh.



Larger illustration, page 40.

cat., The Dade County Art Museum, April 28-June 30] (Miami, 1984), no. XIIc.

Library, no. 9

# TOBIAS OPENS THE FISH, WITH THE ARMS OF FRIDERICH MEYER

*Arms:* Per fess in chief sable a star of six points or in base bendy of four sable and or; crest: on a wreath of the colors a demi-man proper garbed as the field; mantling of the colors (Meyer)

Switzerland

c. 1600

*Inscriptions:* top cartouche: Der inng Tobias nimt mit fleiss/ aus dem fisch auffs Engels geheiss/ Das hertz die gall und leber fein/ das sie zur Autzug nützlich sein

bottom cartouche: H. Friderich Me-/ yer zum Schöffel/ Erwolt insert bottom: Der Metzger/ 1657 (stopgap)

Pot metal; white glass with silver stain and enamel

33.5 x 22.2 (13 1/16 x 8 3/4)

Bottom piece of lower inscription containing date and piece to the left of it are replacements

*Provenance:* Fischer, Lucerne

Unpublished

Library, no. 3



# THE CRUCIFIXION OVER AN HERALDIC PANEL WITH THE ARMS OF GOLDLIN AND DULLIKER

*Arms:* (LEFT) Per fess argent and gules in chief two roses gules barbed and seeded or in base a demi fleur-de-lis inverted argent; crest: on a wreath of the colors a fleur-de-lis argent fructed sable; mantling of the colors (Göldlin); (RIGHT) azure a baton and a pair of paddles or per saltire all proper; crest: between two buffalo horns azure and or and the reverse a demi-man garbed in the colors; mantling of the same (Dulliker)  
Switzerland, Zurich

1601

*Inscriptions:* on cross: I·N·R·I  
cartouche: Johaſes Göldli/ von Tieffenow ünd/ Elisabeta Düllikerin/ ſin Ehgmahel ·1601·

Pot metal; white glass with silver stain and enamel

30.6 x 21.8 (12<sup>1</sup>/<sub>16</sub> x 8<sup>9</sup>/<sub>16</sub>)

Part of St. John's robe replaced;  
several unmended cracks

*Provenance:* Fischer, Lucerne

*Bibliography:* The University of Miami, *Art in Local Collections* [exh. cat., The Lowe Art Museum, April-June, 1978] (Miami, 1978), no. 34A; Vizcaya, The Dade County Art Museum, *Inaugural Exhibition*, *Claire Mendel Gallery of Art* [exh. cat., The Dade County Art Museum, April 28-June 30] (Miami, 1984), no. XIIa.

Library, no. 7



# HERALDIC PANEL WITH THE ARMS OF JOHANNES SCHUBER VON HELMISCHWILL AND HIS WIFE

*Arms:* (LEFT) Gules a bend or; crest: a phoenix displayed or and argent to sinister and rising from flames or; mantling gules and or (Schuber); (RIGHT) sable a lion crowned and rampant or, armed and langued gules; crest: on a ducal coronet a demi-lion crowned and rampant issuant or between two buffalo horns sable; mantling of the colors (Ruller)  
Switzerland

1623

*Inscription:* Johann Schüber Von  
Helmischwill und Cathrina/  
sein Ehliche Hüsfräw Anno · 1623

Pot metal; white glass with silver stain and enamel

33.0 x 21.3 (13 x 8<sup>3</sup>/<sub>8</sub>)

Several mended cracks

*Provenance:* Fischer, Lucerne

*Bibliography:* The University of Miami, *Art in Local Collections* [exh. cat., The Lowe Art Museum, April-June, 1978] (Miami, 1978), no. 34B; Vizcaya, The Dade County Art Museum, *Inaugural Exhibition*, *Claire Mendel Gallery of Art* [exh. cat., The Dade County Art Museum, April 28-June 30] (Miami, 1984), no. XIIb.

Library, no. 8



## HERALDIC PANEL WITH DOUBLE ARMS

*Arms:* (LEFT) Gules a sea-lion or (unidentified); (RIGHT) quarterly, 1 and 4 gules in chief a gyron argent on a field sable 2 and 3 per fess gules and argent in chief a point embowed inverted or in base a lion passant sable armed and langued gules (unidentified)

England

1646

*Inscriptions:* above shields: [...] AIH  
below shields: 1646

White glass with silver stain and enamel

Diameter: 24.2 (9½)

Replacement in left side of inscription; mending lead in left shield

*Provenance:* William Randolph Hearst, Los Angeles

Unpublished

Bar, no. 16

## HERALDIC PANEL WITH DOUBLE ARMS OF BUCHER AND TILLIER

*Arms:* (LEFT) Argent on a mount vert a tree proper; crest: a demi-griffin argent segreant beaked and membered gules holding in both his claws a tree slipped proper; mantling vert and argent (Bucher); (RIGHT) sable a bend or; crest: a pair of vols sable charged as the field; mantling of the colors (Tillier)

Switzerland, Bern

1666

*Inscription:* Hr. Johan Jacob Bücher/  
vogt von Seckelmeister dess/  
Elüdschenlandig der Statt Bern/ und  
fr Anna Tillier sein Ehge-/mahl 1666  
White glass with silver stain and enamel

30.5 x 21.3 (12 x 8⅜)

Many mended cracks; some enamel rubbed and partially lost

*Provenance:* Fischer, Lucerne

Unpublished

Library, no. 11

## AN HERALDIC BADGE WITH A FALCON

*Arms:* Emblem: a falcon rising with wings adorsed, hooded, belled and jessed amid vines, flowers and fruit North Lowlands

c. 1680-1700

*Motto:* POST/ TENEBRAS SPERO/ LUCEM

White glass and enamel

24.1 x 20.3 (9½ x 8)

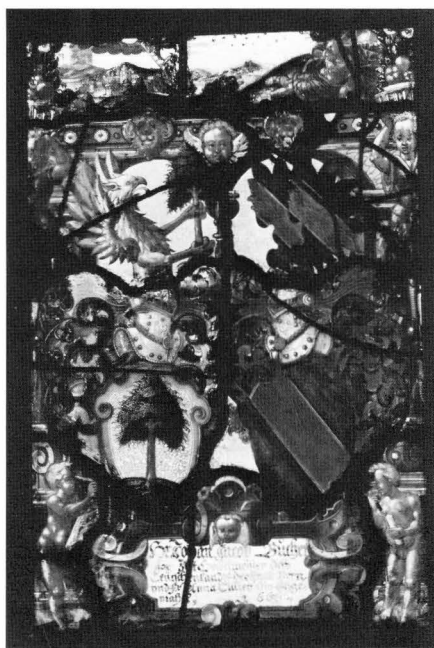
Several cracks

*Provenance:* William Randolph

Hearst, Los Angeles

Unpublished

Library, no. 14





### HERALDIC PANEL WITH DOUBLE ARMS

*Arms:* (LEFT) Azure a rocky mount proper and in chief the sun in splendor between two stars of five points or (unidentified); (RIGHT) argent a knight mounted and armed with a lance all proper (unidentified)

Germany

c. 1700

White glass with silver stain and enamel

23.5 x 29.2 (9 $\frac{1}{4}$  x 11 $\frac{1}{2}$ )

*Provenance:* William Randolph

Hearst, Los Angeles

Unpublished

Library, no. 1



### HERALDIC PANEL

*Arms:* A cartouche pourpure an inescutcheon barry of seven gules and chequy argent and azure; crest: a ducal coronet; supporters two wolverines argent; over all a manteau gules and ermine (unidentified)

England

c. 1700

White glass with silver stain and enamel

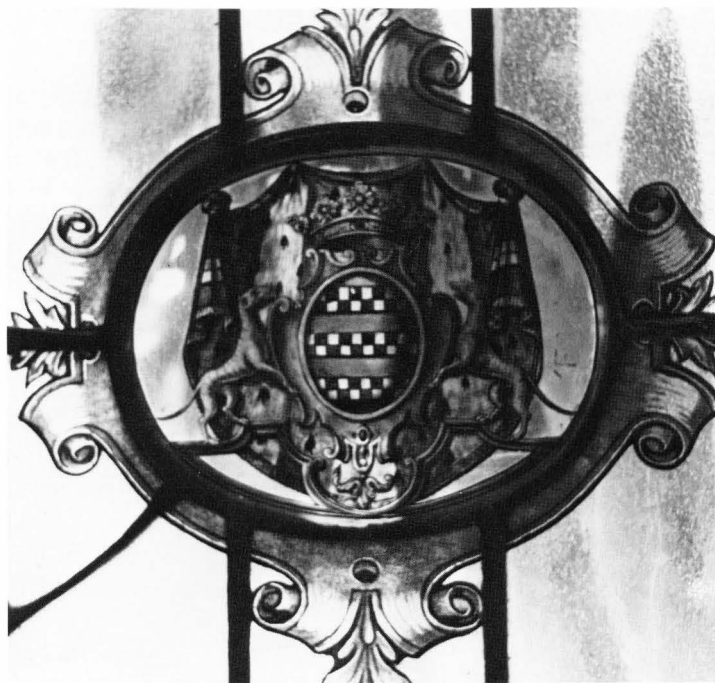
23.6 x 29.5 (9 $\frac{5}{16}$  x 11 $\frac{5}{8}$ )

*Provenance:* William Randolph

Hearst, Los Angeles

Unpublished

Library, no. 5



# NORTH MIAMI BEACH

CHURCH OF ST. BERNARD DE CLAIRVAUX

J.H.

## TWO MEDALLIONS FROM AN APOCALYPSE WINDOW

A. St. John's Vision of Enthroned Christ with the Seven Candlesticks

B. St. John the Evangelist addressed by an Angel

France, central part

c. 1230

*Inscription:* B. on cover of book: QA/  
SOQ/ TAO/ OI I]

Pot metal glass

Diameter: A. 82.5 (32½); B. 82.2  
(32⅜)

Restorations throughout both panels, especially in the skirt of Christ's mantle in A.

*Provenance:* William Randolph Hearst, Los Angeles; E. Raymond Moss and William S. Edgemon, Cincinnati; Col. Robert Pentland, Jr., Miami Beach

*Bibliography:* Patti Lewis, *Ancient Spanish Monastery: A Brief History*, Fort Lauderdale, n.d., 11.

Chapel, above altar, left and right



A



B

# PALM BEACH

CHURCH OF BETHESDA-BY-THE-SEA

J.H.

## TWO PASSION SCENES

- A. The Crucifixion
- B. The Resurrection

Switzerland

c. 1600

*Inscriptions:* A. Christus durhsein  
Unschult-/igen Tot Hat uns Erlost  
ausz/ Aller Nodt. Luc. xxiii

B. Christus durhsein Auferste-/hen  
Hat uns Gegeben/ Neues Leben. Mat.  
xvi

Pot metal; white glass with silver  
stain and enamel

A: 32.7 x 22.8 (12<sup>7</sup>/<sub>8</sub> x 9)

B: 34.5 x 23.7 (13<sup>3</sup>/<sub>16</sub> x 9<sup>5</sup>/<sub>16</sub>)

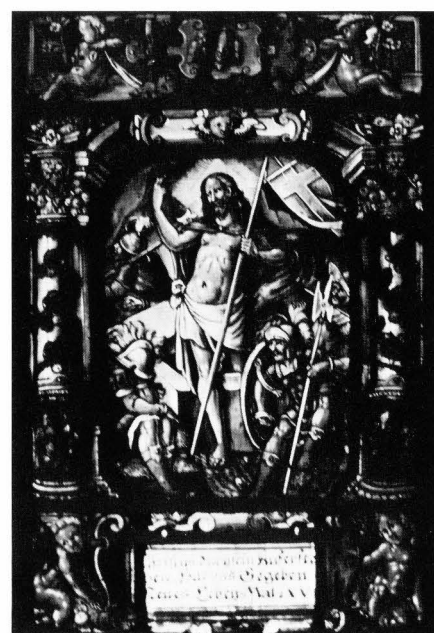
The cherub on the right at the top  
may be a replacement (A); Four leaded  
cracks (B)

*Provenance:* Annette Tilford Haskell,  
Palm Beach (given to the church in  
memory of Henry Morgan Tilford and  
Isabelle Weart Tilford)

*Bibliography:* Kathryn E. Hall,  
*Chronicles of Bethesda, 1889-1964*  
(Palm Beach, 1964), 110 and 129;  
Kathryn E. Hall, *The Pictorial History*  
*of the Episcopal Church of Bethesda-*  
*by-the-Sea* (Palm Beach, 1970-1971), 8.  
Unnumbered



A



B

# ST. PETERSBURG

MUSEUM OF FINE ARTS

J.H.

## TWO MEDALLIONS WITH PROFILE PORTRAITS

A. King Ludwig of Hungary

B. Queen Maria of Hungary  
Germany

1522

*Inscriptions:* A. LUDOVIC • REX • VNGARIE • IP • M • / • A • DOM • 1522 • B. MARIA • REGINA • VNGARIE / • A • DOM • 1522 •

Pot metal; white glass with silver stain

Diameter: 25.4 (10) each

Unmended crack with part of flash gone above hat (A); Unmended cracks across face (B)

*Provenance:* Rugeley Manor, Staffordshire; Schenley Industries, New York

*Bibliography:* Meyer Berger, in *The Tastemakers*, [Schenley Industries publication], December 14, 1955,

171-172.

A. 62.4.9.1

B. 62.4.9.2



A



B



A



B

## TWO MEDALLIONS WITH BUSTS

A. A warrior wearing a turban

B. A bearded warrior

Germany

c. 1535-1550

Pot metal; white glass with silver stain and sanguine

Diameter: A: 15.5 (6 1/8)

B: 15.8 (6 1/4)

Surrounding fillets modern (A and B)

*Provenance:* Rugeley Manor, Staffordshire; Schenley Industries, New York

Unpublished

A. 62.4.9.3

B. 62.4.9.4



# WINTER PARK

THE MORSE GALLERY OF ART

J.H.

## ST. NICHOLAS OF BARI AND THE THREE YOUNG CLERICS AND A CANON AS DONOR

Germany, Middle Rhine

c. 1500-1510

*Inscription:* M. nicolo gamelin ·  
canonicus/laudunum ·et·eiusden  
dyoszus

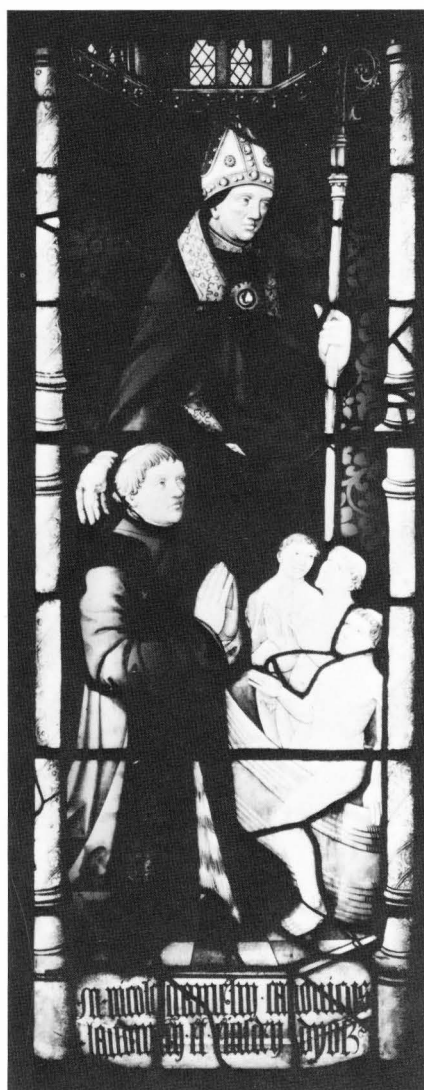
Pot metal; white glass with silver  
stain and sanguine

154.0 x 58.4 (60<sup>5</sup>/<sub>8</sub> x 23)

Nimbus of bishop replaced; minor  
restorations in architecture

*Provenance:* Julius Bohler, Munich  
Unpublished

62-30 courtesy of Charles Hosmer  
Morse Foundation



*Illustrated in color on frontispiece.*

# MARYLAND

# BALTIMORE

THE BALTIMORE MUSEUM OF ART

M.W.C.

## CHRIST AND A SAINT

France, western (Poitou ?)

13th century, first half

Pot metal glass

75 x 53 (29½ x 20⅞)

Many replacements, concentrated in the lower third of the panel and distorting its original shape

*Provenance:* Henry C. Lawrence, New York; Clarence Mackay, New York; Gimbel Brothers, New York; Saidie A. May, New York

*Bibliography:* *A Picture Book* (The Baltimore Museum of Art, 1955), ill. p. 15.

1941.403



## SAINT MARTIN DIVIDING HIS CLOAK WITH THE BEGGAR

France, Tours, Cathedral of St.

Gatian, ambulatory window ?

c. 1245-1248

Pot metal glass

69.8 x 73.5 (27½ x 29)

Border and fillets are modern additions; many replacements within the scene

*Provenance:* Gimbel Brothers, New York; Saidie A. May, New York

*Bibliography:* *Saidie A. May Collection, The Baltimore Museum of Art Record* 3 [exh. cat., The Baltimore Museum of Art] (Baltimore, 1972), 33.

1941.397



## ANGEL

France, Sainte-Vaubourg, Templar Chapel ?

c. 1260

Pot metal glass

54 x 27.7 (21 $\frac{1}{4}$  x 10 $\frac{3}{4}$ )

Canopy and framing ornament are modern additions; some replacements in ground and within figure

*Provenance:* Henry C. Lawrence, New York; Clarence Mackay, New York; Gimbel Brothers, New York; Saidie A. May, New York

Unpublished

1941.404



1941.404

## SAINT JOHN

France, western ?

Late 13th-early 14th century (?)

*Inscription:* IOHANNES

Pot metal glass

68.5 x 38 (27 x 15)

Inscription, flanking ornament and fillet appear to be modern additions; may be a composite of unrelated fragments and replacements; heavy corrosion

*Provenance:* Saidie A. May, New York

Unpublished

1942.61



1942.61

## PART OF A CRUCIFIXION

France or Germany ?

15th century

Pot metal and white glass with silver stain and sanguine

28 x 40.5 (11 x 16)

Corrosion throughout; may be retouched

*Provenance:* Saidie A. May, New York

Unpublished

1941.398





### KNEELING DONORS ?

France, eastern ?  
Late 15th-early 16th century  
Pot metal and white glass with silver stain  
30.5 x 20.4 (12 x 8)  
Framing fillet is a modern addition;  
considerable corrosion  
*Provenance:* Joseph Brummer, New  
York; Saidie A. May, New York  
Unpublished  
1941.406



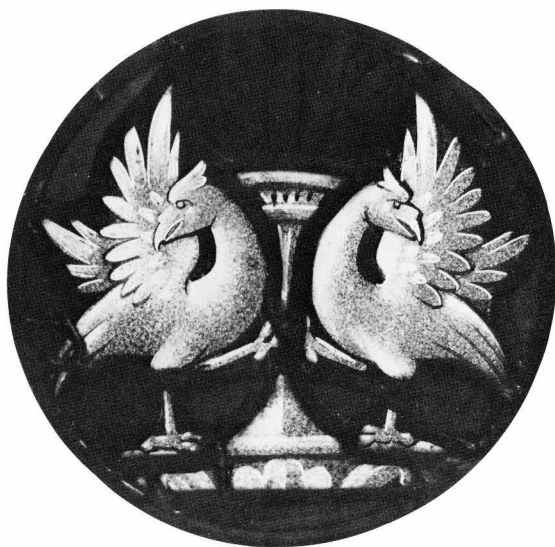
### TWO BUST-LENGTH FIGURES

France ?  
Early 16th century  
Pot metal glass  
29.8 x 20.3 (11 3/4 x 8)  
Framing fillet is a modern addition;  
some additional replacements;  
corrosion  
*Provenance:* Joseph Brummer, New  
York; Saidie A. May, New York  
Unpublished  
1941.408



### A PAIR OF BIRDS

France ?  
16th century  
Pot metal glass  
Diameter: 23.5 (9 1/4)  
*Provenance:* Saidie A. May, New  
York  
Unpublished  
1941.409



1941.409

### HERALDIC MEDALLION

*Arms:* Azure a glove appaumé argent  
Germany ?  
16th century  
*Inscription:* ABRAHAM·IST·GENESIS·25·  
(stopgap)  
Pot metal; white glass with silver stain  
Diameter: 22.2 (8 3/4)  
Considerable corrosion resulting in  
loss of paint; leading in large part  
original  
*Provenance:* Winternitz, Vienna;  
Joseph Brummer, New York; Saidie A.  
May, New York  
Unpublished  
1941.407



1941.407

## FRAGMENTS

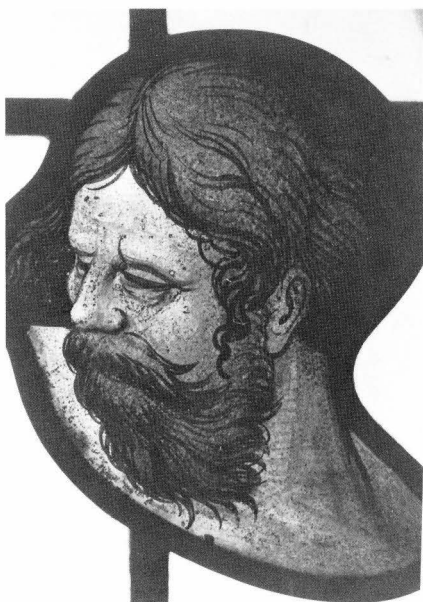
There are several panels fabricated from unrelated medieval ornamental and figural fragments: 1941.400-402, 1941.405, which includes an early 13th-century head and arm from Soissons (?), ill. A. There is also a series (accessioned as a group: 1941.411) of seven extraordinary 15th- to 16th-century heads or fragments of heads (three ills. B, C, D), now set within two blank glass windows.



A



B



C



D

## THE WALTERS ART GALLERY

**Note:** Except where noted, entries are by J.H. Panel numbers 46.47, 46.48, 46.55, 46.57, 46.59, and 46.64 were not blazoned because they were inaccessible in storage, due to the reconstruction of a part of the museum during the time our cataloguing took place.

### ANCESTORS OF CHRIST ?

A. "Thadeus"

B. "Sophonias"

France, Braine, Abbey Church of Saint-Yved ?

C. 1200

*Inscriptions:* A. THADEUS

B. SOPHONIAS (?restored)

Pot metal glass

A: 176 x 78 excluding modern edges  
(old panels: 58, 59 h.)

B: 195 x 78 (old panels: 61, 62 h.)

A. Bottom panel modern. T/D/U/S  
restored. Two old panels do not  
match; moderately restored; face  
retouched

B. Top panel almost entirely modern.  
Lower panels moderately restored,  
some repainted glass

*Provenance:* Cathedral of Soissons?;  
Raoul Heilbronner, Paris, 1910

*Bibliography:* José Pijoán, *Art of the  
Middle Ages* (The University of  
Knowledge Wonder Books) (Chicago,  
1940), 241 (ills.); Caviness (1985), 46,  
n. 40.

A. 46.38

B. 46.39

M.H.C.



A



B

**SEATED FIGURES UNDER  
CANOPIES WITH ORNAMENTAL  
BORDERS**

A. Habacuc

B. "Senizin"

France, Soissons, Cathedral of St. Gervais and St. Protais, figures from choir clerestory; borders may have come from Braine

c. 1210-1225 (figures); c. 1205-1230 (borders)

*Inscriptions:* A. in arch of canopy:

ABACUC:PROPHETA

behind neck: EP. SCU (mixed)

on scroll: EVAN SECUND MATHEUM

B. SENIZIEN

Pot metal glass

c. 360 x 82.5 (154 $\frac{7}{8}$  x 60); each of five panels: 70.5-73 x 82.5 (27 $\frac{7}{8}$ -28 $\frac{7}{8}$  x 32 $\frac{1}{2}$ ) borders: 35.7 (14) w.

A. Borders and lower two panels of figure heavily restored. B. Lower two panels of figure modern, face in part restored, in part retouched

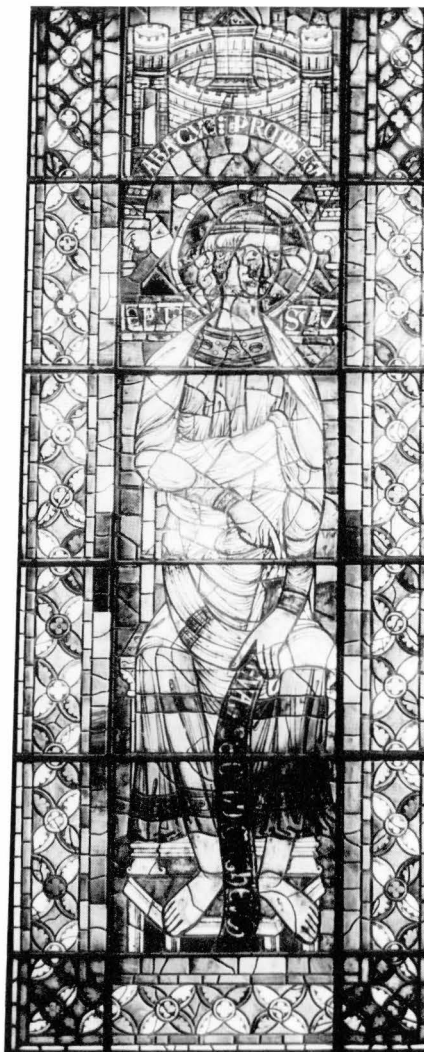
*Provenance:* Raoul Heilbronner, Paris, 1910

*Bibliography:* Guilhermy MS, f. 257v; Walters Art Gallery, *Handbook of the Collection* (Baltimore, 1936), 9, 72 (ill.); Lazare Bertrand, "Note sur un vitrail de la Cathédrale de Sens conservé au musée de Baltimore," *Bulletin de la Société archéologique de Sens*, 43 (1939-1943), 535-538; Jean Nicolle, "Problèmes posés par les vitraux du choeur de la cathédrale de Sens," *Société archéologique de Sens*, séance du 6 oct. 1958 (typescript in museum file).

A. 46.40

B. 46.41

M.H.C.



A



B



# TEN SCENES OF THE LIFE OF SAINT VINCENT OF SARAGOSSA

1. Vincent preaching in Valerius' stead (46.65a)
2. Crowd listening to Vincent (46.65b)
3. Dacian ordering Vincent tortured by fire (46.65c)
4. Scene modern (copy of panel now in Victoria and Albert Museum, London)
5. Pastiche of old and new glass
6. Vincent in prison (46.65d)
7. Vincent's soul ascends to heaven (46.65e)
8. Crow protects Vincent's corpse from wild beasts (46.65f)
9. Dacian ordering Vincent's body thrown into the sea (46.65g)
10. Fisherman throwing Vincent's body into the sea (46.65h)

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

c. 1245-1250

Pot metal glass

64.7 x 53.3 (25½ x 21) each

Height of window installed: 323.5 x

106.7 (127½ x 42)

Restorations throughout window.

Border modern

*Provenance:* Alexandre Lenoir, Musée des Monuments Français, Paris

(storage?); Abbey of Saint-Denis;

Charles Tollin, Paris; A. Seligmann, Rey & Company, New York

*Bibliography:* François de Guilhermy, "Notes sur l'abbaye de Saint-Denis,"

(c. 1845) Bibliothèque Nationale, Paris, MS nouv. acq. fr. 6121, fol.

84v; James J. Rorimer, "Recent Reinstallations of Medieval Art," *The Metropolitan Museum of Art Bulletin*

6 (1948), 204; Louis Grodecki, "Vitraux de Saint-Germain-des-Prés,"

*Bulletin de la Société Nationale des Antiquaires de France* (June 1956), 82-

83; Verdier (1957-1958), 69-87; Louis Grodecki, "De 1200 à 1260," *Le Vitrail Français* (Paris, 1958), 149;

Grodecki, "The Stained Glass Windows of St. Germain-des-Prés,"

*Connoisseur* 140 (September 1957), 33-34, 36-37; Grodecki, "Vitraux provenant de Saint-Germain-des-Prés,"

*Bulletin Monumental* 117 (1959), 79-80; Verdier (1960), n.p.; Verdier, "A Stained Glass Window

from St. Germain-des-Prés," *Bulletin of the Walters Art Gallery* 13:5

9

7

5

3

1

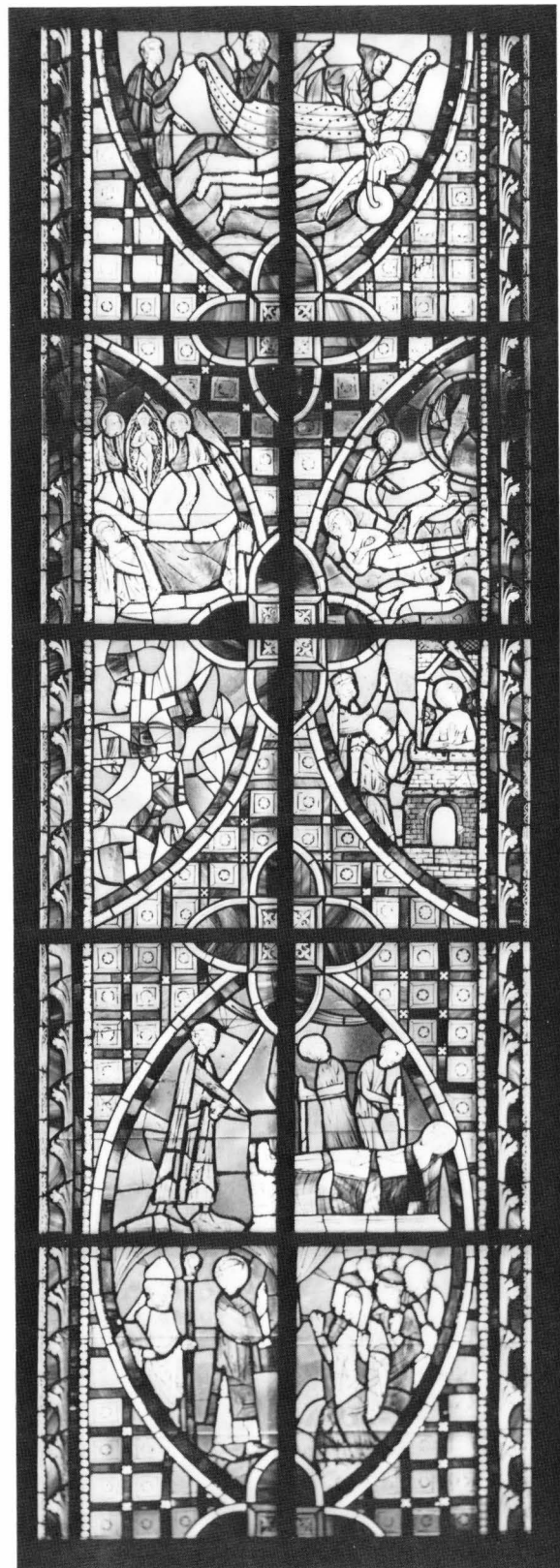
10

8

6

4

2



(February 1961), n.p.; Verdier, "The Window of Saint Vincent from the Refectory of the Abbey of Saint-Germain-des-Prés (1239-1244)," *The Journal of the Walters Art Gallery* 25-26 (1962-1963), 38-99; Walters Art Gallery, *A Selection of Memorable Objects* (Baltimore, 1964), fig. 16; Kenneth W. Severens, "A Stained Glass 'Flight into Egypt,'" *Allen Memorial Art Museum Bulletin* 28 (1971), 128, fig. 2; Grodecki (1976), 48, 56, 57, 106, 146; Grodecki "Les vitraux de Saint-Germain-des-Prés," *Bulletin de la Société Historique du VI<sup>e</sup> Arrondissement de Paris* n.s., 5 (1977-1978), 11-12; Grodecki, et al., *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, 1], (Paris, 1978), 46; Grodecki and Catherine Brisac, *Gothic Stained Glass 1200-1300* (Ithaca, New York, 1985), 96, 98, 100, 253, no. 55.  
46.65a-h

M.B.S.



Detail of panel 2

# SAINT VINCENT TORN ON THE RACK

France, Paris, Abbey of Saint-Germain-des-Prés, Lady Chapel  
c. 1245-1250  
Pot metal glass  
64.7 x 42 (25½ x 16½)  
Bottom *fermaillet* and contiguous ground modern. Figures in good condition  
*Provenance:* Charles Tollin, Paris; A. Seligmann, Rey & Company, New York  
*Bibliography:* Verdier (1957-1958), fig. XV; Philippe Verdier, "The Window of Saint Vincent from the Refectory of the Abbey of Saint-Germain-des-Prés (1239-1244)," *The Journal of the Walters Art Gallery* 25-26 (1962-1963), fig. 1; 3000 Years (1982), no. 5.  
46.69

M.B.S.



# SAINT VINCENT DETACHED FROM THE RACK

France, Paris, Abbey of Saint-Germain-des-Prés, Lady Chapel  
c. 1245-1250  
Pot metal glass  
45 x 44.5 (17¾ x 17½)  
Highly restored  
*Provenance:* Charles Tollin, Paris; A. Seligmann, Rey & Company, New York  
*Bibliography:* Verdier (1957-1958), fig. XV; 3000 Years (1982), 8.  
46.70

M.B.S.



## ARCHITECTURAL CANOPY

Austria, Leoben, Wassenkirche

c. 1420

Pot metal glass

A: 74.7 x 50.2 (29 $\frac{3}{8}$  x 19 $\frac{3}{4}$ )

B: 74.3 x 50.5 (29 $\frac{1}{4}$  x 19 $\frac{7}{8}$ )

C: 73.7 x 51.6 (29 x 20 $\frac{5}{16}$ )

A. Finial on right missing; minor distortions in releading

B. Minor replacements and mending leads throughout panel

C. Some distortions in releading; minor replacements throughout panel

*Provenance:* Burgkapelle, Graz;

Hoforatorium, Cathedral, Graz;

William Randolph Hearst, Los

Angeles; Hearst Foundation, New

York

*Bibliography:* Franz Kieslinger, *Die Glasmalerei in Österreich Ein Abriss ihrer Geschichte* (Vienna, 1920), 80-

82, pls. 20-21; Eberhard Hempel, "Die Scheiben der Magdalenen-kirche in Jadenburg," *Zeitschrift des*

*Historischen Vereines für Steiermark* (1927), 71; Franz Kieslinger, *Gotische Glasmalerei in Österreich bis 1450*

(Vienna, 1928), 68; Eva Frodl-Kraft, "Die Bildfenster der Waasenkirche in Leoben, Programm und Werkstatt,"

*Österreichische Zeitschrift für Kunst und Denkmalpflege* 25 (1971), 51-60, pl. 50; Ernst Bacher, *Die*

*mittelalterlichen Glasgemälde in der Steiermark, I Graz und Strassengel*

[*Corpus Vitrearum Medii Aevi: Austria, III*], Vienna, Cologne, Graz,

1979, 1-2.

A. 46.82

B. 46.83

C. 46.84



A



B



C

## CRUCIFIXION

Germany or France, eastern  
15th century

*Inscription:* INRI

Pot metal and white glass with silver  
stain and sanguine

a: 196.5 x 50 (77 $\frac{3}{8}$  x 19 $\frac{5}{8}$ )

b: 198 x 50 (78 x 19 $\frac{5}{8}$ )

c: 198 x 48 (78 x 18 $\frac{7}{8}$ )

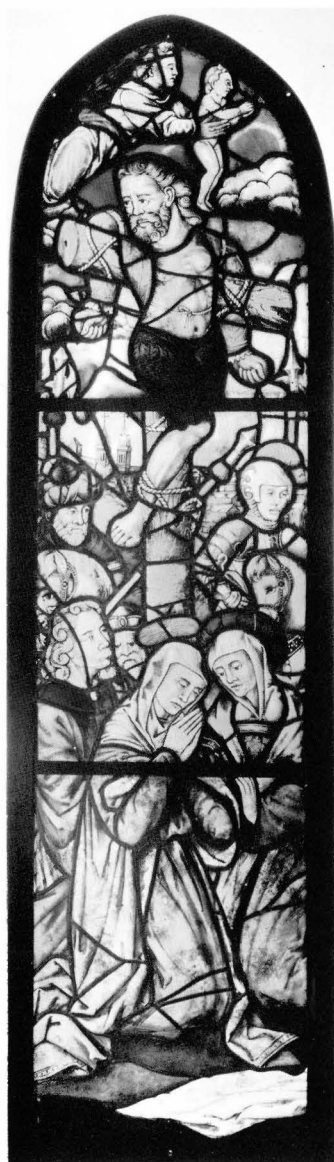
Each lancet composed of three panels;  
some replacements, concentrated in  
the lower portions of a and b

*Provenance:* William Walters,  
Baltimore

Unpublished

46.33a, b, c

M.W.C.



a



b



c



## TWO FOUR-PART ROUNDELS WITH ARMS AND SECULAR SCENES

### A. Hunting Scenes

### B. Tournament Scenes

*Arms:* B. (CENTER) Dexter, azure a "Frauenadler" or (for Nuremberg); Sinister, or a demi-eagle displayed sable armed gules impaling bendy of six gules and argent (for Nuremberg). In base, azure a dart and three stars of six points two and one (unidentified). (UPPER FOIL) Or a double headed eagle displayed sable armed and crowned or. In escutcheon of pretense Austria impaling Nuremberg (the Empire) Germany, Nuremberg

A. c. 1500; B. Dated 1508

Pot metal; white glass with silver stain

Diameter: A. 31.2 (12¼); B. 31.2 (12¼)

A. Left hand foil is an early replacement; B. Lower part of lefthand scene and part of border, lower right replaced. Sinister pale of sinister arms is a stopgap  
*Provenance:* H.G. Gutekunst, Stuttgart; Eugen Felix, Leipzig; John

Stillwell, New York; A.S. Drey, Munich

*Bibliography:* Hermann Schnitz, *Die Glasgemälde des königlichen Kunstgewerbemuseums in Berlin*, 2 vols. (Berlin, 1913), 1:155-156, ill. 257-258, 2:11, 15, pls. 192 and 266; Franz Stadler, *Hans von Kulmbach* (Vienna, 1936), 104, pl. 3, no. 6a; Friedrich Winkler, "Nürnberger vierpass-Scheiben und ihre Entwerfer," *Pantheon* 28 (1941), 243-249, pls. 1 and 7; Friedrich Winkler, *Die Zeichnungen Hans Suess von Kulmbachs und Hans Leonhard Schäfeleins* (Berlin, 1942), 88, pl. 97; *Bulletin of the Walters Art Gallery* 12, no. 5 (February, 1960), n.p.; Hans Wentzel, "Schwäbische Glasmalereien aus dem Umkreis des Hausbuchmeisters," *Pantheon* 24 (1966), 360; Rüdiger Becksman, "Das 'Hausbuchmeisterproblem' in der mittelhheinischen Glasmalerei," *Pantheon* 26 (1968), 359, n. 35; 3000 Years (1982), 9, fig. 15 (B).

A. 46.75

B. 46.76

## ROUNDEL WITH SHIELD OF ARMS

*Arms:* Argent (?) a cross engrailed, impaling argent a double-headed eagle displayed sable (unidentified)

Low Countries ?

Early 16th century

White glass with silver stain

Diameter: 11 (4¼)

Breaks mended with lead and a stopgap in the cartouche

*Provenance:* William Walters, Baltimore

Unpublished

(not illustrated)

46.31

M.W.C.

## THE MEETING OF DAVID AND JONATHAN

Switzerland

1519

*Inscription:* HER PROPST ZV EMPRACH

1519

Pot metal; white glass with silver stain and enamel

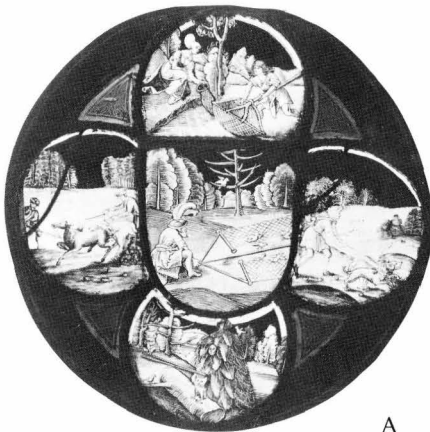
38.8 x 27.2 (15¼ x 10¾)

Architecture above scene at top is a replacement

*Provenance:* Unknown

Unpublished

46.54



A



B



46.54

## THE ASCENSION

Germany, Upper Rhenish

c. 1520

Pot metal; white glass with silver stain and sanguine

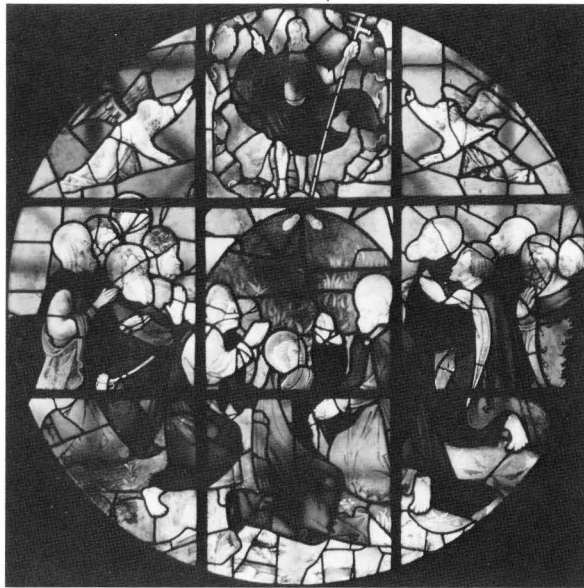
Diameter: 83.8 (33) approx.

Panel with figure of Christ is a stopgap; head of the Virgin is modern

*Provenance:* Unknown

Unpublished

46.43



46.43

## RESURRECTION OF THE DEAD WITH THE VIRGIN AND ST. JOHN

South Lowlands, Flanders or Brabant

1515-1525

Pot metal; white glass with silver stain

68.5 x 45.7 (27 x 18)

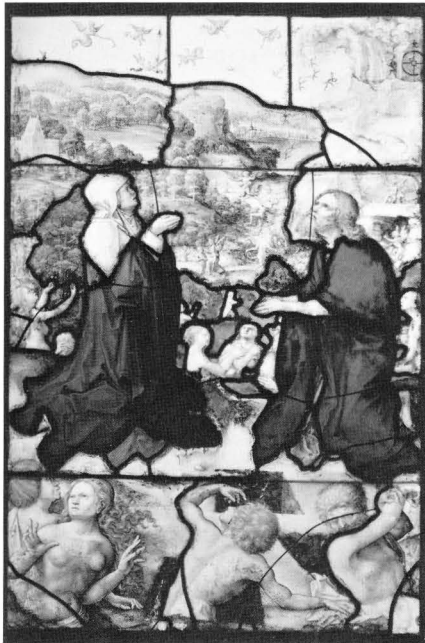
Piece in lower right corner is a replacement; some mending leads

*Provenance:* George William

Jerningham, Eighth Baron Stafford, Costessey Hall, Norfolk; Grosvenor Thomas, London

*Bibliography:* Verdier (1960), n.p.

46.80



## SAINT ANDREW AND A DONOR

*Arms:* Two shields in spandrels: Or a hausmark sable (not shown)

South Lowlands, Flanders or Brabant

c. 1520-1550

*Inscription:* on canopy: SANCTUS

ANDREAS

Pot metal; white glass with silver stain

70.2 x 47.6 (27<sup>7</sup>/<sub>8</sub> x 18<sup>3</sup>/<sub>4</sub>)

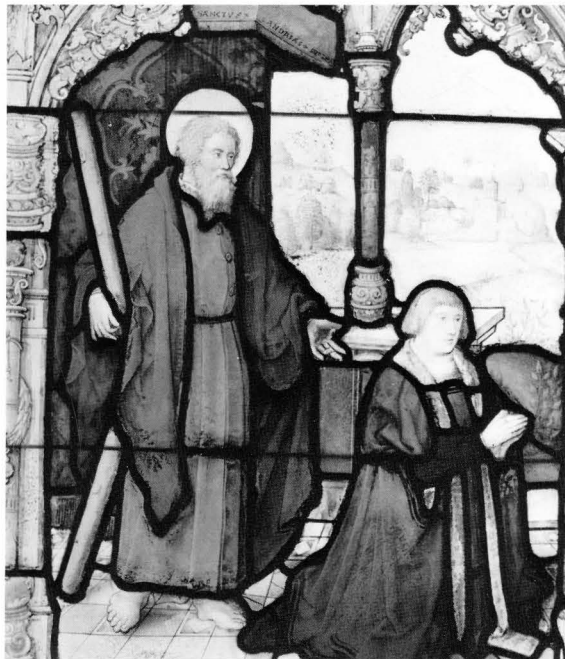
*Inscription* above panel is a replacement (not shown), some mended cracks

*Provenance:* George William

Jerningham, Eighth Baron Stafford, Costessey Hall, Norfolk; Grosvenor Thomas, London

*Bibliography:* 3000 Years (1982), 11, no. 16.

46.81



Detail

# ARCHITECTURAL WINDOW HEAD WITH ANGELS

France

c. 1530-1550

Pot metal; white glass with silver  
stain and sanguine

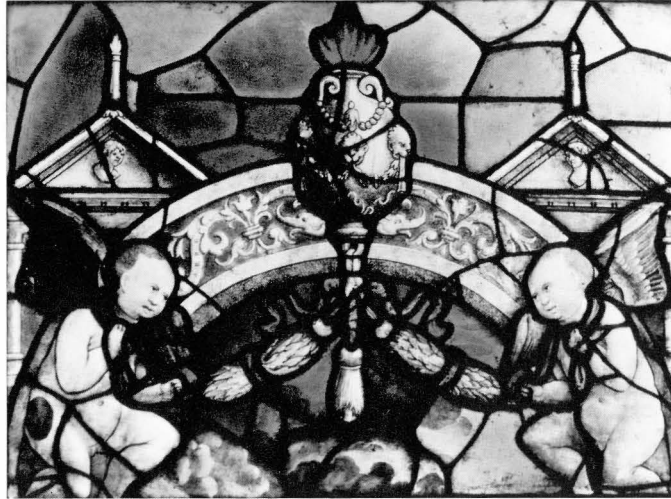
69.2 x 90.0 (29¼ x 35¾)

Some replacements in lower left  
corner of panel

*Provenance:* Unknown

Unpublished

46.58



# THE VIRGIN AND CHILD WITH A HOST OF SAINTS AND FOUR SHIELDS

*Arms:* Not blazoned

Switzerland

1536

*Inscription:* SOLA VIRTUS NO MORITVRI

1536

Pot metal; white glass with silver  
stain and enamel

49.5 x 38.5 (19½ x 15⅝)

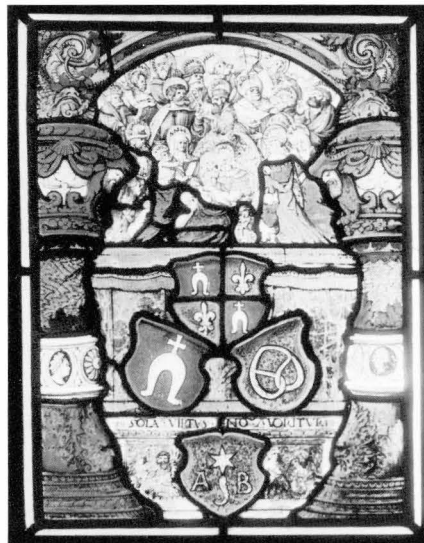
Replacement piece in lower right-  
hand corner of scene

*Provenance:* Countess de Bourg, Paris;

A. Seligmann, Rey & Co., New York

Unpublished

46.48



# HERALDIC PANEL WITH ARMS OF JACOB WELSER

*Arms:* Per pale argent a demi fleur-de-lis gules, and the second a demi fleur-de-lis of the first; crest: on a barred helm afronté a ducal coronet and thereon a pair of wings afronted and charged as the field; a mantle of the second and the first

Dexter: Gules a sea lion rampant or (for Imhoff)

Sinister: Or a sabot sable and argent  
Germany, Nuremberg ?

c. 1550

*Inscription:* IACOB WELSER

Pot metal; white glass with silver  
stain

Diameter 29.8 (11¾)

Some mending leads throughout panel

*Provenance:* A. Pickaert, Nuremberg;

Eugen Felix, Leipzig; A. v. Eye,

Leipzig; John E. Stillwell, New York;

A.S. Drey, New York

*Bibliography:* Verdier (1960), n.p.

46.77



46.48

46.77

### HERALDIC PANEL WITH A LADY

*Arms:* Per fess azure and argent; crest: (dexter) a swan couped proper, (sinister) on a ducal coronet a demi-falcon displayed sable crowned or; mantling (dexter) azure and argent, (sinister) sable and or  
Switzerland

1556

*Inscription:* Qiuellfriderich Graff . . . / en und Lantgraff zug Qüell . . . / kerz zu keutzen • Anno 1556

Pot metal; white glass with silver stain and enamel

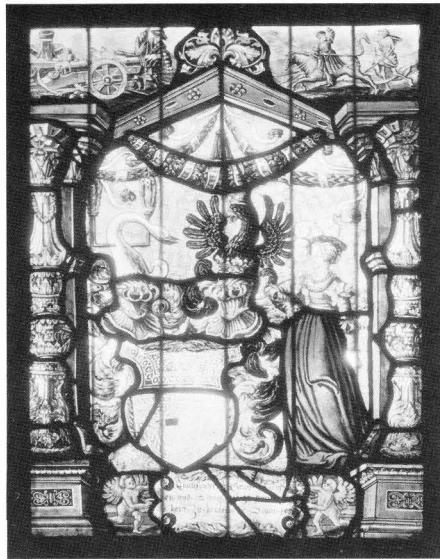
69.0 x 55.5 (27<sup>1</sup>/<sub>8</sub> x 21<sup>7</sup>/<sub>8</sub>)

Mended cracks in inscription make reading difficult

*Provenance:* Unknown

Unpublished

46.53



### HERALDIC PANEL WITH THE ARMS OF HANS IN THURM AND HIS WIFE

*Arms:* (LEFT) Azure a lion's head to sinister or (Im Thurm); crest: on a barred helm to sinister a lion's head in profile or; mantling azure and or; (RIGHT) or a falcon displayed sable (Stohar); crest: on a barred helm to dexter a ducal coronet and thereon a demi-falcon displayed as the field; mantling or and sable  
Switzerland, Schaffhausen

1570

*Inscription:* Hanns Im Thurm zu Schaffhausen / .AO 1570

Pot metal; white glass with silver stain and enamel

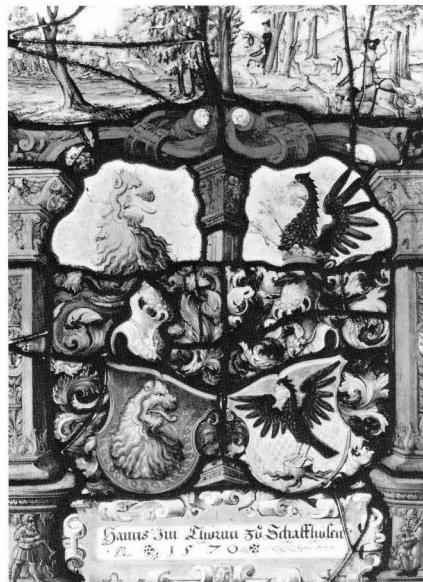
47.0 x 36.2 (18<sup>1</sup>/<sub>4</sub> x 14<sup>1</sup>/<sub>4</sub>)

Mended cracks throughout panels

*Provenance:* Henry G. Marquand, New York

Unpublished

46.45



Detail

### HERALDIC PANEL WITH ARMS OF JAKOB THALFINGER

*Arms:* Azure a bend argent; crest: a hausmark sable; mantling of the colors

Switzerland

1561

*Inscriptions:* above: In Alle Svitzfindigkeit

below: Herr Jakob/ Thalfinger • 1561

Pot metal; white glass with silver stain and enamel

Frame: 48.3 x 92.5 (19 x 36<sup>3</sup>/<sub>8</sub>)

Panel: 35.6 x 20.3 (14 x 8) approx.

Base of column on left restored

*Provenance:* Unknown

Unpublished

46.61



**HERALDIC PANEL: ARMS OF GEROLD I ZURLAUBEN, ABBOT OF RHEINAU, AND SYMBOLS OF FOUR EVANGELISTS**

*Arms:* Quarterly, 1 and 4 azure a fish argent (Rheinau), 2 pourpure on a triple mount vert a tree branch coupé and leafed proper (Zur Lauben), 3 pourpure on a triple mount vert an S argent between two bells or (unidentified); crest: abbot's mitre crozier and stole floating Switzerland, Zurich ?

1600

*Inscription:* Geroldus abbt des wirtigen Gottshüs und/ Kloster Ryhnaou/ 1600

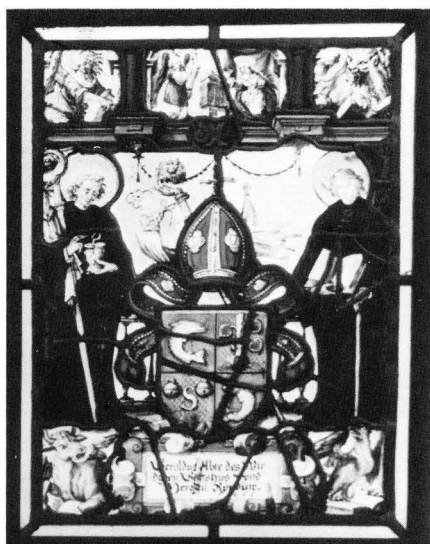
Pot metal; white glass with silver stain and enamel

42.0 x 32.0 (16½ x 12½)

Some mended cracks

*Provenance:* Countess de Bourg, Paris; A. Seligmann, Rey & Co., New York Unpublished

46.49



**MARRIAGE PANEL WITH BOATING SCENE**

*Arms:* Gules with hausmark Attributable to Hans Weiss Switzerland, Canton Glarus 17th century

*Inscription:* Jacob Herttach der zitt Schiffknächt / uff dem Niderwasser · Eelisabett mänzi sin · e / Gmachell 160[.]

Pot metal and white glass with enamels and silver stain

35 x 23 (13¼ x 9½)

Modern edge fillets; many cracks and much loss of enamel

*Provenance:* William Walters, Baltimore

Unpublished

46.60

M.W.C.



**THE JUDGEMENT OF SOLOMON AND TWO SHIELDS**

*Arms:* Not blazoned Switzerland

1602

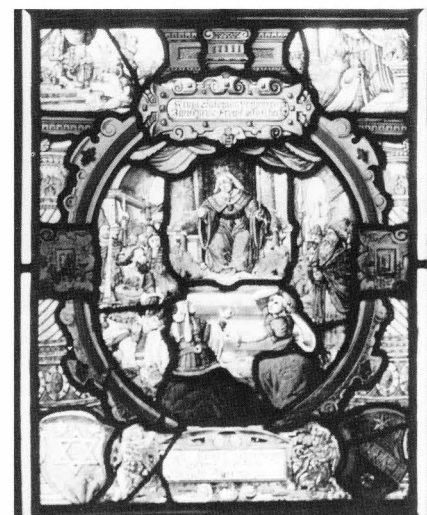
*Inscriptions:* cartouche above: Kinig Salomon vrihey rectz/ Switchen 2 Frowe und also schertz cartouche below: 1602 (inscription illegible)

Pot metal; white glass with silver stain and enamel

50.0 x 38.0 (19⅞ x 15)

*Provenance:* Countess de Bourg, Paris; A. Seligmann, Rey & Co., New York Unpublished

46.47



**VIRGIN AND CHILD WITH ARMS  
OF HANS LOCHMAN**

*Arms:* (UPPER) Or an eagle displayed sable crowned or armed and beaked gules (The Empire); mantling or and sable; (LOWER) Azure a hausmark or (Lochman)

Switzerland, Zurich

1609

*Inscriptions:* over Virgin: I H S  
on cartouche below: Hanss Lochman ·  
1609

Pot metal; white glass with silver  
stain and enamel

57.7 x 44.0 (22¾ x 17½)

Upper scenes lost; center of eagle  
shield replaced

*Provenance:* Countess de Bourg, Paris;  
A. Seligmann, Rey & Co., New York  
Unpublished

46.50



**ARMS OF THE OLD CANTON OF  
ZURICH AND TOWNS OF ITS  
JURISDICTION**

*Arms:* Per bend argent and azure  
twice repeated (Zurich); (ABOVE) Or an  
eagle displayed sable armed and  
beaked gules (The Empire); crest: an  
Imperial crown; supporters, two lions  
Switzerland, Zurich

1618

*Inscription:* below Zurich arms: 1618  
Pot metal; white glass with silver  
stain and enamel

50.2 x 41.5 (19½ x 16½)

Many leaded cracks

*Provenance:* Henry G. Marquand,  
New York

Unpublished

46.46



**HERALDIC PANEL WITH ARMS OF  
JOHANN SEGLER**

*Arms:* Azure a ship in full sail proper;  
crest: on a ducal coronet a ship's mast  
with filled sail proper; mantling azure  
and argent

Switzerland

1620

*Inscription:* Johann Segler 1620

Pot metal; white glass with silver  
stain and enamel

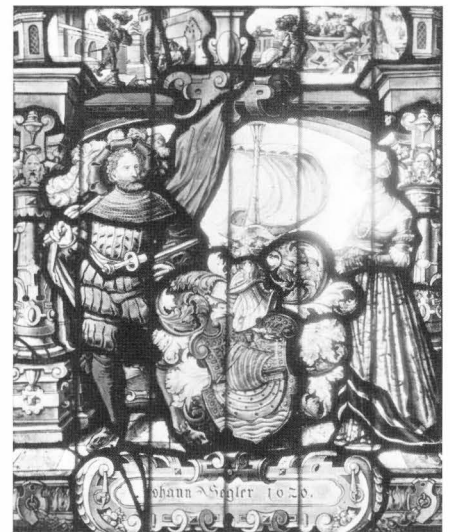
65.3 x 55.3 (25¾ x 21¾)

Some mended cracks

*Provenance:* Unknown

Unpublished

46.73



## TWO HUNTSMEN WITH COATS OF ARMS

*Arms:* (LEFT) Azure in base a fish proper and in chief an arrow proper between two stars of six points or (unidentified); (RIGHT) or a wine flask holding a bunch of grapes proper (unidentified)

Switzerland

1629

*Inscriptions:* top: Mattg/ Zog  
below: Hanz Stoll Weÿbell/ Zu Markt  
und Jacob sin/ arz zu Buoch • 1629  
Pot metal; white glass with silver  
stain and enamel

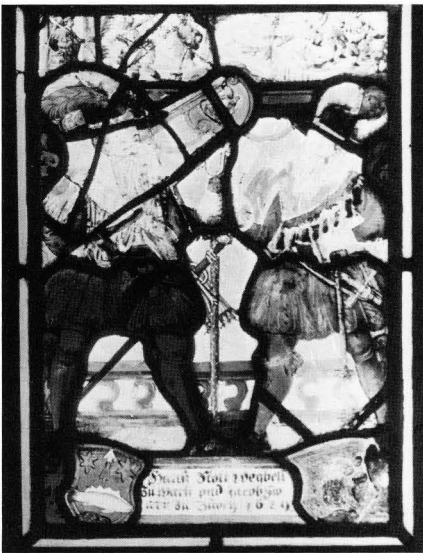
38.7 x 28.0 (15¼ x 11)

Several cracks

*Provenance:* Unknown

Unpublished

46.56



## PANEL WITH ALLEGORICAL FIGURES

*Arms:* Not blazoned

Switzerland

Dated 1642

*Inscription:* not transcribed

White glass with silver stain and  
enamel

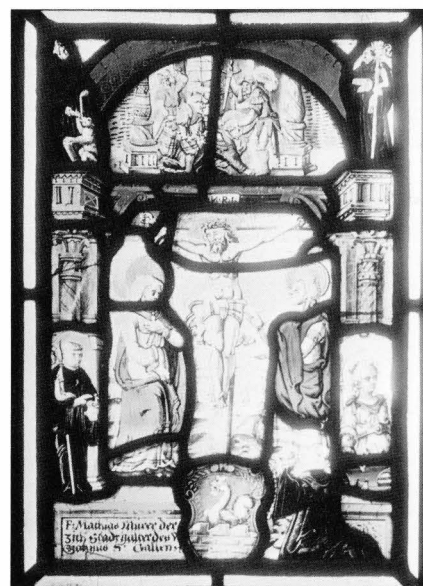
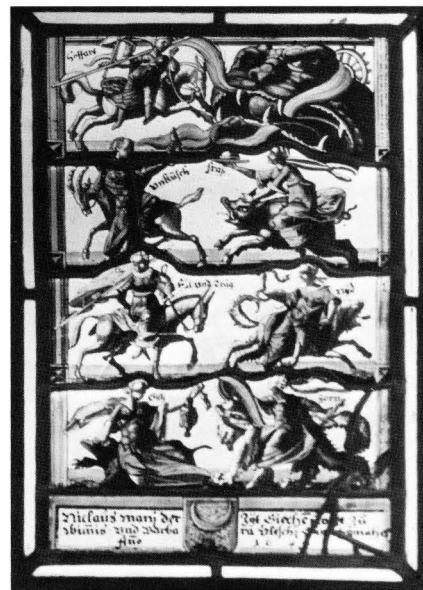
40.0 x 28.4 (15¾ x 11⅓)

Several cracks

*Provenance:* Unknown

Unpublished

46.57



46.59

## ARMS OF RUOCHER AND BILLIGER WITH STS. ANDREW AND BARBARA

*Arms:* Not blazoned

Switzerland

1648

*Inscription:* Andreas Ruocher/ der zit  
Sechser uñ/ Kilchmeier zu Rhain/ und  
Barbara Billigerin/ sin husfr • 1648

Pot metal; white glass with silver  
stain and enamel

38.1 x 28.0 (15 x 11)

Some breaks in scene; surrounding  
fillet modern

*Provenance:* Unknown

Unpublished

46.55



## THE CRUCIFIXION WITH A MONASTIC DONOR AND STS. GALLUS AND OTHMAR

*Arms:* Not blazoned

Switzerland

c. 1670-1680

*Inscriptions:* above cross: INRI  
below: F • Mathias Murer der/ zich  
Stadr Galar des W. . ./ Monāus S.  
Gallen

Pot metal; white glass with silver  
stain and enamel

39.0 x 22.8 (15⅓ x 10⅓)

Several replacements including figures  
at sides and perhaps the arms

*Provenance:* Unknown

Unpublished

46.59

**A COUNCIL WITH THE ARMS OF  
A GUILD**

*Arms:* Not blazoned  
Switzerland  
1695

*Inscription:* over central scene: Hr.  
Johann Martin ein-/ berger Disser zeit  
vogt zu Loftstetten

in scrolls over shields: INS  
below: 1695

Pot metal; white glass, silver stain  
and enamel

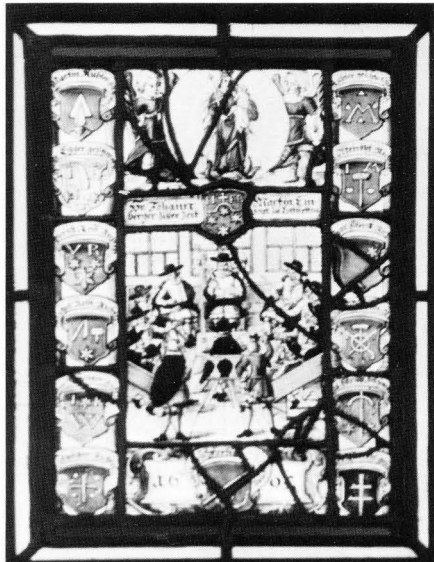
42.3 x 32.4 (16 $\frac{5}{8}$  x 12 $\frac{3}{4}$ )

Mending leads throughout panel

*Provenance:* Unknown

Unpublished

46.64



**ALLIANCE PANEL OF JOHANN  
HEINRICH HIRTZEL AND  
VIOLANDA VON SALIS**

*Arms:* Quarterly, 1 and 4 argent a stag  
lodged gules (Hirtzel); 2 and 3 per fess  
of five azure and argent (von Salis);  
crest: (dexter) on a wreath of the  
colors a demi-stag issuant gules  
(sinister) from a ducal coronet a demi-  
angel crowned and winged or garbed  
azure; mantling (dexter) gules and  
argent, (sinister) azure and or  
Jakob Weber II from Winterthur  
Switzerland, Zurich

1683

*Inscriptions:* top, on canon: BELLVM

on staff right: FAMA

on right banner: IVTITIA

on right shield: CVP/DO

on center shield FORTI-/ TVDO/ PARIT/  
HONO/REM

left column: Deus sit Nobiscum

right column top: MINERVA

right column base: I. Web: M. W.

bottom cartouche: Joha $\ddot{n}$  Heinrich

Hirtzel Rittmeister und/ des Rahts

Lobl: Statt Zurich diser Zeit Grichts-/

ker der Herschafft (Elggöw und Fr.

Violan-/da Hirtzlin gebohrne von Salis  
sein Ehegma-/hel A $^{\circ}$  1683

Signed: I.WEB. M.W.

Pot metal; white glass with silver  
stain and enamel

50.2 x 38.1 (19 $\frac{3}{4}$  x 15)

Some unmended cracks in upper left  
and across arms in panel

*Provenance:* Countess de Bourg, Paris;  
A. Seligmann, Rey & Co., New York  
Unpublished

46.51



46.51

**FRAGMENTS**

Fragments include a fifteenth- or  
sixteenth-century heraldic device cut  
into a roundel shape (46.29) and a  
monkey painted in enamels (46.32).

M.W.C.



PRIVATE COLLECTION

M.H.C.

**PANE WITH DROLLERY: GOAT  
BLOWING A HORN**

England or France

1320-1330

White glass with silver stain

13.5 x 8.4 (5 <sup>3</sup>/<sub>8</sub> x 3 <sup>3</sup>/<sub>8</sub>)

*Provenance:* Canterbury ?; with  
Barling of London, 1985

Unpublished

unnumbered



# **NEW JERSEY**

# MONTCLAIR

THE MONTCLAIR ART MUSEUM

L.M.P.

## HERALDIC PANEL

*Arms:* Argent damasked a cross gringolée gules, on the field two quatrefoils gules 2 and 3; with helm and mantling; crest: rising from a coronet a demi-griffin displayed of the same; supporters: St. John the Evangelist (inscribed) and an allegorical female figure  
France, Alsace

1607

*Inscriptions:* top cartouche:  
In unglück hab eine Lebensmuth/  
Traw Gott dein sach soll werden gutt/  
Dan hoffnung ist der Tugend zier/  
Aüf hofnung werden erhalten wier/  
Hoffnung spricht hab ein gutten muth/  
Verzag nicht es wirdt als werden gutt  
on cartouche over demi-griffin: Ich  
Wags Frölich/ Gott fügs glücklich  
on left: S · IOANES ·

on the cartouche below; Christoff  
Merckhel / bach ANNO 1607

White glass with silver stain and  
enamels

38.0 x 28.0 (15 x 11<sup>1</sup>/<sub>16</sub>)

Several unattended breakages; the  
Evangelist possibly a stopgap

*Provenance:* Gift of the Estate of  
James Turner

Unpublished

43.631



## NEW BRUNSWICK

RUTGERS UNIVERSITY, THE JANE VOORHEES  
ZIMMERLI ART MUSEUM L.M.P.

### WELCOME PANEL

*Arms:* Argent a bend vivrée tenné,  
two lions rampant or  
Switzerland

Dated 1657

White glass with silver stain; flashed  
and abraded glass; enamel

34 x 26.5 (13 3/8 x 10 3/8)

Minor breakage and loss

*Provenance:* Gift of Robert Kriender,  
New York, 1960

Unpublished

60.16.35





# PRINCETON

PRINCETON UNIVERSITY, THE ART MUSEUM

V.C.R. and N.M.

## THE TORTURE OF SAINT GEORGE

France, Chartres, Cathedral of Notre Dame, bay CVII, choir clerestory

1215-1220

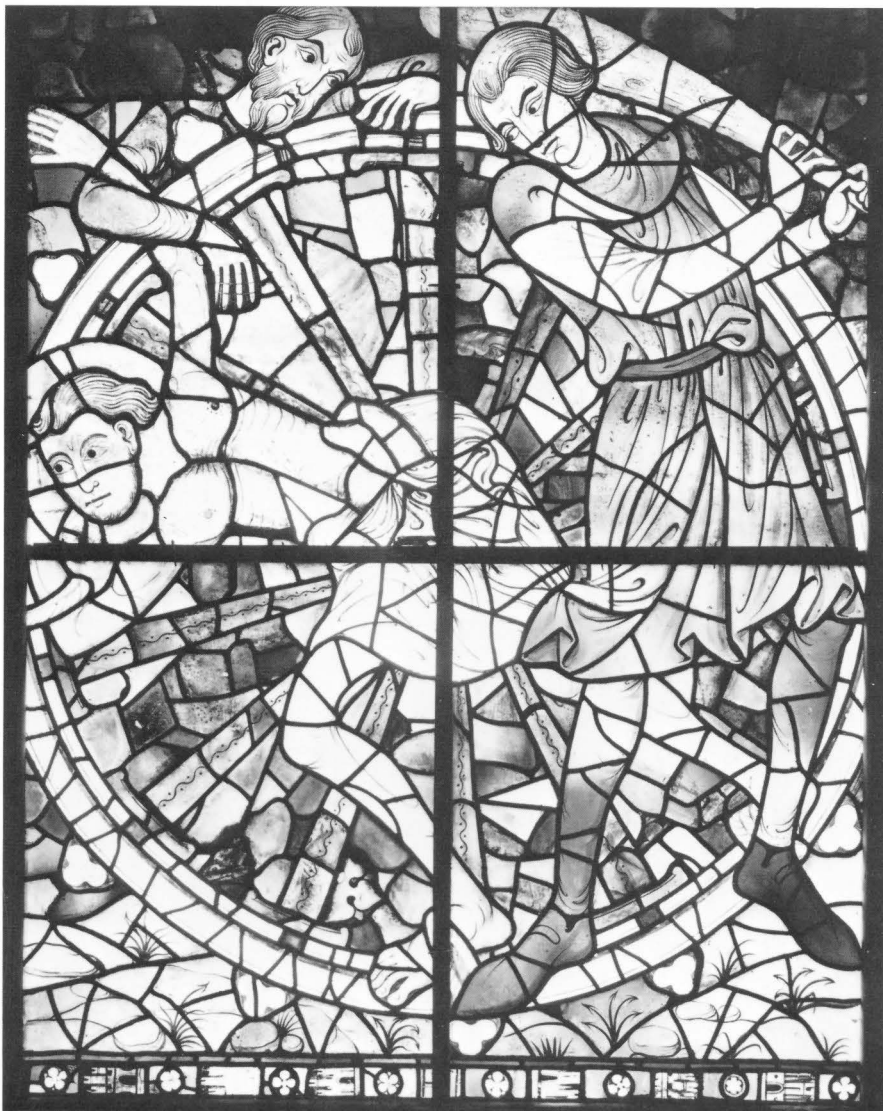
Pot metal

170.0 x 131.0 (67 x 51½)

Upper left quadrant substantially intact, remainder replacement or stopgap

*Provenance:* E. Ruegg, Lausanne, Switzerland

*Bibliography:* W. F. Stohlman, "A Stained Glass Window of the Thirteenth Century," *Art and Archeology* 20 (1925), 135 color ill.; Yves Delaporte, *Les Vitraux de la cathédrale de Chartres* (Chartres, 1926), 450-452; W. F. Stohlman, "A Stained Glass Window from Chartres Cathedral," *Bulletin of the Department of Art and Archeology of Princeton University* (October, 1927), 3-9; W. F. Stohlman, "A Window from Chartres," *The Arts*, 12:1 (November 1927), 271-274; Frankl (1944), 11; *Princeton Museum* 13:1 (1954), 3 and cover; Louis Réau, *Iconographie de l'art chrétien* 3:2 (Paris, 1968), 577; Henry Graham, "A Reappraisal of the Princeton Window from Chartres," *Princeton Museum* 21:2 (1962), 30-45; Louis Grodecki, *Chartres* (Paris, 1963), 192-196; *Princeton Museum* 29:1 (1970), 28-29; Jane Hayward in Hoffmann (1970), no. 212. 71 (Museum purchase, Trumbull-Prime Fund)



### BORDER SECTION

France, Soissons, Cathedral of Saint-Gervais-et-Saint-Protais, or Braine, Abbey Church of Saint-Yved

c. 1200/1205-1230

Pot metal

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

Releading obstructive

*Provenance:* Bashford Dean, New York; Carl Otto von Kienbusch, New York

*Bibliography:* *Princeton Museum* 6, nos. 1-2 (1947), 8.

46-103 (Gift of Carl Otto von Kienbusch for the Carl Otto von Kienbusch, Jr., Memorial Collection)



### GRISAILLE PANEL WITH FOLIATE DESIGN

Germany

13th century, second half

Pot metal and white glass

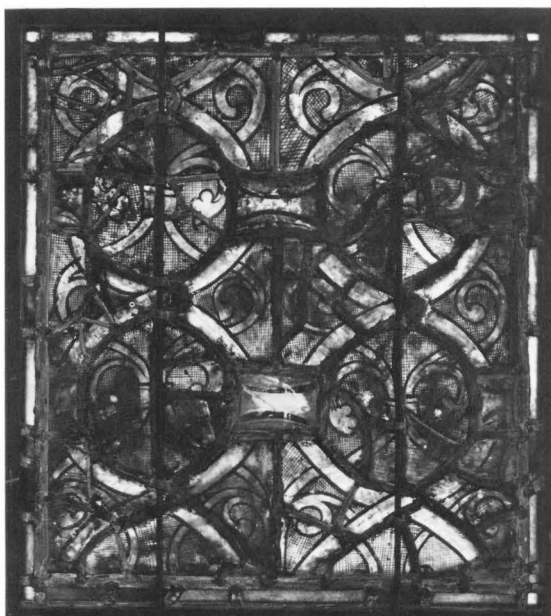
59.0 x 53.0 (23 $\frac{1}{4}$  x 20 $\frac{7}{8}$ )

Heavy corrosion overall, some replacement

*Provenance:* Carl Otto von Kienbusch, New York

*Bibliography:* *Princeton Museum* 37:1 (1978), 40.

77-38 (Bequest of Carl Otto von Kienbusch for the Carl Otto von Kienbusch, Jr., Memorial Collection)



### GRISAILLE LANCET HEAD

France, Bourges ?

c. 1280

Pot metal and white glass

51.0 x 54.0 (20 $\frac{1}{8}$  x 21 $\frac{1}{4}$ )

A few stopgaps and replacements on lower right

*Provenance:* Edouard Didron, Paris; Bashford Dean, New York; Carl Otto von Kienbusch, New York

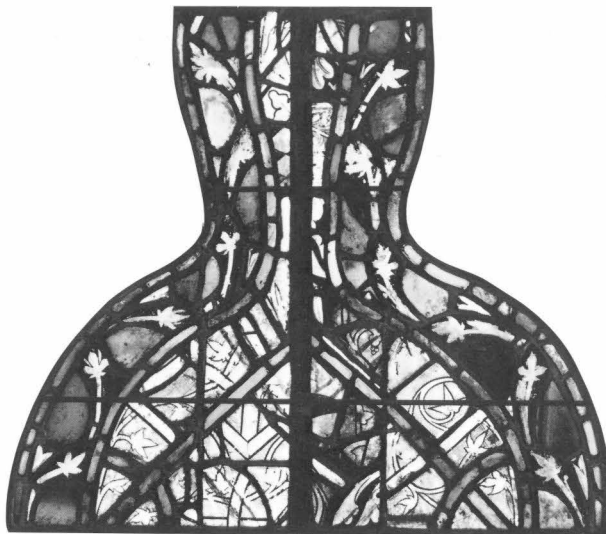
*Bibliography:* Bashford Dean, "The Exploration of a Crusaders' Fortress in Palestine," *Bulletin of the Metropolitan Museum of Art* 22:2 (1927), 43, fig. 58; Frankl (1944), 11-13; Kienbusch (1956), no. 57; J.S. Olin, B.A. Thompson, E.V. Sayre, "Characterization of Medieval Window Glass by Neutron Activation Analysis," *Developments in Applied Spectroscopy* 10 (1972), 33-40.

43-65 (Gift of Carl Otto von Kienbusch for the Carl Otto von Kienbusch, Jr., Memorial Collection)



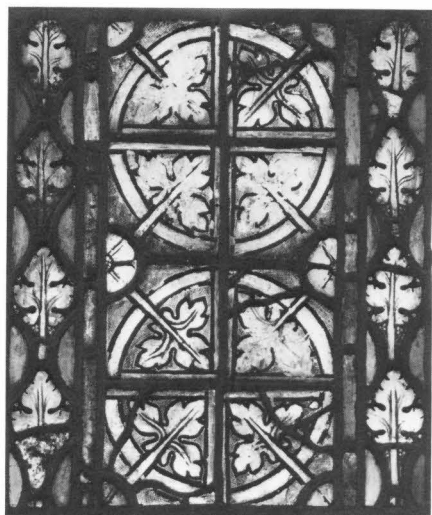
### GRISAILLE LANCET HEAD

France  
Late 13th century  
Pot metal and white glass  
59.1 x 69.2 (23¼ x 27¼)  
Extensive recutting, many stopgaps  
and some replacements throughout  
*Provenance:* Carl Otto von  
Kienbusch, New York  
*Bibliography:* *Princeton Museum* 37:1  
(1978), 40.  
77-37 (Bequest of Carl Otto von  
Kienbusch for the Carl Otto von  
Kienbusch, Jr., Memorial Collection)



### TWO ELEMENTS FROM A CARPET WINDOW WITH FOLIATE BORDERS

Germany, Bavaria; or Austria ?  
c. 1300  
Pot metal and white glass  
45.1 x 45.1 (17¾ x 17¾)  
*Provenance:* Edouard Didron, Paris;  
Bashford Dean, New York; Carl Otto  
von Kienbusch, New York  
*Bibliography:* *Princeton Museum*  
6, nos. 1-2 (1947), 8.  
46-96 (Gift of Carl Otto von  
Kienbusch for the Carl Otto von  
Kienbusch, Jr., Memorial Collection)



### GRISAILLE PANEL

France, Troyes, Church of Saint-  
Urbain  
c. 1300  
Pot metal and white glass  
31.0 x 29.5 (12⅜ x 11⅞)  
*Provenance:* Edouard Didron, Paris;  
Bashford Dean, New York; Carl Otto  
von Kienbusch, New York  
*Bibliography:* O.F. Jossier,  
*Monographie des Vitraux de Saint-  
Urbain de Troyes* (Troyes, 1912), 70,  
92-93; *Princeton Museum* 6, nos. 1-2  
(1947), 8; Louis Grodecki, "Les  
Vitraux de Saint-Urbain de Troyes,"  
*Congrès archéologique de France* 113  
(1955), 136-137; Robert G. Calkins, *A  
Medieval Treasury* [exh. cat., Andrew  
Dickson White Museum of Art,  
Cornell University] (Ithaca, New  
York, 1968), 149, no. 68; Dorothy  
Gillerman, *Transformations of the  
Court Style, Gothic Art in Europe  
1270-1330* [exh. cat., Brown  
University] (Providence, Rhode Island,  
1977), 147, no. 57.  
46-97 (Gift of Carl Otto von  
Kienbusch for the Carl Otto von  
Kienbusch, Jr., Memorial Collection)



# HEAD OF AN ANGEL

England

c. 1425

Pot metal; white glass with silver stain

Diameter: 42.0 (16½)

head: 17.0 (6¾)

Stopgaps and replacements surround head

*Provenance:* Bashford Dean, New York; Carl Otto von Kienbusch, New York

*Bibliography:* Robert G. Calkins, *A Medieval Treasury*, [exh. cat., Andrew Dickson White Museum of Art, Cornell University] (Ithaca, New York, 1968), 148, no. 67; *Princeton Museum* 6, nos. 1-2 (1947), 8; Mickenberg (1985), no. 115, pl. IX. 46-98 (Gift of Carl Otto von Kienbusch for the Carl Otto von Kienbusch, Jr., Memorial Collection)



## A PAIR OF GRISAILLE LANCET HEADS

A. Oak leaf pattern

B. Beech leaf pattern

England or France, Normandy ?

c. 1360

Pot metal; white glass with silver stain

57.0 x 61.0 (22⅞ x 24) each

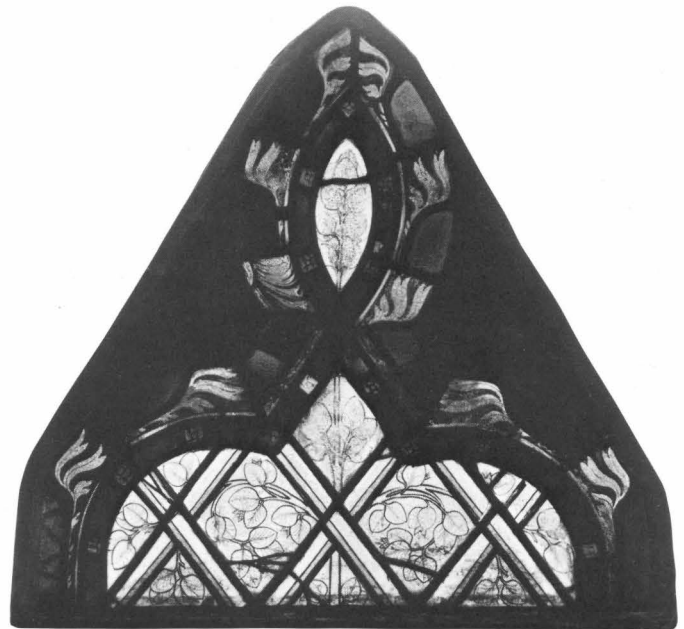
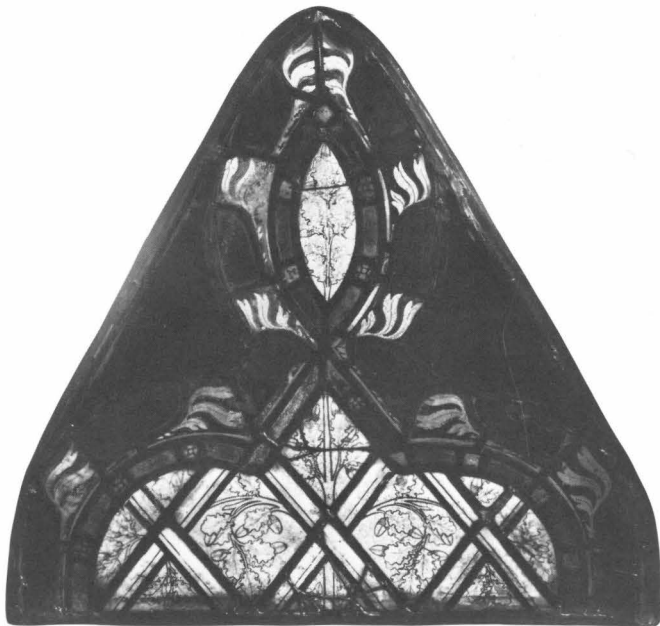
Some stopgaps and replacements throughout; (B) some repainting

*Provenance:* Bashford Dean, New York; Carl Otto von Kienbusch, New York

*Bibliography:* Frankl (1944), 11-13, figs. 3-5 (A), figs. 4, 6 (B); Kienbusch (1956), no. 58 (A).

A. 43-121

B. 69-73 (Gifts of Carl Otto von Kienbusch for the Carl Otto von Kienbusch, Jr., Memorial Collection)



B

A



**MALE HEAD FROM A LARGE  
FIGURE**

France

c. 1425

Pot metal; white glass with silver  
stain

25.0 x 21.0 (9 $\frac{7}{8}$  x 8 $\frac{1}{4}$ ) head only

Head surrounded by stopgaps

*Provenance:* Edouard Didron, Paris;  
Bashford Dean, New York; Carl Otto  
von Kienbusch, New York

*Bibliography:* *Princeton Museum* 6,  
nos. 1-2 (1947), 8.

46-99 (Gift of Carl Otto von  
Kienbusch for the Carl Otto von  
Kienbusch, Jr., Memorial Collection)



**SAINT LOUIS OF FRANCE  
AGAINST THE SARACENS**

France, Riom, Palais de Justice

1465-1475

Pot metal; white glass with silver  
stain

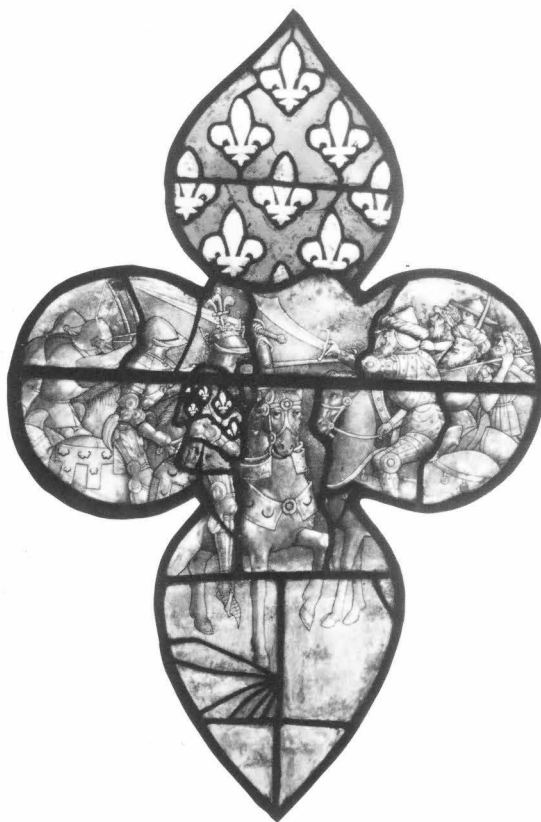
102.0 x 69.0 (40 $\frac{1}{8}$  x 27 $\frac{1}{8}$ )

Poor leading

*Provenance:* Susan D. Bliss, New  
York

*Bibliography:* Louis Grodecki, "Un  
panneau français au Musée de  
Princeton et les vitraux de Riom," *La  
Revue des arts* 4 (1951), 209-221, ill.  
p. 211.

50-26 (Gift of Susan D. Bliss)



**SAINT JAMES UNDER A CANOPY**

England, West Country ?

15th century, second half

Pot metal; white glass with silver  
stain

127.0 x 39.0 (50 x 15 $\frac{3}{8}$ )

A few stopgaps in the background

*Provenance:* Roy Grosvenor Thomas,  
New York; Joseph Brummer, New  
York; Carl Otto von Kienbusch, New  
York

*Bibliography:* Grosvenor Thomas  
Stock Book no. 1, 36-37, item no. 381;  
*Princeton Museum* 37:1 (1978), 40.

77-43 (Bequest of Carl Otto von  
Kienbusch for the Carl Otto von  
Kienbusch, Jr., Memorial Collection)





A, B



C, D

#### FOUR PANELS FROM A DEVOTIONAL SCENE

A. Man of Sorrows

B. Virgin

C. Female Saint

D. Youthful male Saint with book

Germany or France, Rhineland ?

1430-1500

Pot metal; white glass with silver stain

A, B: 35.0 x 58.0 (13 $\frac{3}{4}$  x 22 $\frac{7}{8}$ )

C, D: 35.0 x 37.0 (13 $\frac{3}{4}$  x 14 $\frac{1}{2}$ )

Figures recut and set into a new composition; (B) Only portions of veil original

*Provenance:* Carl Otto von Kienbusch, New York

*Bibliography:* *Princeton Museum* 37:1 (1978), 40.

A, B. 77-40; C, D. 77-41 (Bequests of Carl Otto von Kienbusch for the Carl Otto von Kienbusch, Jr., Memorial Collection)

#### ANNUNCIATION TO THE VIRGIN

Germany, south or Italy, north ?

Late 15th or early 16th century

Pot metal; white glass with silver stain

123.2 x 66.0 (49 $\frac{1}{2}$  x 26)

Retouching; a few replacements and stopgaps; repainting

*Provenance:* Mary, Countess of Erroll; Earls of Cadogan, Culford Hall, Bury St. Edmunds

*Bibliography:* *Royal Relics, The Collection of the Late Mary, Countess of Erroll . . . with Supplementary Items* [sale cat., Rains Galleries, Sale 498, April 11] (New York, 1936), no. 127; *Sphere* (December 7, 1935), ill. 36-5 (Museum purchase)



### GRISAILLE LANCET HEAD

Germany, south

c. 1515

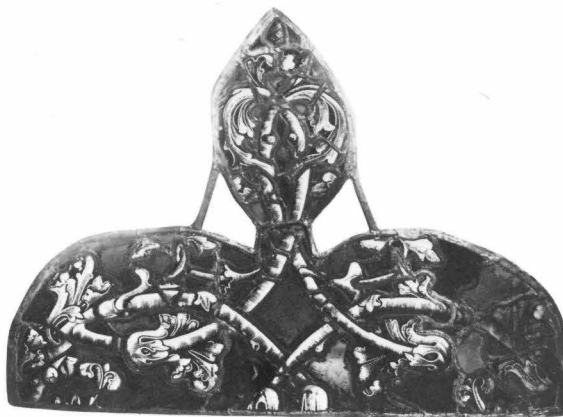
Pot metal; white glass with silver stain

71.7 x 52.0 (28¼ x 20½)

*Provenance:* Bashford Dean, New York, until 1943

*Bibliography:* Frankl (1944), 13-15, figs. 7, 8; Kienbusch (1956), no. 59.

43-122 (Gift of Carl Otto von Kienbusch for the Carl Otto von Kienbusch, Jr., Memorial Collection)



### PART OF AN ADORATION: BALTHASAR

Flanders

1500-1525

Pot metal; white glass with silver stain

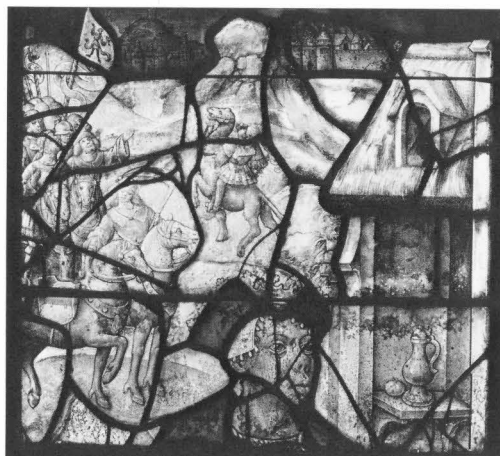
52.0 x 55.0 (21 x 22¼)

Pitting overall, minor stopgaps at edge

*Provenance:* Carl Otto von Kienbusch, New York

*Bibliography:* *Princeton Museum* 37:1, (1978), 40.

77-39 (Bequest of Carl Otto von Kienbusch for the Carl Otto von Kienbusch, Jr., Memorial Collection)



### BISHOP SAINT WITH KNEELING MALE DONOR AND SON

Germany, south

Early 16th century

Pot metal; white glass with silver stain

93.0 x 52.0 (36¾ x 20½)

Some cracks

*Provenance:* Bashford Dean, New York; Carl Otto von Kienbusch, New York

*Bibliography:* *Princeton Museum* 6, nos. 1-2 (1947), 8.

46-100 (Gift of Carl Otto von Kienbusch for the Carl Otto von Kienbusch, Jr., Memorial Collection)



**SACRIFICE WITH ANGELS  
AROUND THE ALTAR OF THE  
HOLOCAUST**

France, School of Fontainebleau  
1557

*Inscription:* 1557

White glass with silver stain and  
sanguine

52.0 x 45.0 (20½ x 17¼)

? Recutting in upper portions

*Provenance:* Edouard Didron, Paris;  
Bashford Dean, New York; Carl Otto  
von Kienbusch, New York

*Bibliography:* *Princeton Museum* 6,  
nos. 1-2 (1947), 8.

46-102 (Gift of Carl Otto von  
Kienbusch for the Carl Otto von  
Kienbusch, Jr., Memorial Collection)



**TWO HALF-LENGTH FIGURES**

A. Angel of the Annunciation

B. God the Father, blessing

France

c. 1570

*Inscription:* A. AV MARIA GRA

White glass with silver stain and  
sanguine

A: 67.5 x 47.5 (26½ x 18¾)

B: 55.0 x 46.0 (21⅞ x 18⅞)

Mending leads

*Provenance:* (A) Edouard Didron,  
Paris; Bashford Dean, New York; (A  
and B) Carl Otto von Kienbusch, New  
York

*Bibliography:* *Princeton Museum* 6,  
nos. 1-2 (1947), 8 (A); *Princeton  
Museum* 37:1 (1978), 40 (B).

A. 46-101 (Gift of Carl Otto von  
Kienbusch for the Carl von  
Kienbusch, Jr., Memorial Collection)

B. 77-42 (Bequest of Carl Otto von  
Kienbusch for the Carl Otto von  
Kienbusch, Jr., Memorial Collection)



A



B



# HERALDIC PANEL WITH THE ARMS OF VETTER FALCKENSTEIN

Arms: Gules a pelican argent  
Switzerland

1580

Inscription: Vetter Falckenstein/  
Burger Zu Zurich · 1580

Pot metal; white glass with silver  
stain; abraded red

33.8 x 22.0 (13 3/8 x 8 5/8)

Provenance: Stanley Mortimer,  
Litchfield, Ct.

Bibliography: *Princeton Museum* 22:1  
(1963), 19.

62-103 (Gift of Stanley Mortimer)



# SIX PANELS WITH SCENES FROM THE BOOK OF JUDGES

A. Gideon threshing wheat:

Judges 6:11

B. The destruction of the Altar of  
Baal: Judges 6:25

C. The pursuit of the Midianites:  
Judges 7:49

D. Gideon and the men of Ephraim (?) :  
Judges 8:1

E. Gideon beating the men of  
Succoth: Judges 8:16

F. Gideon and the tower of Peniel:  
Judges 8:17

Bernard van Orley, follower of?  
South Flanders

16th century, second quarter  
White glass with silver stain

A: 70.0 x 57.0 (27 1/2 x 22 3/8)

B: 69.0 x 53.5 (27 1/8 x 21 1/16)

C: 68.0 x 55.9 (26 3/4 x 22)

D: 69.0 x 57.0 (27 1/8 x 22 3/8)

E: 68.5 x 57.1 (27 x 22 1/2)

F: 68.0 x 55.9 (26 3/4 x 22)

Some mending leads; some stopgaps  
in C, D, and F; replacements in C and  
E

Provenance: Stanley Mortimer,  
Litchfield, Ct.

Bibliography: *Medieval, Renaissance,  
and Later Works of Art and  
Tapestries* [Sale cat., Sotheby Parke  
Bernet, Sale 4081, February 16] (New  
York, 1978), no. 56 (A); *Princeton  
Museum* 38:1 (1979), 31 (A); *Art  
Journal* 24:4 (1965), 360 (D); *Princeton  
Museum* 24:1 (1965), 23 (D);  
unpublished (B, C, E, F).

A. 78-1 (Museum purchase)

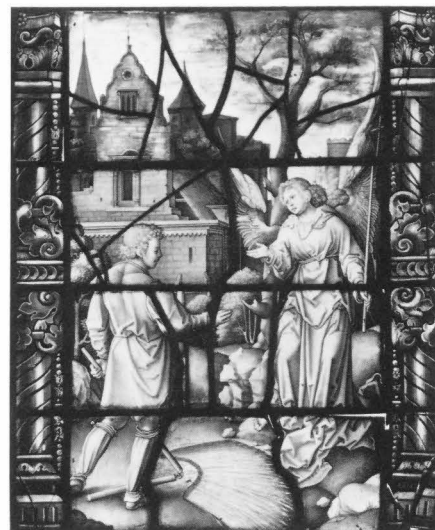
B. 60-55 (Gift of Stanley Mortimer)

C. 60-49 (Gift of Stanley Mortimer)

D. 64-188 (Gift of Stanley Mortimer)

E. 61-57 (Gift of Stanley Mortimer)

F. 60-48 (Gift of Stanley Mortimer)



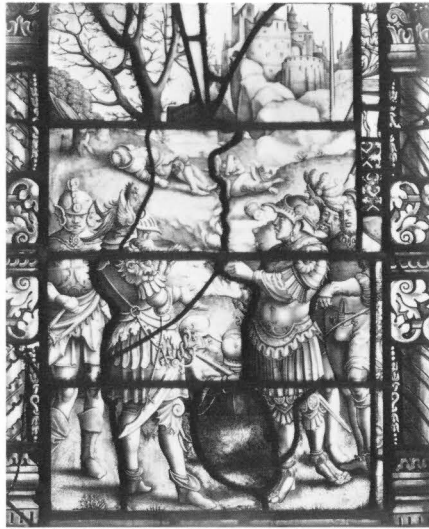
A



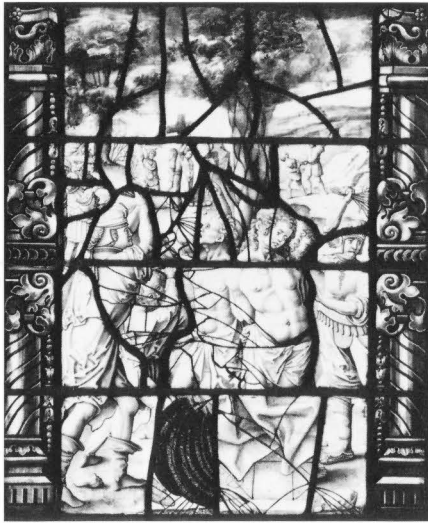
D



B



C



E



F

**VIRGIN OF THE IMMACULATE CONCEPTION; SET INTO A PANEL WITH A HUNTING SCENE AND FOUR VIRTUES**

Panel with hunting scene attributed to Hans Caspar Lang (1571-1645)  
Switzerland, Schaffhausen

1604

*Inscriptions:* top left: FORTITUDO;  
top right: SPES;  
on cartouche: Das Erwirdig  
LandCapit/el Nw̃kirch Año 1604/  
HoL (signature)

Pot metal; white glass with silver  
stain and enamel; abraded red

44.5 x 29.8 (17½ x 11¼)

? Bottom truncated

*Provenance:* Stanley Mortimer,  
Litchfield, Ct.

*Bibliography:* *Princeton Museum* 22:1  
(1963), 19.

61-56 (Gift of Stanley Mortimer)



**JONAH AND THE WHALE, WITH  
THE ARMS OF HANS JACOB  
LEEMAN AND JOHANNES  
GMÜNDER**

*Arms:* Azure a lamb argent with  
banner argent and or; azure a mill  
wheel or

monogram of Hans Däntzler  
Switzerland, Zurich

1615

*Inscription:* Als Jonas drei Nacht und  
drei Tag/ Im Bauch des grossen  
Walfischs lag/ Warff er ut wide[.]jum  
uff S Land/ Und ward gon Ninive  
gesand/ H. Hans Jacob/ Leeman der  
Zyt/ Pfarherr in der Grub./ H. Johānes  
Gmünder/ der zyt pfarrer zum/  
Spÿcher 1615. HD (signature)

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

32.0 x 20.3 (12 $\frac{5}{8}$  x 8)

Many mending leads, one stopgap

*Provenance:* Stanley Mortimer,  
Litchfield, Ct.

*Bibliography:* *Princeton Museum* 22:1  
(1963), 19.

62-104 (Gift of Stanley Mortimer)



**HERALDIC PANEL WITH THE  
ARMS OF VON STETTIN**

*Arms:* Gules a lion rampant argent a  
mullet gules thereon; argent three  
lozenges or; gules a hat argent; gules  
three axes or; azure a rose argent and  
or

Germany

Early 17th century

*Inscriptions:* 1. fr: Regula Vreblin

2. fr: Judith Beÿerin

3. Wan die Geist[.] herz sind bereit/  
Darzu die [.]zeltich oberkeilt/ Ein  
anderen frühlich biettend dhand/ So  
hast fr[.] einigkeit bestand/ und  
wirt w[.] greÿert lüt und land/ re  
[.] / n [.] / ivris/ dicion

4. Das schwert der g[.]ectikeit haub/

glüch/die [.]ag stand in [.]d[.]rm/  
[.] Rüch/

5. Fürlickti[.]keit handelt mit Rath/  
Das nit der Rüm Kom nach der dath/

6. Fr: Dorothea Beÿerin

7. Herr von Stetten

8. Jac: von Kosenek

Pot metal; white glass with silver  
stain and enamel; abraded red and  
blue

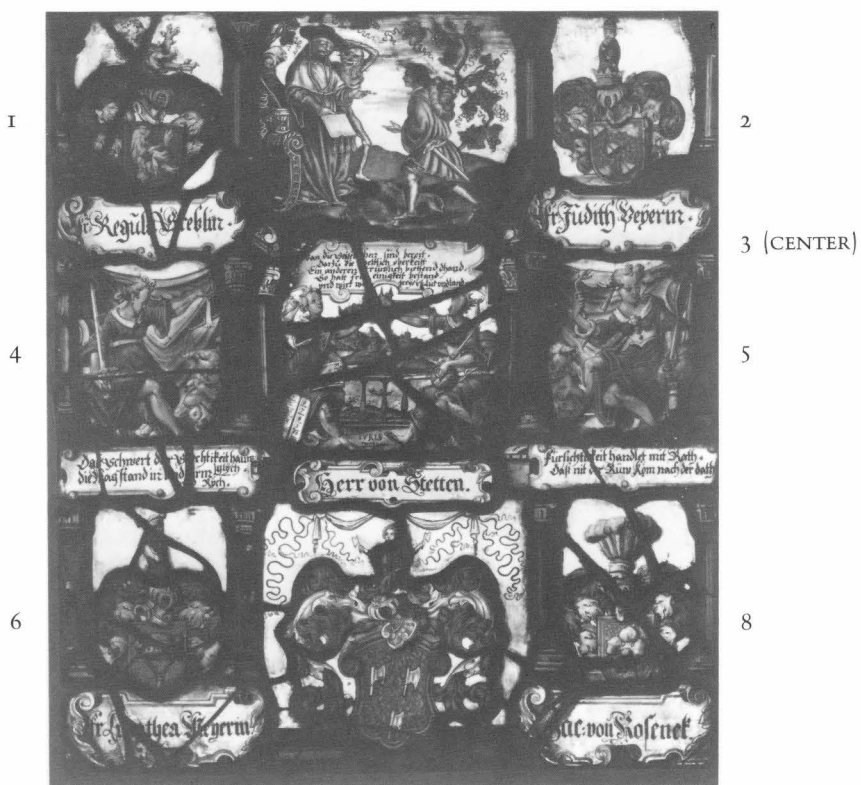
38.1 x 33.6 (15 x 13 $\frac{1}{4}$ )

*Inscriptions* 6. and 8. later additions,  
7.? replacement

*Provenance:* Stanley Mortimer,  
Litchfield, Ct.

*Bibliography:* *Princeton Museum* 22:1  
(1963), 19.

62-101 (Gift of Stanley Mortimer)



7

**FIGURE OF SAINT AUGUSTINE,  
WITH THE ARMS OF JOHANNES  
HUTZ OF LACHEN**

*Arms:* Per pale argent and gules a roundel counterchanged, a point azure with three hills, a crescent with face and a mullet in pale or Switzerland

1622

*Inscriptions:* I.N.R.I.

over Saint's head: HINC PASCOR A

VULNERE/ HINC LACTOR AB UBERE

on middle cartouche: POSITUS IN

MEDIO QUO ME/ VERTAM NESCI

on lower cartouche: H: Johannes Hutz

Der/ Züt Pfarherr Zu Lachen/ Anno

1622

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

52.5 x 41.9 (20<sup>3</sup>/<sub>8</sub> x 16<sup>1</sup>/<sub>8</sub>)

Many mending leads

*Provenance:* Stanley Mortimer, Litchfield, Ct.

*Bibliography:* *Princeton Museum* 22:1 (1963), 19.

61-55 (Gift of Stanley Mortimer)



**THE CORONATION OF THE  
VIRGIN, WITH THE ARMS OF  
JOHANNES UMMER OF LACHEN  
AND HIS WIFE**

*Arms:* Or a hausmark sable; azure a cross or

Switzerland

1623

*Inscription:* Johannes Ummer Zu

Lach/en Und Frauw Margreta/

Hagnerin Sÿn Eegmachel. 1623

Pot metal; white glass with silver stain and enamel; abraded red

50.2 x 38.7 (19<sup>3</sup>/<sub>4</sub> x 15<sup>1</sup>/<sub>4</sub>)

Some mending leads

*Provenance:* Stanley Mortimer, Litchfield, Ct.

*Bibliography:* *Princeton Museum* 22:1 (1963), 19.

61-54 (Gift of Stanley Mortimer)



**HERALDIC PANEL WITH THE  
ARMS OF HANS CASPER  
HEIDEGGER AND HANS BRÄNT  
FRYELTER**

*Arms:* Or, two flails crossed sable on an arrow argent; azure three hills or surmounted by a crescent on a staff or Switzerland

1624

*Inscription:* Hans Casper Heidegger

der Zÿtt/ Vogt der Herzschaft

Grüningen · und/ Hans Bränt Fryelter

Vogt/ der Herzschaft Grüningen ·

1624

Pot metal; white glass with silver stain and enamel; abraded red

33.0 x 21.5 (13 x 8<sup>1</sup>/<sub>2</sub>)

*Provenance:* Stanley Mortimer, Litchfield, Ct.

*Bibliography:* *Princeton Museum* 22:1 (1963), 19.

62-105 (Gift of Stanley Mortimer)





**AESOP'S FABLE OF THE BOUND  
STICKS AND A MAN'S  
QUARRELSOME SONS  
SURROUNDED BY HERALDIC  
PANELS**

*Arms:* All with crested helms; 1. or a lion rampant, 2. azure a fleur-de-lis or, impaled by azure a lion rampant or, 3. azure two crossed keys or, per base three hills vert with triangle argent, per chief a cross or, 4. azure a crescent and a mullet or, 5. argent a bend argent with a raven rampant sable and or thereon, 6. or impaled gules, a lure sable, 7. azure a bell inscribed with a mullet or, 8. or a lion rampant sable holding two diamonds argent, 9. azure a bend or with three spades sable thereon, 10. azure two mullets or, 11. or a crescent sable over an arrow argent, 12. azure sprays with leaves vert and blossoms argent, 13. azure a tower argent supported by three hills or, 14. gules impaled or a lure sable

Switzerland

1663

*Inscriptions:* above arms:

1. Tobias Hallen des Bronkenrahts

16[. .]/

2. Hans Konrad [...] Stattgerichts

1663/

3. Johannes Pimman Hoffmeister

1663/

4. Johannes Seiller 1663/

5. Tobias Grimm 1663/

6. Johannes Schalch 1663/

7. Hans Conradt Flaach Rahts 1663/

8. Mathis Hertenstein 1663/

9. Hans Georg Sigerist Leutenenampt

1663/

10. Heinrich Huber [...]arnet 1663/

11. Henander Huter des Stattgerichts

1663/

12. Hans Martin [...]

13. Hans Ludwig Burgower Hauptman

1663/

14. Philip Schal[...] Stattgerichts und

[...] 1663/

center: Skiurus mit der Pfeilen bund/

Macht seinen achzig Söhnenkund/

Das einigkeit geringe sachen/

Vermehren könn und grosser machen/

Unkeinigkeit auch grosse ding/Zerstör

und gar zu nichten bring/ O wohl

dem lieben vatterlande/ Dass

verknüpft mit treues bande !/ O wohl

d[.] wärte Eidgnossschaft/ Weil



einigke[.]t ist deine krafft/ Kinderen  
nam hierumb geschriben/ Von  
freudtlichen gemut ge[.]hen/ Dem  
Herzen dis[.]s hauss so mild/ Den  
glasgemalten wapen schildt/ Und was  
dazu gehoret schenken/ Zu guten  
wunsch und angedenken !/  
Pot metal; white glass with silver  
stain and enamel  
43.5 x 35.0 (17 1/8 x 13 3/4)  
Many mending leads  
*Provenance:* Stanley Mortimer,  
Litchfield, Ct.  
Unpublished  
61-52 (Gift of Stanley Mortimer)

**THE SIEGE OF A FORTRESS, WITH  
THE ARMS OF CONRADT  
WERDMÜLLER OF ZÜRICH**

*Arms:* Azure two crescents with faces  
in crenelated circle or; argent a star in  
the form of a pentangle gules  
Switzerland

1645

*Inscription:* Conradt Werdmüller dess  
Raths und Maior der Lob-/lichen Statt  
Zürich Panner Gewëkner  
Landtshaubt-/man und frë - St: Gall-  
Rath Zu Wyl frauw/ Anna Wisserin  
Sein Ehgemahel/ 1645

Pot metal; white glass with silver  
stain and enamel; abraded red

Diameter: 31.5 (12 $\frac{3}{8}$ )

*Provenance:* Stanley Mortimer,  
Litchfield, Ct.

*Bibliography:* Princeton Museum 22:1  
(1963), 19.

62-106 (Gift of Stanley Mortimer)



**HERALDIC PANEL WITH THE  
ARMS OF BERNHART SCHÄRER  
OF SCHAFFHAUSEN ?**

*Arms:* Or a letter A sable surmounted  
by a cross sable  
Switzerland

16th century, second quarter

*Inscription:* Bernhart schärer zu  
Schaffhausen

Pot metal; white glass with silver  
stain and enamel

32.4 x 22.2 (12 $\frac{3}{4}$  x 8 $\frac{3}{4}$ )

? Inscription a replacement

*Provenance:* Stanley Mortimer,  
Litchfield, Ct.

*Bibliography:* Princeton Museum 22:1  
(1963), 19.

61-51 (Gift of Stanley Mortimer)



### HERALDIC PANEL WITH THE ARMS OF WOLFFGANG GRIENWALDT

*Arms:* Argent a bend sable three clovers argent between two greyhounds gules  
 Attributed to Bartholomäus Lingg (or Lingk or Linck) of Strasbourg  
 France, Strasbourg

1612

*Inscription:* Wolffgang Grienwaldt/  
 AmMeister Anno. 1612

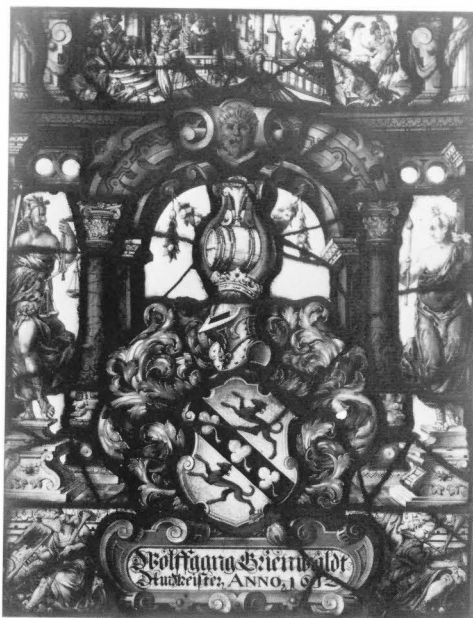
Pot metal; white glass with silver stain and enamel

43.2 x 33.6 (17 x 13¼)

*Provenance:* Stanley Mortimer,  
 Litchfield, Ct.

*Bibliography:* *Princeton Museum* 22:1  
 (1963), 19.

61-53 (Gift of Stanley Mortimer)



### SAMSON AND THE LION, WITH THE ARMS OF GOTTFRIED MEYSTENS OF HAMBÜRG

*Arms:* Vert letters G M sable surmounted by a two-bar cross sable, crest of lion rampant or holding a mullet or  
 Germany

1656

*Inscription:* Godfrit Meystens/ von  
 Hambürg · Año/ 1656

Pot metal; white glass with silver stain and enamel; abraded red

35.5 x 26.8 (14 x 10½)

Extensive mending leads throughout

*Provenance:* Stanley Mortimer,  
 Litchfield, Ct.

*Bibliography:* *Princeton Museum* 22:1  
 (1963), 19.

62-102 (Gift of Stanley Mortimer)



### HEAD OF A FEMALE SAINT

Italy or France

17th century

Pot metal; white glass with enamel  
 28.0 x 21.0 (11 x 8¼)

Some stopgaps

*Bibliography:* *Princeton Museum* 8:2  
 (1950), 16.

50-24 (Given in memory of Mr. and  
 Mrs. Allan Marquand by their  
 daughters)



### FRAGMENTS

Fragments in the collection include  
 an English head of a queen, c. 1425

# RINGWOOD STATE PARK

SKYLANDS MANOR

L.M.P.

**Note:** This collection includes approximately forty pieces of stained glass, a number of them identifiable as copies of German and Swiss heraldic stained glass. Seven panels with seventeenth- and eighteenth-century dates are installed where they cannot be studied.

## HERALDIC ROUNDEL

*Arms:* Two escutcheons: or damasked a cross pattée argent surmounted by a horseshoe sable, in base two plates argent; with helm and mantling; crest: two bugle-horns displayed with charges as in the field; and or damasked three bugle-horns sable, with helm and mantling; crest: two bugle-horns displayed with a woman's escutcheon quartered sable and or Switzerland

1594

*Inscription:* Jacob Schlapritzer burger zu St. Gal-/len Frau Ana Studer/ 1594  
Pot metal; white glass with silver stain and enamels

Diameter: 25 (10) approx.

Due to its installation this panel could not be closely examined

*Provenance:* Clarence McKenzie Lewis, Skylands Manor, Ringwood, N.J. (address formerly used: Sloatsburg, Rockland County, N.Y.); Shelcon College, Ringwood, N.J.  
Unpublished





# **HERALDIC FRAGMENT WITH THE ARMS OF THE HOLY ROMAN EMPIRE AND THE CANTON OF BERN**

*Arms:* Or escalated a double-headed eagle crowned sable; and gules damasked on a bend or a bear passant sable; supporters: a pair of lions rampant, one holding a banner and one raising a sword  
Switzerland

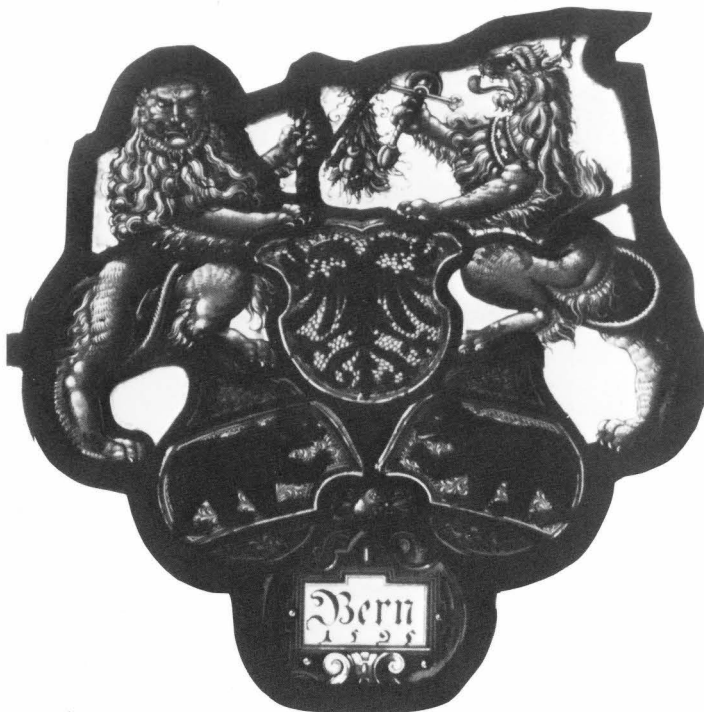
1595

*Inscription:* Bern/ 1595

White glass with silver stain, flashed and abraded glass and enamels  
32 x 28 (13 x 11) approx.

Due to its installation this panel could not be closely examined

*Provenance:* Clarence McKenzie Lewis, Skylands Manor, Ringwood, N.J. (address formerly used: Sloatsburg, Rockland County, N.Y.); Shelcon College, Ringwood, N.J.  
Unpublished



## **HERALDIC PANEL**

*Arms:* Quarterly, azure three fleur-de-lis or, 2 and 3 gules three lions rampant or; crest: a crown royal; supporter a lion crowned royal  
England

c. 1600

*Inscription:* MARY

Pot metal; white glass with silver stain; flashed and abraded glass

46.7 x 35.5 (18 3/8 x 14)

Stopgaps around the heraldic figure to achieve the octagonal shape

*Provenance:* Clarence McKenzie Lewis, Skylands Manor, Ringwood, N.J. (address formerly used: Sloatsburg, Rockland County, N.Y.); Shelcon College, Ringwood, N.J.

*Bibliography:* "Skylands, New Jersey's Treasure in the Ramapos," membership brochure, n.d., ill.



# **NORTH CAROLINA**

# DURHAM

THE DUKE UNIVERSITY MUSEUM OF ART

M.W.C.  
and J.H.

## GOD INSTRUCTING ADAM AND EVE AT THE TREE OF KNOWLEDGE

France ?

13th century, second quarter

Pot metal glass

66.5 x 45.5 (26 1/8 x 17 7/8)

Many restorations and stopgaps;  
heavily corroded

*Provenance:* Demotte; Mrs. Ernest  
Brummer, New York

Unpublished

1978.20.9



## TWO BORDER SECTIONS

France, Troyes, Church of Saint-  
Urbain ?

c. 1270

Pot metal glass

110 x 10.5 (43 1/4 x 5 7/8) each

Each a composite of two panels

*Provenance:* Wegener; Mrs. Ernest  
Brummer, New York

Unpublished. Borders of the same  
design published in Lewis F. Day,

*Windows: A Book about Stained*

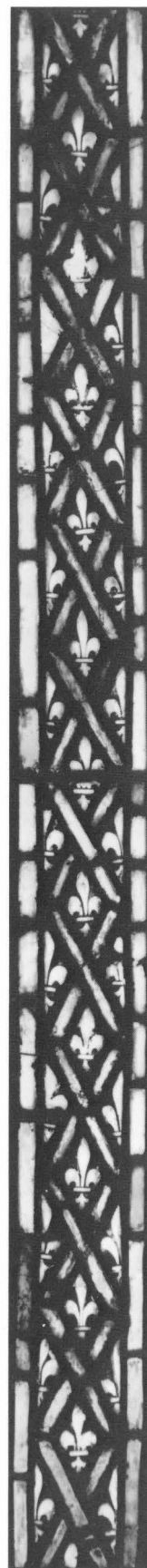
*Glass* (London, 1897), 161; O.-F.

Jossier, *Monographie des vitraux de*  
*Saint-Urbain de Troyes* (Troyes,

1912), 73.

(only b illustrated)

1978.20.8a-b



b

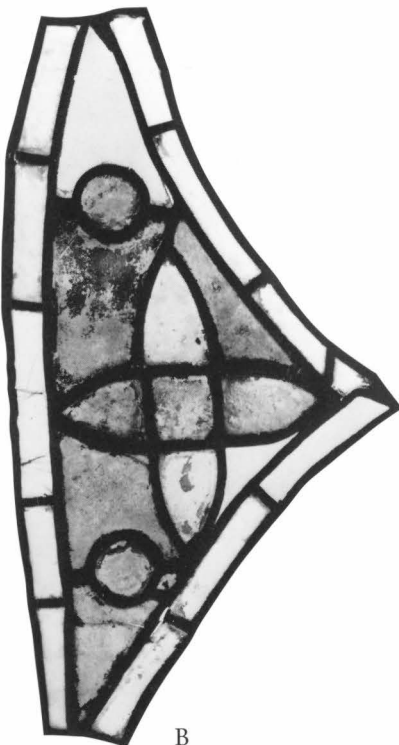
## DEPOSITION

France, west ?  
 13th century, second half  
 Pot metal glass  
 Diameter: 40 (15 $\frac{3}{4}$ )  
 Many restorations and stopgaps  
 creating distortions; reversed pieces;  
 considerable corrosion resulting in  
 loss of paint  
*Provenance:* Manquet; Mrs. Ernest  
 Brummer, New York  
 Unpublished  
 1978.20.10



## TRACERY PANELS

A. Eight panels forming a rose  
 B. A kite-shaped panel, presumably  
 from the interstices under the rose  
 Germany ?  
 c. 1300  
 Pot metal glass  
 A: 57.8 x 22.8 (22 $\frac{3}{4}$  x 9) each;  
 B: 47 x 25 (18 $\frac{1}{2}$  x 10)  
 Many restorations and cracks;  
 unsound leads  
*Provenance:* Charnoz, Paris; Mrs.  
 Ernest Brummer, New York  
 Unpublished  
 A. 1975.39.1-8  
 B. 1979.39.9



## THE VISITATION

Austria, Carinthia ?  
 c. 1350 ?  
 Pot metal glass  
 61.5 x 27 (24 $\frac{1}{8}$  x 10 $\frac{5}{8}$ )  
 Extensive stopgaps and restorations  
*Provenance:* Pollak and Winternitz;  
 Mrs. Ernest Brummer, New York  
*Bibliography:* Jane Hayward in  
 Gómez-Moreno (1968), no. 197.  
 1978.20.5





**TOP PANEL OF AN  
ARCHITECTURAL CANOPY**

Austria, Leoben, Waasenkirche

c. 1420

Pot metal glass

74 x 48 (29 $\frac{1}{8}$  x 18 $\frac{7}{8}$ )

A few restorations and stopgaps; some pieces are reversed; many cracks

*Provenance:* Richard Leitner, Vienna;

Mrs. Ernest Brummer, New York

*Bibliography:* Eva Frodl-Kraft, "Die Bildfenster der Waasenkirche in Leoben," *Österreichische Zeitschrift für Kunst und Denkmalpflege* 25 (1971), 51-73.

1978.20.7



**NUDE FEMALE FIGURE (FROM A  
LAST JUDGMENT?)**

France or Flanders ?

Early 16th century

White glass and silver stain

47.6 x 36 (18 $\frac{3}{4}$  x 14 $\frac{1}{8}$ )

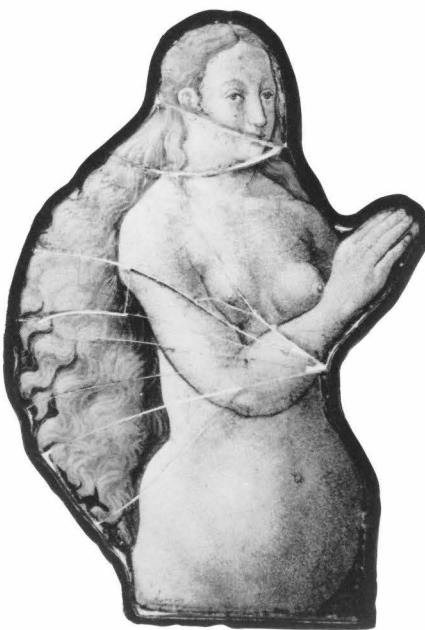
figure: 33.5 x 13 (13 $\frac{1}{4}$  x 5 $\frac{1}{8}$ )

Many cracks in figure; modern quarries

*Provenance:* Delannoy; Mrs. Ernest Brummer, New York

Unpublished

1975.39.10



Detail

**CRUCIFIED BAD THIEF**

Flanders or Germany ?

Early 16th century

Pot metal and white glass with silver stain

57 x 43.5 (22 $\frac{1}{2}$  x 17 $\frac{1}{8}$ )

The left foot is restored

*Provenance:* A. Semail, Paris; Mrs.

Ernest Brummer, New York

Unpublished

1978.20.4



# GREENSBORO

COLLECTION OF HENRY HOOD

J.H. and T.H.

## HEAD OF A MALE FIGURE

France, north

c. 1255-1265

Pot metal glass

Diameter: 23.5 (9¼)

Considerable repainting of trace lines;  
modern blue pot metal surrounds

*Provenance:* Henri S. de Souhami,  
Paris until 1922; J. Alexander Hayden;  
Michael Fiorillo, Philadelphia

*Bibliography:* Souhami sale (1922),  
no. 104, ill.

SGC no. 1



## SECTION OF AN ARCHITECTURAL CANOPY

Germany, Middle Rhine ?

c. 1450

Pot metal; white glass and silver stain  
40.2 x 28.5 (16½ x 11¼) without  
modern fillets

*Provenance:* Michael Fiorillo,  
Philadelphia  
Unpublished

SGC no. 2



## KNEELING KNIGHTS

England ?

c. 1450-1475

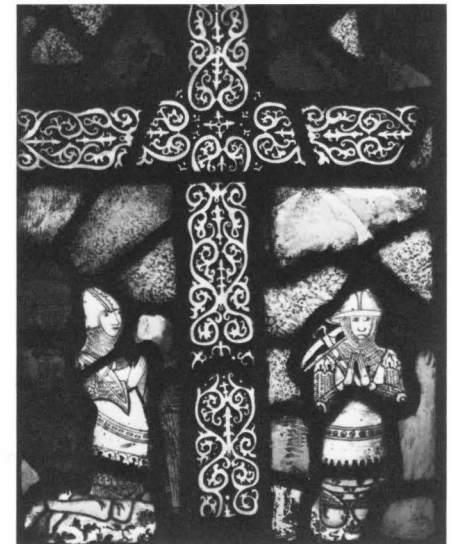
Pot metal; white glass and silver stain  
33.7 x 25.7 (13¼ x 10⅞)

Cross and parts of background are  
modern

*Provenance:* Henri S. de Souhami,  
Paris until 1922; J. Alexander Hayden;  
Michael Fiorillo, Philadelphia

*Bibliography:* Souhami sale (1922),  
no. 104, ill.

SGC no. 3



**ARMS OF DIETHELM BLARER,  
ABBOT OF ST. GALLEN WITH STS.  
GALLUS AND OTHMAR**

*Arms:* (LEFT) Argent a bear rampant contourné sable (St. Gallen); (RIGHT) or a dog standant sable langued and collared gules (county of Toggenburg); (BELOW) argent a cock sable armed or bearing upon his crest and jellop two crosses of the first (Blarer von Wartensee); crest: an abbot's crozier and mitre proper  
Switzerland, Constance ?

1557

*Inscription:* Diethelm von Gottes Gnadē/ appt zu Sainct Gallen 1557  
Pot metal; white glass with silver stain

54.0 x 36.2 (21¼ x 14¼)

White glass border is modern; head of left figure much abraded, panel largely modern, composite of 16th and 19th or 20th century

*Provenance:* Unknown

*Bibliography:* Christie and Co., *Objects of Art, Important French and Continental Furniture and Sculpture* [sale cat., 16-17 November] (New York, 1979), 18.

SGC no. 9



**FRAGMENT: HERALDIC ROUNDEL**

*Arms:* argent three fusils gules, helmed and mantled

North Lowlands

17th century

White glass with silver stain and enamels

Diameter: 15.2 (6)

Upper left portion lost; two breaks, unleaded; enamel flecked in areas

*Provenance:* Michael Fiorillo, Philadelphia

Unpublished

SGC no. 23



**WELCOME PANEL OF HANS  
BÜRLER**

*Arms:* (LEFT) Azure a horn palewise or; (RIGHT) azure a star of six points or (unidentified)

Switzerland

17th century

*Inscription:* Han Bürler und Engel/ [...]mer [...] Ehliche huffrouw 16[.]3

Pot metal; white glass with silver stain and enamel

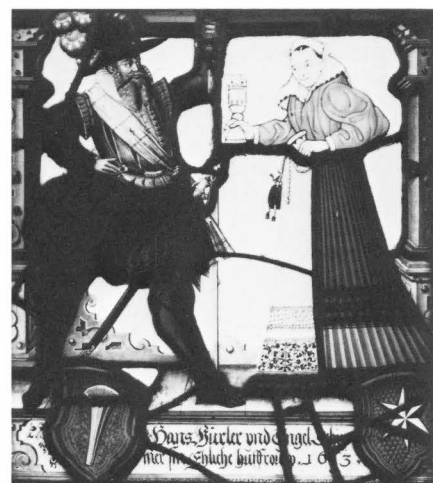
34 x 32.4 (13 x 12¾)

Upper part of women is a recent restoration

*Provenance:* Michael Fiorillo, Philadelphia

Unpublished

SGC no. 10



### THREE HERALDIC PANELS

A. *Arms*: Sable three stars of six points or two in chief and one in base (unidentified); crest: ensigned with a baron's coronet, a barred helm affronté and thereon a ducal coronet and thereon a spear erect, two swords per saltire within a ring all proper; mantling sable and argent

B. *Arms*: Quarterly, 1 and 4 paly-bendy or and sable, 2 and 3 or a fleur-de-lis gules (unidentified); crest: ensigned with a baron's coronet, a barred helm affronté and thereon a ducal coronet and therefrom a pair of

vols adorsed or; mantling sable and argent

C. *Arms*: Quarterly, 1 and 4 or a bend sable between two roses gules barbed and seeded or 2 and 3 argent a cross sable inescutcheon azure a ship in full sail argent (unidentified); crest: ensigned with a baron's coronet, a barred helm affronté and thereon a ducal coronet and therefrom a pair of vols adorsed argent; mantling sable and argent

North Netherlands

A. 1635; B. and C. 1650

*Inscriptions*: A. Ann[.] [.]635

B. Anno 1650

C. Anno 1650

A. White glass with silver stain; B. and C. white glass with silver stain and enamel

61.6 x 44.4 (24¼ x 17½) each

A. Loss in center of inscription; B. some mended cracks; C. mended cracks throughout panel

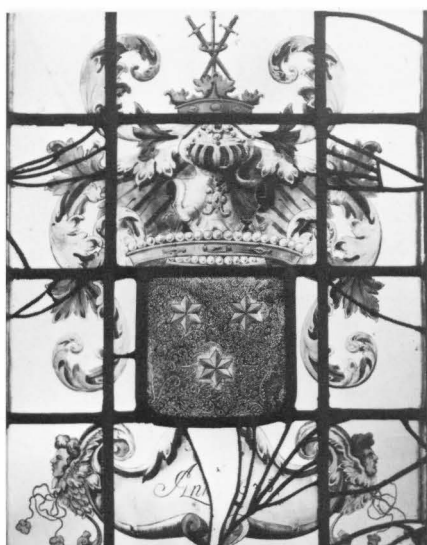
*Provenance*: Michael Fiorillo, Philadelphia

Unpublished

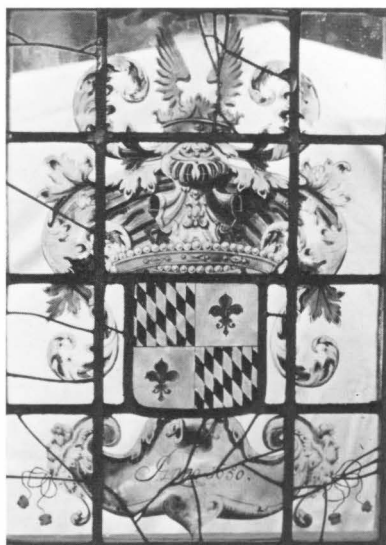
A. SGC no. 11

B. SGC no. 12

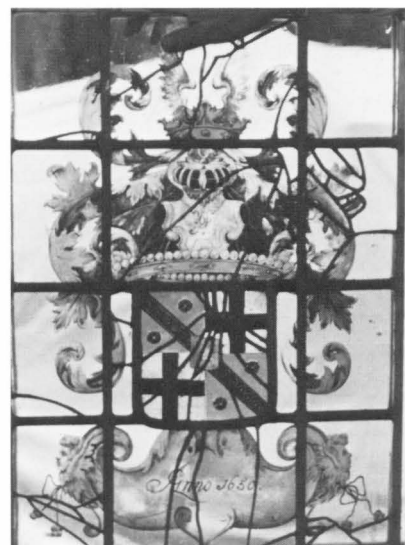
C. SGC no. 13



A



B



C

### FRAGMENTS

In addition to the panels catalogued, the collection also contains several fragments of fifteenth- and sixteenth-century glass, including:

#### COMPOSITE PANEL WITH HEADS

France or Lowlands

15th-16th century

Pot metal; white glass with silver stain

38.1 x 30.2 (15 x 11⅞)

Upper left head modern; background a composite of old and modern glass

*Provenance*: Michael Fiorillo, Philadelphia

Unpublished

SGC no. 24





# RALEIGH

NORTH CAROLINA MUSEUM OF ART

J.H.

## TWO HALF-LENGTH FIGURES UNDER GOTHIC CANOPIES

A. A bearded prophet

B. A youthful cleric

A. Germany, Cologne

B. Germany, Cologne ?

c. 1470-1480

Pot metal; white glass with silver stain

A: 65.5 x 36.2 (25<sup>3</sup>/<sub>4</sub> x 14<sup>1</sup>/<sub>4</sub>)

B: 65.5 x 37.5 (25<sup>3</sup>/<sub>4</sub> x 14<sup>3</sup>/<sub>4</sub>)

A. and B. Several pieces of background replaced; A. border at bottom added; B. part of left hand and bottom border are stopgaps

*Provenance:* Peter Marks, New York

*Bibliography:* North Carolina Museum of Art, *The Light Aesthetic* [exh. cat., Mary Duke Biddle Education Gallery, 1984-1985] (Raleigh, 1984), Checklist, n.p.

A. 80.9.2

B. 80.9.3



A



B

# REIDSVILLE

CHINGUA PENN PLANTATION HOUSE

T.H.

## THE SACRIFICE OF ISAAC AND THE VISION OF THE APOCALYPSE, WITH THE ARMS OF MICHEL RITSCHHART

*Arms:* (UPPER) Per pale argent and azure, a rose counterchanged (unidentified) (LOWER) Gules a stave or between M and R, surmounting a hillock vert (Michel Ritschhart) Switzerland

Dated beside arms 1686; in lower inscription 1682 (not original)

*Inscriptions:* above arms: Wie man auss dess münd hie gebt Ein Schwert und Zwilche Le[ . . . ]eht/und Siben Stern hat in der hand : also steht Christus mit bein [ . . . ]/ In der gemein die iñ erkant : und trotz ders im zücht aüss des [ . . . ]

at top of scene: Apoc: i. Cap.

under arms: Michel Ritschhart, gewes/ ner siechenvogt und dess grichts/ zu Interlaken/ und Margreth Imboden sein hausfr.

right of arms: 1686

below, upper section: AUXILIUM  
NOSTRUM A [ . ] OMINO

below, lower section: Joseph [ . . . ]  
[ . ]ūs Fegeli/ Anno, 1682

Pot metal; white glass with silver stain and enamels

38.0 x 29.8 (15 x 11¾)

Upper heraldic shield and lower inscriptions not original to panel; numerous mended and unmended breaks

*Provenance:* Thomas Jefferson Penn, Reidsville, N.C.

Unpublished

Unnumbered





Grisaille Panel. France, Sées, c.1270-1280. The Glencairn Museum, Bryn Athyn, Pennsylvania. *See page 135.*

# **PENNSYLVANIA**



## BRYN ATHYN

THE ACADEMY OF THE NEW CHURCH,  
THE GLENCAIRN MUSEUM M.W.C.

**Note:** All pieces were formerly in the collection of Raymond Pitcairn, Bryn Athyn

### TWO BORDER SECTIONS

France, Abbey of Saint-Denis, Moses window ?

c. 1141-1144

Pot metal glass

A: 48.8 x 22.9 (19¼ x 9)

B: 48.5 x 22.5 (19⅞ x 8⅞)

Minor restorations and stopgaps; modern fillets

*Provenance:* Pollak and Winternitz; 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.] (New York, 1949), 150, no. 600; Jane Hayward in Gómez-Moreno (1968), nos. 174-175;

Grodecki (1976), 129, ill. 200-201;

Jane Hayward in Crosby et al. (1981), no. 15; Jane Hayward in Hayward and Cahn (1982), 83-84; Brown and

Cothren (1986), 35, n. 142. Panels of the same design in Cahier and Martin (1841-1844), vol. 2, pl. Db; Nathaniel H. J. Westlake, *A History of Design in Painted Glass* (London, 1881-1894), vol. 1, pl. XII; John Chessell Buckler, "Drawings of Painted Glass Bequeathed by C. A. Buckler (d. 1905)," London, British Library, ms Add. 37138, n. 186.

A. 03.SG.181

B. 03.SG.182



A



B

## THE FLIGHT INTO EGYPT

France, Abbey of Saint-Denis, Infancy of Christ Window

c. 1145

Pot metal glass

52 x 50 (20½ x 19¾)

Minor restorations, including fillet

*Provenance:* Lucien Demotte, Paris

*Bibliography:* Lucien J. Demotte,

"The Pitcairn Collection," *Formes* 28-

29 (1932), 307, ill.; Grodecki (1976),

67, n. 65; Michael W. Cothren, "A

Re-evaluation of the Iconography and

Design of the Infancy Window of the

Abbey of Saint-Denis," *Gesta* 17:1

(1978), 22-23; Jane Hayward in Crosby

et al. (1981), 78-81; Robert H. Brill

and Lynus Barnes, "Some Chemical

Notes," in Crosby et al. (1981), 81;

Jane Hayward in Hayward and Cahn

(1982), 84-87; Sauerländer (1982), 386;

Madeline H. Caviness in Gerson

(1986), 261; Brown and Cothren

(1986), pl. 11f; Cothren (1986A), 399-

408, 414-417, figs. 5, 7a, 8a, 9a, 18.

03.SG.114



Illustrated in color, page 14.

## TWO BORDER SECTIONS

France, Abbey of Saint-Denis, Saint Benedict Window

c. 1145

Pot metal glass

A: 35.3 x 15 (13⅞ x 5⅞)

B: 14 x 15.2 (5½ x 6)

Minor replacements in A

*Provenance:* Unknown

*Bibliography:* Jane Hayward in



A

Gómez-Moreno (1968), nos. 176-177; Grodecki (1976), 69, 112-113, 127, ills. 196, 203; Jane Hayward in Crosby et al. (1981), 90-91, fig. 20b; Jane Hayward in Hayward and Cahn (1982), 88-89. A border of the same design appears in Cahier and Martin (1841-1844), pl. L 13.

A. 03.SG.33

B. 03.SG.190



B

## BORDER SECTION

France, Abbey of Saint-Denis ?

c. 1145-1160

Pot metal glass

49.2 x 16.3 (19⅞ x 6¼)

Modern edging fillet; minor replacements

*Provenance:* Henri Daguerre, Paris

*Bibliography:* Grodecki (1976), 130, ill. 197; Jane Hayward in Crosby et al. (1981), 98-99; Jane Hayward in

Hayward and Cahn (1982), 96; Brown and Cothren (1986), 19, n. 84.

03.SG.6



## A KING AND ARMY ON HORSEBACK

France, Abbey of Saint-Denis,  
Crusading Window ?

c. 1146-1148 or c. 1158

*Inscription:* VIP/IAN/V SIN (stopgaps)

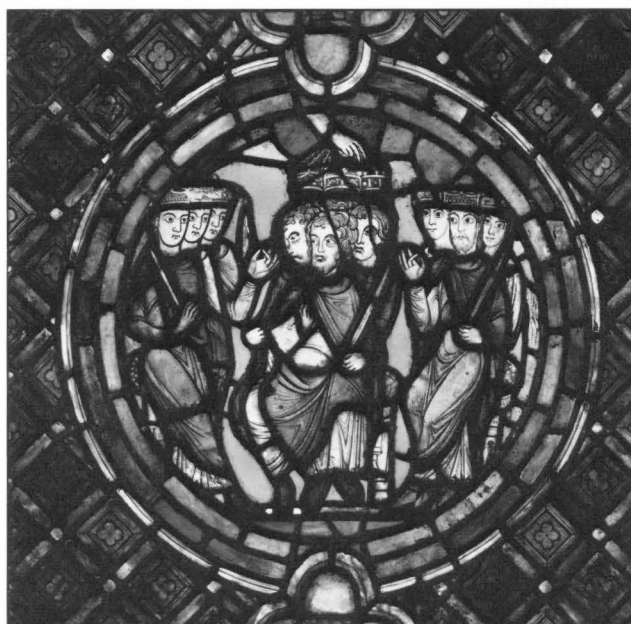
Pot metal glass

78.1 x 78.6 (30 $\frac{3}{4}$  x 30 $\frac{5}{16}$ ); diameter  
of medieval core: 49-50 (19 $\frac{1}{2}$ )

Fillets and surrounding ornament are  
modern; some replacements (both  
medieval and modern) within  
medallion

*Provenance:* Léon Bonnat, Paris;  
Dikran Kelekian, Paris

*Bibliography:* François de Guilhaemy,  
"Détails historiques. Saint-Denis,  
1840-1872," Paris, Bibliothèque  
nationale, ms nouv. acq. fr. 6121, fol.  
89r; Ferdinand de Lasteyrie, *Histoire  
de la peinture sur verre d'après les  
monuments en France* (Paris, 1853-  
1857) 1: pl. III; Grodecki (1976), 69,  
115-121, ill. 176, 177, 181; Grodecki  
(1977), 94, 290; Jane Hayward in  
Crosby et al. (1981), 94-95; Jane  
Hayward in Hayward and Cahn  
(1982), 90-92; Sauerländer (1982), 386;  
Louis Grodecki, "Un Signum Tau à  
Saint-Denis," in *Mélanges Jacques  
Stiennon* (Liège, 1983), 342; Marie-  
Madeleine Gautier, *Les routes de la  
foi. Reliques et reliquaires de  
Jérusalem à Compostelle* (Paris, 1983),  
52; Madeline H. Caviness in Gerson  
(1986), 259; Brown and Cothren  
(1986), 1-40, pls. 1-5, 10; Cothren  
(1986A), 417, fig. 25.  
03.SG.156



## NINE CROWNED AND SEATED FIGURES (MARTYRED CRUSADERS?)

France, Abbey of Saint-Denis,  
Crusading Window ?

c. 1146-1148 or c. 1158

Pot metal glass

75.4 x 77.3 (29 $\frac{5}{8}$  x 30 $\frac{3}{8}$ )

Fillets and surrounding ornament are  
modern; some replacement, notably  
the central group of heads which is a  
stopgap

*Provenance:* Léon Bonnat, Paris;  
Augustin Lambert, Paris

*Bibliography:* François de Guilhaemy,  
"Détails historiques. Saint-Denis,  
1840-1872," Paris, Bibliothèque  
nationale, ms nouv. acq. fr. 6121, fol.

89r; Ferdinand de Lasteyrie, *Histoire  
de la peinture sur verre d'après les  
monuments en France* (Paris, 1853-  
1857) 1: pl. III; Charles-Jules Labarte,  
*Histoire des arts industriels au  
Moyen âge et à l'époque de la  
Renaissance* (Paris, 1864-1866) 1: 318;  
Grodecki (1976), 69, 115-121, ill. 178,  
179, 181; Grodecki (1977), 94; Jane  
Hayward in Crosby et al. (1981), 96-  
97; Jane Hayward in Hayward and  
Cahn (1982), 93-95; Sauerländer

(1982), 386; Louis Grodecki, "Un  
Signum Tau à Saint-Denis," in  
*Mélanges Jacques Stiennon* (Liège,  
1983), 342; Marie-Madeleine Gautier,  
*Les routes de la foi. Reliques et  
reliquaires de Jérusalem à  
Compostelle* (Paris, 1983), 52;  
Madeline H. Caviness in Gerson  
(1986), 259; Brown and Cothren  
(1986), 1-40, pls. 1-5, 10; Cothren  
(1986A), 417.  
03.SG.111

## A GROUP OF APOSTLES

France, Troyes, Cathedral of Saint-Pierre ?, Dormition of the Virgin Window ?

c. 1170-1180

*Inscription:* GVS(?)REPAT R(?)VNTCELOS  
Pot metal glass

42.5 x 24.8 (16 $\frac{3}{4}$  x 9 $\frac{3}{4}$ )

Lower half of the panel distorted by the addition of related stopgaps

*Provenance:* Michel Acézat, Paris ?

*Bibliography:* Jane Hayward in Gómez-Moreno (1968), no. 181; Roserot de Melin (1970), 21, pl. 6; Grodecki (1975), 197; Grodecki (1977), 141-142; Charles T. Little, "Membra Disiecta: More Early Stained Glass from Troyes Cathedral," *Gesta* 20:1 (1981), 122-124; Jane Hayward in Hayward and Cahn (1982), 105-107, colorplate III; Sauerländer (1982), 386-387; Clark Maines, "L'Exposition de la Collection Raymond Pitcairn au 'Cloisters Museum' de New York. Les objets relatifs à Provins et à sa région," *Provins et sa région (Bulletin de la Société d'histoire et d'archéologie de Provins)* 137 (1983), 122.

03.SG.185



## STANDING APOSTLE

France, Troyes, Cathedral of Saint-Pierre ?, Public Life of Christ Window ?

c. 1170-1180

Pot metal glass

30.5 x 7 (12 x 2 $\frac{3}{4}$ )

One minor replacement; probably medieval leading

*Provenance:* Garnier, Paris ?; Lucien Demotte, Paris

*Bibliography:* Demotte [1929], no 3; Jane Hayward in Gómez-Moreno (1968), no. 180; Roserot de Melin (1970), 21, pl. 6; Grodecki (1975), 197-199, fig. 5; Grodecki (1977), 294; Hayward and Prevo (1981-1982), 345, ill. in color; Jane Hayward in Hayward and Cahn (1982), 108-109; Sauerländer (1982), 386-387.

03.SG.224



## BORDER SECTION

France or England

Late 12th century

Pot metal glass

64.5 x 16 (25 $\frac{3}{8}$  x 6 $\frac{1}{4}$ )

Minor replacements; heavily corroded resulting in considerable loss of paint

*Provenance:* Unknown

*Bibliography:* Jane Hayward in Hoffmann (1970), 217-218.

03.SG.144





## TWO ANGELS AT THE NATIVITY OF CHRIST

France, Clermont-Ferrand, Cathedral of Notre-Dame ?, Infancy of Christ Window

c. 1190-1200

Pot metal glass

22 x 36.8 (8 $\frac{5}{8}$  x 14 $\frac{1}{2}$ )

Head and mantle of right angel are restorations; some leads may be medieval

*Provenance:* Félix Gaudin, Paris;

Lucien Demotte, Paris

*Bibliography:* Demotte [1929], no. 2; Louis Grodecki, "Un groupe de vitraux français du XII<sup>e</sup> siècle," in *Festschrift Hans R. Hahnloser, zum 60. Geburtstag, 1959*, ed. Ellen J. Beer (Basel and Stuttgart, 1961), 298, n. 20; Jane Hayward in Gómez-Moreno (1968), no. 178; Grodecki (1977), 282; Raguin (1982), 90, n. 155; Jane Hayward in Hayward and Cahn (1982), 121-123; Catherine Brisac, "The Romanesque Panels in the Cathedral of Clermont-Ferrand," in *Studies on Medieval Stained Glass* [Corpus Vitrearum: United States, Occasional Papers 1] (New York, 1985), 15-20, fig. 6.

03.SG.10



## SYNAGOGUE

France, Reims ?, Abbey Church of Saint-Remi ?

c. 1185-1200

Pot metal glass

57.5 x 40 (22 $\frac{5}{8}$  x 15 $\frac{3}{4}$ )

Minor replacements; probably medieval leading

*Provenance:* M. Marchand, Reims (?); Lucien Demotte, Paris

*Bibliography:* Demotte [1929], no. 6; Jane Hayward in Gómez-Moreno (1968), no. 190; Madeline H. Caviness, *The Early Stained Glass of Canterbury Cathedral* (Princeton, 1977), 80, fig. 157; Jane Hayward in Hayward and Cahn (1982), 117-119, colorplate IV; Raguin (1982), 93, n. 171; Naomi Reed Kline, "The Stained Glass of the Abbey Church at Orbais," (Ph.D. diss., Boston University, 1983), 147-148, pl. 149.

03.SG.25



## DONOR PORTRAIT

France, Reims ?, Abbey Church of Saint-Remi ?

c. 1185-1200

*Inscription:* PETRVS (repainted)

Pot metal glass

24 x 23 (9 $\frac{7}{16}$  x 9 $\frac{1}{16}$ )

Heavily corroded, resulting in loss of paint; some leads medieval

*Provenance:* M. Marchand, Reims (?); Lucien Demotte, Paris

*Bibliography:* Demotte [1929], no. 4; Roserot de Melin (1970), 21, pl. 6; Grodecki (1975), 203, n. 17; Jane Hayward in Hayward and Cahn (1982), 119-121.

03.SG.11



## TWO BORDER SECTIONS

France, Reims, Abbey Church of Saint-Remi

c. 1185-1200

Pot metal glass

A: 46.5 x 17 (18 $\frac{3}{16}$  x 6 $\frac{1}{16}$ );

B: 71.7 x 13.9 (28 $\frac{1}{4}$  x 5 $\frac{7}{16}$ )

Some restorations and stopgaps; considerable corrosion

*Provenance:* A. Unknown; B. Lucien Demotte, Paris

*Bibliography:* A. Unpublished; B. Jane Hayward in Hayward and Cahn (1982), 110-112.

A. 03.SG.34

B. 03.SG.216



A



B

## BORDER SECTION

France, Reims, Abbey Church of Saint-Remi

c. 1185-1200

Pot metal glass

62.8 x 16.8 (24 $\frac{3}{4}$  x 6 $\frac{5}{8}$ )

Minor restorations

*Provenance:* Michel Acézat, Paris

*Bibliography:* Jane Hayward in Hoffmann (1970), 201-202; Jane Hayward in Hayward and Cahn (1982), 110-112. A panel of the same design is published in Cahier and Martin (1841-1844), pl. E 6.

03.SG.145



## BORDER SECTION

France, Reims, Abbey Church of Saint-Remi

c. 1185-1200

Pot metal glass

57.5 x 15.5 (22 $\frac{5}{8}$  x 6 $\frac{1}{8}$ )

*Provenance:* Unknown

Unpublished. Panel of the same design published in Lewis F. Day, *Windows: A Book about Stained and Painted Glass* (London, 1897), 116.

03.SG.173



### BORDER SECTION

France, Reims ?, Abbey Church of Saint-Remi ?

c. 1185-1200

Pot metal glass

60.6 x 26 (23<sup>7</sup>/<sub>8</sub> x 10<sup>1</sup>/<sub>4</sub>)

Some replacements

*Provenance:* Michel Acézat, Paris

*Bibliography:* Jane Hayward in Hoffmann (1970), 227.

03.SG.129



### SEATED KING

France, Braine, Abbey Church of Saint-Yved, clerestory ?

c. 1200

Pot metal glass

195.3 x 94 (76<sup>7</sup>/<sub>8</sub> x 37); without modern surrounding: 170.6 x 71 (67<sup>3</sup>/<sub>8</sub> x 28)

Composite figure; middle section and two bands surrounding the entire

### VIRGIN AND CHILD ON GRISAILLE

France or Germany ?

12th-13th century

Pot metal and white glass

82.5 x 41 (32<sup>1</sup>/<sub>2</sub> x 16<sup>1</sup>/<sub>8</sub>)

May be a composite; grisaille harshly cleaned or extensively restored; some replacement, and perhaps some retouching within the figures

*Provenance:* Haussaire, Reims; Lucien Demotte, Paris

*Bibliography:* Demotte [1929], no. 1.

03.SG.17



### FIGURE POURING WATER

France ?

c. 1200

Pot metal glass

Diameter: 27.5 (10<sup>3</sup>/<sub>16</sub>)

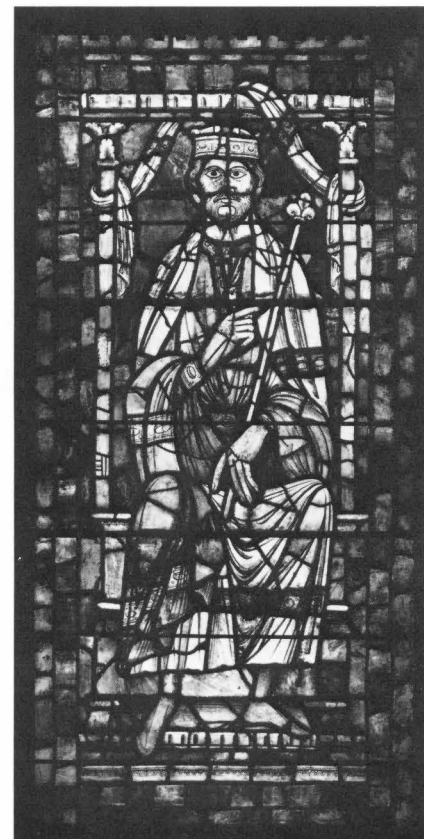
Replacements include the head, upper torso drapery, and part of the fillet

*Provenance:* M. Marchand, Reims (?);

Lucien Demotte, Paris

*Bibliography:* Demotte [1929], no. 5.

03.SG.101



composition are modern; some replacements in medieval sections

*Provenance:* Cathedral of Soissons; Bacri Frères, Paris

*Bibliography:* Guilhermy ms, fol. 257v; Jane Hayward in Hayward and Cahn (1982), 124-125, colorplate V; Sauerländer (1982), 387; Caviness (1985), 40-44, fig. 9.

03.SG.234A-C

# **BUST OF JACOB AND FOLIATE LOBES**

France, Braine, Abbey Church of Saint-Yved, clerestory and transept rose ?

c. 1200

*Inscription:* IA COB

Pot metal glass

88 x 83 (34 $\frac{3}{8}$  x 32 $\frac{3}{8}$ )

Many restorations and stopgaps above arch; face may be retouched; foliate lobes related, but added

*Provenance:* Cathedral of Soissons; Henry C. Lawrence, New York

*Bibliography:* Guilhermy ms, fol. 255v; *Lawrence sale* (1921), no. 373, ill.; Jane Hayward in Hayward and Cahn (1982), 145-147; Caviness (1985), 35, 40-44, fig. 12.

03.SG.230



# **TWO ROUNDELS FROM A ROSE WINDOW**

A. Ver (Spring)

B. Grammar

France, Braine, Abbey Church of Saint-Yved, transept rose ?

c. 1200

*Inscription:* A: VER

Pot metal glass

Diameters: A: 58.9 (23 $\frac{1}{8}$ ); B: 58.4 (23)

Fillets are restored; some stopgaps in B; heavily corroded

*Provenance:* Cathedral of Soissons (?); Julien Chappée, Le Mans (?); Raoul

Heilbronner, Paris; Arnold Seligmann,

Paris

*Bibliography:* Guilhermy ms, fol. 256r (?); *Heilbronner sale* (1924), no. 96; Jane Hayward in Gómez-Moreno (1968), nos. 186-187; Renate Kroos, "Zur Ikonographie des Jahrzeitensockels in Schnutgen-Museum," *Walraf-Richartz Jahrbuch* 32 (1970), 55 and 63, n. 57; Raguin (1982), 129; Jane Hayward in Hayward and Cahn (1982), 125-129; Sauerländer (1982), 387; Caviness (1985), 34, figs. 3(A), 1(B).

A. 03.SG.178

B. 03.SG.179



A



B



## TWO SCENES FROM THE LEGEND OF THE SEVEN SLEEPERS OF EPHESUS

A. Malchus seized while trying to buy bread with an ancient coin

B. Malchus accused before the bishop and prefect of Ephesus

France, Rouen, Cathedral of Notre-Dame, nave aisle window

C. 1200-1202

*Inscription:* B: *EC OR HIC ANTE*

*PRESULEM DUCITUR*

Pot metal glass

A: 63.5 x 59.7 (25 x 23½)

B: 62.6 x 59 (24⅞ x 23¼)

Ornamental grounds and pearled fillets of both panels, and edge fillet of A are modern; replacements include the upper right corner of A, upper left corner of B, and portions of drapery in A

*Provenance:* Bacri Frères, Paris; Henry C. Lawrence, New York

*Bibliography:* Lawrence sale (1921), 36-38, ill.; Jane Hayward in Gómez-Moreno (1968), nos. 183-184; Jane Hayward in Hoffmann (1970), 202-204; Jean Lafond, "Un vitrail des Sept Dormants d'Ephèse, Séance du 14 octobre," *Bulletin de la Société nationale des antiquaires de France* (1970), 262-264; Jean 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), 399-416; Jane Hayward in Hayward and Cahn (1982), 149-152; Sauerländer (1982), 388; Grodecki and Brisac (1984), 48; Michael W. Cothren, "The Case of Rouen Cathedral: An Art Historical Detective Story,"

*Vanderbilt Alumnus* 70:1 (1984), 21-25, 34; Michael W. Cothren, "The Case of the Seven Sleepers: An Art History Detective Story," *Swarthmore College Bulletin* (June 1986), 41-47; Cothren (1986B).

A. 03.SG.49

B. 03.SG.51



A



B

## BORDER SECTION

France ?

13th century, first quarter

Pot metal glass

59.4 x 22.5 (23⅞ x 8⅞)

Many restorations and stopgaps; could be a composite

*Provenance:* Michel Acézat, Paris

*Bibliography:* Jane Hayward in Hayward and Cahn (1982), 147-148.

03.SG.147

## SAINT PETER WITH FOLLOWERS

France, Rouen, Cathedral of Notre-Dame, Saint Peter Window

C. 1200-1210

Pot metal glass

75 x 68.8 (29½ x 27⅞)

Upper part of panel is modern; restorations and stopgaps throughout

*Provenance:* Unknown

*Bibliography:* Jane Hayward in Hayward and Cahn (1982), 152-155; Sauerländer (1982), 388; Cothren (1986B).

03.SG.242



## KING FROM A JESSE TREE

France, Soissons, Cathedral of Saint-Gervais-et-Saint-Protais, axial clerestory window

c. 1210-1225

Pot metal glass

77.5 x 80 (30½ x 31½)

Some peripheral restorations

*Provenance:* Henri Daguerre, New York; Henry C. Lawrence, New York  
*Bibliography:* Arthur Kingsley Porter, "Le Roi de Bourges," *Art in America* 6 (1918), 264-273; *Lawrence* sale (1921), no. 372, ill.; Louis Grodecki, "Un vitrail démembré de la cathédrale de Soissons," *Gazette des Beaux-Arts* 42 (1953), 169-176, ill. fig. 2; Louis Grodecki, "Les vitraux soissonais du Louvre, du Musée Marmottan, et des collections américaines," *Revue des arts* 10 (1960), 171; Jean Ancien, *Vitraux de la cathédrale de Soissons* (Soissons, 1980), 108, 110; Raguin (1982), 94, n. 173; Jane Hayward in Hayward and Cahn (1982), 140-142, colorplate of frontispiece; Sauerländer (1982), 388; Grodecki and Brisac (1984), 37-38, 261, ill. in color.

03.SG.229



## LANCETS WITH SEATED APOSTLES ?

A. Saint Paul ?

B. Saint John ?

France, Soissons, Cathedral of Saint-Gervais-et-Saint-Protais, clerestory ?; borders originally in Braine, Abbey Church of Saint-Yved ?

c. 1210-1225 (figures); c. 1200-1210 (borders)

*Inscriptions:* A. Canopy arch: S PA VS, Phylactery: CR OIOIN;

B. Canopy arch: SATCA IEPTISE, Phylactery: P+ THMA PISVRIESCE  
 Pot metal glass



A

A: 390 x 140

(150 x 55) approx.; B: 400 x 160 (156½ x 63) approx.

Many restorations and stopgaps throughout; inscriptions confused  
*Provenance:* Bacri Frères, Paris  
 Unpublished. Borders of the same design published in Ottin (1896), 26; Philippe Verdier, "A Stained Glass from the Cathedral of Soissons," *The Corcoran Gallery of Art Bulletin* 10:1 (November 1958), 4, fig. 1.

A. 03.SG.233

B. 03.SG.235



B

## FIVE BORDER SECTIONS

France, Soissons, Cathedral of Saint-Gervais-et-Saint-Protais; originally in Braine, Abbey Church of Saint-Yved ?

c. 1200/1205-1230

Pot metal glass

A and B: 69.2 x 24.2 (27 $\frac{1}{4}$  x 9 $\frac{1}{2}$ )

C: 68.7 x 28.4 (27 $\frac{1}{8}$  x 11 $\frac{3}{16}$ )

D: 69.1 x 30.5 (27 $\frac{3}{16}$  x 12)

E: 68.9 x 28.9 (27 $\frac{1}{8}$  x 11 $\frac{3}{8}$ )

Scattered replacements in each piece; fillets heavily restored

*Provenance:* A, B, E: Lucien Demotte, Paris; C, D: Michel Acézat, Paris ?

Unpublished. A panel of the same design appears in Ottin (1896), 26. (only B illustrated)

A: 03.SG.130

B: 03.SG.131

C: 03.SG.132

D: 03.SG.133

E: 03.SG.174



B

## BORDER SECTION

France, Soissons, Cathedral of Saint-Gervais-et-Saint-Protais; originally in Braine, Abbey Church of Saint-Yved ?

c. 1200/1205-1230

Pot metal glass

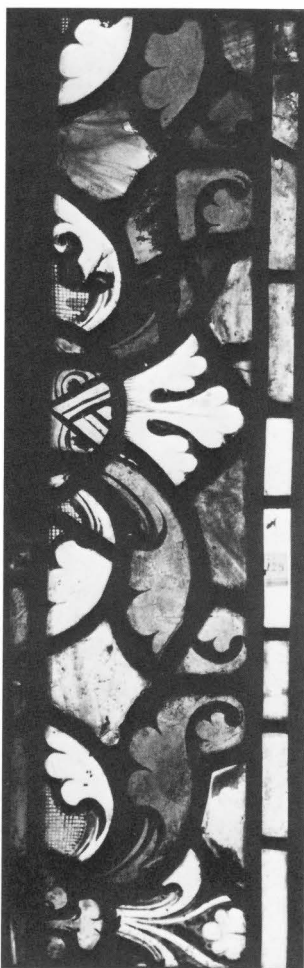
58 x 18.5 (22 $\frac{7}{8}$  x 7 $\frac{1}{2}$ )

A few stopgaps

*Provenance:* Unknown

Unpublished. The same design appears in Cahier and Martin (1841-1844) pl. F 1.

03.SG.128



## BORDER SECTION

France, Soissons, Cathedral of Saint-Gervais-et-Saint-Protais; originally in Braine, Abbey Church of Saint-Yved ?

c. 1200/1205-1230

Pot metal glass

75.5 x 27 (29 $\frac{3}{4}$  x 10 $\frac{5}{8}$ )

Fillets heavily restored; otherwise minor replacements; light, dense corrosion resulting in loss of paint

*Provenance:* Michel Acézat, Paris

Unpublished. Panel of the same design published in Cahier and Martin (1841-1844), pl. F 8.

03.SG.134



## TWO BORDER SECTIONS

France, Soissons, Cathedral of Saint-Gervais-et-Saint-Protais; originally in Braine, Abbey Church of Saint-Yved ?  
c. 1200/1205-1230

Pot metal glass

A: 27.9 x 20.3 (11 x 8)

B: 30.5 x 20.3 (12 x 8)

Modern ornamental strip attached to one of the small sides of each. Saddle bars through centers

*Provenance:* Michel Acézat, Paris

*Bibliography:* Jane Hayward in

Hayward and Cahn (1982), 143-145.

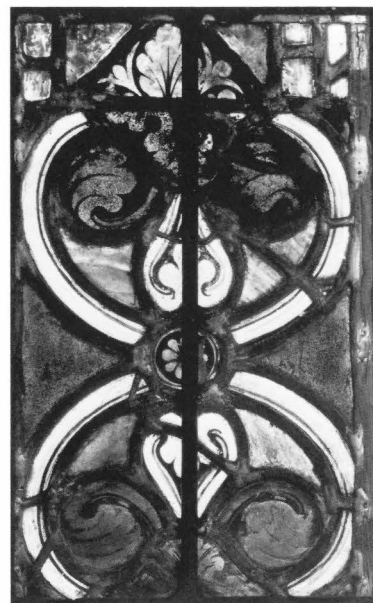
Panel of the same design published in Cahier and Martin (1841-1844), pl. M 5.

A. O3.SG.244

B. O3.SG.245



A



B

## BORDER SECTION

France, Soissons, Cathedral of Saint-Gervais-et-Saint-Protais; originally in Braine, Abbey Church of Saint-Yved ?  
c. 1200/1205-1230

Pot metal glass

61 x 25.5 (24 x 10)

Replacements in fillets; light, dense corrosion

*Provenance:* Lucien Demotte, Paris ?

Unpublished. Panel of the same design in Cahier and Martin (1841-1844), pl. M 12; and Nathaniel H. J. Westlake, *A History of Design in Painted Glass* (London, 1881-1894), vol. 1, pl. LXIII d.

O3.SG.154



O3.SG.154

## BORDER SECTION

France, Soissons, Cathedral of Saint-Gervais-et-Saint-Protais; originally in Braine, Abbey Church of Saint-Yved ?  
c. 1200/1205-1230

Pot metal glass

57.5 x 26.7 (22 3/8 x 10 1/2)

Replacements in fillets

*Provenance:* Michel Acézat, Paris

*Bibliography:* Jane Hayward in

Hoffmann (1970), 212-213; Jane

Hayward in Hayward and Cahn

(1982), 143-145. A panel of the same

design is published in Cahier and

Martin (1841-1844), pl. M 1.

O3.SG.136



O3.SG.136



# BORDER SECTION

France, Soissons, Cathedral of Saint-Gervais-et-Saint-Protais or Braine, Abbey Church of Saint-Yved ?

c. 1200/1205-1230

Pot metal glass

75 x 27 (29½ x 10⅝)

Some replacements, concentrated in the fillets; light, dense corrosion

*Provenance:* Michel Acézat, Paris  
Unpublished

03.SG.135



# BORDER SECTION

France, Soissons, Cathedral of Saint-Gervais-et-Saint-Protais or Braine, Abbey Church of Saint-Yved ?

c. 1200/1205-1230

Pot metal glass

61.5 x 27 (24¼ x 10⅝)

Some replacements, concentrated in the fillets; light, dense corrosion; distortion from releading

*Provenance:* Michel Acézat, Paris  
Unpublished

03.SG.137



# LOBE OF FOLIATE ORNAMENT

France, Soissons, Cathedral of Saint-Gervais-et-Saint-Protais ?

c. 1205-1230

Pot metal glass

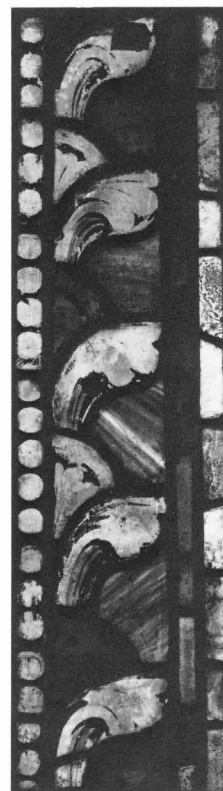
32 x 37.5 (12⅝ x 14¾)

Minor restorations

*Provenance:* Bacri Frères, Paris

*Bibliography:* Grodecki (1975), 199; Jane Hayward in Hayward and Cahn (1982), 145-147.

03.SG.71



# BORDER SECTION

France or England  
13th century, first half  
Pot metal glass

63.5 x 18.5 (25 x 7¼)

Replacements in fillets

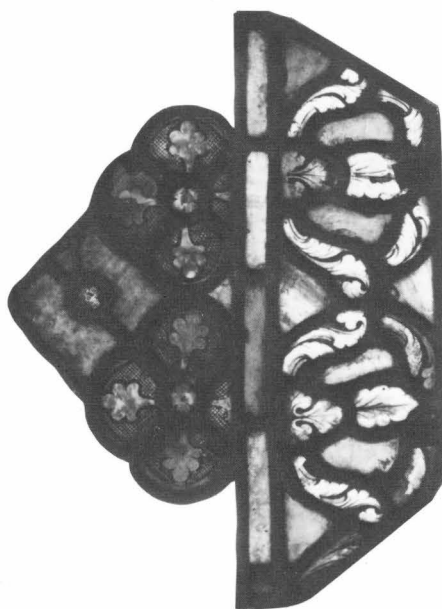
*Provenance:* Unknown

Unpublished

03.SG.175

**FRAGMENT OF BORDER AND  
ADJOINING MOSAIC GROUND**

France, northeast ?  
13th century, first half  
Pot metal glass  
37.5 x 28.5 (14 $\frac{3}{4}$  x 11 $\frac{1}{4}$ )  
Minor restorations  
*Provenance:* Unknown  
Unpublished  
03.SG.225



**DEAD RISING FROM THEIR  
TOMBS**

France ?  
13th century, first half  
Pot metal glass  
Diameters: A: 35 (13 $\frac{3}{4}$ ); B: 34.7  
(13 $\frac{5}{8}$ ); C: 35 (13 $\frac{3}{4}$ ); D: 35 (13 $\frac{3}{4}$ )  
Medallion shapes modern; some  
restorations, notably the head and  
arm of D; corrosion throughout  
resulting in loss of paint, especially  
in B  
*Provenance:* Bacri Frères, Paris  
*Bibliography:* Jane Hayward in  
Hayward and Cahn (1982), 132-134;  
Sauerländer (1982), 387-388; Caviness  
(1985), 40, fig. 7 (A).  
A. 03.SG.204; B. 03.SG.205  
C. 03.SG.206; D. 03.SG.207



A



B



C



D

## TWO PANELS

A. A soldier holding an axe  
B. A king holding a spear  
France, Angers ?, Cathedral of Saint-Maurice ?

c. 1215-1220

Pot metal glass

A: 59.1 x 42.2 (23 1/4 x 16 5/8)

B: 59.3 x 42.3 (23 3/8 x 16 5/8)

Figures set into a new surround of stopgaps and restorations

*Provenance:* Raoul Heilbronner, Paris; Michel Acézat, Paris

*Bibliography:* Heilbronner sale (1924), no. 91; Jane Hayward in Hayward and Cahn (1982), 171-174; Sauerländer (1982), 388; Zakin (1985), 84, 91, no. 9.

A. 03.SG.119

B. 03.SG.32



A



B

## BORDER SECTION

France, Lyon, Cathedral of Saint-Jean, Redemption Window

c. 1215-1220

Pot metal glass

54 x 32.6 (21 1/4 x 12 3/16)

Minor replacements; probably medieval leads

*Provenance:* Grosvenor Thomas, London ?

*Bibliography:* Jane Hayward in Hoffmann (1970), 209-210; Jane Hayward in Hayward and Cahn (1982), 180-182; Grodecki and Brisac (1984), 251. A panel of the same design appears in Cahier and Martin (1841-1844), vol. 1, pl. VIII, 4.

03.SG.127



## BORDER SECTION

France, Chartres, Cathedral of Notre-Dame, Choir clerestory window of the Pilgrims of Saint James

c. 1220

Pot metal glass

69.5 x 29.5 (27 3/8 x 11 5/8)

Some restorations; heavily corroded; false patina on front

*Provenance:* Unknown

*Bibliography:* Jane Hayward in Hoffmann (1970), 213-214. Panels of

same design in Yves Delaporte and Etienne Huvet, *Les vitraux de la cathédrale de Chartres, histoire et description* (Chartres, 1926), 1:58, 485; 3:pl. CCXXXIX.

03.SG.75



03.SG.75

## BORDER SECTION

France, Chartres, Cathedral of Notre-Dame, Choir clerestory window of Saint Vincent

c. 1220

Pot metal glass

55 x 37 (21 $\frac{1}{8}$  x 14 $\frac{9}{16}$ )

Some replacements, including outside fillets; design distorted; considerable corrosion

*Provenance:* Joseph Brummer, New York

Unpublished. Panels of same design in Yves Delaporte and Etienne Huvet, *Les vitraux de la cathédrale de Chartres, histoire et description* (Chartres, 1926), 1:456-458; 3:pls. CCXX and CCLXXXIV.

03.SG.73



03.SG.73



03.SG.243

## BORDER SECTION

France ?

13th century, first half

Pot metal glass

63.5 x 34.3 (25 x 13 $\frac{1}{2}$ )

Fillets are modern

*Provenance:* Michel Acézat, Paris

Unpublished

03.SG.243

## THE ANNUNCIATION

France

13th century, first half

Pot metal glass

76.6 x 77.5 (30 $\frac{1}{8}$  x 30 $\frac{1}{2}$ ); diameter of medieval core medallion without

fillets: 50.8 (20)

Fillets and ornamental surround are modern; within medallion many restorations, concentrated to the right

*Provenance:* Raoul Heilbronner, Paris; Michel Acézat, Paris

*Bibliography:* Heilbronner sale (1924), no. 92; Jane Hayward in Hayward and Cahn (1982), 129-132; Sauerländer (1982), 387.

03.SG.236



03.SG.236



### SEATED FIGURE OF CHRIST

France ?

13th century, first quarter

Pot metal glass

47.5 x 33.2 (18<sup>9</sup>/<sub>16</sub> x 13<sup>1</sup>/<sub>16</sub>)

Restoration and stopgaps in fillets and upper right corner; fairly heavy pitting and corrosion

*Provenance:* Octave Homberg, Paris;

Lucien Demotte, Paris

*Bibliography:* Galerie Georges Petit, *Catalogue des objets d'art et de haute curiosité . . . composant la collection de feu M. O. Homberg* [sale cat., 11-16 may] (Paris, 1908), 59, no.440, ill.; Jane Hayward in Hayward and Cahn (1982), 162-164.

03.SG.22



### SCENE OF MARTYRDOM ?

France ?

13th century, first quarter

Pot metal glass

Diameter: 54 (21<sup>1</sup>/<sub>4</sub>)

Outside fillet is modern; extensive use of stopgaps

*Provenance:* Raoul Heilbronner, Paris; Michel Acézat, Paris

*Bibliography:* Heilbronner sale (1924), no. 98; Jane Hayward in Gómez-Moreno (1968), no. 188; Jane Hayward in Hayward and Cahn (1982), 168-171.

03.SG.112

### TWO BORDER SECTIONS

France ?

13th century

Pot metal glass

A: 36.8 x 19.1 (14<sup>1</sup>/<sub>2</sub> x 7<sup>1</sup>/<sub>2</sub>)

B: 35.6 x 21 (14 x 8<sup>1</sup>/<sub>4</sub>)

Fillets are modern

*Provenance:* Unknown

Unpublished

(only B illustrated)

A. 03.SG.248

B. 03.SG.249



B



### BORDER SECTION AND FRAGMENT

France ?

13th century, first half

Pot metal glass

A: 57.2 x 22 (22<sup>1</sup>/<sub>2</sub> x 8<sup>5</sup>/<sub>8</sub>); B: 24 x 18.7 (9<sup>1</sup>/<sub>4</sub> x 7<sup>3</sup>/<sub>8</sub>)

Some replacements throughout; corrosion

*Provenance:* A. Joseph Brummer, Paris; B. Unknown

*Bibliography:* A. Jane Hayward in Hayward and Cahn (1982), 155-156. (only A illustrated)

A. 03.SG.172

B. 03.SG.70



A

### CHRIST IN MAJESTY

France, northeast ?

13th century, first half

Pot metal glass

Diameter: 56.5 (22¼)

Many stopgaps and restorations, notably the four Evangelist symbols; the figure of Christ may be a composite

*Provenance:* Samuel Bing, Paris (?);

Lucien Demotte, Paris

*Bibliography:* Demotte [1929], no. 10;

"A Thirteenth Century Glass Panel,"

*International Studio* 92 (1929), 40-41,

96; Lucien J. Demotte, "The Pitcairn

Collection," *Formes* 28-29 (1932),

308; Jane Hayward in Hayward and

Cahn (1982), 178-180; Mickenberg

(1985), 290.

03.SG.46



### DEAD RISING FROM THEIR TOMBS

France, Donnemarie-en-Montois,

Church of Notre-Dame, east rose

c. 1225

Pot metal glass

Diameter: 51.5 (20¼)

Scattered restorations and stopgaps; heavy corrosion

*Provenance:* Augustus Welby Pugin,

London; Donald B. Taunton, London

*Bibliography:* Françoise Perrot, "La

rose de l'église de Donnemarie-en-

Montois," *Provins et sa région*

(*Bulletin de la Société d'histoire et*

*d'archéologie de Provins*) 124 (1970),

63; Jane Hayward in Hayward and

Cahn (1982), 166-168, colorplate X;

Grodecki and Brisac (1984), 88, 247.

03.SG.211



### THE MURDER OF THREE CLERICS

France, Santeny (Val de Marne), Saint Nicholas Window

c. 1230

Pot metal glass

75.5 x 59 (29¾ x 23¼)

Outside fillet restored; fine, dense pitting

*Provenance:* M. Navarre, Auxerre ?;

Lucien Demotte, Paris

*Bibliography:* Demotte [1929], no. 12;

Lucien J. Demotte, "The Pitcairn

Collection," *Formes* 28-29 (1932),

307-308; Jane Hayward in Gómez-

Moreno (1968), no. 191; Jane Hayward

in Hayward and Cahn (1982), 209-211;

Catherine Brisac, "Une verrière du

XIII<sup>e</sup> siècle récemment découverte en

Ile de France," *Bulletin de la Société*

*nationale des antiquaires de France*

(in press).

03.SG.14



### ANGELS CARRYING A HEADLESS FEMALE MARTYR

France ?

13th century, first half

Pot metal glass

Diameter: 53.8 (21⅞)

Some replacements, concentrated in the lower half and fillets

*Provenance:* Raoul Heilbronner, Paris;

Michel Acézat, Paris

*Bibliography:* Heilbronner sale (1924),

no. 98; Jane Hayward in Hayward and

Cahn (1982), 164-166.

03.SG.180



### THE DEATH OF A SAINT

France

13th century, first half

Pot metal glass

80.7 x 83.2 (31 $\frac{3}{8}$  x 32 $\frac{3}{4}$ )

Ornament above the arched shape at the top is modern; many restorations in the ornament; dense corrosion throughout

*Provenance:* Unknown

Unpublished

03.SG.40



### FRAGMENTARY PANEL WITH BORDER AND ORNAMENT

France ?

13th century, second quarter

Pot metal glass

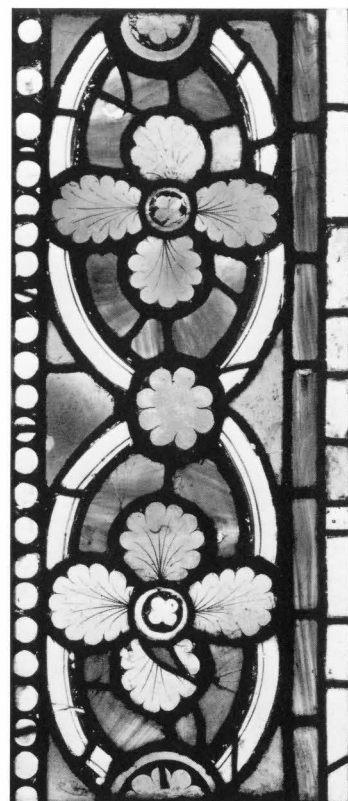
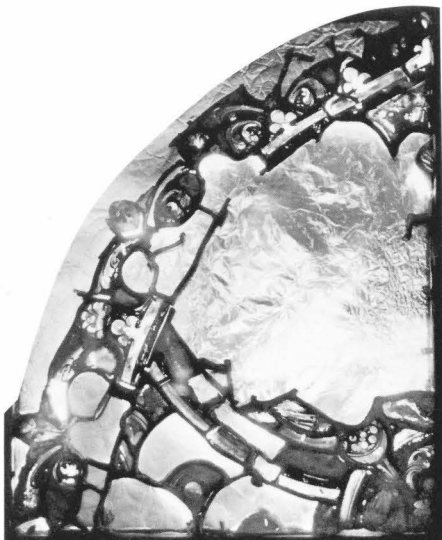
49.5 x 39.3 (19 $\frac{1}{2}$  x 15 $\frac{1}{2}$ )

Considerable losses; the glass which remains is original; probably medieval leading

*Provenance:* Unknown

Unpublished

03.SG.253



03.SG.120

### BORDER SECTION

France ?

13th century

Pot metal glass

67.3 x 29.2 (26 $\frac{1}{2}$  x 11 $\frac{1}{2}$ )

Minor replacements

*Provenance:* Joseph Brummer, Paris

*Bibliography:* Jane Hayward in

Hayward and Cahn (1982), 204-205.

03.SG.120

### BORDER SECTION

France ?

13th century

Pot metal glass

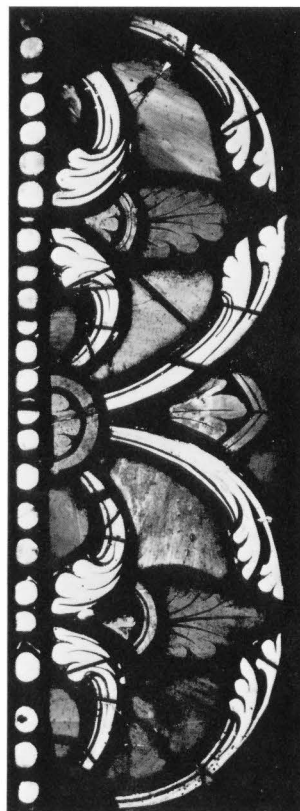
67.7 x 27.6 (26 $\frac{3}{8}$  x 10 $\frac{7}{8}$ )

Minor replacements

*Provenance:* Unknown

Unpublished

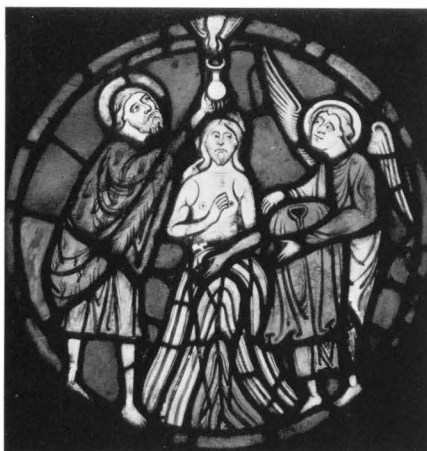
03.SG.121



03.SG.121

### THREE SCENES FROM THE LIFE OF SAINT JOHN THE BAPTIST

- A. The Baptism of Christ  
 B. Salome Dancing at the Feast of Herod  
 C. Salome Receiving the Head of the Baptist  
 France, Breuil-le-Vert (Oise), Church of Saint-Martin  
 c. 1235  
 Pot metal glass  
 Diameters: A: 46.5 (18<sup>5</sup>/<sub>16</sub>);  
 B: 47.5 (18<sup>1</sup>/<sub>16</sub>); C: 46 (18<sup>1</sup>/<sub>8</sub>)  
 A. extensive restoration, including



A

### CHRIST, FLANKED BY ANGELS, HOLDING A SOUL

France, Le Mans, Cathedral of Saint-Julien ?

13th century, second quarter  
 Pot metal glass

72 x 98.8 (28<sup>3</sup>/<sub>8</sub> x 38<sup>7</sup>/<sub>8</sub>); diameter of medieval core medallion: 62.3 (24<sup>1</sup>/<sub>2</sub>)

All glass from pearly fillet out is modern

*Provenance:* Unknown

*Bibliography:* Hayward and Prevo (1981-1982), 346, color ill.; Jane Hayward in Hayward and Cahn (1982), 175-178; Linda Morey Papanicolaou, "St. Martin and the Beggar: A Stained Glass Workshop from the Lady Chapels of the Cathedrals of Le Mans and Tours," in *Studies on Medieval Stained Glass* [Corpus Vitrearum: United States, Occasional Papers 1] (New York, 1985), 60-69, fig. 1.

03.SG.241

head and body of Christ; B. minor restoration; C. some restoration, including head of executioner, and head of Salome damaged with acid cleaning

*Provenance:* Léon Bonnat, Paris; Augustin Lambert, Paris

*Bibliography:* Ledicte-Duflois, "Mémoires sur les vitraux peints de l'arrondissement de Clermont (Oise)," *Mémoires de la Société des antiquaires de Picardie* 10 (1850), 94-95; Michael W. Cothren, "The Thirteenth- and Fourteenth-Century Glazing of the Choir of the Cathedral of Beauvais," (Ph.D. diss., Columbia University, 1980), 86, pl. 49; Michael W. Cothren in Hayward and Cahn

(1982), 156-161, colorplate IX; Michael W. Cothren, "The John the Baptist Window from Breuil-le-Vert (Oise): Stylistic and Iconographic Regionalism in the Second Quarter of the Thirteenth Century," in *Studies on Medieval Stained Glass* [Corpus Vitrearum: United States, Occasional Papers 1] (New York, 1985), 49-59, A: fig. 1, B: fig. 2, C: figs. 3, 8b; Mickenberg (1985), 293, B. only; Michael W. Cothren, "The Choir Windows of Agnières (Somme) and a Regional Style of Gothic Glass Painting," *Journal of Glass Studies* 28 (1986), 62-63, fig. 20.

A. 03.SG.110; B. 03.SG.109;

C. 03.SG.209



B



C





## TWO MEN OFFER GRAPES TO A KING

France ?

13th century, first half

Pot metal glass

55.5 x 41 (21 $\frac{7}{8}$  x 16 $\frac{1}{8}$ )

Many replacements, notably the king's robe, the lower left corner, and the tonsured head

*Provenance:* Unknown

*Bibliography:* Jane Hayward in Gómez-Moreno (1968), no. 189; Jane Hayward in Hayward and Cahn (1982), 134-137.

03.SG.118



## BORDER SECTION

France ?

13th century

Pot metal glass

59 x 24.7 (23 $\frac{1}{4}$  x 9 $\frac{3}{4}$ )

Some replacements and stopgaps, perhaps resulting in a distortion of the original design; heavily pitted

*Provenance:* Unknown

Unpublished

03.SG.126

## BORDER SECTION

France ?

13th century

Pot metal glass

49.5 x 20.7 (19 $\frac{1}{2}$  x 8 $\frac{1}{8}$ )

Fillets and a few pieces of the ornament strip are restorations; heavily corroded, resulting in some loss of paint

*Provenance:* Unknown

Unpublished

03.SG.35

## HEAD OF A PROPHET

France, Lyons, Cathedral of Saint-Jean

c. 1235-1240

Pot metal glass

64.5 x 69.2 (25 $\frac{3}{8}$  x 27 $\frac{1}{4}$ )

Medieval mosaic ornament of the background does not belong to this panel; restorations include the left capital, part of the neck and hair of the figure, and much of the drapery; right fillet composed of stopgaps

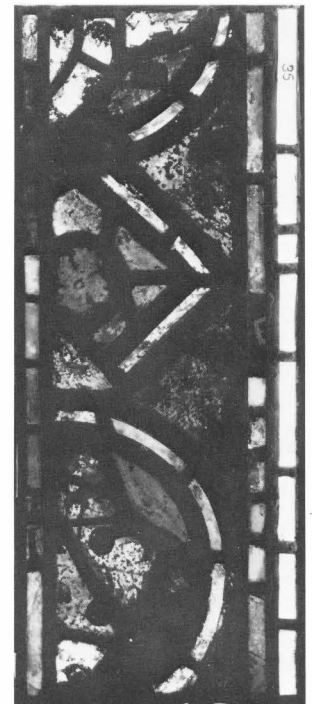
*Provenance:* Jacques Seligmann, Paris

*Bibliography:* Jane Hayward in Hayward and Cahn (1982), 182-184; Sauerländer (1982), 388.

03.SG.47



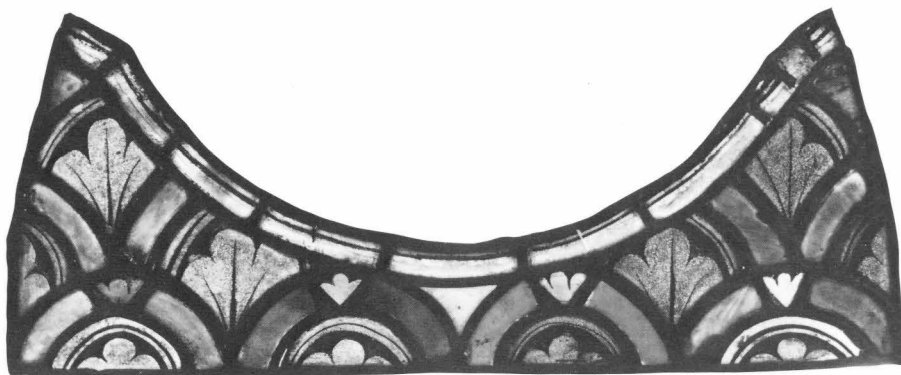
03.SG.126



03.SG.35

## ORNAMENTAL PANEL

France ?  
13th century  
Pot metal glass  
18.7 x 46.4 (7 $\frac{3}{8}$  x 18 $\frac{1}{4}$ )  
Minor restorations  
*Provenance:* Unknown  
Unpublished  
03.SG.84



03.SG.84

## BORDER SECTION

France ?  
13th century  
Pot metal glass  
59.4 x 17.8 (23 $\frac{3}{8}$  x 7)  
Some replacements  
*Provenance:* Unknown  
Unpublished  
03.SG.125



03.SG.125

## ANNUNCIATION TO THE SHEPHERDS

France ?  
13th century  
Pot metal glass  
74.5 x 105 (29 $\frac{5}{16}$  x 41 $\frac{5}{16}$ ); diameter of  
figural medallion without fillets:  
60.9 (24)  
Border and ornamental surround are  
modern; some restorations within the  
medallion  
*Provenance:* Henry C. Lawrence, New  
York  
*Bibliography:* Lawrence sale (1921),  
no. 382, ill.  
03.SG.240



## SEVEN KNEELING FIGURES

France, Rouen, Cathedral of Notre-Dame, John the Evangelist Window ?

c. 1240-1245

Pot metal glass

63.5 x 59 (25 x 23 1/4)

Ornamental ground and pearled fillets are modern; stopgaps above figures and restorations at lower left

*Provenance:* Bacri Frères, Paris; Henry C. Lawrence, New York

*Bibliography:* Lawrence sale (1921), 36-38, ill.; Jane Hayward in Gómez-Moreno (1968), no. 185; Jane Hayward in Hoffmann (1970), 202-204; Jean 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), 399-416; Michael W. Cothren, "The Thirteenth- and Fourteenth-Century Glazing of the Choir of the Cathedral of Beauvais," (Ph.D. diss., Columbia University, 1980), 115, n. 1, pl. 75; Jane Hayward in Hayward and Cahn (1982), 149-152; Sauerländer (1982), 388; Cothren (1986B).

03.SG.52



## BORDER SECTION

France, Mantes, Collegiate Church of Notre-Dame

13th century, second quarter

Pot metal glass

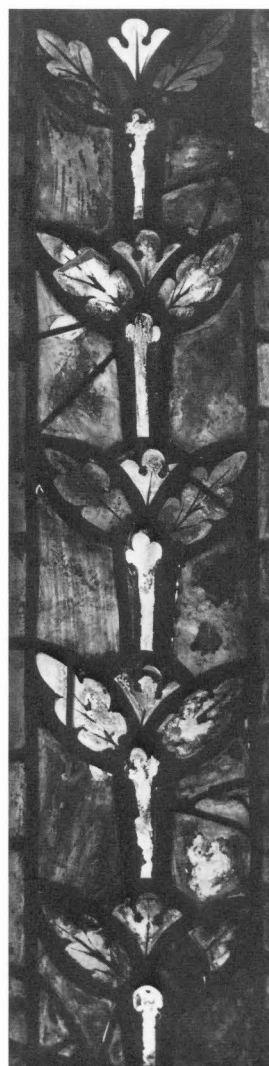
76.5 x 21.6 (30 1/8 x 8 1/2)

Minor replacements; heavy corrosion and false patina, resulting in some loss of paint

*Provenance:* Unknown

*Bibliography:* Anonymous watercolor drawing, "From triforium Mantes," London, Victoria and Albert Museum, Department of Prints and Drawings, 8825.64 (Album 93 E.6); Madeline H. Caviness, "A Man with a Dragon from One of the Tribune Oculi of Mantes," *Gesta* 25 (1986), 128, fig. 4.

03.SG.149



## BORDER SECTION

France ?

13th century

Pot metal glass

64 x 13 (25 1/8 x 5 1/8)

Some replacements; heavily corroded

*Provenance:* Unknown

Unpublished

03.SG.183



# APOCALYPTIC ELDER HOLDING A REBEC AND A JAR

France ?

13th century, second quarter

Pot metal glass

Diameter: 43.1 (17)

Minor replacements; considerable corrosion

*Provenance:* Raoul Heilbronner, Paris; Michel Acézat, Paris

*Bibliography:* Heilbronner sale (1924), no. 92; Jane Hayward in Hayward and Cahn (1982), 200-202.

03.SG.208



# CRUCIFIXION

France, northern ?

13th century, second quarter

Pot metal glass

60 x 60.7 (23 5/8 x 23 7/8)

Some restorations, notably the personification of the moon, the head of Christ, and all pearled fillets

*Provenance:* Albert Gsell, Paris ?;

Lucien Demotte, Paris

*Bibliography:* Demotte [1929], no. 22;

Michael W. Cothren in Hayward and Cahn (1982), 188-191.

03.SG.221



# MARTYRDOM OF SAINT VINCENT OR SAINT LAWRENCE

France ?

13th century

Pot metal glass

85.7 x 78.7 (33 3/4 x 31); diameter of medallion without fillets: 68.7 (27)

Fillets and ornamental surround are modern; many restorations within the medallion

*Provenance:* Unknown

Unpublished

03.SG.237





### A BISHOP BAPTIZING ?

France ?

13th century ?

Pot metal glass

70 x 46.5 (27<sup>9</sup>/<sub>16</sub> x 18<sup>5</sup>/<sub>16</sub>)

Probably a modern composition of medieval fragments; extensive repainting

*Provenance:* Henry C. Lawrence, New York

*Bibliography:* Lawrence sale (1921), no. 367; Jane Hayward in Gómez-Moreno (1968), no. 192; Jane Hayward in Hayward and Cahn (1982), 219-221. 03.SG.107



### SAINT MARTIN DIVIDING HIS CLOAK WITH THE BEGGAR

France, Touraine ?

13th century, second quarter

Pot metal glass

67.5 x 58.4 (26<sup>9</sup>/<sub>16</sub> x 23)

Many replacements; heavy pitting

*Provenance:* Bacri Frères, Paris

*Bibliography:* Jane Hayward in Hayward and Cahn (1982), 217-219; Linda Morey Papanicolaou, "St. Martin and the Beggar: A Stained Glass Workshop from the Lady Chapels of the Cathedrals of Le Mans and Tours," in *Studies on Medieval Stained Glass* [Corpus Vitrearum: United States, Occasional Papers 1] (New York, 1985), 60-69, fig. 2. 03.SG.162



### SAINT EUTROPIA SCRATCHING OUT THE EYES OF AN ASSAILANT

France, Amiens ?, Cathedral of Notre-Dame ?

c. 1245

*Inscription:* SCA : EVTROPIA

Pot metal glass

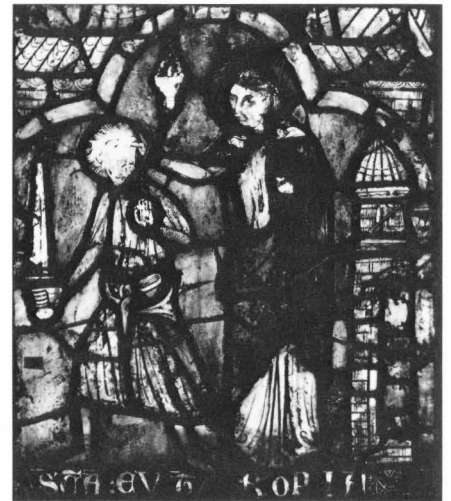
62 x 53 (24<sup>3</sup>/<sub>8</sub> x 20<sup>7</sup>/<sub>8</sub>)

A few restorations; area above arch and head of Eutropia (?) stopgaps; heavy corrosion resulting in loss of paint

*Provenance:* Bacri Frères, Paris

*Bibliography:* Jane Hayward in Hayward and Cahn (1982), 184-188; Caviness, Pastan, and Beaven (1984), 15, 24 n. 33.

03.SG.41



### APOTHECARIES (DONOR PANEL ?)

France, Amiens ?, Cathedral of Notre-Dame ?

c. 1245

*Inscription:* NES LIC2ENES RS : ES : LICL PISI . . .

Pot metal glass

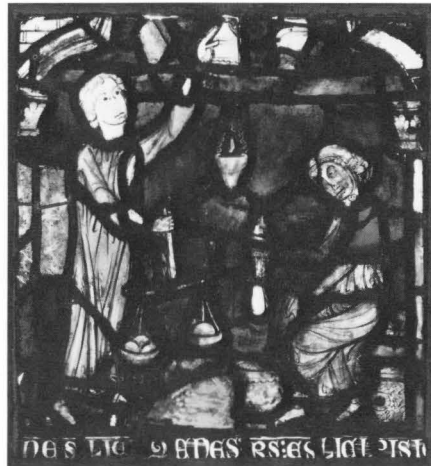
57.8 x 52.6 (22<sup>3</sup>/<sub>4</sub> x 20<sup>1</sup>/<sub>16</sub>)

Scattered replacements; inscription probably made up of stopgaps and repainted glass; heavy corrosion resulting in loss of paint

*Provenance:* Bacri Frères, Paris

*Bibliography:* Jane Hayward in Hayward and Cahn (1982), 184-188; Caviness, Pastan, and Beaven (1984), 15, 24 n. 33.

03.SG.42



### PROPHET (ISAIAH?)

France, Paris, The Sainte-Chapelle,  
Isaiah and Jesse Tree Window  
c. 1245-1248

*Inscription:* JON AS

Pot metal glass

Diameter: 47 (18½)

The first three letters of the  
inscription are modern; other minor  
restorations

*Provenance:* Raoul Heilbronner, Paris;  
Michel Acézat, Paris

*Bibliography:* Heilbronner sale (1924),  
no. 92; Michael W. Cothren in  
Hayward and Cahn (1982), 197-200,  
colorplate XI.

03.SG.210



### GRISAILLE PANEL

England or France ?

13th century

White glass with pot metal

58 x 44.5 (22⅞ x 17½)

Borders at top and bottom added;  
other minor restorations; heavy  
pitting

*Provenance:* Unknown

Unpublished

03.SG.212

### CHRIST WITH APOSTLES (THE LAST SUPPER ?)

France, Saint-Fargeau, Church of  
Saint-Ferréol

c. 1250-1255

Pot metal glass

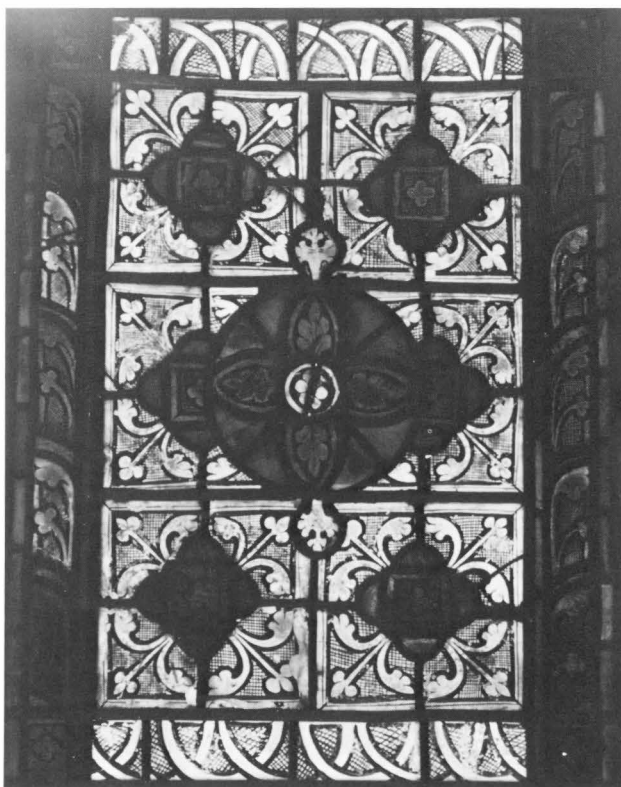
Diameter: 44.5 (17½)

Extensive use of stopgaps, especially  
in the lower half; considerable  
corrosion

*Provenance:* Engel-Gros, Paris; Michel  
Acézat, Paris

*Bibliography:* *Catalogue des vitraux  
anciens*, collection Engel-Gros sale  
(1922), no. 7; Jane Hayward in  
Hayward and Cahn (1982), 211-213;  
Raguin (1982), 65-66, fig. 100;  
Grodecki and Brisac (1984), 258;  
Virginia Chieffo Raguin, "The  
Thirteenth-Century Glazing Program  
of St.-Fargeau (Yonne)," in *Studies  
on Medieval Stained Glass* [Corpus  
Vitrearum: United States,  
Occasional Papers 1] (New York,  
1985), 71-81, fig. 4.

03.SG.108





03.SG.18

### TWO PANELS OF GRISAILLE WITH LARGE COLORED BOSSES

France or England ?

13th century

Pot metal and white glass

A: 49.5 x 36.5 (19½ x 14⅜)

B: 48.5 x 36.5 (19⅞ x 14⅜)

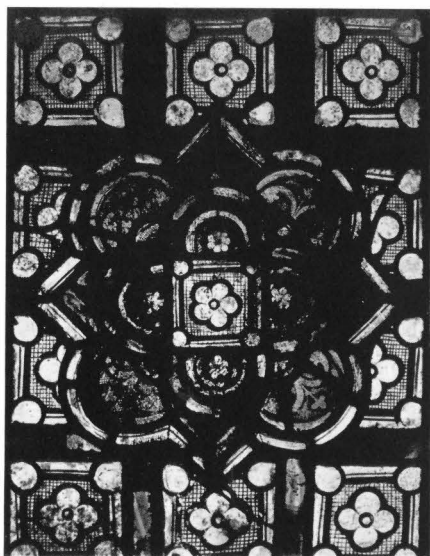
Probably composites; minor replacements; considerable corrosion

*Provenance:* Unknown

Unpublished

(only A illustrated)

03.SG.165A-B



A

### GRISAILLE PANEL

France ?

13th century

White glass with pot metal

60 x 52.5 (23⅞ x 20⅞)

Many replacements

*Provenance:* Unknown

Unpublished

03.SG.18

### GRISAILLE PANEL WITH COLORED BOSS

France, Sainte-Vaubourg, Templar Chapel ?

c. 1260

White glass with pot metal

60 x 57 (23⅞ x 22½)

Extensive replacements, concentrated in upper corners to create a rectangular panel from a lancet top; medallion a modern insert

*Provenance:* Unknown

Unpublished

03.SG.160



### KING FROM A JESSE TREE

France, Sainte-Vaubourg, Templar Chapel ?

c. 1260

Pot metal glass

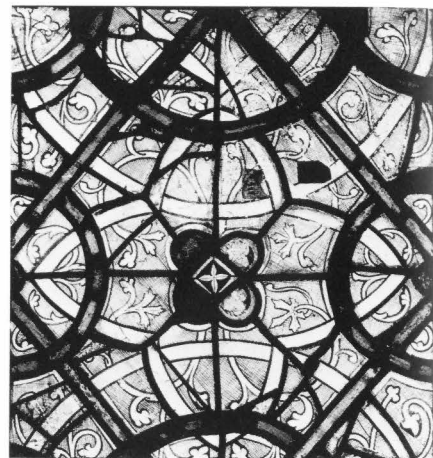
61.3 x 36.5 (24⅞ x 14⅜)

Some replacements, concentrated in the lower part of the figure; probably medieval leading; many cracks

*Provenance:* François Haussaire, Paris

*Bibliography:* Jane Hayward in Hayward and Cahn (1982), 193-195; Mickenberg (1985), 291.

03.SG.226



03.SG.155

### GRISAILLE PANEL

France, Sainte-Vaubourg, Templar Chapel ?

c. 1260

White glass with pot metal

51.5 x 49 (20¼ x 19¼)

Upper right quadrant is original; remainder is modern

*Provenance:* Unknown

Unpublished

03.SG.155



03.SG.226

### GRISAILLE PANEL

France, Saint-Martin-aux-Bois (Oise),  
 Priory Church of Saint-Martin  
 c. 1255-1260  
 White glass with pot metal  
 60 x 37 (23 $\frac{3}{8}$  x 14 $\frac{9}{16}$ )  
 Minor restorations  
*Provenance:* Bacri Frères, Paris  
*Bibliography:* Jane Hayward in  
 Hayward and Cahn (1982), 191-193;  
 Zakin (1985), 84.  
 03.SG.124



### GRISAILLE PANEL

France, Saint-Martin-aux-Bois (Oise),  
 Priory Church of Saint-Martin ?  
 c. 1255-1260  
 White glass with pot metal  
 45.5 x 31.1 (17 $\frac{7}{8}$  x 12 $\frac{1}{4}$ )  
 Restored fillet; minor restoration in  
 grisaille; corrosion covers both  
 surfaces  
*Provenance:* Unknown  
 Unpublished  
 03.SG.59



### TWO BORDER SECTIONS

France, Saint-Martin-aux-Bois (Oise),  
 Priory Church of Saint-Martin ?  
 c. 1255-1260  
 Pot metal glass  
 66 x 9.5 (26 x 3 $\frac{3}{4}$ ) each  
 Fillets and some minor pieces  
 restored; some pieces reversed  
*Provenance:* Unknown  
 Unpublished  
 A. 03.SG.39; B. 03.SG.217



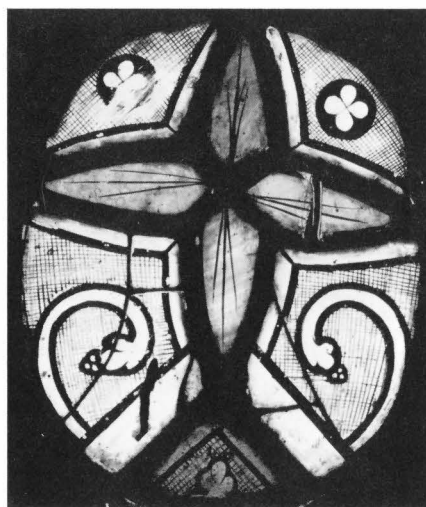
A



B

### GRISAILLE FRAGMENT

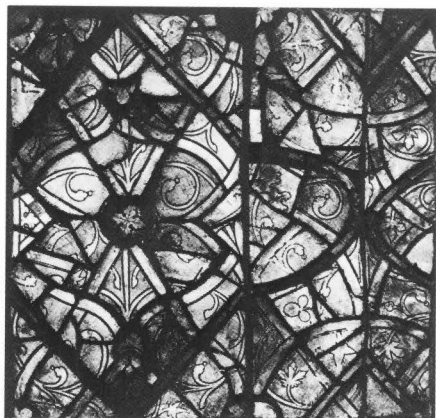
France  
 c. 1260  
 White glass with pot metal  
 22 x 18.5 (8 $\frac{5}{8}$  x 7 $\frac{1}{4}$ )  
*Provenance:* Bacri Frères, Paris  
*Bibliography:* Jane Hayward in  
 Hayward and Cahn (1982), 195-197;  
 Zakin (1985), 84, 91, n. 11.  
 03.SG.85





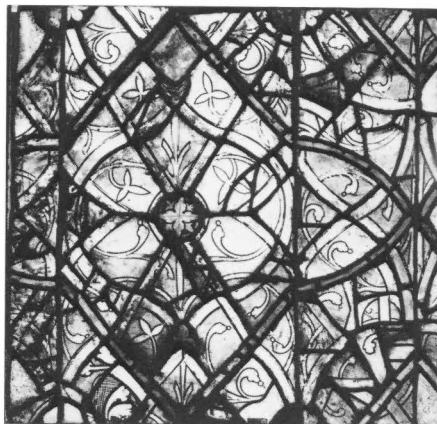
### GRISAILLE PANEL

France ?  
13th century, mid to second half  
White glass with pot metal  
60 x 61.5 (23 $\frac{3}{8}$  x 24 $\frac{1}{4}$ )  
Composite of related panels; scattered  
restorations and stopgaps; heavily  
corroded  
*Provenance:* Unknown  
*Bibliography:* Zakin (1985), 89-90.  
03.SG.186



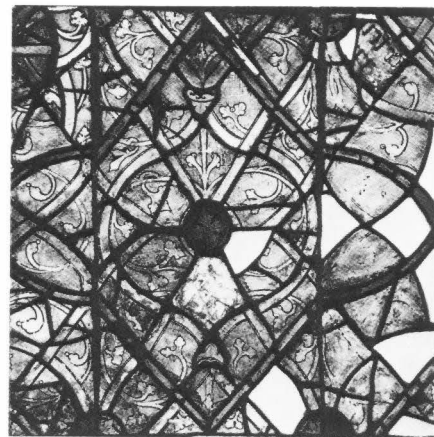
### GRISAILLE PANEL

France ?  
13th century, mid to second half  
White glass with pot metal  
59.5 x 61 (23 $\frac{3}{8}$  x 24)  
Composite of related panels; scattered  
restorations and stopgaps;  
considerable corrosion resulting in  
some loss of paint  
*Provenance:* Unknown  
*Bibliography:* Zakin (1985), 89-90.  
03.SG.142



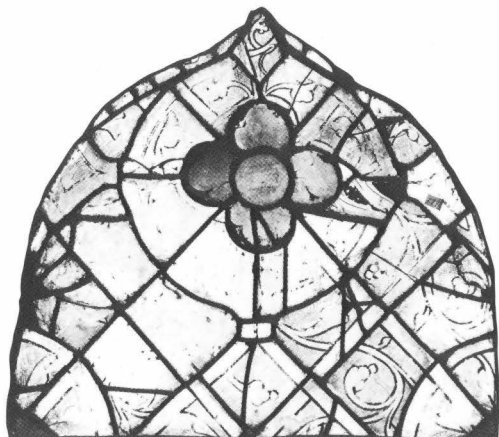
### GRISAILLE PANEL

France ?  
13th century, mid to second half  
White glass with pot metal  
61 x 61.6 (24 x 24 $\frac{1}{4}$ )  
Composite panel; scattered  
restorations and stopgaps; much  
corrosion resulting in loss of paint  
*Provenance:* Unknown  
*Bibliography:* Zakin (1985), 89-90.  
03.SG.61



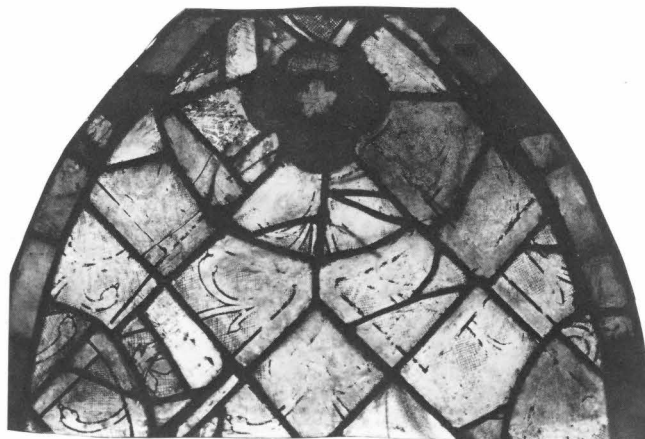
### GRISAILLE PANEL

France ?  
13th century, mid to second half  
White glass with pot metal  
51.5 x 58.5 (20 $\frac{1}{4}$  x 23)  
Some replacements; corrosion  
resulting in much loss of paint  
*Provenance:* Unknown  
Unpublished  
03.SG.197



### GRISAILLE PANEL

France ?  
13th century, mid to second half  
White glass with pot metal  
38.5 x 59 (15 $\frac{1}{8}$  x 23 $\frac{1}{4}$ )  
Scattered stopgaps; considerable  
corrosion resulting in loss of paint  
*Provenance:* Unknown  
Unpublished  
03.SG.193



### GRISAILLE PANEL

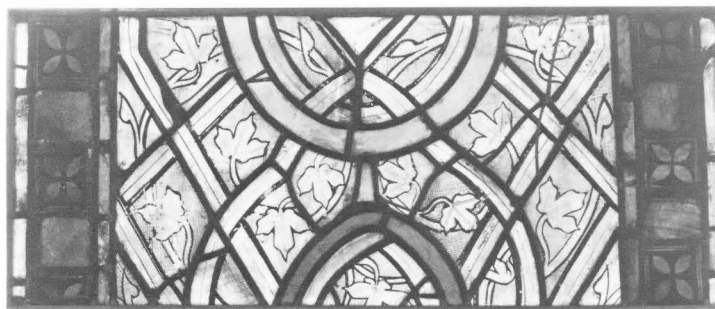
France ?  
 13th century, mid to second half  
 White glass with pot metal  
 44 x 65 (17 $\frac{5}{16}$  x 25 $\frac{3}{8}$ )  
 Fillets are modern additions; many  
 stopgaps within pattern  
*Provenance:* Unknown  
 Unpublished  
 03.SG.195



03.SG.195

### GRISAILLE PANELS WITH BORDERS

France ?  
 13th century, second half  
 White glass with pot metal  
 A: 156 x 36 (61 $\frac{3}{8}$  x 14 $\frac{1}{8}$ ); B: 156 x 36  
 (61 $\frac{3}{8}$  x 14 $\frac{1}{8}$ )  
 Each panel is a composite of three  
 panels; scattered replacements  
*Provenance:* Unknown  
 Unpublished  
 03.SG.8 A-B



03.SG.335

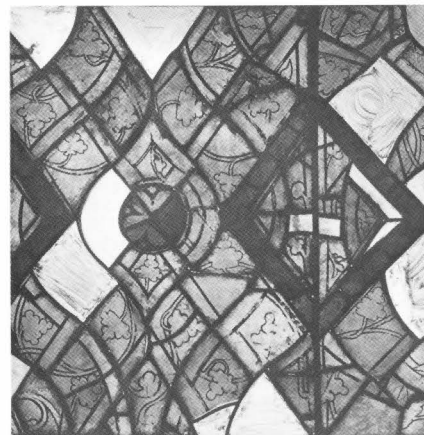
### GRISAILLE PANEL

France ?  
 13th century, second half  
 White glass with pot metal  
 28.5 x 70 (11 $\frac{1}{4}$  x 27 $\frac{1}{2}$ )  
 Some replacements within; borders  
 essentially modern  
*Provenance:* Unknown  
 Unpublished  
 03.SG.335



### GRISAILLE PANEL

France ?  
 13th century, second half  
 White glass with pot metal  
 57 x 62 (22 $\frac{7}{16}$  x 24 $\frac{3}{8}$ )  
 Composite of related panels; many  
 restorations and stopgaps; heavily  
 corroded resulting in loss of paint  
*Provenance:* Unknown  
 Unpublished  
 03.SG.57



### BORDER SECTION

France ?  
13th century, mid to second half  
Pot metal glass  
58 x 7 ( $23\frac{1}{16}$  x  $2\frac{3}{4}$ )  
Some replacements; inconsistent  
weathering could indicate a  
composite of medieval fragments  
*Provenance:* Unknown  
Unpublished  
03.SG.36



### BORDER SECTION

France ?  
13th century, second half  
Pot metal glass  
62 x 7.5 ( $24\frac{7}{8}$  x 3)  
Some pieces reversed  
*Provenance:* Unknown  
Unpublished  
03.SG.37

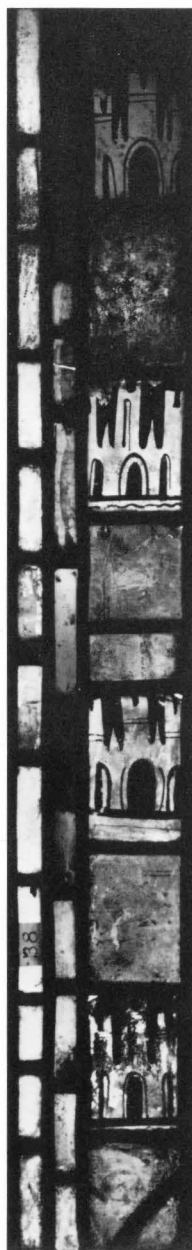


03.SG.37

### BORDER SECTION

### BORDER SECTION

France  
13th century, mid to second half  
Pot metal glass  
61 x 9.5 ( $24$  x  $3\frac{3}{4}$ )  
Composite ?  
*Provenance:* Unknown  
Unpublished  
03.SG.38



03.SG.38

### BORDER SECTION

France ?  
13th century  
Pot metal glass  
45 x 12 ( $17\frac{3}{4}$  x  $4\frac{3}{4}$ )  
A few replacements  
*Provenance:* Unknown  
Unpublished  
03.SG.184



## THE VISITATION

France, Poitiers, Church of Sainte-Radegonde

c. 1265-1270

Pot metal and white glass

77.5 x 60.6 (30½ x 23⅞)

Restorations include head and shoulders of left figure

*Provenance:* François Haussaire, Paris

*Bibliography:* Benjamin Fillon,

"Notice sur les vitraux de Sainte-Radegonde," *Mémoires de la société des antiquaires de l'ouest* 2 (1844),

491; Jane Hayward in Hayward and Cahn (1982), 221-223, colorplate XII;

Sauerländer (1982), 388; Lillich (1983), 123-125, fig. 3; Grodecki and Brisac

(1984), fig. 160, 256; Zakin (1985), 84, 91, no. 10; Mickenberg (1985), 294.

03.SG.43



## GRISAILLE PANEL

France, Troyes, Church of Saint-Urbain

c. 1265-1275

White glass with pot metal

57.8 x 61 (22¾ x 24)

Probably a composite of three panels; numerous stopgaps and restorations; heavily corroded

*Provenance:* Unknown

*Bibliography:* Zakin (1985), 89, figs.

9, 13.

03.SG.76



## GRISAILLE PANEL

France, Troyes, Church of Saint-Urbain

c. 1265-1275

White glass with pot metal

60.5 x 61 (23⅞ x 24)

Grisaille pattern disturbed by loss, restoration, and stopgaps; much corrosion

*Provenance:* Raoul Heilbronner, Paris; Bacri Frères, Paris

*Bibliography:* Heilbronner sale (1924), no. 91; Jane Hayward in Hayward and

Cahn (1982), 213-215; Zakin (1985), 89, fig. 13.

03.SG.60



## GRISAILLE PANELS

France, Troyes, Church of Saint-Urbain

c. 1265-1275

White glass with pot metal

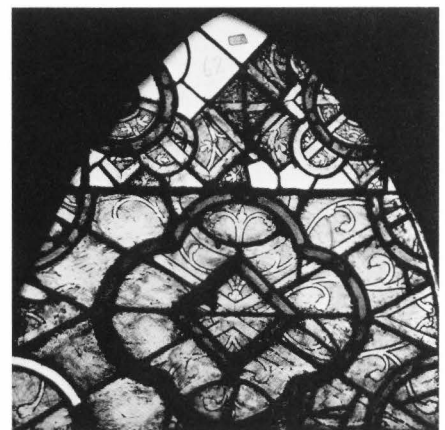
58 x 60.5 (22⅞ x 23⅞)

Composite of two Saint-Urbain panels; scattered replacements; heavy corrosion resulting in considerable loss of paint

*Provenance:* Unknown

Unpublished. Related panel published in Ottin (1896), 32, fig. 30.

03.SG.62





### THREE GRISAILLE PANELS

France, Troyes, Church of Saint-Urbain

c. 1265-1275

White glass with pot metal

A: 58 x 43.2 (22 $\frac{1}{4}$  x 17)

B: 56.2 x 43.2 (22 $\frac{1}{8}$  x 17)

C: 57.5 x 43.2 (22 $\frac{3}{8}$  x 17)

Some restoration throughout; corrosion resulting in some loss of paint

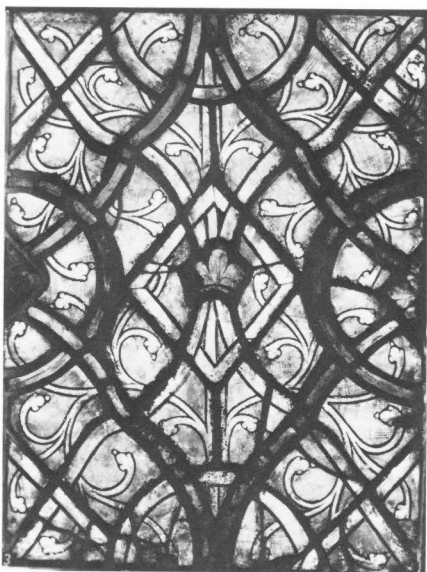
*Provenance:* Unknown

*Bibliography:* Zakin (1985), 89, figs. 11, 12.

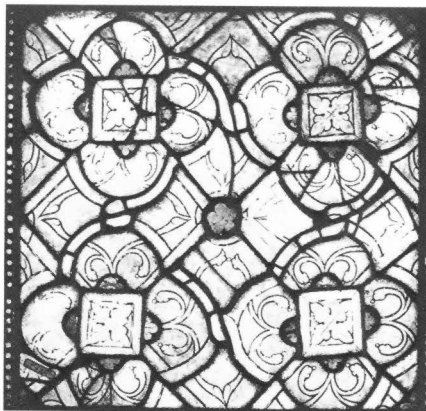
(only B illustrated)

A. 03.SG.58; B. 03.SG.113;

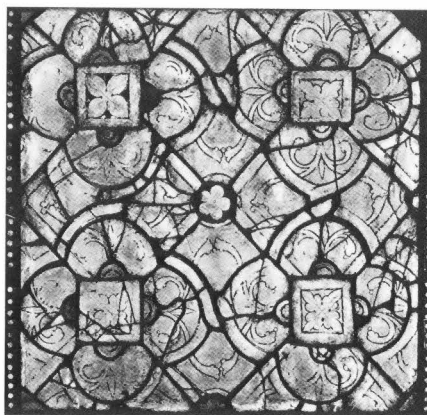
C. 03.SG.116



B



B



H

### NINE GRISAILLE PANELS

France, Troyes, Church of Saint-Urbain

c. 1265-1275

White glass with pot metal

A: 60 x 66 (23 $\frac{3}{8}$  x 26)

B: 61.6 x 66.1 (24 $\frac{1}{4}$  x 26)

C: 61 x 66 (24 x 26)

D: 61.9 x 66 (24 $\frac{3}{8}$  x 26)

E: 61.8 x 66.3 (24 $\frac{3}{8}$  x 26 $\frac{1}{8}$ )

F: 61.3 x 66.3 (24 $\frac{1}{8}$  x 26 $\frac{1}{8}$ )

G: 60 x 66 (23 $\frac{3}{8}$  x 26)

H: 61.6 x 66.6 (24 $\frac{1}{4}$  x 26 $\frac{1}{4}$ )

J: 56.2 x 66 (22 $\frac{1}{8}$  x 26)

Some restoration in each panel (A, B, and J most heavily restored); pearled fillets are modern; heavy corrosion resulting in loss of paint

*Provenance:* Bacri Frères, Paris

*Bibliography:* Jane Hayward in

Hayward and Cahn (1982), 215-217;

Zakin (1985), 89; Catherine Brisac and

Didier Alliou, *Regarder et*

*comprendre . . . un vitrail*, Collection Jupilles 8 (Nancy-Maxéville, 1985), 35 (H ill.).

(only B and H illustrated)

03.SG.56 A-H, J

### A GROUP OF CANONS

France, Sées, Cathedral of Saint-Gervais-et-Saint-Protais, Chapel of Saint-Augustine

c. 1270-1280

Pot metal glass

60 x 55.5 (23 $\frac{3}{8}$  x 21 $\frac{7}{8}$ )

Minor restorations in background and border; heavily corroded

*Provenance:* Grosvenor Thomas, London

*Bibliography:* Jane Hayward in Hayward and Cahn (1982), 223-225;

Lillich (1983), 125-126, fig. 5;

Meredith Parsons Lillich, "Monastic Stained Glass: Patronage and Style," in *Monasticism and the Arts*, ed.

Timothy G. Verdon (Syracuse, New York, 1984), 213, fig. 9.4; Grodecki and Brisac (1984), 159, 259.

03.SG.50



### GRISAILLE PANEL

France, Sées, Cathedral of Saint-Gervais-et-Saint-Protais, Chapel of Saint Nicholas

c. 1270-1280

White glass with pot metal

57.5 x 62.4 (22<sup>7</sup>/<sub>8</sub> x 24<sup>5</sup>/<sub>16</sub>)

Edge fillets extensively restored; minor restorations in the grisaille; pitting and some loss of paint

*Provenance:* Joseph Brummer, Paris

*Bibliography:* Jane Hayward in

Hayward and Cahn (1982), 225-227;

Lillich (1983), 125-126; Grodecki and

Brisac (1984), 259-260, fig. 142 (color);

Zakin (1985), 91, n. 16.

03.SG.53

### GRISAILLE PANEL

France, Sées, Cathedral of Saint-Gervais-et-Saint-Protais, Chapel of Saint Nicholas

c. 1270-1280

White glass with pot metal

57.5 x 62.5 (22<sup>7</sup>/<sub>8</sub> x 24<sup>5</sup>/<sub>16</sub>)

Edge fillets restored; minor restorations in the grisaille; pitting, heaviest on the exterior; some loss of paint

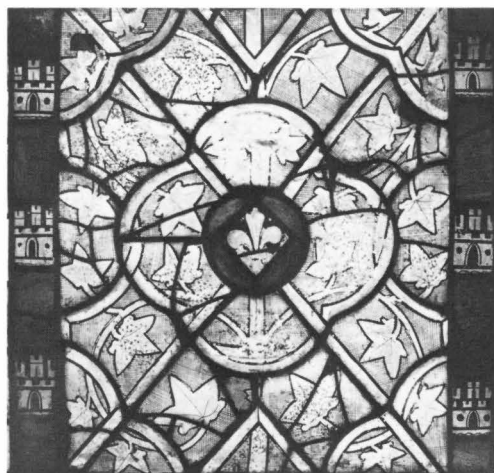
*Provenance:* Joseph Brummer, Paris

*Bibliography:* Jane Hayward in

Hayward and Cahn (1982), 225; Zakin

(1985), 84-86, fig. 3.

03.SG.54



B Larger illustration, page 100.

### TWO GRISAILLE PANELS

France, Sées, Cathedral of Saint-Gervais-et-Saint-Protais, axial chapel

c. 1270-1280

White glass with pot metal

A: 63.5 x 61.7 (25 x 24<sup>5</sup>/<sub>16</sub>); B: 63.4 x 61.2 (24<sup>1</sup>/<sub>16</sub> x 24<sup>5</sup>/<sub>16</sub>)

Scattered restorations in A; considerable corrosion in both panels  
*Provenance:* Joseph Brummer, Paris  
*Bibliography:* Jane Hayward in Hayward and Cahn (1982), 227-228; Lillich (1983), 125; Zakin (1985), 84-86, fig. 2 (B. ill.)

(only B illustrated)

A. 03.SG.48; B. 03.SG.78

### GRISAILLE PANEL

England, Salisbury, Cathedral of Saint Mary, Chapter House

c. 1280-1290

White glass with pot metal

85.1 x 52.7 (33½ x 20¾)

Fillets modern; a few additional restorations at the sides

*Provenance:* Grosvenor Thomas, London

*Bibliography:* Drake (1913), II, no. 2, ill.; Jane Hayward in Hayward and Cahn (1982), 229-231; Zakin (1985), 83-84, fig. 1; a panel of the same design published in Cahier and Martin (1841-1844), vol. 2, Grisailles, pl. E, 2.

03.SG.218



### GRISAILLE PANEL

France ?

Late 13th-early 14th century

Pot metal glass

44.5 x 44 (17½ x 17⅝)

Some replacements; surface film of false (?) patination

*Provenance:* Unknown

Unpublished

03.SG.141

### TWO GRISAILLE PANELS; INSERTED BORDER SECTION

France or England ?

Late 13th century

White glass with pot metal

A: 59.6 x 66.5 (23½ x 26¼)

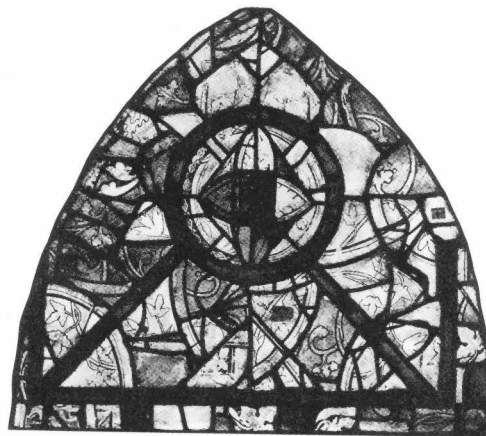
B: 63.7 x 42.5 (25⅛ x 16¾)

Considerable reworking; many restorations and stopgaps

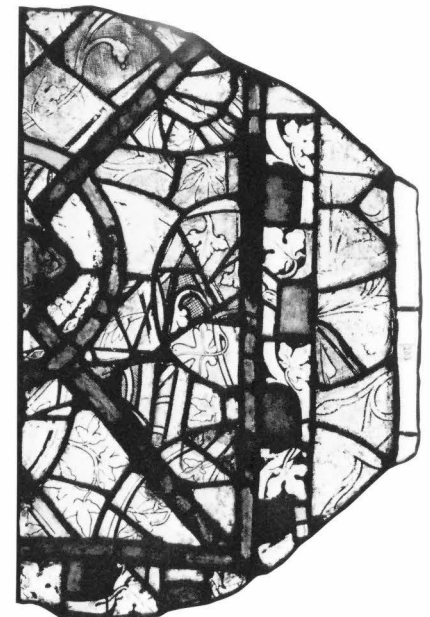
*Provenance:* Unknown

Unpublished

A. 03.SG.199; B. 03.SG.203



A



B

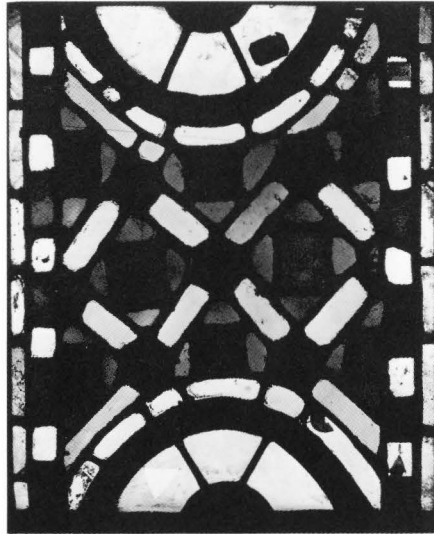
### BOSS WITH PROFILE HEAD

France ?  
Late 13th–early 14th century  
Pot metal glass  
14.6 x 13.9 (5  $\frac{3}{4}$  x 5  $\frac{1}{2}$ )  
Only head and lowermost leaf are original  
*Provenance:* Unknown  
Unpublished  
03.SG.191



### TWO ORNAMENTAL PANELS

France or Germany ?  
13th–14th century (?)  
Pot metal and white glass  
A: 48 x 40 (19 x 15  $\frac{3}{4}$ ); B: 48.5 x 40  
(19  $\frac{1}{8}$  x 15  $\frac{3}{4}$ )  
Scattered replacements; some original  
leading (?)  
*Provenance:* Unknown  
Unpublished  
(only A illustrated)  
03.SG.187 A-B



A

### KNEELING FIGURES (DONORS?) ON A GRISAILLE GROUND

France and/or England ?  
13th and 14th centuries  
White and pot metal glass  
62.3 x 53.5 (24  $\frac{1}{2}$  x 21  $\frac{1}{16}$ )  
Composite of figures and earlier  
grisaille; poor condition; extensively  
restored  
*Provenance:* Unknown  
Unpublished  
03.SG.63



03.SG.63

### BORDER SECTION

France, Sens, Cathedral of Saint-  
Etienne  
c. 1310–1320  
Pot metal glass  
63 x 15.6 (24  $\frac{1}{16}$  x 6  $\frac{1}{8}$ )  
Some restorations  
*Provenance:* Joseph Brummer, Paris  
*Bibliography:* Michael W. Cothren in  
Hayward and Cahn (1982), 234–235.  
03.SG.146





### GRISAILLE PANEL

France, La Chalade, Cistercian Abbey Church ?

c. 1307-1314

White glass with pot metal

37.8 x 48.5 (14<sup>7</sup>/<sub>8</sub> x 19<sup>1</sup>/<sub>8</sub>)

Minor restorations; false patina on front

*Provenance:* Unknown

Unpublished. Panels of virtually the same design in Helen Jackson Zakin, "Cistercian Glass at La Chalade (Meuse)," in *Studies in Cistercian Art and Architecture* 1, ed. Meredith P. Lillich (Kalamazoo, Michigan, 1982), fig. 8; Helen Jackson Zakin, "Recent Restorations of the La Chalade Glass," in *Mélanges à la mémoire du Père Anselme Dimier* 3, ed. Benoît Chauvin (Arbois, 1982), figs. 623-624. 03.SG.74



### THREE BISHOP SAINTS

A. St. Julian

B. St. Thuribius

C. St. Martin ?

France, Evron, Abbey Church of Notre-Dame-de-l'Epine

c. 1315-1320

Pot metal and white glass with silver stain

A: 122.5 x 48.8 (48<sup>1</sup>/<sub>4</sub> x 19<sup>1</sup>/<sub>4</sub>)

B: 120.5 x 47.8 (47<sup>7</sup>/<sub>16</sub> x 18<sup>1</sup>/<sub>16</sub>)

C: 122 x 43.5 (48 x 17<sup>1</sup>/<sub>8</sub>)

Scattered replacements; the face in B is retouched; many cracks; heavy corrosion resulting in loss of paint

*Provenance:* John Christopher von Hampp, Norwich ?; Sir William Jerningham, Costessey Hall, Norfolk; Roy Grosvenor Thomas, London  
*Bibliography:* Drake (1913), II, nos. 33, 33a, 33b; Roy Grosvenor Thomas, *Stained Glass, Its Origin and Application* (New York, 1922), pl. opp. 4; Arthur Edwin Bye, "Three Glass Panels with Saint Nicholas," *Pennsylvania Museum Bulletin* 19 (December 1923), 43-45; Bye (1925), 16-18; Jane Hayward in Gómez-Moreno (1968), nos. 193-195; Meredith Parsons Lillich, "The Stained Glass of Saint-Père de Chartres" (Ph.D. diss., Columbia University, 1969), 195-198, pl. 139; Hayward and Prevo (1981-1982), 345,



A



B

A ill. in color; Jane Hayward in Hayward and Cahn (1982), 240-243, colorplate XIV (B); Lillich (1983), 126-127; Grodecki and Brisac (1984), 163-164, 247-248, figs. 155-156; Meredith Parsons Lillich, "Bishops from Evron: Three Saints in the Pitcairn Collection and a Fourth in the Philadelphia Museum," in *Studies on Medieval Stained Glass* [Corpus Vitrearum: United States, Occasional Papers 1] (New York, 1985), 93-106; A. figs. 2, 8, 10; B. figs. 1, 8; C. figs. 3, 8.  
A. 03.SG.28; B. 03.SG.29; C. 03.SG.30

## TWO HALF-LENGTH FIGURES

A. A Donor ?

B. A Prophet

France, Jumièges ?

14th century, second quarter

*Inscriptions:* (repainted): A. S IOHAN

NES DIC: + ; B. SANCTUS JACOBUS

Pot metal, white glass, and silver

stain

A: 59.5 x 34.2 (23<sup>7</sup>/<sub>16</sub> x 13<sup>7</sup>/<sub>16</sub>)

B: 59.9 x 34.6 (23<sup>9</sup>/<sub>16</sub> x 13<sup>5</sup>/<sub>8</sub>)

Lancet shapes are modern

arrangements of fragmentary panels,

stopgaps, and modern glass;

inscriptions are repainted on old glass

*Provenance:* Henry C. Lawrence,

New York

*Bibliography:* Lawrence sale (1921),

no. 360, ill.; Michael W. Cothren in

Hayward and Cahn (1982), 231-234;

Sauerländer (1982), 388.

A. 03.SG.23; B. 03.SG.24



C



A



B

## TWO GRISAILLE PANELS

France ?, Normandy ?

14th century, second quarter

White glass with silver stain and pot metal

65.5 x 52 (25¾ x 20½) each

Some restorations; medallions with heads probably insertions

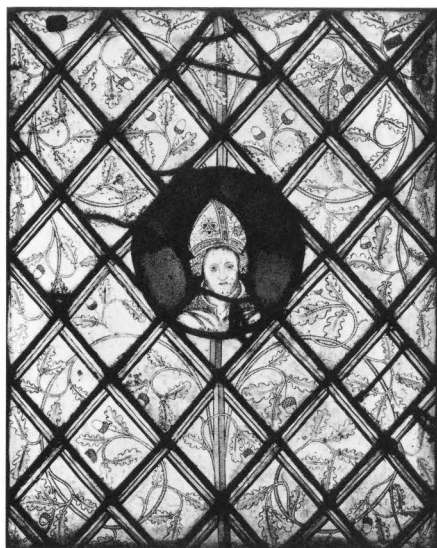
*Provenance:* Joseph Brummer, Paris

*Bibliography:* Jane Hayward in

Hayward and Cahn (1982), 236-238;

Zakin (1985), B. 91, nn. 8, 12.

A. 03.SG.143; B. 03.SG.228



A



B

## GRISAILLE LANCET

England, Snodland Church (Kent) ?

14th century

Pot metal and white glass with silver stain

113 x 41.5 (44½ x 16⅝)

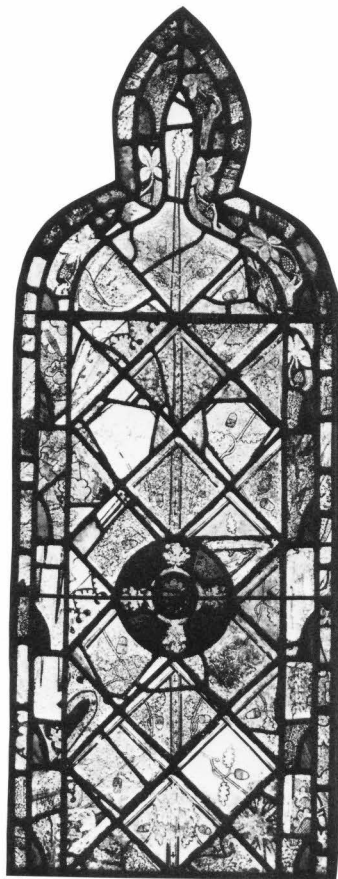
Many stopgaps; heavily pitted

*Provenance:* Grosvenor Thomas,

London

Unpublished

03.SG.31



## HERALDIC SHIELD

*Arms:* Or a lion passant vert langued argent between three fleurs-de-lis gules (unidentified)

Wales ?

15th century, first half

Pot metal glass

23.5 x 21.2 (9¼ x 8⅜)

Some restorations; leading probably original

*Provenance:* Unknown

Unpublished

03.SG.188



## TWO STANDING SAINTS

A. Peter

B. Fides

France, Normandy ?

15th century, first half

*Inscriptions:* A. S PETRE; B. STA FIDES

Pot metal and white glass with silver stain

A (upper panel): 64 x 43

( $25\frac{3}{16}$  x  $16\frac{1}{16}$ ); (lower panel): 63 x 43

( $24\frac{1}{16}$  x  $16\frac{1}{16}$ )

B (upper panel): 62 x 43 ( $24\frac{3}{8}$  x

$16\frac{1}{16}$ ); (lower panel): 63 x 43 ( $24\frac{1}{16}$

x  $16\frac{1}{16}$ )

Scattered replacements; many cracks;  
heavily pitted

*Provenance:* Unknown

Unpublished

A. 03.SG.26; B. 03.SG.27



A



B

## SAINT MARY MAGDALENE

France ?

15th century ?

Pot metal and white glass with silver stain

A (upper panel): 42 x 43

( $16\frac{1}{2}$  x  $16\frac{1}{16}$ )

B (lower panel): 63 x 43

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

Many replacements

*Provenance:* Unknown

Unpublished

03.SG.7



## VIRGIN AND CHILD

France ?, Normandy ?

15th century

Pot metal and white glass with silver stain

54.5 x 45.5 ( $21\frac{7}{16}$  x  $17\frac{7}{8}$ )

Extensive replacement and repainting;  
badly broken

*Provenance:* Unknown

Unpublished

03.SG.115





## TWO MEDALLIONS WITH BUST-LENGTH FIGURES

A. Saint John ?

B. A prophet

France ?

15th century

*Inscriptions:* A. .IVE GRATIS APOC. . . ;

B. OE2 NR IN TERRIS VII

Diameter of each: 31.8 (12½)

Minor replacements in B

*Provenance:* Unknown

Unpublished

A. 03.SG.263; B. 03.SG.264



A



B

## FIVE TRACERY LIGHTS

A. Seraphim

B. Seraphim ? or Saint Michael ?

C. Virgin and Child

D. Female Saint

E. Seraphim

England

15th century, first half

Pot metal and white glass with silver stain

A. 75 x 52 (29½ x 20½)

B. 59 x 29 (23¼ x 11¼)

C. 66 x 25.5 (26 x 10)

D. 60 x 27.5 (23⅞ x 10⅞)

E. 69.5 x 33 (27⅞ x 13)

Many stopgaps throughout, causing

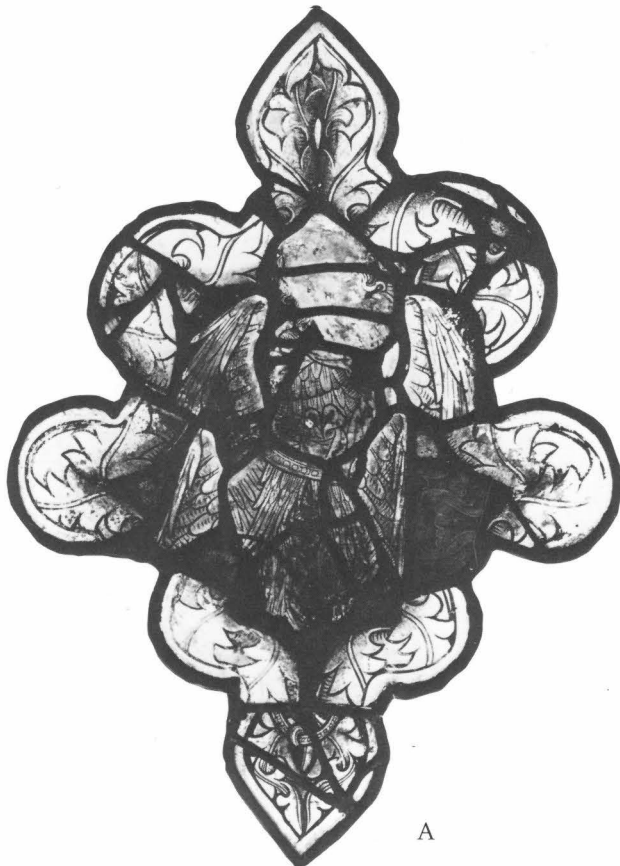
distortions; heavy pitting and much loss of paint

*Provenance:* Sir Thomas Legge, London

Unpublished

A. 03.SG.86; B. 03.SG.87; C. 03.SG.96;

D. 03.SG.257; E. 03.SG.258



A



B

# CANOPY TOP

England ?

15th century

White glass with silver stain and pot metal

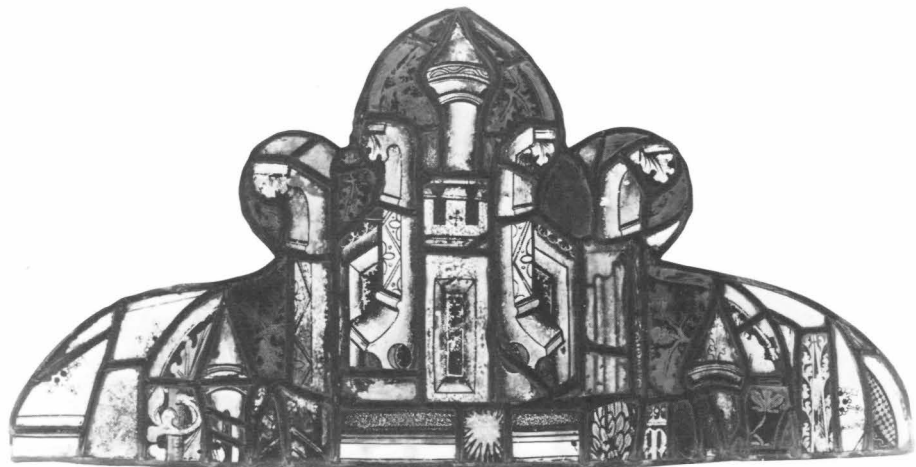
43 x 85 (17 x 33½)

Modern additions to both sides;  
scattered stopgaps; heavily corroded

*Provenance:* Unknown

Unpublished

03.SG.260



C



D



E

### THREE ANGELS WITH BANDEROLES

France ?

Late 15th-early 16th century

*Inscriptions:* A. illegible; B. Ancilla  
dn<sup>+</sup>; C. O Mater dei[...]

Pot metal and white glass with silver  
stain

A: 32.7 x 31.4 (12<sup>7</sup>/<sub>8</sub> x 12<sup>3</sup>/<sub>8</sub>);

B: 33 x 31.1 (13 x 12<sup>1</sup>/<sub>4</sub>);

C: 44 x 23 (17<sup>3</sup>/<sub>16</sub> x 9<sup>1</sup>/<sub>16</sub>)

Replacements; heavy corrosion  
resulting in considerable loss of paint

*Provenance:* Unknown

Unpublished

A. 03.SG.151; B. 03.SG.152;

C. 03.SG.170



A

### THE CRUCIFIXION

England ?

15th-16th century

*Inscription:* inri

White glass with silver stain

66.5 x 35.5 (26<sup>1</sup>/<sub>16</sub> x 14)

Scattered, but relatively minor,  
replacements

*Provenance:* Raoul Heilbronner, Paris;

P. W. French and Co., New York;

Henry C. Lawrence, New York

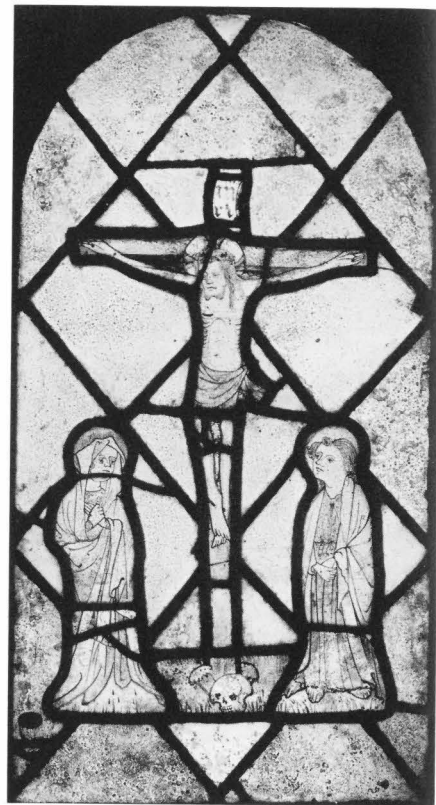
*Bibliography:* Lawrence sale (1921),

no. 359, ill.; Jane Hayward in

Hayward and Cahn (1982), 245-246;

Zakin (1985), 84.

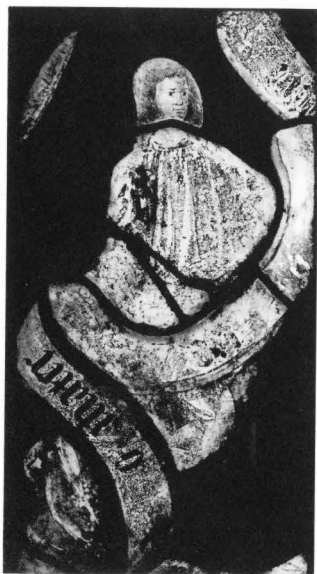
03.SG.19



03.SG.19



B



C

### BUST-LENGTH FIGURE OF A KING

France, Beauvaisis ?

16th century

Pot metal and white glass with silver  
stain and sanguine

36.5 x 32 (14<sup>3</sup>/<sub>8</sub> x 12<sup>3</sup>/<sub>8</sub>)

Minor restorations; light, dense  
pitting

*Provenance:* Unknown

Unpublished

03.SG.98



### HEAD OF CHRIST

France ?, Normandy or Lorraine ?

16th century

Pot metal and white glass with silver stain and sanguine

34 x 28 (13 $\frac{3}{8}$  x 11)

The upper part of the halo is a restoration; panel may be a composite

*Provenance:* François Haussaire, Paris

*Bibliography:* Jane Hayward in

Hayward and Cahn (1982), 248-250.

03.SG.9



### CHERUB CLINGING TO AN ARCHITECTURAL FINIAL

France ?

16th century

Pot metal and white glass with silver stain

44 x 23.5 (17 $\frac{5}{16}$  x 9 $\frac{1}{4}$ )

Some restorations, including the head; considerable corrosion resulting in loss of paint

*Provenance:* Unknown

Unpublished

03.SG.171



### HERALDIC SHIELD

*Arms:* Per pale: argent with hausmark; sable a barrulet nebuly between six billets or, one, two, one and two. Mantling in silver stain

Germany ?

17th-18th century

Pot metal and white glass with silver stain

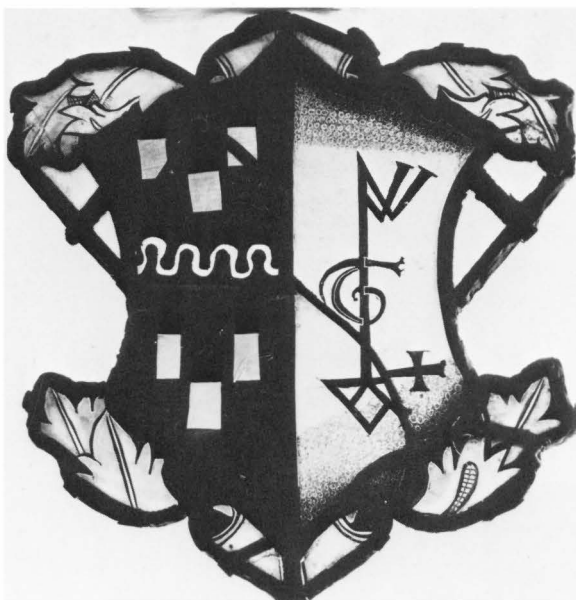
32 x 31 (12 $\frac{5}{8}$  x 12 $\frac{3}{16}$ )

*Provenance:* Sir Thomas Legge,

London

Unpublished

03.SG.106



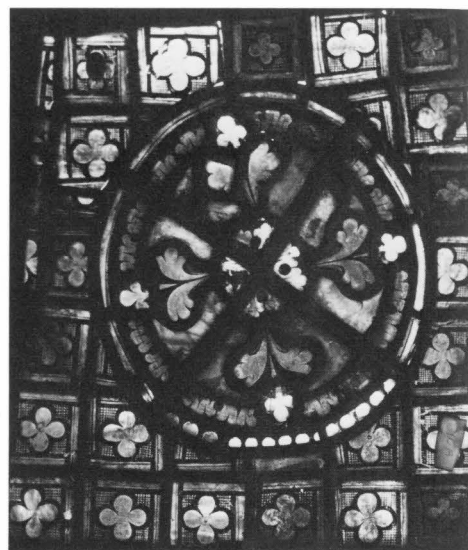


## FRAGMENTS

There are many panels composed of unrelated fragments and numerous individual pieces of painted medieval glass from the Raymond Pitcairn Collection, not all of which have been catalogued. Notable among them are: a twelfth-century head from Western France (03.SG.220, ill.); two panels of 13th-century ornament (03.SG.64 and 03.SG.117, ill.); panels with 13th-century grisaille fragments (03.SG.66, 03.SG.168, 03.SG.192), one of which (03.SG.168, ill.) is flanked by 13th-century borders (from Troyes, Saint-Urbain ?) and includes a late 13th-century corpus; a panel with extensive architectural and figural fragments (03.SG.16, ill.); three panels with impressive 13th-century French heads (some from Soissons, Laon, and Western France ?) set among pieces of ornament (03.SG.123, 03.SG.153, 03.SG.163, ill.); a panel with ornament and inscriptions dating from the 13th to the 16th century (03.SG.72); a panel of impressive 15th-century French (?) fragments (03.SG.150, ill.); seven panels of 15th-century English fragments (03.SG.227, 03.SG.254-256, 03.SG.259, 03.SG.261, 03.SG.262, ill.); a roundel made from 17th-century English heraldic fragments (03.SG.102, ill.); and a 17th-century figure of John the Evangelist surrounded by unrelated ornament (03.SG.105, ill.).



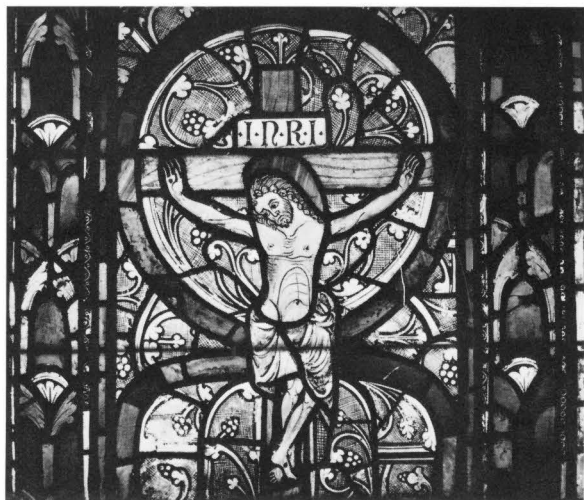
03.SG.220



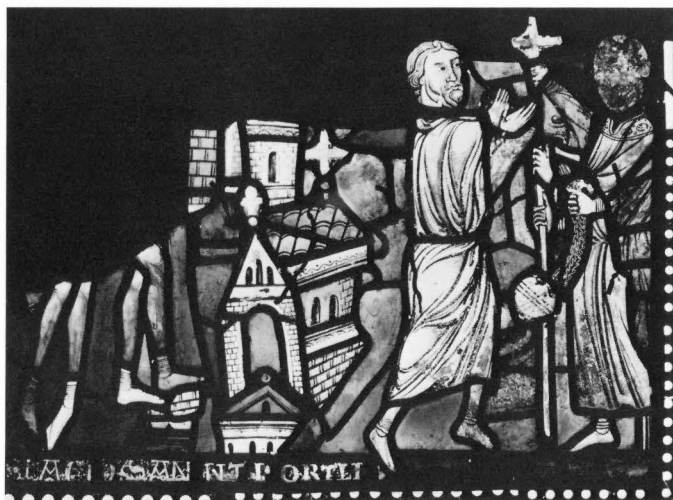
03.SG.64



03.SG.117



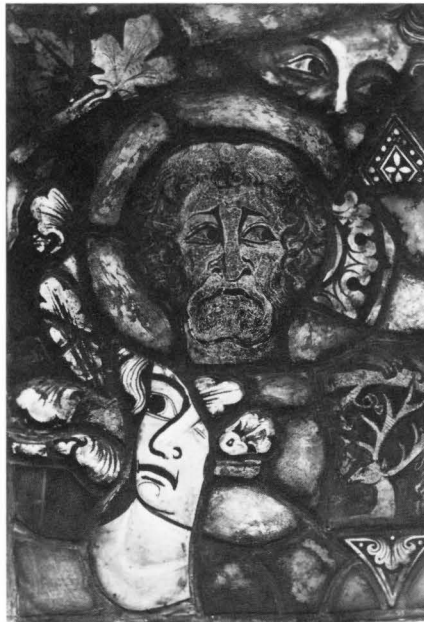
03.SG.168



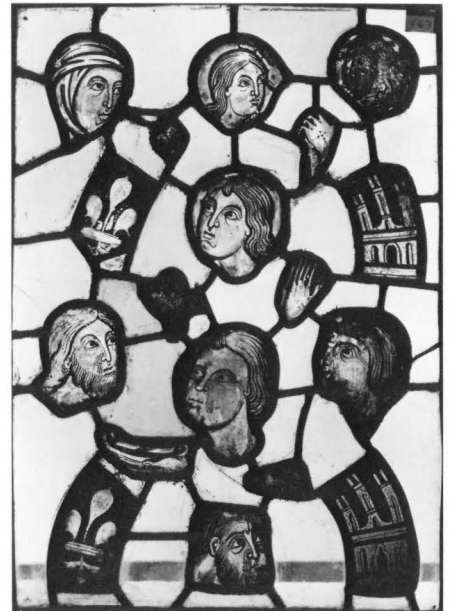
03.SG.16



03.SG.123



03.SG.153



03.SG.163



03.SG.150



03.SG.262



03.SG.102



03.SG.105

# PHILADELPHIA

PHILADELPHIA MUSEUM OF ART

## NOTE

**Figural panels:** Except where noted, the figural panels were catalogued by M.H.C., with the assistance of Evelyn R. Staudinger.

**Heraldic glass:** The entries for heraldic glass were prepared by N.J.M. and Nicholas Rogers. Most of this glass is hung high up in the windows of the arms and armor gallery, and could not be examined for restoration. Measurements are from the museum's files.

## ANCESTOR OF CHRIST ?

France, Braine, Abbey Church of Saint-Yved ?

c. 1200

Pot metal glass

179.0 x 69.0 (70 x 27 1/4); original panel 58.5 (23) h.

Upper third new except the face, which is retouched; lower third new but for a few fragments of drapery and ground

*Provenance:* Cathedral of Soissons?;

A. Seligmann Co., Paris;

*Bibliography:* Francis Henry Taylor, "A Memorial Stained Glass Window of the Middle Ages," *The Pennsylvania Museum Bulletin* 23

(1927-1928), 13-15; D'Ascenzo (1932), 85, 87, fig. 1; Louis Grodecki, "Les

plus anciens vitraux de Saint-Remi de Reims," *Beiträge zur Kunst des Mittelalters: Festschrift für Hans*

*Wentzel zum 60. Geburtstag* (Berlin, 1975), 67, n. 9; Caviness (1985), 46,

n. 40.



1928-40-1 Given by Mrs. John A. Brown, Jr. in memory of John A. Brown, Jr.

## THREE MEDALLIONS ILLUSTRATING THE BOOK OF JUDITH

A. Orchards (30-24-1) and

B. Vineyards (30-24-2), outside Damascus, devastated by Holofernes' army

C. Holofernes' army crossing the Euphrates

France, Paris, Sainte-Chapelle

1241/1243-1248

Pot metal glass

Diameters: A. 60.3 (23 3/4); B. 60.0

(23 5/8); C. 59.3 (23 5/16)

A few replacements in each panel, generally stopgaps, such as the torso of the right soldier in B

*Provenance:* Church in Brittany, 1821?; William Poyntell, his son and grandson; Poyntell C. Staley

*Bibliography:* "The Staley Collection of Stained and Painted Glass," *The Pennsylvania Museum Bulletin* 18



A



B



C

# SAINT NICHOLAS AND THE ORPHAN BOYS

France, Evron

c. 1320

Pot metal; white glass with silver stain

49.0 x 48.8 (19 1/4 x 19 1/16)

Borders are stopgaps; inner surface corroded; some retouching; some replacements

*Provenance:* Roy Grosvenor Thomas, London?

*Bibliography:* S.Y.S., "Two Examples of Stained Glass," *The Pennsylvania Museum Bulletin* 17, no. 65 (February 1920), 5-6, pl. (reversed); Arthur Edwin Bye, "Three Glass Panels with St. Nicholas," *The Pennsylvania Museum Bulletin* 19, no. 81 (December 1923), 43-44, ills.; Bye (1925), 14-17, pl. 2 (reversed); D'Ascenzo (1932), 88, fig. 2; *The Philadelphia Museum Bulletin* 33, no. 178 (May 1938), unpaginated pl., "Chapel from Pierrecourt, XIV century"; Jane Hayward in Gómez-Moreno (1968), no. 193; Hayward and Cahn (1982), 240-243; Lillich (1983), 126-128, fig. 6; Grodecki and Brisac (1984), 163-164, 247-248; Meredith Parsons Lillich, "Bishops from Evron: Three Saints in the Pitcáirn Collection and a Fourth in the Philadelphia Museum," in *Studies on Medieval Stained Glass* [Corpus Vitrearum: United States, Occasional Papers I] (New York, 1985), 93-106, fig. 4; Meredith Parsons Lillich, *The Armor of Light: Stained Glass in*

*Western France from 1250 to 1325* (Berkeley, in press), chap. 8.

19-69

M.P.L.

## PART OF THE HEAD OF A YOUTHFUL SAINT

Germany or France

c. 1325

Pot metal; white glass with silver stain

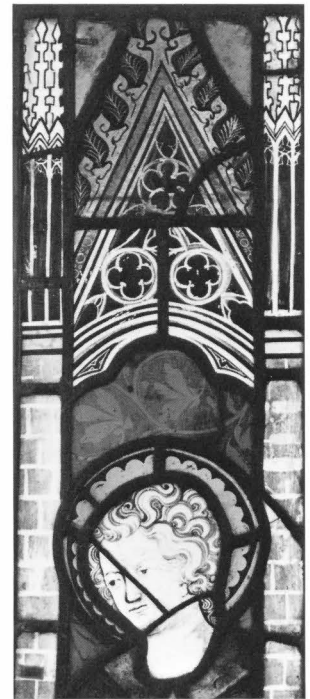
42.5 x 18.0 (16 3/4 x 7 1/16)

Weathered; mending leads and replacements

*Provenance:* George Grey Barnard

*Bibliography:* Weinberger [1941], no. 155, pl. 45.

45-25-155



(March 1923), 3-5; Bye (1925), 11-14; D'Ascenzo (1932), 87-89; Erwin Panofsky, *Abbot Suger: On the Abbey Church of Saint-Denis* (Princeton, 1946), 195 n. 8, and 2d. ed. (1979), 205, n. 8; Madeline H. Caviness, "Three Medallions of Stained Glass from the Sainte Chapelle of Paris," *The Pennsylvania Museum Bulletin* 62 (1967), 245-259; Madeline Harrison-Caviness and Louis Grodecki, "Les vitraux de la Sainte-Chapelle," *Revue de l'Art* 1-2 (1968), 13-15, figs. 9-11; Grodecki and Brisac (1984), 101, 255, fig. 93.

A. 30-24-1

B. 30-24-2

C. 30-24-3

All given by Mrs. Clement Biddle Wood in memory of her husband



# **HERALDIC PANEL: ROYAL ARMS OF FRANCE**

*Arms:* Azure semy de lis or (France Ancient)

England

14th century

Pot metal glass

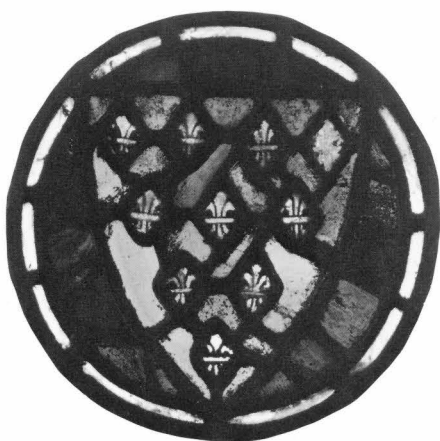
Diameter: 29.2 (11½)

*Provenance:* Sir Thomas Neave, Bt., Dagenham Park, Essex; Thomas and Drake, London; Mr. and Mrs.

FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 6-7, pl. 6; Eden (1930A), 364.

52-90-1



# **HERALDIC PANEL: ROYAL ARMS OF ENGLAND**

*Arms:* Quarterly, 1 and 4 azure semy de lis or (France Ancient), 2 and 3 gules three lions passant gardant or (England)

England

14th century

Pot metal glass

Diameter: 24.1 (9½)

*Provenance:* Ashridge Park, Hertfordshire; Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 9, pl. 6; Eden (1930A), 364, fig. iii.

52-90-2



# **COMPOSITE OF TWO PANELS**

A. King Jehosophat with a scepter

B. Canopy

A. Germany; head France ?

B. Germany, Middle Rhine

A. c. 1510

B. c. 1430

*Inscriptions:* A. on king's scroll:

Rex [. . .] ophat

on stopgaps in border: Abram · te/ · loys

A. Pot metal; white glass with silver stain

B. Pot metal

A: 61.0 x 46.0 (24 x 18⅞)

B: 90.0 x 58.0 (35⅞ x 22¾)

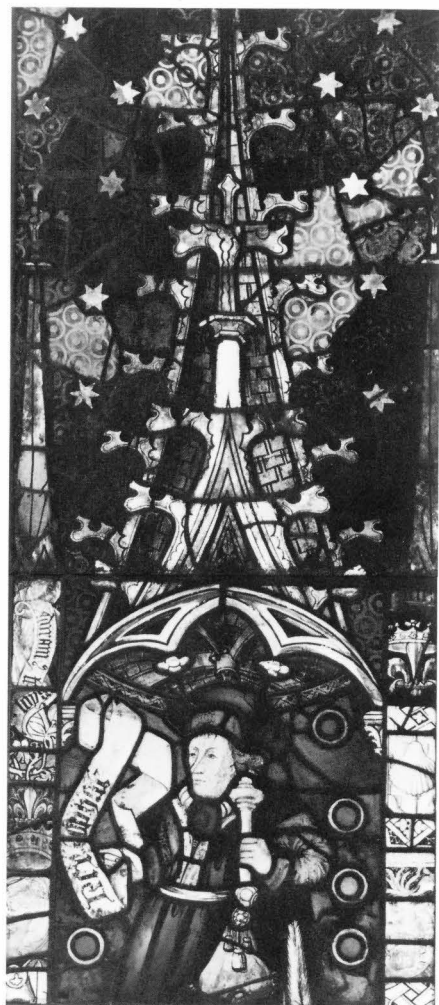
A. Head a stopgap; some replacements throughout

B. Some replacements

*Provenance:* George Grey Barnard

*Bibliography:* Weinberger [1941], no. 163, pl. 48.

45-25-163



B (top), A (bottom)

**TWO PANELS FROM A  
CORONATION SCENE**

A. God the Father, blessing  
B. Christ holding a crown  
France, Burgundy or Berry ?

1400-1450

Pot metal; white glass with silver  
stain

A: 84.5 x 68.5 (33¼ x 27)

B: 90.0 x 71.0 (35½ x 28)

Many cracks; corrosion; some  
restorations and stopgaps in  
background of A, and drapery of  
Christ's robe, in B; Christ's head  
badly broken, may be an 18th-century  
copy

*Provenance:* George Grey Barnard

*Bibliography:* Weinberger [1941],  
no. 160, pl. 45.

45-25-160A and B



B



A

**HERALDIC PANEL: ARMS OF  
EDMUND LACY, BISHOP OF  
EXETER (1425-1455)**

*Arms:* Gules two keys in bend  
sinister or enfiled by a sword in bend  
dexter argent hilted or, impaling azure  
three spoonbills' heads erased argent  
England

c. 1420-1455

Pot metal; white glass with silver  
stain

25.9 x 22.4 (10⅞ x 8⅞)

*Provenance:* Cassiobury House,  
Hertfordshire; Thomas and Drake,  
London; Mr. and Mrs. FitzEugene  
Dixon, Ronaele Manor, Elkins Park,  
Pa.

*Bibliography:* Eden (1927), 5-6, pl. 5;  
Clarke (1930), 33-34, ill.; Eden  
(1930A), 364.

52-90-8



**HERALDIC PANEL: ROYAL ARMS OF FRANCE**

*Arms:* Azure three fleurs-de-lis or (France Modern)

England, Herstmonceaux Castle, Sussex, chapel

c. 1450

Pot metal and white glass with silver stain

Diameter: 29.8 (11 $\frac{3}{4}$ )

*Provenance:* ? Belhus House, Aveley, Essex; Thomas and Drake, London;

Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* J. E. Ray, "The Parish Church of All Saints, Herstmonceaux and the Dacre Tomb," *Sussex Archeological Collections* 58 (1916),

61; Eden (1927), 8-9, pl. 7; Eden (1930A), 364; ? mentioned in *Victoria County History, Essex* 8 (Oxford,

1983), 7.

52-90-4



**HERALDIC PANEL: ARMS OF ELIZABETH HOLLAND OF NORTHAMPTONSHIRE, WIFE OF SIR ROGER FIENNES OF HERSTMONCEAUX (1384-1449)**

*Arms:* Azure three lions rampant or (Fiennes), impaling azure semy de lis and a lion rampant gardant argent (Holland of Northamptonshire)

England, Herstmonceaux Castle, Sussex, chapel

c. 1450

Pot metal and white glass

38.1 x 36.8 (15 x 14 $\frac{1}{2}$ )

*Provenance:* ? Belhus House, Aveley, Essex; Thomas and Drake, London;

Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* J. E. Ray, "The Parish Church of All Saints, Herstmonceaux and the Dacre Tomb," *Sussex Archeological Collections* 58 (1916),

61; Eden (1927), 7, pl. 7; Eden (1930A), 364, fig. 1; ? mentioned in *Victoria County History, Essex* 8

(Oxford, 1983), 7.

52-90-3



**HERALDIC PANEL: ARMS OF THE CITY OF NORWICH**

*Arms:* Gules a castle argent in base a lion passant gardant or

England

15th century

Pot metal; white glass with silver stain

Diameter: 28.9 (11 $\frac{3}{8}$ )

*Provenance:* George William

Jerningham, Eighth Baron Stafford,

Costessey Hall, Norfolk; Thomas and Drake, London; Mr. and Mrs.

FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 9-10, pl. 9; Eden (1930A), 364, fig. v.

52-90-5



**HERALDIC PANEL: ARMS OF JOHN GRANDISON, BISHOP OF EXETER (1327-1369)**

*Arms:* Paly of six argent and azure on a bend gules a mitre between two eagles displayed or  
England

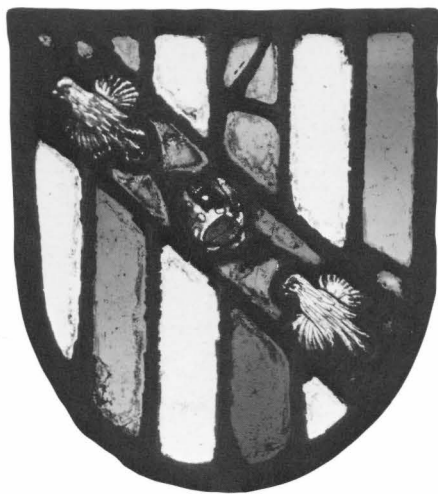
15th century

Pot metal glass

24.1 x 20.3 (9½ x 8)

*Provenance:* Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 10, pl. 5; Clarke (1930), 34, ill.; Eden (1930A), 364, fig. vi.  
52-90-6



**HERALDIC PANEL: ARMS OF SIR JOHN LACY OF CORNWALL**

*Arms:* Azure three spoonbills' heads erased argent

England

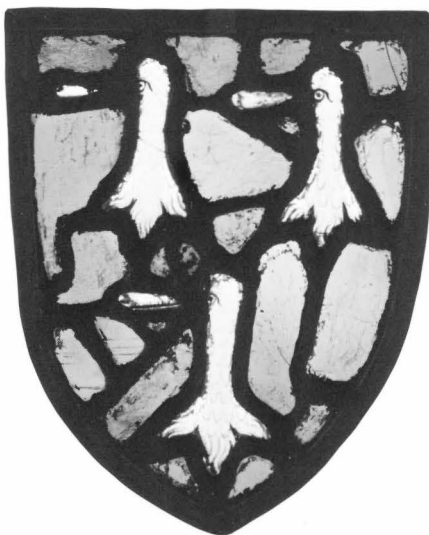
15th century

Pot metal and white glass

24.1 x 19.4 (9½ x 7⅞)

*Provenance:* Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 90.  
52-90-7



**SAINT JAMES THE LESS AND CANOPY**

Germany ?

c. 1480-1520

Pot metal; white glass with silver stain

70.5 x 18.0 (27¾ x 7⅛)

Composite, upper and lower sections of different origin; mending leads and minor restorations

*Provenance:* George Grey Barnard

*Bibliography:* Weinberger [1941], no. 157.

45-25-157



**SAINT CATHERINE**

Austria ? and elsewhere

c. 1450 and later

Pot metal; white glass with silver stain

51.75 x 41.5 (20⅓ x 16⅓)

The drapery has sustained paint loss and cracks; the face may be repainted and the ground is of later date

*Provenance:* George Grey Barnard

*Bibliography:* Weinberger [1941], no. 158, pl. 46.

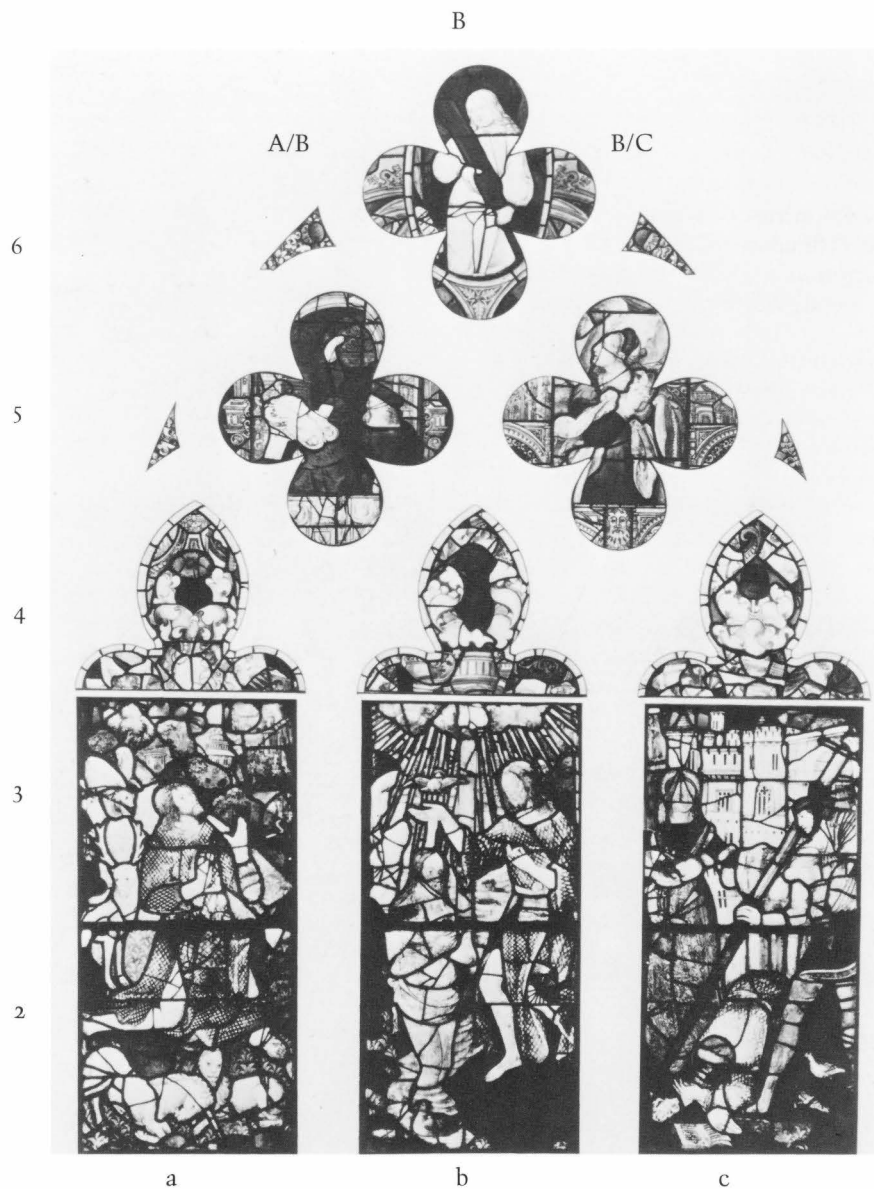
45-25-158





## COMPOSITE WINDOW

1 a. Lion of Saint Mark  
 1 c. Angel of Saint Matthew  
 2-3 Scenes from a life of Saint John the Baptist:  
   a. Fasting  
   b. Baptizing Christ  
   c. Beheaded  
 4 a, b, c. Ornamental Fragments  
 5 A/B. Salome Dancing ?  
 5 B/C. Magdalene ?  
 6 B. Angel with Passion Instrument  
 5 A, C and 6 A/B, B/C. Ornament  
*Arms:* 1 b. Or three fleurs-de-lis sable (Fors)  
 2-3 Attributed to the Master of St. John the Baptist  
 France, Rouen ?  
 1 a, b, c and tracery lights France  
 1-3 Late 15th century  
 4-6 16th century  
 Pot metal; white glass with silver stain  
 2-3 a, b, c: 134.6 x 67.9  
 (53 x 26¾) each; other dimensions not known  
 Numerous mending leads; some stopgaps  
*Provenance:* John Christopher Hampp ?; Sir William Jerningham, Costessey Hall, Norfolk ?; George William Jerningham, Eighth Baron Stafford, Costessey Hall, Norfolk, England; Thomas and Drake, London.  
*Bibliography:* Francis Henry Taylor, "A Gothic Chapel," *The Pennsylvania Museum Bulletin* 25, no. 135 (May 1930), 13-15, (ill. 16); D'Ascenzo (1932), 89.  
 29-131-1-2-3 Given by Albert L. Smith, Edward B. Smith, Jr., Geoffrey S. Smith, and John S. Smith in memory of Edward B. Smith and Laura Stowell Smith  
 G.G.-H.



*Larger illustration, page 21.*

## COMPOSITE WINDOW

1-3, a. and b. Annunciation to the Virgin

4-6, a. Saint Christopher

4-6, b. Female Saint with Chalice and Palm

Low Countries or France ?

Late 15th century

*Inscription:* 2-3b: VE GRA A DÑS TECUM  
Pot metal; white glass with silver stain

250.0 x 138.0 (98 $\frac{7}{16}$  x 54 $\frac{3}{8}$ )

Extensive stopgaps at edges of all subjects; recutting and some stopgaps in all figures; head of Gabriel is a stopgap

*Provenance:* Edmond Foulc Collection, Paris; Henri Leman, Paris ?

*Bibliography:* Henri Leman, *La collection Foulc, objets d'art du moyen âge et de la renaissance* (Paris, 1927), 45, no. 63, pl. 34; Francis Henry Taylor, "A Gothic Chapel," *The Pennsylvania Museum Bulletin* 25, no. 135 (May 1930), 13-14 (ill. 14). 30-1-63 Given by Albert L. Smith, Edward B. Smith, Jr., Geoffrey S. Smith, and John S. Smith in memory of Edward B. Smith and Laura Stowell Smith

V.C.R.

6

5

4

3

2

1



a

b

## BISHOP SAINT

France

c. 1500

Pot metal; white glass with silver stain

53.5 x 41.0 (2 1/16 x 1 6/16)

Paint loss, restorations in left side and upper architecture

*Provenance:* George Grey Barnard

*Bibliography:* Weinberger [1941], no. 161.

45-25-161



## TWO MEDALLIONS WITH FLYING ANGELS

Germany or Low Countries ?

c. 1500

Pot metal; white glass with silver stain

Diameter: 46.5 (1 8/8) each

Cut down to circles; mending leads; B may be a composite piece made up with a head in a different style

*Provenance:* George Grey Barnard

*Bibliography:* Weinberger [1941], no. 159.

45-25-159a, 159b



A



B

## GROUP OF DONORS AND PATRON SAINTS

*Arms:* Argent three martlets sable within a bordure azure invected (or engrailed ?) (Martinet of Franche-Comté ?)

France, Franche-Comté ?

c. 1520

Pot metal; white glass with silver stain and sanguine

84.0 x 114.5 (3 3/8 x 4 5/8)

Extensive corrosion and mending leads; drapery of the male donor restored

*Provenance:* George Grey Barnard

*Bibliography:* Weinberger [1941], no. 164, pl. 46.

45-25-164



**HERALDIC PANEL: BADGE OF  
HENRY VII AND ELIZABETH OF  
YORK**

*Arms:* A red rose and a white rose  
dimidiated, en soleil; ensigned with a  
closed crown

England, Ashridge Park, Hertfordshire

Early 16th century

Pot metal; white glass with silver  
stain

47.6 x 36.2 (18¾ x 14¼)

*Provenance:* Thomas and Drake,

London; Mr. and Mrs. FitzEugene

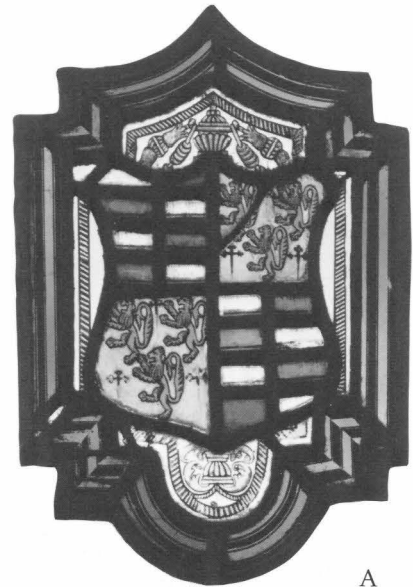
Dixon, Ronaele Manor, Elkins Park,

Pa.

*Bibliography:* Eden (1927), 54, pl. 47;

Clarke (1930), 34, ill.

52-90-23



A

**HERALDIC PANEL: ARMS OF  
HENRY VII OR HENRY VIII**

*Arms:* Quarterly, 1 and 4 azure three  
fleurs-de-lis or (France Modern) 2 and  
3 gules three lions passant gardant or  
(England); ensigned with a closed  
crown

England

Early 16th century

*Inscription:* H R

Pot metal; white glass with silver  
stain; abraded red

38.1 x 27.9 (15 x 11)

*Provenance:* Roy Grosvenor Thomas,

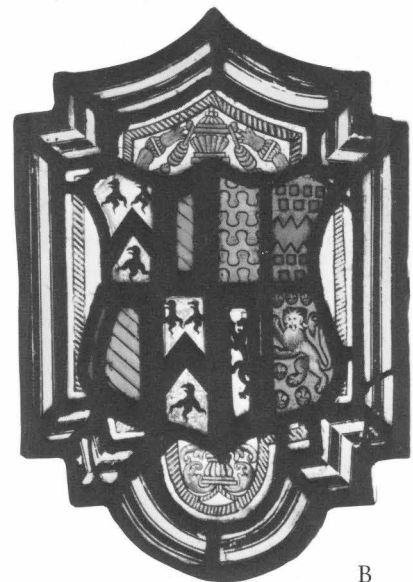
New York; Dixon (1928)

*Bibliography:* Grosvenor Thomas

Stock Book no. 2, 14-15, item no.

1645; unpublished.

52-90-2a



B

**A PAIR OF HERALDIC PANELS**

A. Arms of Barrett of Belhus (? John  
Barrett d. 1526)

*Arms:* Quarterly, 1 and 4 barry of four  
argent and gules counterchanged  
(Barrett of Belhus); 2 and 3 argent  
three lions rampant gules, two and  
one, between three crosses crosslet  
fitchy gules, one and two (Belhus)

B. Arms of Sir Edward Norris and his  
wife Frideswide Lovel

*Arms:* Quarterly, 1 and 4 argent a  
chevron between three ravens' heads  
sable (Norris); 2 and 3 bendy (of six)

or and azure, a bordure gules  
(Mountfort of Sapworth), impaling  
Quarterly: 1 barry nebuly of six or  
and gules (Lovel, Baron Lovel of  
Tichmarsh); 2 azure a fess dancetty  
between twelve billets or, seven in  
chief and five in base (Deyncourt); 3  
argent a lion rampant sable crowned  
or, within a bordure azure (Burnell); 4  
azure semy de lis and a lion rampant  
gardant argent (Holland of  
Northamptonshire)  
England, ? Belhus House, Aveley,  
Essex

c. 1500-1525

Pot metal; white glass with silver  
stain; abraded red (A, B) abraded  
blue (B)

A: 47.0 x 31.8 (18½ x 12½)

B: 45.7 x 31.4 (18 x 12⅜)

*Provenance:* Thomas and Drake,  
London; Mr. and Mrs. FitzEugene  
Dixon, Ronaele Manor, Elkins Park,  
Pa.

*Bibliography:* Eden (1927), 14, pl. 13

(A), pl. 15 (B)

A. 52-90-50

B. 52-90-51



**HERALDIC PANEL: ARMS OF SIR THOMAS MOYLE OF EASTWELL, KENT (?) (d. 1560)**

*Arms:* Quarterly: 1 gules a mule passant and a mullet in sinister chief within a bordure argent (Moyle); 2 gules a greyhound courant or between two bars argent charged with three martlets, two and one, in chief three plates (Mooles); 3 argent a saltire between four estoiles gules (Luccomb); 4 quarterly battelly counter-battelly argent and sable (Kayle of Cornwall), impaling Quarterly: 1 argent on a bend azure three stags' heads caboshed or (Stanley) and or on a chief indented azure three plates or bezants (Lathom), quarterly; 2 or a chevron gules between three martlets sable (Stafford of Derby); 3 azure three bars or, in base three crosses crosslet fitchy or (? intended for Ardern); 4 azure three lions passant gardant or (? intended for Camville, Staffordshire) England, Belhus House, Aveley, Essex c. 1500-1525

Pot metal; abraded red and blue  
Diameter: 36.8 (1 1/2)

*Provenance:* Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 48-50, pl. 43.  
52-90-52



**A PAIR OF HERALDIC PANELS**

A. Arms of John, Lord Lovel and his wife Joan Beaumont, parents of Frideswide Lovel

*Arms:* Quarterly: 1 barry nebuly of six or and gules (Lovel, Baron Lovel of Tichmarsh); 2 azure a fess dancetty between twelve billets or, seven in chief and five in base (Deyncourt); 3 argent a lion rampant sable crowned or, within a bordure azure (Burnell); 4 azure semy de lis and a lion rampant gardant argent (Holland of Northamptonshire); impaling Quarterly: 1 azure semy de lis a lion rampant or (Beaumont, Lord Beaumont); 2 azure three garbs or (Comyn, Earl of Buchan, Lord of Badenoch); 3 azure three cinquefoils pierced or (Bardolph); 4 quarterly gules and argent in the first quarter an eagle displayed or (Philip or Philips)

B. Arms of Sir William Norris and his wife Jane de Vere

*Arms:* Quarterly, 1 and 4 argent a chevron between three ravens' heads erased sable (Norris); 2 and 3 bendy (of eight) or and azure, a bordure gules (Mountfort of Sapworth), impaling Quarterly: 1 and 4 quarterly gules and or, in the first quarter a mullet argent (de Vere); 2 and 3 gules a bend between six crosses crosslet fitchy argent (Howard)

England, Belhus House, Aveley, Essex c. 1500-1525

A. Pot metal; white glass with silver stain; abraded red and blue

B. Pot metal glass; abraded red

A: 36.8 x 37.2 (1 1/2 x 1 1/8)

B: 36.8 x 36.8 (1 1/2 x 1 1/2)

*Provenance:* Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 50, pl. 43 (A), 48, pl. 43 (B).

A. 52-90-53

B. 52-90-54



A



B

## A PAIR OF HERALDIC PANELS

A. Arms of George Barrett of Belhus and his wife Elizabeth Dineley  
*Arms:* Quarterly, 1 and 4 barry of four argent and gules counterchanged (Barrett of Belhus); 2 and 3 argent three lions rampant gules, two and one, between three crosses crosslet fitchy gules, one and two (Belhus); impaling Quarterly: 1 argent a fess sable, in chief a mullet sable between two pellets (Dineley of Stanford); 2 gules three lions rampant or (FitzHerbert of Tissington); 3 gules three garbs or (Comyn); 4 gules a lion rampant double queued ermine (Stokes of Devon)



A



B

B. Arms of George Barrett of Belhus  
*Arms:* Quarterly, 1 and 4 barry of four argent and gules counterchanged (Barrett of Belhus); 2 and 3 argent three lions rampant gules, two and one, between three crosses crosslet fitchy gules, one and two (Belhus) England, Belhus House, Aveley, Essex c. 1500-1525

Pot metal glass; abraded red

A: 37.8 x 29.8 (1 14/8 x 1 1 3/4)

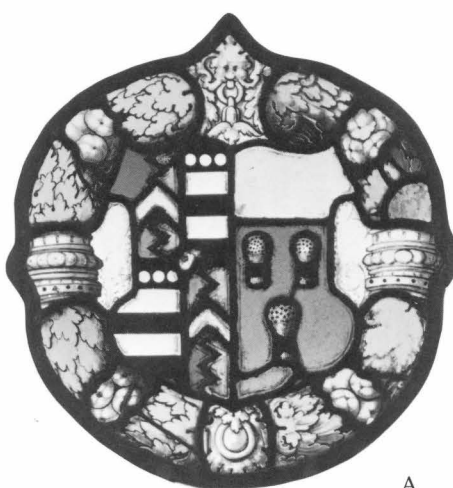
B: 37.8 x 29.8 (1 14/8 x 1 1 3/4)

*Provenance:* Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

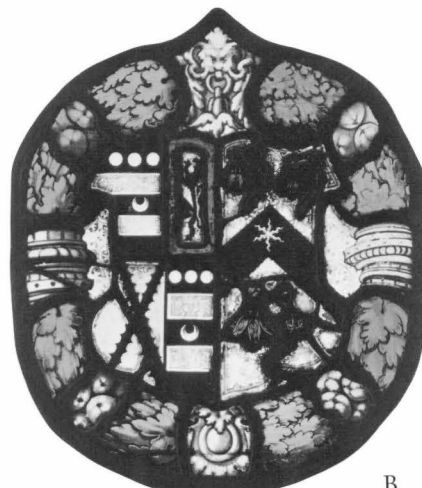
*Bibliography:* Eden (1927), 81-82.

52-90-54A

52-90-54B



A



B

## SIX HERALDIC PANELS: HUNGERFORD AND COURTENAY ARMS

A. Arms of Sir Walter Hungerford, 1st Baron Hungerford, K.G. (d. 1449) and his first wife Katherine Peverell of Parke, Cornwall

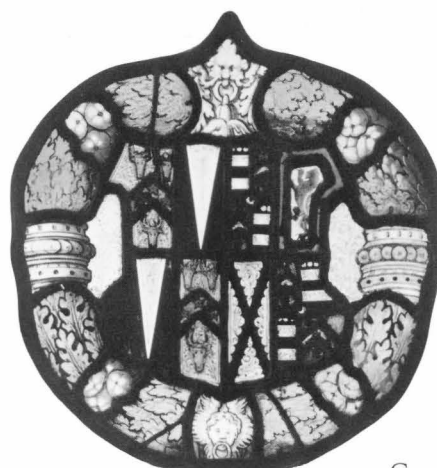
*Arms:* Quarterly, 1 and 4 per pale indented gules and vert a chevron or (Heytesbury); 2 and 3 sable two bars argent in chief three plates (FitzJohn), with a crescent argent at fess point (Hungerford); impaling azure three garbs argent a chief or (Peverell)

B. Arms of Sir Thomas Hungerford (1455-1494) and his wife Christian Hall of Salisbury (d. 1504)

*Arms:* Quarterly, 1 and 4 sable two bars argent in chief three plates (FitzJohn) with a crescent argent at fess point for difference (Hungerford); 2 argent a lion rampant sable crowned or within a bordure azure (Burnell, Lord Burnell); 3 or a saltire engrailed sable (Botetourt), impaling argent on a chevron sable between three columbines azure stalked and leaved vert, a mullet of six points or (Hall of Salisbury)

C. Arms of Thomas Hugford and his wife Elizabeth, daughter of Sir Thomas Hungerford

*Arms:* Vert on a chevron between three bucks' heads caboshed or as



C

many mullets gules (Hugford) and sable a pile argent (Dixon), impaling Quarterly, 1 and 4 per pale indented gules and vert a chevron or (Heytesbury) and sable two bars argent in chief three plates (FitzJohn) quarterly, with a crescent argent at fess point (Hungerford); 2 argent a lion rampant sable crowned or within a bordure azure (Burnell, Lord Burnell); 3 or a saltire engrailed sable (Botetourt)

D. Arms of a daughter of a Hungerford of Down Ampney married to another branch

*Arms:* Quarterly: 1 per pale indented gules and vert a chevron or (Heytesbury) and sable two bars argent in chief three plates (FitzJohn) quarterly with a crescent argent at fess point (Hungerford); 2 per pale indented gules and vert a chevron or (Heytesbury) and sable two bars argent in chief three plates (FitzJohn) quarterly, with a crescent argent at fess point (Hungerford); 3 argent a fess sable in chief three ogresses (Langley of Gloucestershire, Shropshire and Warwickshire); 4 quarterly per fess indented or and azure (Longley, Kent), impaling Quarterly, 1 and 4 per fess indented gules and vert a chevron or (Heytesbury) and sable two bars argent in chief three plates (FitzJohn) quarterly, with a crescent argent at

fess point (Hungerford); 2 argent a lion rampant sable crowned or within a bordure azure (Burnell, Lord Burnell); 3 or a saltire engrailed sable (Botetourt)

E. Arms of Henry Courtenay, Earl of Devon (c. 1498/1499-1538/1539) or his son Edward (d. 1556)

*Arms:* Quarterly: 1 azure three fleurs-de-lis or and gules three lions passant gardant or quarterly within a bordure quarterly of England and France (Courtenay augmentation); 2 and 3 or three torteaux (Courtenay); 4 or a lion rampant azure (Rivers); ensigned with a coronet

F. Arms of Sir John Hungerford of Down Ampney, Gloucestershire (by 1516-1582) and his second wife Bridget Fettiplace of East Shefford, Berkshire

*Arms:* Quarterly: 1 and 4 per pale indented gules and vert a chevron or (Heytesbury) and sable two bars argent in chief three plates (FitzJohn) quarterly, with a crescent argent at fess point (Hungerford); 2 argent a lion rampant sable crowned or within a bordure azure (Burnell, Lord Burnell); 3 or a saltire engrailed sable (Botetourt), over all a label of three points gules, impaling gules two chevrons argent (Fettiplace) England, Down Ampney House,

Gloucestershire

c. 1530-1560

A. Pot metal; white glass with silver stain; abraded red

B., D., and F. Pot metal; white glass with silver stain

C. Pot metal; white glass with silver stain and enamel (?) or abraded green

E. Pot metal; white glass with silver stain; abraded red and blue

A: 39.4 x 34.9 (15½ x 13¾)

B: 38.7 x 33.7 (15¼ x 13¼)

C: 38.7 x 35.9 (15¼ x 14⅛)

D: 39.4 x 33.0 (15½ x 13)

E: 39.1 x 36.8 (15⅝ x 14½)

F: 39.1 x 36.8 (15⅝ x 14½)

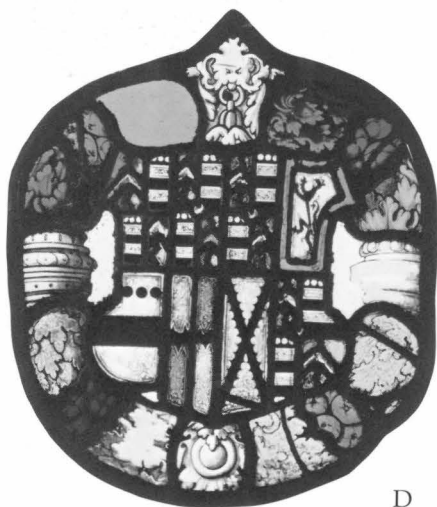
*Provenance:* Wroxton Abbey, Oxfordshire, gallery; Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 42-44, pl. 37 (A, B), 44, pl. 39 (C), 45, pl. 39 (D), 45-46, pl. 39 (E), 40-42, pl. 37 (F); Eden (1930B), 33, fig. vi (B); Clarke (1930), 34, ill. (A, B, F); Eden (1933), pl. opp. 192 (B).

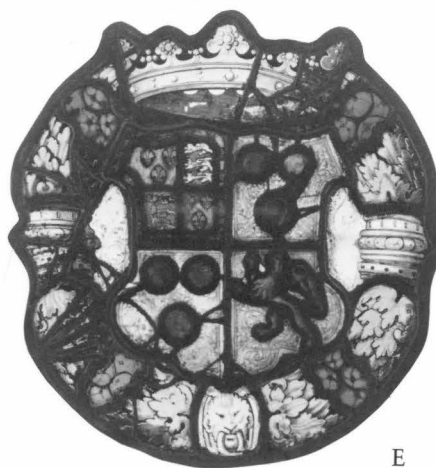
A. 52-90-32; B. 52-90-33

C. 52-90-34; D. 52-90-35

E. 52-90-36; F. 52-90-31



D



E



F

**HERALDIC PANEL: ARMS OF  
PRINCE EDWARD, LATER  
EDWARD VI ?**

*Arms:* Quarterly, 1 and 4 azure three fleurs-de-lis or (France Modern), 2 and 3 gules three lions passant gardant or (England), with a label of three points argent; ensigned with a closed crown, in which are intertwined a rose and a pomegranate

England

c. 1537-1547

Pot metal; white glass with silver stain; abraded red

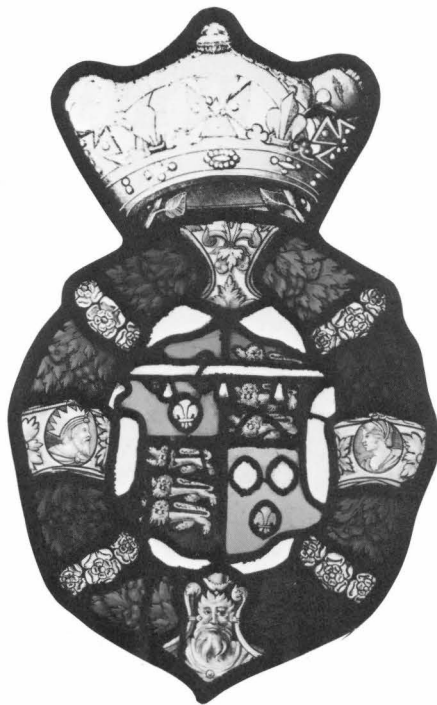
57.2 x 35.2 (22½ x 13⅞)

Crown probably a stopgap

*Provenance:* Sir Thomas Neave, Bt., Dagenham Park, Essex; Thomas and Drake, London; Mr. and Mrs.

FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 44, pl. 38. 52-90-56



**HERALDIC PANEL: ARMS OF  
PRINCE EDWARD, LATER  
EDWARD VI**

*Arms:* Quarterly, 1 and 4 azure three fleurs-de-lis or (France Modern), 2 and 3 gules three lions passant gardant or (England) with a label of three points argent; ensigned with a coronet

England, Windsor Castle ?

1537-1547

Pot metal; white glass with silver stain; abraded red

47.6 x 38.1 (18¾ x 15)

*Provenance:* Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 55-56, pl. 48; Clarke (1930), ill.

52-90-57



**HERALDIC PANEL: ROYAL ARMS  
OF ENGLAND**

*Arms:* Quarterly, 1 and 4 azure three fleurs-de-lis or (France Modern), 2 and 3 gules three lions passant gardant or (England); ensigned with a closed crown

England, Ashridge Park, Hertfordshire, hall ?

c. 1500-1550

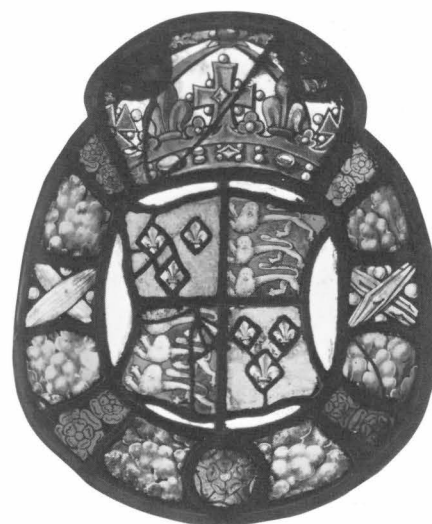
Pot metal; white glass with silver stain; abraded red

47.3 x 38.7 (18⅞ x 15¼)

*Provenance:* Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* ? mentioned in *The Topographer* (March 1790) 2, no. 3, 146; Eden (1927), 63, pl. 51.

52-90-24





# **HERALDIC PANEL WITH A TUDOR ROSE**

*Arms:* Badge: red rose with white rose in pretence; ensigned with a closed crown

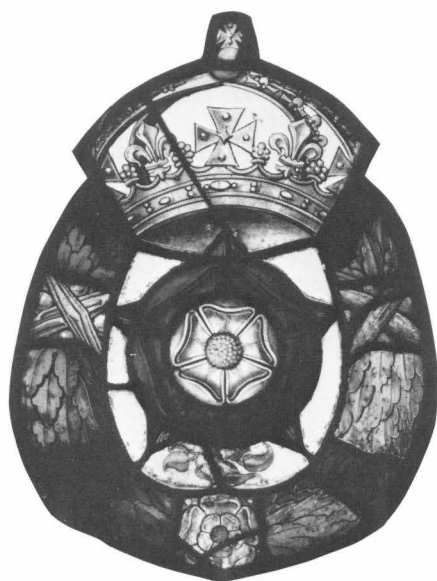
England, Ashridge Park, Hertfordshire  
c. 1500-1550

Pot metal; white glass with silver stain

50.2 x 36.8 (19¾ x 14½)

*Provenance:* Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 53, pl. 46.  
52-90-22



# **HERALDIC PANEL: ROYAL ARMS OF ENGLAND**

*Arms:* Quarterly, 1 and 4 azure three fleurs-de-lis or (France Modern), 2 and 3 gules three lions passant gardant or (England); ensigned with a closed crown

England, Wroxton Abbey, Oxfordshire  
c. 1525-1550

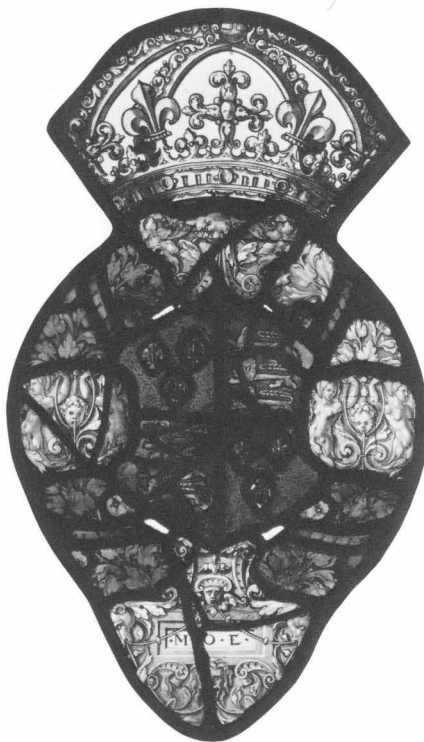
*Inscription:* M.O.E.

Pot metal; white glass with silver stain; abraded red

65.4 x 37.5 (25¾ x 14¾)

*Provenance:* Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 47, pl. 41.  
52-90-49



# **HERALDIC PANEL: ROYAL ARMS OF ENGLAND**

*Arms:* Quarterly, 1 and 4 azure three fleurs-de-lis or (France Modern), 2 and 3 gules three lions passant gardant or (England); ensigned with a closed crown

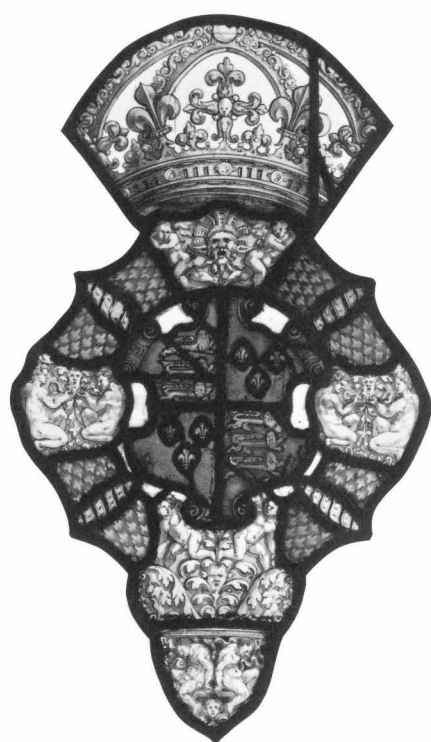
England, Wroxton Abbey, Oxfordshire, great hall  
c. 1525-1550

Pot metal; white and blue glass with silver stain

69.9 x 40.6 (27½ x 16)

*Provenance:* Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 33, pl. 27.  
52-90-39



**HERALDIC PANEL: ROYAL ARMS OF ENGLAND**

*Arms:* Quarterly, 1 and 4 azure three fleurs-de-lis or (France Modern), 2 and 3 gules three lions passant gardant or (England); within a garter, ensigned with a closed crown

England, Wroxton Abbey, Oxfordshire, great hall

c. 1525-1550

*Inscription:* HONI SOIT QUI MAL Y PENCE

Pot metal; white and blue glass with silver stain; abraded red

81.9 x 38.7 (32¼ x 15¼)

*Provenance:* Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 34, pl. 29. 52-90-40

**HERALDIC PANEL: ROYAL ARMS OF ENGLAND**

*Arms:* Quarterly, 1 and 4 azure three fleurs-de-lis or (France Modern), 2 and 3 gules three lions passant gardant or (England), ensigned with a closed crown

England, Coombe Abbey, Warwickshire

c. 1525-1550

Pot metal; white glass with silver stain; abraded red

45.1 x 40.0 (17¾ x 15¾)

*Provenance:* Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 47, pl. 42; Eden (1930B), 33, fig. iii; Eden (1933), pl. opp. 48.

52-90-58

**HERALDIC PANEL: ROYAL ARMS OF ENGLAND**

*Arms:* Quarterly, 1 and 4 azure three fleurs-de-lis or (France Modern), 2 and 3 gules three lions passant gardant or (England), ensigned with a closed crown

England

c. 1525-1550

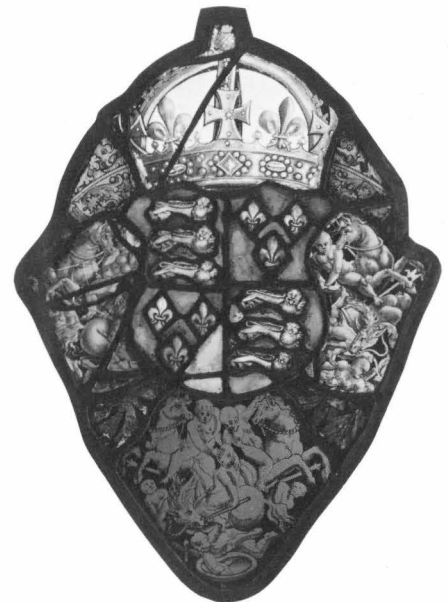
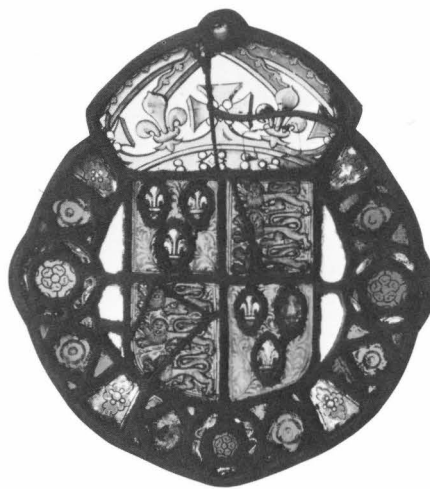
Pot metal; white glass with silver stain

50.8 x 36.2 (20 x 14¼)

*Provenance:* Roy Grosvenor Thomas, New York; Brummer, New York; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Grosvenor Thomas Stock Book no. 1, 248-249, item no. 1440; unpublished.

52-90-58A



## A PAIR OF HERALDIC PANELS

### A. Royal Arms of England

*Arms:* Quarterly, 1 and 4 azure three fleurs-de-lis or (France Modern), 2 and 3 gules three lions passant gardant or (England), ensigned with a closed crown

*B. Arms of Edward, Son of Henry VIII and Jane Seymour, b. 12 October 1537*  
*Arms:* Quarterly, 1 and 4 azure three fleurs-de-lis or (France Modern), 2 and 3 gules three lions passant gardant or (England), with a label of three points argent; ensigned with a closed crown  
 England, Wroxton Abbey, Oxfordshire

c. 1537-1547

Pot metal glass and abraded red; white glass with silver stain

A: 87 x 43.8 (34¼ x 17¼)

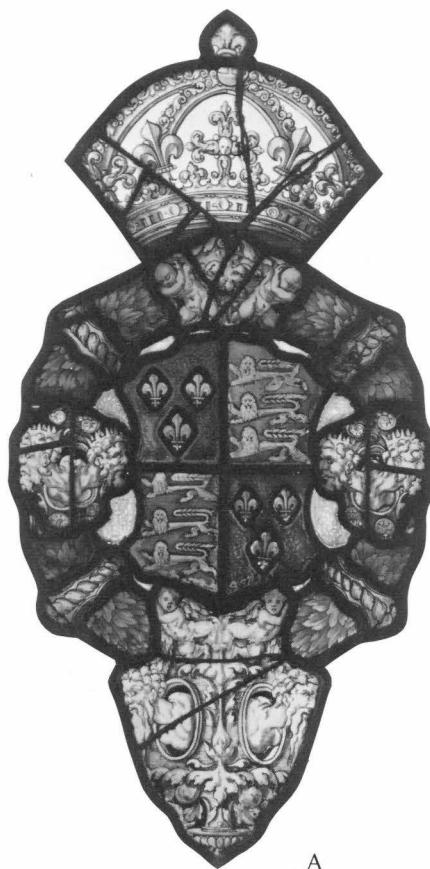
B: 86.4 x 43.8 (34 x 17¼)

*Provenance:* Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

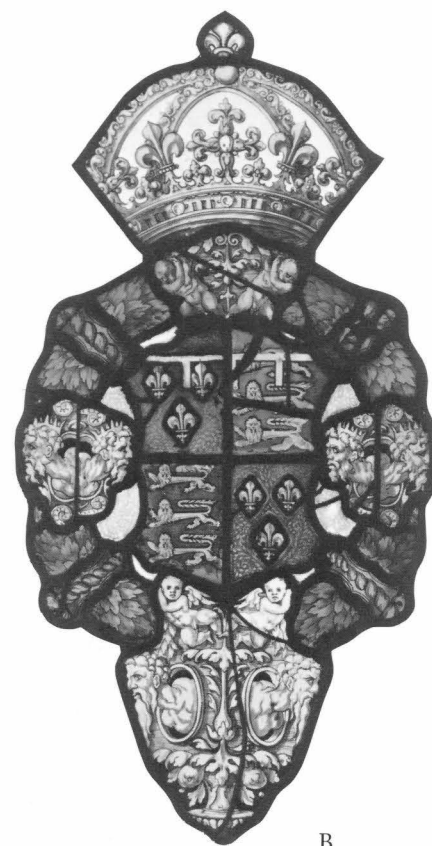
*Bibliography:* Eden (1927), 11-13, pl. 12 (A), pl. 11 (B); Eden (1930B), 33, fig. iv (B); Eden (1933), frontispiece (B); Peter A. Newton, *The County of Oxford* [Corpus Vitrearum Medii Aevii: Great Britain, I] (Oxford, 1979), 18, 113, 218, 219 (B), 224 (B), pl. 50a (A), pl. 50b (B).

A. 52-90-41

B. 52-90-42



A



B

## FOUR HERALDIC PANELS

*A. Arms of Edward the son of Henry VIII and Jane Seymour, b. 12 October 1537*

*Arms:* Quarterly, 1 and 4 azure three fleurs-de-lis or (France Modern), 2 and 3 gules three lions passant gardant or (England) with a label of three points argent; ensigned with a coronet

*B. Arms of William Paulet (c. 1488-1571/1572)*

*Arms:* Quarterly of 9: 1 sable three swords in pile, points in base argent, a crescent argent in chief for difference (Paulet, Marquess of Winchester); 2 gules three water-bougets ermine (Ros); 3 barry of six or and vert a bendlet gules (Poyning); 4 argent on a chief gules two mullets or (St. John); 5 gules two lions passant gardant argent (Delamere of Parsington); 6 barry of six ermine and gules (Hussey); 7 azure a fess between three

fleurs-de-lis or (Skelton of Papcastle); 8 argent a fret and a canton sable (Earby); 9 argent six martlets sable, three, two and one (Delamere)

*C. Arms of Catherine Parr (1512-1548), wed Henry VIII in 1544*

*Arms:* Quarterly, 1 and 4 azure three fleurs-de-lis or (France Modern), 2 and 3 gules three lions passant gardant or (England), impaling Quarterly of 6: 1 or on a pile between six roses gules, three roses argent (Parr coat of augmentation); 2 argent two bars azure within a bordure engrailed sable (Parr); 3 or three water-bougets sable (Ros of Kendal); 4 vair a fess gules (Marmion); 5 azure three chevronels in base interlaced or, a chief or (FitzHugh); 6 azure three stags trippant or (Green); ensigned with a closed crown

*D. Arms of Edward, Baron Seymour of Sudeley (c. 1500-1551/1552)*

Arms: Quarterly of 5: 1 gules two wings conjoined in lure or (Seymour); 2 vair (Beauchamp of Hache); 3 argent three demi-lions rampant gules (Esturmy); 4 per bend argent and gules three roses bendways counterchanged (Macwilliams); 5 argent on a bend gules three lions' faces or (Coker) England, Wroxton Abbey, Oxfordshire, (B, C, D) great hall

A. 1537-1547

B. 1543/1544

C, D. 1543/1544 ?

A. Pot metal; white glass with silver stain; abraded red

B, C. Pot metal; white and blue glass with silver stain; abraded red

D. Pot metal; abraded red

A: 81.5 x 53.3 (32 $\frac{1}{8}$  x 21)

B: 71.7 x 53.3 (28 $\frac{3}{4}$  x 21)

C: 96.5 x 53.3 (38 x 21)

D: 81.9 x 54.0 (32 $\frac{1}{4}$  x 21 $\frac{1}{4}$ )

Provenance: Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

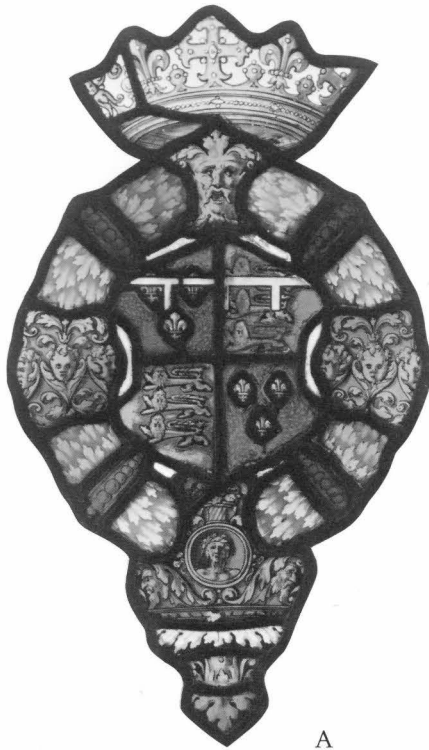
Bibliography: Eden (1927), 37-38, pl. 34 (A), 36-37, pl. 32 (B), 35-36, pl. 31 (C), 38-39, pl. 26 (D); Clarke (1930), ill. (C).

A. 52-90-45

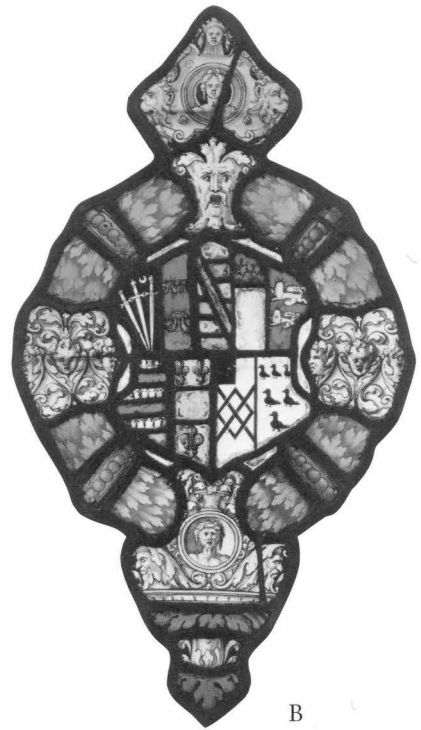
B. 52-90-47

C. 52-90-43

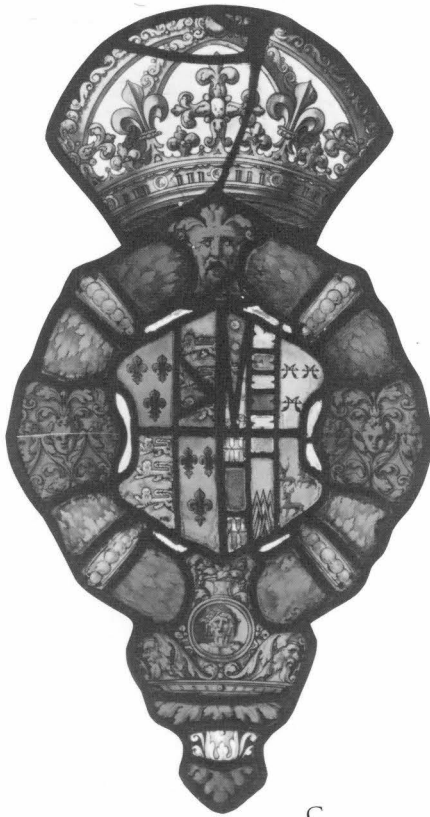
D. 52-90-44



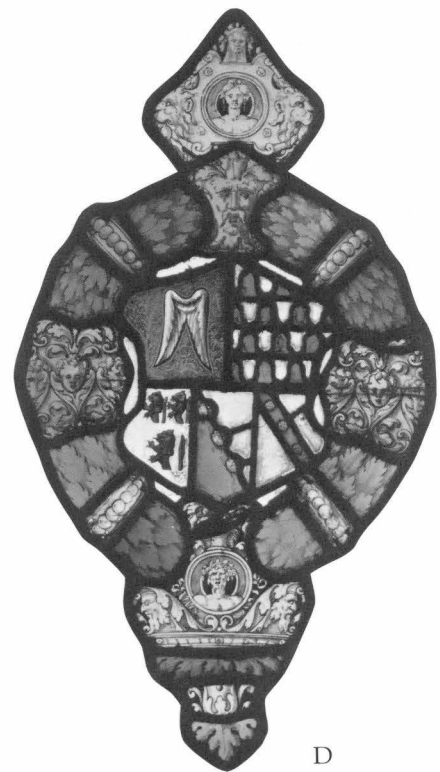
A



B



C



D



## A PAIR OF HERALDIC PANELS

A. Arms of Edward the son of Henry VIII and Jane Seymour, b. 12 October 1537

*Arms:* Quarterly, 1 and 4 azure three fleurs-de-lis or (France Modern), 2 and 3 gules three lions passant gardant or (England) with a label of three points argent

B. A shield commemorating a Paulet alliance

*Arms:* Sable three swords in pile, points in base argent, pommels and hilts or, a crescent argent in sinister chief for difference (Paulet of Nunney and Basing), impaling sable a chevron embattled between three eagles displayed argent (? Clederowe) England, Wroxton Abbey, Oxfordshire, (B) great hall

A. 1537-1547

B. 1543/1544

*Inscription:* B. SERVA FIDEM

A. Pot metal; blue glass with silver stain; abraded red

B. Pot metal; white glass with silver stain

A: 61.0 x 41.6 (24 x 16 $\frac{3}{8}$ )

B: 61.6 x 39.4 (24 $\frac{1}{4}$  x 15 $\frac{1}{2}$ )

*Provenance:* Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

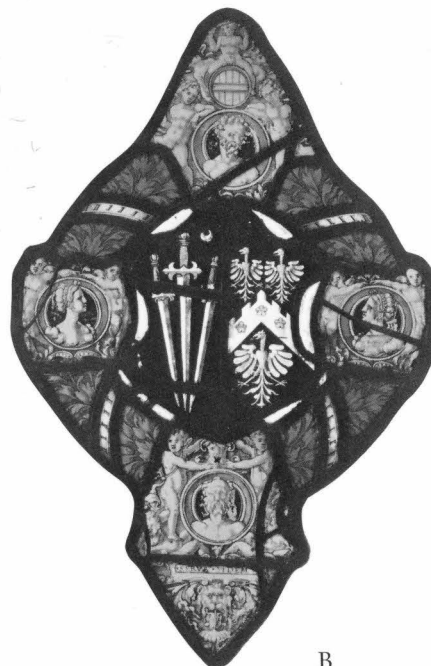
*Bibliography:* Eden (1927), 38, pl. 35 (A), 37, pl. 33 (B); Eden (1930B), 33, fig. v; Eden (1933), pl. opp. 64 (B); *The Virtuoso Craftsman: Northern European Design 16th Century* [exh. cat., Worcester Art Museum] (Worcester, 1969), no. 42 (A).

A. 52-90-46

B. 52-90-48



A



B



A

## A PAIR OF HERALDIC PANELS

A. Arms of Thomas Audley  
(1488-1544)

*Arms:* Quarterly per pale indented or and azure on a bend azure between two eagles displayed or a fret between two martlets or (Audley)

B. Arms of two ancestors of William Paulet, 1st Marquess of Winchester

*Arms:* Argent a fret and a canton sable (Earby), impaling sable a chevron embattled between three eagles displayed argent (? Clederowe) England, Wroxton Abbey, Oxfordshire, great hall

1543/1544 ?

Pot metal; white and blue glass with silver stain

A: 66.7 x 37.2 (26¼ x 14⅞)

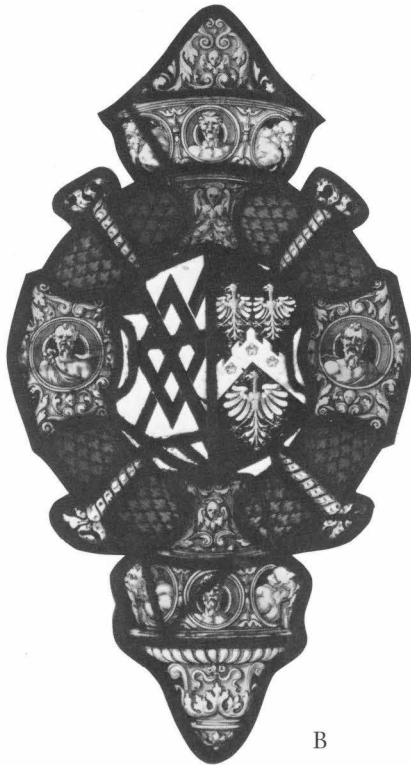
B: 67.3 x 36.8 (26½ x 14½)

*Provenance:* Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 34-35, pl. 30 (A), 33-34, pl. 28 (B).

A. 52-90-38

B. 52-90-37



B

## THREE HERALDIC PANELS

A. Arms of William Parr (Earl of Essex 1543-1546/1547)

*Arms:* Quarterly of 10: 1 argent two bars azure within a bordure engrailed sable (Parr); 2 or three water-bougets sable (Ros of Kendal);

3 azure three stags trippant or (Green of Greens Norton); 4 gules a chevron between three crosses crosslet, in chief a lion passant or (Mablethorpe);

5 azure three chevrons in base interlaced or, a chief or (FitzHugh); 6 vair a fess gules (Marmion); 7 or three chevrons gules a chief vair (St. Quentin); 8 gules a bend between six crosses crosslet or (Furneaux); 9 barry (of eight) argent and gules a fleur-de-lis sable (Staveley); 10 barry of ten or and azure an eagle displayed gules (Gernegan); within a garter, ensigned with an earl's coronet.

B. Arms of John Dudley (d. 1553)

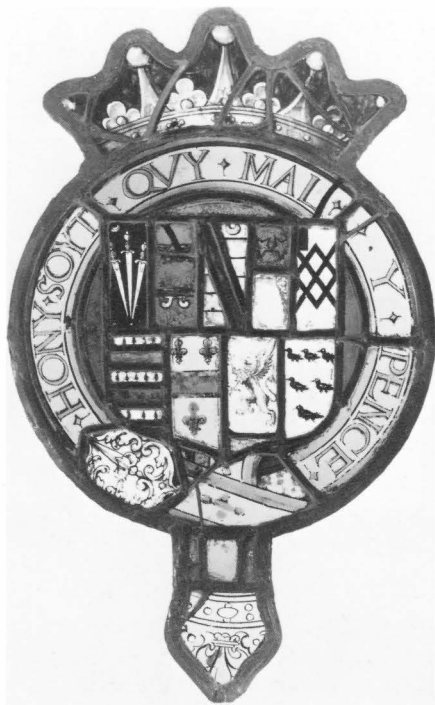
*Arms:* Quarterly of 14: 1 or a lion rampant double queued vert (Dudley); 2 barry wavy of six azure and argent a chief or (Bideford); 3 barry of six argent and azure in chief three torteaux (Grey of Codnor), impaling or a maunch gules (Hastings), over all a label of three points argent; 4 argent a cross flory azure (Malpas); 5 or two lions passant azure (Somery of Dudley); 6 gules seven mascles or, three, three and one conjoined (Ferrers of Groby); 7 barry of ten argent and azure an orle of ten martlets gules (de Valence); 8 azure a lion rampant within a bordure or (Belisme); 9 gules a lion rampant within a bordure engrailed or (Talbot, Earl of Shrewsbury); 10 chequy or and azure a chevron ermine (Newburgh); 11 gules a fess between six crosses crosslet or (Beauchamp, Earl of Warwick); 12 gules, a chevron between ten crosses paty, six in chief and four in base, argent (Berkeley, Earl of Berkeley); 13 or a fess between two chevrons sable (Lisle); 14 gules a lion passant gardant argent crowned or (L'Isle, Baron de L'Isle); with an escutcheon of pretence, or a saltire between four martlets sable (Guilford); argent a bend engrailed gules a chief sable (Haldane) quarterly; within a garter, ensigned with a coronet.



A



B



C

C. Arms of William Paulet  
(d. 1571/1572)

*Arms:* Quarterly of 9: 1 sable three swords in pile, points in base, argent, pommels and hilts or in chief a crescent or (Paulet); 2 gules three water-bougets ermine (Ros); 3 barry of six or and vert a bendlet gules, in a chief crescent for difference (Poynings); 4 argent on a chief gules two mullets or (St. John); 5 argent a fret and a canton sable (Earby); 6 barry of six ermine and gules (Hussey); 7 azure a fess between three fleurs-de-lis or (Skelton of Papcastle); 8 argent a griffin segreant gules (Botreaux); 9 argent six martlets sable, three, two and one (Delamare); within a garter, ensigned with a coronet England, Cassiobury House, Hertfordshire

c. 1545-1555

*Inscriptions:* A. and B. HONI SOIT QUI MAL Y PENSE C. HONI SOYT QUI MAL Y PENCE

Pot metal; white glass with silver stain and enamel (?); abraded red

A: 61.0 x 36.8 (24 x 14½)

B: 59.7 x 35.6 (23½ x 14)

C: 52.0 x 31.7 (20½ x 12½)

*Provenance:* Thomas and Drake,

London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 3-5, pl. 4 (A), 1-3, pl. 1 (B), 78-80, pl. 53 (C); Clarke (1930), 33, ill. (B).

A. 52-90-10

B. 52-90-9

C. 69-226-7 Given by FitzEugene Dixon, Jr.

### THREE HERALDIC PANELS: ROYAL ARMS OF ENGLAND AND TUDOR BADGE

*Arms:* A. and B. Quarterly, 1 and 4 azure three fleurs-de-lis or (France Modern), 2 and 3 gules three lions passant guardant or (England); ensigned with a closed crown

C. Portcullis badge, ensigned with a crown

England, Cassiobury House,  
Hertfordshire

c. 1550

Pot metal; white glass with silver stain; abraded red (A and B) and enamel (A)

A: 30.8 x 29.2 (12⅞ x 11½)

B: 38.7 x 30.5 (15¼ x 12)

C: 33.0 x 27.9 (13 x 11)

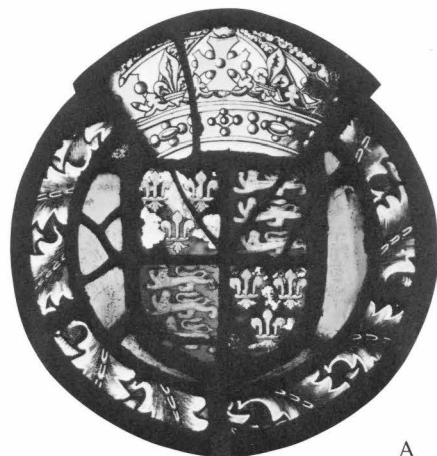
*Provenance:* Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 51, pl. 44 (A), 46-47, pl. 40 (B), 51-52, pl. 45 (C); Eden (1930B), 33, fig. ii (B); Eden (1933), pl. opp. 128 (B).

A. 52-90-17

B. 52-90-19

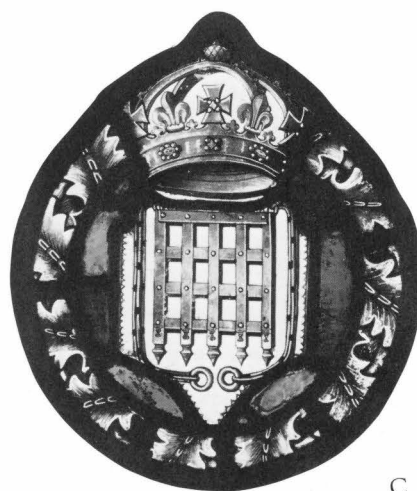
C. 52-90-18



A



B



C

**A PAIR OF HERALDIC PANELS:  
ROYAL ARMS OF ENGLAND**

*Arms:* Quarterly, 1 and 4 azure three fleurs-de-lis or (France Modern), 2 and 3 gules three lions passant gardant or (England)

England, Cassiobury House,  
Hertfordshire

c. 1550

Pot metal glass and abraded red,  
white glass with silver stain (B)

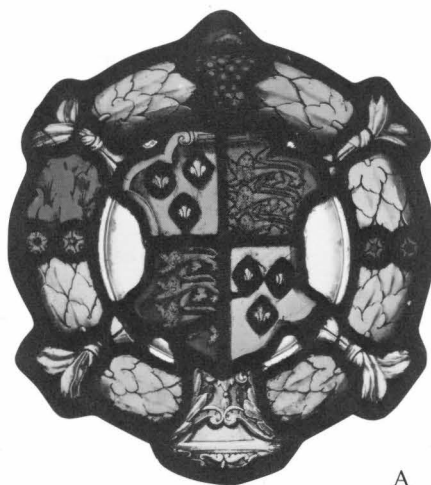
32.7 x 29.2 (12<sup>7</sup>/<sub>8</sub> x 11<sup>1</sup>/<sub>2</sub>) each

*Provenance:* Thomas and Drake,  
London; Mr. and Mrs. FitzEugene  
Dixon, Ronaele Manor, Elkins Park,  
Pa.

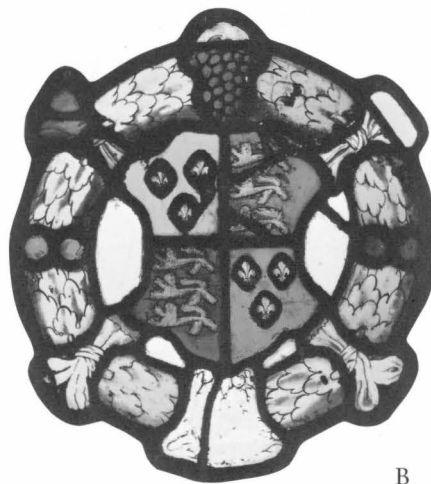
*Bibliography:* Eden (1927), 3, pl. 2 (A).

A. 52-90-20

B. 52-90-21



A



B

**HERALDIC PANEL: ROYAL ARMS  
OF ENGLAND**

*Arms:* Quarterly, 1 and 4 azure three fleurs-de-lis or (France Modern), 2 and 3 gules three lions passant gardant or (England)

England

c. 1550

Pot metal glass; abraded red and blue  
30.5 x 30.5 (12 x 12)

*Provenance:* Sir Thomas Neave, Bt.,  
Dagenham Park, Essex; Thomas and  
Drake, London; Mr. and Mrs.

FitzEugene Dixon, Ronaele Manor,  
Elkins Park, Pa.

*Bibliography:* Eden (1927), 51, pl. 44.  
52-90-55



**HERALDIC PANEL WITH THE  
ARMS OF THE KING OR QUEEN AS  
SOVEREIGN OF THE ORDER OF  
THE GARTER**

*Arms:* Argent a cross gules (St.  
George), impaling quarterly, 1 and 4  
azure three fleurs-de-lis or (France  
Modern), 2 and 3 gules three lions  
passant gardant or (England); within a  
garter, ensigned with a closed crown  
England

c. 1550

*Inscription:* HONI SOIT QUI MAL Y PENCE  
Pot metal; white and blue glass with  
silver stain; abraded red (?)

64.7 x 35.0 (25<sup>1</sup>/<sub>2</sub> x 13<sup>3</sup>/<sub>4</sub>)

*Provenance:* Sir Thomas Neave, Bt.,  
Dagenham Park, Essex; Thomas and  
Drake, London; Mr. and Mrs.  
FitzEugene Dixon, Ronaele Manor,  
Elkins Park, Pa.

*Bibliography:* Eden (1927), 61, pl. 50.  
69-226-3 Given by FitzEugene Dixon,  
Jr.





## UPPER PART OF THREE FIGURES

A. Man with a beret and a man  
backview

B. Beardless man

Italy

Mid-16th century

*Inscription:* on cartouche in B: 1528  
(stopgap)

Pot metal; white glass with silver  
stain and sanguine

A: 64.5 x 43.5 (25<sup>3</sup>/<sub>8</sub> x 17<sup>1</sup>/<sub>8</sub>)

B: 64.5 x 33.5 (25<sup>7</sup>/<sub>16</sub> x 13<sup>3</sup>/<sub>16</sub>)

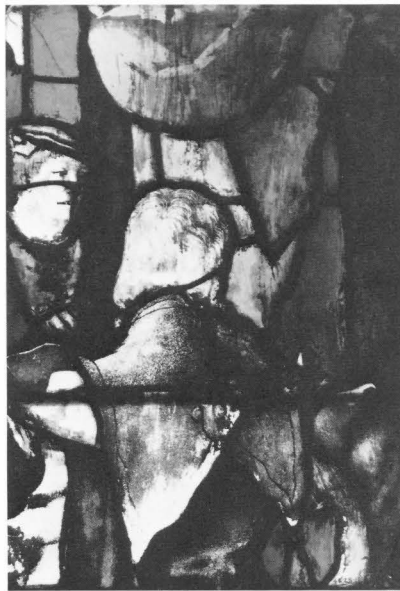
Paint losses and mending leads

*Provenance:* George Grey Barnard

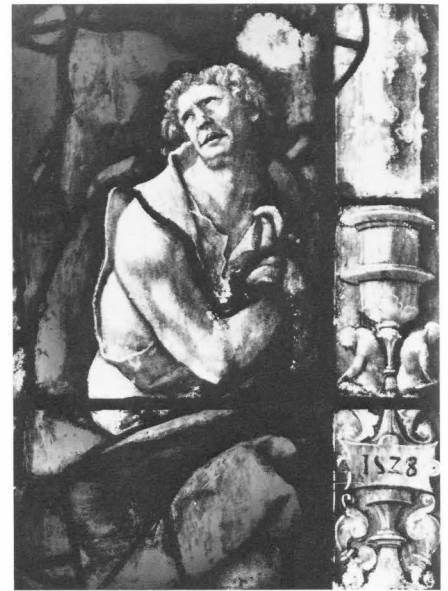
*Bibliography:* Weinberger [1941],  
no. 165, 166, pl. 44.

A. 45-25-165

B. 45-25-166



A



B

## HERALDIC PANEL: ARMS OF SIR GILES CAPEL OF RAINE, ESSEX

*Arms:* Quarterly, 1 and 4 gules a lion  
rampant between three crosses  
crosslet fitchy or (Capel), 2 and 3  
argent a chevron gules between three  
torteaux, on a chief azure a fret  
between two mullets or (differenced  
for Capell of Herefordshire)  
England, Cassiobury House,  
Hertfordshire

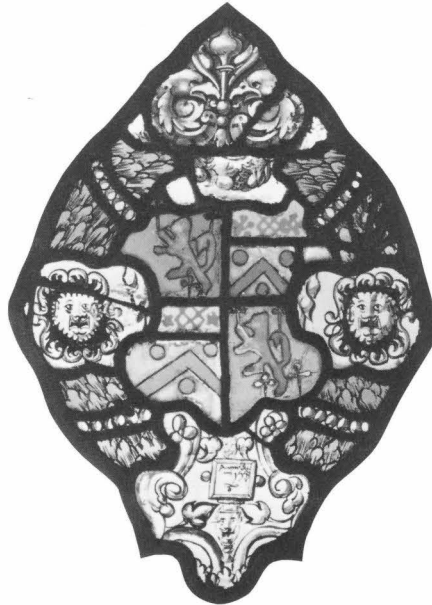
1553

*Inscription:* Anno D/ni 1553

Pot metal; abraded red and enamel  
45.7 x 32.4 (18 x 12<sup>3</sup>/<sub>4</sub>)

*Provenance:* Thomas and Drake,  
London; Mr. and Mrs. FitzEugene  
Dixon, Ronaele Manor, Elkins Park,  
Pa.

*Bibliography:* Eden (1927), 16-17,  
pl. 17; Clarke (1930), ill.  
52-90-16



## SAINT FRANCIS PREACHING TO THE ANIMALS

*Arms:* Azure, a hausmark or between  
the letters I.B.

Attributed to Nicholas Wirt,  
active c. 1565, died 1584  
Switzerland

1565

*Inscriptions:* above: GENESIS · 27  
on scroll, HIC · CREATURIS · IMPERAT ·  
QUI · NUTIUS · SUBIECERAT · SE · TOTUM ·  
CREATORIS · QUID · QUID · IN · R [.] BUS ·  
REPERIT · DELECTAMENT [.] REGERIT · IN ·  
GLORIAM · FACTORIS

below: 1565

Pot metal; white glass with silver  
stain and sanguine

41.5 x 32.0 (16<sup>3</sup>/<sub>8</sub> x 12<sup>3</sup>/<sub>8</sub>)

Background piece with animals now  
fragmented and partly lost; the leads  
may be original

*Provenance:* Mary Lewis

*Bibliography:* A. E. B[yle], "Swiss  
Glass," *The Pennsylvania Museum  
Bulletin* 19 (1924), 94-95, ill. 91; Bye  
(1925), 79-80, no. 54, pl. 19.

09-73

**HERALDIC PANEL: ARMS OF ROBERT RATCLIFFE, 5th EARL OF SUSSEX (c. 1525-1583) OR HIS BROTHER HENRY, 9th EARL OF SUSSEX (c. 1532-1593)**

*Arms:* Quarterly, 1 argent a bend engrailed sable (Ratcliffe) and or a fess between two chevrons gules (FitzWalter) quarterly; 2 argent a lion rampant sable crowned or, within a bordure azure (Burnell); 3 gules three lucies hauriant argent (Lucy of Broxbourne); 4 argent three bars gules (Moulton); within a garter, ensigned with a coronet

England

c. 1550-1575

*Inscription:* HONI SOYT QUY MAL Y PENCE

Pot metal; white and blue glass with silver stain; abraded red

59.0 x 36.8 (23¼ x 14½)

*Provenance:* Sir Thomas Neave, Bt., Dagenham Park, Essex; Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 61-63, pl. 49.

62-226-8 Given by FitzEugene Dixon, Jr.



62-226-8

**HERALDIC PANEL: ARMS OF JOHN RUSSELL, EARL OF BEDFORD (c. 1485-1554/1555) OR HIS SON FRANCIS RUSSELL, 2nd EARL (1527-1585)**

*Arms:* Quarterly of 8: 1 argent a lion rampant gules on a chief sable three escallops argent (Russell); 2 azure a tower embattled with a cupola argent door gules (de la Tour); 3 or three bars gules, a crescent gules in chief for difference (Muschamp of Barmoor); 4 gules three herrings hauriant in fess argent (Herring); 5 sable three chevronels ermine, in dexter chief a crescent argent for difference (Wise); 6 sable a griffin segreant between three crosses crosslet fitchy argent (Froxmore); 7 sable three dovescots argent (Sapcotes); 8 argent on a cross gules five mullets or (Seamark); within a garter, ensigned with a coronet

England

c. 1550-1575

*Inscription:* HONI SOYT QUI MAL Y PENSE

Pot metal; white glass with silver stain and enamel; abraded red

61.9 x 38.7 (24⅜ x 15¼)

*Provenance:* Sir Thomas Neave, Bt., Dagenham Park, Essex; Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 75-78, pl. 53.

62-226-6 Given by FitzEugene Dixon, Jr.



62-226-6



09-73

## A PAIR OF HERALDIC PANELS

A. Arms of Edward Stanley, 3rd Earl of Derby (1509-1572) or his son Henry Stanley, 4th Earl of Derby (1531-1593)

*Arms:* Quarterly of 8: 1 argent on a bend three stags' heads caboshed or (Stanley); 2 or on a chief indented azure three bezants (Lathom); 3 gules three legs conjoined in the fess point in armour proper garnished and spurred or (Isle of Man); 4 chequy or and azure (Warene); 5 gules two lions passant argent (Strange); 6 argent a fess and a canton gules (Wydville); 7 or a cross engrailed sable (Mohun); 8 azure a lion rampant argent (Monhalt); within a garter, ensigned with a coronet

B. Royal Arms of England

*Arms:* Quarterly, 1 and 4 azure three fleurs-de-lis or (France Modern), 2 and 3 gules three lions passant gardant or (England); within a garter, ensigned with a closed crown

England, Ashridge Park, Hertfordshire c. 1550-1600

*Inscriptions:* A. and B. HONI SOIT QUI MAL Y PENSE

Pot metal; white glass with silver stain and enamel

A: 58.4 x 38.1 (23 x 15)

B: 66.2 x 38.1 (26 1/8 x 15)

*Provenance:* Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 56-60, pl. 49 (A), 60-61, pl. 49 (B).

A. 69-226-4

B. 69-226-5 Both given by FitzEugene Dixon, Jr.



A



B

## THREE HERALDIC PANELS

A., B., and C. Arms of Robert Dudley, Earl of Leicester (1532-1588)

*Arms:* Quarterly of 16: 1 or a lion rampant double queued vert (Dudley); 2 gules a cinquefoil pierced ermine (Bellamont); 3 or two lions passant azure (Somery of Dudley); 4 argent a cross flory azure (Malpas); 5 barry of six argent and azure in chief three torteaux with a label of three points argent (Grey of Wilton); 6 or a maunch gules (Hastings); 7 barry of ten argent and azure an orle of ten martlets gules (de Valence); 8 vairy or and gules (Ferrers); 9 gules seven mascles or, three, three and one conjoined (Ferrers of Groby); 10 azure three garbs or (Earldom of Chester); 11 gules a lion within a bordure engrailed or (Talbot, Earl of Shrewsbury); 12 gules a fess between six crosses crosslet or (Beauchamp, Earl of Warwick); 13 chequy or and azure a chevron ermine (Newburgh); 14 gules a chevron between ten crosses paty, six in chief and four in base, argent (Berkeley, Earl of Berkeley); 15 gules a lion passant gardant argent crowned or (L'Isle, Baron de L'Isle); 16 or a fess between two chevrons sable (Lisle); within a garter, ensigned with a coronet

c. 1575

*Inscriptions:* A., B., and C. HONI SOIT QUI MAL Y PENSE



A

Pot metal; white glass with silver stain and enamel; abraded red

A: 67.2 x 42.5 (26½ x 16¼)

B: 69.8 x 43.1 (27½ x 17)

C: 72.3 x 45.0 (28½ x 17¾)

*Provenance:* Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 68-70, 72, pls. 51, 52; Clarke (1930), 34, ill. (B, C).

A. 69-226-10

B. 69-226-11

C. 69-226-12 All given by FitzEugene Dixon, Jr.

## A PAIR OF HERALDIC PANELS

### A. Arms of Ratcliffe

*Arms:* Quarterly of 8: 1 argent a fess engrailed sable (Ratcliffe); 2 or a fess between two chevrons gules (FitzWalter); 3 barry of ten argent and azure six escutcheons sable, three, two and one, each charged with a lion rampant argent (Cecil); 4 or a saltire engrailed sable (Botetourt); 5 gules three lucies hauriant argent (Lucy of Broxbourne); 6 argent three bars gules (Moulton); 7 or a semé de lis sable (Mortimer of Norfolk); 8 or two bendlets gules impaling gules a fess chequy argent and sable between six crosses crosslet or (Boteler, Baron Sudeley); within a garter ensigned with a coronet

B. Arms of William Grey, Lord Grey of Wilton or his son Arthur, Lord Grey of Wilton (d. 1593)

*Arms:* Quarterly of 10: 1 barry of six argent and azure (Grey); 2 argent three crescents gules each charged with a mullet argent (Longchamp); 3 lozengy ermine and gules (Rockley); 4 barry of six argent and azure a label of three points gules (Grey); 5 or three chevrons gules (Clare); 6 gules three lions rampant argent crowned or

(Delavache); 7 gules a lion rampant within a bordure engrailed or (Grey); 8 barry of six argent and azure in chief three torteaux (Grey of Codnor); 9 or a maunch gules (Hastings) and barry of ten argent and azure an orle of ten martlets gules (de Valence) quarterly; 10 argent a maunch sable (Hastings, Earl of Huntingdon); within a garter ensigned with a coronet England, Ashridge Park, Hertfordshire, B. picture gallery over the south cloister

Late 16th century

*Inscriptions:* A. and B. HONI SOIT QUI MAL Y PENSE

Pot metal; white glass with silver stain and enamel

A: 68.5 x 41.2 (27 x 16¼)

B: 68.5 x 41.9 (27 x 16½)

*Provenance:* Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 70-72, pl. 52 (A), 72-75, pl. 53 (B); Clarke (1930), 34, ill. (A).

A. 69-226-2

B. 69-226-9 Both given by FitzEugene Dixon, Jr.



B



C



A



B



**HERALDIC PANEL: ARMS OF  
WILLIAM CECIL (1521-1598)**

*Arms:* Quarterly of 6: 1 and 6 barry of ten argent and azure six escutcheons sable, three, two and one, each charged with a lion rampant argent (Cecil); 2 per pale gules and azure a lion rampant argent sustaining a tree eradicated vert (Winstone); 3 sable a plate between three towers triple towered ports open argent (Caerleon); 4 argent on a bend cotised gules three cinquefoils or (Heckington); 5 argent a chevron between three chess rooks ermines (Walcot), within a garter, ensigned with a coronet  
England, Ashridge Park, Hertfordshire, picture gallery over the south cloister  
Late 16th century

*Inscription:* HONI SOIT QUI MAL Y PENSE  
Pot metal; white glass with silver stain and enamel

67.2 x 41.9 (26½ x 16½)

*Provenance:* Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 53-58, pl. 51.

69-226-1 Given by FitzEugene Dixon, Jr.



**HERALDIC PANEL: ARMS OF  
WILLIAM GREY, LORD GREY (1509-  
1562) OR HIS SON ARTHUR (K.G.  
1572)**

*Arms:* Quarterly of 16: 1 barry of six argent and azure in chief three torteaux, with a label of three points argent (Grey of Wilton); 2 argent a chief indented azure (Glanville, Suffolk); 3 azure three chevronels in base interlaced or, a chief or (FitzHugh); 4 argent three crescents gules each charged with a mullet argent (Longchamp); 5 gules three lions rampant argent crowned or (Delavache); 6 barry of six argent and azure in chief three torteaux (Grey of Codnor); 7 or a maunch gules (Hastings); 8 gules three lions' heads inverted jessant de lis or (Cantilupe); 9 or a lion rampant gules within a double tressure flory counterflory (Scotland); 10 azure semy of crosses crosslet a lion rampant armed and langued gules (Braose); 11 or three bendlets gules (Muschamp); 12 barry of ten argent and azure an orle of ten martlets gules (de Valence); 13 or three escutcheons barry of six vair and gules (Montchansey); 14 gules six fusils conjoined in bend or (Sir



William le Mareschal); 15 argent on a chief azure three crosses paty argent (FitzOsbert); 16 argent a maunch sable (Hastings, Lord Hastings); within a garter ensigned with a coronet

England, Cassiobury House, Hertfordshire

c. 1550-1600

*Inscription:* HONI SOIT QUI MAL Y PENSE  
White glass with silver stain and enamel; abraded red

61.3 x 40.6 (24⅞ x 16)

*Provenance:* Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 15, pl. 14. 52-90-11

**A PAIR OF HERALDIC PANELS**

A. Arms of Henry Ratcliffe, 9th Earl of Sussex (c. 1532-1593) or his son Robert Ratcliffe, 10th Earl (1573-1629)

*Arms:* Quarterly, 1 argent a bend engrailed sable (Ratcliffe); 2 or a fess between two chevrons gules (FitzWalter); 3 gules three lucies hauriant argent (Lucy of Broxbourne); 4 argent three bars gules (Moulton), impaling Quarterly, 1 and 4 argent a lion rampant sable crowned or with a bordure azure (Burnell), 2 and 3 or a semy de lis sable (Mortimer of Norfolk), quarterly; within a garter ensigned with a coronet

B. Arms of Henry, Lord Clifford (1493-1542), Earl of Cumberland or George Clifford, 3rd Earl of Cumberland (1558-1605)

*Arms:* Quarterly of 8: 1 chequy or and azure a fess gules (Clifford); 2 azure three chain-shot or (Clifford augmentation); 3 sable a bend flory counterflory or (Bromflete); 4 or a cross sable (Vesci); 5 vert three flintstones argent (Flint); 6 gules six annulets or, three, two and one (Vipont); 7 azure three bars or on a canton gules a cross patonce argent (Atton); 8 argent on a chief gules two mullets or (St. John); within a garter ensigned with a coronet  
England, Cassiobury House, Hertfordshire

Late 16th century

*Inscriptions:* A. and B. HONI SOIT QUI MAL Y PENSE

A. Pot metal; white glass with silver stain; (A) abraded red; (B) enamel

A: 66.7 x 41.9 (26¼ x 16½)

B: 66 x 41 (26 x 16⅜)

*Provenance:* Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 15-16, pl. 16 (A), 17-18, pl. 18 (B); Clarke (1930), 34, ill. (B).

A. 52-90-12

B. 52-90-13



A



B

#### HERALDIC PANEL: ARMS OF LORD WENTWORTH

THOMAS WENTWORTH (1501-1550/1551), OR HIS SON THOMAS (1525-1583/1584), OR THE LATTER'S SON HENRY (1558-1593)

*Arms:* Quarterly of 20: 1 sable a chevron between three lions' faces or (Wentworth); 2 quarterly argent and gules in the second and third quarters a fret or, on a bend sable three mullets argent (Spencer); 3 argent three chevronels gules (Montfitchet); 4 or three bars azure a canton ermine (Newman); 5 quarterly per fess indented argent and gules (FitzWarin); 6 azure three lucies hauriant argent, two and one, between three crosses crosslet fitchy or, one and two (Viry); 7 argent a saltire engrailed gules (Tiptoft, Earl of Worcester); 8 argent a fess between two bars gemelles gules (Badlesmere); 9 argent a barbed arrow in pale feathered or between three bugle horns sable, a mullet sable for difference (Hawley), impaling azure a chevron between three bucks trippant or (Green, Norfolk); 10 argent on a chief gules two mullets argent, with a label of three points or (St. John), impaling gules three lions rampant or between three fleurs-de-lis or within a bordure engrailed or (Wilbury); 11 gules a saltire argent a label gobony argent and azure, a crescent for

difference (Nevill, Marquess of Montacute); 12 argent three lozenges gules (Montagu); 13 or an eagle displayed vert, membered and beaked gules (Monthermer); 14 gules three lions passant gardant or within a bordure argent (Holland, Earl of Kent); 15 argent a saltire engrailed gules (Tiptoft, Earl of Worcester); 16 azure a fess between three lions' faces or (De la Pole); 17 gules a cross engrailed argent (Inglethorpe); 18 argent on a canton gules a rose or (Bradstone); 19 azure five lions rampant or on a canton argent a mullet gules (Kyrby, Kent); 20 or three roses gules (Harnehull)

England, Ashridge Park, Hertfordshire c. 1550-1575

White glass with silver stain and enamel

57.2 x 40.6 (22½ x 16)

*Provenance:* Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 31-32, pl. 26; Eden (1930B), 33.

52-90-30



## A PAIR OF HERALDIC PANELS

A. Arms of William Paulet, 3rd Marquess of Winchester (1532 or 1533-1598)

*Arms:* Quarterly of 16: 1 sable three swords in pile, points in base, argent (Paulet); 2 azure six mascles argent conjoined three and three (Creedy); 3 gules two lions passant gardant in pale argent (Delamare of Parsington); 4 barry of six ermine and gules (Hussey); 5 barry of six or and vert a handlet gules (Poynings); 6 azure a fess gules between six lions rampant argent (Rokesle); 7 or two chevrons and a canton gules (Criol of Albury); 8 or a cross voided gules (Crevecoeur); 9 argent on a chief gules two mullets or (St. John); 10 barry of six or and azure a saltire gules (Port); 11 argent two bars and in chief an escutcheon gules (Auberville); 12 argent a fess sable and in chief three martlets sable (Haye, Sussex); 13 gules three water-bougets ermine (Ros); 14 azure a fess between three fleurs-de-lis or (Skelton of Papcastle); 15 argent fretty and a canton sable (Earby); 16 argent six martlets sable, three, two and one (Delamare), impaling Quarterly of 16: 1 gules on a bend between six crosses crosslet fitchy argent an escutcheon or charged with a demi-lion rampant pierced through the mouth by an arrow within a double tressure flory counterflory gules, and a mullet sable for difference (Howard of Effingham with Flodden augmentation); 2, argent a chevron between three mullets gules (Broughton of Essex); 3, argent three lions' faces sable (Mooke of Devon); 4 azure a chevron ermine between three broad arrows or feathered argent (Dawson); 5 argent on a chevron gules three fleurs-de-lis or (Pever of Bedfordshire); 6 quarterly or and gules a bend gules (Beauchampe); 7 quarterly per fess indented or and azure (Hodnet); 8 gules a bend vair between six escallops argent (Beupel); 9 sable a saltire engrailed or (Salwey); 10 argent on a cross azure five escallops or (Mortimer); 11 or three palets sable (Bewley of Lincolnshire); 12 argent a horse barnacle sable (Barnack); 13 gules a fess dancetty between six crosses

crosslet or (Engaine); 14 or a cross engrailed vert (Hussey); 15 azure two lions passant or (Berkeley); 16 argent on a chevron sable a fleur-de-lis argent (Alfrey, Sussex)

B. Arms of Sir Francis Knollys (c. 1512-1596) of Rotherfield Greys, Oxfordshire

*Arms:* Quarterly, 1 and 4 azure crusily a cross moline voided throughout or (Knollys), 2 and 3 gules on a chevron argent three roses gules (Knollys)

England, Ashridge Park, Hertfordshire, picture gallery over the south cloister 1578

*Inscriptions:* A. and B. 1578

White glass with silver stain and enamel

A: 53.3 x 39.4 (21 x 15½)

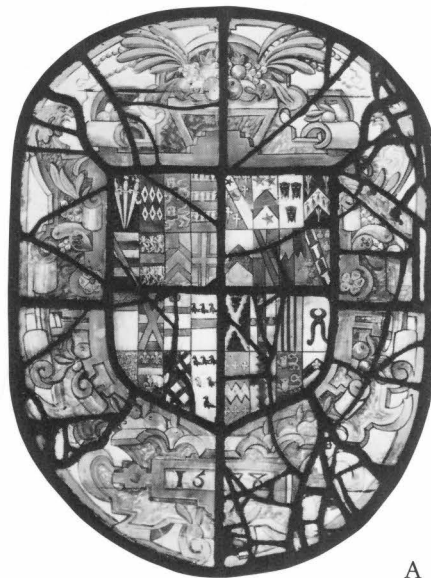
B: 54.6 x 39.4 (21½ x 15½)

*Provenance:* Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 20-22, pl. 19 (A), 22-24, pl. 20 (B); Eden (1930B), 33 (B); Clarke (1930), ill. (B).

A. 52-90-25

B. 52-90-26



A



B

**HERALDIC PANEL: ARMS OF  
AMBROSE DUDLEY, EARL OF  
WARWICK (c. 1528-1590) AND HIS  
THIRD WIFE ANNE RUSSELL**

*Arms:* Quarterly of 16: 1 or a lion rampant double queued vert (Dudley); 2 gules a cinquefoil argent (Bellamont); 3 or two lions passant azure (Somery of Dudley); 4 argent a cross flory azure (Malpas); 5 barry of six argent and azure, in chief three torteaux with a label of three points argent (Grey of Wilton); 6 or a maunch gules (Hastings); 7 barry of ten argent and azure an orle of ten martlets gules (de Valence); 8 vairy or and gules (Ferrers); 9 gules seven mascles or, three, three and one conjoined (Ferrers of Groby); 10 azure three garbs or (Earldom of Chester); 11 or seven lozenges azure, three, three and one conjoined (Lee ?); 12 gules a fess between six crosses crosslet or (Beauchamp, Earl of Warwick); 13 chequy or and azure a chevron ermine (Newburgh); 14 gules a chevron between ten crosses paty, six in chief and four in base, argent (Berkeley); 15 gules a lion passant gardant argent crowned or (L'Isle, Baron de L'Isle); 16 or a fess between two chevrons sable (Lisle); impaling Quarterly of 8: 1 argent a lion rampant gules on a chief sable two escallops argent (Russell); 2 azure a tower embattled with a cupola argent, door gules (de la Tour); 3 or three bars gules (Muschamp of Barmoor); 4 azure



three eagles displayed argent between two bendlets argent, in sinister chief a mullet for difference (Badisford); 5 sable a griffin segreant between two crosses crosslet fitchy argent (Froxmore); 6 sable three chevronels ermine, in dexter chief a crescent or for difference (Wise); 7 sable three dovescots argent, in chief a mullet or for difference (Sapcotes); 8 gules three herrings hauriant in fess argent (Herring). Supporters: a muzzled and chained bear and a goat  
England, Ashridge Park, Hertfordshire, picture gallery over south cloister  
1578

*Inscription:* 1578

White glass with silver stain and enamel

59.4 x 47.9 (23 $\frac{3}{8}$  x 18 $\frac{7}{8}$ )

*Provenance:* Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 30-31, pl. 25; Eden (1930B), 33, fig. i; Eden (1933) pl. opp. 144.  
52-90-29



52-90-14

**HERALDIC PANEL: ARMS OF  
THOMAS MANNERS, LORD ROS  
(c. 1492-1543), EARL OF RUTLAND  
OR A DESCENDANT**

*Arms:* Quarterly of 16: 1 or two bars azure a chief quarterly azure and gules, the first and fourth quarters charged with two fleurs-de-lis or the second and third each charged with a lion passant gardant or (Manners, with augmentation); 2 gules three water-bougets argent (Ros); gules three catherine wheels argent (Especc); 4 azure a catherine wheel or (Trusbut); 5 gules a fess between six crosses crosslet or (Beauchamp); 6 chequy and azure a chevron ermine (Newburgh); 7 gules, a chevron between ten crosses paty, six in chief and four in base, argent (Berkeley); 8 or a fess between two chevrons sable (Lisle); 9 gules a lion passant gardant argent crowned or (L'Isle, Baron de L'Isle); 10 gules three lions passant gardant or within a bordure argent (Holland, Earl of Kent); 11 argent a saltire engrailed gules (Tiptoft, Earl of Worcester); 12 or a lion rampant gules (Charlton); 13 argent a fess between two bars gemelles gules (Badlesmere); 14 chequy argent and gules (Vaux); 15 gules an eagle displayed argent (Chamberlayn, Lymsey or Soothill); 16 argent two chevrons gules (Grendon)

England, Cassiobury House, Hertfordshire

Late 16th century

White glass with silver stain and enamel

59.1 x 41.6 (23 $\frac{1}{4}$  x 16 $\frac{3}{8}$ )

*Provenance:* Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 28, pl. 23.  
52-90-14



**HERALDIC PANEL: ARMS OF  
EDWARD (FIENNES), LORD  
CLINTON (1512-1584/1585) OR  
HENRY, 2nd EARL OF LINCOLN  
(d. 1616)**

*Arms:* Quarterly, 1 and 4 argent six crosses crosslet fitchy sable, three, two and one, on a chief azure two mullets pierced or (Clinton), 2 and 3 quarterly or and gules (Say) England, Cassiobury House, Hertfordshire

Late 16th century

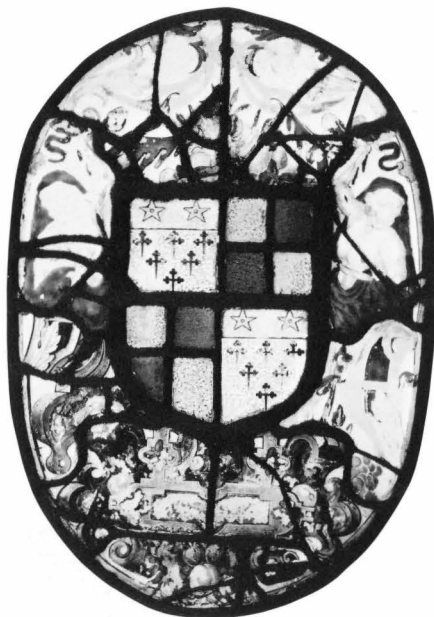
Pot metal, white glass with silver stain and enamel

61.0 x 42.2 (24 x 16 5/8)

*Provenance:* Thomas and Drake, London; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, Pa.

*Bibliography:* Eden (1927), 29-30, pl. 24.

52-90-15



**A PAIR OF HERALDIC PANELS**

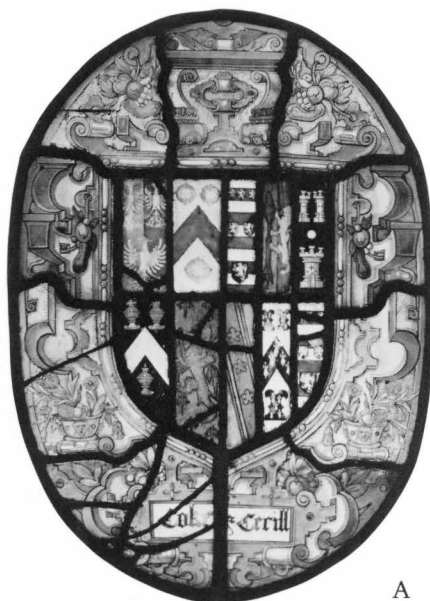
A. Arms of Sir Edmund Coke and his second wife Elizabeth Hatton, granddaughter of William Cecil, Lord Burghley

*Arms:* Quarterly: 1 per pale gules and azure three eagles displayed argent (Coke); 2 argent a chevron azure between three chaplets gules (Holme of Huntingdon and Yorkshire); 3 sable a chevron argent between two covered cups or (Pillett); 4 gules crusily fitchy a griffin segreant or (Paw), impaling Quarterly of 6: 1 and 6 barry of ten argent and azure six escutcheons sable, three, two and one, each charged with a lion rampant argent (Cecil); 2 per pale gules and azure a lion rampant argent sustaining a tree eradicated vert (Winstone); 3 sable a plate between three towers triple towered ports open argent (Caerleon); 4 argent on a bend cotised gules three cinquefoils or (Heckington); 5 argent a chevron between three chess rooks ermine (Walcot)

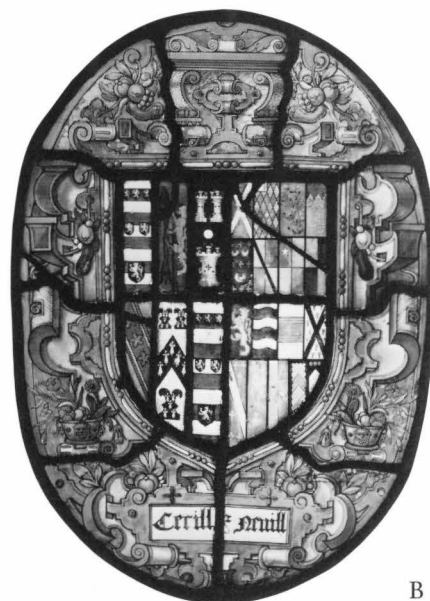
B. Arms of Thomas Cecil, 1st Earl of Exeter (1542-1622/1623) and his wife Dorothy Nevill

*Arms:* Quarterly of 6: 1 and 6 barry of ten argent and azure six escutcheons sable, three, two and one, each charged with a lion rampant argent (Cecil); 2 per pale gules and azure a

lion rampant argent sustaining a tree eradicated vert (Winstone); 3 sable a plate between three towers triple towered ports open argent (Caerleon); 4 argent on a bend cotised gules three cinquefoils or (Heckington); 5 argent a chevron between three chess rooks ermine (Walcot), impaling Quarterly of 17: 1 gules a saltire argent (Nevill of Raby); 2 lozengy or and gules a canton ermine (Nevill); 3 gules a lion rampant or (FitzAlan); 4 or a chief indented azure (Butler); 5 azure crusily and three crescents argent (Glanvill); 6 quarterly or and gules a bend sable (Beauchampe, Baron of Bedford); 7 quarterly gules and or, in the first quarter a mullet argent (de Vere); 8 quarterly or and vert (Berners of Woolverstone Park); 9 vert a lion rampant argent (Hume); 10 barry wavy of six argent and azure (Basset); 11 argent a fess between two bars gemelles gules (Badlesmere); 12 argent a saltire sable between four trefoils gules slipped vert (Sergeaux); 13 gules a bend between six crosses crosslet fitchy argent (Howard); 14 gules six escallops argent, three, two and one (Scales of Middleton); 15 per pale or and gules a lion passant gardant argent (Playz); 16 or a chevron gules, a bordure engrailed sable (Stafford of Bromshull); 17 per chevron sable and



A



B

argent in chief three lions' faces or  
(Swinfen)  
England, Ashridge Park, Hertfordshire  
c. 1600

*Inscriptions:* A. COKE CECILL

B. CECILL NEVILL

A. and B. White glass with silver stain  
and enamel; A. and abraded red

61.0 x 43.2 (24 x 17) each

*Provenance:* Thomas and Drake,  
London; Mr. and Mrs. FitzEugene  
Dixon, Ronaele Manor, Elkins Park,  
Pa.

*Bibliography:* Eden (1927), 25-26, pl.  
21 (A), 26-28, pl. 22 (B); Eden (1930B),  
33 (A).

A. 52-90-27

B. 52-90-28



A

### A PAIR OF HERALDIC PANELS

A. Arms of Van Dormale of Brabant ?

*Arms:* Three pales, on a chief a saltire

B. Unidentified

*Arms:* A garb

Southern Lowlands

A. 1621

B. 17th century

*Inscriptions:* A. Mattheus van  
dormael 1621

B. CAM[.] TUI REPLEBUNTUR UBERTATE

A. White glass with silver stain

B. White glass with silver stain and  
enamel

A: 36.8 x 26.0 (14½ x 10¼)

B: 36.2 x 25.6 (14¼ x 10⅞)

*Provenance:* Thomas and Drake,  
London; Mr. and Mrs. FitzEugene  
Dixon, Ronaele Manor, Elkins Park,  
Pa.

*Bibliography:* Eden (1927), 88-89.

A. 52-90-60

B. 52-90-61



B

### FRAGMENTS

Fragments in the collection include a  
panel with thirteen heads (53.5 x 101),  
16th century, France and Low  
Countries (45-25-162, illustrated); and  
a composite panel with the lower half  
of a St. Catherine, France, late 15th  
century (45-25-156); a made up panel  
(68.2 x 65.3) of largely 15th-century  
inscriptions, sunbursts, and  
decoration, probably England (03-  
167a); also a small fragment with a  
bird, probably Low Countries, 17th  
century (52-90-85)



## PITTSBURGH

CARNEGIE INSTITUTE

G.G.-H. and T.H.

### MEDALLION WITH FEMALE SAINT

France, Soissons ?

1210-1225

Pot metal

Diameter: 27.4 (10<sup>13</sup>/<sub>16</sub>)

Only head of figure appears to be original, book and fleur-de-lis are stopgaps

*Provenance:* Unknown

Unpublished

69.17



## HERALDIC PANEL

*Arms:* Sable a bend sinister dancetty between two lions rampant contourné, surrounded by a helm with a crest, a demi-lion rampant contourné, and mantling  
Germany, south

16th-17th century

*Inscription:* [.]ICCLAVS VON  
[.]IESBACH RITTE[.] (modern)

Pot metal; white glass with silver stain and enamels

43.5 x 29.5 (17 $\frac{1}{8}$  x 11 $\frac{5}{8}$ )

Shield, helm, and crest possibly original surrounded by repainted stopgaps and modern glass; inscription modern

*Provenance:* Unknown

Unpublished

83.102.4



## HERALDIC PANEL

*Arms:* Argent a demi lion vert on three hillocks vert; azure a lamb argent on a ground vert holding a banner, per pale, bendy azure and argent, and or

Switzerland, Zurich ?

Late 16th century

*Inscription:* on cartouche: [...n].../  
Koust [...]rger / [...]d Rath[...]/  
[...]er Statt Züri[...] Anita Le[...]/  
Ehegema[...]; on scroll: SPES

Pot metal; white and red flashed glass with silver stain and enamels

31.0 x 20.8 (12 $\frac{3}{16}$  x 11)

Many mending leads; some stopgaps and modern replacements

*Provenance:* Richard M. Scaife

Unpublished

83.102.1



## HERALDIC PANEL

*Arms:* Azure three roses argent  
Germany, south or Switzerland  
1639

*Inscription:* 1639; on cartouche: Wie  
Abraham von Gottversucht/ Wolt nun  
sin So[...] Ihm opfern,/ Da Rufft der  
Eng[...] halte ein/ Ein Wider Im Dar  
[...] Schlachten/ Was Gott bewärt,  
das [...] zum Zeil/ GENES:

Pot metal and white glass, red and blue flashed glass with silver stain and enamels

35.8 x 26.8 (14 $\frac{1}{8}$  x 10 $\frac{9}{16}$ )

Original glass in center, modern surround

*Provenance:* Richard M. Scaife

Unpublished

83.102.3





UNIVERSITY OF PITTSBURGH,  
UNIVERSITY ART GALLERY

G.G.-H. and T.H.

**MEDALLION WITH THE HEAD OF  
A BEARDED SAINT**

France ?

15th century

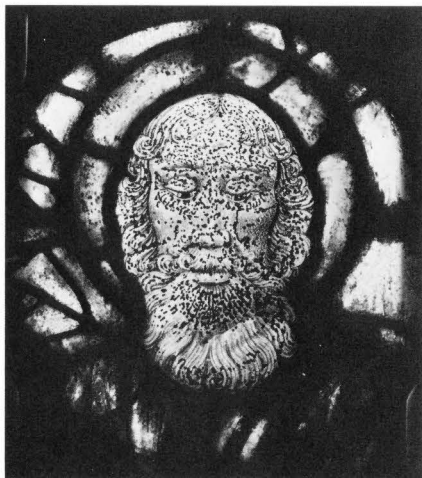
White glass with silver stain

48.0 x 39.0 (1 7/8 x 1 5/8)

*Provenance:* Henri de Souhami, Paris,  
until 1922; J. Alexander Hayden;  
Richard Beatty Mellon and Mrs. Alan  
Magee Scaife, Pittsburgh, Pa.

*Bibliography:* *Souhami sale* (1922),  
no. 104, ill.; Hovey (1953), 19.

Unnumbered



**VIRGIN OF THE IMMACULATE  
CONCEPTION**

Germany, south

16th century

*Inscription:* at bottom: [...] hatt nur  
[...] chaffen nach und [...] t/ das rat  
ergeben in der zyt/ Sund rat da[.] [...] als  
mich der hanglert/ es sichts die  
sonder grechtigkeitt/ D[...] d Sund  
g[...] [...] ffen [...] rt mit k[...] /  
drum f[...] dich recht z[...] thun alle  
tag[.]

at left: S. Augustin

Pot metal; white glass with silver  
stain and enamel

28.0 x 21.0 (1 1/8 x 8 1/4)

Panel is composed of unrelated 16th-  
century glass; Noli me tangere and  
two saints are of same origin, Virgin  
and Child of another, Christ and  
saints below of another; remainder  
stopgap; many mending leads

*Provenance:* Richard Beatty Mellon  
and Mrs. Alan Magee Scaife,  
Pittsburgh, Pa.

Unpublished

1140-46



## HERALDIC PANEL

*Arms:* dexter shield: barry argent and sable, on a chief sable a demi-lion rampant contourné or; sinister shield: or a fess sable; both surmounted by a helm argent with plumes or and mantling sable and or  
Switzerland

Dated 1633

*Inscription:* Ein gantz Eh[.]an[.]  
Handt/ Wer[.]z der Beri[.]jere [.]alz/  
MDCXXXIII/

Pot metal and flashed glass; white glass with silver stain and enamels  
42.2 x 32.5 (16<sup>5</sup>/<sub>8</sub> x 12<sup>3</sup>/<sub>4</sub>)

Panel composed of unrelated 16th-century glass; upper scenes, architecture, central figures and inscriptions all of different origins; many mending leads

*Provenance:* Richard Beatty Mellon and Mrs. Alan Magee Scaife, Pittsburgh, Pa.

*Bibliography:* Hovey (1953), 19.  
1140-[no number assigned]



## HERALDIC PANEL WITH THREE HUNTSMEN

*Arms:* Three shields; (LEFT) or a shield or chequy and a ball (?) sable; (CENTER) or a hausmark sable and cross argent; (RIGHT) or a vine leaf vert and grape cluster azure  
Switzerland

17th century

*Inscription:* [.]rich [.] / [.]  
[.] lter [.] [.]o[.]hl [.]

Pot metal; white glass with silver stain and enamels

32.0 x 32.4 (12<sup>5</sup>/<sub>8</sub> x 12<sup>3</sup>/<sub>4</sub>)

Composite panel of related units, corrosion in lower section causing extensive paint loss

*Provenance:* Richard Beatty Mellon and Mrs. Alan Magee Scaife, Pittsburgh, Pa.

*Bibliography:* Hovey (1953), 19.  
1140-36



## FRAGMENTS

Fragments in the University Art Gallery collection include:

A. two 16th-century panels of indeterminate origin that are extensively reworked, *Archangel Chamuel and a Donor* (1140-1164), 80.0 x 57.0 (31<sup>1</sup>/<sub>2</sub> x 22<sup>1</sup>/<sub>2</sub>); and B. *Two Saints Presenting Male and Female Donors* (1140-1163). All were gifts of Richard Beatty Mellon and Mrs. Alan Magee Scaife and were published in Hovey (1953).

## READING

COLLECTION OF MR. JANIS PONTAG

M.W.C.

### CIRCUMCISION OF CHRIST

After a Hendrik Goltzius engraving of  
1594 (School of Haarlem)

Northern Lowlands, Holland

c. 1700

*Inscription:* 1594 HG

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

48.5 x 37 (19<sup>7</sup>/<sub>8</sub> x 14<sup>1</sup>/<sub>2</sub>)

Minor restoration at lower left

*Provenance:* J. M. Kase, Reading

Unpublished



# **SOUTH CAROLINA**



# GREENVILLE

BOB JONES UNIVERSITY ART MUSEUM

J.H.

## PAIR OF QUARRY LANCETS WITH BADGES OF THE FIENNES FAMILY

1A. Fiennes family badge on blue  
ground surrounded by quarries

1B. Fiennes family badge on red  
ground surrounded by quarries

2A. Fiennes family badge on red  
ground surrounded by quarries

2B. Fiennes family badge on blue  
ground surrounded by quarries

*Arms:* On a mount argent a  
wolfhound passant argent collared and  
chained or  
England

c. 1450

Pot metal; white glass with silver  
stain

1, A and B: 106.1 x 42.2 (42 x 16 $\frac{1}{4}$ )

2, A and B: 106.1 x 41.8 (42 x 16 $\frac{1}{2}$ )

Very weathered with many mended  
cracks; quarries disarranged in  
previous restorations

*Provenance:* Sir J.B. Lennard Bt.,  
Belhus, Aveley, Essex;

Herstmonceaux Castle, Sussex; Roy  
Grosvenor Thomas, New York;  
Myron C. Taylor, New York

*Bibliography:* Thomas Willement,  
"Drawings of Antient Glass," vol. 1,  
London, British Library, Add. ms 34,  
866, f. 76, no. 334 (1A and B); Eden  
(1933), 171-173, fig. 172 (1A); Parke-  
Bernet Galleries, *Estate of Myron C.  
Taylor of New York* [sale cat.,  
November 12-13] (New York, 1960),  
pt. 4, no. 881; for pieces of the same  
design: Madeline H. Caviness, ed.,  
"Stained Glass before 1700 in  
American Collections: New England



and New York (Corpus Vitrearum,  
Checklist I)," *Studies in the History  
of Art* 15 (1985), 130 (Metropolitan



Museum of Art, ac. nos. 41.170.108-  
109).  
SG.754/1 and 2

## ST. ELIZABETH

Germany

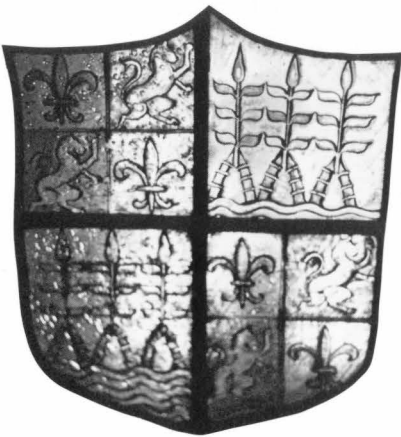
c. 1500

*Inscription:* ST. E [...] ABET [...]  
(reversed)

Pot metal; white glass and silver stain  
39.1 x 25.4 (1 5/8 x 10)

Background missing; numerous  
restorations including hands and book  
*Provenance:* Parke-Bernet, New York  
Unpublished

SG.674 B



SG.752

## HERALDIC SHIELD

*Arms:* Quarterly 1 and 4 quartered,  
one and four argent a fleur-de-lis or  
two and three or a horse rampant  
azure, 2 and 3 argent three sea plants  
or rising from the waters  
France or England

c. 1500

White glass and silver stain

Diameter: 31.3 (1 1/4)

Shield set in roundel of old glass;  
reused and modern grisaille

*Provenance:* Unknown

Unpublished

SG.752

## TRIPLE LIGHT WINDOW OF THE MYSTICAL FOUNTAIN

a. The Virgin and crowd of  
Worshippers

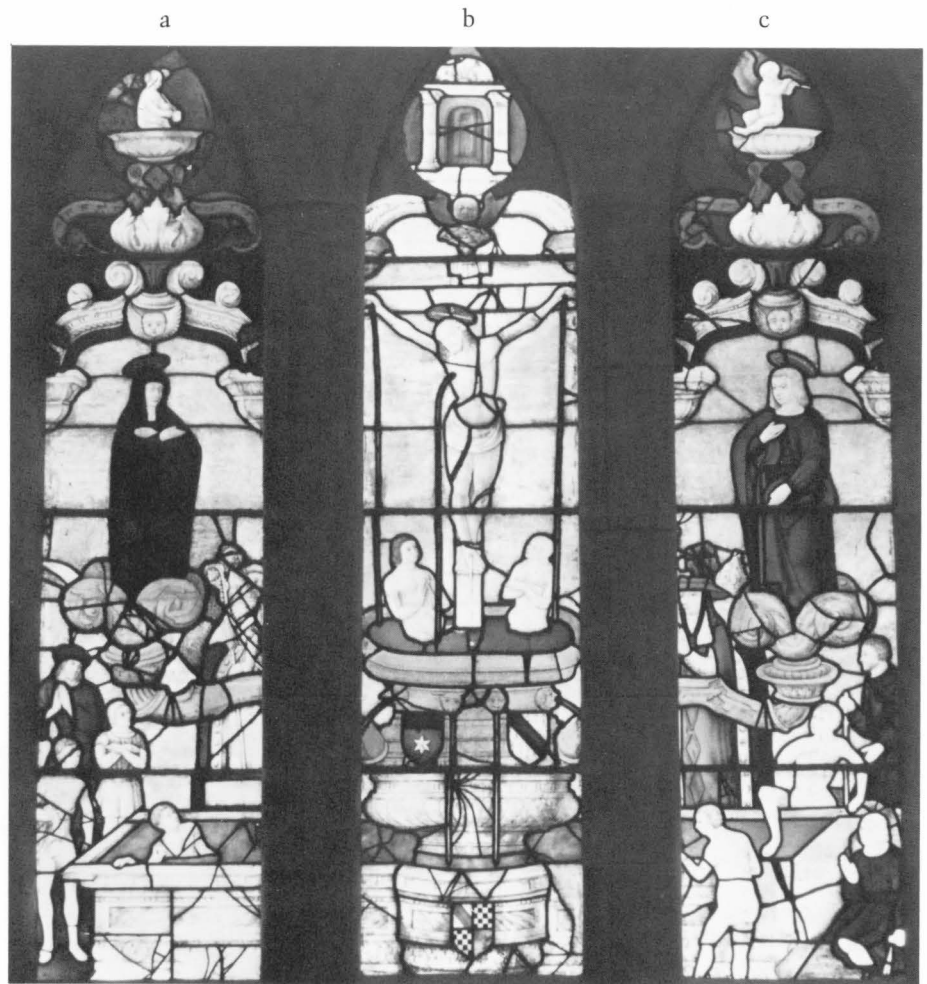
*Arms:* (LEFT) Per fess azure and gules  
in base a star of six points argent  
(unidentified)

b. The Crucified Christ suspended  
above the Fountain

*Arms:* (CENTER) Quarterly 1 argent a  
bend gules 2 and 3 chequy sable and  
argent 4 gules (unidentified)

c. St. John the Evangelist and crowd  
of Worshippers

*Arms:* (RIGHT) Vair a bend azure  
(unidentified)



*Illustrated in color, page 11.*

France, Saint-Martin-de-la-Place,  
Maine-et-Loire, Château de Boumois,  
Chapel of St. Anne

1530-1546

Pot metal; white glass with silver  
stain and sanguine

a: 237.2 x 54.6 (93 $\frac{3}{8}$  x 21 $\frac{1}{2}$ )

b: 238.8 x 54.0 (94 x 21 $\frac{1}{4}$ )

c: 237.2 x 54.6 (93 $\frac{3}{8}$  x 21 $\frac{1}{2}$ )

Restorations throughout, especially in  
lower portions of window

*Provenance:* Stanford White, New  
York; William Randolph Hearst, Los  
Angeles; Mr. and Mrs. Walter W. Lee,  
Greenville, S.C.

*Bibliography:* Louis Ottin, "Essai de  
répertoire des vitraux anciens ou  
guide de l'amateur de vitraux"  
(University of Paris, Bibliothèque  
d'Art et Archéologie, MS 24, n.d., c.  
1900-1914), fol. 306; Pierre Hawke,  
*Souvenirs de l'exposition de peinture  
et de sculptures anciennes de 1839*  
(Angers, 1840), 63-64, no. 32;  
Chanoine X. Barbier de Montault, "Le  
château, la terre, le prieuré et les  
chapellenies de Boumois," *Répertoire  
archéologique de l'Anjou* (1858-1859),  
91-99; "2<sup>e</sup> séance du 4 juin," *Congrès  
archéologique* (Saumur, 1862), 181;  
Chanoine X. Barbier de Montault,  
"Iconographie du chemin de Croix,"  
*Annales archéologiques* 25 (1865),  
112; *Annales archéologiques* (1868),  
170; Célestin Port, *Les artistes  
peintres angevins* (Paris, 1872), 130  
(extract from *Revue des Sociétés  
Savantes* 3 [1872]); Célestin Port,  
*Dictionnaire historique, géographique  
et biographique du Maine-et-Loire*  
(1874), 441-442; Leon Palustre, *La  
Renaissance en France*, 3 vols. (Paris,  
1879-1885), 3, 194; Chanoine Charles  
Urseau, "Les vitraux de la  
Renaissance en Anjou," *Réunion des  
Sociétés des Beaux-Arts des  
Départements* (Paris, 1905), 698-699;  
Emile Mâle, *L'Art religieux de la fin  
du Moyen Age en France* (Paris, 4th  
ed. 1931), 112 n. 11, 113 n. 2 and 114;  
Demouveau Christian, "Le château  
du Boumois," *Congrès archéologique*  
(Anjou, 1964), 602; Charles Sterling,  
"Paoul Grymbault, éminent peintre  
du XV<sup>e</sup> siècle," *Revue de l'Art* 8  
(1970), 30, fig. 16; *Inventaire générale  
des monuments et richesses  
artistiques de la France, Les vitraux*

*du Centre et des Pays de la Loire*  
[Corpus Vitrearum, France:  
Recensement, II] (Paris, 1981), 308; for  
related material: Arch. Phot.: MH  
58P608-MH 58P610 (photos of glass  
when in situ)  
SG.668 a, b, c

#### DOUBLE LIGHT WINDOW WITH RENÉ DE THORY AS DONOR

a. René de Thory presented by St.  
René

*Arms:* Argent a fess gules in chief  
three blackbirds close sable. Repeated  
on surcoat

b. The pietà with St. John and the

three holy women

France, Saint-Martin-de-la-Place,  
Maine-et-Loire, Château de Boumois,  
Chapel of St. Anne

1530-1546

*Inscription:* S. rene; on scroll:

Omnia dei memento mei

Pot metal; white glass with silver  
stain and sanguine

238.8 x 54.6 (94 x 21 $\frac{1}{2}$ ) each

Some restoration, particularly in  
heads of Christ and the Virgin

*Provenance:* Stanford White, New  
York; William Randolph Hearst, Los  
Angeles; Mr. and Mrs. Walter W. Lee,  
Greenville, S.C.

*Bibliography:* See previous entry.

a. SG.667; b. SG.669



a

b

## WELCOME PANEL

Switzerland or South Germany

c. 1550

Pot metal; white glass with silver stain and enamel

33.0 x 24.8 (13 x 9¾)

The two scenes in the top corners are lost; scene between legs of man is a stopgap

*Provenance:* Parke-Bernet, 15

November 1960

Unpublished

SG.673 C



## DOUBLE LIGHT WINDOW WITH DONORS AND PATRON SAINTS

A. St. John the Baptist and a donor

B. Bishop-saint with model of church and a donor

South Lowlands or Spain

c. 1550-1575

*Inscription:* A. on banner, ECCE

ANGN[.]S, DEI

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

A: 243.8 x 84.1 (96 x 33¼)

B: 244.2 x 84.5 (96½ x 33¼)

Some restorations throughout panels; face of bishop replaced

*Provenance:* Unknown

Unpublished

A. SG.657

B. SG.658



A

B





Resurrection, with Heinrich Forer of St. Gall as Donor. Switzerland, Toggenburg, 1579.  
Private Collection, Virginia. See page 197.

**VIRGINIA**

# RICHMOND

VIRGINIA MUSEUM OF FINE ARTS

M.H.C.

## WINDOW MADE UP OF TWO MEDALLIONS AND ORNAMENT

4. A Disputation

7. Last Judgment

1 and 10. A pair of decorative borders  
England, Canterbury, Christ Church  
Cathedral, Eastern Transept (4),  
Clerestory of Trinity Chapel (7)

c. 1180-1200

*Inscription:* on banderole of panel 7:

PCIP ITE • REGNUM • Q'OD • PAR/ATUM ÷ •  
AB • O • / M • /

Pot metal

4: Diameter: 81.0 (31 $\frac{7}{8}$ )

7: Diameter: 83.0 (32 $\frac{3}{4}$ )

1 and 10: 23.0 x 94.0 (9 $\frac{1}{16}$  x 37)

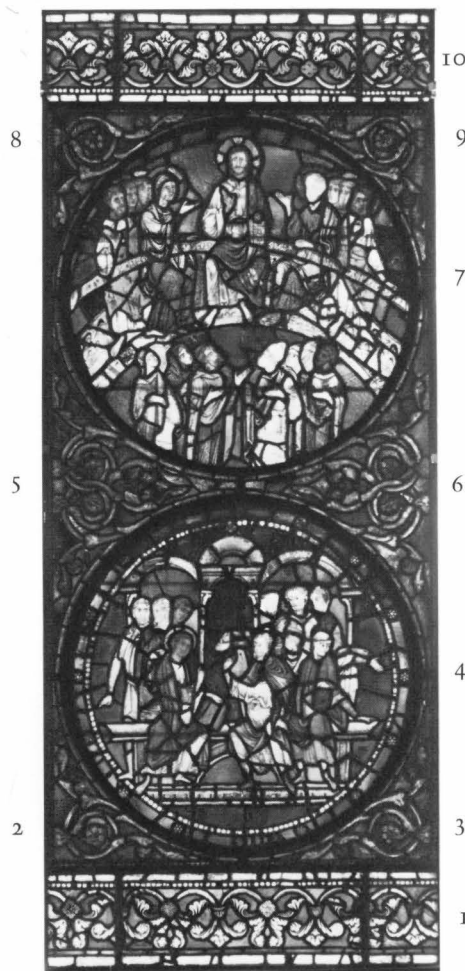
4. Much of medallion in original  
leads; all heads replaced, some  
stopgaps, some modern

7. Christ and most heads replaced

1 and 10. Central sections are original  
glass in original leads, corners modern  
2, 3, 5, 6, 8, 9 modern

*Provenance:* Henry Austin Jr.,  
Surveyor of Canterbury (1861);  
Samuel Caldwell Sr.; Samuel  
Caldwell Jr. (nephew), Glazier to the  
Cathedral (assembled piece c. 1900);  
Dr. Philip Nelson (bought 1908); John  
Hunt (inherited 1953)

*Bibliography:* *L'Europe Gothique*,  
[exh. cat., Musée du Louvre] (Paris,  
1968) no. 202; Madeline H. Caviness,  
"Canterbury Stained Glass," *Arts in  
Virginia* 13, no. 2 (1973), 1-15;  
Madeline H. Caviness, *The Early  
Stained Glass of Canterbury  
Cathedral circa 1175-1202* (Princeton,  
1977), 100-118; Madeline H. Caviness,



*The Windows of Christ Church  
Cathedral, Canterbury* [Corpus  
Vitrearum Medii Aevii: Great Britian  
II] (London, 1981), 311-312, figs.

586-590.

69.10

*Illustrated in color, page 15.*



1



2



3

### THREE STANDING PROPHETS WITH SCROLLS

England ?

Early 15th century

*Inscriptions:* 1. O mors ero mors tua  
ero morsus

2. Invocabuntur omnes nomen  
(modern)

3. .pc meus: i medio: ves  
Pot metal; white glass with silver  
stain

67.0 x 23.0-24.0 (26<sup>3</sup>/<sub>8</sub> x 9<sup>1</sup>/<sub>16</sub>-9<sup>1</sup>/<sub>2</sub>)

Colors severely corroded, fine pitting  
on whites; figures original but trefoils  
and borders filled out with repainted  
old glass

*Provenance:* Grosvenor Thomas,  
London; George D. Pratt, Glen Cove,  
N.Y. (1913-1935); Metropolitan  
Museum of Art, New York (1935-  
1968)

*Bibliography:* Drake (1913), II, no.  
3a, 3b, 3c.

68.9.3 (1-3)

### FEMALE SAINT WEeping (? VIRGIN MARY OR THE MAGDALEN)

England, East Harling, Norfolk ?

c. 1425-1450

*Inscription:* S / anc / [.ro / t / nīm :  
(made up)

Pot metal; white glass with silver  
stain

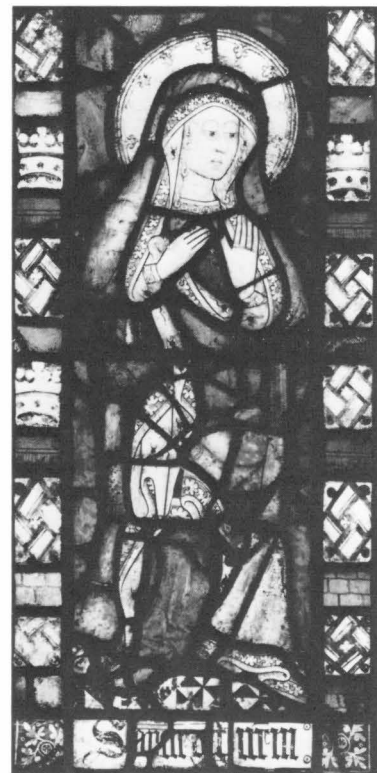
72.0 x 35.0 (28<sup>3</sup>/<sub>8</sub> x 13<sup>3</sup>/<sub>4</sub>)

Edges new; most of red ground,  
stopgap; lower drapery disturbed

*Provenance:* George D. Pratt, Glen  
Cove, N.Y.; Metropolitan Museum of  
Art, New York (1935-1968)

Unpublished

68.9.4





# FOUR PANELS WITH SCENES FROM THE GARDEN OF EDEN

1. Eve holding a pomegranate

2. Serpent in the tree

3. Eve shamed

4. Adam shamed

Germany ?

c. 1450

White glass with silver stain

1: 65.5 x 25.8 (25 3/4 x 10 1/16)

2: 66.5 x 26.0 (26 1/16 x 10 1/4)

3: 63.5 x 28.5 (25 x 11 1/4)

4: 64.0 x 28.5 (25 3/8 x 11 1/4)

Some restorations and stopgaps;  
breakages and mending leads; paint  
spilled on Eve's face (1); Adam's head  
a stopgap and reversed (4); trace lines  
retouched especially in figures; panels  
were probably tracery lights  
originally, now filled out at bottom

*Provenance:* Grosvenor Thomas,  
London; Metropolitan Museum of  
Art, New York (1913-1968)

*Bibliography:* Drake (1913) 1, nos.  
250-253.

68.9.6 (1-4)



1



2



3



4

## TWO MEDALLIONS

1. Fragment with sun
  2. King David with a scroll
- Germany, Cologne ?

1450-1500

*Inscription:* on scroll: davit 9tr̄tu' et  
uī / iatu' d's nō dispicies

Pot metal; white glass with silver  
stain

1: Diameter: 10.0 (37⁄8)

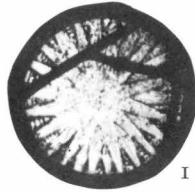
2: Diameter: 30.0 (11 1⁄16)

Yellow edge composed of stopgaps (1),  
quarry setting modern (not illustrated)

*Provenance:* George D. Pratt, Glen  
Cove, N.Y.; Metropolitan Museum of  
Art, New York (1935-1968)

Unpublished

68.9.8 (1-2)



1



2

*Illustrated in color on back cover.*

## CRUCIFIXION WITH MARY AND JOHN

Germany, Rhineland ?

c. 1500

*Inscription:* Maria + Mater + pia +  
Pot metal and white glass with silver  
stain

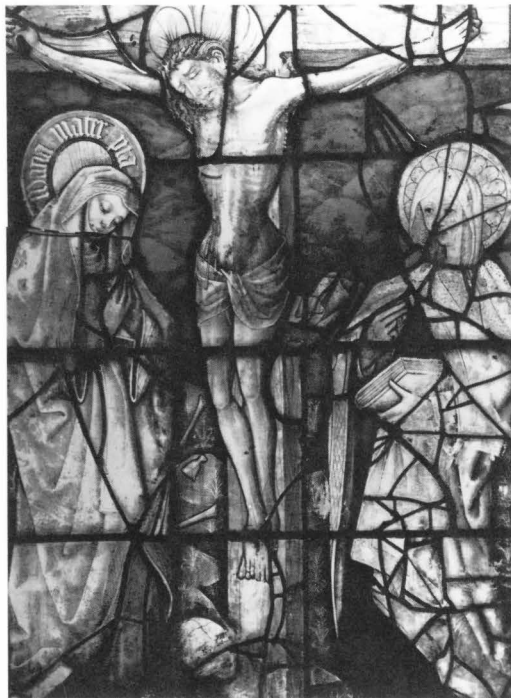
72.0 x 53.5 (28 3⁄8 x 21 1⁄16)

Head and shoulders of right figure are  
stopgaps, head reversed; many  
mending leads

*Provenance:* John Christopher  
Hampp ?; Sir William Jerningham,  
Costessey Hall, Norfolk ?; George  
William Jerningham, Eighth Baron  
Stafford, Costessey Hall, Norfolk;  
George D. Pratt, Glen Cove, N.Y.;  
Metropolitan Museum of Art, New  
York (1935-1968)

*Bibliography:* Maurice Drake, *The  
Costessey Collection of Stained Glass*  
(Exeter, 1920), no. 25.

68.9.7



**COMPOSITE PANEL INCLUDING  
THREE TRACERY LIGHTS**

A. Angel with a trumpet  
B. The symbol of Saint Matthew  
C. The symbol of Saint John  
Southern Low Countries  
15th-16th century

*Inscriptions:* on scroll of B: S Mathieu;  
on scroll of C: S-Iehan  
Pot metal; white glass with silver  
stain and sanguine

A: 24.5 x 25.0 (9 $\frac{7}{8}$  x 9 $\frac{7}{8}$ )

B: 56.0 x 38.5 (22 x 15 $\frac{1}{8}$ )

C: 50.0 x 36.5 (19 $\frac{3}{8}$  x 14 $\frac{3}{8}$ )

Drapery of Matthew shattered and  
detached

*Provenance:* Henri S. de Souhami,  
Paris, until 1922 ?; S.W. Frederick ?;  
Mrs. John H. Bocock

*Bibliography:* *Souhami* sale (1922),  
no. 105 ?  
53-32

**HERALDIC MEDALLION: ARMS OF  
FITZJAMES, IMPALING MERVYN  
AND SQUIRE**

*Arms:* Azure a dolphin embowed  
argent surmounted by a cap sable  
(FitzJames of West Lyng, Somerset)  
impaling Quarterly 1 and 4 sable  
three lions passant gardant per pale  
argent and or (Mervyn or Marvin); 2  
and 3 ermine a squirrel rampant  
pourpure (Squire)

England

16th century, first half

Pot metal, white glass with silver  
stain, lions are stained and the front  
half abraded

Diameter: 30.5-31.5 (12-12 $\frac{1}{2}$ )

Decorative border partly replaced,  
original leading around fish and  
squirrels

*Provenance:* Metropolitan Museum of  
Art, New York  
Unpublished

68.9.5



A

B

C



PRIVATE COLLECTION

M.H.C.

**RESURRECTION, WITH HEINRICH  
FORER OF ST. GALL AS DONOR**

*Arms:* Argent a tree uprooted or  
leaved azure (Forer)

Monogram of Nicholas Wirt, active

c. 1565, d. 1584

Switzerland, Toggenburg

1579

*Inscriptions:* Under saints left: Ces:

Heinric' / S-Gallūs/ S-Othmar' /

Andreas;

Under saints right: ·S-Katha[...]/ ·S-

BARBAR/ ·S-Maria m;

on scroll: innocūa qui morte tua

dulcissīe/ Ihesū / Criste redemisti me

miserere/ mei;

on cartouche: Fr̃ Heinrich Forer Con-

/ventual dess Wyrdingen/ Gotzhus

Sant Gallen der/ zith Statthalter zū

Roscha/ch/ ·1579· /NW

Pot metal; white glass with silver

stain and enamels; flashed and

abraded red and blue

32.4 x 20.3 (12¼ x 8)

The inscription S·BARBAR is probably a  
later addition

*Provenance:* Dr. F.W. Lewis; Mary

Lewis; Pennsylvania Museum of Art,

'07.58; with Bertram Rowland, New

Hope, Pa., 1974

*Bibliography:* Charles E. Dana,

"Stained Glass," *The Pennsylvania*

*Museum Bulletin* 5 (1907), 43 ill.;

A.E. B[ye], "Swiss Glass," *The*

*Pennsylvania Museum Bulletin* 19

(1923-1924), 95; Bye (1925), 80-82 no.

55, pl. XX; Paul Boesch, *Die*

*Toggenburger Scheiben: Ein Beitrag*

*zur Kulturgeschichte des Toggenburgs*

*im 16. bis 18. Jahrhundert* (St. Gall,

1935), 19, no. 21.



Larger illustration, page 190.



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- Caviness (1985) Madeline H. Caviness, "Rediscovered Glass of about 1200 from the Abbey of Saint-Yved at Braine," in *Studies on Medieval Stained Glass: Selected Papers from the XIth International Colloquium of the Corpus Vitrearum* [Corpus Vitrearum: United States, Occasional Papers I] (New York, 1985), 34-47.
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- Clarke (1930) Juliet and Florence Clarke, "The Ancient Heraldic Glass at Ronaele Manor," *International Studio* 95, no. 392 (January 1930), 28-34.
- Cothren (1986A) Michael W. Cothren, "The Infancy of Christ Window from the Abbey of St. Denis: A Reconsideration of its Design and Iconography," *Art Bulletin* 68 (1986), 398-420.
- Cothren (1986B) Michael W. Cothren, "The Seven Sleepers and the Seven Kneelers: Prolegomena to a Study of the 'Belles Verrières' of the Cathedral of Rouen," *Gesta* 15:2 (1986) (in press).
- Crosby et al. (1981) Sumner McK. Crosby et al., *The Royal Abbey of Saint-Denis in the Time of Abbot Suger (1122-1151)* [exh. cat., The Cloisters, The Metropolitan Museum of Art] (New York, 1981).
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- Demotte [1929] Lucien Demotte, *Catalogue of an Exhibition of Stained Glass from the XIth to the XVIIIth cent.* (New York, [1929]).
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- Eden (1927) F. Sydney Eden, *The Collection of Heraldic Stained Glass at Ronaele Manor, Elkins Park, Pennsylvania, the residence of Mr. and Mrs. FitzEugene Dixon* (London, 1927).
- Eden (1930A) F. Sydney Eden, "English Heraldic Glass in America," *Connoisseur* 85 (1930), 361-364.
- Eden (1930B) F. Sydney Eden, "Heraldic Glass at Ronaele Manor," *Connoisseur* 86 (1930), 30-33.
- Eden (1933) F. Sydney Eden, *Ancient Stained and Painted Glass* (Cambridge, 1933).
- Frankl (1944) Paul Frankl, "Four Pieces of Stained Glass," *Record of The Museum of Historic Art, Princeton University* 3:1 (1944), 8-15.
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- Grodecki (1976) Louis Grodecki, *Les Vitraux de Saint-Denis. Etude sur le vitrail au XIIIe siècle* [Corpus Vitrearum Medii Aevii: France, Studies I] (Paris, 1976).
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