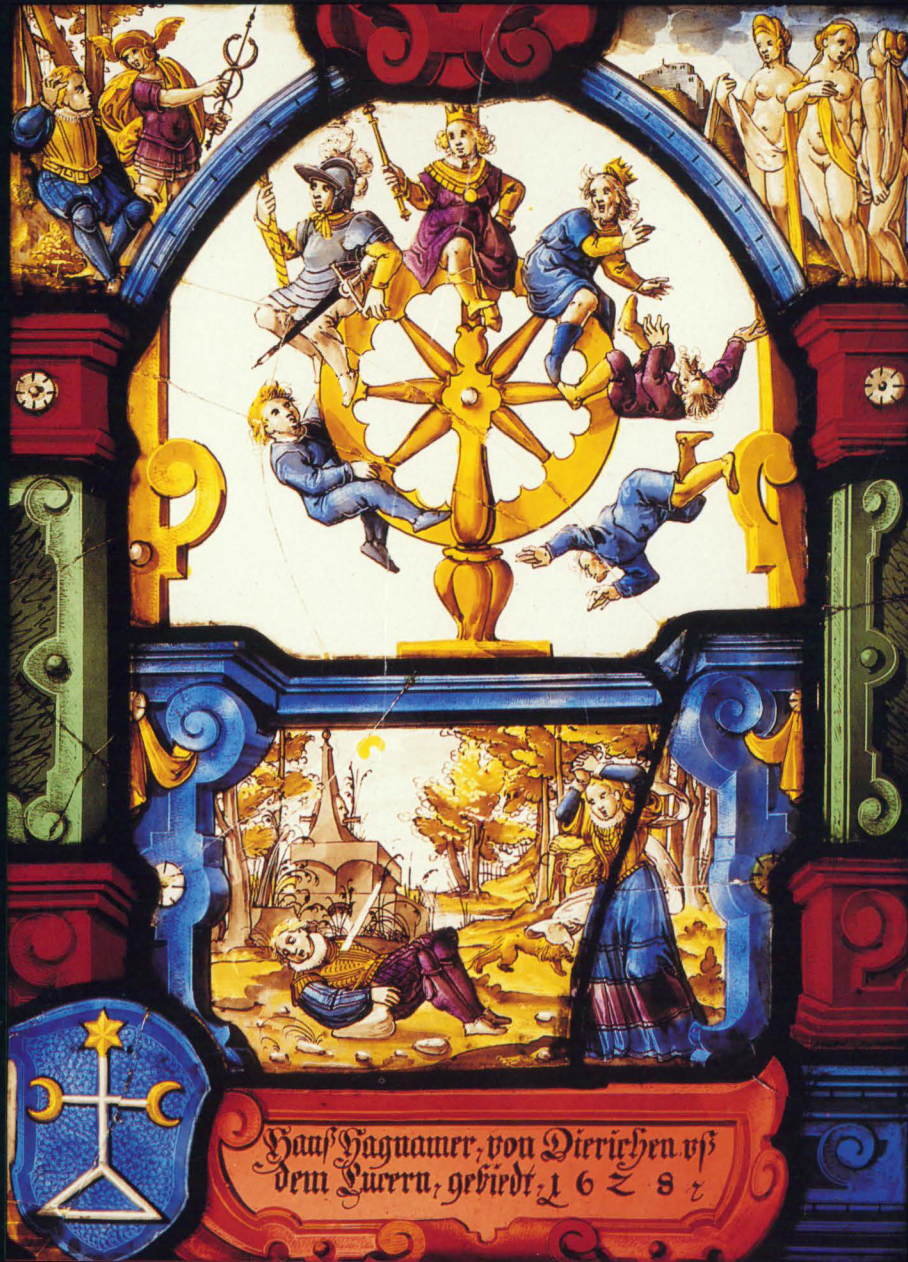


VOLUME 28

Studies in the History of Art



Stained Glass before 1700 in American Collections: Midwestern and Western States

(Corpus Vitrearum Checklist III)

National Gallery of Art, Washington



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Monograph Series I

**Stained Glass before 1700 in
American Collections:
Midwestern and Western States**
(Corpus Vitrearum Checklist III)

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National Gallery of Art, Washington

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Front cover: The Wheel of Fortune, Judgment of Paris, and Death of Pyramus, with Arms of Hagnamer. Lucerne, Switzerland, 1628. Private Collection. Photo: C. del Alamo. See page 113.

Back cover: Annunciation. Loisy-en-Brie (Marne), France, 1460-1480. Axt Collection, Altadena, California. Photo: C. del Alamo. See page 44.

Frontispiece: Saints Andrew and Pope Sixtus II and tracery lights. Nuremberg, Germany, c. 1502-1506. Forest Lawn Memorial Park, Glendale, California. Photo: C. del Alamo. See pages 55 and 56.

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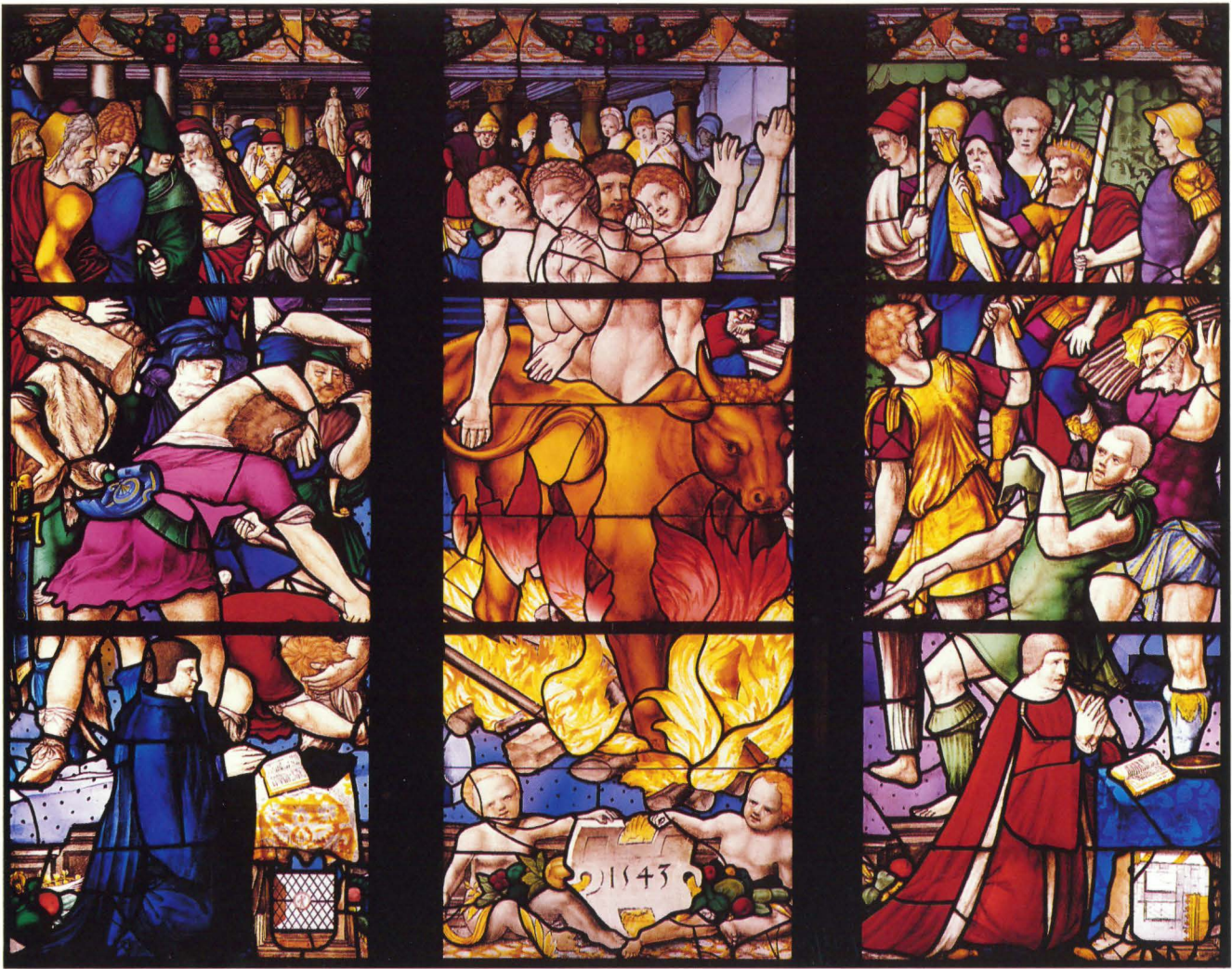
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The volumes for 1967-1969 included the National Gallery of Art's annual report, which became a separate publication in 1970.

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Martyrdom of Saint Eustache. Rouen, France, 1543. Detroit Institute of Arts, Gift of K.T. Keller. See page 166.

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Two special consultants have made even greater contributions to this volume than to prior ones: Sibyll Kummer-Rothenhäusler of Zurich and Nicholas Rogers of Oxford, England, have continued to provide expert help with heraldry, and the former has systematically checked the reading of Swiss German inscriptions. Apart from their contributions to entries for this section, some of their corrections to material in Checklist I and II are printed in the Corrigenda here while others await the publication of full *Corpus Vitrearum* entries in the volumes and fascicules that are in preparation. Helmut Nickel, curator of arms and armor, The Metropolitan Museum of Art, has continued to volunteer his expert help with German heraldry.

Many overseas *Corpus* authors have volunteered their assistance or answered queries about provenance and have our gratitude for their opinions: Rüdiger Becksmann, Catherine Brisac, Gabriella Fritzsche, Yvette Vanden Bemden, David O'Connor, and Hilary Wayment. Dr. Becksmann also welcomed some of the authors to the *Arbeitsstelle Corpus Vitrearum* in Freiburg im Breisgau and facilitated their research there; and Catherine Brisac enabled visits to the ateliers, storage areas, and photo archives that operate under the aegis of the French Ministry of Culture and Communication. Rainer Kahsnitz, Corine Schleif, and Hartmut Scholz provided invaluable references and information for the glass from the Tucher domestic chapel in Nuremberg. Anne van Buren and Bruce Venarde made helpful suggestions for transcribing the Latin inscriptions of the prophets in Detroit; Hans Evers transcribed Dutch; and Timothy Husband and Charles G. Nelson helped with initial readings of some of the German inscriptions.

Several individuals brought glass to our attention: Bruce Axt located some panels in California collections; François Bucher's intellectual curiosity led to solving the mystery of the Forest Lawn glass; Lee Cook heard of glass in Newport; H. William Cummings and Dan Maher told us of windows in repair and arranged on-site examination; Ellen M. Shortell noticed the glass in Mama Leone's New York restaurant.

Curators and owners who placed glass at our disposal for examination and photography are thanked for their collaboration in the cataloguing effort and Henry A. Walton Jr. provided hospitality as well. Especially notable was the enthusiasm of Peter Barnet of the Detroit Institute of Arts who arranged to bring a great number of panels out of storage. Patrick M. de Winter, curator of Early Western Art, and Frederick L. Hollendonner, chief conservator of the restoration department, arranged to have a "cherry picker" set up in the gallery in the Cleveland Museum so that the panels installed above eye level could be examined and the leads rubbed. The Very Reverend

Perry R. Williams, Dean, provided scaffolding in Trinity Cathedral, Cleveland. W. Chave McCracken called attention to the Trinity Cathedral panels and to the heraldic glass in St. Paul's Church, Cleveland Heights. William Hunt, curator, and Patricia J. Whitesides, registrar, had many panels taken out of storage and uncrated at the Toledo Museum. In some cases the museums were able to bear the costs of moving glass, but in others grant money from the Kress Foundation or from the Getty Trust was allocated.

A major step forward has been the creation of a complete black and white photo archive at the National Gallery in Washington, and a duplicate, together with a slide study collection, at The Cloisters in New York. This has been a special project of the Kress Foundation during 1987 and 1988. Lee Cook, former photographer to Tiffany & Co. and well known for his stained-glass subjects, has undertaken all the work in the East and Midwest. Constancio del Alamo, formerly in charge of documentation at the monastery of Silos, concentrated on two large California collections, with the help of Elizabeth del Alamo. Tom Venturella occasionally aided in setting up fragile panels for photography.

Several assistants have been involved in the project. Stephen Campbell organized and computerized the Corpus archives at The Cloisters. Carole DeCosse assisted on fieldwork on the southern collections and began to computerize information pertaining to stained glass in American sale catalogues. Jane Ashby followed her as Research Assistant at The Cloisters, and extended the sale catalogue project to England. Her successor, Felicity Ratté, charted newly discovered glass in the New York area and assisted on the sale catalogue project. The Getty Center for the History of Art and the Humanities Photo Archive in Santa Monica, California provided a copy of the P. W. French & Co. material relating to glass, and this was entered into a computer by Janetta Benton. The Corning Museum Library provided a microfiche of the Grosvenor Thomas Sale Books that had been lent by Dennis King for a similar purpose.

The large body of material for researching provenance, thus accumulated, was transferred to Marilyn Beaven's home computer system and the searches that she ran have established a provenance for most of the panels that are catalogued here, as indicated in the Introduction. As research assistant to Madeline Caviness she has also prepared the indices on computer. Her contributions to the project have involved time and effort beyond her part-time status.

Another invaluable research and administrative assistant has been Ellen M. Shortell. She has not only managed the complex budget that is administered through Tufts University, but she has increasingly contributed to the examination of works in the New England area. Noreen O'Gara provided some assistance with bibliography. Three graduate students have also volunteered their time on field trips, Judith Besette, Elizabeth Gittings, and Alyce Jordan. Elizabeth has also aided in organizing the photography collections, drafting addenda entries, and administering the grants.

The Checklist project was supported in 1987 and 1988 by the



Saint Catherine Seized for Martyrdom.
 Southern Lowlands, Louvain ?, c. 1520–
 1525. Art Gallery, Indiana University,
 Bloomington, Indiana. Photo: L. Cook.
See page 130.

renewal of an Interpretive Research Grant from the National Endowment for the Humanities. One new contribution was received toward matching funds: The Dann Foundation has our heartfelt thanks. A large anonymous gift was made to further Madeline Cavinness' work on medieval glass, and is gratefully acknowledged. The Kress grant for photography has been noted above. In addition, funding has been allocated from the J. Paul Getty Trust through 1990 to carry forward research on several major collections for publication as full *corpora*; the fruits of some of this research are already evident here.



Nailing of Christ to the Cross. Cologne, Germany ?, c. 1460–1470. Trinity Cathedral, Cleveland, Ohio.
Photo: L. Cook. See page 214.

INTRODUCTION

This third installment of the Checklist completes the Corpus Vitrearum survey of European leaded stained glass in U.S. collections, and includes indices to all three volumes.¹ The intensive search for forgotten panels, conducted by the authors throughout the country over the past four years, has yielded some three hundred additions to the corpus as we had known it. These include two entire collections on the West Coast that are still being added to but the current status of which is given here; at the end of this volume a sizable Addendum to the first two volumes also is given (it contains 104 entries comprised of 201 units or fragments). Overall, the completed Checklist contains 1,177 entries comprised of 1,778 units or fragments. The supplementary checklist of roundels will add about 350 panels to this number.² A microcosm of the history of collecting, of changing aesthetic attitudes and economic conditions, and of historicism and medievalism in America has emerged in the course of cataloguing this stained glass.

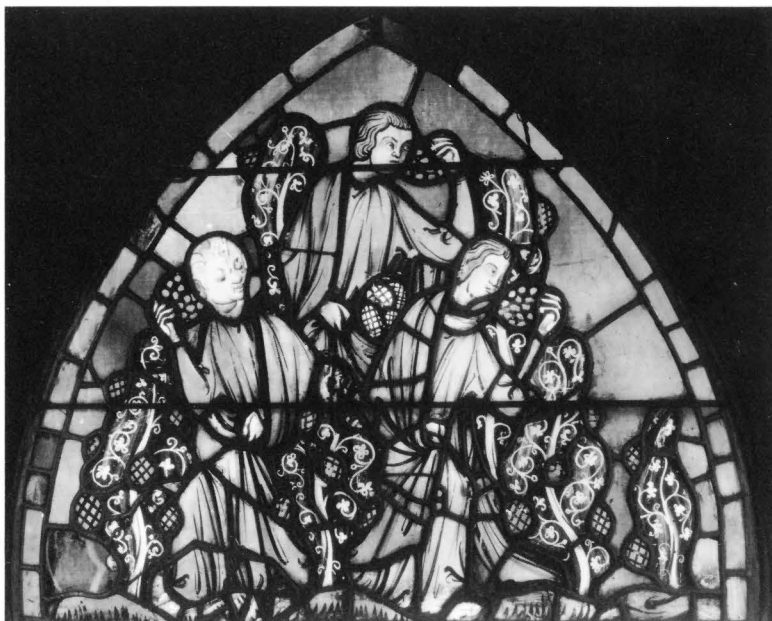
Stained glass as a collectors' item³

In its original cultural context most medieval stained glass was not collectable. It neither had commercial value, nor was it movable—in other words, for the first five to six hundred years of its existence it was not a commodity. To be collected by wealthy Americans, beginning in the 1870s, stained glass first had to be removed from its monumental setting, then acquire a commercial value, and then be broken down into picture fields. Very few collections could house a work the size of the five-meter high window that was dispersed in a New York saleroom in 1936 (fig. 1, see page 28).⁴

Religious, social, political, and artistic changes of the seventeenth through the early part of the twentieth centuries in Europe wrenched a good deal of glass from its monumental context. If the setting was a religious one then Protestant iconoclasm, the disestablishment of the church that followed in some countries, or the French Revolution sometimes accomplished that task. The classical revival, and even the restorations of the nineteenth century, also had drastic effects.⁵ If the setting was a domestic one, the deteriorating economy on the eve of the Great Depression often forced a sale.

Iconoclasm usually resulted in irreparable loss, because the fragments of smashed glass had no market value; but occasionally these fragments were gathered up out of abstemiousness and leaded into non-objective panels to keep out wind and rain. Some of these panels eventually found their way into collections, though as mere fragments they are accorded little attention here.⁶ The French Revolution apparently resulted in the alienation from some churches of whole sections of windows. For instance, the lowest meter of glass

Fig. 2. *Sainte-Chapelle* panel. Formerly Private Collection, Florida. Now lost.



in the windows of the *Sainte-Chapelle* in Paris was removed to install shelving when the chapel served as a legal archive. A neoclassical disparagement of medieval art was also part of the context for such actions.

The collection of these now mobile 'art objects' began on a large scale in Europe about 1800, following the taste for Gothick in England.⁷ Glass from the Royal Abbey of Saint-Denis was sold from the back door of the Musée des Monuments Français c. 1801–1803, and *Sainte-Chapelle* glass was disposed of at the same time. Much was taken to England, ending up in such places as Twycross parish church, and in the Italianate church built by Sidney Herbert and his mother the Countess of Pembroke and Montgomery in Wilton.⁸ Eventually three panels from the Judith Window of the *Sainte-Chapelle* entered the Philadelphia Museum of Art, though we do not know where they had been housed in the nineteenth century. A fragmentary panel, once associated with them and last heard of in a private collection in Florida, is now lost (fig. 2).⁹

The restoration of churches, especially in the second half of the nineteenth century, made glass illicitly available to collectors, most of it having passed through the hands of the glass painters doing the repairs. By the end of the century, many restorers were also expert forgers.¹⁰ In addition to those in England, private collections in France, such as those of Baron Friedrich Spitzer and Octave Homberg in Paris,¹¹ and even in Russia, such as that of the Khanenkos of Kiev, were especially enriched in the period 1870–1910 with examples of early Gothic glass.¹²

One way and another, religious, as well as secular, panels became available to the aristocracy. Whereas in England the Wilton glass remained in its new location, three other great collections were eventually sold: That of Lord Sudeley of Toddington Castle, Gloucesters-

ter, who specialized in small secular Swiss panels, was sold by auction in Munich in 1913, several panels eventually going to Detroit and Los Angeles.¹³ That of Sir William Jerningham of Costessey Hall, Norfolk, was dismantled in 1918 to be sold in its entirety to Grosvenor Thomas, and among the many panels now in America is the fifteenth-century Crucifixion in the Toledo Museum of Art.¹⁴ The collection of Sir Thomas Neave of Dagnam Park, Essex, passed onto the market at least in part through Thomas and Drake before 1923. Much of it has found a home here, such as the panel from Steinfeld Abbey that was rediscovered in the Harvard Museums, a good deal of Flemish glass in The Metropolitan Museum, and panels in Bloomington, Indiana, and Rochester, New York, as well as shields in Los Angeles, California, and in Louisville, Kentucky, that are catalogued here.¹⁵ Passing through these collections, medieval and Renaissance glass became part of a new heritage—it was expected among the furnishings of the English stately home, and continued to carry this aristocratic rather than ecclesiastical aura. It also was altered by restorations to conform to the current idea of Gothic, as seen for instance in the architecture added to a Soissons panel (fig. 3). Later social and economic changes often occasioned the sale of house furnishings, so that both the glass that had been acquired from churches and secular and armorial glass from domestic halls became collectors' items.

The first phase of American collecting coincided with the extensive restorations of the Gothic churches that had occasioned the growth of European collections, but there seems to have been a preference initially for the Renaissance style. Isabella Stewart Gardner of Boston began buying about 1870 in Germany and Italy. Among her early purchases, in Nuremberg, were some small sixteenth-century panels including an exquisite scene from a Life of St. Benedict which is, in style, close to the workshop of Viet Hirschvogel that



Fig. 3. *Two Clerics*. Soissons, France, 1210–1215. Detroit Institute of Arts, Gift of Lillian Henckel Haass. See page 156.

executed designs by Dürer, Schäufler and von Kulmbach.¹⁶ She also acquired several large panels from Milan Cathedral, where the glass was in restoration at the time, to be installed in her first house.¹⁷ The Boston architect Arthur Rotch also bought Milanese panels at this time, and some Islamic glass, now installed in the architectural library of the Massachusetts Institute of Technology.¹⁸ A taste for later periods of glass, and for predominantly secular subjects, was shown by Dr. Francis W. Lewis of Philadelphia in 1880 when he acquired about fifty panels from a Swiss collector, all of them *Kabinettscheiben*—a nineteenth-century term derived from *Kunstkabinetten*, the rooms in the homes of collectors where they kept their works of art and in which they displayed these small domestic panels in the windows.

Another American who purchased stained glass around the turn of the century was the architect Stanford White (1853–1906), partner in the prolific firm of McKim, Mead and White.¹⁹ The quantity of glass that may have passed through his hands has not yet been estimated, although the pieces that were auctioned after his death from the house on 21st Street, New York, where he had lived since 1884, are at least documented, and some have been found. The most spectacular of them is the Mystical Passion Window from the Château de Boumois (Maine-et-Loire) now at Bob Jones University.²⁰ Stanford White for a while was remembered as an eclectic decorator, but since recent interest in the firm has largely centered on their supposed adherence to classical and Renaissance principles, the use that he may have made of late medieval stained glass has been overlooked by architectural historians.²¹ White's father was a friend of the stained-glass designer John La Farge, who later supplied at least one window for White's patrons.²² Another formative influence seems to have been his early travels in Europe, judging by his glowing comments about Gothic cathedrals such as Dijon, Sens, and Reims.²³ In the summer of 1905 White was in Europe again, purchasing works of art to decorate the Payne Whitney House on Fifth Avenue. He spent more than a quarter of a million dollars on his acquisitions, including stained glass from the Parisian dealer Raoul Heilbronner.²⁴ These decorations included the great seventeenth-century panels from Parc Abbey that were auctioned off in 1942.²⁵ Among White's clients was at least one other collector of medieval glass, but Clarence MacKay's "Harbor Hill" in Roslyn, Long Island, was built and decorated in 1900–1906, long before MacKay made his important purchases of glass in the Lawrence Sale of 1921.²⁶ Charles McKim, partner in the firm, however, in what is supposed to be a purely Renaissance style building, the sumptuous J. Pierpont Morgan Library in New York, incorporated old glass into the design in 1902–1907.²⁷

In the contemporary mansions in Newport, huge Gothic windows were filled with fifteenth- and sixteenth-century glass. In Ochre Court, the Ogden Goelet house begun in 1888 by Richard Morris Hunt, the large perpendicular window of the grand stairway seems to have had some decorative glass, probably of the period, before the panels from the Rhenish Abbey of Boppard became available through

the Spitzer sale of 1893.²⁸ Its neighbor, Seaview Terrace (1927–1929), has glass brought from Washington by Edson Bradley, who had previously (1915) used it in his home there (fig. 4). He was a major buyer at the Stanford White sale in New York in 1907, although few of those pieces are in Seaview Terrace.²⁹ In other cases, Kabinettscheiben, heraldic glass and roundels, were especially fashionable, glazed into lattice windows. The new American patrons wanted to emulate English manorial settings with genuine or reproduction glass. Examples of this type, usually with perpendicular or Tudor-style architecture, abound. Among those examined for this volume were the Salisbury House in Des Moines (Iowa), Bonniecrest in Newport (Rhode Island), and Sands Point, Nassau County (New York).³⁰ According to one article in a popular magazine, this was “the Dignified Gothic Manner.”³¹ In most cases the modern supplements do not seem to have been conceived as forgeries, but were simply supplied to blend with the old glass.

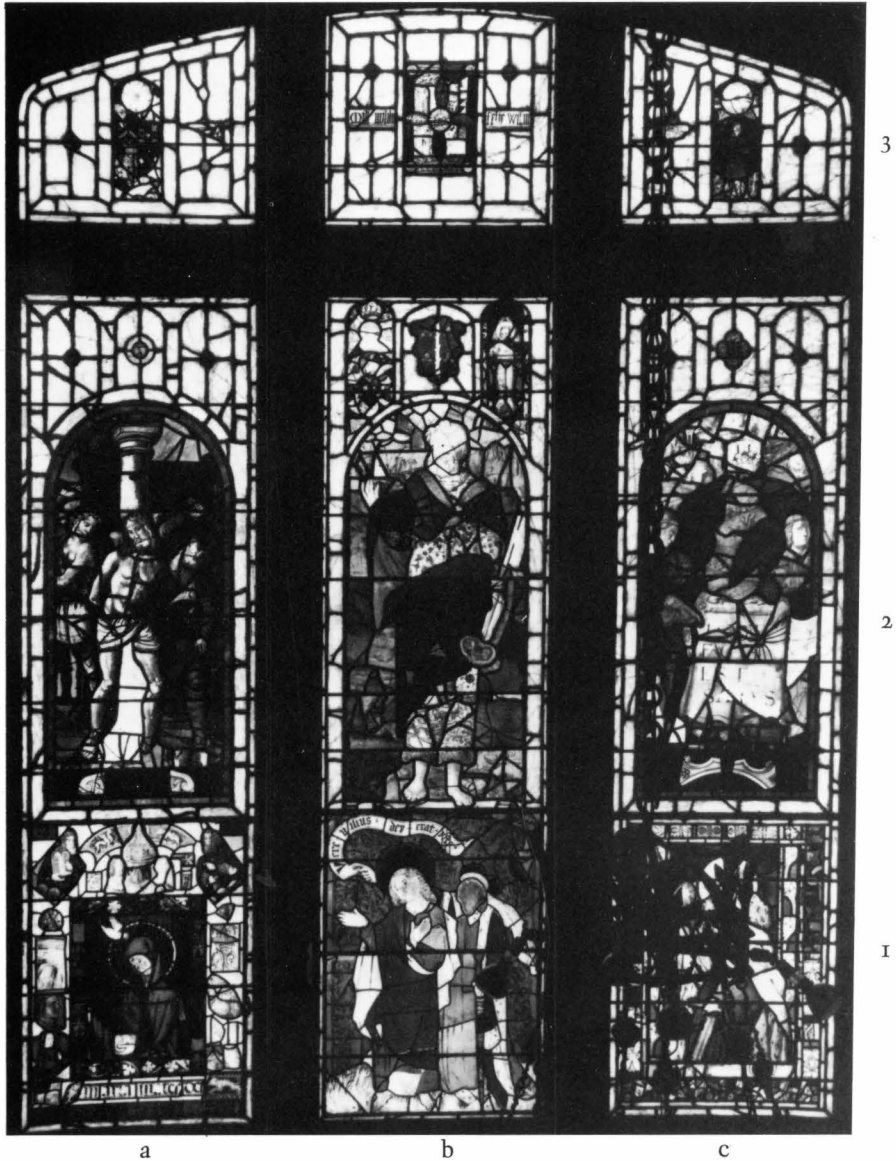


Fig. 4. Composite window. Seaview Terrace, Newport, Rhode Island.

In the second phase, early Gothic glass was preferred to Renaissance. Perhaps beginning in the late 1870s, Harvard's Lampoon Castle had acquired some odds and ends of fifteenth- through eighteenth-century English and Dutch glass. These were installed in the pseudo-Tudor lights of the great hall, but in 1909 they seem to have been "lampooned." An insignificant fake Canterbury fragment was installed in the last bay, with a disproportionately large inscription noting the gift, and below it a prominent modern panel acknowledging donations from Isabella S. Gardiner [sic] and William Randolph Hearst, among others. Opposite it is a later window that purports to be a gift of the Kremlin in memory of John Reed. Apparently, to the younger generation, old stained glass had become a joke. Elsewhere at Harvard, the Naumberg room which was installed in the Fogg Museum in 1929 has Swiss panels in the windows that have never been given the slightest attention—not even accession numbers.³² Small wonder that many of the residential halls of Princeton University have lattice windows with circular frames that are still blank, waiting for the roundels and shields that were never acquired. Yale, on the other hand, solved a similar problem by filling these compartments with contemporary glass in the Gothic manner.

Mrs. Gardner, however, became a pioneer in Gothic taste by following Henry Adams' advice in 1906 when she purchased a thirteenth-century window from Soissons.³³ By the 1920s there were several active collectors competing for limited supplies of early glass, notably Henry C. Lawrence and John Gellatley in New York, and Raymond Pitcairn in Philadelphia, whose acquisitions have been discussed in prior volumes: the bulk of their collections dated before the mid-fourteenth century.

Their chief competitor was William Randolph Hearst (1863–1951) who amassed collections on both coasts. Hearst was more conservative in that he bought enormous pieces, many of them post-medieval. His collection, on a gigantic scale, was not unlike the one formed at Costessey Hall in the prior century. He also acquired some very large French sixteenth-century grisaille windows and some of the pieces from Boppard that had been in the Spitzer collection in Paris before 1893.³⁴ If this controversial figure had pretensions toward collecting "palaces and statues," as they are termed in the Orson Welles film *Citizen Kane* (1951), instead of the medieval equivalents, castles and sculpture, it would be consistent with a taste formed, like that of Mrs. Gardner initially, by Eliot Norton whose lectures Hearst attended at Harvard in 1874–1887.³⁵ It was not until the 1920s that his acquisitiveness for monumental works peaked, continuing through the years that he built San Simeon in southern California (1919–1925), restored St. Donat's Castle in south Wales (1925 on), and finally rebuilt Wyntoon in northern California (1930).³⁶ Very little stained glass, however, was ever installed in these locations, though some at St. Donat's was sold to the Friends of Canterbury Cathedral for installation in the crypt and choir in 1956.³⁷

Hearst's amazing art collection included more than twenty-thousand items at the time of his death, even after many sales. He is said to have spent at least one million dollars per year on works of



Annunciation and Visitation. Rouen, France, c. 1535–1540. Forest Lawn Memorial Park, Glendale, California.
Photo: C. del Alamo. See page 57.

art for fifty years before 1941.³⁸ His wife once said, as a means of explaining the vast quantity of her husband's art objects, that "he seemed to buy things whenever he was worried."³⁹ But, those who have studied his collecting habits acknowledge that Hearst's favorite diversion from his newspapers was the acquisition of works of art.⁴⁰ He would buy whole collections, like the Palmer collection of stained glass.⁴¹ He had a host of agents who would buy for him at dealer's shops, in order to keep the prices down that otherwise would have escalated had his name been associated with the purchase. He had other agents who bid for him at auction under assumed names but often he would overturn his own prearranged limits if the bidding went too high and bid himself, in order to secure an object.⁴²

Such competitive collecting encouraged specialized dealers. Large quantities of glass, as well as other *medievalia*, were handled by P. W. French & Co. in New York. Some of the houses that supplied the American collectors of the 1920s were based in France with branches in New York, like Brummer and Arnold Seligmann of Seligmann, Rey & Co. Others had temporary quarters here, like Demotte. French dealers like Bacri, Duveen, and Heilbronner were particularly successful in the American market. The Musée van Stolk in Haarlem seems to have deaccessioned a large collection of glass, of very uneven quality, to Seligmann, Rey, who passed it on to Hearst.⁴³ Two sons of English glass-painters turned to full-time dealing, with a gallery in New York—Roy Grosvenor Thomas and Wilfred Drake.⁴⁴ The English collections that were being sold off, notably those at Dagnam Park and Costessey Hall, passed through Thomas and Drake, largely to American buyers. The sumptuous catalogue of the Costessey collection by Wilfred Drake's brother Maurice deliberately avoids the appearance of a sale catalogue (as does Demotte's "exhibition catalogue" in New York), but is clearly an acknowledgment that scholarly publication, following the emphasis on connoisseurship in art history at that time, could enhance the value of art works.⁴⁵ The commodity became so scarce eventually that even panels made up of fragments of different dates had a vogue; somewhat recalling the pieces leaded up after iconoclasm, they in fact probably incorporated restorers' scraps, and have a more composed, self-conscious air.⁴⁶ Some were even made up to demonstrate the history of glass painting.⁴⁷

A great deal has been learned about the middle-men, and the movement of glass, through some important documentary sources that have now become available to the research team of the American Corpus Vitrearum. One is the P. W. French & Co. photographs and card files, now being organized at the Getty Center for the History of Art and the Humanities, Santa Monica. Copies were studied by the authors in preparing this volume of the Checklist, and the information from them has been entered into the computerized data base. Another is the sale books kept in New York by Thomas and Drake, now in the possession of another glass painter, Dennis King of Norwich, which he generously allowed the Corning Museum to copy on microfilm (with a copy at The Cloisters, Corpus Vitrearum Archives). Almost all the glass listed in them has now

been identified. A third is the Demotte photographs, bought at his death for The Cloisters, and containing large-scale detailed prints of most of the glass that went through his hands. The fourth is the Hearst archive, now well organized at C. W. Post University in Greenvale, New York, and available on microfiche. It includes records of the dealers from whom he purchased.

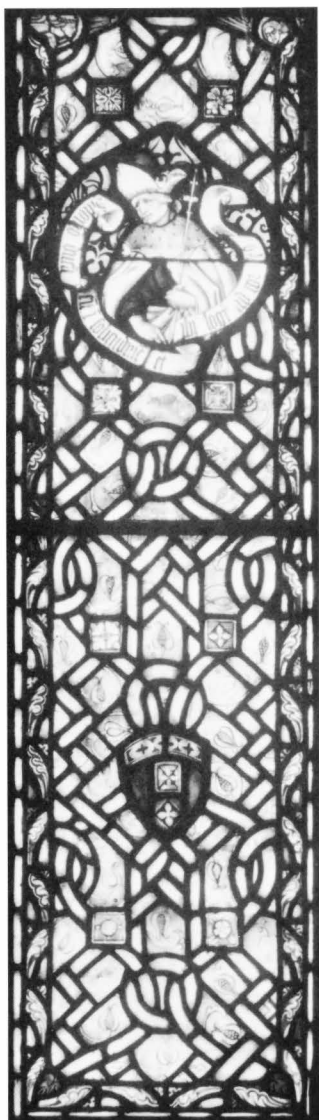
From these records Hearst had a very clear idea of what he owned. Most objects were photographed by his staff of photographers and recorded by assistants in large, loose-leaf notebooks. The accession numbers comprise a numeral assigned to a lot purchased at a specific time from a particular dealer, followed by an item number.⁴⁸ Four of these notebooks, containing the original cataloguing, constitute the stained glass that was offered for sale at Gimbel's New York Department Store in 1941.⁴⁹

In fact, much of Hearst's collection was sold off in his lifetime. Up to now, we have catalogued one hundred eighty-five windows that he once owned. In addition, eight are known to have been completely destroyed in a fire at Forest Lawn, some were sent back to France by Hearst as gifts, and thirty more were purchased in 1939 by Sir William Burrell of Glasgow.⁵⁰ Impressive as these figures may appear, however, they do not account for even half of the original collection; the remainder of the windows are still to be located.

When we began work on this catalogue three years ago, surprisingly little was known about Hearst's collection except that one hundred ninety lots, most of them consisting of large and some of multiple-light windows, were sold by the Hammer Galleries at the Gimbel Brothers' store in New York in 1941.⁵¹ Only sixty of these were illustrated in the published sale catalogue while the rest were listed in the broadest or vaguest of terms as "miscellaneous, The Virgin and Child, H. 74" x W. 22½"," or "Spanish, XVI century, Saint Magdalen, H. 9' 4" x W. 2' 9"," to give two examples.⁵² This sale deserves further attention because although it came only three years after the completion of The Cloisters, which might have been expected to prolong the fashion for pseudo-medieval settings, it in fact marked a turning point in the taste for medieval art; the sale indeed appears to have been ill-timed.

By 1937, Hearst was in financial difficulties, and was also anxious to avoid the enormous inheritance taxes that he knew would face his five sons upon his death.⁵³ For these reasons he began to liquidate his art collections with a series of auctions, beginning in 1937 and culminating in the 1941 Gimbel's sale that was handled by the Hammer Galleries, in which 199 lots of stained glass were to be sold, the largest ever recorded by an American auction house.⁵⁴ Most of the glass had come from the Hearst warehouse in the Bronx; despite his plans to include his stained glass with his armor at San Simeon, the huge collections had remained in storage.

The sale was very slow in spite of the unusual quarters and strenuous publicity; all told, about half of the collection was disposed of. The Hearst files indicate an alarming drop in value compared with purchase prices of a decade and a half earlier, yet these changes are in line with the aftermath of the Depression. Typically, a panel



bought for several thousand dollars in 1925–1930 was sold at Gimbel's department store in 1941–1945 for a few hundred.⁵⁵ By 1943 Gimbel's was offering an across-the-board 80 percent reduction off the original cost of what remained of the Hearst glass collection and attempting to interest prospective buyers in purchasing items as memorials.⁵⁶

More significant is the lack of buyers. The 100,000 people who poured into Gimbel's in the first week of the sale have been characterized as "curious mobs," apparently not there to buy.⁵⁷ Dr. Armand Hammer, who formed Hammer Galleries for this sale, became editor in 1943 of a magazine, *The Compleat Collector*, which carried his articles, sometimes under the pseudonym Braset Marteau; the publicity it ran included photographs of screen celebrities viewing the saleroom, and concentrated on traditional values.⁵⁸ The editorial of March 1941 tried to revitalize the concept of the stately home by claiming its limitations as part of the American patrimony:

The Home is the oldest of all institutions—the first and last place toward which we turn—the pivot around which we live our lives. In the sense that the home is very old, likewise its furnishings are one of man's oldest possessions. . . .

We have discovered we have a glorious past, and the discovery has stimulated us to investigate the lives and possessions of our ancestors.

The interest in all sorts of early articles both useful and decorative has tremendously increased throughout our land, until almost every cultured home shelters at least one member who collects or at least has some knowledge of those things which were made and put to daily use by our ancestors. . . .

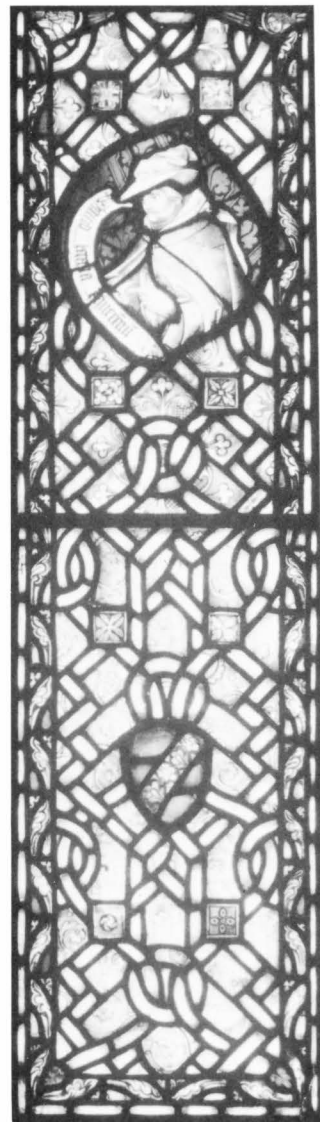
Several factors were unfavorable to sales. Most important perhaps, memories of the recent Depression still promoted an atmosphere of caution where expenditures were concerned and art collecting appeared frivolous. Europe was at war in 1941 and the United States was soon to join the conflict. Hearst had been under attack as a "feudal baron." His reactionary image even tainted medieval art by its association, here as in Nazi Germany.⁵⁹ Furthermore, most of the glass consisted of large lancet windows, many over ten feet tall, which hardly qualified as collector's items, and, it is said, could scarcely be viewed at the sale. Stained glass, moreover, began to go out of fashion in the 1920s with the close of the so-called "opalescent era" that had begun with Lafarge, despite efforts by Connick and Cram to create a taste for Gothic glass. By 1940 few private collectors wanted it and even fewer museums were willing to commit themselves to the problems that would ensue over space for its exhibition. Consequently, when Hearst died in 1951 there were still warehouses both in the Bronx and at San Simeon crammed with objects in their original packing crates.

The special problems involved in the installation of glass have affected its acquisition ever since it was pried loose from its original architectural setting. It was noted that in the early phases of private collecting in America the specific original context was often ignored,

as when the Ten Commandments or several large subjects from the Passion were placed in hallways in the seaside resort of Newport. Meanwhile in European museums, closer attention to archaeology had encouraged the development of the "Period Room"; this concept inspired Barnard's Cloisters which opened in New York in 1938. In recreated settings of this type chapels were glazed with religious windows, and paneled rooms or halls with secular glass. The Boston and the Philadelphia Museums, among others, reassembled and completely furnished several chapels. When glass was scarce the dealers complied with the need by furnishing whole windows that were of one period, with large figures in the main lights, and smaller ones in the tracery.⁶⁰ The Detroit Institute of Arts offers another typical confection in its chapel from the Château of Lannoy (Lorraine), with late Gothic glass from another site presented in a modern ornamental frame by the Willet Studios of Philadelphia (fig. 5). A number of such projects were never completed, however. The late Gothic glass that the Philadelphia Museum purchased from the collection of George Grey Barnard after his death in 1938 has never been installed, and in storage it is a fragile liability.⁶¹ The Detroit Institute of Arts never resumed construction of period rooms after the acquisition of suitable pieces from Hearst; instead a modern wing was added, and the Hearst cases remained unopened in storage. The new wing of the Walters Art Gallery, built a decade ago, accommodates only the thirteenth-century items in the stained glass collection, leaving the late glass in storage.

It is therefore not surprising that from the private collections a good deal of glass passed into churches by gift. We have seen that Hammer proposed its use as memorials. Perhaps this idea, together with the bargain prices, influenced Dr. Hubert Eaton's purchase for Forest Lawn Memorial Park some thirteen years after Gimbel's sale, when he bought many of the same windows offered at the reduced price in New York as well as others in storage in the warehouses at San Simeon.⁶² One large window from the Hearst collection eventually was used as a memorial in a Protestant church in Nowata, Oklahoma, and another is in the First Presbyterian Church in Tuscaloosa, Alabama. Larger installations of late glass are in the Cathedrals of Detroit and Cleveland. Clarence MacKay bequeathed his glass to a Catholic abbey where some of it is in the windows of the monks' chapel and cloister, the refectory, and corridors.⁶³ These panels have thus been returned to their religious setting, natural lighting, and essentially non-commercial status. They are also returned to the exterior environment, with the risk of deterioration through the attack of the elements; exterior protective glazing is employed, here as in Europe, and in some cases vented interior protection as well.⁶⁴

A new wave of scholarship has been spurred by the international Corpus Vitrearum effort, and by the first large stained-glass exhibitions in American museums.⁶⁵ Several museums, such as the Detroit Institute of Arts, the Cleveland Museum, the Los Angeles County Museum, and the Speed Museum, as well as The Metropolitan Museum of Art, have recently expanded their installations of glass.



Above and opposite page: Fig. 5. **Prophets.** Cologne, Germany, c. 1470, with modern surrounds by the Willet Studios. Detroit Institute of Arts, Gift of Mrs. Ralph Harman Booth. See pages 158 and 159.

We also have entered the post-modern era. One new collector on the West Coast is moving huge living trees in order to add wings to his 1920s Gothic mansion.⁶⁶ The windows will be filled with medieval stained glass, including a shipment of fifty Swiss panels, bringing the history of collecting glass in America full circle in the space of a hundred years.

The formation of the midwestern and western collections

Had the Hearst collection remained intact on the West Coast it would have dominated this Checklist en bloc, as did the holdings of The Cloisters and The Metropolitan Museum in Checklist I and the Glencairn Museum in Checklist II. As it is, undoubtedly the most exciting discoveries reported here are those related to the dispersion of that collection. The sale at Gimbel's contributed to its dispersion, but there were earlier and subsequent sales, both private and public, as well as Hearst's many gifts to institutions.⁶⁷ Purchases of Hearst stained glass, some recorded in sale catalogues and others unpublished, have been found throughout the country. Among the museums already catalogued that contain Hearst pieces are the Higgins Armory in Worcester, Massachusetts (one piece);⁶⁸ The Cloisters (one window);⁶⁹ The Metropolitan Museum of Art (one window);⁷⁰ Oberlin College Art Gallery (one panel);⁷¹ and Bob Jones University Art Gallery, Greenville, South Carolina (two windows).⁷² Other locations include Saint David's School in New York City which was given a window for its chapel by Mrs. Hearst⁷³ and the Monastery of Saint Bernard of Clairvaux, North Miami Beach (two panels).⁷⁴ Among those now added are: the Nelson-Atkins Museum, Kansas City, Missouri (three windows); the Detroit Institute of Arts, Michigan (seven windows); the First Presbyterian Churches in Tuscaloosa, Alabama (three windows) and in Nowata, Oklahoma (one window); and the J. B. Speed Museum, Louisville, Kentucky (twelve heraldic panels). Three thirteenth-century windows which are said to have gone to a frame church in Wyoming have not been located.⁷⁵

The most unusual discovery, however, was the twenty-six large windows that were found in 1985 at Forest Lawn in Glendale, California. Dr. Hubert Eaton, founder and director of the Memorial Park, had collected a few original works of art together with the many copies, principally of Michelangelo's work, that he commissioned to decorate the mausoleums of the park.⁷⁶ Some Hearst furniture and sculpture had been purchased at the Gimbel sale to furnish the reception office. It was not until 1956, however, that Eaton decided to create a Sainte-Chapelle by using stained glass that he acquired from the leftovers of the Hearst sale at Gimbel Brothers.⁷⁷ Eaton planned to use the windows in the walls of a chapel entered from the arcade of the Esplanade behind the Hall of the Crucifixion. The rectangular structure was to have windows on the three sides, and be large enough to contain all of the Hearst glass.⁷⁸ The glass was stacked on frames ready to be installed when the structure, faced with plywood, was completely destroyed by fire. The glass was more or less severely damaged, and in some cases incinerated. The circumstances under which the fire took place have never been precisely determined but arson has been suspected. Thus this glass,

much of it long sought by scholars, was found too late to study intact. Fortunately, among the surviving pieces is a window from the Tucher house in Nuremberg, probably executed from drawings by Dürer, but among the tragic losses is a three-light window from Boppard by the same painter as the one in *The Cloisters*. The records of the destroyed glass, however, have provided valuable information. For instance, the Hearst photographic files record panels dated 1497 with Saints Christopher and Roch, which clearly match a Saint Anthony Abbot now in Tempe, Arizona, and thus give it a date and provenance.⁷⁹

During his lifetime Hearst had been singularly responsible for enriching the collections of California museums with his gifts, creating on the West Coast a repository of stained glass that, in the case of heraldic panels at least, equals the older collections of the eastern seaboard. The largest single gift was that made to the Los Angeles County Museum in 1945. Included in it were sixty-nine panels of stained glass, most of them Swiss heraldic pieces of the sixteenth century, but also a few French medieval panels and some seventeenth-century Dutch pieces.⁸⁰ Additional panels, among them several large ensembles of French Renaissance glass, were given to the M. H. De Young Museum in San Francisco at about the same time. Except for two grisaille windows that have been exhibited, however, this gift had never been unpacked; the glass is published here for the first time. The San Diego Museum received a large window that has proved to be a pastiche composed of a mixture of new glass and old glass considerably repainted.

Several other collectors contributed to the growth of midwestern museums. Another publisher whose largess provided stained glass for his home-town museum was George G. Booth. Not born to wealth as was his colleague Hearst, Booth began in the ornamental iron-works business and then married Ellen Scripps, daughter of the founder of the *Detroit News*. He and his brother Ralph Harman Booth were major patrons of the arts; George founding the Cranbrook Academy as well as giving five Swiss panels of remarkable quality to the Detroit Institute of Arts. Under the careful guidance of William R. Valentiner, Mary and Ralph Harman Booth made substantial donations to the museum, among them important panels of German stained glass. In 1958, with the financial support of K. T. Keller, a very large number of German and French figural panels, and English heraldic glass were purchased from the Hearst estate. The Detroit collection now ranks as America's fifth largest, after those of The Metropolitan Museum in New York, the Pitcairn collection in Bryn Athen, the Philadelphia Museum, and the Los Angeles County Museum.

The Art Institute of Chicago, with a much smaller number of stained glass panels, owes its collection almost entirely to Martin A. Ryerson and his wife. Ryerson, with a fortune inherited in lumber and an incredibly keen eye for art, together with his best friend Charles Hutchinson, virtually founded and ran the Art Institute.⁸² Hutchinson was its president and was later succeeded in that office by Ryerson, its vice president. They went to Europe together with



Saint Anne Instructing the Youthful Mary.
Evron (Mayenne), France, c. 1315–1320.
Forest Lawn Memorial Park, Glendale,
California. Photo: C. del Alamo.
See page 51.



Arms of John Winthrop of Groton and Thomasine Clopton. Groton, England, c. 1615. Detroit Institute of Arts, Gift of K.T. Keller. See page 170.

their wives every year to collect art. Although much of this activity was devoted to paintings, some carried over into the decorative arts and to stained glass. Chicago's other collector of stained glass was Kate Buckingham, whose interest was in the collection of decorative arts of the Gothic period.⁸³ Like her friend Florence Blumenthal of New York, Miss Buckingham was interested in furnishings and it was the decorative arts of her Gothic hall that she presented to the Art Institute, including the stained glass in its windows.

Perhaps the most splendid room furnished with European stained glass windows that has ever been given to an American museum, however, is the Elizabethan hall, the bequest of Preston Pope Satterwhite to the J. B. Speed Museum in Louisville.⁸⁴ The heraldic glass that now fills the windows is not original to the room but, rather, was collected from diverse sources, including Hearst and Mrs. Whitelaw Reid, both of whom made their purchases from the Thomas family of dealers. Dr. Satterwhite was not a resident of Louisville, although both he and his wife were born there and he is buried there. It was through Mrs. Satterwhite that her husband was convinced to leave his sizable medieval collection to the then youthful Speed Museum at his death in 1948.

Of the midwestern museums, one of the youngest, yet most comprehensive in scope, is the Cleveland Museum of Art. It was not founded until 1913 and did not open its doors until 1916.⁸⁵ By 1919, under its first director Frederic A. Whiting, the museum made its first purchases of stained glass. During the tenure of his successor, William M. Milliken, three collections of stained glass, two belonging to the Mather family, members of the Board of Trustees, and one from Jeptha H. Wade, descendant of the founder of the museum, have been added to the museum's holdings. Cleveland's interest in collecting stained glass continues to the present with several purchases made under the directorship of Sherman E. Lee.⁸⁶

Glass has always been a special concern of the Toledo Museum of Art. Older by more than a decade than its sister institution in Cleveland, the Toledo Museum was the idea of a drinking group known as the Tile Club. Among its members were George W. Stevens, who was to become the first director of the museum, and Edward Drummond Libbey, its chief patron. Libbey had begun his career in the New England Glass Company in Massachusetts. When that company failed, Libbey moved to Toledo where, with Michael Owens, an inventor, he set up one of America's greatest glass companies. Libbey's wife gave the land for the new museum and her husband gave money. He also bequeathed it his collection and more money, as did his wife. In addition to the Libbey collection of glass vessels, one of the finest in this country, Edward Drummond Libbey's bequest has provided the museum with funds for several purchases of stained glass.⁸⁷

Purchases of collections by midwestern museums have been less common, but two other important public institutions have secured their not inconsiderable collections of stained glass in this way. The St. Louis Art Museum, supported by municipal taxes, opened its doors in 1909 and slowly but steadily began purchasing stained glass

as early as 1920.⁸⁸ Contained in this collection are two of the most important French windows of around 1200 in America.⁸⁹ The collection in Kansas City is no less rich in its holdings of fifteenth-century glass, numbering among its possessions the only window in this country by Peter Hemmel, Germany's foremost glass painter of the fifteenth century.⁹⁰ America's newspaper publishers seem to have been drawn to art collecting and among them was William Rockhill Nelson, publisher of the *Kansas City Star* and founder of the museum that bears his name. The Nelson Gallery, joined with that of its cofounder, Mary Atkins, was not opened until 1933 and, as such, is one of the youngest of America's great museums.⁹¹ Two factors have contributed to the creation of its extraordinarily good glass collection: first, the time of its foundation in the midst of the Depression when competition in the art market was scarce, a condition that continued through the war years and allowed the Nelson Gallery to buy from the Hearst sale; and second, the founder's stipulation that no work by a living artist was to be acquired for the museum, forcing concentration on the art of earlier periods, including stained glass.

Largely as a result of the redistribution of the late Gothic and Renaissance glass that had belonged to Hearst, and also no doubt because of the unavailability of earlier glass when these midwestern and western collections were being formed, the holdings catalogued here are largely of sixteenth- and seventeenth-century date, with a preponderance of English heraldic and Swiss panels; but there are great strengths in German glass of the fifteenth century, and one important piece is added to the rare examples of Italian glass of that period.⁹² The well-known panel attributed to Peter Hemmel, now in Kansas City, has already been mentioned; but another in his style was confirmed on close examination to be essentially nineteenth century, though a few fragments of late medieval glass were incorporated.⁹³ Also associated with Cologne or the Rhineland are several large panels and a series of prophets in the Detroit Institute of Arts, and another figure from Boppard, as well as other panels in Detroit and San Francisco.

Also well represented are the famous Nuremberg workshops; in addition to the window from the private chapel of the Tucher family, mentioned above, there is an exquisite Crucifixion from 1514 in the Detroit Institute of Arts which was included in the Nuremberg exhibition at The Metropolitan Museum of Art in 1986.⁹⁴ Related in style, but as yet without a secured provenance, are several magnificent christological scenes in Forest Lawn. Included among the addenda is a piece in East Hampton, New York, that may have been designed by Dürer.

Other attributions have been suggested, although the relationship of the designer or graphic source to the glass painting is not always easy to define. For instance, the source for two Passion scenes in the San Diego Museum of Art, California, has been recognized in drawings by Holbein, yet the glass was executed at least a century later so that there was no direct contact with the designing artist.⁹⁵ This situation is quite different from that of Hirschvogel executing



Fig. 6. **Christ before Caiaphas.** Loisy-en-Brie, France, 1460–1480, 101 x 58 cm. Formerly Hearst Collection. Now lost.



Fig. 7. **Apostle.** France, 13th century, 63 x 30 cm. Formerly with Demotte. Now lost. Photo: The Cloisters Archive.

designs by Dürer or von Kulmbach. Dierick Vellert is another graphic artist and designer whose work seems to be represented here, in two Old Testament scenes in Cleveland. The full extent of the impact of graphic sources on stained glass will be explored in Checklist IV.

At least four series of large panels are good examples from the sixteenth-century Franco-Flemish workshops: the design for a window in San Francisco is attributed to Michel Coxcie on the basis of its similarity to the Loves of Psyche from the Château of Ecouen, and to a Life of Saint Anne and the Virgin in Gisors.⁹⁶ A piece in the Detroit Institute of Arts proved, after close examination on both sites, to be a largely original counterpart of a replica now in Saint-Patrice in Rouen. A series of standing saints is divided between Forest Lawn and San Francisco; and grisaille Old Testament panels in Forest Lawn that were formerly in the Spitzer collection have already been mentioned. From fifteenth-century France, the rediscovered panels from Loisy-en-Brie that passed through the Monell collection are noteworthy, now divided between the Axt collection in Altadena, California, and Kansas City; but Christ before Caiaphas has not been found (fig. 6).

Some explanation is needed for the inclusion of a few pieces of eighteenth-century date, in the Speed Museum, Louisville, Kentucky, in the Harvard Lampoon Castle, Cambridge, Massachusetts, and in a private collection in California. Their exclusion seemed arbitrary, in that the *terminus ante quem* of 1700 was intended to separate collectors' items of European provenance from glass made for American buildings.⁹⁷ In this context one earlier shield deserves mention: The arms of John Winthrop of Groton, who was a Governor of the Massachusetts Bay Colony, are in the Detroit Institute of Arts. The shield in Detroit is Winthrop impaling Compton, for his second wife who died before he left for Salem. Thus, the probability that the shield was made for a European setting warrants its inclusion here. So too, the heraldic panels now in the New-York Historical Society had been found in a house in the city, but were surely of European manufacture.⁹⁸

Discoveries and lost pieces

As in prior volumes, some satisfaction is gained from noting panels that once belonged together. Yet another twelfth-century piece from Troyes has been recognized, in Queen's College, New York, adding to the number so far inventoried.⁹⁹ The origin has not yet been found for some thirteenth-century grisaille fragments that have come to light in Mama Leone's Restaurant in New York (thanks to the watchfulness and persistence of Ellen M. Shortell), in San Francisco's De Young Museum (no. 55270B), and a related piece in Brooklyn; nor for three sections of a grisaille window in Connecticut and Rhode Island, reported in the addenda here. The latter are associated with pastiche representations of the Visitation and the Flight which have exact counterparts in the nineteenth-century glazing of Notre-Dame of Paris.¹⁰⁰ Two well-preserved but unpublished scenes from an early life of the Virgin, now in Forest Lawn, are added to the well-known early fourteenth-century figures under canopies from the Abbey

Church of Evron, Mayenne.¹⁰¹ Also from France, the long-sought Crucifixion window from Flavigny was brought to our attention after the publication of Checklist I. It was discovered in the Catholic Church in Stockbridge, Massachusetts.¹⁰² Among English heraldic glass catalogued in this volume, shields from Warkworth, Northamptonshire, are divided between the Speed Museum in Louisville and the Detroit Institute of Arts.

Discoveries of more glass from the Carmelite Cloister of Boppard were hoped for on the basis of the Hearst archives. It was a great disappointment to find that all but a few fragments of the reclining Jesse and the St. James Window had been destroyed in the Forest Lawn fire. An unexpected addition is the poorly preserved group with the figure of St. John from the Jesse Tree Window, which was recognized in Newport and is presented in the addendum here. The accompanying Crucifixion, mentioned in the Spitzer collection, was never photographed and has not been found. Also catalogued here, however, are the Marys from the Crucifixion in the Detroit Institute of Arts and the Archangel Michael in the De Young Museum, San Francisco.

We have not yet made a systematic inventory of the glass that has been lost since it passed through American salerooms and collections, but a few outstanding examples have already been referred to, and others are worth mentioning since they may yet be recognized. One enigma is the many panels reproduced, with very little information on them, as illustrations to a general book on stained glass published in New York in 1922 by Grosvenor Thomas' friend Alfred Werck; he states that many are in collections, but none are known to us.¹⁰³ Among pieces handled by Demotte almost a decade later was a panel with women bearing candles in procession from a Presentation in the Temple, quite possibly a genuine pendant to the scene preserved from Saint-Denis;¹⁰⁴ other lost Demotte pieces are illustrated here (figs. 7, 8, and 9). The missing Loisy-en-Brie scene that changed hands in New York in 1930 and was probably sold again at Gimbel's about 1945 has been mentioned (fig. 6).¹⁰⁵ Of the great Marian window that passed through Rains Galleries, New York, in 1936, referred to above (fig. 1), only one panel has been identified, the Annunciation in Princeton.¹⁰⁶ And, in addition to the considerable amount of Parc glass that is known to us in several collections, important panels that changed hands in the U.S. between 1907 and 1943 remain unlocated.¹⁰⁷

This Checklist of Stained Glass is only a pre-corpus; during the course of more detailed cataloguing no doubt some of these pieces, and others, will come to our attention. We would be glad to hear of any original pieces that have been omitted. The full catalogue by Jane Hayward of the holdings of European stained glass in The Metropolitan Museum's collections is already well advanced, and will comprise a large volume, complete with restoration charts and comparative illustrations. Work is also proceeding on the Glencairn Museum collection by Michael Cothren, on the Detroit Institute of Arts by Virginia Raguin, on upstate New York by Meredith Lillich, on the Cleveland Museum by Helen Zakin, as well as New England



Fig. 8. **Apothecaries** (Donor panel ?). Perhaps from Amiens Cathedral, c. 1245. Formerly with Demotte. Now lost. Photo: The Cloisters Archive.

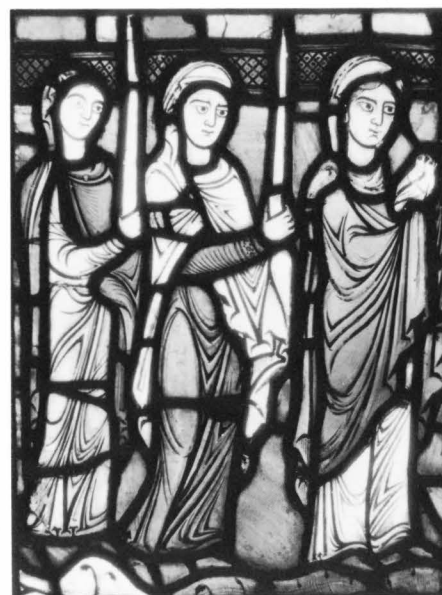


Fig. 9. **Procession of Women Bearing Candles for the Presentation**. St. Denis, France, c. 1144. Formerly with Demotte. Now lost. Photo: courtesy Michael Cothren.

Fig. 1. **Marian Window.** Southern Germany or northern Italy ?, late 15th or early 16th century. Now lost, with the exception of one panel. See page 79, *Checklist II*.



by Madeline Caviness. Collections that do not comprise a full volume will appear in fascicules. A publication schedule is placed at the end of this installment of the Checklist.

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NOTES

1. "Stained Glass before 1700 in American Collections: New England and New York (Corpus Vitrearum Checklist I)," *Studies in the History of Art* 15 (1985), and "Stained Glass before 1700 in American Collections: Mid-Atlantic and South-eastern Seaboard States (Corpus Vitrearum Checklist II)," *Studies in the History of Art* 23 (1987).
2. This "Stained Glass before 1700 in American Collections: Silver-Stained Roundels and Unipartite Panels" is at an advanced stage of preparation by Timothy Husband and will be published in this series.
3. Parts of this section were presented by Caviness in a paper "Collecting Medieval Glass," in the symposium *Medieval Mania: Perceptions of the Middle Ages In and Out of Context* organized by Arnold Klukas at Emory University, Atlanta, 4-6 December 1987. I am grateful to the participants, and especially to Virginia Raguin, for discussion of several points.
4. *Royal Relics, The Collection of the Late Mary, Countess of Erroll . . . with Supplementary Items* [sale cat., Rains Galleries, Sale 498, 11 April] (New York, 1939), no. 127.
5. Jean Lafond, "Destinées," in *Le vitrail*, 2nd ed. (Paris, 1978), 93-209.
6. E.g., one in a private collection in New England, where some of its technical and artistic quality can be seen at close quarters: Checklist I, 70; illus. in Caviness et al. (1978), 51-52.
7. For early catalogues, Madeline H. Caviness, *Stained Glass before 1540: An Annotated Bibliography* (Boston, 1983), 47-49; see also Jean Lafond, "Le commerce des vitraux étrangers anciens en Angleterre au XVIII^e et XIX^e siècles," *Revue des Sociétés savantes de Haute-Normandie: Histoire de l'art* 20 (1960), 5-15, and Bernard Rackham, "English Importations of Foreign Stained Glass in the Early Nineteenth Century," *Journal of the British Society of Master Glass Painters* 2 (1927-28), 86-94.
8. Jean Lafond, "Vitreaux français en Angleterre: Wilton xii^e et xiii^e siècles," *Bulletin de la Société nationale des antiquaires de France* (1959), 241-243; Louis Grodecki in Marcel Aubert et al., *Les vitraux de Notre-Dame et de la Sainte-Chapelle de Paris* [Corpus Vitrearum Medii Aevi: France, I] (Paris, 1959), 86, 344-349; and Louis Grodecki, *Les vitraux de Saint-Denis: Etude sur le vitrail au XII^e siècle* [Corpus Vitrearum Medii Aevi: France, Etudes I] (Paris, 1976), 42-46 & passim.
9. Checklist II, 20 n.39, 148-149. The panel probably represents the Israelites gathering manna; in 1967 it was in the possession of Mr. Samuel Fisher in Bal Harbour, Florida.
10. Little work has as yet been done on the authorship of these productions, but it was common to incorporate old fragments, sometimes wiped clean with acid and painted with a new design, and even to use pieces of old lead came.

11. The extensive Spitzer Collection was published in a deluxe catalogue with albums of plates: *La Collection Spitzer: Antiquité, Moyen-Age, Renaissance*, 3 vols. and unbound plates (Paris, 1891), and again for the sale: *Catalogue des objets d'art*, 33, rue de Villejust, composant l'importante et précieuse collection Spitzer [sale cat., 17 April-16 June] (Paris, 1893); it included all except a half-window of the glass from Boppard. The Homberg collection was disposed of later: *Catalogue des objets d'art et de haute curiosité . . . composant la collection de feu M. O. Homberg* [sale cat., Galerie Georges Petit, 11-16 May] (Paris, 1906); four panels are in Checklist I, 63, 67, 68 & Checklist II, 118.
12. The Khanenkos collected largely in the 1890s: Xenia Muratova, "Deux panneaux inconnus de vitraux français du XIII^e siècle au Musée de Kiev," *La Revue de l'Art* 10 (1970), 63-65; recently recognized as clerestory figures from Soissons Cathedral. Madeline H. Caviness, "Ein Spiel des Zusammensetzens: Rekonstruktion der Hochchorglasfenster in der Kathedrale von Soissons," festschrift for a colleague, 1989 (in press).
13. Georg Lill, *Katalog einer Kollektion von alten schweizer und süddeutschen Glasgemälden aus fürstlichem süddeutchem Schlossbesitz* [sale cat., Galerie Helbing, 7 Oct. 1913] (Munich, 1913). See also Sibyll Kummer-Rothenhäusler, "The Swiss glass collection at Toddington," in *The Sudeleys—Lords of Toddington* (Cambridge?, 1987), 242-252.
14. Sir William Burrell bought some of this glass in Glasgow before 1920. The Corporation of the City of Glasgow, Glasgow Art Gallery and Museum, *Stained and Painted Glass. Burrell Collection: Figure and Ornamental Subjects* [Catalogue by William Wells] (Glasgow, 1965), 4, 6.
15. Neave glass may be identified through the Index of proper names. The Grosvenor Thomas Stock Book, no. I, 100-110, lists the Neave pieces together. A few others are listed under Dagnam, for Dagnam Park.
16. Mary Beth Lacey, "A Saint Benedict Cycle for the Monastery of Saint Egidius in Nuremberg" (M.A. thesis, Tufts University, 1982), attributed the drawing to Schäußelein, and the glass painting to Viet Hirschvogel the Elder. This roundel (C6er3) will be published by Timothy Husband.
17. Checklist I, 40-41, 43-44.
18. Checklist I, 58-59.
19. For a brief biography and bibliography, see Leland M. Roth, "McKim, Mead and White," *Macmillan Encyclopedia of Architects* III (London, 1982), 140-151.
20. Checklist II, 187-188. *White* sale (1907B), lots 509-510 illus. installed; lots 480-511 were all late medieval glass. The first sale, *White* sale (1907A), included only seven fifteenth- and sixteenth-century French and Italian panels, lots 285-288. A few items were sold later, but the only glass in the catalogue is not White's: *Period Furniture, Tapestries, Rugs, Paintings, Textiles, Silver, Glass and other Objects of Art* [sale cat., 22, 24 March] (New York, 1934), lot 477. In all, over 1,000 decorative arts items were sold, only a few of them designated as having been intended for clients' houses. There were also two sales of paintings by the American Art Association: 11-12 April 1907, and 16 March 1934. In 1905 White lost an estimated one million dollars worth of art objects in a storehouse fire: Lawrence Wodehouse, *White of McKim, Mead and White* (New York, 1988), 73.
21. Monroe Hewlett, "Stanford White, Decorator," *Good Furniture* 9 (Sept. 1917), 160-179, described his taste as "selective" while emphasizing its breadth and claiming that he paved the way for comprehensive museum collections of the decorative arts. Cf. Roth, "McKim, Mead and White," 142-144.
22. Roth, "McKim, Mead and White," 140. The Payne Whitney Residence, 972 Fifth Avenue (1902-1909) still has its La Farge window, though the medieval glass was sold; it is now the Press and Information Office of the French Embassy.
23. Enthusiastic letters from France when he was with Charles McKim and Augustus St. Gaudens, in 1878, are quoted by Charles C. Baldwin, *Stanford White* (New York, 1931), 76-77, 93; St. Gaudens described White as an "adorer" of Gothic architecture (p. 75).
24. Leland M. Roth, *McKim, Mead and White, Architects* (New York, 1983), 406 n. 47 refers to a trip between 1902 and 1905, but works acquired then may have been lost in the warehouse fire. New-York Historical Society, Map and Print Col-

lection, McKim, Mead and White Archive, old mixed files, box 502, contains records of only the 1905 purchases. Bills of sale from Galleries Heilbronner show a "stained glass window (9 panels)" for \$1,800, and, among various other objects, "#47 small stained glass piece (grisaille 1561)" for \$180, "#56 small stained glass piece (sundial)" for \$120, and "#58 four stained glass pieces (Apostles)" for \$250.

25. Now at Yale. Checklist I, 30–32, with bibliography. Other Parc panels were bought by Edson Bradley from White's house in the Nov. 1907 sale (lots 504–507) but have not been traced. Stained glass was also used in the Directors' Room of the New York Life Insurance Building (1896–1899) at 346 Broadway but the windows were not moved in 1929 with the rest of the room to the present site of the company, and from the early photograph it is not possible to tell whether the glass was old. Leland M. Roth, *A Monograph of the Works of McKim, Mead and White 1879–1915* (New York, 1973), 64–65, Pl. 93.

26. L. Wodehouse, "Stanford White and the MacKays," *Winterthur Portfolio* 11 (1976), 213–233; cf. Checklist I, 14–16, 206–209.

27. Checklist I, 180–186; noticed by the London *Times* (4 Dec. 1908), 13, as quoted by Charles Moore, *The Life and Times of Charles Follen McKim* (Boston, 1929), 280; see also Wayne Andrews, *Mr. Morgan and his Architect* (New York, 1957), 9. Also designed by the firm was a library for Whitelaw Reid at 451 Madison Avenue (1909–1910). Roth, *Monograph*, 72, Pl. 358. The library, now part of the Helmsley Palace Hotel, has no colored glass now. Mrs. Whitelaw Reid's glass collection was auctioned in 1935.

28. Montgomery Schulyer, "The Works of the Late Richard M. Hunt," *The Architectural Record* 5, no. 2 (Oct.–Dec. 1895), 3rd. illus. of Ochre Court (not numbered); cf. Checklist I, 211–212. Paul R. Baker, *Richard Morris Hunt* (Cambridge, Ma., 1980), 349, implies Goelet himself brought the window from Germany.

29. An annotated copy of the November sale catalogue is in The Metropolitan Museum. Marilyn Beaven had been trying to trace his purchases when this information was supplied from the Newport Preservation Society archives by Naomi Kline. The Seaview Terrace glass is catalogued in the Addenda to this volume.

30. All but the last have a slight proportion of early glass, catalogued in this volume. In Bonniecrest (1912–1918) the installation differentiates the old pieces by protective outer glazing. Sands Point, visited by Virginia Raguin, had only modern pieces.

31. A propos the Watkins home in Winona, Minnesota, designed by Ralph Adams Cram. "American Home in the Dignified Gothic Manner," *Arts and Decoration* 39, no. 5 (Sept. 1928), 66–67, 102. An 11th-century date is given for the glass (p. 67).

32. Checklist I, 51–57. They are now covered not only by curtains, but also by interior storm windows that risk their preservation.

33. Checklist I, 15, 40.

34. Now in Forest Lawn Memorial Park. In scope, his collecting rivalled Spitzer's; the most renowned sections comprised Egyptian and ancient art, inspiring a series of publications, for the most part by the University of California Press. George A. Reimer, *The Hearst Medical Papyrus* (Leipzig, 1905); Darrell Arlynn Amyx, *An Amphora with a price inscription in the Hearst Collection at San Simeon* (Berkeley, 1941) and *Corinthian Vases in the Hearst Collection at San Simeon* (Berkeley, 1943); Henry R. W. Smith, *The Hearst hydria: an Attic footnote to Corinthian history* (Berkeley, 1944).

35. Mrs. Fremont Older, *William Randolph Hearst: American* (New York, 1936), 51. In the same years he began his publishing career by serving on the editorial staff of the *Lampoon* (p. 48).

36. Ken Murray, *The Golden Days of San Simeon*, with a Foreword by Ronald Reagan (Garden City, N.Y., 1971), 12–19. For St. Donat's, see William A. Swanberg, *Citizen Hearst, a biography of William Randolph Hearst* (New York, 1961), 413, and Older, 457. For Wynton: John Tebbel, *The Life and Good Times of William Randolph Hearst* (New York, 1952), 51.

37. Madeline H. Caviness, "French Thirteenth-Century Stained Glass at Canterbury," *Canterbury Cathedral Chronicle* (1971), 35, 40 n.3; pastiche panels used in the choir certainly came from St. Donat's, according to the retired glazier George

Easton who went there to pack them; it is not clear whether any had been installed. Timothy Husband examined the Hearst Archives in Los Angeles which indicate that, as in San Simeon, there is no stained glass in Wyntoon.

38. John Tebbel, *Hearst*, 267, 297.

39. Quoted in Richard Marks, *Burrell, A Portrait of a Collector* (Glasgow, 1983), 25 and Tebbel, *Hearst*, 297.

40. Tebbel, *Hearst*, 40.

41. See . . . *Stained Glass Panels assembled by the late John W. Palmer* [sale cat., American Art Association, 17 December] (New York, 1923), marked catalogue in the Corpus Vitrearum Archives.

42. Hearst's methods of acquisition are described in Tebbel. *Hearst*, 269.

43. The provenance is given in the Hearst inventory at C. W. Post University. Most of these pieces were acquired before 1912: *Catalogue des sculptures, tableaux, tapis etc. formant la collection d'objets d'art du Musée van Stolk, Harlem*, intro. J. B. van Stolk (The Hague, 1912).

44. City of Glasgow, *Burrell Collection: Figure Subjects*, 6; Roy succeeded his father Grosvenor Thomas (1856–1923), and before his father's death lived and operated a branch of the firm in New York; Wilfred Drake (1879–1948) had a brother Maurice who, like their father, was a glass painter. Arnold Seligmann Rey & Co. is noted as A. Seligmann Rey & Co. in the entries.

45. Drake (1920); cf. Demotte (1929).

46. Among many examples is one illustrated in Checklist II, 179, and panels from the Monell collection now in the Chicago Art Institute.

47. One from Grosvenor Thomas is in Worcester, Mass. Checklist I, 65. There are others at Yale. Bashford Dean, who left his fragments to The Metropolitan, kept his collection in this fashion.

48. The accession code employed for the Hearst collection was interpreted through the computer program for recording sales of stained glass in America set up for the Corpus Vitrearum by research assistants Marilyn Beaven, who devised the program, and Carole DeCosse, who implemented it.

49. The entire contents of this sale is contained in about one hundred fifty notebooks in the C.W. Post archive.

50. The destroyed windows are listed in this Checklist under Glendale, Ca. and illustrated where possible. Two panels were returned to the Norman Abbey of Fécamp because they had been illicitly replaced there by copies during restoration. Lafond, *Le vitrail*, 180; these originals were sold through Demotte (1929), nos. 24–25. Another window that was sent back to France has been exhibited several times, see *Hearst sale* (1941), 135, no. 99–1; William D. Wixom, *Treasures from Medieval France* (Cleveland, Ohio, 1967), 156–157, no. IV, 21; Françoise Perrot, *Vitraux de France* [exh. cat., Rijksmuseum, 15 December–17 March] (Amsterdam, 1973), 54–55, no. 9. On the glass purchased by Sir William Burrell see City of Glasgow, *Burrell Collection: Figure Subjects*, nos. 13–15, 19, 199–203, 207, 210, 224.

51. Madeline H. Caviness and Jane Hayward in Checklist I, 14.

52. *Hearst sale* (1941), 329–30.

53. Tebbel, *Hearst*, 276.

54. The first of the Hearst sales was that of his collection of English silver sold at Sotheby's in London, November 1937. Two smaller, miscellaneous sales followed in December 1938 at Parke-Bernet in New York and two more at the same house the following year. His splendid armor collection was also sold in 1939 at the Kohler Gallery in Zurich.

55. On rare occasions an inexpensive panel held its value, such as the grisaille panel now in a Connecticut collection (Addenda here) which was bought in 1928 for \$100 and sold in 1941 for \$97.50 (C. W. Post Catalogue [1939], vols. 101–4; lot no. 99 art. 26). The Loisy-en-Brie glass, on the other hand, resold in 1945 for less than a tenth its purchase price: for the Adoration, \$4,180 cf. \$165; for the Nativity, \$2,310 cf. \$112; for the Crucifixion, \$6,380 cf. \$290 (C. W. Post Catalogue [1939], vols. 101–4, lot no. 405 art. 4, 3, and 6, respectively).

56. An advertisement in the August 1943 issue of *The Compleat Collector* announces this reduction by Gimbels and suggests that these windows would make lovely memorials. One could even use Gimbel's Easy Payment Plan.

57. Tebbel, *Hearst*, 277.
58. The only run of this magazine on the East Coast is in the New York Public Library and was examined there by Carole DeCosse; founded in 1941, the takeover seems to have occurred in 1942 when the executive offices were moved to Gimbel Bros. A colorful account of Hammer's role in the sale is given by Robert B. Considine, *The Remarkable Life of Dr. Armand Hammer* (London, 1976), 80–89. Hearst's ownership of *House Beautiful*, *American Architect*, *The Connoisseur* and *International Studio* must also have helped: Oliver Carlson and Ernst Sutherland Bates, *Hearst, Lord of San Simeon* (New York, 1936), 302–303.
59. Nancy Hyman and Leonard Sparks, *Public Enemy No. 1* (New York, 1935), 5, entitled the section on his castles and on his mistress, Marion Davies, "lives like feudal Baron"; Ferdinand Lundberg, *Imperial Hearst, a social biography* (New York, 1936), entitled one chapter with similar content "Mediaevalist," and p. 327 claimed Hearst drew a salary of \$6,000,000 a year in 1930–1934 when lower salaries were cut, and that 5.5 million in cash disappeared during that time; other attacks were published by James Casey, *Hearst: Labor's Enemy No. 1* (New York, 1935); Carlson & Bates, *Hearst* (1936) included a chapter "American Fascist" and dwelled on Hearst's warm reception by Hitler in 1934 (p. 434). In Germany the great popularity of the statues in Naumburg, upheld as national emblems with replicas paraded through the streets of Munich in 1938, ensured their demise after 1945. Willibald Sauerländer, "Die Naumburger Stifterfiguren Rückblick und Fragen," *Die Zeit der Staufer*, vol. 5 [exh. cat., Württembergisches Landesmuseum] (Stuttgart, 1977), 1975–178, fig. 80.
60. E.g., Checklist I, 45, and Checklist II, 154.
61. The change in taste even dictated that in 1947 and 1954 the museum deaccessioned the Swiss collection that Dr. Lewis had bought in 1880, even though it had been assiduously catalogued; so far only two pieces from that collection have been identified elsewhere. One is in a private collection in Virginia (Checklist II, 197.); the other in California.
62. Ten of the windows listed in the advertisement can be traced to Forest Lawn and four more on the purchase inventory came from San Simeon: ms. "Bill of Sale of Stained Glass in New York and at San Simeon," November 1956, copy in the Architectural Dept. Archives, Forest Lawn, Glendale.
63. Portsmouth Abbey, Checklist I, 206–209. It is installed with protective glazing, but some panels are inside out.
64. After being removed for exhibition in 1978, the glass in a New England church was reinstalled with plexiglas on the inside, because of its vulnerably low position, and brass tubes through the frame to provide air vents; Checklist I, 67–68.
65. Jane Hayward, "Stained Glass Windows: An Exhibition of Glass in the Metropolitan Museum's Collection," *Metropolitan Museum of Art Bulletin* n.s. 30, no. 3 (December 1971–January 1972); Caviness et al. (1978); Jane Hayward in *Radiance and Reflection, Medieval Art from the Raymond Pitcairn Collection* [exh. cat., The Cloisters Museum] (New York, 1982). More recently, late glass has been exhibited with graphic arts. Raguin et al. (1987).
66. The resemblance to San Simeon is striking. Murray, *San Simeon*, illus. 8; Older, *Hearst*, 536. The glass was catalogued just in time for inclusion (under California) in this volume.
67. Sales to Sir William Burrell were made through his agent Wilfred Drake in 1938 when Burrell bought the Hearst heraldic glass and in 1939 when he bought figural windows. See Marks, *Burrell*, 124–125 and City of Glasgow, *Burrell Collection, Figure Subjects*, 6. The International Studio Art Corp. [Hearst's company] that actually owned the stained glass sold at Gimbel's was exhibiting a part of the collection in the summer of 1940; see *Stained Glass* 35 (Summer, 1940), 63–64. Gimbel's was still selling off the stained glass by the summer of 1943; see "Stained Glass from the Collection of William Randolph Hearst. 80% off original cost," *The Compleat Collector* [August 1943] [advertisement]. Other sales of stained glass took place after Hearst's death in 1951, see *Hearst sale* (1951), lot nos. 1016–1032; *Gothic and Renaissance Art from the Collection of William Randolph Hearst* [sale cat., Parke-Bernet, 28–29 January] (New York, 1959), nos. 1049–1050.
68. Checklist I, 66.

69. Checklist I, 111.
70. Checklist I, 150.
71. K. Severens, "A Stained Glass 'Flight Into Egypt,'" *Allen Memorial Art Museum Bulletin* [Oberlin] 28 (1971), 125-132; a replica, also from Hearst, was installed in the south choir aisle of Canterbury Cathedral c. 1960.
72. Checklist II, 188.
73. Checklist I, 190, 204.
74. Checklist II, 47.
75. Considine, *Hammer*, 88.
76. See description and illustrations contained in *The Spirit of Forest Lawn* [brochure], Forest Lawn Association, Glendale, 1983.
77. The list of stained glass purchased is contained in the "Bill of Sale." See note 62 above.
78. See plan no. 3448-2-2 "Stained Glass Exhibit Hall, Esplanade Revision and Addition, Hall of the Crucifixion," 4-19-57, in Architectural Dept., Forest Lawn, Glendale that shows the design of the building with the locations for the windows.
79. C. W. Post Catalogue (1939), vols. 101-104, lot no. 1017 art. 28 and 29. A note there indicates that Schultz, a restorer in Lyon, identified the provenance as Bourg; however, perusal of Lucien Bégule, *Les vitraux du moyen âge et de la Renaissance dans la région lyonnaise* (Paris, 1911), fig. 252 cf. 190-194, suggests Le Bourget (Savoie) is more likely.
80. A complete list may be drawn up through the Index of proper names.
81. The most extensive account of Ralph Booth's interest and contribution to the art world is contained in the records of the Speed Museum.
82. Martin Ryerson's contributions to the Chicago Art Institute is described in Nathaniel Burt, *Palaces for the People* (Boston and Toronto, 1977), 178-181.
83. Kate Buckingham's interests in Gothic decorative arts is described in Germain Seligman, *Merchants of Art: 1880-1960* (New York, 1961), 89.
84. For information on Preston Pope Satterwhite we are indebted to Miss Amy Stewart, Coordinator of Special Programs, the J. B. Speed Museum.
85. Information on the history of the Cleveland Museum is found in Burt, *Palaces*, 223-225.
86. Information on the collections of stained glass are drawn from the accession files.
87. The Toledo Museum's history and collections are described in Burt, *Palaces*, 220-223.
88. On the history of the St. Louis Art Museum see Burt, *Palaces*, 194-195.
89. Both of these windows have been published many times. In addition to their inclusion here, see Jane Hayward. "The Redemption Windows of the Loire Valley," in *Etudes d'art médiéval offertes à Louis Grodecki* (Paris, 1981), 129-138, fig. 8 and Madeline H. Caviness. "Rediscovered Glass of about 1200 from the Abbey of Saint-Yved at Braine," in *Studies on Medieval Stained Glass: Corpus Vitrearum, Occasional Papers I* (New York, 1985), no. 40.
90. See Hans Wentzel, "A Late Gothic Window from Strasbourg in Kansas City," *The Art Quarterly* 16 (1953), 328-330.
91. The history of the Nelson-Atkins Museum is found in Burt, *Palaces*, 357.
92. In the Detroit Institute of Arts; cf. Checklist I, 40-41, 43-44, 58-59; Checklist II, 34.
93. Examined by Linda Papanicoloau in the Joslyn Museum of Art, Omaha, Nebraska (accession no. 1954.297). Paul Frankl considered the panel entirely modern.
94. The design is attributed by Jane Hayward to Hans von Kulmbach, in *Gothic and Renaissance Art in Nuremberg 1300-1550* [exh. cat., The Metropolitan Museum of Art, New York, and the Germanisches Museum, Nuremberg] (New York, 1986), 356, no. 172.
95. It is even open to question whether the two panels in San Diego are nineteenth-century fabrications, but if so, they are only somewhat further removed from the original conception.
96. The case was argued in Virginia Raguin's paper "Sixteenth-Century Panels of the Life of Saint Anne and the Virgin and the Art of Michel Coxcie," for the XIVth

International Colloquium of the Corpus Vitrearum Medii Aevi in Amsterdam, May 1987.

97. The Census of Stained Glass in America was intended to complement the Corpus Vitrearum by including only glass made for American buildings. For this reason we have included the few examples of later European glass in American collections in the previous checklists, and continue the practice here.

98. For New York see Checklist I, 179.

99. Louis Grodecki, "Nouvelles découvertes sur les vitraux de la cathédrale de Troyes," in *Intuition und Kunstwissenschaft; Festschrift für Hanns Swarzenski*, ed. Peter Bloch et al. (Berlin, 1973), 191–203; Charles T. Little, "Membra disjecta: more early stained glass from Troyes Cathedral," *Gesta* 20 (1981), 119–127; Pastan has meanwhile revised the notion that these early panels were made for the Cathedral, arguing the chapel of the Counts of Troyes, Saint-Etienne, as a more likely site. Elizabeth Carson Pastan, *The Early Stained Glass of Troyes Cathedral: The Ambulatory Chapel Glazing, c. 1200–1240* (Ph.D. diss., Brown University), Ann Arbor, University Microfilms, 1986, 4–5, 16–17, 80–81, and idem, "Fit for a Count: the Twelfth-Century Stained Glass Panels from Troyes," *Speculum* (April 1989); idem, "The Glazing of the Ambulatory Chapels at Troyes Cathedral and the 'Membra Disjecta' of the Twelfth Century" Abstract *ICMA at Kalamazoo* (22nd International Congress on Medieval Studies, Medieval Institute, 5–8 May 1987, Kalamazoo), 3.

100. Paul Frankl, "Unnoticed Fragments of Old Stained Glass in Notre-Dame de Paris," *Art Bulletin* 39 (1957), 299–300, inexplicably took the window in Notre-Dame to be medieval; cf. L. Grodecki, "Chronique," *Bulletin Monumental* 116 (1958), 150–152.

101. Three bishop saints in the Pitcairn collection and one in the Philadelphia Museum of Art have been catalogued in Checklist I, 138–139, 149.

102. The priest wrote to The Metropolitan Museum after hearing of that catalogue. It is presumably pure coincidence that Stanford White built St. Paul's Church in the same township in 1883. Other windows from Flavigny are in New York, The Metropolitan Museum of Art. Checklist I, 154–156.

103. Alfred Werck, *Stained Glass: A Handbook on the Art . . .* (New York, 1922), 16, e.g., 36, 40, 48, 52, 56, 64, 68, 72, 80, 84, 92. Perhaps they remained in England.

104. As recognized by Michael W. Cothren, "A Re-evaluation of the Iconography and Design of the Infancy Window from the Abbey of Saint-Denis (Abstract)," *Gesta* 17 (1978), 74–75.

105. No buyer is recorded in the Hearst files: C. W. Post Catalogue (1939), vols. 101–104, lot no. 405 art. 5.

106. No. 36–5. Checklist II, 79.

107. For Parc glass at Yale, see Checklist I, 30–32, and Addenda and Corrigenda to this volume; for that in the Corcoran Gallery, Washington, see Checklist II, 30–32; and see here under Louisville, Kentucky, and the Addendum for New York City. The lost glass comprises ten standing figures of the Premonstratensian Order and six ornamental or heraldic panels from the Stanford White collection (Stanford White Sale, Nov. 1907, nos. 499–506; four figures and some ornament were bought by Edson Bradley, and four figures were bought by Hearst); a scene from the Life of St. Norbert was sold with *Antique French and English Furniture, Flemish Tapestries, Ispahan Rugs, Needlework & Textiles . . . The Property of Irving I. Bloomingdale, New York, Hiram C. Bloomingdale, New York, Mrs Mary Price Kennedy . . . with other Properties* [sale cat., The Anderson Galleries, 23 & 24 Nov.] (New York, 1928), no. 147, ill.; four more figures with ornament and heraldry were in the *Exhibition and Public Sale on the premises, Mortmar, Tuxedo, New York, Property of the Estate of the Late Elenore J. Mortimer . . .* [sale cat., American Art Association, Anderson Galleries Inc., 25 Sept.] (New York, 1937), 18 no. 119. A complete discussion of the original program, and of the extant and lost glass, is provided by Ellen M. Shortell, "A Seventeenth-Century Glazing Cycle with the Life of St. Norbert from the Cloister of the Premonstratensian Abbey of Parc" (M.A. thesis, Tufts University, 1988).

NOTE TO THE READER

A glossary of technical terms was included in Checklist I, 217–218. Three changes or additions are noted here. The terminology for reddish surface colorants is modified, since we prefer to differentiate two shades. *Jean Cousin*, also known as carnation, is a pinkish flesh color applied like silver stain to the back of the glass. *Sanquine*, also known as sanguine lees, tends more toward orange and is applied like any other mat to the front of the glass. *Sight measurements* comprise the extent of an installed panel that is visible, that is normally at least two widths of a lead came smaller than the outer limits. Unless specified as sight, the dimensions given are to the outside of the outer leads. Dimensions are given in centimeters and parenthetically in inches, height preceding width.

Collections are listed alphabetically by state and then by city; private collections are placed at the end of the sections. Within each collection works are arranged chronologically. All inscriptions have been transcribed literally, with no attempt to expand contractions or to supply missing parts. Three periods within a bracket indicate the omissions. A virgule is used to mark the end of each line; a semicolon separates inscriptions at different locations on the panel. A key to abbreviated references is located at the end of this volume.

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ALABAMA

TUSCALOOSA

FIRST PRESBYTERIAN CHURCH

J.H.

ANNUNCIATION

A. Angel Gabriel

B. The Virgin and the Holy Spirit
Austria ?

c. 1380-1400

Inscription: A. Ave·gracia·plena·dom

Pot metal glass

85.1 x 48.2 (33½ x 19) each

Heads and portions of drapery
replaced on both figures

Provenance: William Randolph
Hearst, Los Angeles; Herbert D. and
Mildred Westervelt Warner,
Tuscaloosa

Bibliography: C. W. Post Catalogue
(1939), vol. 111, lot nos. (A) 541-12,
(B) 541-13; *Hearst sale* (1941), 330,
lot nos. 541-12, 541-13; *Hearst sale*
(1951), no. 188; *The First Presbyterian
Church, Order of Worship*
[Dedication of Memorial Windows]
(Tuscaloosa, Alabama, 12 October
1952), 3-4; "Organ Dedication
Service," *The Presbyterian, Weekly
Bulletin of the First Presbyterian
Church XIX*, 26 (Tuscaloosa,
Alabama, 1977), cover ill.
West Window



A

B

**SAINT GEORGE SLAYING THE
DRAGON WITH CANOPY**

France, Avignon ?

c. 1475-1500

Pot metal; white glass with silver
stain and sanguine

138.4 x 36.8 (54½ x 14½) without
border

Head and tail of dragon, part of
background, and wings restored

Provenance: Raoul Heilbronner, Paris,
to Nov. 1921 (?); Lion; A. Seligmann,
Rey & Co., New York, to 3 May
1929; William Randolph Hearst, Los
Angeles, to 1951; Herbert D. and
Mildred Westervelt Warner,
Tuscaloosa

Bibliography: C. W. Post Catalogue
(1939), vols. 101-104, lot no. 141-14;
*Catalogue des objets d'art et de
haute curiosité . . . collections de M.
Raoul Heilbronner* [sale cat., Hôtel
Drouot, 9-12 Nov.] (Paris, 1921), 975
no. 412; *Hearst sale* (1941), 329, lot
no. 141-14; *Hearst sale* (1951), no.
193; The First Presbyterian Church,
Order of Worship [Dedication of
Memorial Windows] (Tuscaloosa,
Alabama, 12 October 1952), 3-4;
"Organ Dedication Service," *The
Presbyterian*, Weekly Bulletin of the
First Presbyterian Church XIX, 26
(Tuscaloosa, Alabama, 1977), cover ill.
West Window



ARIZONA

TEMPE

ARIZONA STATE UNIVERSITY ART COLLECTIONS

G.G.-H.

SAINT ANTHONY ABBOTT

France, Bourg (Lyonnais), Notre-Dame ?
or Le Bourget (Savoie) ?

c. 1497

Inscriptions: on scrolls: time deū

Pot metal; white glass with silver
stain and sanguine

71.1 x 49.5 (28 x 19½)

Border and canopy top modern; lower
quarter of figure is an older
restoration

Provenance: G. M. E. D'Aquin, c.
1913 ?; A. Seligmann, Rey & Co.,
New York, to 1927; P. W. French &
Co., New York, to 1928; E. S. Bayer ?;
Parke-Bernet Galleries, New York,
1969, unidentified owner; Lewis and
Lenore Ruskin, Scottsdale, Ariz.

Bibliography: P. W. French & Co.
Stock Sheets, item no. GCPA 305024;
*Renaissance & XVIII Century Works
of Art* [sale cat., Parke-Bernet
Galleries, 21 February] (New York,
1969), 19, no. 73.

1979.208 Gift of Lewis and Lenore
Ruskin



MOSES

France

Mid-16th century

White glass with silver stain,
enamels, and sanguine

Inscriptions: on left tablet: UN/
CREDO/ NEI/ NON/ HAB/ DEOS/ ALI/ COR/
NE

on right tablet: UN/ .RUN/ URES/ A PER/
SABAT/ FICES/ NERA/ PA.R/ NON (jumbled)
72.4 x 72.4 (28½ x 28½)

Modern border pieces complete the
panel as a square; numerous mending
leads

Provenance: Parke-Bernet Galleries,
New York, 1969, unidentified owner;
Lewis and Lenore Ruskin, Scottsdale,
Ariz.

Bibliography: *Renaissance & XVIII
Century Works of Art* [sale cat.,
Parke-Bernet Galleries, 21 February]
(New York, 1969), 20, no. 84.
1979.209



CALIFORNIA

ALTADENA

AXT COLLECTION

M.H.C. and J.H.

CUSP WITH ARCHITECTURAL ELEMENTS

Germany, Rhineland ?

1320-1325

Pot metal

44 x 52 (17 $\frac{5}{16}$ x 20 $\frac{1}{2}$)

Surround of modern glass; old glasses heavily pitted

Provenance: Collectors Corner, New York; Paul Martini, New York, to 1980

Unpublished

SGI

ANNUNCIATION

France, Loisy-en-Brie (Marne), Church 1460-1480

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

115 x 57 (45 $\frac{1}{2}$ x 22 $\frac{1}{2}$); lower panel

h. 45 (17 $\frac{3}{4}$); upper panel h. 56 (22)

Angel's head replaced; minor repairs

Provenance: Jacques Seligmann et Cie, Paris, to 1909; Ambrose Monell, New York; William Randolph Hearst,

Los Angeles; Joseph Brummer, New York

Bibliography: Monell sale (1930), no. 51, ill.; Hearst sale (1941), 330, lot no. 405-2; *Part II of the Notable Art Collection Belonging to the Estate of the Late Joseph Brummer* [sale cat., Parke-Bernet Galleries Inc., 13 May] (New York, 1949), lot 602, ill.

SG2



Illustrated in color on back cover.

CHRIST CROWNED WITH THORNS

Germany, Cologne, Altenburg ?

1500–1510

Pot metal; silver stain; back painting with sanguine

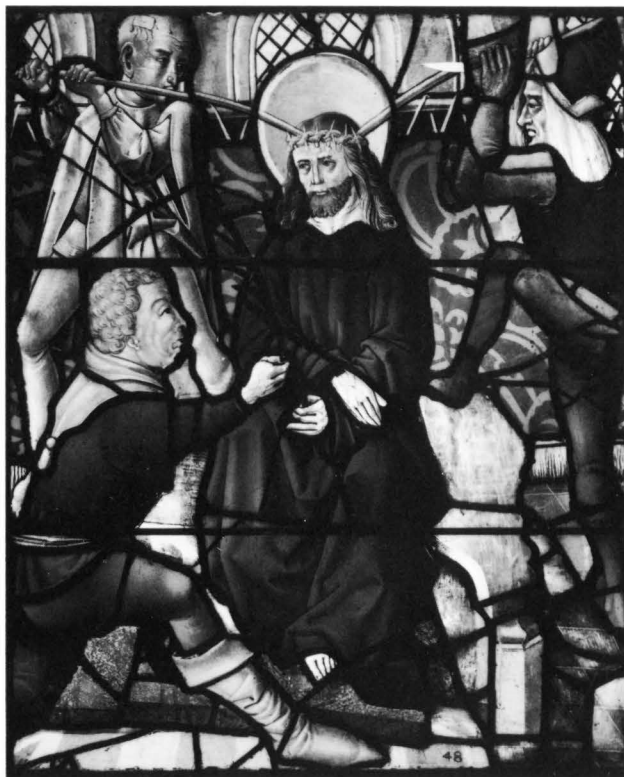
70 x 58.5 (27½ x 23)

Some replacements; one loss; several unmended cracks

Provenance: Thomas Flannery, Chicago

Bibliography: *The Thomas Flannery Jr. Collection* [sale cat., Sotheby's, 1 December] (London, 1983), 160, lot 228

SG4



TWO MUSICAL ANGELS FROM TRACERY LIGHTS

France or Low Countries

c. 1540

Pot metal; white glass with silver stain

Diameter: 36.8 (14½)

Modern glass fills out the pear-shaped lights to circles

Provenance: Thomas F. Flannery Jr., Chicago, to 1983; Edward R. Lubin, New York, to 1987

Bibliography: *The Thomas Flannery Jr. Collection* [sale cat., Sotheby's, 1 December] (London, 1983), lot 233. SG5 and 6



FRAGMENTS

In addition, the collection contains two cinquefoils, in the center of each is a fragment of a falcon, perhaps part of an heraldic badge, and in the lobes pieces of canopy; white glass with silver stain; probably English c. 1450. Until recently they were attached to a panel with a bishop saint now in another private collection in California (q. v., A 660).



GLENDALE

FOREST LAWN

J.H. and M.H.C.

Note: Much of this glass suffered in a recent fire, as is noted in the Introduction. In view of the importance of the collection, and the existence of photographic records and lists prior to this catastrophe, it was decided to depart from normal *Corpus Vitrearum* practice in the Checklist and to document the condition of the panels before they were damaged, as well as their current state. Panels with minimal damage are documented only in their current state. Titles given are for existing subjects, but lost figures that formerly accompanied them, or other data pertaining to destroyed glass, are placed in brackets; such lost areas are easily visible in the archival photographs. Items that were almost completely destroyed are included at the end, with surviving fragments from them.

EIGHT SECTIONS OF A RINCEAU BORDER WITH BERRY CLUSTERS

France, Reims, Abbey Church of Saint-Remi

c. 1185-1205

Pot metal glass

A: 76.8 x 17 (30 $\frac{1}{4}$ x 6 $\frac{11}{16}$) FL 32

B: 73.6 x 16.7 (29 x 6 $\frac{5}{8}$) FL 35

C: 73.2 x 17.2 (28 $\frac{13}{16}$ x 6 $\frac{3}{4}$) FL 36

D: 73.2 x 16.8 (28 $\frac{13}{16}$ x 6 $\frac{5}{8}$) FL 38

E: 73.2 x 17.5 (28 $\frac{13}{16}$ x 6 $\frac{7}{8}$) FL 40

F: 52 x 16.7 (20 $\frac{1}{2}$ x 6 $\frac{5}{8}$) FL 41

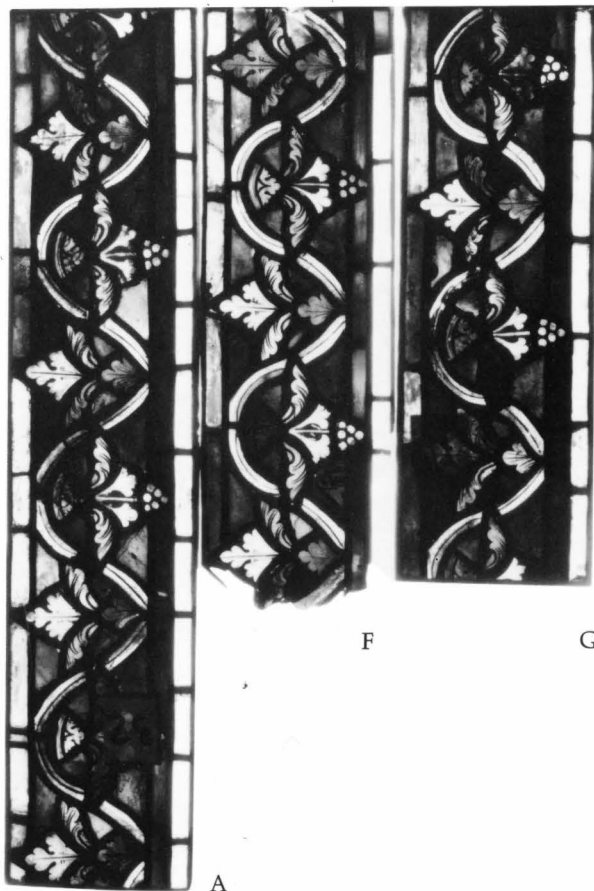
G: 49.6 x 16.7 (19 $\frac{1}{2}$ x 6 $\frac{5}{16}$) FL 44

H: 49.6 x 16.9 (19 $\frac{1}{2}$ x 6 $\frac{5}{8}$) FL 46

Many restorations

Provenance: François Haussaire, Paris; Lucien Demotte, Paris, to 14 June 1929; William Randolph Hearst, Los Angeles, to 1954

Bibliography: C. W. Post Catalogue (1939), vols. 101-104, lot no. 459-11; Forest Lawn Archives (1956), lot no. 459-11; Demotte (1929), no. 17, ill.; Hearst sale (1941), 329, lot no. 459-11. Borders of the same design appear in N. H. J. Westlake, *A History of Design in Painted Glass*, I (London, 1881), Pl. XXXIV f; identical pieces are in Amiens, Musée de Picardie: Louis 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, Recensement I] (Paris, 1978), 222; Caviness, *Reims and Braine*, Catalogue D, R.b. 24a. B-E, H not illustrated. FL lots 32, 35, 36, 38, 40, 41, 44, 46 (formerly attached to FL 11, 33, 34, 64, 65)



FL 11, 33, 34, 64, 65

FOUR SECTIONS OF A PALMETTE BORDER

France, Abbey Church of Saint-Yved ?

c. 1200

Pot metal glass

A: 64 x 19 (25 3/16 x 7 1/2) FL 39

B: 48 x 19 (18 7/8 x 7 1/2) FL 42

C: 56 x 19 (22 1/16 x 7 1/2) FL 47

D: 42 x 19 (16 1/2 x 7 1/2) FL 57

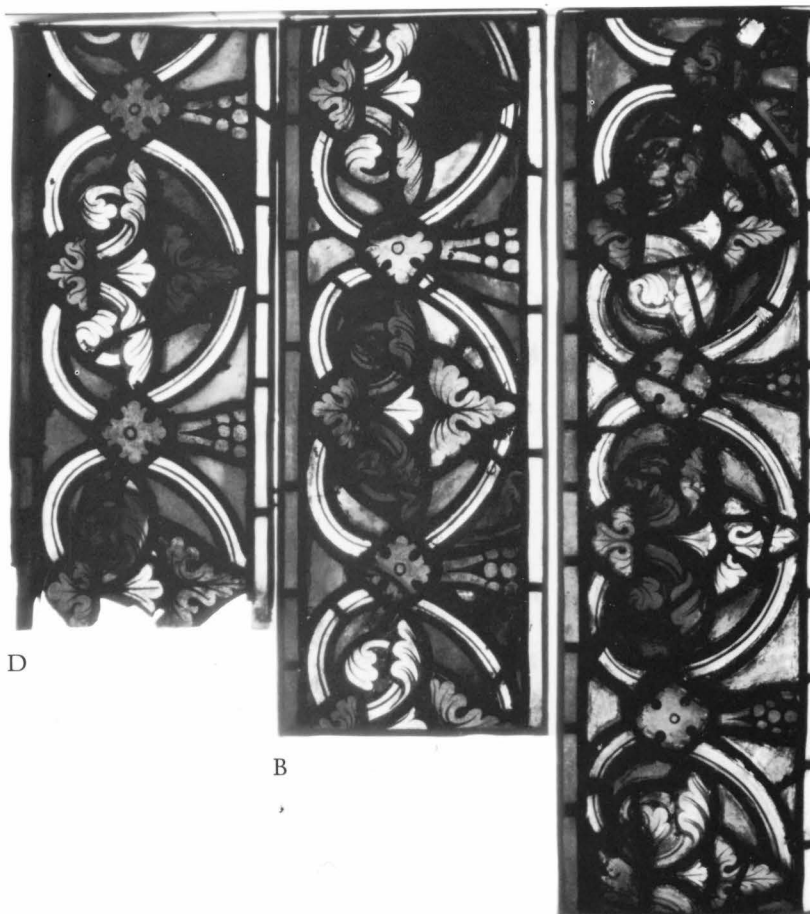
Some replacements, especially in B and C

Provenance: Lucien Demotte, Paris, to 14 June 1929; William Randolph Hearst, Los Angeles, to 1954

Bibliography: C. W. Post Catalogue (1939), vols. 101-104, lot no. 459-16; Forest Lawn Archives (1956), lot no. 459-16; Demotte (1929), no. 14, ill.; Hearst sale (1941), 329, lot no. 459-16, ill.; Caviness, *Reims and Braine*, Catalogue D, B?b.1.

C not illustrated.

FL lots 39, 42, 47, 57 (formerly attached to 11, 12, 60, 85)



D

B

A



Before

**A. FRAGMENTS OF KING DAVID
ENTHRONED
B. SHIELD OF ARMS UNDER ARCH
AND SUMMIT OF
ARCHITECTURAL CANOPY**

B. *Arms*: Chequy gules and or in chief two squirrels passant proper (made up)

A. France, Braine, Abbey of Saint-Yved ? (panels 2-4)

c. 1200

Inscription: DA[VID]

B. France, Alsace ? (panels 1 and 5)

c. 1240-1250

Pot metal glass

A: 2) 51.7 x 66 (20³/₈ x 26);

4) 44 x 49 (17³/₈ x 19¹/₄)

B: 1) 59 x 65 (23¹/₄ x 25⁵/₈);

5) 78 x 65.4 (30³/₄ x 25³/₄)

(original overall dimensions including border [now separately catalogued]:

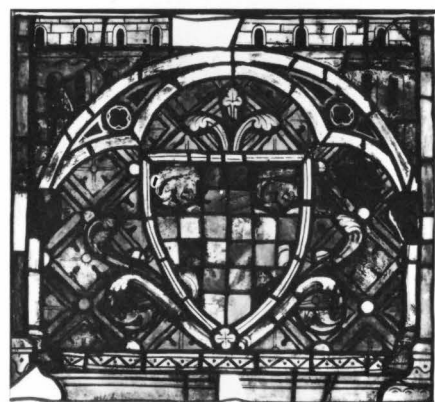
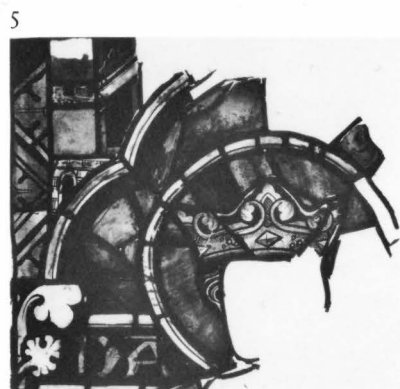
325.7 x 104.2 [128 x 41])

Window now in fragmentary condition with only the two lower panels (1 and 2) essentially intact; panel 3 lost; upper panels (4 and 5) only partially preserved. The inscription is overpainted.

Provenance: Lucien Demotte, Paris, to 14 June 1929; William Randolph Hearst, Los Angeles, to 1954.

Bibliography: François de Guilhermy, "Notes sur diverses localités de la France," Paris, Bibliothèque Nationale, Département des Manuscrits, MS n. acq. fr. 6109, f. 255v (A ?); C. W. Post Catalogue (1939), vols. 101-104, lot no. 459-16; Forest Lawn Archives (1956), lot no. 459-16; A.-E. Poquet & L. N. Daras, *Notice historique et archéologique de la cathédrale de Soissons* (Soissons, 1848), 66 (A ?); Demotte (1929), no. 14, ill.; Hearst sale (1941), 329, lot no. 459-16, ill.; Jean Ancien, *Vitraux de la cathédrale de Soissons comme on les voyait entre 1817 et 1882* (Soissons, 1980), 40 (A ?); Caviness, *Reims and Braine*, Catalogue A, nos. 15-16 and Appendix 7.

FL lots 11, 12, 60, 85



1



Before

**A. STANDING KING
B. ARCHITECTURAL CANOPY**

A. France, Champagne or Aisne ?
(panels 1-3)

c. 1210-1235

B. Austria, Stephansdom, middle
choir, s. III, 8-10 (panels 4 and 5)

c. 1350

Pot metal glass

404.6 x 68.6 (159 5/8 x 27) overall

Numerous replacements throughout

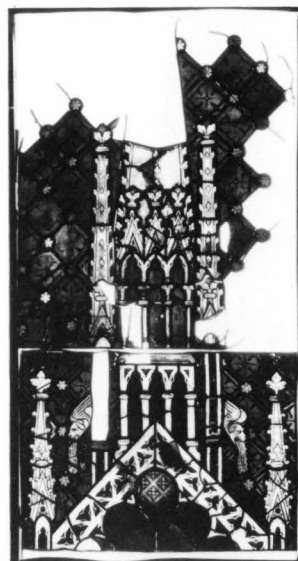
Provenance: François Haussaire,
Paris; Lucien Demotte, Paris, to 14
June 1929; William Randolph Hearst,
Los Angeles, to 1954

Bibliography: C. W. Post Catalogue
(1939), vols. 101-104, lot no. 459-11;
Forest Lawn Archives (1956), lot no.
459-11; Demotte (1929), no. 17, ill.;
Hearst sale (1941), 329, lot no.

459-11.

Related material: Eva Frodl-Kraft, *Die
Mittelalterlichen Glasgemälde in
Wien* (Corpus Vitrearum Medii Aevi,
Austria 1) (Vienna, 1962), pls. 57,
48ES.

FL lots 11, 33, 34, 64, 65



B



A



Before (FL lot 12)



FRAGMENTS OF A BISHOP BLESSING

France, Brittany, Dol (Ile-et-Vilaine),
Cathedral ?

c. 1265

Pot metal glass

99 x 53 (39 x 20 $\frac{7}{8}$); original size:

316.2 x 85 (124 $\frac{1}{2}$ x 33 $\frac{1}{2}$)

Glass deeply pitted on exterior; head,
mitre, and parts of background
original; no. 111 painted on border;
additional pieces in FL lot 5

Provenance: Raoul Heilbronner, Paris,
to 19 May 1924; A. Seligmann, Rey &
Co., New York, to 11 November
1927; William Randolph Hearst, Los
Angeles, to 1954

Bibliography: C. W. Post Catalogue
(1939), vols. 101–104, lot no. 99–23;
Forest Lawn Archives (1956), lot no.
99–31; *Heilbronner sale* (1924), 15,
no. 95, ill.; *Hearst sale* (1941), 330, lot
no. 99–23, ill.

FL lot 12

FRAGMENTS OF A SAINT THOMAS AND GRISAILLE GLASS (from a window with a kneeling female donor)

France, Troyes, Church of Saint-
Urbain ?

c. 1265–1275

Inscription: S TH[MAS]

Pot metal glass

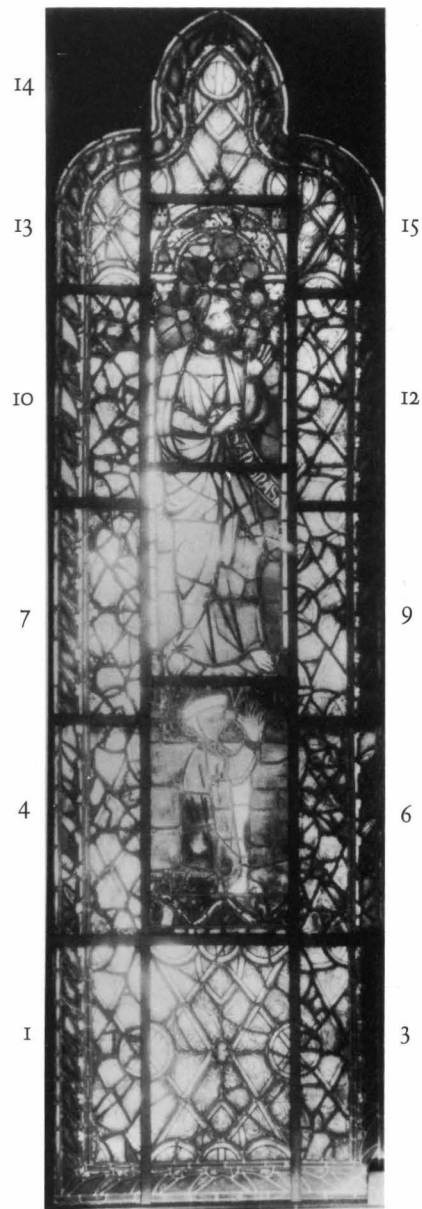
330.8 x 102.8 (130 $\frac{3}{4}$ x 40 $\frac{1}{2}$) overall

Very little of the grisaille panel (14) is
original, but a number of grisaille
fragments in FL 1 and 2 are
thirteenth-century

Provenance: Raoul Heilbronner, Paris,
to 19 May 1924; A. Seligmann, Rey &
Co., New York, to 3 May 1929;
William Randolph Hearst, Los
Angeles, to 1954

Bibliography: C. W. Post Catalogue
(1939), vols. 101–104, lot no. 141–13;
Forest Lawn Archives (1956), lot no.
141–13; *Heilbronner sale* (1924), 15,
no. 93, ill.; *Hearst sale* (1941), 329, lot
no. 141–13, ill.; similar border ill. in
Abbé O. F. Jossier, *Monographie des
vitraux de Saint-Urbain de Troyes*
(Troyes, 1912), 9, ill.

FL lots 7, 11, 1 and 2



Before

TWO SCENES FROM THE CHILDHOOD OF THE VIRGIN

A. Saint Anne leading the child Mary
(a 2 and 3)

B. Saint Anne instructing the
youthful Mary (b 2 and 3)

France, Evron (Mayenne), Abbey
Church of Notre-Dame-de-l'Epine ?

C. 1315-1320

Inscription: A. S ANNE: S M...

Pot metal; white glass with silver
stain

A: 108.3 x 50.8 (42 $\frac{3}{8}$ x 20);

A. 1-3: 142.3 x 50.8 (56 x 20) overall

B: 114 x 51 (44 $\frac{7}{8}$ x 20 $\frac{1}{8}$);

B. 1-4: 188.0 x 51 (74 x 20 $\frac{1}{8}$) overall

a 1, b 1, and b 4 are modern; some
replacements in a 2 and 3 and b 2 and
3, notably 14th-century head of Virgin
in b 3

Provenance: Lucien Demotte, Paris;
William Randolph Hearst, Los
Angeles, to 1954

Bibliography: Forest Lawn Archives
(1956), lot no. 4309-4313 (San
Simeon).

FL lots 31, 58, 59, 91 and 91A



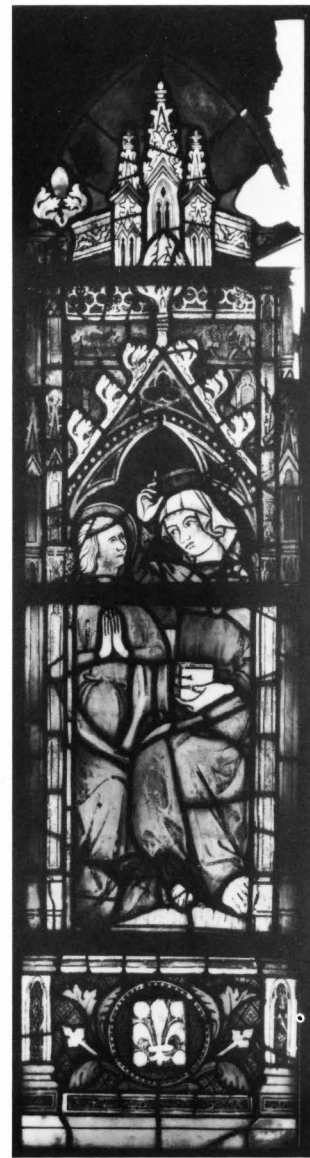
Fragment panel 14



Fragment panel 11



A



B

Illustrated in color page 23.

**TWO PARTS OF AN
ARCHITECTURAL CANOPY**

Austria, Steiermark ?

c. 1400

Pot metal glass

A: 72.1 x 39.3 (28 $\frac{3}{8}$ x 15 $\frac{1}{2}$)

B: 72.3 x 39.5 (28 $\frac{1}{2}$ x 15 $\frac{9}{16}$)

A. Not available for examination

B. Top left corner and top edge are stopgaps

Provenance: Emery-Collins

Collections Sale at American Art Association, New York (owner unknown), to 9 May 1924; William Randolph Hearst, Los Angeles, to 1954

Bibliography: C. W. Post Catalogue (1939), vols. 101–104, lot nos. 335–2 and 3; Forest Lawn Archives (1956), lot nos. 335–2, 3; *English, French and Italian, Furniture, Bronzes, Porcelains and Fabrics, Oriental Rugs and Carpets, Armor and Stained Glass from the Collections of the late Charles G. Emery, the late Clarence Lyman Collins and from other Sources* [sale cat., American Art Association, 9 May] (New York, 1924), no. 571; *Hearst sale* (1941), 329, lot nos. 335–2 and 3.

FL lots 24, 27



Before



A



B

ANGEL HOLDING A COAT OF ARMS

Arms: Or two lions rampant gules (unidentified); crest: a crozier proper; supporter: an angel garbed in white proper

Germany, Middle Rhine

c. 1440-1450

Pot metal; white glass with silver stain

1) 47.8 x 81.4 (18¾ x 32)

2) 48 x 81.5 (18⅞ x 32⅞)

Upper part of shield patched with stopgaps

Provenance: Musée van Stolk, Haarlem; A. Seligmann, Rey & Co., New York; William Randolph Hearst, Los Angeles, to 1954

Bibliography: C. W. Post Catalogue (1939), vols. 101-104, lot no. 99-27; Forest Lawn Archives (1956), lot no. 99-27; *Catalogue des sculptures, tableaux, tapis etc. formant la collection d'objets d'art du Musée van Stolk, Harlem* (The Hague, 1912), no 693; *Hearst sale* (1941), 329, lot no. 99-27.

FL lots 25, 26



2



1



Before

ORNAMENTAL BASE

(from a window with a kneeling monk under a canopy)

France

c. 1450

Pot metal; white glass with silver stain

30.5 x 65.4 (12 x 25 $\frac{3}{4}$) approx.;

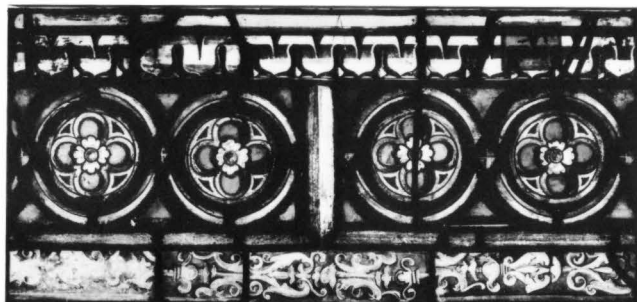
325.2 x 65.4 (128 x 25 $\frac{3}{4}$) overall

Only ornamental base and lower part of canopy remain intact, but the latter is modern; some fragments remain in FL 5

Provenance: Michel Collection, France; Lucien Demotte, Paris, to 14 June 1929; William Randolph Hearst, Los Angeles, to 1954

Bibliography: C. W. Post Catalogue (1939), vols. 101-104, lot no. 459-18; Forest Lawn Archives (1956), lot no. 459-18; Demotte (1929), no. 42; *Hearst* sale (1941), 329, lot no. 459-18, ill.

FL lots 37, 63



THREE SCENES FROM THE PASSION OF CHRIST UNDER CANOPIES

a 1-2. Christ before Pilate

b 1-2. The Crowning with Thorns

c 1-2. The Resurrection

Germany, Upper Rhineland

c. 1440-1460

Pot metal; white glass with silver stain

a: 169.5 (66 $\frac{3}{4}$) total height;

a 1: 101.3 x 45.2 (39 $\frac{7}{8}$ x 17 $\frac{3}{4}$);

a 2: 68.2 x 45 (26 $\frac{7}{8}$ x 17 $\frac{3}{4}$)

b: 170 (66 $\frac{7}{8}$) total height;

b 1: 102 x 58.3 (40 $\frac{3}{8}$ x 19);

b 2: 68 x 45.7 (26 $\frac{3}{4}$ x 18)

c: 169 (66 $\frac{1}{2}$) total height;

c 1: 101 x 45.6 (39 $\frac{3}{4}$ x 18);

c 2: 68 x 45.5 (26 $\frac{3}{4}$ x 17 $\frac{7}{8}$)

Losses in lower corners of a and b;

fire cracks and losses to left side of c

Provenance: A. Seligmann, Rey & Co., New York, to 6 May 1927;

William Randolph Hearst, Los Angeles, to 1954

Bibliography: (a, b, c) Forest Lawn

Archives (1956), lot nos. 798-1,

798-2, and 177-1; (c) C. W. Post

Catalogue (1939), vols. 101-104, lot

no. 177-1; *Hearst* sale (1941), 329, lot no. 177-1, ill.

FL lots 50, 63, 88A-B, 92-92A



Before (c)



a



b



c

SAINTS ANDREW AND POPE SIXTUS II AND TRACERY LIGHTS

Hirschvogel Workshop ?, after drawings by Albrecht Dürer ?

a 1. Saint Andrew with the cross saltire

b 1. Saint Sixtus with his tiara and staff, and alms bag

a 2, b 2, A and B 3-6, A/B 4. Trefoil heads and tracery lights with ball flower and grape vine ornament with owls

A/B 3. Head of Christ

Germany, Nuremberg, Tucher House in Grasersgasse, Garden Chapel

c. 1502-1506

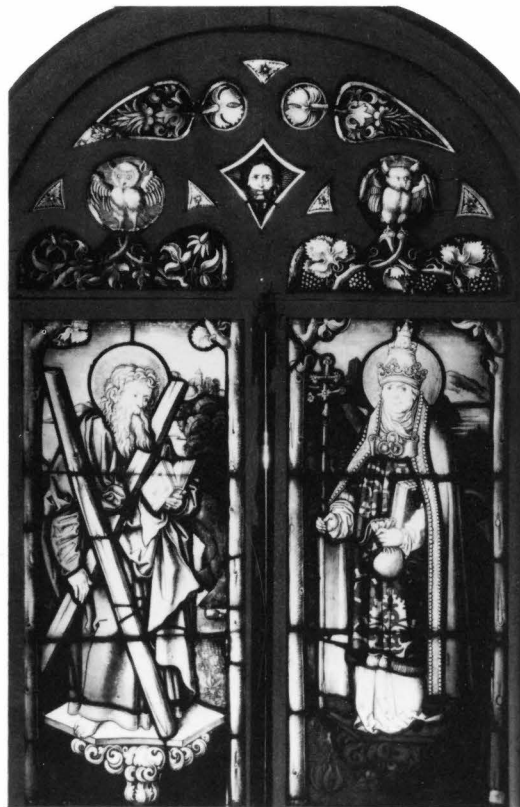
Pot metal; flashed and white glass with silver stain; abrasion

a 1: 78 x 36.5 (30 $\frac{3}{4}$ x 14 $\frac{3}{8}$);

b 1: 79 x 36 (31 $\frac{1}{8}$ x 14 $\frac{1}{4}$); 117.6 x 78 (46 $\frac{1}{4}$ x 30 $\frac{3}{4}$) overall

Two losses in Saint Andrew; cusped arch above Saint Sixtus severely damaged

Provenance: Baron Bibra, 1830s; A. Seligmann, Rey & Co., New York, to 1 June 1929; William Randolph Hearst, Los Angeles, to 1954



Before

A

A / B

B



I

a



b

Illustrated in color on frontispiece.

Bibliography: Nuremberg Stadtarchiv, Tucher-Archiv, Jüngere Linie, Bibl. E 29, 117 (early 19th-century drawing of chapel with glass in situ; reprod. Grote, 1961); Nuremberg Stadtarchiv, Petz-Archiv, auction list c. 1835; C. W. Post Catalogue (1939), vols. 101-104, lot no. 141-16; Forest Lawn Archives (1956), lot no. 141-16; Hartmut Scholz, "Werkstatt-Praxis in der Nürnberger Glasmalerei der Dürerzeit" (Ph.D. diss., Stuttgart, 1988, 100-102); R. et L., "Vorzügliche Glasgemälde und Limosins im Besitz der von Tucher'schen Familie in Nürnberg," *Kunst-Blatt* 14 (1833), 73; *Hearst sale* (1941), 329, lot no. 141-16, ill.; Ludwig Grote, *Die Tucher: Bildnis einer Patrizierfamilie* (Munich, 1961), 76, Pl. 49. FL lots 28, 29 and 84

TWO LANCETS WITH SAINT AND DONOR

A. Saint Mary Magdalen with water bucket and towel

B. A kneeling knightly donor

B, panel 1. *Arms:* Azure a boar's head couped proper, ensigned with a tilting helm to dexter (unidentified)

France, northeast

c. 1525-1535

Pot metal; white glass; silver stain and sanguine

A: 177.5 x 44.5 (69⁷/₈ x 17¹/₂)

B: 179.0 x 45 (70¹/₂ x 17³/₄)

A. The upper part of the canopy and the silver-stained scene in base of window are stopgaps; B. Losses at upper right; some replacements

Provenance: Lucien Demotte, Paris, to 25 November 1927; William Randolph Hearst, Los Angeles, to 1954

Bibliography: C. W. Post Catalogue (1939), vols. 101-104, lot nos. 459-5, 6; Forest Lawn Archives (1956), lot nos. 459-5, 6; *Hearst sale* (1941), 330, lot nos. 459-5, 6.

FL lots 89 a-b, 90, 90a



Before



A



B

THREE PAIRS OF LANCETS WITH NEW TESTAMENT SUBJECTS

a and b 1-8. Annunciation

c and d 1-8. Visitation

e and f 1-8. Saints John the Baptist
and Mary Magdalen

France, Rouen ?

c. 1535-1540

Inscription: b 3 (engraved on back of
glass): X Jean Au.eluce Louis/ a R[...]
panaux/ [.n [.]815/ en[...]nu...
tous/ L[. .] vit[.]aux/ de la parroise
S[]-N[]

Pot metal; white glass; silver stain
and sanguine

a and b 1-8: 339.3 x 115.5

(133½ x 45½) overall

panel heights, a and b 1: 43.0

(16½/16); a and b 2: 42.5 (16¾);

a and b 3: 43.0 (16½/16);

a and b 4: 42.5 (16¾);

a and b 5: 43.5 (17½/8);

a and b 6: 44.0 (17½/16);

a and b 7: 43.3 (17);

a and b 8: 37.5 (14¾)

c and d 1-8: 346.0 x 115.5

(136¾ x 45½) overall

panel heights, c and d 1: 42.7

(16¾/16); c and d 2: 42.8 (16¾/8);

c and d 3: 42.7 (16¾/16);

c and d 4: 42.3 (16¾/8);

c and d 5: 42.5 (16¾/4);

c and d 6: 42.5 (16¾/4); c and d 7: 43

(16½/16); c and d 8: 47.5 (18¾/4)

e and f 1-8: 343.8 x 116.0

(135¾ x 45¾/8) overall

panel heights, e and f 1: 43.2 (17);

e and f 2: 42.5 (16¾/4); e and f 3: 42.8

(16¾/8); e and f 4: 42.5 (16¾/4); e and f

5: 42.5 (16¾/4); e and f 6: 42.5 (16¾/4);

e and f 7: 43 (16½/16); e and f 8: 45

(17¾/4)

Some restoration in all three subjects,
most notably the head of the Virgin
in d 5

Provenance: Said to be from the
collection of Maximillian and Phillip
of Spain; Lucien Demotte, Paris, to 30
March 1926; William Randolph
Hearst, Los Angeles, to 1954

Bibliography: C. W. Post Catalogue
(1939), vols. 101-104, lot nos. 1366-1,
2, 3; Forest Lawn Archives (1956), lot
nos. 1366-1, 2, 3.

FL lots 1-24, 48, 49



a



c



e

8

7

6

5

4

3

2

1

Panels a-d illustrated in color page 17.

MARTYRDOM OF SAINT SEBASTIAN

Northern Lowlands

c. 1550

Inscription: SANCTE/ SEBASTIANE/ ORA
PRO NOBIS

Pot metal; white glass with silver
stain and sanguine

253 x 65.7 (99 $\frac{5}{8}$ x 25 $\frac{7}{8}$)

Two small losses; a few stopgaps
Provenance: Lucien Demotte, New
York, to 8 March 1924; William
Randolph Hearst, Los Angeles, to
1954

Bibliography: C. W. Post Catalogue
(1939), vols. 101–104, lot no. 1381–
104; Forest Lawn Archives (1956), lot
no. 1381–104; *Hearst sale* (1941), 330,
lot no. 1381–104.

FL lot 101



A PAIR OF LANCETS WITH STANDING FEMALE SAINTS UNDER A CANOPY

a. Saint Johanna of Valois

b. Saint Catherine of Alexandria
France, Ile-de-France ?

c. 1550

Inscriptions: a 1: S^{TA}: IOHANNA V[A]
b 1: S^{TA}: KATARINA:

Pot metal; white glass, silver stain
and sanguine

a 1–5: 320 x 60.9 (126 x 24) overall

b 1–5: 317.5 x 60.9 (125 x 24) overall

Many repaired breaks; a has "6"

scratched on back of glass

Provenance: Raoul Heilbronner, Paris,
to 19 May 1924; A. Seligmann, Rey &
Co., New York, to 8 March 1926;
William Randolph Hearst, Los
Angeles, to 1954



a



b

Bibliography: C. W. Post Catalogue
(1939), vols. 101–104, lot nos. 540–5,
6; Forest Lawn Archives (1956), lot
nos. 540, 5, 6; *Heilbronner sale*
(1924), 16, no. 99 ill.; *Hearst sale*
(1941), 329, lot nos. 540–5, 6.
FL lots 97 and 102

THREE PANELS WITH THE MARTYRDOM OF SAINT LAWRENCE

1. The kinsmen of Hippolytus after
conversion by Saint Lawrence, with a
kneeling male donor

2. The Emperor Decius orders the
Prefect Valerian to torture Saint
Lawrence, with a kneeling female
donor

3. The martyrdom of Saint Lawrence
on the grill

France, Brittany, Abbey of Louvigné-
de-Bois ?

c. 1550–1575

Pot metal; flashed and white glass;
silver stain and sanguine

185 x 98.2 (72 $\frac{7}{8}$ x 38 $\frac{3}{8}$) overall

1: 62.5 x 60 (24 $\frac{3}{8}$ x 23 $\frac{3}{8}$) without
architectural frame

2: 58.3 x 59.3 (23 x 23 $\frac{3}{8}$) without
architectural frame

3: 58.8 x 60 (23 $\frac{1}{8}$ x 23 $\frac{3}{8}$) without
architectural frame

Some losses on left side and fire
cracks; the architectural borders may
be stopgap; the panels probably
formed a triptych (2-3-1) in the
original arrangement

Provenance: A. Seligmann, Rey &
Co., New York, to 26 April 1926;
William Randolph Hearst, Los
Angeles, to 1954

Bibliography: C. W. Post Catalogue
(1939), vols. 101–104, lot no. 106–16;
Forest Lawn Archives (1956), lot no.
106–16; *Hearst sale* (1941), 329, lot
no. 106–16, ill.

FL lot 103



Before (FL lot 103)



FRAGMENTS OF THREE LANCETS WITH STANDING ECCLESIASTICAL SAINTS UNDER CANOPIES

- a. A bishop holding a book
- b. A bishop holding a flaming heart
- c. A female monastic saint holding a rolled parchment and indicating the model of a church

Spain, Pamplona, Cathedral ?

c. 1575-1585

Pot metal; white glass; silver stain; sanguine; and Jean Cousin

Original dimensions: a 1-4:

288.3 x 84.8 (112¼ x 33⅜) overall;

a 1: 74 x 61 (29⅞ x 24);

a 2: 82 x 42.5 (32¼ x 16¾);

a 3: 68 x 76 (26¾ x 29⅞);

a 4: 75 x 52 (29½ x 20½)

b 1-4: 281.9 x 86.5 (111 x 34⅙)

overall; b 1: 76.2 x 78.8 (30 x 31);

b 2: 82.5 x 50.8 (32½ x 20);

b 3: 36.8 x 80 (14½ x 31½);

b 4: lost

c 1-4: 279.4 x 86.4 (110 x 34) overall;

c 1: 68 x 75 (26¾ x 29½);

c 2: 73 x 74.5 (28¾ x 29⅞);

c 3: 51.7 x 73.5 (22⅞ x 28⅞);

c 4: 47.5 x 47.8 (18¾ x 18⅜)

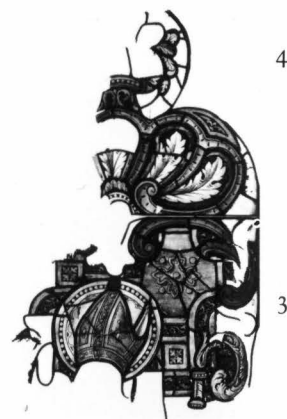
Irregular-shaped, insecurely leaded fragments comprising about a third of each panel survive, with the exception of b 4, which is lost

Provenance: Lucien Demotte, New York, to 26 January 1931; William Randolph Hearst, Los Angeles, to 1954

Bibliography: C. W. Post Catalogue (1939), vols. 101-104, lot nos. 894-3, 5, 6; Forest Lawn Archives (1956), lot nos. 894-3, 5, 6; *Hearst sale* (1941), 330, lot nos. 894-3, 5, 6; a and c ill. FL lots 6-10, 12A



Before (a)





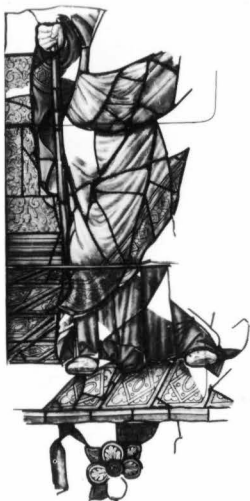
Before (b)



Before (c)



3



2

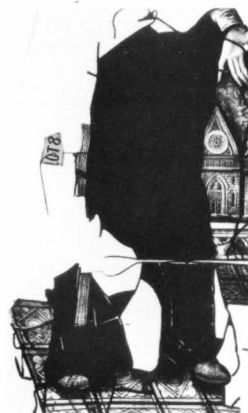
I



4



3



2

I

FOUR LANCETS WITH OLD TESTAMENT SUBJECTS

- a. Joseph sold by his Brethren
- b. The sacrifice of Isaac by Abraham
- c. An Angel appearing to King David
- d. Moses receiving the Tablets of the Law

France

1575-1600

Inscription: d, on tablets: VNG/ DIEV/
ADOR/ ET/ PARE and VENI/ SANCT/ ET/
EMITT/ AICTC

White glass, silver stain and sanguine

a: 294.6 x 48.2 (116 x 19)

b: 294.6 x 49.5 (116 x 19½)

c: 294.6 x 49.5 (116 x 19½)

d: 294.6 x 49.5 (116 x 19½)

a. Considerable restoration in lower part of panel including parapet



a



b

b. Figures of Isaac and Angel, and parapet, restored

c. Few replacements except for parapet

d. Lower part of scene restored

Provenance: Friedrich Spitzer, Paris, to 1893; A. Seligmann, Rey & Co., New York, to 24 April 1931; William Randolph Hearst, Los Angeles, to 1954

Bibliography: C. W. Post Catalogue (1939), vols. 101-104, lot nos. 633-1, 2, 3, 4; Forest Lawn Archives (1956), lot nos. 633-1, 2, 3, 4; *La Collection Spitzer: Antiquité, Moyen-Age, Renaissance*, III (Paris, 1891), 125-126; *Hearst sale* (1941), 329, lot nos. 633-1, 2, 3, 4; b. ill.

FL lots 93, 94, 95, 96



c



d

UPPER HALF OF AN HERALDIC PANEL

Arms: crest: on a barred helm affronté a ducal coronet and thereon a winged dragon rising with wings displayed proper; mantling argent and sable North Lowlands

c. 1600

White glass, silver stain, sanguine, and blue enamel

31.2 x 30.6 (12 1/4 x 14 1/8)

Some flaking of enamel; unmended cracks

Provenance: A. Seligmann, Rey & Co., New York, to 2 January 1928; William Randolph Hearst, Los Angeles, to 1954

Bibliography: C. W. Post Catalogue (1939), vols. 101-104, lot no. 99-31; Forest Lawn Archives (1956), lot no. 99-31; *Hearst sale* (1941), 329, lot no. 99-31.

FL lot 61



Before



FRAGMENTS

Six lots of individual pieces of glass survive, in addition to the leaded panels already catalogued. These lots, nos. FL 1-6, comprise nearly five hundred pieces of glass, most of which come from windows that did not survive the fire at Forest Lawn. Fragments from ten lancets, can be detected in the surviving debris. With careful examination a few parts may yet be reconstructed to give some idea of their original appearance. Illustrated here are the lost windows as they appear in the Hearst catalogue, paired to the surviving fragments. Since the windows were not catalogued recently, the Hearst number is given:

Jesse Sleeping at the Base of the Tree Germany, Boppard-am-Rhein, Carmelite Church

1445

53.3 x 202 (21 x 80¾)

Jesse's beard survives

Provenance: Count Hermann Pückler, Muskau, Germany; Count Pückler-Branitz; Friedrich Spitzer, Paris; A. Seligmann, Rey & Co., New York, to 13 June 1910; William Randolph Hearst, Los Angeles, to 1954

541-10

Saint James the Great, Saint Norbert and Saint Gerhart

Germany, Boppard-am-Rhein,
Carmelite Church

1440-1446

Inscription: ora pro me sactus Iacobus (Donor)

325.7 x 74.3 (128 x 29¼) each

The inscription and some ornament survive

Provenance: Count Hermann Pückler, Muskau, Germany; Count Pückler-Branitz; Friedrich Spitzer, Paris; Caspar Bourgeois, Paris; A. Seligmann, Rey & Co., New York; William Randolph Hearst, to 1954

540-7, 8, 9

God the Father surrounded by Angels France

15th century

185.4 x 80 (73 x 31½)

Head of angel, upper right survives

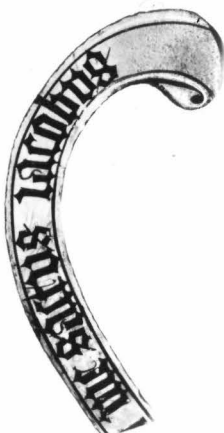
Provenance: Lucien Demotte, Paris, to 13 September 1930; William Randolph Hearst, Los Angeles, to 1954

1954

459-4



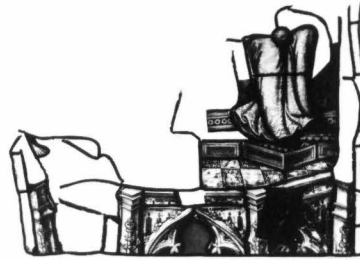
Before (541-10)



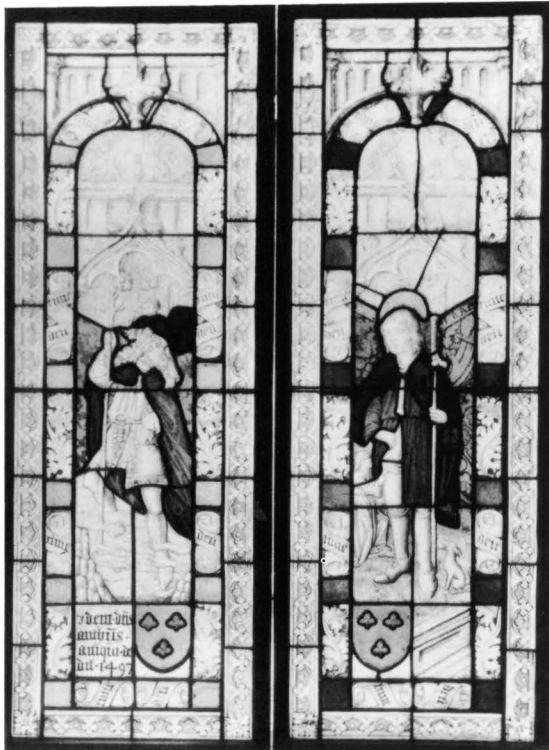
Before (540-7,8,9)



Before (459-4)



Before (99-32)



Before (1017-28,29)



The Annunciation

France

c. 1475

Inscription: AVE M/ a grat/plen (on angel's staff)

174 x 68.6 (68½ x 27¼)

Most of the base of the niche including the knees and skirt of the Virgin survives as a fragment, as well as pieces of the angel's robe and the canopy

Provenance: Musée van Stolk, Haarlem, Netherlands; A. Seligmann, Rey & Co., New York, to 2 January 1928; William Randolph Hearst, Los Angeles, to 1954

99-32

Saint Christopher carrying the Christ Child and Saint Roch fed by his dog

France, Bourg (Lyonnaise), Notre-Dame ? or Le Bourget (Savoie)

1497

Inscriptions: time/deu (several times repeated); idem dus/anthus/antquit de/dit 1497 (next to arms)

149.8 x 55 (59 x 21⅝) each

Saint Roch's head and some ornament survive

Provenance: G. M. E. D'Acquin, Paris, to 7 October 1913; William Randolph Hearst, Los Angeles, to 1954

1017-28, 29



Before (611-253)



Before (459-17)

Kneeling figure of Saint Louis

Franco-Flemish

c. 1500

116.9 x 88.3 (46 $\frac{3}{4}$ x 34 $\frac{3}{4}$)

Several fragments including a head, part of a figure, and a dog, curled up, asleep, survive

No provenance in records, vol.111.

William Randolph Hearst, Los Angeles, through 30 November 1943.

611-253

The Tree of Jesse

France, northern

c. 1520

Inscription: Jesse/David/Iozaphet

424.1 x 71.1 (167 x 28)

David's harp and hands, the head of the Virgin, and many other pieces survive

Provenance: Lucien Demotte, Paris, to 13 September 1930; William Randolph Hearst, Los Angeles, to

1954

459-17



LOS ANGELES

LOS ANGELES COUNTY MUSEUM

J.H.

TWO GRISAILLE WINDOWS WITH CENSING ANGELS

France, Normandy Sées Cathedral ? (Angels); Burgundy, Sens ? (Grisaille trefoils)

c. 1275

Pot metal and white glass

A: 280.7 x 100.0 (110½ x 39¾)

B: 282.6 x 99.7 (111¼ x 39¼)

A1, A2, and A3 have few replacements; B1 is a heavily restored panel; B2 and B3 have minor replacements; windows recomposed
Provenance: Raoul Heilbronner, Paris, to 1924; Julien Chappée, Le Mans; A. Seligmann, Rey & Co., New York, to 1927; William Randolph Hearst, Los Angeles, to 1945

Bibliography: Hearst ms. (1942), nos. 236, 237; *Heilbronner sale* (1924), no. 94; *LACMA Quarterly* (1945), 3; Normile (1946), 39–44, ill.; Ebria Feinblatt, "The Gothic Room," in *Los Angeles County Museum Brochure* (Los Angeles, 1948), 5–6, ill.; Meredith Parsons Lillich, *The Armour of Light: Stained Glass in Western France from 1250 to 1325* (Berkeley, in press), chap. 8.

45.21.12 A and B William Randolph Hearst Collection



A



B



ST. JOHN THE EVANGELIST SET IN GRISAILLE GLASS

France, Evron ? (figure); Normandy (grisaille panels)

c. 1330

Inscription: S. IOHANNES: EVA'

Pot metal; white glass with silver stain

1: 61.0 x 46.7 (24 x 18¾)

2: 61.3 x 46.7 (24⅞ x 18¾)

3: 59.7 x 46.3 (23½ x 18¼)

4: 62.9 x 46.3 (24¾ x 18¼)

5: 60.7 x 46.4 (23⅞ x 18¼)

Architectural canopy modern; replacements in background of figure; grisaille and figure from different windows

Provenance: A. Seligmann, Rey & Co. Inc., New York, to 1947; William Randolph Hearst, Los Angeles, to 1947

Bibliography: Hearst ms. (1947), no. 67; *Seligmann sale* (1947), 124, no. 403, ill.; *Los Angeles County Museum Bulletin of the Art Division* 3, 2 (Summer 1950), 23.

47.19.7 William Randolph Hearst Collection

PRESENTATION IN THE TEMPLE

Austria, Leoben, Waasenkirche east window (I)

c. 1425

Pot metal glass

69.5 x 49.5 (27⅞ x 19½)

Part of a series with 45.21.1, 3, 4, 5, which are copies of original panels; this panel appears to be genuine, displaying cracks, rubbed paint, and surface deterioration

Provenance: to 1853, Burgkapell; to 1914, Count Wilcezk, Chapel of Burg Kreuzenstein; to 1936, Hoforatorium of the Dom, Graz; to 1943, William Randolph Hearst, Los Angeles, to 1945

Bibliography: Diocesan archives, Graz, *Acten*, 1839, 363, 702; Steiermark, Landesarchiv, *Gubernialakten*, 1839, Fascicule 38, no. 1515; *Mitteilungen der K.K. Zentralkommission für Erforschung und Erhaltung der Kunst- und historischen Denkmale*, n.f. XI, 1885, 62 ff; *Bundesdenkmalamtes*, Graz, *Acten*, 1936, zl. 870; *Normile* (1946), 39–44, ill.; *Grosse Kunstauktion in Luzern* [sale cat., Galerie Fischer, 17–

21 June] (Lucerne, 1952), Sect. "Glasmalereien"; Eva Frodl-Kraft, "Die Bildfenster der Waasenkirche in Leoben," *Osterreichische Zeitschrift für Kunst und Denkmalpflege XXV* (1971), 51–60; Ernst Bacher, *Die Mittelalterlichen Glasgemälde in der Steiermark*, *Corpus Vitrearum Medii Aevi Austria III*, part I, Vienna, Cologne, Graz, 1979, 1–4.
45.92 William Randolph Hearst Collection



TWO HERALDIC PANELS

A. *Arms*: Azure a demi-castle parted palewise or (unidentified) impaling Gules semy-de-lis or a bend sinister azure (Alleman)

B. *Arms*: Azure a compass gules (Barillier ?) impaling Gules semy-de-lis or a bend sinister azure (unidentified)

France ?

c. 1450–1500

Pot metal glass

A: 21.2 x 18.4 (8 $\frac{3}{8}$ x 7 $\frac{1}{4}$)

B: 20.6 x 19.3 (8 $\frac{1}{2}$ x 7 $\frac{3}{8}$)

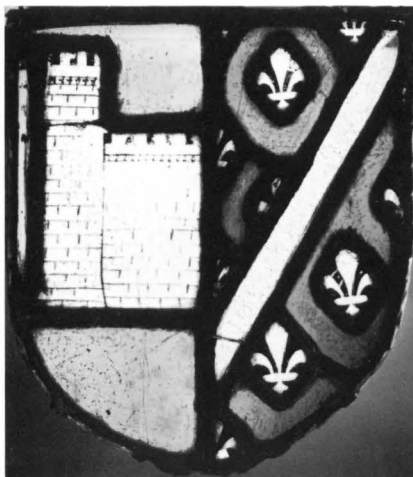
A. One replacement; B. one piece reversed

Provenance: Countess de St. Michel, Paris; Mr. and Mrs. Vance Thompson, Los Angeles

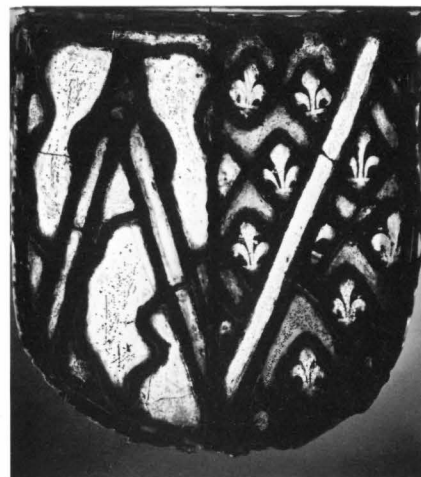
Unpublished

A.880.18.4D

B.880.18.4E Gift of Mr. and Mrs. Vance Thompson



A



B

HERALDIC PANELS OF A COUPLE

A. Husband's shield with millstones

Arms: Gules a pale sable charged with three millstones argent (unidentified); crest: on a tilting helm to sinister a demi-man garbed in the colors charged as the field and with eight millstones in his hair; mantling gules and argent

B. Wife's shield with hound

Arms: Azure a hound passant argent (unidentified); crest: above a tilting helm to dexter a demi-hound salient erased; mantling of the colors South Germany

c. 1470

A. and B. Pot metal glass; B. White glass with silver stain

46.5 x 33.8 (18 $\frac{3}{8}$ x 13 $\frac{3}{8}$) each

A. Some replacements in mantling and shield

B. Restoration in background; surface pitting

Provenance: A. S. Drey, Munich, to 1912; William Randolph Hearst, Los Angeles, to 1945

Bibliography: Hearst ms. (1942), nos. (A) 231, (B) 230; Normile (1946), 39–44, ill.

A. 45.21.7

B. 45.21.6 William Randolph Hearst Collection



A



B

HERALDIC PANEL WITH THE ARMS OF LUCERNE

Arms: (ABOVE) Or a double-headed eagle displayed sable (Imperial arms) (BELOW) Per pale gules and argent; crest: an Imperial crown; supporters: two lions

Switzerland, Lucerne

c. 1485

Pot metal; white glass with silver stain

45.0 x 34.2 (17 $\frac{3}{4}$ x 13 $\frac{1}{2}$)

One piece of glass missing in upper right; surface corrosion

Provenance: Engel-Gros Collection, Paris, to 1922; Homburger Frères, Paris, to 1922; William Randolph Hearst, Los Angeles, to 1945

Bibliography: Hans Lehmann, *Geschichte der Luzerner Glasmalerei von den Anfängen bis zu Beginn des 18. Jahrhunderts*, Luzern Geschichte und Kultur 3, no. 5 (Lucerne, 1941); Hearst ms. (1942), no. 252; *Catalogue des Vitraux Anciens Français, Allemands, Suisses et Divers des XIIIe, XIVe, XVe, XVIe et XVIIe siècles composant la Collection Engel-Gros* [sale cat., Hôtel Drouot, 7 December] (Paris, 1922), 22, no. 44, ill.; *LACMA Quarterly* (1944), 5; Normile (1946), 43–44.

45.21.27 William Randolph Hearst Collection



TRACERY LIGHT ANGEL WITH ARMS OF ANNE OF BRITTANY

Arms: Ermine (Brittany) France, Burgundy ?

1490–1500

Pot metal; white glass with silver stain

38.2 x 25.5 (16 x 10 $\frac{1}{2}$)

One minor replacement in corbel below arms

Provenance: A. Seligmann, Rey & Co., New York; William Randolph Hearst, Los Angeles, to 1945

Bibliography: Hearst ms. (1942), no. 239; *LACMA Quarterly* (1945), 3; Normile (1946), 39–44, ill.; Ebria Feinblatt, "The Gothic Room," in *Los Angeles County Museum Brochure*, (Los Angeles, 1948), 7; *Illustrated Handbook of the Los Angeles County Museum of Art* (1965), 34, ill.

45.21.14 William Randolph Hearst Collection



HERALDIC PANEL WITH ARMS OF THE ABBEY OF ST. BLASIEN

Arms: (LEFT): Azure a stag salient or (Abbey of St. Blasien); crest: on a barred helm to sinister a demi-wolf rampant holding in its maw a wild piglet all proper; mantling of the colors

(RIGHT): Per fess in chief azure a star of six points or in base or a demi-mill iron sable (an unidentified Abbot); crest: an abbot's crozier and mitre with stole floating all proper; supporters: two wild men wreathed about the head and middle with oak leaves and holding in their hands a tree trunk all proper Southern Germany, St. Blasien Abbey c. 1500–1525

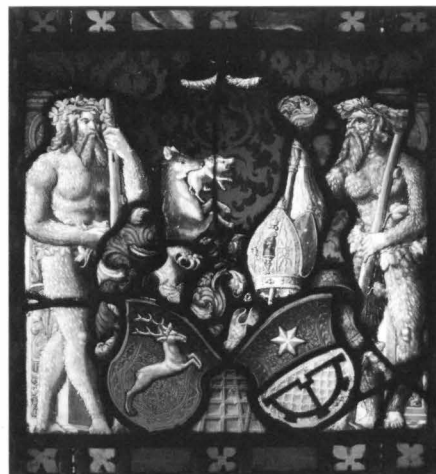
Pot metal; white glass with silver stain; flashed and abraded glass 28.8 x 30.0 (11 $\frac{1}{16}$ x 12 $\frac{1}{8}$) not including borders

Modern surround

Provenance: A. Seligmann, Rey & Co., New York; William Randolph Hearst, Los Angeles

Bibliography: Hearst ms. (1942), no. 246; *LACMA Quarterly* (1944), 5; Normile (1946), 43–44.

45.21.21 William Randolph Hearst Collection



VIRGIN AND CHILD

France, Normandy ?

c. 1510–1515

Pot metal; white glass with silver stain and sanguine

112.5 x 54.2 (44 $\frac{1}{8}$ x 21 $\frac{1}{4}$)

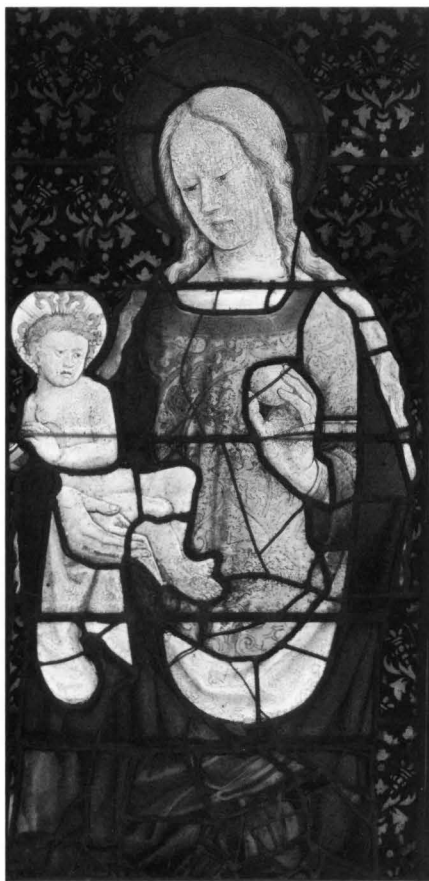
Lower part of panel has numerous replacements; deep pitting in flesh areas

Provenance: Monastery of St. Augustin, Lagny ?; Henri de Souhami, Paris; Bacri Frères, Paris ?; A. Seligmann, Rey & Co., New York, to 1947; William Randolph Hearst, Los Angeles, to 1947

Bibliography: Hearst ms. (1947), no. 65; *Souhami sale* (1922), no. 102, ill.; *Seligmann sale* (1947), 123 no. 400; *Los Angeles County Museum, Bulletin of the Art Division* 3, 2 (Summer 1950), 23.

47.19.4 (catalogued 47.19.5)

William Randolph Hearst Collection



TWO KNEELING LADIES

Southern Lowlands or France, Indre et Loire ?

c. 1525–1550

Pot metal; white glass with silver stain and sanguine

41.0 x 65.4 (55 $\frac{1}{2}$ x 25 $\frac{1}{2}$)

Some replacements and mended cracks throughout

Provenance: A. Seligmann, Rey & Co., to 1947; William Randolph Hearst, Los Angeles, to 1947

Bibliography: Hearst ms. (1947), no. 66; *Seligmann sale* (1947), 123, no. 400.

47.19.6 William Randolph Hearst Collection



HERALDIC PANEL WITH TWO GENTLEMEN

Arms: Argent a fess chequy of gules and argent charged with five rings azure above triple mount gules (unidentified)

Switzerland, Fribourg (Freiburg) 1542

Inscription: Omnia sunt homini, tenui pendencia filo 1542

Pot metal; white glass with silver stain; flashed glass abraded 35.8 x 27.6 (14 $\frac{1}{8}$ x 11)

Lower band in arms replaced

Provenance: A. Seligmann, Rey & Co., New York; William Randolph Hearst, Los Angeles, to 1945

Bibliography: Hearst ms. (1942), no. 247; *LACMA Quarterly* (1944), 5; Normile (1946), 43–44.

45.21.22 William Randolph Hearst Collection



FRANÇOIS OF LORRAINE, DUC DE GUISE AND HIS SON

Arms: (ON SURCOAT) Per pale azure a fleur-de-lis or and barry of six or and azure (Guise)

France, Fontainebleau ?

c. 1550–1563

Pot metal; white glass with silver stain and sanguine

189.2 x 77.8 (74½ x 30⅝)

Few replacements

Provenance: P. W. French & Co., New York, to 1924; William Randolph Hearst, Los Angeles, to 1945

Bibliography: P. W. French & Co. Stock Sheets, GCPA 0302658 (photo only); Hearst ms. (1942) no. 238; Normile (1946), 39–44, ill.

45.21.13 William Randolph Hearst Collection



HERALDIC PANEL: ARMS OF RITTER, AND THE JUDGMENT OF SOLOMON

Arms: Azure St. George slaying the dragon or (Ritter)

Southern Germany, Constance ?

1557

Inscription: Herr Jost Ritter Der Zyt Frey Lanndt/ Richer der Lanndt grave Schafft Stue/ lingen. Anno dñi 1557

Pot metal; white glass with silver stain, enamel; flashed glass, abraded
38.4 x 29.2 (15⅛ x 11½)

Several repaired cracks

Provenance: A. Seligmann, Rey & Co., New York; William Randolph Hearst, Los Angeles, to 1945

Bibliography: Hearst ms. (1942), no. 251; LACMA Quarterly (1944), 5; Normile (1946), 43–44.

45.21.26 William Randolph Hearst Collection



WELCOME PANEL OF MAYER AND MEYER

Arms: Azure a plowshare or Switzerland, Zurich ?

1578

Inscription: K[. . .] Heine Mayer Zu St[. . .]en Im Rodorffer/Ampt und Margett Meyerin sin Elliche Husfrouw/1578

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

32.3 x 22.2 (13¼ x 9)

Numerous repaired cracks; inscription heavily corroded; a few replacements in border

Provenance: James A. Garland, Boston, to 1924; William Randolph Hearst, Los Angeles, to 1945

Bibliography: Hearst ms. (1942), no. 244; Garland sale (1924), no. 324.
45.21.19 William Randolph Hearst Collection



BANQUET SCENE OF MEMBERS OF THE LAW COURT

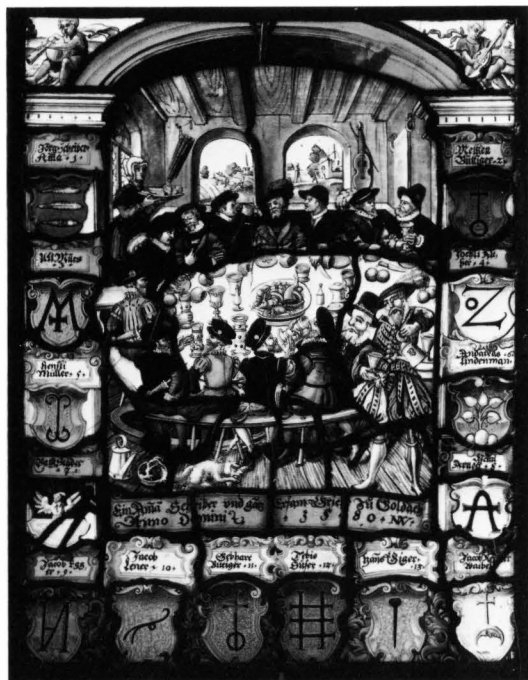
Attributed to Niklaus Wirt of Wyl,
active c. 1565, d. 1584

Arms: (from left counterclockwise)

1. Vert three feathers fess wise or (Schriber)
 2. Purpure a housemark sable (Mües)
 3. Or a housemark sable (Müller)
 4. Per bend sable and or in chief a winged demi-man of the second (Studer)
 5. Azure a housemark sable (Egger)
 6. Tenne a housemark sable (Lener)
 7. Azure a housemark sable (Bütiger)
 8. Gules a grill mark sable (Süser)
 9. Azure a nail sable (Giger)
 10. Argent a cross or surmounting a crescent moon (Waibel)
 11. Or an A sable (Arnolt)
 12. Purpure a linden branch leafed or on a triple mount or (Lindenman)
 13. Argent a Z and ring mark sable (Alt/her)
 14. Gules a housemark sable (Büttiger)
- Switzerland, eastern
1580

Inscriptions: above arms:

1. Jörg Schriber/ Añā·1·
 2. Uli Mües/ ·3·
 3. Hensli/ Müller ·5·
 4. Baltz Studer/ ·7·
 5. Jacob Egg/er ·9·
 6. Jacob/ Lener ·10·
 7. Gebhart/ Bütiger ·11·
 8. Tebis/ Süser ·12·
 9. Hañs Giger/ ·13·
 10. Jacob Re[. . .]er/ Waibel
 11. Berni/ Arnoult ·8·
 12. Andareas ·6·/ Lindenman
 13. Jochli Alt/her ·4·
 14. Melken/ Büttiger ·2·
- below scene: Ein Añā Sch[. . .]riber und
gätz Ersam Gric[. . .] zu Goldach/
Anno Domini ·1580· NW·
Pot metal; white glass with silver
stain, enamel; flashed glass, abraded
41.3 x 32.2 cm (16½ x 12⅞)
Provenance: A. Seligmann, Rey &
Co., New York; William Randolph
Hearst, Los Angeles, to 1945
Bibliography: Hearst ms. (1942),
no. 242.
45.21.17 William Randolph Hearst
Collection



HERALDIC PANEL: ARMS OF HANELUTZ AND KÖLBIN

Attributed to the atelier founded in
Strasbourg by a Swiss glass painter
from Zug (active from 1581)

Arms: (LEFT and BELOW) Azure on a
triple mount argent a cock or
(Hanelutz)

(RIGHT) sable two tilting spears per
saltire or (Kölbin); crest: on a tilting
helm to dexter a demi-man garbed
parti or and azure and holding in his
dexter hand a pickaxe proper;
mantling of the colors
France, Strasbourg or Germany,
Colmar

1582

Inscriptions: above: ach gott biss du
unss/ bauer drost./ Du hast unss [. . .]
erlosst

below: Hans Ludwig hanelutz Bürger
und Goldschmet/ Zuo Colmer Und
Elisabeth Kölbin von/ Nürenberg sain
Elhiche haus fraw [. . .]nno. 1582.

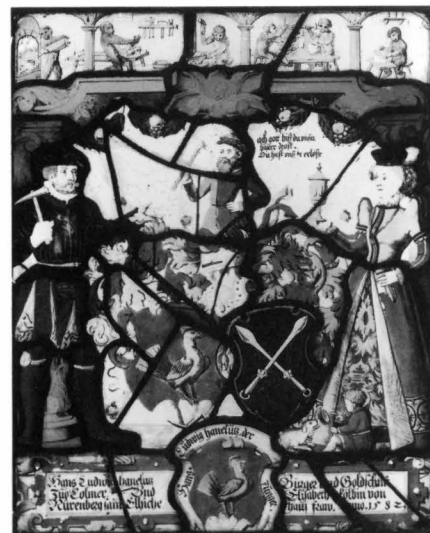
around arms: Hans Ludwig hanelutz
der Jünger.

Pot metal; white glass with silver
stain, enamel; flashed glass, abraded
Some repaired cracks

Provenance: A. Seligmann, Rey &
Co., New York; William Randolph
Hearst, Los Angeles, to 1945

Bibliography: Hearst ms. (1942), no.
266; LACMA Quarterly (1944), 5;
Normile (1946), 43–44.

45.21.41 William Randolph Hearst
Collection



HERALDIC PANEL WITH ARMS OF BERLOCHER

Arms: Gules a housemark with initials HB conjoined or (Hans Berlocher of Rheineck)
Switzerland, St. Gallen, Rheintal, Rheineck

1585

Inscription: Hans Jacob/ Berlocher Burger [. . .]d / Reineckhfr. Anna/ Khuenin sein/ Ehgmahel Añ/ 1585
Pot metal; white glass with silver stain and enamel; flashed and abraded glass

34.3 x 21.0 (13½ x 8¼)

Some restoration, concentrated at bottom and upper left

Provenance: Theodore Fischer, Lucerne; A. Seligmann, Rey & Co., New York, to 1947; William Randolph Hearst, Los Angeles, before 1948

Bibliography: Hearst ms. (1947), no. 62; *Seligmann sale* (1947), 120, no. 390.

47.19.2 William Randolph Hearst Collection



FOUR SCENES FROM THE GOSPELS

A. The Adoration of the Magi (45.21.23)

Arms: Quarterly; 1 and 4 or a plowshare azure; 2 and 3 per fess in chief azure a lion rampant coupé or in base chequy of argent and gules (Holdemeyer); crest: (LEFT) on a barred helm to sinister a demi-man garbed in the first with the charge upon his breast; (RIGHT) on a barred helm to dexter a demi-lion rampant or; mantling

B. The Baptism of Christ (45.21.24)

Arms: Quarterly; 1 and 4 per fess in chief argent two roses gules seeded or in base azure a fleur-de-lis inverted argent; 2 and 3 argent two fishes addorsed gules (Göldlein von Thieffenauf); crest: (LEFT) on a barred helm to sinister a ducal coronet and thereon a fleur-de-lis argent; mantling azure and argent; (RIGHT) on a barred helm to dexter two fishes as the charge; mantling of the colors

C. Christ in the House of Mary and Martha (45.21.38)

Arms: Quarterly; 1 or in fess two crows displayed proper; 2 gules a cross argent on a triple mount vert between two stars of six points or; 3 azure two fish tools per saltire proper; 4 or a cockatrice sable (Augustin Hofmann, Abbot of Einsidlen); crest: on a stole floating, an abbot's mitre and crozier proper

D. The Descent from the Cross (45.21.25)



A

Arms: Quarterly; 1 per bend sinister in chief azure an Imperial orb or in base bendy of four vert and or (Fleckenstein); 2 gules a pair of antlers argent and thereon a lion rampant or; 3 and 4 are replaced by stopgaps; crest: (LEFT) on a barred helm to dexter a ducal coronet and therefrom a demi-vol charged as the base arms; (RIGHT) on a barred helm to dexter a cap gules banded or; mantling dexter and sinister of the colors

A. and B. FF for Franz Fallenter (1580–c. 1611)

C. MM for Michael Müller II

D. Attributed to Franz Fallenter Switzerland, Lucerne, Convent of Rathausen, cloister 1591–1623

A. 1592

B. 1594

C. 1616

D. 1592

Inscriptions:

A. above scene: Die Wÿsen uss Dem Morgëlandt/ Gold Mirhen Wierauch gopfert häd.

below scene: H. Niclaüs Holdermeier Probst Zu/ Zürzach Und Chorher Der Gestift zu/Münster Im Ergeüw Anno 1592

between Christ Child and kneeling Magi: FF

B. above scene: Johanes Taüfft Den Herr Zartt/ Der heillig Geist Gesegen Wardt

below scene: Rennhardus Göldlin Von Thieffenaüw pro[. . .]tariu[. . .] Apstoliu Thüm Custor Der Hochstift Pas[. . .] Ch[. . .]jerr/ Zu Münster Im Ergouw 1594



B

on halo of armored saint: S. RENWART
 ORA PRO [. . .] BIS
 on rock beside Baptist: FF
 C. above scene: Maria hat den besten
 Theil/ Martha bleibt der Sorgē
 mancherlei / IO cāp:
 on halo of male saint: MEINRADVS ORA
 PRO
 below scene: Augustin, von Gottes
 Gnadē / Abbtē des Wirdigen Gotzhus/
 Einsidlen · Anō Domini 1616 / MM
 D. above scene: Joseph Nimpt In[. . .]
 Von Kreutz Herab/ Der Mutter der
 Schmer[.] In Gab
 below scene: Herr Heinrich
 Fleckenstein Ritter/ Schültheiss und
 Banerherr Loblich/ Statt Lücern Anō
 1592
 Pot metal; white glass with silver
 stain, sanguine, and enamel
 A: 68.4 x 70.2 (26 $\frac{7}{8}$ x 27 $\frac{7}{8}$)
 B: 68.3 x 70.2 (26 $\frac{7}{8}$ x 27 $\frac{7}{8}$)
 C: 68.0 x 70.5 (26 $\frac{3}{4}$ x 27 $\frac{3}{4}$)
 D: 69.5 x 69.5 (27 $\frac{3}{8}$ x 27 $\frac{3}{8}$)
 A. Numerous repaired cracks; donor
 lower right may be restored
 B. Some restoration in head and right
 sleeve of Baptist; arms and right
 mantling a later copy
 C. Left half of lower inscription and
 lower part of arms probably modern
 D. Quarters 3 and 4 of arms and
 mantling to the left replaced; many
 repaired cracks
Provenance: James Meyer, Saint Gall,
 before 1869; James A. Garland,
 Boston, to 1924; William Randolph
 Hearst, Los Angeles, to 1945
Bibliography: Hearst ms. (1942), nos.
 248, 249, 250 and 263; Jose Schneller,
 "Kloster Rathsaußen,"



C

Geschichtesfreund 2 (1845); Jose
 Schneller, "Kloster Rathsaußen,"
Geschichtesfreund 9 (1853); Johann
 Rudolf Rahn, "Die Glasgemälde im
 Kreuzgange des Klosters Rathsaußen"
 in *Der Geschichtesfreund*
Mitteilungen des historischen Vereins
der fünf Orte 37 (Einsiedeln, 1882),
 193–267, no. 11; Hans Lehmann,
 "Geschichte der Glasmalerei in der
 Schweiz," *Mitteilungen der*
Antiquarischen Gesellschaft in
Zürich 26 (Zürich, 1906), fasc. 4–6;
Garland sale (1924), n.p., no.
 335–338; *Geschichte der Luzerner*
Glasmalerei von den Anfängen bis zu
Beginn des 18. Jahrhunderts, Luzern
 Geschichte und Kulture 3, no. 5
 (Lucerne, 1941), 145–151; Adolphe
 Reinle, "Das Ehemalige Kloster der
 Zisterziensrinnen," *Die*
Kunstdenkmaler der Kantons Luzern
 5 in *Die Kunstdenkmaler der Schweiz*
 (Basel, 1946); Xavier von Moos, "Das
 ehemalige Kloster Rathsaußen," *Die*
Kunstdenkmaler des Kantons Luzern
 1 in *Die Kunstmalerei der Schweiz*
 (Basel, 1946), 287–295; Jenny
 Schneider, "Zeugnisse
 schweizerischer Glasmalerei in
 amerikanischen Museen," *Zeitschrift*
für schweizerische Archäologie und
Kunstgeschichte 19 (1959), 96–98;
 Deborah Kraak, "The Transfiguration
 from the Cistercian Cloisters of
 Rathsaußen" (M.A. thesis, New York
 University, 1981), 1–25, ill.
 45.21.23–25
 45.21.38 William Randolph Hearst
 Collection



D

STANDARD BEARER WITH ARMS OF ULLRICH

Arms: Gules a fleur-de-lis or in chief
 a cross azure (Ullrich); crest: on a
 barred helm to dexter a fleur-de-lis or;
 mantling of the colors
 Switzerland
 1609
Inscriptions: Fenderich Ckasbar
 Ullrÿch Zu Schwÿtz 1609
 above date: (monogram) W
 Pot metal; white glass with silver
 stain; flashed glass and enamel
 33.3 x 22.6 (13 $\frac{1}{8}$ x 8 $\frac{7}{8}$)
 Some replacements at edges
Provenance: Geheimrat Seligmann,
 Koblenz; A. Seligmann, Rey & Co.,
 New York; William Randolph Hearst,
 Los Angeles, to 1945
Bibliography: Hearst ms. (1942), no.
 262; *LACMA Quarterly* (1944), 5;
 Normile (1946), 43–44.
 45.21.37 William Randolph Hearst
 Collection



ARMS OF THE TOWN OF SCHAFFHAUSEN

Arms: Or a ram rampant sable crowned or (Schaffhausen); (ABOVE) the Imperial arms; or a double-headed eagle displayed sable armed and beaked or; crest: the Imperial crown Switzerland, Schaffhausen

1609

Inscriptions: above arms: Die Schaffhüser hand ein Roub erpütt/ In jagtend noch dess Keisers lütt/ Als aber sy erhieltend das,/ Die Keiserschen Je mehr und bas,/ wurdend erzürnt thetend erkennen/ das Stettlin Dengen zu verbrennen below arms: Die Statt Schaffhüsen.

1609.

in nimb of male saint: S. ALEXA[.]

in nimb of female saint: SANCTA · BARBARA

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

41.9 x 31.7 (16½ x 12½)

Left lower leg of knight restored; repaired star crack

Provenance: Lord Sudeley, Toddington Castle, Gloucestershire, to 1911; A. Seligmann, Rey & Co., New York; William Randolph Hearst, Los Angeles, to 1945

Bibliography: Hearst ms. (1942), no. 264; *Sudeley sale* (1911), 31, no. 34; *LACMA Quarterly* (1944), 5; Normile (1946), 43–44.

45.21.39 William Randolph Hearst Collection



ADORATION OF THE MAGI

Switzerland, canton of Glarus

1612

Inscription: Caspar Gallaty Ritter Kö-/Maar Zu Franckrich üdn Nan-/ Besteltder Kreigs oberster 1612 Pot metal; white glass with silver stain and enamel; flashed and abraded glass

35.6 x 22.9 (14 x 9)

Minor replacements in architecture; some repaired cracks

Provenance: James A. Garland, Boston, to 1924; William Randolph Hearst, Los Angeles, to 1945

Bibliography: Hearst ms. (1942), no. 260; *Garland sale* (1924), n.p., no. 333; *LACMA Quarterly* (1944), 5; Normile (1946), 43–44.

45.21.35 William Randolph Hearst Collection



THE CRUCIFIXION WITH HERALDIC SHIELDS

Arms: (LEFT) Azure on a mount vert a lamb passant argent in chief two stars of six points or (Michel); (CENTER) per fess in chief azure a fleur-de-lis or in base paly of five argent and azure (unidentified); (RIGHT) azure on a triple mount vert three rings triquetra argent a mallet or (Wallein)

Switzerland, canton of Fribourg

1612

Inscriptions: on cross: INRI banner of right donor: O DEVS PROPITIVS ESTO MICH · PECCATO · RY on banner of left donor: S · MERE · DE · DIEV · ET · S I[.] · JANNES · MOY around center arms: JOANNES A · WILLARIO CVRAVIT SIEN · BVLENSIS in left cartouche: THEODVLVS/ MICHAEL in right cartouche: PIERE/ WALLEIAN at bottom: 1612

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

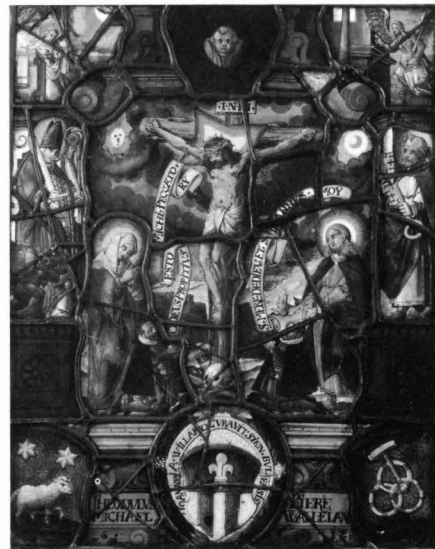
43.5 x 34.9 (17½ x 13¾)

Restored area beneath Christ's left arm; repaired cracks

Provenance: James A. Garland, Boston, to 1924; William Randolph Hearst, Los Angeles, to 1945

Bibliography: Hearst ms. (1942), no. 265; *Garland sale* (1924), n.p., no. 331; *LACMA Quarterly* (1944), 5; Normile (1946), 43–44.

45.21.40 William Randolph Hearst Collection



BEHEADING OF JOHN THE BAPTIST WITH THE ARMS OF SCHILLIBOUM AND BÜOLLER

Arms: (LEFT) Or a tree proper (Schilliboum); (RIGHT) azure on a triple mount vert three daisies proper (Büoller); supporters: each an angel Switzerland, eastern

1614

Inscriptions: above scene: Crist wirt veracht send auss zwolff botte/ Herodes lest Joh[.]nnen toden/ Geht auff dem Me[.] fünfftaüsend speit/ Das Saüm anrüh[.] sein macht beweist.

below scene: Aman Hannss/ Schilliboum Im/ Staffell Und Barbell/ Büollerÿ sein Ehewib/ 1614
Pot metal; white glass with silver stain and enamel; flashed and abraded glass

32.7 x 21.6 (12 $\frac{5}{8}$ x 8 $\frac{1}{2}$)

Small piece missing in upper inscription

Provenance: Theodore Fischer, Lucerne; A. Seligmann, Rey & Co., to 1947; William Randolph Hearst, Los Angeles, to 1947

Bibliography: Hearst ms. (1947), no. 63; *Seligmann sale* (1947), 120, no. 390.

47.19.3 William Randolph Hearst Collection



BANQUET SCENE OF A GUILD

Arms: (left to right)

1. Or two arrows per saltire proper surmounted by in chief a demi-mill wheel sable in base a hunting horn of the same

2. Azure a pretzel or

3. Purpure in chief a carpenters' square or and in base a mill wheel sable

4. Gules in chief two stars of six points or in base a pretzel of the same

5. Argent a brewers' malt scoop and brewers' stirring paddle in saltire or a pretzel overall

6. Azure in chief a daisy or in base a pretzel of the same

7. Vert a mill wheel sable
Southern Germany, Constance ?

1618

Inscriptions:

1. [...s]/ [...m]

2. Jerg Holl/ postmaister

3. Bartlome/ Molemhreÿ

4. Jacob/ Münding

5. Jerg/ Sorger

6. Hanns eng/ ellhartt bier/ Brüwer

7. Hann[.] Molen/ -Breÿ

8. Caspar heng/ gell/ Burger Zū

9. Mathe[...]/ Steche[...]/ Riedlin[...]

above names: ·16·18·

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

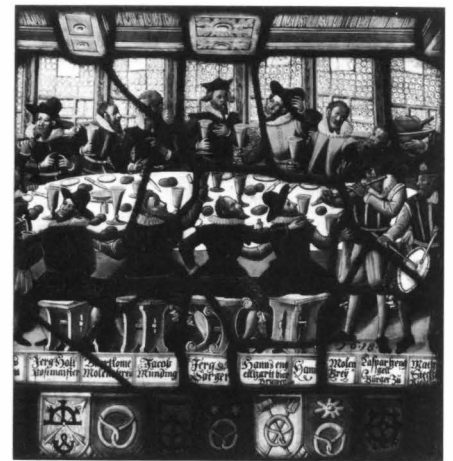
38.7 x 37.4 (15 $\frac{1}{4}$ x 14 $\frac{3}{4}$)

Replacements at top of panel; cut off on left side

Provenance: William Randolph Hearst, Los Angeles, to 1945

Bibliography: Hearst ms. (1942), no. 253; *LACMA Quarterly* (1944), 5; *Normile* (1946), 43-44.

45.21.28 William Randolph Hearst Collection



SIX HERALDIC PANELS

Arms:

A. Azure a chevron reversed argent between in chief or a crescent within a crescent in base two demi-fleur-de-lis of the same (unidentified); crest: on a barred helm to sinister a wreath of the first and the second and thereon two crescents as the field; mantling of the colors

B. Gules on a mount sable a warrior holding in his dexter hand a shield and in his sinister hand a sword displayed all proper (unidentified); crest: on a barred helm to sinister a wreath of the first and argent and thereon a demi-warrior garbed as the field; mantling of the colors

C. Per fess tierced in pale; 1 argent a lion rampant sable on a grapevine stalked, leaved, and fructed proper; 2 azure three turrets, two and one proper; 3 argent a bend sinister azure cottised or between two horseshoes of the same; 4 per fess in chief chequy sable and or in base argent three escallops, two and one, proper; 5 azure palewise three crescents or impaling per fess in chief quarterly 1 and 4 argent a cross formy sable 2 and 3 counterchanged, in base argent three annulets cojoined or from which depends a fleece of the same; 6 or a demi-eagle displayed, crowned and holding in his sinister claw a sword sable (unidentified); crest: on a barred helm to dexter a lion rampant couped gules holding in his claws a grapevine stalked, leaved, and fructed proper; mantling vert and argent

D. Argent in chief a pair of wood adzes per saltire proper and above a coronet or in base a housemark sable (unidentified); crest: on a barred helm to dexter a wood adze proper and thereon a coronet or; mantling of the colors

E. Quarterly; 1 and 4 azure a naked savage holding in his dexter and sinister hands two palm branches and standing upon a fountain from which drink two swans all proper; 2 and 3 or an Imperial eagle sable impaling azure a fess gules between three cygnets, two and one proper (unidentified); crest: on a barred helm to dexter a demi-savage as the field; mantling or and azure

F. Barry of six or and argent the first charged with five saltires gules a quarter chevronny or and gules in fess point a moor's head couped proper (unidentified); crest: on a barred helm to dexter a wreath of the colors of the

quarter and thereon two trees proper; mantling of the same

Northern Lowlands

A and B. 1620

C. 1620 and 1625

D. 1623 and 1670

E. 1625

F. c. 1625

Inscriptions:

A. Vertú vaült millieur/ q'argent,/ Anno. 1620.

B. ANNO, 1620,

C. below arms: .F.V.L./ Ano. 1625 in cartouche: Anno/ 1620

D. below arms: Die godt den Heere vrees sal zijn gemoet/ of geest in voorspoet met Eve heffen./ Noch ooch teseer veersalen wanneer hem/ Veele Qualen of tegen spoede treffen./ Andries Pietersz Ommerman/ Ano 1670

in cartouche: ANNO/ 1623

E. Semper vivet palma/ 1625

F. Pieter Jansz Fisher

White glass with silver stain and enamel

A: 83.2 x 47.0 (32 $\frac{3}{4}$ x 18 $\frac{1}{2}$)

B: 83.7 x 45.2 (32 $\frac{7}{8}$ x 17 $\frac{3}{4}$)

C: 84.4 x 45.1 (33 $\frac{1}{4}$ x 17 $\frac{3}{4}$)

D: 83.5 x 47.0 (32 $\frac{7}{8}$ x 18 $\frac{1}{2}$)

E: 83.2 x 47.3 (32 $\frac{3}{4}$ x 18 $\frac{5}{8}$)

F: 83.5 x 47.0 (32 $\frac{7}{8}$ x 18 $\frac{1}{2}$)

Some repaired and some unmended cracks; C. one small insert in lower right corner; F. some losses of enamel

Provenance: William Randolph

Hearst, Los Angeles, to 1945

Bibliography: Hearst ms. (1942), nos.

283, 284, 282, 279, 281, 280; LACMA

Quarterly (1944), 5; Normile (1946),

43-44.

A. 45.21.58

B. 45.21.59

C. 45.21.57

D. 45.21.54

E. 45.21.56

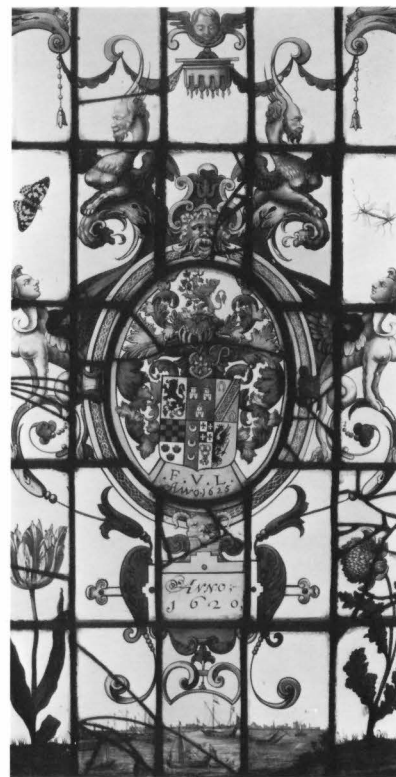
F. 45.21.55 William Randolph Hearst Collection



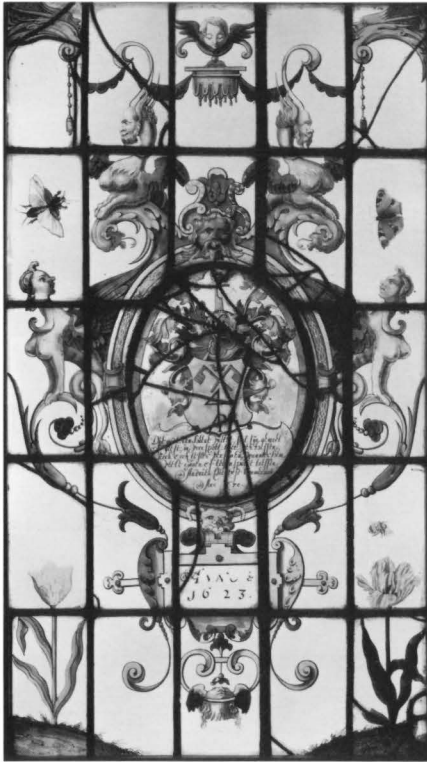
A



B



C



D



F



E

ARMS OF THE OLD CANTON OF ZÜRICH

Arms: Per pale argent and azure twice repeated (Zürich), (ABOVE) or a double-headed eagle displayed sable crowned, beaked and armed or (the Empire); crest: an Imperial crown proper; supporters: two lions rampant guardant or holding in their dexter and sinister paws the Imperial sword and orb

Surrounding Shields: (top and clockwise) 1. Paly of six argent and azure and over all a fess or (Regensburg); 2. Per chevron sable and or three orbs counterchanged (Maschwanden); 3. Gules Saint George slaying the dragon proper (Stein a/Rhein); 4. Gules a bend or between two lions passant and two stars of the second (Andelfingen); 5. Gules a buckle or (Wädenswil); 6. Per bend gules and argent (Bülach); 7. Or a pile sable dexter (Hedingen); 8. Gules a city gate proper, in chief a rainbow of the same (Regensburg); 9. Gules a demi-unicorn rampant coupé proper (Rümlang); 10. Or a demi-beach twig leaved and slipped vert impaling gules a log coupé proper (Stammheim); 11. Or a castle sable on a triple mount argent and in chief two stars of the same (Meilen); 12. Azure Saint Verena standing and holding a



comb and watering pot all proper (Stäfa); 13. Gules a swan proper (Horgen); 14. Per bend in chief azure a star of six points or in base argent a bend gules (Zollikon); 15. Gules a cushion or (Küsnacht); 16. Azure a fess nebuly argent (Steinegg); 17. Or a lion rampant sable (Hegi); 18. Or impaling fessy of five argent and gules (Wollishofen) 19. Argent a pair of bullrushes per saltire or (Thalwil); 20. Azure a rose argent seeded or (Kilchberg); 21. Or an otter rampant sable holding a fish argent (Mänidorf); 22. Azure two fleur-de-lis sceptres per saltire argent (Fluntern); 23. Or a bear's head couped sable langued gules (Sellenbüren); 24. Per fess azure and argent in chief a crescent or in base argent two roses gules seeded or (Neüwampf); 25. Vert a lion rampant argent (Grüningen); 26. Azure a bend or between two lions passant of the same (Kyburg); 27. Or a stag trippant sable on a triple mount argent (Eglisau); 28. Gules a fess argent in chief two dogs' heads erased sable langued gules collared argent in base one of the same (Elgg); 29. Gules two arms garbed or with hands erect proper (Laufen); 30. Or a mill iron sable (Freiamt); 31. Or a griffon rampant gules (Greiffensee); 32. Argent a bend gules between two lions passant of the same (Winterthur); arms in triplet: Argent in chief a bunch of grapes in base a barrel all proper (Wynfelden); Per pale argent and gules (Sax); Gules three arrows fesswise or (Pfyn) Switzerland, Zurich after 1621

Inscriptions: top and clockwise: Rägenspurg; Maschwanden; Steinn; Andelfingen; Wädischwyl; Bülach; Hedingen; Regenspürg; Rümlang; Staßen; Meylen; Stäffen; Horgen; Zollicken; Küsnacht; Steinegg; Hegi; Wollishoffen; Dallwyll; Kilchberg; Mänidorff; Fluntern; Sellenbüren; Neüwampf; Grüningen; Kyburg; Eglisau; Elgg; Lauffen; Freyampf; Gryffensee; Winterthur over arms in triplet: Wynfelden·Sax·Pfyn· Pot metal; white glass with silver stain and enamel; flashed and abraded glass

Diameter: 35.6 (14)
One small loss; several mended cracks
Provenance: Lord Sudeley, Toddington Castle, Gloucestershire ?; Galerie Helbing, Munich; William Randolph Hearst, Los Angeles, to 1945
Bibliography: Hearst ms. (1942), no. 43–257.
45.21.32 William Randolph Hearst Collection

STANDARD BEARER WITH THE ARMS OF TOGGENBURG

Arms: Or a hound standant sable langued gules collared or (Toggenburg); Repeated Switzerland

1628
Inscription: Die Graffschafft Toggenburg 1628
Pot metal; white glass with silver stain and enamel
33.0 x 20.9 (13 x 8¼)
Some repaired and unrepaired cracks
Provenance: William Randolph Hearst, Los Angeles, to 1945
Bibliography: Hearst ms. (1942), no. 274; LACMA Quarterly (1944), 5; Normile (1946), 43–44.
45.21.49 William Randolph Hearst Collection

HERALDIC PANEL WITH SCENES FROM THE PARABLE OF THE PRODIGAL SON

Prodigal leaves home (upper left)
He dines with harlots (upper right)
He feeds the swine (lower left)
Attributed to Hans Jegli, Winterthur (active 1579–1643)
Arms: Azure a folding knife proper above a triple mount vert in chief two stars of six points or (Scherrer); supporter: an angel proper Switzerland, Toggenburg 1628
Inscriptions:
upper left: D[...]richen[...] ein son/ [...] sein Erbg[...] Zücht/ ar port
upper right: In bösser gselschafft er sich gab/ hülffend im seins gälts bald/ ab
lower left: Des kam er in ein hertte



45.21.49



45.21.36

buss/ Den schweinen er balt hütten/
muss
lower right: Demnach er wider
heimwärtz k[.]m/ Mit gnad der Vatter
in aufn[.]m.
in center: LVCE/ AM:15/ CAP
lower left: Hans Sc[.] / Furt Zu[.] /
Her[.]
lower right: 1628 H[.]
on folding knife: (monogram) HI
Pot metal; white glass with silver
stain, flashed glass, and enamel
34.8 x 22.7 (1 3/4 x 9)
Fourth scene and right half of lower
inscription lost; some old
replacements
Provenance: Joseph Brummer, New
York; William Randolph Hearst, Los
Angeles, to 1945
Bibliography: Hearst ms. (1942), no.
261; *LACMA Quarterly* (1944), 5;
Normile (1946), 43–44.
45.21.36 William Randolph Hearst
Collection

HERALDIC PANEL WITH ARMS OF TWO BROTHERS

Arms: (LEFT) Azure a fleur-de-lis or
(Casper Laser); (RIGHT) or in base an
Imperial eagle displayed sable armed
and beaked or in chief the initials H L
sable (Hans Laser)
Switzerland
1647
Inscription: Caspar Las[.]r und/ Hans
Laser gebrüd/ er zu Lüpfertschwyll/
Año 1647
Pot metal; white glass with silver
stain and enamel
33.3 x 23.8 (1 3/8 x 9 3/8)
One minor replacement at left edge of
panel; some repaired cracks
Provenance: William Randolph
Hearst, Los Angeles, to 1945
Bibliography: Hearst ms. (1942), no.
275; *LACMA Quarterly* (1944), 5;
Normile (1946), 43–44.
45.21.50 William Randolph Hearst
Collection



A FARMER WITH HIS WIFE AND THEIR FOUR DAUGHTERS

Eastern Switzerland
Seventeenth century, first half
Pot metal; white glass with silver
stain and enamel; flashed and abraded
glass
28.9 x 45.1 (1 1/8 x 1 7/4)
Some repaired cracks; lower
inscription and arms missing
Provenance: Hugo Helbing, Munich,
to 1913; William Randolph Hearst,
Los Angeles, to 1945
Bibliography: Hearst ms. (1942), no.
256; *Auktionskatalog Helbing* [sale
cat., 19 May] (Munich, 1913), 27, no.
282, ill.; *LACMA Quarterly* (1944), 5;
Normile (1946), 43–44.
45.21.31 William Randolph Hearst
Collection



HERALDIC PANEL WITH ARMS OF FLECKENSTEIN AND MEYER

Arms: (LEFT) Quarterly; 1 and 4 per bend purpure a reichsapfel or bendy of four or and vert (Fleckenstein); 2 and 3 per pale or and sable (unidentified); crest: (LEFT) on a ducal coronet a demi-vol charged bendy as the first; mantling of the colors; (RIGHT) on a ducal coronet two buffalo horns charged as the second (RIGHT) Argent a pale sable charged with two broad arrows proper (Meyer); crest: on a wreath of the colors a demi-moor garbed and charged as the field; mantling of the colors Switzerland, Lucerne 1662

Inscriptions: above: IHS; in cartouche: Hr. Obrister Heinrich Fleckenstein Ritter/ Schultheiss und Bannerherr Loblicher Statt Lu/- cern Herr Zu Heidegg Und fraw Elisabetha/ Meyerin sein Ehegemachell. Anno 1662 White glass with silver stain and enamel

70.5 x 52.1 (27³/₄ x 20¹/₂)

Upper part of right arms repaired; numerous losses around cartouche

Provenance: Charles Gallery, New York; William Randolph Hearst, Los Angeles, to 1945

Bibliography: Hearst ms. (1942), no. 258; LACMA Quarterly (1944), 5; Normile (1946), 43-44.

45.21.33 William Randolph Hearst Collection



45.21.33



45.21.30

HERALDIC PANEL WITH ARMS OF SCHUMACHER AND PETERMANN

Arms: (LEFT) Gules two sickles addorsed proper on a triple mount vert in chief a fleur-de-lis or (Schumacher); crest: on a barred helm to sinister a demi-man garbed in the first charged upon his breast with a fleur-de-lis or and holding in his dexter and sinister hands a pair of sickles proper (RIGHT) Quarterly; 1 gules a fish tool proper between two rings argent; 2 sable a bend sinister wavy argent; 3 argent a tree slipped proper a bordure or; 4 sable a scythe blade argent a bordure or (Petermann) Switzerland, Lucerne 1663

Inscription: Hr. Melchior Schuomacher dess Inneren-/ Raths und Venner lobl: Statt Lucern Gewesner Landtvogt/ der Graffschaft Zu Wilisauw und Fr. Anna Petermann/ sin Eheliche Gemalin Anno: 1663: (monogram) H White glass with silver stain and enamel

67.6 x 51.4 (26³/₈ x 20¹/₄)

Some losses and numerous repaired cracks

Provenance: Charles Gallery, New York; William Randolph Hearst, Los Angeles, to 1945

Bibliography: Hearst ms. (1942), no. 255; LACMA Quarterly (1944), 5; Normile (1946), 43-44.

45.21.30 William Randolph Hearst Collection

HERALDIC PANEL WITH ARMS OF BALTHASAR AND SAGESSER

Arms: (LEFT) Azure a triangle argent and within another triangle inverted of the same between three stars of six points or (Balthasar); crest: on a barred helm to sinister a wreath of the colors and thereon a demi-man garbed in the first and charged upon his breast as the field; mantling of the first and third

(RIGHT) Sable a scythe blade argent a bordure or (Sägesser); crest: on a barred helm to dexter a wreath of the colors and thereon a pair of scythe blades addorsed of the second; mantling of the colors

Switzerland, Lucerne

1662

Inscription: Hr. Melchior Balthasar alt Sek-/ elmeister und des Inneren Rhats Lobl:/ Statt Lucern. fr. Jacobea Sägisserin/ sein Ehegm: 1662
White glass with silver stain and enamel

67.3 x 50.8 (26½ x 20)

Numerous repaired and some unrepaired cracks

Provenance: Charles Gallery, New York; William Randolph Hearst, Los Angeles, to 1945

Bibliography: Hearst ms. (1942), no. 254; *LACMA Quarterly* (1944), 5; Normile (1946), 43–44.

45.21.29 William Randolph Hearst Collection

HERALDIC PANEL WITH ARMS OF PFIFFER AND MOHR

Arms: (LEFT) Sable a fleur-de-lis or within a bordure of the last (Pffiffer); crest: on a barred helm to sinister a ducal coronet and thereon a demi-vol of the first charged as the field; mantling of the colors

(RIGHT) Or three moors heads couped two and one proper within a bordure of the first (Mohr); crest: on a barred helm to dexter a turban of the colors and therefrom three ostrich feathers of the second and the first; mantling of the colors

Switzerland, Lucerne

1663

Inscription: Hr. Caspar Pffiffer Ritter und fenner des ineren/ Raths lobl: Statt lucern Gewesner Landtvogt der Graffschaft zû/ Rottenbürg und Laüwis wie aüch oberzügherr disser Statt und/ Fr: Maria Jacobe Mörin sin Ehegmalin: Anno 1663:

White glass with silver stain and enamel

69.2 x 52.1 (27¼ x 20½)

Two losses; several repaired and unrepaired cracks

Provenance: Charles Gallery, New York; William Randolph Hearst, Los Angeles, to 1945

Bibliography: Hearst ms. (1942), no. 267; *LACMA Quarterly* (1944), 5; Normile (1946), 43–44.

45.21.42 William Randolph Hearst Collection

HERALDIC PANEL WITH THE ARMS OF MULLER AND VETTER

Arms: (above on horse) ? a demi-mill iron sable surmounted by the initials K E (unidentified)

(below, upper shield) Or in base a mill iron sable and a chief azure (Muller) (below, lower shield) Gules in chief a key argent in base a leaf slipped vert (unidentified)

Switzerland, Zurich or Turgau ?

1667

Inscriptions: upper cartouche: Fi ei[.]e [.] [.] / wil ich[.] / Mein G[.] und [.] / [.] alle [.] / [.] er m[.] motto in scene: Frid bringt S[.] gen/ Krieg lost Läben

lower cartouche: Jacob Müller/ Cornet burgher und und-/ ermüller zu Elggöuw/ und fr. Añ Ehrspärgeri/ und Fr. Anna Vetter/ ge gemahel.

beside Muller shield: [.] 67

Pot metal; white glass with silver stain and enamel

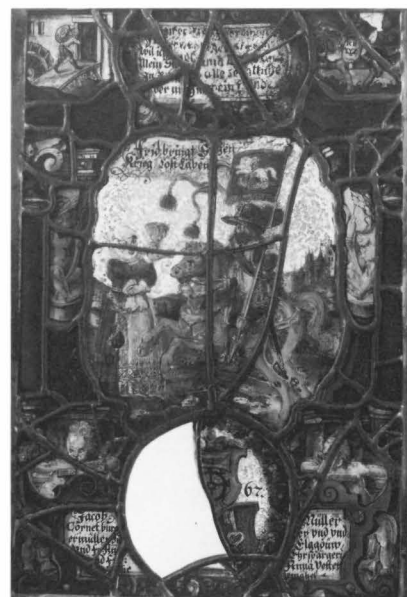
33.0 x 22.6 (13 x 8⅞)

Glass heavily corroded; right part of upper inscription replaced; loss in arms

Provenance: James A. Garland, Boston, to 1924; William Randolph Hearst, Los Angeles, to 1945

Bibliography: Hearst ms. (1942), no. 259; *Garland sale* (1924), n.p., no. 330; *LACMA Quarterly* (1944), 5; Normile (1946), 43–44.

45.21.34 William Randolph Hearst Collection



SAN DIEGO

SAN DIEGO MUSEUM OF ART

V.C.R.

TWO DOVES FROM A TREE OF JESSE

France

13th century, early

Pot metal glass

A: 18 x 15.5 (7 $\frac{1}{16}$ x 6 $\frac{3}{8}$)

B: 15 x 18 (5 $\frac{15}{16}$ x 7 $\frac{1}{16}$)

Some pitting

Provenance: "said to be from a church in Chartres"; Demotte, Inc., New York

Unpublished

41:39 A and B



A



B

TWO PANELS BASED ON A PASSION CYCLE BY HANS HOLBEIN

A: Judgment of Pilate

B: Crucifixion

Germany ?

17th century ?

Inscriptions: A. IN·PERPET·

MEMOR·A·DOM 1519

B. CONSVMATVM EST

Pot metal and white glass with silver stain and sanguine

35 x 25 (13 $\frac{3}{4}$ x 9 $\frac{7}{8}$) each

Provenance: Charles Klappert, La Jolla, California

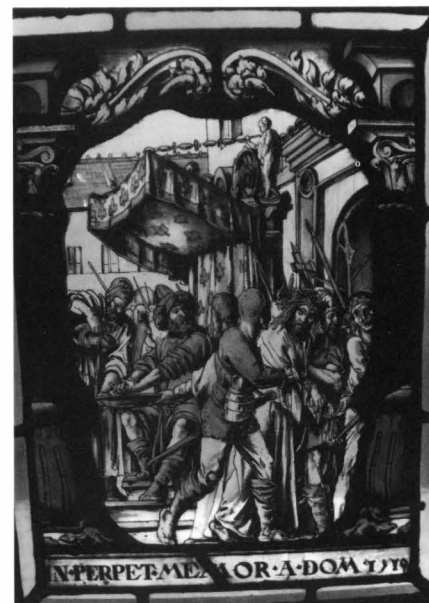
Unpublished

Related Material: Drawings in Basel, Kupferstichkabinett: A. Inv. 1662.116 and B.1662.121. Copies of both scenes were made at early dates: A. mid-16th century in British Museum, Inv.

1923.28; 1640 copy by Dietrich Meyer in Graphische Sammlung, Munich. B. copy by Joseph Heintz dated 1581 in Basler Kupferstichkabinett, Inv.

1927.84; another copy sold at Hammer Auction in 1927 (Aukt. Kat., Abb. 269); 1640 copy by Dietrich Meyer in Graphische Sammlung, Munich. *Die Malerfamilie Holbein in Basel* [exh. cat., Kunstmuseum] (Basel, 1960), nos. 291, 295.

61.121 A and C



A



B

SAN FRANCISCO

THE FINE ARTS MUSEUMS OF SAN FRANCISCO V.C.R. and
E.C.P.

GRISAILLE PANELS AND CANOPIES

France, Normandy ?
13th century, last quarter
Pot metal and white glass
Canopies: 51 x 40.5
(20¹/₁₆ x 15¹⁵/₁₆) approx.; grisaille
panels: 40 x 40.5 (15³/₄ x 15¹/₁₆)
Grisaille and canopies recut to
surround modern historiated
medallions in a made-up lancet;
considerable use of replacements and
stopgaps
Provenance: William Randolph
Hearst, Los Angeles
Bibliography: Recent acquisitions
notice, Dr. Elizabeth Moses
55270 A and B, Gift of William
Randolph Hearst



Details

SAINT MICHAEL SLAYING THE DRAGON

Germany, Boppard-am-Rhein,
Carmelite church, north nave,
Piermont window
1440-1446
Pot metal; white glass with silver
stain
286 x 75 (112⁵/₈ x 29¹/₂)
Both sleeves, portions of lower tunic,
background, wings, and hair are
restored
Provenance: Count Hermann Pückler,
Muskau; Count Pückler-Branitz,
Muskau; Freidrich Spitzer, Paris, to
1893; C. Leyard Blair Collection; A.
Seligmann, Rey & Co., New York, to
24 October 1933; P. W. French & Co.,
New York, to 1934
Bibliography: French & Co. Stock
Sheets, GCPA 0305035; *Catalogue des
objets d'art et de haute curiosité
composant l'importante et précieuse
collection Spitzer* [sale cat., 33 rue de
Villejust, 17 April-16 June] (Paris,
1893), supplement "Vitraux," No.
3367; Hans Wentzel, "Unbekannte
mittelalterliche Glasmalereien der
Burrell Collection zu Glasgow (3
Teil)," *Pantheon* 19/5 (September-
October 1961), 240-248; William
Wells, *Stained and Painted Glass*,
*Burrell Collections: Figure and
Ornamental Subjects* (Glasgow,
1965), 66-67; Wells, "Stained Glass
from Boppard-on-Rhein in the Burrell
Collection," *Scottish Art Review* 10
(1966), 22-25; "Stained Glass,
Tapestries, Metalwork, Ceramics,
Furniture and Textiles," *M. H. De
Young Museum Handbook* (San



Francisco, n.d.), 215; Jane Hayward,
"Stained Glass Windows from the
Carmelite Church at Boppard-am-
Rhein, A Reconstruction of the
Glazing Program of the North Nave,"
Metropolitan Museum Journal 2
(1969), 85, figs. 11, 22.
54575

SAINT GEREON

Arms: (on banner) A cross potent
Germany, Schwarzenbroich Abbey,
near Cologne ?

c. 1450–1460

Pot metal; white glass with silver
stain

89.5 x 49 (35¼ x 19¼)

All of figure's left leg, and portions of
cloak and column to right are restored

Provenance: Julius Landauer, San
Francisco

Unpublished

64.52.1, Gift of Mr. Julius Landauer



FRAGMENT OF ANGEL FROM A PASSION WINDOW

Germany, Cologne ?

c. 1500

White glass with silver stain

28.5 x 22.5 (11¼ x 8¾)

Possible retouching of outline of face;
leading fragile

Provenance: Julius Landauer, San
Francisco

Unpublished

64.52.3, Gift of Mr. Julius Landauer



TWO BISHOP SAINTS

A. Bishop Saint (Martin?) (55276)

B. Saint Nicholas (55277)

France, northern, Laonnais ?

1543

Inscription: A. 1543

Pot metal; white glass with silver
stain

A: 167.5 x 66.5 (64½ x 26¾)

without modern borders; B: 169 x 68

(66½ x 26¾) without modern borders

Modern borders in Renaissance style
added during a recent restoration;
some retouching throughout; A.
Replacements in draperies, all of
curved arch above figure, and section
of face to right

Provenance: Atelier of Leprévost,
restorer and artist in stained glass,
Paris ?; William Randolph Hearst, Los
Angeles

Related Materials: Same cartoon used
for figure of Saint Nicholas ?, first
half of the 16th century, church of
Notre-Dame, La Ferté-Milon (Aisne),
Corpus Vitrearum Medii Aevi,
France, Recensement I, 159, pl. XXX;
Nicholas cartoon copied by Leprévost
for a widow of the parish church of
Charly (Aisne), Jules Roussel, *Vitraux
du XIIIe au XVIe siècle, suivi d'une*



A



B

*collection de verrières modernes
exécutées par M. Leprévost (Paris,
1913), 83.*

A. 55276; B. 55277

THREE SCENES FROM A LIFE OF SAINT ANNE AND THE VIRGIN

A. Joachim Refused at the Temple (55271.1)

B. Annunciation to Joachim (55271.2)

C. Adoration of the Shepherds (55271.3A and 3B)

Attributed to the atelier of the Master of the "Loves of Psyche," Château of Ecouen, after designs by Michel Coxcie

France, northern

c. 1550

Inscription: C. a modern replacement
Pot metal; white glass with silver stain and sanguine

254 x 71.1 (100 x 28) each

Retouching throughout, especially heavy in hands and faces

A. Restorations include: upper left arch and entablature, upper half of head to extreme left, central bearded face, left corner of table and base below two table legs

B. Restorations include: uppermost portion of mountain and surrounding sky, small segments of ground and architecture and Anne's head and veil; shepherds in background inserted from another panel in the same series; lowest two panels probably stopgaps repainted

C. Some minor replacements throughout; two panels containing angels and inscription above are replacements; seated dog and man's arm inserted from another panel in the same series

Provenance: Heilbronner Collection, Paris, to 9 August 1917; Charles Gallery, London, to 31 December 1921; P. W. French & Co., New York, to 2 April 1924; William Randolph Hearst, Los Angeles

Bibliography: French & Co. Stock Sheets, GCPA 0302714; unpublished

A. 55271.1

B. 55271.2

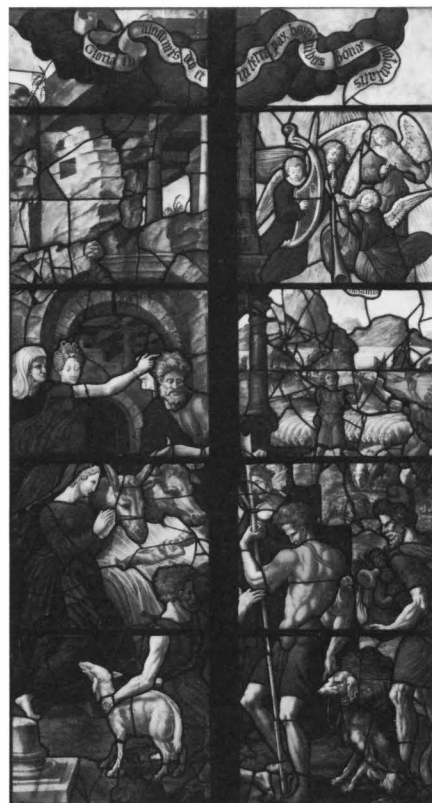
C. 55271. 3A, 3B, All Gift of William Randolph Hearst



A



B



C

THE ARMS OF GEORG, COUNT OF WÜRTTEMBERG-MÖMPELGARD

Arms: Quarterly; 1 and 4 or three stags antlers sable; 2 and 3 gules two barben or (Württemberg-Mömpelgard); supporters: a wild couple wreathed head and middle in grape leaves; the dexter figure holding a tree trunk, the sinister figure an hour glass; crest: above a barred helm to dexter a ducal coronet, a hunting horn gules banded or; mantling of the colors
Switzerland, Basel ?

1552

Inscriptions: at top: QVI

on scroll: DSTVD BRINGTS END

in cartouche: •GEORG•GRAVE•ZU/

•WÜRTEMBERG UND•/•MÖMPLIGART• 1552

Pot metal; white glass with silver stain

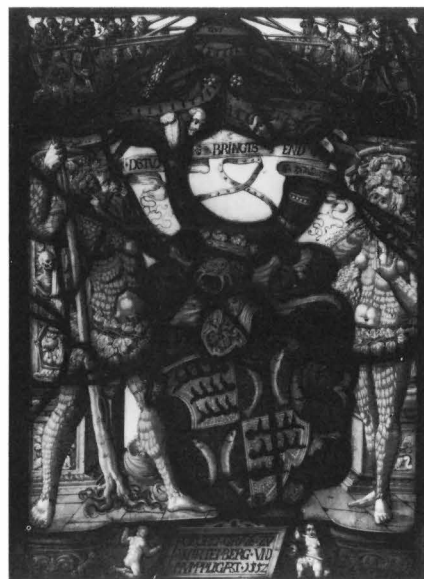
39 x 27 (15 3/8 x 10 5/8)

Some mending leads

Provenance: Julius Landauer, San Francisco

Unpublished

64.52.2



**ARMS OF HEIMO ? WITH STS.
NICHOLAS AND BARBARA**

Arms: Or a housemark and cricket
sable a plowshare argent (Heimo ?)
Switzerland, Fribourg (Freiburg)

1553

Inscription: Hanns Heimo 1553

Pot metal; white glass with silver
stain

31.5 x 21 (12³/₈ x 8¹/₄)

Provenance: Henry Gale, New York;
John Magnin, New York
Unpublished

65.12.15, Gift of Mr. and Mrs. E. John
Magnin



**PANELS FROM A LAST JUDGMENT
WINDOW**

A. Saint John the Baptist (55272)

B. Man in Damascene Garment
(55273)

C. Christ Seated on a Rainbow
(55274)

D. Tonsured Saint with a Rosary
(Dominic ?) (55275)

Four lunettes of angels that terminate
the rectangular panels (unnumbered)
France, Ile-de-France ?

16th century, second half

Pot metal; white glass with silver
stain

142 x 69 (55¹⁵/₁₆ x 27³/₁₆) each;
lunettes not measured

Considerable paint loss in all panels;
flesh areas heavily retouched in
heads, hands, and feet; elements often
rearranged. Angels probably not
originally used as lunette figures;
extensive paint loss and extremely
fragile leads

Provenance: Heilbronner Collection,
Paris; Eugene Glaenger, to c. 1921; P.
W. French & Co., New York, through
1931; William Randolph Hearst, Los
Angeles

Bibliography: French & Co. Stock
Sheets, GCPA 0299960; Fine Arts
Museum archive; Hearst Inventory
Sale No. 1381-106, 107, 108, and 109.
Unpublished

A. 55272

B. 55273

C. 55274

D. 55275, All Gift of William
Randolph Hearst



A



B



C



D

THE CRUCIFIXION

France, Ile-de-France ?

16th century, second half

Inscription: IESV/ NAZA/ RENVVS/ REX/
IVDEO/ RVM

Pot metal; white glass with silver stain

158 x 79.5 (62¼ x 31¼)

Considerable retouching in head, hands, and feet; portions of background new or retouched; part of a larger ensemble

Provenance: William Randolph Hearst, Los Angeles

Bibliography: Fine Arts Museum archive; Hearst Inventory Sale No. 1381-105.

Unpublished

55278



HERALDIC PANEL WITH ARMS OF THE FRÜO BROTHERS

Arms: (LEFT) Argent bordered or in chief a mullet of six points or in base a plowshare argent (unidentified); (CENTER) Or in chief a hammer in base a nail argent (unidentified); (RIGHT) Argent a bird's leg over a triple mound or in base dexter a mullet of six points or (unidentified) Switzerland, Toggenburg

1609

Inscriptions: between figures:

Wachtet dan I[.]r wissend/ nit zu welc[.]r stund/ Eüwer herr komen/ wirt frul[.] oder/ umb das hanen/ geschre[.] Math. [...]/

below: Hans Früo zu Nasen und / Meister Better Früo und/ Jörg [...]üö Gebüerder/ ANNO DÖ: 1609

Pot metal; white glass with silver stain and sanguine

33.5 x 27.5 (13⅜ x 10⅜)

Leading weak, some abrasion and repair leads

Provenance: Henry Gale, New York; John Magnin, New York

Related Material: Duplicate panel, but without upper plowing scene, Schweizerisches Landesmuseum, Zürich, In. 64/32; Jenny Schneider, *Glasgemälde, Katalog der Sammlung des Schweizerischen Landesmuseums Zürich 2* (Stäfa, Gut, 1970), No. 484; Paul Boesch, *Die Toggenburger Scheiben: Neujahrsblatt des Hist. Vereins St. Gallen* 75 (1935), 33-34, No. 69.

65.12.13, Gift of Mr. and Mrs.

E. John Magnin



HERALDIC PANEL WITH ARMS OF BILDSTEIN

Arms: Party per pale dexter barry argent and sable, sinister counterchanged, in fess point over three mounds a Crucifixion shrine (Bildstein); crest: over a banded helm to dexter the same; mantling of the colors
Switzerland, Appenzell, Inner-Rhoden
1616
Inscription: Hauptman Petter Bil[.]stein des Rats Zuo App[.]nzell
1616
35 x 26.5 (13 $\frac{3}{4}$ x 10 $\frac{7}{16}$)
Pot metal; white glass with silver stain and enamel
Repair leads; fragile leading
Provenance: Henry Gale, New York; John Magnin, New York
Unpublished
65.12.12, Gift of Mr. and Mrs. E. John Magnin



WELCOME PANEL

Arms: (LEFT) Argent a tree vert (unidentified); (RIGHT) Argent bordered or a mullet of six points over a triple mound or (unidentified)
Switzerland
c. 1650
Inscription: Von Lauffer (?) sein / Ehliche gmahel/ 1602
Pot metal; white glass with silver stain and enamel
31.5 x 19.5 (12 $\frac{3}{8}$ x 7 $\frac{1}{16}$)
Inscription, shield on left, and section with wife's head, arm, and cup are replacements
Provenance: Henry Gale, New York; John Magnin, New York
Unpublished
65.12.16, Gift of Mr. and Mrs. E. John Magnin



WELCOME PANEL WITH ARMS OF DOLTISCH AND HUOBER

Abraham Wirth ?
Arms: (LEFT) Azure a horse shoe argent (Doltisch); (RIGHT) Or a fleur-de-lis argent (Huober)
Switzerland
1654
Inscription: Christoffel Doltisch/ von Feldkirch der Zeit/ wohnhafft zu Batzenheidt/ und Catharina Huoberi/ von Niderglatt sein Ehgmahel/ 1654
Pot metal; white glass with silver stain, sanguine, and enamel
31.5 x 20 (12 $\frac{1}{4}$ x 7 $\frac{7}{8}$)
Fragile leading
Provenance: Henry Gale, New York; John Magnin, New York
Unpublished
65.12.14, Gift of Mr. and Mrs. E. John Magnin



WELCOME PANEL OF HAURI AND KALLER

Arms: Azure a demi-mill wheel or (Hauri ?); crest: over a helm to sinister a wreath and a bird or; mantling of the colors
Switzerland
1660

Inscription: Hr Jacob Hauri zu Rum[. . .]g/ zitt vn dern[. . .]gtder graffshafft [. . .]ntz/ und Verna Käller sin Egm[. . .] 1660

Pot metal; white glass with silver stain and enamel

33 x 20.5 (13 x 8)

Stopgaps lower left; fragile leading

Provenance: Henry Gale, New York; John Magnin, New York

Unpublished

65.12.17, Gift of Mr. and Mrs. E. John Magnin



FRAGMENTS OF HERALDIC PANELS WITH ARMS OF THREE MEN

Arms: (LEFT) Azure a housemark or (unidentified); (RIGHT) Azure a pretzel argent (Kitellberger); (BELOW) Azure a lion rampant or holding in his paws a knife argent and vert (unidentified); crest: a demi-lion or between two buffalo's horns azure; mantling of the colors

Germany

Mid-17th century

Inscriptions: above left: Jacob

Berwi[. . .]

above right: Jacob Kitellberger

below: Hr. Joseph Heinrich

[. . .]ettmesser

White glass with silver stain and enamel

23.5 x 15.5 (9 1/4 x 6 1/4)

A composite panel with stopgap around the heraldic pieces; cracks and loss upper left; mending leads

Provenance: Julius Landauer, San Francisco

Unpublished

64.52.4, Gift of Mr. Julius Landauer



FRAGMENTS OF PANELS SHOWING APOSTLE, ST. CATHERINE AND SUSANNA AND THE ELDERS, WITH HERALDIC SHIELD OF A TRADESMAN

Arms: Purpure, a slotted spatula over crossed clubs argent and or (unidentified)

South Germany

Mid-17th century

Inscription: Martin Spätt. Balbyrer. zü Dettingen. ünder Urach.

White glass with silver strain and enamel

23 x 16.5 (9 1/16 x 6 1/2)

Pictorial elements from different provenances; surround a replacement or stopgap

Provenance: Julius Landauer, San Francisco

Unpublished

64.52.5, Gift of Mr. Julius Landauer



SANTA BARBARA

SANTA BARBARA MUSEUM OF ART

J.H.

TWO SECTIONS OF A PALMETTE BORDER

France, northern ?

c. 1150–1175

Pot metal glass

A: 18.9 x 14.8 (7⁷/₁₆ x 5⁷/₈)

B: 19.1 x 16.0 (7¹/₂ x 6⁵/₁₆)

Some pitting on back of both panels;

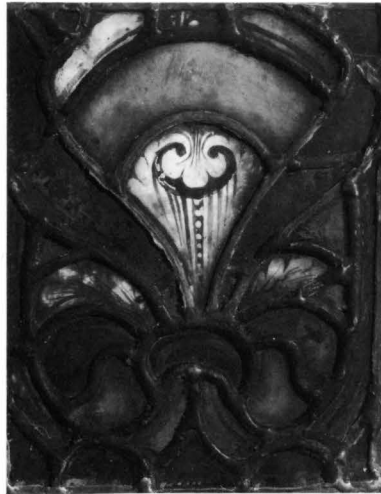
B. paint rubbed on face

Provenance: Arthur Sachs, New York

Unpublished

A. 44.II.I

B. 44.II.2



A



B

FEMALE SAINT IN GRISAILLE FRAME

England, Kent ? (grisaille and border)

c. 1350–1400

Inscription: Orate/ uxōs

Pot metal; white glass with silver stain

90.2 x 56.8 (35¹/₂ x 32¹/₄)

Heavily pitted on back; replacement in middle of saint's robe and part of inscription; grisaille and border from another window

Provenance: Arthur Sachs, New York

Unpublished

44.II.I2



BUST LENGTH IMAGE OF THE CHRIST CHILD

England

c. 1400–1450

Pot metal; white glass with silver
stain

Diameter: 18.5 (7 $\frac{5}{16}$)

Hands replaced; marked 169

Provenance: Grosvenor Thomas,
London, to 1913; Arthur Sachs, New
York

Bibliography: Drake (1913), I: 38, no.
191; II: 7, no. 17.

44.11.4



SAINT PETER MEDALLION

Germany, Middle Rhine

c. 1510

Inscription: [.]ye· rst/ S·perre·

Pot metal; white glass with silver
stain

Diameter: 23 (9 $\frac{1}{16}$)

Hands, parts of cope and damascened
background replaced; marked 6-26

Provenance: Arthur Sachs, New York
Unpublished

44.11.5



FOUR DOUBLE TUDOR ROSES

England, St. Peter's Priory, Lowestoft

c. 1450–1500

White glass with silver stain

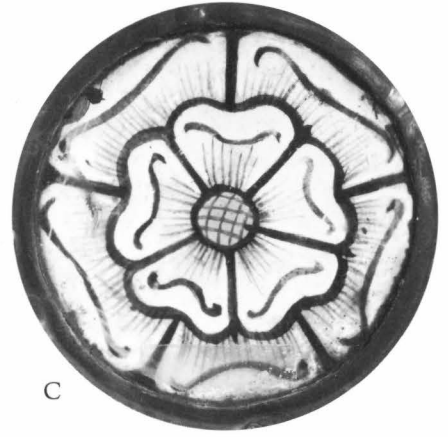
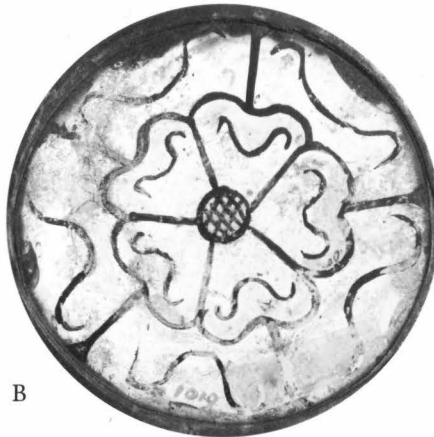
Diameter: 11.5 (4 $\frac{1}{2}$)

Center ornaments of larger pieces; all
corroded; A marked 1018; B marked
1019

Provenance: Roy Grosvenor Thomas,
New York, to 8 June 1925; Arthur
Sachs, New York

Bibliography: Grosvenor Thomas
Stock Book I, 92–93, item nos. 1018,
1019; unpublished
(Only B and C illustrated)

44.11.8A–D



HERALDIC SHIELD: ARMS OF GRANDISON

Arms: Paly of six argent and azure a bend gules three mullets pierced or (Grandison)

England

c. 1450–1500

Pot metal glass

17.8 x 15.3 (7 x 6)

One stopgap; marked 250

Provenance: Arthur Sachs, New York

Unpublished

44.11.9



TWO TRACERY LIGHTS

A. Angel with Column and Scourge

B. Angel Holding the Three Nails and the Rod

France, Ile-de-France, Chapel at Maintenon ?

c. 1460

Pot metal; white glass with silver stain

A: 29.0 x 21.4 (11 3/8 x 8 7/16)

B: 29.0 x 21.3 (11 3/8 x 8 3/8)

Fine, even pitting on back of glass; some on front

Provenance: L. Demotte Inc., New York; Mrs. Max Schott, Santa Barbara

Bibliography: Demotte (1929), no. 37, 38.

A. 70.33.53A

B. 70.33.53B



A



B

QUARRY WITH THE REBUS OF THOMAS GOLDSTONE I (Prior of Canterbury Cathedral 1449–1468)

Arms: A mitre transfixes by a crosier in pale, its foot resting on a gold stone; flanking the mitre are the initials T and G

England

1449–1468

Inscription: T G

White glass with silver stain

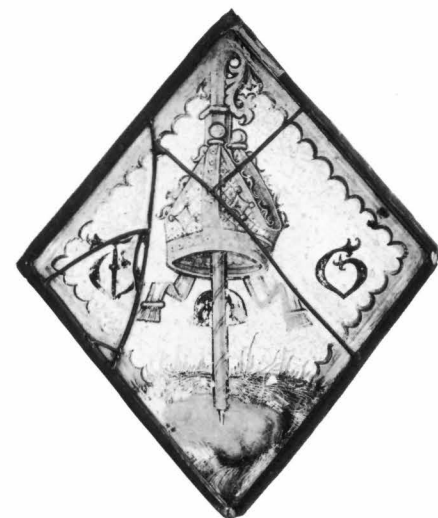
18.4 x 17.8 (7 1/4 x 7)

Paint rubbed; marked 501

Provenance: Arthur Sachs, New York

Unpublished

44.11.10



HERALDIC PANEL WITH THE ORDER OF THE GARTER

Arms: Crest: a tilting helm to dexter; mantling or and azure; surrounded by a garter containing the motto; supporters: to dexter, a lion rampant ermine, to sinister, a panther rampant argent

England

c. 1650

Inscription: HONI SOIT/QUI MAL'Y

White glass with silver stain and enamel

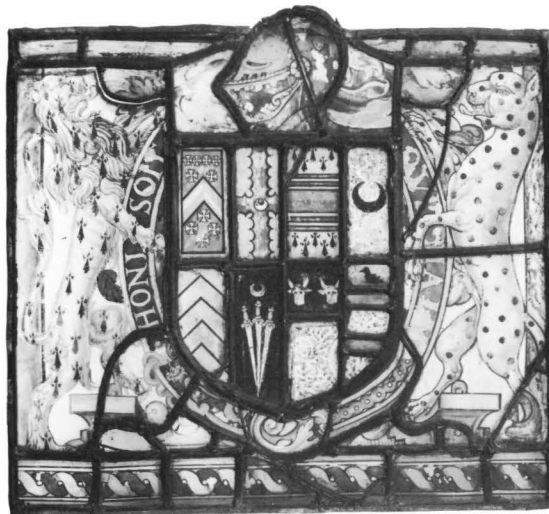
33.0 x 35.6 (13 x 14)

Shield and one piece of garter replaced; enamel flaked

Provenance: Arthur Sachs, New York

Unpublished

44.II.II



TWO MARYS AT THE TOMB

France, Ile-de-France, Brie ?

c. 1500

Pot metal, white glass and silver stain; flashed and abraded red

Diameter: 30.5 (12)

Fragment from a larger panel; marked L246; pitting on back

Provenance: Arthur Sachs, New York

Unpublished

44.II.I3



STANFORD

STANFORD UNIVERSITY MUSEUM OF ART

T.H.

HERALDIC SHIELD WITH THE AGNUS DEI

France ?

14th century

Pot metal glass and white glass

21.5 x 17 (8 $\frac{3}{4}$ x 6 $\frac{7}{8}$)

Made-up panel with lamb set into surround of old glass; head of cross a replacement; some repainting; corrosion

Provenance: Mrs. Theodore Lillienthal, San Mateo, Calif.

Bibliography: *The Stanford Museum* IV-V (1975), 28.

74.272.3



HERALDIC SHIELD

Arms: Impaling, azure a mascle or between four fusils of the same France or England

14th century

Pot metal glass and white glass

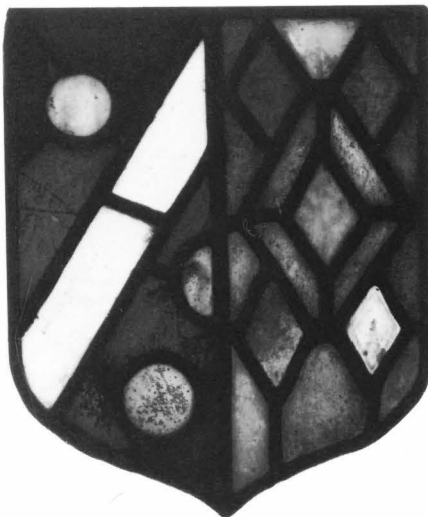
21 x 17.5 (8 $\frac{1}{4}$ x 6 $\frac{7}{8}$)

Several losses, restored; two unmended breaks; panel probably reassembled in the last restoration

Provenance: Mrs. Theodore Lillienthal, San Mateo, Calif.

Bibliography: *The Stanford Museum* IV-V (1975), 28.

74.272.4



HILLSBOROUGH

PRIVATE COLLECTION

M.H.C. and E.C.P. with assistance from T.H.

Note: This large collection, acquired since 1986, is being added to. This checklist represents its extent as of January 1988 when all items were still in storage. Since the three-digit inventory numbers are occasionally repeated, they are followed where applicable by a temporary shelf number or, in other cases, preceded by 'A.'

STANDING BISHOP, BLESSING

England ?

c. 1400

Pot metal; white glass with silver stain

100.1 x 40.1 (39⁷/₁₆ x 15¹³/₁₆)

The head is a stopgap, perhaps eastern French c. 1450; architecture and processional cross also stopped in; canopy cut down in 1986

Provenance: Metropolitan Museum of Art, New York, to 1981; Sotheby's, New York; New York dealer to 1985; Bruce Axt, Altadena, Calif., to 1987
Bibliography: *Fine European Works of Art, Tapestries and Furniture* [sale cat., Sotheby's, 29 May] (New York, 1981), n.p., no. 83, ill.; *European Works of Art, Armour, Furniture and Tapestries* [sale cat., Sotheby's 10-11 June] (New York, 1983), n.p., no. 278; *Fine French and Continental Furniture, Objects of Art, Clocks, Tapestries and Sculpture* [sale cat., Christie's, 6 June] (New York, 1984), 90, no. 166, ill.

A 660



GOD THE FATHER BLESSING

English or French

15th century, first half

Pot metal; white glass with silver stain

Diameter: 37.1 (14⁹/₁₆)

Mending leads; extensive corrosion on inner surface; paint loss and retouching; possibly from a Coronation of the Virgin

Provenance: Eiffel Collection; Sibyll Kummer-Rothenhäusler, Zurich
Unpublished



MONK PRAYING

French

15th century, second half

Pot metal; white glass with silver stain

41.1 x 25.5 (16 1/8 x 10)

Cracks and mending leads; architectural elements are stopgaps; possible sorting marks engraved on back

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

383/42



KNEELING WOMAN DONOR WITH THE INSIGNIA OF THE GOLDEN FLEECE

Southern Lowlands or France, Burgundy

Late 15th century

Pot metal; white glass with silver stain

98.5 x 54.2 (38 3/4 x 21 3/8) sight

Head and most of upper two rows replaced; parts of lower repainted, with false patina; some retouching; back over-cleaned

Provenance: Christie's, London, 1987, unidentified owner

Bibliography: *The Nineteenth Century European Ceramics, Furniture, Sculpture and Works of Art* [sale cat., Christie's, 14 May] (London, 1987), 76, no. 176.

A 570



HERALDIC PANELS OF FAMILIES FROM BERN

A. Arms of Englisberg

Arms: Per fess or and gules in chief a demi-lion rampant azure langued or (Englisberg); crest: over a barred helm to sinister a cap gules tasseled or with a brim argent between two swords argent; mantling gules and or

B. Arms of Straeler and von Seengen

Arms: Quarterly; 1 and 4 gules on a bend sable three carding combs or (Straeler); 2 and 3 argent an eagle displayed sable armed and membered or (von Seengen); crest: (LEFT) over a closed helm to sinister a demi-man wearing on his chest a bend sinister charged as the first; (RIGHT) over a barred helm to dexter a vol charged as the second; mantling of the colors

C. Arms of Junker Georg Freiburger (d. 1513) and his wife, a Schopfer

Arms: Quarterly; 1 and 4 sable upon a triple mount argent a lion rampant or (contourné in 1) (Freiburger); 2 and 3 argent upon a mount a cross botoné gules (Schopfer); crest: (LEFT) over a closed helm to sinister a demi-lion contourné upon a triple mount or; (RIGHT) over a closed helm to dexter a demi-horse rampant argent; mantling of the colors

Switzerland, Bern

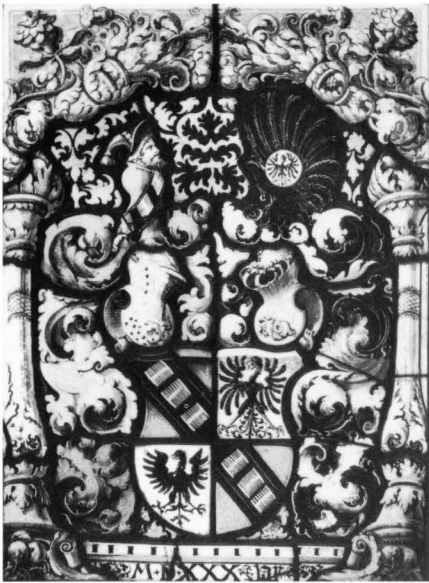
A. c. 1525

B. 1530

C. 1514



A



B



C

BUST OF SAINT AUGUSTINE OF HIPPO WITH A HEART AND ARROW

Germany, Rhineland ?

c. 1520

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

46.5 x 68.5 (18 1/16 x 27)

Numerous mending leads

Provenance: Christie's, London, 1987, unidentified owner

Bibliography: *The Nineteenth Century European Ceramics, Furniture, Sculpture and Works of Art* [sale cat., Christie's, 14 May] (London, 1987), 79, no. 196.

A 577

Inscriptions: B. MD XXX jar

C. Junker Jörg und sin Husfrau 1514

Pot metal; white glass with silver stain; flashed and abraded red; A. and flashed and abraded blue

A: 45.2 x 34.3 (17 3/4 x 13 1/2)

B: 44.5 x 33.8 (17 1/2 x 13 1/4)

C: 41.9 x 29.3 (16 1/2 x 11 1/2)

A. Cracks and mending leads; paint loss especially in lower half of shield; bottom entablature and upper right capital replacements

B. Minor mending leads; replacements in mantling right and 3rd quarter of shield

C. Cut down on three sides with stopgaps at edges; mantling at upper right a replacement

Provenance: Von Parpart, Schloss Hünegg near Thun, to 1884; La Roche-Ringwald, Rheinfelden; Sibyll Kummer-Rothenhäusler, Zurich

Bibliography: A. and B. *Sammlung von Parpart, Objets d'art et de haute curiosité* [sale cat., Auktion Heberle, 1 Feb.] (Cologne, 1884); Bernhard Anderes, *Die Spätgotische Glasmalerei in Freiburg i/Ü* (Freiburg i Ü, 1963), 106–109, fig. 71.

A. 421/45

B. 439/44

C. 406/66



**MAJESTY FLANKED BY ANGELS
WITH SOLOMON AND DAVID**

Southern Lowlands, Antwerp ?

c. 1520

Inscriptions: left scroll:

COMEDITE·AMIC·ET·BIBITE·Z·Cāti·v

right scroll:

SIC·LETATI·OM·HIA·E·I·TE·PS 86

Pot metal; white glass with double silver stain

48 x 36.5 (18⁷/₈ x 14³/₈)

Provenance: Sir Thomas Neave, Bart., Dagnam Park, Essex; Grosvenor Thomas, London; Roy Grosvenor Thomas, London and New York, to 1923; S. Vernon Mann, Great Neck, N.Y., to 1931; Sotheby's, New York, 1986, unidentified owner

Bibliography: Grosvenor Thomas Stock Book I, 106–107, item no. N 49; *Fine English Furniture, Early English Stained Glass, English & Chinese Porcelains, Georgian Silver Collected by S. Vernon Mann* [sale cat., American Art Association-Anderson Galleries, 29–30 January] (New York, 1932), 65, no. 249; *European Works of Art, Armour, Furniture and Tapestries* [sale cat., Sotheby's, 25 November] (New York, 1986), n.p., no. 179.

A 336A



PROPHET (DAVID ?)

Southern Lowlands

1515–1525

Inscription: ET·/ +DAVID·+

Pot metal; white glass with silver stain

33 x 24.8 (13 x 9³/₄)

Below figure is stopgap and modern fill

Provenance: Sir Thomas Neave, Bart., Dagnam Park, Essex; Grosvenor Thomas, London; Roy Grosvenor Thomas, London and New York, to 1923; S. Vernon Mann, Great Neck, N.Y., to 1931; Sotheby's, New York, 1986, unidentified owner

Bibliography: Grosvenor Thomas Stock Book I, 106–107, item no. N 54; *Fine English Furniture, Early English Stained Glass, English & Chinese Porcelains, Georgian Silver Collected by S. Vernon Mann* [sale cat., American Art Association-Anderson Galleries, 29–30 January] (New York, 1932), 65, no. 248; *European Works of Art, Armour, Furniture and Tapestries* [sale cat., Sotheby's, 25 November] (New York, 1986), n.p., no. 179.

A 336B



ARMS OF DIETRICH SPETH

Arms: Gules three snares bendwise sinister argent (Spet/ Speth/ Spett); crest: over a barred helm to dexter a demi-man of the colors bearing the charge on his breast and hat

Southern Germany, Constance ?

1530

Inscription: Diettrich Spett der Jung 1530

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

33.7 x 22.8 (13¹/₄ x 8¹⁵/₁₆)

Mending leads; some paint loss; some replacements in inscription, right mantling and upper left column

Provenance: Private Collection, France; Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

664/151



**PAIR OF HERALDIC MARRIAGE
PANELS OF VON BENTZNAW AND
VON STEIN**

A. Arms of Simprecht von Bentznaw
Arms: Argent a bend sinister sable
and thereon three bezants (von
Bentznaw); crest: over a barred helm
to sinister a coronet and thereon a
fool's head wearing a hat the brim of
which is sable with three bezants;
mantling of the colors

B. Arms of Kunigund von Stein
Arms: Or three flensing tools sable
(von Stein); crest: over a barred helm
to dexter a flensing tool inverted and
on the points a cluster of peacock
feathers vert; mantling of the colors
Southern Germany

1532

Inscriptions: A. Simprecht von
bentznaw [...] 1532

B. Kunigund vonn vom Stain Sein
hausfraw. 1532

Pot metal; white glass with silver
stain

Diameter: 33.2 (13 $\frac{1}{16}$) each

Some replacements

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich

566/36 a and b



A



B

**HERALDIC PANEL WITH A
PLOWING SCENE**

Arms: Per fess sable and argent in
chief a dolphin naiant argent
(unidentified)

Switzerland, Zurich or St. Gallen ?
Mid-16th century

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

36.8 x 33.0 (14 $\frac{7}{16}$ x 13)

Lowest portion of panel with
inscription missing; upper right
capital a replacement; numerous
stopgaps; replacements lower left and
lower right corners

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich
Unpublished

379/27



**HERALDIC FRIENDSHIP PANEL
WITH THE ADORATION OF THE
MAGI**

Arms: (LEFT) Per bend or and gules in
chief a demi-boar rampant contourné
sable (unidentified); crest: over a
barred helm to sinister charged as in
chief; (RIGHT) Vert a bend argent and
thereon a plowshare azure
(unidentified); crest: over a closed
helm to dexter a demi-man wearing
the charge on his breast
Switzerland, Fribourg (Freiburg)

c. 1560

Inscription: Houpttman Franz Clery
und/ Houpttman Hans Garmiswill/
bed von Freyburg (replacement)
Pot metal; white glass with silver
stain, and enamel; flashed and
abraded red

44.8 x 33.2 (17 $\frac{5}{8}$ x 13 $\frac{1}{16}$)

Mending leads; replacements in
inscription and on right side

Provenance: La Roche-Ringwald
Collection, Rheinfelden (AG); Sibyll
Kummer-Rothenhäusler, Zurich
Unpublished

434/71



ARMS OF GEORG SPETH WITH A BATTLE SCENE

Arms: Gules three snares bendwise sinister argent (Speth); crest: over a barred helm to sinister a demi-man of the colors bearing the charge on his breast and hat

Germany, Schwaben or Württemberg
c. 1560

Inscription: Jörg Spät von S. Georg
Rö. Kay/ May ül Rath u. Hauptmann/
zu Costantz ·1561· (modern copy)

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

38.7 x 28.0 (15³/₁₆ x 11)

Mending leads; inscription and
mantling lower left replaced

Provenance: Private Collection, Paris;
Sibyll Kummer-Rothenhäusler, Zurich

Related material: Arthur von
Schneider, *Die Glasgemälde des
Landesmuseums Karlsruhe*
(Karlsruhe, 1949), 75–6, cat. no. 65.
444/65



ARMS OF A CANON OF RATISBON

Arms: Azure a canon proper or (unidentified); impaling gules a tower argent upon a triple mount or (unidentified); crest: over a barred helm affronté two vols charged as the shield counterchanged; mantling of the colors

Germany, Nuremberg

1564

Inscription: VRBANVS THYRN[.] OP
[.] CANONICVS SENIOR E[.] CVSTOS
B[.] M VETERIS CAPELLAE RATISPON 1564

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

Diameter: 26.6 (10¹/₁₆)

Cracks; mending leads; some paint
loss

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich

Unpublished

384/43



ARMS OF HAINRICH IRMENSEE (d. 1591) WITH A HUNTING SCENE

Arms: Gules upon a triple mount or a dolphin embowed argent (Irmensee); crest: over a barred helm affronté charged as the shield; mantling gules and or

Switzerland, Schaffhausen

1574

Inscription: Hainrich Irmensee/1574
Pot metal; white glass with silver
stain and enamel; flashed and abraded
red glass

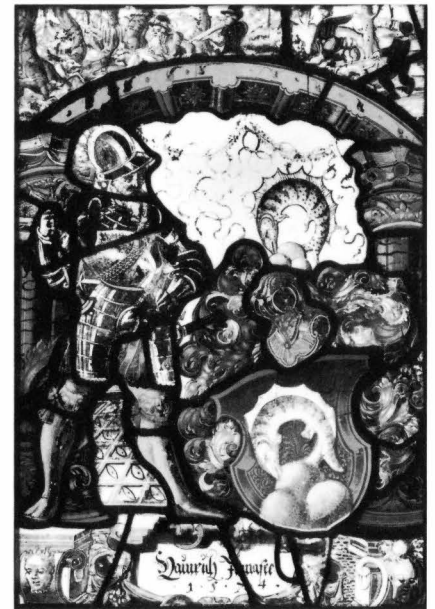
32.2 x 29.9 (12⁵/₁₆ x 11³/₄)

Cracks, mending leads, and paint loss;
head and right capital are
replacements; paint on armor
retouched

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich

Unpublished

365/14



HERALDIC PANEL OF KUON WITH A BATTLE SCENE

Arms: Or a lion rampant holding a halbard sable (Kuon ?); crest: over a barred helm to dexter a ducal coronet and thereon a demi-lion charged as the field; mantling argent
Switzerland, Uri

after 1559, c. 1575 ?

Inscription: Houtptman Sebastian Heinrich Kuon/ der Zit Landtschriber zu Ury. 1574

Pot metal; white glass with silver stain

37.9 x 27.7 (14⁷/₈ x 10⁷/₈)

Cracks; mending leads; a minor replacement between figure and lion; inscription is a replacement

Provenance: Private Collection, Zurich; Sibyll Kummer-Rothenhäusler, Zurich
Unpublished

431/3



431/3

HERALDIC PANEL OF MARTINET ?

Arms: Quarterly; 1 gules a star argent (unidentified); 2 per bend or and sable a lion rampant gules (unidentified); 3 sable a chevron gules between ten billets three three and four (unidentified); 4 gules an eagle displayed argent (unidentified); crest: over a barred helm to dexter a demi-hound argent collared or; mantling gules and argent
Switzerland, Bern

c. 1575

Inscription: H. Martinet/ Anno 1575 (modern)

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

40.7 x 29.3 (16 x 11¹/₂)

Mending leads; replacements include inscription and scenes in upper corners

Provenance: Ammann-Haab Collection, Erlenbach-Zurich; Sibyll Kummer-Rothenhäusler, Zurich
Bibliography: Alfred Scheidegger, *Die Berner Glasmälerei 1540–1580* (Bern-Bümplitz, 1947), 127, no. 106.

663/150



TWO HERALDIC PANELS: ARMS OF JUNG AND RIEHL

A. Arms of Damian Jung with a scene of Jacob's Dream and two allegories

Arms: Argent the base gules two torches proper sable, flaming gules (Jung ?, modern); crest: over a helm affronté a demi-maiden garbed gules garlanded vert holding in each hand a torch tinctured as the field; mantling of the colors

B. Arms of Balthasar Riehl with the Adoration of the Magi and two allegories

Arms: Sable a cross argent (Riehl); crest: over a closed helm to dexter a demi-man wearing the charge on his breast; mantling of the colors

Alsace

A. 1575

B. 1611

Inscriptions: A. Herr Damian Jung/ zum Scheffel erweltt/ ANNO 1575

B. H. Balthasas Riehl zum/ Scheffel Erwolt. 1611

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

A: 38.8 x 30.3 (15¹/₄ x 11⁷/₈)

B: 39.1 x 29.9 (15³/₈ x 11³/₄)

A. and B. mending leads;



A

A. replacements include shield and capital upper left; B. some cracks; left column a replacement; and right column base a stopgap

Provenance: Private Collection, Zurich; Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

A. 408/68

B. 453/69



B

ARMS OF JOACHIM LANDOLT WITH SCENES OF CARRYING THE CROSS, AND SAINTS

Arms: Per fess vert and azure in chief a demi-mill wheel or in base a demi-millstone argent (Landolt); crest: over a closed helm to dexter a coronet issuant a demi-lion or holding the charge as in the base

Switzerland, Fribourg (Freiburg)

1576

Inscription: JOACHIM LANDOLT SACRAE THEOLOGIAE/ DOCTOR PAROCHVS FRIBVRGENSIS ET/ EIVSDEM CAPITVLI DECANVS ANNO/ 1576

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

41.7 x 31.3 (16³/₈ x 12³/₁₆)

Cracks and mending leads;

replacements and stopgaps left side

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

325/51



HERALDIC PANEL WITH SCENES OF SAMSON OF SAMSON

Arms: (LEFT) Barry of six azure and argent three mullets of six points or (Quisart ?); (RIGHT) Argent the monogram GF; crest: over all a barred helm to sinister surmounted by a demi-swan argent armed and charged with a mullet of six points or

Switzerland, Bern

1579 ?

Inscription: M. QUISART/ SEIGNEUR DE GRANS /ANNO 1579 (modern)

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

41.5 x 29.4 (16⁵/₁₆ x 11⁹/₁₆)

Column bases and inscription replacements

Provenance: Ammann-Haas Collection, Erlenbach-Zurich; Sibyll Kummer-Rothenhäusler, Zurich

Bibliography: Alfred Scheidegger, *Die Berner Glasmalerei von 1540 bis 1580*, Berner Schiften zur Kunst 4 (Bern-Bümplitz, 1947), 95–6, fig. 97.

Related material: Virgil Solis, *Samson and the Lion* (woodcut, Bern, Stadtbibliothek), ill. Scheidegger, fig. 25.

432/67



**ARMS OF BARBARA VON
NEUHAUS NÉE VON STEIN WITH
THE ADORATION OF THE MAGI
AND THE KNEELING DONOR**

Arms: Or three flensing tools sable (von Stein); crest: over a barred helm to dexter a flensing tool inverted and on the points a cluster of peacock feathers vert

Southern German

1580

Inscriptions: above: O MARIA MUTER
GOTTS BIT GOTT VIR UNS

below: BARBARA VON NEUHAUS/ EN
GEBORNE VON STAIN VON [.]LANGEN/
STAIN·ANO· 1580·

Pot metal; white glass with silver
stain and enamel

31.5 x 19.5 (12 $\frac{3}{8}$ x 7 $\frac{5}{16}$)

Cracks; mending leads; replacements
in lower corner scenes

Provenance: Private Collection,
France; Sibyll Kummer-
Rothenhäusler, Zurich

Unpublished

668/156



**TWO HERALDIC MARRIAGE
PANELS**

**A. Arms of Lienhart Litzelman and
Dorothea Vogel**

Arms: (LEFT) Or a housemark sable (Litzelman); crest: over a closed helm to sinister four ostrich feathers or and sable; mantling of the colors; (RIGHT) Sable upon a triple mount argent a phoenix rising or (Vogel); crest: over a closed helm to dexter charged as the shield; mantling of the colors

**B. Arms of Niklaus Bischof and
Margret Fohen**

Arms: (LEFT) Argent a crozier or against a black umbrella shape (Bischof); crest: over a closed helm to sinister two vols of the first and second charged as the field; mantling of the colors; (RIGHT) Argent a forearm gules holding a cock gules (Fohen); crest: over a closed helm to dexter a cock charged as the field; mantling or and sable

Attributed to Johan Plepp, Basel,
active c. 1557–1598

Switzerland, Basel

1588

Inscriptions: A. Lienhart Litzelman
and / Dorothea Vogel sein Ehliche
hus/ 1588; B. Nicolaus Bischoff Un
Margret/ Fohenin sin Ehwyb Anno
1588

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

A: 34.2 x 26.4 (13 $\frac{7}{16}$ x 10 $\frac{3}{8}$)

B: 31.8 x 25.7 (12 $\frac{1}{8}$ x 10 $\frac{1}{16}$)

A. Mending leads; replacements at
left center and upper right corner;
stopgaps upper center

B. Cracks and mending leads; upper
central scene a replacement; upper
spandrels stopgaps

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich
Unpublished

Related material: Paul Leonard Garz,
*Die Basler Glasmaler der
Renaissance und der Barokzeit* (Basel,
1966), 78 (a drawing for a Bischof-
Foch panel).

A. 441/10

B. 367/15



A



B

**BANQUET OF CAMBYSES WITH
THE ARMS OF MEIGER AND
STADLER**

Arms: (LEFT) Or a mill wheel sable overall a gourd or (Meiger); supporter: a putto; (RIGHT) gules a housemark or (Stadler); supporter: a putto
Switzerland, Zurich

1588

Inscriptions: upper cartouche: Cambisis Ein Künig in Persia/ Sin Bruder hat er ermorde la/ Sin Schwester au der E er nam/ Durch diss schowspil auch ums Labe kam center: Die zwe Hund lerend uns gar Frey/ was Racht Brüderliche Liebe syg lower cartouche: Hanns Heinrich Meiger/ Und Anthoni Stadler/ ANNO DOMINI 1588

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

30.1 x 20.4 (11³/₁₆ x 8.0)

Major cracks and some mending leads; stopgaps at right center

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

388/47



**WELCOME PANEL OF BRAGER
AND HÜTTAMÖSSLERY WITH A
WAGONING SCENE**

Arms: Or a grozing iron (?) between the letters W and B sable (Brager) Attributed to Caspar Spengler, Constance (1553–1604)
Switzerland, Constance (Bodensee)

1589

Inscription: Willhelm Brager und Barbara/ Hüttamösslery sin ehliche hufrow/ 1589/ CS [monogram] Pot metal; white glass with silver stain; flashed and abraded red 31.8 x 20.7 (12¹/₂ x 8¹/₈)
Provenance: Private Collection, Basel; Sibyll Kummer-Rothenhäusler, Zurich
Unpublished
360/8



**ARMS OF BERTSCHINGER AND
WOLF**

Arms: (LEFT) Azure three mullets of six points in pale or; impaling gules a gaff or (Bertschinger); crest: over a helm a demi-jester garbed in the colors holding a gaff as in the field; mantling of the colors; (RIGHT) Azure a dolphin embowed or (Wolf); crest: over a closed helm to dexter a vol charged as the field
Switzerland, Zurich

c. 1590

Inscription: Lucas aein libartzt nit allein den Christus het hie / vunder ein Selarzt der gmein[.] deshalb schrib (stopgap)

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

30.6 x 22.6 (12 x 8⁷/₈)

Mending leads and paint loss; upper architecture a replacement; inscription a stopgap

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

435/17



TWO HERALDIC PANELS OF BURGUNDIAN AMBASSADORS TO SWITZERLAND

A. Arms of Matheus de Sancte Moritio, with knights

Arms: Gules a chevron in chief two mullets of five points and in base a cloud argent (Sancte Moritio); crest: over a barred helm to dexter a demi-wild man; mantling of the colors

B. Arms of Vincentius Benoist Scutter, with a battle scene

Arms: Gules a chevron or between three escallops argent two and one (Scutter); crest: over a barred helm affronté a demi-moor with an escallop on his necklace; mantling gules and or

Switzerland

1595

Inscriptions: A. above arms: NECEDE MALIS (motto)

below arms: MATHEVS DE SANCTO MORITIO .I.II.II. 1595

B. above arms: VINCENTI PALMA

below arms: VINCENTIVS BENOIST SCVTTER/ BVRGOVND APVD HELVETIOS/ VICIS AGENS P C 1595/ BONI IVSTE VINCENT

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

A: 31.1 x 21.2 (12³/₁₆ x 8⁵/₁₆)

B: 31.2 x 21.1 (12¹/₄ x 8¹/₄)

A. and B. Mending leads; A. cracks and some paint loss; B. replacements at lower corners and in mantling on upper left

Provenance: Private Collection, England; Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

A. 371/19

B. 372/20



A



B

FRIENDSHIP PANEL OF WALDER AND STELY WITH A PLOWING SCENE

Arms: (repeated) Or a plowshare argent (unidentified)

Switzerland, area surrounding Zurich
1595

Inscriptions: left: Lienhartt Walder under/ vogtt zu Knonow und/ Lüttenamptt Im Fryen amt; right: Melcer Stely zu/ Lunneren seyen/ Dochtermann 1595

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

35.4 x 24.3 (13⁷/₈ x 9¹/₂)

Cracks and mending leads; left capital a replacement

Provenance: Private Collection, Paris; Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

363/11



HERALDIC PANEL: ARMS OF MAIENSCHEN

Arms: Quarterly; 1 and 4 per fess azure and or upon a triple mount a sunflower or (unidentified); 2 sable a griffon rampant or (unidentified); 3 or on a fess sable two pumpkins of the field (unidentified); crest: over a barred helm to dexter a coronet thereon a demi-griffon to dexter holding a sunflower or between two buffalo horns of the colors; mantling of the colors

Germany, Nuremberg

1596

Inscription: SOLA. FIDES. IVSTIFICAT.

Jacob Maienschein von Nürnberg./
1.5.9.6.

White glass with silver stain, enamel,
and sanguine

20.5 x 22.3 (8¹/₁₆ x 8³/₄)

Upper portion of panel missing;
minor mending leads; right column
possibly a replacement

Provenance: Private Collection,

France; Sibyll Kummer-

Rothenhäusler, Zurich

Unpublished

447/25



WELCOME PANEL OF MICHAEL GIGER AND ANNA KELLER WITH A SCENE OF WILLIAM TELL

Arms: (LEFT) Azure an adze-head argent in chief a crescent or and in base a violin; (RIGHT) Gules a housemark and in base a tanners' scraping knife
Switzerland

1597

Inscription: Michel Giger und/ Anna

Kelleri/ sin Ehwiß/ 1597

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

33.5 x 21.5 (13³/₁₆ x 8¹/₂)

Paint abraded; plated on outer surface

Provenance: Sotheby's, New York,

1986, unidentified owner

Bibliography: *European Works of Art,*

Armour, Furniture and Tapestries

[sale cat., Sotheby's, 25 November]

[New York, 1986], n.p., no. 178.

A 427(A)



MADONNA OF THE APOCALYPSE WITH AN ABBOT DONOR, SAINTS, AND SCENE OF ST. GEORGE

Arms: Quarterly; 1 argent a cross gules; 2 per pale gules and argent; 3 per pale or and azure a church counterchanged; 4 per pale azure and or two arms holding crosses counterchanged; crest: a mitre
Attributed to Hans Caspar Lang,
Schaffhausen (1580–1611)
Switzerland, Schaffhausen

1599

Inscriptions: halo, left: BENEDICTVS
cartouche: CHRISTOPHORVS AB[.]T DES

ER/ WIRDIGEN G[.]IS[.] / HAUS O[.]H[.]EN

HAUS/ EN V. [.] 1599/ HCL (monogram)

Pot metal; white glass with silver
stain and enamel

35.4 x 22.4 (13¹/₁₆ x 8⁹/₁₆)

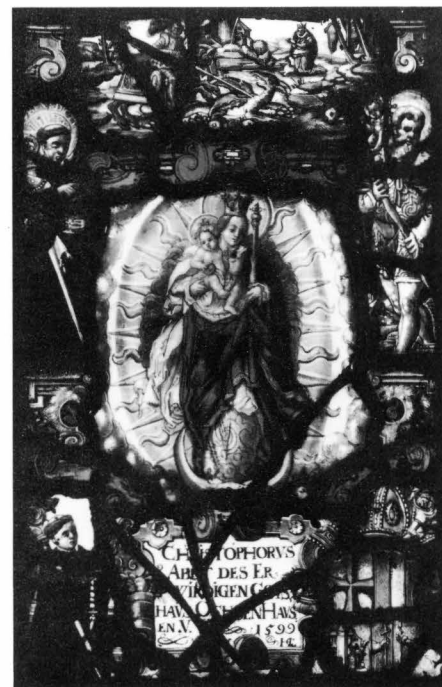
Cracks; mending leads; central panel
with Virgin a replacement

Provenance: Sybyll Kummer-

Rothenhäusler, Zurich

Unpublished

669/157



ARMS OF GODDARD AND GREEN

Arms: Gules a chevron vair between three crescents two and one (Goddard); impaling azure three stags trippant or; in chief a crescent argent (Green)

England

16th century

White glass with silver stain, blue enamel, and sanguine

28.25 x 24.8 (11 $\frac{1}{8}$ x 9 $\frac{3}{4}$)

Not available for examination

Provenance: Wigley, London, 1987

Unpublished

A 618



ARMS OF KAMBLY

Arms: Gules a rose argent surrounded by a horseshoe or (Kambly); crest: over a closed helm to sinister a sprig charged as the field; mantling of the colors

Switzerland, Zurich

16th century, late

Pot metal; white glass with silver stain, enamel, and Jean Cousin; flashed and abraded red

32.2 x 21.5 (12 $\frac{3}{8}$ x 8 $\frac{7}{16}$)

Mending leads; severe paint loss; outer capitals and helmet center are stopgaps; minor replacements; sorting marks on mantling

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

667/155



BISHOP OR ABBOT SAINT WITH A SWORD AND DRAGON

Southern Lowlands ?

c. 1600

White glass with silver stain

141 x 63.5 (55 $\frac{1}{2}$ x 25)

Lower border is not original to panel; one other replacement; some cracks; considerable paint loss and retouching

Provenance: Los Angeles dealer, to mid-1970s; Bruce Axt, Altadena, to 1987

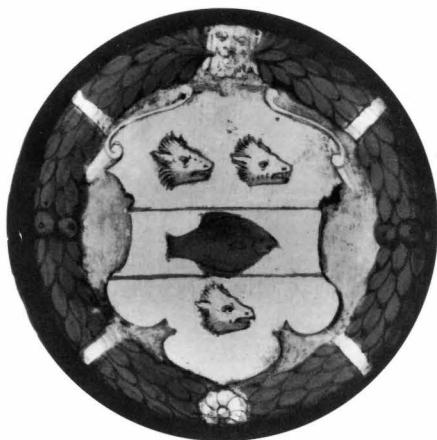
Unpublished

A 332



HERALDIC ROUNDEL

Arms: Argent on a fess as the field a fish naiant or between three calves' (?) heads (unidentified)
Northern Germany or Northern Lowlands
16th or 17th century
White glass with silver stain
Diameter: 16.1 (6 $\frac{5}{16}$)
Some paint loss
Provenance: Sibyll Kummer-Rothenhäusler, Zurich
Unpublished
362/92



WELCOME PANEL

Arms: (LEFT) Gules an 'S' sable; (RIGHT) Gules a finch argent armed, membered, and winged or, on a triple mount or
Switzerland
1602
Inscription: Christien Gietzendaner und/ Margret Zwingli sin Ee / Gmachel 1602
Center part replaced
Provenance: Sibyll Kummer-Rothenhäusler, Zurich
Unpublished
416/74C



ARMS OF JACOB STAPFER WITH A HUNTING SCENE

Arms: Sable a wattled fence with a style or (Stapfer); crest: over a barred helm to dexter a vol charged as the shield; mantling of the colors
Switzerland, Zurich
1603
Inscription: Jacob Stapfer./ Amptman des Wet/ tinger Hofz zu Zürich.
1603
Pot metal; white glass with silver stain and enamel; flashed and abraded red
32.4 x 22.6 (12 $\frac{1}{16}$ x 8 $\frac{7}{8}$)
Minor mending leads
Provenance: Sibyll Kummer-Rothenhäusler, Zurich
Unpublished
391/50



**ARMS OF CAPTAIN MICHAEL
BÄLDI OF GLARUS WITH ST.
MICHAEL AND A BATTLE SCENE**

Arms: Gules a mullet of six points within a border or (Bäldi); crest: over a barred helm to dexter a demi-man armed azure and or; mantling of the colors

Switzerland, Glarus ?

1604

Inscription: HOPTMAN MICHAEL +
BÄELDI GEWÄSNER + OBRISTER /
LVTINAMPT + DER + ZIT LANTAMAN +
ZV GLARIS [.].⁶⁰⁴

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

35.4 x 22.4 (1 3/16 x 8 1/16)

Mending leads; minor replacement in upper portion of armed man left; stopgap lower left; sorting marks engraved on pieces around shield

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Related material: Jenny Schneider, *Glasgemälde des Schweiz. Katalog der Sammlung Landesmuseum II* (Stäfa, 1907), 280, cat. no. 475.

387/46



**ROUNDEL WITH ARMS OF
BEUTTLE**

Arms: A fess nebuly argent and azure in chief a demi-lion rampant or the base sable

Germany

1605

Inscriptions: center left and right:

16/05

scroll: Heinrich Beuttler

White glass with silver stain, enamel, and sanguine

16 x 12.4 (6 1/4 x 4 13/16)

Some paint loss

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

354/91



**ARMS OF IEORG GERRIER WITH A
SCENE OF COMBAT**

Arms: Azure upon a triple mount vert a grape vine fructed purpure and leafed vert between two mullets of six points or (Gerrier); supporter: a winged victory garbed of the colors Switzerland, Bern ?

1606

Inscription: IEORGE GERRIER/ 1606

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

32.2 x 20.8 (1 2/6 x 8 3/16)

Mending leads; some replacements in upper right of shield and along sides

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

389/49



**DONOR PANEL OF AMBROSIUS
KÜNG WITH A PLOWING SCENE**

Arms: Argent on a triple mount a fleur-de-lis within a border or (Küng) Switzerland, eastern

1609

Inscription: Brosii Küng/ 1609

Pot metal; white glass with silver stain; flashed red

31.8 x 19.8 (12½ x 7¾)

Cracks; mending leads; one minor replacement near bottom of left column

Provenance: Private Collection, Basel; Sibyll Kummer-Rothenhäusler, Zurich
Unpublished

449/9



**HERALDIC MARRIAGE PANEL OF
VON STEFFIS AND VALLIER ?,
WITH THE ANNUNCIATION**

Arms: (LEFT) Paly of six or and gules on a fess argent three roses gules (von Steffis ?); crest: over a barred helm to sinister a demi-lion contourné crowned or between plumed banners charged as the field; mantling of the colors; (RIGHT) Quarterly; 1 and 4 azure a cross bottoné or; 2 and 3 gules a fess or in chief a demi-fleur-de-lis or; in base a mullet of six points argent (Vallier ?); crest: over a barred helm to dexter a demi-swan proper bearing on her neck seven fleurs-de-lis or; mantling of the colors
Switzerland, Solothurn ?

1612

Inscription: V[.] SEV MORIAR/ TV[.] CHRISTE FAVE/ J. [...] von Steffies/ H[...] Molloedenss./ und F. E[...]beth Wallier/ syn E[...]gmahel. 1612 (parts not read are stopgaps)

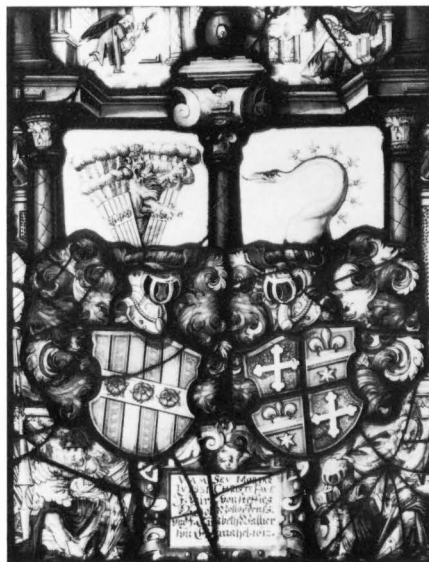
White glass with silver stain, enamel, and sanguine; flashed red glass

42.7 x 33.0 (16¾ x 13)

Mending leads; some replacements throughout

Provenance: Sibyll Kummer-Rothenhäusler, Zurich
Unpublished

410/70



**MADONNA OF THE APOCALYPSE
WITH SAINTS GEORGE AND
PETER, AND KNEELING DONOR**

Arms: Azure on a triple mount vert a cross argent surmounted by a mullet of six points or

Switzerland, central region

1613

Inscription: (left half, stopgap)

Frat[.] / [.]zit[.] / Ann; (right half)

Sta[.] / Domini/ 1613

Pot metal; white glass with silver stain and enamel

34.2 x 23.2 (13⅞ x 9⅞)

Cracks; mending leads; heavily retouched throughout

Provenance: Private Collection, Zurich; Sibyll Kummer-Rothenhäusler, Zurich

673/165



ST. CECILIA PLAYING THE ORGAN, WITH SHIELDS

Arms: (LEFT) Azure on a triple mount vert a mill wheel or (unidentified); (RIGHT) Azure in chief a demi-mill wheel or in base on a triple mount vert a plowshare argent (unidentified); supporter: an angel

Balthasar Wetzstein (d. 1635)

Switzerland, Rapperswil

1617

Inscription: [. .]ns Ulrich/ [. .]ñyii der Zÿdt/ [. .]hützen meister zûR./ 16 17 BW (monogram)

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

31.3 x 22.0 (12⁵/₁₆ x 8⁵/₁₆)

Mending leads; left portion of inscription and upper left of scene are replacements; stopgaps along the upper portion

Provenance: Private Collection, France; Sibyll Kummer-Rothenhäusler, Zurich

Unpublished



ARMS OF WOLF HARSSDÖRFER WITH TWO SAINTS AND A COACH AND PAIR

Arms: Gules on a triple mount or a castle argent (Harssdörfer); crest: on a barred helm affronté a charge as the shield; mantling gules and argent

Germany, Nuremberg

1617

Inscriptions: above arms: Die Jügent

Mūs Vertoben

below arms: Wolff Harssdörffer der /

Elter. 6. Maii. Año 1617/ F.N.D.D.

White glass with silver stain, enamel, and Jean Cousin; flashed and abraded red

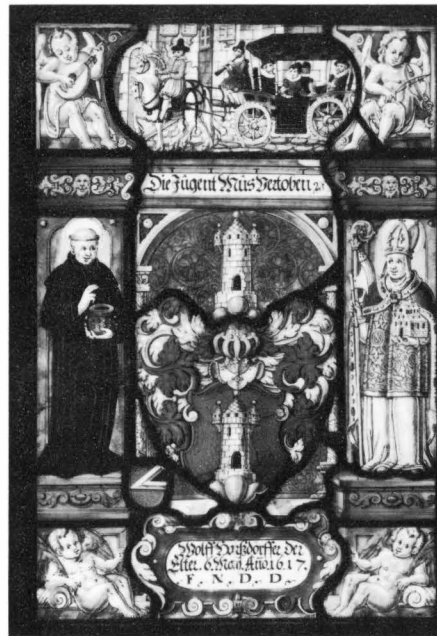
37.8 x 25.5 (14⁷/₈ x 10¹/₁₆) sight

Cracks; minor stopgaps and mending leads

Provenance: Sotheby's New York; Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

551/1



HABACUC BROUGHT BY AN ANGEL TO DANIEL IN THE LIONS' DEN, WITH ARMS OF PETER

Arms: (LEFT and RIGHT) Or three annulets sable, 2 and 1 (Peter); crest: over a helm a demi-man holding an annulet in each hand and wearing an annulet on his breast

Switzerland, Zurich

c. 1620

Inscription: above left: Habacuc wol/ Aber der Eng[. .] / zur Löuwen/ Dass er daa; above right: en Zurichsee genampt/[. .]n glopte Land/ alls Christen Lütt/ Reissend wytter nütt/ 55 (stopgap)

Pot metal; white glass with silver stain, enamel, and Jean Cousin; flashed and abraded red

30.6 x 20.5 (12 x 8¹/₁₆)

Mending leads; stopgaps at bottom center and upper right; sorting marks on back of columns and capitals

Provenance: Private Collection, Zurich; Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

674/166



ARMS OF TWO MEMBERS OF THE TANNERS GUILD OF BERN

A. Arms of Benedict Marti

Arms: Gules a tanning knife in fess and in base a plowshare argent in chief a mullet of six points or (Marti); crest: over a closed helm to dexter a demi-bear sable langued argent holding a tanning knife argent; mantling glues and argent

B. Arms of Bartholomew Knecht

Arms: Azure a double cup or (Knecht); crest: over a helm a demi-woman to sinister holding a double cup or

Switzerland, Bern

17th century, early

Inscriptions: A. Benedicht Marti [. .]s



A

R[.]ts 1606

B. above arms: TEMPERANTIA

PATIENTIA

below arms: Hr. Bartolome Knecht Diffton/ Des Raht Der Stant 1600 (a replacement)

A. and B. White glass with enamel and silver stain, flashed and abraded red; B. pot metal with silver stain

A: 24.5 (9 $\frac{5}{16}$)

B: 23.7 (9 $\frac{5}{16}$)

A. and B. Cracks; mending leads; minor replacements; B. lower inscription a replacement

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

A. 357/6

B. 359/7



B

TWO PANELS WITH HISTORICAL SCENES AND SHIELDS

A. The Founding of Switzerland

Arms: (LEFT) Sable a housemark argent; (RIGHT) Argent on a triple mound a demi-goat rampant or caboshed sable; both with angel supporters

B. The Blinding of Zalucas

Arms: (LEFT) Or a wolf rampant contourné sable between two mullets of six points (Wolf); (RIGHT) Azure in base a well argent charged with a mill wheel or in chief a demi-mill wheel or surmounted by a stock proper and two fish in saltire argent (unidentified); both with angel supporters

Switzerland, canton of Zurich

17th century, early

Inscriptions: A. above: Vil Übermut und grosser zwang/ H[.]bend die Landtvögt tribant lang/ [.]as hat verursacht drei Mañen/ Schwüredn den ersten Punt zusaman below: Hans Hürliman/ und Heinrich Egli/ Müller zu Bäretschwyl/ 1618 (modern)

B. above: Als Landtvogt Landabergas Knecht/ Tuts Landtmañs Ochsen wider Recht/ Welt not ward er vom Sohn geschlagen/ Dess kam der alt ums glicht mit klagen

below: Uli Wolff und/ Kleinhans Bruñer/ Ano 1618 (modern)

Pot metal; white glass with silver stain, enamel, and Jean Cousin

A: 33.7 x 23.5 (13 $\frac{1}{4}$ x 9 $\frac{1}{2}$)

B: 33.6 x 23.5 (13 $\frac{3}{16}$ x 9 $\frac{1}{2}$)

Mending leads; replacements and stopgaps in lower portions

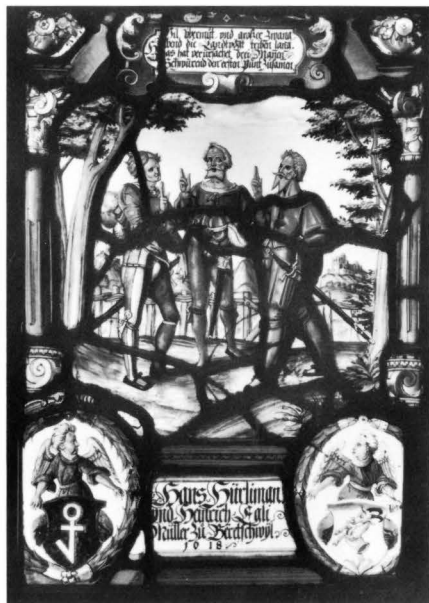
Provenance: Private Collection, Switzerland; Sibyll

Kummer-Rothenhäusler, Zurich

Unpublished

A. 665/153

B. 666/154



A



B

FRIENDSHIP PANEL

Arms: (LEFT) Azure a horseshoe argent in base a mullet or (unidentified); (RIGHT) Azure on a mound vert a plowshare argent (unidentified) Switzerland

1626

Inscription: [...] Bü/o[...]an/
H[...]1626

White glass with silver stain, enamels, and sanguine; red flashed glass

33.5 x 21.5 (13 $\frac{3}{16}$ x 8 $\frac{1}{2}$)

Provenance: Sotheby's, New York, 1986, unidentified owner

Bibliography: *European Works of Art, Armour, Furniture and Tapestries* [sale cat., Sotheby's, 25 November] (New York, 1986), n.p., no. 178. A 427 (B)



ONE OF THE ACTS OF MERCY WITH THE ARMS OF HOLTZER AND FREUDENREICH

Arms: (LEFT) Or three trees proper and three logs interwoven with their trunks (Holtzer); crest: a closed helm to sinister surmounted by a tree; (RIGHT) Quarterly; 1 and 4 azure three crescents argent; 2 and 3 lozengy gules and argent (Freudenreich); crest: over a helm to dexter a demi-man charged on his breast as the first holding in each hand a fleur-de-lis Switzerland, Bern

1626

Inscription: above: Ein Frömden dich umb herberg bitt./ schlach Ims nit Ab. Betracht hiemit/ das dū ouch frömd bist hie uff Erden/ Begerst von Gott Beherberg Zu erden below: H. Samüel/ Holtzer. und H:/ Michel. Fröüd/ enrych: beid des Rat/ der Statt Bern. 1626

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

28.2 x 19.3 (11 $\frac{1}{16}$ x 7 $\frac{7}{16}$)

Cracks; mending leads; stopgaps upper corners

Provenance: Sibyll Kummer-Rothenhäusler, Zurich
Unpublished

423/48



THE WHEEL OF FORTUNE, JUDGMENT OF PARIS AND DEATH OF PYRAMUS, WITH ARMS OF HAGNAMER

Arms: Azure a housemark argent and or (Hagname)

Switzerland, Lucerne

1628

Inscription: Hans Hagname von Dierichen us / dem Lucern gediedt 1628

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

34.3 x 24.8 (13 $\frac{1}{2}$ x 9 $\frac{3}{4}$)

Many cracks and some mending leads

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

368/16



Illustrated in color on front cover.

**TWO HERALDIC ROUNDELS:
ARMS OF BRAEM AND VAN DER
DOES**

A. Arms of Isaac Braem

Arms: Per fess argent and sable in chief a demi-lion rampant gules (Braem); crest (stopgap): over a barred helm to dexter a lucy crowned or between two vols or and argent

B. Arms of William van der Does

Arms: Quarterly; 1 and 4 gules two bars lozengy or; 2 and 3 gules a unicorn rampant argent (van der Does); crest: over a barred helm to dexter a unicorn rampant argent between two vols or; mantling gules and or

Northern Lowlands

1629

Inscriptions: A. Jsack Braem/ Anno. 1629

B. Willem van der does/ Anno. 1629
White glass with silver stain, enamel, and sanguine

A: 27.7 x 20.6 (10⁷/₈ x 8¹/₁₆)

B: 27.4 x 20.9 (10³/₄ x 8³/₁₆)

A. and B. mending leads; A. upper and lower halves do not belong together

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

A. 373/22

B. 375/23



A

**MARRIAGE PANEL OF HANS
KITTLER AND CATHERINE
ZWICKHER**

Arms: (LEFT) Azure a chevron inverted or in chief a mullet of five points or (Kittler); crest: over a barred helm to sinister a vol azure charged with a mullet or; mantling of the colors (RIGHT) Or a demi-jester garbed sable holding a pincers aloft (Zwickher); crest: over a barred helm to dexter charged as the shield; mantling or Switzerland, St. Gallen

1641

Inscriptions: around border: Wis[.]r und woll ist [.] Leben, Wo Glück und Fründschafft thü[.] Streben. Año

1641

in cartouche: [.]ans Kittler Fr.

Cathrina/ [.]tlerin ein geborne

Zwickhe-/ [.] sein [.]hgmahel

White glass with silver stain, enamel, and sanguine

Diameter: 30.2 (11⁷/₈)

Mending leads and two replacements at right edge

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

564/34



B



564/34

**TWO MARRIAGE PANELS: ARMS
OF MÜNDERL, BECK AND VON
HALLWYL ? WITH CHARLEMAGNE
AND THE ADORATION OF THE
MAGI**

A. Arms of Carolus Ludovicus Beck and Elisabeth Münderl, with Charlemagne

Arms: (LEFT) Quarterly; 1 and 4 sable a chevron argent between three lozenges or two and one; 2 and 3 parti per pale argent and gules a fleur-de-lis counterchanged (Beck); crest: two barred helms the dexter bearing wings charged as the first upon the sinister a demi-jester holding the charge as in the second; mantling of the colors (RIGHT) Argent an eagle displayed gules armed or; impaling azure a bend between four mullets of six points or two and two (Münderl); crest: a barred helm to dexter surmounted by a coronet with an eagle displayed or; mantling gules and argent

B. Arms of Münderl and von Hallwyl ?, with the Adoration of the Magi

Arms: (LEFT) Argent an eagle displayed gules; impaling azure a bend between four mullets of six points or two and two (Münderl); crest: a barred helm to sinister surmounted by a coronet with an eagle displayed as in the charge; mantling gules and argent; (RIGHT) Or two vols sable (von Hallwyl ?); crest: over a barred helm to dexter two vols argent; mantling or and sable
Southern Germany

A. 1663

B. c. 1660

Inscription: A. CAROLVS LVDOVICVS Beck/ von und zū Wilmandingen/ LandGräfflicher Sulzihher Jeger/ Me: Fr. Māria Elisabeth Beckin/ ein geborne Mūnderlin sein/ Egē Mahlin.

A. 1663

A. and B. White glass with silver stain and enamel; B. sanguine

A: 34 x 21.5 (13 $\frac{3}{8}$ x 8 $\frac{7}{16}$)

B: 26.6 x 21.3 (10 $\frac{7}{16}$ x 8 $\frac{3}{8}$)

A. Cracks and mending leads; spandrel scene upper left a stopgap; capital at center a replacement; B. lowest portion of panel with inscription missing

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

A. 413/18

B. 415/21



A



B

HERALDIC PANELS: HOUSEMARKS OF WINIKE ? AND MEINERSEN

Arms: A. A housemark between the letters I and W

B. A housemark between the letters I and M

Northern Germany

1665

Inscriptions: A. Johan Winike/ profisor zu/ Bilter Anno/ 1665 (modern)

B. Johan Meinersen/ Bürger undt Kauff/ hendeler zu Bilter/ Anno 1665

43.6 x 30.5 (17 $\frac{1}{8}$ x 12) each

White glass with silver stain, enamel, and sanguine

Mending leads in both panels; replacements include: A. three central lower panes; B. lowest central pane

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

A. 412/72

B. 446/73



A



B

**ARMS OF GEORG SETTELEIN
(d. 1671) WITH ST. GEORGE AND
THE DRAGON**

Arms: Parti per fesse argent and sable (Settelein); crest: over a barred helm affronté two buffalo horns charged as the shield

Attributed to Jacob Spengler, Constance (active c. 1583–1630) Switzerland, Constance or eastern region, St. Gallen or Schaffhausen c. 1670

Inscription: Georg Settelein des / Ratts Bürger Zūo, / Costanz Anno 1637
Pot metal; white glass with silver stain and enamel, flashed and abraded red

32.3 x 20.0 (12 $\frac{5}{16}$ x 7 $\frac{13}{16}$) sight
Cracks; replacements in upper right; last two digits of date in the inscription are repainted

Provenance: Dr. F. W. Lewis, Philadelphia; Mary Lewis, Philadelphia, to 1907; Pennsylvania Museum of Art, Philadelphia, no. 07–52; Sibyll Kummer-Rothenhäusler, Zurich

Bibliography: Bern, Schweizerisches Landesmuseum, photo archive, no. 97151 (before restoration); Arthur Edwin Bye et al., *Catalogue of the Collection of Stained and Painted Glass in the Pennsylvania Museum* (Philadelphia, 1925), 68–69, no. 44. 352/2



**HERALDIC PANEL WITH SAINT
PETER AND A BISHOP SAINT**

Arms: Gules two towers argent; crest: a helm affronté surmounted by two horns and a tower with mantling of the colors (unidentified)

Lowlands, southern (arms northern?) 1684

Inscription: Anno 1684
White glass with silver stain, and enamels

43.2 x 34.3 (17 x 13 $\frac{1}{2}$)
Composite panel with Flemish saints; ornamental stopgaps and replacements in the lower corners; arms may be modern

Provenance: Unknown

Bibliography: Sotheby's, New York, 1987?, no. 143.

417



ARMS OF HINRICH AUSSBURG

Arms: (not tintured) A nude man issuant from a fountain; crest: over a closed helm to dexter an arm holding a grape cluster; mantling Germany ?

1688

Inscription: Hinrich Aussbürg / 1688

White glass

14 x 11.1 (15 $\frac{1}{2}$ x 4 $\frac{5}{16}$)

Cut down at top and bottom

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

390/101



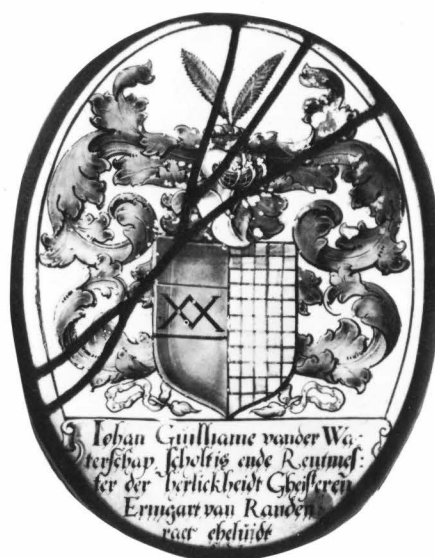
HERALDIC ROUNDEL

Arms: Gules a hound rampant argent (unidentified); impaling or the letter H sable (unidentified); crest: over a barred helm to dexter a demi-hound rampant between two stocks argent; mantling of the colors
Northern Lowlands
17th century
Inscription: "H"
White glass with silver stain and Jean Cousin
21.6 x 17.1 (8⁷/₁₆ x 6¹/₁₆)
Crack through center; some paint loss
Provenance: Sibyll Kummer-Rothenhäusler, Zurich
Unpublished
346/89



HERALDIC ROUNDEL WITH THE ARMS OF JOHAN GUILLIAME VAN DER WATERSCHAP

Arms: Vert on a fess azure two crosses saltire sable; impaling checky or and gules; crest: over a barred helm to sinister a sprig of two bay leaves vert; mantling azure and vert
Northern Lowlands
17th century
Inscription: Iohan Güilliam van der Wa/ terschap Scholtis ende Rentmes/ ter der herlickheidt Gheisteren/ Ermgart van Randen e raet eheluidt
24.3 x 18.8 (9¹/₂ x 7³/₈)
White glass with silver stain, enamel, and sanguine
Mending leads
Provenance: Sibyll Kummer-Rothenhäusler, Zurich
Unpublished
355/3



HERALDIC ROUNDEL

Arms: Quarterly; 1 and 4 or a sword in bend sinister argent between two cinquefoils gules pierced or (unidentified); 2 and 3 gules a lion rampant between seven billets or (unidentified); crest: over a barred helm affronté a demi-lion rampant or holding a sword argent; mantling gules and or
Northern Lowlands
17th century
24.4 x 18.3 (9⁵/₁₆ x 7¹/₈)
White glass with silver stain, enamel, and sanguine
Mending leads
Provenance: Sibyll Kummer-Rothenhäusler, Zurich
Unpublished
356/4



HERALDIC PANEL

Arms: Argent a stag passant between its horns a crucifix within a border or; crest: over a barred helm affronté a tree on a mount vert; mantling azure argent and or
Northern Lowlands
17th century
White glass with silver stain and enamel
40.8 x 35.7 (16¼ x 14¼)
Many mending leads; upper corners stopgaps
Provenance: Sibyll Kummer-Rothenhäusler, Zurich
Unpublished
380/28



DEVOTIONAL PANEL WITH CRUCIFIX AND PORTAL OF SALVATION

Switzerland, Bern
17th century, second half
Inscriptions: ABOVE (top center): [.]HS (on scroll in spandrels, modern): Sapiens/ Intellige (outer arch): Stulti a[.] (modern)/ vando Sapite (inner arch): A/ Porta/ [.]ngusta/ O
CENTER (left capital, modern): Principium (right capital): et finis (cross, center): fixus (column, right): intrabunt per eam P. 117. 24 (column base, left): Spes gloria coeli (column base, right): Poena inferna metus
BELOW (left half modern): Mr. Balta-sar Rüffi/ der Ferber und Maria/ Zietn Mr. Christen/ Ruffi weil gerber und/ Ester Rossier Eheleut/ 16 [. .]
White glass with silver stain and enamel
35.7 x 25.8 (14 x 10⅞)
Mending leads; patination; replacements include: left spandrel, column, inscription, and scene with horse; bishop a stopgap
Provenance: Private Collection, France; Sibyll Kummer-Rothenhäusler, Zurich
Unpublished
670/162



PAIR OF HERALDIC ROUNDELS

A. Arms of Christoph Flers ?
Arms: Azure a demi-ram rampant argent crowned or in a bordure gules; crest of the charge; mantling of the colors
B. Arms of Marcus Schwartz
Arms: Or a moor's head sable; crest of the charge; mantling of the colors
Germany, southern
17th century, second half
Inscriptions: A. CHRISTOPH FL[.]RS
B. MARCVS-SCHWARTZE
White glass with silver stain, enamel, and Jean Cousin
Diameter: 16.1 (6⅞) each
Cracks and mending leads
Provenance: Sibyll Kummer-Rothenhäusler, Zurich
Unpublished
A. 378/989
B. 386/100



A



B

PAIR OF HERALDIC PANELS

A. Arms of Arnold and Knapp

Arms: Quarterly; 1 and 4 sable a chevron between three dolphins embowed argent (Arnold); 2 and 3 or a lion passant sable langued gules and in chief three closed helms sable (Knapp ?)

B. Arms of Arnold and Knapp

Alliances

Arms: Quarterly of eight; 1 sable a chevron between three dolphins embowed argent (Arnold); 2 azure two bars argent between five mullets pierced or, three two and one (Felgate/Fellgate); 3 or a lion passant sable langued gules and in chief three closed helms sable (unidentified); 4 per fess nebuly azure and sable in chief a (unidentifiable charge) and in base a hawk or (unidentified); 5 sable a chevron ermine between three (unidentifiable charge) (unidentified); 6 sable a fess dancetty or between three crescents argent (Rous, earl of Stradbroke); 7 gules a bend vair between two fleurs-de-lis or (Bliss/Isley); 8 or a lion rampant sable (unidentified)

England

Late 17th to early 18th century

Inscriptions: A. Arnold & Knapp

B. tulit alter honorem

White glass with silver stain and enamel (sanguine/flushed and abraded glass)

46 x 34.5 (18¼ x 13⅞) each

Many mending leads

Provenance: Mrs. M. Foss

Bibliography: *The Nineteenth*

Century European Ceramics,

Furniture, Sculpture and Works of Art

[sale cat., Christie's, 14 May] (London, 1987), 76, no. 173.

A 568 A and B



A



B

FRAGMENTS, COMPOSITE AND LATE PANELS

In addition, the collection has a number of interesting study pieces, such as the youthful head of a male saint, French, fifteenth- or sixteenth-century (381/41), and two medallions that incorporate earlier ornamental fragments (398/58, 428/59). Also included are two seventeenth-century Swiss figural panels with an original core of glass augmented by stopgaps of the period: A scene of the Resurrection is combined with a donor and saints, and an inscription with the date 1628 (411/13); and Jacob's Dream combined with an Annunciation (A 427 D), bought at Sotheby's, New York, 25 November 1986, no. 178. There are three early seventeenth-century composite Swiss heraldic panels (414/74A, 436/74B, 452/75) and one from the later seventeenth century (392/52). Three composite heraldic medallions date from the late sixteenth and seventeenth centuries (A 335 B, 438/77, 342/88). There are also several eighteenth-century heraldic compositions (330/85, 334/86, 374/97, 382/99, and 676/169). The collection is continuing to grow, and at some time will warrant an addendum to the catalogue.



381/41



398/58



428/59



411/13



A427/D



414/74A



436/74B



452/75



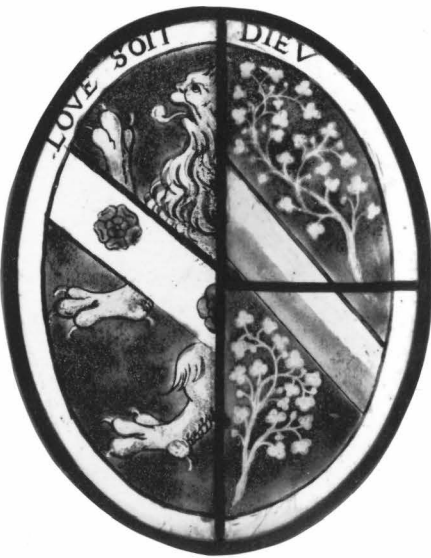
392/52



A335/B



438/77



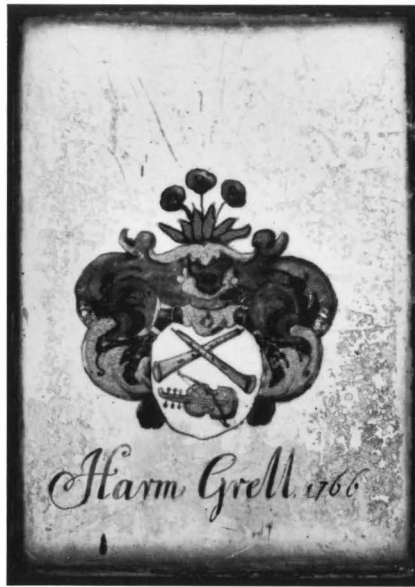
342/88



330/85



334/86



374/97



382/99



676/169

COLORADO

DENVER

DENVER ART MUSEUM

M.B.S. with J.H.

FLAGELLATION OF CHRIST

France, Troyes, Cathedral of Saint-Pierre ?

c. 1220–1240

Pot metal glass

Diameter: 54.6 (21½)

Original shape of panel altered; a few restorations

Provenance: Paul S. Van Baarn, New York; Jacob Tabachnick; P. W. French & Co., New York; Bernard Tabbot; P. W. French & Co., New York

Bibliography: "Exhibition of Stained Glass," *Connoisseur* 101 (1938), 93–95; Brook Kountze, "Data Verification Research on E149: Flagellation of Christ," unpublished paper for the Denver Art Museum, 1973; *The Denver Art Museum: Guide to The Collection* (Denver, 1976), 23; Cameron Wolf, "New Light on Old Glass," *Denver Museum Newsletter* (May 1979), n.p.; *Denver Art Museum: Major Works in The Collection* (Denver, 1981), 162; Elizabeth Carson Pastan, "The Early Stained Glass of Troyes Cathedral: the ambulatory chapel glazing circa 1220–1240" (Ph.D. diss., Brown University, 1986), 169–170 (calls for a Passion series in the Cathedral ambulatory).

1947.33 (E. 149)



ILLINOIS

CHICAGO

THE ART INSTITUTE

M.P.L.

THE HANGING OF JUDAS

Alsace or Southern Germany

c. 1520

Pot metal; white glass with silver stain

56.5 x 44 (22¼ x 17⅞)

Provenance: John Christopher Hampp, Norfolk; Sir Thomas Neave, Dagnam Park, Essex; Grosvenor Thomas, London; Thomas and Drake, New York, to 1949; Myric Rogers

Bibliography: Grosvenor Thomas Stock Book no. I, 102–103, item no. N-29; Oswald Goetz, "Hie hencktt Judas," *Form und Inhalt*,

Kunstgeschichtliche Studien Otto Schmitt zum 60. Geburtstag, ed.

Hans Wentzel (Stuttgart, 1950), 105–137, ill.; *Art Institute of Chicago, Bulletin* 44, no. 4 (Nov. 1950), ill.; C. J. Bulliet, "Art in Chicago," *The Art Digest* 25, no. 6 (15 Dec. 1950), 15.

49.494



DORMITION AND ASSUMPTION OF THE VIRGIN

France, Burgundy ?

c. 1520–1525

Inscription: Pater noster/ Ave Maria/
Ave Maria

Pot metal; white glass with silver
stain

230 x 152.5 (90½ x 60) overall: upper
panels: 70.7 x 47

(27⅞ x 18½); middle panels:

71.5 x 47 (28⅜ x 18½); lower

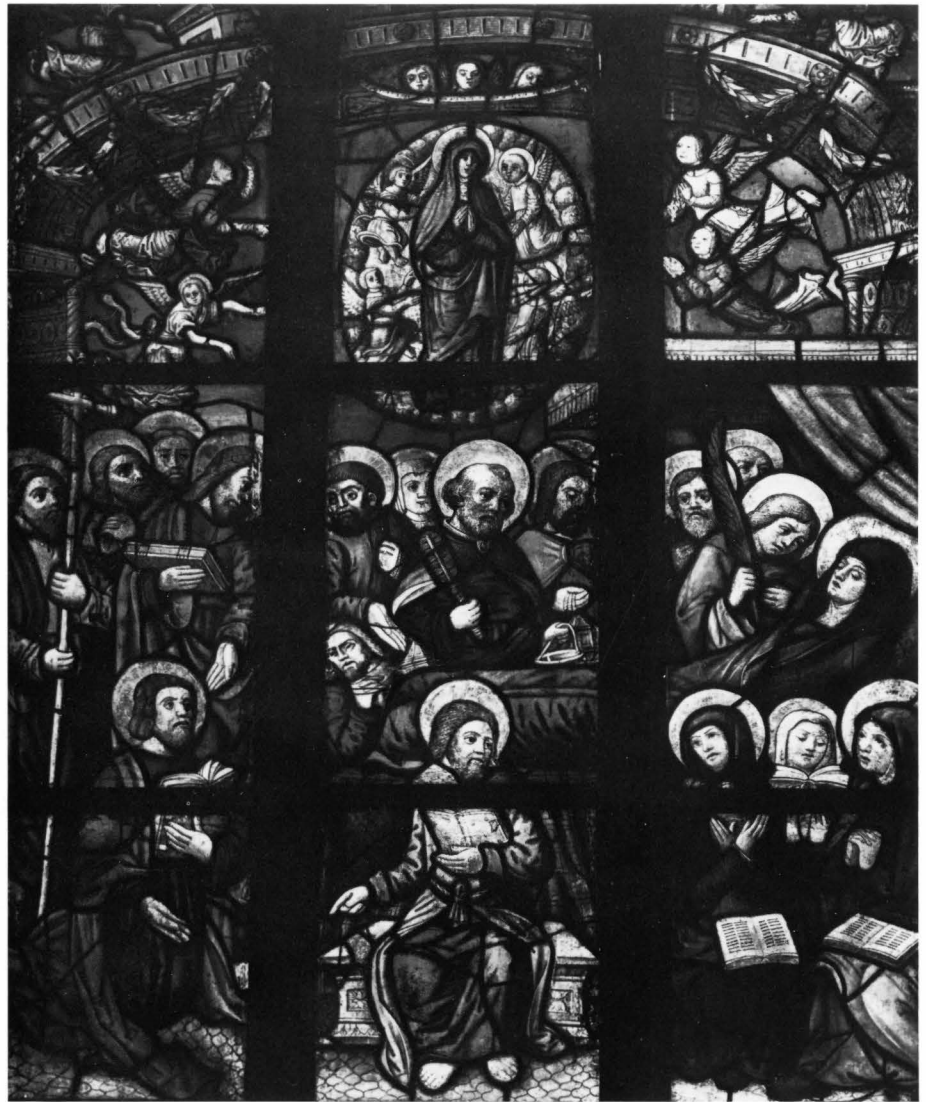
panels: 80.7 x 47 (31¾ x 18½)

Minor replacements including right
panel of middle row; predella has
been shortened

Provenance: Mr. and Mrs. Martin A.
Ryerson

Bibliography: Bessie Bennett, *Art
Institute of Chicago, Bulletin* 27, no.
1 (January 1933), 23.

1932.7



FRAGMENT

The Art Institute of Chicago also has
a fragment with Praying Figures,
originally from France, Loisy-en-Brie
(Marne), early 16th century with
dimensions of 61 x 71 (24 x 28),
accession number 1930.947, a gift of
the Antiquarian Society

Provenance: Earl of Carrington,
Wycombe Abbey, Buckinghamshire;
Jacques Seligmann et Cie., Paris; Col.
Ambrose Monell, Tuxedo Park, NY

Bibliography: Monell sale (1930), n.p.,
no. 50; *The Antiquarian* 15, no. 6
(December 1930), 96, ill.; *Art
Institute of Chicago Bulletin* 26, no. 2

(February 1931), Pt. II, 20, ill.;
"Painted Glass Panel from the Monell
Sale Shown in Chicago," *Art News*
29, no. 24 (14 March 1931), 31; *The
Antiquarian Society of the Art
Institute of Chicago, The First One
Hundred Years* (Chicago, 1977), no.
324.



LOYOLA UNIVERSITY, MARTIN D'ARCY GALLERY OF ART
M.H.C. and M.P.L.

BORDER SECTION

England, Canterbury, Christ Church Cathedral, ambulatory or 'triforium' of the choir or Trinity Chapel

c. 1200

Pot metal glass

22.3 x 77 (8¾ x 30¼)

Provenance: Philip Nelson, Liverpool, to 1953; John Hunt, London and Dublin, and Mrs. Gertrude Hunt, Dublin, to 1975

Bibliography: Jane Hayward in Hoffmann (1970), 225–226, no. 230, ill.; The Martin D'Arcy Gallery of Art, *New Acquisitions . . . Highlights of the Collection* (Chicago, 1977), 9; Madeline H. Caviness, *The Windows of Christ Church Cathedral, Canterbury* [Corpus Vitrearum Medii Aevi, Great Britain II] (London, 1981), 314, fig. 375.

22.76 Gift of Mrs. Gertrude Hunt

ST. MARGARET

Austria or Southern Germany ?

14th century

Pot metal glass

45 x 22 (19 x 8¾)

Some mending leads; unmended cracks

Provenance: Sibyll Kummer-Rothenhäusler, Zurich; Timothy Husband, New York; Blumka Gallery, New York

Bibliography: *Grosse Kunstauktion in Luzern* [sale cat., Galerie Fischer, 24–28 November] (Lucerne, 1970), no. 562; The Martin D'Arcy Gallery of Art, Loyola University, *The First Ten Years: Notable Acquisitions of Medieval, Renaissance and Baroque Art* (Chicago, 1979), no. 32, ill. 10.77



INDIANA

BLOOMINGTON

ART GALLERY, INDIANA UNIVERSITY

J.H.

SAINT CATHERINE SEIZED FOR MARTYRDOM

Southern Lowlands, Louvain ?

c. 1520–1525

Pot metal; white glass and silver stain

69.0 x 47.0 (27 $\frac{1}{8}$ x 18 $\frac{1}{2}$)

One replacement at top of panel;
shatter cracks on left side;
considerable original leading

Provenance: Roy Grosvenor Thomas,
New York, to 1924 ?; Julius Haass ?;
Lillian Haass, Grosse Pointe, Mich.,
to 1958 ?; R. Stora, London and New
York

Bibliography: Grosvenor Thomas
Stock Book No. I, 186–187, item no.
1139 ?; unpublished
58–43



Illustrated in color page 9.

EVANSVILLE

MUSEUM OF SCIENCE AND ART

J.H.

FOUR SAINTS

- 3. A Theologian Saint
- 4. A Bishop Saint
- 5. A Philosopher Saint
- 6. Saint Stephen Martyr

Germany, Nuremberg

c. 1490-1500

Pot metal; white glass and silver stain

188.2 x 76.7 (74 1/8 x 30 1/4) overall

3: 84.5 x 34.5 (33 1/4 x 13 5/16)

4: 84.5 x 35.0 (33 1/4 x 13 3/4)

5: 96.0 x 34.5 (37 1/4 x 13 5/16)

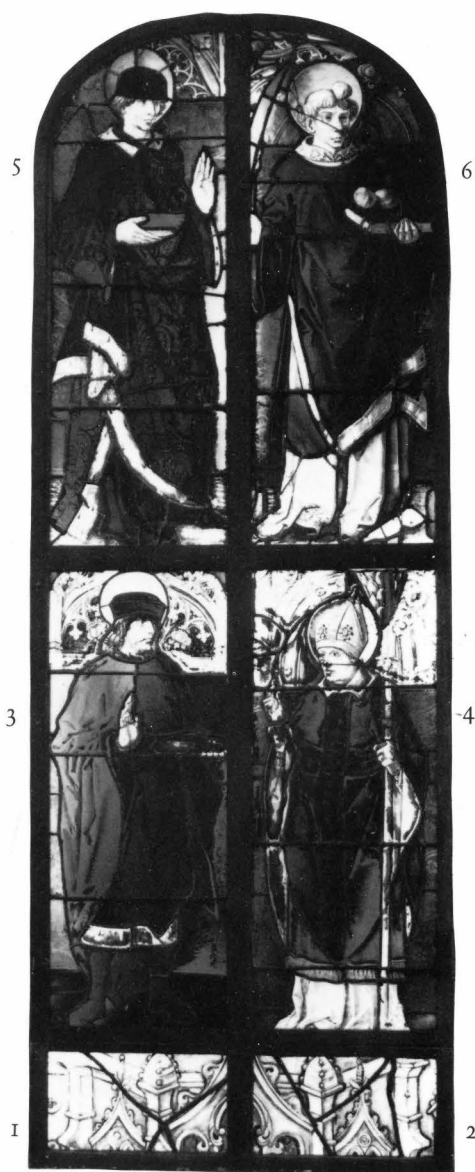
6: 96.0 x 34.5 (37 3/4 x 13 5/16)

Minor replacements in all four panels;
canopy fragment at bottom (1 and 2)
from another window; glazier's marks
on 3 and 4

Provenance: A Spanish estate before
1927; American Art Association,
Anderson Galleries, Inc., New York,
to 1927; Donald Tripp, South
Whitley, Ind.

Unpublished

58.321



Enlarged illustration page 132.



Four Saints. See page 131.

IOWA

DES MOINES

SALISBURY HOUSE, IOWA STATE
EDUCATIONAL ASSOCIATION

M.H.C.

Note: Judgments on authenticity for the glass in the window in the Great Hall are uncertain. Although it was examined from a ladder on the exterior it has protective glazing; it was not accessible from the interior.

HERALDIC PANEL: ROYAL ARMS OF ENGLAND

Arms: Quarterly; 1 and 4 azure three fleur-de-lis or (France, Modern); 2 and 3 gules three lions passant guardant or (England); within a garter; ensigned with a closed crown
England

c. 1575–1625

Inscription:

·HONI·ZOYT·QUI·VAL·Y·PENSE·

Pot metal; white glass with silver stain

70 x 38 (27½ x 15)

Replacements in the first, third, fourth, and sixth words of the inscription, and all but the fourth quarter of the shield; modern surround

Provenance: Christopher Weeks, Salisbury, England

46.2193

Great Hall, South Window, b 3



HERALDIC PANEL: ROYAL ARMS OF ENGLAND

Arms: Quarterly; 1 and 4 azure three fleur-de-lis vert [for or] (France, Modern); 2 and 3 argent [for gules] three lions passant guardant or (England); within a wreath; ensigned with a closed crown

England

16th century, first half (or modern)

Pot metal; white glass with silver stain

57 x 33 (22½ x 13)

Crown and lower right of wreath certainly replacements; rest of cheap manufacture, may be modern

Provenance: Christopher Weeks, Salisbury, England

46.2193

Great Hall, South Window, c 3



FRAGMENTS

One panel is composed of modern glass with fragments of a 16th-century French (?) decorative edging and a Dutch or English shield with mantling: Quarterly; 1 and 4 azure three hour glasses or; 2 and 3 sable three scale pans or.

46.2193

Great Hall, South Window, a 3





Arms of Anne Chetwode. See page 143.

KANSAS

LAWRENCE

UNIVERSITY OF KANSAS MUSEUM OF ART

L.M.P.

STANDING FIGURE, ST. PETER ?

France or England

13th century, first half

Pot metal

94 x 41.8 (37 x 16½)

Surround modern; some repainted old glass

Provenance: Gabriel Dereppe ?;

Demotte, Inc., Paris, to 11 January

1951; P.W. French & Co., New York

Bibliography: French & Co. Stock Sheets, GCPA 0305063; unpublished

FRAGMENTS

The museum has two other panels containing recomposed thirteenth-century glass.



KENTUCKY

HYDEN

FRONTIER NURSING SERVICE

J.H.

SAINT CHRISTOPHER CARRYING THE CHRIST CHILD

England

c. 1450-1475

Pot metal; white glass with silver
stain

205 x 49 (80 $\frac{3}{4}$ x 19 $\frac{1}{4}$) center light
only

Ship medallion modern; heavily
repainted throughout; back surface
cleaned but deeply pitted; old quarries
in side panels

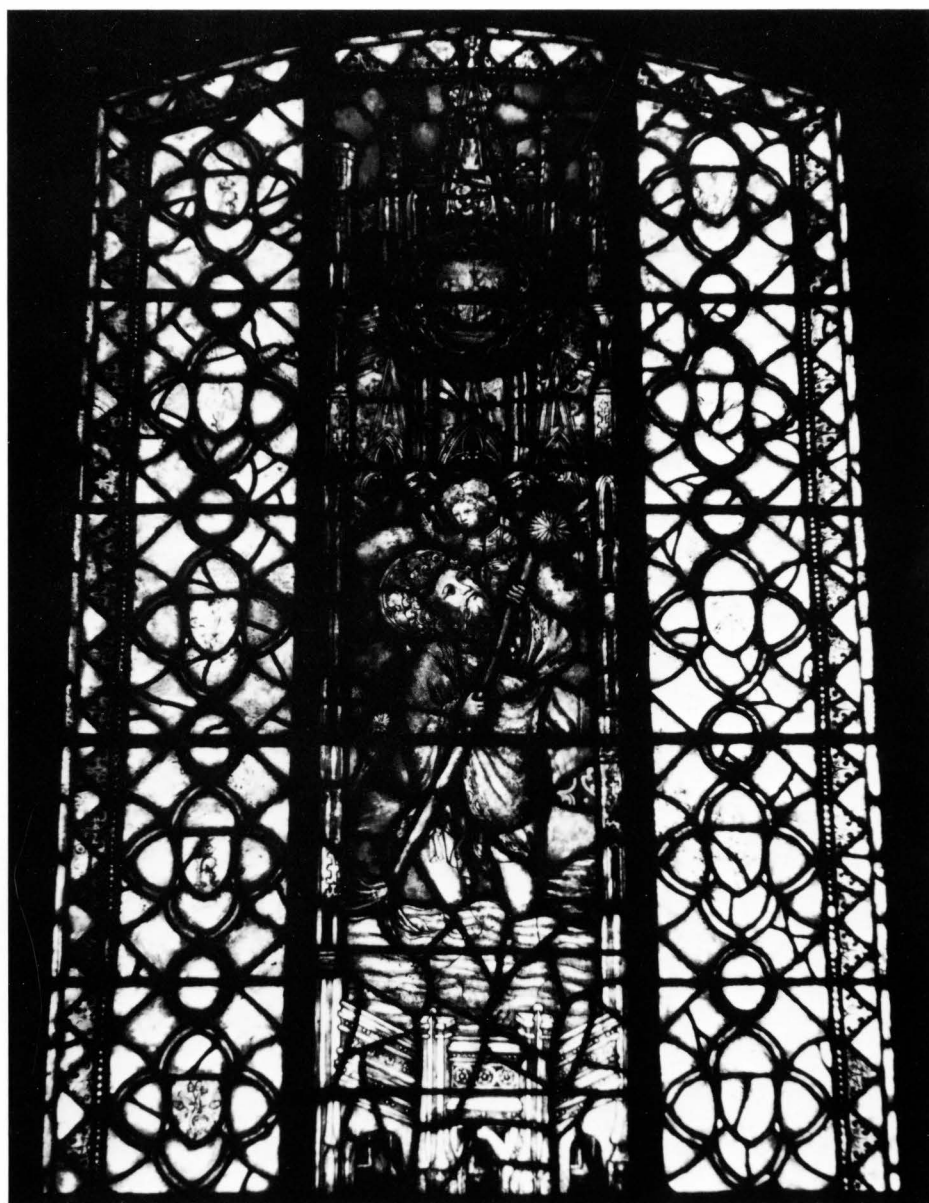
Provenance: Dr. Preston Pope
Satterwhite, Great Neck, N.Y.; Mrs.
Mary Breckenridge, Wendover, Ky.

Bibliography: Mary Breckenridge,
"Saint Christopher's Chapel,"

*Frontier Nursing Service Quarterly
Bulletin* 36, 3 (Winter 1961), 7-8,
cover ill.; "French, Flemish or Fake?"

*Frontier Nursing Service Quarterly
Bulletin* 56, 2 (Autumn 1980), 2-9,
ill. 4.

East window



LOUISVILLE

J. B. SPEED MUSEUM

J.H.

HERALDIC PANEL: ARMS OF BOOTH, GEORGE (d. 1684) OR HENRY (d. 1693/4)

Arms: Quarterly of 21; 1 argent three boar's heads erect and erased sable (Booth); 2 argent a fess engrailed gules (Bamforth); 3 azure two bars and in chief as many mullets argent (Venables); 4 argent a bend azure charged with three garbs or (Fitton); 5 quarterly azure and or (? Rossington); 6 argent a bend or (? Cheverston); 7 vert a cross engrailed ermine (Kingsley); 8 argent a bugle horn stringed sable (Kingsley, Hereditary Forester of Delamere); 9 or a saltire sable (Hellesby); 10 argent a chevron between three garbs or, a crescent sable in fess point for difference (Hatton); 11 bendy of ten or and azure (Montfort of Bescote); 12 argent billettée a lion rampant sable (Planche); 13 argent on a chief sable two fleur-de-lis or (? Clinton); 14 argent semy of crosses crosslet and three fleur-de-lis within a bordure sable (? Beresford); 15 argent a pale engrailed sable (Erskine); 16 azure a lion rampant double-queued or (Stapleton); 17 argent a mullet sable (Ashton); 18 argent a chevron engrailed azure (Askoby); 19 argent on a chief or (recte gules) a wyvern passant sable (recte or) (Macclesfield); 20 argent a lion rampant or (recte gules) between three pheons sable within a bordure engrailed sable (Egerton); 21 or three piles azure on a canton argent a griffin segreant azure (Bassett); over all a label of five points azure; helm with torse azure and

sable and mantling or and argent; crest: a lion passant argent gorged with a label of five points or England, Hale Hall, Lancashire Mid-17th century

White glass with silver stain and enamel

43.2 x 32.4 (17 x 12¾)

Mantling replaced at bottom and on right side; blue enamel flaked; marked 1288

Provenance: Sir Gilbert Ireland, Hale Hall, Hale, Lancashire; Grosvenor

Thomas, London, to 18 February 1926; William Randolph Hearst, Los Angeles, to 1941; P. W. French & Co., New York; Preston Pope Satterwhite, Great Neck, N.Y.

Bibliography: Grosvenor Thomas Stock Book no. I, 216-217, item no. 1288; C. W. Post Catalogue (1939), vols. 101-104, lot no. 467-4; *Hearst sale* (1941), 330, lot no. 467-4. 44.31.6



THREE HERALDIC PANELS

A. Arms of Byrom of Lowton

Arms: Argent a chevron between three urchins sable (Byrom of Lowton); helm with torse argent and sable and mantling argent and sable; crest: an urchin sable

B. Arms of the Leghs of Lyme, Piers (d. 1636) or Thomas (d. 1639)

Arms: Quarterly of 17; 1 azure two bars argent a bend compony gules and or (recte or and gules) (Legh, Adlington); 2 or a lion rampant gules (Legh of High Legh); 3 per pale azure and sable three boars counterchanged (Swineyard); 4 or three lozenges azure, two and one (Baguley); 5 argent a fess dancetty gules (Dutton); 6 or a fess argent (recte azure) (Beaumaris); 7 quarterly gules and or and over all a bend sable (Langley); 8 azure a chevron or between three crowns or (Corona); 9 gules a cross engrailed argent (Legh of Lyme); 10 azure on a chevron between three covered cups or as many mullets sable (Butler of Merton); 11 azure (recte argent) a pale fusilly sable (Danyers of Bradley); 12 vert a cross flory or (Boydell); 13 (charge stopgapped glass); 14 azure (recte argent) a cross sable and in dexter chief a fleur-de-lis sable (Haydock); 15 lozengy azure (recte argent) and sable (Croft of Dalton); 16 vert a chevron or between three crosslets (recte patonce) or (Boydell of Pulcroft); 17 argent a mullet sable, an annulet sable in dexter chief for difference (Waleton of Ulnes Walton); over all an escutcheon of pretence, sable, within an orle of estoiles argent, an arm couped, embowed, and armed proper holding a pennon argent (Legh augmentation); helm with mantling argent and gules; crest-coronet: an arm embowed and vested gules, holding in its hand a stone

C. Arms of Peter Venables ?

(1604–1669)

Arms: Quarterly of 10; 1 azure two bars argent (Venables); 2 sable three piles in point wavy azure (? Eccleston); 3 vert a wyvern proper (Waringcham); 4 argent a cross flory between four marlets gules (Golborne); 5 argent a bend sable between three ogresses (Cotton); 6 azure an eagle displayed argent (Cotton of Ridware); 7 gules three

swords erect argent (Waldschef); 8 or six eagles displayed three, two and one sable a canton ermine (Basing); 9 argent three doves proper (? Magill); 10 sable three owls or (Thurcaston); helm with torse azure and mantling argent and gules; crest: a wyvern swallowing a naked child proper England, Hale Hall, Lancashire

1600–1625

White glass with silver stain and enamel

A: 43.2 x 32.4 (17 x 12¾)

B: 43.7 x 33.1 (17¼ x 13)

C: 43.2 x 32.4 (17 x 12¾)

A. and C. Pitting on reverse; B. some mended cracks and stopgaps; B. and C. enamel flaked; A. marked 1285; B. marked 1286; C. marked 1287

Provenance: Sir Gilbert Ireland, Hale Hall, Hale, Lancashire; Grosvenor Thomas, London; Roy Grosvenor Thomas, New York, to 18 February 1926; William Randolph Hearst, Los Angeles, to 1941; P. W. French & Co., New York; Preston Pope Satterwhite, Great Neck, N.Y.

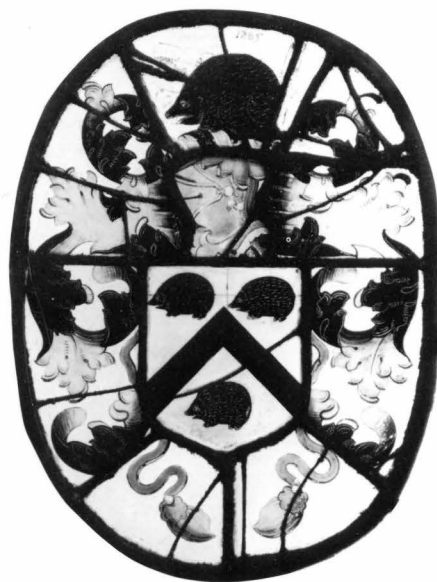
Bibliography: Grosvenor Thomas Stock Book no. I, 216–217; item nos. (A) 1285, (B) 1286, (C) 1287; C. W.

Post Catalogue (1939), vols. 101–104, lot nos. (A) 467–2, (B) 467–1, (C) 467–3; *Hearst sale* (1941), 330, lot nos. (A) 467–2, (B) 467–1, (C) 467–3.

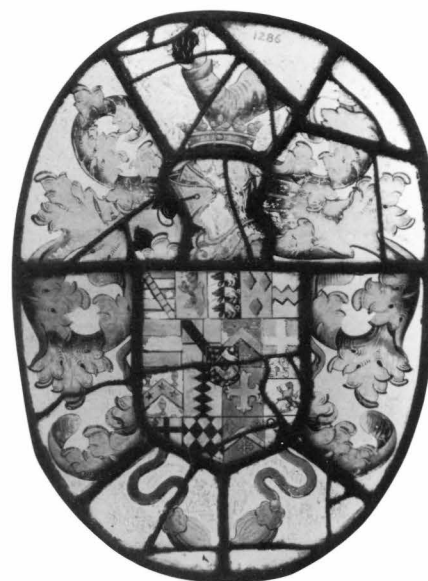
A. 44.31.9

B. 44.31.25

C. 44.31.22



A



B



C

TWO HERALDIC PANELS

A. Arms of Chetwode of Warkworth
(Richard Chetwode m. Agnes
Wodhull ?)

Arms: Quarterly of 6; 1 quarterly
argent and gules four crosses paty
counterchanged (Chetwode); 2 azure a
lion rampant argent, in base a
crescent or (Crew); 3 purpure a lion
rampant or langued gules (Sounde); 4
azure a plate between three crescents
or (Ree); 5 argent a bend cotised gules
charged with three crescents or
(Rowley); 6 quarterly argent and sable
in the second and third a stag's head
caboshed or and over all a bendlet
gules (Henhull); crest: on a barred
helm to dexter a ducal coronet or, a
demi-lion issuant or langued and
armed sable; mantling argent and
gules

B. Arms of Raleigh of Thornborow
(Mary Raleigh m. Nicholas Wodhull ?)
Arms: Quarterly; 1 argent a cross
moline gules between seven crosses
crosslets sable (Raleigh of

Thornborow); 2 argent a cross moline
gules (Pinchderdon); 3 argent two bars
gules within a bordure engrailed sable
(Cotesford); 4 barry nebuly of four
argent and gules within a bordure
sable charged with plates

(unidentified); crest: on a barred helm
to dexter a wreath of the colors argent
and gules and thereon a boar's head
couped proper; mantling of the colors
England, Warkworth,
Northamptonshire ?

c. 1625–1650

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

55.4 x 42.2 (2 13/4 x 1 6/8) without edge
fillet

Several mended cracks in both; A.
one replacement in crest

Provenance: Grosvenor Thomas,
London, to 1913; Mrs. Whitelaw Reid,
Purchase, N.Y., to 1935; P. W. French
& Co., New York, to 1944; Preston
Pope Satterwhite, Great Neck, N.Y.

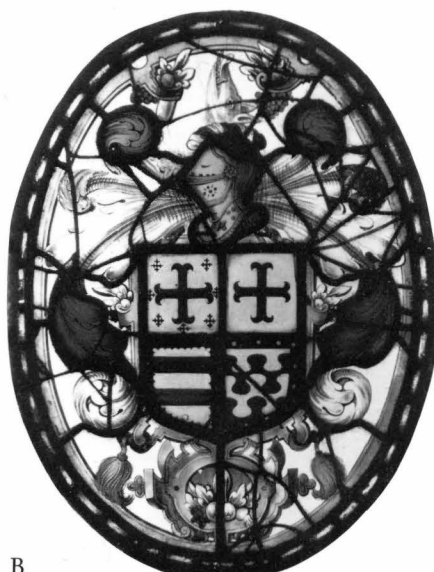
Bibliography: French & Co. Stock
Sheets, GCPA 0302691; Drake (1913),
II: 5, no. 10a; *Whitelaw Reid* sale
(1935), 364, no. 1473.

A. 44.31.7

B. 44.31.8



A



B

Enlarged illustration of panel A
page 136.

TWO HERALDIC PANELS

A. Arms of Anne Chetwode, née
Knightly (c. 1555–1618)

Arms: Quarterly of 12; 1 and 8
quarterly argent and gules four crosses
paty counterchanged (Chetwode); 2
azure a lion rampant argent langued
gules in base a crescent or (Crew); 3
sable a lion rampant or langued gules
(Sounde); 4 azure a plate between
three crescents or (Ree); 5 argent on a
bend cotised gules three crescents or
(Rowley); 6 quarterly argent and sable
in the second and third quarters a
stag's head caboshed or and over all a
bendlet gules (Henhull); 7 or three
crescents gules (Wodhull); 9 or a fess
between three mascles pierced gules
(Hockley); 10 gules fretty or on a fess
ermine on a chief argent three
leopard's heads or (Okeley); 11 argent
a lion rampant gules armed and
langued azure (Lyons); 12 argent a
cross gules over all a bend azure
(Newnham); Impaling: quarterly of
24; 1 quarterly ermine and paly of six
or and gules (Knightly of Fawsley); 2
gules two bars ermine in chief a
crescent for difference (Pantolph); 3 or
fretty sable (Verdon); 4 gules three
stags head's caboshed or (D'Oyley); 5
barry of ten argent and gules a
chevron or (Stoke, Northampton-
shire); 6 sable a stag's head caboshed
argent (Duston); 7 or fretty gules a
canton argent (Noell); 8 sable two
bars gemelles and in chief a lion



A



B

passant or (Tregos); 9 argent a fess gules between three mullets pierced sable (Euras); 10 azure a buck's head caboshed or (Golover); 11 argent on a saltire sable five swans proper (Burgh); 12 or three stag's heads caboshed sable attired argent (Burgh); 13 argent a lion rampant within a bordure engrailed sable (Cowley); 14 gules a chevron paly or and argent between three crosses crosslet argent (Cowley); 15 gules three chevrons engrailed or (Chauncy); 16 argent a chevron between three annulets gules (Clanceux); 17 sable a chevron between three hawk's lures argent (Skinnard); 18 argent a chevron between three escallops azure (Colcombe); 19 argent a bend lozengy gules and or (Harwedon); 20 argent a fess dancetty between nine crosses crosslet gules (Wateruile); 21 gules three bendlets vair in chief a label of three points throughout or (Landwath); 22 gules two bars argent a canton ermine (St. John); 23 azure four fusils in fess conjoined or each charged with a mullet or (Plumpton); 24 gules a lion rampant varyy azure and or (Comberton); in a cartouche with birds and fruit

B. Arms of Sir Giles Bray (c.

1580-1641) and his wife Ann, née Chetwode

Arms: Argent a chevron between three eagle's legs erased at the thigh

sable armed or (Bray) and vair three bendlets gules (Bray, Northumberland), quarterly; Impaling: quarterly of 12; 1 and 9 quarterly argent and gules four crosses paty counterchanged (Chetwode); 2 azure a lion rampant argent langued gules, in base a crescent or (Crew); 3 quarterly argent and sable in the second and third quarters a stag's head caboshed or and over all a bendlet gules (Henhull); 4 azure a plate between three crescents or (Ree); 5 argent on a bend cotised gules three crescents or (Rowley); 6 sable a lion rampant or langued gules (Sounde); 7 or three crescents gules (Wodhull); 8 or a fess between three mascles pierced gules (Hockley); 10 gules fretty or on a fess ermine on a chief argent three leopard's heads or (Okeley) 11 argent a lion rampant gules armed and langued azure (Lyons); 12 argent a cross gules over all a bend azure (Newnham); in a cartouche decorated with birds and fruit

England, Warkworth,

Northamptonshire ?

17th century, first quarter

Flashed and white glass; silver stain and enamel

57.8 x 43.1 (22¾ x 17) each

Several mended cracks; green enamel gone; blue peeling

Provenance: Grosvenor Thomas, London, to 1913; Mrs. Whitehall Reid, to 1935; P. W. French & Co., New York; Preston Pope Satterwhite, Great Neck, N.Y.

Bibliography: French & Co. Stock Sheets, GCPA 0302688, 0302689; Drake (1913), II: 5, no. 10a; *Whitelaw Reid* sale (1935), 364, no. 1474.

A. 44.31.23

B. 44.31.24

TWO WINDOWS WITH SCENES FROM THE LIFE OF SAINT NORBERT, FIGURES OF PREMONSTRATENSIAIN SAINTS, ABBOTS AND ARMS

A. 2b. Saint Norbert, spat upon while preaching (modern)

2c. Ordination of Saint Norbert

B. 2b. At Maestricht, Saint Norbert retrieves the veil of Saint Servatius which is being blown away by the wind

2c. Saint Norbert dies the 6th of June 1134

Arms: A. 3a, 3d and 4b-c are restorations; 1b-c. Quarterly; 1 and 4 vert three garbs or; 2 and 3 argent a sea lion gules; 3b. Argent a demi-cross gules impaling or a cruet proper; crest: a barred helm to dexter (shield and crest are a stopgap); surmounted by a bishop's mitre and crozier or, F and V flanking mitre (Franciscus von Vlierden, 29th Abbot of Parc); 3c.

Quarterly; 1 and 4 gules three mill irons argent one and two; 2 and 3 or in base four barolets sable surmounted by a bishop's mitre and crozier or, A and L flanking mitre (Ambrosius Loots, 28th Abbot of Parc); B. 3a and 3d are restorations; 1b-c. Gules a cart wheel or; impaling or a bunch of lily-of-the-valley proper surmounted by a bishop's crozier or (Henricus de Bruxelles, 8th Abbot of Parc); 3b. Azure two croziers per saltire between four fleur-de-lis or; impaling or a bunch of lily-of-the-valley proper in base gules the letter M or surmounted by a bishop's mitre and crozier or (Stephanus, 18th Abbot of Parc); 3c. Per fess gules and azure in chief a fess argent in base semy of fleurs-de-lis or; impaling or a bunch of lily-of-the-valley proper surmounted by a bishop's crozier and stole or (Philippus I, 2nd Abbot of Parc); 4 b-c. Azure two arrows per saltire points upward between four bezants or; impaling or a bunch of lily-of-the-valley proper (Arms of Sebastian, 6th Abbot of Parc) Workshop of Jean de Caumont South Lowlands, Haverlee, Louvain, Premonstratensian Abbey of Parc, cloister

1635-1644

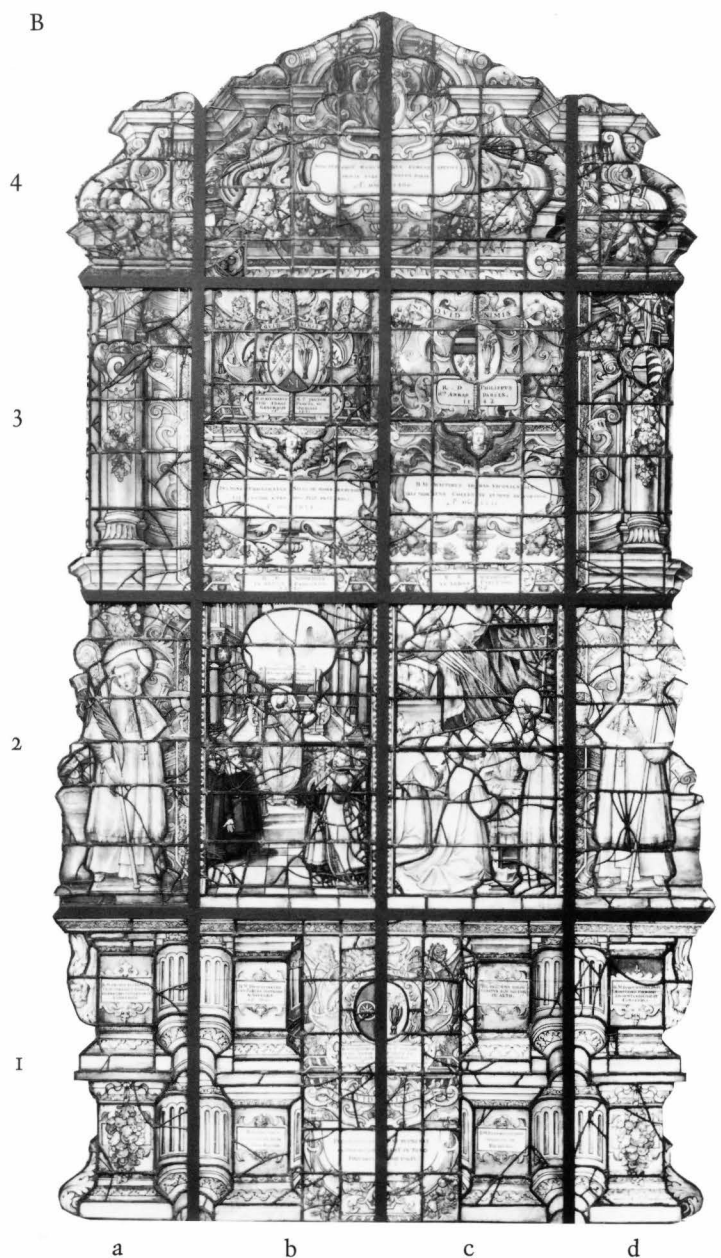
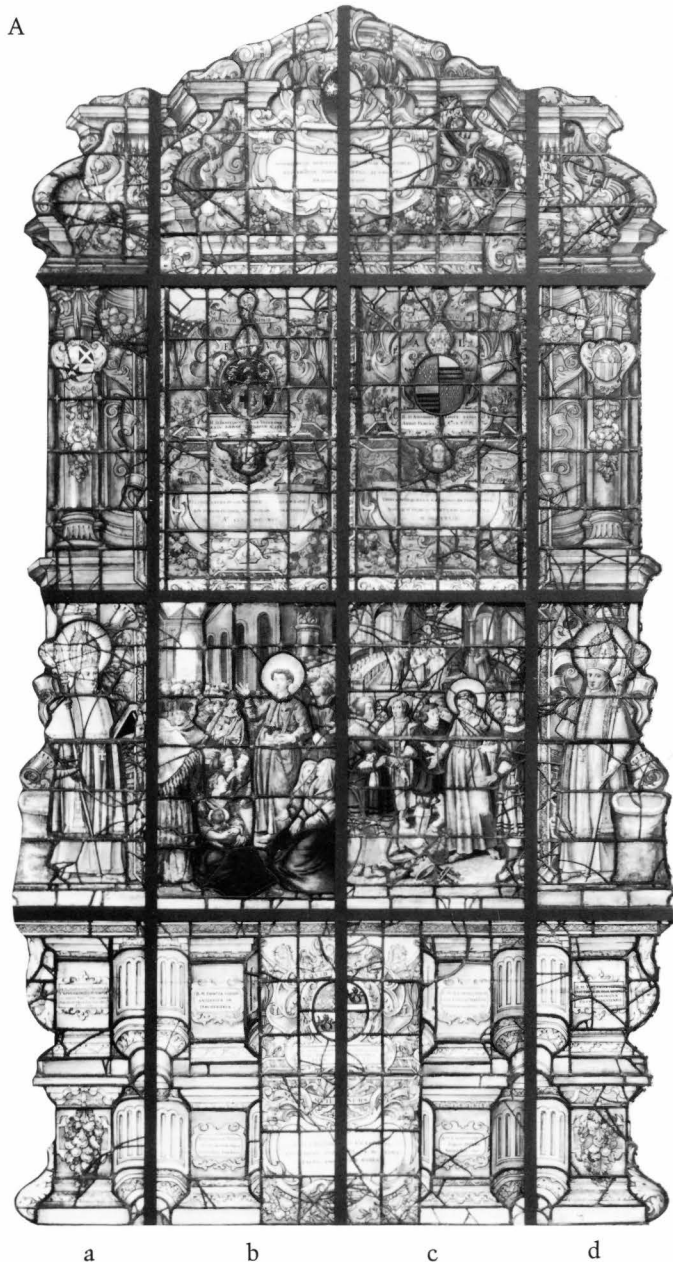
Inscriptions: A. 4b-c is a restoration;

1a. B. M. GODEFRID'EX COMITE/

CAPPENBERGĒSI FVNDATIS/ ALIQVOT
MONRŶS IPSE CANON/ NORBERTINVS
FACTVS EST/ 23 IAN; 1b. at top: B. M.
PONTIA VIRGO/ ANTISTITA IN/
D'AVBTERRIA; at bottom: B. M. SNITHIGIS
VIRGO/ IVXTA BONAM SPEM/ XXIV ABBAS
PARCENSIS; 1b-c. above arms: NE QVID
N[.]MIS; below arms: R. D. HENRICVS DE
BRVXELLA/VIII ABBAS PARCENSIS/ANNO
1227; above lower inscription: NE
QVID NEMIS; lower inscription: B. M.
GREGORIVS EX COMITE/XXX ABBAS
PARCEN, A.D.; 1599/ PACIS AMATOR
HABES; 1c. upper: B. M. HADWIGIS VIRGO/
FILIA COMITIS MARESI/ IBIDEM MAGISTRA

II; lower: B. M. LAVRELVS EX CAN-/
PARCEN SVPRIOR/NINIVENSIS 1560; 1d. B.
M. MACARIVS[. . .]/ HAÿTON VS, EX REGE
ARMENIAE/ HYMILI[. . .] CANONICVS/
PRAEMONSTRATENSIS/ IST DECEMBIL; 3b.
on scroll: NE QVID NIMIS; below arms:
R. D. FRANCISVS VAN VLIERDEN/XXIX
ABBAS PARCEN A 1583; at bottom:
FALLERE LATRO PVTAS NORBERTVM
FALLERIS IPSE:/ NON ETENIM CVLTRVM,
QVEM CHLAMYS, ASTRA TEGVNT /
A M DC XLI; 3c. on scroll: NE QVID
NIMIS; below arms: R. D. AMBROSIVS
LOOTS XXVIII/ABBAS PARCEN A 1577; at
bottom: ABDITA NORBERTVS GEDEONIS

DETEGIT OSSA:/ NOVERAT INDICIO
MARTYRIS ANTE LOCVM./ M DC. XXXXII.; B.
1 b-c below arms and 4 b-c are
restorations; 1a. B. M. FOLCOLDVS EX
COMTE TEISTERBRANDIAE, ECCLIAE/
BERNENSIS FVNDATOR ET CONVERSVS; 1b.
upper: B. M. HESCELINVS EX/ CAN.
PARCEN.SVPPIOR/ NINIVENSIS/ 24 IVLY;
lower: B. M. ODA VIRCO/ IVXTA BONAM
SPEM/ XXVI ABBAS PARCENSIS; 1b-c.
above arms: NE QVID NEMIS; below
arms: R. D. HARRIANVS S.T. DOCTOR/
XVIII ABBAS PARCEN ET/ GENERALIS
ORDINIS/ A 18; on scroll: NE QVID
NEMIS; lower inscription: PAPA



POTESTAT T NE SERMO SIT/ INITVS ILLI
LIBI R EST IN TOTO/ PRODECIT ORBE
FACIT; 1c. upper: HIC RESIDENS SOLIO/
CRISTVS JAM VICTOR/ IN ALTO.; lower: B.
M. RAMVMOVS EX COMITE/ ANTISTITA IN/
D'AVBTERRIA; 1d. B. M. LVDOVICVS EX
COMITE/ ARNSTEINI LOENOBII/ IBIDEM
FVNDATOR ET/ CONVERSVS; 3b. on stole:
NE QVID NIMIS; below arms: R. D.
STEPHANVS S.T. DOCTOR/ XVIII ABBAS
PARCEN ET/ GENERALIS ORDINIS/ A 1361;
below angel head: FVLGINE
PROSTRATVS SAVLI DE MORE RESVRGIT/
FIT CVLTOR CAELI, QVI FVIT ANTE SOLI./ A
DNI 1635; at bottom: R. D. NORBERTVS/
IX ABBAS PARCENSIS/ 1230; 3c. on
scroll: NE QVID NEMIS; below arms: R.
D. PHILIPPVS/ IIVS ABBAS PARCEN/ 1142;
below angel's head: B. M. WALTERVS
ABBAS VICONIENSIS/ QVI MORIENS
COELESTE LVMINE DECORATVS/ A DNI
1551.; at bottom: R. D. SEBASTIANVS/ VI
ABBAS PARCENSIS/ 1192
Pot metal, white glass, silver stain,
enamel, and sanguine
394.0 x 229.7 (155 x 583⅔) overall
each window

91 x 50.5 (35¾ x 197⅞) each scene
Panels A. and B. 3a and 3d, and A. 4b
and 4c are restorations made to
complete the present arrangement of
glass in each window; B. 4 b-c arms
are original, with dexter of arms
inserted inside-out/ upside-down;
mended cracks

Provenance: Until 1828, Abbey of
Parc, Louvain; M. Dansaert, Brussels;
James Henry Smith, New York, N.Y.,
to 1910; Harry Payne Whitney, New
York, to 1942; P. W. French & Co.,
New York; Preston Pope Satterwhite,
Glen Cove, N.Y., to 1948

Bibliography: Ellen M. Shortell, "A
Seventeenth-Century Glazing Cycle
with the Life of St. Norbert from the
Premonstratensian Abbey of Parc"
(M.A. thesis, Tufts University, 1988),
56, 74–75, 80, 100, 106, 107, 115,
134–135, cat. 25–26; French & Co.
Stock Sheets, photograph only; *Smith*
sale (1910), n.p., lot nos. 396, 397, ill.;
Payne Whitney sale (1942), 122, nos.
380, 381; F. Maes, "De oude
glasramen van de abdij van't Park te
Haverlee," *Mededelingen van de
Geschied- en Oudheidkundige Kring
voor Leuven en omgeving*, Deel XII
(1972), 1st afl., 12, n. 32.

Related Material: J. C. Van der Sterre,

Vita Sancti Norberti [Canonicorum
Praemonstratensium Patriarchae,
Antwerpiae Apostoli, Archiepiscopi
Magdeburgensis actotius Germaniae
Primatis] (Antwerp, 1622) publishes
the thirty-four engravings by
Théodore, Jean and Corneille Galle
from which the Norbert scenes were
copied, nos. 4, 13, 27, 38; Jean Helbig,
"Anciennes verrières de l'Abbaye de
Parc," *Bulletin des Musées Royaux
d'art et d'histoire* 4, 30 (1958), 71–82;
Checklist I, 30–32; Checklist II,
30–31.
49.30.29a, b

SAINT JOHN'S VISION OF THE THRONE WITH THE ARMS OF WINKLER AND SYRINGESE

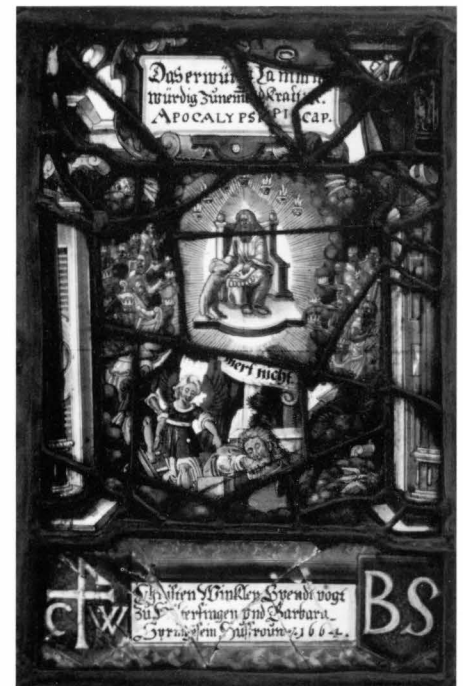
Arms: (LEFT) Azure a housemark
between the initials CW or (Christen
Winkler); (RIGHT) azure BS or (Barbara
Syringese)
Switzerland
1664

Inscriptions: above: Das erwür [.]t
Eamm/ würdig zünehm[.]t Kraft /
APOCALYPSE Pt cap.
on scroll: merf nicht
below: Christen Winkler Spendt vogt/
zū Hilterfingen und Barbara/
Syringesein Hüsfröun + 1664.
White glass with silver stain and
enamel

32.5 x 21.5 (12¾ x 8½)
Head of John, angel, and triangular
piece in upper inscription are
replacements; several shatter cracks
Provenance: P. W. French & Co.,
New York, to 1944; Preston Pope
Satterwhite, Great Neck, N.Y.
Bibliography: French & Co. Stock
Sheets, GCPA 0305033.
44.31.12



Detail 2b(B)



FOUR HERALDIC PANELS

Arms: A. In a cartouche: argent a chevron gules between two mullets azure and in base a tree proper in chief a fess of the second charged with three crescents of the first (unidentified); crest: ensigned with a count's coronet; supporters: two lions rampant proper

B. In a cartouche: quarterly; 1 and 4 fretty sable and argent in chief a fess or charged with three chicks sable; 2 and 3 or a lion rampant sable (unidentified); crest: on ducal coronet the patriarchal cross or and a cardinal's hat gules; a mantle of the arms lined ermine; suspended from the cartouche the badge of the Order of Malta

C. In a cartouche: (LEFT) azure a unicorn rampant proper in chief three mullets argent (unidentified); (RIGHT) azure a rocky mount proper and in chief the sun in splendor between two mullets or (unidentified)

D. In a cartouche: argent a fess sable charged with a fleur-de-lis or between three roses gules barbed and seeded or (unidentified); crest: ensigned by a marquis' coronet; supporters: a pair of eagles regardant with wings displayed and inverted proper Germany or Italy ?

c. 1700

White glass with silver stain and enamel

A: 23.8 x 29.3 (9 $\frac{3}{8}$ x 11 $\frac{1}{2}$)

B: 23.6 x 29.3 (9 $\frac{1}{4}$ x 11 $\frac{1}{2}$)

C and D: 23.5 x 29.5 (9 $\frac{1}{4}$ x 11 $\frac{1}{2}$)

A. Two leaded cracks; B. enamel flaking

Provenance: Grosvenor Thomas, London, to 1913; Mrs. Whitelaw Reid, Purchase, N.Y., to 1935; P. W. French & Co., New York, to 1944; Preston Pope Satterwhite, Great Neck, N.Y.

Bibliography: French & Co. Stock Sheets, GCPA 0305041, C-F; Drake (1913), I: 48, (A) no. 255, (B) no. 261, (C) no. 259, (D) no. 258; *Whitelaw Reid sale* (1935), 390, no. 1549.

A. 44.31.2

B. 44.31.3

C. 44.31.18

D. 44.31.19



A



B



C



D

HERALDIC PANEL

Arms: Quarterly; 1 and 4 barry of seven sable and or and over all a lion rampant gules (Bournier); 2 and 3 sable a fess lozengy argent (Gauthy); crest: on a tilting helm to dexter a demi-lion rampant gules crowned or; mantling or and gules

France, Metz ?

1724 ?

Inscription: Mademoiselle Marthe/ Boürnier née Gaüthÿ/ Bourgeoise et Marchande/renommée de la Ville/ de Maience Anno/ 17[.]4

White glass, silver stain and enamel

38.7 x 38.7 (15¼ x 15¼)

Two replaced pieces in border

Provenance: Charles Gallery, to 1918; P. W. French & Co., New York, to 1944; Preston Pope Satterwhite, Great Neck, N.Y.

Bibliography: French & Co. Stock Sheets, GCPA 0302701; unpublished 44.31.28



FOUR BADGES OF ROYAL ORDERS

A. The Thistle

Arms: Within a circlet vert, or a thistle proper and in chief an Imperial crown or

B. Saint Patrick

Arms: Within a circlet azure, argent a saltire cross gules charged with a shamrock vert slipped and bearing an Imperial crown on each leaf; crest: an Imperial crown proper

C. The Garter

Arms: Within the garter circlet azure, argent a cross gules; crest: an Imperial crown or

D. The Bath

Arms: Within a circlet gules, argent three Imperial crowns or; crest: an Imperial crown or

England

A and B. 1783

C and D. c. 1780

Inscriptions:

A. NEMO ME IMPUNE LACESSIT

B. QUIS SEPARABIT/ MDCCLXXXIII

C. HONI SOIT/ [. . .] AL Y PENSE

D. TRIA JUNCTA IN UNO

White glass with silver stain and enamel

A: 37.9 x 26.2 (14⅞ x 10¼)

B: 42.2 x 25.2 (16⅞ x 10)

C: 40 x 26.6 (15¾ x 10⅞)

D: 38.5 x 24.5 (15⅞ x 9⅞)

Several mended cracks; B. and C. some flaking enamel

Provenance: William Randolph Hearst, Los Angeles; P. W. French & Co., New York; Preston Pope Satterwhite, Great Neck, N.Y.

Bibliography: French & Co. Stock Sheets, GCPA 0302657; unpublished

A. 44.31.4

B. 44.31.17

C. 44.31.20

D. 44.31.1



A



C



B



D

MICHIGAN

ANN ARBOR

UNIVERSITY OF MICHIGAN MUSEUM OF ART

V.C.R.

SERAPHIM

France

13th century

Pot metal glass

64.5 x 36 (25³/₈ x 14¹/₈)

Some stopgaps; some retouching

Provenance: Brimo de Laroussilhe,

Paris

Unpublished

1979/1.161, Gift of the Friends of the
Museum



BLOOMFIELD HILLS

CRANBROOK ACADEMY OF ART MUSEUM AND
CRANBROOK EDUCATIONAL COMMUNITY

V.C.R.

HORSE AND RIDER

Southern Lowlands

c. 1520

Pot metal; white glass with silver
stain

58 x 44 (22⁷/₈ x 19⁵/₁₆)

Considerable stopgaps in upper left
and right and below horse; rider

possibly a composite from several
panels

Provenance: Sir Thomas Neave,
Dagnam Park, Essex ?; Grosvenor
Thomas, London; George G. Booth,
Bloomfield Hills

Unpublished

CEC-693



HERALDIC PANEL

Arms: Argent, a linden branch raguly
in bend sinister proper (unidentified);
crest: over a helm to dexter, an arm
palewise vested argent holding the
same; mantling argent and gules
Switzerland

1564

Inscription: 1564

Pot metal; white glass with silver
stain and enamel

25.5 x 20 (10 x 7⁷/₈)

Provenance: Lord Sudeley,
Toddington Castle, Gloucestershire ?;
Theodore Fischer, Lucerne; George G.
Booth, Bloomfield Hills

Unpublished

CAAM 1922.6



HERALDIC PANEL WITH ARMS OF COMPTON

Arms: Quarterly of 8; 1 sable a lion passant guardant between three helms argent (Compton); 2 argent a fess engrailed between six billets gules (Aylworth); 3 argent a mullet or between to bars sable (Brereton); 4 gules a chevron between ten ? crosslets argent within a border argent (Berkeley of Beverstone); 5 argent on a chevron sable three fleur-de-lis argent (Alfrey, Sussex or Wevell); 6 argent a chevron vert within a bordure azure plattee (Vannell); 7 argent on a saltire gules five estoiles argent (Beverstone); 8 argent a mullet or between two bars sable (Brereton); crest: helm with torse lined argent and gules; mantling gules lined argent
England

1573

Inscription: Henricus Compton/ Dns Compton/ 1573

Pot metal; white glass with silver stain and enamel

39.5 x 28 (15½ x 11)

Stopgaps in mantling and in lower part of fourth shield

Provenance: Roy Grosvenor Thomas, New York, to 1923; George G. Booth, Bloomfield Hills

Bibliography: Grosvenor Thomas Stock Book no. I, 48-49, item no. 665; unpublished

CEC-703



HERALDIC PANEL OF A CATTLE DEALER

Switzerland

1588

Inscription: 1588 Jorg Brunissen
drinck und Jss gotts nitt vergis wer fil/
[.]treit schlafr dik Unledg/ schlaft
dick on leid gedenck An den dag der
[.]n den dag nienan wider/ arinnen
mag

Pot metal; white glass with silver stain and enamel

32.5 x 21.5 (12¾ x 8½)

Replacements probably from the 17th century in shield and inscription panels

Provenance: Unknown

Unpublished

CEC 694



PART OF AN HERALDIC PANEL: ARMS OF THE CITY OF BERN

Arms: Or a double-headed eagle nimbed and displayed sable armed gules (Holy Roman Empire); gules a bend or with a bear sable thereon (Bern) twice repeated; supporters: two lions rampant one holding the banner of Bern the other a sword and the Imperial orb

Switzerland

16th century

Inscription: Loblich·Statt·B[...]

Pot metal; white glass with silver stain and enamel

Diameter: 38 (15)

Some cracks and mending leads; the small shields which should surround the edge are missing

Provenance: Lord Sudeley, Toddington Castle, Gloucestershire; Helbing Galleries, Munich, to 1911

Bibliography: Sudeley sale (1911), 54, no. 68.

CEC-698



TWO HERALDIC PANELS

Arms: Or on a triple mount a winged horse rampant and in chief two mullets of eight points gules (unidentified); crest: a barred helm to dexter; mantling of the colors
Northern Lowlands

1600

Inscription: Hoe vast onfeilbaarlijck is
Gods beloft genadigh/ Da hij ons in
sijn woort doet klaerelijck verstaan/
Als dat hij en blijft een vader seer
weldadigh / Derweesen dien hij sigh
ontfermt en neemt aan/ Soo zijn wij
door u Geloof en hope vastgesteld/ In
Godes vast verbont soo ons de schrift
/vermelt Arij Harmenve/ Overgaau

1600

White glass with enamel
28 x 22 (11 x 8^{11/16}) each

A. Mending lead

Provenance: Robertsons of
Knightsbridge, London; George G.
Booth, Bloomfield Hills
Unpublished

A. CAAM 1927.100

B. CAAM 1927.101



A



B

HERALDIC PANEL: ARMS OF DIETZ AND WERRL

Arms: (LEFT) Sable a griffin rampant or (Dietz); (RIGHT) Party per pale or and azure a flower with split stem, two crescents and two mullets of six points overall counterchanged (Werrl); crest: above a barred helm a demi-griffon to sinister, holding in his claws a shield with a mullet of six points or

Attributed to the Spengler workshop,
Constance ?

Southern Germany ?

1602

Inscription: Steffan Dietz von
Wietschauw und/ Anna Werrlin von
Louffenberg sein/ Ehlicher gmahel.

1602.

Pot metal; white glass with silver
stain and enamel

Diameter: 23.5 (9^{1/4})

Provenance: Lord Sudeley,
Toddington Castle, Gloucestershire ?;
Theodor Fischer, Lucerne; George G.
Booth, Bloomfield Hills
Unpublished

CAAM 1922.5



TWO HERALDIC PANELS

Arms: A. Paly of four azure and or the first and fourth pales each charged with a fleur-de-lis or on a bend argent three roses or (unidentified); crest: above a barred helm to dexter, a wreath of the colors and a stork (?) argent statant by a castle with three spires or; mantling of the colors; B. Argent fretty and flory or, with an escutcheon of pretence or a bend azure a griffon segreant sable over all (unidentified); crest: above a helm to dexter a goat's head argent horned and gorged with an antique crown or; mantling of the colors

Northern Lowlands

Early 17th century

Inscriptions: A. DEO DUCENTE

B. VIRTUS MILLE SCUTA

Pot metal; white glass with silver stain and enamel

A: 42 x 30 (16½ x 11¾)

B: 45 x 31.5 (17¾ x 12⅜)

A. and B. Cut down from larger panels; some replacements;

B. replacement in inescutcheon, upper left

Provenance: Unknown

Unpublished

A. CEC 60A

B. CEC 60B



A



B

HERALDIC PANEL WITH ARMS OF SUTTER AND ONINGER

Arms: (LEFT) Azure a rebmesser mounted on a plowshare argent between initials I.S. or (Sutter) (RIGHT) Azure a flower with stem and leaves vert, and two blossoms or and argent (Oninger)

Attributed to Hans Ulrich Jegli

(1604–1654)

Switzerland, Winterthur

1651

Inscription: Joseph Sütter usz Widen/ und Urssel Oningerin/ sein

Ehgemahel 1651 HViegl (signature)

Pot metal; white glass with silver stain and enamel

31.5 x 21 (12⅜ x 8¼)

Provenance: Lord Sudeley,

Toddington Castle, Gloucestershire;

Theodore Fischer, Lucerne; George C.

Booth, Bloomfield Hills

Bibliography: Sudeley sale (1911), 50,

no. 64, ill.; Paul Boesch, *Die Alten*

Glasmaler von Winterthur und ihr

Werk: 286 *Neujahrsblatt der*

Stadtbibliothek Winterthur (1955),

71.

CEC-701



WELCOME PANEL

Arms: (LEFT) Or upon a triple mount a plowshare inverted argent held by an angel supporter with a laurel wreath (unidentified); (RIGHT) Or on a triple mount a fleur-de-lis argent (unidentified)

Switzerland, Thurgau ?

1626

Inscription: Jorg [...] von Doz/ und Elsbeth[...]wismenin sein Ehli[...] Hussran/ 1556

Pot metal; white glass with silver stain and enamel

32 x 21 (12 $\frac{5}{8}$ x 8 $\frac{1}{4}$)

Considerable mending leads and abrasion; some replacements

Provenance: Grosvenor Thomas, London ?; Mrs. Whitelaw Reid, Purchase, N.Y. ?; P. W. French & Co., Inc., New York; George G. Booth, Bloomfield Hills

Bibliography: Drake (1913), I: 43, no. 221 ?; Whitelaw Reid sale (1935), 366, no. 1477 ?

CAAM 1939.56



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

Arms: Or a double-headed eagle nimbed and displayed sable armed gules (Holy Roman Empire), per pale argent and gules (Stein-am-Rhein) twice repeated; on left flag: St. George and the dragon

Jacob Weber, the Younger

(1637–1685)

Switzerland, Winterthur

c. 1660–1685

Inscriptions: top scroll: Ein Lorbeer Zweig mein/ Schwert umfast davon above garland: Pacis me[...] belli/ [...]cis medi belli

beside Empire shield: VIRTUTI HONOR

lowest level, to left and right: Die St[...] Stein/ 16[...] I.W. (signature)

cartouche below shields: [...]aller ge/

Schwartzter des grichts zu / letzter der

Kirchen uff Burg und Rats/ [...]n und

Fr. Elissbetha Stahelin/ gmahel

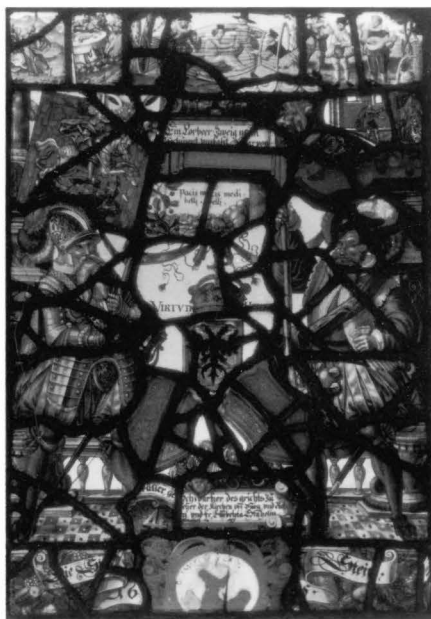
above bottom shield: GRAMATICA

Pot metal; white glass with silver

stain and enamel

46.5 x 32.5 (18 $\frac{3}{8}$ x 12 $\frac{3}{4}$)

Stopgaps include: entire upper scene, cartouche below shields and bottom shield; some rearrangements and stopgaps upper right, lower center, and lower cartouche; extensive mending leads



Provenance: Goldschmidt Galleries, New York; George G. Booth, Bloomfield Hills

Unpublished

Related material: Paul Boesch, *Die Alten Glasmaler von Winterthur und ihr Werk*, 286 *Neujahrsblatt der Stadtbibliothek Winterthur* (Winterthur, 1955), 83, fig. 23 (similar panel).

CAAM 1926.10

THE ASSUMPTION OF THE VIRGIN WITH SAINTS, WITH THE ARMS OF CAMERER

Arms: Gules, St. George and the dragon proper

Attributed to Hans Jakob Bucher

Switzerland, Sursee

1692

Inscriptions: banner in scene:

ASVMPTA EST M \overline{A} RA IN COELVM

below, flanking arms: Hr. Camerer

Secretari und/ IVRAT des Loblichen/

CAPITELS Zu Surse/ Anno 1692

White glass with silver stain and enamel

41 x 33.5 (16 $\frac{1}{8}$ x 13 $\frac{3}{16}$)

Some mending leads

Provenance: Delannoy Collection, Belgium ?; P. W. French & Co., New York; George C. Booth, Bloomfield Hills

Bibliography: French & Co. Stock Sheets, GCPA 030526; unpublished

CAAM 1939.58



DETROIT

DETROIT INSTITUTE OF ARTS

Note: Except where noted, entries are by V.C.R.

TWO CLERICS

France, Soissons, Cathedral of Gervais and Protais ?

1210-1215

Pot metal glass

73 x 73.5 (28¾ x 29)

All but the figures is stopgap of the same period, or new; head of first cleric repainted; lower portion of second cleric's tunic replaced

Provenance: Raoul Heilbronner, Paris, to 1921; Grosvenor Thomas, London; Roy Grosvenor Thomas, New York, to 1924; Julius H. Haass; Lillian Henckel Haass, Grosse Pointe, Mich., to 1959

Bibliography: Wilfred Drake, Album, London, Victoria and Albert Museum, Department of Prints and Drawings, E 2399-1921, CG 51; Grosvenor Thomas Stock Book no. I, 282-283, unnumbered; *Catalogue des objets d'art et haute curiosité . . . composant les collections de M. Raoul*

Heilbronner [sale cat., Galerie Georges Petit, 22-23 June] (Paris, 1921), 62, lot no. 204; Madeline H. Caviness, Marilyn Beaven, and Elizabeth Pastan, "The Gothic Window from Soissons: A

Reconsideration," *Fenway Court*, Isabella Stewart Gardner Museum, Boston (1983), 10, n. 18; Barnet (1986), 41.

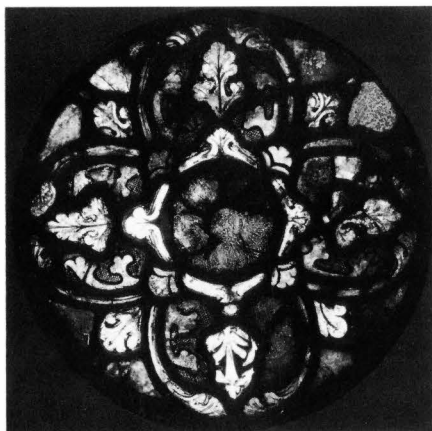
59.34, Gift of Lillian Henckel Haass
M.H.C.



ORNAMENTAL BOSS

England, Canterbury Cathedral,
Trinity Chapel, ambulatory window
s VI, Miracles of St. Thomas Becket,
panel 51
13th century, first quarter
Diameter: 28.5 (11¼)
Center of boss a 14th-century stopgap
Provenance: Dendy Sadler Collection;
Grosvenor Thomas, London, to 1924;
Julius H. Haass, Grosse Pointe, Mich.;
Lillian Henckel Haass, Grosse Pointe,
Mich.

Bibliography: Grosvenor Thomas
Stock Book no. I, 78–79, item no.
952; Jane Hayward in Hoffmann
(1970), 226–227; Madeline H.
Caviness, *The Windows of Christ
Church Cathedral Canterbury*
[Corpus Vitrearum Medii Aevi: Great
Britain II] (London, 1981), 205, 315;
Barnet (1986), 41.
Related material: Bernard Rackham,
*The Ancient Glass of Canterbury
Cathedral* (London, 1949), 61, 78, 103,
113; Bernard Rackham, *The Stained
Glass Windows of Canterbury
Cathedral* (Canterbury, 1957), 47–68
58.190, Gift of Lillian Henckel Haass



HALF FIGURE OF JOHN THE BAPTIST

Poland, Torun, Church of Our Lady
Mary the Virgin
14th century, last quarter
Pot metal glass
Diameter: 33.7 (13¼)
Weathering crust; retouched
Provenance: John L. Booth, Grosse
Pointe, Mich.
Unpublished
55.33, Gift of John L. Booth



THE THREE MARYS

Germany, Boppard-am-Rhein,
Carmelite Church, North nave, Tree
of Jesse Window

1444
Inscription: jermia p̄p frotēa āno dñ
xliiii
Pot metal; white glass with silver
stain and olive-green enamel
147.3 x 73.7 (58 x 29)
Many replacements; some abrasion
Provenance: Count Hermann Pückler,
Muskau; Count Pückler-Brantz,
Muskau; Friedrich Spitzer, Paris; A.
Huber, Zurich; Seligmann, Rey &
Co., New York
Bibliography: *Catalogue des objets
d'art et de haute curiosité composant
l'importante et précieuse collection
Spizer* [sale cat., 33 rue de Villejust,
17 April–16 June] (Paris, 1893),
supplement "Vitreaux," No. 3359;
Joseph L. Fischer, "Drei süddeutsche
Glasgemälde aus der Mitte des 15.
Jahrhunderts," *Zeitschrift für Alte
und Neue Glasmalerei* (1913), pl. opp.
49; Paul Frankl, "Das Passionfenster
im Berner Münster und der Glasmaler
Hans Acker von Ulm," *Anzeiger für
Schweizerische Altertumskunde*, NF
40 (1938), 242; Jane Hayward,
"Stained Glass Windows from the
Carmelite Church at Boppard-am-
Rhein, a Reconstruction of the
Glazing Program of the North Nave,"
Metropolitan Museum of Art Journal
2 (1969), 75–115, figs. 9, 25; Barnet
(1986), 41; Tutag and Hamilton
(1987), 17, 21.
40.52, Founders Society Purchase,
Anne E. Shipman Stevens Bequest
Fund



**TWELVE PROPHETS AND
PSALMISTS BASED ON THE BIBLIA
PAUPERUM**

Workshop of the St. Cecilia Master
Germany, Cologne

1470

A. Hosea (49.535)

Inscription: [Hos. 2:14]: Salomō ducā
eū ī solitudinē et ibi loq̄r ad cor es

B. Psalmist (49.536)

Inscription: [Ps. 104:3]: David letet[.]a
querētū

C. Psalmist (49.537)

Inscription: [Ps. 71:10]: David Reges
tharsis et ī sule munēa offerēt

D. Prophet (49.538)

Inscriptions: on hat: salomō

on banderole: [Prov. 9:5]: venite
comedite panē meū et bibite viinē

E. Ezekiel (49.539)

Inscription: [Ez. 18:22]: In qua cñq
hōa prēm īgemueit oīm nīquitat^u
eiūs nō corda

F. Psalmist (49.540)

Inscription: [Ps. 9:11]: david non
dereliquas q̄rntes te dūs

G. Baruch (49.541)

Inscription: [Bar. 4:25]: baruch filii
patiet sustinete arā q̄ supue[.]et vobis

H. Psalmist (49.542)

Inscription: [Ps. 77:24,25]: panem celi
dedit eis panē angelos māducav ir hō
david

I. Salomon (49.543)

Inscription: [Prov. 19:29]: Salomō pata
st risorib iudicia z mallei pcutietū

J. Psalmist (49.544)

Inscription: [Ps. 21:17,18]: foderūt
manus meos et pedes meos
dinumeraverūt mā ossa mea

K. Isaiah (49.545)

Inscription: [Is. 35:2]: ysayas gloria
libani data est ei decor carmeli in
Saron

L. David (49.546)

Inscription: [Ps. 121:3]: David Ihrlm q
edificat ut civitas illi eū ascenderut
Pot metal, white glass, and silver
stain

Diameter: 28 (11) each (approx.)

Set in modern Gothic-Revival lancets

in the late 15th-century chapel from
the château of Lannoy, Herbéviller,
Lorraine, France; a few repair leads
Provenance: F.E. Moreton, Holly
Place, Hampstead, England, until
1937; unidentified dealer, Zurich;

Mrs. Ralph Harman Booth

Bibliography: *Bulletin of the Detroit
Institute of Arts* 31/1 (1951-1952),

75; Tutag and Hamilton (1987), 17.

49.535-546

V.C.R. and N.R.K.



A



B



C



D



E



F



G



H



I



J



K



L

QUATREFOIL ROUNDEL WITH BOAR-HUNTING SCENES

Arms: Argent an eagle rising with wings displayed inverted sable and in his beak and annulet or; impaling: azure in chief a fess sable three mullets of six points or (unidentified) Circle of the Housebook Master ? Germany, Nuremberg

1470–1480

Pot metal and white glass with silver stain

Diameter: 29.2 (11½)

Minor abrasions

Provenance: Sir Hercules Read, William Walters, Baltimore, to 1934; Thomas and Drake, New York, to 1936

Bibliography: Grosvenor Thomas Stock Book no. I, 132–133, item no. M–39; *Period Furniture, Paintings, Bronzes, Sculptures, Porcelains, Ancient Glass, Tapestries, Fabrics, Rugs, from the Walters, Perine, Seligsberg, Schieren, Lulu G. Thomas and Burton Mansfield Estates* [sale cat., American Art Association, Anderson Galleries, Inc., 11–13 January] (New York, 1934), 49, lot 288; “Minutes, The Founders Society . . . Detroit Institute of Arts,” 1936; Jane Hayward in *Gothic and Renaissance Art in Nuremberg* [exh. cat., The Metropolitan Museum of Art] (New York, 1986), 206, No. 65; Barnet (1986), 41. 36.98, Founders Society Purchase, Octavia W. Bates Fund



SAINT JOHN THE BAPTIST

Italy, northern ?

15th century

Pot metal and white glass with silver stain

287 x 85.4 (113 x 33⅝)

Heavy application of restorer's blending paint throughout; uppermost panels modern; some stopgaps and replacements

Provenance: C. Fougoli, Florence; Mr. and Mrs. Ernest Kanzler

Unpublished

26.125, Gift of Mr. and Mrs. Ernest Kanzler

V.C.R. and N.R.K.



THREE STANDING FIGURES OF SAINTS

A. St. Andrew

B. St. Jerome

C. St. Christopher

Arms: Sable two mastif's heads coupé argent collared or on a chief gules (unidentified)

Germany, Bavaria ?

1500–1510

Pot metal; white glass with silver stain

A: 88 x 37 (34⅝ x 14½)

B: 87 x 36 (34¼ x 14⅞)

C: 88 x 37.5 (34⅝ x 14¾)

Minor stopgaps

Provenance: Duke of Anhalt-Dessau; Goldschmidt Galleries, Inc., New York

Unpublished

A. 31.309; B. 31.310; C. 31.311, Founders Society Purchase, Edsel B. Ford Fund



A



B

STANDING FIGURES OF THREE
SAINTS AND TWO
REPRESENTATIONS OF THE
VIRGIN AND CHILD

- A. St. Anthony Abbot (58.93)
B. Virgin with Christ Child Holding a
Ball (58.94)
C. St. Wencelas of Bohemia (58.111)
D. Virgin and Christ Child Holding
Top and Spinning String (58.112)
E. St. Barbara (58.155)
Germany, Rhineland, Lowlands or
France?

1510–1525

Inscriptions: A. O PATER SANTE ANTONI
ORA PRO

B. REGINA CELORUM ORA PRO

C. on border of cloak: OSVOSAO.

VSEBDSTCGHR/ OR BIENE SOP OMNI

Pot metal, white glass with silver
stain

180 x 59.5 (70⁷/₈ x 23⁷/₁₆) each

A., B., C., E. Minor replacements; D.
child's head and adjacent drapery,
central portions of Virgin's robe
replaced



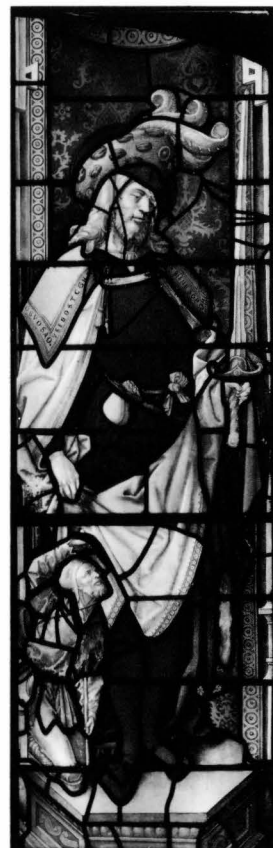
A



C



B



C

Provenance: Col. Shaw, Stoke Poges Manor, Buckinghamshire; Stoke Poges, St. Giles' Church, north aisle, to 1929; P. W. French & Co., New York, to 1929; William Randolph Hearst, Los Angeles, to 1941
Bibliography: French & Co. Stock Sheets, GCPA 0302681, 0305052; C. W. Post Catalogue (1939), vols. 101-104, lot no. 66 art. 1-6; George Lipscomb, *The History and Antiquities of the Country of Buckingham*, 4 (London, 1847), 568; N. H. J. Westlake, *A History of Design in Painted Glass*, 4 (London, 1894), 63-64, pls. LI a & c; *Catalogue of Fine Early German Stained Glass (removed from the Private Vestibule to Stoke Poges Church) The Property of Colonel Shaw* [sale cat., Sotheby, Ltd., 16 May] (London, 1929), 9, lot 49; *Hearst sale* (1941), 330, nos. 66-2 to 8, (C) ill. 135; *Handbook*, The Detroit Institute of Arts (Detroit, 1971), 123; Madeline H. Caviness, *Medieval and Renaissance Stained Glass from New England Collections* (exh. cat., Busch-Reisinger Museum of Harvard University) (Medford, 1978), 78-79; Barnett (1986), 41, pl. VIII (C and D); Raguin et al. (1987), 70; Tutag and Hamilton (1987), 17.

- A. 58.93, Gift of Mrs. Edsel B. Ford
- B. 58.94, Gift of Mrs. Edsel B. Ford
- C. 58.111, Gift of K.T. Keller
- D. 58.112, Gift of K.T. Keller
- E. 58.155, Gift of Mr. and Mrs. James S. Whitcomb



E



D

BISHOP OR ABBOT SAINT (BENEDICT ?)

Germany

c. 1500

Inscription: on halo: S BEN [...]

Pot metal; white glass with silver stain

43 x 44 (17 x 17¼) without borders

Some stopgaps, notably the border, upper part of halo, and upper part of crozier

Provenance: Clarence H. MacKay; Dr. Armand Hammer, New York
 Unpublished

48.133, Gift of Armand Hammer



CRUCIFIXION WITH THE VIRGIN AND ST. JOHN

Workshop of Viet Hirschvogel, the Elder ?, after design by an artist in the circle of Albrecht Dürer
Germany, Nuremberg

1514

Inscription: 1514

Pot metal; white glass with silver stain

45.7 x 34.3 (18 x 13½)

Cracks in torso and head of Christ

Provenance: Mrs. Ralph Harman Booth, Grosse Pointe, Mich.

Bibliography: "Minutes of the Accessions Committee . . . Detroit Institute of Arts . . .," 1937; Jane Hayward in *Gothic and Renaissance Art in Nuremberg* [exh. cat., The Metropolitan Museum of Art] (New York, 1986), 356, No. 172; Barnet (1986), 41.

37.35, Gift of Mrs. Ralph Harman Booth



THE NATIVITY

Attributed to Guillaume de Marcillat (d. 1529)

Italy, Cathedral of Cortona, main choir chapel

c. 1515

Inscription: QVE GENVIT ADORAVIT

Pot metal; white glass with silver stain and sanguine

299.7 x 167.6 (118 x 66)

Replacements in upper sections; some mending leads

Provenance: Corazzi family, Cortona; unidentified owner, Rome; Richard and Eleanor Mortimer, Tuxedo Park, N.Y.

Bibliography: Eugene Müntz, "Guillaume de Marcillat et la peinture sur verre en Italie," *Revue des arts decoratifs* (1890-1891), 362; G. Mancini, *Guillaume de Marcillat* (Florence, 1909), Appendix 1:76; W. Valentiner, "Ein Glasfenster Guglielmo de Marcillat in Amerikanischer Besitz," *Der Cicerone* 14 (1922), 240; C. Sherrill, "Discovery of the Companion to the Window of

William of Marsailles in the Victoria and Albert Museum," *Journal of the British Society of Master Glass Painters* 3/1 (1926), 10; P. Rathbone, "A Stained Glass Window of the Nativity by Guglielmo de Marcillat," *Bulletin of the Detroit Institute of Arts* 17 (December 1937), 14-15; *Mortmar, Tuxedo Park, New York, Property of the late Elenore J. Mortimer* [sale cat., American Art Association, Anderson Galleries, 25 September] (New York, 1937), 36, no. 178, ill.; Susan Atherly, "Marcillat's Cortona Nativity," *Bulletin of the Detroit Institute of Arts* 58/2 (1980), 72-82; Alison Luchs, "Stained Glass above Renaissance Altars: Figural Windows in Italian Church Architecture from Brunelleschi to Bramante," *Zeitschrift für Kunstgeschichte* 48/1 (1985), 210; Barnet (1986), 41; Tutag and Hamilton (1987), 15, 17.
37.138, Founders Society Purchase, General Membership and Donations Fund



FOUR STANDING FIGURES IN ARCHITECTURAL SETTINGS

- A. Isaiah (58.114)
- B. The Tiburtine Sibyl (58.115)
- C. St. Raphael (58.116)
- D. St. Faith (58.117)

France, Ile-de-France ?

c. 1550

Inscriptions: A. ISAIS PROA

B. SA. TIBVRTINA

C. SS RAPHAEL

D. STA FIDES

Pot metal; white glass with silver stain

330.2 x 73.7 (130 x 29) each lancet

A. Replacements in lower and uppermost panel; some retouching and stopgaps; B., C., and D. many replacements; D. some retouching, notably in head

Provenance: Raoul Heilbronner, Paris, to 1924; A. Seligmann, Rey & Co., New York, to 1926; William Randolph Hearst, Los Angeles, to 1941

Bibliography: C. W. Post Catalogue (1939), vols. 101-104, lot no. 540, art. 1-4; *Heilbronner sale* (1924), no. 99, ill.; *Hearst sale* (1941), 329, nos. 540 1-4, (B) ill. 139.

A. 58.114;

B. 58.115;

C. 58.116;

D. 58.117, All Gift of K. T. Keller



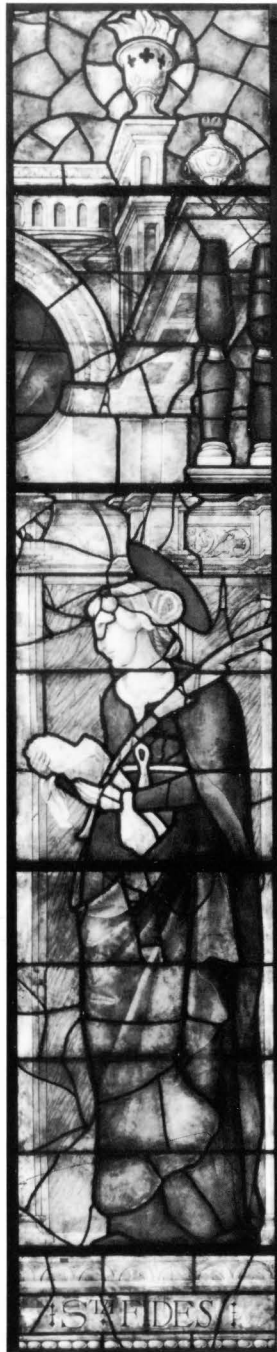
A



B



C



D

**WELCOME PANEL OF SCHERER
(HEINRICH OR JACOB SCHERER
OF URI ?)**

Arms: Gules a pair of shears gules
Attributed to Anton Schiterberg
(active c. 1520-1561) ?
Switzerland, Lucerne

c. 1530

Pot metal; white glass and silver stain
39 x 29.5 (15 $\frac{3}{8}$ x 11 $\frac{5}{8}$)

Pitting throughout; numerous cracks
Provenance: Lord Sudeley,
Toddington Castle, Gloucestershire,
to 1911; Theodore Fischer, Lucerne,
to 1922; George G. Booth, Bloomfield
Hills, Mich.

Bibliography: Sudeley sale (1911), 64,
no. 78; *Bulletin of the Detroit
Institute of Arts* 4/7 (1923), 59-60;
Hans Lehman, *Geschichte der
Luzerner Glasmalerei von der
Anfängen bis zu Beginn des 18.
Jahrhunderts* (Lucerne, 1941), 56, fig.
97 (here labeled Schnyder of Sursee,
and incorrectly identified as in the
collection of the Schweizerisches'
Landesmuseum, Zürich).

23.5, Gift of George G. Booth



MARTYRDOM OF SAINT EUSTACHE

Follower of Engrand le Prince
France, Rouen, church of Saint-Patrice
1543

Inscription: 1543

Pot metal; white glass with silver
stain, sanguine, and Jean Cousin

A: 214 x 87 (84¼ x 34¼)

B: 213 x 86.4 (83⅞ x 34)

C: 212.7 x 87 (83¾ x 34¼)

Some restorations

Provenance: A. Seligmann, Rey &
Co., New York, to 1928; William
Randolph Hearst, Los Angeles, to
1941

Bibliography: C. W. Post Catalogue
(1939), vols. 101–104, lot no. 159, art.
75, 76, 77; *Hearst sale* (1941), 329,
nos. 159–75, –76, –77, ill. 141;
Françoise Perrot, *Le vitrail à Rouen*
(Rouen, 1972), 39, fig. 23 (similar
window); Barnet (1986), 41.
58.113.3, Gift of K. T. Keller



23.4

HERALDIC PANEL: ARMS OF THE CITY OF BRUGG

Arms: Argent a tower bridge sable;
supported by two bears with halbardes
(Brugg)

Attributed to Jacob Brunner (active
1545–1587)
Switzerland

c. 1550

Inscription: Brugg

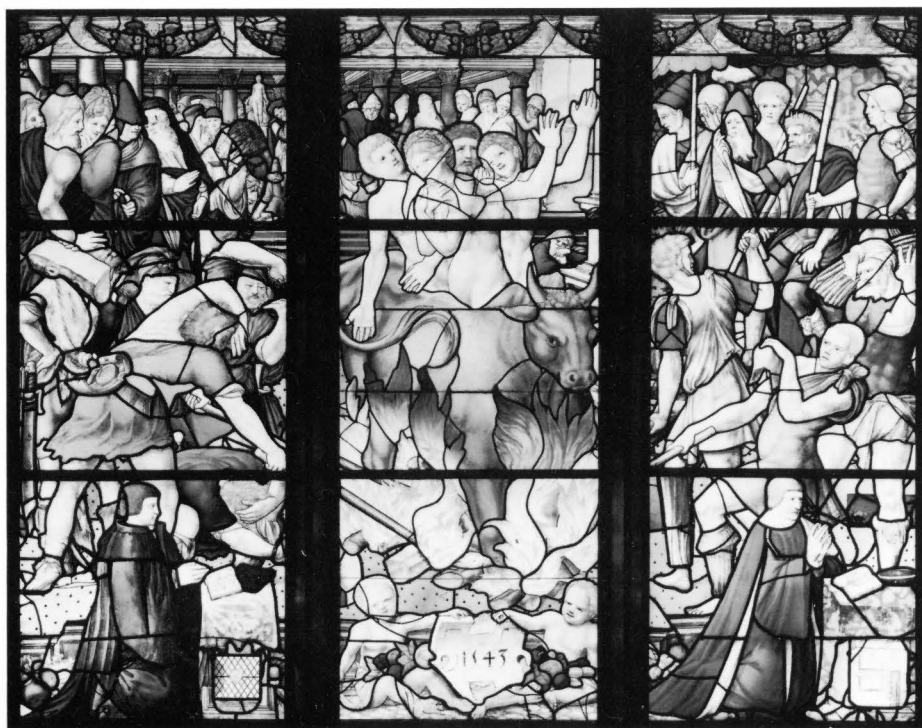
Pot meal; white glass with silver
stain and enamel

Diameter: 32 (12⅝)

Some repair leads; inscription modern

Provenance: Lord Sudeley,
Toddington Castle, Gloucestershire,
to 1911; Theodore Fischer, Lucerne,
to 1922; George G. Booth, Bloomfield
Hills, Mich., to 1923

Bibliography: *Sudeley sale* (1911), 61,
no. 75; *Bulletin of the Detroit*
Institute of Arts 4/7 (1923), 59; Jenny
Schneider, "Zeugnisse
schweizerischer Glasmalerei in
amerikanischen Museen," *Zeitschrift*
für schweizerische Archäologie und
Kunstgeschichte 19 (1959), 97.
23.4, Gift of George G. Booth



A

B

C

Illustrated in color page 6.

HERALDIC PANEL: ARMS OF IMENHUSER AND VILHALMINE

Arms: (LEFT) Gules an arrow or
(Imenhuser); (MIDDLE) Argent a
beehive tended by two men or; (RIGHT)
Sable a mill wheel or (Vilhälmne)
Attributed to Felix Lindtmayer, the
younger (active c. 1544–1574)
Switzerland, central

1559

Inscription: Hans Imen/ Hüser von
Stan/ 1559/ Madlena/ Vilhālmin/ von
vostry

Pot metal; white glass with silver
stain

39 x 29 (15⅜ x 11⅜)

Some repair leads; minor paint loss

Provenance: Lord Sudeley,
Toddington Castle, Gloucestershire,
to 1911; Theodore Fischer, Lucerne,
to 1922; George G. Booth, Bloomfield
Hills, Mich., to 1923

Bibliography: *Sudeley sale* (1911),
107, no. 157; *Bulletin of the Detroit*
Institute of Arts 4/7 (1923), 60;
Raguin et al. (1987), 39.
23.6, Gift of George G. Booth



23.3

HERALDIC PANEL: ARMS OF STÖCKLI

Arms: Sable in chief a mullet of six points or in fess a crescent reversed or (Stöckli)

Switzerland

1589

Inscription: 1589/ Hans/ Stöckly

Pot metal; white glass with silver stain

Loss of paint throughout; some cracks

Provenance: Lord Sudeley, Toddington Castle, Gloucestershire, to 1911; Theodore Fischer, Lucerne, to 1922; George G. Booth, Bloomfield Hills, Mich., to 1923

Bibliography: Sudeley sale (1911), 122, no. 183; *Bulletin of the Detroit Institute of Arts* 4/7 (1923), 59.

23.3, Gift of George G. Booth



23.6



A



B

TWO HERALDIC PANELS COMMEMORATING THE MARRIAGE OF CHARLES VII OF FRANCE AND ANNE OF BRITTANY AND THE TREATY OF SABLE, 1490

Arms: (Centers of A and B) Azure, three fleur-de-lis or (France, Modern); surrounded by the collar of the Order of St. Michael and ensigned with a closed crown

Borders: (from dexter base)

A: Argent a cross azure (Noyon); gules a fleur-de-lis or (Soissons); gules three cinquefoils or pierced argent on a chief azure three fleur-de-lis or (city of Orleans); gules three keys in fesse or (city of Avignon); or a lion rampant sable (Flanders); azure three towers or (unidentified)

B: Gules a cross calvary or (unidentified); azure a bend sinister argent cotised potent-counterpotent or (Champagne); argent a cross between four keys in pale gules (Beauvais); azure a cross argent between four fleur-de-lis or (Châlons-sur-Marne); gules a tau cross flory or (Toul); azure a fess argent between three bezants (Cherbourg ?)

Switzerland or Germany

Late 16th or early 17th century

Inscriptions: top center: Mont Ioy e S. Denis

top sides: Anno Dni/ MCCCCXC comp. v.j.

bottom: Insign regu [.].pido[.].ju francoru

Pot metal; white glass with silver stain

A: 43.5 x 36.5 (17¹/₈ x 14³/₈)

B: 44 x 36 (17³/₁₆ x 14³/₁₆)

A. Minor stopgaps; B. many restorations and stopgaps including inscriptions

Provenance: John W. Palmer, London, to 1923; William Randolph Hearst, Los Angeles, to 1941; (A) Mrs. Edsel B. Ford, to 1958; (B) K.T. Keller, to 1958

Bibliography: *The Collection of Stained Glass Panels by XV and XVI Century Artists Assembled by the late John W. Palmer* [sale cat., American Art Association, Inc., 17 December] (New York, 1923), n.p., no. 47, 48, ill.

A. 58.95, Gift of Mrs. Edsel B. Ford

B. 58.118, Gift of K. T. Keller

SUPPORTERS OF THE TUDOR ROYAL ARMS

Arms: A. Lion rampant guardant crowned or (58.139)

B. Dragon rampant gules armed and langued azure (58.140)

England, Derbyshire, Hassop Hall, small window in dining room A1 and D1 16th century, second half

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

73.7 x 48.3 (29 x 19) each

Some stopgaps

Provenance: William Randolph Hearst, Los Angeles; P. W. French & Co., New York

Bibliography: French & Co. Stock Sheets, CCPA 0305095, photograph only; A. P. Shaw, "The Heraldic Stained Glass at Hassop Hall, co. Derby. Part II," *Journal of the Derbyshire Archeological and Natural History Society* 32 (1910), 183, 189, pl. opp. 183.

A. 58.139;

B. 58.140, Both Gift of K. T. Keller



A



B

FOUR HERALDIC PANELS

A. Arms of William Cecil, Baron of Burghley (1521–1598) (58.135)

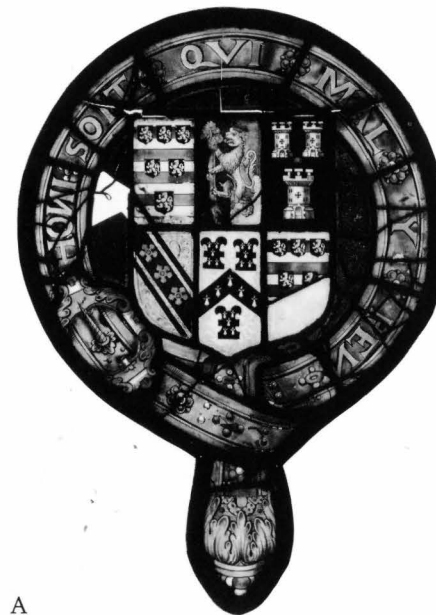
Arms: Quarterly of 6; 1 and 6 barry of ten argent and azure six escutcheons sable three two and one each charged with a lion rampant argent (Cecil); 2 per pale gules and azure a lion rampant argent sustaining a tree erased vert (Winstone); 3 sable a plate between three towers triple towered ports open 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

B. Arms of Thomas Sackville, Baron of Buckhurst, Earl of Dorset (d. 1608) (58.136)

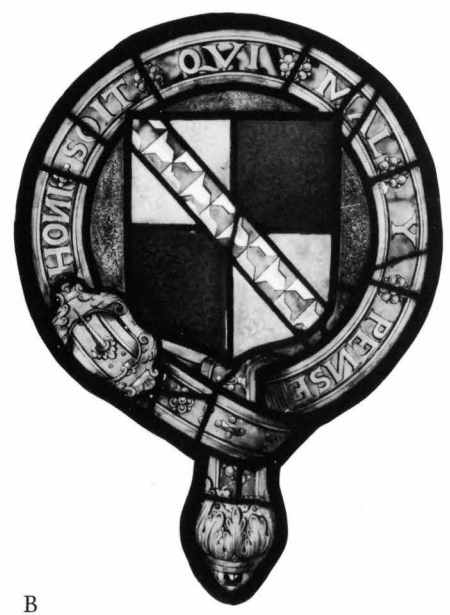
Arms: Quarterly or and gules a bend vair (Sackville, Baron of Buckhurst); within a garter

C. Arms of Henry Herbert, 2nd Earl of Pembroke (c. 1538–1600/01) (58.137)

Arms: Quarterly of 18; 1 per pale azure and gules three lions rampant argent within a bordure compony gules bezantée and or (Herbert); 2 sable a chevron between three spearheads argent and or points upwards



A



B

(Bleddin ap Maenarch); 3 argent three cocks gules (Gam); 4 argent a lion rampant sable crowned or (Morley); 5 azure crusilly and three boar's heads coupé argent (Cradock); 6 argent four bendlets engrailed gules, a canton or (Horton); 7 gules three lion's heads jessant-de-lis or (Cantilupe); 8 argent two bars azure within a bordure engrailed sable (Parr); 9 or three water-bougets sable (Ros of Kendal); 10 azure three chevronels in base interlaced or a chief or (FitzHugh); 11 barry of eight argent and gules over all a fleur-de-lis sable (Staveley); 12 gules a bend between six crosses crosslet or (Fourneys); 13 barry of six argent and azure on a bend gules three martlets or (Gray); 14 vair a fess gules (Marmion); 15 barruly argent and azure an eagle displayed gules (Garnegan); 16 or three chevrons gules a chief vair (St. Quentin); 17 azure three bucks trippant or (Green); 18 gules a chevron between three crosses crosslet or in chief a lion passant guardant or (Mabelthorp); within a

garter, ensigned with an earl's coronet D. Arms of Henry Stanley, Earl of Derby (58.138)

Arms: Quarterly of 8; 1 argent on a bend azure three stag's heads caboshed or (Stanley); 2 or on a chief azure three bezants (Lathom); 3 gules three legs embowed and conjoined in the fess point in armor proper (Isle of Man); 4 checky or and azure (Warene); 5 gules two lions passant argent (le Strange of Knockyn); 6 argent a fess and a canton gules (Woodville); 7 or a cross engrailed sable (Mohun); 8 azure a lion rampant argent (Monhault); the whole charged with an escutcheon of pretence, quarterly; 1 and 4 barry of ten argent and gules a lion rampant or ducally crowned per pale gules and argent (Brandon, duke of Suffolk); 2 and 3 azure a cross flory or (Bruyn) and lozengy ermine and gules (Rockley) quarterly; within a garter, ensigned with an earl's coronet
England, Derbyshire, Hassop Hall, staircase window and bay window in

dining room

1589-1593

Inscriptions: A. HONI SOIT QVI MAL Y PEN

B., C., D. HONI SOIT QVI MAL Y PENSE
Pot metal; white glass with silver stain and enamel

A: 73.7 x 43.2 (29 x 17)

B: 69.9 x 43.2 (27½ x 17)

C: 68.6 x 43.2 (27 x 17)

D: 68.6 x 43.2 (27 x 17)

A. Original crest missing; considerable repair leads in garter; replacement lower right shield; missing piece in background; fragile leading

B. Original crest missing; a few repair leads

C. Considerable repair leads in garter; some loss of blue enamel; minor stopgaps; coronet replaced ?

D. Minor stopgaps; some loss of blue enamel; coronet replaced ?

Provenance: Roy Grosvenor Thomas, London; William Randolph Hearst, Los Angeles; P. W. French & Co., New York

Bibliography: French & Co. Stock Sheets, GCPA (A) 0305096, (B) 0305092, (D) 0305091 (photographs only); A. P. Shaw, "The Heraldic Stained Glass at Hassop Hall, co. Derby. Part II," *Journal of the Derbyshire Archeological and Natural History Society* 32 (1910), 195-207, pls. opp. 183 and 194; Hearst sale (not in 1941 Hammer Gallery catalogue), 9, S/B Lot 1427, art. 205.

A. 58.135;

B. 58.136;

C. 58.137;

D. 58.138, All Gift of K. T. Keller



C



D

ARMS OF JOHN WINTHROP OF GROTON (1587-1649) AND THOMASINE CLOPTON (d. 1616)

Arms: Argent three chevrons gules overall a lion rampant sable langued azure (Winthrop of Groton); impaling: sable a bend argent between two cotises dancetty or differenced with a martlet and a crescent sable at dexter chief (Clopton); helm with torse or and azure and mantling gules lined argent; crest: a bear's head sable semy of estoiles or differenced with a crescent or at middle base England, Groton, Suffolk, Manor House ?

c. 1615

Inscription: BREVIOR EVO[.]VITUR ORBE
Flashed glass; white glass with silver stain and enamel

68.6 x 38.1 (27 x 15)

Reversed helm may be a stopgap; numerous mending leads

Provenance: William Randolph Hearst, Los Angeles; P. W. French & Co.

Bibliography: French & Co. Stock Sheets, GCPA 0305094 (photograph only); J. J. Muskett, ed., *Suffolk Manorial Families*, 1 (Exeter, 1900), 1; Hearst sale (not in 1941 Hammer Gallery catalogue), 9, S/B Lot 1427, art. 205.

58.127, Gift of K. T. Keller



Illustrated in color page 24.

NINE HERALDIC PANELS

A. Arms of Henry Wriothesley, 2nd Earl of Southampton (1545-1581) (58.125)

Arms: Quarterly of 8; 1 azure a cross between four falcons close or [recte argent] (Wriothesley); 2 argent a fret within a bordure engrailed gules, on a canton gules a lion passant argent [recte or] (Dunstanville); 3 argent a pale fusilly gules a border sable bezanté (Lushill); 4 per pale indented gules and argent [recte azure] a lion rampant or (Drayton); 5 argent a chevron between three martlets sable a crescent or at fess point for difference (Croston); 6 sable a chevron or between three crosses crosslet fitchy argent (Peckham); 7 checky or and azure a fess gules fretty ermine (Cheney); 8 argent a lion party per fess gules and sable armed and langued azure (Lovetot); ensigned with a duke's coronet within a cartouche decorated with fruit

B. Arms of Clinton, 1st-4th Earls of Lincoln (1572-1667) (58.126)

Arms: Quarterly; 1 and 4 argent six crosses crosslet fitchy sable, three, two and one, on a chief azure two mullets pierced or (Clinton, Earl of Lincoln); 2 and 3 quarterly or and gules (Say, Baron Say); ensigned with an earl's coronet within a cartouche decorated with fruit

C. Arms of Russell, 2nd-4th Earls of Bedford (1527-1641) (58.128)

Arms: Quarterly of 8; 1 argent a lion rampant sable on a chief gules three escallops argent (Russell); 2 barry of eight or and gules a crescent sable in chief for difference (Muschamp of Barmoor); 3 azure a tower embattled with a cupola argent (De la Tour); 4 gules three herrings hauriant in fess argent (Herring); 5 argent on a cross gules five mullets or (Seamark); 6 sable three chevrons ermine in dexter chief a crescent or for difference (Wise); 7 sable three doves argent in chief a mullet or for difference (Sapcotes); 8 per pale azure and gules a lion rampant argent [stopgap] (Foxmore ?); ensigned with an earl's coronet within a cartouche decorated with fruit

D. Arms of Henry, Lord Clifford, 1st Earl of Cumberland (1493-1542) or a successor (58.130)



A

Arms: Quarterly of 8; 1 checky 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 with centers sable (Flint); 6 gules six annulets or three, two and one (Vipont); 7 barry of seven or and azure, on a canton gules a cross flory argent [recte gules] (Atton); 8 argent on a chief indented gules an annulet or between two ogresses each charged with a mullet or (St. John); within a cartouche decorated with fruit

E. Arms of Sir Edward Seymour, Earl of Hertford, Duke of Somerset (c. 1500-1551/2) (58.131)

Arms: Quarterly of 6; 1 or on a pile gules between six fleurs-de-lis azure three lions passant guardant or (Seymour Augmentation); 2 gules two wings conjoined in a lure or (Seymour); 3 vair (Beauchamp of Hache); 4 azure three demi-lions rampant gules (Esturmy); 5 per bend argent and gules three roses bendways counterchanged (Williams); 6 argent on a bend gules three lion's faces or (Coker); ensigned with an earl's coronet within a cartouche decorated with fruit

F. Arms of Sir John Talbot, 2nd Earl of Shrewsbury (c. 1413-1460) or a successor (58.132)



B



C



D

Arms: Quarterly of 16; 1 gules a lion rampant or (Talbot [restored since 1909]); 2 azure a lion rampant within a bordure engrailed or (Montgomery); 3 bendy of ten argent and gules (Talbot Ancient); 4 gules a chevron between ten crosses paty argent (Berkeley) within a bordure argent; 5 barry of ten argent and azure ten martlets in orle gules (de Valence); 6 or three escutcheons barry of seven vair and gules (Montchansey); 7 gules on a saltire argent a martlet sable (Neville); 8 argent on a chief azure three crosses paty fitchy argent (Clare); 9 sable three garbs argent (McMorogh); 10 argent two lions passant in pale gules (Strange); 11 gules on a bend sable five lozenges conjoined in bend or (Marshall); 12 argent a bend between six martlets gules (Furnival); 13 or a fret gules (Verdon); 14 or a fess gules (Lacy); 15 per pale or and vert a lion rampant gules (Bigod); 16 argent a lion rampant gules [recte party per fess gules and sable langued and armed azure] (Lovetot); ensigned with an earl's coronet within a cartouche decorated with fruit

G. Arms of Thomas Manners, Earl of Rutland (c. 1492–1543) or a successor (58.133)

Arms: Quarterly of 16; 1 or two bars azure a chief quarterly azure and gules, the first and fourth quarters



E

each charged with two fleurs-de-lis or the second and third each charged with a lion passant guardant or (Manners, with Augmentation); 2 gules three water-bougets argent (Ros); 3 cart-wheels argent (Espec); 4 azure a catherine wheel or (Trusbut); 5 or a fess between two chevrons sable (Lisle); 6 gules a chevron between ten crosses paty, six in chief and four in base, argent (Berkeley); 7 checky or and azure a chevron ermine (Newburgh); 8 gules a fess between



F

six crosses crosslet or (Beauchamp); 9 or a lion rampant gules (Charlton); 10 argent a saltire engrailed gules (Tiptoft, Earl of Worcester); 11 gules three lions passant guardant or within a bordure argent (Holland, Earl of Kent); 12 gules a lion passant guardant argent crowned or (L'Isle, Baron de l'Isle); 13 argent a fess between two bars gemelles gules (Badlesmere); 14 checky argent and gules (Vaux); 15 or on a chief sable three martlets or (Owgan); 16 or two

chevrons within a bordure gules (D'Albini); ensigned with an earl's coronet within a cartouche decorated with fruit

H. Arms of Sir Richard Chetwode (1560–1635) and his first wife, Jane Drury (58.134)

Arms: Quarterly of 12; 1 and 9 quarterly argent and gules four crosses paty counterchanged (Chetwode); 2 azure a lion rampant argent, in base a crescent or (Crew); 3 purpure a lion rampant or (Sounde); 4 azure a plate between three crescents or (Ree); 5 argent on a bend cotised gules three crescents or (Rowley); 6 quarterly argent and sable in the second and third quarters a stag's head caboshed or overall a bendlet gules (Henhull); 7 or three crescents gules (Wodhull); 8 or a fess between three mascles pierced gules (Hockley); 10 sable fretty or a fess ermine on a chief argent three lion's faces gules (Okeley); 11 argent a lion rampant gules armed and langued azure (Lyons); 12 argent a cross gules over all a bend azure (Newnham); impaling quarterly of 16; 1 argent on a chief sable two estoiles argent (Drury of Edgerly, Bucks); 2 sable six cinquefoils argent, three two and one (Freschill); 3 argent six crosses crosslet fitchy gules, three two and one, a chief indented azure (Saxham); 4 argent a chevron gules between three chapeaux azure their points to the sinister (Brudenell); 5 ermine on a chevron gules three escallops or (At Grove); 6 gyronny of eight or and sable (Raans); 7 sable a bend cotised between six crosses crosslet fitchy or (Blakett); 8 sable a stag's head caboshed argent attired or between the attires a cross paty fitchy argent through the nostrils an arrow or feathered argent (Bulstrode); 9 paly of six argent and azure on a chief sable two swords in saltire argent hilts or (Knyffe); 10 per fess argent [recte azure] and gules a horse barnacle argent (Wyat of Sherwell, Devon and Bexley, Kent); 11 argent a barnacle gules (Barnack); 12 sable three fusils conjoined in fess argent (Thorne); 13 argent four cinquefoils gules, one two and one, on a canton sable a crescent argent and a mullet or (? for difference; possibly a branch of



G

Driby); 14 argent a fess dancetty gules in chief three lion's faces sable (Pulteney); 15 argent a chevron gules between three squirrels sable (Shobington); 16 argent on a chief vert two mullets or (Drury), differenced by a crescent at fess point; within a cartouche decorated with fruit

I. Arms of Sir Richard Chetwode (1560–1635) and his second wife Dorothy Needham (58.129)

Arms: Quarterly of 12; 1 and 9 quarterly argent and gules four crosses paty counterchanged (Chetwode); 2 azure a lion rampant argent langued gules in base a crescent or (Crew); 3 purpure a lion rampant or (Sounde); 4 azure a plate between three crescents or (Ree); 5 argent on a band cotised gules three crescents or (Rowley); 6 quarterly argent and sable in the second and third quarters a stag's head caboshed or overall a bendlet gules (Henhull); 7 or three crescents gules (Wodhull); 8 or a fess between three mascles pierced gules (Hockley); 10 argent on a chevron sable three quatrefoils or (Eyre); 11 argent a lion rampant gules (Lyons); 12 argent a cross gules, overall a bend azure (Newnham); impaling quarterly of 9; 1 argent a bend engrailed azure between two stag's heads caboshed sable (Needham); 2 quarterly per fess indented or and gules (Bromley); 3 sable a chevron engrailed between three owls argent (Hewit); 4 argent on



H



I

a chevron gules three bezants (Chetleton); 5 quarterly gules and sable in the second and third quarters a fleur-de-lis argent, overall a bendlet argent (Hextall); 6 per fess indented azure and argent (Acton); 7 gules a scythe in pale argent (Praers); 8 or in chief two wings in a lure sable; 9 gules a bend engrailed between two garbs or (Walworth); within a cartouche decorated with fruit England, Warkworth, Northamptonshire, subsequently Hassop Hall, Derbyshire, staircase

window and bow window of dining room

Late 16th century

Flashed glass; white glass with silver stain and enamel

A., B., G., H.: 55.9 x 43.2 (22 x 17)

C., D., E., F., I.: 68 x 43.2 (26¾ x 17)

A. Stopgap center left cartouche; ducal coronet a stopgap; minor repair leads

B. Some repair leads

C. Some repair leads and stopgaps in the cartouche and 8th quarter

D. Many stopgaps, including crown; in the cartouche, repair leads

E. Arms of Williams restored since 1910; some repair leads and minor stopgaps

F. Arms of Marshall restored since 1910; many repair leads and stopgaps at top and bottom of cartouche

G. Several repair leads; earl's coronet missing

H. In the arms of Wyat, argent is recte azure; blue possibly abraded; stopgaps top left of cartouche; several repair leads

I. The arms of Acton are leaded upside down; some repair leads; abrasion

Provenance: Roy Grosvenor Thomas, London; William Randolph Hearst, Los Angeles; P. W. French & Co., New York

Bibliography: French & Co. Stock Sheets, GCPA (A) 0305087, (B) 0305093, (C) 0305083, (D) 0305085, (E) 0305086, (F) 0305084, (G) 0305090, (H) 0305089, (I) 0305088 (photographs only); A. P. Shaw, "The Heraldic Stained Glass at Hassop Hall, co. Derby. Part II," *Journal of the Derbyshire Archeological and Natural History Society* 32 (1910), 194-213, pls. opp. 182, 183, and 194; Hearst sale (not in 1941 Hammer Gallery catalogue), 9, S/B Lot 1427, Art. 205.

A. 58.125;

B. 58.126;

C. 58.128;

D. 58.130;

E. 58.131;

F. 58.132;

G. 58.133;

H. 58.134;

I. 58.129 All Gift of K. T. Keller

HERALDIC PANEL

Arms: Gules on a fess argent a demi-lion rampant contourné argent crowned or on a base sable in chief a cross moline argent; crest: on a barred helm to sinister a demi-lion rampant argent crowned or to sinister between two buffalo horns argent and sable (unidentified)

Switzerland

1620

Inscription: FORTES FORTVNA IVVAT/
1620

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

42 x 32.4 (16½ x 12¾)

Considerable repair leads and cracks

Provenance: Theodore Fischer, Lucerne; George G. Booth, Bloomfield Hills, Mich.

Bibliography: *Bulletin of the Detroit Institute of Arts* 4/7 (1963), 60.

23.8, Gift of George G. Booth



ARMS OF THE CITY OF STECKBORN

Arms: Azure impaling argent on a chief azure crossed batons piercing wreaths or repeated in both (Steckborn)

Attributed to Wolfgang Spengler (c. 1624-1684)

Switzerland

17th century, late

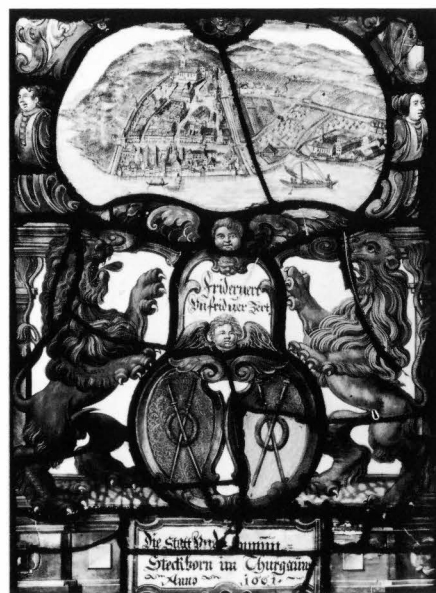
Inscriptions: Above shield: Frid ernert/ Unfrid ner Zert; bottom: Die Statt Und [-]ummun/ Steckborn im Thurgaüw/ Anno 1661

White glass with silver stain, sanguine, Jean Cousin, and enamel
45 x 33 (17¾ x 13)

Some repair leads and cracks; small restoration at lower right; lower inscription renewed

Provenance: Lord Sudeley, Toddington Castle, Gloucestershire; Theodore Fischer, Lucerne; George G. Booth, Bloomfield Hills, Mich.

Bibliography: Sudeley sale (1911), 117, no. 177; *Bulletin of the Detroit Institute of Arts* 4/7 (1923), 60; Jenny Schneider, "Zeugnisse schweizerischer Glasmalerei in amerikanischen Museen," *Zeitschrift für schweizerische Archäologie und Kunstgeschichte* 19 (1959), 97. 23.7, Gift of George G. Booth



ST. AUGUSTINE

Germany

c. 1500

Pot metal; white glass with silver stain

76 x 42 (30 x 16½)

Some repair leads and abrasion

Provenance: Mrs. Ralph Harman

Booth, Grosse Pointe, Mich.

Unpublished

31.265, Gift of Mrs. Ralph Harman Booth



TWO HERALDIC ROUNDELS: ROYAL ARMS OF ENGLAND

Arms: A. Quarterly; 1 and 4 azure three fleurs-de-lis or (France, Modern); 2 and 3 gules three lions passant guardant or (England); flanked by the crowned initials K and H within a garter (Arms of Henry VIII)

B. Quarterly; 1 and 4 azure three fleurs-de-lis or (France, Modern); 2 and 3 gules three lions passant guardant or (England); with a label of three points argent; within a garter (Arms of Edward, son of Henry VIII and Jane Seymour)

England, Toddington Castle or Hailes Abbey, Gloucestershire ?

16th century, mid-

Inscriptions: A. H/ K/ HONY SOYTT QVI MALL Y PANCE

B. HONY SOYTT QVI MALL Y PANCE

Pot metal; white glass and silver stain
Diameter: 47 (18½) each

Minor replacements, especially jeweled rim

Provenance: Lord Sudeley, Toddington Castle, Gloucestershire, to 1911; William Randolph Hearst, Los Angeles

Bibliography: *Sudeley* sale (1911), 131-132, nos. (A) 195, (B) 197; Hearst sale (not in 1941 Hammer Gallery catalogue): A. 9, S/B Lot 1427, Art. 197; B. 10, S/B Lot 1427, Art. 201. A. 58.119; B. 58.123; Both Gift of K. T. Keller



A



B

FRAGMENTS

The upper tracery of the lancets containing the twelve prophets and psalmists is made up of medieval glass from an English or German origin, probably also dating from the 15th century; notably, a male figure in upper trefoil of bay 1, two angels and personification of Hope (Spes) in bay 2, and two male figures of bay 4. The remainder of the glass is from an undocumented restoration utilizing modern glass, repainted or altered old glass, and stopgap glass.
Not illustrated.

THE CATHEDRAL CHURCH OF SAINT PAUL

V.C.R. and N.R.K.

FEMALE SAINT

England

15th century, second half

Pot metal; white glass and silver stain

114 x 61 (44½ x 22¾) excluding base and canopy

Canopy, border, most background and decorative base modern; a few stopgaps and replacements

Bibliography: "Ancient Glass in Detroit Cathedral," *Stained Glass* 38/3 (Autumn 1943), 88-89.

sII1

BISHOP SAINT

Germany, Rhineland ?

c. 1500

Pot metal; white glass and silver stain

114 x 61 (44½ x 23¾) excluding

base and canopy

Canopy, border and decorative base modern; some repair leads

Bibliography: "Ancient Glass in Detroit Cathedral," *Stained Glass* 38/3 (Autumn 1943), 88-89.

sI2



ANCESTOR FROM TREE OF JESSE

Spain

16th century, first quarter

Inscription: [Is. 11: 1]: [...]r virga de radice esse [...]risualeem

Pot metal; white glass and silver stain

114 x 61 (44½ x 23¾) excluding base and canopy

Canopy and border modern; considerable stopgaps

Bibliography: "Ancient Glass in Detroit Cathedral," *Stained Glass* 38/3 (Autumn 1943), 88–89.

38/3 (Autumn 1943), 88–89.
n11r



SAINT GREGORY THE GREAT

Lowlands ?

16th century, first quarter

Pot metal; white glass and silver stain

114 x 61 (44½ x 23¾) excluding base and canopy

Canopy, border and base modern; considerable stopgaps

Bibliography: "Ancient Glass in Detroit Cathedral," *Stained Glass* 38/3 (Autumn 1943), 88–89.

n1r



FOUR FOLIATE BOSSES

England ?

16th century, first quarter

Pot metal; white glass and silver stain

Diameter: 37 (14½)

Central shields with fleur-de-lis replaced; set in modern rectangular panels

Bibliography: "Ancient Glass in Detroit Cathedral," *Stained Glass* 38/3 (Autumn 1943), 88–89.

Not illustrated.

s1r, s11r, n1r, n11r



A

FOUR STANDING FIGURES

A. Bishop Saint (nII3)

B. Mary Magdalene (nI3)

C. Justice (sI3)

D. Saint Barbara (sII3)

Spain or France ?

16th century, first half

Pot metal; white glass and silver stain

228 x 61 (89¾ x 23¾) each

Canopies and all borders modern

Provenance: Raul Heilbronner, to

1921; Haussaire

Bibliography: *Catalogue d' objects d'art et de haute curiosité du moyen-*

age et de la renaissance . . .

composant les collections de M.

Raoul Heilbronner [sale cat., Galerie

Georges Petit, 22-23 June] (Paris,

1921), 63-64, nos. 211-216 no. 21 ill.,

"Ancient Stained Glass in Detroit

Cathedral," Stained Glass 38/3

(Autumn 1943), 88-89.

Related Material: St. John the Baptist

and Nobleman with a Flower, Nelson

Atkins Museum, Kansas City, MO,

xxx.

A. nII3, nI3, sI3, sII3



B



C



D

SAINT PAUL (?)

France or Lowlands ?

16th century, first half

Pot metal; white glass and silver stain

114 x 61 (44½ x 23¾) excluding

base and canopy

Canopy, borders, background and base

modern; head and some of torso

stopgap; Saint Catherine's wheel

stopgap from same series ?

Bibliography: "Ancient Glass in
Detroit Cathedral," *Stained Glass*

38/3 (Autumn 1943), 88–89.

n12



KNEELING DONOR AND PATRON SAINT

Arms: Gules a fess between two

mullets of six points argent

Low Countries ?

Mid-16th century

Inscription: 1553

Pot metal; white glass and silver stain

145 x 61 (57 x 23¾) excluding base

and uppermost section of canopy

Canopies, borders and decorative

bases modern; considerable

replacements including inscription

and shield

Bibliography: "Ancient Stained Glass
in Detroit Cathedral," *Stained Glass*

38/3 (Autumn 1943), 88–89.

s112



FRAGMENTS

STOPGAP ASSEMBLY WITH FEMALE HEAD AND HANDS

England ?

15th century

n112



GROSSE POINTE SHORES

EDSEL & ELEANOR FORD HOUSE

V.C.R.

ORNAMENTAL BOSS

England

13th century

Pot metal glass

Diameter: 29.9 (11¾)

Marked 1148

Provenance: Roy Grosvenor Thomas, New York, to 28 June 1928

Bibliography: Grosvenor Thomas Stock Book no. I, 188–189, item no. 1148; unpublished

Gallery, North Window, center



HERALDIC PANEL: ARMS OF DE BRYAN, GUY (between 1319–1349, d. 1390) OR HIS SON, GUY JR. (d. 1386)

Arms: Or three piles conjoined in base azure, a label of three points gules (de Bryan)

England

14th century

Pot metal; white glass and silver stain

Diameter: 31.7 (12½)

Set in surround of 15th-century stopgaps; marked 1986

Provenance: Roy Grosvenor Thomas, New York, to November 1940; Frank Partridge Ltd., London

Bibliography: Grosvenor Thomas Stock Book no. II, 70–71, item no. 1986; unpublished

Gallery Alcove 2b



HERALDIC PANEL: ARMS OF ROGER DE BURHULL

Arms: Paly of ten argent and sable a bend argent with a crescent sable in dexter chief (Burhull or Burghill)

England

Early 15th century

Pot metal; white glass and silver stain

Diameter: 35.9 (14⅞)

Stopgaps and replacements in surround

Provenance: Roy Grosvenor Thomas, New York, to 18 June 1928

Bibliography: Grosvenor Thomas Stock Book no II, 14–15, item no. 1634; unpublished

Gallery, North Window, right



HERALDIC PANEL: ARMS OF LORD BEAUMONT, EITHER HENRY (d. 1339/40) OR JOHN (d. 1342) OR HENRY (d. 1369)

Arms: Azure flory and a lion rampant or over all a bend compony argent and gules (Beaumont)

England

Mid-15th century

Pot metal glass

33 x 28 (13 x 11)

Some abrasion; marked 1527

Provenance: Roy Grosvenor Thomas, New York, to 18 June 1928

Bibliography: Grosvenor Thomas Stock Book no. I, 274-275, item no. 1527; Tutag and Hamilton (1987), 135, 160-161. Stairwell 3



HERALDIC PANEL: ARMS OF HENRY PERCY, 2nd EARL OF NORTHUMBERLAND OR A DESCENDANT

Arms: Or a lion rampant azure (Percy, earl of Northumberland) and gules three lucies hauriant argent (Lucy) quarterly

England

Mid-15th century

Pot metal glass

33 x 27.6 (13 x 10 7/8)

Some repair leads and considerable abrasion; marked 1571

Provenance: Roy Grosvenor Thomas, New York, to 18 June 1928

Bibliography: Grosvenor Thomas Stock Book no. I, 274-275, item no. 1571; Tutag and Hamilton (1987), 135, 160-161. Stairwell 2



HERALDIC PANEL: ARMS OF MARGERY CLIFTON, WIFE OF JOHN WYNDHAM (c. 1415-1475)

Arms: Azure a chevron between three lion's heads erased or (Wyndham, Norfolk and Suffolk); impaling: quarterly; 1 and 3 gules three bendlets argent (Clifton); 2 and 4 checky gules and or a bend ermine (Clifton, Lord Clifton)

England

Mid-15th century

Pot metal; white glass and silver stain 33.3 x 27.3 (13 1/8 x 10 3/4)

Some cracks

Provenance: Reid (Mrs. Whitelaw ?), Purchase, N.Y.; Roy Grosvenor Thomas, New York, to December 1940; Frank Partridge Ltd., London

Bibliography: Grosvenor Thomas Stock Book no. II, 101, item no. R12; unpublished Gallery Alcove 3b



**ARMS OF SIR JOHN CHEYNE,
LORD CHEYNE (d. 30 May 1499)**

Arms: Ermine a chief per pale indented or and gules (Shottesbrooke); impaling azure five lions rampant argent a canton ermine (Shurland); over all a crescent or in middle chief England

15th century

Pot metal; white glass and silver stain

Diameter: 41 (16 $\frac{1}{8}$)

Contemporary stopgaps in the surround

Provenance: Unknown

Unpublished

Gallery, North Window, left



**HERALDIC PANEL: ARMS OF
BERKELEY**

Arms: Gules a chevron between ten crosses paty six and four argent (Berkeley)

England

Mid-15th century

Pot metal glass

Diameter: 31.1 (12 $\frac{1}{4}$)

Surround of stopgaps

Provenance: Roy Grosvenor Thomas, New York, to 18 June 1928

Bibliography: Grosvenor Thomas Stock Book no. II, 14-15, item no. 1643; Tutag and Hamilton (1987), 135, 160-161. Stairwell 4



**HERALDIC PANEL: ARMS OF
MARGARET STANLEY, WIFE OF
ROBERT RATCLIFFE, EARL OF
SUSSEX (Arms born c. 1532-1537)**

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 border azure (Burnell); 3 gules three lucies hauriant argent (Lucy of Broxbourne); 4 argent three bars gules (Moulton); impaling: Quarterly; 1 quarterly; 1 argent on a bend azure three stag's heads caboshed or (Stanley); 2 or on a chief indented azure three plates (Lathom); 3 checky or and azure (Warene); 4 argent a bend azure (intended for Stanley, but

with the charges on the bend omitted); 2 and 3 gules three legs embowed and conjoined in the fess point in armor proper (Isle of Man); 4 quarterly; 1 and 4 gules two lions passant argent (le Strange of Knockyn); 2 argent a fess and a canton gules (Woodville); 3 or a cross engrailed sable (Mohun); over all, an inescutcheon azure a lion rampant argent (Monhault)

England

16th century, after 1532

Pot metal; white glass and silver stain

Diameter: 42.9 (16 $\frac{7}{8}$)

Stopgaps in surround

Provenance: Reid (Mrs. Whitelaw ?),

Purchase, N.Y.; Roy Grosvenor

Thomas, New York, to November

1940; Frank Partridge Ltd., London

Bibliography: Grosvenor Thomas

Stock Book no. II, 101, item no. R 20;

unpublished

Gallery Alcove 3a



HERALDIC PANEL

Arms: Or three gillyflowers slipped gules, on a chief azure a hat argent between two gillyflowers slipped gules (unidentified)
 England
 Mid-16th century
 Pot metal; white glass and silver stain
 Diameter: 27 (10 $\frac{3}{8}$)
 Some abrasion and repair leads; marked M.34
Provenance: Unknown
 Unpublished
 Gallery Alcove 1a



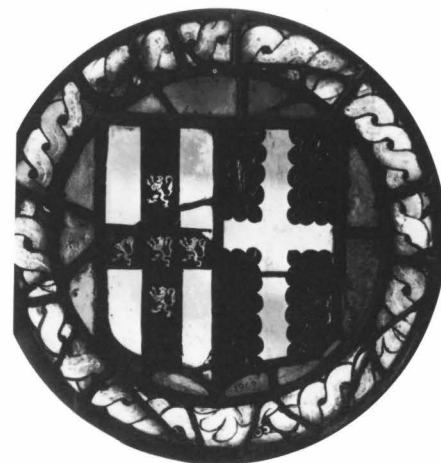
ARMS OF JOHN LONGLAND (BISHOP OF LINCOLN 1521-1547)

Arms: Argent on a chevron gules between three ogresses a cock argent in chief a fillet vert and a double rose gules enclosed by two lion's faces azure (Longland)
 England
 Early 16th century, first half
 Pot metal; white glass and silver stain
 Diameter: 32.1 (12 $\frac{5}{8}$)
 Some abrasion and some stopgaps in the surround
Provenance: Grosvenor Thomas, London, to 1913; Reid (Mrs. Whitelaw?), Purchase, N.Y., to c. 1935; Roy Grosvenor Thomas, New York, to December 1940; Frank Partridge Ltd., London
Bibliography: Grosvenor Thomas Stock Book no. II, 100, item no. R 11; Drake (1913), I:37, no. 182.
 Gallery Alcove 4b



ARMS OF WALL AND DUFFORD

Arms: Argent on a cross sable five lions rampant or (Wall or Wale); impaling: sable a cross engrailed or (Dufford or Willoughby of Devon and Cornwall)
 England
 16th century
 Pot metal; white glass and silver stain
 Diameter: 30.5 (12)
 Repair leads; marked 1969
Provenance: Roy Grosvenor Thomas, New York, to November 1940; Frank Partridge Ltd., London
Bibliography: Grosvenor Thomas Stock Book no. II, 66-67, item no. 1969; unpublished
 Gallery Alcove 5a



HERALDIC MEDALLION: ARMS OF ST. ALBANS ABBEY

Arms: Azure a saltire per saltire quarterly quartered or and argent (St. Albans Abbey)
 England
 Early 16th century (shield)
 Pot metal; white glass and silver stain
 Diameter: 28.25 (11 $\frac{1}{8}$)
 Surround of 15th-century stopgaps
Provenance: Roy Grosvenor Thomas, London
Bibliography: Grosvenor Thomas Stock Book no. II, 14, item no. 1644; Tutag and Hamilton (1987), 135, 160-161.
 Stairwell 1



**FOUR HERALDIC PANELS: ARMS
OF HALS OF KEYNEDON**

A. Arms of Richard Hals (d. 1490)

Arms: Argent a fess between three griffin's heads erased sable (Hals of Keynedon); impaling: gules on a cross patonce or five escallops gules (Latimer)

B. Arms of John Hals (d. 1434) and his wife from the family of Mewy

Arms: Argent a fess between three griffin's heads erased sable (Hals of Keynedon); impaling: gules a chevron between three sea-mews argent (Mewy)

C. and D. Arms of Richard Hals (d.

1550) and his wife Joan Whiteley

Arms: Argent a fess between three griffin's heads erased sable (Hals of Keynedon); impaling: azure a bend or three torteaux (Whiteley of Efford)

England, Keynedon House, Devon ?
16th century, first half

Pot metal; white glass and silver stain

Diameter: 37.8 (1 14/8) each

Stopgaps in surrounds; repair leads
and considerable abrasion

Provenance: Grosvenor Thomas,
London, to 1913; Reid (Mrs. Whitelaw
?), Purchase, N.Y.; Roy Grosvenor
Thomas, New York, to November
1940; Frank Partridge Ltd., London
Bibliography: Grosvenor Thomas
Stock Book no. II, 101, items no.
R 22, 23, 24, 25; Drake (1913), II:3,
no. 1a.

Gallery Alcove: A. 4a; B. 5b; C. 2a;
D. 1b



A



B



C



D

PRIVATE COLLECTION

V.C.R. AND N.R.K.

**TRACERY LIGHT OF ANGELS
HOLDING INSTRUMENTS OF THE
PASSION**

France

16th century, second quarter

Pot metal; white glass with silver
stain and sanguine

92 x 49 (36 x 19½)

All backgrounds replaced; several
mending leads; some pitting

Provenance: Ralph Harman Booth,
Grosse Pointe, Mich.

Unpublished

Unaccessioned



MINNESOTA

MINNEAPOLIS

MINNEAPOLIS INSTITUTE of ARTS

L.M.P.

CORONATION OF THE VIRGIN

Czechoslovakia

c. 1250

Pot metal

95.6 x 48.9 (37 $\frac{3}{8}$ x 19 $\frac{1}{4}$)

Replacements of various periods include ornamental areas and some pieces of drapery; leading is fragile; panel has been heavily cleaned

Provenance: Chuchle (church destroyed 1852); Lanna Collection, Prague; E. and A. Silberman, New York; purchased through the Dunwoody Fund, 1932

Bibliography: *Bulletin of the Minneapolis Institute of Arts* 21 (1932), 66–67; A. Andersson, *Schweden* [Corpus Vitrearum Medii Aevi: Skandinavien] (Stockholm, 1954), 53–54, 58; Alison Stones and John Steyaert, *Medieval Illumination, Glass, and Sculpture in Minnesota Collections* [exh. cat., University Gallery, University of Minnesota] (Minneapolis, 1978), 22–24.

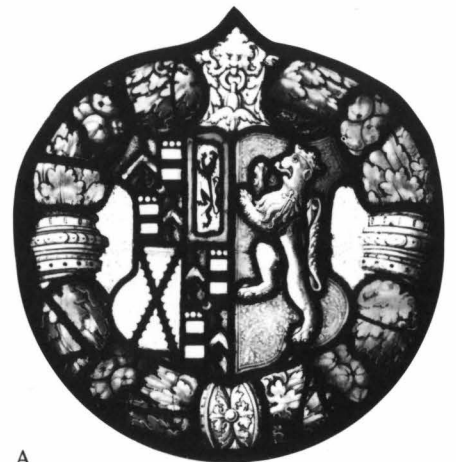
32.11



TWO HERALDIC PANELS: ARMS OF HUNGERFORD

A. Arms of Sir Anthony Hungerford of Gloucestershire (d. c. 1574) and his first wife Jane Darrell

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 a saltire engrailed sable (Botetourt); impaling azure a lion rampant or ducally crowned and charged on the shoulder with a cross bottoné fitchée argent (Darrell); within a wreath



A

B. Arms of Sir Anthony Hungerford of Gloucestershire and his second wife, Dorothy Danvers

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 a saltire engrailed sable (Botetourt); impaling: quarterly; 1 and 4 argent on a bend gules three martlets or, in chief a crescent of the second (Danvers); 2 per pale or and argent three bars nebulé gules (Dauncey); 3 gules two bars in chief two stags heads caboshed or (Barendes); within a wreath England, Downe Ampney House, Gloucestershire

c. 1530–1560

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

38.7 x 36.2 (15¼ x 14¼) each

Minor replacements in the second panel

Provenance: Chinese Gallery, Wroxton Abbey, Oxfordshire; Roy Grosvenor Thomas, London; Wilfred Drake, London; purchased through the Washburn Fund, 1923

Bibliography: *Bulletin of the Minneapolis Institute of Arts* (December 1923); *International Studio* (January 1930), 28; *Bulletin of the Minneapolis Institute of Arts* (March 1935), ill.

23.52.I, 2



B

ARMS OF EDWARD, PRINCE OF WALES, LATER EDWARD VI

Arms: Quarterly; 1 and 4 azure three fleurs-de-lis or (France, Modern); 2 and 3 gules three lions passant guardant or (England); with a label of three points argent; ensigned with a coronet

England

1537–1543

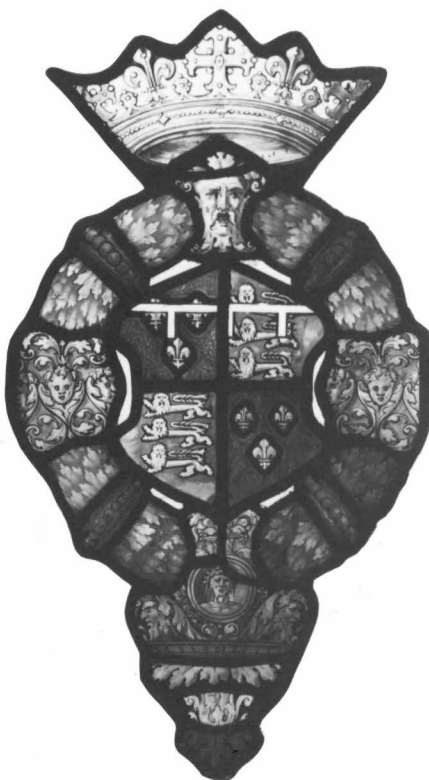
Pot metal; white glass with silver stain and enamel

67.3 x 36.8 (26½ x 14½)

Provenance: Great Hall window of Wroxton Abbey, near Banbury, Oxfordshire (removed June 1923); Roy Grosvenor Thomas, London; Wilfred Drake, London; purchased through the Washburn Fund, 1923

Bibliography: *Bulletin of the Minneapolis Institute of Arts* (December 1923); *Bulletin of the Minneapolis Institute of Arts* (March 1935); *Bulletin of the Minneapolis Institute of Arts* (June 1935).

23.51



CROWNED FEMALE SAINT WITH CLOAK AND KNIFE

Arms: (UPPER) Argent impaling azure a mount vert (unidentified); (RIGHT)

Azure three escutcheons azure damasked (unidentified); (LEFT) Or a double-headed eagle rampant sable (The Empire)

Switzerland ?

16th century

Pot metal; white glass with silver stain

62.2 x 38.7 (24½ x 15¼)

Replacements in left sleeve, bodice, and skirt

Provenance: Gift of C. Helme Strater, Jr., John B. Strater, and Margaret S. Robinson

Unpublished

76.38.81



PRIVATE COLLECTION

L.M.P.

FRAGMENTS

Two panels, 36.5 x 31 (14 $\frac{3}{8}$ x 12 $\frac{3}{16}$) each, composed of 15th-century English fragments, perhaps from Oxfordshire, containing among other pieces, the head of a crowned youth (A) and the torso of a penitent king (B). Both pieces were bought in Munich in 1972 and are included in Alison Stones and John Steyaert, *Medieval Illumination, Glass, and Sculpture in Minnesota Collections* [exh. cat., University Gallery, University of Minnesota] (Minneapolis, 1978), 32–33. The collection includes other fragments purchased at the same time.



A



B

WINONA

THE WATKINS HOME

L.M.P.

HERALDIC PANEL

Arms: (LEFT) Gules, per bend sinister barrelstaves proper, in canton a mullet or (unidentified); crest: on a wreathed tilting helm a cock hardi (RIGHT) Sable per bend wood planking proper (unidentified); crest: on a wreathed tilting helm a pair of vols charged as the field; (ENFRAMING, CLOCKWISE FROM UPPER LEFT)

1. Or a leopard rampant argent swallowing a fish (unidentified)
 - 2., 3. Sable three vols raised argent (unidentified)
 - 4., 5., 6. Per fess argent and gules, a tree uprooted, bearing cones, a tanner's knife (Forrer)
 7. Azure a quatrefoil argent (unidentified)
 8. Argent a woman with comb and pot (Stafen)
 9. Gules a swan argent (Horgen)
 10. Or a lion rampant sable, in chief sinister a mullet or (Heggi)
 11. Azure damasked impaling gules a tree stump uprooted or (Elgg?)
 - 12., 13. tenné a housemark sable (unidentified)
 14. Argent (charge unidentified)
 15. Azure a fess unduly argent (unidentified)
 16. Or a leopard's head sable coupé (unidentified)
 17. Azure two scepters argent (unidentified)
- Switzerland

1573

Inscriptions: on cartouche: Ludwäg Brüggl und frouw Sala[.]ne ·

N[.]geln ·

above cartouche: 15[.]3

with shield from upper left:

1. Mamdoet[.]
- 2., 3. [.] / Br[.] Ludwig / [.]caaf
- 4., 5., 6. Geremias / Forrer-Leobardt / Forrer-Georg / Forrer
7. [.]
8. Stafen
9. Horgen
10. Heggi
11. [.]lgg
12. Rümlang
13. [.]egman
14. Dastmöl

15. Stenn [.]

16. [.]ellendu[.]en

17. [.]r [.]n

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

34.9 x 27.4 (13¾ x 10¾)

Provenance: Mr. and Mrs. Paul Watkins, Winona, Minn.

Bibliography: Watkins House (1928), 223–235; Dignified Gothic (1928), 66–67, 102; Art Objects (1957).
Great Hall



WELCOME PANEL

Arms: Azure a plowshare argent (unidentified)
Switzerland

1580

Inscription: Jones Scherÿ Und Barbel Neümen/ husterin [. . .] Eliche husfrow Baide zu/ engisshoffen 1580
White glass with silver stain and enamel (?)

31.7 x 21.3 (12½ x 8⅜)

Cracks, mended and unmended

Provenance: Mr. and Mrs. Paul Watkins, Winona, Minn.

Bibliography: Watkins House (1928), 223–235; Dignified Gothic (1928), 66–67, 102; Art Objects (1957).

Mr. Watkins Suite



HERALDIC PANEL

Arms: Argent on a bend sable three annulets entwined (unidentified); crest: on a tilting helm wreathed an ass' head; supporters: two lions

Southern Lowlands

16th century ?

26.6 x 20.3 (10½ x 8)

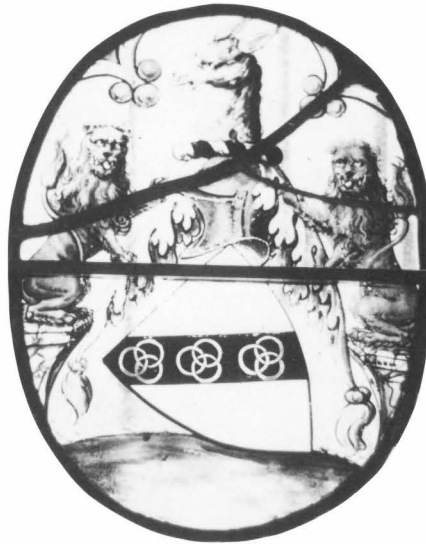
Some pitting; panel cut down

Provenance: Mr. and Mrs. Paul

Watkins, Winona, Minn.

Bibliography: Watkins House (1928), 223–235; Dignified Gothic (1928), 66–67, 102; Art Objects (1957).

Ladies' Washroom



HERALDIC PANEL WITH ARMORIAL FRAGMENTS

Arms: (unblazoned)

England

16th century ?

Inscription: HONI'SOIT QVI'MAL [. . .]

PENSE

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

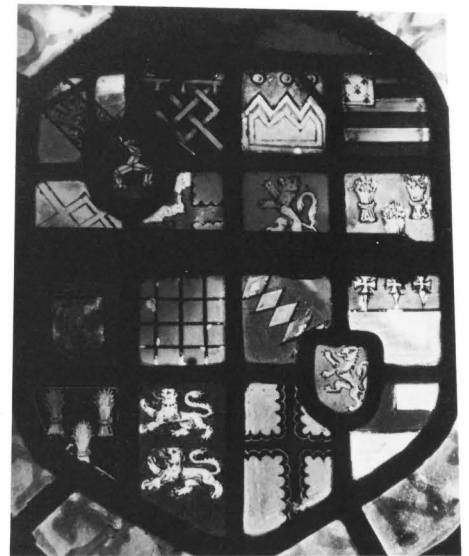
38 x 26.7 (15 x 10½)

Provenance: Mr. and Mrs. Paul

Watkins, Winona, Minn.

Bibliography: Watkins House (1928), 223–235; Dignified Gothic (1928), 66–67, 102; Art Objects (1957).

Great Hall



HERALDIC PANEL WITH HUNTING AND FISHING SCENES

Arms: (LEFT) Or a fess gules, in chief and in base three single-headed eagles rampant sable (unidentified); crest: a barred helm to sinister crowned, feathered and charged as the field (RIGHT) Azure a serpent or crested, in his mouth a leaf vert (unidentified); crest: on a barred helm to dexter a demi-man holding two serpents charged as the field; (TOP, LEFT TO RIGHT)

1. Azure on a sun or a housemark argent (Feiner)
2. Tenné a housemark sable (unidentified)
3. Azure two crescent moons adossed or (unidentified)
4. Azure a fess or, in chief and in base three mullets or, in base two arrows crossed (unidentified)

Switzerland

16th century

Inscriptions: 1. M: Lorentz Feiner:/ Schmidt Zue St: Gid[...]. 2. David Egger Amm[...] us Tablat. 3. Caspar Kates [...]gamdi[...] / des Berichts in Tablatt/ Vires. 4. Hans L[...]oer/ Schenck [...]ttsch [...] / der [...]. White glass with silver stain and enamel

34.3 x 26 (13½ x 10¼)

Provenance: Mr. and Mrs. Paul Watkins, Winona, Minn.

Bibliography: Watkins House (1928), 223–235; Dignified Gothic (1928), 66–67, 102; Art Objects (1957). Great Hall



TWO HERALDIC PANELS: ARMS OF EGERTON QUARTERING BASSETT

Arms: A. and B. Quarterly; 1 and 4 or a lion rampant gules in chief three piles sable; 2 and 3 or three piles gules in canton azure a lion rampant sable; crest: on a wreathed helm a lion rampant holding an arrow

England

1609

Inscriptions: A. 1609 B. 16[...]

White glass with silver stain and enamel

61 x 43 (24 x 17) each

A. Several replacements; B. lower right quadrant and half of inscription replaced with clear glass

Provenance: Roy Grosvenor Thomas, New York, to 1925; Mr. and Mrs. Paul Watkins, Winona, Minn.

Bibliography: Grosvenor Thomas Stock Book no. I, 184–185, items nos. 1127 and 1128; Watkins House (1928), 223–235; Dignified Gothic (1928), 66–67, 102; Art Objects (1957).

Stair landing



A



B

HERALDIC PANEL

Arms: Azure on a mount a curving cross argent within a bordure or (unidentified); crest: a vol charged as the field

Switzerland

1623

Inscriptions: at top: IHS
on cartouche: H. [...]tmampt Hans Heinrich/ [...] eller zu Schwytz 1623
White glass with silver stain and enamel

Provenance: Mr. and Mrs. Paul Watkins, Winona, Minn.

Bibliography: Watkins House (1928), 223–235; Dignified Gothic (1928), 66–67, 102; Art Objects (1957).
Breakfast Room



HERALDIC PANEL WITH ST. MICHAEL, ST. CATHERINE, AND AN ANCHORITE

Arms: (LEFT) Or on a triple mount a mill wheel sable (unidentified)
(RIGHT) Gules and or tierced in pale, on a heart gules a housemark (unidentified)

Switzerland

1627

Inscription: Michel Möder von A[...] Börni und Lissbi[...] von/ [...] sein Hau [...]au/ 1627
White glass with silver stain and enamel

Provenance: Mr. and Mrs. Paul Watkins, Winona, Minn.

Bibliography: Watkins House (1928), 223–235; Dignified Gothic (1928), 66–67, 102; Art Objects (1957).
Dining Room



HERALDIC PANEL WITH THE HISTORY OF NEBUCHADNEZZAR

Arms: (LEFT) Azure a fleur-de-lis or (unidentified); (RIGHT) Azure on a mount a tree stump uprooted, a fess argent over (unidentified)

Switzerland

1633

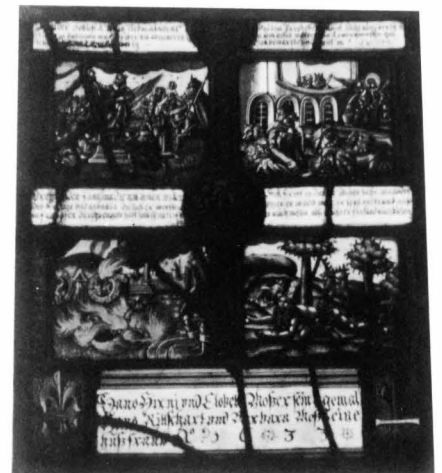
Inscriptions: top left: [...] Den Gottloss Kö[...]ig Nebucainetzar/ [...] Babilonia war riber vill abgotterey/ Besc [...] be[...] sg
top right: [...] dem Prophetten [...] [...]d solche abgotterey/ [...] wollgefiel [...] Lowen geworffen [...] Gottbeware[...]e [...] center left: Drey [...] den Jüngling die nitt [...]etten wollen/ Dess [...] [...]ild an[...]atten die liess er werffen/ in [...] ofen durchs engels h[...]st hatt sy mitrosten/ center right: Gott striedf in dass Zechen [...]wie ander [...]hier er [...] spüss und tranck müsst/ [...]r auch nusten, also [...] er syn sünd auch büssen

below: Hans Hirni und Elsbett Mosser sein [...]gemal/ [...] Rittschart und B [...]rbara Moss[...] [...]eine/ hussfrau A°

1633

Provenance: Mr. and Mrs. Paul Watkins, Winona, Minn.

Bibliography: Watkins House (1928), 223–235; Dignified Gothic (1928), 66–67, 102; Art Objects (1957).
Parlor



**HERALDIC PANEL WITH THE
PROPHET ISAIAH, THE FOUR
EVANGELIST SYMBOLS, AND THE
FOUNT OF WISDOM**

Arms: Azure on a mount a housemark over an arrow or feathered argent, two rosettes or and argent (unidentified); crest: on a barred helm a demi-stag pierced in the breast with an arrow all proper; mantling Switzerland

1637

Inscriptions: in cartouche: Mitt fleissden brun de[...] bisho[...] / Gotts anaden[...] schenck Stüllmund touu/ erquickt die Segl. Macht [...] fructbar/ und der [...] grünt als da[.]ar/ Schwases und stinckend[.] Söd/ Meid auch die falichen Heren Schnöd/

above Isaiah: Brunnen des/ Sä: benss on scroll: AVE-MAR

lower cartouche: Hr. Heinrich Dür [...]r/ Rahts zu Burg[...]dorf [...]nd der/ zýt vogt zu So[...]sll A° 1637 White glass with silver stain and enamel

31.7 x 21.6 (12½ x 8½)

Stopgaps on right side include parts of a Birth of the Virgin scene and architectural pieces at top

Provenance: Mr. and Mrs. Paul Watkins, Winona, Minn.

Bibliography: Watkins House (1928), 223–235; Dignified Gothic (1928), 66–67, 102; Art Objects (1957). Great Hall



**HERALDIC PANEL WITH
ANNUNCIATION AND PATRON
SAINTS**

Arms: (LEFT) Per pale checky and azure, in chief on a mount a housemark or (unidentified); (RIGHT) Azure a demi-mill wheel or surmounting a plowshare argent, in chief two fleurs-de-lis or (unidentified) Switzerland

1652

Inscription: Hans Wilhelm Fauss Burger/ Zu° ömssinge[...] und Anna-/ Küss [...] Eh gmachel/ Anno 1652 White glass with silver stain and enamel

33 x 22.2 (13 x 8¾)

Provenance: Mr. and Mrs. Paul Watkins, Winona, Minn.

Bibliography: Watkins House (1928), 223–235; Dignified Gothic (1928), 66–67, 102; Art Objects (1957). Dining Room



**JOSEPH AT THE COURT OF
POTIPHAR**

Arms: (LEFT) Azure on a mount a tau cross argent, in chief a mullet or, two fleurs-de-lis or (unidentified); crest: a demi-man with a cross and an unidentified charge; (RIGHT) Per fess or and azure, in chief a double-headed eagle sable, in base a lion rampant or (unidentified); crest: on a barred helm to dexter crowned, a demi-man waving a banner Switzerland

1663

Inscriptions: above: Durch Gottes günt hatt Josev kunst · die treüm woll zü ergründen/ Dem beit den Krist · dem mund schenkt glück · mitt wahrheitt lasst verkünden/ below: Hr: Haupt: Carli Leodigari Lussi der Zeit/ Landschröyer Zu° underwalden nit dem Kernwaldt und/ Fr: Cahterina Donatin sein Ehegmahel/ 1663·

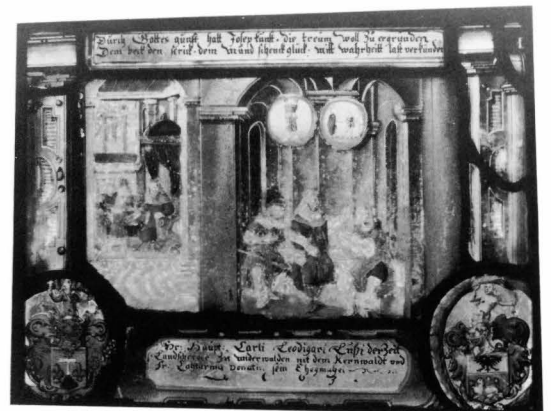
17.5 x 23.2 (6⅞ x 9⅞)

White glass with silver stain and enamel

Deterioration in enamels

Provenance: Mr. and Mrs. Paul Watkins, Winona, Minn.

Bibliography: Watkins House (1928), 223–235; Dignified Gothic (1928), 66–67, 102; Art Objects (1957). Daughter's Room



HERALDIC PANEL

Arms: Or a lion rampant sable (unidentified); crest: on a wreath and crown an eagle with vols displayed Northern Lowlands ?

c. 1700

Inscriptions: beside helm: Pieter peyen van ouder kreck vermeer below: ZWANEBURG

51 x 49 (20 x 19¼) sight

White glass with silver stain

Panel cut down to oval shape; stopgaps in right mantling and lower part of escutcheon

Provenance: Mr. and Mrs. Paul Watkins, Winona, Minn.

Bibliography: Watkins House (1928), 223-235; Dignified Gothic (1928), 66-67, 102; Art Objects (1957).

Stair Landing



HERALDIC PANEL

Arms: Gules a chevron argent, three towers or (unidentified); crest: two dog's (?) heads

South Lowlands, or France ?

17th century ?

Inscription: LANDAS D'AUBERMONT White glass with silver stain and enamel

52 x 49 (20½ x 19¼)

Panel trimmed along top and bottom; additional helms are stopgaps in area of mantling

Provenance: Mr. and Mrs. Paul Watkins, Winona, Minn.

Bibliography: Watkins House (1928), 223-235; Dignified Gothic (1928), 66-67, 102; Art Objects (1957). Great Hall



Note: In addition, the Watkins' collection includes in the dining room a composite panel of the 16th century, 29.2 x 21.3 (11½ x 8⅝), and inscribed pieces from Switzerland. Some glass is in storage and was unavailable for inspection. The 1957 article reports a fifteenth-century English angel which has disappeared and may have been destroyed in a windstorm which damaged the house. There are other heraldic panels of probable modern date.

MISSOURI

KANSAS CITY

THE NELSON-ATKINS MUSEUM OF ART

L.M.P.

SCENES FROM AN INFANCY CYCLE

A. Nativity

B. Adoration of the Magi

France, Loisy-en-Brie (Marne)

1460–1480

Pot metal; white glass with silver stain

A: 101.6 x 57 (40 x 22⁷/₁₆)

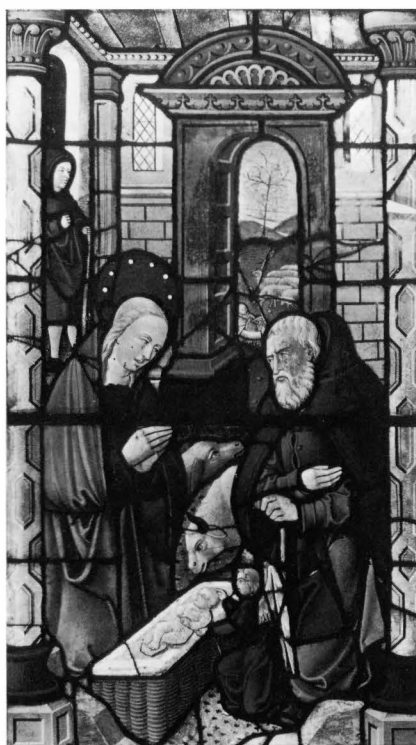
B: 101.6 x 56.5 (40 x 22¹/₄)

B. Some restorations

Provenance: Jacques Seligmann et Cie, Paris, to 1909; Col. Ambrose Monell, Tuxedo Park, N.Y., to 1930; A. Seligmann, Rey & Co., New York, to 1930; William Randolph Hearst, Los Angeles, to 1941; Ernst Brummer, New York

Bibliography: C. W. Post Catalogue (1939), vols. 101–104, lot nos. 405–3, 405–4; *Monell* sale (1930), (A) lot 53, ill., (B) lot 52, ill.; Marion Garner, "A Fifteenth-Century French Stained Glass Window," *The Compleat Collector* (March 1944), 11; *Hearst* sale (1941), 330, lot nos. 405–3, 405–4.

44–49/3, 4, Nelson Fund



A



B

CRUCIFIXION

France, Loisy-en-Brie (Marne)

1460–1480

Pot metal; white glass with silver stain

102 x 56.5 (40 $\frac{3}{8}$ x 22 $\frac{1}{4}$)

Provenance: Jacques Seligmann et Cie, Paris, to 1909; Col. Ambrose Monell, Tuxedo Park, N.Y., to 1930; A. Seligmann, Rey & Co., New York, to 1930; William Randolph Hearst, New York; Ernst Brummer, New York

Bibliography: C. W. Post Catalogue (1939), vols. 101–104, lot no. 405–6; *Monell sale* (1930), lot 55, frontispiece; Marion Garner, "A Fifteenth-Century French Stained Glass Window," *The Compleat Collector* (March 1944), 11; *Hearst sale* (1941), 329, lot no. 405–6. 44–49/5, Nelson Fund



A. HERALDIC PANEL: ARMS OF ANTON VON RAMSTEIN

B. A CANOPY

Arms: A. Or per chevron sable, in canton a mullet or (unidentified); crest: on a barred helm to sinister two buffalo horns; mantling

Attributed to the workshop of Peter Hemmel of Andlau Germany, Lautenbach, Parish and Pilgrimage Church, (A) nave bay V, 2a c. 1482

Inscription: A. Anthon vo[. . .] Ramstein

Pot metal; white glass with silver stain

A: 86.5 x 54.8 (34 x 21 $\frac{1}{2}$)

B: 100.3 x 54.8 (39 $\frac{1}{2}$ x 21 $\frac{1}{2}$)

Top section of donor panel is modern; inscription restored; canopy is not original to donor panel

Provenance: Beiler, Heidelberg; Sir Edgar Speyer, London; Paul Drey Gallery, New York

Bibliography: Hans Wentzel, "A Late Gothic Window from Strassburg in Kansas City," *Art Quarterly* 16 (1953), 328–330; Hans Wentzel, *Meisterwerke der Glasmalerei* (Berlin, 1954), 64, 66, 67, 101; Paul Frankl, *Peter Hemmel, Glasmaler von Andlau* (Berlin, 1956) 92, ill. 150a; Jane Hayward, rev. of Frankl, *Art Bulletin* 40 (1958), 75–78; Rüdiger Becksmann, "Die Stifterfenster der Wallfahrtskirche zu Lautenbach," *Vitrea Dedicata* (Berlin, 1975), (A) 57–58, pl. IIIb, 12, fig. 50, (B) 58; Rüdiger Becksmann, *Die Mittelalterlichen Glasmalereien in Baden und der Pfalz* [Corpus Vitrearum Medii Aevi Deutschland II/1] (Berlin, 1979), (A) 178, 188–189, ill. pls. XVII, c, 120, fig. 388 (with complete Lautenbach bibliography), (B) 189.

44–61, Nelson Fund



SAINT SIMILIEN, BISHOP OF NANTES

France, Nantes ?
15th century

Inscription: Saint Similie[.]

Pot metal; white glass with silver stain; enameling in stopgap set into right corner of inscription

210.3 x 50 (82¾ x 20⅝)

Provenance: J. V. #45, to 1918 (Parish Watson & Co. in French & Co. Stock Sheets); P. W. French & Co., New York, to 1926; William Randolph Hearst, Los Angeles; Brummer Gallery, New York

Bibliography: C. W. Post Catalogue (1939), vols. 101-104, lot no. 303-2; French & Co. Stock Sheets, GCPA 305036; *Hearst sale* (1941), 329, lot no. 303-2, ill.

44-49/1



ST. ELEUTHERIUS OF TOURNAI BAPTISING CONVERTS

Workshop of Arnold of Nijmegen
Belgium, Cathedral of Tournai

c. 1500

Pot metal; white glass and silver stain
58 x 113 (22⅞ x 44½)

Provenance: A. Seligmann, Rey & Co., New York, to 1927; William Randolph Hearst, New York, to 1941; Brummer Galleries, New York, to 1944

Bibliography: C. W. Post Catalogue (1939), vols. 101-104, lot no. 1425-2; E. Levy, *Histoire de la peinture sur verre en Europe et particulièrement en Belgique* (Brussels, 1860), pl. 19; Helen Comstock, "Medieval Windows of Stained Glass," *International Studio* (March 1927), 51, 52; *Hearst sale* (1941), 330, lot 1425-2, ill.; Jean Lafond, "Arnould de Nimègue et son oeuvre," *Bulletin de la Société des Amis des Monuments rouennais* 1926/29 (1930), 18-22; Jean Helbig, *De Glasschilderkunst in Belgie, Repertorium en Documenten*, II (Antwerp, 1951), pl. XIX, no. 71; Helbig, *Les vitraux médiévaux conservés en Belgique 1200-1500* [Corpus Vitrearum Medii Aevi: Belgique I] (Brussels, 1961), 288, fig. 169.

44-49.2



PROPHETS AND APOSTLES WITH THE ARTICLES OF THE CREED

4 a. St. Peter and the Prophet
Jeremiah

3 a. St. Andrew and King David

2 b. St. James the Greater and Prophet
Isaiah

2 a. St. Thomas and Prophet Hosea

3 b. St. Philip and Prophet Sophonias

1 a. St. Matthew and Prophet Micah

1 b. St. Jude and Prophet Daniel

4 b. Virgin and Child and St. Dominic
France, Champagne, or Germany,
Rhineland ?

c. 1510

Inscriptions: 4 a. Peter's scroll: Credo

in dñi patre òipot[. . .] Creatorē celi

et terre; Jeremiah's scroll: Patrem

īvocabis qui fecit terram et comdidit

c[o]elos; beside Peter: Petrus; beside

Jeremiah: Jer[.]mias; 3 a. Andrew's

scroll: Et in J̄ C^m Filiū ei^o unicū

dominum n̄m; David's scroll: Dixit

dñs ad me[. . .] meus es tu; beside

Andrew: Andreas; beside David:

David; 2 b. James' scroll: Qui

cōceptus ē de Spiritu Sancto natus ex

Maria Virgine; Isaiah's scroll: Ecce

Vīgine cōcipiēt et pie filium; beside

James: Ysayas; 2 a. Thomas' scroll:

Descēdit ad iferna triadi[.] resurerūt a

mortius; Hosea's scroll: O mors ero

mors tua morsus tuus ero inferne;

beside Thomas: Thomas; beside

Hosea: Osee; 3 b. Philip's scroll: Jud[

. . .] vētur' ē judicare vivos et mortuos;

Sophonias' scroll: Accedācōtr[.] vosī

judicio; beside Philip: Philip; beside

Sophonias: Sophonia[.] ; 1 a.

Matthew's scroll: S̄ eccl catholiē

šorum coionem; Micah's scroll:

Invocabūt oēs u[.]m Dm̄ et servte[.] ;

beside Matthew: Mathe[.] ; beside

Micah: machaeas; 1 b. Jude's scroll:

carnis-resurrectionē; Daniel's scroll:

Edū[.] vos de tepl[.]is vestris; beside

Jude: Judas; beside Daniel:

Daniel;

4 b. on scroll:

Santa·Maria·Mater·Dei·ora·pro·nobis;

below donor: Dominicus

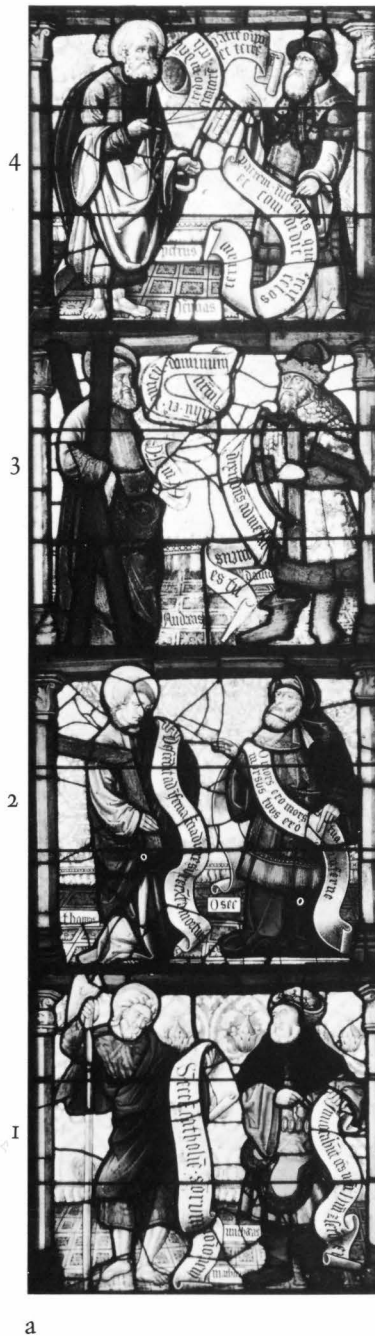
Pot metal; white glass with silver

stain

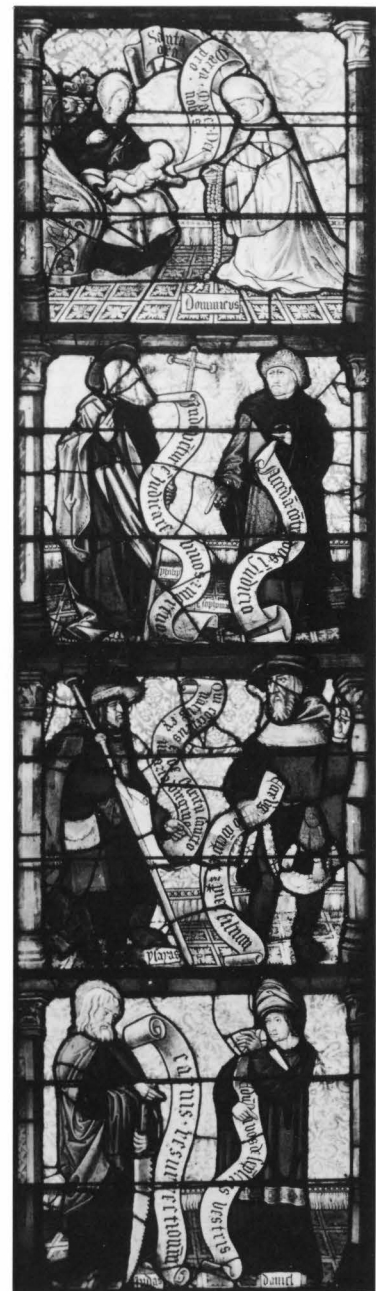
63.5 x 73.8 (25 x 29) each panel

Replacements in several inscriptions

and in the figure of Matthew



a



b

Provenance: A private chapel in
Troyes ?; Collection G. Bideaux,
Paris; Brummer Gallery, New York
Unpublished
45-35/1 and 2

TWO STANDING FIGURES

A. Saint John the Baptist

B. A Nobleman

France ?

c. 1500 ?

Pot metal; white glass with silver stain

A: 269 x 76 (106 x 30)

Replacements in the architectural framing

Provenance: de Galea Collection, Paris; Raoul Heilbronner, Paris, to 1921; Demotte, Inc., Paris, to 1929; William Randolph Hearst, Los Angeles; Brummer Gallery, New York
Bibliography: C. W. Post Catalogue (1939), vols. 101–104, lot nos. 459–19 (A), 459–20 (B); *Catalogue des objets d'art . . . Collections de M. Raoul Heilbronner* [sale cat., Galerie Georges Petit, 26–23 June] (Paris, 1921), 64, lot no. 211–216; *Hearst sale* (1941), 330, lot nos. 549–19, 459–20, ill. (B).

Related Material: "Ancient Glass in Detroit Cathedral," *Stained Glass* 38/3 (Autumn 1943), 88–89.

A. 44–49/6

B. 44–49/7, Both Nelson Fund



A



B

VIRGIN AND CHILD

France ?

16th century

Inscription: on bodice: AVE GR[. . .]TI

AVE MARIA

Pot metal; white glass with silver stain

72 x 41.5 (28³/₈ x 16³/₈)

Provenance: Brummer Gallery, New York

Unpublished

44–49/9, Nelson Fund



ST. LOUIS

THE ST. LOUIS ART MUSEUM

Note: Except where noted, entries are by J.H. and L.M.P.

ANCESTOR OF CHRIST (MELEA OR MELCHI) ?

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

c. 1200

Inscription: M [...] L [...] E [...]

167.5 x 62 (66 x 24³/₈)

H. top panel, including old canopy: 57 (22¹/₂)

center panel: 60.5 (23⁷/₈)

Bottom panel modern, except for three fragments; left halves of the two upper panels heavily restored; fill of later quarries with fleurs-de-lis above the canopy

Provenance: P. W. French & Co., New York, 1920

Bibliography: ? referred to by François de Guilhermy, "Notes sur diverses localités de la France," 16, Paris, Bibliothèque Nationale, MS fr. 6109, f. 257; *Bulletin of the City Art Museum of St. Louis* VI (1921), 1-6; Orin Skinner, "Stained Glass in the City Museum of St. Louis," *Stained Glass* 29, 1-2 (Spring-Summer 1934), 7-10, ill.; *The St. Louis Art Museum Handbook of the Collection* (1975), 53, ill.; M. H. Caviness in *Studies on Medieval Stained Glass: Selected Papers from the XI International Colloquium of the Corpus Vitrearum* [Corpus Vitrearum United States: Occasional Papers I] (New York, 1985), 43-44, 46 n. 40, fig. 13; Caviness, *Reims and Braine*, Catalogue A, no. 11, pls. 71-74, 199. 137:20, Museum Purchase M.H.C.



REDEMPTION WINDOW

1. Three Marys at the Tomb
 2. Crucifixion
 3. Resurrection
 4. Christ in Majesty
- France, Montreuil-sur-Loire, parish church

c. 1220

Pot metal

260 x 33 (102 $\frac{3}{8}$ x 13)

The figure of Christ in Panel 3 is mostly modern and has been iconographically altered, although the two angels at the top of this panel are original

Provenance: Brummer Gallery, New York

Bibliography: Jane Hayward, "The Angevin Style of Glass Painting" [Ph.D. diss., Yale University, 1958], 251–266, pls. 84–88; Gabriel Loire, *Le vitrail, aperçus historiques, artistiques et techniques* (Angers, 1925), 82, pl. 1; F. M. Biebel, "XII century French Window," *Bulletin of the City Art Museum of St. Louis* 20 (1935), 48–50; Jane Hayward, "Identification of the 'Crucifixion' Window," *Bulletin of the City Art Museum of Saint Louis* 42, no. 2 (1957), 19–22; Louis Grodecki and Jane Hayward, "Les vitraux de la cathédrale d'Angers," *Bulletin Monumental* 124 (1966), 29, n. 3; Jane Hayward in Hoffmann (1970), 216–217, cat. no. 220; *The St. Louis Art Museum Handbook of the Collections* (St. Louis, 1975), 53, ill.; Jane Hayward, "The Choir Windows of Saint-Serge and Their Glazing Atelier," *Gesta* 15 (1976), 255–264, figs. 9, 10; Louis Grodecki, *Le vitrail Roman* (Fribourg, 1977), 88, 261, n. 29; Jane Hayward, "The Redemption Windows of the Loire Valley," in Sumner McK. Crosby et al., *Etudes d'Art Médiéval offertes à Louis Grodecki* (Paris and Strasbourg, 1980), 129–138, fig. 8; Louis Grodecki and Catherine Brisac, *Gothic Stained Glass* (1984, trans. London 1985), 64; Catherine Brisac, *A Thousand Years of Stained Glass* (1984, trans. Garden City, 1986), 191.

6–3:35, Museum Purchase



SAINT THOMAS OR MATTHIAS ?

England, Hunworth Church, Norfolk
c. 1425

Pot metal; white glass with silver stain

84.3 x 22.8 (33 $\frac{3}{16}$ x 9)

Provenance: Roy Grosvenor Thomas, New York, to 1929

Bibliography: Grosvenor Thomas Stock Book no. I, 266–267, item no. 1533; C.D.P., "Painted Glass of the XIII and XV Centuries," *Bulletin of the City Art Museum of St. Louis* 14 (July 1929), 36.

22:29, Museum Purchase



MILITARY SAINT

Arms: Per pale azure and argent

Germany

15th century

Pot metal; white glass with silver stain

77.4 x 32.8 (30½ x 12½/16)

Provenance: Rodolphe Kahn, Paris;

Duveen Brothers, New York

Bibliography: "Stained Glass,"

Bulletin of the City Art Museum of St. Louis 6/1 (1921), reprinted in *The Ornamental Glass Bulletin* 15/2

(March 1921), 7; Orin Skinner,

"Stained Glass in the City Art Museum of St. Louis," *Stained Glass*

19 (Spring-Summer 1934), 13, ill.

Related Material: *Meisterwerke der Deutschen Glasmalerei* [exh. cat.,

Karlsruhe, Grossherzogliche

Kunstgewerbeschule, 1901] (Leipzig,

1903), pl. 3; *Sammlung Porzellane von Zurich und Nyon Collection*

Glasscheiben [sale cat., H.

Messekommer, 28 May] (Zurich,

1923), 20, lot no. 152, ill.

6-1088:20, Museum Purchase

TWO HERALDIC PANELS: ARMS OF RUESTORFFER AND VISLAR

Arms: A. Argent a demi-wolf rampant gules (Otto Ruestorffer)

B. Gules a distaff argent (George Vislar)

Germany, Nuremberg

16th century

Inscriptions: A. Ott rueststorffer

B. Gorig vislär

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

A: 66 x 40 (26 x 15¾)

B: 67 x 42.5 (26¾ x 16¾)

Provenance: Rodolphe Kahn, Paris;

Duveen Brothers, New York

Bibliography: "Stained Glass,"

Bulletin of the City Art Museum of St. Louis 6/1 (1921), reprinted in *The Ornamental Glass Bulletin* 15/2

(March 1921), 9; Orin Skinner,

"Stained Glass in the City Art Museum of St. Louis," *Stained Glass*

19 (Spring-Summer 1934), 13-14, ill.

A. 6-1089:20

B. 6-1090:20, Both Museum Purchase



A



B



Heraldic Panel: Arms of the Canton of Zurich. See page 213.

OHIO

CINCINNATI

CINCINNATI ART MUSEUM

M.P.L. and T.H.

THREE FRAGMENTS WITH HEAD OF MONK

A. inscription

B. inscription

C. head of monk

France, Amiens Cathedral ?

16th century

Inscriptions: A. [...]n Juif aveugle/
[...]l fust ars & brule

B. [...]t aux mouches Ic[...] / firent
par leue ar[...] / sa marie del[...]

White glass with silver stain

A: 7 x 11.4 (2¾ x 4½)

B: 8.2 x 11.4 (3¼ x 4½)

C: 9.8 x 8.3 (3⅞ x 3¼)

Unleaded fragments

Provenance: On loan from William

Martin Aiken, Cincinnati

Unpublished

5-7.1889



CLEVELAND

CLEVELAND MUSEUM of ART

Note: Except where noted, entries are by H.J.Z.

GRISAILLE WITH COLORED BORDER

France, Alsace ?

c. 1275

Pot metal and white glass

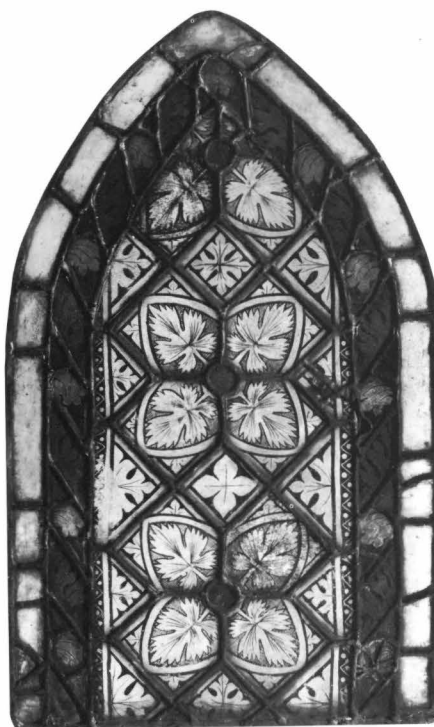
56 x 33 (22 x 13)

Grisaille cut down to produce arched top; some restoration

Provenance: Mrs. Ella Brummer, New York

Bibliography: Jane Hayward in Carmen Gomez-Moreno, ed., *Medieval Art from Private Collections* [exh. cat., The Cloisters, The Metropolitan Museum of Art] (New York, 1968), no. 196.

77.89 Gift of Mrs. Ella Brummer



HERALDIC PANEL: ROYAL ARMS OF FRANCE

Arms: Azure semy-de-lis or (France ancient)

England or France ?

14th century ?

Pot metal; white glass with silver stain

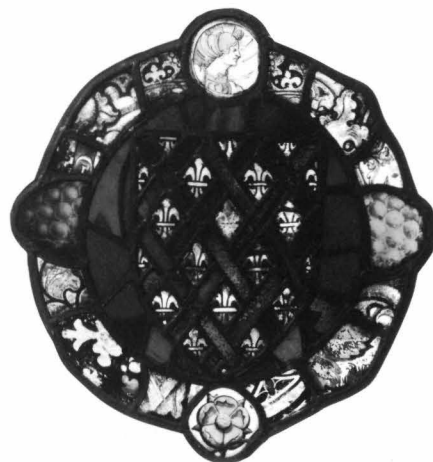
21.8 x 17.2 (8 5/8 x 6 3/4) shield only

Shield set in a surround of miscellaneous later fragments, probably English, including enameled Tudor rose and baroque cameo head; blue glass of the shield heavily corroded

Provenance: William G. Mather, Cleveland

Unpublished

51.338, Bequest of William G. Mather
M.P.L.



**ST. CATHERINE WITH KNEELING
MALE DONOR UNDER A CANOPY**

France, Poitou ?

15th century

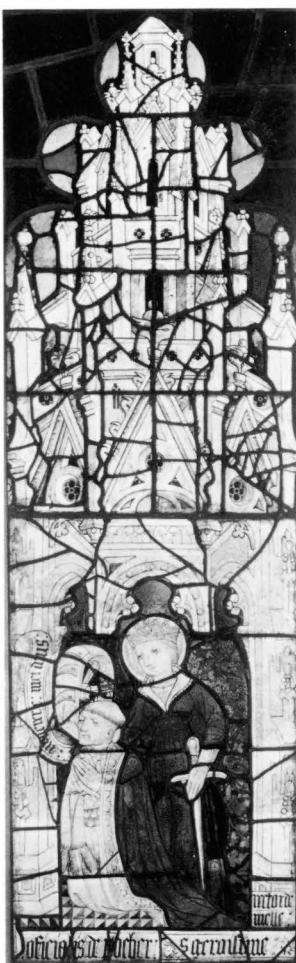
Inscriptions: (ON SCROLL) miserere mei deus; (LOWER RIGHT) rector de melle; (BOTTOM) oficialis de rocher sacroisanc
Pot metal; white glass with silver stain

160 x 50 (63 x 19¾)

Slight patina on interior, especially on white pieces; approximately ten new pieces in canopy; green damask ground at lower right is new; canopy not original to donor panel

Provenance: Grosvenor Thomas, London; Henry C. Lawrence, New York, to 1921; A. Seligmann, Rey & Co., New York

Bibliography: Drake (1913), II: 3, no. 2a; *Collection of a Well-known Connoisseur, a Noteworthy Gathering of Gothic and Other Ancient Art Collected by the Late Mr. Henry C. Lawrence of New York* [sale cat., American Art Association, 27–29 January] (New York, 1921), no. 383, ill.; *Bulletin of the Cleveland Museum of Art* 46 (June 1959), "Annual Report 1958," cover. 21.106 Dudley P. Allen Fund



ST. GEORGE

England

c. 1440–1450

White glass with silver stain

26 x 16 (10¼ x 6¼) head only

Ground and border made up from stopgaps and modern replacements

Provenance: William G. Mather, Cleveland

Unpublished

48.135 Gift of William G. Mather



JEREMIAH

England

c. 1440–1450

Inscription: Jeremias

White glass with silver stain

19 x 15 (7½ x 5⅞) head only

Ground and border made up from stopgaps

Provenance: William G. Mather, Cleveland

Unpublished

48.136 Gift of William G. Mather



SIBYL

Germany, Rhenish ?

Late 15th or early 16th century

Inscription: adora/ ipsum/ hic puer
maior te/ est

Pot metal; white glass with silver
stain

42 x 26.5 (16½ x 10⅞)

A few stopgaps in ground; patina on
interior and loss of paint

Provenance: William G. Mather,
Cleveland

Unpublished

48.134 Gift of William G. Mather



HERALDIC PANEL: ARMS OF LICHTENFELS AND A UNICORN HUNT

Arms: Sable an axe and a wing
inverted or (Lichtenfels); helm and
mantling; crest: on a coronet two
swan's heads proper entwined
Cartoon (except for the unicorn hunt)
attributed to Niklaus Manuel (active
1518)

Germany, Freiburg i.Br., or
Switzerland, Basel ?

c. 1515

Pot metal and white glass with silver
stain

38.5 x 28.8 (15¼ x 11⅝)

A few unattended breaks; loose leads

Provenance: Lord Sudeley,
Toddington Castle, Gloucestershire;
Galerie Helbing, Munich; R. Zahn,
Plauen; Galerie Helbing, Munich;
Walter von Pannwitz, Bennebroek;
Rosenberg and Stiebel, New York
Bibliography: Sudeley sale (1911),
102, no. 151, ill.; Galerie Helbing,
Sammlungen Direktor R. Zahn,
Plauen, Abteilung I, Antiquitäten
(Munich, 1917), no. 73, pl. XIII; Otto
von Falke, ed., *Die Kunstsammlung*
von Pannwitz, 2 Skulpturen und
Kunstgewerbe (Munich, 1925), 10, no.
98, pl. XXI; *Art Quarterly* 17
(Autumn 1954), 301; Hans Christoph
von Tavel et al., *Niklaus Manuel*
Deutsch, Maler, Dichter, Staatsmann,
ed. C. Menz and H. Wagner [exh. cat.,
Kunstmuseum] (Bern, 1979), no. 270,
432, ill.

54.149, J. H. Wade Fund

M.P.L.



A KNIGHT AND A LADY WITH THE ARMS OF THE ARCHDUCY OF AUSTRIA

Arms: Gules a fess argent (Austria);
helm and mantling; crest: on a
coronet, a panache of peacock feathers
Switzerland, Germany, or Austria
(Lake Constance region)

c. 1515

Pot metal and white glass with silver
stain and sanguine

38.5 x 28.7 (15¼ x 11⅝)

Provenance: Galerie Helbing,
Munich; R. Zahn, Plauen; Gallery
Helbing, Munich; Walter von
Pannwitz, Bennebroek

Bibliography: Galerie Helbing,
Katalog einer Kollektion von alten
schweizer und deutschen
Glasgemälden aus dem Besitze des
Herrn Hofrat Eduard Kahlbau,
Stuttgart . . . (21 Nov.) (Munich,
1912), no. 46; Galerie Helbing,
Sammlung Direktor R. Zahn, Plauen,
Abteilung I, Antiquitäten (Munich,
1917), no. 74, pl. XIII; Otto von Falke,
Die Kunstsammlung von Pannwitz, 2
Skulpturen und Kunstgewerbe
(Munich, 1925), 11, no. 99, pl. XXI.
55.72 J.H. Wade Fund

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



TWO OLD TESTAMENT SCENES

A. Jacob returning to Canaan with Rachel and Leah pursued by Laban
B. Elijah and the widow of Zarephath
Northern Lowlands

A. c. 1525

B. c. 1525

Inscription: A. IACOP (on leg of left figure)

Pot metal and white glass with silver stain

A: 70 x 49.2 (27½ x 19¾) inside frame

B: 70 x 49.7 (27½ x 19¾) inside frame

A. Replacements include: left and lower pieces of red skirt of central figure, inscription on horse's bridle, and the upper part of leg of Jacob;

B. A few mending leads

Provenance: William G. Mather, Cleveland
Unpublished

A. 51.336

B. 51.337

Both Gifts of William G. Mather



A

TWO OLD TESTAMENT SCENES

A. Judgment of Solomon

B. Esther before Ahasuerus

Attributed to Dierick Vellert (active c. 1510–1550)

Southern Lowlands

c. 1530

Pot metal and white glass with silver stain

70.1 x 47 (27⅞ x 18½) each, inside frame

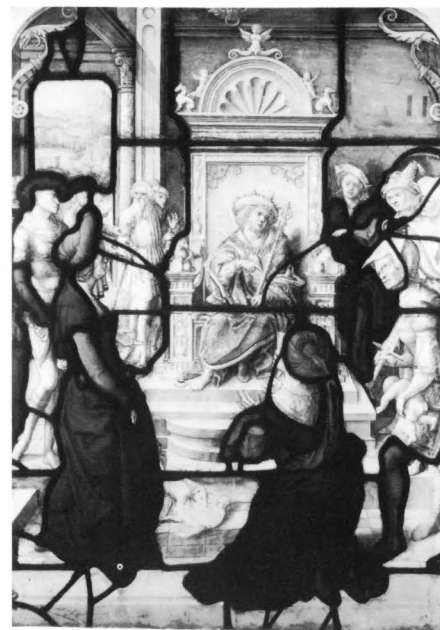
A. A few mending leads; child and dog possibly an 18th-century restoration

Provenance: Dr. Hugo Oelze, Amsterdam; Edward Speelman, Ltd., London

Bibliography: Expertise by Max J. Friedlaender dated 24 November 1958; letter from Friedrich Winkler to Hugo Oelze dated 4 April 1963; letter from K. G. Boon to William D. Wixom dated 19 May 1969; letter from William D. Wixom to K. G. Boon dated 22 May 1969; letter from C. J. Berserik to Meredith Lillich,



B



A



B

dated 15 January 1986; Max J. Friedlaender, *Lucas van Leyden*, ed. F. Winkler (Berlin, 1963), 69, note 37, pls. 56 and 57; "The Year in Review for 1968," *The Bulletin of the Cleveland Museum of Art* 56 (January 1969), 44, nos. 18 and 19, ill.; "Accessions of American and Canadian Museums," *The Art Quarterly* (Spring 1969), 71; Walter S. Gibson, "Two Painted Glass Panels from the Circle of Lucas van Leyden," *The Bulletin of the Cleveland Museum of Art* 57 (March 1970), 81-92; Judith Saks, "Tiffany's Household Decoration—A Landscape Window," *The Bulletin of the Cleveland Museum of Art* 63 (October 1976), 228, figs. 2 and 3 (A). A.68.188; B.68.189 John L. Severance Fund

A LADY AND A FEASTING SCENE WITH THE ARMS OF BODMER

Arms: Or a lion rampant gules turned to sinister langued and armed or, on a chief sable three plates (Bodmer); with mantling or and gules and helm argent; crest: on a coronet a demi-lion issuant as on shield
Switzerland, Baden (canton Aargau)
c. 1530

Inscriptions: Hei[.]rich Bodmer zuo Baden

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

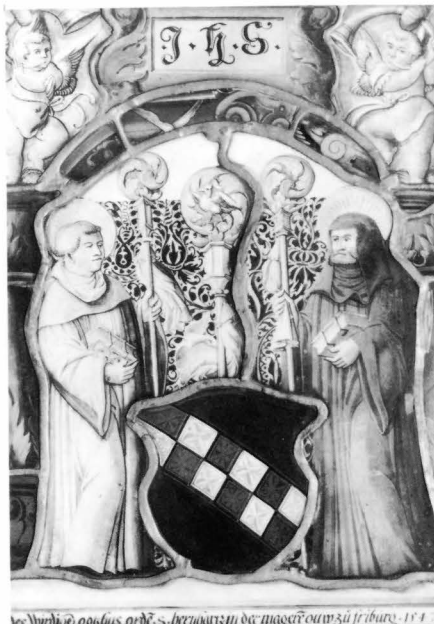
33.4 x 20.7 (13 $\frac{3}{8}$ x 8 $\frac{1}{16}$)

Provenance: Unknown

Bibliography: *Art Quarterly* 17 (Autumn 1954), 301.

54.150 J. H. Wade Fund

M.P.L.



54.384



54.150

TWO CISTERCIAN SAINTS (BERNARD AND MALACHIE ?) WITH THE ARMS OF FONTAINES AND THE CISTERCIAN ORDER

Arms: Sable a bend counter-compony argent and gules (Fontaines, family of Saint Bernard of Clairvaux)
Switzerland, Nunnery of La Maigrauge (Magerau), canton Fribourg
1547

Inscriptions: above: IHS

below: des Wirdige gotzhus ordē
·s·bernhartz·in der magerē ouw· zu
friburg· 1547·

Pot metal; white glass with silver stain

31.6 x 22.7 (12 $\frac{1}{2}$ x 8 $\frac{3}{4}$)

Arch and piece with upper inscription are stopgaps

Provenance: Johann Nikolaus Vincent, Constance; Joseph Vincent; C. and P.N. Vincent, Constance; Walter von Pannwitz, Bennebroek; Rosenberg and Stiebel, New York
Bibliography: J. Rudolf Rahn, "Die Schweizerischen Glasgemälde in der Vincent'schen Sammlung in Constanzt," *Mitteilungen der Antiquarischen Gesellschaft in Zurich* 22, no. 6 (1890), 192(14), no. 46; *Katalog der Reichhaltigen Kunst-Sammlung der Herren C. und P.N. Vincent* (Cologne, 1891); Otto von Falke, *Die Kunstsammlung von Pannwitz, 2 Skulpturen und Kunstgewerbe* (Munich, 1925), 11, no. 101, pl. XXII.

54.384 J.H. Wade Fund

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

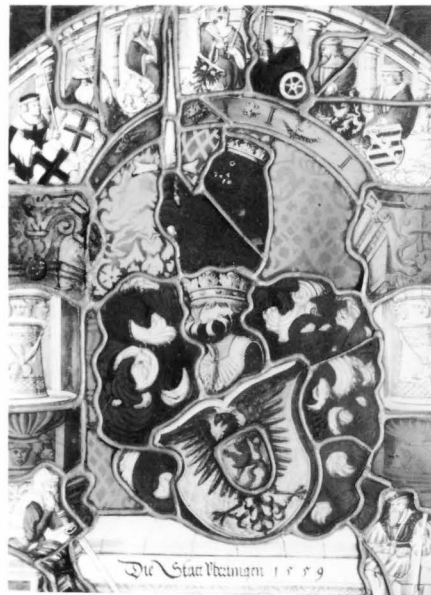
STORY OF LUCRETIA

Circle of the Master of the Kanis
Triptych
Northern Lowlands, Nijmegen
First half of the 16th century
Pot metal and white glass with silver
stain and sanguine
72 x 52 (28 $\frac{3}{8}$ x 20 $\frac{1}{2}$)
Some repair leads
Provenance: William G. Mather,
Cleveland
Bibliography: Letter from Patrick M.
de Winter to Helen Zakin dated 31
August 1987
51.335 Gift of William G. Mather

THE EMPEROR AND THE SEVEN ELECTORS WITH THE ARMS OF UEBERLINGEN

Arms: Or a double-headed eagle
displayed sable crowned or, on an
inescutcheon or a lion rampant gules
crowned or (Ueberlingen); helm and
mantling; crest: on a coronet, a demi-
lion issuant holding a sword erect
Above left to right: Argent a cross
gules (archbishop Trier); Argent a
cross sable (archbishop Cologne);
Argent a lion rampant turned to
sinister crowned or (Bohemia); Or a
double-headed eagle displayed sable
(The Empire); Gules a wheel argent
(archbishop Mainz); Sable a lion
rampant or (Palatinate); Barruly or
and sable, a crancelin or in bend
(Saxony); Argent an eagle displayed
or, the wings charged with a fillet
(Brandenburg)
Germany, Lake Constance region,
Ueberlingen

1559
Inscription: Die Statt Uberlingen
1559
Pot metal and white glass with silver
stain
40.5 x 29.4 (16 x 11 $\frac{3}{4}$)
Minor old replacement of glass
Provenance: Walter von Pannwitz,
Bennebroek; William G. Mather,
Cleveland
Bibliography: Otto von Falke, *Die
Kunstsammlung von Pannwitz, 2
Skulpturen und Kunstgewerbe*
(Munich, 1925), 11, no. 103.
53.283 Gift of William G. Mather
H.J.Z. and M.P.L.



TWO SCENES FROM THE PASSION OF CHRIST

A. Christ in the Garden of
Gethsemane
B. The Kiss of Judas
Germany, Rhenish, Cologne ?
c. 1560
Pot metal; white glass with silver
stain and sanguine
76 x 69 (29 $\frac{7}{8}$ x 27 $\frac{1}{8}$) each
Some repair leads in both panels
Provenance: Samuel Mather
Unpublished
A. 40.340; B. 40.341
Gift of S. Livingston Mather,
Constance Mather Bishop, Philip R.
Mather, Katherine Hoyt Cross, and
Katherine Mather McLean in
accordance with the wishes of
Samuel Mather



A



B

HERALDIC PANEL: ARMS OF THE CANTON OF ZURICH

Arms: Per bend argent and azure twice repeated (Zurich), (ABOVE) Or a double-headed eagle displayed sable crowned or (The Empire); crown and orb held between supporters; supporters: two lions holding swords erect

Surrounding shields (Aemter of Zurich): Top and clockwise,

1. Or a castle sable on a triple mount argent and in chief two stars argent (Meilen)
2. Or a stag statant sable turned to sinister on a triple mount vert (Eglisau)
3. Per fess (?) or and vert overall a lion rampant argent turned to sinister (Grüningen ?)
4. Paly argent and azure and over all a fess gules (Regensberg)
5. Per chevron sable and or three orbs countercharged (Maschwanden)
6. Argent two reed maces per saltire proper (Thalwil)
7. Azure a quatrefoil argent barbed and seeded proper (Kilchberg)
8. Or a hound rampant sable turned to sinister swallowing a fish argent (Männedorf)
9. Argent Saint Verena standing vested, gown or, cloak azure and argent, holding a comb and watering pot or (Stäfa)
10. Per bend sinister in chief azure a star or, in base or a demi-mill iron sable (Zollikon ?)
11. Paly argent and azure and over all a fess gules (Regensberg)
12. Gules a bend or between two lions passant or (Andelfingen)
13. Gules a lozenge fermau or per pale (Wädenswil)
14. Per bend argent and gules (Bülach ?)
15. Or a pile sable sinister (Hedingen)
16. Gules a city gate argent, in chief a rainbow or (Regensburg)
17. Azure two fleur-de-lis scepters per saltire argent (Flüntern)
18. Or a bear's head couped sable turned to sinister, langued argent (Sellenbüren)
19. Per fess in chief azure a crescent renversé or, in base or two roses gules seeded or (Neüwampf)
20. Gules a fess argent in chief two bears' heads couped sable collared or



Enlarged illustration page 204.

turned to sinister, in base one of the same (Elgg)

21. Azure two cubit arms appaumé vested or (Laufen)
 22. Or a mill iron sable (Freiamt)
 23. Or a griffin rampant gules turned to sinister (Greiffensee)
 24. Argent a bend sinister gules between two lions rampant gules turned to sinister (Winterthur)
 25. Gules a swan proper (Horgen)
 26. Or a demi-crêquier vert impaling gules a tree trunk or (Stammheim)
 27. Gules a unicorn naissant argent (Rümlang)
 28. Or a stag statant sable turned to sinister (Eglisau ?)
 29. Vert a lion rampant argent turned to sinister (Grüningen)
 30. Gules a bend or between two lions passant or (Andelfingen)
- Attributed to Hans Ruetler (1550–1610)
Switzerland, Zurich
1593
Inscriptions: ·Anno Domini· 1593·
Border: (Top and clockwise)
Stammen(?); Sellenburen; [...]; [...];
[...]; Kyburg; Regensberg;
Maschwanden; Stein; Andelfingen;
Flunteren; Sellenburen;
[...].uwandt(?); Elgg(?); Louffen(?);
Wadischwyl; Bulach; Hed[...];
Ragensberg; Ma[...].chwanden(?);
Staffen(?); [...].nsee; [...];
Eglisauw(?); Gruningen; Bulach(?);
Hedingen; Regensburg; [...]; [...]
Pot metal; white glass with silver
stain and enamel; flashed and abraded
glass

Diameter: 44.5 (17½)

The shields and names of the Aemter are incorrectly matched and both include duplicates indicating modern replacements; left lion and shields of Zurich are probably modern

Provenance: Lord Sudeley, Toddington Castle, Gloucestershire; Galerie Helbing, Munich; Walter von Pannwitz, Bennebroek

Bibliography: Sudeley sale (1911), 52, no. 66; Otto von Falke, *Die Kunstsammlung von Pannwitz*, 2 *Skulpturen und Kunstgewerbe* (Munich, 1925), 11, no. 107.
55.71 J. H. Wade Fund

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

Note: The Cleveland Museum of Art also has the following English heraldic panels consisting of recomposed old fragments, from the bequest of William G. Mather, Cleveland (unillustrated): 51.339 (France, modern), consisting primarily of 16th-c. pieces, with a surround of fragments; 48.132, Arms: France modern quartering England (arms of England c. 1406–1603), largely 16th c.; incorporated within 48.133 are, among others, some Netherlandish fragments and the arms of the Isle of Man.

M.P.L.

TWO SCENES FROM PASSION OF CHRIST

A. Entombment

B. Nailing of Christ to the Cross

Inscription: B. INRI

Germany, Cologne ?

c. 1460–1470

Pot metal; white glass with silver stain

A: 98.8 x 54 (38⁷/₈ x 21¹/₄) inside leadsB: 83 x 55 (32⁵/₈ x 21⁵/₈) inside leads

A. Scattered replacement pieces

B. Horizontal section above upper iron, which includes the three upper figures, is modern; scattered replacement pieces elsewhere

Provenance: Sir William Jerningham, Costessey Hall, Norfolk; Grosvenor Thomas, London; Thomas and Drake, New York

Bibliography: Grosvenor Thomas Stock Book nos. I, 284–285, item no. 16 (A); I, 288–289, item no. 20 (B); Grosvenor Thomas and Maurice Drake, *The Costessey Collection of Stained Glass Formerly in the Possession of George William Jerningham* (Exeter, 1920), 5, no. 16 (A); 6, no. 20 (B); Elisabeth von Witzleben, "Kölner Bibelfenster des 15. Jahrhunderts in Schottland, England und Amerika," *Aachener Kunstblätter* 43 (1972), 244–246, Abb. 35 (A); 245–246 (B); Herbert Rode, *Die mittelalterlichen Glasmalereien des Kölner Domes* [Corpus Vitrearum Medii Aevi: Germany IV, part 1] (Berlin, 1974), 37, 155–156, 161, Textabb. 60 (A).

Related Material: Grosvenor Thomas and Maurice Drake, *The Costessey*



A

Collection of Stained Glass Formerly in the Possession of George William Jerningham (Exeter, 1920), 6, no. 21 (A); 11, no. 44, and pl. XIV (erroneously captioned "no. 20") (B); Elisabeth von Witzleben, "Kölner Bibelfenster des 15. Jahrhunderts in Schottland, England und Amerika," *Aachener Kunstblätter* 43 (1972), 240–241, 246, Abb. 29 (A); 245–246, Abb. 36 (B); Herbert Rode, *Die mittelalterlichen Glasmalereien des Kölner Domes* [Corpus Vitrearum Medii Aevi: Germany IV, part 1] (Berlin, 1974), 161, Abb. 399, 406, Farbabb. 22 (A).

A. East transept, north wall (c:v 1)

B. East transept, north wall (c:v 2)



B Illustrated in color page 10.

ALMSGIVING

England, Norwich ?

15th century

Pot metal; white glass with silver stain

45 x 23.8 (17 $\frac{3}{4}$ x 9 $\frac{3}{8}$)

Three replacements in ground

Provenance: Grosvenor Thomas, London; Samuel Mather, Cleveland

Bibliography: *Trinity Cathedral, Cleveland: Historical and*

Architectural Guide (Cleveland, 1912), 78; Drake (1913), II: 8, no. 25;

Roderic Hall Pierce, *Trinity Cathedral*

Parish: The First 150 Years

(Cleveland, 1967), 172.

West transept, west wall (w:vii b1)



ANGEL HEAD

England, Norwich ?

15th century

White glass with silver stain

16.5 x 10 (6 $\frac{1}{2}$ x 3 $\frac{1}{16}$)

Retouching, especially contour of face, hair, collar

Provenance: Sir William Jerningham, Eighth Baron Stafford, Costessey Hall, Norwich; William G. Mather, Cleveland

Bibliography: *Trinity Cathedral, Cleveland, Historical and*

Architectural Guide (Cleveland, 1912), 78; Roderic Hall Pierce, *Trinity*

Cathedral Parish: The First 150 Years (Cleveland, 1967), 172.

East transept, east wall e:iv b2



FRAGMENTS

There are also several small fifteenth-century English heads and misc. fragments leaded into w:vii, e:iv, and the top of e:v.

CLEVELAND HEIGHTS

ST. PAUL'S EPISCOPAL CHURCH

H.J.Z.

ARMS OF EMANUELL ? WOLLAYE (d. 1617)

Arms: Vert a fleur-de-lis or between two woolpacks in pale argent enclosed by as many flaunches argent, each charged with a wolf passant azure

England, Latton, Essex

1604 or later

Inscription: Emanuell Wollaye/ 1604

Pot metal; white glass with silver stain

32.5 x 20.3 (12¾ x 9⅞) shield only

Left half of inscription restored

Provenance: Gift of Dr. W. Chave McCracken

Bibliography: F. Sydney Eden, *Ancient Stained and Painted Glass* (Cambridge, 1913), 148-149.

Nave Window



OBERLIN

OBERLIN COLLEGE,
ALLEN MEMORIAL ART MUSEUM

M.P.L.

MATER DOLOROSA

Northern Germany, Stendal Cathedral
workshop

c. 1425-1435

Inscription: h' iohan lemen / h' iohan
berndes (modern)

Pot metal glass

49 x 23.3 (19 $\frac{1}{4}$ x 9 $\frac{1}{4}$)

Head and possibly the sword handle
original; remainder modern

Provenance: American Art

Association, 1923, owner unknown;

American Art Association, 1924,

owner unknown; William Randolph

Hearst, Los Angeles, to 1941

Bibliography: Letter of Dr. Ulf-

Dietrich Korn identifying first name

of inscription, Allen Art Museum

files, 16 March 1982; *An Important*

Collection of Ancient European

Armor and Weapons and Ancient

Stained Glass [sale cat., American Art

Association, 30 April] (New York,

1923), no. 166; *English, French and*

Italian, Furniture, Bronzes, Porcelains

and Fabrics, Oriental Rugs and

Carpets, Armor and Stained Glass

from the Collections of the late

Charles G. Emery, the late Clarence

Lyman Collins and from other

Sources [sale cat., American Art

Association, 9 May] (New York,

1924), n.p., no. 578; *Hearst sale*

(1941), 329, lot no. 335-10, ill.;

Oberlin College, Allen Memorial Art

Museum, *Acquisitions from the R. T.*

Miller Jr. Fund (Oberlin, 1941), no. 12,

ill.; Hans Wentzel, *Meisterwerke der*

Glasmalerie, 2nd ed. (Berlin, 1954),

110; *Allen Memorial Art Museum*

Bulletin 16 (1959), 124-125, 195, ill.

41.46, R. T. Miller, Jr. Fund



TOLEDO

THE TOLEDO MUSEUM OF ART

H.J.Z.

GRISAILLE

England, Salisbury, Salisbury
Cathedral

c. 1275

Pot metal and white glass

A: 97.5 x 35.5 (38 $\frac{3}{8}$ x 14) each

B: 43.5 (17 $\frac{1}{4}$) medallion

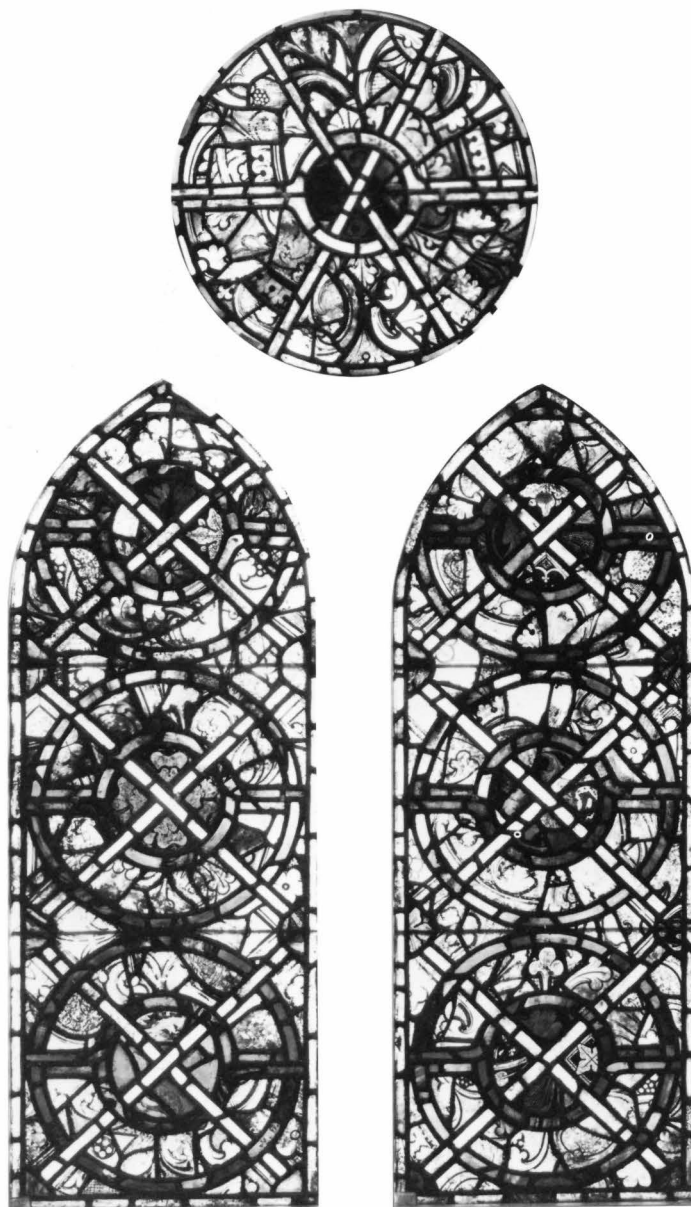
The medieval fragments have been
reassembled in 19th-century (?)
patterns

Provenance: Grosvenor Thomas,
London, to 1913; Mrs. Whitelaw Reid,
Purchase, N.Y., to 1935; P. W. French
& Co., New York, 1935

Bibliography: French & Co. Stock
Sheets, GCPA 0305043, 0302659;
Drake (1913), I: 34, nos. 152 (B), 153
(A), 154 (A), 155 (A); *Whitelaw Reid*
sale (1935), 354, no. 1450.

A. 35.38, 35.39, 35.41

B. 35.40



CRUCIFIXION

Germany, Cologne ?

c. 1460-1470

Inscriptions: INRI

on scroll: vere fylius dei erat iste

Pot metal; white glass with silver stain

103 x 56.7 (40½ x 22¾)

Several unmended breaks; some replacements and stopgaps

Provenance: George William

Jerningham, Eighth Baron Stafford, Costessey Hall, Norfolk; Grosvenor Thomas, London; Thomas and Drake, New York

Bibliography: Grosvenor Thomas

Stock Book no. I, 284-285, item no.

45; Grosvenor Thomas and Maurice

Drake, *The Costessey Collection of*

Stained Glass Formerly in the

Possession of George William

Jerningham (Exeter, 1920), II, no. 45;

Orin E. Skinner, "Stained Glass in the

Toledo Museum of Art," *Stained*

Glass 31, no. 2 (1936), 43-45;

Elisabeth von Witzleben, "Kölner

Bibelfenster des 15. Jahrhunderts in

Schottland, England und Amerika,"

Aachener Kunstblätter 43 (1972), 246;

The Toledo Museum of Art, *A Guide*

to the Glass Collections: Art in Glass

(Toledo, 1969), 44.

Related material: Herbert Rode, *Die*

mittelalterlichen Glasmalereien des

Kölner Domes [Corpus Vitrearum

Medii Aevi: Germany IV, part 1]

(Berlin, 1974), 37, 149ff., esp. 158-159

(5b), Abb. 382-383.

26.6



ASSUMPTION OF THE VIRGIN

France, Abbey of Autrey (Vosges)

1523-1548

Pot metal

406.4 x 188 (160 x 74)

Replacements include figures at

bottom, with exception of two at

lower left, and the architectural

panels upper left and right

Provenance: Collection of M. du

Coëtlosquet; Chapel of Métendal

(near Rambervillers); A. Seligmann,

Rey & Co., New York; Gift of

Florence Scott Libbey

Bibliography: André Philippe, "Les

verrières de l'église abbatiale

d'Autrey," *Les pays lorrain* 27 (1935),

219-222; Orin E. Skinner, "Stained

Glass in the Toledo Museum of Art,"

Stained Glass 31, no. 2 (1936), 44,

46-47; J. Lafond, "La Renaissance" in

Le vitrail français (Paris, 1958), 244,

323, n. 100; Michel Hérold, *Le vitrail*

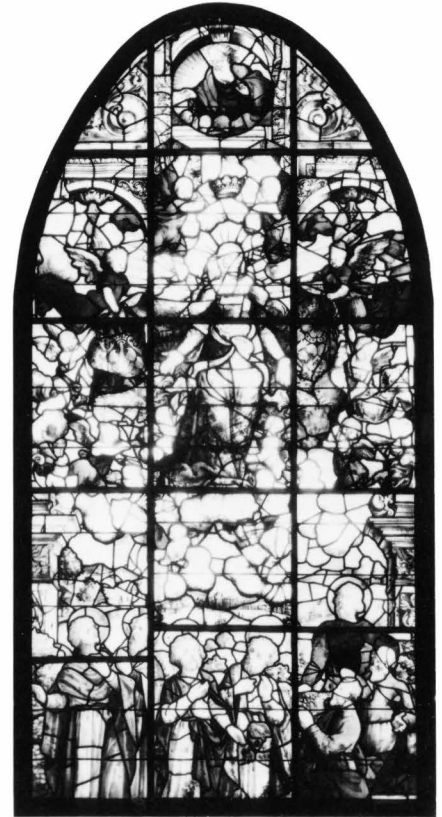
en Lorraine à la fin du moyen-âge

(1431-1552) (diss., Université de

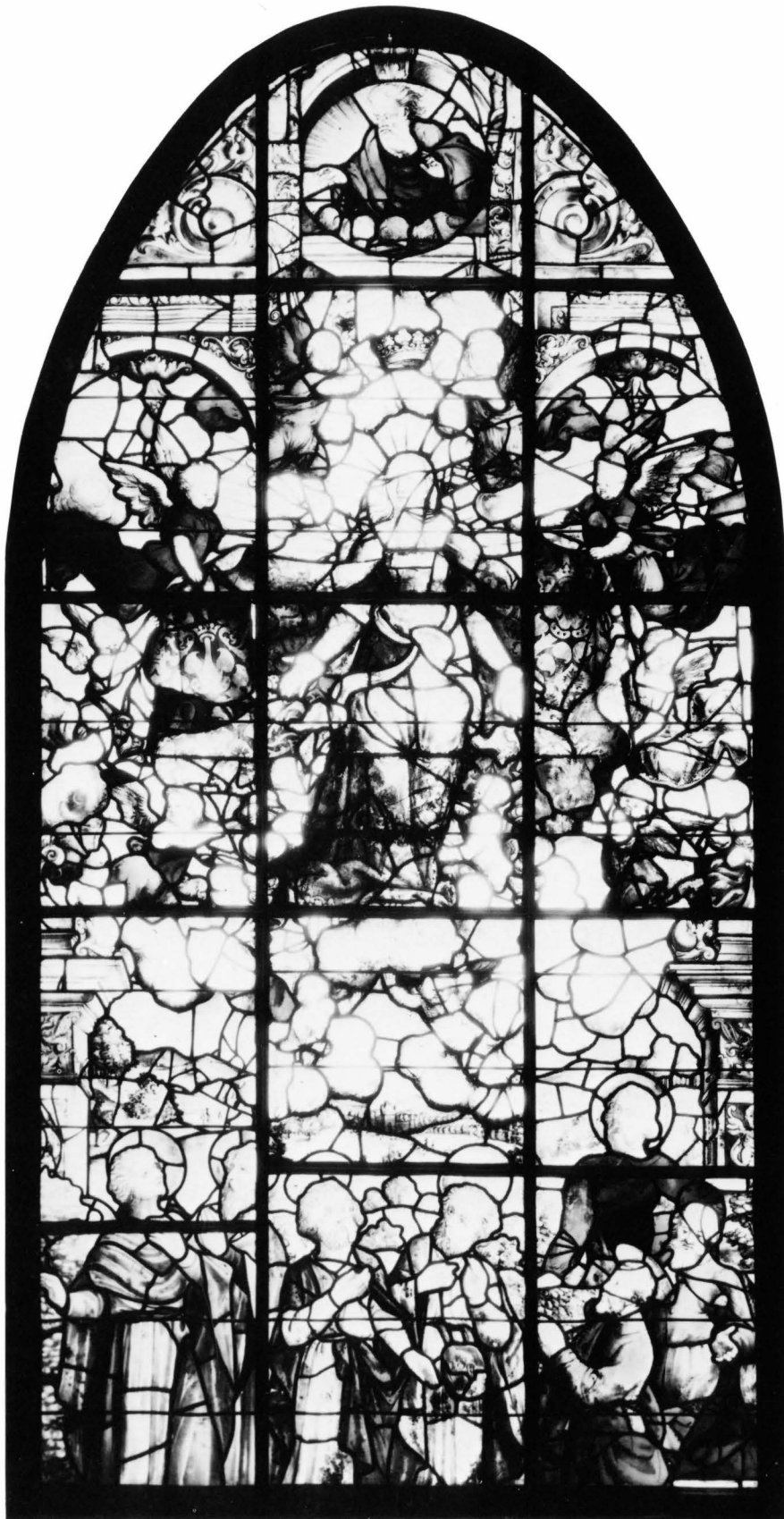
Nancy II, 1982), II: 265-272, esp.

265-268 and 270.

33.316



Enlarged illustration page 220.



Assumption of the Virgin. See page 219.

OKLAHOMA

NOWATA

FIRST PRESBYTERIAN CHURCH

M.H.C.

CRUCIFIXION BETWEEN THE VIRGIN AND SAINT JOHN

France, Choiseul near Chaumont (Haute-Marne), Castle Chapel ?
17th century, second half

Inscription: INRI

Pot metal; white glass with silver stain, enamels, and Jean Cousin; flashed and abraded yellow (modern?)
192.5 x 79 (75¾ x 31¼)

Replacements include the heads of Christ and St. John, and parts of the landscape; many mending leads and Dutchmen; some flaking enamel

Provenance: A. Seligmann, Rey & Co., New York, to 1927; William Randolph Hearst, to 1941; Col. Harry Ewing Stewart, Dallas, Tex.; Mrs. Julian Wood Glass (Eva Payne Glass) and her children, Mrs. Edmund Bradfield and Julian Glass, to 1966

Bibliography: Nowata, First Presbyterian Church, "Inventory of Furnishings: J. Wood Glass Memorial Chapel & Hall," item 1, "rules" item 5; C. W. Post Catalogue (1939), vols. 101-104, lot no. 1425-1; *Hearst sale* (1941), 329, lot no. 1452-1, ill. 142; N.J., "Nowata Church Dedicates Prayer Chapel, New Building and Window," *Oklahoma-Arkansas Synod Presbyterian Review* (Nov. 1966), 4; Beatrice Stebbing, "Stained Glass Tours: Oklahoma," *Stained Glass* 62, no. 3 (Autumn 1967), 19-20; "Presbyterians Schedule Dedication of Results of Five Years' Work," *Nowata (Okla.) Daily Star*, Friday 23 September 1985, 2.

J. Wood Glass Memorial Chapel (Little Prayer Chapel), West Window (installed 1966)



TENNESSEE

MEMPHIS

PRIVATE COLLECTION

J.H.

SAINT CATHERINE OF ALEXANDRIA

England, East Anglia

c. 1450–1460

Pot metal; white glass with silver stain

40.0 x 15.3 (15¾ x 6)

Some replacements in background

Provenance: Private chapel, Ashridge Park, Hertfordshire (?); Tobias

Jellinek, London

Unpublished

SG 1



SAINT AGNES

England, East Anglia

c. 1450–1460

Pot metal; white glass with silver stain

38.6 x 15.3 (15¼ x 6)

Some replacements in background;
head of lamb retouched

Provenance: Private chapel, Ashridge Park, Hertfordshire(?); Tobias Jellinek, London

Unpublished

SG 2



HERALDIC ROUNDEL: ARMS OF SPENGLER, LOWE, AND ODERLE

Arms: (TOP) Per fess argent and gules, in chief a lion holding an anchor gules in base three roses of the first (Spengler); crest: on a barred helm to dexter a wreath of the colors and thereon a demi-lion charged as the field; mantling of the colors; (LEFT) Argent a lion rampant or, langued gules (Löwe); (RIGHT) Per pale or and sable and overall on a triple mount vert a ram rampant argent langued gules (Oderle)

Switzerland

1642

Inscriptions: above: zu Godmenn yoffnung

below: Sabastian Spengler von Loftantz und/ Helena Löwin die Erste und/ Barbara Oderlin Seine/ Egeliege Haussfrawen an/ 1642

White glass with silver stain and enamel

Diameter: 23 (9 $\frac{1}{16}$) with border
Bubbling and loss of enamel; glass thick and uneven; piece marked no. 7

Provenance: Christie's, London;
Tobias Jellinek, London
Unpublished

SG 3

HERALDIC PANEL: ARMS OF THE CITY OF HALBERSTADT

Arms: Per pale argent and gules with a fishhook bendwise in a bordure or (Halberstadt); crest: on a barred helm affronté a pointed cap of the colors and a cockade of peacock feathers vert and from it two lances per saltire with pennants as the arms; mantling of the colors

Germany, Halberstadt

1680

Inscription: E·E· RAHTS WAPEIN· ZV·/
HALBER· STADT· 1680

White glass with silver stain and enamel

39.3 x 29.5 (15 $\frac{1}{2}$ x 11 $\frac{3}{8}$)

Red enamel considerably restored on left side; one replacement in inscription on bottom right; piece marked no. 38

Provenance: Christie's, London;
Tobias Jellinek, London
Unpublished

SG 4



FRAGMENTS

The collection also contains seven fragments with heraldry of the 17th and 18th century, catalogued SG 5–11.

TEXAS

SAN ANTONIO

MARION KOOGLER McNAY ART MUSEUM

V.C.R.

HEADS OF TWO CLERICS

France, central, Bourges ?

c. 1210-1215

Pot metal glass

7 x 9 (2¾ x 3½) heads of clerics

Repair leads in heads; set into panel of reassembled medieval glass

Provenance: Charles of London

Unpublished

1955.102d, Gift of Mr. and Mrs.

Frederic G. Oppenheimer



MADONNA AND CHILD

Italy ?

16th century

Pot metal; white glass with silver stain

Diameter: 52 (20½)

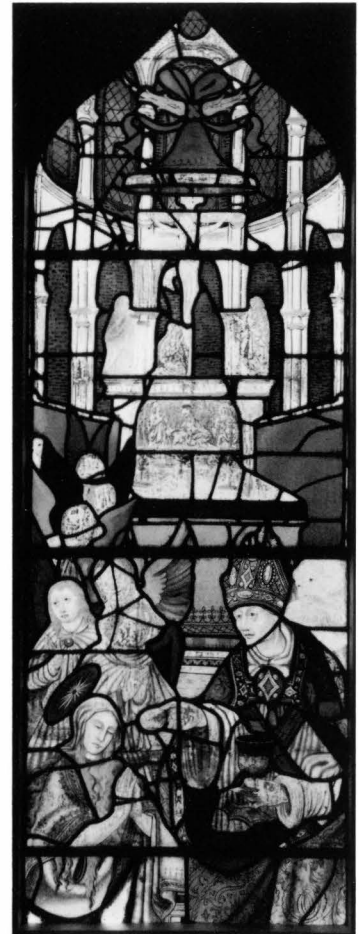
Restorations in upper portions of Virgin's face and crown; several repair leads; paint flecking over all; part of a larger panel

Provenance: Unknown

Unpublished

1955.102, Gift of Mr. and Mrs.

Frederic G. Oppenheimer



COMMUNION SCENE BEFORE AN ALTAR

France, northern ?

16th century, first half

Pot metal; white glass, silver stain, and sanguine

194 x 69 (76⅜ x 27⅜)

Considerable abrasion and loss of paint; some retouching, including communicant's face; some stopgaps in lower half

Provenance: Unknown

Unpublished

No accession number, Gift of Mr. and Mrs. Frederic G. Oppenheimer

ADDENDA



Two Standing Abbots with Croziers. See page 238.

CONNECTICUT

BURLINGTON

COLLECTION OF PETER PELLETTIERI

M.H.C.

SECTION OF GRISAILLE WINDOW

Southern Lowlands or France
Late 13th/early 14th century
Pot metal and white glass
50 x 32 (19⁵/₈ x 12¹/₂) sight
Some leads are original
Provenance: Museum van Stolk, Haarlem, Holland; A. Seligmann, Rey & Co., Paris, to 2 January 1928; William Randolph Hearst, New York, to 1941; Hammond Museum, N. Salem, N.Y.; Luigi Pellettieri, New York, to 1987
Bibliography: C. W. Post Catalogue (1939), vols. 101–104, lot no. 99, art. 26; *Catalogue des sculptures, tableaux, tapis, etc. formant la collection d'objets d'art du Musée van Stolk, Harlem*, Intro. J.B. van Stolk (The Hague, 1912), #587; *Hearst sale* (1941), 329, lot no. 99–26, ill. 142.
SG 1



GOD THE FATHER FROM A CORONATION OF THE VIRGIN ?

England
Early 15th century
Pot metal; white glass with silver stain; stopgap of flashed and abraded red
28.1 x 15.2 (11 x 6); original core 19 x 10.2 (7¹/₂ x 4¹/₈)
Surround of figure is replacement and stopgap; unmended cracks in the face
Provenance: Previously with a dealer in England
Unpublished
SG 2



**COMPOSITE HERALDIC
QUATREFOIL WITH FEAST AND
BATTLE SCENES**

Arms: Argent two leopards passant
reguardant contourné
Right lobe after a design for the Feast
of Herodias by Sebald Beham (1500–
1550)
Germany
c. 1550
Inscription: Vonn-zoler-ez-Gebornne
Grofin-Wundebre Grofe Von
Holienslod ez Von-Holienlo[.]
Anno-Domin[.] (the rest restored)
Pot metal; white glass with silver

stain and sanguine; sorting marks
engraved on the inscription
Diameter: 44.8–45.3 (17½–18)
Part of top lobe (battle) a replacement;
left lobe a modern replacement; lower
lobe a stopgap; heraldic center may be
earlier than lobes
Provenance: Ruth Blumka, New
York, to 1977
Unpublished
Related material: Jeffrey Chipps
Smith, *Nuremberg: A Renaissance
City, 1500–1618* (Austin, 1983), 184,
no. 82 (Beham print).
SG 3

FRAGMENT

A panel (93 x 41.5 [36⅝ x 16⅜])
with the Temptation of Christ
contains some fragments of 13th-
century date (e.g., the left hand and
blue glass above it). The provenance
is the same as for SG 1.
Not illustrated.
SG 4



NEW HAVEN

YALE UNIVERSITY ART GALLERY

T.H. with the
assistance of Ellen M. Shortell

TWO SCENES FROM THE LIFE OF ST. NORBERT

A. St. Norbert Receives the White
Habit from the Hands of the Virgin
B. St. Norbert in Audience with Pope
Gelasius II
Workshop of Jean de Caumont
Southern Lowlands, Heverlee,
Louvain, Premonstratensian Abbey of
Parc, Cloister

1635–1644

Inscriptions: A. FILI ACCIPPE CANDIDAM
VESTVM

B. on document: GELASIVM P.ii.
Pot metal and white glass with silver
stain, sanguine, and enamel

A: 91 x 42.7 (35¾ x 19¼)

B: 90.6 x 42.7 (36 x 19¼)

A. Several unmended breaks; B.
several mending leads; few unmended
breaks; scratch of back painting in
baldachin

Provenance: Abbey of Parc, to 1828;
M. Dansaert, Brussels; Mvr.
Godtschalck-Dansaert, to before 1880;
Charles Licot, Brussels; H. Moens,
Brussels, to before 1913; Vicomte de
Sauze (Vicomtesse de Jauze?), Paris;
James Henry Smith, New York, to
1910; Harry Payne Whitney, New
York, to 1942; Mrs. Flora Whitney
Miller, Mrs. Barbara Whitney, and
Major Cornelius Vanderbilt Whitney,
to 1942

Bibliography: Smith sale (1910),
"Main Hall," n.p.; Payne Whitney
sale (1942), 102, no. 309.

Related material: J. C. van de Sterre,
Vita Sancti Norberti (Antwerp, 1622),
publishes engravings by Theodore and

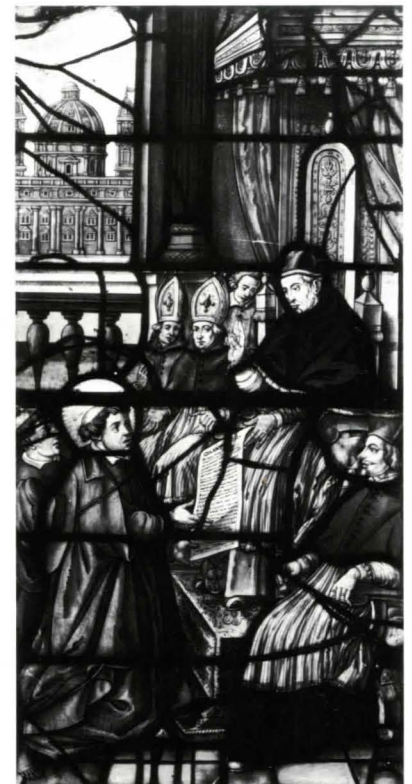
Cornelius Galle after drawings by
Martin Perpijn of the life of St.
Norbert, on which many of the
stained-glass compositions are based;
J. Helbig "Anciennes verrières de
l'Abbaye de Parc," *Bulletin des
Musées Royaux d'Art et d'Histoire*,
30, 4^e ser. (1958), 71–82; F. Maes, "De
oude glasramen van de abdij van't
Park te Heverlee," *Mededelingen van
de Geschied- en Oudheidkundige
Kring voor Leuven en omgeving*, Deel
XII (Leuven, 1972).

A. 1942.104.2 (9C)

B. 1942.104.2 (10C)



A



B

TWO ARMORIAL PANELS OF ABBOTS OF PARC ABBEY

A. Arms of Abbot Iwanus (Yvan) of
Bierbeek, 7th Abbot of Parc

B. Arms of Johannes Lapidica (Jean à
Lapide) of Vinckenbosch, 15th Abbot
of Parc

Arms: A: Argent a fess gules
surmounted by a bishop's crozier
(Iwanus of Bierbeek); B: Quarterly; 1
and 4 azure three mallets two and one
or; 2 and 3 argent on a fess gules a
demi-lion rampant sable surmounted
by a bishop's crozier (Johannes
Lapidica of Vinckenbosch)
Workshop of Jean de Caumont
Southern Lowlands, Heverlee,
Louvain, Premonstratensian Abbey of
Parc, Cloister

1635–1644

Inscriptions: A. R.D. IWANVS EX
BARONIESVS/BIERBA[.]EN VII ABBAS
PARCEN + /ANNO 1212;

On scroll: NE QVID NIMIS

B. On scroll: NE QVID NIMIS;

below: R.D. IOANNES LAPICIDA DE/
VINCKENBOSCH XV. ABBAS/PARCENSIS.

A° 1339.

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

A: 41.9 x 48.9 (16½ x 19¼)

B: 41.9 x 49.2 (16½ x 19⅜)

Several unmended breaks

Provenance: Abbey of Parc, to 1828;

M. Dansaert, Brussels; Mvr.

Godtschalck-Dansaert, to before 1880;

Charles Licot, Brussels; H. Moens,

Brussels, to before 1913; Vicomte de

Sauze (Vicomtesse de Jauze?), Paris;

James Henry Smith, New York, to

1910; Harry Payne Whitney, New

York, to 1942; Mrs. Flora Whitney

Miller, Mrs. Barbara Whitney, and

Major Cornelius Vanderbilt Whitney,

to 1942

Bibliography: Smith sale (1910),

"Main Hall," n.p.; Payne Whitney

sale (1942), 102, no. 310 (?).

Related material: *Annales de*

l'Academie d'archéologie de Belgique,

t. XXVIII, 2^e serie, t. VIII, Abbés du

Parc, près de Louvain, Pl. II, Armoires

de l'abbaye; J. Helbig, "Anciennes

verrières de l'Abbaye de Parc,"

Bulletin des Musées Royaux d'Art et

d'Histoire, 30, 4^e ser. (1958), 71–82; F.

Maes, "De oude glasramen van de

abdig van't Park te Heverlee,"

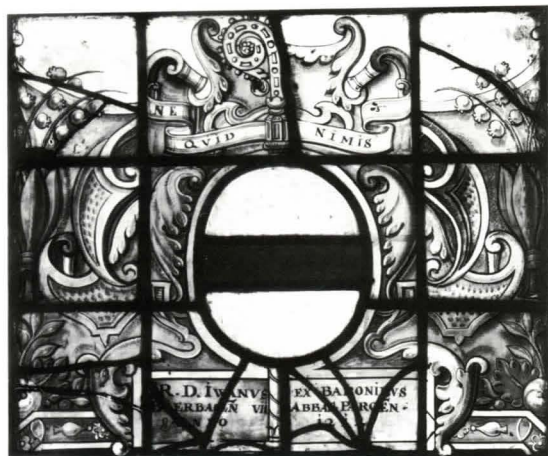
Mededelingen van de Geschied- en

Oudheidkundige Kring voor Leuven

en omgeving, Deel XII (Leuven, 1972).

A. 1942.104.2 (no letter)

B. 1942.104.2–3C



A



B

FOUR ARCHITECTURAL BASES WITH INSCRIPTIONS

Workshop of Jean de Caumont
Southern Lowlands, Heverlee,
Louvain, Premonstratensian Abbey of
Parc, Cloister
1635–1644

Inscriptions: A: B.M. WILHELMVS CAN./
ROTHENSIS, ORATIONI/ET
MORTIFICATIONI DEDITISSIMVS/
10. FEBRVARI

B: B.M. IACOBVS NOVITIVS/VICONIENSIS,
VIRGINI/MATRI ADMODVM/DEVOTVS/
15. MAII

C: above: B.M. GODEFRIDVS I. ABBAS/
VALLIS SECRETAE FVNDATAE/A
THEOBALDO COMITE/BLESENSI, ANIMO,
NORBERTINO/24. MAY; medallion
below: B.M. WIPERTVS EPISCOPVS/
RASEBVRGENSIS

D: B.M. GAREMBERTVS/I. ABBAS MONTISS
MARTINI/QVI SICVT CARNEM IEIVNYS/SIC
PESTEM ORATIONIBVS/SEDAVIT/
31 DECĒBRIS; medallion: B.M. VLRICVS
EPISCOPVS/RASEBVRGENSIS

White glass with silver stain

A: 55.9 x 29.2 (22 x 11½)

B: 55.9 x 29.2 (22 x 11½)

C: 76.2 x 64.1 (30 x 25¼)

D: 76.2 x 64.1 (30 x 25¼)

Several unmended breaks and losses
Provenance: Abbey of Parc, to 1828;
M. Dansaert, Brussels; Mvr.

Godtschalck-Dansaert, to before 1880;
Charles Licot, Brussels; H. Moens,
Brussels, to before 1913; Vicomte de
Sauze (Vicomtesse de Jauze?), Paris;
James Henry Smith, New York, to
1910; Harry Payne Whitney, New
York, to 1942; Mrs. Flora Whitney
Miller, Mrs. Barbara Whitney, and
Major Cornelius Vanderbilt Whitney,
to 1942.

Bibliography: Smith sale (1910),
"Main Hall," n.p.; Payne Whitney
sale (1942), 102, no. 309.

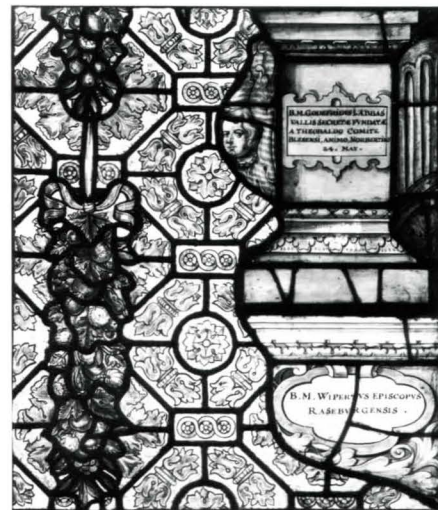
Related material: B: Iacobus, drawing
in the archives of the Abbey of Parc
(n.d.); C and D: Léon Goovaerts,
*Ecrivains, artistes et savants de
l'ordre de Prémontré* (Bruxelles,
1898–1907): Godefridus, IV (1907), 87
and Ulricus II (1902), 263; J. Helbig,
"Anciennes verrières de l'Abbaye de
Parc", *Bulletin des Musées Royaux
d'Art et d'Histoire*, 30, 4^e ser. (1958),
71–82; F. Maes, "De oude glasramen
van de abdij van't Park te Heverlee,"
*Mededelingen van de Geschied- en
Oudheidkundige Kring voor Leuven
en omgeving*, Deel XII (Leuven, 1972).

A. 1942.104.2–18C

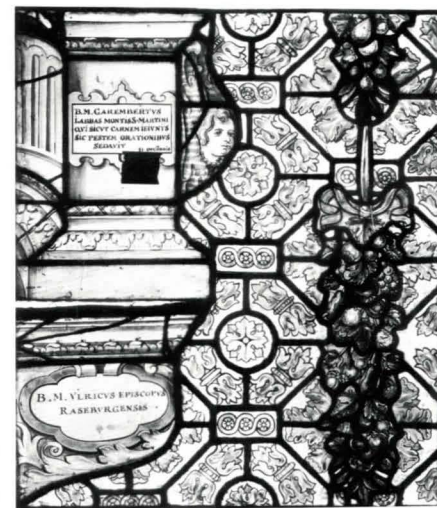
B. 1942.104.2–17C

C. 1942.104.2–13C

D. 1942.104.2–16C



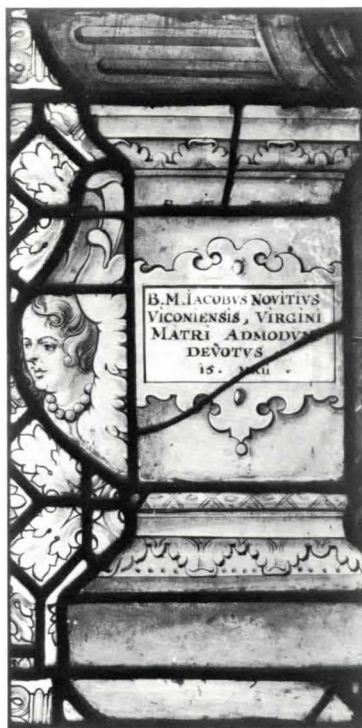
C



D



A



B

**TWO PANELS WITH
INSCRIPTIONS IN CARTOUCHES,
ANGELS, AND GARLANDS OF
FRUIT**

Workshop of Jean de Caumont
Southern Lowlands, Heverlee,
Louvain, Premonstratensian Abbey of
Parc, Cloister

1635–1644

Inscriptions: A: above: BVRCARDVM
AMPLEXO LACRYMARV. IT FERTILE
FLVMEN:/NAM LAES HIS VITAE GIGNITVR
HVGO NOVAE./A° M DC. XLIII; below:

TRAIECTI, VELVM SERVATII IN AËRA
FERTVR./SED SAGRA NORBERTI IN
BRACHIA SPONTEREDIT./A° M.DC. XXXXIII

B: Above: PAPA SERMO SIT IRRITVS
POTESTATEM, NE ILLI./LIB PRAEDICET
ORBE, ER VT IN TOTO FACIT/XXXXIII MDC;
below: SANCTVS OBIT RAMVMOE FERENS
APPARET OLIVAE./IVRE NOTAM PACIS,
PACIS AMATOR HABET/A° M DC XL;
center: I M

White glass with silver stain,
sanguine, enamel

A: 76.2 x 49 (30 x 19¼)

B: 76.2 x 49 (30 x 19¼)

Provenance: Abbey of Parc, to 1828;
M. Dansaert, Brussels; Mvr.
Godtschalck-Dansaert, to before 1880;
Charles Licot, Brussels; H. Moens,
Brussels, to before 1913; Vicomte de
Sauze (Vicomtesse de Jauze?), Paris;
James Henry Smith, New York, to
1910; Harry Payne Whitney, New
York, to 1942; Mrs. Flora Whitney
Miller, Mrs. Barbara Whitney, and
Major Cornelius Vanderbilt Whitney,
to 1942.

Bibliography: Smith sale (1910),
"Main Hall," n.p.; Payne Whitney
sale (1942), 102, no. 309.

Related material: Libertus de Pape,
Summaria cronologia . . . (Louvain,
1662), 441–445 records the 42
couplets composed by Eustachius de
Pomreux du Sart to accompany the
narrative scenes; J. Helbig,
"Anciennes verrières de l'Abbaye de
Parc," *Bulletin des Musées Royaux
d'Art et d'Histoire*, 30, 4^e ser. (1958),
71–82; F. Maes, "De oude glasramen
van de abdij van't Park te Heverlee,"
*Mededelingen van de Geschied- en
Oudheidkundige Kring voor Leuven
en omgeving*, Deel XII (Leuven, 1972).

A. 1942.104.2–14C

B. 1942.104.2–15C



A



B

**TWO DECORATIVE BORDERS
WITH CORNUCOPIAS**

Workshop of Jean de Caumont
Southern Lowlands, Heverlee,
Louvain, Premonstratensian Abbey of
Parc, Cloister

1635–1644

White glass with silver stain, enamel,
and sanguine

A: 42.8 x 64.5 (16⅞ x 25⅝)

B: 42.5 x 63.9 (16¾ x 25¼)

A. Many missing leads; B. One loss;
several unmended breaks; fragments
in envelope

Provenance: Abbey of Parc, to 1828;
M. Dansaert, Brussels; Mvr.
Godtschalck-Dansaert, to before 1880;
Charles Licot, Brussels; H. Moens,
Brussels, to before 1913; Vicomte de
Sauze (Vicomtesse de Jauze?), Paris;
James Henry Smith, New York, to
1910; Harry Payne Whitney, New
York, to 1942; Mrs. Flora Whitney
Miller, Mrs. Barbara Whitney, and
Major Cornelius Vanderbilt Whitney,
to 1942.

Bibliography: Smith sale (1910),
"Main Hall," n.p.; Payne Whitney



A

sale (1942), 102, no. 309.

Related material: J. Helbig, "Anciennes verrières de l'Abbaye de Parc," *Bulletin des Musées Royaux d'Art et d'Histoire*, 30, 4^e ser. (1958), 71–82; F. Maes, "De oude glasramen van de abdij van't Park te Heverlee," *Mededelingen van de Geschied- en Oudheidkundige Kring voor Leuven en omgeving*, Deel XII (Leuven, 1972).

A. 1942.104.2-2C

B. 1942.104.2-5C

TWO STANDING ABBOTS WITH CROZIERS

Workshop of Jean de Caumont
Southern Lowlands, Heverlee,
Louvain, Premonstratensian Abbey of
Parc, Cloister

1635–1644

Inscriptions: A: DIRIGE DNE DEVS MEVS
IN CONSPECTV TWO VIAM MEAM

B: scroll: SVB TVVM PRAESIDIVM/
CONFVGI M[]. JSS DEI GENITRIX

A: White glass with silver stain,
sanguine, and enamel

B: White glass with silver stain and
sanguine

A: 91.4 x 64.7 (36 x 25½)

B: 91.4 x 64.1 (36 x 25¼)

Several losses

Provenance: Abbey of Parc, to 1828;
M. Dansaert, Brussels; Mvr.
Godtschalck-Dansaert, to before 1880;
Charles Licot, Brussels; H. Moens,
Brussels, to before 1913; Vicomte de
Sauze (Vicomtesse de Jauze ?), Paris;
James Henry Smith, New York, to
1910; Harry Payne Whitney, New
York, to 1942; Mrs. Flora Whitney
Miller, Mrs. Barbara Whitney, and
Major Cornelius Vanderbilt Whitney,
to 1942.

Bibliography: Smith sale (1910),
"Main Hall," n.p.; Payne Whitney
sale (1942), 102, no. 309.

Related material: J. Helbig,
"Anciennes verrières de l'Abbaye de
Parc," *Bulletin des Musées Royaux
d'Art et d'Histoire*, 30, 4^e ser. (1958),
71–82; F. Maes, "De oude glasramen
van de abdij van't Park te Heverlee,"
*Mededelingen van de Geschied- en
Oudheidkundige Kring voor Leuven
en omgeving*, Deel XII (Leuven, 1972).

A. 1942.104.2 (8C)

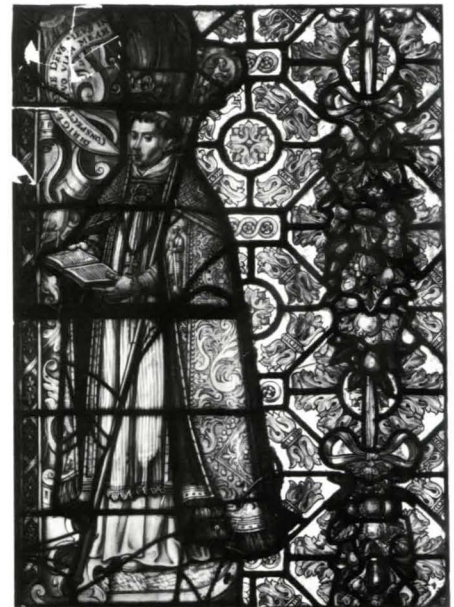
B. 1942.104.2 (11C)



B



B



A

Enlarged illustration page 230.

FRAGMENTS

The collection of the Yale University Art Gallery also contains a didactic panel of modern construction, consisting of square fragments of stained glass dating from the thirteenth through eighteenth century, used to demonstrate the variety of techniques and effects in stained glass.

PRIVATE COLLECTION

V.C.R.

**ELEMENTS OF A CRUCIFIXION
WITH MARY AND JOSEPH**

Germany, Rhineland, or France ?

c. 1500

Inscriptions: on Virgin's halo:

AVE M[...]

above cross: INRI

Pot metal; white glass with silver
stain

164 x 35.5 (64½ x 14) each lancet

30 x 36 (11¾ x 14¼) each lancet head

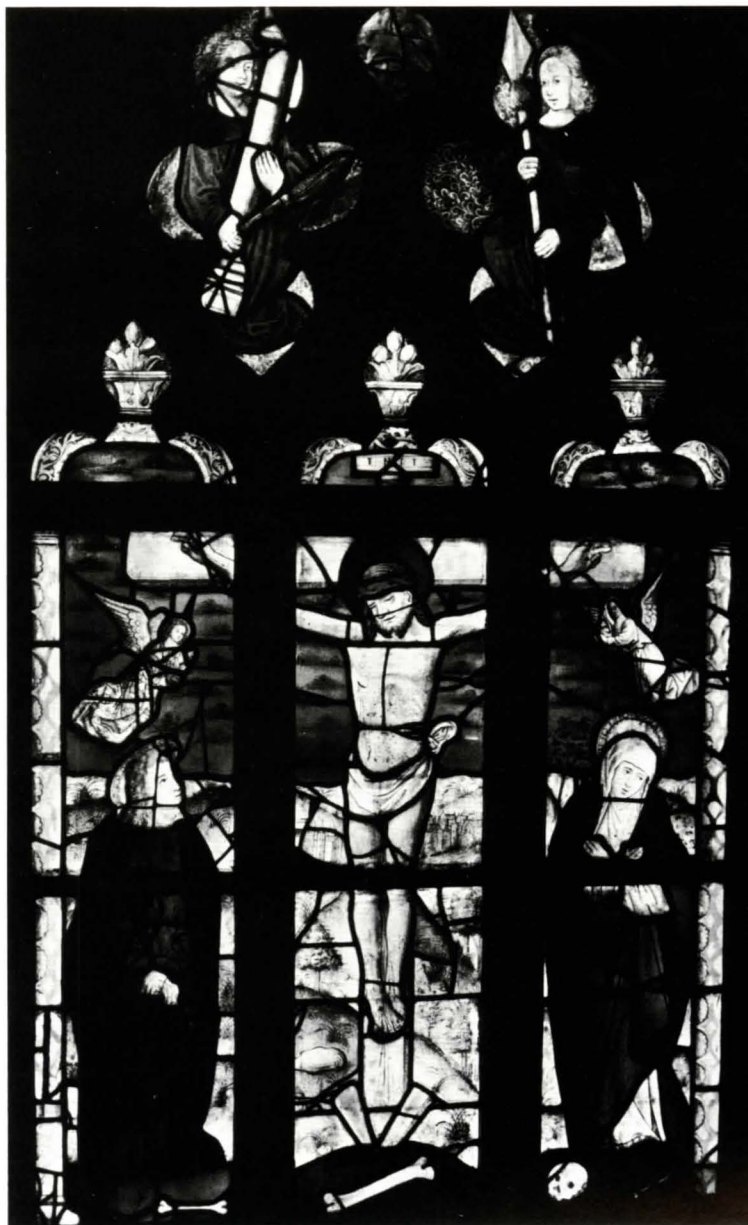
69 x 39 (27¼ x 15⅝) left tracery light

69 x 45 (27¼ x 17¾) right tracery
light

Sidelights reversed; minor stopgaps,
replacements, retouching in the faces;
Virgin may be a stopgap from an
Annunciation scene

Provenance: Kelekian Galleries, New
York, 1949

Unpublished



GEORGIA

ATLANTA

PRIVATE COLLECTION

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

FAMILY OF KNEELING DONORS

Arms: Or three martlets sable
England

1475–1500

Pot metal; white glass with silver stain

49 x 40 (19½ x 15¾);

original core H. 26.75 (10½)

Filled out at the top and bottom with
14th- to 15th-century stopgap quarries
and border

Provenance: Roy Grosvenor Thomas,
New York, to 1923; S. Vernon Mann,
New York and Great Neck, N.Y., to
1932

Bibliography: Grosvenor Thomas
Stock Book no. I, 38–38, item no.
412; *Fine English Furniture, Early
English Stained Glass, English &
Chinese Porcelains, Georgian Silver
Collected by S. Vernon Mann* [sale
cat., American Art Association,
Anderson Galleries, 29–30 January]
(New York, 1932), 66, lot no. 250, ill.
SG1, set in a door



SAINT PETER

Arms: Gules two keys in saltire or
(modern)

Germany ?

15th century

Inscription: Sankt Petrus

White glass with silver stain

24 x 10.5 (9½ x 4¾); figure: 9 x 5.5
(3¾ x 2¼)

Only the figure is old; there is one
crack in it

Unpublished

Not illustrated

SG2

**WELCOME PANEL, WITH
PLOUGHING SCENE**

Switzerland

1556

Inscription: Hanss Meyer 1556

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

32.5 x 42 (12 $\frac{3}{4}$ x 16 $\frac{1}{2}$)

Corrosion of interior surface

Unpublished

SG3



FRAGMENTS

In addition, there are four panels
containing some ancient fragments:
two (SG 4 and 5) are comprised of
16th-century French/Flemish and
modern heads (37 x 26.5 [14 $\frac{1}{2}$ x
10 $\frac{3}{8}$]); two (SG 6 and 7) are made up
with some 15th-century English
quarries and border elements,
including crowned initials 'M' and 'I,'
around a made up shield and
ornamental rosette (150 x 44.5 [59 x
17 $\frac{1}{2}$]). Their provenance is also from
Roy Grosvenor Thomas, and S.
Vernon Mann, part of lot no. 253 in
the Mann sale.



SG 4

MARYLAND

BALTIMORE

THE WALTERS ART GALLERY

V.C.R.

ST. MARTIN DIVIDING HIS CLOAK

Germany or Southern Lowlands
16th century, first quarter
Pot metal; white glass and silver stain
57 x 48.5 (22½ x 19)
Saint's face replaced; stopgap lower
left

Provenance: Unknown
Unpublished

46.44



MASSACHUSETTS

BOSTON

PRIVATE COLLECTION

M.H.C.

HERALDIC PANEL

Arms: Per pale argent, and gules two bars argent; crest: a frontal helm surmounted by two horns joined by a strap argent and or; mantling of the colors [Gebhard of Basel]

Switzerland, Basel ?

16th century

Inscriptions: top cartouche: LVCAS GEBHARD/ Cons vale dicit

in center: [..]LL.

Pot metal; flashed and abraded pink and red; white glass with enamels, Jean Cousin, and silver stain; flashed purple with silver stain

37.8 x 29 (15 x 8½)

Some modern glass; many stopgaps; mending leads and Dutchmen; replacements of at least two dates, some cold-fired

Provenance: Acquired c. 1982

Unpublished



CAMBRIDGE

PRIVATE COLLECTION

M.H.C.

KNEELING CLERIC

England?

Early 16th century

Pot metal and white glass with silver stain and sanguine

49.5 x 28.2 (19½ x 11⅛)

Two modern replacements, including lower part of sleeve; stopgaps in surround

Provenance: Unknown

Unpublished

The Ibis Room, south window, b 1



THE GREAT HALL

Windows are numbered with I in the east, and from the east on the north side, n. I, etc. They are Tudor-style openings of two lights, a and b, filled with modern colorless panes and inserts of stained glass, some of it dated 1902 and 1909.

ROUNDEL WITH A SHIELD IN A CARTOUCHE

Arms: A housemark

Northern Lowlands

17th century

Inscription: I K

White glass with silver stain

19.5 x 14.3 (7¾ x 5⅝)

Provenance: Unknown

Unpublished

s III, a 1



HERALDIC ROUNDEL

Arms: (fragmentary) in base: Argent

three horses rampant

Northern Lowlands

17th century

White glass

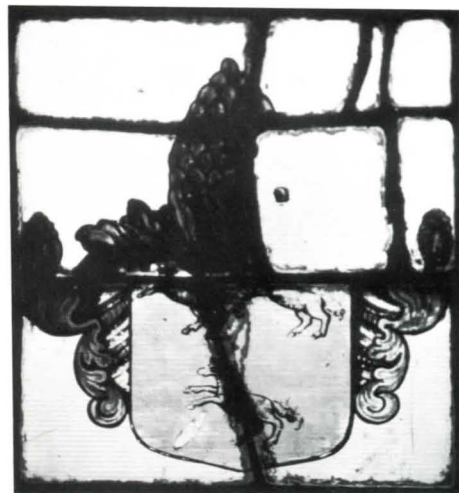
19.5 x 20.5 (7¾ x 9⅞)

Stopgap in top and sides, some with enamel

Provenance: Unknown

Unpublished

n II, a 1



A GNARLED TREE

(perhaps a rebus)

Northern Lowlands

1793

Inscription: Aleen pluimstrijker
smeeckt ons lof/ gelooft niet licht al
wat/ hij zegt/ 1793

White glass with silver stain and
enamel

19.5 x 16.25 (7 $\frac{7}{8}$ x 6 $\frac{3}{8}$)

Shattered and edge-mended, 1987

Provenance: Unknown

Unpublished

s II, b 1



FRAGMENTS

Fragments include

decorative elements: 14th/15th-
century panels with potmetal crowns
set in a white surround (s IV, a 2 and
b 2, and s II, a 2 and b 2); 15th-
century architectural detail (n IV, b 1);
tulips, 17th century (s III, a 2)

parts of 17th-century heraldic
roundels: Argent a lion rampant sable
impaling or (?) (n IV, a 1); crest: a lion
rampant gules crowned or (n III, a 1);
crest: wings displayed sable and or
(s IV, a 1); a housemark (s IV, b 1,
pair to s III, a 1); and two miniature
shields: tenné three stirrups argent
with straps or, and argent five
lozenges tenné the center charged
with three fleurs-de-lis or (n II, b 1)

17th-century inscriptions: Berretn
Gerdes P[...]/ Schuver in grongen/
Tanssen[...].t Syn [...].hus V[...].o/we (n
II, a 2); Mademoiselle / MariBernadin
/ Vrsin Pensionai[...]. aux / Reuerend
Clois[...].e des / Chanones D[...].
Zoupille 167[...]. (n III, a 2); Melchoir
Louinfosse / Tenant Et Nanbour D[...].
/ S^{te} Foix, A'o 1695 (n III, 1 b); En
Memoire D'Honble / Hubert Rolin,
Marchand / De La Cour De Sa M^{te}
Ipille / Bourgeois De Liege, Et De /
Dlle Margueritte' Alexandre / Sa
Compne, 1693 (n IV, a 2).



n III, a 1



n III, a 2



n III, 1 b



n II, b 1



n IV, b 1



n IV, a 1



n IV, a 2

STOCKBRIDGE

ST. JOSEPH'S ROMAN CATHOLIC CHURCH

L.M.P. and J.H.

THE CRUCIFIXION WITH WARY DE LUCY

Arms: Argent three lions rampant sable, armed and langued gules, ducally crowned or (Wary de Lucy) Valentin Bousch (active 1521–1539) France, Flavigny-sur-Moselle, Priory church of Saint-Fermin

1531

Inscriptions: on tablets in predella: (LEFT) FODE/RVNT/M[.]V^S/ET PED^{ES}/MEOS/DAVIT/P^S/ 44; (CENTER) FRAVS/INIMICA/LVCI/1531/FIL (initials of motto of donor); (RIGHT) EGO SI/EXALTA/TVS FVE/RO OIA/TRAHĀ/AD ME/IOANNES/12; on cross: INRI; on phylactery held by prophet: (R)ESAREXI (T)

Pot metal, white glass, silver stain, and sanguine

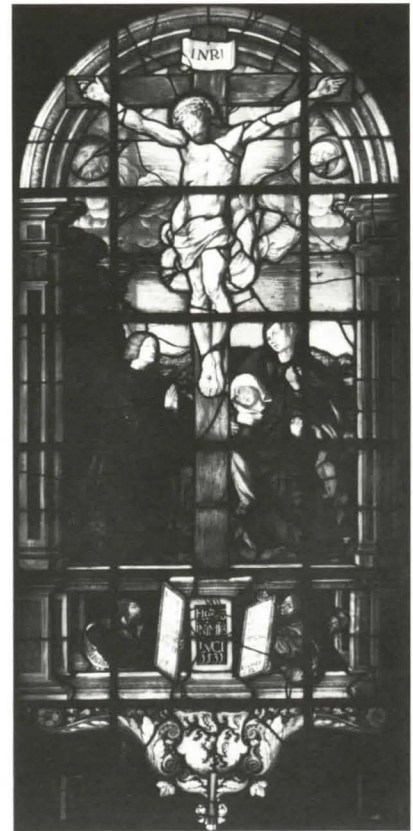
361.2 x 168.2 (142 x 66)

Minor replacements in right arm of Christ and damascened ground of predella

Provenance: A. Seligmann, Rey & Co., New York; Thomas Fortune Ryan, New York; John Barry Ryan, New York

Bibliography: Abbé Guillaume, "Notice sur le prieuré de Flavigny-sur-Moselle et sur quelques personnages qui l'ont illustré," *Mémoires de la Société d'archéologie lorraine* 3rd s., no. 5 (1877), 223–328; Edmond des Robert, "Trois vitraux du prieuré de Flavigny," *Bulletin de la Société d'archéologie lorraine* (1907), 212–214, ill.; Durr Friedley, "A Renaissance Window," *Art in America* 1 (1913), 136–140; Friedley, "Stained Glass from the Abbey of Flavigny," *Bulletin of the Metropolitan Museum of Art* o.s. 12,

no. 5 (May 1917), 112–116, ill.; Léon Germain de Maidy, "Sur les anciens vitraux de Flavigny," *Bulletin de la Société d'archéologie lorraine* (1927), 57–60, 73–78; Jean Lafond in Marcel Aubert et al., *Le vitrail français* (Paris, 1958), 243–244; Victor Beyer, Jacques Choux, and Lucien Ledeur, *Vitraux de France du Moyen-Age à la Renaissance: Alsace, Lorraine, Franche-Comté* (Colmar, 1970), 141–142; Choux, "Valentin Bousch à Saint-Nicolas-de-Port et à Flavigny," *Le pays lorrain* 3 (1973), 157–170, ill.; Michel Hérold, "Le vitrail en Lorraine à la fin du Moyen Age" (Ph.D. diss., Université de Nancy, 1983), 114–117; Hérold, "Les vitraux anciens de Lorraine: Richesse et originalité," in *Le vitrail en Lorraine du XIIè au XXè siècle* (Nancy, 1983), 63; Hérold and Frances Roussel, "Catalogue: Vitraux déplacés," in *Le vitrail en Lorraine du XIIè au XXè siècle* (Nancy, 1983), no. 185; *Window Panel from the Abbey Church of Flavigny* [Bulletin of St. Joseph Church] (Stockbridge, Mass., n.d.), ill.



Enlarged illustration page 252.



The Crucifixion with Wary de Lucy. See page 251.

NEW JERSEY

PRINCETON

PRINCETON UNIVERSITY, THE ART MUSEUM

M.P.L.

ABBOT SAINT (BERNARD ?)

England, Winchester or West Country ?

Mid-15th century

Pot metal; white glass with silver
stain

87.6 x 36.0 (34½ x 14⅜)

Some restoration on the lower part;
slight over painting

Provenance: Carl Otto von
Kienbusch, New York

Esn. no. 88/25 (Gift of Otto von
Kienbusch for the Otto von
Kienbusch, Jr. Memorial Collection)



NEW YORK

EAST HAMPTON

SAINT LUKE'S EPISCOPAL CHURCH

V.C.R.

COMPOSITE PANEL WITH THE CORONATION OF THE VIRGIN

Arms: (ABOVE) Azure a demi-stag rampant or (unidentified); supporter: an angel; (BELOW) Or a double-headed eagle nimbed and displayed sable armed gules (The Empire)

After Albrecht Dürer

Switzerland

17th century

Inscriptions: at top: Christus wurd kront [. . .]echlich/ Mit einen Schmalen [. . .] anglidjt [. . .]cht lower left: Jud[. . .] verrieth mit einem Kus/ Den Her[. . .]n das Koch P[. . .]tters Houm ab[. . .] Ohr dem K[. . .]echt [. . .] aldius

lower right: Dri[. . .]mal ver Loun[. . .] [. . .]etrus/ den Herren druff der [. . .] reyen musz/ Erg[. . .]ng darvon wein [. . .]rlich drusz

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

35 x 25.5 (13¾ x 10)

Standing saints at the sides possibly from another provenance; stopgaps in background and architecture to left and right of upper cartouche and left and right lowest section; central panel shattered and reinforced with plating; stopgaps in lower left

Provenance: Unknown

Unpublished

North aisle window 4th from tower



BROOKLYN

THE BROOKLYN MUSEUM

Note: The panels noted with a provenance from the Babbott family could not be photographed for this catalogue since they are mounted in one large casement that needs special handling.

CHRIST AND MARY MAGDALENE WITH GRISAILLE FRAME

France, western ?

Scene c. 1225; grisaille c. 1300

Inscription: AL V MAR/PE S ITA

Pot metal and white glass

89.5 x 89.4 (35¼ x 35⅜) overall;

J.H.

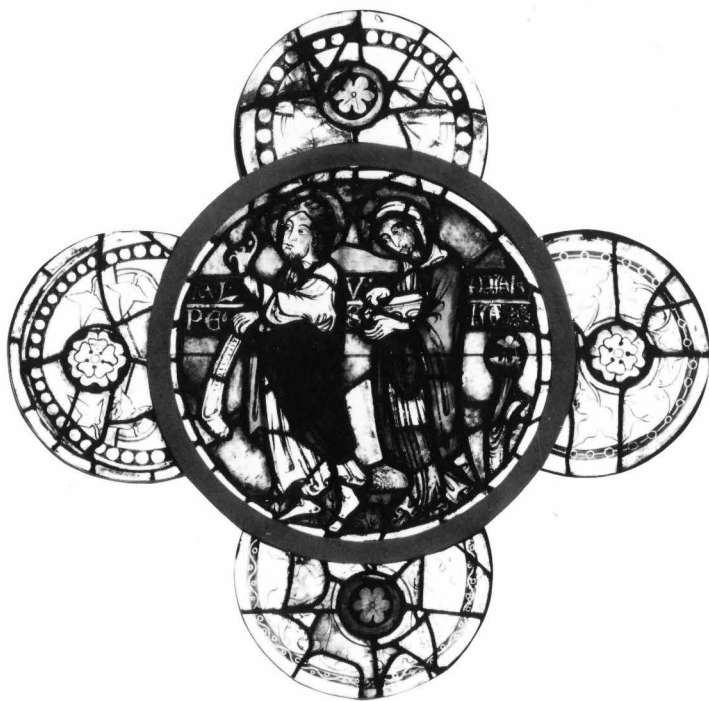
diameter: 48.7 (19⅞)

Bottom and right lobes original; top and left made up; considerable restoration in scene

Provenance: A. Seligmann, Rey & Co., New York; Henry C. Lawrence, New York; unknown

Bibliography: *Collection of a Well-known Connoisseur, a Noteworthy Gathering of Gothic and Other Ancient Art Collected by the Late Mr. Henry C. Lawrence of New York* [sale cat., American Art Association, 27–29 January] (New York, 1921), no. 381 (ill.).

Unnumbered



TWO MARIAN PANELS

A. The Annunciation

B. The Visitation

Germany, Rhineland

c. 1450

Inscriptions: A. upper scrolls:

BOVRNAM/LA HOVSSIÈRE

angel's scroll: domin/us noster/ [...]

plena dñs/ tecum benedicta

(stopgap before) plena: Nicole berthi/ Moitie de [...]

B. upper scroll: [...]/[...] / nos esti

at bottom: [...]arie en to[...]ble estat visita Saincte

Pot metal; white glass with silver stain

A. and B. scene: 173.1 x 76.5 (68¼ x 30⅜)

A: 73.5 x 16.5 (28¾ x 6½) each tracery kite

B: 72.5 x 15.5 (28½ x 6¼) each tracery kite

A. and B. Glass heavily weathered with crizzled patination on front; tracery kites set into modern



A

surround; B. stopgap in inscription
Provenance: Mr. and Mrs. Fredric B. Pratt, Glen Cove, N.Y.
 Unpublished
 A. 43.242 B
 B. 43.242 A, Both Gift of Mr. and Mrs. Frederic B. Pratt



B

HALF-LENGTH FEMALE SAINT IN ARCHITECTURAL FRAME

England
 Late 15th century
Inscription: B/ng (at bottom are replacements)
 Pot metal; white glass and silver stain
 62.2 x 36.2 (24½ x 14¼)
 Replacements at top and bottom of panel
Provenance: The Babbott family, New York
 Unpublished
 Gift of Frank L. Babbott

SAINT JUDE AND SAINT ANDREW

Germany
 Early 16th century
 Pot metal; white glass and silver stain
 70.5 x 69.8 (27¾ x 27½)
 Replacement to left of Saint Andrew; panel buckling; some cracks
Provenance: Unknown
 Unpublished
 No number



SAINT APOLLONIA

England
 Mid-15th century
 Pot metal; white glass and silver stain
 59.1 x 32.0 (23¼ x 12¾)
 Some replacements in the architecture and top pieces
Provenance: The Babbott family, New York
 Unpublished
 Gift of Frank L. Babbott

SAINT BERTHA OF FLANDERS, ABBESS OF BLANGY-EN-ARTOIS HOLDING A MODEL OF HER CHURCH

Arms: Ermine a chevron cendré three bezants or twice repeated
 Southern Lowlands, Flanders or Brabant
 c. 1520–1530
Inscriptions: above scene: zare sopites redeūtē suscipe mēbris/ i animā tuq ipse foras te prome sepulchro
 on border of cloth: MATER DEI [.].EMENTO MEI
 on parapet: RTA
 capital base left: M
 capital base right: w
 Pot metal; white glass with silver stain
 71.4 x 49.5 (28⅞ x 19½)
 Shatter cracks at top of panel; one loss; severe pitting; marked N4
Provenance: Sir Thomas Neave, Bart., Dagnam Park, Essex; Grosvenor Thomas, London; Roy Grosvenor Thomas, New York, to 1923; Felix Warburg, New York; Mr. and Mrs. Walter Rothschild, New York
Bibliography: Grosvenor Thomas Stock Book no. I, 100–101, item no. 4; unpublished
 55.84.1, Gift of Mr. and Mrs. Walter Rothschild



**SAINT JAMES THE LESS WITH A
MEMBER OF THE BETH FAMILY
AND HIS WIFE AND DAUGHTER**

Arms: (UPPER LEFT) Sable three bezants, two and one (Beth); (UPPER RIGHT) Or (recte vert) a fess argent (Boulens); (PRIE-DIEU) Sable three bezants, two and one (Beth)
School of Jacob Cornelisz van Oostsanen

Northern Lowlands, Amsterdam, Charterhouse ?

c. 1520

Inscriptions: above scene: See mulieres exeuntes cito de monumēto nūciare/ discipulis ei° ecce ihesus occurrit illis dicēs·auete/ ille āt accesserunt et tenuerūt pedes ei°·MATH VLTIO

In scene: A B

Pot metal; white glass with silver stain

71.1 x 47.0 (28 x 18½)

Some mended cracks; pitting of white glass and weathering; marked 3; inscription from another panel

Provenance: Sir Thomas Neave, Bart., Dagnam Park, Essex; Grosvenor Thomas, London; Roy Grosvenor Thomas, New York, to 1923; Felix Warburg, New York; Mr. and Mrs. Walter Rothschild, New York
Bibliography: Grosvenor Thomas Stock Book no. I, 100–101, item no. 2; unpublished

Related Material: *Donors with Patron Saint Paul*, The Cooper-Hewitt Museum, in Checklist I, 89. 55.84.2, Gift of Mr. and Mrs. Walter Rothschild

HERALDIC PANEL WITH PUTTI

Arms: Per fess in chief or an Imperial eagle displayed, beaked of the first in base azure three roses argent seeded or (Schmidmayer); on a barred helm to dexter an Imperial eagle displayed erased or; mantling of the same
Germany, Nuremberg
16th century, first half
Pot metal; white glass with silver stain

71.7 x 55.8 (28¼ x 22)

Background possibly later

Provenance: Unknown

Unpublished

No number



**HERALDIC PANEL, WOMAN WITH
DOUBLE ARMS**

Arms: (Dexter) Gules on a triple mount vert a hare courant or (Hasfurter ?); crest: on a tilting helm to sinister a demi-hare or; mantling gules and or; (Sinister) Quarterly; 1 and 4 azure two ostrich plumes erect proper; 2 and 3 argent a bend sinister lozengy or (unidentified); crest: rising from a tilting helm to dexter a plume of five feathers, three of the second and two of the first charged with a pair of vine stocks looped and fructed, surmounted by a cross of the second; mantling of the first and the second
Switzerland

1552

Inscription: Hans Has 1552

Pot metal; white glass with silver stain and enamel

33.8 x 22.8 (13⅞ x 9)

Shatter cracks in head of woman and in arms

Provenance: The Babbott family, New York

Unpublished

Gift of Frank L. Babbott



A PAIR OF ROUNDELS WITH BEARDED PSALMISTS

France, northern

16th century, first half

Inscriptions: A. and B.

EMITTE SPIRITUM TUUM/ ET CREABUTUR
p̄s 103

Pot metal; white glass with silver
stain

Diameter: 25.5 (10⁷/₁₆) each

A. Marked N 759

Provenance: Roy Grosvenor Thomas,
London and New York, to 1924;

Henry Goldman, New York; Mr. and
Mrs. Walter Rothschild, New York

Bibliography: Grosvenor Thomas
Stock Book no. I, 62–65, nos. 758,
759; unpublished

A. 55.84.5

B. 55.84.6, Both Gift of Mr. and Mrs.
Walter Rothschild



A



B

WELCOME PANEL

Arms: Azure a lamb statant sable
Switzerland

1584

Inscription: Jakob Biatschen und Sin
huisfrow 1584

Pot metal; white glass with silver
stain

34.0 x 23.8 (13³/₈ x 9³/₈)

Some rubbed paint and mending leads

Provenance: The Babbott family, New
York

Unpublished

Gift of Frank L. Babbott

ANGEL TRACERY LIGHT

France, northern

16th century

Pot metal; white glass with silver
stain

71.1 x 45.5 (28 x 17⁷/₈)

One loss; some glass loose in leads

Provenance: Unknown

Bibliography: *The Gallery of
Medieval Art* [exh. cat., The Brooklyn
Museum] (New York, 1936), no. 175.
13.27



TWO HERALDIC PANELS

Arms: A. Quarterly; 1 and 4 gules a
fess cottised or between two frets
argent; 2 and 3 gules crusily and three
boar's heads coupé argent

(unidentified); B. Grand quarters; 1
and 4 per pale indented argent and
sable a saltire counterchanged
(unidentified); 2 and 3 grand quarters;
quarterly 1 and 4 gules a fess cottised
or between two frets argent; 2 and 3
gules crusily and three boar's heads
coupé argent (unidentified)

England

16th century

Pot metal; flashed and white glass
with silver stain

Diameter: 31.0 (12³/₁₆) each

A. and B. Repainting in some
quarters; background added; (A) one
replacement in the third quarter

Provenance: The Babbott family, New
York

Unpublished

Gift of Frank L. Babbott

ANNUNCIATION

Southern Lowlands ?

16th century

Inscription: ave Mari[a] Plena Doñ
tecū

Pot metal; white glass, silver stain,
and sanguine

Diameter: 43.5 (17¹/₈)

Intact including border

Provenance: The Babbott family, New
York

Unpublished

Gift of Frank L. Babbott

HERALDIC SHIELD

Arms: Gules a bezant or between
three crowns of the same
(unidentified)

England ?

17th century

Pot metal; white glass with silver
stain

Diameter: 32.1 (12⁵/₈)

Background and frame added

Provenance: The Babbott family, New
York

Unpublished

Gift of Frank L. Babbott

HERALDIC PANEL

Arms: Gules bezanté or a bend ermine impaling sable a bend azure on a lion rampant or in a bordure gules (unidentified)
 England ?
 17th century
 Pot metal; white glass with silver stain
 Diameter: 20.3 (8) approx.
 Five replacements in border
Provenance: The Babbott family, New York
 Unpublished
 Gift of Frank L. Babbott

WELCOME PANEL

Arms: Azure three bezants (?) or (charge almost obliterated)
 Switzerland
 17th century
 Pot metal; white glass with silver stain
 35.0 x 23.8 (13 $\frac{3}{4}$ x 9 $\frac{5}{16}$)
 Condition poor; paint almost totally obliterated
Provenance: The Babbott family, New York
 Unpublished
 Gift of Frank L. Babbott

SAINT DOROTHEA

Germany
 17th century
 Pot metal; white glass with silver stain
 32.4 x 24.8 (12 $\frac{3}{4}$ x 9 $\frac{3}{4}$)
 Some mended cracks
Provenance: The Babbott family, New York
 Unpublished
 Gift of Frank L. Babbott

FRAGMENTS

The museum collection also includes a number of fragments from the same source as 13.27 Angel Tracery Light, i.e., 13.24, A crowned Virgin, France; 13.25 and 13.26, Groups of Donors, England; 13.81 and 13.82, miscellaneous pieces. Seven diamond-paned windows contain thirty-five painted quarries, the Netherlands, 17th century.

A DONOR WITH HIS SEVEN SONS

Arms: Sable a moon in her decrement inhabited or, impaling or a fess of the first charged with a mullet of five points or; crest: on a barred helm to sinister a ducal coronet and thereon a pair of vols of the first and second charged as the field; mantling of the same
 Germany
 Late 17th century
 Pot metal; white glass with silver stain and sanguine
 88.5 x 69.5 (34 $\frac{3}{4}$ x 27 $\frac{1}{4}$)
 Many cracks and glass loose in leads
Provenance: Unknown
 Unpublished
 No number



13.25



13.26



13.81



13.24

KATONAH

CARAMOOR CENTER FOR MUSIC
AND THE ARTS L.M.P.

ANGELS WITH INSTRUMENTS OF THE PASSION

- A. Angel with tablet
- B. Angel with spear
- C. Angel with scourge
- D. Angel with hammer
- E. Angel with pliers

Switzerland, Baden

Late 15th century

Pot metal; white glass with silver
stain

A: 34.3 x 47.6 (13½ x 18¾)

B: 39.3 x 47.6 (15½ x 18¾)

C: 38.7 x 39.3 (15¼ x 15½)

D: 40.6 x 47 (16 x 18½)

E: 34.2 x 45.7 (13½ x 18)

Originally tracery lights, made
rectangular with damasked grounds;
much reworking of bodies and hands;
repainting in heads

Provenance: A. Seligmann, Rey &
Co., New York; Walter T. Rosen,
Caramoor, N.Y.

Bibliography: Anne Bigelow Stern, *A
Guide to the Collections of Caramoor*
(Katonah: Caramoor Center for Music
and the Arts, 1978), 13; *Caramoor*
(Katonah, n.d.), 19, ill.



A



B



C



D



E

NEW YORK

THE COOPER-HEWITT MUSEUM

L.M.P.

HERALDIC PANEL

Arms: Per bend argent and sable two arrows counterchanged with points opposite (Brenneisen); crest: over a closed helm to dexter a demi-man garbed and holding two arrows as the field

Switzerland

1564

Inscriptions: at top: ale ding ain/ Weille

on cartouche: 1564

at bottom: Hanns Brenisa · 1564 ·

White glass with silver stain and enamel

44.2 x 33.5 (17 $\frac{3}{8}$ x 13 $\frac{1}{4}$)

Some mended cracks

Provenance: The C. Helme and Alice B. Strater Collection

Unpublished

1976-1-102



HERALDIC PANEL

Arms: Gules on a triple mount an axe proper between two greek crosses argent (Schwytzer); crest: over a closed helm to dexter a demi-man holding an axe and garbed as the field and charged upon his breast with a greek cross argent; mantling of the colors

Switzerland

1609

Inscription: Görg Schwytzer/ 1609 ·

Pot metal; white glass with silver stain and enamel

Diameter: 9 (20.4)

Marked 16 October 1930

Provenance: The C. Helme and Alice B. Strater Collection

Unpublished

1976-1-100



WELCOME PANEL

Arms: Or on a triple mount vert a plowshare argent (Schnetzer); supporter: an angel

Switzerland

1615

Inscription: Hanns Schnetzer ab dr hūoz/ unnd Ann[.] [. . .]asartū sin Ehliche/ hūsfraw · 1615 ·

Pot metal; white glass with silver stain and sanguine

21 x 32 (8 $\frac{1}{4}$ x 12 $\frac{3}{4}$)

Unmended cracks and loss in area of inscription

Provenance: The C. Helme and Alice B. Strater Collection

Unpublished

1976-1-101



WELCOME PANEL

Arms: (UPPER) Argent on a ground or a tree uprooted or, between two bears rampant sable (unidentified); (LOWER) Or a housemark composed of a crescent a mullet and a cross (unidentified)
Switzerland
1621

Inscription: Clauss Küntzli ? 1621
Pot metal; white glass with silver stain and enamel
31.7 x 21 (12½ x 8¼)
Some mended and unmended cracks
Provenance: The C. Helme and Alice B. Strater Collection
Unpublished
1976-1-104



HERALDIC PANEL

Arms: Per bend argent and azure; crest: on a closed helm to dexter a wreath issuant a crown of ostrich feathers as the field (unidentified)
Germany
16th century, second half
White glass with silver stain and enamel
23.5 x 12 (9¼ x 4¾)
Provenance: Unknown
Unpublished
Unnumbered



HERALDIC PANEL WITH DOUBLE ARMS

Arms: (LEFT) Gules to dexter three wings displayed argent two and one (unidentified); crest: over a barred helm to sinister a crowned harpy garbed as the field; (RIGHT) Gules a belt with buckle and three leafed pendants argent (unidentified); crest: over a barred helm to dexter an ogre's head between two buffalo horns of the colors
Switzerland
17th century
Pot metal; white glass with silver stain; flashed glass
28.2 x 22.8 (11⅛ x 8⅞)
Provenance: The C. Helme and Alice B. Strater Collection
Unpublished
1976-1-99



MAMMA LEONE'S

L.M.P.

**STS. PETER AND PAUL WITH
GRISAILLE QUATREFOIL LOBES**

France

13th century, last quarter

Pot metal and white glass

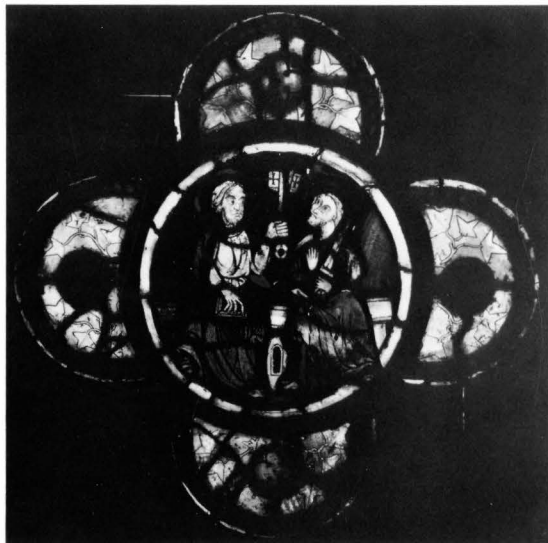
Diameter of roundel: 41.5 (16 $\frac{3}{4}$)

diameter of lobes: 31.7 (12 $\frac{1}{2}$) approx.

Near total restoration and repainting of the figural panel; original glass survives in Paul's upraised hand, Peter's hand on the book, the lower part of Peter's robes, and the background glass to right and left

Provenance: Demotte, New York; Hearst, New York ?; Gene Leone, New York

Related material: Grisailles of the same pattern are in the Glencairn Collection, Bryn Athyn, Pa., and in the Fine Arts Museums of San Francisco, San Francisco, Calif.



**AGNUS DEI WITH GRISAILLE
QUATREFOIL LOBES**

France

13th century, last quarter

Pot metal and white glass

Inscription: AGNVS DEI

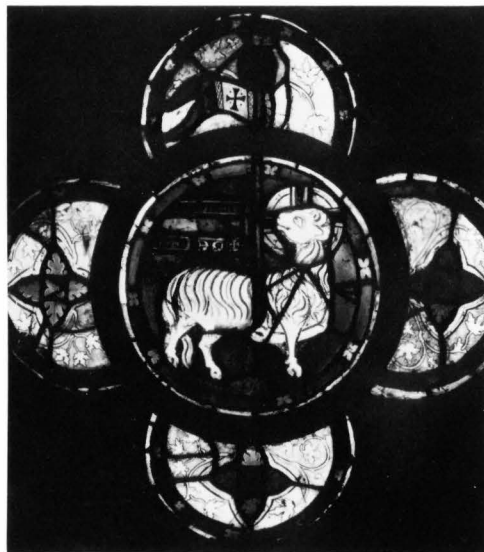
Diameter of roundel: 41.5 (16 $\frac{3}{4}$)

diameter of lobes: 31.7 (12 $\frac{1}{2}$) approx.

Unmended breaks in head and body

Provenance: Demotte, New York; Hearst, New York ?; Gene Leone, New York

Related material: Grisailles in the same pattern are in the Glencairn Collection, Bryn Athyn, Pa., and in the Fine Arts Museums of San Francisco, San Francisco, Calif.



**THE METROPOLITAN MUSEUM OF ART
AND THE CLOISTERS** J.H.

MARTYRDOM OF ST. LAWRENCE

England, Canterbury, Christ Church Cathedral

Additional Bibliography: Purchase noted in *One Hundred Fifteenth Annual Report of the Trustees for the Fiscal Year July 1, 1984 through June 30, 1985* (New York, The Metropolitan Museum of Art, 1985), 44.

1984.232 (Cloisters Collection)

This piece was catalogued in Checklist I, 67 under Massachusetts, Private Collections



**SIX SCENES FROM A LIFE OF
CHRIST WITH ARCHITECTURAL
CANOPIES**

Austria, Ebreichsdorf, Schlosskapelle

These pieces were catalogued in Checklist II, 36-38 under District of Columbia, National Museum of American Art, Smithsonian Institution

1986.285.1-13 (Cloisters Collection)

ARCHITECTURAL CANOPY

Austria, Ebreichsdorf, Schlosskapelle

This piece was catalogued in Checklist I, 25 under Connecticut, Greenwich, George A. Douglass Collection

Additional Bibliography: Purchase noted in *One Hundred Seventeenth Annual Report of the Trustees for the Fiscal Year July 1, 1986 through June 30, 1987* (New York, The Metropolitan Museum of Art, 1987), 1987.40.1,2 (Cloisters Collection)

GRISAILLE PANELS

1,2. Pervenche (periwinkle) flower pattern

3. Strawberry

4,5. Geranium leaf pattern

France, Rouen, Abbey of Saint-Ouen, ambulatory windows

c. 1325

Pot metal, white glass with silver stain

323.8 x 92.0 (127½ x 35½)

Panel 2 has considerable replacement resulting in confusion of pattern; some restoration in all panels

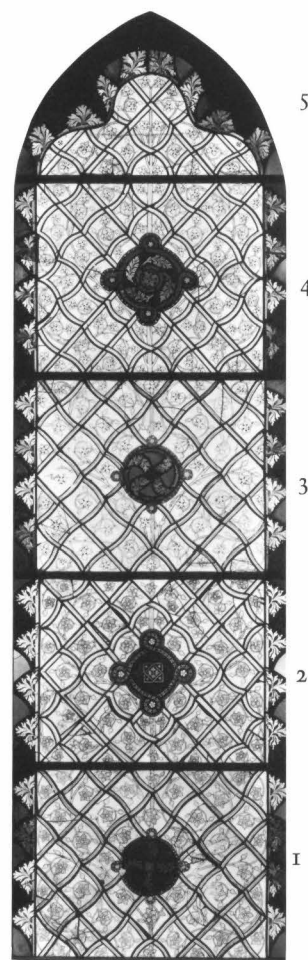
Provenance: 1984.199.1-11, Brimo de Laroussilhe, Paris; private collection, New York; Ellen Mitchell, New York;

48.183.2, A. Lion, Paris

Bibliography: Checklist I, 107,

48.183.2; *Recent Acquisitions: A Selection 1985-1986* (New York, The Metropolitan Museum of Art, 1986), 16-17, ill.

1984.199.1-11 and 48.183.2 (Cloisters Collection)



FOUR SCENES FROM GENESIS

A. The Creation of the Animals

Arms: (LEFT) Gules on a triple mount vert a pine tree proper at the foot of which a lion couchant or his tail wrapped around its trunk (Tanner); crest: a ducal coronet

(RIGHT) Quarterly; 1 and 4 or a bear rampant sable; 2 and 3 azure a fleur-de-lis or (Schmidt)

Inscriptions: above scene: Im anfang Gotterschuff/ Den himel und die Erden/ Die wasser und das Meer/ Das Liecht der Sternen schein/ Die Vögle, Fisch, gewürm/ alle Tier gross und Klein,/ Waruf sein gutigkeit und/ Krafft erant mag werden.

below scene: Sebastian Emanuel Tanner/ Ihro Bebstlich heilikheidt Guardi Haupt/ Zuo Ravenna Alt Landtnogt der freien Em-/ ter statthalter Landsfendrich Zuo Vry Fr./ Maria Elisabet Schmidt sin Egemahell 1694

B. The Creation of Adam

Inscription: Als nun ding bsetund in wesen und gestalten/ Da mangelts noch an dē: der solches könt verwalten/ Durch wisgeit und Vernunfft darauff der Schöpffer mi[. . .]/ Den ersten menschen schuff nach seinem/ Ebenbildt

C. The Expulsion of Adam and Eve

Inscription: Die schlang betrog das weib Eva den man ver- fūert/ Das er die sünd begin daher all Unglück Rühret/ Zu sampt dem bittern Todt der alle menschen plagt/ Mit dem flamenden schwerd der Cherub sie/ aussagt.

D. Murder of Abel by Cain

Inscription: Cain Schlug seinen Bruder tod/ Gott strafft in das er lieff in not/ Sein lebtage zittrend hin und her/ An gottes gnad verzweyffelter Switzerland, School of Lucerne 1694

Red flashed glass and white glass with

silver stain and enamels

A and B: 20.3 x 25.5 (8 x 10)

C: 20.0 x 25.5 (7 7/8 x 10)

D: 20.5 x 25.0 (8 x 10)

A. New multiple cracks on left side

B. Some breaks and mended cracks

C. Two unmended cracks in center; right lower corner replaced

D. Crack in center; stopgap below upper left angel

Provenance: Unknown

Bibliography: Noted in "List of Accessions and Loans," *Bulletin of the Metropolitan Museum of Art* 27, no. 11 (November 1932), 245.

A. 32.100.343

B. 32.100.342

C. 32.100.341

D. 32.100.344



A



B



C



D

FRAGMENTS

Some important stained glass fragments were added to the museum's study collection, a gift of Mrs. Robert Branner (1985.91.1-8). Five of these pieces come from the palace of Qaar el-Heir at el-Gharbi in Syria where they were given to the late Jean Lafond by the excavation team. The palace was built in 727 and abandoned in 750, securely dating these fragments of crown-blown glass.



1985.91.3



1985.91.5

PRIVATE COLLECTIONS

M.H.C. with the assistance
of Ellen M. Shortell

TWO SCENES FROM THE LIFE OF SAINT NORBERT

A. St. Norbert's Body Preserved
Though Not Embalmed, Lying in
State

B. The Relics of St. Norbert
Translated from Magdeburg to the
Norbertine Abbey of Strahow near
Prague, 1 May 1627

Arms: A. top: Argent a cross sable
with an inescutcheon or a saltire
gules between 4 shears gules
surmounted by a double cross and
cardinal's hat vert; bottom: Quarterly;
1 and 4 vert a fess wavy argent; 2 and
3 sable a saltire engrailed argent
surmounted by an abbot's mitre and
crozier (Arms of Jan Maes, 31st Abbot
of Parc, 1634-1647); B. Or a double-
headed eagle displayed sable
surmounted by an Imperial crown or
Workshop of Jean de Caumont
Southern Lowlands, Heverlee-
Louvain, Premonstratensian Abbey of
Parc, Cloister
dated 1640

Inscriptions: A. top, below arms: FIDE
ET PATIENTIA; bottom, above arms:
I M; motto: NE QUID NIMIS; below:
NORBERTI CORPVS SVMMO NIL PVET IN
AESTV:/ SPIRITVS HVGONI LVCE CORVSCVS
ADEST./ A° M DC. XL

B. above city: PRAGA; below: LYSANA
NORBERTI SVMMO TRANSLATA
TRIVMPHO/ PROMERITVM PRAGAE MVNVS



A



B

HONORIS HABENT./ Å. M. DC. XL.

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

A and B: 138 x 49.7 (54 $\frac{5}{16}$ x 19 $\frac{9}{16}$)

Several unattended breaks and losses

Provenance: Abbey of Parc, to 1828;

M. Dansaert, Brussels; Stanford

White, New York, to 1907; William

Randolph Hearst; Mrs. Herbert

Shipman, Newport, R.I. and New

York, to 1936; private collection, Erie,

Pa.; private collection, Reading, Pa.,

to 1985

Bibliography: White sale (1907B), n.p.,

no. 508; *Gothic and Renaissance Art,*

Important K'Ang-Hsi Porcelains,

French, Spanish, Italian Furniture, A

Spanish Baroque Altar and Ceiling,

Property of Mrs. Herbert Shipman,

Removed from Her Residences at

Newport, R.I. and The River House,

New York [sale cat., American Art

Association, Anderson Galleries, Inc.,

20 and 21 November] (New York,

1936), 73, no. 350, ill.

Related material: See Parc panels,

Yale University Art Gallery, New

Haven, Conn. in Addenda.

A. SG1

B. SG2

HERALDIC PANELS OF A HUSBAND AND WIFE

J.H.

A. Hans Welzer

B. Anna Welzer née von Schafftenberg

Arms: A. Quarterly; 1 and 4 per pale

gules and argent two raised arms with

hands clasped counterchanged; 2 and

3 sable issuant from the sinister chief

a pile argent bendwise conjoined at

the dexter base (Hans Welzer); crest:

(dexter) on a barred helm to sinister a

ducal coronet and thereon a plume of

feathers argent charged as the field 1

and 4; mantling of the first and

second; (sinister) on a barred helm to

dexter a ducal coronet or and thereon

five ostrich feathers argent; mantling:

argent and sable; B. Azure a ducal

coronet or (Anna von Schafftenberg);

crest: on a barred helm affronté a

ducal coronet or and thereon three

peacock plumes proper; mantling:

azure and or

Austria, Steiermark

1545

Inscriptions: A. HANS WELCZER RITTER

M D XLV

B. ANNA WELCZERIN GEBORN[.] VON

SCHERFFENWERG M D XLV

Pot metal; white glass with silver

stain

Diameter: 31.7 (12 $\frac{1}{2}$) each

Original leads; A. paint loss on shield;

marked 22917; B. corrosion on front

surface of blue glass; marked 22908

Provenance: Sibyll Kummer-

Rothenhäusler, Zurich

Unpublished

A. SG6

B. SG7



A



B

OYSTER BAY

PLANTING FIELDS FOUNDATION, COE HALL

L.M.P.

PANEL WITH DOUBLE BORDER

France, Rouen Cathedral

1200–1210

Provenance: Belleville ?; Roy
Grosvenor Thomas, New York;
William Robertson Coe, Oyster Bay,
New York

Bibliography: Grosvenor Thomas
Stock Book, I, no. S615
Previously catalogued without
illustration Checklist I, 193



BUSTS OF TWO KINGS FROM A JESSE TREE

France, Beauvaisis ?

16th century

Pot metal; white glass with silver
stain and sanguine

A. 59.5 x 45 (23⁷/₁₆ x 17³/₄)

B. 60 x 45.5 (23³/₈ x 17¹/₁₆)

Pitting; originally shaped as lancet
heads

Provenance: Charles of London, New
York; William Robertson Coe, Oyster
Bay, N.Y.
Unpublished



A



B



BUST OF AN HEIRESS

Arms: Or three bars sable on a chief gules a lion passant or (Pecques, Brussels)

Southern Lowlands

c. 1515–1520

59.5 x 42.5 (23⁷/₁₆ x 16³/₄)

Inscriptions: Left: Die scrijbē hebbē op Xp[.]/ Dat de samaritaē vñdē g/ Right: merackel groot / vander doot
Pot metal, white glass and silver stain
The fragments of inscription do not belong with the figure

Provenance: Sir Thomas Neave, Dagnam Park, Essex; Grosvenor Thomas, New York; William Robertson Coe, Oyster Bay, N.Y.

Bibliography: Grosvenor Thomas Stock Book, I, 106–7, S44.
Unpublished

TRACERY LIGHT

Southern Lowlands, Louvain ?

c. 1515–1520

Pot metal, white glass and silver stain

Inscriptions: LEFT: DE^S NŌ DESPICIES.. PS; RIGHT: IQUITATŪ EI^S NŌ/ RECORDABOR/ EZE XVIII

Provenance: Roy Grosvenor Thomas, New York; William Robertson Coe, Oyster Bay, N.Y.

Bibliography: Grosvenor Thomas Stock Book, I, no. S61
Unpublished



QUEENS

THE GODWIN-TERNBACH MUSEUM,
QUEENS COLLEGE E.C.P.

GROUP OF APOSTLES FROM A DORMITION OF THE VIRGIN WINDOW

France, Troyes

1170–1180

Pot metal glass

43.7 x 26 (17 $\frac{1}{4}$ x 10 $\frac{3}{16}$)

Medieval leading; replacements;
stopgaps; and some retouching

Provenance: Paul W. Doll, New York

Bibliography: Elizabeth Carson

Pastan, "Fit for a Count: The
Twelfth-Century Stained Glass Panels
from Troyes," *Speculum* (1989).

65.7



ROCHESTER

MEMORIAL ART GALLERY,
UNIVERSITY OF ROCHESTER

M.P.L.

HEXAGONAL HERALDIC PANEL

Arms: Sable three roses argent, within a border argent (Holtzhausen); helm and mantling; crest: a rose and plumes

Germany

1599

Inscription: D[ie] Holtzhussen • 1599

White glass with silver stain and enamel

14.4 x 16.5 (5 $\frac{3}{8}$ x 6 $\frac{1}{2}$)

Provenance: Bequest of Bertha Buswell, Buffalo, N.Y.

Unpublished

42.28.2



HERALDIC ROUNDEL

Arms: Quarterly; 1 and 4 or a rose argent; 2 and 3 azure three hearts sable (unidentified); crest: on a barred helm to dexter a coronet issuant a wing; mantling of the colors Northern Germany or Northern Lowlands

17th century

Inscription: Bibe Si Sapis

White glass with silver stain and enamel

28 x 20.6 (11 x 8 $\frac{1}{8}$)

Provenance: Bequest of Bertha Buswell, Buffalo, N.Y.

Unpublished

42.34.3



HERALDIC ROUNDEL

Arms: Or on a pale azure a lion rampant crowned argent (unidentified); crest: over a barred helm to dexter four interlocked horseshoes; mantling of the colors Northern Germany or Northern Lowlands

17th century

Inscription: SEMPER VIGILAAS

White glass with silver stain and enamel

23.8 x 18.4 (9 $\frac{3}{8}$ x 7 $\frac{1}{4}$)

Provenance: Bequest of Bertha Buswell, Buffalo, N.Y.

Unpublished

42.34.4



SPENCERPORT

PRIVATE COLLECTION

J.H.

ADORATION OF THE MAGI

After a Rubens painting of c. 1617
Southern Lowlands

17th century

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

53.5 x 59.7 (21 x 23½)

Some mending leads and unmended
cracks

Provenance: Sir Thomas Neave, Bart.,
Dagnam Park, Essex; Grosvenor
Thomas, London, to 1913; Mrs.
Whitelaw Reid, Purchase, N.Y., to
1935; Rochester Museum of Arts and
Sciences, Rochester, N.Y. ?

Bibliography: Drake (1913), I: 33,
no. 150a; *Whitelaw Reid* sale (1935),
320 no. 1269, ill.



NORTH CAROLINA

ARDEN

CHRIST SCHOOL

M.H.C. and J.H.

ORNAMENTAL FRAGMENTS

England, Winchester ?

c. 1200–1250

Pot metal glass and white glass

50.8 x 50.8 (23¼ x 22)

Assemblage of palmette and grisaille,
the latter heavily weathered on back;
many new pieces

Provenance: Winchester, England;
George A. Douglass, Sr., Greenwich,
Conn.; George A. Douglass, Jr.,
Greenwich, Conn.

Unpublished

West oculus



PENNSYLVANIA

BRYN ATHYN

THE GLENCAIRN MUSEUM

M.W.C.

BORDER SECTION

France, Clermont-Ferrand, Cathedral
of Notre-Dame ?

12th century, late

Pot metal glass

56.5 x 18.5 (22¼ x 7¼)

Some restoration; portions of the
leading may be medieval

Provenance: Michel Acézat, Paris;
Raymond Pitcairn, Bryn Athyn
Unpublished



Related material: A panel of
essentially the same design published
in Catherine Brisac, "The
Romanesque Panels in the Cathedral
of Clermont-Ferrand," 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), 22, figs. 11-12.
03.SG.148

LANCETS WITH STANDING SAINTS

A: Martyr

B: Saint James ?

France, eastern ?

c. 1300

Pot metal glass

A: 204 x 66.5 (80¼ x 26¼);

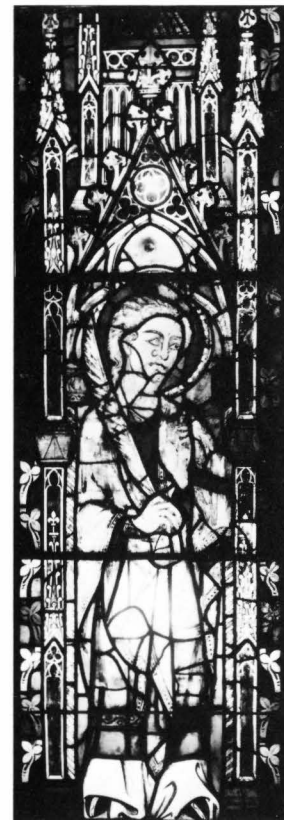
B: 205 x 66.5 (80¼ x 26¼)

Considerable restoration throughout

Provenance: Unknown

Unpublished

A: 03.SG.1; B: 03.SG.2



A



B

RHODE ISLAND

NEWPORT

PRIVATE COLLECTION

N.R.K.

Note: The following pieces were installed c. 1912–1918 in a house built for Stuart Duncan by John Russell Pope.

ARMS BEARERS

Switzerland

c. 1560

33 x 25.5 (12¹⁵/₁₆ x 10)

White glass with silver stain, sanguine, and enamel; red flashed and abraded

Considerable mending leads; fragile leading; some cracks and losses; some paint loss; considerable interior corrosion

Provenance: Stuart Duncan, New York and Newport
Unpublished



ARMS BEARERS

Switzerland

c. 1560

Arms: (LEFT) Quarterly; 1 and 4 sable; 2 and 3 or; (RIGHT) Sable, three chevronels gules

32.5 x 24.5 (12³/₄ x 9⁵/₈)

White glass with silver stain, sanguine, and enamel; red flashed and abraded

Considerable mending leads; fragile leading; some cracks and losses; some paint loss; considerable interior corrosion

Provenance: Stuart Duncan, New York and Newport
Unpublished



HERALDIC SHIELD

England or France

16th century

Arms: Gules a rabbitfish; crest: a holly tree

Inscription: Nul ne si [.]ote

37.5 x 36 (14³/₄ x 14¹/₈)

Pot metal and white glass; flashed red and abraded; silver stain and sanguine

Some mending leads
Provenance: Stuart Duncan, New York and Newport
Unpublished



PRIVATE COLLECTION

M.H.C., N.R.K., V.C.R.

Note: The house was built for Edson Bradley by the architect Howard Greenley in 1927–1929; an uncertain quantity of glass was brought from his prior home in Washington, D.C. The building is now divided between the Music Department and a boys' dormitory of Salve Regina College, and the glass is in four different locations: the foyer or main entrance, the Music Room, the stairway and a large second-floor room across the stair landing. In each case the lights are designated a, b, c from the left and the panels are numbered from bottom to top, according to standard Corpus Vitrearum convention. The Music Room windows are numbered 1–4 from southeast to southwest and northeast to northwest. Ivy has been allowed to grow over the entire West Window of the foyer and the condition of the glass everywhere is

alarming. Stepladders were not available for close examination and measuring.

HERALDIC PANEL

Arms: Gules a rosette and coquille purpure, impaling gules a dragon passant and a fleur-de-lis or, overall a bend or
Lowlands
14th century
Pot metal and white glass
12.4 x 7.5 (4 $\frac{7}{8}$ x 3)
Palimpsest; rosette a modern addition; cracks in red glass; mending leads
Provenance: Edson Bradley, Washington, D.C. and Newport
Unpublished
Stairwell b 1



VIRGIN OF THE ANNUNCIATION

Arms: Heraldic border of France and Castille
France, Normandy ?
Mid-14th century
Inscription: maria mater dei
Pot metal; white glass with silver stain
97.7 x 69.8 (38 $\frac{1}{2}$ x 27 $\frac{1}{2}$) approx.
Stopgaps in the upper part include a fragmentary God the Father Giving the Tablets to Moses, 15th century
Provenance: Stanford White, New York, to 1907; Edson Bradley, Washington, D.C. and Newport
Bibliography: White sale (1907B), n.p., no. 47.
Foyer, West Window, a 1



SAINT JOHN AND NICODEMUS

Germany, Boppard-am-Rhein,
Carmelite Church, north nave, Tree
of Jesse Window

1440–1446

Inscription: Vere vilius-dey-erat-yste
Pot metal; white glass with enamel
and silver stain

101.6 x 71.1 (40 x 28) approx.

Losses in the hem of John's robe;
severe paint loss except in the
inscription and ground; some
mending leads

Provenance: Count Hermann Pückler,
Muskau ?; Count Pückler-Brantz,
Muskau ?; Friedrich Spitzer, Paris, to
1891 ?; Edson Bradley, Washington,
D.C. and Newport

Bibliography: *La Collection Spitzer:*
Antiquité, Moyen Age, Renaissance,
6 vols. (Paris, 1890–1892), 3; "Les
vitraux" (1891), 120–124; *Catalogue*
des objets d'art et de haute curiosité
composant l'importante et précieuse
collection Spitzer [sale cat., 33 rue
Villejust, 17 April–16 June] (Paris,
1893), supplement "Vitraux," No.
3359; Heinrich Oidtmann, *Die*
rheinischen Glasmalereien von 12.
bis zum 16. Jahrhundert, 2 vols.
(Düsseldorf, 1912 and 1929),
1: 228–233, 2: 274–276.
Foyer, West Window, b 1



THE FLAGELLATION

Style of Valentin Bousch ? (active in
Metz 1521–1539)

France

c. 1530 ?

Pot metal; flashed purple; white glass
with silver stain

42 x 89 (56 x 35) approx.

Losses in lower part of column and

floor; some stopgaps in lower part;

many mending leads; some paint loss

Provenance: Edson Bradley,

Washington, D.C. and Newport

Unpublished

Foyer, West Window, a 2



STANDING FIGURE OF SAINT JAMES

France

16th century, first quarter

Inscription: Enlan [. . . .]eln mell/
ia[.rs parmenties/ a donne cette [. .]/
priez dieu [. .]

Pot metal; white glass with silver
stain

110 x 42 (43 $\frac{3}{8}$ x 16 $\frac{1}{2}$)

Many losses; much cracking;
restorations and stopgaps throughout;
mending leads

Provenance: Edson Bradley,

Washington, D.C. and Newport

Unpublished

Stairwell b 2



SIBYL

France

16th century, first quarter

Pot metal; white glass with silver stain

119 x 42 (46 $\frac{7}{8}$ x 16 $\frac{1}{2}$)

Some losses; much cracking; restorations and stopgaps throughout; mending leads

Provenance: Edson Bradley, Washington, D.C. and Newport

Unpublished

Stairwell b 4



SAINT PETER

Southern Lowlands

16th century

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

142.2 x 77.2 (56 x 31 $\frac{1}{2}$) sight

Lower part of the figure made up of fragments; ground above head replaced

Provenance: Stanford White, New York, to 1907; Edson Bradley,

Washington, D.C. and Newport

Bibliography: White sale (1907B), n.p., no. 496.

Foyer, West Window, b 2



JOHN THE EVANGELIST

France or Germany

16th century

Pot metal; white glass with silver stain

45 x 32.5 (17 $\frac{3}{8}$ x 12 $\frac{3}{4}$)

Cracked area on chest; stopgaps and restorations

Provenance: Edson Bradley, Washington, D.C. and Newport

Unpublished

Room 207 (II 1)



RESURRECTED FIGURES

A. Male Figure

B. Female Figure

France or Germany

16th century

White glass with silver stain and sanguine

A: diameter: 35 (13 $\frac{3}{4}$)

B: diameter: 34.5 (13 $\frac{3}{4}$)

Figures include stopgaps and mending leads; rest of roundels entirely replaced

Provenance: Edson Bradley,

Washington, D.C. and Newport

Unpublished

Room 207 (II 2)



B

A

TWO ANGELS WITH A SCROLL

Northern Lowlands

16th century

Inscription: I[...]/ FAC[...]/ ES T[...]/ SA[.]US

Pot metal

129.5 x 106.6 (51 x 42) approx.

Truncated panel

Provenance: Stanford White, New

York, to 1907; Edson Bradley,

Washington, D.C. and Newport

Bibliography: White sale (1907B), n.p., no. 495 ?.

Foyer, West Window, c 2



HERALDIC PANEL

Arms: Tenné, a fess between three pigeons argent

Northern Lowlands

16th century, second half

Inscription: TIMMERT OP GODT

White glass with silver stain

Dimensions not available

Cracks; abraded paint; and mending leads

Provenance: Edson Bradley,

Washington, D.C. and Newport

Unpublished

Stairwell a 7



HERALDIC PANEL

Arms: Argent over a stonemason's trowel, a coronet in chief bendwise and on a canton argent a lion rampant sable langued or; crest: a demi-man nude proper; with helm and mantling Northern Lowlands

16th–17th century

White glass with silver stain

Dimensions not available

Provenance: Edson Bradley, Washington, D.C. and Newport

Unpublished

Stairwell b 5



HERALDIC SHIELD

Arms: Quarterly; 1 and 4 vair; 2 and 3 sable a lion or rampant, overall a cross sable, an inescutcheon or three fleur-de-lis azure; crest: demi-bear rampant sable; helm and mantling or and azure

Lowlands

16th–17th century

White glass with silver stain and enamel

25 x 18.5 (9¾ x 7¼)

Cracks; mending leads; some paint abrasion

Provenance: Edson Bradley, Washington, D.C. and Newport

Unpublished

Stairwell c5



HERALDIC PANEL

Arms: Quarterly; 1 or three crawfish tenné; 2 or three bull's heads tenné; 3 sable five escallopes crosswise; 4 argent five lozenges fesswise tenné Germany

17th century, early

White glass with silver stain, enamels, and sanguine

Dimensions not available

Provenance: Edson Bradley, Washington, D.C. and Newport

Unpublished

Stairwell c7



HERALDIC PANEL

Arms: Argent two ermines sable, on a dexter canton argent a sallet chess rook sable, impaling: tenné a fleur-de-lis and a label of three points or; crest: upon a wreath of the colors, two wings affronted of the colors; with helm and mantling of the colors Northern Lowlands

Early 17th century

White glass with silver stain

Mending leads

22 x 17.5 (8⅞ x 6⅞)

Provenance: Edson Bradley, Washington, D.C. and Newport

Unpublished

Stairwell a5

HERALDIC PANEL

Arms: a chief ermine (rest in fragmentary state)

Scotland ?

17th century

Inscription: No S'er Sed Serio

White glass with silver stain and enamel

23.5 x 17.5 (9¼ x 6⅞)

Shattered areas; abraded areas; large losses; taped and mending leads

Provenance: Edson Bradley, Washington, D.C. and Newport

Unpublished

Stairwell c3



ECCLESIASTICAL HERALDIC PANEL

Arms: Azure a chevron or three crosses molineux or, ensigned with ecclesiastical hat sable corded and tasselled of ten tassels vert on each side; crest: a count's coronet

France ?

Late 17th century

White glass with silver stain and enamels; abraded blue

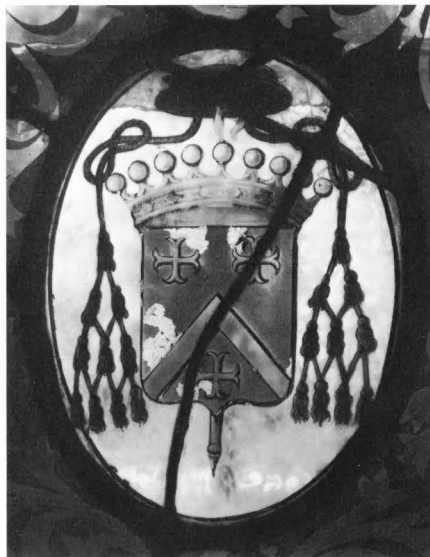
20 x 15 (9¾ x 5⅞)

Corrosion resulting in loss of blue flashing; mending leads

Provenance: Edson Bradley, Washington, D.C. and Newport

Unpublished

Stairwell a3



HERALDIC PANEL

Arms: Per fess or and sable, overall a scale argent with knife and ostrich feather sable; crest: upon a wreath of the colors an arm embowed, habited and cuffed, in the hands a knife and feather all proper; helm and mantling of the colors

Switzerland or Germany

Late 17th century

Inscription: D. PETRUS MVLLER

White glass with silver stain and enamels

Dimensions not available

Mending leads

Provenance: Edson Bradley, Washington, D.C. and Newport

Unpublished

Stairwell c9



HERALDIC PANEL

Arms: Gules, a printing roller sable with handle or; crest: upon a wreath of the colors a vested demi-man affronted with a hammer in each hand; helm and mantling of the colors

Switzerland or Germany

Late 17th century

Inscription: [.]VA9VS MARSTELLER D

White glass with silver stain, enamel, and sanguine

Dimensions not available

Abraded paint on crest; mending leads

Provenance: Edson Bradley, Washington, D.C. and Newport

Unpublished

Stairwell a9



TWO SECTIONS OF MARINE SCENE

A. Neptune Pulled by Horses Flanked by Attendants (2/2b)

B. Sea God, Three Tritons and a Nereid (4/2b)

North Netherlands

Late 17th century

65 x 50 (26 x 20)

White glass with enamel

Some abrasion and losses

Provenance: Edson Bradley, Washington, D.C. and Newport Unpublished

Music Room, Windows 2 and 4



A



B

TWO PANELS WITH SECULAR SCENES

A. Interior of a Shop (fragmentary) (1/2b)

B. Man and Woman in a Room with Barrels (3/2b)

Border festooned with fruit in both

Northern Netherlands

Late 17th century

White glass with enamel

65 x 50 (26 x 20) each

Some abrasion and losses

Provenance: Edson Bradley, Washington, D.C. and Newport Unpublished

B not illustrated.

Music Room, Windows 2 and 3



A

HERALDIC PANELS OF DUTCH CORPORATION

Northern Lowlands

1680

A. Arms of Jacob Willemsz. Oudersm (Window 1, 2a)

Arms: Argent an hour glass tenné; crest: two wings argent and tenné; mantling of the colors

Inscription: Jacob Willemsz.

Oudersm/ Anno 1680

B. Heraldic Panel (Window 1, 2c)

Arms: Per fesse argent and tenné in chief three birds or (parts missing) in base a mark HXB superposed argent; impaling: or a swan displayed argent crowned and armed or an inescutcheon or two bars sable; crest: two wings argent and or; mantling of the colors

Inscription: De horatius von Calsbee/ Prodemment ghtwoud/ anno 1680

C. Heraldic Panel (Window 2, 1c)

Arms: Argent three trees vert; crest: a swan argent; mantling of the colors

Inscription: Michiel [...] Der [...]

D. Arms of Cornelis Claesz (Window 2, 2a)

Arms: Tenné a mark A with B reversed and superposed argent; mantling of the colors

Inscription: Cornelis Claesz uy Regeren/ audt Burger [...] Moelm [...]



A

E. Heraldic Panel (Window 2, 2c)
Arms: Argent a mark 4 tenné; crest:
 two wings argent and tenné; mantling
 of the colors

Inscription: Jan Dietersz Smit [...]/
 Diaken/ A[...] 1680

F. Arms of Meerten Cornelisz
 Ouderlings (Window 3, 1c)

Arms: Argent a housemark or
Inscription: Maerten Cornelisz [...]/
 Ouderlings en pres denr S[.]penmr/
 anno 1680

G. Heraldic Panel (Window 3, 2a)

Arms: Tenné and hour glass argent;
 mantling of the colors

Inscription: Het Spel Den tut/ Dieter
 [...]

H. Heraldic Panel (Window 3, 2c)

Arms: Tenné a mark XX argent; crest:
 two wings argent and tenné; mantling
 of the colors

Inscription: [...] Jon/ grag [...]/
 mieester [...]

I. Arms of Jan van Kamp
 (Window 4, 1b)

Arms: Illegible

Inscription: M. Jan van Kamp Diaken
 4 (mark)

J. Arms of Cornelisz Meejier
 (Window 4, 1c)

Arms: Or a mark 4 sable
Inscription: [effaced]en Cornelisz
 noleherck Schonen Meejier/ 16[.]o

K. Heraldic Panel (Window 4, 2a)

Arms: Missing; crest: a demi-stag
 horned and hooved or; mantling tenné
 and green

Inscription: Adriaan v/ uyt de [rest
 effaced]

L. Heraldic Panel (Window 4, 2c)

Arms: Quarterly; 1 argent a dog
 passant tenné and 4 the same to
 dexter; 2 a cat passant tenné and 3
 the same to dexter; crest: a dog
 spotted argent and tenné collared or
 between two wings argent and tenné;
 mantling of the colors

Inscription: Mey[...] Kools heem
 rao/ [...] ter [...]

Additional panels in fragmentary state
 64 x 51 (25½ x 20½) each

White glass with silver stain and
 enamel

Considerable abrasion and losses in
 all panels

Provenance: Edson Bradley,
 Washington, D.C. and Newport
 Unpublished

Music Room, Windows 1-4



B



C



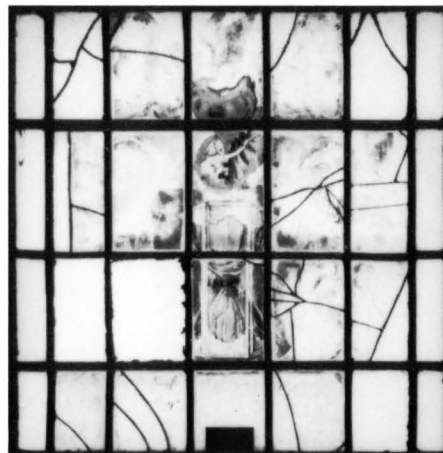
D



E



F



G



H



I



J



K



L

FRAGMENTS

The West Window of the Foyer has several panels composed of fragments: English, 14th-15th century, including a Tudor rose and an inscription (A 3, C 3, B 6); English, 15th-16th century, including a musical cherub and a shield: Gules a notched staff in pale argent between four fleurs-de-lis or, two and two; a few fragments may have been incorporated into a St. Catherine in Flemish 15th-century style (c 1).

PRIVATE COLLECTION

M.H.C.

**FOUR SECTIONS OF A GRISAILLE
WINDOW**

Southern Lowlands or France

Late 13th/ early 14th century

Pot metal and white glass

50 x 36.8 (19 $\frac{3}{8}$ x 12 $\frac{1}{2}$) sight

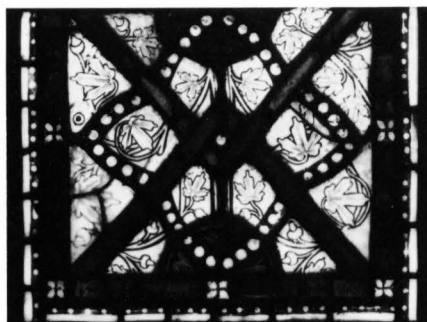
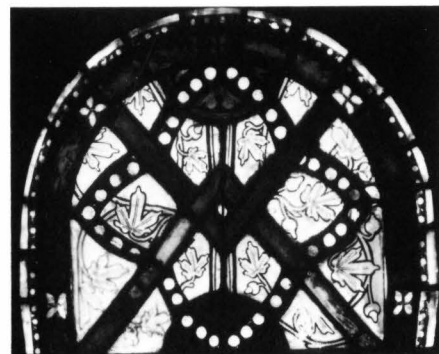
Some leads are original

Provenance: Henry C. Lawrence, New
York; Clarence Hungerford MacKay;
William MacKay

Bibliography: *Collection of a Well-
Known Connoisseur, A Noteworthy
Gathering of Gothic and other
Ancient Art Collected by the Late
Mr. Henry C. Lawrence of New York*
[sale cat., American Art Galleries, 28
January] (New York, 1921), n.p., no.
378.

Related material: For a panel of the
same series see addendum to
Burlington, Conn.

Monks' cloister; removed to storage
1987



SOUTH CAROLINA

COLUMBIA

EUGENE L. BRANTLEY COLLECTION

J.H.

HERALDIC PANEL

Arms: Quarterly; 1 and 4 gules a fess argent (Austria); 2 and 3 or a lion rampant gules armed and langued argent (unidentified); crest: on a barred helm to dexter, a ducal coronet and thereon a plume of peacock feathers proper; mantling gules and or; supporters: two lions argent Germany ?

1544

Inscriptions: G A (beside crest); 1544 (above crest)

Pot metal; white glass, silver stain, and enamel

167.0 x 114.9 (65 $\frac{3}{4}$ x 45 $\frac{1}{4}$)

Third quartering and part of date replaced; original leading in arms

Provenance: Private collection, London, England; dealer, Atlanta, Ga.; Thomas Gates, Gainesville, Fla.
Unpublished



VIRGINIA

COVINGTON

LIBRARY OF HARRY A. WALTON JR.

N.J.M. with the
assistance of Nicholas Rogers

ARMS OF EBERHART VON EPPENSTEIN

Arms: Gules a ram's head couped
argent armed sable; crest: a ram's
head argent armed sable (Eppenstein)
Switzerland, northeast
14th century, second quarter
Pot metal; white glass with silver
stain

64 x 35 (25³/₈ x 13³/₄)

Mending leads; some recent
replacements

Provenance: "said to have come from
a chapel in England," to c. 1945;

acquired c. 1950

Unpublished

Library



KEY TO ABBREVIATED REFERENCE CITATIONS

- Art Objects (1957) "European Art Objects Preserved . . . inside the Paul Watkins Home," *Winona Daily News* (31 December 1957).
- Barnet (1986) Peter Barnet, "From the Middle Ages to the Victorians," *Apollo* 124/298 (December 1986).
- Caviness et al. (1978) M.H. Caviness et al., *Medieval and Renaissance Stained Glass from New England Collections* [exh. cat., Busch-Reisinger Museum of Harvard University, Cambridge] (Medford, 1978).
- Caviness, Reims and Braine Madeline H. Caviness, *The Sumptuous Arts of the Royal Abbeys in Reims and Braine: Ornatus Elegantiae Varietate Stupendes* (Princeton, 1989).
- Checklist I "Stained Glass before 1700 in American Collections: New England and New York (Corpus Vitrearum Checklist I)," *Studies in the History of Art* 15 (1985).
- Checklist II "Stained Glass before 1700 in American Collections: Mid-Atlantic and Southeastern Seaboard States (Corpus Vitrearum Checklist II)," *Studies in the History of Art* 23 (1987).
- C.W. Post Catalogue (1939) Greenvale, NY, C.W. Post Center of Long Island University, Special Collections Library, ms. "Catalogue of the Collections of William Randolph Hearst" [International Studio Art Corp., Index compiled 2/18/1939], Stained Glass.
- Demotte (1929) Lucien Demotte, *Catalogue of an Exhibition of Stained Glass from the XIth to the XVIIIth cent.* [exh. cat., Demotte Inc., New York, 6 March–20 April] (New York, 1929).
- Dignified Gothic (1928) "American Home in the Dignified Gothic Manner," *Arts and Decoration* (September 1928).
- Drake (1913) Maurice Drake, *The Grosvenor Thomas Collection of Ancient Stained Glass*, pts. I and II [exh. cat., Charles Gallery] (New York, 1913).

- Drake (1920) Maurice Drake, *The Costessey Collection of Stained Glass, Formerly in the Possession of George William Jerningham, 8th Baron Stafford of Costessey in the County of Norfolk*, intro. Aymer Vallance (Exeter, 1920).
- Forest Lawn Archives (1956) Glendale, CA, Forest Lawn, Architectural Dept. Archives, ms. "Bill of Sale, List of Stained Glass in New York and San Simeon," Nov. 1956.
- French & Co. Stock Sheets Santa Monica, CA, J. Paul Getty Center for the History of Art and the Humanities, Photoarchives, ms. P.W. French & Co. stock sheets, GPCA.
- Garland sale (1924) *Rare and Beautiful Works of Art Inherited and Collected by the Late James A. Garland* [sale cat., American Art Galleries, 17–19 January] (New York, 1924).
- Grosvenor Thomas Stock Book Norwich, private library of Dennis King, Roy Grosvenor Thomas Stock Books, unpublished.
- Hearst ms. (1942) William Randolph Hearst, ms. A5141, "Personal Inventory," 1942 (Los Angeles County Museum).
- Hearst ms. (1947) William Randolph Hearst, ms. A5832, "Personal Inventory," 1947 (Los Angeles County Museum).
- Hearst sale (1941) Hammer Galleries, *Art Objects and Furnishings from the William Randolph Hearst Collection* [sale cat., Gimbel Brothers, Saks Fifth Avenue] (New York, 1941).
- Hearst sale (1951) *From the Collection of the Late William Randolph Hearst, Gothic and Renaissance Sculptures, Furniture and Stained Glass* [sale cat., Parke-Bernet Galleries, 7–8 December] (New York, 1951).
- Heilbronner sale (1924) *Catalogue des sculptures, ornements de jardin . . . et vitraux des XIVe et XVIe siècles . . . Collections de M. Raoul Heilbronner* [sale cat., 14–19 May] (Paris, 1924).
- Hoffmann (1970) Konrad Hoffmann, ed., *The Year 1200*, I [exh. cat., The Metropolitan Museum of Art] (New York, 1970).
- LACMA Quarterly (1944) "The William Randolph Hearst Collection of Medieval and Renaissance Stained and Painted Glass," *Quarterly of the Los Angeles County Museum* 4, nos. 1, 2 (Spring–Summer 1944).
- LACMA Quarterly (1945) "The William Randolph Hearst Collection of Medieval and Renaissance Stained and Painted Glass," *Quarterly of the Los Angeles County Museum* 4, nos. 3, 4 (Fall–Winter 1945).
- Monell sale (1930) *Collection of the late Colonel Ambrose Monell, Tuxedo Park, New York* [sale cat., American Art Association, Anderson Galleries, Inc., 28 November] (New York, 1930).
- Normile (1946) James Normile, "The William Randolph Hearst Collection of Stained and Painted Glass," *Stained Glass* 41 (Summer 1946).

- Payne Whitney sale (1942) *Magnificent Tapestries, Furniture, and Interior Work of the Mansion of Harry Payne Whitney* [sale cat., Parke-Bernet Galleries, 29–30 April] (New York, 1942).
- Raguin et al. (1987) Virginia C. Raguin et al., *Northern Renaissance Stained Glass: Continuity and Transformations* [exh. cat., College of the Holy Cross, Iris and B. Gerald Cantor Art Gallery, 2 Feb.–8 March] (Worcester, 1987).
- Seligmann sale (1947) *Art of Four Centuries, Property of Arnold Seligmann, Rey & Co., Inc.* [sale cat., Parke-Bernet Galleries, 23–25 January] (New York, 1947).
- Smith sale (1910) *The Palatial Mansion of the Late James Henry Smith and Its Rare and Costly Contents* [sale cat., American Art Association, 20–21 January] (New York, 1910).
- Souhami sale (1922) *The Rare Gothic and Other Artistic Property Belonging to the Continental Connoisseur and Expert Henri S. de Souhami* [sale cat., American Art Association, 17–18 November] (New York, 1922).
- Sudeley sale (1911) Hans Lehman, *Sammlung Lord Sudeley, Toddington Castle, Schweizer Glasmalereien vorwiegend des XVI. und XVII. Jahrhunderts* [sale cat., Galerie Helbing, 4 October] (Munich, 1911).
- Tutag and Hamilton (1987) Nola Huse Tutag and Lucy Hamilton, *Discovering Stained Glass in Detroit* (Detroit, 1987).
- Watkins House (1928) "House of Mr. and Mrs. Paul Watkins, Winona, Minnesota," *The American Architect* (20 August 1928).
- Whitelaw Reid sale (1935) *Art Treasures and Furnishings of Ophir Hall, Residence of the late Mrs. Whitelaw Reid* [sale cat., American Art Association, Anderson Galleries, Inc., 14–18 May] (New York, 1935).
- White sale (1907A) *The Artistic Property belonging to the Estate of the Late Stanford White to be sold at unrestricted public sale on the premises No. 121 East Twenty-first Street* [sale cat., American Art Association, 4–6 April] (New York, 1907).
- White sale (1907B) *Illustrated Catalogue of valuable artistic property, collected by the late Stanford White* [sale cat., American Art Association, 25–27 Nov.] (New York, 1907).

PHOTOGRAPHIC CREDITS

Except as noted below, photographs were provided by the owners of the panels:

Alabama	Tuscaloosa, First Presbyterian Church (J.H.)
Arizona	Tempe, University of Arizona Art Collections (University Art Collections, Arizona State University)
California	Altadena, Axt Collection (Constancio del Alamo, except SG5 and 6 to T.H.) Glendale, Forest Lawn Memorial Park (Constancio del Alamo) San Diego, San Diego Museum of Art (V.C.R., 41:39 A and B) Hillsborough, Private Collection (Constancio del Alamo, except 380/28)
Indiana	Bloomington, Art Gallery, Indiana University (Ken Strothman and Harvey Osterhoudt, Indiana University Art Museum)
Iowa	Des Moines, Salisbury House, Iowa State Educational Association (M.H.C.)
Kentucky	Hyden, Frontier Nursing Service (J.H.)
Michigan	Bloomfield, Cranbrook Academy of Art Museum (V.C.R., CH1, CH11, CH4, CEC60 A and B, CH9, 1939.56) Detroit, Cathedral Church of St. Paul (Leland A. Cook) Grosse Point, Edsel B. and Eleanor Ford House (Leland A. Cook) Grosse Point, Private Collection (V.C.R.)
Minnesota	Minneapolis, Minneapolis Institute of Arts (The Cloisters Archives, 32.11) Minneapolis, Private Collection (L.M.P.) Winona, The Watkins Home (L.M.P.)
Missouri	Kansas City, The Nelson-Atkins Museum of Art (The Cloisters Archives, 44-49/1, 44-49.2)
Ohio	Cleveland, Trinity Cathedral (Leland A. Cook, e:vi and 2, w:vii b1; H.J.Z., e:iv b2) Cleveland Heights, St. Paul's Episcopal Church (Leland A. Cook)
Oklahoma	Nowata, First Presbyterian Church (M.H.C.)
Tennessee	Memphis, Private Collection (J.H., SG1-SG4)
Texas	San Antonio, Marion Koogler McNay Art Museum (Michael J. Smith, Marion Koogler McNay Art Museum, except 1955.102d to V.C.R.)

ADDENDA

Connecticut	Burlington, Private Collection (Leland A. Cook)
	New Haven, Yale University Art Gallery (Joseph Szaszfai, Yale University Art Gallery)
	New Haven, Private Collection (V.C.R.)
Georgia	Atlanta, Private Collection (V.C.R.)
Massachusetts	Boston, Private Collection (M.H.C.)
	Cambridge, Harvard Lampoon Castle (Leland A. Cook)
	Stockbridge, Saint Joseph's Roman Catholic Church (Leland A. Cook)
New York	East Hampton, Saint Luke's Episcopal Church (V.C.R.)
	Katonah, Caramoor Center for Music and the Arts (L.M.P.)
	New York, The Cooper-Hewitt Museum (James L. Sturm)
	New York, Mama Leone's (Leland A. Cook)
	New York, The Metropolitan Museum of Art (J.H., 1985.91.1-8)
	Oyster Bay, Coe Hall (L.M.P.)
	Queens, The Godwin-Ternbach Museum, Queens College (Tony Velez)
North Carolina	Spencerport, Private Collection (Leland A. Cook)
	Arden, Christ School (M.H.C.)
Rhode Island	Newport, Private Collection (Leland A. Cook, except 12C to N.R.K.)
	Newport, Private Collection (Leland A. Cook)
	Portsmouth, Portsmouth Abbey (Leland A. Cook)

CORRIGENDA

CORRIGENDA TO CHECKLISTS I AND II

The corrections given here are the result of a collaborative effort, and are therefore not signed. Extensive contributions by special consultants and by other colleagues are indicated under the acknowledgments. Authors who made special efforts include Meredith Lillich, who went to the Walters Gallery in Baltimore during her leave at the Center for Advanced Study in the Visual Arts, in order to blazon heraldry, and Timothy Husband who assisted Ellen M. Shortell in examining the Parc glass at Yale when it was unpacked. Sibyll Kummer-Rothenhäusler and Virginia Raguin reexamined all the late glass in the Walters Gallery, to check inscriptions and condition.

In the case of the collections for which the complete *Corpus Vitrearum* entries are already in preparation only the most blatant errors are corrected here (viz., the Glencairn Museum, Philadelphia; The Cloisters and The Metropolitan Museum of Art, New York; and New England). This applies also to the style of transcription used previously, which insisted unnecessarily on noting all superscript accents and giving sz for ss in the German inscriptions, and which in Checklist I did not distinguish upper and lower case.

CORRECTIONS AND ADDITIONS TO ENTRIES IN CHECKLIST I: NEW ENGLAND AND NEW YORK

Introduction (p. 14)

for Henry W. Lawrence read Henry C. Lawrence

LG-8, Saint Matthias (p. 23)

Connecticut, Greenwich, George A. Douglass Collection

to *Provenance*: add after Adler, New York: Mrs. Herbert Shipman, Newport, R.I. and New York, to 1936

Bibliography: *Gothic and Renaissance Art, Important K'Ang-Hsi Porcelains, French, Spanish, Italian Furniture, A Spanish Baroque Altar and Ceiling, Property of Mrs. Herbert Shipman, Removed from Her Residences at Newport, R.I., and The River House*, New York [sale cat., American Art Association, Anderson Galleries, Inc., 20 and 21 November] (New York, 1936), 73, no. 353, ill.

1942.104.2 A-F, glass from Parc
(pp. 30-31)

Connecticut, New Haven, Yale University Art Gallery

E. St. Norbert is Directed by a Vision to the Relics of St. Gereon, flanked by Standing Abbots

Arms: A, B, and D: above cartouche: Quarterly; 1 and 4 vert a fess wavy argent; 2 and 3 sable [recte gules] a saltire engrailed argent (Jan Maes, 31st Abbot); A. right, at feet of canon: Per fess or and gules in chief a demi-double-headed eagle displayed sable in base a triple mount argent surmounted by a crown (Ludwig von Arnstein); C: on wine casks: Argent a cross sable with an inescutcheon or a saltire between four shears gules surmounted by a cardinal's hat vert (St. Norbert); top: Or three pales azure on a chief gules a demi-lion rampant queue fourché argent crowned armed and langued or surmounted by a bishop's mitre and crozier (Ludovicus vanden Berghe, 26th Abbot); E: On spandrels: Argent in chief gules three crowns or (unidentified); F: top: Per fess argent and gules in chief two bars sable in base a rose or impaling or a bunch of lily-of-the-valley proper surmounted by a bishop's crozier (Thomas, 3rd Abbot)

Inscriptions: A. left, bottom: B.M. HROZNATA EX/ NOBILI PRIMATE BOHEMIAE ET FVNDATORE COENOBIOŔV/ TEPLENISSET CHOTIESSOVIĚN/ CAÑON. NORBERTINVS/ AC MARTYR. 27 IVN[.]; center: NORBERTI NORMAM CONFIRMAT HONORIVS ALTER:/ VOX, NORBERTVS, AIT CAELICA, PRAESVL ERIT/A° M. DC. XLI, right: B.M. RICHARDVS I. ABBAS/ FLOREFFIENSIS, CASTITATIS/ ET LIBERALITATIS VIRTVTIB/ COMENDATISSIMVS/ 3. APRILIS,

below arms: NE QVID NIMIS; I M

B. above, scroll: HVNC A TE DOMINE MIHI COMMISSVM TVAE S-S-MAIESTATI
REPRaesento; below, left: B.M. LVCAS CVISSACENSIS/ I. ABBAS S. MARIAE CVLTOR./
EXIMIVS, SEVERVS SVI/ DOMITOR, ET S. BERNARDO/ CHARVS/ 6-IANVARY; below, center:
QVI SITO PRAESentAT HV [. .]SV[. .]EDAT CHRISGONEM:/ NAM HOC AVSPICE, RITE
QVISQVIS REGIT REGIT./ DC·XLI·A° CD.; below, right: B.M. DIDACI CONVERSI/ CENOBII
S. LEONARDI/ IN HISPANIA/ 19 NOVEMBRIS

C. scroll: NE QVID NIMIS/ L.B.; below arms: R.D. LVDOVICVS VANDEN BERGHE/XXVI
ABBAS PARCENSIS/ANNO 1543

D. left, bottom: B.M. LVDOLPHVS/ MARTYR ET 9· EPVS/ RASEBVRGEN.; center:
PRAECODEI A SCVRRRA CONSPVTVS CONTINET IRAM:/ OPPROBRY VINDEx LACRYMA; right:
B.M. ISERIDVS/ EPISCOPUS RASBURGENSIS; arms: NE QVID NIMIS; I M

E. left, bottom: B.M. ODA VIRGO/ IVXTA BONAM SPEM; center: ABDITA NORBERTVS
GEDEONIS DETEGIT OSSA/ NOVERAT INDICIO MARTYRIS ANTE LOCVM/ M·DC·XXXXII.;
right: B.M. WALTERVS/ ABBAS VICONIENSIS/ QVI MORIENS COELESTI/ LVMINE DECORATVS/
15 MARTV; below arms: NE QVID [. .]IS; I M

F. scroll: NE QVID NIMIS; below arms: R^{DVS} D. THOMAS/III ABBAS PARCEN·/ANNO 1165
E: 139.0 x 125.8 (54¾ x 49½)

B. two central pieces of inscription have been switched.

Provenance: M. Dansaert, Brussels, from 1828; Mvr. Godtschalck-Dansaert, to
before 1880; Charles Licot, Brussels; H. Moens, Brussels, to before 1907;
Vicomte de Sauze, Paris; James Henry Smith, New York, to 1910; Harry Payne
Whitney, New York, to 1942; Mrs. Flora Whitney Miller, Mrs. Barbara Whitney,
and Major Cornelius Vanderbilt Whitney, to 1942.

Bibliography: Edward Van Even, *Louvain Monumental* (Louvain, 1860), before
247 (drawing of central panel of C); *Smith sale* (1910), "Main Hall," n.p., nos.
396, 397; *Payne Whitney sale* (1942), 102, no. 309.

Related material: J.C. van de Sterre, *Vita Sancti Norberti* (Antwerp, 1622),
publishes engravings by Theodore and Cornelius Galle after drawings by Martin
Perpijn of the life of St. Norbert, on which many of the stained glass
compositions are based.

1942.104.2AA and BB (p. 31)

GODFREY OF CAPPENBERG AND AN UNIDENTIFIED FIGURE WITH
INSCRIPTIONS FOR BLESSED GILBERT AND ABBOT ROBERT

Arms: A: at feet of figure: Or two bars gules (Godfrey of Cappenberg)

Inscriptions: A. S. GILBERTVS EX MILITE/ FVNDATOR ET/ I ABBAS/ NOVEM FONTIVM, IN
TOTA/ AVERNIA MIRACVLIS CELEBRIS/ 3 OCTOBRIS

B: B M ROBERTVS I + ABBAS/ INSVLAE S. MARIAE VT/ SANCTITATE SIC REGIO/ ANGLORVM
SANGVINE CLARVS/ 29 OCTOBRIS

Provenance: M. Dansaert, Brussels, 1828; Mvr. Godtschalck-Dansaert; Charles
Licot, Brussels, before 1880; H. Moens, Brussels; Vicomte de Sauze Paris, by
1907; James Henry Smith, New York; Harry Payne Whitney, New York, 1910;
Mrs. Flora Whitney Miller, Mrs. Barbara Whitney, and Major Cornelius
Vanderbilt Whitney

Swiss panel (p. 32)

Connecticut, New Haven, Berkeley College, Yale University

for SORG DIS, read Gotz His; for BÜLLERIN, Büellerin; for WEISSENBECHIN,
Weissenbechin

1972.504, Heraldic panel (p. 33)

Connecticut, New London, Lyman Allyn Museum

the arms are those of Schmidmayer of Nuremberg

1972.507, Heraldic panel (p. 33)

to *Provenance:* add before Oliver May: Roy Grosvenor Thomas, New York, NY;
George May

Bibliography: Grosvenor Thomas Stock Book no. I, 272–273, item no. 1561.

- 1972.503 and 505, Heraldic panels (p. 34) to *Provenance*: add before Oliver May: Sir Thomas Neave, Bart., Dagnam Park, Essex; Grosvenor Thomas, London; Roy Grosvenor Thomas, New York, NY; George May
Bibliography: Grosvenor Thomas Stock Book no. I, 180–181, items no. 1100 (A), 1101 (B).
- 1951.309, Swiss panel (p. 38) **Massachusetts, Amherst, Amherst College, Mead Art Museum**
for ax, read meat chopper; for knives, pruning knives
Bibliography: Raguin et al. (1987), 11, 45, ill.
- 1951.313, Swiss panel (p. 38) *Bibliography*: Raguin et al. (1987), 11, 47, ill.
- 1951.306, Swiss panel (p. 39) Switzerland, Frutigen district, Canton of Bern
Inscription: Ein Ehrende/Landtschafft Fruttigen/A° 1713
Bibliography: Raguin et al. (1987), 12, 14, 52, ill.
- 1951.308, Swiss Panel (p. 39) Switzerland, Zurich ?
for goat, read ibex
for HANS LUDOLFF VON LER, Hans Rudolff von Ler
- C6e11, St. Catherine (p. 43) **Massachusetts, Boston, Isabella Stewart Gardner Museum**
for Germany read Switzerland
The *arms*, argent a tau cross sable, are those of Trub Abbey, Canton Bern.
- 56-44, Donor and St. Anthony (p. 46) **Massachusetts, Boston, Museum of Fine Arts**
to *Provenance*: add before Philip Hofer: Roy Grosvenor Thomas, New York, to 1927; Mrs. Charles Hofer
to *Bibliography*: add Grosvenor Thomas Stock Book no. 1, 178–179, item no. 1093; N.B. This panel will be fully published by Timothy Husband in Checklist IV.
- 21.2594, St. Christopher (p. 47) for France, west(?), read France, Cathedral of St. Thorins, Evreux (Eure)
to *Provenance*: add Henri de Souhami, Paris, to 1921
to *Bibliography*: add *Property Belonging to Henri S. de Souhami* [sale cat., American Art Galleries, 10–12 November] (New York, 1921), n.p., no. 359, ill.
- 14.493, Man and Wife (p. 47) *Bibliography*: Raguin et al. (1987), 11, 41, ill.
- 1951.253, Journey to Bethlehem (p. 48) **Massachusetts, Cambridge, Busch-Reisinger Museum**
to *Provenance*: add after Essex(?): Grosvenor Thomas, London; Roy Grosvenor Thomas, New York, NY, to 1924; Mrs. J. D. McIlhenny
Bibliography: for *Catalogue . . . Ashbridge . . . lot 29(b)* read: Grosvenor Thomas Stock Book no. 1, 36–37, item no. 382; Drake (1913), 1:16, no. 1; add Raguin et al. (1987), 9, 13, 14, 71–72, ill.
- 1951.250, Saint James (p. 48) to *Provenance*: add after Hertfordshire: Earl of Brownlow ?; Roy Grosvenor Thomas, New York, NY, to 1927; Mrs. J. D. McIlhenny
Bibliography: Grosvenor Thomas Stock Book no. I, 250–251, item no. 1455.
- 1951.251, Female Saint (p. 49) to *Provenance*: add after Hertfordshire: Earl of Brownlow ?; Roy Grosvenor Thomas, New York, NY, to 1927; Mrs. J. D. McIlhenny
Bibliography: Grosvenor Thomas Stock Book no. I, 250–251, item no. 1456.
- 1951.249, Adoration (p. 49) to *Provenance*: add after Norfolk: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York, NY, to 1927; Mrs. J. D. McIlhenny
to *Bibliography*: add Grosvenor Stock Book no. I, 286–287, item no. C-63.
- 1951.252 Annunciation (p. 49) to *Provenance*: add after Hertfordshire: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York, NY, to 1927; Mrs. J. D. McIlhenny
Bibliography: Grosvenor Thomas Stock Book no. I, 118–119, item no. C-51.

- Naumburg Room, glass XIII,
window n III c2 (p. 51)
- Naumburg Room, glass I,
window n III a I (p. 52)
- Naumburg Room, glass XIV,
window s III b I (p. 54)
- 1961.17, Martyrdom of St. Lawrence
(p. 63)
- 1921.60, Messengers from Ephesus
(p. 63)
- 1971.1, Prophet (p. 64)
- 1971.3, St. John (p. 64)
- 1920.105, Donor (p. 65)
- 1932.25, 26, Fragments (p. 65)
- 2728, St. Adrian (p. 66)
- unnumbered, St. Catherine (p. 69)
- 74.50.1, Standing Figure (p. 72)
- CI, Swiss panel (p. 82)
- Massachusetts, Cambridge, William Hayes Fogg Art Museum**
for GRÜNDER read Gmunder?
- corrected *Inscription*: Hanss F (or K?) or[.]er und Rossina Weberin/ syn Ellich
Ha[.]ssfrow Bed zu Nider/ 1595 [.]rn[. . .].
- for SAINT (?) . . ., read PERSONIFICATION OF HOPE
to *Provenance*: add Grosvenor Thomas, London, to 1913
to *Bibliography*: add before *Fogg Museum* . . . Drake (1913), II: 44–45, no. 258.
- Massachusetts, Worcester, Worcester Art Museum**
for Grosvenor Thomas, read Roy Grosvenor Thomas
to *Bibliography*: add Grosvenor Thomas Stock Book no. I, 132–133, item no. M-42.
- to *Provenance*: add Bacri Frères, Paris, to 1918
to *Bibliography*: add Raguin et al. (1987), 9, ill.
- to *Provenance*: add after Philipson: Roy Grosvenor Thomas, New York, NY, to 1932; Aldus Higgins, Worcester
to *Bibliography*: add Grosvenor Thomas Stock Book no. II, 44–45, item no. 1852.
- to *Provenance*: add Roy Grosvenor Thomas, to 1932; Aldus Higgins, Worcester
to *Bibliography*: Grosvenor Thomas Stock Book no. I, 206–207, item no. 1237; unpublished.
- for KNEELING ABBOT . . ., read PRIOR PETER BLOMMEVEEN OF THE
CHARTERHOUSE OF ST. BARBARA, COLOGNE (1507–1536) WITH HIS
ARMS
for Cologne(?) read Cologne, Charterhouse of St. Barbara
for 1510–1530, read c. 1508
to *Bibliography*: add Raguin et al. (1987), 73, ill.; Hilary G. Wayment, *King's College Chapel, Cambridge: the Side Chapel Glass* (Cambridge, 1988), 43–44.
- to *Bibliography*: add Grosvenor Thomas Stock Book no. I, 42–43, item no. 578.
- Massachusetts, Worcester, John Woodman Higgins Armory Museum**
to *Bibliography*: add *Catalogue of Fine Early German Stained Glass (removed from the Private Vestibule of Stoke Poges Church) the Property of Colonel Shaw* [sale cat., Sotheby & Co., 16 May] (London, 1929), B3, lot no. 49a, ill.; Raguin et al. (1987), 14, 22, ill.
- Massachusetts, Private Collection**
to *Provenance*: add Henri de Souhami, Paris, to 1922; Reginald Ford
to *Bibliography*: add *Souhami sale* (1922), n.p., lot no. 108, ill.
- New York, Buffalo, Albright-Knox Art Gallery,**
to *Provenance*: add Joseph Binder, Jr., London, to 1927
to *Bibliography*: add *The Binder Collection of English, Flemish, Dutch, Swiss & German Stained Glass* [sale cat., Anderson Galleries, 17 November] (New York, 1927), 23, no. 71, ill.
- New York, Ithaca, Ithaca College, Gannett Center**
for PRSSILLA read Urssula

- unnumbered, Pair of Oval Heraldic Panes (p. 84)
for *Provenance*: read Sir Thomas Neave, Bart., Dagnam Park, Essex; Grosvenor Thomas, London; Roy Grosvenor Thomas, New York, NY, to 1926; Walter T. Rosen, Katonah, NY
add *Bibliography*: Grosvenor Thomas Stock Book no. 1, 174–175, item no. 1060 (B).
- unnumbered, Oval Heraldic Pane with Wreath and Shield (p. 85)
for *Provenance*: read Sir Thomas Neave, Bart., Dagnam Park, Essex; Grosvenor Thomas, London; Roy Grosvenor Thomas, New York, NY, to 1926; Walter T. Rosen, Katonah, NY
add *Bibliography*: Grosvenor Thomas Stock Book no. 1, 176–177, item no. 1077.
- unnumbered, Oval Heraldic Pane with a Cartouche and Woman's Shield (p. 85)
for *Provenance*: read Grosvenor Thomas, London; Roy Grosvenor Thomas, New York, NY, to 1926; Walter T. Rosen, Katonah, NY
add *Bibliography*: Grosvenor Thomas Stock Book no. 1, 192–193, item no. 1162.
- unnumbered, Oval Heraldic Pane, Shield with Crest and Mantling (p. 85)
for *Provenance*: read Sir Thomas Neave, Bart., Dagnam Park, Essex; Grosvenor Thomas, London; Roy Grosvenor Thomas, New York, NY, to 1926; Walter T. Rosen, Katonah, NY
add *Bibliography*: Grosvenor Thomas Stock Book no. 1, 174–175, item no. 1064.
- New York, New York, The Cooper-Hewitt Museum**
The donors are a Beth and his wife a Boulens
Arms: (LEFT) Sable three bezants two and one (Beth); (RIGHT) Or (recte vert) a fess argent (Boulens); (PRIE-DIEU) Sable three bezants two and one (Beth)
School of Jacob Comelisz van Oostsanen
for South Lowlands, Brussels(?), read North Lowlands, Amsterdam, Charterhouse?
for c. 1535, read c. 1520
Inscriptions: for LAC read hu|.lc; inscription does not belong with panel; for dimensions read 77.0 x 44.6 (30¼ x 17¾)
to *Provenance*: add before Mrs. Kane: Sir Thomas Neave, Bart., Dagnam Park, Essex; Grosvenor Thomas, London; Roy Grosvenor Thomas, New York, NY, to 1923; Felix Warburg
add *Bibliography*: Grosvenor Thomas Stock Book no. 1, 100–101, item no. N-2.
- 1926-37-262C, Donors with St. Paul (p. 89)
for Flanders(?), read Louvain, Charterhouse?
Inscription: for ABET read abiit, for .IR. read Ik; inscription does not belong with the panel
for dimensions, read 77.6 x 44.9 (30⅝ x 17¾).
- 1926-37-262A, Annunciation (p. 89)
for dimensions read 57.5 x 46.0 (22⅝ x 18¼).
- 1937-28-20, Heraldic Panel (p. 90)
for ROTH read Rochi
- 1926-37-262B, St. Augustine (p. 91)
for dimensions read 56.4 x 37.5 (22¼ x 14¾).
- New York, New York, The Metropolitan Museum of Art and The Cloisters**
to *Provenance*: add Grosvenor Thomas, London, to 1913
Bibliography: Drake (1913), I:36, no. 167.
- 41.170.110, Roundel with Arms of Christ's Passion (p. 115)
to *Provenance*: add before George D. Pratt, Roy Grosvenor Thomas, New York, NY
after and hand in B, add A. marked 769; B. marked 770
to *Bibliography*: add Grosvenor Thomas Stock Book no. 1, 62–63, items no. 769, 770.
- 41.170.90 and 91, Roundels with Angels (p. 122)

- 41.170.108 and 109, Roundels of
Fiennes Family (p. 130)
after England, add Herstmonceaux Castle, Sussex and Belhus House, Aveley,
Essex
Bibliography: Willement Album, London, British Library ADD Ms. 34,866,f761v
#334?; Grosvenor Thomas Stock Book no. I, 56–57, items no. 732 a and b.
- 37.147.1–5, Five Heraldic Panels
(p. 136–137)
to *Provenance:* add before Thomas, Parkhurst, Kent
to *Bibliography:* add Grosvenor Thomas Stock Book no. II, 64–65, items no.
1951–1955.
- 41.170.10, Donor with Her Daughters
and Patron St. John the Baptist
(p. 143)
to *Provenance:* add after Essex, Grosvenor Thomas, London, to 1913
to *Bibliography:* add Drake (1913), I:16, no. 1b.
- 17.120.11, Apotheosis of St. Bruno
(p. 143)
to *Provenance:* add after Essex, Grosvenor Thomas, London, to 1913
to *Bibliography:* add Drake (1913), I:16, no. 1a.
- 17.120.15, Christ Before Herod
(p. 148)
to *Provenance:* add after Essex, Grosvenor Thomas, London, to 1913
to *Bibliography:* add Drake (1913), II:38, no. 224.
- 41.170.38, Arms of Ludolff Ditmers
(p. 170)
to *Provenance:* add before George D. Pratt, Grosvenor Thomas, London, to 1913
Bibliography: Drake (1913), II:39, no. 232.
- 41.170.33,37,39–42, Six Heraldic
Panels (p. 171)
to *Provenance:* add before George D. Pratt, Grosvenor Thomas, London, to 1913
Bibliography: Drake (1913), II:39, no. 227 (B), no. 230 (C), no. 228 (D), no. 231
(E), no. 229 (F).
- anteroom, Director's office,
Crucifixion (p. 185)
New York, New York, The Pierpont Morgan Library
for 1654, read 167[.].
- west room, west wall left, Soldier
holding a Banner (p. 181)
to *Provenance:* add before J. Pierpont Morgan, Emile Gaillard, Paris, to 1904
Bibliography: *Catalogue des Objets D'Art et de Haute Curiosité de la
Renaissance . . . Collection Emile Gaillard* [sale cat., Paul Chevallier, 17 May]
(Paris, 1904), 141, lot no. 677.
- library, Two Panels with Arms of
Stand Zurich (p. 184)
to *Provenance:* add before J. Pierpont Morgan, Emile Gaillard, Paris, to 1904
Bibliography: *Catalogue des Objets D'Art et de Haute Curiosité de la
Renaissance . . . Collection Emile Gaillard* [sale cat., Paul Chevallier, 17 May]
(Paris, 1904), 140, lots no. 672–673.
- west room, west wall left, Banqueting
Scene (p. 184)
to *Provenance:* add before J. Pierpont Morgan, Emile Gaillard, Paris, to 1904
Bibliography: *Catalogue des Objets D'Art et de Haute Curiosité de la
Renaissance . . . Collection Emile Gaillard* [sale cat., Paul Chevallier, 17 May]
(Paris, 1904), 142, lot no. 679.
- west room, west wall right,
Banqueting Scene (p. 184)
to *Provenance:* add before J. Pierpont Morgan, Emile Gaillard, Paris, to 1904
Bibliography: *Catalogue des Objets D'Art et de Haute Curiosité de la
Renaissance . . . Collection Emile Gaillard* [sale cat., Paul Chevallier, 17 May]
(Paris, 1904), 141–142, lot no. 678.
- west room, west wall left, Heraldic
Panels with Saints John the Baptist
and Rudolph (p. 185)
to *Provenance:* add before J. Pierpont Morgan, Emile Gaillard, Paris, to 1904
Bibliography: *Catalogue des Objets D'Art et de Haute Curiosité de la
Renaissance . . . Collection Emile Gaillard* [sale cat., Paul Chevallier, 17 May]
(Paris, 1904), 141, lot no. 675.
- west room, west wall left, Heraldic
Panels with Saints (p. 185)
to *Provenance:* add before J. Pierpont Morgan, Emile Gaillard, Paris, to 1904
Bibliography: *Catalogue des Objets D'Art et de Haute Curiosité de la
Renaissance . . . Collection Emile Gaillard* [sale cat., Paul Chevallier, 17 May]
(Paris, 1904), 140–141, lot no. 674.

west room, west wall left, Heraldic Panels with Saints (p. 186)	to <i>Provenance</i> : add before J. Pierpont Morgan, Emile Gaillard, Paris, to 1904 <i>Bibliography</i> : <i>Catalogue des Objets D'Art et de Haute Curiosité de la Renaissance . . . Collection Emile Gaillard</i> [sale cat., Paul Chevallier, 17 May] (Paris, 1904), 142, lot no. 680.
north bay of gallery, left window, Kneeling Knight (p. 194)	New York, New York, Oyster Bay, Planting Fields Foundation, Coe Hall for <i>Arms</i> : read Barry of six azure and or (FitzRafe of Multon) on tunic; the same arms quartered 1 and 4 with 2 and 3 gules escallops argent (Dacre) to England add north for <i>Inscription</i> : read [. . .] / nt ad/ entis/ M° CCCC.
dining room, Shield (p. 195)	for <i>Arms</i> : read Gules three conies sejant argent (Conisby), impaling Azure two bars and a chief argent (Newbold?) delete or France(?) photo reversed.
entrance hall, Oval Heraldic Panel (p. 195)	for <i>Arms</i> : read Azure a chevron engrailed or between three trefoils slipped or (Symonds), impaling Or a fess dabcetty ermine between three sea-pewits vert (Quarles) for Country of origin unknown, read England, Essex to <i>Provenance</i> : add before William Robertson Coe, The Pool?, Great Yeldham, Essex; Bluebridge House, Halstead Rural, Essex;
in storage, Two Heraldic Panels (p. 195)	for A. <i>Arms</i> : read Azure a chevron engrailed or between three trefoils slipped or (Symonds); for B. <i>Arms</i> : read Azure a chevron engrailed or between three trefoils slipped or (Symonds); impaling azure a fess or (Elliott) for Country of origin unknown, read England, Essex to <i>Provenance</i> : add before William Robertson Coe, The Pool?, Great Yeldham, Essex; Bluebridge House, Halstead Rural, Essex;
unnumbered, Four Oval Heraldic Panels (p. 196)	for <i>Arms</i> : read A. Arms of Dorothy Clerke Long and her second husband Sir Charles Morrison of Cassiobury, d. 1618 (the arms are incorrectly blazoned); B. Arms of Elizabeth Long wife of Sir William Russell, daughter of Dorothy and Henry Long, d. 1611 (the arms are incorrectly blazoned); C. Arms of William Norris, d. 1579 (the arms are incorrectly blazoned); D. Arms of Dorothy Clerke and her first husband Henry Long of Shingay (the arms are incorrectly blazoned) for England(?) read England, Cassiobury House, Hertfordshire for 16th century read 17th century, early <i>Bibliography</i> : Grosvenor Thomas Stock Book no. I, 112–115, items no. C-10 (A), C-11 (B), C-12 (C), C-9 (D).
unnumbered, Three Oval Heraldic Panels (p. 197)	for <i>Arms</i> : read A. Arms of Bridget Hussey wife of Francis Russell, Earl of Bedford, d. 1600/1601 (the arms are incorrectly blazoned); C. Arms of a female descendant of Henry Clinton, Earl of Lincoln and her husband (unidentified) (the arms are incorrectly blazoned) for England(?) read England, Cassiobury House, Hertfordshire <i>Bibliography</i> : Grosvenor Thomas Stock Book no. I, 114–115, items no. C-15 (A), C-14 (B), C-17 (C).
in storage, Magus (p. 206)	Rhode Island, Portsmouth, Portsmouth Abbey to <i>Provenance</i> : add before Henry C. Lawrence, Henri Daguerre, Paris.
in storage, Two scenes from the Life of St. Nicholas (p. 207)	to <i>Provenance</i> : add before Henry C. Lawrence, A. Seligmann, Rey & Co., Paris and New York.
monastery enclosure, Deacon Saint (p. 207)	to <i>Provenance</i> : add before Henry C. Lawrence, Henri Daguerre, Paris.

- 22.117, Swiss panel
(p. 210) **Rhode Island, Providence, Rhode Island School of Design, Museum of Art**
for ax read hammer, for bit, soldering bit
Inscription: for GLASERALNIE read Glaser alhie.

CORRECTIONS AND ADDITIONS TO ENTRIES IN CHECKLIST II: MID-ATLANTIC AND SOUTHEASTERN SEABOARD STATES

- 19735, Heraldic Panel
(p. 25) **Delaware, Wilmington, Winterthur Museum**
to *Provenance*: add before H.F. du Pont, Georges Spetz, Alsace, to 1925
Bibliography: *Highly Interesting and Valuable Objects of Art representing the Collection made by the Well Known European Connoisseur · Georges Spetz* [sale cat., American Art Association, 14-17 January] (New York, 1925), n.p., no. 389.

- 26.794 Life of St. Norbert
(p. 30-32) **District of Columbia, Washington, The Corcoran Gallery of Art**
in *Arms*: b-II for (*unidentified*) read St. Norbert
in *Bibliography*: add Ellen M. Shortell, "A Seventeenth-Century Glazing Cycle with the Life of St. Norbert from the Cloister of the Premonstratensian Abbey of Parc" (M.A. thesis, Tufts University, 1988).

- 1929.8.362, Grisaille Panel
(p. 36) **District of Columbia, Washington, National Museum of American Art**
the arms are those of Philippa, Countess of March (1355-1377/8)
14th century, second half.

- 1929.8.363, Man with Halo (p. 39) to *Provenance*: add before R.G. Thomas, Dighton
in *Bibliography*: delete Grosvenor Thomas Stock Book no. I, 807-81, item no. 956.

- Library, no. 13
(p. 43) **Florida, Miami Beach, Claire Mendel Collection**
Inscription: for Vogeli read Vögeli.

- Library, no. 9 (p. 43) Switzerland, Toggenburg
Inscription: for wascht read wacht; for Ruedliger, Ruedliger.

- Library, no. 3 (p. 43) the arms are not those of Meyer
the inscription at the bottom is from Alsace and does not belong to the panel.

- Library, no. 7 (p. 44) for Zurich read Lucerne.

- Library, no. 8 (p. 44) *Inscription*: for Ruller and Rüllerin read Muller and Müllerin.

- Bar, no. 16 (p. 45) the arms (LEFT) are those of von Imhoff
for England read Germany, Nuremberg.

- Library, no. 11 (p. 45) *Inscription*: for vogt von read [. . .] Zyt; for Elügdschenlandig, Deütschenlandes.

- Library, no. 1 (p. 46) to *Provenance*: add before W.R. Hearst, Grosvenor Thomas, London, to 1913;
Mrs. Whitelaw Reid, Purchase, NY, to 1935; P.W. French & Co., New York, to 1944; Preston Pope Satterwhite, Great Neck, NY
Bibliography: French & Co. Stock Sheets, GCPA 305041; Drake (1913), I:48, no. 260; Whitelaw Reid sale (1935), 390, no. 1549.

- Library, no. 5 (p. 46) the arms are those of Du Cambout; for England read France or Italy to *Provenance*: add before W.R. Hearst, Grosvenor Thomas, London, to 1913; Mrs. Whitelaw Reid, Purchase, NY, to 1935; P.W. French & Co., New York, to 1944; Preston Pope Satterwhite, Great Neck, NY
Bibliography: French & Co. Stock Sheets, GCPA 305041; Drake (1913), I:48, no. 257; Whitelaw Reid sale (1935), 390, no. 1549.
- Chapel, Two Medallions from an Apocalypse Window (p. 47) **Florida, North Miami Beach, Church of St. Bernard de Clairvaux**
for *France*, central part read France, Lyon?
to *Provenance*: add before W.R. Hearst, Musée van Stolk, Haarlem, Netherlands; A. Seligmann, Rey & Co., Paris and New York, NY, to 1/2/28
to *Bibliography*: add C.W. Post Catalogue (1939), vols. 101-104, lot 99, no. 45
add *Related material*: almost entirely modern reversed replicas are in the St. John the Evangelist window in Lyon Cathedral (Jean Taralon et al., *Les vitraux de Bourgogne, Franche-Comté et Rhône-Alpes* [Corpus Vitrearum, France, Recensement III] (Paris, 1986), 297, fig. 261.
- 46.40, 46.41, Seated Figures (p. 57) **Maryland, Baltimore, The Walters Art Gallery**
the correct overall dimensions are 360 x 154 (154⁵/₈ x 60³/₄).
- 46.75, 46.76, Two Four-Part Roundels with Arms and Secular Scenes (p. 62) in *Arms*: for (*unidentified*) read (Gender von Heroltsberg)
to *Bibliography*: add *The Important Art Collection of Dr. John E. Stillwell, New York, Pt. I* [sale cat., Anderson Galleries, 1-3 December] (New York, 1927), 206, no. 489 (A), ill., 211, no. 495 (B).
- 46.54, David and Jonathan (p. 62) for 1519 read (1560-1570)
the inscription does not belong to the panel.
- 46.48, Virgin and Child (p. 64) *Arms*: (CENTER, LEFT) Gules a horseshoe surmounted by a cross argent; (RIGHT) azure a Stafford's knot or; (ABOVE) Quarterly; 1 and 4 gules a horseshoe surmounted by a cross argent; 2 and 3 azure a fleurs-de-lis or; (BELOW) Azure the letters A B surmounted by a mullet with a comet's tail or
Inscription: for MORITVRI read MORITVR; to MORITVRI add back row of saints, on robes, hats, nimbi etc.: SALOMON/ JOHAN BAPSIDA/ S. IOSEP/ IACOB DER M./ MELLA/ S. IACOB D. MINDER/ S. VI[. . .]/ IOSEBH; front two rows of saints: S. IOACHIM/ CEBEDEVS/ DEOPPAS/ ALECHEVS/ ZACHARIAS/ S.ANA/ S. MARIA/ S. ELISABET/ S. EMVE/ for Pot metal; white glass with silver stain and enamel read Pot metal; white glass with silver stain
the piece in the lower right-hand corner of the scene is not replaced.
- 46.77, Heraldic Panel (p. 64) *Arms*: for (for Imhoff) read (von Imhoff), to Sinister: Or a sabot sable and argent add (von Holzschuher)
after 1550 delete or a modern copy
to *Bibliography*: add *The Important Art Collection of Dr. John E. Stillwell, New York, Pt. I* [sale cat., Anderson Galleries, December 1-3] (New York, 1927), 206, no. 490, ill.
- 46.53, Heraldic Panel with a Lady (p. 65) to 1556 add or a modern copy
- 46.45, Arms of Hans in Thurm (p. 65) for THURM read THURN; to WIFE add (VON STOKAR)
Arms: for (Im Thurm) read (Im Thurn); for (Stokar) read (von Stokar)
Inscription: for Hanns Im Thurm zu Shaffhausen/ .AO 1570 read Hanns Im Thurnnzu Shaffhausen/ ICL 1570 after Shaffhausen add: Ieronymus Lang (1540-1582).
- 46.61, Arms of Jacob Thalfinger (p. 65) to 1561 add or a modern copy

- 46.49, Arms of Zurlauben (p. 66) *Inscription:* for Ryhnaou read Rynouw; to some mended cracks add segment with saint's head on right replaced.
- 46.47, Solomon (p. 66) For AND TWO SHIELDS read WITH ARMS OF ANTHONY KEMPEN AND MADELINE OBERSTEG
Arms: (LEFT) Azure two triangles voided and interlaced or, in chief two mullets or, in base a triple mount vert (Kempfen?); (RIGHT) Gules a bend or, in chief a mullet and in base a rose or (Obersteg?)
Inscription: for vriheyrt rectz/ read urtheilt recht/, for Switchen 2 Frowe und also schertz read Zwischen 2 Frowē also schlecht
for (inscription illegible) read Anthoni Kempfen und/ Madlen Ober Steg sin/ Eheliche Husfraw 1602.
- 46.60, Marriage Panel (p. 66) for MARRIAGE PANEL WITH BOATING SCENES read WELCOME PANEL WITH ARMS OF JACOB HERTTACH AND ELISABETH MÄNTZI
Arms: to housemark add and IH Sable
Inscription: for mäntzi sin e read Mäntzi Sin ee., for 160[.] read 1600
for Pot metal and white glass with enamels and silver stain read Pot metal and white glass with silver stain
for many cracks and much loss of enamel read many cracks.
- 46.46, Arms of the canton of Zurich (p. 67) for TOWNS OF ITS JURISDICTION read ITS DISTRICTS
Inscription: before 1618 add Ano; after 1618 add In borders, clockwise from lower left: Flunteren, Sellenbüren, Nüwambt, Ellgg, Pfyn, Jegi, Louffen, Freiampt, Gryffensee, Winterthur, Eglisouw, Grüninge, Kyburg, Regēspurg, Maschwāde, Stein, Andelfinge, Wedischwyl, Steinegg, Wynfelden, Sax, Bülach, Hedingen, Regensperg, Stamen, Rümlang, Meylen, Horgen, Stäfer, Zolickon, Wolishofen, Küssnacht, Tallwyl, Kischterg, Menidorff
after many leaded cracks add Many replacements in left border.
- 46.73, Arms of Johann Segler (p. 67) to 1620 add or a modern copy
Provenance: J. Hampden Robb, to 1912; W. Henry Dupont, Wilmington, Del.
Bibliography: *The Rare Art Treasures and Other Costly Contents of the Residence of the late J. Hampden Robb* [sale cat., American Art Galleries, 24–26 April] (New York, 1912), n.p., no. 385.
- 46.50, Virgin and Child (p. 67) Before VIRGIN AND CHILD add COMPOSITE PANEL WITH
Arms: delete (The Empire)
for Switzerland, Zurich read Switzerland
for Upper scenes lost; center of eagle shield replaced read Segments comprising left and right border and upper portion from another provenance.
- 46.57, Allegorical Figures (p. 68) for PANEL WITH ALLEGORICAL FIGURES read SEVEN DEADLY SINS
Arms: Azure a crescent or above a triple mount (unidentified) –
for Dated 1642 read 164?
Inscription: Hoffart/ unküsch/ Frass/ Ful und Träg/ Nyd/ Gytz/ Zorn/ Niclaus manj jer Zyt Siechē vogt Zu/ wiñis und Barbara Ultschj Syn[.]hgmahel/ Año 164[.]
- 46.55, Heraldic Panel (p. 68) for RUOCHER (twice) read Buocher
Arms: Purpure a crescent inverted or and a triple mount vert (Buocher?); Azure between an increscent and a decrescent a crescent inverted or surmounted by a cross argent (Villiger?)
after Switzerland, add: Zug
Inscription: for zit read Zit; for Rhain read Kham/, for Billigerin read Villigerin, for husfr read Husfer.

46.59, Crucifixion (p. 68) for THE CRUCIFIXION WITH A MONASTIC DONOR AND STS. GALLUS AND OTHMAR read THE CRUCIFIXION WITH ARMS OF MATHIAS MURER OF THE ABBEY OF ST. GALLEN
Arms: Azure on an embattled and masoned wall a swan all proper holding in its beak a horseshoe argent (Murer?)
 to Switzerland add St. Gallen
 for c. 1670–1680 read 1550–1560
 the *Inscription* below is F. Mathaias Murer der/ zith Stadthalter des W/ Gotzhus St. Gallen
 for Several replacements including figures at sides and perhaps the arms read
 Several replacements in architecture. Figure in border lower right a stop gap.

46.56, Two Huntsmen (p. 68) for TWO HUNTSMEN WITH COATS OF ARMS read FRIENDSHIP PANEL WITH ARMS OF WEIBELL AND SCHWARTZ
Inscription: for Mattg/ Zog read Matta/ 20G; for Hanz read Hanss, for Weyßbell read Weybell; for Markt read Warth; for sin/ arz read sw/ artz.

46.64, A Council (p. 69) After Council add OF LAW; for A GUILD read ITS MEMBERS
Arms: (LEFT) Azure a spearhead argent, a triple mount; Tenné a sickle proper between the letters I and E or, in base a cross argent between two mullets or; Gules two mullets or, in chief the letters V and R argent, in base a larger mullet or; Azure a compass and a mallet argent, in base a mullet or; Gules in chief a mullet or between the letters I and K argent, in base the letter W or; Azure four pruning knives (?) proper forming a cross, cantonné by four triangles argent; (CENTER, ABOVE) Azure, in chief between the letters H and EB or a cross its curved footing extended as an enhanced barrulet humetty argent, in base four mullets or (1, 2 and 1); (BELOW) Azure a baton sinister or, in base a hunting horn or; (RIGHT) Azure the letter M or cantonné by four triangles argent (1, 2 and 1): Azure a hammer or in pale between two half plates (?), in chief the letters I and M argent; Gules in sinister canton a mullet or, another in base (dexter area restored); Azure a hammer (?) in pale and two pruning knives (?) in saltire all proper charged by an interlaced annulet argent; Gules a crossbow argent between two fermaux, in base two mullets or; Azure a patriarchal cross or, for 1695 read 1605
Inscription: for Hr. read Hr.; for ein-/ berger Disser zeit vogt zu Loftstetten read Ein/ berger disser Zeit Vogt Zu Lottstetten (Hans Einberger); to (Hans Einberger) add below central scene: Hans [.]ushterh.g[. .]iener; clockwise from lower left: Michel Stañher Richter/ Johannes Rüegger Richter/ Michel Reñ Richter/ Ulerich Reñ/ Johannes Egger geschworner/ Hans Martin Kübler geschworner/ Franz Kübler grichts schreiber/ [. . .] Merckht Richter/ [. .]bar Sterck Richter/ Lienhart Richter/ [. . .] strub geschworner/M[. . .]ht geschworner.

46.51, Alliance Panel (p. 69) to 1683 add or a modern copy

New Jersey, New Brunswick, Rutgers University, the Jane Voorhees Zimmerli Art Museum

60.16.35 (p. 73) the arms are those of Diessbach reversed
 for 1657 add or modern.

New Jersey, Princeton, Princeton University, The Art Museum

77-38, Grisaille Panel (p. 75) for Germany read France, Bourges, Cathedral of Saint-Etienne, nave clerestory for 13th century read 1260–1270
 add to *Bibliography:* C. Cahier and A. Martin, *Monographie de la cathédrale de Bourges* (Paris, 1841–1844), pl. XXXII and 'Grisailles C'; Meredith P. Lillich, "Three Essays on French Thirteenth-Century Grisaille Glass," *Journal of Glass Studies* 15 (1973), 70–73.

43-65, Grisaille Lancet Head (p. 75) delete Bourges?.

- 77-37, Grisaille Lancet Head (p. 76) to *Provenance*: add Raoul Heilbronner, Paris, to 1924
to *Bibliography*: add *Heilbronner sale* (1924), 16, no. 97, ill.
- 36-5, Annunciation (p. 79) under *Provenance*: delete Mary, Countess of Erroll; after Bury St. Edmunds add Rev. Richard Ridge, Doddington Rectory, Cambridgeshire, to 1936
under *Bibliography*: add to Rains sale cat., Foreword (n.p.).
- 62-103, Heraldic Panel (p. 82) for Vetter (twice) read Petter
Switzerland, Zurich.
- 61-56, Virgin (p. 83) delete attributed to.
- 62-101, Heraldic Panel (p. 84) for Germany read Switzerland, Schaffhausen
Inscription: for Vreblin, Greblin; for Judith Beÿerin, Peÿerin; for Dorothea Beÿerin, Meÿerin; for Kosenek, Rosenek.
- 62-105, Heraldic Panel (p. 85) for Bränt (twice) read Bräm
Inscription: for Herzschaftt (twice), Herrschaftt; for Fryelter, Erwelter.
- 61-52, Aesop's Fable (p. 86) Switzerland, Schaffhausen
Inscriptions: 1. Hallen is a stopgap; for Bronkenrahts read Grossenrahts; 2. for Konrad, Conradt; 3. for Pimman, Amman; 11. for Henander Huiter, Alexander Hutter; 12. for[. . .], Meyer.
- 62-106, A Siege (p. 87) Switzerland, Zurich
Inscription: for Gewëkner read Gewessner.
- 61-51, Heraldic Panel (p. 87) Switzerland, Schaffhausen.
- 62-102, Samson (p. 88) for Hambürg (twice) read Homburg
for Germany, Switzerland.
- SGC no. 3, Kneeling Knights (p. 95) **North Carolina, Greensboro, Collection of Henry Hood**
add *Related material*: mid-nineteenth-century water color of early fourteenth-century glass in the Cathedral of Tournai, Belgium, reproduced: Edmond Lévy, *Histoire de la peinture sur verre en Europe et particulièrement en Belgique* (Brussels, 1860), pl. 19; Jean Helbig, *De Glaschilderkunst in België: Repertorium en Documenten*, Antwerp, 1943, fig. 9; Jean Helbig, *Les vitraux médiévaux conservés en Belgique, 1200-1500* (Corpus Vitrearum Medii Aevi, Belgium I), Brussels, 1961, 288, fig. 168.
- SGC no. 10, Welcome Panel (p. 96) not of Hans Bürler
Inscription: for Han. Bürler read Hans H[. . .].
- 52-90-2, Heraldic Panel (p. 150) **Pennsylvania, Philadelphia, Philadelphia Museum of Art**
to *Provenance*: add after Hertfordshire, Dendy Sadler Collection
- 52-90-51, Heraldic Panel (p. 157) in *Arms*: replace noted quarters as follows: 2nd and 3rd quarter, bendy of six azure and or, a bordure gules (Mountfort of Sapworth); impaling Quarterly: 1 or three bars nebuly gules (Lovel, Baron Lovel of Tichmarsh)
- 52-90-52, Heraldic Panel (p. 158) in *Arms*: replace noted quarters as follows: 2nd quarter, gules a greyhound courant or between two bars argent charged with three martlets sable, two and one, on chief three plates (Mooles); impaling Quarterly: 3rd quarter, azure three crosses crosslet in base (original chief missing); 4th quarter, gules three lions passant guardant or
- 52-90-53, Heraldic Panel (p. 158) in *Arms*: replace noted quarter as follows: 1st quarter, gules three bars nebuly or (Lovel, Baron Lovel of Tichmarsh)

52-90-54A, Heraldic Panel (p. 159)	in <i>Arms</i> : for <i>pellets</i> read <i>ogresses</i> ; replace the 4th quarter impaling with <i>gules a lion rampant double queued argent</i> photo is reversed.
52-90-31-36, Heraldic Panels (p. 159-160)	for the title of D. read Walter Langley of Knolton, Gloucestershire and his wife Anne, née Hungerford in <i>Arms</i> : of D. replace the 1st grand quarter as follows: per pale indented <i>gules</i> and vert a chevron or (Heytesbury) and sable two bars argent in chief three plates (Fitzjohn) quarterly (Hungerford) for the title of E. read Arms of Henry Courtenay, Earl of Devon (c. 1498/1499-1538) for c. 1530-1560 read 1533-1536.
52-90-39, Heraldic Panel (p. 162)	photo is reversed.
52-90-58A, Heraldic Panel (p. 163)	photo is reversed.
52-90-47, Heraldic Panels (p. 164-165)	in <i>Arms</i> : (B) replace noted quarter as follows: 2nd quarter, <i>gules three water-bougets argent</i> (Ros)
52-90-48, Heraldic Panel (p. 166)	in <i>Arms</i> : replace as follows: Sable three swords in pile, points in base argent, pommels and hilts or, a crescent argent in sinister chief for difference (Paulet, Marquess of Winchester), impaling sable on a chevron embattled between three eagles displayed argent three cinquefoils or (for <i>gules</i> ?) (?Clederowe)
52-90-37, Heraldic Panel (p. 167)	in <i>Arms</i> : replace impaling as follows: sable on a chevron embattled between three eagles displayed argent three cinquefoils or (?Clederowe)
52-90-9, Heraldic Panel (p. 167-168)	in <i>Arms</i> : replace 2nd quarter as follows: barry wavy of four argent and azure a chief <i>gules</i>
69-226-7, Heraldic Panel (p. 167-168)	in <i>Arms</i> : replace noted quarters as follows: 1st quarter, sable three swords in pile, points in base, argent, a crescent or in dexter chief (Paulet); 2nd quarter, <i>gules three water-bougets argent</i> (Ros); 3rd quarter, barry of six or and vert a bendlet <i>gules</i> , in a chief a crescent <i>gules</i> for difference
09-73, St. Francis (p. 170)	<i>Inscription</i> : for NUTIUS read NUTUI.
62-226-6, Heraldic Panel (p. 171)	for accession no. 62-226-6 read 69-226-6.
62-226-8, Heraldic Panel (p. 171)	for accession no. 62-226-8 read 69-226-8.
69-226-10, 11, 12, Heraldic Panels (p. 172-173)	in <i>Arms</i> : replace noted quarters as follows: 1st quarter, or a lion rampant vert double queued and langued <i>gules</i> ; 5th quarter, barry of six argent and azure in chief three torteaux; 9th quarter, <i>gules seven mascles argent</i> , three, three and one conjoined
69-226-2, Heraldic Panels (p. 173)	in <i>Arms</i> : replace noted quarters as follows: 5th quarter, <i>gules three lucies hauriant argent two and one</i> ; 8th quarter, or two bendlets <i>gules</i> impaling <i>gules a fess checky argent and sable</i> between three crosses paty argent
52-90-11, Heraldic Panel (p. 174)	in <i>Arms</i> : replace noted quarters as follows: 1st quarter, barry of six argent and azure, a label of three points <i>gules</i> (Grey of Wilton); 2nd quarter, or a chief indented azure (Glanville); 9th quarter, or an escutcheon within a double tressure <i>gules</i> (David, Earl of Huntingdon and Garrioch); 13th quarter, vair two bars <i>gules</i> (abbreviated for reasons of scale); 15th quarter, argent on a chief azure three crosses paty fitchy argent (Gilbert and Richard de Clare, Earls of Pembroke)

- 52-90-13, Heraldic Panel (p. 174) in *Arms*: replace noted quarters as follows: 1st quarter, checky azure and or a fess gules; 7th quarter, bary of six gules and argent on a canton argent a cross formy or (Ecton); 8th quarter, or on a chief indented gules an annulet between two mullets or (St. John)
- 52-90-30, Heraldic Panel (p. 175) in *Arms*: replace noted quarters as follows: 3rd quarter, or three chevrolets gules (?Montfitchet); 9th quarter, argent (recte or) three bugle-horns sable with an arrow in pale sable through that in base, point downwards, between two mullets in fess sable (Hawley); 19th quarter, azure six lions rampant or two, three and one on a canton argent a mullet gules (Kyrby, Kent)
- 52-90-25, Heraldic Panel (p. 176) in *Arms*: replace noted quarter as follows: 1st quarter, sable three swords in pile, points in base, argent, to sinister a crescent argent for difference (Paulet)
- 52-90-14, Heraldic Panel (p. 177) in *Arms*: replace noted quarters as follows: 3rd quarter, gules three plates (modern?).
- 52-90-28, Heraldic Panel (p. 178-9) in *Arms*: replace noted quarter as follows: impaling Quarterly of 17: 5th quarter, azure crusily or three crescents argent (?for Glanvill); 12th quarter, argent a saltire sable between twelve cherries slipped vert (Sergeaux of Cornwall)
- 52-90-60 and 61, Heraldic Panels (p. 179) for *Arms*: . . . read A. Or three pales azure, on a chief gules a saltire engrailed or; B. Argent a garb or on a mount vert
after dimensions add Virgin and Child is a stopgap.
- 83.102.4, Heraldic Panel (p. 181) **Pennsylvania, Pittsburgh, Carnegie Institute**
the arms are those of Diessbach reversed
for Germany, south read Switzerland
16th century or modern
Provenance: Arthur Lehman, to 1930; P.W. French & Co., New York, NY, to 1931; R.B. Mellon, Pittsburgh, PA
Bibliography: French & Co. Stock Sheets, GCPA 305082.
- 83.102.3, Heraldic Panel (p. 181) *Provenance*: A. Seligmann, Rey & Co., New York, NY, to 1927; P.W. French & Co., New York, NY, to 1931; R.B. Mellon, Pittsburgh, PA
Bibliography: French & Co. Stock Sheets, GCPA 305097.
- 83.102.1, Heraldic Panel (p. 181) delete ? after Zurich
Inscription: for Koust read Kouff.
- unnumbered, Medallion with Head (p. 182) **Pennsylvania, Pittsburgh, University of Pittsburgh, University Art Gallery**
to *Provenance*: add after Hayden, M.L. Erstein, to 1927; P.W. French & Co., New York, NY, to 1931; R.B. Mellon, Pittsburgh, PA
Bibliography: French & Co. Stock Sheets, GCPA 305009.
- 1140-46, Virgin of the Immaculate Conception (p. 182) to *Provenance*: add Galerie Helbing, to 1913
Bibliography: *Auktionskatalog Helbing* [sale cat., 19 May] (Munich, 1913), no. 283.
- 1140-[no number], Heraldic Panel (p. 183) inscription does not belong with the panel.
- 1140-36, Heraldic Panel (p. 183) for HUNTSMEN read FARMERS.
- SG.668,a,b,c, 667, 669, Triple Light and Double Light with René de Thory (p. 187-188) **South Carolina, Greenville, Bob Jones University Art Museum**
to *Bibliography*: add after (Paris, 1905), 698-699, *White* sale (1907B), n.p., no. 509-511, ill.
- SG.673C, Welcome Panel (p. 189) photo reversed.

SG.657 & 658, Double Light (p. 189)

Provenance: Heilbronner, Paris, to 12/31/1914; William Randolph Hearst to 1941; Joseph Brummer, New York, to 1949; French & Co., New York, to 1968; *Bibliography:* C.W. Post Catalogue (1939), vols. 101–104, lot no. 1381, art. 110–115; *Notable Art Collection Belonging to the Estate of the late Joseph Brummer, Part II* [sale cat., Parke-Bernet Galleries Inc., 11–14 May] (New York, 1949), 154, lot. 610, A and B.

68.9.8(2), King David
(p. 195)

Virginia, Richmond, Virginia Museum of Fine Arts

Inscription: for uī / iatú read hūiliatu'.

INDICES

INDICES TO CHECKLISTS I, II, AND III

In the Indices, "I" refers to "Stained Glass before 1700 in American Collections: New England and New York (Corpus Vitrearum Checklist I)," *Studies in the History of Art* 15 (1985); "II" refers to "Stained Glass before 1700 in American Collections: Mid-Atlantic and Southeastern Seaboard States (Corpus Vitrearum Checklist II)," *Studies in the History of Art* 23 (1987); and "III" refers to the present volume. New panels found in previously surveyed areas of the country are included in the Addenda in this volume; the page references are prefaced with an "A." Additional information and corrections to the material in Volumes I and II can be found in the Corrigenda, also appended here; the page references are in parentheses following the original index citation and prefaced with a "C."

The first index is a listing by subject or iconographic type.

The second index contains a listing of persons associated with the stained glass collections. Interim owners (provenance), many of whom were dealers, are designated in roman; artists (including designers, glass painters, or schools), authors associated with the subject matter, and scholarly advisors to collectors are in small capitals; donors are in italics.

The third index is a location index. This index arranges the stained glass according to its original location, shown in italics, and the places of its subsequent locations (provenance), in roman. Items under American place names are listed first by the institutions of that city and then by the individuals living there. An asterisk following the name of a collection indicates a present American owner.

The fourth index is a list of the heraldic panels by the name of the bearer of the arms. A section follows in which unidentifiable arms are grouped according to country of origin.

Preceding the indices is a list of existing American collections with medieval and Renaissance stained glass.

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 John the Evangelist
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 Matthew
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- VII. *Die mittelalterlichen Glasgemälde in Salzburg, Tirol und Vorarlberg*, by Elisabeth Oberhaidacher
- VIII. *Die mittelalterlichen Glasgemälde in Oberösterreich*, by Elisabeth Oberhaidacher

Published by the Bundesdenkmalamt and by the Österreichische Akademie der Wissenschaften; Hermann Böhlhaus Nachf., Vienna/Cologne/Graz (Dr. Karl Lueger-Ring 12, A-1014 Vienna)

BELGIUM (9 volumes planned)

PUBLISHED

- I. *Les vitraux médiévaux conservés en Belgique, 1200–1500*, by Jean Helbig, Brussels, 1961
- II. *Les vitraux de la première moitié du XVI^e siècle conservés en Belgique. Anvers et Flandres*, by Jean Helbig, Brussels, 1968
- III. *Les vitraux de la première moitié du XVI^e siècle conservés en Belgique. Brabant et Limbourg*, by Yvette Vanden Bemden, Ghent/Ledeberg, 1974
- IV. *Les vitraux de la première moitié du XVI^e siècle conservés en Belgique. Liège, Luxembourg et Namur*, by Yvette Vanden Bemden, Ghent/Ledeberg, 1981

IN PREPARATION

- V. *Les vitraux de la première moitié du XVI^e siècle conservés en Belgique. Hainaut. Fascicule I. Les vitraux de la collégiale Sainte Waudru de Mons*, by Yvette Vanden Bemden

Published by the Ministère de la Communauté Française, Brussels. Distributed by the Office International de Librairie, Brussels (30, Avenue Marnix, B 1050 Brussels)

CZECHOSLOVAKIA (1 volume planned and published)

Mittelalterliche Glasmalerei in der Tschechoslowakei, by Frantisek Matous, Prague, 1975

Published by the Czechoslovak Academy of Sciences, Prague; Verlag Academia Prag (Distributed in Western countries by Hermann Böhlhaus Nachf., Vienna/Cologne/Graz; Dr. Karl Lueger-Ring 12, A-1014, Vienna 1)

FRANCE (25 volumes planned)

PUBLISHED

- I, 1. *Les vitraux de Notre Dame et de la Sainte-Chapelle de Paris*, by Marcel Aubert, Louis Grodecki, Jean Lafond and Jean Verrier, Paris, 1959
 - IV, 2. *Les vitraux de l'église Saint-Ouen de Rouen, tome I*, by Jean Lafond with the assistance of Françoise Perrot and Paul Popesco, Paris, 1970
 - IX. *Les vitraux de la cathédrale de Strasbourg*, by Victor Beyer, Christiane Wild-Block and Fridtjof Zschokke, Paris, 1986
- "Etudes" series:
- I. *Les vitraux de Saint-Denis, tome I*, by Louis Grodecki, Paris, 1976
- "Recensement des vitraux anciens de la France" series:
- I. *Les vitraux de Paris, de la région parisienne, de la Picardie et du Nord-Pas-de-Calais*, Paris, 1978
 - II. *Les vitraux du Centre et des Pays de la Loire*, Paris, 1981
 - III. *Les vitraux de Bourgogne, Franche-Comté, et Rhône-Alpes*, Paris, 1986

IN PREPARATION

- XII, 1. *Les vitraux de la cathédrale de Lyon*, by Catherine Brisac
 - VIII, 1. *Les vitraux de Saint-Nicolas-de-Port*, by Michel Hérold
- "Recensement des vitraux anciens de la France" series:
- IV. *Les vitraux de Champagne, Lorraine, et Alsace*

Published by the Caisse Nationale des Monuments Historiques et de Sites and the Centre National de la Recherche Scientifique, Paris (295, rue St. Jacques, F-75005 Paris)

GERMANY: Federal Republic of Germany (15 volumes planned)

PUBLISHED

- I, 1. *Die Glasmalereien in Schwaben von 1200–1350*, by Hans Wentzel, Berlin, 1958 (out of print)
- I, 2. *Die mittelalterlichen Glasmalereien in Schwaben von 1350–1530* (excluding Ulm), by Rüdiger Becksmann, Berlin, 1986
- II, 1. *Die mittelalterlichen Glasmalereien in Baden und der Pfalz* (excluding Freiburg-im-Breisgau), by Rüdiger Becksmann, Berlin, 1979
- IV, 1. *Die mittelalterlichen Glasmalereien des Kölner Domes*, by Herbert Rode, Berlin, 1974
- XIII, 1. *Die mittelalterlichen Glasmalereien im Regensburger Dom*, by Gabriela Fritzsche, 2 vols., Berlin, 1987

IN PREPARATION

- II, 2. *Die mittelalterlichen Glasmalereien in Freiburg i. Br.*, by Rüdiger Becksmann
- VII, 2. *Die mittelalterlichen Glasmalereien in Niedersachsen, Teil 2: Heideklöster*, by Ulf-Dietrich Korn
- XII. *Die mittelalterlichen Glasmalereien in Augsburg und Bayerisch-Schwaben*, by Rüdiger Becksmann

Published by the Akademie der Wissenschaften und der Literatur zu Mainz and the Deutscher Verein für Kunstwissenschaft, Berlin; Deutscher Verlag für Kunstwissenschaft, Berlin (Lindenstr. 76, D-1000 Berlin 61)

GERMANY: German Democratic Republic (6 volumes planned)

PUBLISHED

- I, 1. *Die mittelalterliche Glasmalerei in den Ordenskirchen und im Angermuseum zu Erfurt*, by Erhard Drachenberg, Karl-Joachim Maercker and Christa Schmidt, Berlin, 1976 (out of print)
- I, 2. *Die mittelalterliche Glasmalerei im Erfurter Dom*, by Erhard Drachenberg; Text, Berlin 1980; Plates, Berlin, 1983

IN PRESS

- V, 1. *Die mittelalterliche Glasmalerei im Standler Dom*, by Karl-Joachim Maercker

IN PREPARATION

- II. *Die mittelalterliche Glasmalerei in Mühlhausen*, by Christa Richter
 IV. *Die mittelalterliche Glasmalerei in Halberstadt*, by Karl-Joachim Maercker and Christa Richter

Published by the Institut für Denkmalpflege der DDR, Berlin; Akademie-Verlag, Berlin (Distributed in western countries by Herman Böhlau Nachf., Vienna/Cologne/Graz; Dr. Karl Lueger-Ring 12, A-1014 Vienna)

GREAT BRITAIN (number of volumes not yet determined)

PUBLISHED

- I. *The County of Oxford. A Catalogue of Medieval Stained Glass*, by Peter Newton with the assistance of Jill Kerr, London, 1979
 II. *The Windows of Christ Church Cathedral, Canterbury*, by Madeline Harrison Caviness, London, 1981
The Medieval Painted Glass of York Minster, fascicule I: The West Window, by Thomas French and David O'Connor, London, 1988
 Supplementary volume I. *The Windows of King's College Chapel, Cambridge*, by Hilary Wayment, London, 1972
 Occasional Paper III. *The Medieval Painted Glass of Lincoln Cathedral*, by Nigel Morgan, London, 1983

IN PREPARATION

- The Medieval Painted Glass of York Minster*, by Thomas French and David O'Connor
The City of Oxford. A Catalogue of Medieval Stained Glass, by Jill Kerr and Peter Newton
The City of Norwich. A Catalogue of Medieval Stained Glass, by David King
The County of Northhamptonshire. A Catalogue of Medieval Stained Glass, by Richard Marks

Published by The British Academy, London; Oxford University Press, London (Distribution Services, Saxon Way West, GB-Corby/Northants NN18 9ES)

ITALY (5 volumes planned)

PUBLISHED

- I. *Le vetrate dell'Umbria*, by Giuseppe Marchini, Rome, 1973
 Published by the Consiglio Nazionale della Ricerche under the patronage of the Unione Accademia Nazionale; De Luca Editore, Rome (via S. Anna 11, I-00186, Rome)
 II. Lombardy I: *Le vetrate del Duomo di Milano (1400-1530)*, by Caterina Gilli-Perina, Florence, 1987

IN PREPARATION

- Le vetrate di Firenze*, by Luciano Bellosi

Published by the Amministrazione Provinciale di Milano (Le Monnier, via A. Meucci 2 - 50015 Grassano, Firenze)

NETHERLANDS (3 volumes planned)

IN PREPARATION:

- I. *De Goudse glazen: De ramen uit de voorreformatorenperiode (1555-72)*, by Christiane Coeberg-Surie, H. van Hartenboers and Zsuzsana van Ruyven-Zeman
 II. *De Goudse glazen: De Werktekeningen (cartons of "patronen") van de Goudse glazen*

POLAND (1 volume planned and in preparation)

Die mittelalterlichen Glasmalereien in Polen, by Lech Kalinowski with the assistance of Helene Malkiewicz

PORTUGAL (1 volume planned and published)

O vitral em Portugal, Séculos XV-XVI, by Carlos Vitorino da Silva Barros, Lisbon, 1983

Published under the patronage of the Commissariado para a XVII Exposição Europeia de Arte, Ciência e Cultura do Conselho da Europa von der Banco Espírito Santo e Comercial de Lisboa (Museu Nacional de Arte Antiga, Rua Luciano Cordeiro, 49, 4º-Dº, P-Lisbon 1100)

SCANDINAVIA (1 volume planned and published)

Die mittelalterlichen Glasmalereien Skandinaviens, by Aaron Andersson, Sigrid Christie, Carl A. Nordman and Aage Roussel, Stockholm, 1964

Published by Kungl. Vitterhets Historie och Antikvitets Akademien (Distributed by Almquist & Wiksell, Stockholm; P.O. Box 45150, S-104-30, Stockholm)

SPAIN (number of volumes not yet determined)

PUBLISHED

- I. *Las vidrieras de la catedral de Sevilla*, by Víctor Nieto Alcaide, Madrid, 1969

Published by the Laboratorio de Arte de la Universidad de Sevilla and the Instituto Diego Velázquez del Consejo Superior de Investigaciones Científicas, Madrid (14, Duque de Medinaceli, E-Madrid 14)

- II. *Las vidrieras de la catedral de Granada*, by Víctor Nieto Alcaide with the assistance of Carlos Muñoz de Pablos, Granada, 1973

Published by the Universidad de Granada, Departamento de Historia del Arte, Secretariado de Publicaciones (Plaza de la Universidad, E-Granada)

- VI. Catalonia I: *Els Vitalls Medievals de l'Eglésia de Santa Maria del Mar a Barcelona*, by Joan Ainaud I de Lasarte, Joan Vila-Grau and M. Assumpta Escudero I Ribot

- VII. Catalonia II: *Els Vitalls de la Catedral de Girona*, by Joan Ainaud I de Lasarte, Joan Vila-Grau, M. Assumpta Escudero I Ribot, Antoni Vila I Delclòs, Jaume Marquès, Gabriel Roura, and Josep M. Marquès

Published by the Institut d'Estudis Catalans, Barcelona (C. del Carme 47, E-08001, Barcelona)

SWITZERLAND (5 volumes planned)

PUBLISHED

- I. *Die Glasmalereien der Schweiz vom 12. bis zum Beginn des 14. Jahrhunderts*, by Ellen J. Beer, Basel, 1956

- III. *Die Glasmalereien der Schweiz aus dem 14. und 15. Jahrhundert, ohne Königsfelden und Berner Münsterchor*, by Ellen J. Beer, Basel, 1965

Published by the late Hans R. Hanloser, Birkhäuser Verlag, Basel (P.O. Box 34, CH-4010 Basel)

IN PREPARATION

- IV. *Die mittelalterlichen Glasgemälde des Berner Münsters*, by Brigitte Kurmann-Schwarz

UNITED STATES OF AMERICA (9 volumes planned)

PUBLISHED

Checklist Series (in: *Studies in the History of Art*)

- I. "Stained Glass before 1700 in American Collections: New England and New York," *Studies in the History of Art* 15, edited by Madeline H. Caviness, Washington, 1985
- II. "Stained Glass before 1700 in American Collections: Mid-Atlantic and Southeastern Seaboard States," *Studies in the History of Art* 23, edited by Madeline H. Caviness, Washington, 1987
- III. "Stained Glass before 1700 in American collections: Midwestern and Western States," *Studies in the History of Art* 28, edited by Madeline H. Caviness and Michael W. Cothren, Washington, 1989

Published for the National Committee of the Corpus Vitrearum USA by the National Gallery of Art, Washington. Distributed by the University Press of New England (17½ Lebanon St., Hanover, NH 03733)

Occasional Papers:

- I. *Studies in Medieval Stained Glass: Selected Papers from the XIth International Colloquium of the Corpus Vitrearum, New York, 1-6 June 1982*, edited by Madeline H. Caviness and Timothy Husband, New York, 1985

Published and distributed for the National Committee of the Corpus Vitrearum by the Metropolitan Museum of Art, New York (Special Service Office, Middle Village, NY 11381)

IN PREPARATION:

- I, 1. *European Stained Glass in the Metropolitan Museum of Art, New York*, by Jane Hayward
2. *Stained Glass from before 1700 in New York State Collections (excluding New York City)*, by Meredith Parsons Lillich
3. *Stained Glass from before 1700 in New York City Collections (excluding the Metropolitan Museum of Art)*, by Linda Morey Papanicolaou
4. *Stained Glass from before 1700 in New England Collections*, by Madeline H. Caviness
- II. *Stained Glass from before 1700 in the Glencairn Museum*, by Michael W. Cothren
- III, 1. *Stained Glass from before 1700 in the Detroit Institute of Arts*, by Virginia C. Raguin
2. *Stained Glass from before 1700 in Ohio Collections*, by Helen Jackson Zakin

Checklist series:

- IV. "Stained Glass Before 1700 in American Collections: Silver-Stained Roundels and Unipartite Panels," by Timothy Husband

