



Medieval Art and the Cloisters

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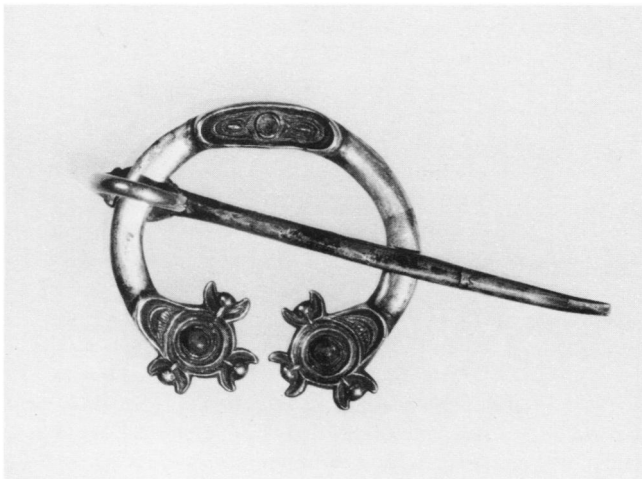
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MEDIEVAL ART AND THE CLOISTERS



PENANNULAR BROOCH

Pictish, second half 8th century. Silver, amber, diameter 2³/₈" (5.9 cm), length of pin 3³/₄" (9.7 cm). Purchase, Rogers Fund, and Gift of J. Pierpont Morgan, by exchange. 1981.413

This silver penannular brooch was discovered in June 1854 in a field near Galway, Ireland. Each terminal is decorated with three stylized masks in the form of bird or bat heads enframing a centrally mounted polished amber. The simple, flat-headed pin was already mounted backward when it was found.

The brooch is typologically related to a number of Pictish brooches found at St. Ninian's Isle in Scotland. These characteristically have formalized animal or bird masks executed in relief on the terminals, and appear to have been in fashion toward the end of the eighth century. The Galway brooch is one of three attributed to the Picts—early inhabitants of Scotland—to have been found in Ireland and is related to contemporary Irish types, demonstrating a close stylistic relationship between Irish and Pictish forms. The crispness of the masks on this new acquisition makes it among the finest Pictish brooches to survive.

This is the first penannular brooch—so frequently found during the Early Christian period in the British Isles—to enter our collection.

Ex colls.: Pitt-Rivers; Carruthers.

Bibliography: *Gentleman's Magazine*, 1854, p. 147; Smith, R. A. *Archaeologia* 65 (1914): 249; Small, A.; Thomas, C.; and Wilson, D. M. *St. Ninian's Isle and Its Treasures*. Oxford, 1973, p. 90, pl. XXXVIIc.

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matrix



impression

SEAL MATRIX WITH SAINT JOHN THE EVANGELIST

South Netherlandish (Ghent), first quarter 13th century. Gilt bronze, height 2¹/₂" (6.9 cm). Rogers Fund. 1981.291

This almond-shaped seal matrix represents Saint John the Evangelist as a nimbed monk sitting on a chair with curved back and sides decorated with arches in front of a lectern supported by one foot that terminates in foliated volutes. The Evangelist is writing in a large book the beginning of his Gospel: *In principio . . .* Like other scribes represented in medieval manuscript illuminations, John holds a pen and scraper. The hand of God, in a gesture of benediction, emerges from clouds at the top left and is flanked by two stars. The nimbed eagle, symbol of the Evangelist, is

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perched on the scribe's back and watches over his shoulder as if curious about what is being written. As a seal matrix, the whole representation is hollowed out and reversed, and only when wax or some other malleable substance is pressed into it does the image appear in relief and in the right direction, as in the negative and positive of a photograph.

Starting at the top and proceeding downward at the left runs an inscription incised in gothic characters:

SIGILLVM:DOMVS:SCI:IOHANNIS: IN:GANDAVO:†

(Seal [of] the house [of] Saint [abbreviated] John in Gandavo [former name of the city of Ghent]). This inscription is reversed, with the exception of the words *In principio*, which are incised in the book and can be read quite clearly in spite of their small size. A raised device along the back of the matrix must have been used to hold it in position while an impression was being made. The style and craftsmanship of this object are exceptionally fine. No detail has been spared, and the seated figure wrapped in a clinging monachal tunic with carefully described folds is lively and artistically exquisite, as are the particulars of the furniture, the hand of God, and the inquisitive eagle, whose feathers seem still ruffled after having flown into the cell of the studious monk. The composition of the metal is a ternary alloy of copper, zinc, and tin, and little chasing was done

after casting. The gilding is quite well preserved, showing understandable signs of wear.

There is only one other similar extant seal, now preserved in the state archives of the city of Ghent. According to the archive authorities, the *domus* in both inscriptions is the Hospital of Saint John, one of the oldest hospitals in Ghent, mentioned for the first time in 1196 in a document of regulations given to the hospital by the town magistrate. The hospital, which was not affiliated with any religious order, was under the jurisdiction of the city authorities and devoted to the care of the sick, the weak, and the homeless. Scholars at the Ghent state archives and at the Museum and Library of the Order of Saint John, London, concur in dating both this matrix and the one at Ghent to about 1220.

No other seal matrix in our collection is so early as this one or comparable in quality. Seals per se have a special attraction, bringing us closer to the daily life of people of a remote past, and when we make a wax impression from this particular matrix, we bridge the gap of more than seven centuries, doing with the same means what people did at that time.

Unpublished.

CG-M

CRUCIFIXION FROM A MISSAL

French (Paris), c. 1270. Tempera and gold leaf on parchment, 8³/₄ × 5⁷/₈" (22.2 × 15 cm). Purchase, Bequest of Thomas W. Lamont, by exchange. 1981.322

In the course of the thirteenth century, Paris became the principal center for manuscript production in Europe, so much so that Dante in the *Divine Comedy* made it synonymous with the "art of illumination." Beautiful liturgical books for the mass and divine office were produced not only for the many religious houses but also for the king and the court. This exquisite full-page miniature, closely cut to the frame, originated from the opening of the Canon of the Mass in a Parisian missal. It depicts Christ on the cross, flanked by the mourning figures of the Virgin and Saint John, and Adam, holding up a chalice to catch the sacrificial blood, rising from a sarcophagus at the foot of the cross. Two angels bearing symbols of the sun and the moon rush forward from clouds at each upper corner. The figures are situated not within a natural setting but against dramatically offset alternating panels of diapered and tessellated backgrounds. Christ's perizonium is slate blue with a dark salmon-red lining. The Virgin is cloaked in a long dark blue mantle with white lining, a pinkish tunic, and a white veil. Saint John is cloaked in a dark blue mantle with white lining. His ankle-length tunic is a medium brown, the same color used in the long gowns of the angels. The miniature is bordered with rope-twist and foliate motifs offset with an outer border of burnished gold leaf.

The chalk-white pigment used for flesh tones is flaked on several of the figures, revealing a fine penwork underdrawing, the head of Saint John being the best preserved. The flaking was probably caused by insufficient binding of the thick layer of pigment with the sizing solution. The deep blue of the Virgin's mantle is made from lapis lazuli.

Deluxe Parisian missals were ornamented with a series of historiated initials, illustrating the main feasts, and two full-page paintings facing each other to form a diptych in the Canon of the Mass. Uniformly they represented the Crucifixion and Christ in Majesty surrounded by the symbols of the Evangelists. The artistic position of this exquisite

miniature can be established by its relationship to the finest painting produced in Paris in the third quarter of the thirteenth century. It belongs to an important Sainte-Chapelle series of miniatures named after the Sainte-Chapelle Evangelyary (Bibliothèque Nationale, Paris, lat. 17326) and its immediate subcategory, the Cholet Group, named after a Franciscan missal made for Cardinal Jean Cholet of Noin-tel after 1261 (Biblioteca Capitolare, Padua, D. 34) and the Missal for Saint-Denis use, made between 1254 and 1286 (Bibliothèque Nationale, Paris, lat. 1107). The stylistic character of the miniatures within the Cholet Group, to which this Crucifixion may be assigned, displays "a three-dimensional quality with projections and recessions, shading, and a subtle use of ink lines" (Branner, p. 131). The tendency toward overall formality, elongated, exquisitely detailed figures, and precise geometrically formed background fields is the hallmark of this illuminator.

The generous size of the miniature, already cut down from the full page, suggests that it originated from a major commission. It is significant that the Padua Missal is missing both its Crucifixion and its Majesty miniatures, its text space (height 21 cm) nearly corresponds to this Crucifixion, which would have occupied a comparable space, and patterns in the frames of the initials are identical to those on our frame. Could this splendid illumination in the finest Parisian tradition be the missing full-page miniature from the Missal of Cardinal Cholet?

Bibliography: Sotheby Parke Bernet, London, sale catalogue, July 11, 1978, lot 7; Kraus, H. P. *Illuminated Manuscripts*. New York, 1981. Catalogue 159, no. 27, pl. XXVI (color); for related works, see Branner, Robert. *Manuscript Painting in Paris During the Reign of Saint Louis*. Berkeley, 1977, pp. 130–32 and 237–38.

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MANUSCRIPT ILLUMINATION: HISTORIATED INITIAL R WITH THE ANNUNCIATION

Eastern Switzerland, c. 1300. Tempera and gold leaf on parchment, 4 × 3¹/₆" (10.2 × 7.8 cm). Purchase, Gift of J. Pierpont Morgan, by exchange. 1982.175

The standing figures of the Archangel Gabriel and the Virgin Mary are set against a burnished gold background and are framed by a thin red border and a large initial R painted in shades of blue highlighted with white. The angel is clad in a simple salmon-colored tunic, belted at the waist. He holds a flower-topped staff. Barefoot, his right hand raised in greeting, and his wings outstretched, he seems to approach the Virgin Mary, who stands before him with raised outstretched hands, as the dove of the Holy Ghost whispers in Mary's ear. The red of the border, Gabriel's halo, the dove's halo, and the Virgin's mantle are the same intense red. Mary's gown is gray green. The features and hair of the two figures are similar—tightly yet delicately drawn, with sure curving lines and a hint of shading in the cheeks and beneath the brows.

This illumination is closely related to the miniatures in a series thought by Erwin Rosenthal ("Illuminations from a Dominican Gradual of about 1300." *Zeitschrift für schweizerische Archäologie und Kunstgeschichte* 33 [1976]: 60–66) to be from a single Swiss Dominican Gradual dating about 1300. The color scheme, figure composition, and all other aspects of style are the same. Our illumination is an especially welcome addition because of two well-known and stylistically related Middle and Upper Rhenish polychromed wood sculptures, both from the J. Pierpont Morgan collection: the Visitation group (17.190.724), about 1310, attributed to Master Heinrich of Constance, and the *Vierge ouvrante* (17.190.185), about 1300, with interior paintings of the infancy of Christ. The exquisite refinement of the faces of the illumination is echoed in the faces of Anna and Mary in the Visitation group, with their delicate features and smoothly rounded, subtly painted cheeks. This style is continued on the inside cover of the coffret, or Minnekästchen (50.141), Upper Rhine, 1325–50, in The Cloisters Collection.

Ex colls.: L. Salavin, Paris; Anne Otto Wertheimer, Paris.

Bibliography: Hôtel Drouot, Paris, sale catalogue (*Collection de Monsieur L. Salavin*), Nov. 14, 1973, lot 77, illus.; Nouveau Drouot, Paris, sale catalogue (*Succession Anne Otto Wertheimer*), April 22, 1982, lot 267, illus.

WDW

TWO HANAPS (DRINKING VESSELS)

France (Toulouse?), 1320–60. Silver, silver gilt, and basse-taille opaque and translucent enamels, diameter 6" (15.2 cm). *The Cloisters Collection*. 1982.8.1,2

Hanaps are frequently referred to from the twelfth century through the fourteenth in chronicles, daily accounts, and inventories. The present examples, each a shallow, bell-mouthed, and raised-umbilic hammered vessel with a slightly raised flat bottom and a thinly turned undercut lip, are typical. They are among the more common types of household silver plate, and their use is documented at an early date. Adam du Petit-Pont (d. 1150), in his description of a stately manor, *De utensilibus ad domum regendam pertinentibus*, lists hanaps with drinking vessels, while eating vessels are itemized separately. The two categories of service plate were apparently even stored in separate places and tended to by different servants. The distinction appears to have been consistently maintained throughout the fourteenth century.

Each of the present hanaps has, riveted to the bottom of the bowl, a circular silver-gilt openwork boss surmounted by a basse-taille opaque and translucent enameled plaque representing a human-headed grotesque within a trefoil. One plaque has opaque red enamel within the interstices of



the trefoil and traces of green translucent enamel on the figure, while the other has only residual traces. The function of these bosses is clarified by the thirteenth-century writer Guillaume de Saint-Pathus, who mentions that it was the custom of the sainted Louis IX (1214–1270) to have at the table a cup with a peg in it up to which he poured wine and then added water until the wine was diluted by one part to three. Because wine was commonly diluted throughout the Middle Ages, it seems probable that these hanaps, as well as all other examples with raised central bosses, were fourteenth-century versions of Saint Louis's cup.

Hanaps vary from simple unornamented types, such as those unearthed in the so-called Arrière trove, to those with gilt repoussé, *vignetté* surface decoration, and elaborate enameled bosses. The 1360 inventory of Louis of Anjou records a large hanap with a boss in the shape of a rosette enameled in translucent red, a rare color in translucent enamel and technically difficult to achieve ("un grant hanap . . . on milieu duquel a une rosette enlevée esmaillee de rouge cler . . ."). An inventory of Charles V taken in 1380 itemizes a dozen silver-gilt hanaps with enameled bosses representing the months ("une douzaine de gran hanaps d'argent doré . . . et sont esmaillez on fons des 12 mois de l'an . . ."). This entry also establishes that hanaps were made as sets, not only as individual pieces. The two present examples may well have been part of a set rather than a pair. Louis of Anjou's 1365 inventory provides the most comprehensive record of enamel decoration of secular plate. While heraldic devices were the most common form of decoration, profane and mythical subjects appear in great numbers. The grotesques—half-human, half-beast—that decorate our hanaps can be found on other enameled vessels of the period and are pervasive inhabitants of contemporary manuscript marginalia, the most likely source for this motif.

As neither hanap bears a hallmark, it is difficult to ascertain the place of manufacture. Although town punch marks

were instituted in France by royal decree of Philippe le Hardi in December 1275, it is not unusual to find examples after this date with no marks. All royal silver was, for instance, exempt, as were silver objects made from melted silver of certain small standard objects, to say nothing of illicitly manufactured silver. Our bowls are identical in size and shape to several others excavated in the département of Arrière, all of which bear the town mark of Toulouse. Lacking any further evidence, however, the association of our bowls with Toulouse remains speculative.

Both hanaps show surface pitting and considerable patches of redeposited silver as well as brittleness and fractures caused by intergranular corrosion. These physical properties are characteristic of ancient silver that has been excavated and subsequently cleaned. Although secular plate was produced in prodigious quantities, remarkably little has survived from the fourteenth century. The vast majority was melted down, frequently in the lifetime of the original owner, to raise funds in pressing circumstances or to keep apace of current taste. Underground hoarding appears to have been virtually the only means by which silver plate was spared its inevitable fate in melting furnaces. Indeed, nearly all surviving examples are associated with excavated finds. Whatever fortunate vicissitudes allowed their survival, these rare examples of fourteenth-century French plate make a welcome and important addition to the Cloisters' holdings of secular objects.

Ex colls.: Victor Gay, Paris; R. M. W. Walker, London.

Bibliography: Gay, Victor. *Glossaire archéologique du Moyen Âge et de la Renaissance*. Paris, 1877, vol. 1, pp. 604–6, fig. B; Hôtel Drouot, Paris, sale catalogue (Victor Gay sale), March 26, 1909, lot 241; Christie, Manson & Woods, Ltd., London, sale catalogue (R. M. W. Walker sale), July 10, 1945, lot 110; Christie, Manson & Woods, Ltd., London, sale catalogue, Dec. 9, 1980, lot 19, illus. Related references: Oman, Charles. "A Mysterious Hoard of Early French Silver." *Pantheon* 2 (March–April 1961): 82–87; Lightbown, R. W. *Secular Goldsmiths' Work in Medieval France: A History*, Society of Antiquarians vol. 36, London, 1978; Gaborit-Chopin, Danielle. In *Les Fastes du Gothique: Le siècle de Charles V*, exhibition catalogue, Paris, 1981, nos. 198, 206, and 208.

MASTER OF THE AMSTERDAM CABINET
German (Middle Rhine), active 3rd quarter 15th century

**VIRGIN OF THE APOCALYPSE (MARIA
APOCALYPTICA)**

1480–88. Glass with enamel and silver stain, 13¾ × 8⅝" (35 × 22 cm). The Cloisters Collection. 1982.47.1

The Master of the Amsterdam Cabinet is one of the most innovative, expressive, influential, and yet enigmatic artistic personalities of the second half of the fifteenth century in the North. His principal works are ninety-one drypoint etchings, eighty of which have long been housed in the printroom of the Rijksmuseum, Amsterdam. Since these works were first systematically studied by Max Lehrs in 1893, the identity, origin, style, and production of the Master of the Amsterdam Cabinet have been the focus of continual theorizing and heated debate. He has been called Netherlandish, German, and then a Netherlander working in the Middle Rhine. His name has been given as Erhard Reuwich, Nikolaus Nievergalt, and Heinrich Lang or Heinrich Mang. He has been said to be the young Matthias Grünewald, the aging Hans Holbein the Elder, Bartholomäus Zeitblom, Lucas Cranach, and Wilhelm Pleydenwurff, among others. Graphic works, panel paintings, manuscripts, sculpture, book illustrations, and stained glass in such numbers and heterogeneous styles as to be beyond the abilities of even the most prodigiously energetic and inventive personality have been attributed to him.

While his precise identity may never be discovered, the Master of the Amsterdam Cabinet's hand can also be detected in three illustrations in a medieval housebook belonging to the Fürsten von Waldburg-Wolfegg-Waldsee. This manuscript, essentially a gunsmith's manual, contains a variety of formulas and technical notes, as well as numerous drawings of mechanical devices and military equipment. The manuscript begins, in a less practical vein, with a series of full-page pen-and-ink drawings, accompanied by verse, representing the Children of the Planets. Those of Mars, Sol, and Luna are by the Master of the Amsterdam Cabinet, while the remaining drawings and a series of genre and tournament scenes are by a lesser hand that can best be identified as the Master of the Housebook. The masters were closely associated, undoubtedly collaborating for a time in the same workshop. In addition to the drypoints and the three illustrations in the Housebook, the Master of the Amsterdam Cabinet may be credited, with some assuredness, with large passages in the six surviving panels from a Passion altar believed to come from a church in Speyer and now divided among Freiburg, Frankfurt, and Berlin; a Nativity panel in Munich; the Pair of Lovers panel in Gotha; at least two of the nine surviving panels from a Life of the Virgin altar now in Mainz and thought to have come from the Liebfrauenkirche in the same city; four Gospel book illuminations of the Evangelists, now in Cleveland; and a pen-and-ink drawing of two lovers, in Berlin. There is a large body of work either influenced by the Master of the Amsterdam Cabinet or based on his compositions, and a larger body stylistically related to him, much of which has been inaccurately attributed to him. In the large group of stained glass associated with the styles of the Housebook, this recently acquired stained glass panel of the Virgin of the Apocalypse alone bears the hallmarks of the Master of the Amsterdam Cabinet himself.

The Virgin, standing on a crescent moon and encircled by



a corona of rays of light, cradles the naked and cruciform haloed Christ Child in her arms. Draped in a loose robe with deep folds, her hair falling below her shoulders in long curled tresses, she is crowned and haloed. The wavy rays to the Virgin's left are an early, perhaps late fifteenth-century replacement, while the background is modern. The figures are painted on clear glass in black enamel, modeled with a thin mat, and toned in varying shades of yellow silver stain. The few hairline breaks through the figure have been skillfully repaired.

The Madonna standing on a crescent moon and encircled by rays of light (*Strahlenkranz Madonna auf Mondsichel*) is a specific iconographic type, of German origin, that gained currency about the middle of the fifteenth century. The type derives largely from the "woman clothed with the sun, and the moon was under her feet" (Revelations 12:2), but the significance of this apocalyptic vision transformed into a Marian image is not clear. In the celestial context, however, the radiating Virgin may be seen as Ecclesia triumphing over Synagogue, represented by the moon. Encircled by rays of the perfect light, the Virgin, also Queen of Heaven, outshines the transitory and evanescent nature of all other realms just as the sun dissipates the light of the moon. The image, however, does not rely entirely on apocalyptic sources but may also refer to the Immaculata, the Virgin as the Church and as the Spouse of Christ. Again promulgating the supremacy of the Church, the Virgin is associated with the description in the Canticle of Canticles (6:9): "Who is she that cometh forth as the morning rising, fair as the moon, bright as the sun, terrible as an army set in array?"

The painting of this panel clearly bears the characteristics of the Master of the Amsterdam Cabinet's figural style. Unmannered and freely drawn, the Virgin and Child reflect a directness and naturalness that derive from the Master's abiding interest in worldly rather than spiritual imagery. The broad rounded faces and cheeks, the thin-lined brows over widely separated eyes, the small pointed noses, and the nubby chins are stylistic hallmarks found repeatedly in his drypoints and in the drawings in the Housebook itself. The figures are full and substantial in contrast to the lean, attenuated bodies in vogue at the time.

Compositionally, this panel compares closely to the Master of the Amsterdam Cabinet's drypoints of the same subject (Lehrs 1: 23, 24, 26, and 27). The first two, though of the same period as the panel (1480s), are of lesser quality, and their authorship has been questioned. The second two, particularly Lehrs 1:27, are among the Master's finest examples of holy subjects. They are generally dated to the artist's middle to early late period (c. 1475–90). The closest stylistic parallels are seen in the young women who populate numerous secular scenes, notably the *Card Players* (Lehrs 1:73) and the *Lady with the Helmet and the "A.N." on her Escutcheon* (Lehrs 1:86). Both drypoints date to the court period (up to 1488) and are considered among the artist's most elegant works. Our stained glass panel must be contemporary with these two prints or perhaps slightly earlier, based on parallels in the three Children of the Planets drawings in the Housebook itself, which may have been completed by 1483. On a stylistic basis, then, our panel can be placed in the Master's advanced middle period (Glazer's II-B–II-D), or about 1480 or 1483 through 1488.

The softness and delicacy of the figure style are enhanced by the Master's consummate technical abilities. The crisp enameled lines, the parallel-line shading of the drapery, the stippled and crosshatched mat in the modeling, the use

of sgraffito to texture the hair are all technical refinements abundantly evident in the Master of the Amsterdam Cabinet's drypoints. These are techniques of a graphic artist and not a glass painter. This panel was not executed in the usual late medieval manner—painted under the glass by a glass-painting shop from a cartoon derived from the master drawing—but is the work of a master himself, painted directly on the glass. The balanced tensions of the drapery folds, the subtle working of the facial features, and the harmonic integrity of the figures reflect an artistry born in the painterly rather than the ornamental tradition, and represent a level of quality rarely attained by any other master of the period. A masterpiece of late Gothic painting, this stained glass is a major addition to The Cloisters Collection.

Ex coll.: Sibyll Kummer-Rothenhäusler, Zurich.

Bibliography: Wentzel, Hans. "Schwäbische Glasmalerei aus Umkreis des Hausbuchmeisters." *Pantheon* 24 (1966): 360–71; Becksmann, Rüdiger. "Das Hausbuchmeister Problem in der mittelrheinischen Glasmalerei." *Pantheon* 26 (1968): 352–67; Beeh, Wolfgang. *Das Bild in Glas*, exhibition catalogue, Hessisches Landesmuseum, Darmstadt, 1979, p. 54, no. 12. Related references: Lehrs, Max. *Der Meister des Amsterdamer Kabinetts*. Berlin, 1893–94; Glazer, Curt. "Zur Zeitbestimmung der Stiche des Hausbuchmeister." *Monatshefte für Kunstwissenschaft* 3 (1910): 145–56; Bossert, Helmuth Thomas, and Storck, Willy. *Das mittelalterliche Hausbuch nach dem Original im Besitze des Fürsten von Waldburg-Wolfegg-Waldsee*. Leipzig, 1912.

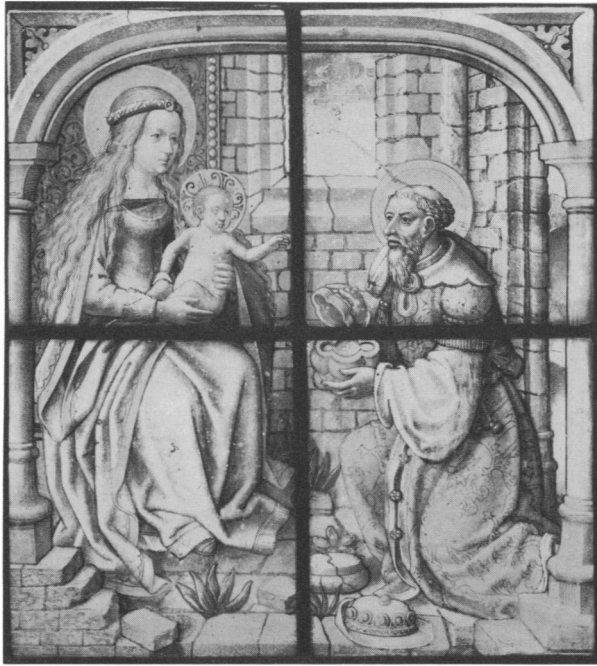
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TWO PANELS FROM AN UNIDENTIFIED CHAPEL: THE ADORATION OF THE MAGI, SAINT JOHN THE EVANGELIST, AND SAINT CATHERINE AND A HOUSEMARK

German (Cologne), c. 1510–15. Glass, painted and silver stained, each panel 14³/₄ × 12⁵/₈" (37.5 × 32.1 cm). Purchase, Bequests of Kate Read Blacque, and Thomas L. Lamont, by exchange, Gift of J. Pierpont Morgan, by exchange, and Rogers Fund. 1982.47.2,3ab

In the first panel, the nude and haloed Christ Child acknowledges King Melchior, who kneels and presents his gift, a box of gold. The Child is held in the arms of his mother, who is seated upon a low bench before a cloth of honor. In the wall behind the figures, an open window discloses a cloud-filled sky, and a barren landscape is visible through the doorway behind the king. The scene is enclosed in a diaphragm arch supported by two columns. The column at the right has an ashlar base, while the one at the left rests on a parapet of broken brickwork. Divided by leads into quadrants, the panel is complete, although the Adoration scene lacks the other two Magi present in the biblical accounts; in its original setting, therefore, the panel must have been accompanied by another that would have completed the scene.

Further information as to the origin of the Adoration scene is provided by another panel, whose dimensions, format, and style suggest that it may come from the same source. The second panel is incomplete, lacking its upper right quadrant, but the division of the leading is the same as that in the Adoration scene. In the left half of the panel, a standing Saint John the Evangelist is identified by the attribute, a chalice containing a poisonous serpent, that he holds in his hand. The Evangelist looks toward the right at a second figure, only the lower portion of which has been preserved. The identity of the second figure as Saint Catherine of Alexandria can be determined by the presence



of her symbols, a broken wheel and a sword. An unidentified housemark, a shield with the initials *JF*, a star, and opposed interlocked chevrons complete the piece. As in the first panel, the figures are framed by a diaphragm arch, in this case decorated with tracery and crockets, and supported by columns with carved bases similar to that in front of King Melchior. Behind them stretches a fringed cloth of honor, and part of a quarried window is visible at the center of the scene.

Several features in the iconography of these two scenes, though fairly standard, relate them to German panel painting of the late fifteenth century and ultimately to Flemish art. Melchior's crown-encircled hat is a type that originated in early fifteenth-century Flemish painting and that persisted both in Flanders and in Germany throughout the century. The type was employed by Hugo van der Goes in his *Monforte* altarpiece, as was the *Deckelpokal*, or covered beaker, that contains the king's gift. The halos are, however, of German derivation since this convention was omitted in Flemish painting as early as the first quarter of the century. The painted cross on the Christ Child's nimbus is directly related to Cologne and to stained glass, made for the destroyed cloister of Saint Cecilia about 1450, that is now divided between the Cologne and Cleveland cathedrals.

The setting betrays both influences. Seated upon a low bench rather than a high-backed throne, Mary is the *Madonna of Humility* (a type that originated in Italy), but the cloth of honor in both scenes is typical of late medieval German art, as is the quarried window set high on the wall in the Saint John panel. With or without tracery, the diaphragm arch framing a scene was employed by Rogier van der Weyden, but the segmental type used in these two panels is characteristic of Cologne stained glass as early as 1465. Although the Virgin is often designated as the Church in medieval iconography (see the *Virgin of the Apocalypse*, by the Master of the Amsterdam Cabinet, page 21), she

sometimes, as in this Adoration scene, represents the Old Law of Moses. King Melchior, who sought and recognized the Christ Child as the savior of mankind, symbolizes the New Law of Jesus. Their respective roles are highlighted by the architectural supports of the framing arch. The short cloister column with its ruined parapet in front of the Virgin symbolizes the Old Law that crumbles in the presence of the New Law, as represented by the taller column with a freshly chiseled base at the side of the king. In their iconography, therefore, these panels continue older medieval traditions.

This glass is thought to have been made for a private chapel (Rode, p. 73), one that must have served a particular function. Judging from the surviving panels, the original window or windows in this chapel must have contained four scenes: two comprising the Adoration and allowing for the two missing kings, and one additional scene containing a pair of saints to balance Saint John and Saint Catherine. Had this been a family chapel in a private dwelling, only one pair of saints, one as the patron of the head of the family and the other as that of his wife, each accompanied by the donors' arms, would have been included. The continuation of the background and the framing arch of this scene leave little doubt that these two saints occupied one and the same panel—yet there is only one housemark displayed. The arms are not those of a religious establishment, nor do they belong to a noble family. Rather, they are the personal trademark of a merchant, almost impossible to identify since no record survives of these merchant marks. While these arms provide no clue as to the identity of the donor, they do suggest the type of chapel for which this glass might have been made. Most guildhalls in medieval Germany had chapels for the private devotions of their members, as did most town halls for the use of the council. Furnishings for these chapels were often provided by wealthy members. The central scene, the Adoration of the Kings, probably had special devotional significance for the

group that built the chapel. The three Magi were the patron saints of the city of Cologne in medieval times, an additional reason for supposing this glass to have originated in that area. The four saints who originally flanked the central scene probably had a similar relationship to the group rather than to the individual donors of the windows, while the housemark denoted the donor himself. The scenes were probably set as a band in openings filled with clear leaded glass behind the altar of the chapel.

Herbert Rode (p. 73) has compared these panels stylistically to a series of roundels, dated 1515, describing the life of Saint Alexius that were formerly in the Kaiser-Friedrich Museum, Berlin (Hermann Schmitz. *Die Glasgemälde des Königlichen Kunstgewerbemuseums in Berlin*. Berlin, 1913, vol. 2, pls. 76–79), but have since been destroyed, and to another panel representing the Annunciation now in the Schnütgen Museum, Cologne (*Das Schnütgen Museum, Eine Auswahl*. Cologne, 1968, no. 159b). Rode has further related this glass to panel painting in Cologne and in particular to the early work of Bartholomäus Bruyn, such as his *Visitation in Wiesbaden*, and two representations of the Vir-

gin and Child with Saint Ann, now in Chicago and Berlin. The closest of these comparisons is with the Saint Alexius panels, but our panels seem earlier in date. They may, in fact, be compared to the first glass installed in the cloister of Altenburg, not far from Cologne, glazed at the very beginning of the sixteenth century. Bruyn may have worked at Altenburg on the project later. A characteristic of the style of stained glass in Cologne during the late Middle Ages is the preference for white glass, seen in our panels. This would have been commonplace in silver stained roundels, but in panels of this scale, colorless glass is unusual. Another reason for suggesting an earlier date, about 1510, for these panels is the similarity of their setting to windows in the north aisle of the cathedral of Cologne, glazed in 1508. Further study will be necessary, however, before this perplexing question can be answered.

Ex coll.: Sibyll Kummer-Rothenhäusler, Zurich.

Bibliography: Rode, Herbert. *Herbst des Mittelalters (Glasmalerei)*, exhibition catalogue, Kunsthalle, Cologne, 1970, nos. 73 and 88, fig. 39.

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