Light
in Dark
Times

**Medieval Stained Glass from
the Khanenko Museum in Kyiv**

Museum
Schnütgen

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**Edited by
Manuela Beer and Carola Hagnau**

Museum
Schnütgen

Cooperation Museum:

The Khanenko Museum

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Foreword and Acknowledgements

Light in Dark Times is the title of this exhibition. It could hardly be more fitting. The sad occasion is the Russian war of aggression against Ukraine, which began on 24 February 2022. In the first year of the war, there was a major attack on the Ukrainian capital, Kyiv, in which eight museums, along with university and residential buildings, were damaged, including the Khanenko Museum in the heart of Kyiv city centre. The short sequence from a security camera on display in the exhibition vividly shows the impact of the rocket strike on 10 October 2022, right next to the museum. Despite rapid emergency measures, concerns remained about the valuable collection of stained glass, which is particularly vulnerable to damage from vibration. The fact that the fragile works of art arrived safely in Cologne in December 2024 and can now be seen in an exhibition together with stained glass from the Museum Schnütgen is the gratifying result of a German-Ukrainian museum partnership initiated by the UKRAINE funding line of the Ernst von Siemens Kunststiftung and the HERMANN REEMTSMA STIFTUNG together with the stained-glass research centre Corpus Vitrearum Medii Aevi Germany.

The fact that art in its various forms of expression continues to live and develop, and that it is visible and tangible to the people of Ukraine as a central part of their own cultural identity, especially in times of war, is something that cultural workers, those in positions of responsibility in museums and other cultural institutions, and artists in Ukraine have made their mission. It is a difficult mission, especially given the increasingly dramatic world political situation since the beginning of the Russian invasion. With incredible energy and hope for an early peace, our Ukrainian colleagues

in the museum world are fighting for their collections and the artworks entrusted to them. For them, it is not only about saving threatened works of art from destruction, but also about preserving their own Ukrainian identity. In the Khanenko Museum, which has often experienced the negative effects of political upheaval and armed conflict in the past hundred years of its existence, the museum team is doing everything it can to ensure that life in the museum continues even during the war: this includes small, sometimes only one-day exhibitions from the museum's own collections of Ukrainian and international art from the 19th to the 21st centuries, interventions by contemporary artists, as well as concerts, readings and guided tours through the empty museum. The curators and scholars continue to conduct research and digitise their collections.

The main activities of the Khanenko Museum currently include international projects aimed at exhibiting, researching and restoring works from the museum's collection. In 2023, for example, a selection from the Khanenko Museum's rare collection of Byzantine icons was presented at the Louvre in Paris. The current exhibition in Cologne marks a continuation of these activities and further raises the profile of the Khanenko Collection in Europe. For the first time in many decades, the precious stained-glass paintings from Kyiv are being presented together. They have been scientifically researched and will be conserved and restored after the exhibition in Cologne.

That all of this is and remains possible in times of war is one of the main concerns of the Ernst von Siemens Kunststiftung and the HERMANN REEMTSMA STIFTUNG with their joint Ukraine funding programme, which was set up on 8 March 2022, just a few days after the start of the Russian war of aggression. The aim is to provide quick and unbureaucratic assistance to Ukrainian museums and cultural institutions to help ensure their continued security and stability, for example by supporting German museums in employing Ukrainian scholars who have fled the country. The close cooperation between the Khanenko Museum and the Museum Schnütgen is one example of this: not only is a valuable collection of stained glass being preserved, it is also being jointly researched by German and Ukrainian colleagues, made accessible to the public and thus preserved as part of Ukraine's cultural identity. This also makes it one of the flagship projects of the UKRAINE funding line.

Without the involvement of other sponsors, the project would not have been able to proceed as planned. We would therefore like to express our special thanks to the Peter und Irene Ludwig Stiftung and its director, Dr. Carla Cugini, for their trusting support. In addition to the funding provided by the City of Cologne, the Museum Schnütgen has once again received great support from the Freundeskreis Museum Schnütgen (Friends of the Museum Schnütgen). We would like to thank its chairman, Dr. Cornel Soltek, and all its members.

In addition to generous financial support, this collaborative project has benefited from the remarkable solidarity of many colleagues. We have received exceptional support from the international research institution for medieval glass painting, Corpus Vitrearum Deutschland, which is sponsored by the Academy of Sciences and Literature in Mainz: Dr. Elena Kosina and Dr. Ivo Rauch travelled to Kyiv to secure and pack the

glass paintings before they were transported to Cologne. Without hesitation, Dr. Peter Füssenich, Dombaumeister of Cologne Cathedral, and Dr. Katrin Wittstadt, Head of the Glass Conservation Workshop at the Cologne Dombauhütte, offered their help with the conservation of the Kyiv panes in the run-up to the exhibition and with the scientific examination and restoration after the end of the presentation.

We would also like to express our very warm thanks to all those who contributed to the realisation of the exhibition and the accompanying digital publication. Nicole Miller was responsible for the exhibition design, Manu Lange for the advertising and exhibition graphics, and Magnus Neumeyer for the design of the publication, for which Marion Mennicken of the Rheinisches Bildarchiv created numerous new images. The translations by Gérard Goodrow and KERN AG Sprachendienste contributed greatly to the success of the exhibition and publication.

Last but not least, we would like to express our personal and heartfelt thanks to the curators at the Museum Schnütgen, Dr. Manuela Beer and Dr. Carola Hagnau, who took on this special project with great professionalism and sensitivity. Thanks to the friendly and cooperative collaboration with our colleagues, the curators Anastasia Matselo and Olena Kramareva in Kyiv, the exhibition of glass paintings could be opened just one year after the two museums first got in touch. We would like to express our sincere thanks to them, as well as to the many other colleagues in both museums who have contributed their knowledge and skills to this joint project with great dedication.

Our highest appreciation goes to the courageous Khanenko team, who are doing everything they can for their museum in these difficult times.

When two collections of stained glass come together in such circumstances, it is all about light and fragility: the fragility of objects, people and the world. And the light of hope.

Dr. Yuliya Vaganova
Director
Khanenko Museum

Dr. Martin Hoernes
Secretary General
Ernst von Siemens Kunststiftung

Dr. Moritz Woelk
Director
Museum Schnütgen

Stained-Glass Panes in the Collection of The Bohdan and Varvara Khanenko National Museum of Arts
Context, History, Secrets

Anastasia Matselo and Hanna Rudyk

Located in two adjacent historic buildings in the centre of Kyiv, the Bohdan and Varvara Khanenko National Museum of Arts is named after the two art collectors and patrons. The museum, a former city mansion with a façade reminiscent of a Venetian palazzo, was once the home of the Khanenko family and houses their collection. The former tenement house of Varvara's sister, Efrosynia Sakhnovska, was given to the museum in 1986 (fig. 1).

The museum as an institution, founded by a Soviet decree of 23 June 1919, has existed for over a century, although its art collection has a much longer history. Its core is the private collection of Bohdan and Varvara Khanenko. Bohdan Ivanovych Khanenko (1849–1917), who came from a noble Cossack family, was a lawyer by training and held senior positions in various fields (fig. 2). Varvara Nykolivna (1852–1922) came from the Tereshchenko merchant family, which included, among others, industrialists, art collectors and philanthropists (fig. 3). Bohdan and Varvara married in 1874, a classic union of 'old aristocracy' and 'new money'. This year also marks the beginning of the Khanenko collection; collecting art objects of various kinds became the couple's shared life's work. They were interested in both European and Asian art and collected modern and antique books.

During their honeymoon in 1874, the couple purchased their first Italian paintings and sculptures in Rome and Florence. The Asian part of the collection began with the purchase of a large painted Persian vase in Warsaw in 1876. This was followed by trips to Paris, Vienna, Berlin, Venice, Madrid, Cairo…. Over a period of almost forty-five years,

Fig. 1   The Bohdan and Varvara Khanenko National Museum of Arts, Kyiv, str. Tereschenkivs'ka, 15–17, photo 2024

Fig. 2   Bohdan Ivanovych Khanenko (1849–1917), photo early 20th century

Fig. 3   Varvara Nykolivna Khanenko (1852–1922), photo of the portrait by Alexei Harlamoff (1840–1925), lost during World War II

Fig. 4   Grand Staircase in the Khanenkos' mansion, photo before 1919

Bohdan and Varvara Khanenko built up a collection of some six thousand objects, ranging from archaeological artefacts from ancient Egypt to European paintings, prints and works on paper, sculptures and decorative arts. The list of objects also includes a number of works of Islamic art, particularly from medieval Iran, as well as Chinese scrolls, sculptures and porcelain, Japanese art prints, *tsuba* (sword guards) and ceramics. The collection also includes Buddhist and Hindu art objects. The book collection comprises some ten thousand volumes.

In the late 1880s, Bohdan and Varvara Khanenko settled in Kyiv with their collection in a city mansion belonging to Varvara. Built in 1887–1888 and decorated in the 1890s, the building now features numerous relics of its original state, both in its exterior and interior. During the couple's lifetime, works from very different periods and countries coexisted harmoniously in the rooms of the villa. Asian objects of art were displayed alongside masterpieces from Western Europe, Byzantium, Ancient Russia and Classical Antiquity (figs. 4, 5). This principle corresponds to the European fashion of the time and the contemporary idea of the appearance of the living space of educated and art-loving people.

In 1919, the property of the Khanenkos was nationalised and the building was declared a municipal museum, although the owners had already expressed their intention to make

their private collection, together with the villa and library, accessible to the public (Bohdan Ivanovych in his will in 1917, Varvara Nykolivna in a deed of gift in 1918).

Since the official foundation of the museum, the collection has grown, but there have also been losses. During the Soviet period (1921–1991), the museum received works from other museums, nationalised collections and private individuals. But the losses outweighed the gains. Many pieces were lost – through the redistribution of exhibits to various museums in the USSR in the 1920s, through looting by Soviet authorities in the 1930s with the aim of selling museum treasures abroad, and through transfer abroad at the behest of the German High Command during the Second World War. More than 400 paintings and many more archaeological and decorative artefacts are believed to have been lost (fig. 6). The Asian collection suffered particularly during the Nazi occupation. In addition to works of art, documents relating to the history of the family

Fig. 5 Islamic art in the 'Italian Hall' of the Khanenkos' mansion, c. 1910

Fig. 6 Museum halls in 1943

and its possessions were confiscated or destroyed in the first half of the 20th century. Reconstructing the entire Khanenko collection and returning it to its homeland is therefore one of the most pressing issues.

The peculiarity of the Khanenko Museum is that the building and the works of art inside it form a single artistic ensemble. One of the most spectacular and mysterious elements of this complex are the stained-glass panels that decorate the state rooms of the villa and are also the part of the Khanenko collection, and about which very little is known.

The stained glass can be divided into two groups. The first group consists of stained glass from the 13th to the 18th centuries, acquired as individual works of art. Today the collection includes twelve of these panes, making it the largest museum collection of such artefacts in Ukraine. The second group includes the multi-coloured glass decorations of several doors and windows in the villa. Commissioned by the couple, they are important decorative elements of their living spaces.
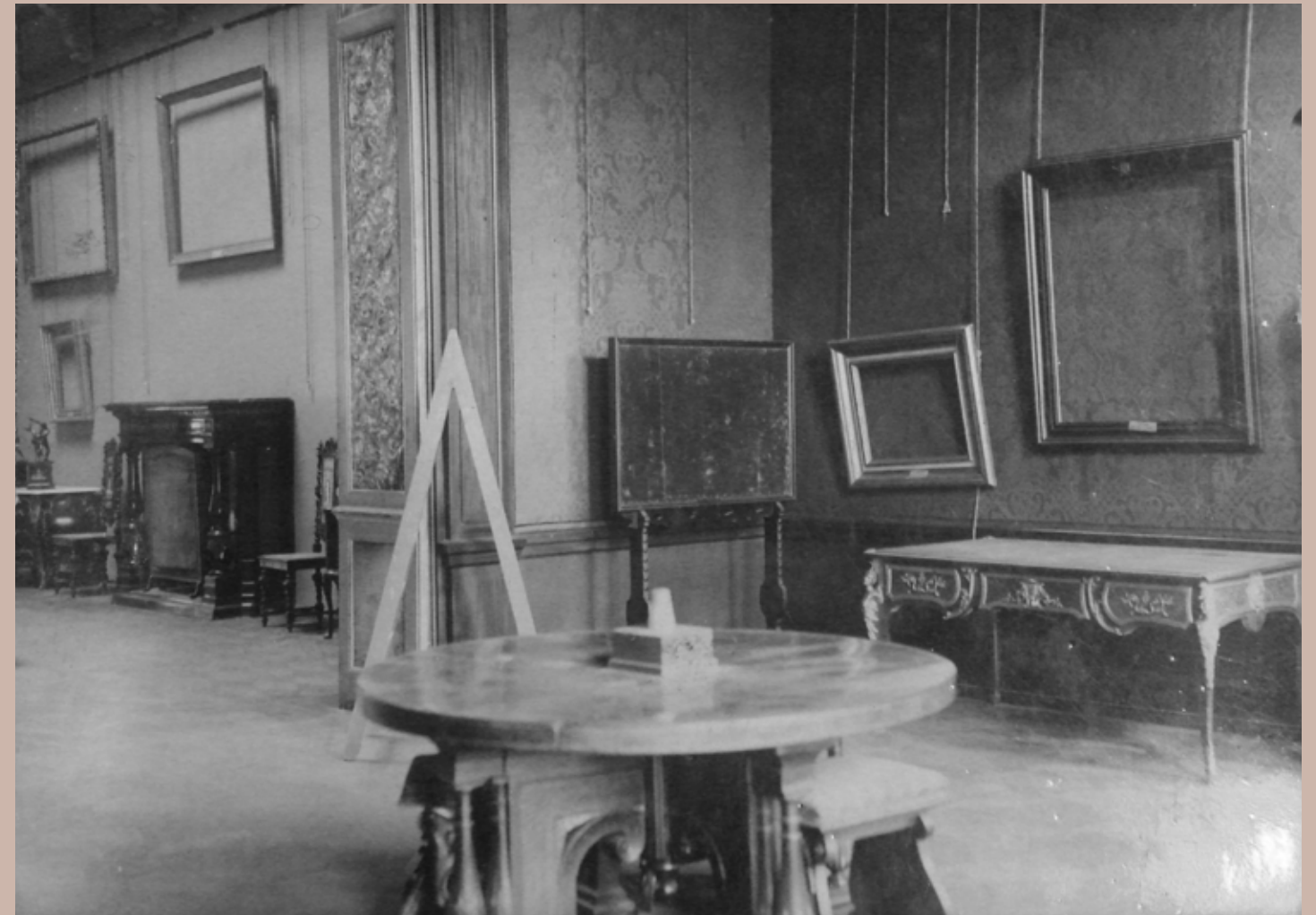
Stained glass from the 13th to 18th centuries decorates the windows of the large 'Italian Hall'. It is located at the front of the building and is furnished in the neo-Gothic style. During the lifetime of the couple, three of the five windows were decorated with stained glass. The first window is dominated by the large stained-glass window *The Miracle of Pentecost* (inv. no. 301 БР МХ; cat. no. 19), the second window contains five small panels with coats of arms and images of saints. The small side window is decorated with a 14th-century Italian stained-glass window depicting the Archangel Gabriel (fig. 7).[1]

In 1919, there were only two front windows decorated with stained-glass panes, but by 1923 all four were. The stained-glass panes were dismantled during the Second World War. Since then, they have never been displayed together again.

A series of panes in the 'Delft Dining Room' is an impressive example of ornamental stained glass from the late 19th and early 20th centuries (fig. 8). The ornamentation consists of stained glass in various geometric shapes covering the entire window area,

1 Lost during the Second World War.

16   **17**

Fig. 7 'Italian Hall', photo before 1919

with curved fragments (roundels) at the edges. In the context of Ukrainian architectural and art history, this ensemble is an impressive example of European Art Nouveau stained glass. It has since been dismantled and is awaiting further scientific study.

In addition to their collecting activities, Bohdan and Varvara Khanenko also studied the works of art they had acquired. In consultation with a number of scholars, they scientifically processed the data. In 1896, 1899 and 1911–1913, the Khanenkos published catalogues of paintings, and in 1899–1907 album catalogues of archaeological monuments and church antiquities. Bohdan Khanenko left written memories of the history of the art collection he built up with his wife Varvara. His manuscript provides valuable information for research and was published in 2009 under the title *Memories of an Art Collector* (Спогади колекціонера).[2]

However, in Bohdan Khanenko's memoirs, which are mainly devoted to the acquisition of paintings and sculptures, there is not a single word about the acquisition of stained glass. Instead, there are three other documents in the museum's archives that contain some fragmentary information about the creation and first inventory of this part of the collection. One of the documents is a handwritten note by Bohdan Ivanovych indicating the value and, for some objects, the origin. Twelve objects are listed under the heading 'Glass': ten are described as 'window glass' and two as 'glass painting' (*églomisé*). The document does not contain a complete inventory, but rather a brief personal summary. It is therefore difficult to compare the objects mentioned with those that actually exist. No. 6 'Window glass, Switzerland, 16th century, sacred scene; 2000' probably refers to the glass pane *The Miracle of Pentecost* (inv. no. 301 БР МХ), and nos. 2–3 'Window panes, German masters of the 14th century, with representations of sacred scenes; 300' refer to the panes *Christ Appearing to Mary Magdalene* and *Christ on the Mount of Olives* (inv. nos. 137, 138; cat. no. 4). The origin of only one object, a stained-glass window depicting the Archangel Gabriel, is indicated: 'Pirri', cat. no. 426. This entry can be interpreted as a reference to the auction of the Filippo Pirri collection

2   Ханенко 2008.

Fig. 8 'Delft Dining Room', photo before 2022

in Rome in 1889. The illustration and description of the object published under lot no. 426 in the Pirri catalogue confirm this assumption beyond doubt.

The second document is a 1919 catalogue description of the items in the Khanenko collection, written during Varvara Nykolivna's lifetime, and probably with her consent, by the first staff of the newly established museum. Only six panes are mentioned in this description: *The Miracle of Pentecost* and five small objects with coats of arms and images of saints. On the page describing *The Miracle of Pentecost*, the column labelled 'Provenance' reads: 'Collection Tolin'. This means that the stained-glass window was acquired at an auction in Paris in 1897, as part of the collection of Adolphe Tollin, as confirmed by the detailed description of the object under lot no. 76 in the auction catalogue.

Unfortunately, this is the only written information that is available today on the provenance of the stained glass in the Khanenko collection. The only assumptions that can be made in this context concern the panes *Christ Appearing to Mary Magdalene*

and *Christ on the Mount of Olives*. The results of the research confirm that the two panes date from the mid-14th century and come from the church of Maria Straßengel near the city of Graz in Austria. This church was restored in 1885 and some of the stained glass ended up in private collections – not at auction but mostly bought quietly. It is likely that Bohdan Khanenko acquired his stained glass in Vienna in this way when he visited the Austrian capital in 1885 for the auction of the estate of the famous artist Hans Makart (1840–1884).

The total number of panes in the Khanenko collection can be determined from the third document, the museum's inventory of 1925. Fifteen works are listed there. The description of twelve of them is the same as in the earlier catalogues and is fully consistent with the current one. Three works, together with the aforementioned image of the Archangel Gabriel, are among the museum's losses.

Today, the Khanenko Museum houses the most important collection of world art in Ukraine, with over twenty-five thousand objects. The exhibits represent cultural treasures from all five continents (Europe, Asia, Africa, America, Australia) and Oceania. The collection spans the period from the end of the 2nd millennium BCE to the beginning of the 21st century CE. It includes works of art from ancient Egypt, Greece and Rome, Byzantine icons, European paintings and sculptures, drawings and prints, tapestries and furniture, glass, porcelain and faience, art objects made of gold, silver and bronze, Chinese scrolls and decorative arts, Japanese *netsuke*, *tsuba* and woodblock prints, Iranian miniatures, ceramics and carpets, and Buddhist artefacts, to name but a few.

On the eve of the Russian invasion in 2022, the museum's permanent exhibition included around a thousand works of art. The rest were stored in the museum's depot. The exhibition has been dismantled, and all the objects are safely stored. But life goes on in the museum. Inside there are temporary exhibitions of Ukrainian and international art from the 19th to the 21st century, as well as one-day exhibitions from the museum's collections. There are also various educational events, including excursions, lectures and master classes. The so-called war collection continues to grow as contemporary artists donate their own works to the museum after they have been exhibited in the museum's halls. Research and the digitisation of objects and archival documents in the collection also continue.

Other activities include joint international projects dedicated to the exhibition, research and restoration of works from the museum's collection. The current exhibition project presents twelve of the Khanenkos' stained-glass panes together for the first time in many decades. They have been meticulously restored, catalogued and analysed by experienced specialists in accordance with the latest scientific findings.

Fig. 1   Carl Faust (1874–1935), Portrait of Alexander Schnütgen, 1918

The Museum Schnütgen's Collection of Stained Glass
Prerequisites and Genesis of a Special Collection

Manuela Beer

Few museums in the world have larger collections of European stained glass from the Middle Ages and the Renaissance than the Museum Schnütgen. The largest and most comprehensive collection is held by the Victoria & Albert Museum in London.[1] The Metropolitan Museum of Art in New York[2] and the Burrell Collection in Glasgow[3] have only roughly comparable holdings. The Museum Schnütgen's collection of stained glass, with around 200 objects, is considerably smaller, but with its many outstanding individual works it can easily stand up to international comparison.[4] From fragments barely the size of a hand to complete church windows several metres high composed of several individual panes, the museum's collection reflects the many facets of the development of technique and artistic expression in medieval glass painting from the 13th to the 16th centuries. The medieval holdings are complemented by important Renaissance stained glass from glazed cloisters and a large group of cabinet panes from the 16th and 17th centuries. The emphasis in this part of the collection is on objects from Cologne, the Rhineland and Westphalia. The core of the collection goes back to its founder, Alexander Schnütgen (1843–1918) (fig. 1).[5]

Coloured stained-glass windows played a central role in the decoration of medieval churches and monasteries and, from the late 15th century, in the secular residences of wealthy citizens. They closed the increasingly large window openings of the early Gothic period and, as diaphanous walls, allowed daylight to enter the interior of the building, transforming its brightness and colour values. Its translucent nature and colour qualities made stained glass an ideal visual medium for depicting biblical stories in multi-part

1   Williamson 2003.
2   Hayward 2003.
3   Marks 2012.
4   Lymant 1982.
5   Carl Faust (1874–1935),
    Portrait of Alexander
    Schnütgen, 1918; Cologne,
    Museum Schnütgen,
    inv. M 732.

scenes (e.g. cat. nos. 4, 5) or impressive, monumental individual figures such as saints, prophets and apostles (cat. no. 1) on what were often large surfaces. Firmly integrated into the framing architecture, most medieval stained-glass windows often remained in their original locations for centuries.

Damage from storms, fires or military conflicts had repeatedly led to the loss of older windows and the installation of newer ones, but it was not until the Baroque renovation of churches that the medieval panes were systematically removed and replaced with light-coloured windows, which allowed more light into the interior and were considered more in keeping with Baroque architecture.[6] Only a few of the panes that were replaced at that time ended up in private collections. Unlike other medieval works of art, their material value was considered low. They were difficult to store, difficult to reuse and difficult to display without a great deal of effort. Removing them from their architectural context usually meant destroying them.[7] It was not until the 18th century that interest in the systematic collection of medieval stained glass developed, particularly among English antiquarians and the nobility. The latter wanted to decorate their representative neo-Gothic estates, and especially their private chapels, with medieval stained glass.[8]

Complete stained-glass windows were in great demand and were for a long time difficult to obtain. This only changed at the turn of the 19th century, with secularisation. This momentous consequence of the French Revolution (1789–1799) led to far-reaching political, social and cultural upheavals throughout Europe, particularly in Cologne and the Rhineland.[9] Following the invasion of French troops in October 1794, some 120 churches and monasteries in Cologne were secularised and their furnishings, including countless precious stained-glass windows, removed. Medieval stained glass that had not been destroyed was, for the first time, available in large numbers for sale and collection. With the secularisation decree of 30 June 1802, a new collecting field, that of stained glass, was born.[10] The historical conditions were generally favourable. Whereas in the 17th and 18th centuries there had been a number of private collections in Cologne, which often existed as such for only a few years and were usually dissolved by auction, at the beginning of the 19th century many art and culture enthusiasts among Cologne's upper middle classes began to collect systematically and to display their works of art in their private homes.[11] In a way, secularisation was an unexpected stroke of luck for this new generation of art collectors. It was Cologne's wine, cloth and tobacco merchants in particular – the wealthiest group of the city's upper middle class alongside its bankers – who began to buy and sell medieval stained glass. The Cologne wine and tobacco merchant Johann Heinrich Pleunissen (1731–1810) managed to amass one of the most exquisite collections of medieval stained glass ever assembled by a private individual. This included sixty-four stained-glass windows from the Cistercian Abbey of Altenberg, which Pleunissen had acquired in 1806 to settle outstanding wine bills from the abbeys of Heisterbach and Siegburg. Forty-four of the stained-glass paintings from the cloister glazing of Altenberg still exist today, nineteen of which are in the Museum Schnütgen.[12] As well as collecting stained glass, people of Cologne were increasingly interested in integrating original medieval glass paintings into neo-Gothic buildings as

6   See Schumacher 1998, 111.
7   Gast 2019, 405.
8   For more detailed information, see, among others, Schuhmacher 1998, 111–112; Williamson 2003, 10. – For more detailed information on the early collections of the 18th century, which were first compiled in England and from about 1780 also in Germany and France, see Gast 2019, esp. 405–407.
9   On the background, implementation and consequences of the secularisation in Cologne, see Diederich 1995.
10 Wolff-Wintrich 1995, 341.
11 For more detailed information on this and the following, see Kronenberg 1995, esp. 123–125, 132–133; Berghausen 1995, 149–151.
12 Cologne, Museum Schnütgen, inv. M 559–M 570, M 709–M 714. Johann Heinrich Pleunissen bequeathed his collection to his daughter Maria Franziska Hirn, and in 1824 his grandson Heinrich Schieffer sold the collection. Of the nineteen panes now in the Museum Schnütgen, thirteen were transferred from the Kunstgewerbemuseum (Museum of Decorative Arts) to the Museum Schnütgen as part of the reorganisation of Cologne's museums, and a further six were added in 2011 through Irene Ludwig's bequest; see Lymant 1982, 192–193, no. 119; Wolff-Wintrich 1995, 345; Cat. Rheinische Glasmalerei 2007, vol. 2, 30–31, no. 5 (Dagmar Täube); Woelk/Beer 2018, 338–339, no. 227 (Iris Metje).
13 Cologne, Museum Schnütgen, inv. M 167a–b; Lymant 1982, 77–80, nos. 45, 46; Mädger 1995, 195–196; Woelk/Beer 2018, 232–233, no. 151 (Pavla Ralcheva).
14 Wolff-Wintrich 1995, 341; Gast 2019, 412
15 Wolff-Wintrich 1995, 341.
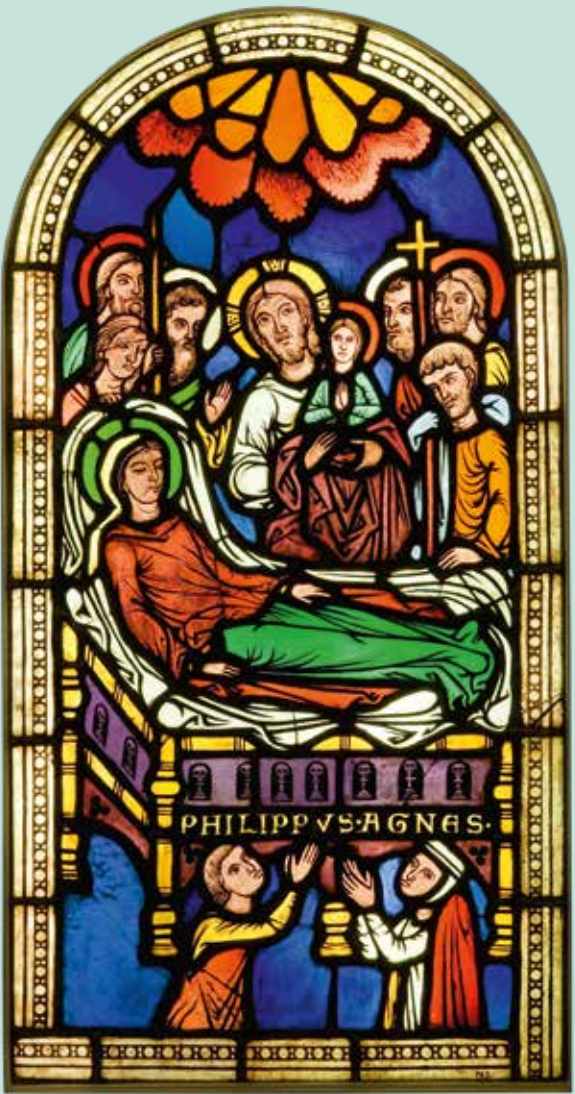16 For more detailed information, see Williamson 2007.

Fig. 2   Death of the Virgin, Cologne, c. 1250–1260

decoration and as an emotional link to the medieval era. The merchant and collector Jakob Johann Nepomuk Lyversberg (1761–1834), for example, had a two-pane tracery window depicting Christ Carrying the Cross and the Crucifixion installed in the chapel attached to his house on Heumarkt; both panes are in the collection of the Museum Schnütgen.[13]

Soon after secularisation, Cologne became one of the most important trading centres for stained glass in Europe.[14] It is said that around two thousand panes changed hands here within two decades. Many of the new collectors and dealers were soon involved in the lucrative business, especially as demand from English dealers in particular had increased considerably. Christopher Hampp (1750–1825), a native of Germany who had settled in Norwich as a cloth manufacturer, played an important role as an agent in the sale of Rhenish stained glass to England.[15] By 1850, most of the German stained glass still in England today had arrived there.[16]

Many of the newly established collections of stained glass in Cologne were sold shortly after they were assembled, as their owners found themselves in financial difficulties after the withdrawal of Napoleonic soldiers in 1814, and the secularised property came on the market a second time. In 1824, the important Pleunissen-Hirn-Schieffer collection of stained glass was auctioned off and scattered around the world.[17] By this time, a professional art market had been established in Cologne. From the 1840s onwards, all major auctions of Cologne estates were held at the auction house of J. M. Heberle, which by then had acquired a monopoly on the art trade in the city.[18] The auction of the art collection of Johann Anton Ramboux (1790–1866) in 1867 marked the first public appearance of the young, recently ordained Alexander Schnütgen as a buyer, who acquired several medieval paintings – the foundation of his collection.[19]

By the late 1860s, when Schnütgen discovered his passion for collecting medieval art, the period when stained glass was widely available in the Cologne art trade had long since passed. Looking at the stained glass that Schnütgen must have acquired between 1867 and the donation of his collection to the City of Cologne in 1906, it is striking that, apart from two very important round-arched windows from the mid-13th century depicting the Death of the Virgin (fig. 2) and the Coronation of the Virgin,[20] it consists almost entirely of smaller cabinet panes and stained-glass fragments. The founder's original collection included a remarkable number of medieval head fragments, which had been removed from the context of the narrative cycles of larger church windows and were probably easier and less expensive to acquire on the art market even in the last third of the 19th century.

It is no secret that Schnütgen had other ways of acquiring stained glass apart from the publicly available sources of purchase. At the end of the 19th century, the trend towards the monuments of the past began in many places with the restoration and safeguarding of the buildings and their stained glass. The aim of restoration practice at that time was to achieve an overall impression that was harmonious and true to the original style, which led to massive interventions in the original substance. Schnütgen, who was commissioned to organise the work on the three windows of the central radiating chapel of Cologne Cathedral between 1899 and 1901, also acted in this spirit. At the slightest sign of damage, he had entire panes replaced with neo-Gothic copies, resulting in the loss of much original material. In keeping with his motto *Colligite fragmenta ne pereant* (Gather the remaining pieces so that they do not perish),[21] he then added some of the discarded High Gothic glass paintings to his private collection, including the remarkable head of the younger king from the window of the Three Magi (fig. 3).[22] The unusual stained-glass pasticcio, likely assembled at Schnütgen's behest from fragments of heads and figures from the church of St. Maria Sion in Cologne (fig. 4),[23] is not only a pictorial expression of his motto. It also clearly reflects his ambition to use his collection to represent a chronological and thematic development of medieval Christian art, which at the same time served as a teaching collection for contemporary neo-Gothic art production.

This can be seen in the collector's residence, documented in an impressive series of photographs taken by Emil Hermann in 1910 (fig. 5).[24] The works, arranged according to material, form and theme, are closely packed together – no stained glass is visible in any of the interior photographs. It is clear, however, that Schnütgen could not have had stained glass installed in front of or in the few windows in his rather dark, non-electrified rooms without further reducing the already sparse daylight. In other collections, most notably the famous and exemplary collection of Frédéric Spitzer (1815–1890) in Paris,[25] original stained glass served as the finishing touch in the design of modern 'period rooms', which the Khanenko couple in Kyiv, among others, also used as a reference when staging their own collection.[26]

17 See note 12. Another collection of stained glass was owned by the Cologne cloth merchant Caspar Heinrich Bemberg (1744–1824); see Berghausen 1995, 151. For a list of the early Cologne collections containing stained glass alongside other objects, see Schuhmacher 1998, 112.

18 Kronenberg 1995, 132–133.

19 For more on Schnütgen's beginnings as an art collector, see Westermann-Angerhausen/Beer 2006, 4.

20 Cologne, Museum Schnütgen, inv. M 2, M 3. – Lymant 1982, 11–15, nos. 1, 2; Woelk/Beer 2018, 150–151, no. 96 (Moritz Woelk).

21 Westerann-Angerhausen 1993.

22 Cologne, Museum Schnütgen, inv. M 40. – For more on Schnütgen's not uncontroversial involvement in these measures, see, among others, Cat. Himmelslicht 1998, 312–313, no. 82 (Claudia Schuhmacher).

23 Cologne, Museum Schnütgen, inv. M 6. – Lymant 1982, 19–21, no. 4.

24 For more on the staging of the Schnütgen Collection see Beer 2015 and Beer 2018.

25 Shepard 2019, 424.

26 See the essay by Anastasia Matselo in this volume and Welzel/Zeising 2022, 117–118.

Fig. 3   Head of a king from the Three Magi Window in Cologne Cathedral, Cologne, c. 1330–1340

Fig. 4   Pasticcio panel with fragments of heads and figures from St. Maria Sion in Cologne, Cologne, c. 1230–1245

Fig. 5   Alexander Schnütgen's private residence, c. 1910

A new chapter in the history of the collection of stained glass of the Museum Schnütgen, which opened in 1910, began shortly before the Second World War with the reorganisation of the Cologne museums in 1930–1932. At that time, the large collection of stained glass from the holdings of the Kunstgewerbemuseum (Museum of Decorative Arts) found its way into the collection of the Museum Schnütgen. This was a considerable enrichment, as it still constitutes the largest and most important part of the collection of stained glass to this day. Many of the glass paintings in this second collection owe their existence to the dedication of two Cologne collectors, Ferdinand Franz Wallraf (1748–1824) and Matthias Joseph De Noël (1782–1849), who, a generation before Alexander Schnütgen, had sought to save Cologne's medieval stained glass.[27] In 1930–1932, the collection was enriched by the large multi-part windows for which the museum is now famous, including the window of the Three Magi from the Cologne Council Chapel (cat. 6) and the window of the Ten Commandments from the Carmelite Church in Boppard (cat. 5). At the same time, the detachment of the Museum Schnütgen from the Kunstgewerbemuseum and its move to the spacious and light-filled rooms

27 Wallraf had successfully campaigned to have the auction of the windows from the churches of St. Clara, St. Aper and St. Cecilia, scheduled for 29 November 1802, cancelled. Instead, he had the cloister glazing from the churches of St. Aper and St. Cecilia inventoried and transferred to the Jesuit College for safekeeping; see Wolff-Wintrich 1995, 341.

28 For example, Joseph Henry Breck (1885–1933), founding director of The Cloisters, affiliated to The Metropolitan Museum of Art, New York, who also placed a special emphasis on stained glass in his presentation of the collection; see Shepard, 2019, 427–428.

of the abbey of St. Heribert in Deutz provided an excellent opportunity to present the collection of stained glass in a new way, as only a few stained-glass windows had been mounted in front of the windows in the first museum presentation (fig. 6). In 1932, the museum's first director, Fritz Witte (1876–1937), arranged the collection's large glass paintings in a generous, light-filled space (fig. 7). His display concept was largely in line with what leading European and North American museum experts of the time considered to be a modern and appropriate museum presentation.[28] The museum building, so well suited to the display of stained glass, was completely destroyed during the Second World War. Fortunately, the fragile works of art had been removed in time and stored in a safe place.

In subsequent presentations of the collection, attempts were repeatedly made to recreate the display in Deutz Abbey. The Romanesque Church of St. Cecilia, where the Museum Schnütgen was the first Cologne museum to reopen after the war in 1956, offered a less suitable space despite its special atmosphere: from then on, some of the stained-glass paintings were presented in light boxes while others were mounted in

Fig. 6   Schnütgen-Museum, first museum presentation in the annexe of the Kunstgewerbemuseum (Museum of Decorative Arts)

Fig. 7   Schnütgen-Museum in the former abbey of St. Heribert, c. 1932

front of the church windows (fig. 8). It was not until the new building was completed in 2010 that it was possible once again to create a long gallery of stained glass flooded with daylight. Today, the nineteen panes from the Altenberg cloister can be seen here (fig. 9). Together with other outstanding glass paintings, they came to the museum in 2011 from the Irene Ludwig bequest and now form the third contiguous collection of the Museum Schnütgen. In 2018, the holdings were again significantly expanded by twelve further loans from the Peter und Irene Ludwig Stiftung. Two of these loans are now being presented to the public for the first time (cat. 13, 14).

The eventful history of Cologne since the French occupation is reflected more clearly in the Museum Schnütgen's collection of stained glass than in any other part of the collection. Today, there are basically only two places in Cologne that convey an idea of the former wealth of medieval stained glass: Cologne Cathedral, where many stained-glass windows from secularised churches and monasteries were incorporated into the

new glazing at the end of the 19th century – representative examples are the rescued panes from the cloisters of St. Cecilia and St. Aper – and the Museum Schnütgen.

Through purchases, donations and permanent loans, the Museum Schnütgen has been able to enrich and accentuate its collection over the last hundred years. This is illustrated by the recently acquired stained glass from the Sainte-Chapelle in Dijon[29] and a new permanent loan from a private collection depicting the Temptation of Christ (cat. 20). The latter probably comes from the lost cloister glazing of the church of St. Cecilia and thus returns to its original location for the first time on the occasion of the current exhibition.

29 Woelk 2024, 89–91, nos. 13–14.

Fig. 8   Schnütgen-Museum, museum presentation in the church of St. Cecilia, after 1956

Fig. 9   Museum Schnütgen, new buildung extension, 2010

Catalogue

The Prophet Ezekiel and the Apostle Paul

Soissons, Cathedral of Saint Gervais et Saint Protais
France, 1st quarter of the 13th cent.
Stained glass
75.1 x 88.4 cm; 80.4 x 97 cm
Kyiv, Khanenko Museum, inv. 135 БР МХ, 136 БР МХ

The oldest stained-glass paintings in the Khanenko Collection feature distinctive busts that once belonged to larger-than-life figures from early 13th-century church windows. Their current appearance is a typical example of so-called composite panes, which were reassembled from fragmented or damaged originals for the art trade during the historicist period of the 19th century. The two stained-glass paintings assembled in this way probably came from the clerestory of Soissons Cathedral, built between 1212 and 1220. Its windows, some nine metres high, were decorated with figures of prophets and apostles arranged one above the other.

The figure of St. Paul, easily recognisable by his forelock, still contains mostly old glass in the inner image, including a striking frame of 'flamed' red glass, typical of the period. The background of the prophet, on the other hand, is a pasticcio of authentic but hardly coherent fragments. These include architectural elements, garments or hair, heraldic motifs (such as the coat of arms of Castile in the shape of a castle) and fragments of at least three inscriptions. The easily legible inscription behind the prophet – *EZEC(I)EL* – allows the iconographic identification of this figure, who, like the Apostle Paul, is adorned with a halo. The second fragment of the banner, *SPECIES ELECTR(I)*, obscured by patches, refers to Ezekiel's prophecy of the divine appearance: 'There was fire inside the cloud, and in the middle of the fire glowed something like gleaming amber' (Ezekiel 1:4).

During the restoration of 1875–1891, several precious originals were removed from Soissons Cathedral. A few years later, some of them appeared on the Paris art market, where they were probably acquired by the art-loving Khanenko couple. In addition to the Khanenko Museum in Kyiv, parts of this high-quality glazing can be found in the Louvre in Paris, the Cloisters in New York, the Walters Art Gallery in Baltimore, the Stained Glass Museum in Ely and other public and private collections worldwide.
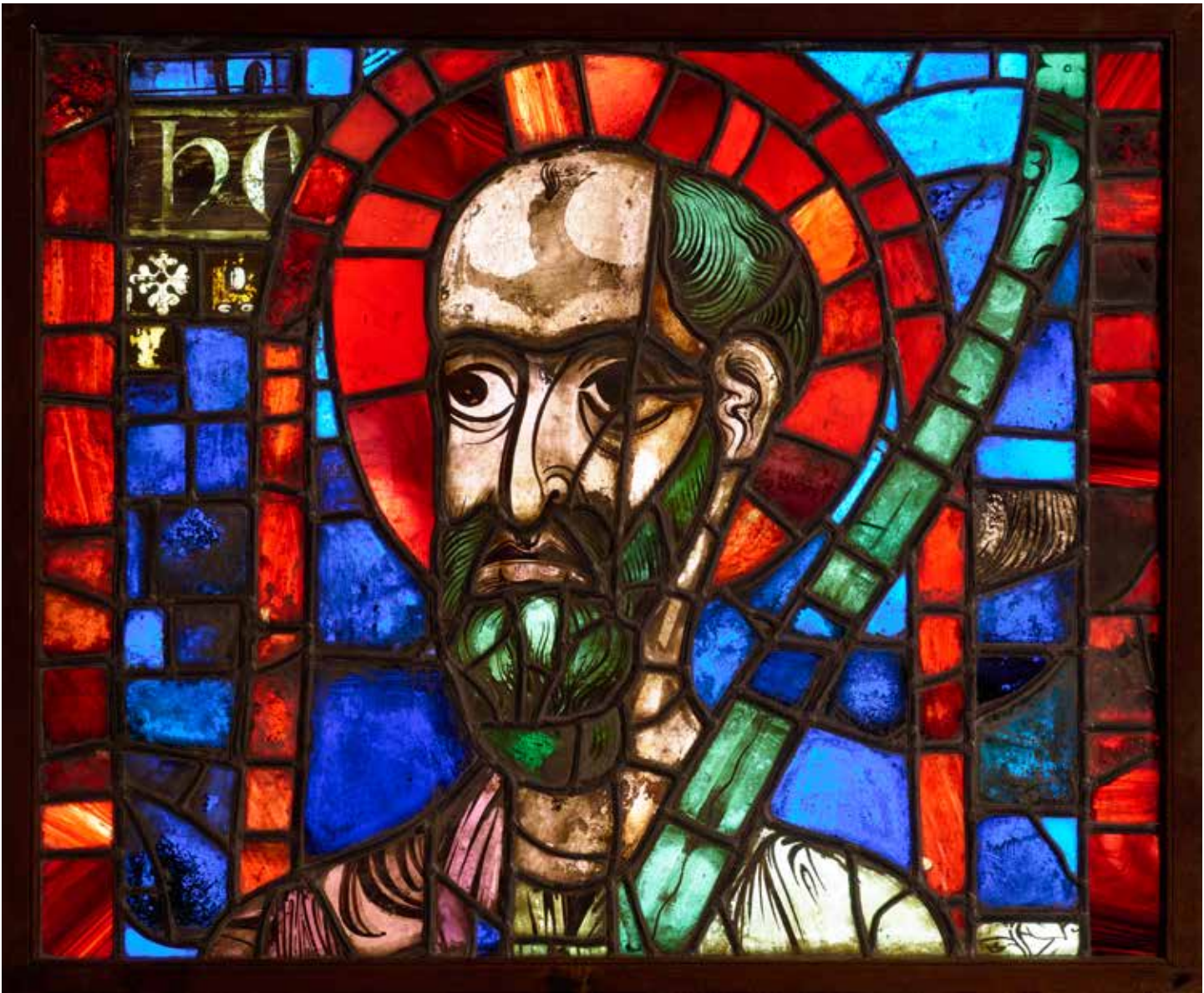
Макаренко 1924, 85, 90. – Grodecki 1953. – Grodecki 1960. – Muratova 1970. – Grodecki/Perrot/Taralon 1978, 169–172. – Caviness/Pastan/Beaven 1984, 10. – Caviness 1990, 59–62. – Рославець 2005.

Elena Kosina
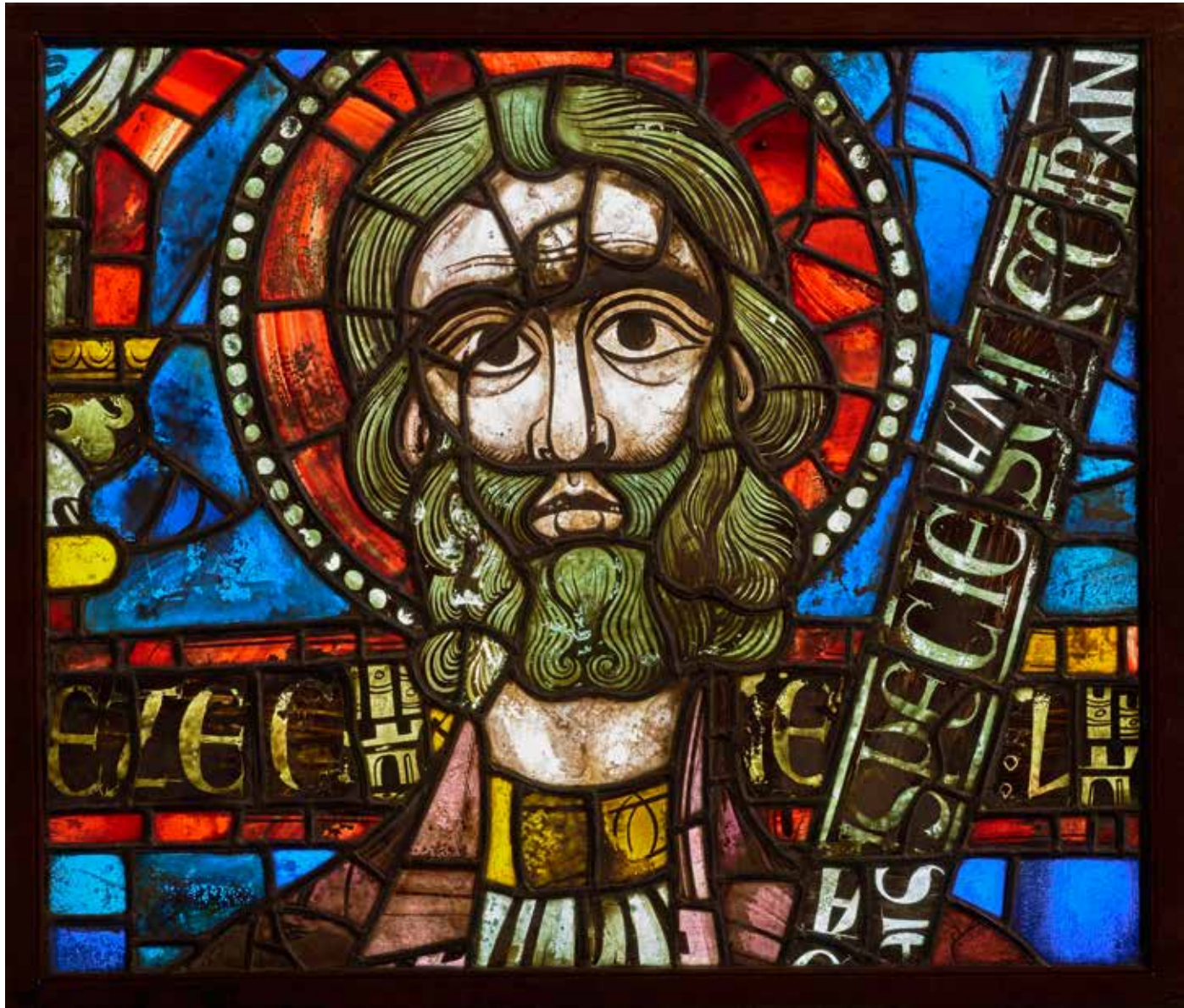
Prophet Ezekiel

Apostle Paul

St. Bilhildis

Middle Rhine, c. 1280–1290
Stained glass
35.7 x 18.1 cm
Alexander Schnütgen Collection, inv. M 33

The fragmentarily preserved stained glass depicting St. Bilhildis is one of the few stained-glass paintings from the collection of the museum's founder, Alexander Schnütgen. An inscription in the pointed arch above the nimbus refers to the relatively unknown saint, whose life and work in caring for the sick is closely associated with the city of Mainz. The Frankish noblewoman (born mid-7th century, died 734) is considered the foundress of Altenmünster Abbey near Mainz, which she headed as abbess after the death of her husband, the pagan Frankish duke Hetan. However, the stained glass shows Bilhildis not as an abbess, but in elegant secular dress. The meaning of the flowers in her hand has not yet been explained.

The close connection with Mainz and the rare depiction of Bilhildis, which is almost exclusively limited to the area around Mainz, led to the localisation of the glass painting to the Middle Rhine. Furthermore, the colouring, the painterly execution of the face, the design of the background with stylised hop tendrils and the pointed arch with circular ornamentation above the figure show close similarities with a lancet window depicting St. Cunigunde and St. Benedict, now in the Hessisches Landesmuseum in Darmstadt (inv. Kg 33:3). The figure of St. Benedict in the Darmstadt window could indicate that it came from the glazing of a Benedictine monastery, possibly the former abbey of Eibingen in the Rheingau. The small size of the window suggests that it was not made for the church building, but for a space with smaller window openings. The Darmstadt window is also associated with two now-lost stained-glass windows, formerly in the collection of Wilhelm Conrady (1829–1903), depicting St. Catherine and St. Agnes with a nun as donor and the single figure of St. Augustine. These two lancet windows, known only from black-and-white photographs, also show parallels with the Bilhildis pane in terms of size and style. However, the ornamentation of the background is different.

Based on the composition of this lancet window, it is possible that St. Bilhildis, facing forward, was originally depicted as a single figure in another window in the same context as the other panes mentioned, or in a pair with another saint.

Oidtmann 1912, 159. – Wentzel 1954, 32. – Schnitzler 1936, 26. – Beeh-Lustenberger 1973, 76, no. 103. – Lymant 1982, 43–44, no. 23. – Cat. Himmelslicht 1998, 210–211, no. 37 (Daniel Hess) – Hess 1999, 39, fig. 17. – Cat. Krone und Schleier 2005, 377, no. 269 (Dagmar Täube).

Carola Hagnau

The Crucifixion of Christ and the donor couple van der Molen

Soest, c. 1300
Stained glass
57.4 x 38.9 cm; 47.5 x 39.2 cm
Transferred from the Kunstgewerbemuseum (Museum of Decorative Arts), Cologne, in 1930–1932, inv. M 660, M 614

The figures of Christ, Mary and John on one pane and the donor couple on the other are clearly distinguished by the contrast between the stained glass and the colourless grisaille background. Especially blue, yellow and red glass was used to create the coloured sections. The green of the cross, symbolic of the Tree of Life and found nowhere else, emphasises this central Christian symbol. The donors are backed by a light blue lozenge, whose hard geometric form is broken up by undulating text scrolls.

The two stained-glass paintings belong to a cycle created around 1300 as a joint donation by several couples from the Soest citizenry. It is not known for which church the panes were intended. They may have been for the Romanesque predecessor of St. Paul's Church in Soest, which was replaced by a new Gothic building in 1350 (Landolt-Wegener). Three panes with pairs of donors have survived in the windows of St. Paul's, and two more are in the museums of Altena Castle.

Originally, each donor couple was probably associated with a saint or a biblical scene, but the Crucifixion is the only biblical scene that has survived. A former placement of this Crucifixion above the donor pane preserved in the Museum Schnütgen is unlikely: while the delicate tendrils of the Crucifixion are modelled in negative space in black vitreous paint, the contours of the leaves and grapes with their thicker stalks on the donor pane are set against a hatched background. There are stylistic correspondences for both in the other windows. It can therefore be assumed that the Crucifixion was placed over a donor portrait with a matching background. The donor pane, on the other hand, forms a separate group within the cycle together with another pane in St. Paul's Church. Thanks to the inscriptions, the couples on these pendants can be identified as Metges (?) and Godefridus van der Molen, as well as Druda and Gota Medebecke, two related families in Soest, documented shortly before 1300.

All the other donor couples also seem to have come from wealthy Soest families – two of the men were probably aldermen, and one may have been mayor around 1300. It is striking that the women are shown on the left side of the image, which is hierarchically higher in the Christian faith, to the right of Christ. Whether this is an analogy to the fixed placement of Mary and John on the right and left of the cross, respectively, cannot be determined without the missing biblical depictions.

Von Falke/Creutz 1910, 8. – Oidtmann 1912, 159. – Landolt-Wegener 1959, 33–37. – Lymant 1982, 46–49, nos. 25, 26. – Cat. Himmelslicht 1998, 204–205, nos. 34.1–2 (Carola Hagnau). – Wittekind 2007, 199–200. – Cat. Goldene Pracht 2012, 392–393, no. 225 (Petra Marx).

Jule Wölk

Donor couple van der Molen

Crucifixion, detail

Christ on the Mount of Olives and Christ Appearing to Mary Magdalene (Noli me tangere)

From the pilgrimage church Maria Straßengel in Styria
Austria, 1350–1355
Stained glass
109.2 x 39.9 cm; 108.9 x 40.8 cm
Kyiv, Khanenko Museum, inv. 138 БР МХ, 137 БР МХ

Two richly coloured, artistically composed panes depict events from the life of Christ: his prayer on the Mount of Olives, surrounded by sleeping apostles, and his appearance to Mary Magdalene in the guise of a gardener. Both panes come from the chancel of the pilgrimage church Maria Straßengel in Styria, built between 1345 and 1355. Its windows are among the most important medieval stained-glass cycles in Austria.

The central chancel window of Maria Straßengel originally contained twenty-one scenes from the Passion, from the entry into Jerusalem to the Ascension, including the miracles of Christ. These included two panes depicting Christ's last prayer before his arrest: 'Let this cup pass from me' (Matthew 26:39) and the appearance of the resurrected Christ to Mary Magdalene, also known as *Noli me tangere*, from Christ's words: 'Do not cling to me' (John 20:17).

All the surviving panes of the Passion window, with their elegant lines, unusual colour effects and meticulous decoration of all surfaces, are attributed to the so-called Master of Straßengel. He must have come from a high-ranking Viennese workshop and was associated with the largest stained-glass commissions of the time, including those for St. Stephen's Cathedral and in St. Maria am Gestade in Vienna.

During the extensive restoration of the pilgrimage church in 1884–85, several valuable originals were removed and replaced with new panes by the Tyrolean Glass Painting Institute in Innsbruck under the direction of Albert Jele, with the intention of selling them later. The different states of preservation of the two panes exhibited here can be seen as a prime example of the cost-saving 'restoration practice' of that time. While the composition with Christ on the Mount of Olives still retained the main core of its elaborate, complex and detailed lead cames, the scene depicting Christ's Appearance to Mary Magdalene, which contains much larger pieces of glass, was completely despoiled of its lead cames, extensively renewed and provided with new cames.

Most of the panes removed from Maria Straßengel were purchased by the Landesmuseum Joanneum in Graz, but some of the stained-glass paintings found their way via the art trade to collections far and wide, including the Victoria & Albert Museum in London, The Metropolitan Museum of Art in New York and the Khanenko Museum in Kyiv.

Bacher 1979, 117–141, 196.

Elena Kosina
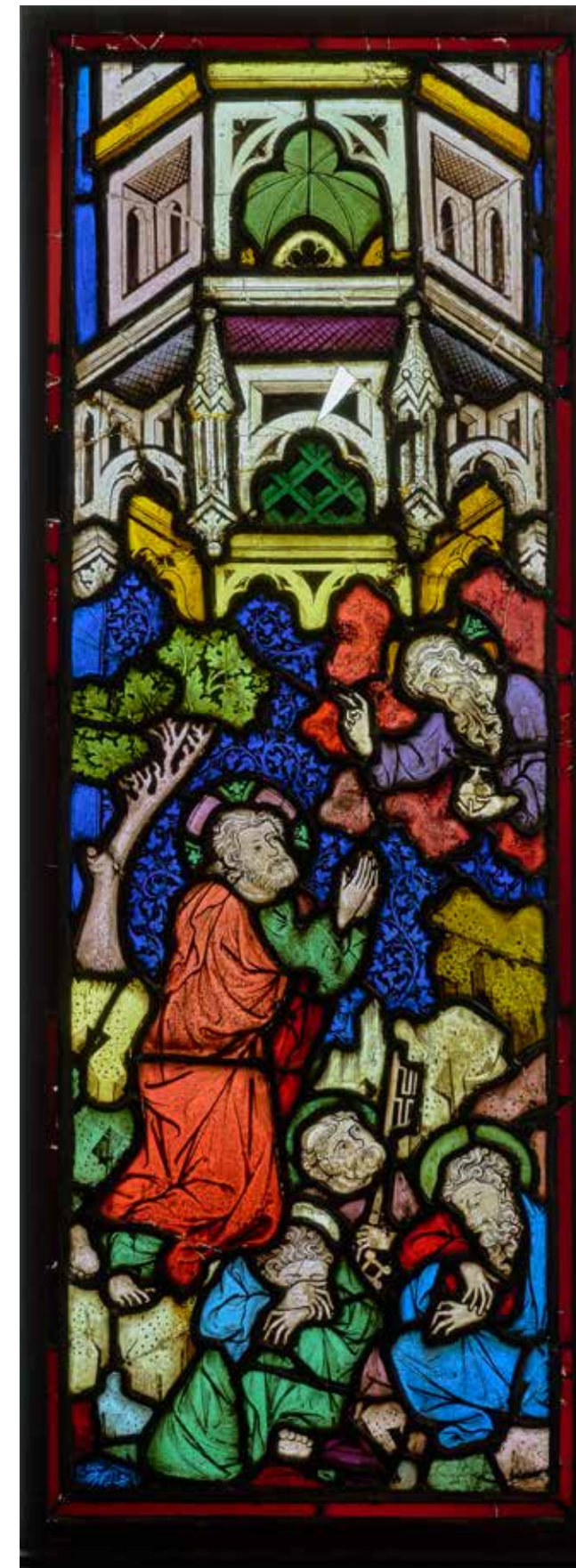
Christ on the Mount of Olives, detail

Noli me tangere, detail

Ten Commandments Window

From the Carmelite Church in Boppard
Middle Rhine, c. 1440–1446
Stained glass
380 x 249 cm; individual fields c. 53 x 72 cm
Transferred from the Kunstgewerbemuseum (Museum of Decorative Arts), Cologne, in 1930–1932
Cologne, Museum Schnütgen, inv. M 596

This window is one of the most important examples of late Gothic stained glass from the Middle Rhine region. It comes from the Carmelite Church in Boppard and depicts five of the Ten Commandments (Exodus 20:1–17). As was customary in medieval preaching, the commandments are presented with accompanying scenes illustrating both their observance and their violation, the latter always accompanied by small demons. The scenes of the commandments give clear moral instructions. The central scene is particularly striking: while a group of people on the left are worshipping a golden idol, in violation of the first commandment, the worshippers on the right are turning to God the Father. The commandments are verbalised by banners presented by God himself (top line: Thou shalt not kill / Honour thy father and thy mother / Remember the sabbath day', bottom line: 'Thou shalt not take the name of the Lord thy God in vain / Thou shalt worship the Lord thy God' (after Nikitsch)). The final image in the series is Moses receiving the Tablets of the Law at the lower right.

The window was originally in the north wall of the side aisle, built from 1440, and formed the lower half of a larger window. The upper half, the panes of which are now in various collections, showed the remaining five commandments and the Virgin Mary. In addition to the five commandments and Moses, the panes in the Museum Schnütgen also depict the coronation of St. Elizabeth of Hungary. The saint, known for her charity, is shown giving bread and clothes to the needy. She is surrounded by angels holding heraldic shields with eagles and banners with passages from the Ambrosian Hymn of Praise.

The exact position of the window in the side aisle and who commissioned it are disputed. Hayward suggested an imperial donation by King Albert II (1397–1439) or his widow, Elizabeth of Luxembourg (1409–1442). Becksmann, on the other hand, saw a reference to the Archbishop of Trier, Jakob von Sierck (c. 1398–1456), while Datz suggested a donation from the free imperial city of Boppard itself. Stylistically, the stained glass has parallels with the late Gothic glazing of St. Peter's Church in Partenheim and St. Marcel's Church in Zetting.

After the secularisation of the Carmelite Monastery in 1818, the windows were sold by the town of Boppard and became part of various collections, including the Spitzer Collection in Paris, the Burrell Collection in Glasgow and the Ochre Court mansion in Newport, Rhode Island.

Prüfer 1877. – Lymant 1982, 105–108, no. 60. – Hayward 1989, 184–188. – Nikitsch 2004, 79–81. – Becksmann 2009, 121–281. – Datz 2013. – Woelk/Beer 2018, 252–253, no. 166 (Iris Metje).

Christina Clever-Kümper
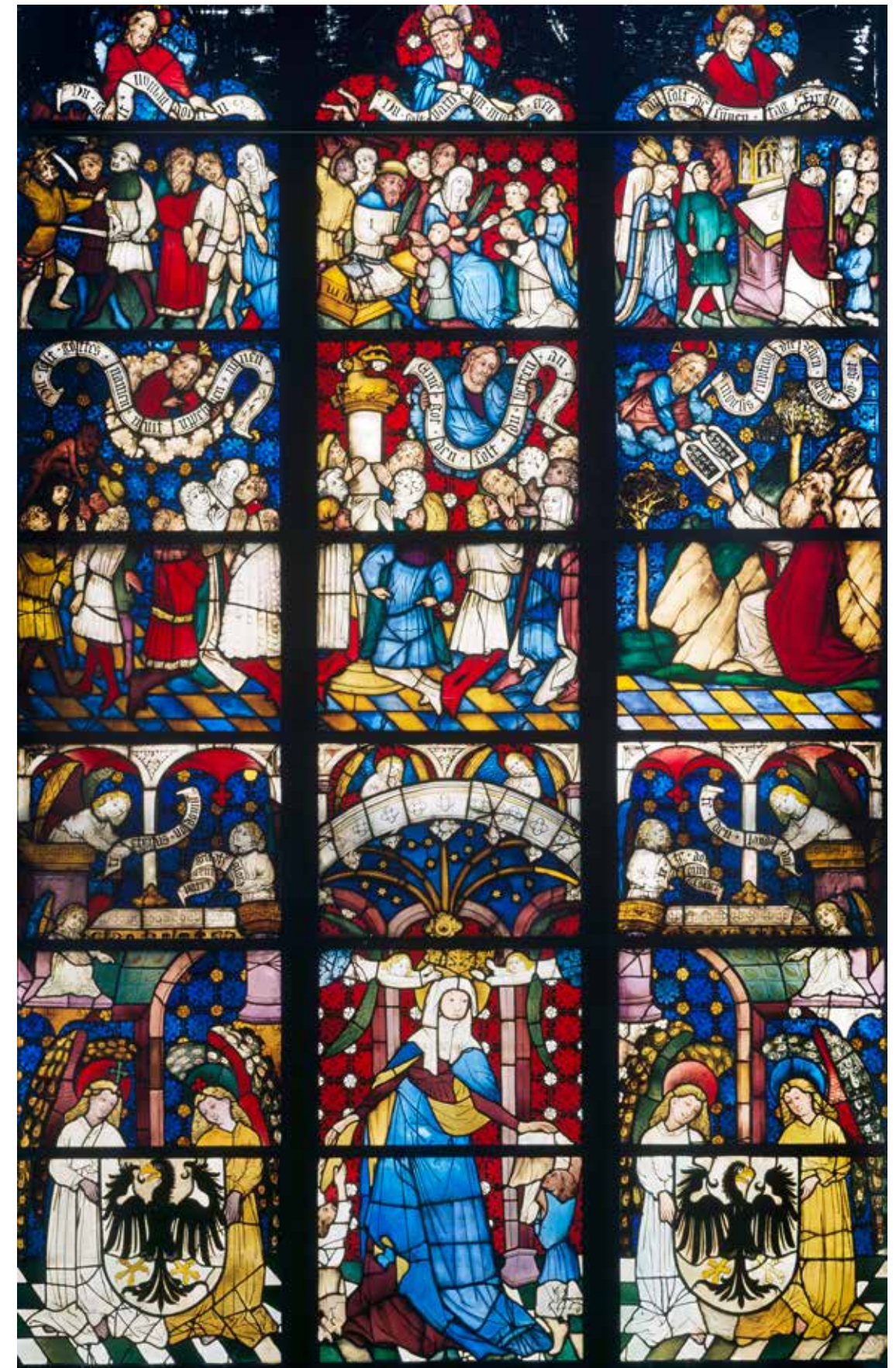
Adoration of the Magi

From the Cologne City Council Chapel
Cologne, 1474
Stained glass
270 x 175 cm
Transferred from the Kunstgewerbemuseum (Museum of Decorative Arts), Cologne,
in 1930–1932
Cologne, Museum Schnütgen, inv. M 594

In 1423, the city council of Cologne expelled the Jewish community from the city and converted the synagogue, which was located in the immediate vicinity of the town hall, into a council chapel. The conversion of the building was highly symbolic: the consecration of the chapel was seen as the victory of the Christian Church (Ecclesia) over Judaism (Synagogue). The building, which would henceforth be used for the council's services and thus by the leading citizens of Cologne, was to be appropriately furnished. The city's coat of arms and the Three Kings, the patrons of the city, were therefore placed in prominent positions in the building. In addition to the large altarpiece by Stefan Lochner depicting the Adoration of the Magi, the theme was also taken up in this window in the sacristy, built in 1474. After secularisation, it was transferred to the church St. Maria im Kapitol in 1803, before returning to its original location in 1850. At the end of the 19th century, the stained glass was transferred to the Kunstgewerbemuseum (Museum of Decorative Arts) and from there to the Museum Schnütgen in 1930–1932.

The depiction of the Adoration of the Magi may have been based on contemporary paintings on wood and canvas. The division of the window into three vertical panels separates the kings from each other and results in an unbalanced distribution of the figures. On the left-hand pane, the eldest king kneels and offers his gift to the Christ Child on Mary's lap. Behind them, separated by the architecture of the stable, Joseph, the ox and the donkey watch the scene. In the landscape in the background, a shepherd tends to his flock. On the panes in the two right-hand rows, a king is depicted over a large area; the youngest on the right is accompanied by two men from his retinue.

A similar Adoration scene from the same workshop has been preserved in the Kreuzherrenkirche at Ehrenstein in the Westerwald, with the Madonna and Child depicted according to the same model (Lymant). What is unique here, however, is the combination of the depiction of the Three Kings with the upper panes, in which the Cologne coat of arms is presented twice by the figure of a wild man. The three crowns of the Magi can be seen in the coat of arms. The eleven black drops or flames that can be found in the lower part today are not yet depicted. The colours of the coat of arms largely determine the colour scheme of the surrounding panes, such as those of the two angels waving their censers towards the coat of arms. The rest of the window is made mostly of white glass, with a few partially restored coloured sections. Accents of silver stain highlight the guiding star, as well as the gifts of the Magi and their crowns, which they have set down as a sign of reverence.

Von Falke/Creutz 1910, 23. – Oidtmann 1929, 297–299. – Cat. Herbst des Mittelalters 1970, 65, no. 66. – Cat. Die Heiligen Drei Könige 1982, 155, no. 19 (Brigitte Lymant). – Lymant 1982, 131–133, no. 66. – Westermann-Angerhausen/Täube 2003, 46, no. 23 (Dagmar Täube).

Jule Wölk

The Crucifixion of Christ with St. Lawrence

From the parish church of St. Laurentius in Cologne
Cologne, c. 1489
Stained glass
320 x 181 cm
From 1803 in the stained glass depot of the City of Cologne; from 1834 on loan in the Church of
St. Georg in Cologne; from there transferred to the museum collection in 1929
Cologne, Museum Schnütgen, inv. M 501

This monumental stained-glass window consists of fifteen individual panes. Eleven of them depict the
Crucifixion of Christ with Mary and John. Below them, in a slightly smaller format, are St. Lawrence,
a donor and a heraldic angel in spaces reminiscent of a church interior. The saint, holding in his right
hand the gridiron on which, according to legend, he suffered martyrdom in the 3rd century, refers to
the original destination of the panes: the now destroyed parish church of St. Laurentius (Lawrence) in
Cologne. The window was placed in a central position in the chancel, which was consecrated in 1489.
After the church was demolished at the beginning of the 19th century, it was first installed in the Church
of St. Georg in Cologne in 1834, on loan from the City of Cologne, and from there it came to the Museum
Schnütgen in 1929. Although the coat of arms has been preserved, it is not known who the depicted
donor was, but the portrait illustrates the popularity of stained glass as an object of donation. Because
they were so visible in the church, stained-glass windows were particularly suited to remaining in the
memory of viewers, encouraging them to pray for the donors' own salvation and underlining their own
piety. In addition, stained glass allowed donors to make direct contact with the transcendent (Noll):
portraits, coats of arms and inscriptions of names were placed alongside depictions of saints and biblical
events and were equally bathed in divine light.

Predominantly white glass with silver staining was used for the panes. Coloured glass was used
mainly for the background and some parts of the robes. In terms of style and technique, the stained glass
is similar to a crucifixion window in St. Maria im Kapitol, donated by canon Heinrich van Berghem after
1481. By reducing the crucifixion to the three main figures, the intention seems to be to elicit emotional
sympathy from the viewer. However, there is also an interplay between the depiction in the window
and the events inside the church. There are five angels, one of whom is praying while the others collect
the blood from Christ's wounds in chalices. The blood itself is not depicted, but during the service,
the central position of the window must have created a visual link between the chalices and wounds
depicted and the chalice used during Mass, which contained the wine transubstantiated into the blood of
Christ. Even Lawrence's vestments of chasuble, amice and precious dalmatic, as well as the codex in his
hand, corresponded to the vestments of the deacons and the book as the Holy Scripture in the service.

KDM Rheinprovinz 6,4, Köln (1, 4) 1916, 363. – Schnitzler 1968, 94–95, no. 162. – Cat. Herbst des Mittelalters 1970, 65–66, no.
67. – Lymant 1982, 144–146, no. 83. – Zehnder 1996, 30–31. – Täube 1998, 48–51, no. 17. – Woelk/Beer 2018, 324–325, no. 218
(Adam Stead). – Hamann/Wienand 2021, 488, no. 5.1 (Matthias Hamann). – For more detailed information on donor images on
medieval stained glass, see Noll 2024.

Jule Wölk

The Crucifixion of Christ with St. Lawrence, detail
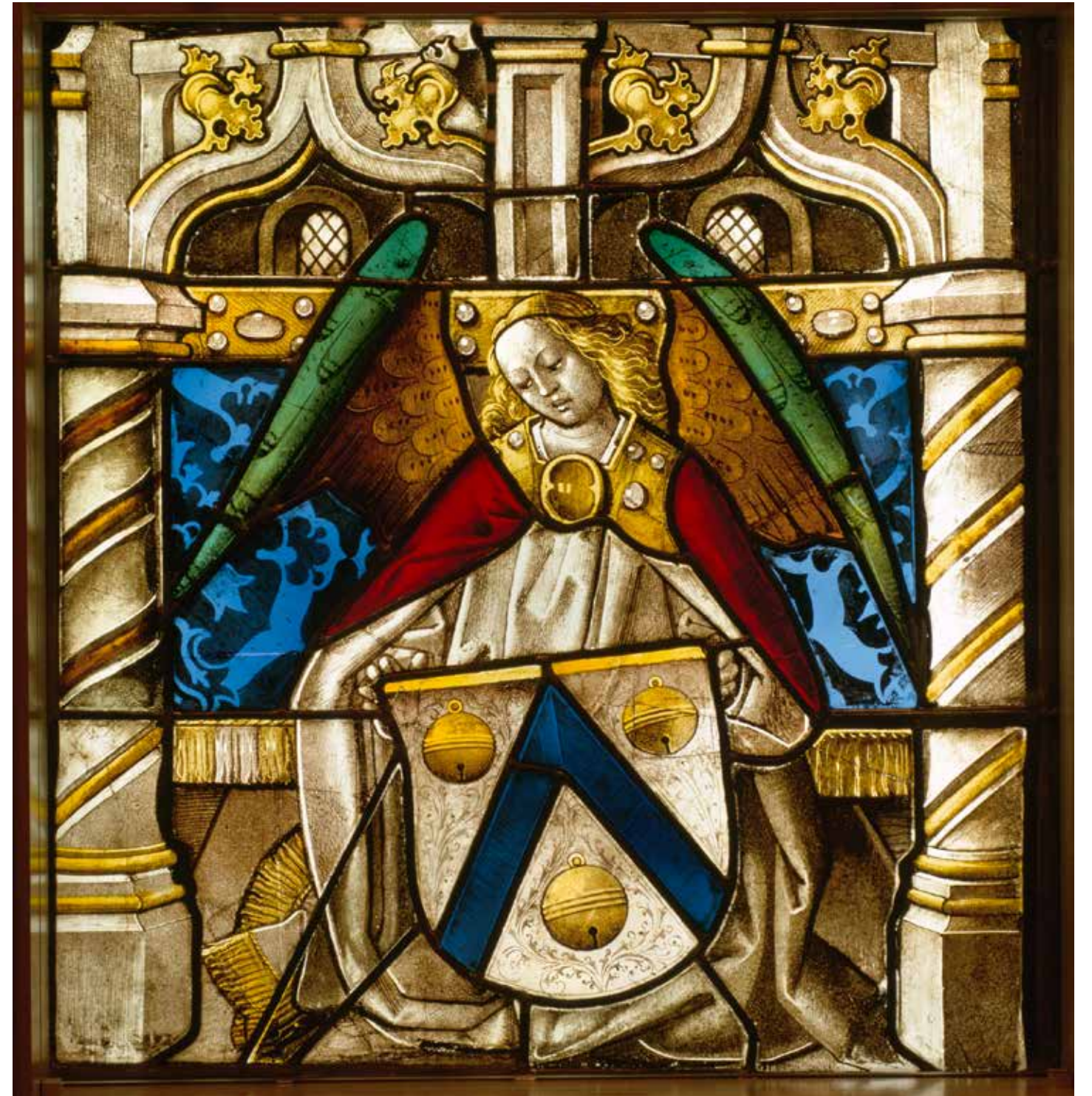
The Crucifixion of Christ with St. Lawrence, detail

The Crucifixion of Christ

Cologne, c. 1490–1500 (Crucifixion) and 1497 (tracery panels)
Stained glass
230 x 145 cm
Transferred from the Kunstgewerbemuseum (Museum of Decorative Arts),
Cologne, in 1930–1932
Cologne, Museum Schnütgen, inv. M 515

In the centre of this window, Christ has just been wounded in the side with a lance by the blind soldier Longinus and his helper. Christ's head is slightly tilted to the side, his eyes are closed, and his mouth is slightly open. The straight and calm posture of his nailed body contrasts with the bent limbs of the two thieves to his left and right. An angel and a demon take hold of their souls, impressively visualising the reward and punishment of the faithful for following and disregarding the Christian faith.

In the upper half of the image, the bodies of the three crucified figures, in white glass, stand out clearly against the blue background. In contrast, coloured glass and silver stain were used more frequently for the many figures in the lower half. Here, the group of mourners with Mary and John on the left, Mary Magdalene under the cross and the good centurion on the right, both dressed in sumptuous robes, are presented to the faithful. In the background, men are playing dice for Christ's undivided seamless robe.

The original location of this stained glass window cannot be determined. It was probably the central window of a chancel or late Gothic side chapel that was removed during secularisation (Lymant). In 1850, it was installed together with another window (cat. 6) in the sacristy of the Cologne Council Chapel. Not only were additions made, such as Christ's renewed loincloth and the green sections, but new panels in the tracery were also added to crown the work. These stained-glass windows, with floral decorations and small angels, are very different in style and technique from the Crucifixion. The panes can be dated to 1497 from the year inscribed on them. The two coats of arms depicted are those of the parents of Philip II of Daun-Oberstein, Archbishop of Cologne from 1508 to 1515: Wirich IV, Count of Daun-Oberstein, and Margaretha, Countess of Leiningen (Lymant). At the end of the 19th century, the entire window was transferred to the Cologne Kunstgewerbemuseum (Museum of Decorative Arts) and from there to the Museum Schnütgen in 1930–1932.

With its many figures, the Crucifixion shows the close connection between Cologne stained glass and painting on wood and canvas. Parallels can be found with various painting workshops such as the Master of the Holy Kinship and the Master of the Life of the Virgin. Rode and von Euw suggest a connection to the glass painting workshop of Johann von Düren, who is documented as a glass painter in Cologne around 1500.

Renard 1907, 147–148. – von Falke/Creutz 1910, 23. – Oidtmann 1929, 299–300. – Cat. Herbst des Mittelalters 1970, 66 (Anton von Euw/Herbert Rode). – Lymant 1982, 152–155, no. 87. – Täube 1998, 56–59, no. 19.

Jule Wölk
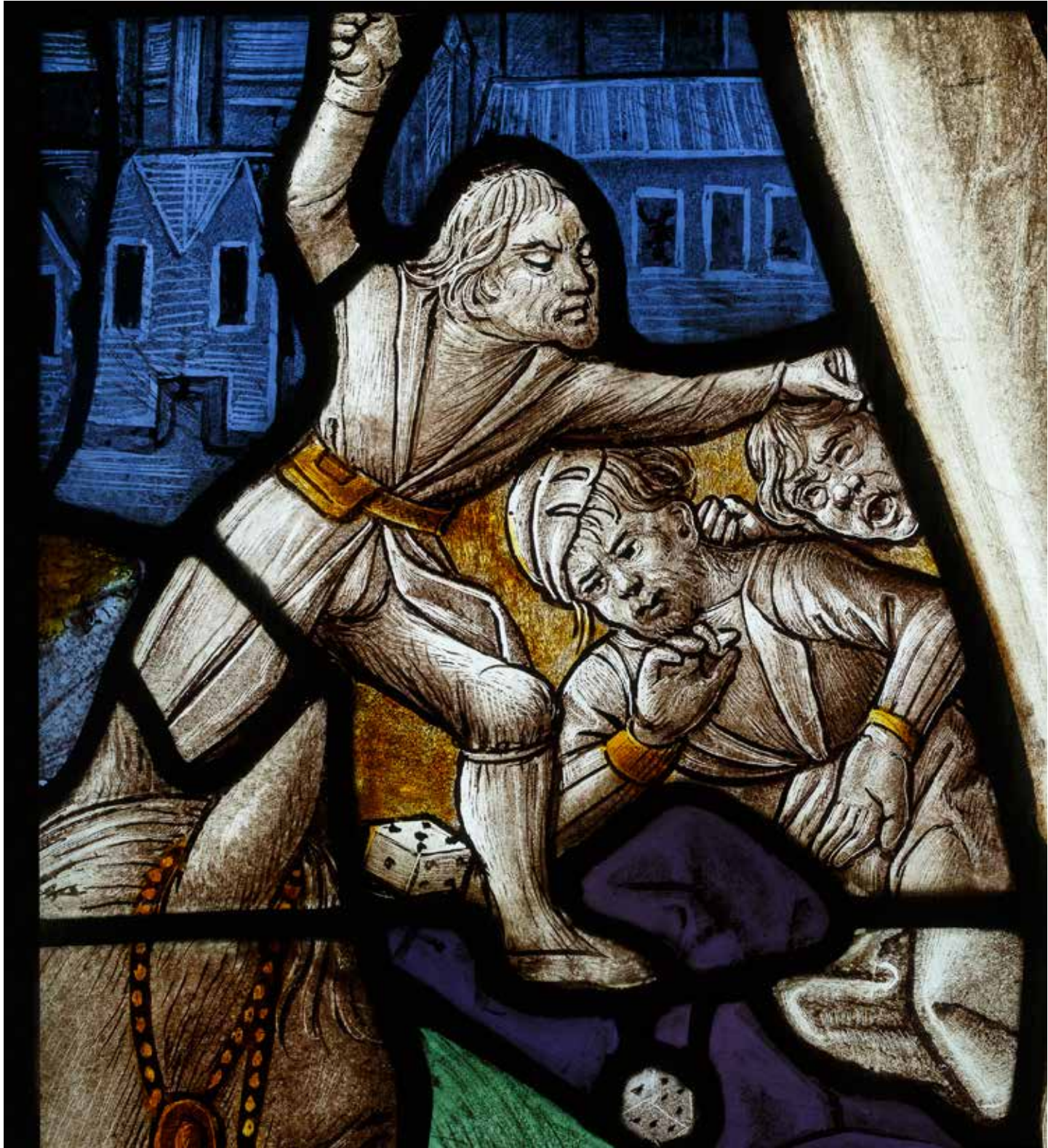
The Crucifixion of Christ, detail

The Crucifixion of Christ, detail

9   Roundel with John the Baptist

The roundel depicts John the Baptist, the forerunner of Jesus, in a symbolically charged landscape. He is pointing to the Lamb of God with a cross nimbus and banner of victory, which is depicted on the Holy Scripture as a symbol of Christ. The saint is wearing a cloak, under which his fur coat in silver stain appears, identifying him as a penitent. He is standing in a rocky landscape, where a stream flows from a spring. Together with the drinking doe, the symbolism of baptism is taken up, referring to the water of life. Flowers and animals, such as the snail that awakens to new life in the spring, represent the resurrection of Christ and the salvation of humanity.

The colour palette of the roundel is reduced to various shades of grey, accentuated by silver stain. The dark background is broken up by intricate tendrils that the glass painter carved into the brown vitreous paint with an etching needle.

This particular technique of etching on glass, which resembles the work of a draughtsman or engraver, has led to the assumption that the roundel is the work of the Master of the House Book or his workshop. This master, who worked on the Middle or Upper Rhine, was named after the so-called *Medieval Housebook* (private collection), a manuscript dating from around 1475–1485. In addition to stained glass, panel paintings, woodcuts and drypoint etchings are also attributed to him and his workshop. His designs, however, were used as models for a large number of stained-glass roundels. Since glass painters also used etching tools for their designs, the St. John pane could just as well have been executed by an unknown member of this guild, based on a model by the Master of the House Book.

The liberal use and combination of different models is clearly evident in this stained glass. For example, the figure of John is based on an engraving by Martin Schongauer, while the design of the head is based on an engraving by Master E. S. Based on the models and stylistic features, the roundel has been dated to around 1480–1485.

A similarly styled and crafted pane of the same size depicting St. Peter is in the Victoria & Albert Museum, London (inv. C.1379-1924).

Von Falke/Creutz 1910, 62. – Schmitz 1913, 107. – Behling 1959. – Schnitzler 1968, 91, no. 156. – Becksmann 1968, 360–361, fig. 9. – Lymant 1982, 140–142, no. 80. – Husband 1985, 139, 149f. – Hess 1994, 52–57, fig. 50. – Täube 1998, 46–47, no. 16. – Williamson 2003, 142. – Cat. Grünewald 2007, 197–199, no. 42 (Ariane Mensger). – Woelk/Beer 2018, 306, no. 202 (Karen Straub).

Carola Hagnau

Two roundels with the saints Sebastian and Anthony, Catherine and Barbara

Cologne, late 15th cent.
Stained glass
Ø 36 cm each
Transferred from the Kunstgewerbemuseum (Museum of Decorative Arts), Cologne, in 1930–1932
Cologne, Museum Schnütgen, inv. M 516, M 517

Pairs of saints were a popular motif for roundels in many regions. The two intensely colourful roundels, which belong together, each show two male and two female saints in grisaille on a bright red background with tendril ornamentation. The decorative borders are adorned with deep-blue flowers, as well as animal and hunting scenes, in floral tendril ornamentation. This type of border decoration is reminiscent of late medieval manuscripts.

The saints can be identified by the symbols associated with them. St. Sebastian in knight's armour holds a banner with arrows pointing to his martyrdom. A pig, a stick and a bell identify his companion as St. Anthony. Together they were considered the patron saints of protection against the plague. The pig and the cross are also the symbols of the Order of St. Anthony, which cared for the sick and the poor. In return for these services, the Antonines were allowed to let their pigs roam free. The wheel and the sword are the instruments of torture with which St. Catherine was killed. The tower is the symbol of St. Barbara.

So far, only the representation of St. Anthony can be traced back to a specific model, a copperplate engraving by Martin Schongauer. However, the somewhat coarse execution of the faces and garments suggests that all the figures were modelled on woodcuts or engravings. From the second half of the 15th century, glass painters increasingly used specific models from their contemporaries for their designs.

Both panes were probably made for private use. They were probably commissioned by the patrician family of Mauwenheim in Cologne, whose coat of arms shows two crossed arrows, similar to those on the flag of St. Sebastian. The coat of arms with a pretzel and bread at the feet of St. Catherine refers to the bakers' guild. The oldest member of the family, already mentioned in a document from 1282, was Heinrich Mauwenheim, a baker. At the time the panes were made, at the end of the 15th century, there was also a daughter named Katharina in the Mauwenheim family.

Von Falke/Creutz 1910, 61–62. – Schmitz 1913, vol. 1, 152. – Schnitzler 1936, 60, no. 57. – Lymant 1982, 149–152, nos. 85, 86. – Legner 1991, 309, fig. 208. – Hess 1995, 42–49. – Täube 1998, 52–55, no. 18. – Gliesmann 2007, 151. – Cat. Glanz und Größe 2011, 397, nos. 158, 159 (Dagmar Täube). – Woelk/Beer 2018, 304–305, no. 201 (Karen Straub).

Carola Hagnau

St. Sebastian and St. Anthony

St. Catherine and St. Barbara

11 Roundels with scenes from the life of Tobias

Southern Netherlands, c. 1500
Stained glass
Ø 23–27.1 cm
Transferred from the Kunstgewerbemuseum (Museum of Decorative Arts), Cologne,
in 1930–1932 (M 613); acquired in 1999 with the support of the Kölner Kulturstiftung
der Kreissparkasse Köln (M 702, M 703)
Cologne, Museum Schnütgen, inv. M 613, M 702, M 703

The small roundels depict scenes from the Old Testament Book of Tobit in grisaille painting with silver stain and iron-red. They show several events in one image in what is known as continuous narrative. For example, the blind Tobit comforts his wife Anna as their son Tobias sets off on a journey further back in the in the depiction. The second glass painting shows Tobias catching a huge fish, with the archangel Raphael standing protectively behind him. In the background, Tobias is shown returning to his parents accompanied by Raphael. The third pane, depicting the marriage of Tobias and Sarah, shows on the left the slaughter of an ox for the feast, while on the right Tobias burns the heart and liver of the defeated fish. By this act, Tobias frees Sarah from the evil spirit that had killed her seven previous husbands on their wedding nights.

It can be assumed that these three roundels were part of a larger cycle of scenes from the legend of Tobias. Stories from the life of the deeply religious Tobias were particularly valued in the late Middle Ages as examples of God's intervention in human destiny. A large number of preserved glass paintings and drawings (see Berserik/Caen 2011) made in the southern Netherlands between 1480 and 1530 bear witness to this.

Popular models were used in the workshops over a long period of time and adapted to contemporary tastes as needed, for example in the depiction of clothing. The drawing dated to 1480–1490, now in the Royal Library at Windsor Castle (inv. RL 12952), is considered to be the specific model for the depiction of 'Tobias and the Fish'. The skilful use of iron-red suggests that the three roundels were made around 1500.

Cat. Cologne 1903, 38, pl. 9, 578, 20. – Schmitz 1923, no. 56. – Popham 1928, 178. – Cat. Herbst des Mittelalters 1970, 73, no. 86. – Lymant 1982, 167–169, no. 100. – Husband 1995, 50–51, 64–67, nos. 12–14. – Westermann-Angerhausen 2000, 376. – Westermann-Angerhausen/Täube 2003, 24–25, fig. 24. – Berserik/Caen 2011, 182, 177–183. – Woelk/Beer 2018, 334–335, no. 224 (Karen Straub). – Williamson 2021, 329.

Carola Hagnau

Tobit comforts Anna

Tobias catches the fish

Marriage of Tobias and Sarah

Roundels with scenes from the life of Abraham

Acquired in 1999 with the support of the Kölner Kulturstiftung der Kreissparkasse Köln
Cologne, Museum Schnütgen, inv. M 704, M 705

Abraham sends out his servant
Southern Netherlands, c. 1520
Stained glass
Ø 25 cm

Abraham blesses the marriage of Isaac and Rebekah
Southern Netherlands, c. 1480–1500
Stained glass
Ø 26.7 cm

In contrast to the monumental glazing of churches and cathedrals, the small size of roundels and their installation in the windows of town houses allowed for close-up viewing. This led to the detailed painting of pictorial narratives on continuous supporting panes without separating lead cames.

In addition to the Old Testament stories of Tobias and Joseph, the eventful life of the patriarch Abraham was also used as narrative material for sequences of images in the format of roundels. The two glass paintings shown here, which probably once belonged to two different cycles, testify to the popularity of the subject over a long period of time. In the pane dating from around 1520, Abraham sends out a servant kneeling before him to find a wife for his son Isaac. In the far background, behind the standing figure of Isaac, the rest of the story is suggested by Rebekah, the future bride, walking towards a group of horsemen with a water jug. The older pane depicts the outcome of the search for a bride. The couple stands before Abraham, who blesses the marriage, in a hilly landscape with houses. The stylistic differences between the two glass paintings in terms of the use of space and the depiction of faces and clothing clearly indicate a development and thus different periods of origin. The temporal and regional classification is complicated by the circulation of certain sequences of images, due on the one hand to the lively trade in small-format stained-glass paintings in the Middle Ages, and on the other to the extensive use of models. A stained-glass painting from around 1480 (Amsterdam, Rijksmuseum, inv. 12243) and a drawing (Rotterdam, Museum Boymans van Beuningen, inv. N 192) show a similar depiction of the marriage of Isaac and Rebekah. However, both works are considered as from the northern Netherlands, possibly Leiden.

Cat. Cologne 1903, 38, pl. 9, 578. – Husband 1991, 16–17.

Carola Hagnau

13 The Prophets Amos and Zechariah

Cologne, c. 1510
Stained glass
60 x 59.3 cm
On loan from the Peter und Irene Ludwig Stiftung

The stained glass depicts the prophets Amos and Zechariah, facing each other in conversation. They can only be identified as prophets by the banners they hold, which refer to passages from their scriptures: 'They hate him who reproves in the gate' (*Odio habuerunt in porta corripientem*; Amos 5:10) and 'There will no longer be a merchant in the house of the Lord' (*Non erat ultra mercator in domo domini*; Zechariah 14:21). These sayings are found in relation to each other in the so-called *Biblia pauperum* (Paupers' Bible), a popular late medieval illustrated Bible that associates Old Testament events with scenes from the New Testament. This typological juxtaposition of foreshadowing and fulfilment was illustrated and commented on by the sayings of the prophets. The prophets Amos and Zechariah refer in their sayings to the episode of Christ driving the merchants and moneylenders out of the Jerusalem Temple. This scene, in turn, could be linked to Old Testament scenes, such as the rebuilding of the Jerusalem Temple by Darius or Cyrus, and the cleansing of the Temple by Judas Maccabeus, who destroyed the pagan altar and rededicated the Temple. The single pane may therefore have originally formed part of a typological cycle of images in a cloister and may have been associated with the cleansing of the Temple by Christ and at least one other Old Testament scene. The ornate pointed arch suggested in the lower part of the image may indicate that this stained glass was used to crown such a scene.

In the 1887 auction catalogue, the unusual way in which the prophets are depicted led to their being interpreted as monks in discussion. The posture of the prophets, the fall of their robes and the wide, curving scrolls of writing give the scene a very dynamic feel. This impression is reinforced by the busy network of lead cames, especially in the upper left half of the image. The two figures, who have individual facial features and hairstyles, also differ in the design and colouring of their robes. The part of the garment at the bottom right appears to be a later addition.

The stylistic similarities, especially in the design of the faces and robes, with the stained glass from the Cistercian monastery of Altenberg from the first third of the 16th century suggest that the pane was made in Cologne during this period.

Cat. Geisenheim 1887, 10, no. 114. – We are indebted to Hartmut Scholz (Freiburg) and Hiram Kümper (Mannheim) for kind advice on the dating and localisation of the panel and the interpretation of the inscription.

Jule Wölk/Carola Hagnau

The Crucifixion of Christ with Mary and John

Upper Rhine/Switzerland (?), 1st quarter of the 16th cent.
Stained glass
88.3 x 61 cm
On loan from the Peter und Irene Ludwig Stiftung

The figures of Mary and John stand close to the crucified Christ, looking up at his bowed head. John is dressed in his characteristic green tunic and red mantle. He crosses his arms over his chest in a gesture of mourning, while Mary folds her hands in prayer. The heads of all three figures are backed by nimbi highlighted with silver stain. The halos of Mary and John also bear inscriptions: SALVE REGINA MISERICORDIE VITA and O SANCTUS JOHANES EWA(NGELISTE). The words are to be understood as invocations to the two saints. The inscription in Mary's nimbus also corresponds to the beginning of the Marian antiphon, a hymn to the Virgin in the Catholic Church.

The density of the composition is heightened by the framing of two columns at the edges of the image, the shafts of which are formed by twisted branches. At the top of the picture, the depiction is backed by a blue background with suggested cloud formations. At the foot of the cross are Adam's skull and bones on a stony ground, suggesting Calvary as the 'place of the skull'.

The 1911 auction catalogue of the Lord Sudeley Collection attributed this panel, together with two other stained-glass paintings, one of St. James the Great and St. Anthony and the other of St. Maurice, to Ludwig Funk (1470–1532), a glass painter active in Zurich in the late 15th and early 16th centuries. It has been assumed that the crucifixion was based on a design by the painter and illustrator Hans Leu the Younger (1490–1531).

However, there are no clear references to these panes, and there are no comparable stained-glass works by the glass painter Ludwig Funk. For this reason, the attribution to Funk seems doubtful. Instead, one can point to the general stylistic similarity of the figures, some of which have rounded faces, to stained glass from the Upper Rhine and Switzerland.

Cat. Munich 1911, 1. – Grimme 1960/61, 39, 44, fig. 45. – Cat. LudwigsLust 1993, 119, no. 92 (Rainer Kahsnitz).

Carola Hagnau/Jule Wölk

15   **Head of a saint knight**

Germany or Netherlands, 1st half of the 16th cent.
Stained glass
25 x 25.5 cm
Kyiv, Khanenko Museum, inv. 132 БР МХ

The origin and original purpose of the life-size, haloed male head with a visored helmet and aventail collar, detached from its compositional context, cannot be clearly defined.

The martial costume, in combination with the halo and the youthful appearance of the subject, most likely indicate the remains of a figure of a knight saint, possibly St. George. The size and the dynamic three-quarter view of the head also suggest that this could be either a fragment of a large-format scene from the saint's life, or a representation of St. George (?) as a patron saint next to his protégé in the donor zone of a stained-glass window. There are numerous examples of both in early 16th-century stained glass, especially on the Lower Rhine and in the Netherlands.

The execution of the drawing on the renewed piece of glass at the back of the head shows an expert stippling technique using a wet half-tone with fine hatching in the shadow areas and strong contour lines on the eyebrows and bridge of the nose. The light reflections on the upper lip, the eyelids and the helmet, which were subsequently wiped out or erased with a needle, are further accents of modelling. The silver staining on the reverse of the pane accentuates the profile. In the age of printmaking, however, this ingenious combination of negative and positive techniques does not allow any conclusions to be drawn about the artist's origins. Whether in the German-speaking Rhineland, Flanders or Brabant, glass painters were equally adept at the artistic skills shown here and at the full range of graphic techniques.

Unpublished.

Elena Kosina

Virgin in an aureole, with St. John the Baptist and St. Margaret

Freiburg im Breisgau, workshop of Hans Gitschmann, called von Ropstein, after a design by the workshop of Hans Baldung, called Grien, 1528
Stained glass
146 x 53 cm (St. John), 147 x 52.5 cm (Virgin), 147 x 53 cm (St. Margaret)
Transferred from the Kunstgewerbemuseum (Museum of Decorative Arts), Cologne, in 1930–1932
Cologne, Museum Schnütgen, inv. M 595 a-c

These stained-glass paintings once formed part of a larger cycle of windows in the Carthusian monastery at Freiburg. On the pedestal below the central image of the Virgin in an aureole are the names of the donors – the scholar and doctor Johannes Widmann and his wife Margret Spilmenin – and the date 1528. Above them are their corresponding coats of arms. The couple are shown kneeling at the feet of their patron saints on the framing panes. John the Baptist is shown wearing a garment made of hair and with the Lamb of God. St. Margaret can be recognised by the processional cross and the defeated dragon at her feet. The second female figure on the right pane, kneeling behind the benefactress, is thought to be Widmann's second wife, Helene Hirt. This could mean that the window was a memorial donation for Margret Spilmenin, the deceased first wife of Johannes Widmann.

The different textures of the garments are masterfully rendered in their interior drawing, from the lambskin of John the Baptist to the sumptuous robes of Mary, St. Margaret and the benefactors. Flesh tones and hair are also clearly differentiated, such as the coarser, brownish flesh tone of John the Baptist compared to the lighter, finer tone of the female figures. The figures are set against blue and red damask backgrounds and, as was typical of the period, are framed by magnificent Renaissance architecture with round and pointed arches and lavish garlands of foliage known as festoons. The colouring of the architecture in grisaille with silver stain is typical of stained glass of the period.

The panes are based on a design from the workshop of the eminent contemporary painter Hans Baldung Grien, who worked on the Upper Rhine. Grien's close collaboration with the Ropstein workshop in Freiburg and the clear stylistic similarities have led to the attribution of the stained glass to this glass painting workshop.

Cat. Cologne 1897, 7–8, figs. 9–11. – Schmitz 1913, vol. 1, 120–121. – Schnitzler 1968, 97, no. 167. – Lymant 1982, 213–221, nos. 137–139. – Legner 1991, 298, figs. 213–214. –Täube 1998, 66–68, no. 23. –Becksmann 2010, vol. 2, 590–593. – Woelk/Beer 2018, nos. 245, 368–369 (Iris Metje).
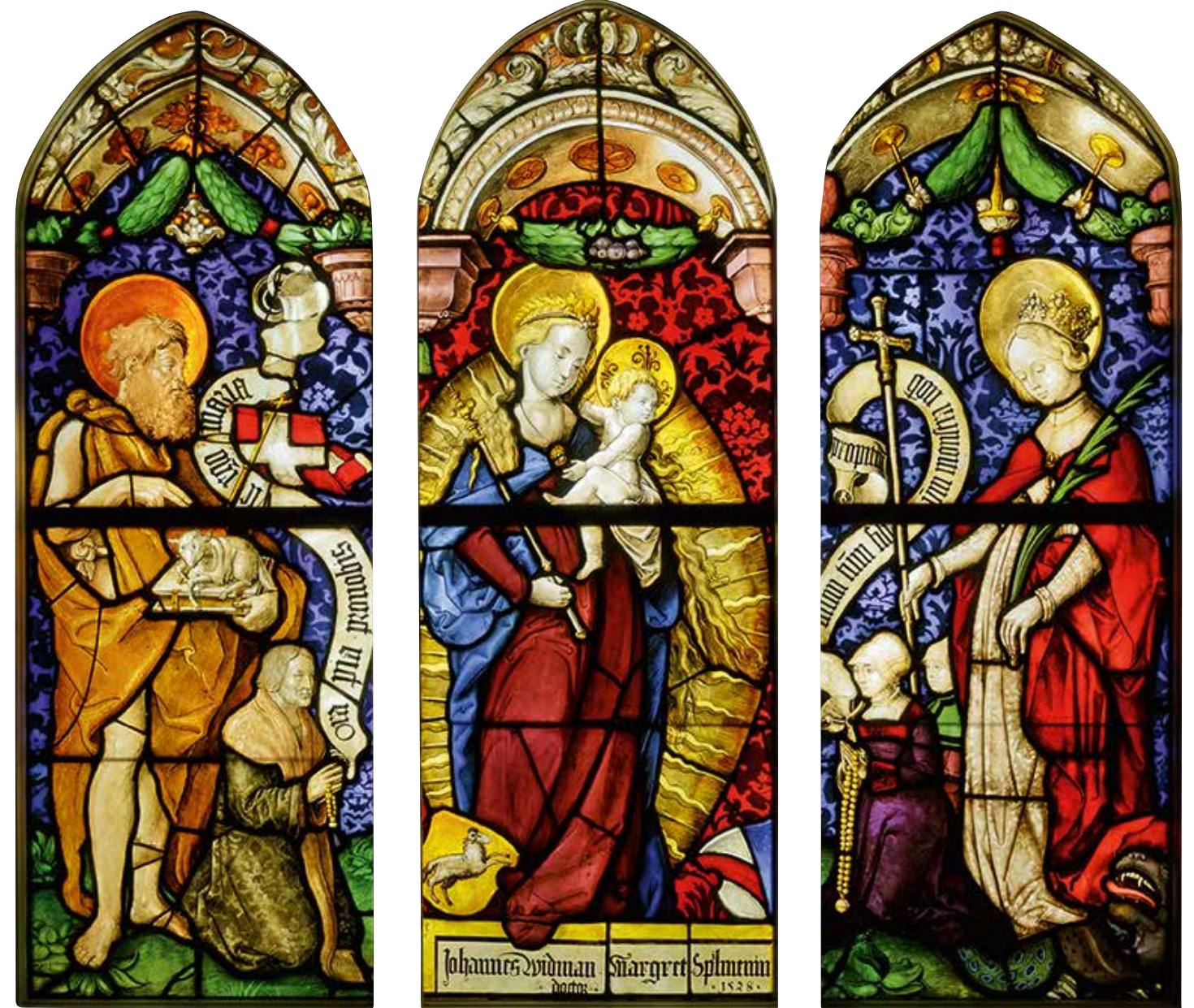
Carola Hagnau

17 Scenes from the Parable of the Prodigal Son

1. **The Prodigal Son Asks a Farmer for Work**
   Stained glass, frame 51 x 33.5 cm, roundel Ø 22 cm
   Flanders, 2nd quarter 16th cent.
   Kyiv, Khanenko Museum, inv. 134 БР МХ
2. **The Prodigal Son Tends the Swine**
   Stained glass, frame 51 x 33,5 cm, roundel Ø 19,8 cm
   Flanders, 2nd quarter 16th cent.
   Kyiv, Khanenko Museum, inv. 133 БР МХ
3. **The Return of the Prodigal Son**
   Cologne, after Pieter Cornelis⬚, 1532
   Stained glass, roundel Ø 26,9 cm
   Cologne, Museum Schnütgen, inv. M 670

The small roundels from the Khanenko Collection and the Museum Schnütgen, decorated only with drawing in vitreous paint, silver stain and iron-red, depict three scenes from the parable of the prodigal son, which Jesus tells to the Pharisees to explain the infinite mercy of God (Luke 15:11–32). These roundels, however, come from three different series of such stained-glass cycles, which became increasingly popular from 1500 onwards, especially in the Netherlands and on the Lower Rhine. The series of narrative roundels, some of which were very extensive, depicted the life and work of Jesus, Mary and the apostles, legends of the saints and stories from the Old Testament, as well as symbolic images, ancient legends and proverbs. The use of stained glass was equally varied: from refectories, chapter houses, hospitals or cloisters in religious buildings, to public rooms in guild, council or merchant houses, to private use in residential buildings. Numerous artists, mainly from Flanders and Brabant – such as Hugo van der Goes, Lucas van Leyden, Jan Gossaert and Pieter Cornelis⬚ – were responsible for the design and execution of such roundels, and some series were even repeated several times for different clients.

The roundel from Cologne depicting the return of the prodigal son bears an inscription with the names of a Cologne patrician, Jan van Hasselt and his wife, the date of manufacture, 1532, and the donor's house mark. The presence of another eight roundels with identical framing (formerly in the Kölnisches Stadtmuseum) suggests that they may all have been part of a very elaborate cycle, probably intended for the home of this successful merchant and alderman in Cologne.

The provenance and dating of the two Kyiv roundels, which come from different series, are much more difficult to determine due to the lack of specific artist's or patron's marks. Blurred images of two consecutive lots in a 1912 Amsterdam auction catalogue may be the last trace in the European art trade before they were acquired by the Khanenkos.

Müller 1912, no. 1391. – Лукомський 1921, 53. ⬚ Lymant 1982, 232–236. – Berserik/Caen 2007, VIII. – Berserik/Caen 2014, 224–225.

Elena Kosina

The Prodigal Son Asks a Farmer for Work

The Prodigal Son Tends the Swine

The Return of the Prodigal Son

18   Roundel with the Allegory of Law and Mercy

Cologne, 1551
Stained glass
Ø 30 cm
Acquired in 1965 from Eberhard Giese, Cologne
Cologne, Museum Schnütgen, inv. M 695

The name of the person who commissioned the stained glass and the date 1551 can be found in the inscription on the red frame. The name is Johann Helling, probably a barber from Siegen. The house mark at the bottom right of the image also refers to him.

The roundel illustrates a theme that emerged during the Reformation, which originated in Wittenberg around 1525 and reflects the basic tenet of Luther's doctrine. According to this, humanity can only be saved by the grace of God. In the 16th century, this motif was widely used in various genres and was popular with both Protestants and Catholics.

In the roundel, a man, symbol of humanity, sits on a tree stump in the centre of the foreground, against a landscape that extends far into the pictorial space. A tree, with foliage only on the right, divides the events of the Old and New Testaments. The man is struggling to decide whether to turn to the law of the Old Testament or to the grace of the New. On the left, the prophet Isaiah represents the Old Covenant in front of Old Testament scenes such as the Fall of Man, the brazen serpent and Moses receiving the Tablets of the Law to Moses. On the right, John the Baptist, the personification of the New Covenant, points to the Lamb of God. Other scenes in the background show the Resurrection and Crucifixion of Christ, the Annunciation to the Shepherds and the Christ Child floating towards Mary. John and Isaiah show humanity the right way by pointing to the side of grace, where the tree flourishes.

The composition of the Allegory of Faith can be traced back to a woodcut (Fleck 2010) and a panel painting by Lucas Cranach the Elder from 1529 (Prague, National Gallery, inv. CZ_NGP_010732). Two other roundels with the same subject, painted in Cologne, show the same motif in mirror-image and are dated earlier than the pane commissioned by Johann Helling. One, dated 1538 in an inscription, is now in The Metropolitan Museum of Art in New York (inv. 27.224.1); the other, dated around 1540–1550, is in the Suermondt-Ludwig-Museum in Aachen (inv. KK 0900).

Von Euw 1966. – Schnitzler 1968, 101, no. 176b. – Lymant 1982, 245–250, no. 155. – Täube 1998, 64-65, no. 22. – Reinitzer 2006, 289, no. 383. – Täube 2007a, 29, fig. 21. – Fleck 2010, 282–284, no. 275. – Cat. Glanz und Größe 2011, 406. – Woelk/Beer 2018, 389, no. 260 (Iris Metje).

Carola Hagnau

The Miracle of Pentecost

Southern Netherlands/Flanders, 1540
Stained glass
each pane approx. 67 x 41.5 cm
Kyiv, Khanenko Museum, inv. 301 БР МХ

This monumental stained-glass window, made up of twelve individual fields, depicts the outpouring of the Holy Spirit on the Apostles and the Virgin Mary (Acts 2:1-4). Below this scene, parts of a formerly larger heraldic composition can still be seen: a ducal crown under a canopy, flanked by banners with the donor's personal motto *OV QUE SOYE, NE LOVBLIRAY* („Whatever happens, [he] will not be forgotten") and the date *154(0)*.

The stained glass comes from the pilgrimage church of St. Stephen in 's Herenelderen, Belgium (Province of Limburg), founded by the noble van Elderen family near their castle. The elaborate stained-glass windows of this church were donated in 1539–1540 by the then territorial lady, Maria-Magdalena van Hamal, in memory of her late husband Guillaume de Croÿ, Duke of Aarschot, governor of the Burgundian Netherlands and one of the most influential European politicians of his time, who died in 1521. The grieving widow commissioned a programme of windows consisting of five monumental scenes from the life of Mary: the Annunciation, the Adoration of the Shepherds, the Adoration of the Magi, the Outpouring of the Holy Spirit (the present Pentecost window) and the Assumption of Mary. The lower sections of the chancel windows were decorated, as was customary, with images of the donors, patron saints and family coats of arms.

With the exception of a window depicting the Adoration of the Shepherds, all the old stained-glass windows were removed from St. Stephen's Church and replaced with faithful copies by the Mechelen glazier Jean-François Pluys in 1859–1861. On the copy of the Pentecost window in 's Herenelderen, which still exists today, one can see that the trimmed heraldic line of the Kyiv stained glass originally showed a large monogram of the couple (GM: Guillaume and Maria-Magdalena), flanked by the coats of arms of the de Croÿ and van Hamal families with the inscription *"NE LOVBLIRAY"* („Will not be forgotten"), which is repeated twice on the banners.

The Khanenkos bought this excellently preserved stained-glass ensemble at an auction in Paris in 1897. Another original stained-glass window from St. Stephen's Church in 's Herenelderen, depicting the Assumption of Mary, was acquired by Béatrice Ephrussi, daughter of the famous Baron de Rothschild, and is now in the collection of the Villa Ephrussi de Rothschild on the peninsula of Saint-Jean-Cap-Ferrat.

Cat. Paris 1897, 19, no. 76. - Лукомський 1921, 53. - Helbig/Vanden Bemden 1974, 261–274. - Hérold 2020, 341–342.

Elena Kosina

The Miracle of Pentecost, detail

The Miracle of Pentecost, detail

The Temptation of Christ

Cologne, 1562
Stained glass
86 x 70 cm
On loan from a private collection

With a demoniacal smile, the devil in human form, dressed in sumptuous garments and holding a stone in his hand, confronts Christ. After forty days of fasting in the desert, Jesus is challenged by the devil to prove his divinity (Matthew 4:1–11; Mark 1:12–13; Luke 4:1–13). But Jesus resists the devil's demands that he turn stones into bread, throw himself unharmed from the tower, and worship Satan in order to gain dominion over the world. Instead, he pushes the devil down a slope at the top right of the image.

The stained glass can be clearly attributed to the so-called Christ Window in the northern transept of Cologne Cathedral. The composition of this window, with stained glass dating from around 1525 and 1562, was not part of the cathedral's original furnishings, but came to the cathedral in 1823 and was moved to its present location in 1870. The stained glass, which originally belonged to two different window cycles, probably came from the cloisters of the Cologne abbeys of St. Apern and St. Cecilia, which were dissolved and whose cloisters were demolished in the course of secularisation at the beginning of the 19th century.

The windows are composed of different scenes from the life of Jesus. Each scene is framed by Renaissance architecture with richly decorated columns. The Temptation of Christ can be assigned to the younger cycle, dating from around 1562, and therefore probably belonged to the cloister of St. Cecilia.

The dating of the cycle is based on the notation of the year 1562 on a column in the pane depicting 'Christ Before the High Priest Annas'. There are clear similarities, particularly in the depictions of 'Christ and the Samaritan Woman' and 'The Raising of Lazarus', in the design of the framing columns, in the plate-like halos and robes, in the face of Christ and in the colour scheme. The Temptation could therefore have been placed after the Baptism of Christ.

The composition of the glass painting is based on a woodcut from 'The Little Passion' by Jacob Cornelisz. van Oostsanen, c. 1520–1530 (London, The British Museum, inv. 1859.0709.2840). Similarities can be seen in the composition, in parts of the devil's figure and the architecture of the tower. Also comparable is a stained-glass window depicting the Temptation dating from around 1516–1522 (London, Victoria & Albert Museum, inv. C 237-1928). This window was originally part of the glazing in the cloister of Mariawald Abbey in the Eifel.

Rode 1974, 180–185, fig. 27, pl. 194–201. – Cat. Rheinische Glasmalerei 2007, vol. II, 208–210, cat. no. 104, fig. 31 (Dagmar Täube). – Scholz 2021.

Carola Hagnau
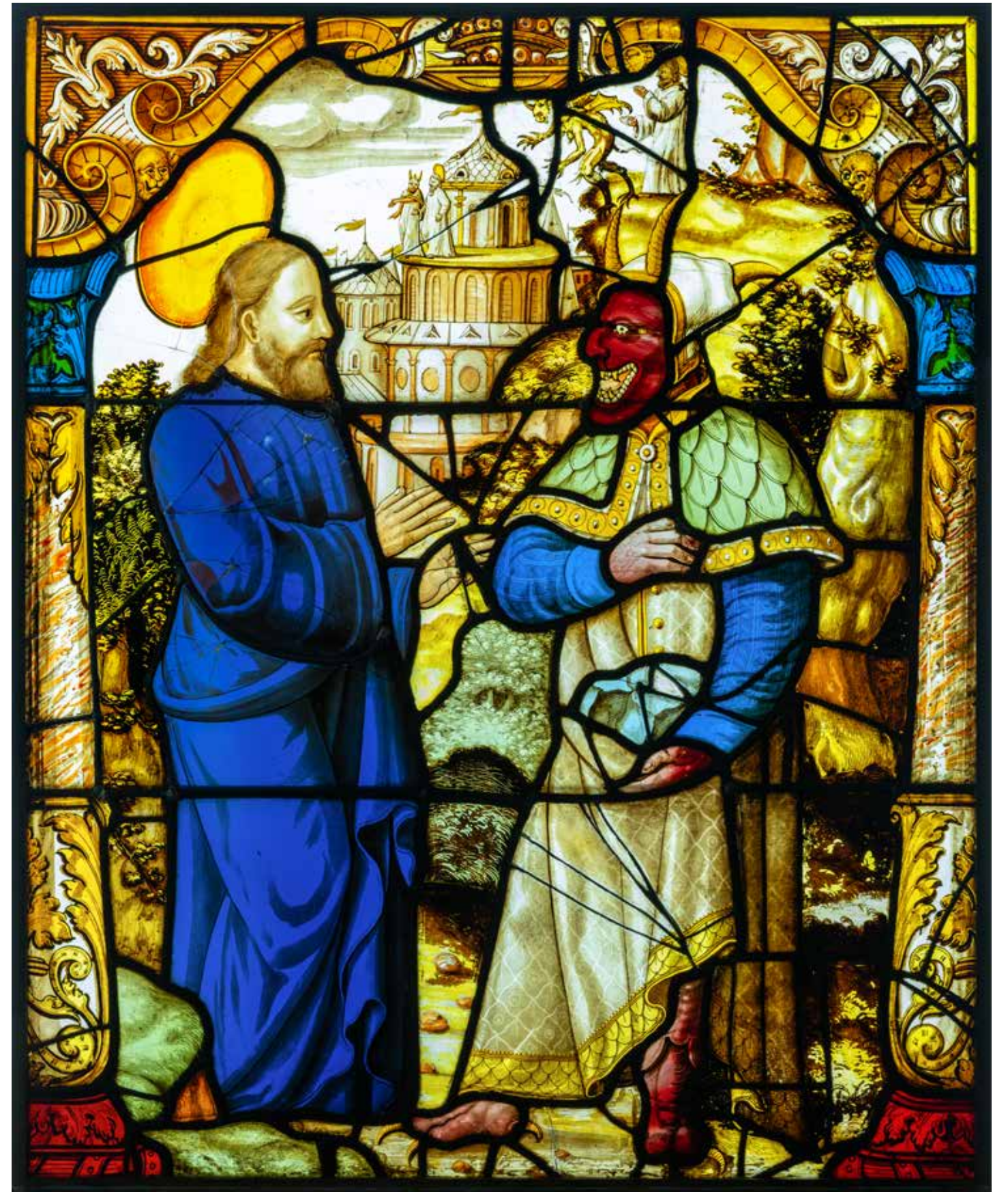
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