

LES ENLUMINURES

# SPLENDOR OF STAINED GLASS

*from Medieval to Modern Times*



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Exhibition

February 8 to April 24, 2011

*Tuesday to Sunday, 11 to 7*

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# SPLENDOR OF STAINED GLASS

*from Medieval to Modern Times*

The stained glass exhibited here reflects both the continuity and diversity of works produced using this marvelous technique, from the Middle Ages until modern times. The history of stained glass starts with Man's quest to get closer to light. In the 12th century, Suger, who was abbot of Saint-Denis, formulated an aesthetic theory of the symbolism tied to light and largely contributed to the development of the art of stained glass in places of worship. Used as a means of evangelization and memorization of biblical history, stained glass is also found in abundance as ornament in public buildings, commercial structures and private dwellings, especially in the 15th and 16th centuries. Amongst the highlights of the present exhibit are a few pieces of glass that once decorated cathedrals, such as the angels influenced by the master glazier John Thornton of Coventry, active principally in York. Already in the 12th century, the art of stained glass was considered one of the three main forms of pictorial art, along with miniatures and frescoes. However, craftsmanship of master glaziers evolved considerably from the original techniques described in treatises, as exemplified by the superb silver stained roundel showing Saint John the Evangelist.

In the Renaissance, workshops that dealt in stained glass developed considerably, with works that were signed by the artist and no longer necessarily tied to a given architectural support. In France, the art of stained glass progressively waned in the 17th and 18th centuries, and it is in Poland, Germany and Switzerland that the craftsmanship and know-how were valued and continued. For instance, a panel from the workshop of the Hirsvogel family is dated 1563. In the 19th century, collectors, art-dealers and restorers reworked stained glass inherited from the past : panels were extracted from their original context and were mounted with new leading to create pastiche compositions, reflection of their time. This is the case of the "Starry Sky," likely attributable to F. X. Zettler, a Bavarian master glazier who had access to fragments of 13th century Alsatian stained glass from a church in Sélestat. By this time, stained glass compositions were assimilated to monumental paintings. It is in this spirit that Paul Albert Besnard created his "Portrait of a Young Woman" in 1869. Today, artists use stained glass to invent new modes of expression. The work by Hans Gottfried van Stockhausen displays his mastery of old techniques and demonstrates the inspiration medieval forms had on this timeless art.

## 1. Two Angels

England, Midlands?, York, c. 1420-30  
21 x 20.5 cm.

Those charming angels most likely come from the tracery lights of an English parish church. The two busts witness the style of John Thornton of Coventry (fl. 1405-1433), master glazier and stained glass artist, who was based in York and whose masterpiece is in York Minster. He was influential in disseminating the International Style throughout the Midlands and northern England. The closest parallels to the present angels are in Chalgrove in Oxfordshire and Saint Michael's in Coventry.

Colored pot-metal glass, some painting in grisaille, and silver stain. Leading replaced, some fillers replaced, angels intact.

€ 25.000



2. Follower of Robert Campin  
Sibyl?

Flanders, 15th century  
24 x 22.6 cm.

This imposing figure of a woman with her strong features recalls the style of Robert Campin, the teacher of the panel painter, Roger van der Weyden, in the early decades of the fifteenth century. The wimple covering the neck and chin and the elaborate turban evoke imagery of the prophetic Sibyls, often rendered in exotic dress. A lost series of Sibyls by the artist is known through paintings by Ludger Tom Ring the Elder.

Clear glass painted in grisaille.

SOLD



3. Follower of Robert Campin  
Helmeted Man  
Flanders, 15th century  
18.2 cm. diameter

This fragment of a stained glass depicting a soldier in profile wearing a helmet and painted in silver stain may come from a monumental image of the "Passion of Christ." Technique and costume suggest that the figure comes from the same glass as another fragment (see 2 of our exhibition). The fine face displays a long nose and a strong chin, large almond-shaped eyes with long eyelashes, and a strong outline of grisaille, which are similar to the treatment of the Sibyl. The metallic treatment of the large nail is wholly Flemish.

Clear glass painted in grisaille with silver stain.

€ 11.000



4. Follower of Robert Campin  
Female Mourner  
Flanders, 15th century  
15.4 x 18.6 cm.

Perhaps from the same series-a monumental glass painting of the Crucifixion or the Passion of Christ - this figure of a female mourner is sensitively rendered in grisaille. As the mourner reaches up to touch her head, she grasps part of her cloak in her hand. The gesture allows for a complex treatment of drapery and features. Figures frequently touch their faces and heads in paintings of the Robert Campin and Roger van der Weyden Schools.

Clear glass painted in grisaille.

€ 13.000



5. Head of an Angel  
France, Bourges?, c.1450  
18.2 x 19.3 cm.

The thin and effeminate face, shown in three-quarter view, could be an angel whose hair is held in place in a typical way with a headband. Suggesting speech, the angel's mouth is half open, as would occur in an Annunciation scene. The type of elongated face with a high flat forehead and a long nose compares with one of the angels in a stained glass of an Annunciation based on a cartoon of Jacob de Littermont (c. 1450) and offered by Jacques Coeur to Bourges Cathedral. The angels on the dais of Charles VII (second half of the fifteenth century) now in the Louvre are also similar.

Clear glass, grisaille, and silver stain.

€ 8.000



## 6. Roundel of St. John the Evangelist

Probably France, Paris?, c. 1480-1500

20 cm. diameter

Seated on the Isle of Patmos, John is writing on a scroll. The eagle, also portrayed with a halo, sits before him on a barren tree, holding an inkpot and pen holder in his beak. This roundel must originally have been one of a group of four; the Evangelists were usually displayed by pairs in the center of a stained glass in two separate windows. The extraordinary fine details and delicate rendition can be compared to manuscript illumination, especially to Parisian printed Books of Hours around 1500.

Silver stained roundel, clear glass, painting in grisaille, in excellent fresh condition.

€ 30.000



## 7. Panel with Banderoles

France?, 15th century

40 x 30 cm.

This unusual pastiche groups together inscribed banderoles with Latin words from the fifteenth-century reading: est - fortitudo ("courage or greatness of soul") -IH ("Jesus Christ?") ... abscondita ("concealed to the eye"). It conveys an interesting idea: that courage is a hidden virtue. Perhaps these words formed elements of a motto in the nineteenth century, whereas they were doubtless integral to a narrative in the fifteenth century. The different fragments appear to have the same origin, and they are composed together on an old background in blue glass.

Brown and black grisaille on clear glass, some colored pot-metal glass; stopgaps filled later, with one piece from the sixteenth-century painted with sanguine.

€ 8.000



## 8. Ornamental Fragment with a Grotesque Mask

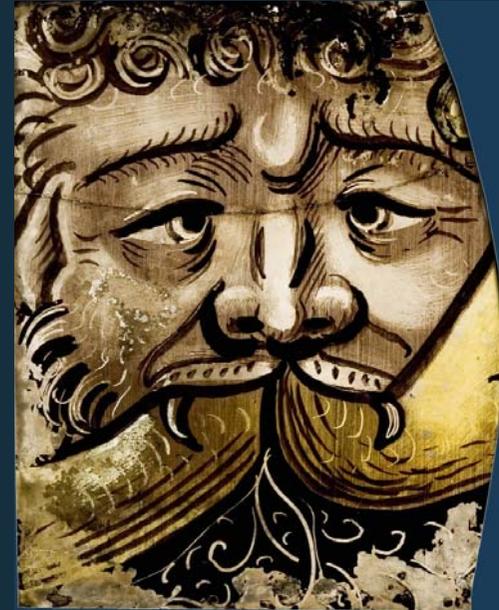
France, c. 1550

12 x 9.7 cm.

This charming fragment survives as an element from a vertical Renaissance border, the head of a faun with two fangs coming out of its mouth and below with foliate decoration in grisaille and colors. The faun is unusually fully modeled with a combination of bold cross-hatching and stick work.

Black and brown grisaille with silver stain on clear glass; an old lead repair of lead cutting the face in two removed and restored with glue.

€ 10.000



## 9. Bird and Cross

France, c.1450

24.2 x 13.7 cm.

This bird of prey, with his long claw and his hooked beak, is decorated with a cross with four circles. It must be a fragment of an armorial fragment; the bestiary was often used in heraldry. The hawk, for example, was the favorite bird for the medieval aristocracy even if it is not much employed in heraldry of Middle Ages.

Clear glass, grisaille, and silver stain, mounted in modern blue and yellow flashed glass.

€ 3.500



## 10. Two Fragments from a Border

France, c. 1560

19 x 9.8 cm.

At the left is a winged grotesque, and at the right a shield and armor, both with floral motifs.

Clear glass with silver stain and painting in brown and black grisaille.

€ 4.000



## 11. Fragment from a Monumental Window

France, c. 1520

21 x 12 cm.

This fragment of surprisingly modern appeal presents a piece of red drapery in a complex cut, its lower border composed of a brocaded or woven design.

Red flashed glass modeled in black grisaille, remounted in black glass.

€ 3.500



## 12. Fragment from a Border

France, c. 1530

8 x 4 cm.

Painted with considerable verve, this fragment perhaps from a border of a larger stained glass depicts a nude female figure seen from the back and emerging from a blossom.

Clear glass painted with silver stain.

€ 4.000

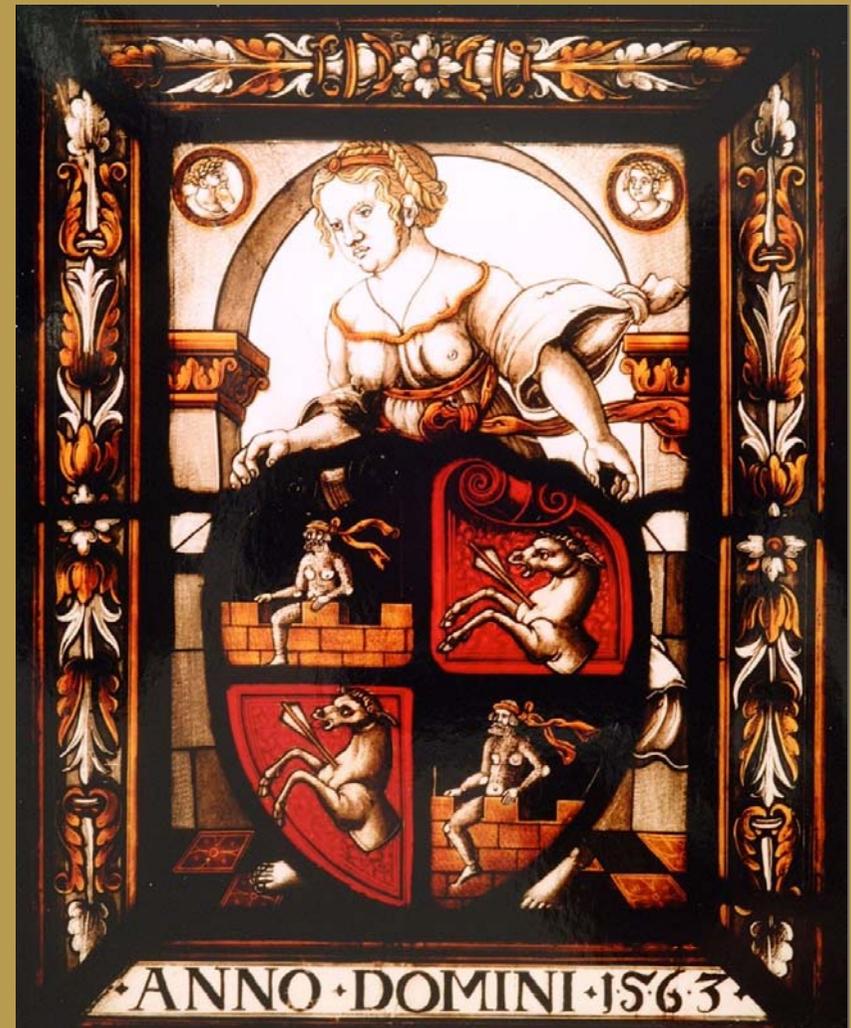


13. Workshop of the Hirsvogel family  
Heraldic Panel with Woman holding the Marshaled  
Coat of Arms of the Ayrer and Schwartz Families  
Nuremberg, dated 1563  
27 x 21.5 cm.

In Switzerland and in southern Germany it was a widespread local custom in the sixteenth century for families to donate stained glass panels bearing their coats of arms for new buildings or for the refurbishment of existing structures. This heraldic panel identifies the donor, probably a married couple, one of whom was a member of the Schwartz family, the other from the Ayrer family. Both were well-known and esteemed burghers in the city of Nuremberg. A young lady holds up their coats of arms. Clad in a revealing, transparent gown that shows off her well-rounded breasts, she recalls female figures of antiquity.

Colorless glass with red flashed glass in the blazon, all pieces glazed, outlined, and dotted with black vitreous paint on the front side, various shades of yellow stain applied to the backside; in excellent original condition (no replacements), of particular value is the preservation of the original 16th century leading.

€ 15.000



## 14. Angel Praying

France?, end of the 15th and beginning of the 16th Century  
44.5 x 18.4 cm.

This clear glass was painted with "Jean Cousin," the term is used for the color of cementation obtained from iron compounds that varies from pink to warm brown depending on the amount of dilution applied. It is used for skin tones of faces or the color of hair, and its appearance is dull and translucent. Because the technique appeared only at the end of the fifteenth century, it provides a means of dating our fragment. The angel's face is quite distinctive, with a high flat forehead, big eyes, and a short nose. The curving shape of this fragment suggests that it comes from a "soufflet" extracted from a larger monumental window. We can imagine this angel participating to a vast religious scene in a church at the end of the fifteenth century.

Clear glass, with silver stain and painted with "Jean Cousin", some stopgaps.

€ 6.000



15. *Assumptio corporis*

Normandy, France, c. 1470

20 x 10 cm.

Fragment of a stained glass painting depicting the assumption of the Blessed Virgin Mary, her hands folded in prayer, her eyes closed, parts of her legs preserved.

Clear monolithic piece of glass painted with brown vitreous paint in various shades.

€ 18.000



16. Paul Albert Besnard (1849-1934)

Portrait of a Young French Lady

Paris, France, 1869

22 x 18.3 cm.

Paul-Albert Besnard, born in Paris in 1849, worked partly under the influence of Thomas Gainsborough and Joshua Reynolds, with whom he studied during a three year stay in England. He applied the methods he learned in England to a brilliant series of portraits mainly of women. Among his paintings of red-headed women, similar to the present glass, are *The Portrait of Mme Georges Rodenbach* (Private Collection), and the *Portrait de Madame Brulley de La Brunière* (Musée d'Orsay Paris). Many of his works are also housed in the National Portrait Gallery in London as well as in various American museums. The present portrait appears to be the only stained glass painting that has survived by the artist, who was a master in the treatment of light, as evident in his oil paintings as well as this glass.

Clear glass, painted with black vitreous paint, silver stain and translucent gouache colors; in excellent condition.

€ 28.000



## 17. Lancet Window (top)

France, Alsace, France, end of the 13th century (c. 1280) and end of the 18th or the beginning of the 19th century  
68 x 78 cm.

A pendant to the Starry Sky (no. 18), this window comes from the atelier of the glass painter Max Ingrand (1908-1969), who restored Saint-Georges of Sélestat. Some of the glass in the western bays dating from the years 1280 display similar architectural motifs, re-composed c. 1895 by the Munich glass-maker, F. X. Zettler (died 1916) of the Royal Bavarian Art Institute. Lancet windows, which terminate with a point at the apex, acquired their name, because the tip resembles a lance or spear.

Colored pot-metal glass painted partly in grisaille, some elements of the architecture and the foliate border are later replacements.

€ 20.000

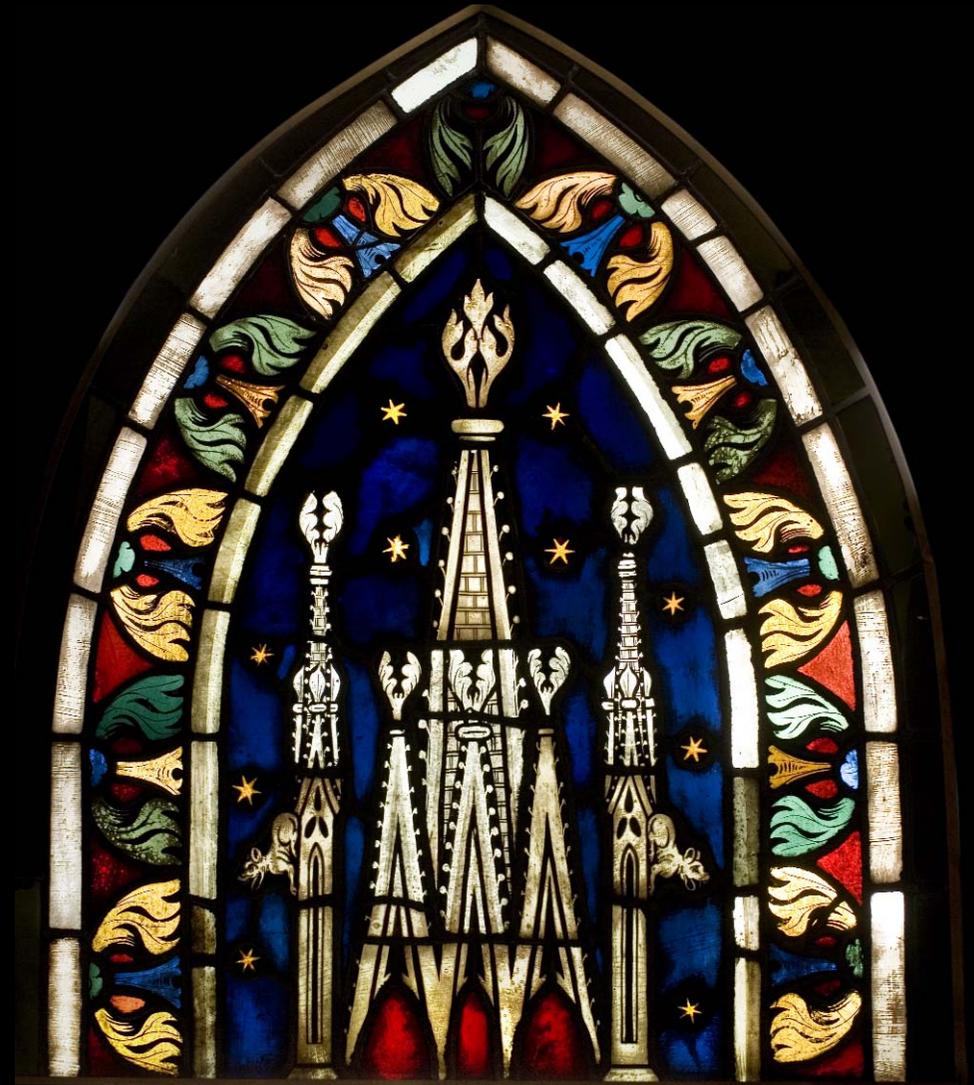


18. The Starry Sky: Panel of a Gothic Baldachin  
France (Alsace?), end of the 13th century (c. 1280) and end of  
the 18th or the beginning of the 19th century  
93 x 78 cm.

This impressive stained glass is reconstituted using some authentic pieces from an architectural dais and a border with foliage. Formerly kept in the atelier of the glass painter Max Ingrand (1908-1969), who restored Saint-Georges of Sélestat, the piece could come from this church, in the western bays of which some panels from the years 1280 display similar architectural motifs, re-composed c. 1895 by the Munich glass-maker, F. X. Zettler (died 1916) of the Royal Bavarian Art Institute. Other panels of the same provenance from the years 1280 display motifs similar to those on the present panel.

Colored pot-metal glass painted with grisaille, numerous elements, including the starry sky, gargoyles, and foliate decoration reconstituted.

€ 25.000



### 19. Jan de Caumont (active 1607-1659)

#### Two Kneeling Donors with their Patron Saints, Agnes and Elisabeth from Thüringen

Belgium, Louvain, c. 1635

60 x 42.5 cm.

This delicately painted panel is by Jan de Caumont, who was a famous stained glass painter and a contemporary of Frans Hals (1580-1666). He came from France near Amiens and became a citizen of Louvain in 1607. The abbot Jean Maes, in 1635, ordered from Jan de Caumont the glazing of 41 windows in the Premonstratensian cloister Park Abbey in Heverlee near Louvain. In 1828, the nuns sold an important part of their stained glass to pay their debts. Some stained glass are preserved today in the original place. The corresponding panel that goes with our stained glass is in the church of Saint Gwenllwyfo in Wales Llanwenllwyfo (Anglesey). The fragment in Wales depicts St. John with a male donor. Both fragments are supposed to come from the Carthusian Cloister in Louvain, which is destroyed.

Clear glass painted with grisaille and colors, some pot-metal glass, some stopgaps and restorations: the skirt of the young donor on the right in front of Elisabeth of Thuringia is a replacement, and one stopgap exists beneath the hands of the left donor, as well as some sections of the drapery below.

€ 28.000



20. Hans-Gottfried von Stockhausen (1920-2010)  
Medieval Impressions  
Germany, 1972  
64 x 64 cm.

Hans-Gottfried von Stockhausen was a German glass painter, painter and artist. He is well known for his more than 500 stained glass and architecturally-based work in Germany and abroad. He not only revived old artesians techniques for processing of flat glass, but employed new and unusual techniques. With the establishment of a studio glass furnace at the end of his career at the Stuttgart Academy a long-cherished wish was fulfilled. Our striking piece offers a compelling link between the birth of this art in medieval times and contemporary architectural stained glass, in which the technique lives on.

Clear painted glass with black vitreous paint and silver stain; in excellent condition.

€ 19.000



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