

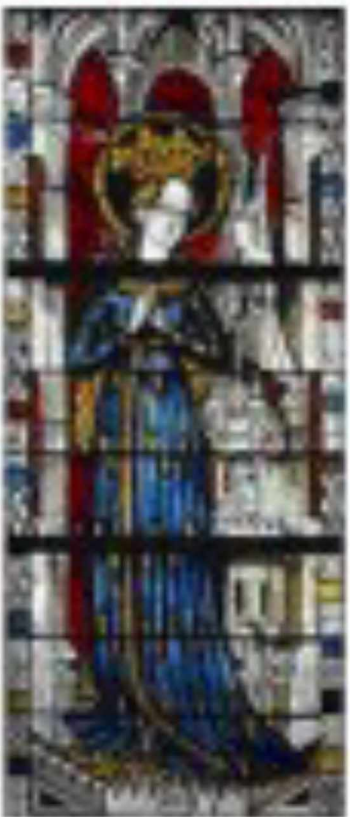
67. The workshops that made the windows for the Carmelite Church at Boppard

The stained glass from Boppard is fairly well researched and published but information about the makers of the windows is rather sparse and patchy.

There are two distinct design styles which have led scholars to conclude that two different workshops were involved in the making of the glazing scheme. The general consensus is that one of the workshops is most likely to have been based in the upper Rhine area while the other was based in the area of Cologne.

The differences in style are obvious when comparing a stained glass window from the Cloisters in New York with one of the windows at the Burrell:

Characteristics of the Cologne workshop:



There is a high proportion of white glass especially in backgrounds and the panels are surrounded by border fillets. The figures are elongated with a dignified and slightly ethereal elegance. In this window the figure is positioned on a pedestal and surrounded by elaborate architectural and sculptural detail.

In painting and sculpture, this style is referred to as International Gothic or “Weicher Stil” (“Soft style”) in German.



THE CLOISTERS WINDOW IS ASSUMED TO HAVE BEEN MADE BY THE COLOGNE WORKSHOP



THE BURRELL WINDOW WAS PROBABLY MADE BY THE WORKSHOP FROM THE UPPER RHINE AREA

Characteristics of the workshop from the Upper Rhine:

The windows made by this workshop are characterised by the intense use of colour and ornament throughout. There are no border fillets. The scenes are often surmounted by elaborate architectural canopies. The figures are “short and stocky with heavy, expressive facial features and lively gestures”. (Jane Hayward Met Museum Journal 1969)



The people depicted are from all walks of life, rich and poor and their status is shown by their clothes and accessories.

In painting this style with hard and angular folds in the garments is referred to (in German) as the “Knitter-stil” and the workshop responsible was clearly influenced by this more modern style of painting.

All the Burrell glass from Boppard is by this workshop – as is the window in the Detroit Institute of Art. “The Three Marys” shows a haloed woman that has an uncanny resemblance to the figure in a painting by an unknown artist referred to as the Upper Rhenish Master. It shows how closely stained glass workshops were linked with the current art scene and is a trail worth exploring further!



Detail from a painting in the Musee de l'Oeuvre Notre-Dame Strasbourg “Nativite de la Vierge” early 15th C by the Master of the Paradiesgaertlein (also called the Upper Rhenish Master)



Detail from the “Three Marys” window in the Detroit Institute of Art - albeit seen from the reverse - a mirror image!