

pomocą dość schematycznie prowadzonych linii, to witraże z kościoła St. Lorenzen ob Katsch cechuje pod tym względem znaczna plastyczność, osiągnięta przez modelowanie fałd szrafowaniem z równoległych lub krzyżujących się kresek. Ten rodzaj modelunku, w Maria Höfl zastosowany zaledwie kilku miejscach, jest z kolei charakterystyczny dla witraży okna n II w prezbiterium kościoła Maria am Waasen w Leoben [il. 31]. Podobieństwa między witrażami z St. Lorenzen ob Katsch i okna n II w Leoben dotyczą również kompozycji draperii – przykładem postaci św. Jakuba i Andrzeja w Krakowie, ukazani w kontrapoście akcentowanym z przodu masywnymi fałdami agrafowymi, ujętymi po bokach kaskadami, a u stóp ścielącym się na ziemi krańcem płaszcza. Takie same rozwiązanie wykorzystano w Leoben w postaci św. Jakuba [il. 32].

Pod względem ujęcia fizjonomii omawiane witraże są bliskie zarówno tym w Leoben, jak w Maria Höfl. Do witraży w Leoben zbliżone są twarze o dużych oczach, których powieki górne i dolne nie stykają się w kącikach, z graficznie zarysowanymi grzbietami nosów i wyrazistymi fałdami policzków w postaciach męskich, malowane cienką linią przypominającą rysunek piórkiem (Franz Kieslinger trafnie określił te manierę jako *Federzeichnungsstils*<sup>53</sup>). I tak fizjonomia św. Leonarda z kościoła St. Lorenzen ob Katsch scharakteryzowana jest podobnie jak tego samego świętego w Leoben [il. 33]. Co istotne, podobieństwo dotyczy nie tylko ogólnego schematu kształtowania fizjonomii, ale też detali, takich jak sposób malowania przejścia między czubkiem nosa a jego dziurkami. Pod tym względem trzeba skonstatować większe podobieństwo witraży z St. Lorenzen ob Katsch do tych w Leoben niż do zespołu w Maria Höfl. Z tym drugim zespołem łączą je podobieństwa w zakresie typów twarzy, przy równoczesnych różnicach stylu (redukcja elementów graficznych i ogólne uspokojenie wyrazu), przykładem św. Erazm z St. Lorenzen ob Katsch [il. 4] i św. Wolfgang w Maria Höfl [il. 27].

Te sugestywne porównania prowadzą do wniosku, że witraże zachowane w Krakowie, Wrocławiu i Glasgow powstały w okresie między wykonaniem (w pierwszym dziesięcioleciu XV w.) przeszklenia okna n II w prezbiterium kościoła w Leoben, a powstaniem (ok. 1420 r.) witraży w Maria Höfl, tzn. ok. 1410/1415. Na obecnym etapie badań nad malarstwem witrażowym Styrii trudno zdobyć się na odpowiedź na pytanie, czy wszystkie trzy zespoły powstały w jednym warsztacie. Szczegółowa analiza stylistyczna witraży z St. Lorenzen ob Katsch, znajdujących się w większości w polskich zbiorach, zostanie przedstawiona w odpowiednich tomach CVMA Polski i Austrii.

Kwatery z kościoła St. Lorenzen ob Katsch są ważnym i licznym zespołem, w istotny sposób poszerzającym panoramę styryjskiego malarstwa witrażowego początków XV w., dlatego żywymy nadzieję, że wkrótce uda się je pokazać tamtejszej publiczności w ramach wystawy.

## SUMMARY

Dobrosława Horzela, Günter Buchinger  
STAINED GLASS FROM THE ST. LORENZEN OB  
KATSCH CHAPEL-OF-EASE (STYRIA)  
ON THE ORIGINS AND HISTORY OF MEDIEVAL  
STAINED-GLASS PANELS IN CRACOW, WROCLAW  
AND GLASGOW

A scheme consisting of fourteen rectangular stained-glass panels representing saints, the Annunciation, the Man of Sorrows and the Virgin and Child, as well as glazing of four trefoil tracery lights, survives in the collections of the Jagiellonian University Museum in Cracow and the National Museum in Wrocław.

Elżbieta Gajewska-Prorok considered the panels to have been made on the borderland of Carinthia and Styria in c. 1420 and c. 1430 (she divided the scheme into two groups which, in her opinion, had been executed at an interval of a few years). She suspected the panels had come from the church at Oberwölz because some medieval glazing – that later became part of the collection of Count Matthias Constantin Capello van Wickenburg – had been recorded there before 1809. Then the panels were allegedly sold to the Berlin banker Wilhelm Christian Benecke who, from 1823, had owned the castle at Grodziec (Germ. Gröditzburg) in Silesia (but also van Wickenburg had an estate in Silesia). Benecke's collection was sold off in 1893. In 1946 the panels were at Grodziec, from where a part of the scheme was brought to Cracow (nowadays at the Jagiellonian University Museum), whereas the remaining panels had been left in Grodziec until 1966, when they entered the collection of the National Museum in Wrocław. Gajewska-Prorok considered also an alternative scenario: that the panels were purchased by the subsequent owner of the Grodziec castle, Willibald K. E. E. von Dirksen, who might have needed them to decorate his residence during the refurbishment of the castle carried out in 1906–1908.

The tentative character of this sequence of events prompted a further research into the origins of the stained glass panels under discussion and their odyssey through various collections. The research gained a new impetus after a scholarly discussion and joint field study carried out by the collaborators of the Polish and Austrian Corpus Vitrearum committee in the summer of 2017.

It was quickly revealed that the parish church of St. Peter am Kammersberg in Styria is decorated with nineteenth-century stained glass panels being reduced copies of the stained glass surviving in the Polish museums, and of one more panel, representing St Lawrence, kept in the Burrell Collection in Glasgow, and the original panels come from the nearby St. Lorenzen ob Katsch chapel-of-ease. The remnants of medieval glazing survive there in the form of multicolour quatrefoil rosettes in the tracery of the s II and n II windows, among others. Monsignor Johann Graus, while travelling in Styria in 1879, kept diaries in which he recorded that on his visit in the church of

<sup>53</sup> F. KIESLINGER, *Gotische Glasmalerei in Österreich bis 1450*, Wien 1928, s. 69–70.

St Lawrence he had seen fifteen stained-glass panels with single figures in the two chancel windows (s II and n II), and the subjects he mentioned match those represented in the panels now in Cracow, Wrocław and Glasgow.

An analysis of documentary materials enabled a reconstruction of the circumstances in which the panels were purchased, most likely in 1885, by the factory owner and collector, Luis Richard Zschille for his villa in Großenhain in the vicinity of Meissen. He also owned panels that originally had come from the cloisters of the Poor Clares convent in Nuremberg (now in the Jagiellonian University Museum), which he might have acquired, through the connections of his relative, Fedor Zschille, from Abraham Pickert, whom Richard had visited at an early stage of his collecting activity, in 1879. Both stained-glass schemes, from Styria and from Nuremberg, had been kept in Großenhain until the beginning of the twentieth century when they were auctioned off, by Rudolf Lepke's Berlin auction house, in 1901 and 1903 (only one panel was sold at the second auction). The contemporary appearance of the stained glass is recorded in the photographs in the auction catalogues. The buyer of the panels at the 1901 auction has not been determined, but it is known that the entire lot was bought by a single person, whereas the only panel put up for auction in 1903 went to the collection of William Randolph Hearst and then, in mid-1939, was sold to William Burrell.

The dimensions of stained-glass panels under discussion perfectly match the n II and s II windows in the church of St. Lorenzen ob Katsch. And, thanks to the records of Monsignor Graus, it was possible to reconstruct the iconographic programme of the two windows.

The only medieval stained-glass panel that had been left in the St. Lorenzen church still in 1897, depicting its patron saint, was sold in 1934. Then it allegedly was in the collection of the princes of Bavaria. So far, it has not been located, but its appearance is known from a photograph and a note in the auction catalogue. Its dimensions suggest that it was mounted in the south window of the nave and was a sole panel to have survived the re-glazing of the window (with bull's-eyes glass, partially preserved *in situ*) in c. 1500.

The stylistic analysis has revealed a close affinity of the panels under discussion with the glazing of the church at Maria Höfl and the s II window in the chancel of the Maria am Wasen church at Leoben. The present authors suggest that the panels surviving in Cracow, Wrocław and Glasgow were executed in the period between the Leoben church glazing (the first decade of the fifteenth century) and the Maria Höfl stained glass (c. 1420), that is, around 1410/1415. Yet, at present, the stained glass in Styria is still insufficiently researched, and the question whether all three schemes were executed by the same workshop would be difficult to answer now. A detailed stylistic analysis of the St. Lorenzen ob Katsch stained-glass panels, the majority of which survive in Polish collections, will be presented in the respective Polish and Austrian CVMA volumes.