

SUMMARY

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MIDDLE AGES AND NINETEENTH CENTURY.
THE SIGNIFICANCE OF HISTORICAL
INTERVENTIONS IN THE DOCUMENTATION
OF AND RESEARCH ON STAINED GLASS –
A SHORT WORKING REPORT FROM CVMA
POTSDAM

Keywords: stained glass, restoration, 19th-century glazing, Naumburg

The article takes a cursory look at the activities of the CVMA Potsdam in relation to nineteenth and early twentieth century stained glass. During the inventory and documentation of the stained glass of that period in the churches of Berlin, Brandenburg, Mecklenburg-Western Pomerania, Saxony, Saxony-Anhalt and Thuringia from 1999 to 2006, a lot of information and photo material was collected. It gives a broad overview of iconographies, models, artists and workshops whose relevance goes beyond the scope of the specific regions of focus. In connection to the CVMA research on medieval glazing on the other hand, the surveys of restorations and supplements done in the nineteenth and twentieth century provide insight into the specific strategies in the restoration, preservation – and interpretation – of historic monuments in the eras of romanticism and historicism. With regard to the stained glass workshops of that time, this broadens the knowledge about their capacities in the adoption of historic techniques and stylistic features, their understanding of medieval models and iconography and the extent to which those motives and characteristics found their way into the workshops' autonomous stained glass. The examples given in the text integrate restoration works with supplements to medieval glazing done by the Königliche Institut für Glasmalerei Berlin-Charlottenburg in the 1850s and 1880s, showing specific approaches, but also continuations of working methods. Also discussed in this article is the restoration and completion of the glazing in the west choir of the Naumburg Cathedral 1876/1878, by the Naumburg glass painter Wilhelm Franke under the direction of Karl Memminger, that combined close examination of medieval forms and iconography, ambitious artistic appropriation and experimental – and therefore vulnerable – stained glass technique.