

JOANNA UTZIG
Jagiellonian University

REVIEW

MICHAEL BURGER, *FENESTRAE NON HISTORIATAE. ORNAMENTALE GLASMALEREI DER HOCHGOTIK IN DEN REGIONEN AM RHEIN (1250–1350)*,

BERLIN: DEUTSCHER KUNSTVERLAG FÜR KUNSTWISSENSCHAFT, 2018
(CORPUS VITREARUM MEDII AEVI DEUTSCHLAND, STUDIEN, 3),
256 PAGES, BLACK-AND-WHITE AND FULL-COLOUR ILLUSTRATIONS

Michael Burger's book, released in 2018 as the third volume of the editorial series *Corpus Vitrearum Medii Aevi Deutschland, Studien*, represents a pioneering landmark due to the compendious character and vast scope of its discussion of the phenomenon of medieval ornamental stained glass.¹ Admittedly, researchers' interest in ornamental stained-glass windows was piqued as early as in the first half of the nineteenth century, and that point in time witnessed the rendition of documentations featuring full-colour drawings of many such complexes (which is relevantly exemplified by Sulpiz Boisseré's batch of drawings facsimileing the Gothic stained glass in Cologne Cathedral).² However, much as ornamental stained glass

windows are widely represented and stylistically diverse, albeit they are in rather poor repair, researchers still tend to show their scholarly predilection for figural stained glass compositions. There are but a comparatively limited number of monographic studies of ornamental stained-glass glazing, and those are preponderantly concerned with artefacts in Cistercian and Franciscan architecture.³ Few and far between are the exceptional undertakings aiming for a comprehensive overview of the tradition of ornamental stained glass, and the accomplishments meriting special mention in this respect are typified, first and foremost, by the article authored by Hartmut Scholz in 1998.⁴ In addition, as the recent publication written by Burger addresses the above lacuna in the literature on this subject, a recognition and a critique are merited by this release as well.

¹ This work is an elaboration of a PhD dissertation defended in 2015 at the Albert-Ludwigs-Universität in Freiburg im Breisgau. To date, the author's output already comprises a number of works dealing with medieval stained glass, ornamental glazing included. M. BURGER, 'Die Glasmalereien der Klosterkirche Haina aus kunsthistorischen Sicht', in *Klosterkirche Haina. Restaurierung 1982–2012*, ed. by G. Götzke, Ch. Vanja, B. Buchstab, Stuttgart, 2011, pp. 141–162; idem, 'Die ornamentale Kathedralverglasung des Kölner Domes', *Kölner Domblatt*, 82, 2017, pp. 82–111; see also the study exploring correlations between the architecture and stained glass motifs in the tracery: 'Maßwerk aus Glas. Ornamentale Wechselbeziehungen zwischen Architektur und Glasmalerei', in *Im Rahmen bleiben. Glasmalerei in der Architektur des 13. Jahrhunderts*, ed. by U. Bednarz, L. Helten, G. Siebert, Berlin, 2017, pp. 78–88.

² S. BOISSERÉE, *Ansichten, Risse und einzelne Theile des Doms von Köln*, Stuttgart and Paris, 1821–1831.

³ E.g.: H. WENTZEL, 'Die Glasmalerei der Zisterzienser in Deutschland', in *L'Architecture monastique. Actes et travaux de la rencontre franco-allemande des historiens d'art. Die Klosterbaukunst. Arbeitsbericht der deutsch-französischen Kunsthistoriker-Tagung*, Mainz, 1951, pp. 173–178; E. FRODL-KRAFT, 'Das "Flechtwerk" der frühen Zisterzienserfenster', *Wiener Jahrbuch für Kunstgeschichte*, 20 (24), 1965, pp. 7–20; B. LYMANT, *Die mittelalterlichen Glasmalereien der ehemaligen Zisterzienserkirche Altenberg*, Bergisch Gladbach, 1979.

⁴ H. SCHOLZ, 'Ornamentverglasungen der Hochgotik', in *Himmelslicht: Europäische Glasmalerei im Jahrhundert des Kölner Dombaus, 1248–1349*, exh. cat., Cologne, Schnütgen-Museum, ed. by H. Westermann-Angerhausen, Cologne, 1998, pp. 51–62.



The opening section of the book features a short introduction, a survey of the current state of affairs regarding the entirety of studies in the field being explored, and a very concise outline of the research sources relevant to the objective in hand (*Zur Überlieferungsproblematik*). The aforementioned section is followed by the core section of the book, and the whole publication is organized in three parts: Part I – introducing relevant terminology and technological peculiarities (*Terminologie und Herstellungsbesonderheiten*); Part II – ornamental stained-glass windows in Gothic churches (*Ornamentale Glasmalerei im gotischen Kirchenbau*); Part III – featuring a list of issues awaiting further research and settlement (*Offene Fragen*). That core segment is, by far, the most voluminous – it runs over 140 pages, with the parts flanking it extending over 37 and 21 pages, respectively. The middle, core section is preceded by a list of all bibliographic attributions, later cited in the text in abbreviated form; at the tail end of the book, the publisher has inserted an index featuring important facts, names (of both people and places) and, in addition, there is a list of all volumes of *Corpus Vitrearum* published worldwide to date.

Burger has proposed to confine the scope of his study to the period bookended by the years 1250 and 1350. The other adopted restriction pertains to the geographical compass of his study, which is declared not to go beyond the area of the Rhineland. The rationale behind such a geographical delineation is justified by that area's significant exposure and susceptibility to new artistic trends filtering through from France, the vibrancy of the Rhineland's artistic creation, and the particularly abundant treasure trove of extant artefacts from the period in hand. Notwithstanding all those restrictive parameters, the author himself occasionally refuses to toe the self-imposed line, paying much attention to glazing originated in other regions. For example, the part of the book from the pages from 101 to 106 is interspersed, among others, with digressive forays dwelling on stained glass groups in the Cistercian Church in Haina and St. Elisabeth's Church in Marburg (Hesse).

In my judgement, however, the slightly arbitrary imposition of the chronological boundaries seems deficient in terms of full validation. Though there is no gainsaying that the author provides a modicum of explanation for the timeframe-related decisions, it is not until the summary comes that his motive is stated explicitly (p. 242); indeed, the reader is made privy to the fact that the period under discussion represented the heyday of ornamental stained glass, whose popularity, subsequently, started slowly waning in the mid-fourteenth century. The artistic legacy bequeathed by that century-long period was showcased by an exhibition staged in 1998 at the Schnütgen-Museum in Cologne; that event, bearing the title *Himmelslicht: Europäische Glasmalerei im Jahrhundert des Kölner Dombaus, 1248–1349*, is frequently alluded to by the book's

author as an important referential benchmark.⁵ Occupying pride of place among the objects on display were the stained glass from Cologne Cathedral. And the very same collection of stained glass is awarded by the book's author the same prominence, shared only with a few other complexes; additionally, Cologne's significance is explicitly endorsed by the author in the introduction (p. 29). One might justifiably surmise that the choice of the 1250–1350 timeframe was determined deliberately in correspondence with the scope of that exhibition, organized two decades before. We can also plausibly conjecture that the author committed himself not only to the continuation of his ongoing research on the collection of ornamental stained glass from Cologne Cathedral but also to extending the scope of his study to other similar stained glass complexes inspired by the former and/or coming into existence in close temporal proximity to the original. Pursuant to the declaration made by the author, the content of the book focuses on the examination of technological and construction-related aspects of ornamental stained glass, which stands to reason, given the almost exclusive preoccupation with the stylistic aspects hitherto privileged by other researchers. As regards the relevance of this balancing approach to the subject, a pertinent assessment will be featured towards the end of this review.

The quality of the treatise under discussion is significantly enhanced by the asset of the due amount of attention paid to terminology-related issues, which are analysed in the first part of the work. Such considerations are prefaced with a sub-chapter relating to medieval written sources (1.1. *Nicht-figürliche Fenster in mittelalterlichen Schriftquellen*, pp. 41–46), and, even though the observations enclosed there do not break any new ground, such a short outline stands the reader in good stead for further reading. When it comes to the analysis of terminological and technological aspects of ornamental stained glass, Burger's point of departure is the famous treaty *Schedula diversarum atrium* written by the German monk Theophilus. The author of that treaty originated and described the category of 'simple glazing' (*simplices fenestras*), which was ornamental in character but devoid of any painted decorative components; nevertheless, it is open to debate whether that new terminological improvement gained any substantial currency at that time (p. 42). In my opinion, a systemic, disciplined approach to the investigation of terminological issues in research projects on medieval stained glass is not embarked upon frequently enough to address existing demand. The discussion of ornamental stained glass invariably entails the deployment of varying terms, which nevertheless are either defined by researchers in an inadequate way or misapplied due to a lack of relevant justification.

The term 'ornamental glazing' ('ornamentale Glasmalerei'), appearing in the title of the book, is freely interchanged by Burger with the term 'non-figural glazing'

⁵ *Himmelslicht* (as in note 4).

(‘nicht-figürliche Glasmalerei’). The author, nonetheless, points out that they differentiate into two basic types: blankglazing (‘Blankverglasungen’), i.e. simple glazing without any figural representation, and coloured stained glass layered with a coat of paint, which, in distinction from the former type of glass ornaments, can be reasonably categorised as legitimate stained glass painting. Burger succeeds in the differentiation of such terms as ‘ornament’, ‘pattern’, ‘grisaille’, as well as refusing to shy away from grappling with the seemingly trivial and self-evident question of when it is warranted to speak of figural glazing. Such a disquisition has led the author to formulate the following definition of ornamental glazing: ‘Ornamental glazing, not unlike all (medieval) stained glass, comprises colourless or coloured pieces of glass which can be painted, assembled together into fields and panels by means of H-profiled lead comes and subsequently fitted into window frames. However, in contrast to stained glass depicting individual figures or narrative scenes, they are non-figural’ (p. 50).⁶ The definition proffered here appears very general in character, which conveniently imparts a remarkable measure of universality to it; it specifies in very succinct language the technical aspects of ornamental glazing; and yet it is flawed by the fact that its stipulation relating to the visual dimension is underpinned by a negation (i.e. ‘non-figural in character’). However, on the other hand, the exact articulation of any incontrovertible and universal definitional delineation of the terms fundamental to the subject in hand does not actually seem fully feasible *per se*. As regards stained glass compositions incorporating representational elements (such as the dragons woven into the stained glass mosaic of the rose window of the Cistercian church in Pforta), Burger puts forward a categorisation prioritizing the function of the motifs; henceforth, we invoke the notion of figural representation in a stained glass composition in the contexts where those motifs’ preeminent function is narrative rather than decorative (p. 52). Such a proposition seems to be a reasonable compromise. What merits particular recognition are Burger’s reflections on the adequate meaning of the term ‘grisaille’ (‘Grisailleglasmalerei’).⁷ This nomenclatural item is often used with reference to the monochromatic technique used in painting⁸ (which also applies

to stained-glass paint characterized by black and brown hues); although the term is occasionally applied to colourless and unpainted glazing, in the author’s estimation such a usage amounts to a misapplication (p. 37). The concluding part of the discussion of the terminological issues features a table displaying particular types of glazing depending on the presence of a layer of paint or hue (p. 55), and this classification distinguishes four categories of stained glass: colourless blankglazing, unpainted coloured glazing, *grisaille* stained glass, and coloured ornamental stained glass.⁹

The misapplication of the term *grisaille*, which I have alluded to before and whose rectification should be to the author’s credit, took root and gained currency primarily in the English-language scholarship,¹⁰ but it also left its mark elsewhere, as evidenced, among others, by Brigitte Lyman’s monography on the stained glass complex in the Cistercian church in Altenberg, where she splits the paradigm of stained glass *grisaille* into two sub-categories: the painted and the unpainted ones.¹¹ The history of this term *per se* apparently dates back to the seventeenth century and, by now, has come to designate the technique used in miniature, wall and panel painting that hinges on the use of varied shades of grey.¹² As regards the medium of

Entstehen der Peinture en Camaieu im frühen 14. Jahrhundert, Viena, 1995 (Wiener kunstgeschichtliche Forschungen, 6), pp. 3–6; A. SCHÄFFNER, *Terra verde. Entwicklung und Bedeutung der monochromen Wandmalerei der italienischen Renaissance*, Weimar, 2009, pp. 21–27.

⁹ *Farblose Blankverglasung, farbige Blankverglasung, Grisaillefenster, farbige Ornamentfenster*.

¹⁰ Q.v. numerous publications written by Helen Zakin focused on researching early French Cistercian stained glass whose execution entailed almost no use of paint-coated glazing and the ornament emerged thanks to suitably shaped lead comes: H.J. ZAKIN, *French Cistercian Grisaille Glass*, New York, 1979; eadem, ‘French Cistercian Grisaille Glass’, *Gesta*, 13, 1974, no. 2, pp. 17–28; eadem, ‘French Cistercian Grisaille Glass. Relationships with Cistercian Patterns in Other Media’, *Acta. The Center for Medieval and Early Renaissance Studies, State University of New York*, 2, 1975, pp. 20–41; eadem, ‘Light and Pattern: Cistercian Grisaille Windows’, *Arte Medievale: Periodico internazionale di critica della arte medievale*, 2nd series, 8, 1994, no. 2, pp. 9–22; quod vide e.g.: E. VON WITZLEBEN, *French Stained Glass*, London, 1968, pp. 26; R. MARKS, ‘Cistercian Window Glass in England and Wales’, in *Cistercian Art and Architecture in the British Isles*, ed. by Ch. Norton, Cambridge, 1986, pp. 211–227; E.C. PASTAN, ‘Process and Patronage in the Decorative Arts of the Early Campaigns of Troyes Cathedral, ca. 1200–1220s’, *Journal of the Society of Architectural Historians*, 53, 1994, 2, pp. 215–231; S. BROWN, *Stained Glass at York Minster*, London, 2017, p. 19.

¹¹ B. LYMAN, *Die mittelalterlichen Glasmalereien*, p. 43 (as in note 3).

¹² Cf. Dictionary definitions, e.g. *Lexikon der Kunst. Architektur, Bildende Kunst, Angewandte Kunst, Industrieformgestaltung, Kunsttheorie*, vol. 2, Leipzig, 1971, p. 141 (*Grisaille*); *The Dictionary of Art*, ed. by J. Turner, vol. 13, 1996, pp. 672–677 (M. Krieger, *Grisaille*);

⁶ ‘Ornamentfenster bestehen wie alle (mittelalterlichen) Glasmalereien aus farblosen oder farbigen Glasstücken, die bemalt sein können und mittels H-förmiger Bleiruten zu Feldern zusammengesetzt in eine Fensteröffnung eingesetzt werden. Im Unterschied zu Standfiguren- oder szenischen Bildfenstern sind diese aber nicht-figürlich gehalten.’

⁷ The author has recently presented his reflections on this subject in the following article: M. BURGER, ‘Grisaille in der Glasmalerei: ein mehrdeutiger Begriff’, in *Die Farbe Grau*, ed. by M. Bushart, G. Wedekind, Berlin, 2016 (Mainzer kunstwissenschaftliche Bibliothek, 1), pp. 1–14.

⁸ For more information regarding the history of this notion and its semantic range, q.v.: M. KRIEGER, *Grisaille als Metapher. Zum*

glazing, the term *grisaille* has come to be applied to compositions executed exclusively or predominantly using colourless pieces of glass. Nonetheless, it stands to reason that in order to address the issue of the full relevance of this term, the stained glass end product ought to be characterised by the coat-of-paint component, which is in direct analogy to the genres of painting mentioned above. A stained glass work whose manufacture entailed solely the assembly of pieces of glass by means of lead comes cannot be regarded as a legitimate painting. The employment of the *grisaille* term with reference to unpainted glazing spawns unnecessary confusion, all the more that the aforementioned designation can be successfully substituted for with one of the pair of commonly recognized terms: *Blankverglasung* or blankglazing. Hence my full endorsement of the division postulated by Burger into 'farblose Blankverglasung' ('colourless blankglazing'), on the one hand, and 'farbige Blankverglasung', on the other. The definitional clear-cut split into the above two types of glazing, rooted mainly in the criterion of technical considerations, vindicates its usefulness primarily in relation to early Cistercian glazing, constituting a perfect crystallization of colourless blankglazing, in the case of which the eschewal of any glass paint was the done thing.

The next chapter (I.4. *Herstellungspraxis und Musterfindungsprozesse*, pp. 56–78) is dedicated to matters pertaining to the execution of glazing, which entails diversification of the design of ornaments in correspondence with the paradigm they belong to. This segment of the book enumerates specific features of ornamental stained glass and sheds light on the hallmarks of the manufacturing process associated with each given type of glazing. The most interesting is the fragment concerning floral ornaments and demonstrating that the design principle in the case of such motifs was informed by the laws governing geometry. This methodology is perceived by the author as being a corollary of that era's beliefs regarding the essence of the world and nature; thus, in keeping with the prevailing worldview of that day and age, both had been 'designed' by God, conceived of as the architect who had envisioned them as manifestations of mathematical principles. Additionally, the author broaches the interesting topic of the level of the artistic freedom exercised by the creators of stained glass panels. In the case of decorative motifs frequently executed on stained glass panels and mimicking the appearance of tracery, it is predominantly believed that their authors derived inspiration from ornamental features prevailing in the architectural dimension of churches' design. Burger highlights the conspicuousness of the motif of the double intersecting lancets, which can be found in the stained glass from the Dominican church in Strasbourg (and currently housed in the local cathedral) and in the tracery in St Catherine's

chapel of the latter church (p. 73–74). The former glazing dates back to c. 1330, whereas the latter composition is estimated to have been created between 1340 and 1345, which gives grounds for claiming the preeminent place of that motif in the stained glass trends of the day. Burger is right in noting that the motif of a rose window filled with six intersecting lancets resulting in the emergence of the contour of the Star of David appeared in French architecture at the beginning of the fourteenth century (for example, the northern transept of Sées Cathedral, the southern transept of Meaux Cathedral, as well as the northern transept of Saint-Germain Church in Auxerre,¹³ which is not mentioned by the author). Therefore, the genesis of the ornamentation of that stained glass originally fitted in Strasbourg's Dominican church can be regarded as an irrefutable fact; that clarity notwithstanding, there is niggling doubt as to whether that motif of intersecting lancets as appearing in the tracery in St Catherine's chapel (albeit exhibiting some alterations, as it was not inscribed in the framework of a rose window) was directly fashioned in the image of the aforementioned glazing executed several years before. In that period, such arrangements were quite common and widespread practice, and this observation can be buttressed by the following examples of fourteenth-century rose windows: in the façade of St Lawrence's Church in Nuremberg, in the southern transept in the Cistercian Church in Zlatá Koruna, and in the façade of Sandomierz Cathedral.¹⁴

The subsequent, second section of the book is ushered in by a very short outline of the origins of ornamental glazing (II.1. *Voraussetzungen*, pp. 79–84), and due to such brevity, the explanation of such a complex, yet crucial issue, cannot be deemed satisfactorily exhaustive. The author provides a couple of late ancient and early medieval examples of stained glass, including in his mention the seminal findings in Müstair and Sous-le-Scex, only to proceed to a cursory discussion of some forms of ornamental glazing in France in the twelfth and thirteenth centuries. The laconic character of that presentation renders the whole explanation rather inconsequential, the only inference being that glazing of this type had been a cultural fixture practically since the inception of the glazing tradition. When it comes to our knowledge of the ornamental glazing that had predated the twelfth century, researchers source their knowledge mainly from excavation projects. It is noteworthy that practically until the inception of the Carolingian era ornamental glazing reigned supreme, but,

Lexikon des Mittelalters, vol. 4, Munich, 2003, cols 1719–1720 (M. Grams-Thieme, *Grisaille*).

¹³ R. BRANNER, *Burgundian Gothic Architecture*, London, 1960, p. 108.

¹⁴ J. KUTHAN, 'Königliche Klöster unter Karl IV', in *Die Zisterzienser im Mittelalter*, ed. by G. Mölich, N. Nußbaum, H. Wolter-von dem Knesebeck, Cologne, Weimar and Vienna, 2017, pp. 363–365; A. OLEŚ, 'Zachodnia fasada katedry w Sandomierzu. Odkrycia konserwatorskie', *Ochrona Zabytków Sztuki. Czasopismo poświęcone opiece nad zabytkami inwentaryzacji i geografii zabytków*, 1, 1930–1931, pp. 217–219.

finally, advancements in stained glass technologies and ever-greater popularity of figural representations brought about a sea change in tastes.¹⁵ We cannot, however, fully dignify Burger's statement that the remnants of early-medieval stained glass are few and far between. Due to archeologic research, the catalogue of available artefacts is being steadily enriched, and by now it has reached the stage where we can remarkably well trace back the development of stained glass prior to the twelfth century, even though fragmentary archeologic finds do not yield evidence as illustrative as complete panels would. Furthermore, it seems that Burger's investigation of the matters relating to the origins of and prototypes for the glazing types prevalent in the period under scrutiny could have extended its reach and attempted to illuminate such issues with reference to Rhinish works as well. No matter how challenging the following questions could be, it would have been worth the author's while to, at least, attempt to find answers to them: What examples of ornamental glazing dating from the first half of the thirteenth century can be found in this region? Can we discern any formal or technical peculiarities unique to that place and what factors would have conditioned such developments? What would have been the strategy for drawing inspiration from France?

The *pièce de résistance* of the whole treatise is the analysis of particular complexes of glazing. The first account inaugurating the series is the glazing in the Cistercian Church in Altenberg (the creation of the complete outfit took place in instalments, and the first batch dates back to the years 1260–1275, whereas the latest is estimated to have been completed between 1310 and 1320). This chapter essentially concerns itself with numerous Cistercian sets of glazing, but the author does not confine himself exclusively to the Rhineland, dedicating the space of some pages to commenting on the stained glass housed in the church in Haina (the periods of manufacture being 1260–1270, 1290–1300 and 1330–1340); nevertheless, in my judgement, that digressive foray into Haina does not seem to be duly justified for this inclusion. The Cistercian stained-glass painting is one of the cornerstones of the whole treatise, which stems from the fact that the dedicated, exclusive adherence to the tradition of non-figural glazing was cultivated in that environment from c. 1150 to 1300, and the consistency of that adherence has no analogues elsewhere. The complex of the glazing in Altenberg, although

extensively researched by Brigitte Lymant in 1987,¹⁶ has only now been taken under the *Corpus Vitrearum Medii Aevi's* spotlight and the need for a fresh, incisive exploration of this masterpiece has become apparent. Although Burger's analysis comes across as lacking in terms of a comprehensive compass, it does represent an elaboration of facts hitherto regarded as determined, particularly in such respects as the elucidation of the evolution of the glazing within the confines of the church and the rectification of previously ascertained dates; such improvements are much indebted to new research on the architecture as well as the process of the erection of this church.¹⁷ Treating the current state of knowledge as his point of departure for further studies, Burger has logically and consistently retraced the evolutionary trajectory of the Cistercian tradition of stained glass, which morphed from simple, abstract glazing through more refined ornamental compositions to quintessentially figural creations. The crystallization of that developmental process can be found in Altenberg and Haina, which demonstrate daring and ambitious glazing projects, taking many decades to complete. And even though the conjecture that the now extinct glazing of the east window in the Altenberg choir originally featured a figural scene is an echo of Daniel Parello's supposition,¹⁸ the invocation of this fact takes on an added meaning in this context. The stained glass in the rose window in the west façade is one of the first representation of human figures on stained glass panels in a Cistercian church. Thus, the aforementioned surmise about yet another window fitted with depictions in that fashion would serve as a corroboration of the huge significance of such stained glass motifs, manufactured for the sake of that abbey itself but also simultaneously prompting the supersession of aesthetic principles prevailing in the Cistercian order with a new sensibility. In the case of very extensive Cistercian glazing sets, Burger proposes a subdivision into groups according to the location of windows. The remarkably organized and condensed manner of his presentation of this material, frequently commented on in previous literature, is almost encyclopaedic in character. Perfectly to the point are the author's remarks on the matter of the significance of Cistercian glazing as the only known extensive complexes encompassing exclusively ornamental compositions; however, in the very same breath, the author admits the possibility of similar complex glazing solutions having also been employed in other locations unrelated to Cistercian architecture.

¹⁵ As regards the evolution of the stained-glass technique in the Early Middle Ages, quod vide e.g. F. DELL'ACQUA, 'Illuminando colorat': la vetrata tra l'età tardo imperiale e l'Alto Medioevo: le fonti, *l'archeologia*, Spoleto, 2003 (Studi e ricerche di archeologia e storia dell'arte, 4), pp. 20–62; S. BALCON-BERRY, 'Origines et évolution du vitrail: l'apport de l'archéologie', in *Vitrail Ve–XXe siècle*, ed. by M. Hérold, V. David, Paris, 2014, pp. 19–30; F. DELL'ACQUA, 'Early History of Stained Glass', in *Investigations in Medieval Stained Glass Materials, Methods and Expressions*, ed. by B. Kurmann-Schwarz, E. Pastan, Leiden and Boston, 2019, pp. 24–30.

¹⁶ B. LYMANT, *Die mittelalterlichen Glasmalereien* (as in note 3).

¹⁷ S. LEPSKY, N. NUSSBAUM, *Gotische Konstruktion und Baupraxis an der Zisterzienserkerche Altenberg*, vol. 1: *Die Choranlage*, Bergisch Gladbach, 2005, vol. 2: *Quer- und Langhaus*, Bergisch Gladbach, 2012.

¹⁸ D. PARELLO, 'Neue Lösungen zur Bildprogrammatische zisterziensischer Prachtfenster im 14. Jahrhundert', in *Glas – Malerei – Forschung. Internationale Studien zu Ehren von Rüdiger Becksmann*, ed. by H. Scholz, Berlin, 2004, pp. 165–180, p. 169.

The next chapter focuses on the glazing tradition wherein thanks to the introduction of figural representations in the choir's axial window (II.3. *Achsenbetonende Chorverglasungen*, pp. 107–129) this very architectural feature is brought into stark relief against the backdrop of the remaining – purely ornamental – stained glass panels. At the heart of this chapter lies the account of the glazing complex in St Elisabeth's Church in Marburg (c. 1245–1250, c. 1270, c. 1300–1310); in resemblance to the previously mentioned reservation regarding Haina, it comes across as strange that the declared scope of the treatise has been visibly waived for the sake of the unwarranted inclusion of a church situated significantly beyond the work's ambit. No doubts, however, should be raised as to the author's conclusion that the exclusive placement of figural representations in the axial choir window was explicitly preordained only in Franciscan churches (pp. 107, 125–128), as, pursuant to a decree by the Franciscan General Chapter, the display of figural representations was licensed only in the 'main', i. e. axial window of the choir. In addition, what also bears conviction is the author's demonstration that the Franciscans would not have originated that type of glazing but must have implemented already pre-existing solutions (p. 129).

The next item in the list of the analysed types of ornamental glazing is 'Kompositverglasung',¹⁹ combining panels featuring ornamental component and figural representations; the units are organized in the same or many rows and incorporated within one stained glass window frame (II.4. *Verglasungen mit Kompositfenstern I: Ornament über Figur*, pp. 130–159). In the light of the facts cited in this book, this type of glazing seems to have gained the most ground, and so much so that Burger has been able to sub-categorize it into three variants, whose discussion takes up a sizeable portion of the book. The most generous portion of the attention Burger pays to particular complexes of stained glass is allocated to the 'combined' glazing in Cologne Cathedral, executed in the seventh decade of the thirteenth century and at the turn of the fourteenth century (II.5. *Die ornamentale Kathedralverglasung des Kölner Doms*, pp. 161–179). This measure of preoccupation is well-grounded, given the scale of that glazing complex and its significance to the whole region. Besides, this is not the first time a publication has prioritized this cathedral's glazing complex – suffice it to say that the authors of the catalogue for the previously cited 1998 Schnütgen-Museum exhibition in Cologne appreciated and advantaged the Cologne glazing so highly that it was treated as a point of reference for the selection of the exhibition material as well as for the delineation of the boundaries of the period the displayed works were associated with. This chapter, preoccupied with the Cologne complex, is based on the content of a monographic paper by the same author,

¹⁹ Fr. *verrière mixte*; previously, this type of glazing was characterized by H. SCHOLZ, 'Ornamentverglasungen', pp. 52–59 (as in note 4).

released shortly prior to this book itself.²⁰ Not unlike the remaining similarly focused sub-chapters of that paper, the account in the book in hand is synthetic in character and prompts the formulation of general remarks regarding ornamentation, the technicalities of design and manufacture (principles underlying composition, chromatic issues, the use of lead cames), as well as discussing the significance of Cologne's stained glass components and how they compared with their French counterparts. However, such a detailed scrutiny exclusively addressing the formal aspects completely marginalizes the need for elucidating the mystery inherent in the ingenious artistic conceit which consisted in the reintroduction (in the choir's clerestory) of already anachronistic interlace decorations and deftly juxtaposing them side by side with progressive tracery-mimicking ornaments. One would have hoped that this deliberately out-of-the-ordinary proximity of the old and the new would invite thorough analytical treatment.²¹ Such an artistic solution unequivocally bespeaks archaizing connotations and, because of the type of this decorative feature and the employment of predominantly colourless glass, it conjures up the memory of early Cistercian glazing, but it would be very problematic to pinpoint any particular direct precursor of such compositions. It almost begs the question of why such exceptional compositions were used there in the first place. Could we hazard a guess that the idea of the juxtaposition of the old and the new was the brainchild of a designer intent on suggesting that the upper part of clerestory windows of Cologne Cathedral feature the older batch of glazing? To illustrate the validity of such a speculation, we may invoke the example of the new York Cathedral, erected at the beginning of the fourteenth century. This example would lend itself to exemplifying the option of re-installing old stained glass, most probably with a view to highlighting the union of the new church with its predecessor, as it was in York²² that the eleventh-and-twelfth century colourless and unpainted ornamental glazing was re-used in the clerestory of the new church's nave. The example of York has an analogue elsewhere, as a similar aesthetic solution (interlace-motif glazing in the clerestory and predominantly figural compositions in the remaining windows) can be found in the cycle of stained-glass windows in Freiburg Minster

²⁰ M. BURGER, *Die ornamentale Kathedralverglasung* (as in note 1).

²¹ The most thorough research investigating the glazing in the church's clerestory in the presbytery was written by Eva Frodl-Kraft: E. FRODL-KRAFT, 'Die Ornamentik der Chor-Obergedafenfenster des Kölner Domes', in *Himmelslicht*, pp. 45–50 (as in note 4). Burger makes reference to that book in the bibliography and gives an account of the state of the research, yet no allusion to that work appears in the chapter dealing with the stained glass in Cologne.

²² Recent works on the subjects: S. BROWN, *Stained Glass at York Minster*, pp. 19, 46 (as in note 10).

(c. 1260–1270).²³ It is still open to debate if the aforementioned specific installation of part of the glazing in Cologne Cathedral was intended to make allusive reference to the even more distant past of that cathedral, and if so, what possible inspiration may have prompted such a solution. We must hand it to Burger that he is in the right in claiming that the prestigious rank of the cathedral should preclude the hypothesis that the presence of the simple, ornamental stained glass compositions may have resulted from asceticism or thrift (p. 179). Were we to proceed with this thought process further, we could say that the choice of this dual strategy for window glazing was apparently determined by specific aesthetic considerations, the desire to adapt the stained glass to the architectural idiom of that structure, and, last but not least, the need to illuminate the interior (the last rings particularly true in the case of Cologne, where the execution of the glazing made extensive use of colourless glass). Therefore, it would be a mistake to link the Cologne solution to some programmatic ambition aiming to intimate affinity with Cistercian stained glass, even if the latter tradition is the most representative of, and abundant in, colourless interlace-motif compositions.

As soon as the author completes the discussion of the Cologne glazing, he revisits the issue of ‘combined’ stained glass, matching ornamental with figural motifs (II.6. *Verglasungen mit Kompositfenstern II: Figur über Ornament*, pp. 180–193). This time, however, the exploratory spotlight is turned on the category of glazing where the renditions of human figures are placed above panels that are purely decorative in character. One of the significant examples of such an artistic solution is the stained glass complex in Kappel am Albis, in the Cistercian church dating back to the fourteenth century. Even though this glazing complex as well as the other similar examples singled out for discussion is situated in the region of Konstanz, the occurrence of suchlike collections is not unprecedented elsewhere (p. 193). The closing chapter of the second part features an analysis of some other examples of the application of ornamental glazing that could not be accommodated by any of the previously proposed categories (II.7. *Weitere Ornamentverglasungen*, pp. 194–219). This miscellaneous paradigm comprises short studies of various types of glazing segregated according to diverse criteria, such as the placement of the window relative to the design of the church, the type of the window or its unique stained-glass composition. This section familiarizes readers, among others, with another type of glazing incorporating both figural and ornamental elements; this time, however, the composition is horizontal, where the represented figures are arranged along the horizontal axis, rather than the vertical one, as was the case in the previous accounts. The history of rose windows in the Rhineland

can be found in a very condensed sub-chapter covering this architectural feature (p. 204) (the remarks articulated there are commendably apt, yet they extensively draw on observations previously expressed by Robert Suckale).²⁴ Earlier rose windows, originally filled with figural representations in the main, were in time succeeded by purely decorative glazing, which is designated by Burger as ‘ornamentization’ (*Ornamentalisierung*, p. 208). The course of that evolutionary process, if not always occurring in a linear fashion, is showcased by the two rose windows in Strasbourg Cathedral – one in the southern transept, and the other in the façade. The following couple of pages feature information on the glazing originally gracing the interior of Strasbourg’s Dominican church (II.7.4. *Ornamentale Großmedaillonfenster: Die Glasmalereien der Straßburger Dominikanerkirche*, pp. 210–216); in the case of this stained glass, we witness the arrival of a characteristic decorative feature, namely, a large-scale medallion spanning over and across all vertical bars of a given window frame. The short next, eighth, chapter (II.8. *Ausblick*, pp. 218–219) offers the chronological finishing touches to the investigation of the phenomenon of ornamental glazing, as it gives an account of the decline of this type of decorative art around the mid- fourteenth century. The author posits that such a state of affairs was factored mainly by three reasons: the expansion of figural glazing, changes in the architectural design of windows and further sophistication of the manufacture of windowpanes. All these dynamics seem to be properly identified and convincingly rationalized. By no means, however, should the inference be drawn that ornamental stained glass made a complete disappearing act. This judgement is borne out by the two Rhinish examples from the mid-fifteenth century (Welling and Kiedrich), whose significance is all the more interesting due to their reliance on the archaizing ornamentation harking back to Romanesque interlace motifs. Thus, even though the ornamental type of glazing seems to have been running out of creative steam throughout the fourteenth century, it does not appear reasonable to marginalize its significance after that period. Ornamental stained glass was still in use, such panels often being installed as part of a cycle, except that the choice regarding installation was restricted to selected church windows;²⁵

²³ R. BECKSMANN, *Die mittelalterlichen Glasmalereien in Freiburg im Breisgau*, Berlin, 2010 (Corpus Vitrearum Medii Aevi Deutschland, II.2), vol. 1, pp. 210–212.

²⁴ R. SUCKALE, ‘Thesen zum Bedeutungswandel der gotischen Fensterrose’, in *Bauwerk und Bildwerk im Hochmittelalter*, ed. by K. Clausberg, D. Kimpel, Gießen, 1981, pp. 259–294 [rpt. in: *ibidem*, *Stil und Funktion: Ausgewählte Schriften zur Kunst des Mittelalters*, ed. by P. Schmidt, G. Wedekind, Munich and Berlin, 2003, pp. 327–360].

²⁵ We may invoke here the example of the apparent presence of ornamental stained glass in both lateral windows flanking the 5/8 polygonal apse in St Mary’s Church in Cracow; those decorations were incorporated in the complex figural design including all remaining windows of the presbytery; these stained-glass panels date from the seventh decade of the fourteenth century (L. KALINOWSKI, H. MAŁKIEWICZÓWNA, D. HORZELA, *Die*

additionally, builders resorted to ‘combined’ compositions. To a certain extent, the subtle floral motifs ornamenting the stained glass of the thirteenth and fourteenth centuries found a successor in the branchwork placed in the upper sections of late Gothic compositions and functioning as baldachins stretched over figural representations, but the branchwork was a decoration in its own right as well. Suffice it to mention Nuremberg’s Volckamer Window in St Lawrence’s Church dating from 1481 or the glazing of the Scharfzandt Window in St Mary’s church in Munich dating from 1483.²⁶ Nor can we overlook the survival of the ornamental form used for filling up tracery fields.

Essentially, Burger envisions the second section of his book as being structured according to two criteria, segregating the vast array of the types of glazing selected for examination: first, compositional issues and, second, those pertaining to the location in a given interior. It is no wonder, then, that separate treatment has been given to the glazing installed in the lateral windows of the choir (‘Achsenbetonende Chorverglasungen’); other types of glazing that are examined separately are the three types of ‘combined’ glazing embracing both ornamental and figurative elements (‘Kompositverglasungen’). Another instance of a separate examination concerns cycles exclusively comprised of ornamental compositions in the Cistercian churches in Altenberg and Haina; likewise, a separate examination was given to other types of ornamental glazing, selected on the basis of several criteria: the type of the window (rose windows), the location (the glazing in the clerestory area), and the composition (large-size medallions). Notwithstanding the fact that the criteria underlying the typological division are not fully consistent and clear-cut, the proposed breakdown is sufficiently transparent not to raise any objections. Burger’s *modus operandi* with respect to the differentiation of glazing types puts a premium on the most general hallmarks, hence the intelligibility and transparency of this classification. The developmental aspects of the presentation are addressed properly, thus the sequence of particular accounts generally unfolds in keeping with the chronology of the events. Thanks to this orderly sequencing we may draw the well-grounded conclusion that Rhinish ornamental glazing underwent an evolution in the 1250–1350 period. That is so because the organization of the material tellingly shows, among others, that the glazing complexes where the axial window was accentuated by means of the backdrop of figural compositions came into existence only in the second half of the thirteenth century, whereas

compositions featuring figural representations above ornamental panels were popular in the Constance region mainly in the first three decades of the fourteenth century. However, when it comes to judging the reasonability of the arrangement of the presentation envisioned as the introduction of general rules of composition subsequently followed by further analysis delegated to sub-units of the chapters dealing with given works, my opinion is that this methodology seems to be a drawback of the book, as this has resulted in the omission of many significant aspects of the works analysed.

The final, third, section of this publication bears the title ‘Debatable Issues’ (III. *Offene Fragen*, pp. 220–241); it is markedly shorter than the previous two sections and leaves the most to be desired of all. In a multi-pronged as well cross-sectional manner, it concentrates on artistic issues (III.1. *Entwicklungsgeschichtliche Zusammenhänge*, pp. 220–230) and geographical correlations (III.3. *Topografische Zusammenhänge*, pp. 234–241); furthermore, the issue of the capitalization value of stained-glass works is also discussed in a separate unit (III.2. *Exkurs: Der Wert ornamentaler Glasmalerei*, pp. 231–233). It is certainly worth commenting, and favourably so, on the sub-unit focusing on the chromatic range and properties of ornamental stained glass, wherein Burger reflects on whether one could descry any linear progression from colourless to more colourful glazing (III.1.1. *Farbigkeit*, pp. 221–224). Indeed, in the case of the previously discussed sets of Cistercian stained glass in Altenberg and Haina, where the execution of the decoration spanned a couple of decades, one can observe such a phenomenon, consisting in the gradual relaxation of the original aesthetic strictures (which is vividly illustrated by the book’s author – ills 382 and 383). Still, even in Altenberg itself we can see departures from that straightforward and logical evolutionary pattern, as at the beginning of the fourteenth century, when the Cistercians were already accustomed to the practice of using coloured glass, they applied colourless, unpainted lozenge-shaped glazing in the choir’s clerestory of their church. The author’s analysis of other examples, albeit unrelated to the White Monks’ artistic sensibilities, has led him to the conclusion that the period under discussion saw the parallel existence of two types of glazing: for one, it was the grisaille tradition, for another, the practice of coloured glazing. Likewise, a similarly non-linear and inconsistent pattern of development has been asserted by the author with respect to drawings that adorned Rhinish ornamental glazing (pp. 224–226). In the synoptic summary of the issue of the presence of drawings on ornamental stained glass (and it must be stressed here that this phenomenon has been given conspicuously short shrift in this book), Burger emphasizes the significance of such an analysis as being conducive to the isolation and designation of various chronological and manufacture-related sub-groupings within the framework of one glazing complex. Subsequent to that part, there follow some paragraphs dedicated to the discussion of unpainted glazing.

mittelalterlichen Glasmalereien in der Stadtpfarrkirche Mariä Himmelfahrt in Krakau, mit einer kunstgeschichtlichen Einleitung von M. Walczak, ed. D. Horzela, Cracow, 2018 (Corpus Vitrearum Medii Aevi Polen, I, 1), p. 155).

²⁶ H.P. FRANKL, *Peter Hemmel. Glasmaler von Andlau*, Berlin, 1956, pp. 100–104 (Nuremberg), pp. 104–115 (Munich).

The author is absolutely right in claiming the longevity of the popularity of that type and stresses a particularly bad state of preservation in the case of such works, with the latter reflecting restrictively on the scope and quality of research. Such statements are followed by the hypothesis that the paucity of extant works of this type will have arisen from their little perceived value in the past: any renovation would have been regarded economically unviable and the replacement of such glazing would have been the policy of choice. Next, the spotlight is turned on the patterns used on Rhinish ornamental stained glass, but the method of presentation is confined almost exclusively to a cursory enumeration of the types of the decorations. That finished, the author offers a succinct review of decorative motifs and compositional strategies, which lies at the heart of the conclusion that particular formal aspects of ornamental glazing are to a point conducive to determining their age (p. 230). No matter how pessimistic the statement is about the limited availability of ornamental stained glass specimens, it does have a measure of validity: any researcher endeavouring to study medieval ornamental glazing will have limited room for manoeuvre, as this brand of stained glass is certainly more problematic for analysis and adequate characterisation of its aspects than the figural counterpart is. But, on the other hand, the question could be raised as to whether in the face of such limited opportunities for the study of the formal dimensions of this type of glazing it would not be worthwhile to broaden the field of research by annexing other attendant areas of interest. These could concern such matters as the broadly defined function of ornamental glazing, reasons for its popularity, how it was perceived as a marketable commodity or what prestige such artefacts claimed, and the circumstances and intentions conditioning the selection of a given composition.

The author's foray into the territory of the issues of the monetary value of glazing should be regarded as an important asset of the book, this topic being as interesting as it is practically unexplored. The issue of the importance of the economic factor in choosing the type of glazing particularly often appears in the literature on Cistercian glazing. Still, there has been significant disagreement²⁷ in

²⁷ Some researchers have deemed that white-glass pieces would have entailed much lower costs than coloured ones: B. LYMAN, 'Die Glasmalerei bei den Zisterziensern', in *Die Zisterzienser. Ordensleben zwischen Ideal und Wirklichkeit. Ausstellung des Landschaftsverbandes Rheinland, Rheinisches Museumsamt, Abtei Brauweiler. Aachen, 3. Juli – 28. September 1980*, Cologne and Bonn, 1980, p. 347; J. RÜFFER, *Orbis cisterciensis. Zur Geschichte der monastischen ästhetischen Kultur im 12. Jahrhundert*, Berlin, 1999, p. 368; A. SCHÄFFNER, *Terra verde*, p. 32 (as in note 8). Others have claimed that the costs in both cases were comparable, hence such scholars' contention that the financial aspects were only a marginal factor underlying the emergence the Cistercian preference regarding glazing options, e.g.: H. WENTZEL, *Die Glasmalerei* (as in note 3); H.J. ZAKIN, *French Cistercian*, pp. 203–204 (as in note

the research community as to whether colourless glazing incurred lower expenditure than the coloured counterpart and whether that factor could have tipped the balance in favour of selecting the former. And, in addition, the majority of claims advanced by both sides have largely been uncorroborated by any documentation, as written records listing prices of glass depending on the hue are extremely rare. To Burger's credit, he has managed to seek out the 'hard evidence' of such written records and he cites fragments of bills for the glazing of St Stephen's Chapel at Westminster Palace (1351). Such a documentation proves beyond any doubt that the procurement of colourless glass incurred several times lower costs than in the case of the purchase of coloured glass.²⁸ And yet we ought not to leap to the conclusion that the reason for the preference given to ornamental glazing dominated by the presence of colourless glass resided primarily in making economies – and the author rightly observes that this kind of simplistic, suppositional shortcut would not stand to reason in the case of Cologne Cathedral, for example.

Last, but not least, in the author's list of important topics for discussion is the issue of regional specificity of glazing (pp. 234–241). Burger distinguishes what he believes to have been important stained-glass centres, which afforded inspiration and informed artistic activity in the surrounding regions, respectively, even though, in some respects, that alleged key role of particular centres should be viewed as no more than inferential only: the area near the sources of the Rhine river was dominated by Constance and Basil; the Upper Rhine had such a hub in Strasburg; the Middle Rhine's centres were in Worms, Mainz, and Frankfurt; and the region downstream the river boasted the Lower Rhine's Cologne and Westphalia's Soest. When it comes to the output of the stained glass workshops operating in those centres, the author identifies recognizable local stylistic common denominators, such as the preference for geometric glazing featuring rapport patterns ('Rapportmuster') in Strasburg, and the particular popularity of colourless glass in the Lower Rhine region. Despite all that, however, one may still raise objections to the cursory treatment of the subject by the author.

10); P. FERGUSSON, *Architecture of Solitude. Cistercian Abbeys in Twelfth-Century England*, Princeton, 1984, p. 64 – this author went as far as to claim that white glass was the most difficult to manufacture, and therefore its prices were the highest.

²⁸ The issue of the correlation between the pricing of glass and its colour in the Middle Ages has recently been presented in a new light by Meredith Parsons Lillich, who, drawing on authentic written source materials, has concluded that in the majority of cases glass panes were priced on a relative par across the full range of various hues (M.P. LILLICH, 'French Grisaille Glass', in *Investigations in Medieval Stained Glass. Materials, Methods and Expressions*, ed. by B. Kurmann-Schwarz, E. Pastan, Leiden and Boston, 2019, p. 282). The English market was an exception, as coloured windowpanes had to be imported from abroad.

In my judgement, the final, synthetic part should have been treated as the fulcrum of the entire publication, for it features observations of a comprehensive nature and conclusions drawn from individual analyses of particular works, as well as throwing light on a raft of salient issues. Disappointingly, however, the accounts of specific topics in this section are particularly laconic in character. Such a high level of succinctness creates the impression of a degree of insight that is cursory and not sufficiently thorough. Likewise, the title of the last part ('Unsettled Questions') raises questions regarding its relevance, and that is so because there are rather few questions articulated here. Moreover, the scope of the accounts of individual problematic aspects is tantamount to that typical of thumbnail sketches. In this section, one would have expected the formulation of concrete statements pinpointing the thematic areas where further study was still required, thereby paving the way for follow-up research. Instead, this part has been conceptualised, essentially, as a recapitulative summary of specific aspects of glazing, though in the majority of cases original characterizations in themselves are only perfunctory. What is more, the number of concrete examples to which the author makes reference is rather limited, and, on occasion, it is not obvious to the reader what kind of problems or questions Burger believes still await resolution. Rather, this final part could have easily been imagined as the publication's merit-related 'centre of gravity'. This argument is premised on the fact that the most capacious, second part of the book, dealing with the dissection of particular glazing complexes, is not sufficiently informatively revealing, given that advanced research on specific stained glass complexes has by now led to the accumulation of a sizeable body of knowledge. In no way does the title suggest the intended focus of the book exclusively on matters concerning compositional and technical considerations. On the contrary, the title announces that this publication should have been an exhaustive and comprehensive account of Rhinish ornamental stained glass within the confines of the specified period. It would be more plausible if Part III were recast as a wide-ranging synthesis of various problems; first, multi-faceted issues would have to be inventoried, then they should be analysed in depth, whereupon questions should be formulated as prompted in the course of the analysis and cueing the directions in which subsequent research projects could proceed.

As hinted previously, the majority of the glazing complexes discussed by Burger have been, to a lesser or greater extent, thoroughly researched before, be it in volumes released under the aegis of *Corpus Vitrearum Medii Aevi* or in other publications. Burger draws extensively on those findings, and his observations do not seem to merit trailblazing status. That said, we must do this researcher justice and acknowledge his rectification of some data in the existing body of knowledge. The accounts of particular works primarily aim to characterize compositional types, with the intended result of forging a lucid typology of this

phenomenon. Given the researcher's exclusive dedication to formal considerations, sadly, it would have been a foregone conclusion that such matters as the content and functions of glazing would be jettisoned. Truth be told, there are rare occasions on which these otherwise neglected issues are alluded to, but the comments are markedly sparse. For example, in the final part summing up various aspects of glazing, we can read only the following comment: 'floral motifs invested with some symbolic meaning were at a premium, as evidenced by that of a vine being suggestive of the Eucharist' (p. 228).²⁹ Yet the author neglects to elaborate further on such a laconic statement, nor is its legitimacy buttressed by a footnote citation. Confronted with such a simplistic attitude to such a complex issue as ornamental stained glass works are, one may get the wrong impression that such creations are solely an aesthetic way of filling in window orifices and are otherwise devoid of any profound message. The privileging of formal matters and the composition of works, in particular, leads to the dilution of any other aspects, as one analysis after another restricts the treatment of stained glass to one overriding consideration only. Still, it must be admitted that each and every glazing complex cannot help raising questions relating to the rationale behind the selection of a particular type of stained glass as well as to the implementation of other decorative solutions. Except for the obvious cases where due to the conventional regulations the type of church-interior glazing was a preordained issue, the author does not discuss the full range of determining factors behind the process of selection. A similar objection relating to the paucity of the attention paid by the author could be raised in connection with the insufficient treatment of colourless glazing and the examination of the reasons for its popularity in the analysed period. Addressing such issues is all the more advisable because the overall scale of window areas fitted with colourless glass seems to imply its intimate correlation with the period's artistic trends in architecture and decoration, with the ultimate priority given to the issue of the illumination of interiors. What is also conspicuously absent from the analysis is a discussion of decorative solutions in the context of particular interiors, their architectural parameters and furnishings. It is also recommendable that a question be formulated as to whether a particular aesthetic effect was striven for and whether within the confines of one architectural structure we can see tokens of formal consistency harmonizing works executed according to varied techniques. Furthermore, another important issue whose examination should be embarked upon is the content of items of glazing. In the chapter dealing with workmanship-related issues, the author himself does suggest an interesting approach (I. 4), drawing an analogy between the creation of geometric compositions and the conception of

²⁹ 'Pflanzenmotive mit einer symbolischen Bedeutung, wie beispielsweise Weinlaub als Hinweis auf die Eucharistie, werden dabei bevorzugt.'

God as an architect, bringing the world into existence in keeping with the laws of mathematics. However, this issue ought to have been elaborated on more extensively.

Notwithstanding all the reservations and comments expressed above, Michael Burger's book should, no doubt, be deemed an important and useful addition to the scholarship dedicated to medieval stained glass. By dint of its

clear, logically organized structure, useful and generally convincing classification of ornamental glazing as well as the high level of editorial merit, this publication, featuring also 447 illustrations, is bound to represent a boon for future researchers.

Translated by Mariusz Szerocki