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Two Half-Length Figures

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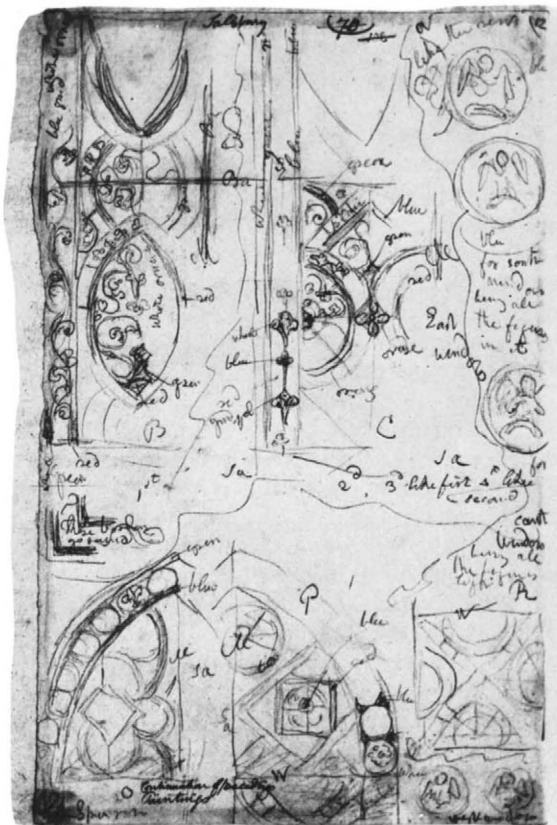
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37. John Carter. Folio 12 from a sketchbook, showing details of the northwest angle window of the chapter house, Cathedral Church of Saint Mary, Salisbury. 1802. The British Library, London (Add. ms. 29939, fol. 82)

seen also at Stanton Harcourt (Winston, 1847, I, 52). Westlake has suggested (1881, I, 140) that the overlapping motifs in Salisbury signify a late date for the chapter house glass, while admitting a stylistic resemblance to the windows of the parish churches at Selling (Winston, 1847, I, pl. 8) and Stanton Harcourt (Newton, CVMA, 1979, 183, pl. 43 f). Neither of the windows in these latter churches displays the overlapping present in the Pitcairn piece, but, in both, the vesica-shaped frames, confinement of the foliage, palmette type of leaf, and the growth originating from a colored boss at the bottom of the medallion indicate that all three windows are from a common design family. Peter Newton has dated the Stanton Harcourt glass before 1280, and the Selling date is still in doubt. Thus, the Pitcairn panel, more advanced in style, probably was made well into the decade of the 1280s. This would conform to the dating of the architecture, which was based on the finding of pennies from the reign of Edward I—first minted in 1279—below the foundation of the chapter house.

Purchased from Grosvenor Thomas, London, August 4, 1916.

Bibliography: Cahier and Martin, 1841–44, II, Grisailles, pl. E, 2; Thomas, 1913, II, no. 3, pl. 1.

91. Two Half-Length Figures

France, Normandy, Jumièges(?)

Second quarter of the 14th century

Pot-metal glass and silver stain

(A) Donor(?)

Height, 59.5 cm. (23⁷/₁₆ in.); width, 34.2 cm. (13⁷/₁₆ in.)

03.SG.23

(B) Prophet

Height, 59.9 cm. (23⁹/₁₆ in.); width, 34.6 cm. (13⁵/₈ in.)

03.SG.24

(A) This lancet contains a half-length male figure who wears a brown cowl, murrey cloak, and green robe. His hair and closely cropped beard have been stained yellow with silver oxide. A gauze-like, translucent bonnet cradles the back of his head, covering half of his ear. In his right hand, he holds a phylactery with the inscription SA JOHAN:NES:DIC ✕ in silverstain and grisaille paint. The ground immediately behind and arching above the figure is blue damascene. A yellow rosette floats on red glass in the upper part of the lancet. White fillets frame the entire panel.

(B) This panel also contains a half-length male figure, here dressed in a green robe and a yellow mantle with a white cap. His flesh is colored with silver stain and his hair and beard are white. A phylactery, inscribed SANCTUS: JACOBUS, extends in a diagonal across his garments, at the lower right. The arched background immediately behind and above the figure is red damascene. A yellow quatrefoil is set in the point of the lancet above, on a blue background. As with the previous piece, two white fillets at the sides and one at the bottom frame the panel.

Raymond Pitcairn purchased these two panels as one lot in the January 1921 sale of the Lawrence collection in New York (Lawrence sale cat., no. 360). Nothing certain is known about their provenance, but a close examination of the panels themselves provides a few clues. To say, simply, that they have been heavily restored would not suffice to characterize their current condition. Many of the elements of the panels are actually authentic; it is their compositions that are not. In their present state, these lancets are composed of fragments of medieval glass from two distinct periods, and probably from two different locations, as well as modern-glass fillers and stopgaps. They have been combined, probably by a dealer, to create ensembles that would be more attractive to a prospective buyer than would a series of fragments.

The core of each panel is a fourteenth-century figure. Inscribed phylacteries, concocted of scrubbed and repainted old glass and a single stopgap, were



91(A)

added to the figures. The apparent iconographic naïveté of these additions provides further evidence that the lancets are modern assemblages. An Old Testament prophet (panel B) is identified as Saint James and a bearded figure (panel A) as Saint John. Portions of the original damascene ground were maintained around both figures, and an intact fragment of thirteenth-century ornamental glass set in its original leads was incorporated to create a pointed lancet shape for the top of panel (B). Since a comparable fragment was not available for the top of the companion panel, a counterpart was composed of old and new glass, and the double white fillet was extended around both pieces. Because these panels are instructive examples of the sort of confections often created by dealers to render fragmentary panels more palatable to their customers, they have been exhibited here in full, rather than with the extraneous portions masked out.

For the history of medieval stained glass, however, the most interesting component of each panel is the figure. The elegant, if somewhat dry, faces are painted with extraordinary precision. Considerable

attention is paid to the modeling of forms. Lines are of varying thicknesses and intensities. Details are rendered not only by applying paint to the blank glass, but also by removing it from a painted field, which creates a white line against a dark ground—especially noticeable in the hair and beards. This stick-lighting technique is also used to effect the spiraling foliate pattern of the damascene grounds. By using silver stain on the faces of both figures, the artist was able to create two colors on a single piece of glass. Unlike brownish grisaille paint—which modulates the flow of light through the glass but does not, itself, provide or alter the color—silver-oxide stain (i.e., silver sulfate or silver chloride, suspended in a medium of clay or ochre) penetrates the fabric of the glass itself as it is fired, staining it with a transparent yellow or golden pigment (Lafond, 1943). The technical mastery of this new medium, developed or rediscovered by French glass painters about 1310 (Lafond, 1954–55), reached a level of astounding virtuosity in the hands of the artist of the Pitcairn figures. Lighter areas were reserved in the yellow-stained flesh to help model one of the faces (panel B), while a careful control over the intensity of stain in the other panel is as instrumental as the manipulation of delicate grisaille washes in achieving the magical translucency of the bonnet.

On the basis of their technical sophistication, as well as the dry refinement of their style, the Pitcairn panels can be associated with a well-defined group of windows produced by an atelier active in Normandy from about 1310 to 1340. Lafond (1954, 191–209; *idem*, 1955; *idem*, CVMA, 1970, 43–45), who has examined this group most thoroughly, has suggested that the shop may have been centered in Rouen, exporting windows to other sites, such as Évreux and Jumièges. He has further argued that the style of this atelier reflected Parisian art of the same period.

Each characteristic of the Pitcairn figures has an almost exact counterpart in the work of this shop. Stick-lighted damascene grounds appear regularly, the closest parallels being those in the Évreux clerestory and in the chapel windows of Saint-Ouen in Rouen (CVMA, 1970, pl. 10). The head of the figure in panel (A), with its translucent bonnet, angularly defined features, heavy jaw, and impeccably straight hairline, is similar to the head of a donor in the axial chapel of the cathedral of Rouen (Lafond, 1954, pl. XL), as well as to several figures among the chapel narratives at Saint-Ouen (CVMA, 1970, pls. 13, 19, 48). The unusual yellow flesh, as well as the knitted brow, wildly curling hair, and bifurcated beard of the other Pitcairn figure (panel B) is matched by the head of the Baptist in the axial clerestory window in Évreux, in the standing prophets from Saint-Ouen (CVMA, 1970, 184) and Jumièges (Lafond, 1954, 273), and in the proconsul in the Saint Andrew window at Saint-Ouen (Lafond, 1962, 249, colorplate).



91(B)

Since it allowed for white hair at the same time that it produced the necessary contrast between hair and flesh, this curious yellow-skinned type seems to have been reserved for figures of advanced age. The style of cap in panel (B) is used with equal discrimination, most frequently appearing on the heads of Old Testament figures, especially prophets (CVMA, 1970, pls. 24, 65). Even the contrast in the Pitcairn figures between the meticulous rendering of faces and the more summary, at times even crude, articulation of drapery and hands is a feature characteristic of this Norman group.

Having established a Norman provenance for the Pitcairn figures, it now may be possible to associate them with a specific site. None of the windows created by the Norman workshop for the Virgin Chapel of the powerful Norman Abbey of Jumièges, under construction after 1325—or for the church of Saint-Pierre in Jumièges, almost completely rebuilt after 1332—remains *in situ*. Although it is not known how and when the windows were removed from their original location (both churches are now in ruins), a few fragments have survived from what was once an elaborate program of standing figures, made for one or both of these architectural additions. The parish church of Saint-Valentin in Jumièges contains fragments of ornamental glass. Six figures and additional ornament from Jumièges once filled the windows of the sixteenth-century chapel of La Mailleraye, until a bomb in 1942 pulverized some of the glass and severely damaged what it did not destroy (Lafond, in Jouen, 1954; Lafond, 1955). Similarities in type and the equivalence of scale make it likely that the Pitcairn panels were once part of this fourteenth-century glazing.

Four of the figures at La Mailleraye were part of a twenty-four figure *Credo prophétique* in Jumièges. In this popular fourteenth-century iconographic scheme, apostles holding phylacteries with phrases from the Christian creed were juxtaposed with prophets who held citations from Old Testament prophecies, in a typological arrangement (Mâle, 1925, 251–53). If it were initially a full-length figure, the Pitcairn Prophet (panel B) would have fit into such a program. In fact, the position of his inserted, identifying phylactery may have taken the place of his prophetic scroll. The figure then would have been similar in design to that of Amos at La Mailleraye (Lafond, in Jouen, 1954, fig. 5), whose upward look of inspiration is equivalent to that of the Pitcairn Prophet.

The incorporation of the other Pitcairn figure into the glazing of Jumièges is more problematical. His bonnet and costume preclude his identification as either prophet or apostle, since they were dressed differently in the work of this Norman shop. This type is generally used for auxiliary figures, and it is possible, based on its use for the donor in the Virgin

Chapel in Rouen, that costume and coiffure reflect contemporary fashion. Is it not possible that the Pitcairn figure was also a donor—perhaps a monk from Jumièges, as suggested by his cowl?

Although it is regrettable that all of the glass from Jumièges has been divorced from its original context, if the Pitcairn panels preserve figures from the glazing of this Norman abbey, it was a fortunate circumstance that placed them securely in Bryn Athyn in 1942, when the panels at La Mailleraye were almost totally destroyed.

M. W. C.

Purchased, Lawrence sale, New York, January 28, 1921.

Ex collection: Henry C. Lawrence, New York (until 1921).

Bibliography: Lawrence sale cat., 1921, no. 360, ill.

see colorplate XIII

92. Fragment of a Border, from a Grisaille Window

France, Sens, Cathedral of Saint-Étienne

About 1310–20

Pot-metal glass

Height, 63 cm. (24¹³/₁₆ in.); width, 15.6 cm.

(6¹/₈ in.)

03.SG.146

This was once part of an extraordinarily delicate border whose design was based on an organically conceived, ascending vine placed against a streaky red ground. Sprigs with three leaves branching out from a continuous stem are reserved on alternating pieces of emerald green and golden yellow glass. A red fillet parallels the main stem on what was the inner edge of the border. A blue fillet and a white breaking fillet form the outside boundary at the left. The lower of the two green sprigs, one piece of each of the yellow leaves, and portions of the breaking fillet are modern replacements. These restorations can be easily distinguished by the quality of the glass itself and by the bland, measured definition of the foliage, as compared to the spontaneity and liveliness of the fourteenth-century painting.

Raymond Pitcairn purchased this panel in 1921 from Joseph Brummer. Nothing further is known about the fragment's modern history, but it can be identified with a border framing two lancets of grisaille in the first clerestory window from the west, on the north side of the nave of Sens Cathedral. Best known as an Early Gothic church of the second half of the twelfth century, Sens has undergone numerous restorations in the course of its eight-hundred-year history. One of these, involving the enlargement of the clerestory, reconstruction of the southwest tower