

Erfurt • Augustinian Church (*Ute Bednarz*)

The first settlement of Augustinian hermits is documented in 1266. After a brief expulsion from the city in 1273-1276, they returned to Erfurt and began building the monastery in 1277 on the site of the old parish church of St. Philippi and Jakobi, which was completed in 1324. The complex was the youngest of the mendicant churches located in the city. Thanks to the support of the archbishops of Mainz, the monastery quickly developed into an intellectual center from which renowned dignitaries and scholars emerged, including the theologian Heinrich von Friemar the Younger (d. 1354) and the later reformer Martin Luther, who lived in the monastery as a novice and monk from 1505-1511.

The church was constructed as a three-aisled hall church with a stepped profile and a narrower, straight-ended long chancel. Christa Schmidt dates the completion of the choir to around 1300, in contrast to Ernst Haetge, who did not see it until the 1330s, depending on the carved tombstone of Adelheid von Amera, who died in 1298 and lay in front of the high altar until 1936. After a presumed interruption in construction, the progress of building activity can be documented from 1313 onwards on the basis of documents and indulgences. Between 1432 and 1444, the bell tower was added in the angle between the north aisle and the choir. The Reformation brought radical changes to the monastery. From 1525, it was used as a Protestant parish church. The secularized monastery buildings became the property of the city in 1559, which subsequently used them as a council grammar school and orphanage.

After renovation in 1646-1651, the choir received a high baroque altar, which partially covered the glazing in the east windows. By the time the windows were extensively restored in 1787, the glazing was no longer completely intact and its composition had been disturbed. In 1849, the church, which had been closed five years earlier due to dilapidation, was converted into a meeting hall for the German "Union Parliament", which convened in Erfurt in 1850, and completely stripped of its Baroque furnishings. A fundamental restoration in 1936-1938, which also included the stained glass windows, gave the church back the simple appearance of a mendicant church.

The church's greatest treasure is undoubtedly the preserved medieval stained glass in four of the six windows in the choir. Their current arrangement essentially dates back to the restoration of 1936-1938. Since then, the extant stained glass has been amalgamated in the three windows of the east wall, which has just been closed, and the adjoining window north III. The last extensive restoration took place from 2008 to 2015. The north IV to north VI windows of the nave are now glazed.

The group in the east consists of a three-light central window flanked by two two-light windows. The north side of the choir was once lit by four three-light windows. The western one, north VI, was reduced by half when the bell tower was built on the north side between 1432 and 1444, but must be taken into account when reconstructing the 14th century choir. In principle, the 14th century conception consists of a group of three windows with a central window emphasized in width and height in the east wall and a uniform group of four windows with three tracery lights, possibly with rhythmically alternating tracery lights of three and four quatrefoils, if the present state takes up the original.

The stained glass in the upper half of the choir axis window I, 11-16a-c is still largely in its original place, albeit not in its original position. Four scenes from a former Vita Christi and Passion cycle have been preserved. A composition was chosen for the choir axis window which, through the alternating insertion of architectural rows, provided a total of eight rows for figurative depictions. While the scenes from the life and passion of Christ in the contemporary cycles were mostly inserted into wide medallions, the images in window I, which here extend across the entire width of the window and are framed with tracery forms, are given significantly more space, although the arrangement of the figures remains bound to the surface. Both Rentsch and Schmidt had suggested a date of around 1310.

The more developed architectural panels in I, 2-10a-c, which differ stylistically from the Christ cycle, are somewhat younger and come from a different window. Schmidt, Drachenberg and current research date them to after 1320. Rentsch had assumed that the six still medieval tabernacle panels, which have been in windows I, 2-3a-c since the restoration of 1936-1938, were originally in north II, 2-3a/b, while I, 4 a, c, which were until 1936 installed in north II 4 a, b, came from window south II.

Rows I, 1a-c shows three donors. The best-preserved half-figure, depicted in I, 1a, clearly refers to the content of its foundation through the window it holds in its hands. A renewed banner bears the inscription *Mater Misericordie ora pro me*.

Window north II today shows a ornamental pattern with a pattern repeat of medallions with rosette motifs and pairs of parrots and lions inserted in between, arranged in opposite directions, which is thought to have been created around 1320. Referring to an oral tradition, Haetge pointed out in 1931 that these animal ornament panels were used in both the north II and south II windows. A comparable composition has survived in the former choir glazing of the Hersfeld town church, which is close in time.

Somewhat younger and probably originally at a different location are the large medallions in window south II, which can only be dated to around 1330, depending on the first large medallions of this type to be found in Strasbourg and in the Upper Rhine region.

An entry in a calendar of the monastery, which has survived as a copy, refers to window nord III. According to this, the convent undertook during the lifetime of Henry I of Grünenberg, Bishop of Naumburg (1316-1335), to celebrate an annual memorial for him after his death. This entry indicates, that he had donated *the first stained glass window on the left-hand side of the choir*. The iconography of the pictorial program is not mentioned. It would seem likely that it was a cycle of images from the life and work of St. Augustine, of which 24 scenes have survived in windows north III, 1-4a-c and 8-11a-c. It is open to speculation whether the pictorial program needs to be completed by a further nine scenes from the life of the saint in order to fill the window. However, 24 panels would also not be sufficient for any of the other windows in the choir, for which one would like to expect the stained glass paintings.

The 24 medallions still preserved today show scenes from St. Augustine's youth, based on the *Confessiones* he wrote himself, followed by stages of his work as a bishop until his death. The exhibition concludes with legendary stories about the miraculous work of the saint after his death.

In between, in rows 5-7a-c, there are nine more panels with scenes from another saint's legend. Christa Schmidt assumed a cycle of St. Martin. This is obvious because of his function as the patron saint of the diocese and the city, even if the nine panels lack such significant depictions as the donation of the cloak. Schmidt referred to a St. Martin's altar on the north side of the choir mentioned in the necrologue. Similar to the Augustine panels, the nine panels show medallions with varying ornamental backgrounds, each with a figural scene framed on the side by a wider strip of foliage.

The stylistic proximity of both cycles of saints in north III to the glazing of the east chancel window south I in Naumburg Cathedral, the so-called Virgin Window, is evident, as Rentsch had already pointed out and Schmidt had agreed with. The similarities go beyond stylistic features typical of the period, which Schmidt had found, for example, in the Marienfenster of the Frauenkirche in Esslingen or in Königsfelden and which led her to the later dating of around 1330, while Rentsch still suggested an origin around 1310. According to the current state of research, the Augustine window can be dated to the first half of the 1330s, but before 1335, which was followed shortly afterwards by the cycle of St. Martin.

The west façade has a large four-lane tracery window. Since 1949, the window has been adorned with ornamental glazing in which prophets, evangelists and symbolic motifs are inserted. The design was created by the artist Hermann Kirchberger (1905-1983), who was a professor at the University of Architecture and Fine Arts in Weimar at the time.

The pictorial program

Choir I: Nine rows of architectural tabernacles above a row with the depiction of donors, a cycle of Christ with the Annunciation, Visitation, Adoration of the Magi and Flagellation, around 1310

Choir n II: Ornamental panels with rosette medallions and pairs of lions and parrots inserted in between, arranged in opposite directions, around 1320

Choir s II: Large medallions with interlocking circular tracery figures, c. 1330

Choir n III: rows 1-4a-c and 5-7a-c: cycle with scenes from the life of St. Augustine, rows 5-7a-c cycle with scenes from the legend of St. Martin, c. 1330/35

1a-c: Augustine and Monica - Monica's dream - Augustine heals a sick person

2a-c: Crossing to Rome - Augustine in a religious dispute - Augustine meets Bishop Ambrose

3a-c: Monica and a bishop - Augustine listens to Ambrose's sermon - Augustine and his companion

4a-c: Augustine with Ambrose - Baptism of Augustine - Augustine and Simplician

5a-c: Martin in the fire - Martin in front of an emperor - Martin at a meal

6a-c: Martin helps in distress at sea – Martin is consecrated - Martin and his companion at prayer

7a-c: Martin and two virgins - Martin has a tree felled - Martin and a hermit

8a-c: Augustine heals a possessed woman - Augustine appoints his successor - Augustine and his disciples

9a-c: Augustine frees a prisoner - Augustine in meditation - Death of Augustine

10a-c: Augustine visits a sick person - Augustine consecrates a chalice - Augustine and his brothers

11a-c: Tolle! Lege! - The Trinity – Handing over of the rules

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Erfurt • Franciscan Church (*Daniel Parello*)

Building history

The first Franciscans settled in Erfurt as early as 1224 - during the lifetime of St. Francis (1181/82-1226). This made Erfurt one of the earliest settlements of the order in the German-speaking world. It was founded under Jordanus de Giano, who had previously been a guardian in Speyer and Mainz. The monastic community moved to the city in 1231. There must have been a larger church building there by 1259 at the latest, as Archbishop Gerhard of Mainz, who had died on a trip to Erfurt, was buried here. After the devastating town fire of 1291, work began on a new building on a much larger scale. The choir was consecrated in 1316, while work on the nave continued into the twenties of the 15th century. The final building work included the addition of the tower and the family chapel of the Saxons in the choir. With the Reformation introduced, the monastery was dissolved; the convent buildings that were no longer needed were largely demolished between 1642 and 1648. In 1838, parts of the northern nave wall collapsed. The nave was badly damaged in the bombing raid on the night of November 26-27, 1944; the only slightly damaged choir was rebuilt and used for church services until the 1970s. Since 1977, the choir has served as an exhibition hall for the Angermuseum.

The Franciscan church, dedicated to St. John the Baptist, is a three-aisled basilica with an elongated choir, which closes on five sides of a decagon (Fig. 1). In the choir, the dense sequence of large tracery windows determines the light impression of the room. The fully vaulted nave was separated from the choir by a low triumphal arch wall and divided into six square bays by wide pillar arcades. The vaults were alternately supported on the central nave walls by consoles above the tops of the arcades and service templates running down to the pillars.

History of the glazing

When the monks were planning their new Gothic choir, the idea of preserving the stained glass from the previous building and transferring it to the new building while largely adopting the pictorial program was considered from the outset. However, this measure required close coordination with the architect and stained glass artists. The fact that the Franciscans did not shy away from the high cost can be seen as a special act of appreciation. The three choir windows were given wider central lights to fit in the large figure medallions. The Romanesque glazing was then reworked by a skilled glass painter, adapted to the new conditions and

integrated into an extremely rich ornamental glazing (Fig. 2). Finally, the pictorial program of the older core structure was once again thematically expanded in the two flanking windows, choir north III and south III, which can be partially seen from the west.

Since the 19th century at the latest, the remnants were apparently scattered randomly across eight windows of the choir to patch up missing areas. In 1829, the sale of the panels was prevented at the last minute thanks to the intervention of Frederick William III of Prussia. In connection with the redesign of the late Gothic altarpiece around the middle of the 19th century, the remaining stained glass in the upper section of the three choir windows was also brought together. During the Second World War, the glazing was moved to the cathedral cellars to protect it from the threat of air raids; some tracery glazing from the construction period of the choir remained in place, but was destroyed in the bombing raid in November 1944. Before being reinstalled at the beginning of the 1960s, the remaining panels were extensively reworked (Heinz Hajna, Erfurt) and rearranged according to purely aesthetic considerations, without regard to their 14th century condition.

I. The late romanesque choir glazing of the previous building

On the basis of the 15 surviving panels and other fragments preserved in the museum, it is still possible to gain a fairly accurate idea of the color glazing of the first Franciscan church in Erfurt. Organized according to content and frame shape, three groups of medallions can be reconstructed, which were once distributed across three window lancets and framed by iron reinforcements (Fig. 2). It is uncertain how these lancets were distributed in the church interior. Recent excavations (2015) revealed evidence of the first church building, which was a simple hall around 11 meters wide, although no new information was gained regarding the design of the eastern and western ends. In view of its size, a flat closed choir with a three-window group in the east would be conceivable, as it has been preserved in the Franciscan church in Prenzlau in the Uckermark, which was built around the same time. The compositional and thematic references would also suggest that the rows of medallions were in close proximity to each other, an arrangement that was apparently also retained in the new Gothic building.

In the axis, a Tree-of-Jesse window: the Sleeping Prophet, an Adoration of the Magi, a (lost) Crucifixion and a final Ascension of Christ in the main strand, as well as - in the small medallions accompanying the main strand - the Annunciation, Nativity, Presentation in the

Temple, Baptism, Limbo and Resurrection of Christ (*today divided between the choir windows north II, 2-4b and south II, 4-5b*).

To the north was a window with four scenes of Christ's public ministry: the Transfiguration, the banquet at Simon's, the raising of Lazarus and the entry of Christ into Jerusalem. Prophets commenting in the spandrels, the medallions framed by scrolls (*today choir window I, 2-8b*).

To the south was a window with scenes from the life of St. Francis: at the bottom is a lost medallion of unknown content, followed by confirmation of the rule, stigmatization (Fig. 3) and - preserved in fragments - the death of St. Francis (*today choir window south II, 2-3b and Angermuseum*).

Contrary to Frank Martin's idea that the scenes of public activity represent the remains of another, multi-part Christ window, the three-part window program in Erfurt would thus be coherent in itself and probably largely complete. Martin had rightly pointed out the compositionally and iconographically related three-window groups in gothic churches of the Gotland island (Sjonheim, Rone). There, the two narrative strands of Christ's childhood and public ministry sometimes flank the central Passion strand behind the altar. It can be assumed that the new order made use of such traditional pictorial models and adapted them to their specific requirements. In Erfurt, a christological strand was removed and replaced by the life of the order's saint. With the integration of St. Francis into a christological pictorial program, Erfurt stands at the beginning of the development of typological pictorial models that present Francis as the *alter Christus*. In contrast to the older research literature, however, it should be emphasized that in Erfurt the pictorial analogies were still kept to an extreme minimum (crucifixion), in contrast to later typological pictorial programmes of the Franciscan order (e.g. Regensburg, Minorite church) - presumably due to the political explosive force. There can therefore be no question of an extensive parallelism between the stations in the lives of Christ and Francis.

The glazing, created around 1230/40, can be assigned to the Thuringian-Saxon art circle. The works are related to a group of manuscripts that were first examined by Arthur Haseloff and then by Renate Kroos and are strongly influenced by Byzantine style and iconography. The closest related and somewhat more recent works have been preserved in the Elisabethkirche in Marburg. For the group of late Romanesque standing figures, current Upper Rhine models were also evaluated in Marburg, which proves the knowledge of Western art and perhaps also the artistic exchange with the West. A derivation of the Erfurt glazing from a Middle Rhine

workshop, as recently suggested by Rüdiger Becksmann (Gelnhausen, choir glazing), can, however, be ruled out.

2. The color glazing of the new gothic choir building from 1316, including the late Romanesque medallions

The transfer of the original glazing to the new choir presented the glass painters with particular challenges, as the basic three-part structure of the pictorial program was to be retained, but the modern tracery windows are many times taller. The solution was to remove the wide medallions from the reinforcements, turn them into rectangular panels and use the spandrels to create new intermediate panels. In this way, the pictorial strands could be stretched without having to completely abandon the contextual references. Original intermediate panels were created from old figurative and new ornamental sections. Particularly noteworthy are the "true-to-style" copies of the late Romanesque ornamental borders with which the medallions of the Jesse window were enclosed. The slim side lancets of the three choir windows were given rich, vegetal and geometric ornaments in alternating patterns. The secondary glazing of the new choir had - as the reconstruction proposal illustrates - (Fig. 4) a strongly ornamental character and is probably to be understood as a concession by the designers to the statutes of the order issued in 1260, which demanded extreme restraint in the figurative decoration of their church buildings.

The neighboring window to the north, north III, was thematically linked to the pictorial program of the choir screen and was dedicated to mariological themes. The sequence of images probably included the story of John and the infancy of Jesus and only occupied the middle lancet, while the side lancets were decorated with ornaments in the same way as the three choir windows. Only two of these figure panels have survived (*today choir window south IV, 1/2b*). The bathing scene, which shows Mary bathing the newborn John the Baptist according to the story in the *Legenda aurea* by Jacobus de Voragine, is an iconographic peculiarity. The inclusion of this rare motif emphasizes the importance of the saint for the Franciscans. Due to his ascetic lifestyle, St. John was regarded as a role model for St. Francis and was also the patron saint of the Erfurt Franciscans. A second panel shows the flight of the Holy Family to Egypt.

The single panel with the apostle James in a growing medallion tendril was probably part of an extensive cycle of apostles (*today choir window south IV, 3b*). Maercker sees this as the

counterpart to the north III window and assumes its location in the south III choir window, but the panel differs from it in terms of its dimensions and style. As the seated figure also turns to the left, a corresponding second strand, perhaps occupied by prophets, is also conceivable. The westernmost window on the south side of the choir is the only one with two lancets.

The stained glass from the Gothic workshop cannot be linked to the surviving artwork in Erfurt and Thuringia. A comparison with the more recent stained glass of the Augustinian church in Erfurt does not go beyond general compositional similarities. However, the ornamentation, which can also be found in a similar way in other mendicant churches in the southwest of the empire, offers a clue. Hans Wentzel had already referred to the ornamental glazing of the Franciscan church in Esslingen. The stylistic connections with the typological window, which can be dated to around 1320 and was created by a master trained in Paris or northern France, have so far gone unnoticed. The Esslingen Franciscan window is closest to the Erfurt figurative panels in terms of the severity of the figures, the shaping of the faces and the costumes.

3. Panel with the depiction of a dye group

The single panel trimmed on the left shows three dyers stirring together in a vat (*today choir window south IV, 4b*). The dyers were among the wealthiest guilds in Erfurt and also helped to finance the construction of the nave, which was completed around 1420, as evidenced by two surviving keystones with the same depiction from the destroyed south aisle. They are probably the remains of a window donation by the dyers from one of the south nave windows. The same motif appears once again on the outer wings of the dyers' altar in the Franciscan church. Stylistically, the depiction is similar to a panel with images of martyrs from the neighboring Dominican church in Erfurt.

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Erfurt • Dominican Church (*Uwe Gast*)

A few years after the Franciscans, the Dominicans also settled in Erfurt in the center of the city southwest of the fish market (1229). The two monasteries were not far from each other and, at the time of their greatest expansion, were only separated by the river Gera.

The Dominicans' first, presumably small church was consecrated in 1238. The friars subsequently succeeded in acquiring further plots of land, enabling them to start building a new, larger church around 1266 (figs. 1, 2). This new building was started to the east of the previous building and was essentially constructed in three stages, which can be dated relatively precisely thanks to dendrochronological analysis of the roof truss: According to this, the choir, as the oldest part, was built by 1272-73, the south-eastern cloister wing alone, which has been preserved, by 1278-79; the nave was begun around 1350 and built in stages until 1390-91, with the exception of its southern aisle, which was not built until around 1410-30. In the course of the 1430s, the nave was vaulted. After the introduction of the Reformation in 1525, the church became the parish church of the three parishes of St. Pauli, St. Benedicti and St. Martini intra. The windows were extensively restored in 1896-1908, 1929-30 and 1949.

Despite its long time under construction, the Dominican church is a building with a very uniform concept. It is an approx. 75m long, high three-aisled basilica with a separate 5/8 choir end. The choir occupies five bays and is separated from the nave by a rood screen dating from around 1350-60; the four east bays of its central nave form an internal long choir with choir screens. The windows of the choir polygon are two-lancet, the other windows are generally three-lancet, and only the west façade has a monumental five-lancet window above the portal. On the one hand the medieval coloured glazing of the church consisted of windows with figurative and scenic content, and on the other hand of windows with retrospective, highly stylized ornamental decoration, according to the evidence of their remains, which were largely preserved in situ, partly destroyed in the Second World War and partly also migrated.

Nothing of the former windows has survived in the building. However, in 1990, the parish archives contained two medallions of prophets from around 1270-80 and a panel with an angel and the cross of Christ from the early 15th century. The prophets (fig. 3), together with two lost, approximately 60cm roundels of the Annunciation (fig. 6) and the Crucifixion of Christ (fig. 4), could indicate a former window with typological content in the choir axis, if the 13th century medallions were not integrated into the tracery lights of the windows in the choir aisles, which would correspond to a most recent but reconstructed tradition (fig. 6; cf. Strasbourg, Notre-Dame Cathedral, Lhs. n III-VII). The 15th century panel with an angel was

demonstrably part of a tracery glazing in the nave, which is documented in other lost panels. It depicted a Deesis and angels with the Arma Christi and was undoubtedly directed towards the cemetery on the north side of the church.

Remains of the ornamental glazing, a total of 60 panels with original glass, have been brought together in the windows north V-VIII on the northern long side of the choir (fig. 2). Four further panels came to the Hessisches Landesmuseum Darmstadt from the art trade and from the Linnemann stained glass workshop (fig. 5). Although not necessarily in their original form, the windows in the northern side are in their original location. Geometric-naturalistic patterns limited to the colors blue, yellow, red and white have survived, namely straight and wavy diamond lattices with leaf fillings, various interlaced patterns, including those whose bands regularly enclose large flower shapes, and opposing wavy bands with lush leaf fillings. A window with further ornamental forms was located at position n IV and was lost during the Second World War (fig. 6).

Stock

Choir I: Splitter-window made from fragments of war-damaged glazing, put together by Heinz Hajna in 1950-53.

Choir n II: Splitter-window made from fragments of war-damaged glazing, put together by Heinz Hajna in 1950-53.

Choir s II: Splitter-window made from fragments of war-damaged glazing, put together by Heinz Hajna in 1950-53.

Choir n IV: Fragment of a depiction of the Baptism of Christ, 1934 (design: Carl Heine, execution: Ernst Kraus workshop, Weimar).

Choir n V: Ornamental window with undulating lozenge grid, foliage and interlace, c. 1270-80.

Choir n VI: Ornamental window with interlacing, flower shapes, lozenge grid and foliage, c. 1270-80 (fig. 5).

Choir n VII: Ornamental window with undulating lozenge grid and foliage, c. 1270-80.

Choir n VIII: Ornamental window with opposing wavy bands, foliage and interlacing, c. 1270-80.

Lhs. n XIII: Window made from fragments of war-damaged glazing, put together by Heinz Hajna in 1950-53.

West facade: Ornamental window made of unpainted colored glass, 1902 (Rief workshop, Friedenau).

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Erfurt • Cathedral (*Falko Bornschein*)

Construction data

1153 - M. 13th century	Construction of the Romanesque predecessor building (remains in the lower area of the towers and the former transept)
around 1335	Construction of the triangle portal
1371/72	Consecration of the late Gothic choir
1455-1465	Construction of the nave
From the mid-19th century	Remodeling and redesign of the building

I. The medieval stained glass cycle in the choir (after 1390/1400 - around 1420)

Pictorial program

More than 70% of the stained glass of the 13 (originally 15) late gothic windows in the choir have been preserved. They are still in situ. As far as we know, the works of art were designed exclusively by and for the clergy of St. Mary's collegiate, which was located here. The pictorial program conveys complex historical and salvation-historical contexts. It is to be understood as a self-reflection of the spiritual community operating here. This also appears to be a key reason for the relative unity of content and the sometimes unusual iconography of the works. The central theme of the choir glazing is God's covenants with mankind, embedded in a kind of world chronicle and linked to local references. Starting at the beginning of time - the creation of the world - in the Genesis window (south II), the stained glass here and in the following three windows on the south side (south III-V) show the history of the chosen people of Israel according to the Book of Genesis - from the fall of man, the expulsion from paradise, Adam and Eve's descendants to the accounts of the patriarchs Abraham, Jacob and Joseph. It can be assumed that Old Testament scenes were originally even planned for all the windows on the south side. Later, probably as a result of the fire in the choir towers in 1416 and the associated serious damage to the choir roof and masonry, which certainly also affected the neighboring windows, there seems to have been a change in the program with the window south VI, which was erroneously referred to as the Tiefengruben window. The original glazing of the two western south side windows has been lost.

The central window (I), only fragments of which remain, was reserved for the Son of God and Mary, the Mother of God. It once contained scenes from the life of Mary and the story of Jesus' youth. Presumably ending with the Assumption of Mary, the cathedral's main feast day, it marks the turning point in time ushered in by the birth of Jesus. If the Old Testament south

side windows that still exist today belong to the time *ante legem*, then the birth of the Son of God marks the beginning of the time of grace. The subsequent Passion window on the north side (north II) illustrates the suffering and redemptive sacrificial death of Jesus Christ. Furthermore, the adjacent apostles' window focuses on the missionary work and spread of Christianity in early Christian times. St. Boniface, the missionary to the Germans and founder of the diocese of Erfurt, as well as St. Martin and St. Adolar, who are particularly revered local saints, also appear among them. This is followed to the west by a complex of windows with the lives and martyrdoms of various saints. Again in almost chronological order, the deaths of the apostles as the first witnesses to the faith and then of St. Catherine and St. Eustace are highlighted. The cycle of martyrs, consisting of four windows, culminates in the depiction of the work and death of St. Boniface and his companions Adolar and Eoban, the two secondary patrons of the cathedral. Adolar, who is also said to have been a canon of St. Mary's collegiate, was the first and only bishop of Erfurt. Together with Boniface, both saints were martyred in 754 during conversion attempts in Dokkum in Friesland. In a unique iconography that has never been seen before, the stained glass of the so-called Boniface window (north VII) depicts scenes such as the installation of Adolar as Bishop of Erfurt by Boniface, the taking possession of his cathedral in the form of the newly built choir and the burial of Adolar and Eoban. The latter depiction refers to the deposition of their salvific relics in the tumba made around 1350 in the crypt, above which rises the shrine-like architecture of the choir with its artistic glazing in the style of the Sainte-Chapelle. The final western window on the north side (north VIII), depicting the discovery of the true cross, the main relic of Christianity, under Empress Helena, refers back to the cross of life in the Passion window and, not least, to the decisive role of Christ in the context of salvation.

The chronological depiction of the path to salvation with local references that characterizes the entire cycle of choir glazing is permeated by several thematic complexes: the veneration of the Mother of God and patron saint Mary as well as the secondary patrons Adolar and Eoban, the mediation of salvation by various saints, the theme of sin and redemption or the Eucharistic element. Many of the themes depicted played a prominent role in the liturgy of the Marian monastery celebrated in the choir of Erfurt Cathedral. The linear narrative structure of the sequence of windows, which follows the course of time, is thus succinctly combined with timeless or constantly recurring pictorial references in the church year and the daily liturgy.

Art historical context

The stained glass windows of the choir illustrate the transition from the narrative "Parler style" of the late 14th century with compact figures in box-shaped rooms to the elegant so-called "Soft" or "International" style of the period after 1400. Several workshops of different origins were involved in the execution, one after the other and in parallel. From a stylistic point of view, three work complexes can be distinguished: 1. the so-called small-figure group of the period around 1390/1400, which is more oriented towards contemporary sculpture and to which eight windows (south II-IV, north II, north IV-VI) and thus a large part of the eastern choir glazing is attributed (see Fig. 2), 2. the window north III and the chancel apex window I (Fig. 3), which were executed at around the same time around 1400, and 3. the woodcut-like linear group of large figures from the period after 1416 in the west of the choir (south VI, north VII-VIII), which is comparable with the panel painting of the same period (Fig. 4).

The people responsible for the first group came from a strong staff of glass painters working in St. Martha's in Nuremberg, in Ulm Minster and in the Palatine Chapel in Amberg in the Upper Palatinate, which ultimately emerged from a group of workshops previously employed in the parish church of St. Sebald in Nuremberg. The characteristic style of this large workshop or cooperative can also be found in other churches in Franconia and Swabia: e.g. in Markt-Erlbach, Großhabersdorf and Creglingen, as well as in Mühlhausen after the engagement in Erfurt.

With regard to the detailed forms of their filigree architectural canopies, which are based on the ornamental architecture of the time or the architectural drawings, the roots of the workshop of the second group, which was active at around the same time, must ultimately be sought in the west (along the large mason's lodges in the Rhine region).

However, the workshop responsible for the most recent glazing period from around 1420 appears to have incorporated influences from Bohemia, and possibly also from the Franconian region, in addition to local and regional forms. It was later, after 1422, again active for St. Mary's in Mühlhausen, but is otherwise comparatively isolated in central Germany and has no closer connections to the glazing of the cathedrals of Havelberg, Halberstadt and Stendal from the period around 1410-1430, which is more anchored in the north German art circle.

Restoration history

1829-1831	Repair of all choir windows under Stanislaus von Pereira
1854-1860	Restoration by the Keßler workshop (Eisenach)

1897-1911	Restoration by the Kgl. Institut für Glasmalerei Berlin-Charlottenburg and the Linnemann workshop, Frankfurt a. M.
1940/41	Removal of the medieval panels and storage by the Weitzel workshop (Coburg)
1945-1949	Repair and reinstallation of the choir windows by Franz Breitenstein and Willi Dölle (Erfurt)
1978-1991	Emergency preservation of the black solder paintings on the basis of beeswax and carnauba wax (temporary cathedral workshop)
1978-1994	Installation of external protective glazing (window glass in small rectangular partition)

Ongoing conservation measures (since 2000)

Thinning of the incrustation on the back (ammonium carbonate)

Fixation of the painting within the framework of the system specified by previous measures (beeswax and carnauba wax)

Removal of visually disturbing lead

Replacement of improper later additions

Partial completion of missing parts in iconographically relevant areas

Removal of harmful or visually distracting coatings (zapon varnish, asphalt varnish)

Bonding cracks (Araldit 2020), soldering lead fractures

Framing of the panels in copper U-profile

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II. Stained glass windows in the sacristy (1895/96)

The sacristy attached to the north tower of the cathedral has four lancet windows, which were fitted with stained glass in 1895/96 by the Royal Institute for Glass Painting in Berlin-Charlottenburg, using medieval fragments in the tracery lights. Between May and July 1894, the designs were made, of which only photos have preserved. In the lancets of the windows, saints stand on consoles and under architectural canopies in the style of the late 14th century. They are identified by name in inscriptions on their halos. The east window north IX shows *St. Martin*, *Sancta+Elisabeth* with miracle of the roses and *Sanctus+Liborius*; the window north X contains *Sanctus+Peter*, *Regina coeli* with her child Jesus and *Sanctus+Paul*, the window north XI *Sanctus+Adolarius*, *St. Bonifacius* and *Sanctus+Eoban*. The tracery light of north IX is decorated with foliage, that of north X contains a largely still medieval mercy seat with angels; the tracery light of north XI is decorated with moon and sun as well as flower and leaf ornaments.

The iconographic scheme, which probably goes back to the then cathedral dean Karl Reick, unites locally and regionally important saints for the local Catholic Church and also documents the connection with the Curia in Rome and the dioceses or archbishoprics of Mainz, Fulda and Paderborn, to which Erfurt belonged in different times in terms of church politics. The two-light window north XII of the sexton's room, which was still structurally separated at the end of the 19th century, is fitted with ornamental glazing.

Restoration

1997/98 in the glass workshop of Erfurt Cathedral. Fixing the paint layer of the medieval panels (Paraloid B 72 or ORMOCER/Paraloid mixture), removal of lead shells; gluing cracks (Hahn cement); cleaning the 19th century panels with Blitz-Fix or Wish-up sponges and distilled water; framing the panels in copper U-profile; installation of internally ventilated external protective glazing.

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III. The Crodel window (1960/1962)

Five windows in Erfurt Cathedral came from Charles Crodel (1894-1973; Halle/Munich): south VII and south VIII in the high choir, south X in the former transept and southwest II and north XIX in the nave of the church. Another design for the small romanesque window south IX in the Chapel of the Holy Blood was not executed.

Sketches and designs for the five windows were made from 1959 onwards. Their execution dates back to 1960 (south VII, south VIII, south X) and 1962 (southwest II, north XIX). In addition to the artist himself, Auxiliary Bishop Dr. Joseph Freusberg (1881-1964), as dean of the cathedral, was primarily responsible for the iconographic scheme. Crodel transferred his designs onto antique glass in black paint by hand. The technical implementation (firing, lead coating, cementing, etc.) was carried out by the Ferdinand Müller workshop in Quedlinburg. Five works were created, which differ fundamentally in terms of their coloration. While the south VII window in the choir of the church with numerous scenes from the life of St. Elisabeth of Thuringia is based on the subdued colors of the relatively dark medieval stained glass windows, the south VIII window with scenes from the Revelation of St. John the Evangelist forms a clear contrast to the existing work with its strong red tones. The six-light south X tracery window is dominated by light, cool tones that ensure clear light guidance. It is dedicated to Mary, the patron saint of the cathedral. The southwest II window in the west wall of the nave consists of a wide range of rich, intensely colored glass, which takes on a special depth in the mild western light. Located directly next to the large cathedral organ, it deals with the theme of the effect of music. It contains Old and New Testament scenes, the praise of God in the spirit of Psalm 150 and, in the center, a depiction of St. Caecilia as the patron saint of sacred music. Almost diametrically opposed to this is the north XIX Holy Cross window in delicate shades of grey and yellow. Its coloring is coordinated with the sparse incidence of light on the north side. Despite all the differences in the color effect, the five windows show uniform design features. What the stained glass windows have in common is a firmly tensed, almost static structure of the pictorial composition, an orientation towards the

techniques of the Middle Ages and an extensive renunciation of spatial depth. The design is based on a direct way of seeing and experiencing, which lends the artistic structure a lively immediacy despite the strict composition and color arrangement. Crodel's glass paintings are carpet-like structures with a decorative effect in the best sense of the word.

Restoration

1995-1999 in the glass workshop of Erfurt Cathedral. Paint layer protection (step-by-step) with ORMOCER/Paraloid mixture, cleaning of the front with squirrel hair brushes, back with wash-up sponges and distilled water; framing of the panels in copper U-profile; installation of internally ventilated external protective glazing.

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IV. Glazing of the Justus and Clemens Chapel (2002)

The artistic glazing in float glass of the four tracery windows of the Justus and Clemens Chapel in the west wing of the cathedral's cloister was carried out in 2002 by the Frank Schneemelcher workshop (Quedlinburg). It is based on designs by Günter Grohs (Wernigerode).

The basic formal characteristics of the bright and friendly-looking window design are vertically aligned compositions that span the entire framework with only a few narrow horizontal lines. Only in the couronnement of the windows is the severity of the directional references somewhat softened. The vertical and horizontal rectangular shapes are partly transparent, partly frosted by etching or sandblasting and accentuated with opaque brown, black and yellow stained glass as well as watercolor-like shades of violet and blue. Individual glass strips were applied to the surface by gluing. The central lancets of the Gothic windows and both lancets of the Renaissance window south III are dominated by carpet-like, highly rectangular surfaces, which are vividly structured with black solder to create the effect of a slap-on effect and have a three-dimensional effect due to thermal deformation using the sinking technique. At the center of the design are the four faculty seals of the old Erfurt university (founded in 1389): in I that of theology, in north II that of medicine, in south II that of jurisprudence and in south III that of philosophy. They refer to the great university tradition of the Erfurt cathedral cloister as well as to the current use of the chapel as a seminar room for the theological-philosophical studies of the newly founded Erfurt University (1994).

Schulpforte • Cistercian church (*Markus Leo Mock*)

Schulpforte (Pforta, in Latin *Porta*), one of the richest and most powerful monasteries in central Germany in the Middle Ages, is located just a few kilometers from the episcopal city of Naumburg, idyllically situated on a branch of the Saale. Founded in 1137, the Cistercian settlement existed until the introduction of the Reformation in 1540. Three years later, in 1543, Duke Moritz of Saxony established one of three Saxon "Fürstenschulen" (colleges of princes) in the empty complex. The traditional school still exists today as the "Landesschule Pforta", a grammar school with an attached boarding school. The poet Friedrich Gottlieb Klopstock and the philosopher Friedrich Nietzsche were pupils here, as was the art historian Wilhelm Vöge, Erwin Panofsky's teacher. Vöge felt so close to his former school that he had himself buried in the small cemetery south-east of the choir after his death in 1952. The tomb, a toppled antique marble capital, still exists.

The church - a school church since 1543 - is a three-nave, six-bay basilica with a transept and a two-bay, apsidal sanctuary (Fig. 1). While the exterior was extensively restored and protected after 1990, the interior is still awaiting renovation. Today's colorful glazing in the three central windows of the choir dates from the late 19th century. Alexander Linnemann, Frankfurt am Main, created it in 1893 to commemorate the founding of the "Fürstenschule" exactly 350 years ago. The central window depicts the Old Testament scene "Jacob's Dream", while the two flanking windows show statues of historical figures such as Martin Luther and Duke Moritz. The stained glass was met with fierce opposition at the time of its creation, especially among experts, as it was seemingly diametrically opposed to the Cistercian ideal of simplicity. Architects and conservators would have preferred all the windows to be closed with grisailles, of which some remains have been preserved. Around 70 original panels have survived from three windows on the north side of the choir, including the monumental north rose window (Fig. 2), and, on the other side, from the south rose window. The panels from the two lancet windows north III and IV and from the south rose have been removed and stored since 1942 and are awaiting further use (probably museum). Only the panels from the north rose window remain in place today. They were reinstalled after restoration in 2014. The two rectangular panels that can be seen today in window north IV, 3a/b are late 19th century copies.

The grisailles date back to the construction of the choir, which was begun in 1251 and consecrated in 1268. It replaced a predecessor that was only around a hundred years old and had been built shortly after the monastery was founded in 1137. The architecture of the new choir follows the most modern achievements from France, more precisely from Lorraine. While the architecture is in keeping with the times, the grisailles are more conventional. Formally and stylistically, they can be divided into two groups (figs. 3, 4). The rectangular panels in north IV show strictly geometrically arranged, round or square grisailles. The panels of the north rose window and the north III window are different, more lively. They are characterized by the adoption of figurative motifs such as intertwined dragons, a sparing use of coloured glass and the naturalistic depiction of vegetal elements. It appears that two workshops or two different teams in one workshop worked on the glazing in parallel. The technique, style and composition suggest that the grisailles were created at the same time as the new choir building. The naturalistic, 'modern' patterns can be linked to the glazing at the Cistercian churches Altenberg or Haina, which was created at around the same time, without, however, achieving the same level of realism.

Based on what still exists today, one might actually think that the monks strictly adhered to the Cistercian ban on colored stained glass and filled all the windows with simple-looking ornaments. However, two 18th century authors, the sacristan of Schulpforte, Johann Wilhelm Schorcht, and the historiographer Johannes Martin Schamel, mention colored glazing in the axial window of the choir. They recognized in the 1730s a Mary with child in the northern lancet and a crucifix in the southern one. The central window would have been the highlight of the program with its colored panels, to which the side windows, kept discreetly *gris en gris*, would have conveyed - in the distant effect almost as we see it today. This kind of axis-emphasizing choir glazing would not have been unusual for the time, and other examples could be found. What is unique, however, is the tradition that the figurative motifs were accompanied by several sequential stanzas written by the Parisian Augustinian canon Adam of St. Victor (around 1110-1192?). According to Schorcht and Schamel, the sequence "Salve mater Salvatoris" was to be read below the depiction of the Virgin Mary and the sequence "O crux lignum triumphale" below the crucifixion. Both authors copied the texts word for word (Fig. 5). Such an extensive inscription program would be unprecedented, at least on glass. However, the friars probably had a certain preference for inscriptions in general, as a text block elsewhere in the building seems to prove.

The gable of the west façade, which was completed shortly after 1270, is adorned with an elaborate program of figures, a large-format crucifixion with numerous assistant figures. Relics were once embedded behind the head of Christ, as a Latin inscription reports, carved slightly above eye level on the southern jamb of the west portal. As was once the case in the axial window of the choir, the inscription on the portal refers to the depiction above it. Here, as there, it explains and complements the image, be it the crucifixion or the Mother of God, and invites those reading and looking to pray. It may be that the extensive sequences in the two-part axial window were designed similarly to the multi-line stone inscription, which was executed at around the same time, in terms of layout and typography: in block capitals and majuscules, no doubt across several rectangular panels.

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Naumburg • Cathedral (Maria Deiters, Cornelia Aman, Ivo Rauch)

Naumburg Cathedral is a double-choir complex with a compact, three-aisled nave and a short transept in the east. Both choirs still have a large quantity of medieval stained glass. Another special feature is that both rood screens have been preserved. In the east choir, significant parts of the medieval stalls have also survived. The west choir is characterized by an exceptionally cohesive, uniformly planned ensemble of architecture, sculpture and stained glass.

I. Building History

- 968 Foundation of the diocese of Zeitz under Emperor Otto I.
- 1028 Relocation of the diocesan seat from Zeitz to Naumburg on the initiative of the Ekkehardins
- From 1028 Construction of the first Naumburg Cathedral by Count Ekkehard II (d. 1046) and his brother Heinrich (died 1038), margraves of Meißen
- betw. 1036 and 1050 the first cathedral is consecrated
- Early 13th c. construction of the new cathedral begins under Bishop Engelhard (1206-1242),
- 1213 ongoing construction work documented
- 1242 consecration of the cathedral according to post-medieval sources
- 1249 Document by Bishop Dietrich II (1243-1272) and the cathedral chapter, which calls for the promotion of cathedral construction and honors the *primi ecclesie nostre fundatores*, the first founders, as role models. As the names of the donors mentioned here - including the margrave brothers Heinrich and Ekkehard II with their wives Reglindis and Uta - are in part identical to the people represented by the donor figures, the document is central to the building history and interpretation of the west choir.
- Around 1250 completion of the west choir as a closed ensemble of architecture, sculpture (rood screen and donor figures) and stained glass.
- 1285 Transfer of the bishop's residence to Zeitz by Bishop Bruno von Langenhagen
- Early 14th c. extension of the east choir
- 1532 Fire in the cathedral and cathedral grounds

1567/68 Refurbishment of the east choir under the last Catholic dean Peter von Neumark (c. 1514-1567)

2nd half of the

16th c. Transformation of the cathedral collegiate into a Protestant collegiate chapter

Late 17th c. Extensive baroque alterations

Mid-19th c. Restoration work begins, initially in the east choir

1874-1878 Extensive historicizing restoration under the architect Johann Gottfried Werner and the foreman Karl Memminger

2. Glazing history

According to a late 17th century source, the clerestory windows of the **nave** contained apostles. For the **west choir**, stylistic and iconographic criteria prove that all five windows were glazed in the mid-13th century in close connection with the building. The glazing of the **east choir** is divided into two phases: The two (originally four) windows in the choir polygon were created at the beginning of the 14th century together with the choir extension, at least in part as a donation from the cathedral dean Ulrich von Ostrau (1308-1335). A second glazing campaign in the early 15th century included the four side windows of the extended chevet.

The restoration work in the 19th century began in the **east choir**. In the 1850s, a local glazier first pulled together the surviving stained glass from the side windows. In 1857/58, the Königliches Glasmalerei-Institut Berlin-Charlottenburg (Royal Glass Painting Institute Berlin-Charlottenburg) created two new windows dedicated to St. Peter and St. Paul (s III, n III) and restored the two central windows.

In 1875-1878, as part of a construction project aimed at restoring the interior of Naumburg Cathedral to a uniform style, the Naumburg **west choir windows were** also restored and provided with extensive additions by the Naumburg stained glass company Wilhelm Franke according to plans by Karl Memminger.

In 1903 and 1911/12, the **side aisle windows** were filled with the coats of arms of the Naumburg canons. The stained glass companies Geiges (Freiburg i. Br.) and Linnemann (Frankfurt a. M.) were commissioned to do this work.

In 1938, the canon Tilo Freiherr von Wilmowsky donated the window of **St. Stephen's Chapel** (now the baptistery), which was created by the Munich glass painter Josef Oberberger from mosaic-like fragments of the medieval Meißen cathedral windows.

In 1939, the medieval windows of **both choirs were** removed and plans for their restoration and conservation were implemented. The work, which was carried out under Oberberger's

direction by the Mayersche Hofkunstanstalt in Munich, provided for the plating of endangered glass using laminated glass technology and a complete replacement of the 19th century glazing parts. The so-called “Jacobi Verfahren” for plating had been developed specifically for Naumburg Cathedral in collaboration with the Munich Doerner Institute, but only covered parts of the west choir glazing, as work had to be halted in 1942 due to the war. The medieval windows of both choirs were not reinstalled until Heinz Hajna, Erfurt, carried out a new restoration between 1959 and 1967.

In 2007, the **Elisabeth Chapel** received windows with scenes from the life of St. Elisabeth based on designs by Neo Rauch, executed by the Naumburg company “Domglas Gärlich”.

3. Last restoration

The last restoration of the medieval cathedral windows in the west and east choirs took place between 2017 and 2021. The aims of the measures were primarily of a preventative nature. The problematic climatic conditions of the historical installation situation were remedied by installing internally ventilated protective glazing. The new protective glazing was created using UV filter glass to protect the numerous synthetic resins and adhesives from previous restorations (including acrylates, nylon and epoxy resins) from further ageing. Among other things, hygroscopic corrosion crusts were removed, fragile paint layers were secured at certain points, crackled glass was laminated with glass fibre fabric and the bedding and putty were stabilized. The panels were statically secured with new brass frames. The backing of heavily rubbed areas from the 19th century with darkening glass and the reconstructive additions of some completely lost heads served to improve legibility and harmonize the lighting effect, especially of the glazing in the west choir.

The work was carried out by an international team of predominantly academically trained glass restorers under the team leadership of Sarah Jarron MA ACR in a non-commercial restoration workshop on the cathedral grounds run by the cathedral donors themselves. The project manager was Dr. Ivo Rauch, while the overall management was in the hands of cathedral master builder Prof. Regine Hartkopf. All work was critically monitored by an international scientific advisory board consisting of colleagues from the CVMA Potsdam, restorers, chemists and monument conservators.

4. The stained glass windows of the west choir

Stained glass from the 13th century

The west choir of Naumburg Cathedral, completed in the middle of the 13th century after a presumably short construction phase, is one of the most important ensembles of High Gothic cathedral architecture, in which architecture, sculpture and stained glass form a close aesthetic and iconographic connection (Fig. 2, 3). The life-size figures of the *primi fundatores* of Naumburg Cathedral on the choir walls and the rood screen with the central crucifixion group at the entrance and the reliefs of the Passion of Christ are famous. Research has described the whole of architecture and sculptures as a unified design by the so-called "Naumburg Master". Recently, in-depth building research has substantiated the thesis of a leading master craftsman whose creative and constructive ideas shaped the construction of the building. There is some evidence that the basic design of the stained glass windows was also part of an overall design, but at the very least the glass workshop worked closely and congenially with the building workshop. Iconographically, the stained glass windows are closely related to the overall program and offer a key to understanding it.

In three of the five window glazings in the west choir, a large amount of medieval stained glass has survived (nw II, nw III, sw III). Two of the middle windows (I, sw II) are additions from the cathedral restoration carried out in 1876-79 according to Karl Memminger's plans. The latter dealt with the medieval inventory in such depth that today an essentially convincing, coherent picture emerges. This also includes the addition of the depiction of Christ as the Judge of the World in the medallion above the central window. In this eschatological interpretation of the choir program, the saints gathered in the windows are to be understood as a "great deesis", in which the heavenly court gathers in intercession for humanity, above all the founders and donors. The selection and placement of the saints follows a carefully staggered hierarchy, conceived from the central axis of the choir: in the three windows of the choir polygon, the twelve apostles stand above their adversaries, flanked by twelve virtues who bring down vices. The side windows are occupied by bishop saints and deacons in the south and knight saints and holy women in the north. The community of saints, arranged according to choirs of saints, unites to form an image of the heavenly church, the *ecclesia triumphans*.

The selection of saints - clerical and noble - in the side windows corresponds not least to the two influential social groups addressed by the program of the west choir. At the same time, saints to whom altars and chapels in the cathedral and important monasteries in the city were dedicated were also depicted. St. Magdalene (Fig. 4), who is swinging a censer, is particularly

outstanding in terms of design. According to sources a prominent altar in the west choir was dedicated to her.

The knightly saints and (mostly) noble holy women have a special correspondence to the donor figures, which is also reflected in the motifs and style of their appearance (Fig. 3). Their example can be used to illustrate the zones of meaning in the west choir, which are determined by a hierarchy of genres and materials, as well as the height at which the sculptures are placed. The donors stand in a zone above the 'living' walking on the ground, while the luminous stained glass visualizes the heavenly sphere promised to the donors and those who follow their example of virtue. The row of Naumburg bishops, reconstructed in the 19th century on the basis of Baroque descriptions, is depicted in the medallions in the lowest row of windows - they take a back seat to the saints and also the donor figures in the half-figure depiction and yet have already moved up into the higher zone of the stained glass.

Like the rood screen sculptures, the donor figures were painted in strong colors (preserved remains of the mid-13th and early 16th century) and stood in front of monochrome walls. This visually unified the pictorial program of sculptures and stained glass.

Stylistically, the stained glass of the west choir is closely associated with works of the so-called Thuringian-Saxon 'Zackenstil'. Numerous references to book and monumental painting of the second third of the 13th century in the area between Magdeburg, Halberstadt, Hildesheim and Brunswick clearly refute the frequently expressed thesis that the glass workshop came to Naumburg together with the sculpture workshop from Mainz. However, some of the figures also reveal knowledge of contemporary French sculpture and painting as well as relationships to the stained glass in the nave of the Strasbourg cathedral, albeit the latter are somewhat later in date. This points to a diverse network of relationships between the European cathedral building sites of the 13th century and the unsuitability of monolinear models. The design of the very three-dimensional and lifelike figures of saints in the windows also makes artistic reference to the sculptures of the Naumburg west choir itself, but without directly adopting the designs. Rather, the glass workshop added further motifs to the formal inventiveness of the sculptors and fully exploited all the possibilities of painting.

Date: around or soon after 1250

Stained glass of the 19th century

The particular merit of the restoration campaign from 1875 to 1878 was the preservation of the medieval glazing parts in their traditional structure, the restoration of the iconographic context and the effort to achieve the most aesthetically coherent overall effect possible. To

this end, Karl Memminger reconstructed the pictorial program on the basis of historical, biblical and hagiographic sources as well as chronicle records. His designs reveal an intensive study of medieval stained glass and fuse medieval stylistic models and academic design practice. Watercolor pen and ink drawings and large-format figure sketches preserved in the Naumburg Cathedral archive provide an insight into this process (Fig. 5).

For Wilhelm Franke's Naumburg stained glass workshop, the main challenge was to adapt the new parts to the existing medieval glass, given the glass material available at the time. The partly experimental efforts to give the glass a harmonious coloration and optical density by means of painting are to be acknowledged as a special achievement. However, they entailed major technological problems, above all the loss of paint layers, which already impaired the impression of the glazing at the beginning of the 20th century.

5. Stained glass in the east choir

Stained glass from the early 14th century

The glazing of the two three-lancet central windows (n II and s II) dates essentially from the time the choir polygon was built. In the left-hand window, the cathedral's patrons of St. Peter and St. Paul stand to the side of the Madonna under high tabernacle towers (Fig. 6). In the window on the right, Christ is depicted as the Judge of the World accompanied by the Wise and Foolish Virgins and David, Isaiah, Ecclesia and the virtues Misericordia and Patientia (Fig. 7). All other figures - as well as the coats of arms in the lower zone of both central windows - are additions by the Royal Stained Glass Institute (1858). As some surviving panels in the tracery show, the stained glass of the adjoining two-lancet windows s III and n III also came from the same workshop and glazing campaign. According to 18th century sources, they depicted scenes from the life of Christ and the apostles Peter and Paul. An inscription in window n III that has preserved in the sources points to the cathedral dean Ulrich von Ostrau (1308-1335) as the donor of at least this window, if not several. Ulrich von Ostrau was instrumental in promoting the extension of the east choir. The window, which was certainly donated by him, contained a medallion depicting Pope John XIX, who had approved the transfer of the bishopric from Zeitz to Naumburg (now a 19th century reconstruction in window s III), thus confirming the legitimacy of the bishopric of Naumburg. This could be interpreted as a reaction to the bishop's return to Zeitz in 1285, which may also have provided the impetus for the representative extension of the east choir as the choir of the cathedral chapter.

The east choir windows from the early 14th century can be attributed to a workshop presumably based in Erfurt. Their importance is reflected not least in the widespread distribution of their works: in the early 14th century, they created stained glass for Meissen Cathedral, the Blasiuskirche in Mühlhausen, the Liebfrauenkirche in Arnstadt and significant parts of the outstanding glazing of the Augustinerkirche in Erfurt (see also there). The stained glass is characterized by high technical and artistic quality. In Naumburg, the fact that the right-hand tabernacle tower in window n II (c lancet) was made using the same draft as the left-hand tabernacle tower (a lancet) and then inserted upside down illustrates the work processes of a large, experienced workshop. Stylistically, the stained glass is clearly influenced by Upper and Middle Rhine models as well as by Parisian court art, which was either transmitted via the Rhineland or adopted directly.

Date: c. 1330/35

Stained glass from the early 15th century

About a hundred years after the choir extension, a second glazing campaign took place in Naumburg's east choir, during which the four side windows of the chevet (north IV and V, south IV and V) were glazed. It is not known whether this replaced older, perhaps ornamental, window closures from the 14th century, or whether the glazing of the choir extension was only continued at this time. The extensive re-glazing of the four chevet windows is related to the new construction and decoration of the Epiphany Chapel (retable in the cathedral treasury) in the cathedral cloister by Bishop Gerhard II von Goch (1409-1422). For this reason, among others, it is assumed in research that he also sponsored the redecoration of the east choir with stained glass and the simultaneous addition of a representative chair to the stalls.

Today's stained glass only partially reflects the state of the 15th century. This is because the stained glass, which was already described as incomplete in the 18th century, was pulled together in the two two-lane windows n IV and s IV in the 1850s, with the panels being cut and supplemented in a pasticcio-like manner with components from other scenes. Only the apostles Peter and Paul remained in their original place in the tracery light of window n V. In addition, the appearance is very much impaired by heavy losses of grisaille.

Originally, a cycle with the life and passion of Christ (n V) and a Credo window (s V) faced each other in the large four-lane windows. These were joined by a Marian window (n IV) and a window with figures of saints (n IV). St. Priska is one of the figures from the latter (Fig. 8).

All four windows evidently came from a workshop in which employees with very different styles worked. For example, areas treated with a painterly glaze are mixed with distinctly graphic linear sections. The artistic quality of the paintings is also inconsistent. All the scenes and figures share the typical characteristics of the somewhat formalized Soft Style of the period around 1420/30. The workshop probably also came from Erfurt, as the Naumburg stained glass is close to the group of windows in the Erfurt cathedral choir created after the fire of 1416 (especially the window south IV, formerly erroneously referred to as the Tiefengruben window, and the Helena window north V - see also there), although it does not match their quality. Two panels with female saints in the Wartburg collections come from the same workshop as the Naumburg windows.

Date: c. 1420/30

Stained glass of the 19th century

The stained glass windows with the legends of the apostles Peter (s III) and Paul (n III), executed in 1857/58 at the Royal Institute of Stained Glass in Berlin Charlottenburg according to designs by the first curator of Prussian art monuments, Ferdinand von Quast, take the neighboring medieval stained glass windows as their starting point without being aesthetically subordinate to them. Above all, the intense tonality of the glass is effectively staged. In the subsequent addition of the two choir center windows n II and s II, on the other hand, the aim was to continue the medieval glazing in a uniform manner within the limits of technological and artistic possibilities. Overall, the new stained glass windows of the Naumburg east choir thus correspond to Quast's programmatic attitude "to strictly imitate the old patterns when adding to old monuments, while a freer representation that does not directly copy the medieval naiveté is also permitted for free and new compositions". [Deutsche Bauzeitung 2, 1868 (5), p. 42]

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