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A Group of Stained Glass Designs from Hans Baldung Grien from the Collection of Sebald Böheler

A large number of stained glass designs by Hans Baldung Grien have survived, which prove that the painter has intensively dealt with the medium of stained glass. Between him and the glass painters a continuous and extremely fruitful cooperation developed and produced works of high mastery. The lecture will focus on a collection of drawings acquired by the coat of arms painter and chronicler Sebald Böheler (1529-1594) from the Baldung follower Nikolaus Kremer. The sheets scattered across various European collections today provide an interesting insight into the manufacturing process of a Strasbourg glass painter's workshop at the transition from late Gothic to Renaissance. The sheets often show several hands, which indicate a complex work process: After the client had presented his wishes to the glass painter, the drawing was prepared by the glass painter, who first created the frame form and coat of arms and passed them on to Baldung with detailed written instructions for further design. He then added the figurative parts in the desired manner. After returning the executed drawing, the glass painter used the red chalk pen to determine the glass cut and the leading of the figure composition and noted the colour of the glasses on it. The drawing could now serve as a direct model for the transfer to glass, a further intermediate step was no longer necessary.

This complex interplay between the actors involved is probably due to Baldung's exceptional talent, whose arrival in Strasbourg in 1510 gave a remarkable boost to glass painting there. The juxtaposition with other works from the studio by other hands shows how much more lifelike Baldung was able to grasp the given themes and why the artist was chosen for this task.



Hans Baldung Grien und Straßburger Glasmaler: Ritter Veltlin von Andlau mit männlichen Familienmitgliedern, um 1510.

Feder in brauner Tinte und rote Kreide, 420 x 313 mm

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