Despite the painful loss of German art treasures during the war, an impressive number of precious masterworks were preserved. Today, they are reappearing in museums and galleries throughout the nation. Huge numbers of paintings and sculptures which the Occupation Powers—particularly the United States—showed at itinerant exhibitions in their countries are now back in Germany; many of them are on view at a permanent special exhibition in Wiesbaden. Other German art possession, unclaimed anywhere in the world, are found in their accustomed places: the world's oldest stained glass cycle in the Augsburg Cathedral; the Riemen- schneider altar at Magingen; the Stephan Madonna, Stefan Lochner's altar painting, in Cologne and the Magdalen altar at Lubeck. Reproduced here are the magnificent glass paintings of the prophets in the Augsburg Cathedral, created almost 10 centuries ago by a master whose identity has been lost.

World's Oldest Stained-Glass Windows

By Elisabeth Witzleben

Windows of glass were already a commonplace among the ancients. The ruins of Pompeii revealed greenish, opaque windows, held in wooden frames. Unpainted glazing of this type was known throughout the Roman Empire and remained the custom until the ninth century. But from that time, with the artistic rise of the countries north of the Alps, painted windows became a medium of art expression. The world's oldest glass painting—a head of Christ, discovered near the Monastery of Lorsch near Worms and preserved in the Darmstadt Museum—dates from that time.

From the end of the tenth century, chronicles tell of colored, painted windows in Reims, Tegernsee Monastery, Monte Cassino, Hildesheim.
wherever the Benedictine culture flourished. Glass painting is a purely Occidental invention, born of a Christianity which yearned for the transcendental. Most of the products of this stained glass art have unfortunately been lost; the few remaining fragments give only a hint of its magnificence and the marvelous, glowing colors that were produced.

In the cathedral of Augsburg, however, there remains the oldest stained glass ensemble known to moderns — the famous five figures of the prophets (four of which are reproduced here). They evidently belonged to a more extensive project, probably comprising 12 prophets and 12 apostles. Although now encaised in frames because of a later widening of the windows, they presumably still adorn their original place, in the center nave of the cathedral.

DATE OF THEIR ORIGIN is controversial. Some experts connect them with a cathedral consecration in AD 1065; other opinions, not less expert, date them from the first half of the twelfth century. One expert, Bockler, quite convincingly points to the close similarity of their style to that of an illuminated manuscript from the Benedictine monastery Hirsaiz, an institution which originated between 1120 and 1140. He even suspects that its illustrator is the master of the prophet windows. He sees in them the expression of the earthly, lifelike and static conception genuine to Romanesque art.

The inconclusiveness of scientific research proves the timelessness and originality of these old glass paintings. In solemn, entirely frontal position, more floating than standing on leafy tendrils, these prophet windows have outlasted many generations. The more-than-lifesized figures (nearly seven feet high) fill the entire window. Their strict verticality is emphasized by the straight fall of the garments, almost metallic in appearance and bordered in austere designs. The arms are held in front of the body. The heads, exactly in the center axis of each window give the figures something of unearthly look, and the large, staring eyes seem to hold some vision of another world.

The restraint of their gestures, the magnificence of their heads — evidencing intense spiritual strength — lift them into a monumentality which perfectly suits the ornamented and colorful garments. The color scheme, a mosaic of lively paints, pieced together like colored gems or precious enamels, makes stained glass seem like an offspring of the goldsmith's art. The supernatural harmony of colors known to later glass paintings had not yet been attained; here light red, green and violet dominate, accompanied by yellow and red.

A BENIGN FATE has saved the Augsburg prophet windows from the senseless craze for renovation which developed in the nineteenth century, a craze which has cost Germany more irreplaceable glass painting than all the destruction of wars.

Some renovation was done in the eighteenth century, but, as customary then, with the remnants of other panes that had been destroyed. Despite their magnificent uniformity, the figures are among themselves slightly different: the scrolls, strangely enough, do not contain the usual predictions on the appearance of Christ, but refer to the Augsburg Cathedral. The prophet Jonah is characterized as an old man with furrowed forehead, white hair and beard. The inscription "Rursum videbo templum sanctum domini mei" ("I shall see Thy holy temple, oh my God.") reverts to a passage in the Book of Jonah (Chapter 2, 5). The lower part is somewhat disarranged; one sees merely a part of the whale that is threatening to swallow the prophet.

Very similar to Jonah is the prophet Hosea. The inscription on his scroll reads: "Ecce eruditor omnium dominus" ("Behold the Lord, Teacher of all").

The strongest contrast to these two old men is "David Rex" (King David). He is presented as blond and youthful, with scepter and crown. His scroll carries the inscription "Beati qui habitant in domo tua domine" ("Blessed are they that dwell in Thy house, oh Lord"). Part of his chin and cheeks is unfortunately so much patched that it blurs the shape of the face. The prophet Daniel, his forefinger lifted in a conjuring gesture, is midway between Jonah and Hosea on the one hand and David on the other. He is represented as in full manhood and his beardless face radiates profound and supernatural dignity.
Wuerzburg’s baroque palace stands in beautiful gardens.

(Continued from page 40)

An Art Lover’s Tour

The Cologne Cathedral shelters two world-famous art creations. It was Albrecht Durer who in 1445 admired Stefan Lochner’s triple-wing “cathedral picture.” The shrine of the Three Holy Kings (1220), which crowns the High Altar, is among the most magnificent pieces of goldsmith’s work in Europe. With its fabulous gold, silver, precious stones, rock crystals, gems, cameos and enamel plates it looks like a two-story basilica.

Recently the treasure vault of the cathedral was reopened and visitors may once again admire the valuable work of the goldsmiths of many eras, the Romanic shrine of St. Heribert (end of the 12th century) and the baroque shrine of St. Engelbert (1633), which are the top items of a long list of outstanding works of art.

A VISIT TO THE CATHEDRAL at Aachen is also well worth-while. During the Middle Ages this church was a popular destination of the pilgrims. Its treasure vault is one of the biggest and richest in Germany. The magic-mystical power of expression of the late-Romanic shrine of St. Mary and Charlemagne offers a never-to-be-forgotten experience, and so does the Gothic sculpture of the emperor's head, the imperial arms-reliquary, the splendor of the golden filigree of the Gothic “Relic Chapel” and the “Three Tower Reliquary.”

Of great significance to the history of art are the book bindings of the early Middle Ages, which are not only decorated with ivory carvings, stones, enamel foil, antique gems and cameos, but also contain rare handwritings with Romanic miniature paintings.

From Aachen it is not far to the old Roman town of Trier, which is an episcopal see. Opened in 1947 in appropriate surroundings close to the powerful Porta Nigra, the Trier museum offers an imposing survey of art in the Moselle region from the Roman era to baroque and rococo. Traveling down the quiet romantic Moselle valley past vine-covered villages and castles you come to a beautiful Gothic castle. If you turn only a little off the beaten path into one of the prettiest side valleys you find the knight’s castle of the Counts of Elz lying amid silent woods like in a fairy tale. The original character of its interior and exterior has been well preserved.

Returning to the Moselle river and following it downstream you soon reach Coblenz. A boat trip from there up the Rhine river is always a thrilling experience, past vine-clad hills, moated castles, charming old towns. Your boat carries you past the Lorelei Rock and many other points of historic or legendary fame. Compendable are excursions into picturesque wine villages and towns of the Rhinega, where quaint old framework houses, historic inns, aristocratic residences and centuries-old churches catch and delight the visitor’s eye.

WHEN THE SPIRES of the Mainz Cathedral appear on the horizon you remember that this imperial Romanic cathedral houses the stone monuments of outstanding dignitaries of the church from the early Gothic to the 19th century. Looking at these stony monuments is like respectfully reading a book of history.

The two other Romanic imperial cathedrals — the one at Worms and that at Speyer — whose interior has been left undamaged, put you in much the same mood. St. Catherine’s Church at Oppenheim with its grand rose windows and glass paintings, is among the most beautiful along the Rhine between Cologne and Strasbourg.

From Mainz it is only a short distance to the international city of Wiesbaden on the northeast bank of the Rhine. In its museum the HICOG Central Collecting Point Munich’s Deutsche Museum, built in 1925 on island in the Isar River, has been largely restored following wartime damage. Its great collections of the machine age include models of early airplanes, automobiles and locomotives.
Stefan Lochner’s celebrated altar painting in Cologne Cathedral, done in 1450.

Ceiling painting in “Kaisersaal” of former royal palace at Wurzburg.
has preserved since 1945 many of the art treasures of Berlin’s large museums. It is primarily the famous paintings of the Kaiser Friedrich Museum which drew many tens of thousands of visitors to Wiesbaden after the pictures returned from a triumphal exhibition tour through the United States.* Recently the Wiesbaden Central Collecting Point has placed on display the works of Italian masters, which are arranged so as to give a clear view of the development of Italian art from the early Renaissance to the end of the 18th century.

The fact that in this exhibition every known Italian master is represented, be it Giotto, Masaccio, Boticelli, Mantegna, Bellini, Rafael, Titian, Corregio or Tiepolo, makes the exhibition one of the most important of its kind in western Germany.

You have furthermore an opportunity to see other valuable paintings, such as some by Durerer, Holbein, Cranach, Altdorfer, the old Flemish and Dutch masters, Rembrandt, van Dyck, Rubens, van Eyck, Roger van der Weyden, Franz Hals and numerous other outstanding representatives of the western art of painting.

IN NEARBY FRANKFURT the various exhibitions at the Staedel Art Gallery are supplemental to the show at Wiesbaden inasmuch as Staedel also displays pictures of famous European painters from the 15th century to the present. In Frankfurt are, among others, such well-known works as van Eek’s “Enthroned Virgin” and Rembrandt’s “Blinding of Samson.”

Frankfurt is a good place to start your journey to the centers of art and culture in southern and southwestern Germany. Riding southward you come to Heidelberg and its famous Renaissance castle.

To the east, Wuerzburg, the old art-minded city in the Main-Franconian country, suffered terribly during the war, and with it the beauty of its architectural layout, which was once considered a work of art in itself. But some sections of the baroque residential palace with the ceiling painting in the dome of the staircase by Tiepolo (1753), for instance — the largest of its kind in Europe — and the museum where works by Tilman Riemenschneider are being exhibited, are well worth a visit.

Of course, you must not forget Bamberg, famous for its Residenz-Museum and its Romanic cathedral, in which stands the “Bamberger Rider,” one of the finest sculptures of the German Middle Ages. If you have time to spare, run over to Vierzehnheiligen and see one of the most exquisite and monumental German rococo pilgrimage churches, built around 1743 by Balthasar Neumann.

* It is difficult to mention all the treasures of art and objects of interest between this point and Munich. There are Rothenburg ob der Tauber, Dinkelsbuehl, Noerdinglingen, paradise of the Romanticist, the painter and the photographer; the “silver town” of Schwaebsch-Gmuend,

THE CENTER OF ART in southern Germany, however, is, as it always has been, Munich. The collections of the Bavarian National Museum represent in a most impressive manner all the creative forces that were at work in southern Germany since the Middle Ages and up to the baroque era. The collections include the outstanding masters of old South-German plastic arts, like Riemenschneider, Erasmus Grasser, Hans Leinberger, Konrad Meit, Peter Vischer and his sons.

Besides being able to see excellent examples in all fields of industrial art, visitors will enjoy particularly the true-to-nature model of old Bavarian residential cities which Sandiner created between 1568 and 1574, and a unique show of cradles, the biggest collection of old Nativity scenes in Germany. Last summer the museum put on display in a special exhibition called “South German Popular Art” the best works from this field.

In Munich’s Haus der Kunst (House of Art) you find the famous works which used to be at the destroyed Old and New Pinakothek (picture gallery) and the New State Gallery; old German and Dutch artists, Italian and Spanish masters, Rembrandt, Rubens, van Dyck and masters of like renown. Of the modern painters let us mention Manet, Cezanne, van Gogh and Gauguin.

Friends of the antique, Greek modeling and miniature arts are given a fine opportunity to admire the National Collection of Antiques at the Prince Charles Palace — the “Young Man from Tenea,” gable figures from the temple of Aegina, beautiful vases and ceramics. The National Graphical Collection and the National Coin Collection probably attract only the expert, whereas the beautiful show of the “Art of the Early Middle Ages,” exhibited at the Prince Charles Palace, is enjoyed by all art lovers.

OUTSIDE MUNICH is Nymphenburg Palace in its original beauty and the baroque park with its little summer palaces. Nymphenburg has become the new home of King Ludwig I’s “Gallery of Beauties,” which * See four-color reproductions of Germany’s oldest and finest stained-glass, pages 42-43.

Pegasus group in grounds of “Herrenchiemsee” Castle.
once attracted large crowds to the now destroyed Residenz Museum. While at Nymphenburg do not miss the Nymphenburg porcelain factory, where a fine collection of figurines and statuettes is on display.

Munich is the gateway to the foreland of the Bavarian Alps, which is paradise to friends of baroque and rococo. Almost every one of its countless old pilgrimage churches, monasteries and large parish churches is a little museum in itself. Altar paintings, plastic art, ceiling pictures, stucco decorations, furniture and all other details are harmoniously combined.

The baroque monasteries at Benediktbeuren, Ottobeuren, Rott an Inn, and Etal, the tiny little rococo wonder of that pilgrimage church “in der Wies,” the parish churches at Oberammergau, Garmisch-Partenkirchen or Mittenwald are noteworthy, but they are only a few examples of this kind of art. The world-famous “King’s Castles” of Ludwig II were built in a fantastic romantic spirit; Herrenchiemsee and Linderhof Castles are fine examples of baroque architecture, Hohen-schwangau is a medieval dream-castle.

From its turrets you turn your eyes toward distant, sunny Lake Constance. Along its shores the old towns

Photographs for “An Art Lover’s Tour” supplied by Public Relations Branch, Office of the State Commissioner for Bavaria (2) and the German Tourist Association (10), including Hans Hartz, Hamburg (1); A. Ohmayer, Rothenburg ob der Tauber (2); Rhein Museum, Cologne (1); Dr. Wolf. Strache, Nuremberg (1); Vonderthann, Berchtes-gaden (1), and Zierer-Simon, Prien am Chiemsee (1).