

# ROMANTIC ATMOSPHERE AND THE INVOCATION OF THE PAST

## MOTIFS AND FUNCTIONS OF EARLY STAINED GLASS COLLECTIONS AROUND 1800

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### ABSTRACT

The article analyses the motifs of early stained glass collectors in Europe and the functions of their collections in the context of cultural history and neo-gothic architectural settings. The most important stained glass collections as in the Gothic House in Wörlitz or the Franzensburg in Laxenburg near Vienna, in the Löwenburg in Kassel or in the castle of Erbach were first and foremost used for the decoration of neo-Gothic buildings and collection halls. The colourful, faint light conveyed the atmosphere of an utmost effective *mise-en-scène* of venerable history. But the function of these early stained glass collections was not limited to a romantic staffage of the English Garden, they were above all patriotic-dynastic monuments. Noble families thereby tried to compensate their privileges lost in the wake of the Napoleonic reorganization of Europe and to manifest their cultural leadership.

### KEYWORDS

NEO-GOTHIC | GOETHE | PATRIOTIC  
MONUMENTS  
| WÖRTLITZ | LAXENBURG | LÖWENBURG

### RESUMO

O artigo analisa os motivos dos primeiros colecionadores de vitrais na Europa e as funções das suas coleções no contexto da história cultural e configurações arquitetônicas neogóticas. As coleções de vitrais mais importantes, como na Casa Gótica em Wörlitz ou em Franzensburg em Laxenburg, perto de Viena, em Löwenburg, em Kassel, ou no castelo de Erbach, foram, em primeiro lugar e sobretudo, utilizadas para a decoração dos edifícios neogóticos e salões destinados às coleções. A luz fraca e colorida transmitia à atmosfera uma eficaz *mise-en-scène* de história venerável. Mas a função destas primeiras coleções de vitrais não se limitou a um *staffage* Romântico do Jardim Inglês, elas foram acima de tudo monumentos patriótico-dinásticos. As famílias nobres tentaram assim compensar os seus privilégios perdidos na sequência da reorganização napoleónica da Europa e manifestar a sua liderança cultural.

### PALAVRAS-CHAVE

NEOGÓTICO | GOETHE | MONUMENTOS  
PATRIÓTICOS  
| WÖRTLITZ | LAXENBURG | LÖWENBURG

A short glimpse of the stained-glass collection in the famous Romantic monument of the Pena National Palace in Sintra reveals an obvious diversity: Apart from a donor's panel from the monastery of Seligenthal dating from around 1314/1320, a few excellent Swiss and South German panels dating from the 15<sup>th</sup> and early 16<sup>th</sup> century catch the eye.<sup>1</sup> Beer panels and similar small pieces were used for the framing of the windows, which were equipped with historical fragments. What kind of concept stands behind this collection? What were the historical and representative purposes? Were the glass-paintings only decoration? Does exclusively the donor's panel in the chapel of the palace created by the glass painter Kellner in Nuremberg in 1840/141 refer to the donor and founder of the Palácia da Pena, the Portuguese King Ferdinand II?

All these questions could only be answered in a direct analysis of the originals in situ and the written sources relating to the collection. As this is not possible for me, I will focus on the question for the ideals the collection of Sintra followed and search for the motifs and ambitions why old stained glass paintings were collected in Europe from 1780. By doing so, I very much hope to contribute some new aspects for putting the historical collection of the Pena Palace into its art-historical context.

### **The collection of the Dukes of Saxony-Coburg and Gotha**

Ferdinand's passion to collect stained glass painting reaches back to the German-speaking countries and is at the same time due to his descent from the ancient lineage of the Dukes of Saxony-Coburg-Gotha, and first to the Veste Coburg, a family estate since 1353. Under Duke Ernst I of Saxony-Coburg-Saalfeld (1784-1844), Duke of Saxony-Coburg and Gotha since 1826, the Duke's building was historically redesigned according to the plans of the architect, theoretician and decorator Carl Alexander von Heideloff (1789-1865).<sup>2</sup> In 1838 and 1840, for the first time stained glass-paintings serving as window decoration were mentioned. Luther's room and the room of the roses, used as a dining room, as well as the stairwell were equipped with stained glass-paintings as window decorations. These were obviously small panels and roundels found in Coburg around 1840 used as historical decoration. The essential parts of this collection originate from the collection of Duke Ernst II of Saxony-Gotha-Altenburg in Gotha, who in 1791 acquired about 200 stained-glass-paintings from the collection of Paul Carl Welser in Nuremberg.<sup>3</sup> In addition also commissioned contemporary works from the Nuremberg stained-glass painter's workshop Kellner were used. Unfortunately, no further sources of documents or pictures about the collection in Coburg are available: at present, the only helpful information is contained in the guide to the Veste Coburg published in 1843, where the inventory and the locations mentioned-above are registered.

From 1826 the castle of Callenberg, the summer residence of the Dukes, was also redesigned and furnished in the neo-Gothic style.<sup>4</sup> Not less than 224 small panels and roundels collected by Duke Ernst II were integrated into the windows of the redesigned castle chapel in 1845.<sup>5</sup> In the 1980s they were removed for conservation reasons. In 1845, the historical artefacts were integrated into clear glass structured in rhombus shape. The central window designed and executed by the architect Karl Görgel (1809-1846) also contained historical pieces which were integrated into a coloured tabernacle design in Gothic style **[FIG. 1]**. Görgel also passed on a sketch to Earl Eberhard von Erbach-Erbach, in order to receive useful information about glass painters from the Odenwald who might execute the work at low costs. We will come back to the stained-glass collection in Erbach later. In addition to historical stained-glass paintings, the collection of Callenberg castle also included „modern“ pieces such as a small panel dating from 1805 by Michael Sigmund Frank.<sup>6</sup>

As many German princes and sovereigns did at that times, also the Dukes of Saxony-Coburg-Saalfeld and Gotha gave their residences after the end of the Ancien Regime a new character by laying out English landscape parks, redesigning and extending the summer castles of Rosenau – with a small collection of stained glass paintings in some of the tracery windows – and Callenberg as well as the Veste

Coburg in a new-Gothic style. After the turmoil in Napoleonic times and in the course of the reorganization of Europe, the old principles of monarchies and sovereigns were to be strengthened and legitimated. Medieval buildings and antiquities epitomized the historical continuity desired. Stained-glass paintings were not only important for conveying a romantic mood, they were also important antiquities to document long family traditions and sovereignty of the ancestors.

### **The Gothic House in Wörlitz and the Franzensburg in Laxenburg**

In the late 18<sup>th</sup> century, the influence of the neo-Gothic and romantic style predominant in England also grew on the Continent. First, this style influenced German garden buildings following the English model, later the Gothic Revival culminated in the completion of the Cologne Cathedral thus establishing a specific German National style.<sup>7</sup> Apart from architects and garden theorists such as Christian Gay Laurenz Hirschfeld (1742-1792) poets like Johann Wolfgang von Goethe contributed to this development. Goethe was completely overwhelmed by the sight of the Gothic cathedral during his stay in Strasbourg and summarized his impressions 1772 in an essay with the programmatic title "About German Architecture".

When the first neo-Gothic buildings as the Gothic House in Wörlitz and the Löwenburg in Kassel were constructed, medieval art objects were increasingly collected for the furnishing of these buildings in the new „patriotic style“. Stained-glass painting played a decisive role for the interior of such buildings, as they provided „a mystical light“ very much appreciated at that time. This is evidenced in several texts of Goethe who possessed a small, almost unknown collection of stained-glass himself. During his Swiss journey in 1797, Goethe repeatedly mentioned stained-glass painting focusing especially on the aspect of painting techniques and glass as a material.<sup>8</sup> In his later work stained-glass painting is mentioned in his poem „Poems are painted window panes“ and in his short characterization of a small decorative chapel of the canon Pick in Bonn. The description of a park chapel in his novel „Elective Affinities“ written in 1809 is of particular importance.<sup>9</sup> An element of the English garden described there is a chapel serving the culture of commemoration, in which the artistic arrangement outshines the function of the building. Even the tombstones in front of the chapel are subject to a beautiful and dignified order annoying the parishioners as nobody knew where the corresponding bodies were exactly buried. The chapel built „in old German style and in good proportion“ was restored in the „original spirit“. After its completion the chapel offers a serious sight: „A solemn, colourful light streamed through the one tall window. It was filled with stained glass gracefully put together. The entire chapel had thus received a strange tone and a peculiar genius was thrown over it“. Among the ecclesiastical antiquities some chancel stairs were discovered, which now were artistically arranged along the walls serving as resting places. The historical remains are subjected to a new order and awarded a new function. The Dessau-Wörlitz Garden Realm, also known as the English Grounds of Wörlitz, built by Prince Leopold Friedrich Franz von Anhalt-Dessau (1758-1817), which Goethe visited several times, served as a model for his description of the romantic park. The Gothic house always has been a particular ornament in the park in Wörlitz [FIG. 2]; it contains the oldest and most important collection of stained-glass paintings in the German language area.<sup>10</sup> The priest and scholar Johann Caspar Lavater (1741-1802) of Zurich, admired by the young Goethe, essentially contributed to this collection by sending many old stained-glass paintings from Switzerland to Prince Franz from the 1780s. These paintings were integrated into the large tracery windows of the Gothic House, which served as the Prince's private refuge. The princely friend and cabinet councillor, August von Rode, gave the following description in 1818: *Franz built the Gothic House and gathered everything that could help to lift his spirit into the former world. Therefore, not only the portraits of his ancestors, ... but preferably the lively presentation of the world of knights and some glances at the governing religious circumstances. Finally, so many valuable works of art of those times.*<sup>11</sup> More than 200

stained-glass paintings were integrated into the room programs: the spiritual cabinet is dedicated to themes of the Old and New Testament, whereas in the warfare cabinet motifs from the history of the Swiss Confederation and the liberation wars prevail. The stained-glass paintings were inserted into clear glass animated by blue, yellow and purple glass. The design of the surrounding area was limited to borders and decorative ornamentation of the tracery lights and did not show any painting.<sup>12</sup>

At the end of the 18<sup>th</sup> century, in Laxenburg, a two-hours horse ride from Vienna, a landscape park in the English style was built under similar conditions, and the neo-Gothic Franzensburg was erected as the heart of this romantic memorial landscape. After converting the park of the castle of Laxenburg into an English landscape garden, from 1792 to 1806 Franz II, the last Emperor of the Holy Roman Empire, who from 1804 to 1835 reigned as Franz I, first emperor of Austria, decided about Laxenburg's destiny. From 1789 the Franzensburg built on an island of an artificial lake was financed from the private imperial funds. It is a big and picturesque summer house which looks like a Gothic castle. Neo-Gothic architecture, stained-glass painting and landscape garden interacted perfectly as they did in Wörlitz. The Laxenburg park and the neo-Gothic Franzensburg constitute a further possible source of inspiration for the realization of the interior of the Palacio da Pena in Sintra: From 1791, the father of Ferdinand II of Portugal was active in the Austrian army and had established a new family branch in Vienna. The Laxenburg Park was accessible to the public from 1799 as well as the picturesque Franzensburg after its completion. The members of the Vienna Congress met for festivities here and it is quite conceivable that Ferdinand II visited this park in his younger days.

From 1798, medieval and renaissance art treasures were collected for furnishing the Franzensburg, among them many old stained-glass paintings originating from Heiligenkreuz, Maria am Gestade and several other locations.<sup>13</sup> Michael Riedl, the secret paymaster and later director of Laxenburg, conceived this collection. In one glass painting, Riedl is impressively portrayed as the planner and creator of the park and the castle **[FIG. 3]**. He also commissioned the production of new objects: For the initial furnishings the decoration painter Johann Karl created in accordance with the technique typical for that period new „glass paintings“ executed in oil colours. This could, however, only be a stopgap solution as such works were ruined within a couple of years by weather conditions. Therefore, Gottlob Samuel Mohn (1789-1825), one of the leading pioneers in glass painting, constructed in Laxenburg in 1813 a furnace to create better stained-glass painting for replacing the former experimental works.<sup>14</sup> The correspondence with Michael Sigmund Frank (1770-1847), a further pioneer in the rediscovery of glass painting, documents that also Mohn appeared to have not been fully satisfied with the colour palette of his creations.

Against this background it becomes clear that for the furnishing of the early neo-Gothic buildings first and foremost historical glass paintings were used: The craftsmen of those days were simply not yet able to produce high quality coloured glass. Neither the intensive colourfulness of the Medieval glass could be achieved nor a sophisticated painting technique. Stained Glass painting was considered to be „totally cut off from its roots and as good as lost“, as Michael Adam Gessert expressed in 1839 in his book, one of the first attempts of a written history of stained glass painting.<sup>15</sup> This lost art was still to be rediscovered by all means. In particular, the Nuremberg porcelain painters around Michael Sigmund Frank (1770-1847) intensified their efforts from 1800 onwards.<sup>16</sup> As an outstanding document from this experimental times, the glass painting of St. Magdalena by Joseph Sauterleute in the Germanisches Nationalmuseum must be mentioned **[FIG. 4]**: The inscription reflects the great ambitions of the Nuremberg porcelain painter and tells us that this was „The third attempt to paint on glass by J. Sauterleute in 1826“. In addition to the use of intensive colour glass this panel shows also the painter's effort to achieve a differentiated painting technique by using black and brown vitreous paint and silver stain.

Still in the same year, a national aspect was added to the competition in rediscovering the old technique when Johann Rudolf Wyss (1781-1830), poet and professor in Bern, pointed out that from no country more stained-glass artists emerged than from Switzerland.<sup>17</sup> Since „quite a while” the interest has been growing in the „representation generally considered to be stiff and old-fashioned and therefore neglected, which now only due to costumes, weapons, genealogy and under additional circumstances” received an educational quality. Together with the travelers streaming into the Swiss Alps the demand for old Swiss Panels increased to such an extent that an art trade developed. In addition to the leading role Switzerland played for old stained-glass paintings, this country also became the cradle of the revived art of stained-glass thanks to Johann Jakob Müller (1803-1867) who was said to be one of the most perfect artists in this field. Wyss also pointed to the attempts made by Michael Sigmund Frank for the Institute of Stained-Glass Painting founded by Prince Ludwig von Oettingen-Wallerstein in 1813, he attributed, however, all merits in the international competition to Müller pointing to the greater magnificence of colours of Müller’s works.<sup>18</sup> Thus stained-glass painting took a decisive step on its way to become the national Swiss art heritage.<sup>19</sup> The international competition for the best stained-glass painting continued on the world exhibitions and brought about the most ambitious exhibits such as the minimized copy of the famous Volckamer window dating from 1849, whose creator, the glass-painter Stephan Keller was awarded a prize medal on the World Exhibition in London in 1851.<sup>20</sup>

#### **The Löwenburg in Kassel and the collection of the Earl of Erbach**

The Franzensburg as well as the Löwenburg in Kassel built between 1793 and 1801, were to stage the history and dynasty of their erectors. The Löwenburg may well have served Wilhelm Ludwig von Eschwege (1777-1855) of North Hesse, the miner, geologist and architect of the Palacio da Pena as a model for the collection in Sintra. Landgraf Wilhelm IX of Hessen Kassel had commissioned the erection of the Löwenburg and determined the artificial ruin and romantic castle to become his private refuge and later on his mausoleum.<sup>21</sup> Contrary to Wörlitz, only the lancet windows of the chapel were equipped with stained-glass. They had been acquired for this purpose from churches in North Hesse and were inserted in 1799. The chapel was not only the most spacious but also the most richly decorated room in the entire castle complex.<sup>22</sup> The stained-glass paintings gave the chapel the desired religious and intimate aura of a private prayer room and mausoleum. In this chapel, the function of the Löwenburg culminated: In its function as a patriotic monument it served as a fictitious ancestral castle of the house of Hessen. The collected relics of antiquity guaranteed the demonstrated anciennity of the dynasty.

Furthermore, the interior of the Löwenburg also reflected the first conservational efforts in collecting and preserving monuments of arts as „patriotic evidence”. Already in 1768, the director of the princely collection in Kassel, Rudolf Erich Raspe (1737-1794), initiated the foundation of a gothic German antiquity cabinet in response to the negligent way antiquities had been dealt with up to that time. He tried to draw the attention of Landgraf Wilhelm IX to German history and to encourage him to collect the relics of a glorious past in order to make this knowledge available for historical research and to the public.<sup>23</sup> His request to exhibit works of art not simply as beautiful and curious objects, but also as sources of history was first rejected but left some traces, though. Three years after Friedrich II had founded the *Société des Antiquités* in 1777, he enacted an ordinance for the protection of monuments and antiquities in Hesse. He demanded that no monuments should suffer any damage and that their dilapidation should be reported to the government so that sketches could be made. In addition, the discovery of coins and other antiquities were to be reported to the authorities. Only the sovereign had the privilege to collect and to disregard the conservation standards: In 1824 an official decree was issued empowering the direction of the court to increase the amount of stained-glass windows in several churches.<sup>24</sup>

Under similar circumstances, another early collection was created: The stained-glass collection of Earl Franz I von Erbach-Erbach in his ancestral seat in Odenwald.<sup>25</sup> With the self-conception as a scientist and not only as an amateur, Franz von Erbach contributed to the salvation and preservation of the endangered medieval antiquities with his collection of weapons, armours, stained-glass paintings and coins. His Limes excavations in Odenwald not only resulted in a scientific publication of the finds, but also in the setting up of an English Garden near Erbach where the antiquities were integrated. For the revival of the gothic taste he had installed a neo-gothic knight's hall in his classicistic castle in 1804 [FIG. 5]. Shields with the coats of arms of his ancestors adorned the vaulted ceiling thus symbolizing the love and commitment of historical antiquities by treasuring the family's memoria. Medieval weapons and armours retrieved from dissolved arsenals were installed in this hall. Medieval stained-glass paintings decorated the neo-Gothic wooden lancet windows of the room inspired by a gothic ecclesiastical building: In addition to the cycle from Altenberg/Lahn and Wimpfen dating from the late 13<sup>th</sup> century or around 1300, the roundels from the Strasbourg workshop of Peter Hemmel from the late 15<sup>th</sup> century have to be mentioned. The hall of knights not only served for the revival of knighthood but also for manifesting the anciennity of the noble family of Erbach and to underline its significance and power over the centuries. A comparison between the historical equipment of the knight's hall in Erbach and the the watercolour of the project for the Stag Room of Pena Palace, which adorns the poster of our conference, indicates some parallels which are worthwhile to examine.

#### **Antiquities creating a new family reputation**

Many noblemen of his time were driven by the same distinctive historical interest and passion to collect as Franz von Erbach: The commitment of this generation to collect was in the service of the memory and the protection of their descent. The enthusiasm for local traditions and historical evidence was even intensified as a consequence of the revolution and the wars of liberation against Napoleon. Collecting and analyzing relics of the past became a movement beyond of social class. This enthusiasm did not only have its effects on national monuments, but at the same time resulted in the foundation of numerous antiquity societies and museums relating to the history of civilization. The realization and demonstration of the proper historical and cultural basis was to safeguard the old, shattered values and traditions of the Ancien Régime and to preserve them for the new age. The breaking up of the political and religious order of the Holy Roman Empire had resulted in a profound destruction of cultural artefacts, which in the wake of the secularization also lead to the dissipation of the property of churches and monasteries.

As a consequence, the salvation and disclosure of historical testimony based on objects, images and scripts began on a broad basis. Such initiatives were not only restricted to individual persons. The new historical awareness was supported and spread in the German speaking area from 1811, mostly in connection with collections and museums dedicated to regional history. A strong net of local societies for history, antiquity and regional studies, brought archeologists, historians, dilettantes, collectors of curiosities, burghers and noblemen together in identity-establishing organizations.<sup>26</sup> Conservative-restoring ideas melted with patriotic dreams of a national state. In noble collections the interest in local history and conservation served to maintain the family memory and their prestige in politically and socially insecure times. The nobility tried to invoke the memory of its former political and cultural importance and to safeguard the glorified values of their status and transfer them to the civil society by recollecting the Middle Ages.

Against this background, the historical interest and passion of Hans von Aufseß, the founder of the Germanisches Nationalmuseum, has to be seen, whose family like the entire nobility of the empire had lost its old privileges and territories.<sup>27</sup> Within short time, he gathered from the objects acquired during the age of secularization from church and

monastery estates a remarkable collection of »traditional German antiquities«, forming the basis for his later museum. Stained-glass paintings played an important role and became the starting point of one of the greatest museum collections in the German speaking area.<sup>28</sup> First, Aufseß followed the plan to publish an all-German historical magazine. With his »Anzeiger für Kunde des deutschen Mittelalters« he intended to unite all lovers of art and history, who were to establish later under the protection of the German Federation a museum of German art and history.<sup>29</sup> In view of the strong regional interest and the heterogeneous structure of the different associations, where often »dilettantism« governed, the desire for a nationwide union and a stronger scientific approach emerged.<sup>30</sup> In autumn 1832, Aufseß moved with his collections to Nuremberg and founded in January 1833 the »Gesellschaft für die Erhaltung der Denkmäler vaterländischer Geschichte, Literatur und Kunst« (the society for the conservation of monuments of patriotic history, literature and art). Not earlier than twenty years later, Aufseß could finally realize his vision of bringing together history societies and founding an overall German museum: In August 1852, the unification of the history societies into the »Gesamtverein der deutschen Geschichts- und Altertumsvereine« and the foundation of the »germanisches Museums«, as the new museum was first named.

The museum was to establish a general repertory of the entire sources of German history, literature and art until 1650, to make accessible to the public all objects encompassing the archives, library, art and antiquity collections and to publish corresponding catalogues. When planning the foundation of »a great historical-antiquarian national museum« Aufseß did not follow in the first line the goal to collect originals but rather copies and duplicates of objects contained in other collections to register these objects in a most complete and systematic order. The objects were to be put in a »strictly scientific order« to »finally achieve an overall view of the scattered sources for history and antiquity studies«. <sup>31</sup> In this way, Aufseß anticipated the documentation in the form of databases, which nowadays have to be accessible at any time and at any place as a consequence of the increasing digitalization of the European cultural heritage for information and research purposes.

### **Why collect? Some considerations for a wider understanding of collector's motifs in Sintra**

Even if the scientific interest in stained-glass painting was enormous, the historical as well as the newly produced artefacts were first and foremost used for the decoration of neo-Gothic buildings and collection halls. The colourful, faint light described by Goethe conveyed the atmosphere of an utmost effective *mise-en-scène* of venerable history. The stained-glass paintings served like other monuments of art as atmospheric requisites and had in the first place a decorative purpose: The allure of the pseudo-medieval fantasy should emphasize the venerability of the house and the ancestors of the collector.

The main focus of the neo-Gothic stained glass arrangements was not put on a correct historical revival, but on the search for a new harmony of art and nature in the age of Enlightenment. Colourful stained-glass paintings adorned the windows of the neo-Gothic buildings. As they did not fill the entire windows enough space was left, however, to allow a glimpse into the nature outside from the intimate refuge bathed in half-light. For accentuating the colourful light the stained-glass paintings were not only inserted into clear glass windows but were often surrounded with strongly contrasting coloured glass. This *mise-en-scène* had a long-lasting influence on the museums and the world exhibitions of the 19<sup>th</sup> century and even on the ethnographical room arrangements in museums in the early 20<sup>th</sup> century.<sup>32</sup>

The predominant neo-Gothic ensembles as in Wörlitz, Kassel, Laxenburg and Erbach were not simply a Disney-World of the late 18<sup>th</sup> and early 19<sup>th</sup> century: Their function was not limited to a romantic staffage of the English Garden, they were first and foremost patriotic-dynastic monuments. Noble families thereby tried to compensate their privileges lost in the wake of the Napoleonic reorganization of Europe and to manifest

their cultural leadership. The decision for the Gothic style can finally also be interpreted as a clear confession to German patriotism. Old buildings were recklessly looted or torn down for decorating neo-Gothic buildings — even Franz von Erbach had nicked many of his important glass paintings by replacing them by white glass — a fact that very much is in contrast to his efforts to preserve historical monuments at that times.

Why collect? After this tour d'horizon a number of questions arise concerning Sintra and its historical setting, which I cannot answer for lack of literature and sources in archives accessible to me. Even if some of the examples given might have had a direct influence on the Pena Palace, it still has to be examined carefully, which motifs and functions were adopted thereby. The fact alone that the carefree eclecticism of architecture unified almost all neo styles of the 19<sup>th</sup> century to a fantastic ensemble, strikingly differs from the above-mentioned German buildings and collections. Did the stained-glass paintings consequently only serve as a romantic accessory in the Portuguese Neu-Schwanstein? A lot of additional questions arise concerning Ferdinand II as a collector and his creation here in Sintra, and we are all awaiting these answers with great interest.



## NOTES

<sup>1</sup> For the translation of this text I have to thank Anette Kaufmann, Germanisches Nationalmuseum, Nürnberg. The author had the opportunity to see these windows during the Encontro internacional de vitral in Batalha in 1995 and made a first attempt of a historical classification in a manuscript for the collection in Sintra.

<sup>2</sup> On the history and restauration of Veste Coburg see Schwarz 2003, and on the stained-glass paintings Jeutter and Cleef-Roth 2003, 14-15, 20-35.

<sup>3</sup> Most of these stained glass paintings were mentioned by Georg Rathgeber in his description of the painting-gallery in Gotha in 1835. I would like to thank Uwe Gast, Freiburg, and Klaus Weschenfelder, Coburg, for their information.

<sup>4</sup> See Arnold, Astrid 2002.

<sup>5</sup> This collection is revealed by Eutter/Cleef-Roth 2003.

<sup>6</sup> *ibid* Cat. No. 187.

<sup>7</sup> See Germann 1974, 77-91.

<sup>8</sup> Goethe, Münchner Edition volume. 4.2, München 1986, 667-669, 688-690, 711.

<sup>9</sup> On the poem „Gedichte sind gemalte Fensterscheiben“ see Munich edition, volume 13.1, Munich 1992, 180, chapel of canon Pick *ibid*, volume 11.2, Munich 1994, p. 22, on Elective Affinities *ibid*, volume 9, Munich 1987, 415 (part 2, in particular chapter 1 and chapter 3).

<sup>10</sup> See Ruoss and Giesicke 2012.

<sup>11</sup> Quoted after Alex 1994, 69-70.

<sup>12</sup> See in addition Ruoss and Giesicke 2012.

<sup>13</sup> See Winkler 2012, and his summarizing paper in: Bürgler et al 1998, 60-72.

<sup>14</sup> See in addition Vaassen 1997, 62-64.

<sup>15</sup> Gessert 1839, 243.

<sup>16</sup> See Vaassen 1997, 159-162.

<sup>17</sup> See Wyss 1825.

<sup>18</sup> On Oettingen-Wallerstein and Michael Sigmund Frank see Grupp 1917, 83-90, Vaassen 1997, 159-162.

<sup>19</sup> See Hess 2010.

<sup>20</sup> Daniel Hess, in: Jutta Zander-Seidel/Roland Prügel (Ed.): Wege in die Moderne. Weltausstellungen, Medien und Musik im 19. Jahrhundert. Exh. Cat. Germanisches Nationalmuseum Nürnberg 2014, No. 144.

<sup>21</sup> See Küster 2012.

<sup>22</sup> See Dittscheid 1987, 186, 188, 196; a view of the choir with integrated glass-paintings *ibid*, fig. 374.

<sup>23</sup> Dolff-Bonekämper 1985, 18-26, 36-47.

<sup>24</sup> See Parelo 2008, 281-282.

<sup>25</sup> See Hess 1997, Glüber 2006, Götz-Mohr and Maderna 2007, Gast 2011, 109-137.

<sup>26</sup> See the overviews of Klüpfel 1844 and Wendehorst 2002.

<sup>27</sup> See Hess, 2014.

<sup>28</sup> See Hess 2012.

<sup>29</sup> Hakelberg 2004, 533-537.

<sup>30</sup> Klüpfel 1844, 546.

<sup>31</sup> Quotation from a circular letter of Freiherr Hans von Aufseß to the directors of the history societies in Germany dated 27 October 1846; see Wendehorst 2002, 47-49.

<sup>32</sup> See Wörner 1999, 246-272, Bauer 2005.

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Atmosphere, composition and structure Composition of the atmosphere Atmospheric structure The past and future of the atmosphere Resources Source for information on Atmosphere, composition and structure: The Gale Encyclopedia of Science dictionary. If this is sustained, the atmosphere is said to be unstable, and the rising parcel of air will cool to the point where its water vapor condenses to form cloud droplets. The air parcel is now a convective cloud. If the buoyancy is vigorous enough, a storm cloud will develop as the cloud droplets grow to the size of raindrops and begin to fall out of the cloud as rain. They represent the second Flowering of English Romanticism, the first being represented by Wordsworth, Coleridge and Southey. Though the younger group was in many ways indebted to the older group and was in many ways akin to it, yet the poets of the younger group show some sharp differences with the poets of older group, it was because the revolutionary ideals which at first attracted Wordsworth, Coleridge and Southey and then repelled them, had passed into the blood of Byron. He is the only Romantic poet who showed regard for the poets of the eighteenth century, and ridiculed his own contemporaries in his early satirical poem, English Bards and Scottish Reviewers (1809). That is why, he is called the "Romantic Paradox". Definition and a list of examples of atmosphere. Atmosphere is the feeling, emotion, or mood that an author creates through descriptive language. I'm serious. I have the cash. Before I begin, I must point out that behind me sits a highly admired President of the United States and decorated war hero while I, a cable television talk show host, has been chosen to stand here and impart wisdom. I pray I never witness a more damning example of what is wrong with America today. Conan O'Brien, Dartmouth College commencement speech, 2011.