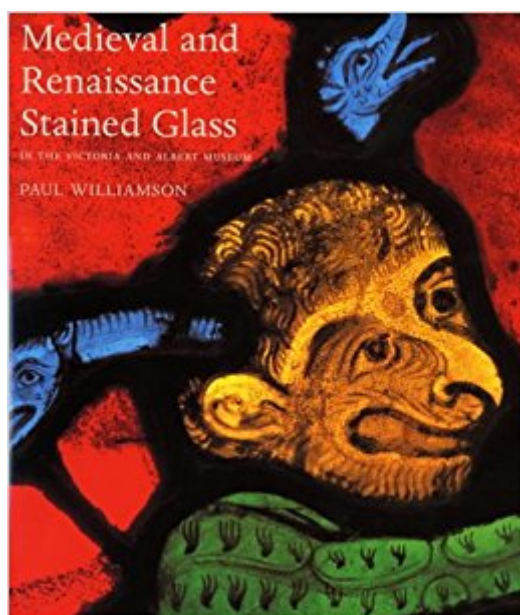


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Medieval And Renaissance Stained Glass In The Victoria And Albert Museum



Synopsis

The stained glass collection of the V&A is the largest in the world, making it possible through it to chart the development of the art from the middle of the twelfth century to about 1550. One hundred colour plates, and selected details, show major masterpieces to full advantage. Commentaries on each will reconstruct the original context of the panels, explain the imagery and give details of further reading, thus also providing an indispensable introduction to the subject. The text will touch on the techniques of stained glass, the major centres and monuments and the themes depicted in the pieces illustrated. Taken together, images and text illuminate a golden age of stained glass production, resulting in a beautiful book which will complement the major exhibition of Gothic art opening at the V&A in Autumn 2003.

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Customer Reviews

Paul Williamson is Keeper of Sculpture, Metalwork, Ceramics and Glass at the V&A. He is the author of many books and articles, including *European Sculpture at the Victoria and Albert Museum* (V&A Publications 1996) and, most recently, *Netherlandish Sculpture 1450-1550* (V&A Publications 2002). He is co-editor, with Richard Marks, of the catalogue accompanying the exhibition *Gothic: Art for England 1400-1547* (forthcoming from V&A Publications in September 2003).

When we moved into our house, 10 years ago, we decided the window next to the entryway door needed some stained glass, but we couldn't afford to get it custom-made. So we took a stained glass class, which led us to glass fusing and buying a kiln, and we made several major glass

projects... none of which, as it turns out, included the window next to the house entryway. Oh well. But in the long term, we became stained glass enthusiasts. I've gone out of my way to examine it as art-and-history ever since, whether in situ (such as the windows at the Strasbourg Cathedral) or in museums (such as the Metropolitan Museum of Art in NYC). The Victoria and Albert has one of the best collections of stained glass in the world, with particular attention to the era between 1100 and the 1500s, and encompassing nearly every European country. This book is about 100 full-size color plates (no squinting required) of their "best of" collection. Most of the glass is from churches with a strong religious influence, as you might expect. And it's breathtaking. Each color plate is clearly identified (Grisaille panel with female head, from the Abbey Church of Saint-Denis, French (Ile -de-France), 1320-4), and a section in the back offers a few paragraphs with more information. This one is 59.5x39cm, purchased from the owners of Northbrook Park, Countess Wear, near Exeter. It has some analysis of the work's background (e.g. it has a counterpart at the Cloisters in New York) and a little less than I'd like of its technical description ("...the yellow silver-stain highlights the trellis-work from which the grisaille plants emanate and creates a strong coloured grid"). But I'm not complaining. These photos fill me with joy and admiration. I'm sure you'll feel the same way.

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