THE TREASURY AT THE CLOISTERS AND TWO INGOLSTADT BEAKERS

By JAMES J. RORIMER  
Curator of Medieval Art and Director of The Cloisters

The growth of the Cloisters collections in the decade prior to the opening in May, 1938, and in the years following has not been haphazard and without plan. In the early years architectural elements from the Middle Ages that were to be incorporated into the new building were acquired in preference to individual and often more costly objects. The Chapter House from Pontaut, stonework from the Romanesque church at Langon, doorways, windows, stained glass, tapestries, and other monumental exhibits were needed to give meaning to the entire undertaking. Gothic furniture, ironwork, and about twenty sculptures were important later purchases; most of these have already been published in the Bulletin. The ciborium from Fiano Romano and the alabaster retable from Saragossa were transferred in 1948 from the medieval collections in the Main Building of the Museum so that they could be shown in settings suggesting their former backgrounds.

Three rooms at the end of the Fifteenth-Century Sculpture Hall, hitherto inaccessible to the public, have just been remodeled for a Treasury with funds supplied by John D. Rockefeller, Jr. The decision to have a Treasury at The Cloisters was reached at the time of the acquisition of the choice group of objects from the collection of the late Joseph Brummer (published in the Bulletin for May, 1948). At no time since the Guelph Treasure was offered on the American market in the late twenties had there been a comparable opportunity to enrich The Cloisters with so many liturgical and secular objects of high quality. Notwithstanding the unusually large group of such works in the collections in the Main Building, it was felt that this further enrichment of The Cloisters would add to its interest and contribute to a comprehensive picture of the Middle Ages.

A special repository for properly housing prized possessions was a natural development in most establishments of any pretension during the course of the Middle Ages. Constantine, the first Christian emperor, collected gold and other costly materials for the fashioning of sacred ves-
Maximilian’s treasury, detail from The Triumphal Arch, a woodcut made in the emperor’s honor in 1515. Beneath the illustration of Maximilian’s collection was a poem, “He alone has the greatest treasure of silver, gold, and precious stones . . . ever a prince has known.”

sels, and the kings of France, as early as the sixth and seventh centuries, enriched the abbeys of Saint-Germain-des-Prés and Saint-Denis with gifts of precious objects. As such acquisitions accumulated, abbeys and monasteries, cathedrals and churches, kings and nobles formed treasuries where valued objects used for religious services and state occasions were placed for safekeeping. By the end of the Middle Ages one inventory alone, that made in Halle for the treasury of Cardinal Albrecht of Brandenburg in 1520, illustrated three hundred and fifty reliquaries; by 1610 the treasury of the Lüneburg Town Hall had three hundred objects, and by 1613 the Town Hall at Nuremberg possessed two hundred objects.

Sometimes church treasures were locked away in the crypt, but generally they were placed in stout cupboards or in recesses in the thick walls of the sacristy. At Noyon and Bayeux in France one can still see thirteenth- and fourteenth-century armoires of wood with iron fastenings; the cupboards and upper watch gallery in the Saint’s Chapel of the abbey church of Saint Alban’s are of carved oak. Until 1903 the cypress cupboard under the altar of the Sancta Sanctorum in the Lateran was concealed behind closed bronze doors and a fixed grille; it had not been opened since the time of Pope Leo X (1313-1321). Most of the treasure hidden there, consisting of a jeweled gold cross, a silver box, a flagon of oil from the Holy Sepulcher, ivory boxes, the bones of saints wrapped in textiles, and other objects, had been placed in the cupboard in the time of Pope Leo III (795-816). At Aix-la-Chapelle the four great relics in the sumptuous Shrine of the Virgin were exhibited to the public only every seven years.

At The Cloisters, where the objects are to be on continual view for a museum public, the problem of installation is very different. Cases on three sides of the rooms have been con-
ABOVE: View of the second room in the Cloisters Treasury, showing part of the recent installation. Against the wall is xv century French oak paneling with open and closed cupboards.

BELOW: Cupboards and watch gallery from the church of St. Albans, English, xv century

structed in the plaster walls to meet the requirements of museum display and to give the appearance of solidity characteristic of European treasuries. For the fourth wall it has been possible to purchase fifteenth-century carved oak paneling, incorporating two open cupboards and two built-in cabinets, which probably was made for a sacristy or dining hall.

The anteroom to the central part of the Treasury has a painted retable and thirty-seven carved oak panels described elsewhere in this Bulletin. The third room of the Treasury is devoted to textiles, which are to be published in the autumn. Included are a sixteenth-century German altar frontal, a very welcome recent gift from Mrs. Leo S. Bing; four embroidered roundels of the fifteenth century purchased in 1947; a rare fourteenth-century Wienhausen embroidered hanging, a loan from Mrs. W. Murray Crane; and an embroidered panel lent by Mr. and Mrs. A. B. Martin. An anonymous
The chalice of Antioch, silver, parcel-gilt. Early Christian, iv or possibly v century

loan, a fourteenth-century candlestick, painted by the Sienese Lippo Vanni about 1370, is shown with a few late medieval vestments.

The most unusual recent purchase for The Cloisters, the chalice of Antioch, has been placed in the center of the Treasury. This celebrated vessel was made as early as the fourth or fifth century for use in the sacrament of the Lord’s Supper. It is said to have been discovered in 1910 by Arabs digging a well near Antioch, one of the important early centers of Christendom in the East. Its simple undecorated inner cup of silver is set in an openwork cup, also of silver, enriched with gilding. The openwork
The Last Judgment. Reliquary triptych of champlevé enamel. Attributed to Godefroid de Claire or a close follower. Mosan, about 1160. Lent by Mr. and Mrs. A. B. Martin, 1951

decoration consists largely of intertwined grapevines with birds and animals and twelve seated male figures—ten apostles and two representations of Christ on opposite sides of the cup. The chalice of Antioch is the earliest Christian chalice now known. It is several centuries earlier than most of the other exhibits at The Cloisters, which are predominantly Romanesque and Gothic. Historically and stylistically it is of great interest in connection with the later medieval chalices in the Treasury. An article on the chalice, dealing largely with technical questions which have been raised through the years, will appear in a forthcoming volume in honor of the late Belle da Costa Greene to be published by the Princeton University Press.

TWO INGOLSTADT BEAKERS

In striking contrast to the liturgical chalices are two secular drinking vessels that have been placed in the Treasury as supreme examples of German goldsmiths’ work in the late Gothic style. Such beakers were very popular as presentation cups and the prized possessions of princes
and burghers, guilds and town councils. They were show pieces used on ceremonious occasions and were sometimes passed around during the feasting. A fifteenth-century woodcut of a great banquet shows prominently such a beaker placed beside the lord of the manor while his guests sit about the low tables.

According to tradition, the two beakers recently purchased for The Cloisters and another smaller one in the Morgan collection in the Main Building came from the silver collection of the Town Hall at Ingolstadt. This Bavarian town, fifty-two miles north of Munich, received its charter of civic incorporation before 1255 and thereafter grew in importance. It became the capital of a dukedom which later merged
with that of Bavaria-Munich, and by the end of the sixteenth century its university, founded in 1472, boasted four thousand students. This fortified town was sacked by successive invasions. A few pieces of Ingolstadt Town Hall silver were saved from the melting pot, but if contemporary documents describing them have survived they are not available.

When the two covered beakers (cover and page 254) were acquired for The Cloisters from the heirs of Max von Goldschmidt-Rothschild of Frankfort it was said that they came originally from the Treasury of the Town Hall at Ingolstadt. Although they have hitherto been dated about 1500 or in the first years of the sixteenth century, it now seems likely that they were made about 1470. By piecing together various bits of pertinent information it is possible to establish that these cups are most probably the work of Hans Greiff, the leading goldsmith of Ingolstadt, and that the simpler of the beakers was presented to the Town Hall in honor of Hans Glätze, the Burgomaster of Ingolstadt.

A beaker in the Bavarian National Museum in Munich, once owned by the von Geming family of Ingolstadt and earlier in the Town Hall, affords a point of departure for a study of the Cloisters beakers. The coat of arms (p. 258) on an enamel plaque fastened to the inside of the cover of the Munich beaker can be identified as the same arms held by three knights at the base of the less ornate of the two Cloisters beakers. These are the arms of Hans Glätze, who became a member of the Inner Council of Ingolstadt in 1453 and lived until 1494. The bearded portrait used as the central feature of his arms also surmounts the old crest and the helmet (a restoration) on the top of the cover. (The Glätze arms were erroneously published in the catalogue of the Frankfurt Exhibition of 1914 as those of the von Barth family of Munich.)

The enameled plaque on the inside of the cover of our beaker bears a shield divided quarterly: a salt barrel, silver on a red background; two crossed harvesting implements (flails?), gold and silver on a red background; three sheaves of wheat, gold on a black hill against a red background; three diagonal bands from top to bottom, blue, silver, and gold. A salt barrel was used as an emblem by salt merchants, and as there are several other symbols for the ingredients of bread-making on the coat of arms, it is possible that the beaker was presented to the Town Hall by the Bakers' Guild or a group of guilds in honor of Hans Glätze. A continuing search is being made in the hope that further documentation will be forthcoming.

The Ingolstadt hallmark, a rampant panther, on the bottom of the cup is similar to one on the Munich beaker and another on a second beaker in the Morgan collection in the Metropolitan Museum.

The Cloisters engraved beaker also has an enameled plaque with the Ingolstadt panther, blue on silver with tongues of red flame, secured to the inside of the cover. The shields held by three wild men at the base of the beaker either never were finished or have lost all traces of enameled or painted decoration.

Contemporary drawings and prints offer further help in the attribution of our two beakers. Both cups resemble in shape a drawing of a beaker, in the library of Erlangen University, made about 1480 by the Hausbuch Master or one of his followers. The engraved decoration of the more elaborate of our beakers is in a style represented in several prints by the fifteenth-century Master E. S. The engraving of bareback riders strongly suggests a source of inspiration for the figures that adorn the cover on our engraved beaker. This print was copied in 1465 by the prolific goldsmith and engraver, Israhel
Bases of the beakers. Above, knights holding armored shields with the Glätzle arms. Below, wild men with shields, probably once painted with donor's arms.
Above, design by the Master E. S. (Strasbourg ?, before 1465), similar to that on top of engraved beaker, below. In the British Museum
ABOVE: At left, enameled plaques inside the covers of the Cloisters beakers: arms of a guild (?) on the plain beaker, arms of Ingolstadt on the engraved beaker. At right, Glätze's arms, from a print of the Munich beaker, and his portrait on the top of the Cloisters plain beaker.

van Meckenem. Prints by these masters were widely circulated in the Middle Ages and were not only copied but adapted to suit the requirements of craftsmen working in other media.

In 1949 the Munich Museum dated their beaker about 1470 and attributed it to Hans Greiff, the leading goldsmith in Ingolstadt at this period. A date of about 1470 is not far from that of the Erlangen drawing or that of van Meckenem's copy of the E. S. print; it corresponds with the period of activity of Burgomaster Glätze and all but matches the date inscribed on a reliquary by Hans Greiff in the Cluny Museum. This silver-gilt and painted (or enameled) reliquary statuette of Saint Anne has an engraved inscription saying that it was made by Hans Greiff "for the revenue collector's wife, Anna Hoffmann, in the year 1472." The heads of the Cluny reliquary are similar in technical execution to the portrait head of Burgomaster Glätze on the beaker; the pierced work, the use of tripod supports, and the style of the beakers and the reliquary are comparable. Marc Rosenberg in Der Goldschmiede Merkzeichen, 3rd edition, 1923, vol. iii, p. 343, included Hans Greiff, the maker of the Cluny statuette, among the goldsmiths working at Ulm, instead of at Nuremberg as other writers have done. But the hallmark on the Cluny reliquary is unlike any of the other Ulm marks Rosenberg recorded, and is, as nearly as one can determine from drawings, an Ingolstadt

LEFT: Saint Anne reliquary, gilded silver with enamel (or paint), signed Hans Greiff and dated 1472. The workmanship is similar to that of the Cloisters beakers. Cluny Museum.
mark with the emblem of a rampant panther.

Most of the available evidence, then, indicates that our two newly acquired beakers belong to a select group of masterpieces by the same outstanding goldsmith. Another engraved beaker from Ingolstadt is in the Cathedral of St. Paul at Liège and is the same height (35 cm.) as the Cloisters engraved beaker. It was formerly used in the ceremony of washing the feet of the poor in the church of Notre-Dame at Tongres on Maundy Thursday. On the basis of stylistic similarities to the other beakers it may also be considered a work of Hans Greiff.

A record of our beakers was made in 1863 by Becker and Hefner-Alteneck (but see recent information in Cover Note). The publication shows a color plate of our engraved beaker, then in the collection of C. Seeholzer, an apothecary of Ingolstadt. In 1876 he lent it to the Deutsche Ausstellung in Munich, where it was exhibited with our other, less ornate beaker, then in the possession of C. Berchtold of Ingolstadt. By 1885 both beakers had been acquired by Carl von Rothschild of Frankfort. The simpler beaker was sold at auction by his estate at the Galerie Georges Petit in Paris; it returned to the possession of the Frankfort Rothschilds, in whose collection both beakers remained until they were acquired for The Cloisters from the heirs of Max von Goldschmidt-Rothschild.

*The Princely Banquet*, woodcut by Michael Wolgemuth from the "Schatzbehalter," Nürnberg, 1491. A covered beaker is on the host's table. In the Metropolitan Museum