

Daniel LINDTMAYER (Schaffhausen 1552 - Luzern 1606/07)

Design for a Stained-Glass Window: Saint Jerome in the Desert with the Annunciation Above, and a Kneeling Donor and a Coat of Arms Below

Pen and black ink and grey wash.

Signed with the artist's monogram *DL* at the lower right.

Inscribed and dated *Hieronimus Bor von* / *Winfelden Pfarerr zu* / *Wolmatingen. 1595.* in a cartouche at the bottom.

Inscribed (in a modern hand) *Der bussende Hieronymus* / *Daniel Lindtmayer* and numbered *300-* on the verso.

305 x 203 mm. (12 x 8 in.)

The art of stained-glass design in Northern Europe during the Renaissance may be said to have reached its apogee in Switzerland during the 15th and 16th centuries. Indeed, in Switzerland after the Reformation glass painting was arguably more important than painting on canvas or panel, and it was not until the advent of the Baroque, and the need for works on a much larger scale, that its significance declined somewhat. Long used only for ecclesiastical purposes, by the 16th century small-scale glass panels of secular subjects were also being produced in Switzerland and in the Upper Rhine areas of Southern Germany. Known as *Kabinettscheiben*, such stained-glass panels were generally intended for public and civic buildings like town halls, and were also often found in private homes. Among the finest designers of stained-glass windows in Switzerland and Austria during this period was Daniel Lindtmayer, the last and most talented member of four generations of artists that specialized in such designs.

This large sheet is a particularly fine example of Lindtmayer's drawings for stained-glass (*Scheibenriss*) panels, which are characterized by refined and elaborate compositions with prominent architectural elements and a vigorous handling of the pen. As noted in the artist's inscription in a cartouche at the bottom of the sheet, the donor of the stained-glass window for which this drawing is a study was one Hieronymus Bor, who is depicted kneeling in prayer before his patron saint at the lower left of the composition. A native of Weinfelden, in the Swiss canton of Thurgau, Bor is first documented in 1588, serving as a curate in Ermatingen until 1591. The following year he became pastor of a church in the nearby town of Wollmatingen, today part of the city of Konstanz in the German province of Baden-Württemberg. At the lower right of the composition is Bor's coat of arms which, like that of Weinfelden, incorporated bunches of grapes. The present sheet was drawn in Konstanz in 1595, the same year that the artist attacked and attempted to kill a goldsmith working in the city.

This fine drawing has a long and illustrious provenance, and has figured in several significant collections of Swiss drawings. The first owner of the drawing was the Swiss pastor Johann Wilhelm Veith (1758-1833), arguably the most important collector of his day in Schaffhausen, who published religious treatises, poems and essays on art and science. As well as paintings and prints, Veith assembled a highly significant collection of around 2,500 drawings, of which stained-glass designs made up only a relatively small part. A large number of the drawings in his collection were purchased, at the posthumous Veith sale of 1835, by the Zurich politician Dietrich Schindler (1795-1882), who collected prints and drawings by Swiss artists. Part of Schindler's collection was exhibited in Munich in 1876, and not long afterwards his collection was acquired by the Swiss councillor Friedrich Bürki (1819-1880). Bürki had hoped to establish a Swiss national museum in Bern but died shortly after acquiring the Schindler drawings. A sale of his collection was held in Basel in 1881, and included some 450 drawings for stained-glass designs, almost all from the Veith and Schindler collections, including a folio or album containing thirty drawings by Daniel Lindtmayer. Ninety-two of the drawings from Bürki's collection, including the present sheet, reappeared at auction in Berlin in April 1895.

The present sheet eventually entered the collection of the lawyer and art historian Hugo von Ziegler (1890-1966), who assembled a superb group of 16th century Swiss drawings, as well as coins and silverware, between the 1920s and the 1960s. A native of Schaffhausen, von Ziegler collected in particular drawings by artists active in the city. He also organized an exhibition of drawings by Daniel Lindtmayer in Schaffhausen in 1952, to which he lent the present sheet. Other drawings of stained-glass designs from the von Ziegler collection are today in the Museum of Fine Arts in Boston, the J. Paul Getty Museum in Los Angeles, the Metropolitan Museum of Art in New York and the Museum zu Allerheiligen in Schaffhausen.

Exhibitions

Schaffhausen, Museum zu Allerheiligen, *Tobias Stimmer 1539-1584: Gedächtnisaustellung zum 400. Geburtsjahr*, 1939, no.207; Schaffhausen, Museum zu Allerheiligen, *Daniel Lindtmayer 1552-1606: Handzeichnungen*, 1952, no.160.

Literature:

Rudolf Weigel, *Kunstsammlung des verst. Hrn. Antistes und Dekan Veith in Schaffhausen, Teil I: Holzschnitte, Originalhandzeichnungen und di Kupferstiche der deutschen Schule...*, Leipzig, 1835, no.538; G. K. Nagler, *Neues allgemeines Künstkler-Lexicon*, vol.VII, Munich, 1839, p.539, no.6; Paul Boesch, 'Daniel Lindtmayers Scheibenriß für Pfarrer Hieronymus Bor von Weinfelden 1595', *Weinfelder Heimatblätter*, 26 May 1952, pp.301-302; Hugo von Ziegler, *Daniel Lindtmayer 1552-1606: Handzeichnungen*, exhibition catalogue, Schaffhausen, 1952, no.160; Friedrich Thöne, *Zeichnungssammlung Dr. Hugo von Ziegler*, Schaffhausen, unpublished MS, 1968, no.78; Friedrich

Thöne, *Daniel Lindtmayer, 1552-1606/07: Die Schaffhauser Künstlerfamilie Lindtmayer*, Zürich and Munich, 1975, p.64, p.109, p.218, no.289, fig.349 and p.217, under no.284.

Artist description:

The precocious Daniel Lindtmayer's first teacher was his father Felix, who was likewise a glass painter, and he also came under the profound influence of the drawings and woodcuts of Tobias Stimmer. The younger Lindtmayer rose to become one of the leading masters in the field of glass painting, working first in Schaffhausen and then in Basel, where he was established by 1574 and employed as a designer for the city's glass painters. As has been noted of Lindtmayer, 'Daniel's work was far more complicated and 'literary' than his father's. His designs for Kabinettscheiben are deeply influenced by developments in the representation of linear perspective in contemporary prints. The images are far more elaborate and incorporate Renaissance strapwork, Classical elements in the architectural frames and volumetric rendering of the human figure.' Lindtmayer's later travels found him working in Feldkirch, Königsfelden, Lausanne, Schwyz, Wolfenschiessen and elsewhere, although he was, for the most part, based in his native Schaffhausen. In 1595 he was accused of the attempted murder of a goldsmith named Stülz in Konstanz, but escaped punishment on the grounds of insanity. He left Schaffhausen the following year and eventually settled in Luzern, converting to Catholicism. Lindtmayer's last known dated work was executed in 1603, and he died three or four years later, leaving behind a large corpus of drawings as well as a number of prints and at least one painting.