

Telephone, Circle 130-7

Telegraphic Address Charlique, New York.

2 West 56th Street

New York, June 26 1922

AND AT 27 & 29, BROOK STREET, LONDON, W.

Mr. W. R. Coe

Oyster Bay

To

Charles,

Dealers in Antique & Decorative Works of Art.

C. J. CHARLES.

Credit

Allowance on price of:-

6576

1 panel stained glass "Queen Elizabeth"
billed 4/1/21 at \$2,700.

1416

1 oil painting in carved frame
billed 12/31/21 at 12,630.

Total charge

Corrected price

Credit

IN HOUSE
NEW

15330

10000

5330

Cable Address:
GLAENSTARK.
TELEPHONE: PLAZA 5874.

Paris.
57 RUE ST. DOMINIQUE
(ANCIEN HÔTEL SAGAN)

London, W.
12 OLD BURLINGTON STREET

WJ

Jacques Seligmann & Co., Inc.

705 Fifth Avenue

New York

W. R. Coe, Esq.
51 Wall street
New York

New York, June 6th 1922

NY1589

P4160

A stained glass panel "Bishop and priests"
French work of the 16th century

Excise tax 5%

Frs.10.000

" 500

Frs.10.500

Interest 6% from September 23rd 1921.

COE HALL INVENTORY WORKSHEET

PLANTING FIELDS FOUNDATION

Accession Number: 1955.002.086

Other Number: _____

Source of Acquisition: _____ Date: _____

Credit Line: _____

Address: _____

Phone: _____

Method of Acquisition: Gift Purchase Other: _____

Object name: Window Classification: _____

Description: St Nicholas - scene of his life, Bishop of Myra, through the interference of God - Six men behind him, 3 young boys in front of him, being bishoped, sitting, holding a cross

Materials: Stained glass

Measurements: Height: _____ Length: _____ Width: _____ Depth: _____ Diameter: _____

Markings or inscriptions: _____

Date of Object: early 16th century Country of Origin: France

Artist/Maker/Distributor: _____ Signed Loc: _____

Value: _____ Authority: _____ Appraisal on File? _____ Date: _____

Object Location: Vestibule, north Date: 2/2/2006

Condition/Conservation Priority:

1 - Urgent 2 - Serious 3 - Requires Treatment 4 - Needs Work 5 - Good

Notation of damage, missing elements, repairs or conservation history: Conserved by Brooklyn Stained Glass Conservancy - stopgaps replaced. Appeared at one point some glass repainted to hide paint loss. Received new steel frame

Provenance and/or exhibit history: Painted by expert artisans. Purchased from Jacques Seligman & Co in 1922 under title "Bishop and Priests." It's listed in Corpus Vitrearum as "Investiture of a Bishop Saint."

Other Comments: _____

Compiler: Della Croce

Date: 2/2/2006

COE HALL INVENTORY WORKSHEET

PLANTING FIELDS FOUNDATION

Accession Number: 1955.002.087

Other Number: _____

Source of Acquisition: _____ Date: _____

Credit Line: _____

Address: _____

Phone: _____

Method of Acquisition: Gift Purchase Other: _____

Object name: Window Classification: _____

Description: Queen Elizabeth I - on a red background in a purple dress with crown and collar. Rose and crown emblem above her. green, blue, yellow around edge

Materials: Stained glass

Measurements: Height: 51 in Length: 25 1/2 in Width: _____ Depth: _____ Diameter: _____

Markings or inscriptions: "Elizabetha Reg" at top

Date of Object: 19th century Country of Origin: England

Artist/Maker/Distributor: _____ Signed Loc. _____

Value: _____ Authority: _____ Appraisal on File? _____ Date: _____

Object Location: Vestibule, south Date: 2/2/2006

Condition/Conservation Priority:

1 - Urgent 2 - Serious 3 - Requires Treatment 4 - Needs Work 5 - Good

Notation of damage, missing elements, repairs or conservation history: Restored - Brooklyn Stained glass Conservancy - reglazed for strength, glass too small to fit leads - used sheet leads to fill in gaps. Received new steel frame

Provenance and/or exhibit history: Made by an immigrant from England - a good painter but not trained in crafts of pattern making, glass cutting (not uncommon). Purchased by WEC on 1/1/1921 from C.J. Charles + had it →

Other Comments: _____

Compiler: Della Croce

Date: 2/2/2006

COE HALL INVENTORY WORKSHEET

PLANTING FIELDS FOUNDATION

Accession Number: 1955.002.088

Other Number: _____

Source of Acquisition: _____ Date: _____

Credit Line: _____

Address: _____

Phone: _____

Method of Acquisition: Gift Purchase Other: _____

Object name: Window Classification: _____

B1 Description: Panel remains entirely intact. - heraldic panel read: England, Cassiobury House, Hertfordshire - arms of Dorothy Clerke + her first husband Henry Long of Shingay. Orange, red, white + blue colors throughout.
round panel L: 23 1/2 W: 16 1/2
rectangle panels L: 40 1/4 W: 20 1/2

Materials: Stained glass

Measurements: Height: _____ Length: _____ Width: _____ Depth: _____ Diameter: _____

Markings or inscriptions: _____

Date of Object: _____ Country of Origin: England

Artist/Maker/Distributor: _____ Signed Loc. _____

Value: _____ Authority: _____ Appraisal on File? _____ Date: _____

Object Location: Entrance Hall, north, LR Date: 2/2/2006

Condition/Conservation Priority:

1 - Urgent 2 - Serious 3 - Requires Treatment 4 - Needs Work 5 - Good

Notation of damage, missing elements, repairs or conservation history: Surveyed by Brooklyn Stained glass Conservancy - recommended replacing windows + broken quarries, treating the frame, clean residue, relead panels

Provenance and/or exhibit history: Bought w/ B2-4 and w/ 9-11 (Dining Room, east bay) as a set in 2/1924 as "7 Pieces of Heraldry" from Roy Grosvenor Thomas, NY

Other Comments: _____

Compiler: Della CroceDate: 2/2/2006

COE HALL INVENTORY WORKSHEET

PLANTING FIELDS FOUNDATION

Accession Number: 1955.002.089

Other Number: _____

Source of Acquisition: _____ Date: _____

Credit Line: _____

Address: _____

Phone: _____

Method of Acquisition: Gift Purchase Other: _____

Object name: Window Classification: _____

62 Description: Panel remains entirely intact. - Heraldic panel - Arms of William Norris, d.1579, Orange, red, blue, white throughout

Round panel L: 23 1/2 W: 16 1/2
Rect. panels L: 40 1/2 W: 20 1/2

Materials: Stained glass

Measurements: Height: _____ Length: _____ Width: _____ Depth: _____ Diameter: _____

Markings or inscriptions: _____

Date of Object: _____ Country of Origin: England

Artist/Maker/Distributor: _____ Signed Loc. _____

Value: _____ Authority: _____ Appraisal on File? _____ Date: _____

Object Location: Entrance Hall, north, UK Date: 2/2/2006

Condition/Conservation Priority:

1 - Urgent 2 - Serious 3 - Requires Treatment 4 - Needs Work 5 - Good

Notation of damage, missing elements, repairs or conservation history: Surveyed by Brooklyn Stained Glass Conservancy - recommended replacing windows: broken quarries, treating the frame, clean residue, relead panels

Provenance and/or exhibit history: Bought as a set w/ B1, B3-B4 and w9-11 (Dining Room, east bay) under title "7 Pieces of Heraldry" from Roy Grosvenor Thomas, NY 2/1924

Other Comments: _____

Compiler: Della Croce Date: 2/2/2006

COE HALL INVENTORY WORKSHEET

PLANTING FIELDS FOUNDATION

Accession Number: 1955-002-090

Other Number: _____

Source of Acquisition: _____ Date: _____

Credit Line: _____

Address: _____

Phone: _____

Method of Acquisition: ☐ Gift ☐ Purchase ☐ Other: _____Object name: Window Classification: _____

B3 Description: Panel remains entirely intact. Heraldic panel - Arms of Dorothy Clerke Long and her second husband Sir Charles Morrison of Cassionbury, d. 1618
Orange, red, blue, white throughout

Materials: Stained glass Round panel L: 23 1/2 W: 16 1/2
Rect panel L: 33 3/8 W: 20 1/2

Measurements: Height: _____ Length: _____ Width: _____ Depth: _____ Diameter: _____

Markings or inscriptions: _____

Date of Object: _____ Country of Origin: England

Artist/Maker/Distributor: _____ Signed Loc. _____

Value: _____ Authority: _____ Appraisal on File? _____ Date: _____

Object Location: Entrance Hall, north, VL Date: 2/2/2006

Condition/Conservation Priority:

1 - Urgent 2 - Serious 3 - Requires Treatment 4 - Needs Work 5 - Good

Notation of damage, missing elements, repairs or conservation history: Surveyed by Brooklyn Stained Glass Conservancy - recommended replacing windows + broken quarries, treating the frame
clean residue, relead panels

Provenance and/or exhibit history: Bought with B1-2, B4 and W9-11 (Dining Room, east bay)
as a set in 2/1924 as "7 Pieces of Heraldry" from Roy Grosvenor Thomas, NY

Other Comments: _____

Compiler: Della CroceDate: 2/2/2006

COE HALL INVENTORY WORKSHEET

PLANTING FIELDS FOUNDATION

Accession Number: 1955.002.091

Other Number: _____

Source of Acquisition: _____ Date: _____

Credit Line: _____

Address: _____

Phone: _____

Method of Acquisition: Gift Purchase Other: _____

Object name: Window Classification: _____

Description: Panel remains entirely intact - Heraldic panel - Arms of Elizabeth Long
wife of Sir William Russell, daughter of Dorothy and Henry Long, d. 1611
Orange, red, blue, white throughout

Round panel L: 23 1/2 W: 16 1/2
 Rect panel L 33 3/8 W 20 1/2

Materials: Stained glass

Measurements: Height: _____ Length: _____ Width: _____ Depth: _____ Diameter: _____

Markings or inscriptions: _____

Date of Object: _____ Country of Origin: England

Artist/Maker/Distributor: _____ Signed Loc: _____

Value: _____ Authority: _____ Appraisal on File? _____ Date: _____

Object Location: Entrance Hall, north, LL Date: 2/2/2006

Condition/Conservation Priority:

1 - Urgent 2 - Serious 3 - Requires Treatment 4 - Needs Work 5 - Good

Notation of damage, missing elements, repairs or conservation history: Surveyed by Brooklyn
stained glass Conservancy - recommend replacing windows - broken quarries,
treating the frame, clean residue, relead panels

Provenance and/or exhibit history: Bought w/ Bl-3 and W9-11 (Dining Room, east bay) as a
set in 2/1924 as "7 Pieces of Heraldry" from Roy Grosvenor Thomas, NY

Other Comments: _____

Compiler: Della Croce Date: 2/2/2006

COE HALL INVENTORY WORKSHEET

PLANTING FIELDS FOUNDATION

Accession Number: 1955.002.092

Other Number: _____

Source of Acquisition: _____ Date: _____

Credit Line: _____

Address: _____

Phone: _____

Method of Acquisition: Gift Purchase Other: _____

Object name: Window Classification: _____

B5 Description: Heraldic panel with chevrons, ermine, falcons and clove
yellow, green, blue throughout

Materials: Stained glass

Measurements: Height: 9 in Length: 13 7/8 in Width: _____ Depth: _____ Diameter: _____

Markings or inscriptions: _____

Date of Object: 17th-18th century Country of Origin: England

Artist/Maker/Distributor: _____ Signed Loc. _____

Value: _____ Authority: _____ Appraisal on File? _____ Date: _____

Object Location: Entrance Hall, east, outside ladies lounge Date: 2/2/2006

Condition/Conservation Priority:

1 - Urgent 2 - Serious 3 - Requires Treatment 4 - Needs Work 5 - Good

Notation of damage, missing elements, repairs or conservation history: Surveyed by Brooklyn Stained
glass Conservancy - recommend removing accretions, replacing plexiglass backplate with glass

Provenance and/or exhibit history: Purchased as part of a set of three heraldic panels. The
other two panels were installed in the top of entrance doors but were removed & replaced by
two quarries of clear glass. Purchased by Coe: "3 panels English Heraldic glass, 17th

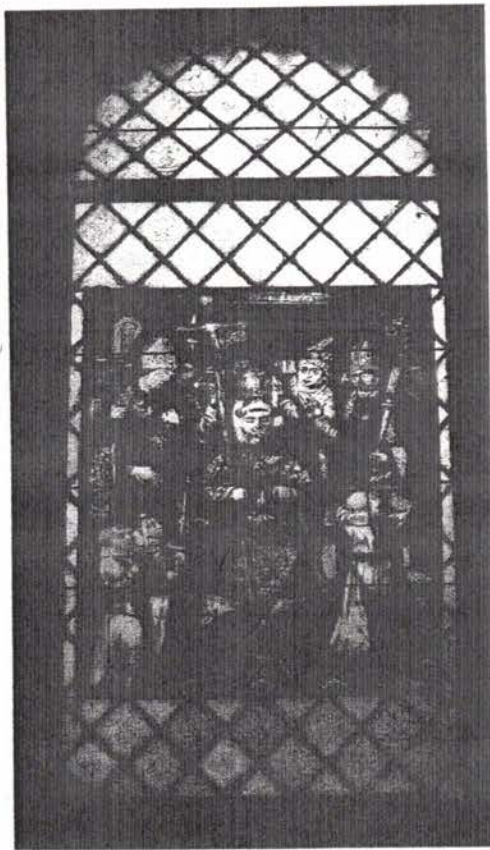
Other Comments: Century" sold for £150 in 1921 from Mr. Grosvenor Thomas

Compiler: Della Croce

Date: 2/2/2006

Introduction

The 16th century panel depicting St. Nicholas and the 19th century panel depicting Queen Elizabeth 1st were to be removed from their location in the vestibule of Coe Hall, Planting Fields for restoration. In the condition report prepared by BSGCC, these two windows had been identified as in considerable need of restoration, particularly the St. Nicholas panel. The recommendations made in the report would be followed in the restoration process. The panels would be removed and transported to the workshop for a complete restoration.



St. Nicholas before restoration

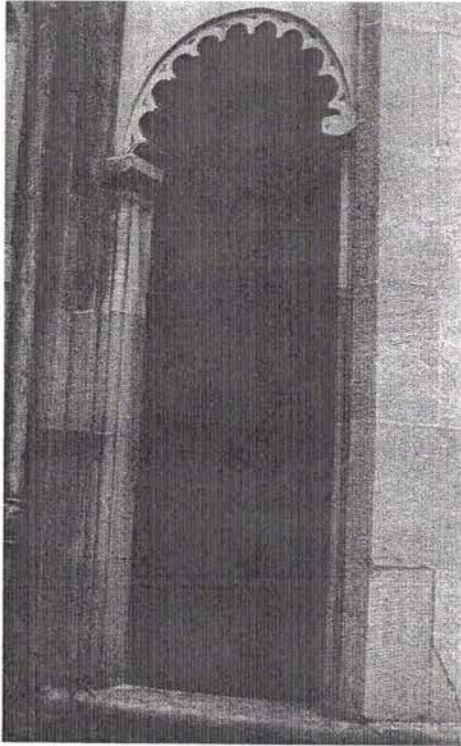


Queen Elizabeth before restoration

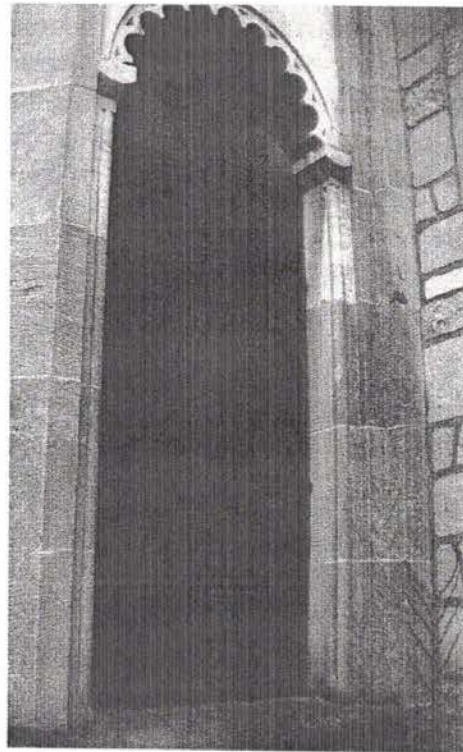
Removal of the Stained Glass and Protective Glazing

Greenland Studio installed protective glazing on the windows St. Nicholas and Queen Elizabeth in the 1970s. They attached Plexiglas into the exterior stone frame behind the stained glass window. This was done to protect the windows from exterior damage. The Plexiglas was open on all sides to allow for air circulation. A microclimate was created between the stained glass window and the Plexiglas that was open to the environment and weather conditions. We found wasp nests attached to the stained glass window behind the Plexiglas, a good environment for a wasp home but not ideal for the stained glass windows. The Plexiglas had yellowed and become opaque over time, another reason for

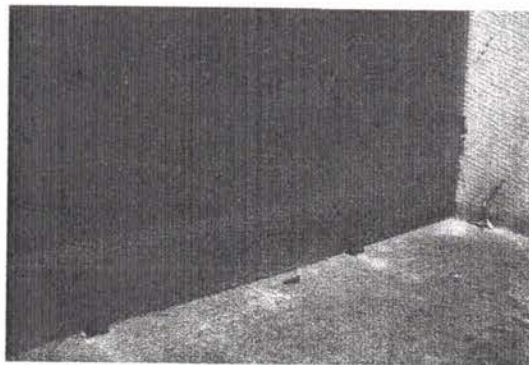
its removal. At this stage the Plexiglas was removed to provide access to the stained glass panels.



Plexiglas protective glazing on St. Nicholas



Plexiglas protective glazing on Queen Elizabeth



Detail showing how the Plexiglas was attached

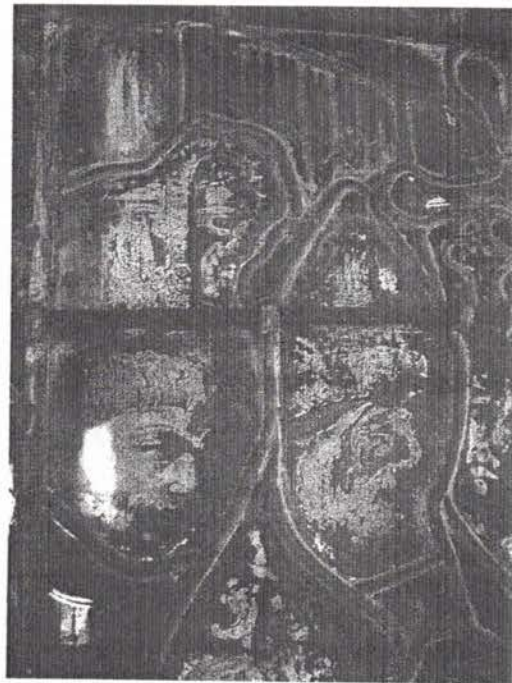
Next we removed the stained glass window. The window was set into the stonewall. A channel had been cut to accommodate the upper panels and glazing putty held the leaded window in this channel. The putty was chipped out to release the leaded upper window sections. The main sections of stained glass were installed into hinged steel frames. The glass was sealed with glazing compound and attached with removable steel moldings. After removal, the panels were placed in padded crates to be transported back to the studio. The Plexiglas was then re-installed temporarily to cover the openings.

At this stage we made cardboard templates so that the new protective glazing could be cut to size and delivered directly to Coe Hall.

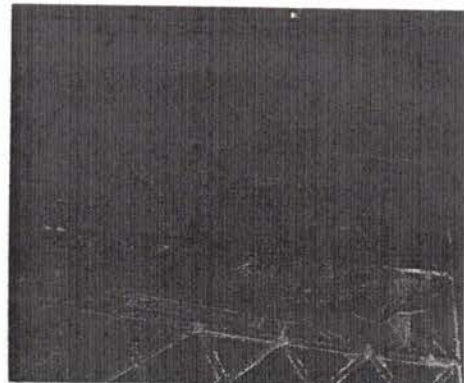
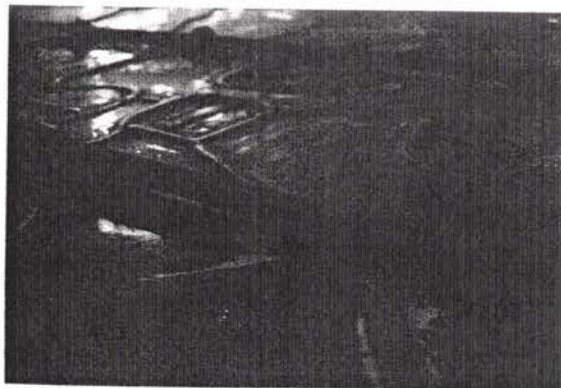
In the Studio

Steel rebars had kept the panels attached to their frames. The rebars were attached with wire ties to the front of the panels. The ties were neatly covered with lead to disguise them. The rebars were removed and cleaned; documentation of the wire locations was made on the rubbings (one of the rebars had run across Queen Elizabeth's face, we decided that the location of this rebar could be moved to allow for an unobstructed view of Elizabeth).

*Details of the
rebars with lead
covered wire ties*



*Rebars on the
St. Nicholas
window*



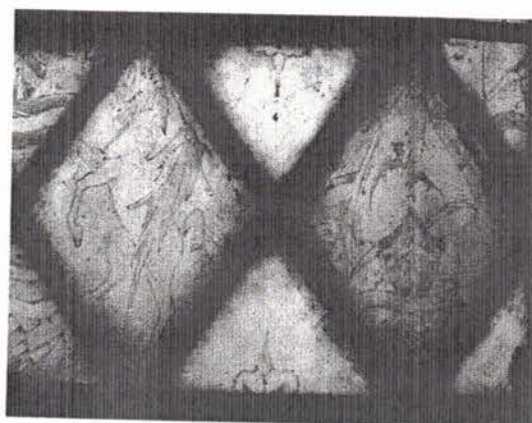
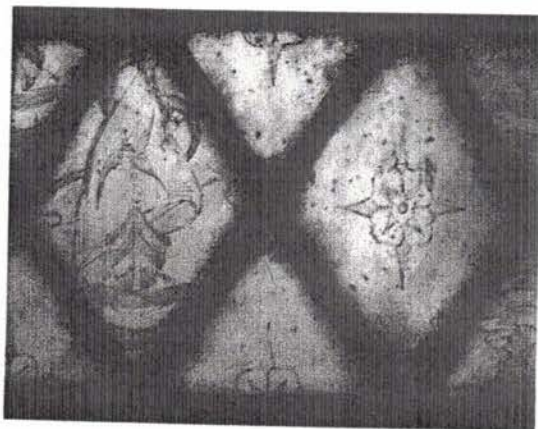


Detail showing the rebars, one crossing Queen Elizabeth's head

In 1924 the stained glass firm Heinigke and Smith located in New York, leaded the two windows with a second layer of protective glazing (double strength clear glass) directly onto the back of both the St. Nicholas and Queen Elizabeth windows. The back plates of clear glass were intended to protect the windows but they had unfortunately created a sealed environment where changes in temperature were allowing condensation to occur. We saw signs of drips and a film (dried moisture deposit) covering this glass. This moisture was having an adverse effect on the paint and glass. We removed this protective glazing that was floated on to the reverse side of the panel. Both figural sections of the panels were completely covered with this back glazing.

Each figural panel was surrounded by a series of charming painted diamonds. We believe Heinigke and Smith probably made these diamonds (when the windows were installed at Coe Hall in 1924) to accommodate the figural panels and to fit the resized panels into the existing stone and steel window openings. The ancient panels were of different dimensions and required different diamond shapes and dimensions.

The diamonds were well fired and were not exhibiting paint loss. The paint style (ornaments with silver stain) is reminiscent of other patterns produced during this period by firms such as Cottier and Co.



Details of the painted diamonds

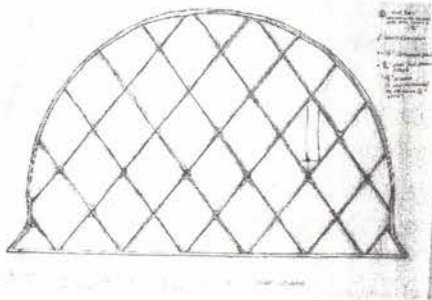
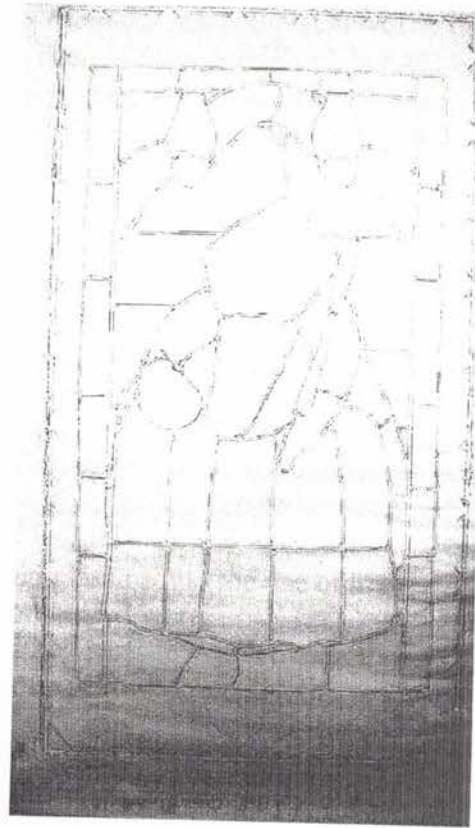
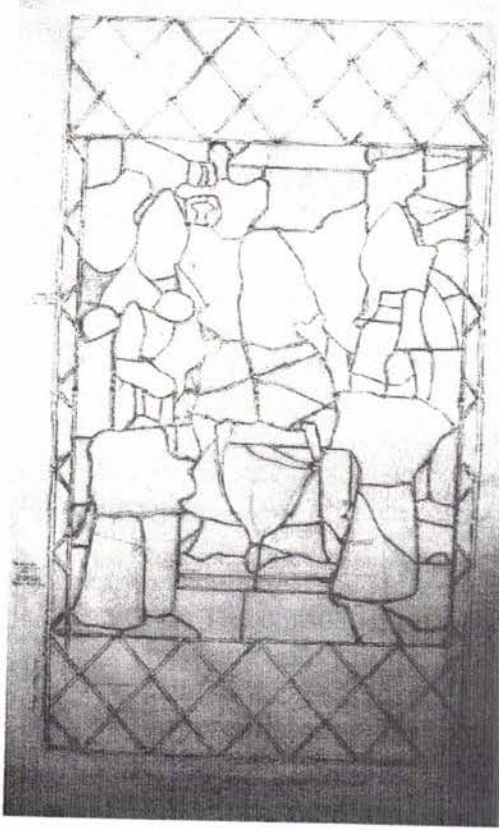
Documentation

Digital photos were taken before restoration and we continued to do this throughout the entire process including re-installation. It was very important to have photographic information when we began to re-glaze the windows.

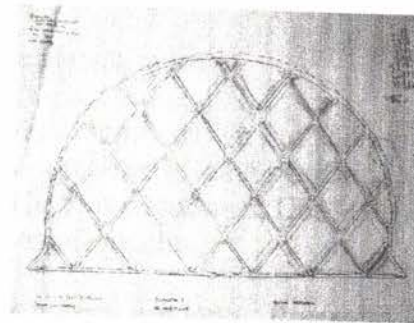
Each panel was documented with a rubbing on vellum. Notes were made of anything unusual on the panel along with the following:

- flanges
- missing glass
- stop gaps
- new lead
- cracks
- location of wire attachments
- putty fills

At this point we identified and documented replacement pieces of glass on St. Nicholas's gown, his staff and some surrounding decorative pieces. There were also some stopgaps. The diamond panel at the bottom of the St. Nicholas window was bulging. We also identified and documented stopgaps in the Queen Elizabeth figural panel and 3 replacement diamond pieces. (See pictures of rubbings.) A brown rubbing was made and used as a pattern for the re-glazing of the panel.



Vellum rubbings for the St. Nicholas stained glass window



Vellum rubbings for the Queen Elizabeth stained glass window

Assessment of the windows

Once the windows were in the workshop and the protective glazing had been removed we were able to examine the stained glass more closely. Both windows were suffering from moderate to severe paint damage and the condition of the paint was very fragile.

Although more than 200 years newer than St. Nicholas, The Queen Elizabeth window exhibited an equally fragile paint condition. This was not surprising because 19th century painted stained glass is known to be unstable. At this time all glass paints were manufactured in Europe and the instability of these paints has been a problem throughout the world. It is thought that the 19th century paints often did not completely vitrify during the firing process. Until recently this issue has not been widely recognized, but as more stained glass windows from the 19th century need restoring more research is being done. In 1993 the Corpus Vitrearum held a conference in Erfurt, Germany entitled "International Colloquium for the Preservation of Historical Stained Glass". The general subjects at this conference were:

- Painting techniques in medieval and nineteenth-century stained glass technology and conservation
- Nineteenth-century stained glass in several European countries and in America – research and preservation.

This was the first time that discussion of conservation methods had included nineteenth-century stained glass. Two areas in particular were discussed in detail;

- The consolidation of the 19th century stained glass paints (the use of irreversible techniques) The consolidation techniques presented were;
Applying epoxy to the detached painted surface in an attempt to fuse the paint to the glass (over time the epoxy yellowed, making this technique inappropriate and it is irreversible).

The use of bees wax as a consolidant; this was only used in extreme cases of paint deterioration.

- The microclimate environment and protective glazing systems.

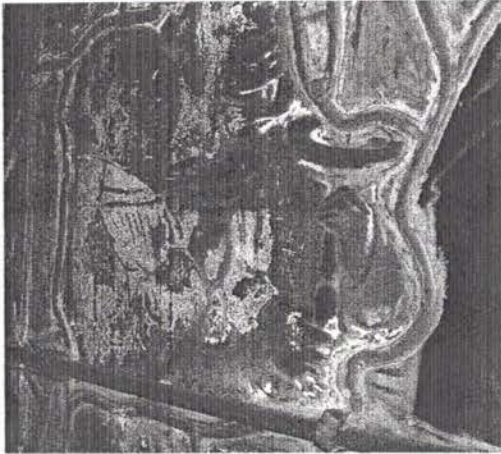
In regard to environmental concerns, stained glass conservators now try to address the deterioration of 19th century paint with the use of an isothermal glazing system.

We decided to use an isothermal glazing system for the two windows at Coe Hall.
(See installation of protective glazing system for more information.)

There was a white crust on the painted areas of glass in both windows. Research indicated that the white crust begins with a high level of moisture (aggravated by the condensation created by the previous unvented systems of protective glazing installed on these two windows), which leaves a deposit of sulphur on the painted areas of the window. The reaction between the sulphur and water attacks the painted areas that already contain an amount of moisture. The matte paint condition on both windows attracts and holds moisture. Each incidence of condensation reactivates the process of

deterioration and a build up of this crust then occurs each time at the same spots. Pollution can also create sulphur deposits, but it is often the final stage in a chemical process beginning with water. The process being:
Glass + water to hydroxides to carbonates to sulphates.

With closer inspection using a microscope and scalpel blades, we found that removal of this crust also removed the painted surface. We decided to do only a light cleaning on the painted side of the glass pieces.



*Detail photos showing
the white crust and
deterioration of the
painted areas of glass.*



The Restoration Process

The leads were removed from both windows and the glass was placed on trays. With water, Q-tips and moistened paper towels the pieces of glass were carefully cleaned (front and back). There were very little traces of interior soot on the glass leading us to believe that previous cleaning had taken place insitu. Another indication of previous cleanings is

the obvious paint loss on several faces in the St. Nicholas panel. Several of the eyes were over painted at some point in time. A number were left unpainted.



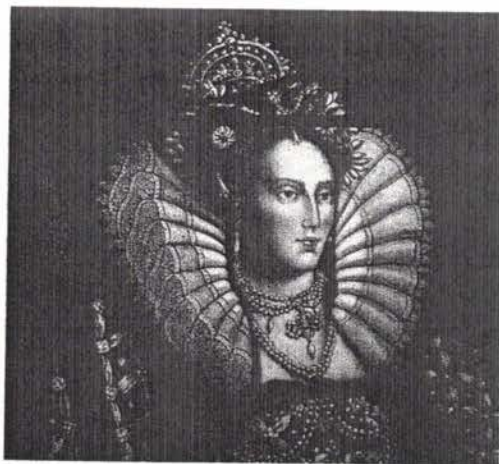
Details showing paint loss on the St. Nicholas stained glass panel





Detail showing paint loss on St. Nicholas stained glass panel

The broken edges of glass were cleaned with acetone and any putty residue removed with razor blades. These pieces were then glued using Htxal epoxy. Once the cleaning and gluing were completed we were ready to re-glaze the panels.



Before restoration detail showing the glass breaks in Queen Elizabeth's hair and the rebar.



After restoration detail showing glued breaks and relocation of the rebar.

Queen Elizabeth Window

We soon discovered that the Queen Elizabeth window although expertly painted was not expertly cut and glazed. The window was glazed loosely with a wide lead. This wide lead compensated for the individual pieces of glass that were very badly cut. The fabricator did not have the skills required in pattern making and glass cutting to create a structurally sound stained glass window. When we laid out the glass pieces on our brown rubbing we found many gaps. Some glass pieces did not align with corresponding pieces of glass. Re-leading this panel was a slow piece-by-piece process. Where the glass pieces were too small to properly fit the smaller leads, we used sheet lead to fill the gaps. This was accomplished by covering the edge of the glass piece with copper foil and soldering pre-cut sheet lead to the edge of the glass. This allowed us to adjust the size and shape of the glass piece without altering the lead line.

It took a lot of manipulation of the glass and leads to re-create this window. Re-glazing the window has made it structurally much stronger.

We conjectured that a new immigrant possibly from England, had made the panel. He was a fine painter but perhaps not trained in the crafts of pattern making, glass cutting and glazing. This is not uncommon in stained glass studios of this era.

St. Nicholas Window

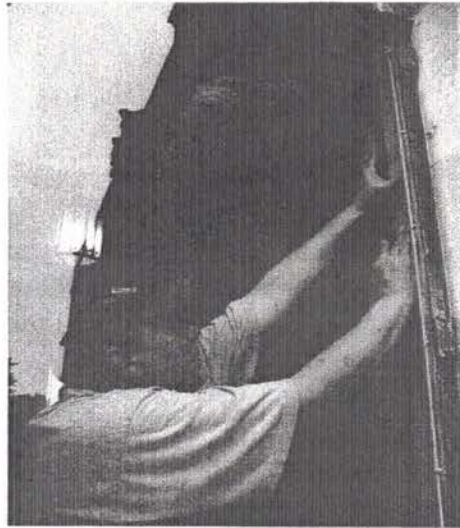
This wonderful Renaissance window was wonderfully crafted and painted by expert artisans. The cutting was accomplished without a diamond cutter. All of the glass had been carefully grozed and the glass pieces fit together perfectly. The shapes of the glass were very complicated and required great skill from the artisan that cut them. The central figure had the greatest amount of non-original glass. Part of the garment and folded hands were replaced with recreations that were done in a sympathetic style. The glass paint and glass selection did not make the replacement pieces overly obvious to the viewer and we decided to reinstall the pieces as we found them. Several small stopgaps were replaced with glass more in keeping with the original artwork. It appeared that at some point some of the glass had been repainted to hide paint loss. This over painting was done carefully and we did not attempt to remove it.

Installation of protective glazing

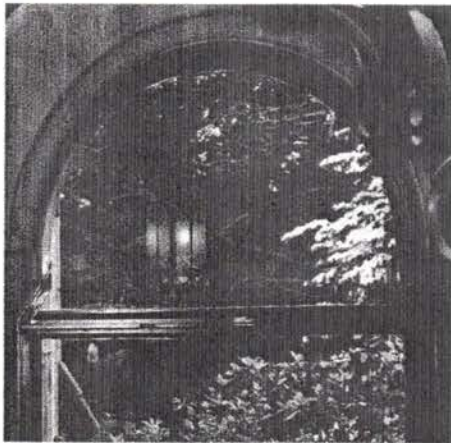
The previous protective glazing system used at Coe Hall was not effective in protecting the windows from environmental conditions and the Plexiglas itself had yellowed, thus illumination of the window was not at its best. The stained glass windows looked frosted with this yellowed opaque Plexiglas behind them. We replaced the Plexiglas with 1/8" on 1/8" laminated tempered glass with a UV film. This was fitted into the channel that the stained glass window had previously rested in both the stone and steel frame. We used glazing putty to set the glass in place. This protective glazing insures that the stained glass windows would be sealed off from the outdoor weather conditions.

Metalworker John McDevitt fabricated new steel frames for the (2) stained glass windows. Very precise templates of cardboard were made particularly of the top opening (housing the diamonds), which was not a regular semi-circle. From these templates the dimensions for the frame were documented and used for fabrication in the workshop.

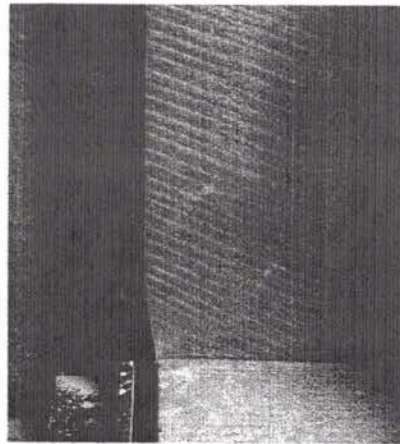
The new steel frame sits within the stone window frame on the inside of the protective glazing. The panels sit perfectly in the frames, attached by rebars tied to the window. The stained glass panels are dry-set so that they can be easily removed from the frames. The frame is installed with a vented space between it and the protective glazing. The vent is to the interior on the bottom of the frame and has a chimney of an equal area at the top, allowing a continuous airflow. This new isothermal system reduces the chances of condensation from atmospheric changes that adversely affect the stability of the paint and glass, and gives the windows protection from any damage from the exterior.



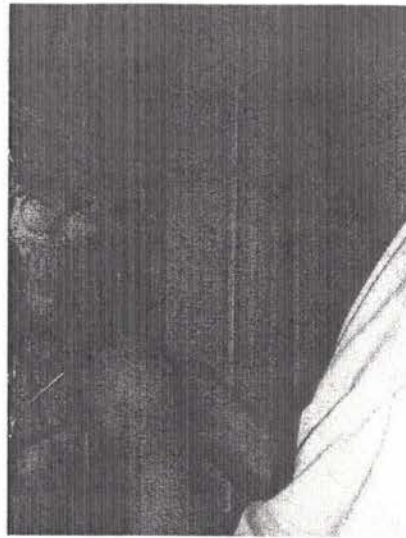
*Installation of
the steel frame*



*Detail showing the precise fit of
the frame into the stonewall*

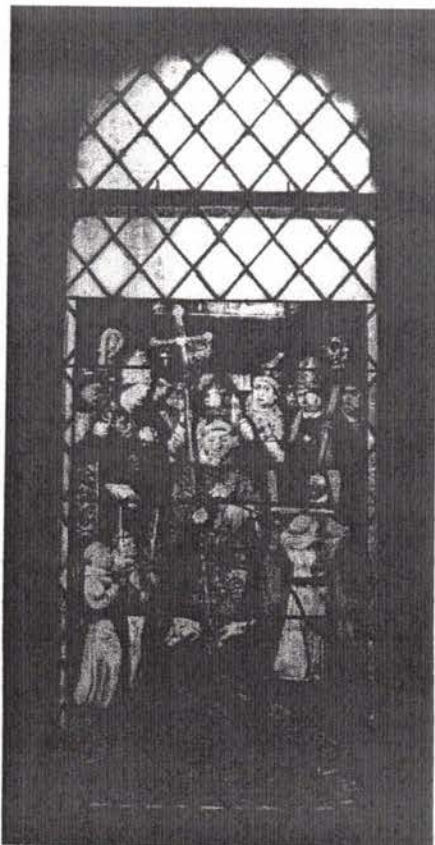


*Detail showing the frame
attached to the stonewall*

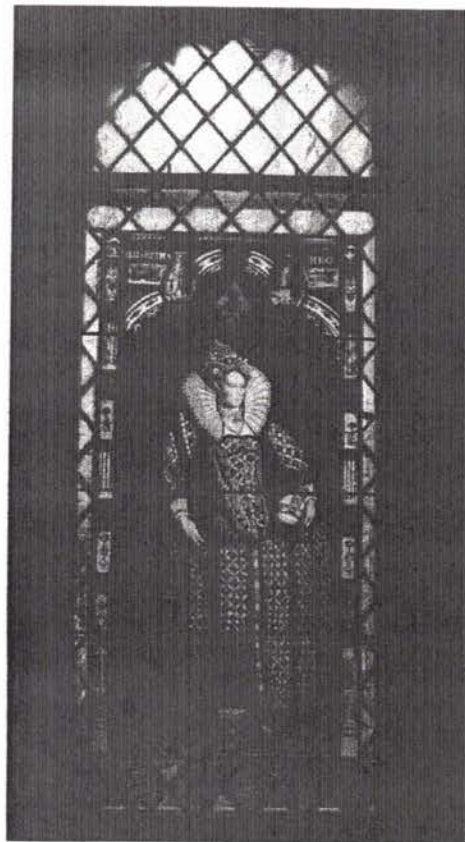


*The rebars being
tied to the window
with the wire ties*

With the new protective glazing and the completed conservation, the windows are now more secure, can be easily removed and the images depicted are much more visible. The visitor to Coe Hall is now more able to fully appreciate these beautiful treasures as they enter the house.



St. Nicholas after restoration



Queen Elizabeth after restoration

VESTIBULE room A

2 WINDOWS
(incl.stained glass quarries)

1

NORTH
Saint Nicholas

2

SOUTH
Queen Elizabeth 1st

SAINT NICHOLAS CONSECRATED BISHOP OF MYRA (VESTIBULE, NORTH PANEL. A1)



A1



St Nicholas Consecrated, Louvain, South Lowlands, 1515

This panel was made during the first half of the sixteenth century in France and depicts a scene from the life of Saint Nicholas, Bishop of Myra, as related in the Golden Legend (document #1). Saint Nicholas lived in the fourth century in Anatolia. His life, rich with legendary miracles, inspired many communities, corporations and congregations to adopt him as their protector. He is the patron saint of travelers, seamen and children among other groups (document #2).

The scene illustrated in the panel represents a moment in his life when he is designated bishop of Myra by his peers, through the interference of God. The panel was possibly created as part of a set of narrative windows chronicling the main events of Saint Nicholas' life and the miracles that inspired the donors' community to worship him. The panel was presumably cut down and deprived of its upper decorative portion. It was purchased from Jacques Seligman & Co. in June 1922, under the title '*Bishop and Priests.*' It is listed in the Corpus Vitrearum checklist as '*Investiture of a bishop Saint.*'

The diamond field surrounding the narrative panel is painted in a decorative style, with mythical and floral designs skillfully painted. The single mast ship with a phoenix painted on her sail is reminiscent of Dutch sloops dating back to the 17th century. The diamonds might have been painted during the eighteenth or nineteenth century and were chosen because they were a good match for the style and techniques used in the narrative panel.

This panel is remarkable on many levels and we, at the studio, are particularly fond of it. The amount of remaining original glass, the narrative content and intricacy of the scene, the stern and solemn expression of the figures: these aspects contribute to give it great value. The mystery of two missing eyes and why they were rubbed off pulls the viewer closer to the window.

It is also a beautiful example of Renaissance glass painting techniques and use of silver stain, grisaille and sanguine (observe that all yellow areas are actually stained yellow with silver stain, as opposed to being yellow glass; and note the soft brown-orange tones provided by the sanguine on hair, lips and jewels on the bishops' miters. The grisaille paint is opaque and used for contour lines and shadows.)