

# **CORPUS VITREARUM**

**GUIDELINES**

**2016**

**COMITÉ INTERNATIONAL D'HISTOIRE DE L'ART**

**UNION ACADÉMIQUE INTERNATIONALE**

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Revised

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## **§I - Aim of the guidelines**

I.1 - The guidelines define the organization of the CORPUS VITREARUM and set out principles for its publications.

The undertaking was founded on the initiative of Hans Hahnloser at the XVII Congrès international d'histoire de l'art in Amsterdam, in 1952, under the name CORPUS VITREARUM MEDII AEVI (CVMA). Its aim is to research stained glass with a view to disseminating the results, principally through their full publication. The field of study of the CORPUS VITREARUM may extend from the middle ages to the present.

The Corpus Vitrearum/Corpus Vitrearum Medii Aevi currently comprises 14 full member countries. A national committee is established in each country. The representatives of all member countries form the International Committee, which is led by the International Board (see §III below).

I.2 - The purpose of the common principles adopted for the publication of the volumes of the Corpus Vitrearum/Corpus Vitrearum Medii Aevi is to guarantee their high scholarly quality. They also promote uniformity of format, of the external appearance and of the internal structure as a means of facilitating access by their users.

I.3 - The 2016 guidelines replace all earlier versions. It is a task of the general assemblies of the Corpus Vitrearum to approve the guidelines or modify them as necessary. Before such modifications can come into effect, it is necessary for them to be approved by the majority of the National Committees of the Corpus Vitrearum.

I.4 - The text of the guidelines, drawn up in English, French and German, is binding. The Board of the International Committee is responsible for the official translation and the distribution of the guidelines.

## **§II - Patronage**

II.1 - The CORPUS VITREARUM (CORPUS VITREARUM MEDII AEVI) has two patrons: the Comité International d'Histoire de l'Art (CIHA) and the Union Académique Internationale (UAI).

II.2 - The Union Académique Internationale receives an annual report on the activities of the CORPUS VITREARUM and designates a commission (currently Commission no. 16) to examine the annual report.

II.3 - Each National Committee presents an annual report on the progress of work in that country to the General Secretary of the UAI and sends a copy to the General Secretary of the Board of the International Committee of the Corpus Vitrearum. When the report of the UAI is printed, it is sent to all the National Committees.

II.4 - The President of the International Committee of the Corpus Vitrearum is responsible for relations between the Comité International d'Histoire de l'Art and the Corpus Vitrearum.

### **§III - National and International Organization**

III.1 - The organization of the CORPUS VITREARUM consists of National Committees, whose members or representatives collectively comprise the International Committee. National Committees participate in a General Assembly, normally held every second year in conjunction with an International Colloquium. The timing of the General Assembly may be varied as necessary.

III.2 - Each member country selects a National Committee and defines its own terms of reference.

Any proposal to create a new National Committee must first be evaluated by the International Board, then submitted to a vote by the National Committees gathered at a plenary General Assembly.

All new applications must demonstrate the capacity of candidate countries to assemble a team of researchers and to compose a scholarly project at a high academic level. Researchers wishing to form a new committee must especially comply with the methodological foundations of the Corpus Vitrearum project: exhaustive knowledge of the corpus of material, and historical, archaeological, artistic and technical approaches to the works. The works of the Corpus Vitrearum are based on both the study of archival sources and a bibliography, and the physical examination of the works in situ, or ex situ in the workshop of the conservator.

Newly admitted member countries shall first receive the status of Associate Committee. Admission as a full member of the Corpus Vitrearum shall be decided at the earliest after two years (the usual time between General Assemblies).

III.3 - The National Committees are responsible for choosing authors, for the organization and scholarly supervision of research and for their own finances. They communicate reports on the progress of work to the general assemblies of the Corpus Vitrearum. They inform the Board of any difficulties they may encounter in the use of the guidelines, so that these may be discussed at the general assembly if necessary.

III.4 - The National Committees are responsible for the scholarly content and the publication of individual volumes. They try to ensure that foreign subscribers may obtain Corpus volumes under the same conditions as national subscribers. They encourage contact between authors, in particular by organizing conferences.

III.5 - The International Committee is composed of members or representatives from all the countries belonging to the Corpus Vitrearum. Each established National Committee has two votes at its disposal on decisions taken at the general assembly, while each Associated National Committee has only one vote.

III.6 - The International Committee elects a Board which consists of a President, two Vice-Presidents (one of whom is designated as Treasurer by the Board) and a General Secretary. They are elected for a term of four years, which is renewable once. Elections take place at the General Assembly. The Board selects a delegate to represent it on the Board of the International Committee of the Corpus Vitrearum for the Conservation of Stained Glass.

The role of the Board is as follows:

- i. to propose modifications to the guidelines as necessary, prepare the translations and ensure their distribution;
- ii. to serve as intermediary between the National Committees;
- iii. to maintain and keep up to date the address list of members;
- iv. to manage the finances of the International Committee;
- v. to liaise with the relevant National Committee over the organization of international conferences;
- vi. to prepare the programme for general assemblies and chair the debates; and
- vii. to evaluate the application of countries wishing to form a National Committee.

III.7 - The International Committee of the Corpus Vitrearum for the Conservation of Stained Glass (abbreviated as the Conservation Committee) is a joint committee of the Corpus Vitrearum and ICOMOS international. It brings together conservators of stained glass proposed by the national committees of the Corpus Vitrearum and ICOMOS. Its main function is to promote the conservation/restoration of stained glass according to the guidelines drawn up by the Conservation Committee, and to coordinate research in this area. It is responsible for the dissemination of research results and for encouraging their application, in particular in forums open to professionals affected by these issues.

III.8 - The International Committee of the Corpus Vitrearum for the Conservation of Stained Glass/ International Scientific Committee for Stained Glass of ICOMOS, is governed by statutes defining it as a "hybrid committee", meeting the requirements and purposes of both its regulating bodies. Its statutes have been approved by the General Assembly of the Corpus Vitrearum and by the Scientific Council of ICOMOS. The Committee elects a Board composed of 7 members: a President, a Vice-President, a General Secretary, and 4 ordinary members for a 3-year period. The board must be composed of experts who are members both of ICOMOS and of the Corpus Vitrearum. The election is carried out either through a secret vote during a Committee meeting or by postal or electronic vote. For this election, the number of votes per country is restricted to 2. The Board is responsible for the preparation of Committee meetings and for the implementation of committee decisions (see article 5.4 of the statutes).

The Board of the Conservation Committee selects a delegate to represent it on the

Board of the International Committee of the Corpus Vitrearum.

III.9 - The Boards of the International Committee and of the Conservation Committee should take care to respect the distribution of responsibilities amongst the different countries.

#### **§IV - CORPUS VITREARUM publications**

IV.1 - As far as possible, National Committees should adopt the presentation and the structures of volumes as described below. However, variations may be decided by the National Committees. For the Summary volumes and for monographs on the quantitatively more extensive glass painting after 1800, in particular, the individual elements may be reduced. In the application of the guidelines described below, repetition between one section of the text and another should be avoided as much as possible. Only those which are essential for understanding should be retained.

IV.2 - The National Committees can select for their publications their own choice of format: either on paper in book form, or in electronic format, or both. If the decision is taken to publish in electronic format, it is the responsibility of the National Committee to ensure that the data is stored in an appropriate format. The original data must remain accessible and be updated regularly in line with technological developments. While adhering to best current practices of electronic publication, if at all possible the format in electronic publication of the Corpus Vitrearum should follow as closely as possible the guidelines for the printed volumes.

IV.3 - The publications can be divided into a number of series:

- i. Monographs, by region, by town, by monument, by part of monument or by collection.
- ii. Summary Catalogues (Kurzinventar, Recensements, Checklists).
- iii. Studies (for monographs departing from a topographical character; studies of artists and workshops also have a place here).
- iv. Conference proceedings.

IV.4 - Content and composition of volumes

The Corpus of each country includes all stained glass found in that country, within the chronological limits described above.

Stained glass from the middle ages to the present may be included within the Corpus Vitrearum. It is up to individual National Committees, considering their own stocks of glass, to define a reasonable selection and time limit (eg, 1945, 1960, end of the 20th century).

Stained glass which is not in situ may be treated in detail, or omitted, from the volume dedicated to its place of origin. Catalogue entries generally should be ordered topographically according to the current location of the stained glass.

For the treatment of stained glass now in museums and special collections, solutions should be adopted as appropriate to the individual case. Lost glass from a monument may be treated in the main text of the volume.

#### IV.5 - The language of publication

This is decided by each National Committee. The National Committee is encouraged to add a summary in one or more of the official languages of the Corpus Vitrearum (English, French, German).

### **§V - Presentation of printed volumes**

V.1 - The traditional format of volumes is 31.5 cm x 24.5 cm. This may be altered by National Committees if there are important reasons for so doing.

V.2 - Corpus volumes traditionally are bound in dark blue and contain the following inscription in gold lettering

i. On the front cover, the title of the series, the name of the country in the language of the text and the ordinal number of the series in that country, eg.: CORPUS VITREARUM MEDII AEVI SCHWEIZ I; CORPUS VITREARUM BELGIQUE IV; CORPUS VITREARUM FRANCE ETUDES II; CORPUS VITREARUM POLSKA: Korpus witraży z lat 1800–1945 I).

ii. On the spine, the name of the series, the name of the country and the ordinal number of the series of the country, the title of the volume and the name(s) of the author(s).

V.3 - The dust jacket (optional) should bear the words CORPUS VITREARUM or CORPUS VITREARUM MEDII AEVI. Its design, colour and wording are decided by each National Committee. The text on the flaps is also chosen by the National Committees.

### **§VI - Internal structure of printed volumes**

VI.1 - Title pages preferably should include the following information:

i. On the half-title (p.1) the names of the CORPUS VITREARUM (or CORPUS VITREARUM MEDII AEVI) and of the series (eg CORPUS VITREARUM POLSKA: Korpus witraży z lat 1800–1945), followed by its volume number and then the title of the volume.

ii. On the reverse of the half-title (p.2) the full bibliographical title of the series with details of the international patrons and of the national publisher(s).

iii. On the main title page (p.3), the title of the volume or part-volume, the name(s) of the author(s), the publishing house, the place and year of publication.

iv. On the reverse of the main title page (p.4), details of the financing of the volume, the copyright and printing details, according to the usual practice in the country of publication.

## VI.2 - Table of contents

This may be placed at the beginning or at the end of the volume.

## VI.3 - Foreword or Preface

## VI.4 - Instructions for the reader

This section should explain:

- i. The system of numbering the windows in the monument and the panels of glass in the windows.
- ii. The methods for indicating the state of conservation of the windows (see Appendix).
- iii. Any other information which the National Committees deem useful.

## VI.5 - List of abbreviations

## VI.6 – Bibliography

VI.7 - Map(s) showing the location of windows preserved in situ and, if necessary, lost or dispersed glass.

## VI.8 - Introduction

This should present and discuss the problems involving the stained glass described in the individual volume, both in its historical and its art-historical context (political, social, economic, religious, history of the glass, iconography, style, etc).

## VI.9 - Catalogue

Summary Catalogues (Kurzinventar, Recensements, Checklists) and Monographs contain a complete catalogue of the relevant glass, described to a greater or lesser extent.

### i. Summary volumes:

1. The form of the catalogue may be either brief or detailed according to the policy of the National Committees. It may contain an introduction to each monument or collection, a catalogue by window or by panel and a bibliography.
2. The order of the catalogue should follow as far as possible the window notation adopted for the monument; however, it may also follow an order based on historical or iconographical considerations.

### ii. Monographs

1. The catalogue may include an introduction and a bibliography for each monument or part thereof, or to each window. The order of the catalogue should follow the window notation adopted for the monument; however, it may also follow an order based on historical or iconographical considerations, in which case the present location of each panel must be given.
2. The catalogue of panels should follow.

#### VI.10 - Historical Documentation

Extracts from manuscript or printed sources relating to existing or lost glass may be included in an appendix or in the main body of the text.

#### VI.11 - Index

The National Committee decides whether the index should be general or classified by themes. A general index is composed of place names, personal names, iconography and technical terms, distinguished by different typefaces. A classified index should be arranged under the same headings.

#### VI.12 - Illustrations

Monographs should include one illustration of each window or panel. Summary volumes and monographs on the more extensive glass painting since 1800 may be fully or selectively illustrated according to the policy of the National Committee. The location of illustrations is left to the decision of the National Committees, but they should be clearly related to the associated text.

If only a selection of the works can be illustrated, due to the cost or the large number of windows concerned, it is possible to supply the complete illustration section on accompanying digital media.

#### VI.13 - Photographic credits

#### VI.14 - State of publications

At the back of each volume there is a list of works already published in the countries belonging to the Corpus Vitrearum.

#### VI.15 - Running titles

Volumes should include running titles.

### **§VII - Individual introductions to a building, part of a building, a group of windows, a collection or a single window**

The introduction should remain brief if the windows, or groups of windows are heterogeneous and if they need a detailed individual introduction (see section VIII). However, if the group of windows is homogeneous, attention should be drawn to them in the general introduction. The individual introduction should include the following features in an appropriate sequence:

1. Bibliography, preferably listed in chronological order
2. Present state, including the position of the windows or panels, their number, their overall composition and the homogeneous or diverse character of the windows or panels.
3. History and characteristics of the architectural setting, or of the collection.
4. History of the window(s). A brief outline of the history of the glass as a whole, or of the circumstances of commissions for modern windows, with details of changes,

dispersal and restoration based on original sources. If necessary, discussion of the original location of the glass.

5. State of conservation. After indicating the conditions under which the glass was studied, a brief account of the condition of the glass should be given. The state of conservation of the window(s) is represented in the illustrations by a system of hatching in a diagram or photograph (see Appendix).

6. Reconstructions, if necessary.

7. Iconography. This section should include not only a description of the iconography of the window(s), but also analysis of its intention and reception.

8. Stylistic and formal analysis. This section considers the following aspects:

- composition
- ornament
- colour
- technique
- stylistic comparisons
- attribution (artist, workshop, designer, cartoon maker, glass painter etc)
- any other aspect which seems necessary to the author.

Each author or National Committee may amalgamate all these headings or treat them in separate paragraphs as is appropriate.

9. Dating.

Depending upon the character of the stained glass being studied, or the logic of the argument, this item may be associated with the previous one, or if necessary, precede it.

## **§VIII - Catalogue of panels**

VIII.1 - The catalogue of panels of a window should follow the order specified below. It may also follow a chronological order or treat together a group of panels which form a single image.

VIII.2 - Headings

These should include the location of the window, the panel or panels, number of the panel or panels, the subject and the illustration number.

VIII.3 - Next should come information about the shape of the panels and their dimensions (height preceding width, in metres and centimetres; in the case of ex situ glass, the original location should be given, if known, and reference made to any sections originally forming part of the panel).

VIII.4 - Bibliography, if necessary

VIII.5 - Inscriptions, including signatures. (signatures can be also noted separately, cf. VIII.13):

It is important to maintain consistency of practice from one volume to another. The epigraphy must be precise. The source of quotations should follow the inscription, in

brackets. Inscriptions must be transcribed as accurately as possible in majuscule or miniscule, in italics. The following conventions should be used:

/ Leading.

() Expansion of abbreviations.

[ ] Completion of missing text.

[...] Spaces for missing text, indicated by dots.

< > Restoration of missing sections.

Links between two letters must be indicated

For points 6 to 10 below, the author may adopt whichever headings are necessary.

#### VIII.6 – Conservation

Description of the condition of the glass and its state of conservation. In the absence of a diagram, the author should mention which elements of the windows have been replaced.

#### VIII.7 - Reconstruction

#### VIII.8 - Iconography

#### VIII.9 - Stylistic and formal analysis

This section considers the following aspects:

- composition
- ornament
- colour
- technique
- comparisons
- attribution: artist or atelier, glazier, cartoon designer, glass painter. For windows after 1800 it may be useful to include this information immediately after the title.
- any other aspect which seems necessary to the author

Each author or National Committee may amalgamate all these headings or treat them in separate paragraphs as is appropriate.

#### VIII.10 – Dating

Depending upon the character of the stained glass being studied, or the logic of the argument, this item may be associated with the previous one, or if necessary, precede it.

#### VIII.11 - Photographic references

Important photographs should be noted as precisely as possible.

The author is free to include any other relevant heading.

#### VIII.12. Panels in collections

As far as possible, the study of panels in collections should follow the above rubrics (introduction, and catalogue of panels). The National Committees may make the necessary alterations according to the particular features of the collections and the type of publication. However, the glass in the collection must always be identified by its title, inventory number and, if possible, provenance.

### VIII.13 Window Catalogue (recommended for works of the 19th century and later)

Generally, the structure follows the previous categories of the Corpus Vitrearum: sources and bibliography, information about the overall inventory, and history of the building and glazing are treated as under the previous headings. This is followed, if necessary, by information about the overall programme of multiple windows.

The catalogue of each window follows the order of the headings in the previous structure for the panel catalogue, but can be modified, if necessary, according to the specific requirements of the subject to be treated. For example, several identical windows, each with its own catalogue number, could be also treated together as a group or ensemble. The catalogue is generally constructed as follows:

1. Identification (title), location in the building, reference to illustrations in the volume
2. Dimensions (height before width, in metres or centimetres)
3. Artists (designer, cartoon makers, glass painters)
4. Workshop responsible
5. Date
6. Signatures (for transcriptions apply the rules formulated in VIII.5)
7. Inscriptions (for transcriptions apply the rules formulated in VIII.5)
8. Iconography / Composition
9. Designs (sketches, small designs and cartoons; possibly already under no. 3), each with dimensions, details of technique and repository. If the designs are not reproduced, previous reproductions may also be referred to under this heading.
10. Condition
11. Style, dating (if points 3-5 have been omitted as unknown)
12. Other aspects and comments that seem necessary to the author

## **§IX - Numbering of windows and panels**

### IX.1 - Numbering of windows in architectural contexts

- i. Each window should be defined according to its position on the plan and in elevation.
- ii. In church buildings, the numbering begins with the windows in the axis of the choir and continues towards the west, taking north and south sides simultaneously, using Roman or Arabic numerals. This system of numbering includes all the windows of a building. When the building has an annex, eg. a chapter house or a cloister, it may be necessary to identify that annex with its own window notation.
- iii. A plan, if possible with schematic diagrams of the windows, makes the system more comprehensible. If the plan of a building is complex, it can also be divided into sections horizontally

### IX.2 - Numbering of panels within windows

1. The numbering of panels must take account of the tracery of the window and the need to describe the window in a coherent fashion.

2. The panels of a window are treated by registers or horizontal rows starting from the base of the window. Each of these registers is given an Arabic numeral. The lights are treated from left to right by lower-case letters, eg. 1a, 4c, 7d etc. and include the panels in the heads of the lights. The panels in the tracery at the head of the window are identified by a system of capital letters and Arabic numerals adapted to the architectural forms of that window. Roses within the tracery can follow a radial numbering, counting clockwise. Independent rose windows should always follow this radial system of numbering. In the case of very complex compositions, the numbering of panels may be illustrated by a diagram of the window.

IX.3 In the case of post-1800 glass painting, the numbering system can be modified, in view of the sometimes highly differentiated building forms in this period. In these cases it is important not only to maintain the logic and consistency of a system, but also to take into account its applicability to similar cases, and where possible the designation of important factors such as geographic directions, placement in an elevation, etc.

## **§X. Specific recommendations for electronic publications**

These publications (e-books, online-data bases und future forms of knowledge transfer) are particularly recommended for survey projects and inventories, especially inventories of post-1800 stained glass, because of the size of the corpus being considered.

Whatever the form adopted, according to the choice of each National Committee, minimum standards must be followed.

At the beginning, the following information must appear clearly:

1. The name of the CORPUS VITREARUM (or CORPUS VITREARUM MEDII AEVI) and that of the series, followed by the volume or inventory number, and its title
2. Full bibliographical details, with details of international patrons and the national publisher (or publishers);
3. Title of the volume, part, or inventory, the name of the authors, the publisher, place and date of publication;
4. Details concerning copyright, according to the customs of the country.

All survey projects will include a special introduction, as defined in paragraph "VI.9 - Catalog": "(...) an introduction by monument or collection, a catalogue by window or panel, a bibliography".

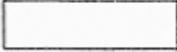
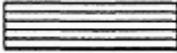
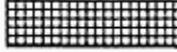
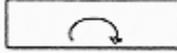
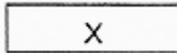
The standards for numbering windows and panels (§IX), also apply to electronic publications.

The standards mentioned above are also valid for digital publications which do not correspond or only partially to the structure of volumes.

It is essential to ensure long-term access and a capacity for citation for all forms of electronic publication (unique identifier for the online source - URL and possible reproducibility at the date of retrieval), ideally by permanent references (persistent identifiers, such as URN, DOI, PURL).

## APPENDIX

### System of hatching for conservation diagrams

- |   |   |
|---|---|
|    | 1. Original pieces  |
|    | 2. Pieces replaced before the 19 <sup>th</sup> century                            |
|    | 3. Pieces replaced during the 19 <sup>th</sup> century                            |
|    | 4. Pieces replaced during the restoration preceding the last restoration          |
|    | 5. Pieces replaced during the last restoration                                    |
|    | 6. Pieces probably replaced before the 19 <sup>th</sup> century                   |
|    | 7. Pieces probably replaced during the 19 <sup>th</sup> century                   |
|    | 8. Pieces probably replaced during the restoration preceding the last restoration |
|  | 9. Pieces probably replaced during the last restoration                           |
|  | 10. Stippling at the disposition of the author                                    |
|  | 11. Hatching at the disposition of the author                                     |
|  | 12. Reversed pieces   |
|  | 13. Stopgaps using old glass  |

With the exception of (1), it is possible to use the above hatchings with different definitions.

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