

VOLUME 39

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Stained Glass before 1700 in American Collections: Silver-Stained Roundels and Unipartite Panels

(Corpus Vitrearum Checklist IV)

National Gallery of Art, Washington

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*Forthcoming

Stained Glass before 1700 in American Collections:
Silver-Stained Roundels and Unipartite Panels



VOLUME 39

Studies in the History of Art

Monograph Series I

Stained Glass before 1700 in American Collections: Silver-Stained Roundels and Unipartite Panels (*Corpus Vitrearum Checklist IV*)

Timothy B. Husband

Addendum to Checklist III
Madeline H. Caviness and Timothy B. Husband

editorial assistance from Marilyn Beaven

National Gallery of Art, Washington

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Front cover: Allegorical Figure:

Goatherdess. South Lowlands, c. 1510–1520. Silver-stained roundel. The Metropolitan Museum of Art, The Cloisters Collection, New York. *See page 147.*

Frontispiece: Susanna and the Elders. After the Pseudo-Ortkens. South Lowlands, Antwerp ?, c. 1520. Silver-stained roundel. The Metropolitan Museum of Art, The Cloisters Collection, New York. *See page 157.*

Back cover: Apes Assembling a Trestle

Table. Germany ?, c. 1480–1500. Silver-stained roundel. The Metropolitan Museum of Art, The Cloisters Collection, New York. *See page 132.*

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Fig. 1. **Joab Murdering Abner.** North Lowlands, Amsterdam ?, c. 1510–1520. The Metropolitan Museum of Art, The Cloisters Collection, New York. See page 144.

FOREWORD

In 1952 the International Committee of the History of Art (CIHA) officially authorized a research and publication project called *Corpus Vitrearum Medii Aevi*; in 1956 this cataloguing project was also granted the patronage of the Union Académique Internationale. According to the original directives, the catalogue was confined to religious stained glass of the Middle Ages. All secular panels—including the silver-stained roundels made for the most part to adorn the windows in the homes of well-to-do burgers or the castles of local nobility—were excluded, even if they had been installed in a church at a later date. Also outside the confines of the *Corpus* project were all civic glazing programs, including the armorial panels made for the municipal palaces and guild halls of the towns.

At the time the *Corpus Vitrearum* was conceived in 1949, Europe had only recently survived a war of major proportions. Uppermost in everyone's mind were visions of destroyed buildings and shattered windows. The intent of Swiss art historian Hans R. Hahnloser when he proposed the *Corpus Vitrearum Medii Aevi* to a small number of colleagues was to preserve a record, at least, of this fragile medium. Two factors favored the idea of such a catalogue. First, most of the important church windows had been dismantled for safety during the war, and in the interim scholars had studied them at close range, many for the first time. Second, most of the monuments commissions of the various countries had taken this opportunity to photograph the glass and, in many cases, to restore the windows. Thus documentation never before available existed for vast numbers of windows throughout Europe. The first volume of the *Corpus Vitrearum Medii Aevi* appeared in Switzerland in 1956 (see "Status of Publications" at the end of this volume).

Since that time both the content and the scope of the project have changed. Perhaps the most important change was the decision of the French committee in 1971 to initiate a pre-*Corpus* series of Recensements encompassing broad geographic areas. And in 1975 the international committee elected to extend the date limit beyond the Middle Ages, renaming the project *Corpus Vitrearum*. Thus the brief notices in the Recensement volumes also include the glass of the Renaissance up to the nineteenth century. The French census idea was adapted in the United States for a Checklist series, of which this is the fourth volume. In many countries, an additional change in *Corpus* format has been the recent decision to include in their catalogues all of the heraldic emblems as well as the unipartite panels in private collections, museums, and churches; it was agreed at the international colloquium of the *Corpus Vitrearum* in Amsterdam in 1987 that this material might alternatively be published in specialized supplements.

Fig. 2. Portrait of General Gustavus Horn.
Northern Germany or Sweden ?, dated
1633. Silver-stained roundel. Private
Collection, New York. Photo: T. B.
Husband. See page 186.



In the case of the Checklists of Stained Glass in American Collections, we chose a date limit of about 1700 in order to divide collector's items of European origin from windows made for buildings in the United States. The large number of colorful Swiss panels of secular origin were included alongside the leaded panels with religious subjects in each collection; these were studied by a team of researchers as a collaborative effort and published in the first three volumes of the Checklist. Also included in volumes 1-3 are a number of heraldic roundels, generally of Dutch or German origin; by agreement between the international group of authors who are concerned with roundels, these do not come under their purview. The wisdom of this decision may be questioned, since it is likely that a donation to a civic hall would include the patron's arms as well as narrative panels, just as in religious programs. The study and cataloguing of figural unipartite panels (those in which no leading was originally needed) has, however, proceeded independently. This specialized area, in which expertise in late Medieval and Renaissance prints and drawings is needed, was assigned to a single author, Timothy B. Husband. He has been solely responsible for the examination of these pieces, whose authenticity is often hard to assess both because expert copies abound and because many original pieces have not borne the ravages of exposure to the elements.

In this volume of the Checklist the entries for silver-stained roundels conform to the system initiated for the Fichier International de Documentation du Rondel, housed in the Institut Royal du Patrimoine Artistique in Belgium. For each roundel a listing of "related material" is included, comprising other known versions of the same composition, whether glass paintings, drawings, or prints. The international archive is an invaluable clearinghouse and has been actively kept up to date by a small group of scholars, who have also held regular meetings to exchange information. One of the pioneers is Dr. William Cole, whose first volume, on the unipartite panels of Great Britain, will soon be published. Publication of the roundels in this country begins with this Checklist and includes all examples of unipartite glass known to date in the United States. It is always possible that there are omissions, and the author will be glad to have information on roundels that he has not examined. One major collection, the James Herbert Rawlings Boone bequest to the Johns Hopkins University, was dispersed through the sale room when this checklist was in preparation; some items from it are catalogued under the Metropolitan Museum of Art, New York, and under a private collection in Hillsborough, California, but the whereabouts of some others is currently unknown. Indices to the silver-stained roundels section will give the reader a coherent analysis of this category by subject, artist, and previous owners.

Appended to this volume is a section that brings the collection of leaded glass in Hillsborough up to date; it is separately indexed. Further supplemental material will await publication, either in the more detailed catalogue entries of the full volumes and fascicules now in preparation, or in a further Checklist Supplement in this journal.

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The Cloisters
President, CORPUS VITREARUM (USA)

Madeline H. Caviness
Tufts University
President, International Board, CORPUS VITREARUM

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Many colleagues abroad have made the collections in their care available for study, thus broadening our knowledge of roundel production; others have offered invaluable advice and support. In particular, I am grateful to John Rolands, keeper, Department of Prints and Drawings, British Museum; Margret Stuffmann, director, Graphische Sammlung, Städelschen Kunstinstitut, Frankfurt; J. van Tatenhove, Prentenkabinet der Rijksuniversiteit, Leiden; and Jan Piet Filedt Kok, former curator of the Rijksprentenkabinet, Amsterdam, for allowing me to study numerous drawings in their rich collections that relate to silver-stained roundels in American collections.

My many colleagues at the Metropolitan Museum have been tirelessly supportive throughout. William D. Wixom was steadfastly encouraging and understanding even when he might have wished to divert my attention to more immediate museum matters. And, as always, the keen eye and exacting standards of Jane Hayward remain an inspiration to all those who wish to undertake a serious study of stained glass.

Colleagues from the Corpus Vitrearum are likewise owed a debt of gratitude. Jennifer Eskin's administrative assistance was an immense boon for which I am very appreciative. The computerized sales and dealer records compiled by Marilyn Beaven produced a number of otherwise unrecorded provenances, while her skillfully organized index constitutes a significant contribution to the usefulness of this volume. I am also grateful to Madeline H. Caviness for her unflagging support, her valued editorial suggestions, and her continuing understanding in the face of delays occasioned by my other responsibilities.

To Dr. William Cole, Hindhead, Surrey, I owe particular gratitude for giving me access to his photographic archive of silver-stained roundels in English parish churches. This indispensable resource provided a visual record of thousands of relatively inaccessible and

virtually unknown roundels and made the partial reconstruction of many roundel series possible. I am grateful to Kees Berserik, The Hague, for continually informing me of the whereabouts of newly rediscovered, related roundels, frequently providing photographs, and ever sustaining this project with his contagious enthusiasm. To my friend Jan Piet Filedt-Kok I owe special thanks for the benefit of his many insightful observations, his formidable interpretive powers, and his generosity in making an array of scholarly resources available to me. His continuing interest has lent much support not only to this project but also to a heightened appreciation of silver-stained roundels in general. I also owe special gratitude to Yvette Vanden Bemden, who has from the beginning supported my work with roundels in any number of ways, be it providing photographs or extending warm hospitality during my several stays in Brussels; she has also made significant contributions to scholarship in this field. And finally, I would like to express particular thanks to Sibyll Kummer-Rothenhäusler, who introduced me, in my callow youth, to silver-stained roundels and who has ever since sought—with some degree of success, it is hoped—to accord interest with knowledge and to temper enthusiasm with discernment. To her I dedicate my efforts in this volume.

The opportunity to study the many collections across this country and the research for this publication have been supported largely by a grant for Interpretive Research from the National Endowment for the Humanities that was extended through June 1990 for this purpose. Assistance had also been provided by the J. Paul Getty Trust, which continues through 1990 to underwrite the preparation of the fuller entries for *Corpus Vitrearum* fascicules. A grant from the Kress Foundation has paid for new photography, notably by Constancio del Alamo on the West Coast and by Lee Cook in the East and Midwest. The support of these funding agencies is gratefully acknowledged.

Timothy B. Husband



Fig. 3. **Flight into Egypt** from a series of the **Infancy of Christ**. Master of the Seven Acts of Charity, Pieter Cornelisz. Kunst ?, North Lowlands, Leiden, c. 1515–1525. Silver-stained roundel. Detroit Institute of Arts. See page 111.

INTRODUCTION

By the late Middle Ages, Europe had transformed from a largely agricultural, feudal, and ecclesiastical society to an urban, national, and secular one. The essentially mercantile economic fabric had become dependent on far-flung trade linked with overseas empires. For the first time since the Roman Empire, banking, manufacturing, and commerce established a middle class as the backbone of society. This new plutocracy often modeled itself on the aristocratic class it was supplanting, but in the end it asserted its own developing tastes and prerogatives. By the end of the fifteenth century the urban patriciates had created a demand for new architectural forms that accorded with their sociopolitical and economic needs. The resulting town houses, guild halls, and civic buildings in turn required decorative embellishments that were fashioned to the tastes, pocketbooks, and values of their patrons and were visual testimony to the power and status of a burgeoning sociopolitical order. Stained glass was one art that was greatly innovated as a consequence.

Stained glass had consisted almost exclusively of large-scale pot metal windows destined for ecclesiastical structures. By the end of the Middle Ages, however, immense cathedral building programs characteristic of the High Gothic period had become such a strain on the resources of church and state that they were rarely undertaken. Stained glass, like architecture, became reduced in scale. New urban wealth created a large market for small-scale stained glass destined predominantly for secular buildings. The preponderance of this glass, at least north of the Alps, took the form of silver-stained roundels.

The broad term silver-stained roundel encompasses any single piece of white glass (that is, colorless or non-pot-metal), whether round, square, rectangular, or oval, rarely more than thirty centimeters in any dimension, that is painted with a vitreous paint and enhanced with a silver oxide or sulphide which, when fired, fuses with the glass, imparting translucent tones ranging from pale yellow to deep amber or copper color.¹ Roundels are not to be confused with stained glass, a general term that refers to leaded panels composed of colored and painted pot-metal glass. In the first half of the sixteenth century, additional materials used in roundels included sanguine, sanguine lees, and "Jean Cousin," all of which are hematite-based enamels ranging from flesh tones to deep red, as well as gray and sepia enamels. By mid-century, a wide range of translucent enamels were used; in Bohemia and other regions of Central Europe, opaque enamels identical to those ordinarily used to decorate the walls of glass vessels were also utilized for roundels. In the seventeenth century, particularly in the North Lowlands,² roundels frequently were set in large rectangular diamond-pane windows con-

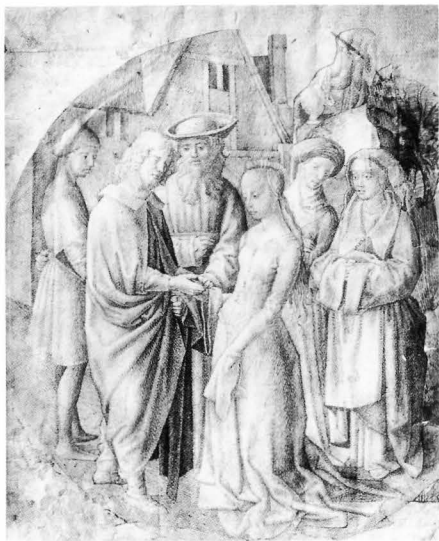


Fig. 4. **Isaac and Rebekah.** North Lowlands, Leiden, c. 1480. Pen and brown ink on paper. Museum Boymans van Beuningen, Rotterdam. Inv. no. N 192.

ceived as a decorative whole. Elaborate ornamental borders surrounded the roundels, while the quarries were decorated with festoons, inscriptions, and a variety of ornament inhabited by flora, fauna, and insects, all executed in varying tones of silver stain and brilliant translucent enamel (figs. 13, 14).

Roundels—often surrounded by a border of ornament, inscription, or plain colored glass—were set in windows composed of small colorless panes or quarries leaded together in diamond-shaped or other patterns (frontispiece, fig. 7).³ In the Lowlands, these windows were often framed by a fillet of colored glasses, usually a mixture of green, blue, red, yellow, or white. In Germany, although quarry windows were not uncommon, heavy Butzenscheiben—the circular, thick-centered remnant attached to the pontil or blow pipe in the making of crown glass—were widely favored.

The production of roundels thrived primarily in or around the principal artistic centers in the Lowlands, notably Amsterdam, Antwerp, Bruges, Brussels, Ghent, Haarlem, Leiden, Maastricht, and Louvain (figs. 1, 3, 4, 5). Major centers were also located in Germany, particularly in Nuremberg, Augsburg, and Cologne (back cover, figs. 2, 6, 9, 20, 21). French production seems to have been concentrated in or near the Burgundian territories. Although Lowlands influence is frequently evident, French roundels have their own distinctive stylistic identity. Production seems to have flagged by the early sixteenth century, however, at the very moment silver-stained roundels were entering a golden age in the Lowlands. The extent of production in England is less clear, as so much was destroyed during the reign of Henry VIII. Extant examples are frequently of secular subject matter, their presumed domestic settings and inoffensive imagery being largely responsible for their survival (fig. 8). The production, again judging from scanty remains, appears to have flourished largely in the fifteenth century, as in France, and the few Renaissance examples are known mostly from eighteenth- and nineteenth-century drawings (fig. 16).⁴ If there was any extensive roundel production in either Italy or Spain, little evidence of it survives.

The silver-stained roundel was ideally suited to new forms of urban domestic and civic architecture as well as to the temperaments of increasingly prosperous and independent-minded patrons. Since both the windows of these buildings and the rooms they illuminated were relatively small, the preponderance of colorless glass in the roundels and surrounds and the sparse use of opaque paint maximized the admission of light. The scale of the roundels also suited the intimate spaces of the rooms, as the detailed painting invited close inspection. Commonly conceived in series, roundels afforded the continuity of a single narrative within a given space. And as roundels were generally intended for private, domestic spaces, their subject matter often provided a far more candid reflection of individual moral, ethical, and spiritual attitudes or preoccupations than large-scale stained glass conceived for public edifices.

The earliest surviving examples that technically satisfy the definition of a roundel date to the late thirteenth or early fourteenth century, when the technique of silver stain was either discovered

or first widely used.⁵ The original contexts of most examples have been lost, but they were probably set as bosses in band or grisaille windows and were thus components of a larger, ornamental whole. The earliest examples of true roundels, mostly excavated and fragmentary, can by their archaeological context be dated to the second and third quarters of the fourteenth century. Fragments of roundels from this period were excavated, for example, at the site of the Dominican convent known as the "Pand" in Ghent.⁶ These fragments represent the symbols of the Evangelists and appear to form part of an independent series.

Few roundels dating earlier than the middle of the fifteenth century survive. With increased production toward the end of the century, roundels had developed from simple iconic or heraldic imagery⁷ into complex and sophisticated serial narratives (fig. 6, compare figs. 3, 19, 23, 27). The greatest period of production—both in quantity and quality—spanned the first half of the sixteenth century; indeed, examples are so numerous that a quasi-industrial production may be inferred, located chiefly in the Lowlands but also in Germany and to a lesser degree in France and England.

As no fifteenth-century roundels are documented to have survived in their original secular settings, our knowledge of the format and design of these windows is based on secondary sources, largely depictions in panel paintings (fig. 7).⁸ The visual evidence indicates that, at least in the Lowlands, the more common domestic window was rectangular and composed of a fixed transom glazed in leaded diamond panes, usually filling the upper third of the aperture, and an unglazed lower section, often filled with lattice and invariably fitted with hinged shutters.⁹ In this type of window, a single roundel was set in the upper fixed transom. Each roundel was customarily surrounded by colored borders, and the window itself had a surround of colored fillets (fig. 7).

One of the few secular glazing programs that can be reconstructed is that made for the bailiff of Rijnland, Adriaen Dirckx. van Crimpen, at 9 Pieterskerkgracht in Leiden dating from the apogée of silver-stained roundel painting.¹⁰ Three double-light, mullioned oak windows were installed in an upstairs hallway and two more elsewhere in the house. A drawing of 1846 records the original installation, which is no longer intact. The window frames, two of which survive,¹¹ are elaborately carved with caryatids of monsters and female herms; the glazings, designed and executed by Dierick Crabeth and his atelier in 1543, juxtapose scenes from the story of Samuel with others from the life of St. Paul.¹² These rectangular panels are surrounded by architectural ornament with open arcades resting on aedicules, strapwork, festoons, and other classicized and Italianate motifs that, in contrast to the fifteenth-century arrangement, fill the entire aperture.

The instances of roundels being incorporated into the glazing programs of churches are rare.¹³ In a highly unusual setting at Anderlecht near Brussels, for example, roundels representing St. John the Baptist Preaching in the Wilderness and the Baptism of Christ are set in gables in the canopies above full-length figures of St. Jerome



Fig. 5. **Isaac and Rebekah.** North Lowlands, Leiden ?, c. 1480. Silver-stained roundel. Rijksmuseum, Amsterdam. Inv. no. NM 12243.



Fig. 6. **Christ as the Man of Sorrows.** Germany, c. 1485–1495. Silver-stained roundel. The British Museum, London. OA 1792.

Fig. 7. **Annunciation.** Joos van Cleve, South Lowlands, Antwerp, c. 1525. Tempera on wood panel. The Metropolitan Museum of Art, The Friedsman Collection, Bequest of Michael Friedsman, 1931 (32.100.60).



with a donor and St. Servais.¹⁴ Less rare are secular programs consisting of heraldic badges set in fields of quarries such as those partially preserved in the fifteenth-century chapels of Canterbury Cathedral.¹⁵

Roundels were frequently glazed into the windows of hospitals, alms houses, or monastic foundations, particularly in contemplative areas such as cloisters or individual cells. The cloister of Sint-Pietersgasthuis is today glazed with diamond-panes, but original borders of foliated running ornament in the flamboyant tracery surrounding the central lights—dated variably 1520 or 1521—suggest that they might originally have been glazed with a series of roundels, at least in the upper registers.¹⁶ A window with a similar border in the church of Saint-Étienne of the large Begijnhof was glazed with twelve roundels comprising a Passion series in 1525 by Gérard Boels; another window in the same church was similarly ornamented with six roundels around the same time by Jean Aep.¹⁷ An instance of roundels being ordered for private monastic quarters is recorded in a 1506–1507 document stating that “Cornelis the painter”—most likely Cornelis Engebrechtsz.—designed silver-stained roundels for

the "Blue Room," which was part of the suite of the abbess of Rijnsburg Abbey.¹⁸

In the almost total absence of documentation, little is known about the location of roundel workshops, the craftsmen employed by them, or the methods they used. However, a large number of drawings related to the production of silver-stained roundels have survived, and a study of them provides some insights into their function as well as into the relationship of the designers to the roundel painters. The nature and form of these drawings vary,¹⁹ but in addition to rare sketches and studies, in general there appear to be three basic types: original designs, copies of these designs, and highly finished presentation drawings (compare figs. 9, 10, 11, 15, 17).

The designs, frequently executed by highly gifted artists, were drawn to scale and informed both patron and glass painter of all the compositional and stylistic details, providing indications of lead lines where borders were involved, inscriptions, and often technical instructions in the margins (fig. 9). Rendered in ink on paper, these designs were typically highly finished, often enhanced with brushwork, washes, and different colored inks or chalk. Among the many renowned Lowlands artists who produced roundel designs in the first half of the sixteenth century were Cornelis Engebrechtsz., Lucas van Leyden, Dierick Vellert (figs. 11, 15), Pieter Cornelisz. Kunst, Jacob Cornelisz. van Oostanen, the Pseudo-Ortkens, Jan Gossaert (fig. 17), Pieter Coecke van Aelst, Dierick Crabeth (figs. 24, 25), Jan Swart van Groningen, Maarten van Heemskerck (fig. 22), Lambert van Noort, and Maarten de Vos. At the same time in Germany, designs were being produced by Heinrich Aldegrever, Albrecht Altdorfer, Hans Sebald Beham, Jörg Breu der Älter (fig. 20), Hans Burgkmair, Albrecht Dürer, Hans Baldung Grien, Augustin Hirschvogel, Wolf Huber, Hans Süss von Kulmbach, Georg Pencz (fig. 9), and Hans Leonhard Schäufolein.

Proportionately larger numbers of copies of designs have survived (fig. 15). These copies are the work of lesser hands; although compositionally faithful to the original, the drawing, clearly outlined with minimal shading, is comparatively deliberate and stiff, and the inscriptions, instructions, and the like are typically omitted. Several probable circumstances that required these copies can be postulated. If, for example, the design was commissioned by an individual rather than a roundel workshop, it likely became the property of the patron. A copy would then have to be provided to the glass painting shop as a model for executing the roundel and as a record of the transaction. In stained glass workshops this copy, called a *vidimus* ("we have seen"), was considered a contractual document, clearly establishing what the painter would produce and what the patron would receive.²⁰ A full-scale cartoon (*patron*) was then made for the stained glass window. In roundel production, the copy could have served both as a *vidimus* and as a full-scale model.

If the design were commissioned by a workshop, as the evidence shows was more often than not the case, a working copy would be desirable to preserve the original, an item of no small expense. Work-



Fig. 8. Cancer from a series of the Zodiac. England, c. 1490. Silver-stained roundel. Church of St. Mary, Shrewsbury. Photo: National Monuments Record.



Fig. 9. Design for a roundel with the arms of Marco Baro and his ancestors. Georg Pencz. Germany, Nuremberg c. 1530–1540. Brown ink and wash on paper. The J. Paul Getty Museum, Malibu. 83.GA.193.



Fig. 10. Design copy for a roundel with the **Triumph of Time** from a series of the **Triumphs of Petrarch**. Workshop of Pieter Coecke van Aelst. South Lowlands, c. 1535–1545. Brown ink, wash, and white highlights on paper. École nationale supérieure des Beaux-Arts, Paris. Inv. no. M625.

ing copies, stored in portfolios, might also have been used to show prospective roundel clients available designs. A working copy could be used as well to update or alter details of the design.²¹ A large number of copies have been well preserved, suggesting that multiple working copies were made from the design copy and that these second-generation copies were actually used as models at the bench.²² In large workshops these multiple copies would allow, as demand required, a given design to be executed by several painters simultaneously. The number of surviving replicas and close versions of popular series is evidence of this practice, as is the existence of design copies pricked for transfer. Whether placed under the glass and traced or pinned up and copied free-hand by the painter, the working copy would eventually be worn out and have to be replaced.

Presentation drawings were meticulously finished autonomous works of art (fig. 17). They were executed on prepared paper, usually green, gray, or brown in tone, in brown, black, or gray ink, often enhanced with one or more washes, and with highlights in white and even gold. Too subtle and delicate to serve as workshop designs, these drawings may have been intended for the general market or as presentation pieces for clients rather than as actual designs for glass. If they were simply intended to exercise the artist's gifts and to delight the eye of the beholder, these drawings establish the high regard sixteenth-century collectors accorded superb sheets, perhaps explaining the relatively numerous extant examples.²³

While engravings, woodcuts, and book illustration were primary sources for roundel designs in the fifteenth century,²⁴ by the early sixteenth century they were superseded by drawings. Because this more expensive design alternative was commissioned and therefore unique, it entailed a measure of copyright protection, whereas xylographic sources were essentially in the public domain. This distinction must have become increasingly important as roundel pro-



Fig. 11. Design for a roundel with the **Adoration of the Magi** from a series of the **Life of the Virgin**. Dierick Vellert. South Lowlands, Antwerp, 1532. Brown ink and wash on paper. Albertina, Vienna. Inv. no. 7802.



Fig. 12. **Adoration of the Magi** from a series of the **Life of the Virgin**. Dierick Vellert. South Lowlands, Antwerp, probably 1532. Silver-stained roundel. Hessisches Landesmuseum Darmstadt. Inv. no. Kg 31:33.



Figs. 13, 14. Two Leaded Windows with Ornament and Scenes from a series of the Seven Acts of Charity. After Maarten van Heemskerck, Netherlands, Haarlem ?, dated 1618. The Metropolitan Museum of Art, New York. See page 175.

duction expanded and grew more competitive. A design that was not controlled was soon widely disseminated and reproduced by diverse roundel workshops in disparate styles, rapidly spawning many versions and variants (figs. 26, 27).²⁵ A design controlled by a workshop was reproduced with relative stylistic homogeneity; variants emerged only with time (figs. 18, 19).²⁶ Roundels based on graphics, on the other hand, were reproduced in widely separated workshops but with stylistic consistency because they used the identical model.²⁷

The 1506–1507 Rijsburg Abbey accounts concerning the silver-stained roundels designed by Cornelis (Engebrechtsz.?) for the abbess indicate that separate funds were paid to Ewout Vos and his two assistants to execute the roundels and to an ironsmith to make the window fittings.²⁸ Similarly, a civil dispute in 1514 involved a glass painter named Dieloff Clarsz. and the artist with whom he collaborated, Pieter Cornelisz. Kunst.²⁹ This scant documentation suggests, then, that the roundel designer was generally not the glass painter. The most notable exception was Dierick Vellert, who in addition to being a gifted designer with a particular interest in roundels was a peerless glass painter, to which the surviving roundels that bear his monogram eloquently attest.³⁰ Other cases are less clear. Although Lucas van Leyden most probably made designs for



Fig. 15. Working copy of a design for a roundel with the Marriage of the Virgin from a series of the Life of the Virgin. After Dierick Vellert. South Lowlands, Antwerp, c. 1532. Ink on paper. The British Museum, London. 1923-4-17-3.



Fig. 16. **Christ in the Wine-Press**, inscribed: IF ANY MAN THIRST COME TO ME AND DRINCK. From Lullington Church, Kent. Charles Winston, October 1844. Watercolor on paper. British Library, ms. add. 35211, vol. II, 200, 262–K64.



Fig. 17. **Finished drawing with the Decapitation of St. John the Baptist**. Jan Gossaert. South Lowlands, Malines?, c. 1510. Brown ink, wash, and white highlights on gray-brown prepared paper. École nationale supérieure des Beaux-Arts, Paris. Inv. no. Masson 487.

roundels³¹ and Karel van Mander describes him as a glass painter and even cites an example of his work,³² no panel that can be securely attributed to his hand survives.

Silver-stained roundels drew from a broad but relatively conventional choice of subject matter up to about 1520. Iconic images such as patron saints of towns, guilds, confraternities, or individuals formed perhaps the largest (and least innovative) group of single roundel subjects. Also common are devotional images such as the Crucifixion, Man of Sorrows, Pietà, and Trinity (figs. 6, 16). Although these subjects were often influenced by specific movements—*Devotio Moderna* in the Lowlands, for example—pre-Reformation imagery is typically too generic to be localized. Less common are a variety of secular subjects, including genre scenes, vanitas or *memento mori* and other allegorical themes, and vignettes of pure whimsy (back cover). But the majority of roundels belonged to narrative series. Not surprisingly, Infancy, Passion, and Marian cycles were common, as were a larger array of Old Testament subjects. But by the end of the fifteenth century, four biblical subjects—the history of Joseph in Egypt and the stories of Esther, Susanna (frontispiece), and Tobit and Tobias (figs. 18, 19)—appear with great frequency, usually as replicas, versions, or variants of the same series of designs.³³ To judge from the disproportionately large number of surviving examples, the demand for these subjects reached a peak in the 1520s. What special implications these particular subjects held for their Lowlands audience, making them so universally popular, remains to be investigated.³⁴

After around 1520 in the Lowlands, the repertoire of subjects for silver-stained roundels dramatically expanded, and the painting became more varied and individualized. While traditional subject matter endured, new forms of imagery, often eclectic, unconventional, and polemical, were introduced. This flourishing of roundel production—and of the arts in general—was possible because the Lowlands were at this time exceptionally rich in artistic talent.³⁵ It is remarkable that in the 1520s, artists of such diverse abilities as Pieter Coecke van Aelst, Pieter Cornelisz. Kunst, Jacob Cornelisz. van Oostanen, Cornelis Engebrechtsz., Jan Gossaert, Maarten van Heemskerck, Lucas van Leyden, Barend van Orly, the Pseudo-Ortkens, Jan Swart van Groningen, and Dierick Vellert—all of whom created designs for roundels—were active.

Manifold and complex circumstances created a climate conducive to artistic creativity, not the least of which was the fact the patrons in the Lowlands—as opposed to those in Germany, for example—were overwhelmingly lay and private.³⁶ The population was, in general, largely traditional in its attitudes and parochial in its outlook.³⁷ It was not, however, an entirely homogeneous society, and points of view varied according to the conditions and circumstances of the immediate area. Thus, when reformist ideas arrived in the Lowlands, reaction was, at least until the middle of the century, far less strident and polarized than in Germany.³⁸ It was, in fact, decades before the North Lowlands fully converted to the reformed church.³⁹



Fig. 18. Design for a roundel with Tobias and the Fish from a series of the story of Tobit and Tobias. Master of the Story of Tobit. South Lowlands, Ghent or Bruges, c. 1485–1490. Black ink on paper. Royal Library, Windsor Castle. RL 12952.

Fig. 19. Tobias and the Fish from a series of the story of Tobit and Tobias. After the drawing in fig. 18 with alterations to costume and architecture. South Lowlands, Ghent or Bruges, c. 1500–1510. Silver-stained roundel. Musée royaux d'Art et d'Histoire, Brussels. Inv. no. 567. Photo: C. J. Berserik.

Reformist thought was, moreover, greatly tempered by the concurrent influence of humanism. Changes in religious views occurred in a climate of relative intellectual receptivity and individual freedom, and thus the reevaluation of church doctrine yielded diverse conclusions⁴⁰ that affected attitudes more than dogma and were more apparent in private than in public spheres.⁴¹ Reformist and humanist thought profoundly influenced sixteenth-century imagery, but it did not preclude the commingling of old and new ideas. In this climate, the treatment of biblical subjects took a variety of new forms that more often than not eschewed the purely doctrinal forms.⁴²

This eclectic treatment is apparent, for example, in a group of fifteen designs for roundels by Dierick Vellert, all signed and dated 1523, which appear to have formed a typological series in which two, or perhaps three, scenes from Moses are juxtaposed with one scene from the life of Christ. The drawing of Moses Sweetening the Waters at Marah would have been paired with another representing the Marriage Feast at Cana. Two further drawings that may belong to the same series link Moses with Gideon and the Miracle of the Fleece, a subject conventionally associated with a Mariological context.⁴³ While the rarely depicted Old Testament scenes evidence current humanist interest in biblical texts, the juxtaposition of types and antitypes relies on a purely medieval model.⁴⁴

Similarly, a group of large woodcuts with biblical scenes by Jacob Cornelisz. and Lucas van Leyden have recently been reconstructed in a more conventional typological series analogous to the *Biblia pauperum*.⁴⁵ Earlier, between 1511 and 1514, Cornelisz. published a circular passion series that is unusual as it was widely used as designs for silver-stained roundels.⁴⁶ In about 1520, the circular woodcuts were incorporated within elaborate Renaissance frames flanked by Old Testament prefigurations, again analogous to those found in the *Biblia pauperum* and the *Speculum humanae salvationis*. It is tempting to think that these typological arrangements were, like the unframed earlier addition, used as designs for windows. In this regard, it is interesting to note that these series of

Fig. 20. Design for a roundel with **Coquinaria** from a series of the **Septem Artes Mechanicae**. Jörg Breu the Elder. Germany, Augsburg, c. 1530. Brown ink, gray, green, and rose wash, and strengthening in charcoal on paper. Staatliche Graphische Sammlung, Munich. Inv. no. 19 441.

Fig. 21. **Coquinaria** from a series of the **Septem Artes Mechanicae**. After Jörg Breu the Elder. Germany, Augsburg, c. 1530–1535. Silver-stained roundel. Victoria and Albert Museum, London. 604.72.



outsized woodcuts (when assembled, the Jacob Cornelisz. and Lucas van Leyden typological series was almost three and a half meters long) were intended to be mounted on canvas and hung or attached directly to the wall as a *freize*.⁴⁷ A analogous arrangement of roundels in one or more windows is really only a variation of the same idea. The Leiden windows by Dierick Crabeth, in fact, formed just such an arrangement. In this cycle, an early work painted by Crabeth in 1543, six scenes from the life of Saul are juxtaposed, one over the other, with six from the story of St. Paul (fig. 23). Expounded on are the role of the individual man, his relationship to God, and his responsibilities as a devout Christian.⁴⁸ Although the subject matter alludes to the Protestant doctrine of justification by faith, the imagery is too muted to be interpreted as explicitly reformist.

Only after the middle of the century when reformist activity inexorably drifted toward violence do prints as well as silver-stained roundels become overtly polemical.⁴⁹ An eclectic example is found in a group of twelve prints comprising twenty-four allegorical scenes that address man's fall, his vain attempt to gain salvation through good works, and his final redemption through the grace of God.⁵⁰ These scenes, one of which bears the monogram of the Antwerp engraver Frans Huys, were conflated by Dierick Crabeth in a series of designs for silver-stained roundels. Eight of the drawings and four roundels from the series have survived.⁵¹ Certain iconographic details closely link this series to both Lutheranism and Spiritualism. This admixture is characteristic of reformism in the Lowlands, which frequently blurred distinctions between particular Protestant movements.⁵² A set of six woodcuts executed by Cornilisz. Anthonsz., which give an allegorical reading of the parable of the Prodigal Son, contains a similar conflation of reformist theologies.⁵³

The Prodigal Son was the ultimate source of another polemic that addressed a more wordly preoccupation. Largely under the influence of the *Rederijker*, or rhetoricians' chambers, which had become extremely popular in the sixteenth century throughout the Lowlands,⁵⁴ the Prodigal was transformed from a parable illustrating God's forgiveness of the repentant to a moralistic allegory of a profligate

known as Sorgheloos (Careless), who ends up in abject and unredeemed misery for his wasteful and spendthrift ways. This subject, frequently encountered in silver-stained roundels,⁵⁵ gives additional insight into the changing moral values of Lowlands society.⁵⁶

The creative atmosphere that nurtured silver-stained roundel production through the first half of the sixteenth century was soon dissipated—at least in the Lowlands—by the violence of iconoclasm and the rigidity of the Counter-Reformation sentiment. Without the support of artistic and intellectual diversity, the salience of the roundel was lost.

Brief Guide to Silver-Stained Roundel Literature

Scholarship in the field of silver-stained roundels, compared to that of stained glass, is still in its infancy. As a consequence, the literature is scant and, in the absence of any bibliographical compilation, the material that does exist is not easily found.⁵⁷ The following is a brief survey of existing research tools, some of which in turn will direct the reader to further bibliography.

The best general introduction to roundels and other small-scale domestic panels is Hermann Schmitz, *Die Glasgemälde der königlichen Kunstgewerbemuseums in Berlin*. His 1923 volume, *Deutsche Glasmalereien der Gotik und Renaissance: Rund- und Kabinettscheiben*, however, is more valuable for the illustrations than for the text.⁵⁸

Drawings related to the production of silver-stained roundels inform us of individual and local styles, iconographic repertory, and workshop methods, and they often allow the reconstruction of narrative series. Collection catalogues of German and Lowlands drawings are therefore valuable reference tools. Among the more important are those of the Rijksprentenkabinet, Rijksmuseum, Amsterdam; the Kupferstichkabinett, Berlin; the Städelsches Kunstinstitut, Frankfurt; the Department of Prints and Drawings, British Museum, London; the Cabinet des Dessins, Musée du Louvre, Paris; and the Graphische Sammlung Albertina, Vienna.⁵⁹

Surveys and Corpora of national or regional stained glass collections are also useful references in those few instances where roundels are included. Jean Helbig included roundels in his survey of stained glass in Belgium but only those that are glazed in monuments, and the information provided on individual pieces is scant. The *Corpus Vitrearum Medii Aevi* has tended to exclude roundels from its volumes, again except for those installed in the windows of monuments. The greatest number appear in the Belgian volumes.⁶⁰

The major public collections of silver-stained roundels are those of the Victoria and Albert Museum, London; the Rijksmuseum, Amsterdam; the Musées Royaux d'Art et d'Histoire, Brussels; and the Metropolitan Museum of Art, New York. The collection of the latter is published for the first time in this volume. Regrettably, none of the other collections, all of which are larger, have been published, although Bernard Rackham did treat roundels in his sur-



Fig. 22. *Allegory of the Blood of Christ*. Maarten van Heemskerck. North Lowlands, Haarlem, 1559. Brown ink on paper. Prentenkabinet der Rijksuniversiteit, Leiden. PK 5303.

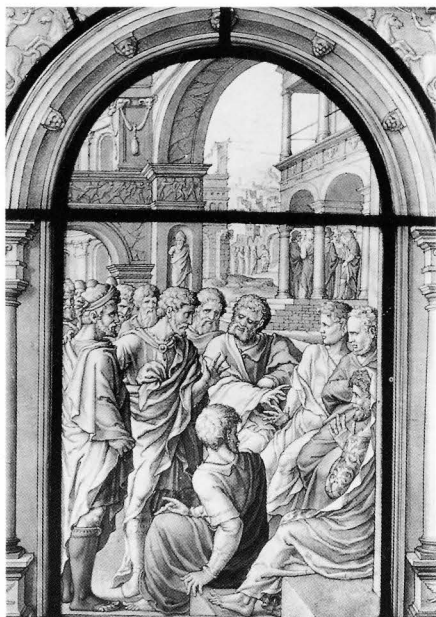


Fig. 23. Paul before the Areopagus from a typological series of the stories of Samuel and Paul. Dierick Crabeth. North Lowlands, Gouda ? Silver-stained roundel. Musée des Arts Décoratifs, Paris. 46518 B.

vey of the collections of stained glass in the Victoria and Albert. Some articles devoted to former private collections are useful in identifying material as it reappears in the market. Another private collection recently installed at the McGill University School of Architecture, Montreal, has been published in its entirety. Several catalogues of museum collections have included informative entries on roundels. And more recently, Hilary Wayment has catalogued the stained glass installed in the side chapel of King's College Chapel, Cambridge, which includes a large number of roundels.⁶¹

Bernard Rackham long ago recognized that several thousand silver-stained roundels were collected wholesale in the nineteenth century and installed in parish churches throughout Great Britain.⁶² Over many years, Dr. William F. Cole has compiled an invaluable photographic and documentary archive of these roundels, aspects of which he has published.⁶³ By sheer volume alone, this archive has greatly broadened our knowledge of the stylistic and iconographical range of roundel production.

Renewed interest in silver-stained roundels has occasioned their inclusion in several recent exhibitions, the catalogues of which have contributed to the study of this material. Notable examples are *Magie du Verre* at Galerie CGER in Brussels, which included roundels from the fourteenth through the nineteenth centuries; *Kunst voor de Beeldenstorm* at the Rijksmuseum in Amsterdam, which included a number of North Lowlands roundels of the first half of the sixteenth century; and *Northern Renaissance Stained Glass* at the Cantor Art Gallery, College of the Holy Cross, Worcester, Massachusetts.⁶⁴

Periodical literature remains relatively scant. E. A. Popham wrote several useful articles on silver-stained roundels. His attempts to establish authorship were pioneering efforts in this essential aspect

Fig. 24. Design with Man's struggle between God's wrath and the Devil from an allegorical series of Man's Fall and Redemption. Dierick Crabeth. North Lowlands, Gouda ? Brown ink and charcoal on paper. Rijksprentenkabinet, Rijksmuseum, Amsterdam. 47:2.



Fig. 25. Design with the Allegory of Christ as the Redeemer of Man from an allegorical series of Man's Fall and Redemption. Dierick Crabeth. North Lowlands, Gouda ? Brown ink and charcoal on paper. Rijksprentenkabinet, Rijksmuseum, Amsterdam. 60:175.





Fig. 26. Drawing of Sorgheloos with Aermoede and Pouer Rejected from a series of the story of Sorgheloos. Master of the Death of Absalom ? North Lowlands, c. 1500. Black ink and white highlight on gray prepared paper. P. and N. de Boer Stichting. Photo: Rijksmuseum, Amsterdam.



Fig. 27. Sorgheloos with Aermoede and Pouer Rejected from a series of the story of Sorgheloos. North Lowlands, c. 1500–1520. Silver-stained roundel. Hessisches Landesmuseum, Darmstadt. Inv. no. Kg 31–35.

of roundel studies; his articles also connected certain designs with executed roundels. Mention must also be made, of course, of Jean Lafond's study of the silver-stained medium itself.⁶⁵

Kurt Steinbart in his study of Jacob Cornelisz. was among the first to consider in depth an individual artist's involvement with roundel production. Among the more important and recent efforts that investigate the work of particular artists or workshops are studies by Linda Evers and Hilary Wayment on the Pseudo-Ortkens, Ellen Konowitz on Dierick Vellert, Paul Maes on sixteenth-century Louvain roundel production and nineteenth-century reproduction, and Zsuzsanna van Ruyven-Zeman on Lambert van Noort. Recent articles that consider iconographical aspects include those by Jeremy Bangs on Heemskerck, Yvette Vanden Bemden on a history of Joseph series, and this author on Sorgheloos.⁶⁶

The Fichier International de Documentation du Rondel, housed in the Institut Royal du Patrimoine Artistique in Brussels, was conceived as a central repository of photographs and documentation of roundels whatever their location; as this archive expands, it will become an increasingly important resource.⁶⁷

The largest single collection of silver-stained roundels in the United States is that of the Metropolitan Museum of Art in New York. The largest portion of the collection is in The Cloisters, one of the few institutions to systematically acquire roundels; other collections have been formed largely by gift or bequest. A number of other institutions have distinguished, if small, collections: the Art Institute of Chicago, the Detroit Institute of Arts, and the J. B. Speed Art Museum in Louisville, to name a few. A group of roundels in the Baltimore Museum of Art is notable not only for its high quality, but also for its distinguished provenance that can be traced to the eighteenth-century collection of Horace Walpole at Strawberry Hill.

Large private collections of roundels have always been a rarity in the United States. The average known collection generally numbers less than eight. Holdings such as those of William Randolph Hearst are exceptional and have long been dispersed. Fortunately, the most important pieces, including the Walpole pieces, are now in various public collections. The more recent sale of the fine collection of

James Herbert Rawlings Boone of Baltimore resulted in the exportation of a number of important pieces, while only three are now in a public collection, The Cloisters, and three are in a California house.

This volume, a compilation of roundels up to 1700 from public and private collections in the United States, does not presume to be complete. If, however, it serves to bring more examples to light, stimulate interest, and, ultimately, advance knowledge of the material, then it will have more than served its purpose.

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NOTES

1. For the early use of silver-stain, see Jean Lafond, "Un vitrail du Mesnil-Villeman (1313) et les origines du jaune d'argent," *Bulletin de la Société nationale des antiquaires de France* (1954), 93–95, and Meredith P. Lillich, "European Stained Glass around 1300: The Introduction of Silver-Stain," *Europäische Kunst um 1300* (XXV Internationaler Kongress für Kunstgeschichte Wien 6) (Vienna, 1985), 45–60.
2. The North Lowlands refers to those territories generally incorporated into the modern Netherlands, while the South Lowlands corresponds in general to modern Belgium. Together, the Lowlands are the equivalent of the French term Anciens Pays-Bas. The linguistic division in the fifteenth and sixteenth centuries, however, fell farther south than it does today, with Courtrai, Audenarde, Brussels, Louvain, and Maastricht on the Flemish side and Lille, Tournai, Mons, Namur, Huy, and Liège on the French side. The North Lowlands becomes the Netherlands with the union of the northern counties of Zeeland, Holland, Utrecht, Gelderland, Groningen, Friesland, and Overijssel toward the end of the sixteenth century, even though independence from Spain was not fully achieved until well into the seventeenth century.
3. Quarries correspond in terms of technique to the definition of roundel, but they were generally components of larger leaded windows rather than entities unto themselves. Because their scale and function are quite different from those of roundels, they are excluded from this study. Other panels that conform to the definition of a roundel but lack silver-stain are, on the other hand, included in this volume.
4. The watercolor studies of Charles Winston from the 1830s, 1840s, and early 1850s, now in the British Library, include renderings of now-lost English roundels dating to the fifteenth and sixteenth centuries. Examples include a sixteenth-century roundel with the symbol of St. Mark (Ms. add. 33851, no. 99) or a group of four fifteenth-century roundels once in Thaxted Church, Essex (Ms. add. 35211, nos. 55–58) and, in the same manuscript, depictions of roundels once installed in the mayor's chapel, Bristol (no. 512, 121–G60). Similar volumes of drawings and watercolors by A. Buckler, also executed in the nineteenth century, include illustrations of English heraldic silver-stained roundels (Ms. add. 37139, fol. 93). Early topological books can often have illustrations of lost roundels. Hasted's *History of Kent* (23 vols.), with illustrations dating to the 1820s and 1830s, includes, for example, a watercolor of an early sixteenth-century roundel representing a eucharistic Man of Sorrows, once in Luddenham Church, Kent (Ms. add. 32367, fol. 62).
5. See note 1. For the earliest example in this Checklist, see Illinois, Art Institute of Chicago, accession number 49.209.
6. See Yvette Vanden Bemden, "Moyen Age," in *Magie de Verre* [exh. cat., Galerie CGER, Brussels] (Brussels, 1986), 39, 43, no. 5d.
7. Silver-stained roundels with coats of arms survive in considerable numbers. Following the guidelines of the Fichier International de Documentation du Rondel,

roundels whose compositions are restricted to purely heraldic devices are not included in this Checklist but were listed instead among the stained glass in Checklists I–III. If, however, the heraldic shield is supported by a figure set in a landscape, for example, the roundel is included here.

8. For an analysis of window construction based on depictions in panel painting, see Luc-François Genicot, "Un châssis de fenêtre du XVI^e siècle au musée de Louvain-la-Neuve," *Revue des Archéologues et Historiens d'Art de Louvain* 20 (1987), 234–252. See also A. Brouyaux, *Histoire de la clôture des fenêtres dans l'architecture civile, de la fin de l'Antiquité à la fin du Moyen Âge* (Brussels, 1984) and Eva Frodl-Kraft, "Das Bildfenster im Bild, Glasmalerei in den Interieurs der frühen Niederländer," *Bau- und Bildkunst im Spiegel internationaler Forschung* (Berlin, 1989).

9. The reasons for employing this rather inflexible system instead of glazed moveable casements are unclear, especially in a northern climate. The comfort gained by better control of air flow would seem to more than warrant the expense of hinged windows.

10. See J. F. Dröge, *De bouw- en bewoningsgeschiedenis van Pieterskerkgracht* 9 (Leiden, 1982).

11. The three upstairs window frames have disappeared; two others were removed from the house in 1897 and acquired by the Stedelijk Museum De Lakenhal, Leiden, inv. no. 2449.

12. See *Kunst voor de Beeldenstorm: Noordnederlandse kunst 1525–1580* [exh. cat., Rijksmuseum] (Amsterdam, 1986), 288–289, no. 161.1–2 (window frames); 284–288, no. 160.1–8 (glass).

13. For an inventory of stained glass, including roundels, in Belgium, see Jean Helbig, *De Glasschilderkunst in België* (Antwerp, 1943).

14. See Jean Helbig, *Les Vitraux médiévaux conservés en Belgique, 1200–1500* [Corpus Vitrearum Medii Aevi, Belgium, 1] (Brussels, 1961), 177–190, figs. 81–83.

15. See Madeline Harrison Caviness, *The Windows of Christ Church Cathedral, Canterbury* [Corpus Vitrearum Medii Aevi, Great Britain] (London, 1981), 281–287.

16. In 1902, a number of roundels were installed in the cloister of Sint-Pietersgasthuis. These had been removed from several local foundations, including the small church of the small Begijnhof, the Alexian Klooster, and other rooms of Sint-Pietersgasthuis. This installation was removed around 1960. See Paul Victor Maes, "De Leuvense Brandglasmedaillons: Technische, Typologische en Stilistische Kenmerken," *Leuven Brandglas, Arca Lovaniensis* 13 (Louvain, 1987), 79–89.

17. See Jean Helbig and Yvette Vanden Bemden, *Les Vitraux de la première moitié du XVI^e siècle conservés en Belgique: Brabant et Limbourg* [Corpus Vitrearum Medii Aevi, Belgium, 3] (Ghent/Ledeberg, 1974), 275.

18. Jeremy Bangs, "Rijnsburg Abbey: Additional Documents of Furniture, Artists, Musicians, and Buildings, 1500–1570," in *Bulletin Koninklijke Nederlandse Oudheidkundige Bond* 74 (November 1974), 186 and n. 63, 64, 68; Bangs, *Cornelis Engebrechtsz.'s Leiden* [Studies in Cultural History] (Assen, 1979), 5.

19. For a general discussion of the use of drawings in the production of stained glass, see William W. Robinson and Martha Wolff, "The Function of Drawings in the Netherlands in the Sixteenth Century," in *The Age of Bruegel: Netherlandish Drawings in the Sixteenth Century* [exh. cat., National Gallery of Art] (Washington, DC, 1986), esp. 33–34.

20. The term *vidimus* has been much discussed by Hilary G. Wayment in *The Windows of King's College Chapel, Cambridge: A Description and Commentary* [Corpus Vitrearum Medii Aevi, Great Britain, supp. vol. 1] (Oxford and London, 1972), 30; "The Great Windows of King's College Chapel and the Meaning of the Word *Vidimus*," *Proceedings of the Cambridge Antiquarian Society* 69 (1979), 365–376; "Three *Vidimuses* for the Windows in King's College Chapel, Cambridge," *Master Drawings* 22 (1984), 43–46. For contract drawings in painting, see Robinson and Wolff 1986, 26.

21. Costumes in designs for particularly popular series, for example, had to be updated to accord with current fashion. Dierick Vellert's Abraham and Pharaoh (?) in the British Museum seems to be an instance of the master using a working copy

to make compositional alterations. See *The Age of Bruegel* 1986, 34, 92–93, no. 115. Another design by Vellert for an unidentified Old Testament subject, also in the British Museum, has been similarly reworked.

22. Presumably these intermediate drawings would not be necessary when the designer and the painter were the same.

23. Robinson and Wolff 1986, 25, 34–39.

24. Graphics were frequently indirect sources, that is, a given composition was not simply copied but elements from several sources were appropriated and reassembled to create a scene. The eight roundels in *The Cloisters* comprising a Passion series (32.24.1–8), for example, drew on Masters E. S. and Schongauer in this fashion. See Charles I. Minott, "A Group of Stained Glass Roundels at The Cloisters," *Art Bulletin* 43, no. 3 (September 1961), 237–239. In Germany prints were also used as direct sources, a practice that continued in the sixteenth century. This practice was rarely used in the Lowlands until the second half of the century.

25. The designs for a series of the popular morality—Sorgheloos, for example—appear to have originated in the Lowlands by the end of the fifteenth century with later versions in drawings, paintings, and roundels being produced in Leiden, Antwerp, and elsewhere. In at least one case, the composition was so varied as to confuse the subject. See Timothy B. Husband, "'Ick Sorgheloose . . .': A Silver-Stained Roundel in The Cloisters," *Metropolitan Museum of Art Journal* 24 (1989), 173–186.

26. The series of the story of Susanna based on the c. 1510–1520 Antwerp designs of the Pseudo-Ortkens, for example, remain stylistically and compositionally quite consistent in spite of the large numbers of replications until degraded variants begin to appear around the middle of the century.

27. The 1559 engraved series of eight Triumphs by Dierick Volkertsz. Coornhert after Maarten van Heemskerck were, for example, widely reproduced in glass. Fragments of roundels based on this series that had been glazed in one or more windows made for Arendt ten Grotenhuis and his wife Maria Willems van Heemskerck in 1611 have been excavated from the basement of a house on Assenstraat in Deventer. The painting follows the printed source so faithfully that without the inscription, the windows could easily be dated to the 1560s or 1570s.

28. Bangs 1974, 186 and n. 68.

29. Bangs 1979, 89. On the previous page Bangs notes that the 1527 record of payment to Pieter Cornelisz. Kunst was not for stained glass but for a series of heraldic banners with the arms of Leiden painted on paper and commissioned by the city annually.

30. Ellen Konowitz in her dissertation in progress ("The Antwerp Artist Dirck Vellert," Institute of Fine Arts, New York University) is studying this aspect of Vellert's work.

31. The argument that Lucas' drawings of Jael and Sisera and of Judith and Holofernes were intended as roundel designs for a series of the Power of Women is strengthened by the existence of a panel representing Samson and Delilah, now in the Hessisches Landesmuseum, Darmstadt. It is also argued that Lucas designed a series of the life of Christ for glass. See W. Th. Kloek and J. Piet Filedt-Kok, "'De Opstanding van Christus,' getekend door Lucas van Leyden," *Bulletin van het Rijksmuseum* 31, no. 1 (1983), 4–20.

32. Carel van Mander, *Dutch and Flemish Painters* (New York, 1936).

33. In Germany, a series of the parable of the Prodigal Son that seems to have originated in the Lower Rhineland, probably Cologne, enjoyed comparable popularity. Joseph in Egypt occasionally appears in German roundels, but Tobit and Susanna do not.

34. The story of Tobit and Tobias comes from the Apocrypha, and the canonicity of Susanna was questioned as it did not appear in Hebrew bibles. Both may have been rediscovered with the renewed and intense interest in biblical text. Both also involve themes of moral rectitude and the reward of patience and faith, which might have had a special appeal at the time.

35. The 1986 exhibition devoted to the art of the North Lowlands between 1525 and 1580 at the Rijksmuseum and the scholarship that evolved from it greatly enhanced the understanding of art of this period. In addition to the catalogue, *Kunst*

- voor de beeldenstorm (note 2), see *Bulletin van het Rijksmuseum* 35, no. 3 (1987) for a number of important papers from the colloquium.
36. Craig Harbison in "Response to James Marrow," *Simiolus* 16, no. 2/3 (1986), 171, notes that in the Lowlands lay donors outnumber clerics by two and half times, whereas in Germany the ratio is about even.
 37. R. P. Zijp, "De iconographie van de reformatie in de Nederlanden, een begripsbepaling," *Bulletin van het Rijksmuseum* 35, no. 3 (1987), 178–179.
 38. Peter W. Parshall, "Kunst en reformatie in de Noordelijke Nederlanden—enkele gezichtspunten," *Bulletin van het Rijksmuseum* 35, no. 3 (1987), 170.
 39. Zijp 1987, 179.
 40. Zijp 1987, 177. For the variety of response to religious issues, see K. G. Boon, "Divers aspects de l'iconographie de la Pré-Réforme aux Pays-Bas," *Gazette des Beaux-Arts* 104 (1984), 207–216 and 105 (1985), 1–13.
 41. Parshall 1987, 172–173.
 42. J. Bruyn, "Old and new elements in 16th-century imagery," *Oud Holland* 102, no. 2 (1988), 109–110.
 43. See *The Age of Bruegel* 1986, 291, no. 114, and Ellen Konowitz in Virginia C. Raguin et al., *Northern Renaissance Stained Glass: Continuity and Transformations* [exh. cat., College of the Holy Cross, Iris and B. Gerald Cantor Art Gallery] (Worcester, MA, 1987), 26–27.
 44. On the other hand, subjects that in medieval texts were typologically linked to scenes in the Life or Passion of Christ became isolated, exemplary images in the sixteenth century, retaining their medieval, emotive character. The scene of Joab Murdering Amasa, for example, traditionally paired with the Betrayal, was used as an isolated, highly charged *exempla* that at once caused the viewer to recoil at the portrayal of Joab's fratricidal treachery and recall how Christ willingly endured Judas' kiss and its consequences so that man, through His sacrifice, would be redeemed.
 45. See Jan Piet Filedt-Kok, "Een *Biblia pauperum* met houtsneden van Jacob Cornelisz. en Lucas van Leyden gereconstrueerd," *Bulletin van het Rijksmuseum* 36, no. 2 (1988), 83–116.
 46. A complete series of twelve roundels is in the parish church at Bradford-on-Avon, and numerous and isolated scenes are in various museum collections, including that of the Detroit Institute of Arts.
 47. Filedt-Kok 1988, 83.
 48. See *Kunst voor de Beeldenstorm* 1986, 284–288, no. 160.1–8.
 49. Maarten van Heemskerck, at a later date, betrays both reformist and iconoclastic sympathies. His composition of Bel and the Dragon has been seen as both antimonastic and sympathetic to the outbreak of iconoclasm in 1566. See Jeremy Bangs, "Maerten van Heemskerck's 'Bel and the Dragon' and Iconoclasm," *Renaissance Quarterly* 30, no. 1 (Spring 1977), 8–11. These tendencies are apparent in other works by Heemskerck, such as his Old Testament series of the history of Elijah and Ahab, Athaliah, and Joshua, among others, as well as in more explicit compositions such as his Allegory of the Iconoclasts. See Eleanor A. Saunders, "Commentary on iconoclasm in several prints series by Maerten van Heemskerck," *Simiolus* 10, no. 2 (1978–1979), 59–82.
 50. Daniel R. Horst, "Een zestiende eeuwse reformatische prentenreeks van Frans Huys over de Heilsweg van de Mens," *Bulletin van het Rijksmuseum* 38, no. 1 (1990), 3–24. I am grateful to Jan Piet Filedt-Kok for bringing this article to my attention and providing me with a typescript prior to its publication.
 51. *Kunst voor de Beeldenstorm* 1986, 359–361, nos. 240–241.
 52. Zijp 1987, 177.
 53. Barbara Haeger, "Cornelis Anthonisz.'s Representation of the Parable of the Prodigal Son: A Protestant Interpretation of the Biblical Text," *Nederlands Kunst-historisch Jaarboek* 37 (1986), 144–145.
 54. See Walter S. Gibson, "Artists and Rederijkers in the Age of Breughel," *Art Bulletin* 43, no. 3 (1981), 426–446.
 55. The subject also appears in a series of woodcuts by Cornelis Anthonisz. See *Kunst voor de Beeldenstorm* 1986, 271–273, no. 151.
 56. For a detailed discussion of this theme, see Husband 1989, 173–188.

57. See Yvette Vanden Bemden, "Les Rondels, cousins mal aimés des vitraux," *Vitrea, Revue du Centre International du Vitrail* 1 (1988), 22–23. There is, for example, no separate category for roundels in Madeline H. Caviness, *Stained Glass before 1540: An Annotated Bibliography* (1983). While many of the entries may include material on roundels, there is no way of knowing this without consulting each publication.
58. Schmitz, *Die Glasgemälde der Königlichen Kunstgewerbemuseums in Berlin* (Berlin, 1913). See, in particular, vol. 1, ch. 12, "Niederrheinische Rundscheiben," 64–69; ch. 13, "Flämische Rundscheiben," 69–71; ch. 14, "Holländische Glasmalereien von Rund 1500–1575," 71–77; ch. 15, "Holländische Glasmalereien seit dem letzten Drittel des 16. Jahrhunderts," 77–82; ch. 20, "Oberrheinisch-Schwäbische Rundscheiben der Spätgotik," 101–116; ch. 23, "Augsburg," 129–137; and ch. 25, "Nürnberger Rundscheiben der Spätgotik und Früh-Renaissance," 150–167. The title of the 1923 volume is a misnomer, as a number of very fine-quality Lowlands roundels are illustrated. Many are said to be in "Amerika, Privatbesitz," but these unfortunately failed to surface during the compilation of this Checklist.
59. Karel G. Boon, *Netherlandish Drawings of the Fifteenth and Sixteenth Centuries*, 2 vols. (Amsterdam, 1978); E. Bock, J. Rosenberg, and M. J. Friedländer, *Die Zeichnungen alter Meister im Kupferstichkabinett Berlin: Die Niederländischen Meister* (Berlin, 1930); E. Schilling, ed., *Katalog der deutschen Zeichnungen: Alte Meister*, 2 vols. (Munich, 1973); E. A. Popham, *Catalogue of Drawings by Dutch and Flemish Artists Preserved in the Department of Prints and Drawings in the British Museum*, vol. 5, *Dutch and Flemish Drawings of the XV and XVI Centuries* (London, 1932); L. Demonts, *Inventaire général des Dessins des Écoles du Nord: École Allemande et Suisse*, 2 vols. (Paris, 1937 and 1938); F. Lugt, *Inventaire général des Dessins des Écoles du Nord: Maîtres des Anciens Pays-Bas nés avant 1550* (Paris, 1968); O. Benesch, ed., *Beschreibender Katalog der Handzeichnungen in der Graphischen Sammlung Albertina*, vol. 2, *Die Zeichnungen der Niederländischen Schulen* (Vienna, 1928); and H. Tietze et al., eds., *Beschreibender Katalog der Handzeichnungen in der Graphischen Sammlung Albertina*, vol. 4, *Die Zeichnungen der deutschen Schulen bis zum Beginn des Klassizismus* (Vienna, 1933).
60. Jean Helbig, *De Glasschilderkunst in België: Repertorium en Documenten* (Antwerp, 1943). The Belgian volumes of the *Corpus Vitrearum Medii Aevi* published to date are Jean Helbig, *Les vitraux de la première moitié du XVI^e siècle conservés en Belgique. Anvers et Flandres* [*Corpus Vitrearum Medii Aevi* 2] (Brussels, 1968); Helbig and Yvette Vanden Bemden, *Les vitraux de la première moitié du XVI^e siècle conservés en Belgique. Brabant et Limbourg* [*Corpus Vitrearum Medii Aevi* 3] (Ghent/Ledeberg, 1974); and Vanden Bemden, *Les vitraux de la première moitié du XVI^e siècle conservés en Belgique. Luxemburg et Namur* [*Corpus Vitrearum Medii Aevi* 4] (Ghent/Ledeberg, 1981).
61. Bernard Rackham, *Victoria and Albert Museum, Department of Ceramics: A Guide to the Collections of Stained Glass* (London, 1936). For an article about former private collections, see, for example, Rackham, "Stained Glass in the Collection of Mr. F. E. Sidney II. Netherlandish and German Medallions," *Old Furniture* 30 (1931), 13–19. One of these roundels recently surfaced in the Netherlands and was acquired by The Cloisters. Ariane Isler-De Jongh discusses the McGill roundels in "Retour aux traditions—signe de réussite sociale: les rondels de la Collection Hosmer (Université McGill, Montréal)," *Revue d'art canadienne* 16, 1 (1989), 29–42 and 81–98. Museum collection catalogues include, in particular, Suzanne Beeh-Lustenberger, *Glasmalerei um 800–1900 im Hessischen Landesmuseum in Darmstadt*, 2 vols. (Frankfurt, 1967) and Brigitte Lymant, *Die Glasmalereien des Schnütgen-Museums: Bestandskatalog*, (Cologne, 1982). Wayment, *King's College Chapel Cambridge: The Side-Chapel Glass* (Cambridge, n.d. [1988]).
62. Bernard Rackham, "English Importations of Foreign Stained Glass in the Early 19th Century," *Journal of the British Society of Master Glass-Painters* 2 (1927), 86–94.
63. See, for example, Cole, "Netherlandish Glass in St. Mary's Church, Addington," *Records of Buckinghamshire* 22 (1980), 73–91; "A Description of the Netherlandish Glass on the Church of St. Peter, Nowton, Suffolk," in *Crown in Glory: A Celebration of Craftsmanship-Studies in Stained Glass*, ed. Peter Moore (Nor-

wich, n.d.), 40–47; or “The Flemish Roundel in England,” *Journal of the British Society of Master Glass-Painters* 15 (1973/1974), 16–27. Other articles have focused on regional collections, for example, S. A. Jeavons, “Medieval Painted Glass in Staffordshire Churches,” *Birmingham Archaeological Society Transactions and Proceedings* 68 (1952), 25–73.

of *Master Glass-Painters* 15 (1973/1974), 16–27. Other articles have focused on regional collections, for example, S. A. Jeavons, “Medieval Painted Glass in Staffordshire Churches,” *Birmingham Archaeological Society Transactions and Proceedings* 68 (1952), 25–73.

64. The *Magie de Verre* exhibition catalogue is Vanden Bemden 1986. For the Rijksmuseum exhibition, see the entries by C. J. Berserik in *Kunst voor de Beeldenstorm* 1986. In 1958, the Rijksmuseum organized an exhibition that included roundels and related drawings of the fifteenth century, although the catalogue entries were rather brief; *Middeleeuwse Kunst der Noordelijke Nederlanden* [exh. cat., Rijksmuseum] (Amsterdam, 1958). For the Cantor Art Gallery exhibition, see Raguin et al. 1987.

65. Popham, “Notes on Flemish Domestic Glass Painting,” pts. 1, 2, *Apollo* 7, 9 (January–June 1928, January–June 1929), 175–179, 152–157; and “A Dutch Designer for Glass,” *Mélanges Hulin de Loo* (Brussels and Paris, 1931), 272–277. Lafond 1954, 93–95. See also Lillich 1985.

66. Steinbart, “Nachlese im Werke des Jacob Cornelisz.,” *Marburger Jahrbuch für Kunstwissenschaft* 5 (1929), 1–48. Evers has written an unpublished dissertation on this problematic artistic personality to which I have unfortunately not yet had access. Wayment published a somewhat controversial series of articles in which he claimed to solve the Ortkens problem: “A Rediscovered Master: Adrian van den Houte (c. 1459–1521) and the Malines/Brussels School,” pt. 1, “A Solution to the ‘Ortkens’ Problem,” *Oud Holland* 82, no. 4 (1967), 172–201; pt. 2, “Adrian van den Houte as a Tapestry Designer,” *Oud Holland* 83, no. 2 (1968), 71–94; and pt. 3, “Adrian’s Development and His Relation with Bernard van Orley,” *Oud Holland* 84, (1969), 71–94. Konowitz, “The Glass Designs of Dierck Vellert,” in Raguin et al. 1987, 22–28. Konowitz’s dissertation (see n. 30) will also investigate Vellert’s activity in roundel production. Maes, “Leuvens Brandglas: de Produktie tijdens de 16de Eeuw en de Nabootsing van oude Brandglasmedaillons in de 19de en 20ste Eeuw,” *Arca Lovaniensis* 13 (1987), 21–319. The van Ruyven-Zeman monograph is in preparation.

Bangs, “Maerten van Heemskerck’s Bel and the Dragon and Iconoclasm,” *Renaissance Quarterly* 30, no. 1 (1977), 8–11. Although this and many other subjects of Heemskerck were used as designs for roundels, this is not the author’s concern here. Vanden Bemden, “Peintures sur Verre Representant l’Histoire de Joseph,” *Bulletin des Musées Royaux d’Art et d’Histoire* 48 [1976] (1978), 85–100; see also A.-M. Didier-Lamboray, “Les Vitraux de l’Histoire de Joseph à l’Église Saint-Antoine de Liège et leurs Modèles,” *Institut Royal du Patrimoine Artistique Bulletin* 8 (1965), 202–221. Husband 1989.

67. See Yvette Vanden Bemden, “Le Fichier International de Documentation du Rondel,” *Revue des Archéologues et Historiens d’Art de Louvain* 12 (1979), 149–166. The fichier was begun in 1976 and already contains more than 2,000 catalogued photographs of roundels.

NOTE TO THE READER

A glossary of technical terms was included in Checklist I, 217–218, supplemented by three changes as noted in Checklist III, 36. A glossary of terms specific to silver-stained roundels is included at the end of this volume.

Collections are listed by state and then by city; anonymous private collections are placed at the end of the sections. Within each collection works are arranged chronologically, although in the larger collections roundels from the same country are grouped together to facilitate comparisons. All inscriptions have been transcribed literally, with no attempt to expand contractions or to supply missing parts. Three periods within a bracket indicate the omissions. A virgule is used to mark the end of each line; a semicolon separates inscriptions at different locations on the panel. The references for *Illustrated Bartsch* in *Related Material* cite first the volume and then the illustration number and assume the reader has found the appropriate woodcut, engraving, or drawing section for the artist mentioned. A key to abbreviated references and a roundel index are located at the end of this volume.

CALIFORNIA

ALTADENA

BRUCE J. AXT COLLECTION

ANNUNCIATE ANGEL

France

1490-1510

Inscription: ave mar gratia

Heavy white glass with impurities and elliptical bubbles; silver stain; vitreous paint

Diameter: 17.2 (6¾)

Some minor flaking of paint, particularly along lower edge

Provenance: Dealer, Paris

Unpublished

[1]



ST. LAWRENCE WITH CLERIC DONOR

Lowlands ?

1510-1530

White glass; silver stain; two shades of vitreous paint

Diameter: 23.5 (9¼)

Two breaks, leaded; paint flaked in areas along lower edge; paint somewhat rubbed in areas

Provenance: James W. Newton, San Antonio, TX

Unpublished

[2]

PENTECOST

Germany or South Lowlands

1520-1540

Fairly heavy, very uneven white glass with one large and several small elliptical bubbles and straw marks; two hues of silver stain; two shades of paint

Diameter: 23.2 (9⅛)

One break, leaded; paint rubbed in areas; loss of silver stain at top edge

Provenance: James W. Newton, San Antonio, TX

Unpublished

[5]



VISITATION FROM A SERIES OF THE LIFE OF THE VIRGIN

Master of the Seven Acts of Charity,
Pieter Cornelisz. Kunst ?
North Lowlands, Leiden

c. 1515-1525

Very smooth, uneven white glass
with innumerable minute bubbles;
silver stain; two shades of vitreous
paint

Diameter: 24.5 (9⁵/₈); with border:
32.5 (12³/₄)

Numerous breaks, leaded; several
small losses, restored; paint severely
rubbed in areas; some flaking of
paint; considerable surface accretion;
border composed of old and modern
pot metal glass

Provenance: James W. Newton, San
Antonio, TX

Unpublished

Related Material: Roundel, based on a
design from a version of the same
series [Flight into Egypt], Dr. Henry
Hood collection, Greensboro, NC;
roundel, slightly earlier, reversed
version of the latter, Detroit Institute
of Arts, Detroit, MI (36.97)

[4]



WARRIOR BISHOP SAINT

Arms: Fessy of six or and argent, a
franc quarter vair
South Lowlands, Louvain ?

1520-1530

White glass; two hues of silver stain;
two shades of vitreous paint

Diameter: 22.3 (8³/₄)

Nine breaks, leaded; paint loss
(restored ?) in small piece at top edge;
paint rubbed in areas; some loss of
paint; modern border

Provenance: James W. Newton, San
Antonio, TX

Unpublished

[6]



PILGRIM SAINT: JAMES THE GREAT ?

South Lowlands

1520-1530

Fairly heavy white glass with two
large elliptical blisters and
innumerable small elliptical bubbles;
two hues of silver stain; two shades
of vitreous paint; sanguine; back-
painting

Diameter: 21.7 (8¹/₂)

Five breaks, leaded; some loss of
paint; paint rubbed in areas; chip at
upper edge

Provenance: James W. Newton, San
Antonio, TX

Unpublished

[3]



ST. JOHN THE EVANGELIST

South Lowlands

1525-1535

Fairly heavy, uneven, very smooth white glass; silver stain; two shades of silver stain; border composed of some old and mostly modern white and pot metal glass

Diameter: 21 (8 $\frac{1}{4}$); with border:

26 (10 $\frac{1}{4}$)

Four breaks, leaded; one crack, unmended; paint rubbed in areas

Provenance: James W. Newton, San Antonio, TX

Unpublished

[7]

HOLY KINSHIP (ANNASELBDRITT) WITH A DONATRIX

South Lowlands ?

c. 1530

Fairly heavy and very smooth, uneven white glass with one large and many small elliptical bubbles; two hues of silver stain; two shades of paint

Diameter: 23.3 (9 $\frac{3}{8}$)

Four breaks, leaded; paint lifted in areas; surface abraded; surface scratches

Provenance: James W. Newton, San Antonio, TX

Unpublished

[6]



GLENDALE

FOREST LAWN

CHRIST BEFORE PILATE FROM A SERIES OF THE PASSION

South Lowlands

1510-1530

White glass; two hues of silver stain;
three shades of vitreous paint

20.2 x 18.5 (8¹/₈ x 7¹/₄)

Five breaks, leaded; losses at center
and lower right corner, stopgaps;
surface accretions along lead lines; set
into the lower register of a 16th-
century window

Provenance: William Randolph
Hearst, New York and Los Angeles
Unpublished

[89b]



HILLSBOROUGH

PRIVATE COLLECTION

DECEMBER: SLAUGHTERING THE PIG FROM A SERIES OF THE LABORS OF THE MONTHS

England

1490-1510

Very heavy white glass with bubbles and some imbedded impurities; silver stain; two shades of vitreous paint
Diameter: 19 (7½); with border: 25.5 (10)

Paint severely rubbed and abraded in areas; border later, possibly 16th century; large chip in a section of the border

Provenance: English private collection; Sibyll Kummer-Rothenhäusler, Zurich
Unpublished

400



BISHOP SAINT

France or South Lowlands

1500-1510 or 19th-20th century

Heavy white glass with some imbedded impurities; silver stain; two shades of vitreous paint; back-painting

Diameter: 20 (7⅞)

Diagonal break, glued; paint rubbed and lost in areas; some repainting; some surface scratches

Provenance: Sibyll Kummer-Rothenhäusler, Zurich
Unpublished

989



ST. JOHN THE BAPTIST

Northern France or South Lowlands

1500-1510 or 19th-20th century

Very heavy white glass with some elliptical bubbles and surface flaws; two hues of silver stain; vitreous paint; back-painting

Diameter: 19.5 (7½)

Some chips along edge; some surface abrasion

Provenance: Sibyll Kummer-Rothenhäusler, Zurich
Unpublished

984



**SAINTED DOMINICAN ABBESS
AND MONASTIC DONATRIX**

Arms: Argent a chevron between three crowns or two and one hung by the guige (unidentified)

France ?

1515–1520 or 19th century

Very heavy, even white glass; silver stain; two shades of vitreous paint; back-painting

Diameter: 8.2 (7 $\frac{3}{16}$)

Diagonal break, glued; considerable repainting; surface heavily scratched

Provenance: Galerie de Chartres, Chartres

Bibliography: *Vitraux-Tapisseries* sale (1989), lot no. ?, 1231–1236.

1036



ST. LOUIS

France

c. 1530

White glass with large imbedded impurity; silver stain; two shades of vitreous paint

Diameter: 21 (8 $\frac{1}{4}$); with border: 37 (14 $\frac{1}{2}$)

Some loss of paint; paint rubbed in areas, particularly in the face; border probably 19th century

Provenance: French private collection; Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

332

**STS. JOHN THE BAPTIST AND
AGNES**

France

c. 1520

Inscription: Ecce agnus dei

Heavy, smooth white glass with numerous elliptical bubbles; silver stain; vitreous paint; back-painting

Diameter: 20.5 (8 $\frac{1}{8}$)

Some surface accretions around edge; minor surface scratches

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

959



**GOD THE FATHER JOINING
ADAM AND EVE IN MARRIAGE**

France

c. 1520–1530

Heavy, slightly bubbled white glass; silver stain; vitreous paint; back-painting

Diameter: 20.3 (8)

Paint flaked and abraded in areas

Provenance: Sarah Bernhardt, Paris; Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

420



ST. CLAUDE

France

c. 1540

Inscription: S glau de

Uneven white glass with some bubbles and imbedded impurities; silver stain; two shades of vitreous paint; back-painting

Diameter: 20 (7⁷/₈); with border: 32.2 (12⁹/₁₆)

Paint rubbed in areas; border later, probably 19th or 20th century

Provenance: Galerie Fischer, Lucerne; Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

404



STANDING CARDINAL

France ?

16th century

Heavy glass with some imbedded impurities; silver stain; two shades of vitreous paint; back-painting

21 x 15.8 (8¹/₄ x 6¹/₄); with border:

27.8 x 21.5 (10¹/₁₆ x 8¹/₂)

Paint somewhat rubbed; some breaks in border, leaded; one other break, unmended; modern border composed of stopgaps and modern glass

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

685



TWO PORTRAIT ROUNDELS OF WIVES OF FAMOUS ROMANS

France or South Lowlands

Late 16th century

Inscription: A: POMPEIA * Q * POMPEI * [.] * C * CAES * VXOR *

B: TVLIA * C * CAS[. . .] * MPEI * VXOR

Uneven white glass with elliptical bubbles; silver stain; two shades of vitreous paint; back-painting

A. 25 x 22.5 (9⁷/₈ x 8⁷/₈); B. 24.5 x 22 (9⁵/₈ x 8⁵/₈)

A. Horizontal break, glued; paint, particularly inscription, very rubbed

B. Diagonal and one other break, glued; paint severely rubbed; surface scratches

Provenance: Galerie de Chartres, Chartres

Bibliography: Vitraux-Tapisseries sale (1989), lot no. ? 1249-1257

A. 1058

B. 1060



A



B

MARTYRDOM OF ST. STEPHEN WITH A HAUSMARK AND ORNAMENT

France

Dated: 1638

Arms: A Hausmark (unidentified)

Inscription: Estienne fut de p[er]es
tourmenté / Par gens pervers[.] pliens
de temerite / [.]au lors gardoit les
habits, en courage / [.]les faux tyrans,
qui faisoient ces outrage / 1638

White glass; two hues of silver stain;
two shades of vitreous paint;
sanguine; opaque enamels

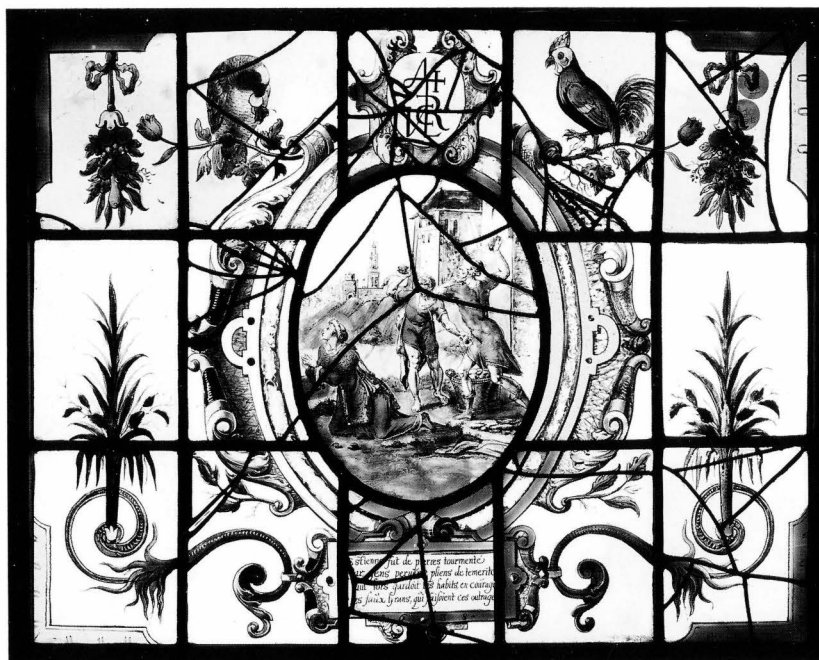
25.2 x 18.7 (9⁷/₈ x 7³/₈); with
surrounds: 59 x 46.6 (23³/₁₆ x 18⁵/₁₆)

Losses at upper and upper right edges,
restored; seven breaks, leaded; shatter
breaks and numerous other breaks in
the quarries, leaded; paint flaked in
areas of the border; paint rubbed in
areas; some surface abrasion

Provenance: Mrs. M. Foss

Bibliography: *Nineteenth Century*
sale (1987), 77, lot no. 184.

574



FORTUNA

France

17th century

Inscription: NY LA NAVIRE AVEC VNG /
ANCRE NY LA VYE AVEC UNE /
ESPERANCE N[on] SE DOIBVE: / FVT A
RESTER

Uneven white glass with imbedded
impurities; silver stain; two shades of
vitreous paint; translucent enamel;
back-painting

23.7 x 17.7 (9⁵/₁₆ x 7)

Seven breaks, leaded; one break, glued

Provenance: Sarah Bernhardt, Paris;
Sibyll Kummer-Rothenhäusler, Zurich
Unpublished

322



COAT OF ARMS WITH HELM AND MANTLING

Arms: Argent per fess, the upper half indented or (unidentified)

Germany, Nuremberg

c. 1500

Heavy, smooth white glass with some bubbles; silver stain; vitreous paint; back-painting

Diameter: 23 (9¹/₁₆)

Loss at left edge, filled with lead; one break, leaded; paint flaked in areas of the border

Provenance: Dr. Erwin Rothenhäusler, Mels; Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

430

AGONY IN THE GARDEN

After a design by Albrecht Dürer

Germany, Nuremberg ?

1500-1510

Heavy, very uneven white glass with numerous imbedded impurities; silver stain; two shades of vitreous paint; back-painting

Diameter: 17.2 (6³/₄)

Repainting on back with sanguine; paint rubbed in areas; surface scratched in areas

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Related Material: Woodcut, Albrecht Dürer, from the Small Passion series

{Illustrated Bartsch 10:26}

Unpublished

983



CRUCIFIXION

Germany
1510–1530
Very heavy white glass with imbedded frit and other impurities and one elliptical bubble; silver stain; vitreous paint
Diameter: 21 (8¼)
Loss at left and right sides, restored; paint rubbed in areas; some surface scratches
Provenance: Sibyll Kummer-Rothenhäusler, Zurich
Unpublished
988



AMOROUS COUPLE

Germany, Lower Rhineland, Cologne ?
1530–1550
White glass, slightly bubbled; silver stain; vitreous paint
Diameter: 22.5 (8⅞)
Some minor surface abrasion
Provenance: Sibyll Kummer-Rothenhäusler, Zurich
Unpublished
426



TWO SCENES FROM A SERIES OF THE PARABLE OF THE PRODIGAL SON

A. Prodigal receives his share [1014]
B. Prodigal as a swineherd [1015]
Germany, Lower Rhineland
1535–1550
Heavy, uneven white glass; two hues of silver stain; two shades of vitreous paint
Diameter: 23.8 (9⅞) each
A. One break, leaded; some flaking of paint; corroded areas on back
B. One break, leaded; some surface abrasion

Provenance: Scheidvimmer, Munich; Claire Mendel, Miami Beach, FL
Bibliography: *Old Master Paintings and Drawings, Continental Furniture, Tapestries, Arms and Armour, Sculpture and Works of Art* [sale cat., Christie's East, 8 January] (New York, 1990), n. p., lot no. 6.

Related Material: Two roundels, replicas of or two scenes from the same series [Prodigal receives the best coat, Prodigal is banqueted], private collection, Sion, Switzerland; two roundels, earlier versions from a series based on the same designs, each with a Hausmark and inscribed border, dated 1532, The Metropolitan Museum of Art, New York, (41.190.442, 445); six roundels belonging to the same series [Prodigal bids farewell, Prodigal sets out, Prodigal gambles, Prodigal seeks work, Prodigal is given the best coat,

Prodigal is banqueted], The Metropolitan Museum of Art, New York, (41.190.446, 444, 441, 443, 440, 439); roundel, replica of or missing scene from the latter series with identical Hausmark and border [Prodigal returns], Schnütgen-Museum, Cologne (M 670); roundel, from a slightly later replica series without Hausmark and border [Prodigal bids farewell], The Metropolitan Museum of Art, The Cloisters collection, New York (32.24.55); roundel, from another slightly later replica series without Hausmark or border [Prodigal as a swineherd], The Metropolitan Museum of Art, The Cloisters collection, New York (32.24.42); roundel, later close version [Prodigal gambles], The J. B. Speed Art Museum, Louisville, KY (44.31 [h])
1014, 1015



A



B

**FRAGMENT WITH THE DESCENT
FROM THE CROSS FROM A SERIES
OF THE PASSION OF CHRIST**

Northern Germany

1540–1560

White glass with bubbles; silver stain;
two shades of vitreous paint;
translucent enamel

17.3 x 16 (6 $\frac{3}{4}$ x 6 $\frac{5}{16}$)

Shatter breaks and numerous other
breaks, leaded; several other breaks,
unrepaired; enamel flaking in areas

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich

Bibliography: *European Works of Art,
Armor, Furniture, and Tapestries* [sale
cat., Sotheby's, 30 May] (New York,
1987), n.p., lot no. 148.

455



**PERSONIFICATION OF HARVEST
OR FALL**

Lowlands

1530–1540

Smooth white glass with some
imbedded impurities; silver stain; two
shades of vitreous paint; back-
painting

Diameter: 20.6 (8 $\frac{1}{2}$); with border: 35
(13 $\frac{3}{4}$)

One vertical and one horizontal
break, glued; chips along break lines;
one large chip at right edge; some
surface abrasion; border composed of
19th- and 20th-century glass

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich

Unpublished

994

**JUDITH HOLDING THE HEAD OF
HOLOFERNES**

Germany, Augsburg ?

Dated: 1563

Inscription: COGITATIO MORTIS

HORROR PECCATIS 1563

Heavy, uneven, whorled white glass;
silver stain; vitreous paint; back-
painting

Diameter: 17.7 (6 $\frac{1}{16}$); with border:
23.3 (9 $\frac{1}{8}$)

Paint rubbed; several breaks in
modern border, leaded; one piece of
border reversed

Provenance: Private collection,
France; Sibyll Kummer-
Rothenhäusler, Zurich

Unpublished

418



**FEMALE ALLEGORICAL FIGURE
WITH A BEAR**

Arms: A Hausmark (Johannes
Zutfeldt the Younger ?)

Northern Germany

Dated: 1668

Inscription: Johannes Zutfeldt Junger
/ Gesell zur Zeit / 1668

White glass with some impurities;
silver stain; two shades of vitreous
paint; sanguine; back-painting

22.4 x 17.8 (8 x 7)

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich

Unpublished

350





FLAGELLATION

After Lucas van Leiden
North Lowlands, Leiden ?
1520-1530

Heavy, even white glass with some elliptical bubbles and flaws; two hues of silver stain; two shades of vitreous paint

Diameter: 22.5 (8⁷/₈)

Surface slightly rubbed in areas; minor surface accretion

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

Related Material: Engraving, Lucas van Leiden, from the Circular Passion series {Illustrated Bartsch 12:61}

957



PRODIGAL EJECTED FROM THE BROTHEL FROM A SERIES OF THE PARABLE OF THE PRODIGAL SON

North Lowlands

1520-1530

Heavy white glass with some imbedded impurities; silver stain; vitreous paint

Diameter: 24.1 (9¹/₂)

Two breaks, glued; losses to left and right sides, restored and leaded; surface scratches

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

422

PRODIGAL SEEKING WORK AND AS A SWINEHERD FROM A SERIES OF THE PARABLE OF THE PRODIGAL SON

North Lowlands, Utrecht ?

1540-1560

Moderately heavy, uneven white glass; two hues of silver stain; three shades of vitreous paint; back-painting

Diameter: 24.5 (9⁵/₈); with border:

32.5 (12³/₄)

Shatter break, glued; considerable 19th-century repainting and strengthening of lines; paint rubbed throughout; some chips along break lines; some surface abrasion; 19th-century border

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

993



JOSEPH INTERPRETS THE PHARAOH'S DREAM OF THE BAKER AND THE VINTNER FROM A SERIES OF THE HISTORY OF JOSEPH IN EGYPT

North Lowlands or Germany

1530-1560

Fairly heavy white glass with a prominent surface flaw, some whorls, and numerous bubbles; two hues of silver stain; two shades of vitreous paint

Diameter: 26 (10¹/₄)

Six breaks, repaired with glue and dutchmen; surface abraded and scratched in areas

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

450



**TWO MIRACLES FROM A SERIES
OF THE LIFE OF CHRIST**

A. Miracle of the loaves and fishes
(678a)

B. Dinner at Cana (678b)

North Lowlands

c. 1550

White glass with bubbles, two large-sized; two hues of silver stain; vitreous paint

A. 23.2 x 18.8 ($9\frac{1}{8}$ x $7\frac{7}{8}$); with surrounds: 28.8 x 23.8 ($11\frac{3}{8}$ x $9\frac{3}{8}$)

B. 23.4 x 18.9 ($9\frac{1}{4}$ x $7\frac{1}{2}$); with surrounds: 28.7 x 23.7 ($11\frac{5}{16}$ x $9\frac{5}{16}$)

A. Break, leaded; surface scratches; paint worn in areas; border probably 19th century

B. Three breaks, leaded; shatter cracks, unmended; some surface abrasion; border probably 19th century

Provenance: Private collection, France; Sibyll Kummer-Rothenhäusler, Zurich

Unpublished
678a, b

**FINDING THE CUP IN BENJAMIN'S
SACK FROM A SERIES OF THE
HISTORY OF JOSEPH IN EGYPT**

North Lowlands

1550-1560

White glass with some bubbles; two hues of silver stain; two shades of vitreous paint

Diameter: 25.5 (10)

Six breaks, leaded; surface paint severely rubbed; some surface scratches

Provenance: George Wigley, London

Unpublished

561



A



B

**RETURN OF THE PRODIGAL
FROM A SERIES OF THE PARABLE
OF THE PRODIGAL SON**

After Maarten van Heemskerck
North Lowlands, Haarlem ?

1560–1580

White, moderately heavy, slightly
reamy and bubbled glass with some
flaws; two hues of silver stain;
sanguine; vitreous paint

25.6 x 19.3 (10¹/₁₆ x 7⁹/₁₆)

Four breaks, leaded; loss in upper left
corner, restored; several chips along
break line; paint somewhat rubbed;
some surface scratches

Provenance: James R. Herbert Boone,
Baltimore, MD; Trustees of Johns

Hopkins University, Baltimore, MD

Bibliography: *European Works of Art*
sale (1988), lot no. 64.

Related Material: Woodcut, Maarten
van Heemskerck, from a series of the
Prodigal Son {Hollstein 53}

908



AGONY IN THE GARDEN

South Lowlands

c. 1500 or 19th–20th century

Heavy, uneven white glass with
numerous, minute bubbles; silver
stain; two shades of vitreous paint;
back-painting

Diameter: 20.5 (8¹/₁₆)

Four breaks, glued; some repainting

Provenance: Sibyll Kummer-

Rothenhäusler, Zurich

Unpublished

985



ST. JOHN THE BAPTIST

South Lowlands

1520–1540 or 19th–20th century

Heavy white glass with some
imbedded frit and other impurities;
silver stain; vitreous paint; back-
painting

Diameter: 21 (8³/₄)

Front surface heavily corroded; paint
slightly rubbed; some surface
abrasions

Provenance: Sibyll Kummer-

Rothenhäusler, Zurich

Unpublished

986



**LAZARUS BEFORE THE HOUSE OF
DIVES**

South Lowlands

1525–1535

Uneven white glass with numerous
bubbles; silver stain; vitreous paint
23.5 x 18 (9¹/₄ x 7¹/₈)

Paint flaked and rubbed in areas;
some surface scratches; probably cut
down from larger format; modern
surrounds

Provenance: Mrs. M. Foss

Bibliography: *Nineteenth Century*
sale (1987), 77, lot no. 179.

571



**PARABLE OF THE STEWARD FROM
A SERIES OF THE HISTORY OF
JOSEPH IN EGYPT**

South Lowlands

1530-1540

White glass; silver stain; vitreous
paint

22.5 x 18.5 (8⁷/₈ x 7¹/₄)

One break, leaded; other breaks,
unmended; paint rubbed and abraded
in areas

Provenance: Mrs. M. Foss

Bibliography: *Nineteenth Century*
sale (1987), 77, lot no. 180.

572



ANNUNCIATION TO THE VIRGIN

South Lowlands

1530-1550

White, moderately heavy, smooth
glass with numerous bubbles; two
shades of silver stain; two shades of
vitreous paint

18.5 x 18.4 (7¹/₄ x 7¹/₄)

Losses at upper left and lower right
corners, restored; one break, leaded;
rubbed and abraded; efflorescence on
back; deep straw marks; composition
probably cut down

Provenance: James R. Herbert Boone,
Baltimore, MD; Trustees of Johns
Hopkins University, Baltimore, MD

Bibliography: *European Works of Art*
sale (1988), lot no. 64.

909

**PRODIGAL IN THE BROTHEL
FROM A SERIES OF THE PARABLE
OF THE PRODIGAL SON**

South Lowlands

1530-1540

White glass with some bubbles; two
hues of silver stain; vitreous paint;
back-painting

Diameter: 22.3 (8⁷/₈)

Four breaks, leaded

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich
Unpublished

448



SAUL SACRIFICING

South Lowlands

1530-1550

Heavy, even, smooth white glass with
whorls, elliptical bubbles, imbedded
impurities; two hues of silver stain;
two shades of vitreous paint; sanguine
23.5 x 18.8 (9¹/₄ x 7³/₈); with border:
29.5 x 24.5 (11¹/₈ x 9⁵/₈)

One break, leaded; some surface
abrasion and scratches; modern border
Provenance: Sibyll Kummer-
Rothenhäusler, Zurich
Unpublished

980



**TOBIAS RETURNS HOME FROM A
SERIES OF THE HISTORY OF
TOBIT AND TOBIAS**

South Lowlands

1530-1550

Heavy, rippled white glass with straw
marks; two hues of silver stain;
vitreous paint; back-painting
Diameter: 26 (10 $\frac{1}{4}$)

Two breaks, leaded; a small loss,
stopgap

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich
Unpublished

402



**NEBUCHADNEZZAR AS A
WILDMAN**

South Lowlands

1550-1575

Moderately heavy, even, very smooth
white glass; silver stain; two shades
of vitreous paint; sanguine
25.5 x 21.5 (10 x 8 $\frac{1}{2}$); with border:
31 x 27.5 (12 $\frac{3}{16}$ x 10 $\frac{1}{16}$)

One horizontal and shatter break,
glued; paint abraded and rubbed in
areas; modern border

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich
Unpublished

968

**ALLEGORICAL ROUNDEL WITH
VENUS, AMOR, AND PEGASUS:
CUPIDITY FROM A SERIES OF THE
SIX TRIUMPHS OF PETRARCH ?**

South Lowlands

1530-1550

Heavy white glass with numerous
bubbles; two hues of silver stain;
vitreous paint; sanguine
Diameter: 22.8 (9)

One break, glued

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich
Unpublished

394



ST. CATHERINE OF ALEXANDRIA

South Lowlands

1550-1575

Heavy, uneven white glass; silver
stain; two shades of vitreous paint;
sanguine; back-painting
Diameter: 18.5 (7 $\frac{1}{4}$)

Paint abraded and chipped in places;
surface scratches and abrasions

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich
Unpublished

979



LOT AND HIS DAUGHTERS

South Lowlands

1550–1575 or 19th–20th century

Heavy, smooth white glass; two hues of silver stain; vitreous paint

21 x 19.1 (8¼ x 7½)

Two horizontal and one vertical break and shatter breaks, glued; losses at top left corner, top edge, and bottom right corner, stopgaps; chips along break lines; paint abraded and lost in areas

Provenance: George Wigley, London
Unpublished

562



IDOLATRY OF SOLOMON

After Philips Galle

South Lowlands, Antwerp ?

After c. 1562

Inscription: IRES PER ILLICITVM PATRI
CONTRARIVS AVSV VESANO INSISTIT
SALOMON: INDICIT HONORES DELVBRIS
SACROS CVMVLAT QUE ALTARIA DONIS
SCORTORVM DVM VOTA IMPPLET
FVRIALIA DEMENS

White glass with some bubbles; two hues of silver stain; two shades of vitreous paint

Diameter: 24 (9½)

One break, unmended; inscription rubbed in areas

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich

Unpublished

Related Material: Engraving, Philips Galle, from a series of the Power of Women (Illustrated Bartsch 56:24:5); five engravings (Illustrated Bartsch 56:1–4, 6) from the same series [Adam and Eve, Lot and his daughters, Jael and Sisera, Delilah cuts the hair of Samson, Judith beheads Holofernes]

454



DIANA

South Lowlands

1550–1580

Heavy, uneven white glass; silver stain; two shades of vitreous paint; sanguine; Jean Cousin; back-painting
20.5 x 17.5 (8¼ x 6⅞)

Horizontal break, glued; large chip along break line, another at edge; format trimmed mostly at top and bottom; paint somewhat rubbed; surface scratches and some abrasion

Provenance: Galerie de Chartres,
Chartres

Bibliography: *Vitraux-Tapisseries* sale
(1989), 1231–1236, lot no. ?

1061



**RAPHAEL DEPARTING TOBIT
AND TOBIAS FROM A SERIES OF
THE HISTORY OF TOBIT AND
TOBIAS**

South Lowlands

1575-1600

White, moderately heavy, smooth glass, flawed and heavily bubbled; silver stain; sanguine; two shades of vitreous paint; translucent enamels 23.5 x 16.5 (9¼ x 6½)
Two breaks, leaded; large areas of flaked enamel; surface badly crizzled in areas of enamel loss; border, perhaps part of the original surrounds, added to bottom edge

Provenance: James R. Herbert Boone, Baltimore, MD; Trustees of Johns Hopkins University, Baltimore, MD
Bibliography: *European Works of Art* sale (1988), lot no. 64.

910



**MONASTIC MEAL PRESIDED OVER
BY THREE ABBOTS**

South Lowlands

1625-1650

Inscription: on scroll: quisquis amat / dictis absentum / rodere vitam / hanc mensam / vetitam noues / it esse sebi
Heavy, very smooth white glass with bubbles; silver stain; four shades of vitreous paint; sanguine; enamel 13.2 x 18 (9⅞ x 7⅞); with border: 29 x 13.2 (11⅞ x 9⅞)

Some surface abrasion and scratches; minor flaking; modern border
Provenance: Sibyll Kummer-Rothenhäusler, Zurich
Unpublished

981



MALE FIGURE

Netherlands

Dated: 1640

Inscription: Cornelis Pieter / i 640

Thin white glass; silver stain; vitreous paint; translucent enamels 16.6 x 12.2 (6⅜ x 5⅛)
Two breaks, leaded; shatter break, glued

Provenance: Sibyll Kummer-Rothenhäusler, Zurich
Unpublished
366





ST. JOHN THE EVANGELIST

Netherlands

17th century

Inscription: s iohan[. .]s

White glass with some bubbles and straw marks; silver stain; vitreous paint

23.9 x 18.3 (9 $\frac{3}{8}$ x 7 $\frac{1}{4}$)

Five breaks, leaded; star shatter, glued; other breaks, glued

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

326

ST. PETER AND A COCK

Netherlands

17th century

Inscription: S PETRVS

White glass with bubbles and impurities; vitreous paint; sanguine

25.3 x 19.6 (9 $\frac{7}{8}$ x 7 $\frac{3}{4}$)

Five breaks, leaded; paint somewhat rubbed in areas

Provenance: French private collection; Sibyll Kummer-

Rothenhäusler, Zurich

Unpublished

323



BATTLE SCENE

Netherlands

Late 17th century

Inscription: Excellentsie

Thin white glass; silver stain; vitreous paint; sanguine; translucent enamels

19.3 x 22 (7 $\frac{5}{8}$ x 8 $\frac{5}{8}$)

One break, glued

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Unpublished

376



LOS ANGELES

LOS ANGELES COUNTY MUSEUM OF ART

ADORATION OF THE SHEPHERDS

Southern Germany

1525-1550

Reamy white glass; two hues of silver stain; two shades of vitreous paint; translucent enamel; back-painting

Diameter: 15.9 (5⁷/₈)

Five breaks, leaded; surface rubbed in areas and abraded; photographed from the back

Provenance: Comtesse de St.-Michel, Paris; Mr. and Mrs. Vance Thompson, Los Angeles

Unpublished

A.880.18.1a Gift of Mr. and Mrs.

Vance Thompson



PORTRAIT OF ULRICH VON WÜRTTEMBERG

Arms: Quarterly: 1 or three antlers fesswise sable; 2 lozengy bendy sable and argent; 3 argent imperial standard with imperial eagle displayed sable; 4 gules two fish addorsed proper or (Ulrich von Württemberg)

Southern Germany

Dated: 1550

Inscription: · Ulrich der · 3 · Herzog
Zu Württemberg · u · Sarb Seelig ·
Anno · 1550

White glass; silver stain; two shades of vitreous paint; sanguine; back-painting in translucent enamels

Diameter: 13 (5¹/₈)

Shatter crack, glued; minor chip and some flaking along edge

Provenance: Comtesse de St.-Michel, Paris; Mr. and Mrs. Vance Thompson, Los Angeles

Bibliography: *Bulletin of the Museum of History, Science and Art,*

Department of Fine and Applied Arts I, no. 4 (July 1920), 31, ill.

A.880.18.2a Gift of Mr. and Mrs.

Vance Thompson



TWO SCENES FROM A SERIES OF THE STORY OF SUSANNA

A. Judgment of Susanna (45.21.10)
B. Daniel Judges the Elders (45.21.11)
North Lowlands, Leiden or Haarlem ?
1515-1525

Inscription: A. Suzana besproghen
ioleert hebben ghael. . . isert bleef
ongel. echters van den die haer
B. Daniels geest la. . . In comen
haerver [. . .] inscult Suzana tot vernomen
heest verwerkkst uit hebbede
(on hem of onlooker) [. . .] NORVA
White glass with numerous large,
elliptical bubbles; two hues of silver
stain; vitreous paint

Diameter: 23.2 (9 $\frac{1}{8}$); with border:
29.8 (11 $\frac{3}{4}$) each

A. Two breaks, leaded; some surface
scratches; circumference trimmed to
fit border; 16th-century border added
B. Four breaks and shatter crack,
leaded; paint abraded in areas;
circumference trimmed to fit border;
16th-century border added

Provenance: James A. Garland,
Boston, to 1924; William Randolph
Hearst, New York and Los Angeles, to
1943

Bibliography: Hearst ms. (1943), no.
234 (A), 235 (B); *Rare and Beautiful
Works of Art Inherited and Collected
by the Late James A. Garland* [sale
cat., American Art Galleries, 17-19
January] (New York, 1924), lot no.
327, ill. (A), lot no. 328, ill. (B);
LACMA Quarterly (1945), 5, ill., 6.
Related Material: Roundel, replica
without border, Christ Church,
Llanwarne, Hereford and Worcester
(sl 3b)

45.21.10, 11 William Randolph Hearst
Collection



A



B

STS. HIPPOLYTUS AND MARGARET

South Lowlands
1490-1510

Inscription: . S . Ipolite sancte
margerite

Heavy white glass; two hues of silver
stain; two shades of paint; back-
painting

Diameter: 20.3 (8)

Two breaks, leaded; some slight
surface abrasion

Provenance: Musée van Stolk,
Haarlem; A. Seligmann Rey & Co.,
New York, to 121929; William
Randolph Hearst, New York and Los
Angeles

Bibliography: Hearst ms. (1943), no.
232; *Musée van Stolk* catalogue
(1912), 101, no. 442.

45.21.8 William Randolph Hearst
Collection



**JESTER WITH A HERALDIC
SHIELD AND CANON OF LIÈGE AS
A DONOR**

Arms: Or damascened three piles
argent (unidentified)

South Lowlands, Liège ?

Dated: 1557

Inscription: D . IASPERVS HELVE
ECCLESIE COL^{TE} SCTE CRVCIS
LEODIENSIS CANONIC^S . A^o : 1557
flanking jester: Digito copes = ce
labella

Thin, slightly reamy white glass; two
hues of silver stain; vitreous paint

Diameter: 30.5 (12)

Paint rubbed and abraded; some
abrasion on back surface; traces of
damascene on shield

Provenance: Musée van Stolk,
Haarlem; A. Seligmann, Rey & Co.,
New York; William Randolph Hearst,
New York and Los Angeles

Bibliography: Musée van Stolk
catalogue (1912), 101, no. 336;
LACMA Quarterly (1945), 5, ill.
45.21.9 William Randolph Hearst
Collection



**APOLLO AND THE CHARIOT OF
THE SUN**

South Lowlands

1560–1580 or 19th century

Smooth white glass; two hues of
silver stain; two shades of vitreous
paint; sanguine trace lines; back-
painting

19 x 26 (7½ x 10⅝); with border:

21 x 28.3 (8¼ x 11⅛)

Several breaks and a shatter crack,
glued; one large and several minor
chips along break lines; overfired
paint

Provenance: Comtesse de St.-Michel,
Paris; Mr. and Mrs. Vance Thompson,
Los Angeles

Unpublished

A.88o.18.4b Gift of Mr. and Mrs.
Vance Thompson



TWO EMBLEMATIC SCENES WITH CUPID

A. Cupid: a thousand pains for one
pleasure (A.880.18.4a)
B. Cupid: absence kills (A.880.18.4c)
After Otto van Veen

Lowlands, Antwerp or Brussels
1625–1650

Inscription: A. Pour vn plaisir mille
douleurs

B. L'Absence tue

White glass with bubbles; silver stain;
vitreous paint; translucent enamels
9.8 x 9.5 (3⁷/₈ x 3³/₄) each

A. Two breaks, unmended; some
surface abrasion

B. Some surface abrasion

Provenance: Comtesse de St.-Michel,
Paris; Mr. and Mrs. Vance Thompson,
Los Angeles

Unpublished

Related Material: Two engravings,
Otto van Veen, from the *Amorum
Emblemata* [Antwerp, 1608]

A.880.18.4a, c Gift of Mr. and Mrs.
Vance Thompson



A



B

TWO LEADED WINDOWS WITH SCENES FROM THE STORY OF ESTHER

A. Ahasuerus giving his ring to
Haman (45.21.53)

B. Esther accusing Haman at her
banquet (45.21.52)

Arms: A. A lozenge argent displaying
a leafless tree growing from a mount
vert; a lozenge or displaying a
Hausmark sable (unidentified)

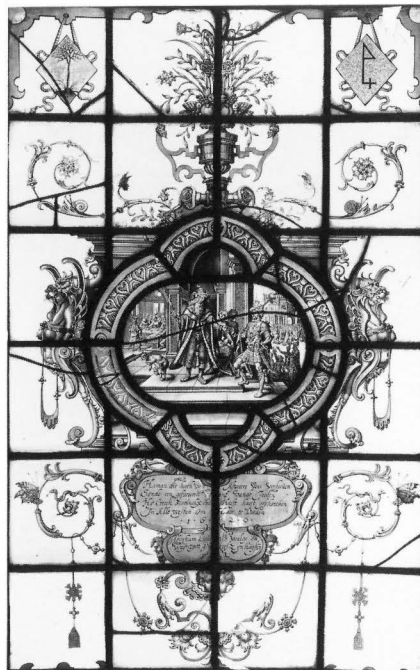
B. A lozenge argent displaying a lion's
head sable; a lozenge or displaying a
bird close sable (unidentified)

After Maarten van Heemskerck
Netherlands, Haarlem ?

Dated: 1620

Inscription: A. Haman die hooch van
Asweero was verheeuen / Sijnde een
geswooren Vij[.]lant vande Jooden /
Hij Creech sconinckx rinc[.] / Heest
haest geschreeuen / In Alle westen
Om Haer te Dooden / .1.6.2.0. /
Abraham Lieu[.]nsz walop en /
Weijntgen Pietersz zijn Huijsv[.]r

B. As[.]erus liet Hester Coomen voor
sijnen troon / En Creech haer lief
Boo[.]en [.]ndere vrouwen Naede / Sij
Wert gecroont met Een Conincklijcke
Croon / Ende Dat in Vastij Haere
Voorsaelsteede / .1.6.2.0. / Pieter
Corneli[.] . . Müll en / Ariaentgen Jans
sij huijsvrouw



White glass, leaded; silver stain; two
shades of vitreous paint; sanguine;
translucent enamels

27.7 x 28.8 (10⁷/₈ x 11⁵/₁₆) each
roundel; with surrounds: 96.5 x 61
(38 x 24) each window

A. Ten panes with breaks, leaded; one
pane with shatter crack, glued;
horizontal break through central
medallion, leaded; fragment of one
pane lost, restored

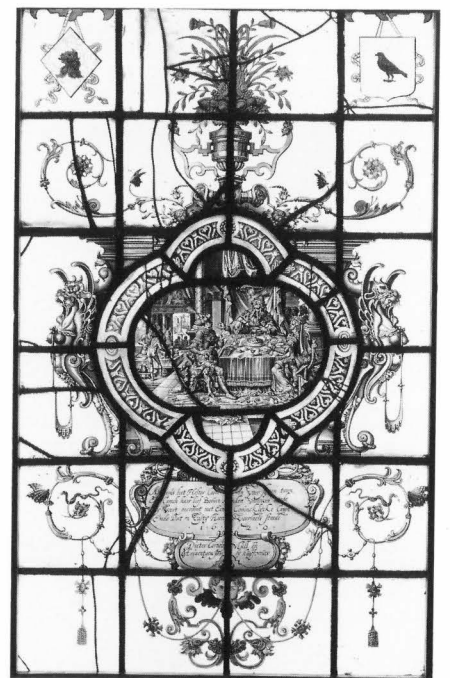
B. Ten panes with breaks, leaded;
vertical break through central
medallion, leaded

Provenance: Hamberger Frères, Paris,
to 4/24/1913; William Randolph
Hearst, San Simeon, CA, to 1943

Bibliography: Hearst ms. (1943), nos.
277 (A), 278 (B); James Normile, "The
William Randolph Hearst Collection
of Medieval and Renaissance Stained
and Painted Glass," *Stained Glass* 61,
no. 11 (Summer 1946), 42, ill. (B).

Related Material: Two engravings,
Philip Galle after Maarten van
Heemskerck, from a series of the
story of Esther, 1563, compositions
reversed (Hollstein 250, 255); roundel
set in surrounds, from the same series
[Records of his reign read to
Ahasuerus], Victoria and Albert
Museum, London (1257–1855)
45.21.52, 53 William Randolph Hearst
Collection

Enlarged illustrations page 204



SAN FRANCISCO

THE FINE ARTS MUSEUMS OF SAN FRANCISCO

CRUCIFIXION WITH THE VIRGIN AND ST. JOHN THE EVANGELIST

Germany, Lower Rhineland, Cologne?
1500–1520

Heavy, uneven white glass with
imbedded impurities and some
bubbles; two hues of silver stain, two
shades of vitreous paint

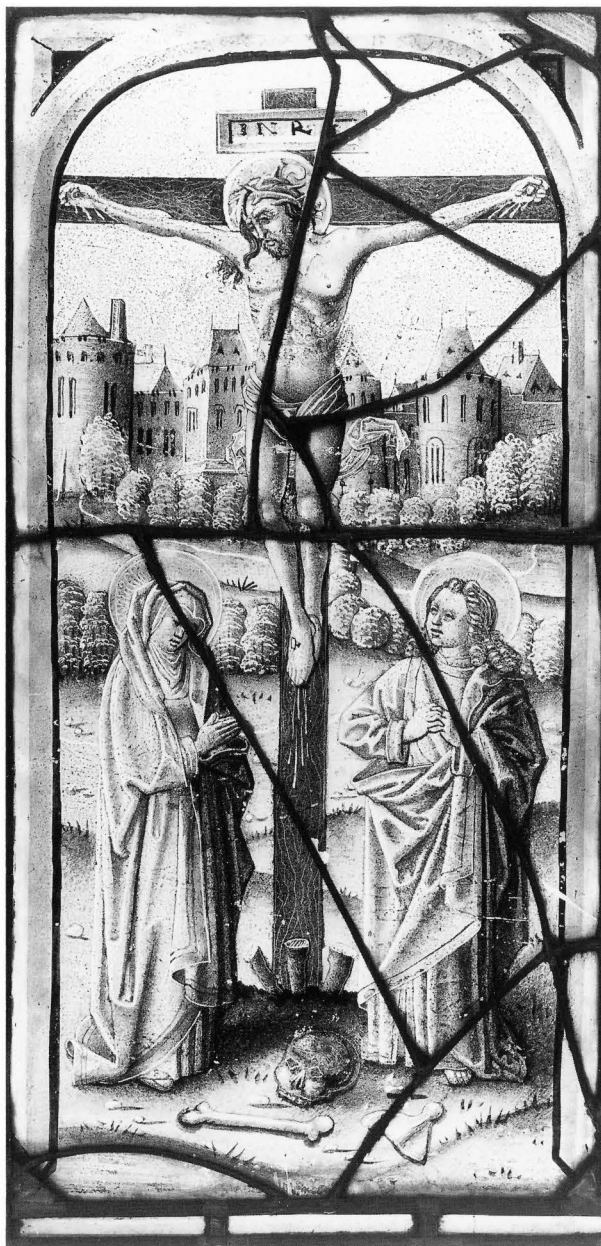
37.2 x 18.5 (14³/₈ x 7¹/₄); with border:
40 x 21 (15⁷/₈ x 8¹/₄)

Numerous breaks, leaded; losses at
lower left and upper right corners,
restored; one break, unmended;
chipping along break lines;
considerable surface abrasion and
corrosion; modern border

Provenance: Julius Landauer,
Anavista, CA; Julius and Selma Kay,
Anavista, CA

Unpublished

61.43.29



SANTA BARBARA

SANTA BARBARA MUSEUM OF ART

EAGLE: SYMBOL OF ST. JOHN THE EVANGELIST ?

England

1480-1500

Heavy, creamy white glass with imbedded frit and other impurities; silver stain; vitreous paint

Diameter: 17.8 (7)

Three breaks, leaded; vignettied; loss at outer part of eagle's right wing, restored; roundel filled out with modern glass; modern pot metal border

Provenance: Arthur Sachs, Santa Barbara, CA

Unpublished

44.11.3



ST. JOHN THE EVANGELIST

South Lowlands

1490-1500

Heavy, slightly creamy white glass with imbedded frit; two hues of silver stain; three shades of vitreous paint; back-painting; iridescence on back

Diameter: 22 (8¾); with border: 34.9 (13½)

Four breaks, leaded; one break, unmended; border composed of stopgaps and modern white and pot metal glass

Provenance: Arthur Sachs, Santa Barbara, CA

Unpublished

44.11.6



MARRIAGE OF ESTHER AND AHASUERUS FROM A SERIES OF THE STORY OF ESTHER

South Lowlands

1540-1560

Even, slightly whorled white glass with elliptical bubbles and imbedded impurities; two hues of silver stain; vitreous paint

Diameter: 35.5 (14)

Break, leaded; border composed of stopgaps and modern white and pot metal glass; photographed from the back

Provenance: Arthur Sachs, Santa Barbara, CA

Unpublished

44.11.7



STANFORD

STANFORD UNIVERSITY MUSEUM OF ART

ALLEGORICAL SCENE: MONKEY PLAYING A SHAWM

South Lowlands ?

1520-1530

Smooth, moderately heavy white
glass with large elliptical bubbles;
two hues of silver stain; three shades
of vitreous paint

Diameter: 22.5 (8⁷/₈)

Loss in lower portion, restored;
original in seven fragments,
unrestored; three breaks, leaded; two
further breaks, unmended; paint
rubbed in areas

Provenance: Mrs. Theodore
Lilienthal, San Mateo, CA
Unpublished

74.272.1





Flight into Egypt. See page 64.

CONNECTICUT

GREENWICH

GEORGE A. DOUGLASS COLLECTION

TWO MARTYRS IN A CAULDRON: STS. CYPRIAN AND JUSTINA ?

1475-1500

Northern France ?

White glass; silver stain; vitreous paint

Diameter: 15.2 (6)

Three breaks, glued and leaded

Provenance: Lion, Paris; Bashford Dean, Riverdale, NY; Mrs. Bashford Dean, Riverdale, NY, to 1947

Bibliography: Douglass (1972), no. LG-17; unpublished.

LG-17



FLIGHT INTO EGYPT FROM A SERIES OF THE INFANCY OF CHRIST

South Lowlands, Ghent or Bruges

1480-1500

White glass; silver stain; vitreous paint

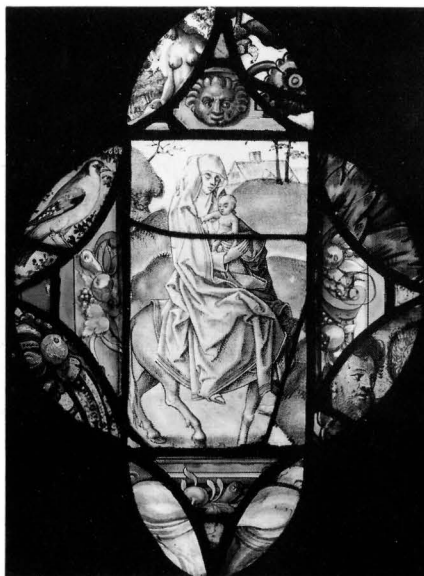
16.1 x 9.3 (6¹/₁₅ x 3⁷/₈)

Fragment, cut down from larger format; three breaks, leaded; small stopgap; modern surrounds composed of old glass

Provenance: Unknown

Bibliography: Douglass (1972), no. LG-10; unpublished.

LG-10



CRUCIFIXION WITH THE VIRGIN AND ST. JOHN THE EVANGELIST

South Lowlands

1500-1510

White glass; silver stain; vitreous paint

Diameter: 19.2 (7⁹/₁₆); with border:

21.7 (8¹/₂)

One break, unmended; modern border

Provenance: Lion, Paris; Bashford Dean, Riverdale, NY; Mrs. Bashford Dean, Riverdale, NY, to 1947

Bibliography: Douglass (1972), no. LG-2; unpublished.

LG-2



Enlarged illustration page 62

NEW HAVEN

YALE UNIVERSITY, BERKELEY COLLEGE

WOMAN SUPPORTING A LOZENGE WITH ARMS

Arms: Or three bugle horns stringed
(unidentified)

North Lowlands

Dated: 1593

Inscription: Wie LEEfter [. .] Beloege
1593

White glass; silver stain; three shades
of vitreous paint; sanguine; opaque
enamel

19 x 24 (7½ x 9⅞)

Five breaks, leaded; shatter crack;
another crack; loss at bottom and
another at right edge, restored

Provenance: Robert W. Forest ?

Unpublished

[1]



NEW LONDON

LYMAN ALLYN ART MUSEUM

SEVEN-HEADED BEAST OF THE APOCALYPSE AND THE DAMNED

South Lowlands

1550-1600

White glass; silver stain; vitreous paint

34.9 x 26.5 (13 $\frac{1}{4}$ x 10 $\frac{1}{2}$) with border
Two breaks, leaded; modern border; surrounds composed of stopgaps and modern glass

Provenance: Pallier, Paris

Bibliography: Caviness et al. (1978), 99.

53.31



WOMAN HOLDING A LOZENGE WITH A HAUSMARK

Arms: Azure a Hausmark or

Netherlands

Dated: 1614

Inscription: anneke pietersz sijn

huisvrouw 1614

White glass; silver stain; translucent enamels

27 x 20 (10 $\frac{5}{8}$ x 7 $\frac{7}{8}$) without surrounds

Center horizontal lead; one break, leaded; enamel flaked in areas, repainted; modern surrounds

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York; George May, Essex, CT; Oliver May, Essex, CT

Bibliography: Grosvenor Thomas Stock Book I, 272, item no. 1561; Caviness et al. (1978), 99; Checklist I, 33.

1972.507



COUPLE WITH TWO SONS AND A DAUGHTER

Netherlands

1625-1675

White glass; silver stain; vitreous paint; sanguine; translucent enamels; back-painting

24.5 x 18.5 (9 $\frac{7}{8}$ x 7 $\frac{1}{4}$)

Loss at upper left corner, stopgap; two breaks, leaded; modern surrounds; marked 1096

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York; George May, Essex, CT; Oliver May, Essex, CT

Bibliography: Grosvenor Thomas Stock Book I, 178, item no. 1096; Caviness et al. (1978), 99.

1972.506



DISTRICT OF COLUMBIA

WASHINGTON, D. C.

NATIONAL MUSEUM OF AMERICAN ART

Smithsonian Institution

SEATED VIRGIN AND CHILD

Germany, Middle Rhineland

1480-1500

Heavy, even flashed blue pot metal
glass, cut and engraved; silver stain;
vitreous paint

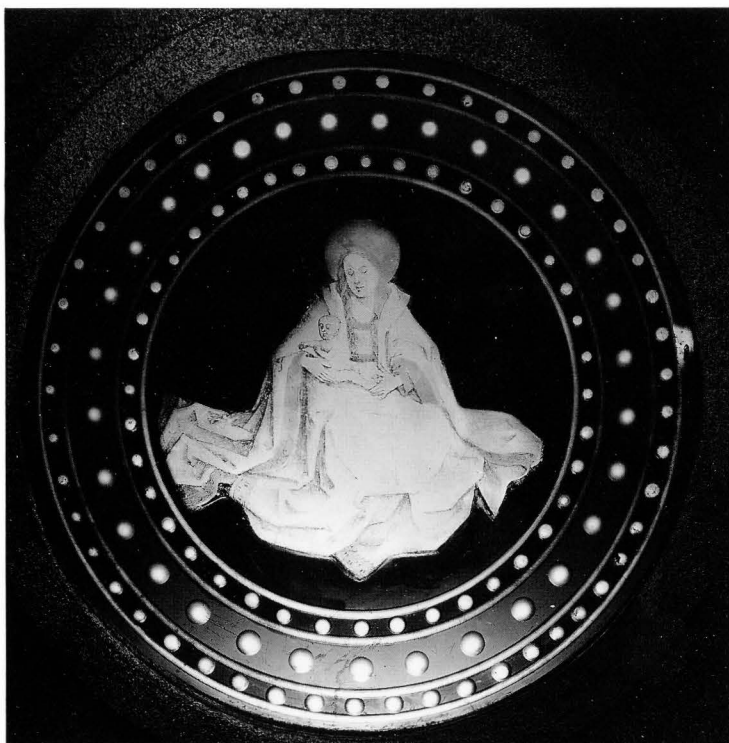
Diameter: 24.1 (9½)

Break, unrepaired; minor chipping
along break line; paint slightly
rubbed; surface abrasion

Provenance: Maurice Drake, Exeter
(Devonshire) ?; Grosvenor Thomas,
London; Roy Grosvenor Thomas,
New York, to 1928; John Gellately,
New York

Bibliography: Grosvenor Thomas
Stock Book I, 80, item no. 956;
unpublished.

1929.8.364



FLORIDA

MIAMI BEACH

CLAIRE MENDEL COLLECTION

STS. CORNELIUS AND CATHERINE OF ALEXANDRIA

Germany

1550–1575

White glass; two hues of silver stain;
two shades of vitreous paint; sanguine

23.5 x 18.4 (9¼ x 7¼)

One break, leaded

Provenance: Grosvenor Thomas,
London; William Randolph Hearst,
New York and Los Angeles

Bibliography: Maurice Drake, *The
Grosvenor Thomas Collection of
Ancient Stained Glass*, pt. 1 [exh.
cat., Charles Gallery] (New York,
1913), 24, no. 71.

[1]



PALM BEACH

BETHESDA-BY-THE-SEA EPISCOPAL CHURCH

ST. PHILIP AND A KNEELING DOMINICAN

Germany

1540–1550

White glass with numerous bubbles; two hues of silver stain; two shades of vitreous paint

Diameter: 21 (8¼); with border:

24.5 (9⅝)

Two breaks, leaded; loss at left edge, restored; small loss at bottom edge; considerable flaking of paint; modern border; set into composed window

Provenance: Grosvenor Thomas, London; Mrs. Henry Morgan Tilford, Tuxedo Park, NY; Annette Tilford Haskell, Palm Beach

Bibliography: Drake (1913), pt. 1, 23, no. 64; *American, English, French and Italian Furniture . . . Property of the Estate of the Late Mrs. Henry Morgan Tilford, Tuxedo Park, N.Y.* [sale cat., Parke-Bernet Galleries, 24–26 September] (New York, 1942), 15, lot no. 83; Kathryn E. Hall, *Chronicles of Bethesda 1809–1964* (Palm Beach, 1964), 110, 129; Hall, *The Pictorial History of the Episcopal Church of Bethesda-by-the-Sea* (Palm Beach, 1970–1971), 8.

Lady Chapel, 1a



FOURTH DAY OF CREATION: GOD CREATES THE FISHES AND BIRDS

South Lowlands

1540–1550

White glass with bubbles; two hues of silver stain; two shades of vitreous paint

Diameter: 21 (8¼); with border:

24.5 (9⅝)

Four breaks, leaded; loss at bottom edge, restored; paint rubbed and abraded in areas; modern border; set into composed window

Provenance: Grosvenor Thomas, London; Mrs. Henry Morgan Tilford, Tuxedo Park, NY; Annette Tilford Haskell, Palm Beach, FL

Bibliography: Drake (1913), pt. 1, 23, no. 63; *American, English, French and Italian Furniture . . . Property of the Estate of the Late Mrs. Henry Morgan Tilford, Tuxedo Park, N.Y.* [sale cat., Parke-Bernet Galleries, 24–26 September] (New York, 1942), 15, lot no. 83; Kathryn E. Hall, *Chronicles of Bethesda 1809–1964* (Palm Beach, 1964), 110, 129; Hall, *The Pictorial History of the Episcopal Church of Bethesda-by-the-Sea* (Palm Beach, 1970–1971), 8.

Lady Chapel, 1b

WINTER PARK

THE CHARLES HOSMER MORSE MUSEUM OF AMERICAN ART

PORTRAIT PANEL OF MAXIMILIAN I

Arms: a shield or with an imperial eagle displayed sable (Holy Roman Empire); in escutcheon, a shield gules fess argent (Austria); crest: an imperial crown or

After Albrecht Dürer

Germany, Nuremberg ?

After 1518–1519, 1520–1530 ?

Inscription: IMPERATOR CAESAR DIVVS

MAXIMILIANVS PIVS / FELIX AVGVSTVS

Heavy white glass with impurities and minute bubbles throughout; three hues of silver stain; four shades of vitreous paint

19.7 x 17.7 (7³/₄ x 6¹/₁₆)

Some surface corrosion; minor surface scratches

Provenance: Berliner

Unpublished

Related Material: Woodcut, Albrecht Dürer (Illustrated Bartsch 10:154)

63-2



**TWO SCENES FROM A SERIES OF
THE LIFE OF CHRIST**

A. Anne and Joachim at the golden
gate (62.32)

B. Ascension (62.31)

After Albrecht Dürer

Germany, Nuremberg ?

1530–1540

Heavy white glass with some small
elliptical bubbles; silver stain;
vitreous paint; sanguine; back-
painting

Diameter: A: 10.1 (4); B: 10.4 (4¹/₈)

A. Some surface scratches

B. Paint slightly rubbed in areas

Provenance: Julius Böhler, Munich

Unpublished

Related Material: A: woodcut,
Albrecht Dürer, from the Life of the
Virgin series (Illustrated Bartsch
10:79), variant composition, reversed;
B: woodcut, Albrecht Dürer, from the
Small Passion series (Illustrated
Bartsch 10:50), composition reversed
62–31, 32

**STANDING COUPLE WITH A
SHIELD**

Arms: Or a pair of shears argent
(Kiennl)

Southern Germany

Dated: 1598

Inscription: ·1·5·9·8· Autmarz

Kiennlin · von Allmendingen

White glass; silver stain; three shades
of vitreous paint; opaque enamel

Diameter: 10 (3¹/₁₆)

Loss at bottom edge; surface rubbed
in areas

Provenance: Sibyll Kummer-

Rothenhäusler, Zurich

Unpublished

GL 41–85



A



B



Agony in the Garden. See page 78.

ILLINOIS

CHICAGO

THE ART INSTITUTE OF CHICAGO

KING DAVID

France, Nantes ?

Late 13th century

Very heavy, uneven white glass with numerous impurities and surface irregularities; vitreous paint

Diameter: 14.6 (5 $\frac{3}{4}$)

Many large chips around edge; numerous scratches through paint; surface accretions along lower right edge; some pitting on back

Provenance: L.-J. Demotte, Paris and New York; Joseph Brummer, New York

Bibliography: *Stained Glass from the XIIIth to XVIIIth Centuries* [exh. cat., Demotte, Inc.] (New York, 1929), no. 9, ill.; Meyric R. Rogers and Oswald Goetz, *Handbook to the Lucy Maud Buckingham Medieval Collection, The Art Institute of Chicago* (Chicago, 1945), 68, no. 42, ill.; "New Life to the Middle Ages," *Art News* 44, no. 1 (15-28 February 1945), 21-22, ill.

49.209



BIRTH, CIRCUMCISION, AND NAMING OF JOHN THE BAPTIST

North Lowlands, Leiden

1510–1520

Inscription: 10H

Heavy, fairly uneven white glass with whorls, some small bubbles, and one large elliptical bubble; three hues of silver stain; two shades of vitreous paint; marked 50

28.5 x 20.2 (11¼ x 8)

Provenance: Grosvenor Thomas, London; Mr. and Mrs. Martin A. Ryerson, Chicago

Bibliography: Drake (1913), pt. 2, 13, no. 50.

Related Material: Roundel, rectangular format, replica, formerly Kunstgewerbe Museum, Berlin; roundel, circular format, close version, Baltimore Museum of Art, Baltimore (1941.399.2b); roundel, rectangular format, close version, Lampe collection, The Hague

37.864

MORDECAI OVERHEARS THE CONSPIRATORS BIGTHAN AND TERESH FROM A SERIES OF THE HISTORY OF ESTHER

North Lowlands

1515–1525

Heavy, smooth, uneven white glass with a few elliptical bubbles, surface irregularities, and some imbedded impurities; silver stain; two shades of vitreous paint

28.2 x 20 (11¼ x 7⅞)

Minor surface abrasion; some iridescence on back surface; marked 51

Provenance: Grosvenor Thomas, London; Mr. and Mrs. Martin A. Ryerson, Chicago

Bibliography: Drake (1913), pt. 1, 13, no. 51.

37.863

ALLEGORICAL SCENE: A MAN SERVING A WOMAN

North Lowlands

1520–1530

Inscription: WAEBT ONBENIIT THIS / SONDER ARCH

Very heavy, uneven white glass with pronounced whorls and some large bubbles and numerous imbedded impurities; three hues of silver stain; two shades of vitreous paint

Diameter: 23.2 (9⅞)

Break, leaded; a few chips along break line; some minor surface scratches; marked 59

Provenance: Grosvenor Thomas, London; Mr. and Mrs. Martin A. Ryerson, Chicago

Bibliography: Drake (1913), pt. 2, 15, no. 59.

37.862



LOYOLA UNIVERSITY OF CHICAGO, THE MARTIN D'ARCY GALLERY OF ART

AGONY IN THE GARDEN

North Lowlands, Amsterdam ?

1500–1510

Fairly heavy, uneven, smooth white glass with numerous small bubbles and imbedded impurities; two hues of silver stain; three shades of vitreous paint; back-painting

Diameter: 23.5 (9¼)

Horizontal break, leaded; surface accretions along leadline; some surface scratches on back surface; some iridescence on back-paint

Provenance: Sibyll Kummer-Rothenhäusler, Zurich; Timothy Husband, New York; Blumka Gallery, New York

Bibliography: *Stained Glass of the Middle Ages and the Renaissance* [exh. checklist, The Metropolitan Museum of Art, The Cloisters] (New York, 1971–1972), no. 43; Donald F. Rowe, S.J., *The First Ten Years: Notable Acquisitions of Medieval, Renaissance, and Baroque Art, The Martin D'Arcy Gallery of Art, The Loyola University Museum of Medieval and Renaissance Art* (Chicago, 1979), no. 47, pl. 47. 8.76

Enlarged illustration page 74



THE SON OF ZALEUCUS ACCUSED OF ADULTERY FROM A SERIES OF THE HISTORY OF ZALEUCUS OF LOCRIA

North Lowlands, Leiden

c. 1530

Fairly heavy, uneven, smooth white glass with some small and many minute bubbles and some imbedded impurities; three hues of silver stain; three shades of vitreous paint; back-painting

22 x 19 (8⅝ x 7½)

Cut down from larger, probably rectangular, format; even breaks, glued; minor chips along break lines; considerable abrasion in areas on back surface; some residual glue on back surface

Provenance: Sibyll Kummer-Rothenhäusler, Zurich; Hilary G. Wayment, Cambridge, Cambridgeshire
Unpublished
Unaccessioned

IOWA

DES MOINES

SALISBURY HOUSE

IOWA STATE EDUCATIONAL ASSOCIATION

CARRYING THE CROSS FROM A SERIES OF THE PASSION OF CHRIST

Lowlands ?

16th century or 19th–20th century

Heavy white glass with numerous bubbles; silver stain; vitreous paint

24.2 x 18.8 (9½ x 7⅞)

Loss in center; shattered in storm (20 May 1967), unrestored; paint bubbled in areas

Provenance: Christopher Weeks, Salisbury, Wiltshire

Unpublished

46.606 [Great Hall, west window d 3]



HERCULES

Switzerland

16th century

Inscriptions: at top: HERCULES; on table, left: VOLUPTA / s; on grotto, below: VIA VITA; on book: BIBLIA on scroll, left: VIRTVS

below scene: Hercules [.]er verrümbte held, / Als er sich [.]n den scheid weg steldt. / Sein gfall [.]s solt er wellet han / Der Thug[.]ndt ald der laster ban / Als er betr[.]cht ihr beider End / Hatt sich zu[.] weg der Thugend gwendt

White glass; silver stain; vitreous paint; translucent enamels

Diameter: 15.5 (6⅛)

One break, leaded; somewhat rubbed in areas

Provenance: Christopher Weeks, Salisbury, Wiltshire

Unpublished

46.2449 [Common Room, west bay window d 2]



ALLIANCE PANEL WITH A SCENE OF ONE OF THE MILAN BATTLES

Arms: (LEFT) Or two crossed banners sable; crest: on a barred helm sinister a flag on a flagstaff between two bull horns of the colors; mantling: of the colors (Willer ?); (RIGHT) Or a canton in sinister azure [charges effaced]; crest: on a barred helm dexter a torso or with a moor's head; mantling of the colors (Zolikof ?)

Switzerland, St. Gallen

Dated: 16(49 ?)

Inscriptions: above: Sieh an wie Manlich leib und blutt / Dem vor deren magten dir zu gutt / Damitt das sy dich machtend frey / Vor fromden gwalt vnd Thyranen / Bedracht was für gutthatt / sey

below: Herman Von Willer / Bürger / in St. Gallen Fr. Anna / Maria Zolikofferin / sein Ehegmahel / 1649

White glass; silver stain; vitreous paint; opaque enamels

Diameter: 22.5 (8⅞)

Some paint loss in lower portion

Provenance: Christopher Weeks, Salisbury, Wiltshire

Unpublished

46.2449 [Common Room, west bay window g 2]



KENTUCKY

LOUISVILLE

THE J. B. SPEED ART MUSEUM

ST. MARTIN AND THE BEGGAR

Germany, Rhineland ?

1500-1510

Heavy white glass; silver stain; vitreous paint

Diameter: 17.8 (7); with border: 35.4 (13¹⁵/₁₆)

Circumference partially cut down; modern border

Provenance: Delannoy collection, Belgium; A. Seligmann, Rey & Co., Paris and New York, to 1933; P. W. French & Co., New York, to 1944; Dr. Preston Pope Satterwhite, Great Neck, NY

Bibliography: P. W. French & Co. Stock Sheets no. 39086-D; unpublished.

44.31 [a] Preston Pope Satterwhite Collection



PRODIGAL GAMBLING FROM A SERIES OF THE PARABLE OF THE PRODIGAL SON

Germany, Cologne ?

1535-1545

Reamy white glass; two hues of silver stain; three shades of vitreous paint

Diameter: 23.6 (9¹/₂); with border: 33.2 (13¹/₁₆)

Some surface scratches; border composed of 16th-century glass

Provenance: Delannoy collection, Belgium; A. Seligmann, Rey & Co., Paris and New York, to 1933; P. W. French & Co., New York, to 1944; Dr. Preston Pope Satterwhite, Great Neck, NY

Bibliography: P. W. French & Co. Stock Sheets no. 39086-E; unpublished.

Related Material: Roundel, earlier version with Hausmark and border, dated 1532, The Metropolitan Museum of Art, New York (41.190.441); seven roundels belonging to the same series [Prodigal receives his share, Prodigal bids farewell, Prodigal departs, Prodigal seeks work, Prodigal as a swineherd, Prodigal is given the best coat, Prodigal is banqueted], The Metropolitan Museum of Art, New York (41.190.442, 446, 444, 443, 445, 440, 439); roundel, replica of or missing scene from the latter series with identical Hausmark and border [Prodigal returns], Schnütgen-Museum, Cologne (M 670); roundel, from a slightly later replica series without Hausmark or border [Prodigal departs], The Metropolitan Museum of Art, The Cloisters Collection, New

York (32.24.55); roundel, from a slightly later replica series without Hausmark or border [Prodigal as a swineherd], The Metropolitan Museum of Art, The Cloisters Collection, New York (32.24.42); two roundels, later versions without Hausmark and borders [Prodigal receives the best coat, Prodigal is banqueted], private collection, Sion, Switzerland; two roundels from the latter or a replica series [Prodigal receives his share, Prodigal as a swineherd], private collection, Hillsborough, CA (1014, 1015) 44.31 [h] Preston Pope Satterwhite Collection



ST. CYPRIAN

Southern Germany

1650-1670

Inscription: S. Ciprian . Epis:
Thin white glass; silver stain;
vitreous paint

24.3 x 19.4 (9³/₁₆ x 11⁹/₁₆)

Three breaks, leaded; modern
surrounds

Provenance: Grosvenor Thomas,
London; Mrs. Whitelaw Reid,
Purchase, NY, to 1935; P. W. French
& Co., New York, to 1944; Dr.
Preston Pope Satterwhite, Great
Neck, NY

Bibliography: P. W. French & Co.
Stock Sheets no. 39852; Drake (1913),
pt. 1, 24, no. 37; *Whitelaw Reid* sale
(1935), 349, lot no. 1441.
44.31 [k] Preston Pope Satterwhite
Collection



ST. GUDULA ?

Southern Germany

1650-1670

Thin white glass; silver stain;
vitreous paint; translucent enamels
23.7 x 17 (9³/₁₆ x 6¹/₁₆)

Horizontal break, leaded

Provenance: Grosvenor Thomas,
London; Mrs. Whitelaw Reid,
Purchase, NY, to 1935; P. W. French
& Co., New York, to 1944; Dr.
Preston Pope Satterwhite, Great
Neck, NY

Bibliography: P. W. French & Co.
Stock Sheets no. 39852; Drake (1913),
pt. 1, 25, no. 79; *Whitelaw Reid* sale
(1935), 349, lot no. 1441.
44.31 [l] Preston Pope Satterwhite
Collection



ECCE HOMO FROM A SERIES OF THE PASSION OF CHRIST

North Lowlands

1520-1530

White glass; two hues of silver stain;
two shades of vitreous paint; back-
painting

Diameter: 22 (8⁵/₈)

Four breaks, leaded; paint flaking and
abraded in areas; back-painting
corroded

Provenance: P. W. French & Co.,
New York; Dr. Preston Pope
Satterwhite, Great Neck, NY
Unpublished

44.31 [e] Preston Pope Satterwhite
Collection



**ECCE HOMO FROM A SERIES OF
THE PASSION OF CHRIST**

North Lowlands

1520-1530

White glass; two hues of silver stain;
two shades of vitreous paint; back-
painting

Diameter: 22.5 (8 $\frac{7}{8}$)

Six breaks, leaded; surface rubbed in
areas

Provenance: P. W. French & Co.,
New York; Dr. Preston Pope
Satterwhite, Great Neck, NY
Unpublished

44.31 [f] Preston Pope Satterwhite
Collection



**PRODIGAL IN THE BROTHEL
FROM A SERIES OF THE PARABLE
OF THE PRODIGAL SON**

North Lowlands

1530-1550

Reamy white glass; two hues of silver
stain; vitreous paint

Diameter: 21 (8 $\frac{1}{4}$); with border: 33.6
(13 $\frac{3}{16}$)

Paint slightly rubbed in areas; border
composed of stopgaps and modern
white and pot metal glass

Provenance: P. W. French & Co.,
New York; Dr. Preston Pope
Satterwhite, Great Neck, NY

Related Material: Roundel, a later
replica, Longleat House, Wiltshire,
panel 9

Unpublished

44.31 [g] Preston Pope Satterwhite
Collection



ST. JOHN THE EVANGELIST

South Lowlands

1510-1515

White glass; two hues of silver stain;
vitreous paint

Diameter: 20 (7 $\frac{7}{8}$); with border: 35.6
(14)

Four breaks, leaded; modern border
Provenance: E. S. Bayer, New York, to
1931; P. W. French & Co., New York,
to 1942; Dr. Preston Pope
Satterwhite, Great Neck, NY
Bibliography: P. W. French & Co.
Stock Sheets no. 16579; unpublished.
44.31 [b] Preston Pope Satterwhite
Collection



ST. MARY MAGDALENE

South Lowlands

1520-1525

White glass; silver stain; vitreous paint

Diameter: 18.2 (7¹/₁₆); with border: 34.2 (13⁷/₁₆)

Circumference slightly cut down; modern border

Provenance: Delannoy collection, Belgium; A. Seligmann, Rey & Co., Paris and New York, to 1933; P. W. French & Co., New York, to 1942; Dr. Preston Pope Satterwhite, Great Neck, NY

Bibliography: P. W. French & Co. Stock Sheets no. 39086-C; unpublished.

44.31 [c] Preston Pope Satterwhite Collection



REPRESENTATIONS OF WORLDLY LOVE

South Lowlands

1520-1530

White glass; two hues of silver stain; two shades of vitreous paint

Diameter: 26.8 (10¹/₂); with border: 34.6 (13⁵/₈)

Two breaks, leaded; one background couple (in bed) abraded away; two other couples in part abraded; border composed of stopgaps and modern white and pot metal glass

Provenance: Delannoy collection, Belgium; A. Seligmann, Rey & Co., Paris and New York, to 1933; P. W. French & Co., New York, to 1944; Dr. Preston Pope Satterwhite, Great Neck, NY

Bibliography: P. W. French & Co. Stock Sheets no. 39086-F; unpublished.

44.31 [d] Preston Pope Satterwhite Collection



EMBLEMATIC SCENE: GRAPEVINE GROWING AROUND A TREE

South Lowlands

1580-1600

Inscription: MORS · FIRMAT AMOREN[.]

Reamy white glass; silver stain; two shades of vitreous paint

28.6 x 25.7 (10³/₁₆ x 10¹/₁₆); with border: 40.2 x 36.3 (16¹/₂ x 14¹/₈)

Paint slightly flaked in areas; modern border

Provenance: Galleries Heilbronner, Paris, to 1913; P. W. French & Co., New York, to 1944; Dr. Preston Pope Satterwhite, Great Neck, NY

Bibliography: P. W. French & Co. Stock Sheets no. 5561; unpublished. 44.31 [j] Preston Pope Satterwhite Collection





**PERSONIFICATION OF SIGHT
(VISUS) FROM A SERIES OF THE
FOUR SENSES**

After Martin de Vos
South Lowlands, Antwerp ?
1580–1600

Thin white glass; silver stain; two
shades of vitreous paint

23.3 x 19.4 (9³/₁₆ x 7⁷/₈)

Loss along bottom edge

Provenance: Grosvenor Thomas,
London; Mrs. Whitelaw Reid,
Purchase, NY, to 1935; P. W. French
& Co., New York, to 1944; Dr.
Preston Pope Satterwhite, Great
Neck, NY

Bibliography: P. W. French & Co.
Stock Sheets no. 39852; Drake (1913),
pt. 1, 23, no. 57; *Whitelaw Reid* sale
(1935), 349, lot no. 1441.

Related Material: Engraving, Adriaen
Collaert after Martin de Vos, from a
series of the personifications of the
Four Senses (Hollstein 43)

44.31 [i] Preston Pope Satterwhite
Collection



ST. MARTIN AND THE BEGGAR

South Lowlands, Antwerp ?

1680–1700

Thin white glass; two hues of silver
stain; vitreous paint

24.1 x 19 (9¹/₂ x 7¹/₂)

Paint rubbed in areas

Provenance: Grosvenor Thomas,
London; Mrs. Whitelaw Reid,
Purchase, NY, to 1913; P. W. French
& Co., New York, to 1944; Dr.
Preston Pope Satterwhite, Great
Neck, NY

Bibliography: P. W. French & Co.
Stock Sheets no. 39852; Drake (1913),
pt. 1, 26, no. 96; *Whitelaw Reid* sale
(1935), 349, lot no. 1441.

44.31 [m] Preston Pope Satterwhite
Collection

MARYLAND

BALTIMORE

THE BALTIMORE MUSEUM OF ART

TORMENT OF ST. ANTHONY

Manner of Martin Schongauer

Germany, Upper Rhineland

1480–1490

White glass; two hues of silver stain;
vitreous paint

Diameter: 22.8 (9)

Five breaks, plated with glass; set in
panel with another roundel (1942.60)

Provenance: A. Seligmann, Rey &
Co., Paris and New York; William
Randolph Hearst, New York and Los
Angeles, to 1941; Saidie A. May,
Baltimore, MD

Bibliography: C. W. Post Catalogue
(1939), vol. III, lot no. 99, art. 29;
Hearst sale (1941), 330, lot no. 99–29.
1942.62 Gift of Saidie A. May



BIRTH, CIRCUMCISION, AND NAMING OF JOHN THE BAPTIST

North Lowlands, Leiden

1510-1520

Inscriptions: on paper in Zechariah's hand: JOH

White glass; two hues of silver stain; two shades of vitreous paint

Diameter: 22.8 (9)

Two breaks, leaded; extensive shatter crack and many other breaks, plated with glass; set with another roundel (1941.399.3c) in panel composed of fragments, stopgaps, and modern glass

Provenance: Horace Walpole, Strawberry Hill, Middlesex, to 1842; Sneyd, Keele Hall, Staffordshire, to 1924; Harding, London; Joseph Brummer, New York, to 1927; William Randolph Hearst, New York and Los Angeles, to 1941; Saidie A. May, Baltimore, MD

Bibliography: C. W. Post Catalogue (1939), vol. 111, lot no. 138, art. 23; Berserik (1982), pt. 1, no. 11, fig. 20; *Strawberry Hill* sale (1842), 240-241, lot no. 30, 31, or 32; *Sneyd* sale (1924), lot no. 63; *Hearst* sale (1941), lot no. 138-23, ill. 145.

Related Material: Roundel, rectangular format, close version, The Art Institute of Chicago, Chicago (37.864); roundel, rectangular format, close version, formerly Kunstgewerbe Museum, Berlin; roundel, rectangular format, close version of Chicago roundel, Lampe collection, The Hague 1941.399.2b Gift of Saidie A. May

CRUCIFIXION WITH LONGINUS PIERCING CHRIST'S SIDE FROM A PASSION SERIES

North Lowlands, Leiden ?

c. 1520

White reamy glass; silver stain; two shades of vitreous paint

Diameter: 22.7 (8⁷/₈)

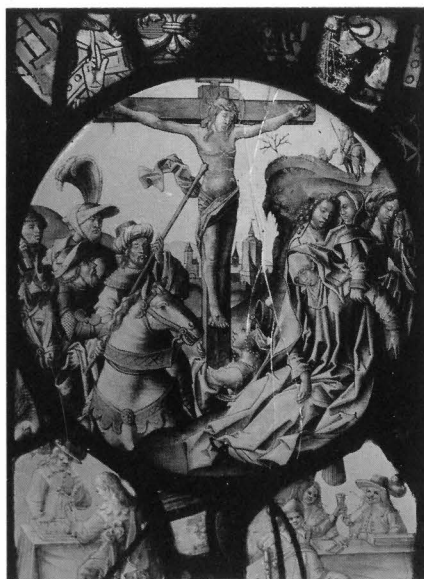
One vertical and four other breaks, plated with glass; some chipping along breaks; set in panel composed of fragments, stopgaps, and modern glass

Provenance: Horace Walpole, Strawberry Hill, Middlesex, 1842; Sneyd, Keele Hall, Staffordshire, to 1924; Harding, London; Joseph Brummer, New York, to 1927; William Randolph Hearst, New York and Los Angeles, to 1941; Saidie A. May, Baltimore, MD

Bibliography: C. W. Post Catalogue (1939), vol. 111, lot no. 138, art. 23; Berserik (1982), pt. 1, no. 13, fig. 2; *Strawberry Hill* sale (1842), 239-241, lot no. 20, 30, or 34 ?; *Sneyd* sale (1924), lot no. 64; *Hearst* sale (1941), lot no. 138-23.

Related Material: Roundel, variant, from a related Passion series [Carrying of the cross], The Metropolitan Museum of Art, The Cloisters Collection (32.24.50)

1941.399.1a Gift of Saidie A. May



ST. BARBARA BEFORE A CITYSCAPE

South Lowlands

1515-1525

White, reamy glass with some minute bubbles; deeply impressed straw marks; silver stain; vitreous paint

Diameter: 22.3 (8³/₄)

Some surface abrasion; set in panel composed of fragments, stopgaps, and modern glass

Provenance: Horace Walpole, Strawberry Hill, Middlesex, to 1842; Sneyd, Keele Hall, Staffordshire, to 1924; Harding, London; Joseph Brummer, New York, to 1927; William Randolph Hearst, New York and Los Angeles, to 1941; Saidie A. May, Baltimore, MD

Bibliography: C. W. Post Catalogue (1939), vol. 111, lot no. 138, art. 23; *Strawberry Hill* sale (1842), 239-241, lot no. 20, 29, 31, or 34 ?; *Sneyd* sale (1924), lot no. 64; *Hearst* sale (1941), lot no. 138-23, ill. 145.

1941.399.2a Gift of Saidie A. May



**SUSANNA AND THE ELDERS
FROM A SERIES OF THE STORY OF
SUSANNA**

After a design of the Pseudo-Ortkens
South Lowlands, Antwerp ?

1520-1525

White glass; two hues of silver stain;
two shades of vitreous paint

Diameter: 22 (8 $\frac{7}{8}$)

Extensive shatter crack and three
other breaks, plated with glass; some
chipping and losses along break lines;
set with another roundel

(1941.399.2b) in panel composed of
fragments, stopgaps, and modern glass

Provenance: Horace Walpole,

Strawberry Hill, Middlesex, to 1842;

Sneyd, Keele Hall, Staffordshire, to

1924; Harding, London; Joseph

Brummer, New York, to 1927;

William Randolph Hearst, New York

and Los Angeles, to 1941; Saidie A.

May, Baltimore, MD

Bibliography: C. W. Post Catalogue

(1939), vol. 111, lot no. 138, art. 23;

Strawberry Hill sale (1842), 241, lot

no. 33 ?; Sneyd sale (1924), lot no. 63;

Hearst sale (1941), lot no. 138-23, ill.

145.

Related Material: Roundel, close
somewhat earlier version,

Rijksmuseum, Amsterdam (NM

12290); roundel, from a slightly

earlier series based on the same

designs [Stoning of the elders],

Rijksmuseum, Amsterdam (NM

12562); roundel, slightly later and

weaker version, Institut néerlandais,

Fondation Custodia, Paris (546a);

roundel, later and weaker version of

the latter, The Metropolitan Museum

of Art (41.170.73); roundel, later

variant with inscribed border,

Rijksmuseum, Amsterdam (NM

16833); roundel, reversed variant with

inscribed border, formerly Galerie für

Glasmalerei, Zurich; roundel, earlier

and stronger version of the latter

without border, Dr. William Cole

collection, Hindhead, Surrey (148);

drawing, contemporary or slightly

earlier version, Institut néerlandais,

Fondation Custodia, Paris (6612);

drawing, slightly later version of the

latter, formerly Thomas Cremer

collection, now on loan from Vermeer

Associates to the Fogg Art Museum,

Harvard University, Cambridge, MA

{Raguin et al., 1987, 59-60, no. 23A};



two further drawings, from the same
series [Judgment of Susanna, Stoning
of the elders], formerly Thomas
Cremer collection, now on loan from
Vermeer Associates to the Fogg Art
Museum, Harvard University,
Cambridge, MA {Raguin et al., 1987,
59-60, nos. 23B, C}; roundel, version
based on the former Cremer drawing
[Susanna led to judgment], Musées
royaux des Beaux-Arts, Musée de l'Art
ancien, Brussels; drawing, variant of
the former Cremer drawing, J.
Pierpont Morgan Library, New York;
roundel, based on the Paris drawing,
Victoria and Albert Museum, London
(5636-1859); two roundels, versions
from a series based on closely related
designs [Susanna led to judgment,
Daniel judging the elders], formerly
the Eugen Felix collection ? {Schmitz
1923, pls. 66, 67}; two roundels,
versions from a series based on the
same designs [Susanna and the elders,
Daniel condemns the elders], church
of St. Peter, Nowton, Suffolk;

roundel, version from a series based
on the same designs [Susanna led to
judgment], Victoria and Albert
Museum, London (5637-1859);
roundel, variant from a related series
[Susanna and the elders],
Rijksmuseum, Amsterdam (NM
10493); roundel, version from a
related series [Susanna in judgment],
Institut néerlandais, Paris (9114);
roundel, version [Susanna and the
elders], church of St. Mary, Ickworth,
Suffolk; roundel, later and weaker
version based on the Paris drawing,
Musée des Antiquités de la Seine
Maritime; two roundels, versions
from a series based on the same
designs [Daniel judging the elders,
Stoning of the elders], Castle chapel,
Cholmondeley, Cheshire; roundel,
from a series closely related to the
latter [Stoning of the elders], church
of St. Oswald, Malpas, Cheshire;
roundel, another version of the latter,
Long Stratton, Norfolk
1941.399.2c Gift of Saidie A. May

TWO SCENES FROM A SERIES OF THE HISTORY OF ZALEUCUS OF LOCRIA

A. The son of Zaleucus accused of
adultery (1941.399.1c)

B. Zaleucus blinded in one eye to save
an eye of his son (1941.399.1b)

After Dierick Vellert ?

South Lowlands, Antwerp

c. 1530

Inscription: on woman's cuff: IOA [...]

White glass; two hues of silver stain;
two shades of vitreous paint

Diameters: A. 21.9 (8⁵/₈)

B. 22.3 (8⁷/₁₆)

A. Extensive vertical shatter crack
and four other breaks, plated with
glass; some chipping along break
lines; small loss at center, restored

B. Extensive vertical shatter crack,
plated with glass; chipping along
several break lines

A and B. Both set in panel composed
of fragments, stopgaps, and modern
glass

Provenance: Horace Walpole,
Strawberry Hill, Middlesex, to 1842;
Sneyd, Keele Hall, Staffordshire, to
1924; Harding, London; Joseph
Brummer, New York, to 1927;
William Randolph Hearst, New York
and Los Angeles, to 1941; Saidie A.
May, Baltimore, MD

Bibliography: C. W. Post Catalogue
(1939), vol. 111, lot no. 138, art. 23;
Berserik (1982), pt. 1, no. 12, fig. 21
[A]; *Strawberry Hill* sale (1842), 239–
241, lot no. 20, 29, 30, 33, or 34 ?;
Sneyd sale (1924), lot no. 64; *Hearst*
sale (1941), lot no. 138–23.

Related Material: Roundel, slightly
earlier version [Blinding of Zaleucus],
chapel R, King's College Chapel,
Cambridge (window 51); roundel,
later and weaker version [Blinding of
Zaleucus], Chapelle castrale, Enghien,
Belgium [Helbig 1951, 2:pl. 27, fig.
84]; roundel, later variant [Blinding of
Zaleucus], Mentmore,
Buckinghamshire

1941.399.1b,c Gift of Saidie A. May



A



B

ST. GEORGE AND THE DRAGON

Arms: Argent a chevron sable (?),
three spearheads gules (unidentified)
South Lowlands

1560–1580

White, reamy glass; two hues of silver
stain; vitreous paint

Diameter: 22 (8⁵/₈)

Break, leaded; marked 150 ?

Provenance: Saidie A. May,
Baltimore, MD

Unpublished

1942.60 Gift of Saidie A. May



THE WALTERS ART GALLERY

LAMENTATION GROUP

Germany

late 15th century ?

White glass; silver stain; vitreous paint

11.5 x 15.7 (4½ x 6⅓)

Fragmentary; three breaks, leaded; one break, unmended; loss in upper right corner, restored

Provenance: Henry C. Lawrence, New York; A. Seligmann, Rey & Co., New York; Laura F. Delano, Baltimore, MD

Bibliography: *The Noteworthy Gathering of Gothic and other Ancient Art collected by the Well-Known Connoisseur Mr. Henry C. Lawrence* [sale cat., American Art Association, 28 January] (New York, 1921), n. p., lot no. 341, ill.

46.86

ABRAHAM AND THE SACRIFICE OF ISAAC

Germany ?

17th century or 19th–20th century

White glass; silver stain; vitreous paint; translucent enamels

26.5 x 20.7 (10⅜ x 8⅓)

Loss at left, restored; numerous breaks, leaded; numerous breaks, unleaded; paint and enamel flaked and rubbed

Provenance: Unknown

Unpublished

46.36



ADORATION OF THE SHEPHERDS

Germany ?

17th century or 19th–20th century

White glass; silver stain; vitreous
paint; translucent enamels

26.5 x 21.5 (10³/₈ x 8¹/₂)

Losses at top, left, right, lower left,
and bottom, restored; eight breaks,
leaded; paint flaked and rubbed

Provenance: Unknown

Unpublished

46.35



**FIGURE SEATED AT A TABLE AND
IN A LANDSCAPE WITH RUSTIC
SCENES**

Germany ?

17th century ?

White glass; silver stain; vitreous
paint; translucent enamels

19 x 24.5 (7⁷/₁₆ x 9⁵/₈)

Two breaks, leaded; other breaks,
unmended; paint flaked and rubbed in
areas

Provenance: Unknown

Unpublished

46.37



ST. RENAULT

France

1515-1525

Inscription: S RENAULT

White glass with minute bubbles throughout; two hues of silver stain; vitreous paint; back-painting

Diameter: 19.4 (7 $\frac{7}{8}$)

Glue on back upper left surface; some paint possibly strengthened; set in modern wooden frame

Provenance: M. Bach, Paris ?, to 1909; Albert Lehman, Paris; A. Seligmann, Rey & Co., New York, to 1926; William Randolph Hearst, New York and Los Angeles, to 1941; Mr. and Mrs. Fred J. Van Slyke, Baltimore, MD

Bibliography: C. W. Post Catalogue (1939), vol. III, lot no. 106, art. 13; *Catalogue des Objets d'Art et de Haute Curiosité . . . Composant la Collection de M. X . . .* [sale cat., Hotel Drouot, 9-12 February] (Paris, 1909), 14, lot no. 54d; *Hearst sale* (1941), 130, lot no. 106-13a, ill. 46.78



ST. GEORGE AND THE DRAGON

North Lowlands, Leiden ?

1520-1530

White glass with silver stain; vitreous paint; back-painting

Diameter: 22.7 (8 $\frac{1}{16}$)

Some minor surface abrasion; efflorescence on back; photographed from back; set in modern wood frame

Provenance: M. Bach, Paris ?, to 1909; Albert Lehman, Paris; A. Seligmann, Rey & Co., Paris, to 1926; William Randolph Hearst, New York and Los Angeles, to 1941; Mr. and Mrs. Fred J. Van Slyke, Baltimore, MD

Bibliography: C. W. Post Catalogue (1939), vol. III, lot no. 106, art. 13; *Catalogue des Objets d'Art et de Haute Curiosité . . . Composant la Collection de M. X . . .* [sale cat., Hotel Drouot, 9-12 February] (Paris, 1909), 14, lot no. 54b; *Hearst sale* (1941), lot no. 106-13b, ill. 130. 46.79



PRIVATE COLLECTION

**TWO PRISONERS BEING LED TO
THEIR EXECUTION**

South Lowlands, Antwerp ?

1530–1540

White glass; two hues of silver stain;
two shades of vitreous paint

Diameter: 20.2 (8)

Paint slightly rubbed

Provenance: Dealer, Wales

Unpublished

Related Material: Close version,
rectangular format, Longleat House,
Wiltshire (18b)

[1]

**CHRIST BEFORE CAIAPHAS FROM
A SERIES OF THE PASSION OF
CHRIST**

South Lowlands, Antwerp ?

1540–1560

White glass; two hues of silver stain;
two shades of vitreous paint; sanguine

Diameter: 20.2 (8)

Paint slightly rubbed; some chips
along lower edge

Provenance: Dealer, Wales

Unpublished

[2]



PRIVATE COLLECTION

FIGURE SITTING BENEATH A SHRINE

Lowlands
1510–1520
White glass; silver stain; vitreous paint
Diameter: 21 (8½)
Paint somewhat rubbed in a few areas
Provenance: Unknown
Unpublished
[2]



MOTHER INTERCEDES ON BEHALF OF THE SOLDIER WHO KILLED HER CHILD

North Lowlands, Leiden ?
1510–1520
White glass; silver stain; vitreous paint
Diameter: 24.8 (9¾)
Minor flaking of paint near edge
Provenance: Unknown
Unpublished
[1]



TWO SCENES FROM A SERIES OF THE PARABLE OF THE PRODIGAL SON

A. Prodigal in the brothel (3a)
B. Prodigal driven from the brothel (3b)
North Lowlands
1525–1535
White glass; silver stain; vitreous paint
Diameter: 20 (7⅞) each
Provenance: Unknown
Unpublished
Related Material: Roundel, later version from a series probably based on the same designs [Prodigal seeks work], formerly Obreen collection [sale cat., F. Müller, 26–29 November] (Amsterdam, 1912), lot no. 1394, C, D [3 a, b]



A



B

MASSACHUSETTS

BOSTON

ISABELLA STEWART GARDNER MUSEUM

SELF-MORTIFICATION OF ST. BENEDICT WITH A DONATRIX AND AN ANGEL HOLDING A HERALDIC SHIELD FROM A SERIES OF THE LIFE OF ST. BENEDICT

Arms: a shield damascened sable, two prongs crossed (unidentified)

After Albrecht Dürer

Germany, Nuremberg ?

1490–1510

White glass; silver stain; vitreous paint; back-painting

22.5 x 16.3 (8⁷/₈ x 6³/₈)

Shatter crack, unmended; loss at lower right edge, unmended; chipping along break lines; some surface scratches and abrasion

Provenance: A. Pickaert, Nuremberg

Bibliography: Mary-Beth Lacey, "A Saint Benedict Cycle for the Monastery of Saint Egidius in Nuremberg," master's thesis, Tufts University, 1980; Friedrich Winkler, *Die Zeichnungen Albrecht Dürers* [Berlin, 1936–1939], 1, 144, no. 207; Winkler, *Albrecht Dürer, Leben und Werk* (Berlin, 1957), 119; Karl Adolf Knappe, *Albrecht Dürer und das Bamberger Fenster in St. Sebald in Nürnberg*, Erlanger Beiträge zur Sprach- und Kunstwissenschaft, IX (Nuremberg, 1961), 60, n. 245, 66; Caviness et al. (1978), 99.

Related Material: Drawing, after Albrecht Dürer, Hessisches Landesmuseum, Darmstadt [Winkler 1936, 1, no. 207]; eleven drawings from the same series [Benedict in the grotto of Subiaco, Benedict's miracle of the scythe, Maurus talks to

Placidus with the help of Benedict, Benedict as a guest in his sister's house, Benedict as a student, Florentius tries to poison Benedict, Benedict revives a dead child, Benedict in solitude, Benedict and the devil, Totilas is converted by Benedict, Romanus surrenders the monk's habit], {Winkler 1936, 1, nos. 198–206, 208–209}; roundel, rectangular format, based on a design from the same series [Benedict dons monk's habit], Schlossmuseum, Gotha; roundel, rectangular format, based on a design from the same series [Benedict and the devil], Germanisches Nationalmuseum, Nuremberg

C6e13



MOSES AND THE BRAZEN SERPENT

Germany ?

c. 1530

White glass; silver stain; vitreous paint

21.5 x 14.5 (8¹/₂ x 5³/₄)

Provenance: A. Pickaert, Nuremberg

Bibliography: Caviness et al. (1978), 99.

C6e5



MUSEUM OF FINE ARTS

**ST. ANTHONY ABBOT WITH A
CLERIC DONOR**

North Lowlands, Amsterdam or
Utrecht ?

c. 1520

White glass; silver stain; vitreous
paint

29.2 x 36.8 (11½ x 14½)

Vertical joining lead, two small
breaks, leaded; some paint loss;

surface rubbed in areas; marked 1093

Provenance: Grosvenor Thomas,
London; Roy Grosvenor Thomas,
New York, to 1927; Mrs. Charles
Hofer, Cincinnati, OH; Philip Hofer,
Cambridge, MA

Bibliography: Grosvenor Thomas
Stock Book I, 178, item no. 1093;
Mary-Beth Lacey, in Caviness et al.
(1978), 83–84, no. 41; Checklist I, 46;
Hilary G. Wayment, *King's College
Chapel, Cambridge: The Side-Chapel
Glass* (Cambridge, 1988), 62, 66, n. 24.
56.44



DEATH OF LUCRETIA

After Marcantonio Raimondi
North Lowlands

1520–1530

Inscription: LVCRES

White glass; silver stain; vitreous
paint; sanguine

Diameter: 22.5 (8⅞)

Provenance: Unknown

Bibliography: D.C.S., "A Roundel of
Vitreous Painted Glass," *Bulletin of
the Boston Museum of Fine Arts* 22
(1922), 40; Wendy Stedanan Sheard,
Antiquity in the Renaissance [exh.
cat., Smith College Museum of Art]
(Northampton, MA, 1978), no. 102.

Related Material: Engraving,
Marcantonio Raimondi after a lost
drawing of Raphael [figure of Lucretia]
(Illustrated Bartsch 26:192); engraving,
Lucas van Leiden, *Susanna and the
Elders* [right-hand portion of the
background landscape] (Illustrated
Bartsch 26:193)

21.10886



NATIVITY

South Lowlands

1520–1530

White glass; vitreous paint; silver stain

Diameter: 23 (9½)

Vertical break, glued

Provenance: Unknown

Unpublished

Unaccessioned



ST. BENEDICT

South Lowlands

1540–1560

White glass; vitreous paint

25 x 19 (9⅞ x 7½)

Breaks, leaded; section lost at lower left; another loss at lower right

Provenance: Unknown

Unpublished

26.95



CAMBRIDGE

HARVARD UNIVERSITY, BUSCH-REISINGER MUSEUM

CREATION OF EVE FROM A SERIES OF SCENES OF GENESIS

Germany, Nuremberg ?

1520–1530

White glass; silver stain; vitreous
paint

Diameter: 9.5 ($3\frac{3}{4}$); with border:

15 ($5\frac{7}{8}$)

Some flaking of paint; modern border
composed of fragments and stopgaps

Provenance: Private chapel,
Heidenheim, near Nuremberg; Louise
Habemeyer; Mrs. Margaret
Habemeyer, Woodstock, NH

Bibliography: Mary-Beth Lacey, in
Caviness et al. (1978), 65, no. 29.

1976.5



HARVARD UNIVERSITY, FOGG ART MUSEUM

SEATED MADONNA AND CHILD

After Hans Burgkmair
Germany, Augsburg ?

Dated: 1526

Inscription: HB / 1526

White glass; silver stain; vitreous
paint

22 x 17.5 (9⁷/₈ x 6⁷/₈)

Shatter crack and other breaks, glued

Provenance: Mrs. Naumburg, New
York

Bibliography: Caviness et al. (1978),
99, no. 29.

Related Material: Woodcut, Hans
Burgkmair, date added (Illustrated
Bartsch 11:9)

Unaccessioned [Naumburg Room]



HARVARD LAMPOON

A CAVALIER

Netherlands

Dated: 1611

Inscription: Pietr[.] [.].ertenz Peck /
Captijn [.]. de Bor: / gerij Ma[.] .]ier /
1611

White glass; silver stain; vitreous
paint; sanguine; translucent enamels
19.5 x 14.5 (7¾ x 5¾)

Provenance: Gift of E. A. Ahlborn,
1902

Unpublished

Great Hall nIV b2



CHARLESTOWN

PRIVATE COLLECTION

TWO ROUNDELS FROM A SERIES OF THE LABORS OF THE MONTHS

A. July

B. October

England, West Country

1450–1500

Inscription: A. Iulius; B. Octobr'

White glass, silver stain, vitreous
paint

Diameter: A and B: 18.5 (7¼)

A. Considerable surface corrosion;
rubbed; some repainting

B. Horizontal crack, unmended;
considerable surface corrosion;
rubbed; some repainting

Provenance: Lt. Col. H. Sidney;
dealer, Cheltenham (Gloucestershire)

Bibliography: A and B: Herbert Read,
"The Labors of the Months: A Series
of Stained Glass Roundels,"

Burlington Magazine 43 (1923), 167–
168, n. 2; Efrat Porat, in Caviness et
al. (1978), 59–61, nos. 26, 27.

Related Material: Roundel, based on
the same or similar design [October],
parish church, Ebrington,
Gloucestershire {Sydney A. Pitcher,
"Ancient Stained Glass in
Gloucestershire Churches," *Bristol
and Gloucester Archaeological
Society* 47 (1925), 25, fig. 48}
[1,2]



A



B

ST. LAWRENCE

France, Normandy ?

c. 1490-1510

White glass; silver stain; vitreous paint

23 x 17 (9¹/₁₆ x 6¹¹/₁₆)

Losses in upper corners, stopgaps; some surface abrasion and loss of paint

Provenance: Jean Lafond, Paris

Bibliography: Allyson E. Scheckler, in Caviness et al. (1978), 62-63, no. 28.

[3]



ST. MATTHEW AND THE ANGEL

After Agostino Veneziano

Lowlands

1550-1600

Reamy white glass with imbedded impurities; silver stain; two shades of vitreous paint; sanguine; back-painting

24.5 x 18.8 (9⁵/₈ x 7³/₈)

Some loss of back-painting; paint somewhat rubbed in areas

Provenance: Dealer, Cheltenham, Gloucestershire

Bibliography: Charles Lemiszki, in Caviness et al. (1978), 62-63, no. 28.

Related Material: Engraving, Agostino Veneziano after Giulio Romano, 1518, from the series of the four evangelists (Illustrated Bartsch 26:95); roundel, reversed composition, church of Saint-Julien, Pruillé-L'Éguillé, Maine {Groddecki et al. in *Recensement des vitraux anciens de la France* 2, CVMA (Paris, 1981), 264}; roundel, circular format, from a version of the same series [St. John and the Eagle], The Cincinnati Art Museum, Cincinnati, OH (1934.291)

[4]





Last Supper. See page 112.

MICHIGAN

BLOOMFIELD HILLS

CRANBROOK EDUCATIONAL COMMUNITY, CRANBROOK HOUSE

MARCUS CURTIUS RIDING INTO THE FIERY HOLE

After Dierick Vellert ?
South Lowlands, Antwerp ?

1520-1530

Thin, very uneven white glass with a few imbedded impurities; two hues of silver stain; three shades of vitreous paint

Diameter: 28.5 (11 $\frac{1}{4}$)

Small shatter crack and two breaks, leaded; some minor flaking of paint; some abrasion on back surface

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York, to 1923; George G. Booth, Bloomfield Hills, MI

Bibliography: Grosvenor Thomas Stock Book I, 44, item no. 589; Bloomfield Hills, MI, Cranbrook Educational Community, George G. Booth diary, 161923; unpublished. CEC-702



**SORGHELOOS WITH LICHTE
FORTUNE FROM A SERIES OF THE
ALLEGORY OF SORGHELOOS**

South Lowlands, Antwerp ?

c. 1530–1540

Smooth, fairly even white glass with some small bubbles, imbedded impurities, and straw marks; two hues of silver stain; three shades of vitreous paint

Diameter: 22.8 (9); with border: 35.5 (14)

Some minor surface scratches; paint slightly rubbed in spots; loss in border at bottom, restored; three breaks in border, leaded; another break, unmended; chip along latter break line

Provenance: Delannoy collection, Belgium; A. Seligmann, Rey & Co., New York, to 1933; P. W. French & Co., New York, to 1939; George G. Booth, Bloomfield Hills, MI

Bibliography: P. W. French & Co. Stock Sheet no. 39086A; Husband (1989), 173.

Related Material: Tondo, distemper on canvas, replica based on same design, Öffentliche Kunstsammlung, Basel (360); three tondi from same series [Sorgheloos attacked by Aermoede and Pouer, Sorgheloos carrying Aermoede, Sorgheloos in poverty], Öffentliche Kunstsammlung, Basel (359, 1579, 1578); roundel, earlier variant based on the same series of designs [Sorgheloos attacked by Aermoede and Pouer], formerly James Herbert Boone and the Trustees of the Johns Hopkins University, Baltimore, MD; roundel, slightly later variant of the latter, K. G. Boon collection, Aerdenhout; roundel, earlier version, based on a design from the same series, Toledo Museum of Art, Toledo, OH (57.49); fragment of roundel, close version, Royal Museum and Free Library, Canterbury, Kent {W. Pugin Thornton, Canterbury, 1899, pl. ill. window on staircase}; roundel, earlier reversed variant, The Metropolitan Museum of Art, The Cloisters Collection, New York (1976.47); drawing for a roundel, earlier variant, Kestner Museum, Hannover (Z 81); tondi, oil on panel, later, debased version, formerly Albert Figdor collection, Vienna {Giroux catalogue, lot no. 58}; roundel,



probably based on a lost composition from the same series [Sorgheloos dancing with Weelde], Stedelijk Museum "De Lakenhal," Leiden (7684); roundel, based on a design from the same series [Sorgheloos carrying Aermoede], Hessisches Landesmuseum, Darmstadt (31.35); roundel, replica, Christ Church, Llanwarne, Hereford and Worcester (sl c2); another replica, Christ Church, Hereford and Worcester (sl a2); roundel, slightly later replica, Österreichisches Museum für angewandte Kunst, Vienna (Gl 2798); another slightly later replica with an inscribed border, Victoria and Albert Museum, London (66–1929); roundel, somewhat later version, private collection, Melksham Court, Wiltshire; roundel, earlier version based on a design from the same series [Sorgheloos in poverty], private collection, Sussex; roundel, replica, Christ Church, Llanwarne, Hereford and Worcester (sl c3); roundel, slightly later replica with an inscribed border, Victoria and

Albert Museum, London (65–1929); drawing for a roundel, variant, Nationalmuseum, Stockholm (collection Anckarsvärd 432) CAAM 1939.57

CRANBROOK EDUCATIONAL COMMUNITY
CRANBROOK ACADEMY OF ART MUSEUM

NATIVITY FROM A SERIES OF THE
INFANCY OF CHRIST

Southern Germany

1625-1650

Inscription: Luce am 11. cap . / Dan
euch ist heut der Heiland geboren /
Welcher ist Christus der Herr inn der
/ Stadt David etz.

Very uneven, rippled white glass with
some minute bubbles and a few
imbedded impurities; silver stain;
four shades of vitreous paint; back-
painting in translucent enamels

Diameter: 13.2 (5¼)

Break, leaded; considerable flaking of
flesh tones; paint much rubbed in
areas

Provenance: Lord Sudeley,
Toddington Castle, Gloucestershire;
Theodor Fischer, Lucerne; George G.
Booth, Bloomfield Hills, MI

Bibliography: Bloomfield Hills,
Cranbrook Educational Community,
George G. Booth diary, 3/20/1922;

Kunstgewerbe [sale cat., Galerie
Fischer, 18 March] [Lucerne, 1922].

CAAM 1922.7



DETROIT

DETROIT INSTITUTE OF ARTS

ST. BENEDICT

Master of the St. Alexius Roundels
Germany, Cologne

1530–1540

Inscription: S bñdict'

Smooth, uneven white glass with ridged whorls and several large elliptical bubbles; three hues of silver stain; four shades of vitreous paint; back-painting

Diameter: 22.8 (9); with border:

32.3 (12¹/₁₆)

Minor surface abrasion; a few surface scratches; large flaw in right section of border; upper three sections of border restored

Provenance: Earl of Essex, Cassiobury Park, Hertfordshire; Grosvenor Thomas, London; Roy Grosvenor Thomas, New York, to 1923; Julius Haass, Grosse Pointe, MI; Lillian Henckel Haass and Mrs. Trent McNath, Detroit

Bibliography: Grosvenor Thomas Stock Book I, 120, item no. C-52; unpublished.

40.126 Gift of Lillian Henckel Haass and Mrs. Trent McNath

Enlarged illustration page 114



FLIGHT INTO EGYPT FROM A SERIES OF THE INFANCY OF CHRIST

Master of the Seven Acts of Charity,
Pieter Cornelisz. Kunst ?
North Lowlands, Leiden

1515–1525

Heavy, very uneven white glass with some imbedded impurities, whorls, and straw marks; silver stain; five shades of vitreous paint

Diameter: 23.2 (9)

Break, leaded; some surface scratches, minor flaking of paint; marked 2041

Provenance: Grosvenor Thomas, London; Thomas and Drake, New York

Bibliography: Grosvenor Thomas Stock Book II, 80, item no. 2041; unpublished.

Related Material: Roundel, slightly later reversed replica, Dr. Henry Hood collection, Greensboro, NC; roundel, based on a design from a version of the same series [Visitation], Bruce J. Axt collection, Altadena, CA 36.97 Founders Society Purchase, Octavia W. Bates Fund

Color illustration page 14

LAST SUPPER FROM A SERIES OF THE PASSION

After Jacob Cornelisz. van Oostanen
North Lowlands, Amsterdam ?

1517-1525

Thin, uneven white glass with some large elliptical bubbles and an imbedded impurity; two hues of silver stain; sanguine; two shades of vitreous paint; back-painting
Diameter: 22.2 (8¾)

Break, leaded; paint rubbed in areas; a few minor surface scratches; marked 2002

Provenance: Grosvenor Thomas, London; Thomas and Drake, New York

Bibliography: Grosvenor Thomas Stock Book II, 74, item no. 2002; unpublished.

Related Material: Woodcut, Jacob Cornelisz. van Oostanen, from the large circular Passion series, monogrammed and dated 1517 (Steinbart, no. 20; Illustrated Bartsch 13:1); eleven woodcuts from the same series, some monogrammed and dated 1511-1517 [Agony in the garden, Betrayal, Taking of Christ, Mocking of Christ, Flagellation, Crown of thorns, Ecce homo, Carrying of the cross, Crucifixion, Mourning of Christ, Resurrection] (Steinbart, nos. 21-31; Illustrated Bartsch 13:2-12); roundel, replica, Christ College, Cambridge, Cambridgeshire (41d2); roundel, close version, chapel, Longleat House, Wiltshire; roundel, version from a series based on the same designs, church of St. Andrew, Watford, Hertfordshire; roundel, another version, Packwood House, Warwickshire; roundel, another version, Stedelijk Museum van der Kelen-Mertens, Louvain (B/III/25); roundel, version from a series based on the same designs, Dr. William Cole collection, Hindhead, Surrey (109); roundel, later version in rectangular format, Rijksmuseum, Amsterdam (F 961-8); roundel, version from a series based on the same designs, Holy Trinity Church, Bradford-on-Avon, Wiltshire; nine roundels, from the same series as the latter [Agony in the garden, Betrayal, Taking of Christ, Mocking of Christ, Flagellation, Ecce homo, Carrying of the cross, Crucifixion, Mourning of



Christ], Holy Trinity Church, Bradford-on-Avon, Wiltshire; roundel, version from a replica series [Betrayal], Rijksmuseum, Amsterdam (RBK 1966-59); roundel, version of the same subject from a series based on the same designs, St. Mary's church, Addington, Buckinghamshire; roundel, another version of the same subject from a series based on the same designs, church of St. Mary Magdalene, Norwich, Norfolk; roundel, from a slightly earlier replica series, monogrammed [Crown of thorns], Rijksmuseum, Amsterdam (NM 12563); roundel, version from a series based on the same designs [Ecce homo], church of St. Peter, Nowton, Suffolk; roundel, fragment, version of the same subject from a series based on the same designs, excavated at Monster near Delft, W. Duyvestyn collection, Delft; roundel, from a replica series of Rijksmuseum RBK 1966-59 [Resurrection], Rijksmuseum, Amsterdam (NM 126080); fragment, close version of the latter, formerly Kunstgewerbemuseum, Berlin {Schmitz 1913, 1:75, fig. 129}; roundel, version of the same subject, Strawberry Hill, Middlesex; roundel, another version of the same subject, Musée des Arts Decoratifs, Paris (20768)
36.96 Founders Society Purchase, Octavia W. Bates Fund

Enlarged illustration page 106

HUNTSMEN AND A DICE THROWER

After Dierick Pietersz. Crabeth ?
North Lowlands, Gouda ?

1549-1560

Heavy, uneven white glass with numerous small bubbles, impurities, whorls, and straw marks; two hues of silver stain; sanguine; three shades of vitreous paint

23.4 x 21.3 (9⅜ x 8⅜)

Six breaks, leaded; one break, unmended; five losses in upper left and right corners, restored

Provenance: Grosvenor Thomas, London; Thomas and Drake, New York

Bibliography: Grosvenor Thomas Stock Book II, 72, item no. 1999; unpublished.

36.99 Founders Society Purchase, Octavia W. Bates Fund



GROSSE POINTE SHORES

EDSEL & ELEANOR FORD HOUSE

ENTHRONED VIRGIN AND CHILD

South Lowlands

1520–1530; dated on border: 1542

Inscription: on border: 1542

White glass; two hues of silver stain;
two shades of vitreous paint;
border composed of stopgaps and
modern glass

Diameter: 12.1 (4¾); with border:

19.5 (7⅞)

Three breaks, leaded; paint severely
rubbed; modern border composed of
16th- and 20th-century glass

Provenance: Unknown

Unpublished

[1]





St. Benedict. See page III.

MINNESOTA

WINONA

WATKINS HOUSE

ALLEGORICAL PANEL

South Lowlands ?

16th century

Inscription: on banderoles: IVSTITIA /
DAVID / SALOMON

White glass; silver stain; vitreous
paint

39.3 x 19 (15½ x 7½)

Paint flaked throughout; surface
scratches and abrasion

Provenance: Paul Watkins, Winona,
MN

Unpublished

[1] [Great Hall]



MISSOURI

ST. LOUIS

THE SAINT LOUIS ART MUSEUM

FEMALE NUDE SUPPORTING TWO HERALDIC SHIELDS

Arms: (LEFT) Gules damasked and bordured a face in profile on a crescent or; (RIGHT) Argent damasked and bordured a griffin rampant azure
After Hans Springinklee ?

Germany, Nuremberg

1520–1530

White glass and flashed and abraded
pot metal glass; silver stain; vitreous
paint

15.7 x 10.1 (6 $\frac{1}{16}$ x 4); with border:

19.3 x 13.6 (7 $\frac{7}{8}$ x 5 $\frac{3}{8}$)

Heraldic shields are later insets;
breaks in right shield, unmended

Provenance: Minutoli collection ? ;

Eugen Felix, Leipzig; private
collection, United States; A.

Seligmann, Rey & Co., New York

Bibliography: Von Eye and Bürner,
Die Kunstsammlung von Eugen Felix
in Leipzig (Leipzig, 1880), 151, not
numbered; Schmitz (1913), 1:165, fig.
275; Schmitz (1923), 10, pl. 36;

"Recent Accessions, Stained Glass
Panels," *The St. Louis City Art*
Museum Bulletin 13 (July 1928), 3;
Stained Glass: A Quarterly Devoted
to the Craft of Stained and Vitreous
Painted Glass 29, nos. 1–2 (Spring-
Summer 1934), 16.

Related Material: Roundel, circular
format, closely related composition
[Woman holding the arms of Welser
and Schlüsselfelder], Schloss
Hohenschwangau {Fischer 1914, 169,
fig. 38}; drawing, closely related
composition [Woman holding
unidentified arms],

Kupferstichkabinett, Berlin

9:1928



NEW JERSEY

PRINCETON

PRINCETON UNIVERSITY, THE ART MUSEUM

ECCE HOMO

North Lowlands

1515-1525

Inscription: on the hems of the foreground figures: [...]EVA[...] / [...]HO[...]AVSOE[...] / [...]JOLSVN[...] / [...]OVAEH[...]

White glass; silver stain; vitreous paint

Diameter: 20 (7⁷/₈)

Break, leaded; several cracks, unattended; photographed from the back

Provenance: Stanley Mortimer, New York

Bibliography: *Gothic and Renaissance Art, Property from the Estate of Stanley Mortimer, New York* [sale cat., Parke-Bernet Galleries, 2 December] (New York, 1944), 12, no. 35; *Record of the Art Museum, Princeton University* 22:1 (1963), 19. 62.100 Gift of Stanley Mortimer



HAMAN BEFORE AHASUERUS FROM A SERIES OF THE HISTORY OF ESTHER

South Lowlands, Antwerp or Brussels

1525-1535

White glass; silver stain; vitreous paint

Diameter: 28 (11)

Break, leaded

Provenance: Stanley Mortimer, New York

Bibliography: *Gothic and Renaissance Art, Property from the Estate of Stanley Mortimer, New York* [sale cat., Parke-Bernet Galleries, 2 December] (New York, 1944), 12, no. 35; *Record of the Art Museum, Princeton University* 22:1 (1963), 19. 62.99 Gift of Stanley Mortimer



NEW YORK

CORNING

THE CORNING MUSEUM OF GLASS

FRAGMENT WITH LANDSCAPE

France or Lowlands ?

c. 1650

White glass; two hues of vitreous paint; two shades of back-painting
15 x 11 (5⁷/₈ x 4³/₈)

Star crack and seven other breaks, leaded; small loss in upper right corner, restored

Provenance: Bashford Dean, Riverdale, NY

Bibliography: *Arms and Armor, Gothic and Renaissance Furniture from the Collection Formed by the Late Bashford Dean* [sale cat., Parke-Bernet Galleries, 26 October] (New York, 1950), 33, lot no. 160.
50.3.90



JACOB BLESSING HIS SONS

Manner of Adriaen Pietersz. or Dierick Pietersz. Crabeth
North Lowlands, Gouda ?

c. 1550; ornament dated: 1529

Inscription: in ornament: Heer tomas van / zwanenburch / T Z

Uneven white glass; three hues of silver stain; sanguine; three shades of vitreous paint

Diameter: 25.7 (10¹/₁₆); with border: 30 (11¹/₁₆); with surrounds: 56.7 x 46.2 (22¹/₄ x 18³/₁₆)

Two breaks in roundel, leaded; border, modern; roundel set in panel of earlier ornament; four losses in ornament, stopgaps; four additional losses at joining of border, restored; further minor loss; one break, leaded; six further breaks, taped; marked 161

Provenance: Marquis, to 1890; Grosvenor Thomas, London; Roy Grosvenor Thomas, New York, to 1927; Philip Hofer, Cambridge, MA
Bibliography: Grosvenor Thomas Stock Book I, 16, item no. 161 and 68, item no. 841; *Catalogue des Objets d'Art...composant l'important collection de Feu M. Marquis* [sale cat., Hôtel Drouot, 10-18 February] (Paris, 1890), 39, lot no. 280.

Related Material: Roundel, replica, Blumka collection, New York; roundel, based on a design from the same series [Isaac begs for the hand of Rebekah], dated 1550, Blumka collection, New York; roundel, slightly later replica [Isaac begs for the hand of Rebekah], formerly James A. Newton collection, San Antonio, TX; ornamental panel of identical design, inscribed T. Zwanenburch /

Anno 1529, Galilee Chapel, Durham Cathedral, Durham, Durham (wIV 2a); ornamental panel of identical design, inscribed TZ Heer thomas van Zwanenburch 1529, Galilee Chapel, Durham Cathedral, Durham, Durham (wIV 2c)
Unaccessioned



**EXPULSION FROM EDEN FROM A
SERIES OF THE HISTORY OF
ADAM AND EVE**

Netherlands

Johannes Saenredam after Abraham
Bloemaert

c. 1650

White glass; silver stain; vitreous
paint; sanguine; translucent enamels
21 x 16 (8¹/₈ x 6¹/₄)

Cut down from larger format; loss at
lower right, restored; one break,
leaded; one break, unmended; some
loss of paint; surface scratches and
abrasion

Provenance: Unknown

Unpublished

Related Material: Roundel,
rectangular format with ornamental
surrounds, replica, Schweizerisches
Landesmuseum, Zurich (LM 21198);
roundels, rectangular format, from the
same series [Adam naming the
animals; Adam and Eve with the Tree
of Knowledge; Adam and Eve mourn
Abel], Schweizerisches

Landesmuseum [LM 21196, LM

21197, LM 21199]; roundel,

rectangular format, replica,

Rijksmuseum, Amsterdam; roundel,

rectangular format, from the same

series [Adam naming the animals],

Rijksmuseum, Amsterdam (NM

10182); engraving, Johannes

Saenredam, from a series of the

History of Adam and Eve [Illustrated

Bartsch 4:16, rest of series 4:13-15,

17-18]

51.3.230

ST. MICHAEL AND THE DEVIL

South Lowlands or Germany, Lower
Rhineland

c. 1530

Heavy, slightly uneven white glass
with bubbles and a few imbedded
impurities; two hues of silver stain;
two shades of vitreous paint

Diameter: 22.5 (8⁷/₈)

Some scratches on front and back
surfaces; minor losses of paint

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich

Bibliography: Corning Museum of
Glass Annual Report 1984 (Corning,
NY, 1984), 6, ill. cover; "Recent
Important Acquisitions Made by
Public and Private Collections in the
United States and Abroad," *Journal of
Glass Studies* 27 (1985), 99, no. 10,
ill.

Related Material: Roundel, slightly
later replica, Maaghuismuseum,
Antwerp (92/4)

84.3.236



FORTUNA IN A LANDSCAPE

Switzerland, Lucerne

1600-1625

Inscription: Quand fortuna / me Tor
mente / Espera[. . .] me conten / te

Slightly uneven white glass with
bubbles; two shades of vitreous paint

11.4 x 20.6 (4¹/₂ x 8¹/₂)

Break, glued; small loss at top of
break, restored

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich

Unpublished

83.3.237



EAST HAMPTON

ST. LUKE'S EPISCOPAL CHURCH

VIRGIN OF THE IMMACULATE CONCEPTION

Germany or Switzerland

Dated: 1640

Inscription: AGRICOLA FABRY /

BARTOLOME BOVERI

White glass, silver stain, vitreous
paint; sanguine

18.5 x 16 (7 $\frac{1}{4}$ x 6 $\frac{1}{4}$)

Shatter breaks, leaded; other breaks,
unmended; chipping along some
break lines; paint rubbed in areas

Provenance: Unknown

Unpublished

North aisle window



NEW YORK

THE BROOKLYN MUSEUM

INVESTITURE OF A BISHOP

Northern France or South Lowlands

1510–1520

White glass, two hues of silver stain,
two shades of vitreous paint

Diameter: 20.2 (8)

Some surface scratches; paint slightly
rubbed

Provenance: Grosvenor Thomas,
London

Bibliography: Drake (1913), pt. 1, 24,
no. 75.

.506



THE METROPOLITAN MUSEUM OF ART AND THE CLOISTERS

Note: In 1932, The Cloisters acquired a significant number of roundels from Roy Grosvenor Thomas with the help of John D. Rockefeller, Jr. At the time, Thomas prepared a presentation scrapbook containing a photograph of each piece accompanied by a brief description. In these old photographs a Thomas number can be seen on most roundels, identifying the roundel with the matching entry in the stock book. The numbers have since been removed. In this checklist, the Thomas inventory numbers, if known, are noted under *Bibliography*.

WINGED OX: SYMBOL OF ST. LUKE THE EVANGELIST

England

c. 1475–1485 or 19th–20th century

Inscription: lucas

Heavy, even white glass with several very large impurities, one large, and several smaller blisters on back surface; two hues of silver stain; two shades of thin vitreous paint

Diameter: 17.5 (6 $\frac{7}{8}$); with border: 20.9 (8 $\frac{1}{16}$)

Pitted front surface; some loss of paint around edge; modern border

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 42, item no. 511; unpublished.

32.24.17 [The Cloisters]



EAGLE: SYMBOL OF ST. JOHN THE EVANGELIST

England, Norwich ?

1475–1500

Inscription: In principio erat vbu

Heavy, uneven white glass; two hues of silver stain; four shades of vitreous paint

Diameter: 19.7 (7 $\frac{7}{8}$)

Break, leaded; paint flaked and considerably rubbed; back surface rubbed; modern border

Provenance: George William Jerningham, 8th Baron Stafford, Costessey Hall, Norfolk; Durlacher Brothers, New York

Bibliography: C.O.C., "Rearrangement of Stained Glass including some Recent Acquisitions," *Bulletin of the Metropolitan Museum of Art* 16 (November 1921), 233–234, ill.

Related Material: Roundel, based on a similar design, Weybread, Church of St. Andrew, Suffolk

21.87.19 [Medieval]



WINGED OX: SYMBOL OF ST. LUKE THE EVANGELIST

England
1475-1500 or 19th-20th century
Inscription: Scts L[.] . .]as
Very heavy white glass with impurities; silver stain; vitreous paint; iridescence on back
Diameter: 17.7 (7)
Five breaks, leaded; several large chips along edge
Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York
Bibliography: Grosvenor Thomas Stock Book II, 30, item no. 1765; unpublished.
32.24.16 [The Cloisters]



PASTORAL SCENE: DEER UNDER A TREE

England ?
1475-1500
Fairly smooth white glass; silver stain; two shades of vitreous paint; back-painting
Diameter: 21.6 (8½)
Star fracture at top and two vertical breaks, unmended; chip in star fracture; front surface corroded; modern border
Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York
Bibliography: Grosvenor Thomas Stock Book I, 42, item no. 512; unpublished.
32.24.20 [The Cloisters]



CRUCIFIXION WITH THE VIRGIN AND ST. JOHN

England ?
1480-1500
Inscription: on titulus: inrs
Fairly smooth, slightly creamy white glass with some imbedded impurities; two hues of silver stain; two shades of vitreous paint; back-painting
Diameter: 19.2 (7⅞)
Some surface abrasion
Provenance: William M. Dodson, Tilbury, Essex; Wallis Cash, Wincanton, Somerset; Wilfred Drake, London; Grosvenor Thomas, London; Roy Grosvenor Thomas, New York
Bibliography: Grosvenor Thomas Stock Book I, 214, item no. 1275; unpublished.
32.24.19 [The Cloisters]



ST. CATHERINE OF ALEXANDRIA

England

1480–1500 or 19th–20th century

Smooth, fairly uneven white glass with one large impurity on back surface and several other imbedded impurities; silver stain; two shades of vitreous paint

Diameter: 18.9 (7⁷/₈)

Six breaks, leaded; loss in center, restored; spots of glass decomposition; paint rubbed; surface scratches

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 32, item no. 344; unpublished.

32.24.18 [The Cloisters]



INSTRUMENTS OF THE PASSION

England

1490–1510 or 19th–20th century

Heavy, uneven white glass with several large imbedded impurities; silver stain; vitreous paint

Diameter: 20.3 (8¹/₄)

Eight breaks, leaded; paint flaking and rubbed in areas

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book II, 30, item no. 1766; unpublished.

32.24.25 [The Cloisters]



HEAD OF A LION WITH FOLIATE ORNAMENT

France

1475–1500

Heavy, uneven white glass with two hues of silver stain and two shades of vitreous paint

Diameter: 14.6 (5¾)

Losses along edge; several large chips along left edge; paint considerably rubbed; surface scratches; back surface corroded

Provenance: Bashford Dean, Riverdale, NY; George D. Pratt, Glen Cove, NY

Unpublished

30.73.4 [Medieval]



PLAYING AT QUINTAIN

France, Paris ?

c. 1500

Fairly heavy, smooth white glass; silver stain; two shades of vitreous paint; back-painting

Diameter: 20.3 (8)

Horizontal break through lower portion, glued; shatter break near lower right edge, glued and back plated; loss at lower right edge, restored with polymer

Provenance: Bresset Frères, Paris

Bibliography: Metropolitan Museum annual report (1980–1981), 42; Hayward (1981), 29–30, ill.; *The Metropolitan Museum of Art, The Renaissance in the North* (New York, 1987), 41, ill.

1980.223.6 [The Cloisters]



ST. GEORGE AND THE DRAGON

France

1490–1510 or 19th–20th century

Heavy, even white glass; silver stain; vitreous paint

Diameter: 21.3 (8⅜); with border:

29.8 (11¼)

Five breaks, leaded; surface heavily corroded; minor pitting on back surface; some abrasion; modern border

Provenance: Grosvenor Thomas, London ?; A. Lion, Paris; Edward S. Harkness, New York

Bibliography: Drake (1913), pt. 2, 13, no. 53.

29.156.62 [Arms and Armor]



ST. MICHAEL

France

c. 1500

Heavy, even white glass; silver stain; two shades of vitreous paint; back-painting

Diameter: 20 (7⅞); with border:

23.8 (10⅜)

Paint rubbed at lower left; some surface scratches; spots of white iridescence on back surface; modern border

Provenance: Amoureauc, Paris; Edward S. Harkness, New York

Unpublished

29.156.58 [Arms and Armor]



ST. GEORGE AND THE DRAGON

France

1500–1510 or 19th–20th century
White glass; silver stain; vitreous paint

62.9 x 27.3 (24¾ x 10¾)

Lower part restored; break in upper part of central panel, leaded; numerous breaks in ornamental surrounds, leaded

Provenance: Edward S. Harkness, New York

Unpublished

29.156.57 [Arms and Armor]



TWO SOLDIERS IN COMBAT

Germany ?

1475–1500 or 19th–20th century
White glass; silver stain; vitreous paint

46.3 x 39.3 (18¼ x 15½)

Seven breaks, leaded; surface scratched and abraded; border composed of stopgaps and modern glass

Provenance: Chassunot, Paris; Edward S. Harkness, New York

Unpublished

29.156.59 [Arms and Armor]



EIGHT SCENES FROM A SERIES OF THE LIFE OF CHRIST

A. Adoration (32.24.1)

B. Flight into Egypt (32.24.2)

C. Circumcision (32.24.3)

D. Baptism of Christ (32.24.4)

E. Betrayal (32.24.5)

F. Flagellation (32.24.6)

G. Crown of Thorns (32.24.7)

H. Resurrection (32.24.8)

Germany, Upper Rhineland

1480–1490

Inscriptions: C. nunc dimittis servm tuu dne

D. du es filius meus dilcs in te michi mo lui

E. Ave rabi

G. Ave rex judeor

A-H. Fairly heavy, uneven white glass with numerous minute bubbles and imbedded frit; two hues of silver stain; three shades of vitreous paint; back-painting

A and B. Straw marks

B. Numerous large elliptical bubbles

C. One large elliptical bubble

Diameters: A, E, F, G: 20 (7⅞); B, C, H: 19.7 (7¾); D: 19.8 (7⅓/16)

A-H. Numerous white spots of glass decomposition; minor surface abrasion

C. Horizontal break just above center, glued



A

Provenance: William M. Dodson, Tilbury, Essex; Wilfred Drake, London; Grosvenor Thomas, London; Roy Grosvenor Thomas, New York
Bibliography: Grosvenor Thomas Stock Book, I, 208, item nos. 1248–1255 (A–H); Charles I. Minott, "A Group of Stained Glass Roundels at The Cloisters," *Art Bulletin* 43:3 (September 1961), 237–239, figs. 1, 3, 5, 6, 8–11 (A–H); Bonnie Young, *A Walk through The Cloisters* (New York, 1979), 90, ill. (A, C); *The Cloisters: The Building and the Collection of Medieval Art in Fort Tryon Park* (New York, 1963), 116–117, ill. (A, F); Hayward (1971–1972), 143, ill., and frontispiece (D, E); *The Metropolitan Museum of Art, Europe in the Middle Ages* (New York, 1987), 154, ill.

Related Material: A: engraving, freely adapted from, Master E. S. {Lehrs 27}; C: engraving, figures adapted from, reversed Israel van Mechenen after Master E. S. [Marriage of the Virgin], {Geisberg, 1974, pl. 233}; D: drawing, based on, Master E. S., Cabinet des Dessins, Musée de Louvre, Paris (inv. no. 18.838); engraving, based on latter drawing, Master E. S. {Lehrs 29}; G: engraving, standing figure wielding a club adapted from, Master E. S. [Martyrdom of St. Margaret], {Lehrs 163}
 32.24.1–8 [The Cloisters]



B



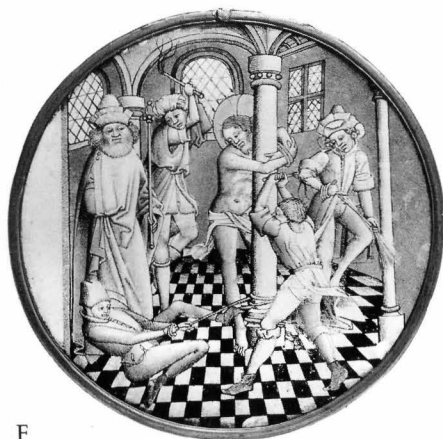
C



D



E



F



G



H

ANNUNCIATION TO THE VIRGIN

Southern Germany

c. 1480–1500

Heavy, uneven white glass with numerous bubbles; two hues of silver stain; vitreous paint; pot metal glass border; vitreous paint; pot metal glass border with black vitreous paint

Diameter: 16.8 (6 $\frac{3}{8}$); with border: 23.2 (9 $\frac{1}{8}$)

Paint considerably rubbed and lost in areas; one section of border replaced

Provenance: Mel Greenland, New York

Bibliography: *The Metropolitan Museum of Art, Annual Report for the Year 1985–1986* (New York, 1986), 33.

Related Material: Roundel, somewhat later version, Seckau (Steiermark)

{Kieslinger, 97, fig. 27}; roundel, later version, Schloss Hohenschwangau

{Fischer, 1937, 15, fig. 5}

1985.244 [The Cloisters]

ST. BARBARA OR ST. CATHERINE THROWN INTO PRISON

Germany

1480–1500

Thin, fairly smooth white glass; silver stain; two shades of vitreous paint; back-painting

Diameter: 20.8 (8 $\frac{3}{16}$)

Ten breaks, leaded; paint rubbed

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas *Stock Book I*, 64, item no. 800; unpublished.

32.24.9 [The Cloisters]



THREE APES ASSEMBLING A TRESTLE TABLE

Germany ?

1480–1500

Heavy, fairly smooth white glass; silver stain; two shades of vitreous paint

26 x 22.5 (10 $\frac{1}{4}$ x 8 $\frac{7}{8}$)

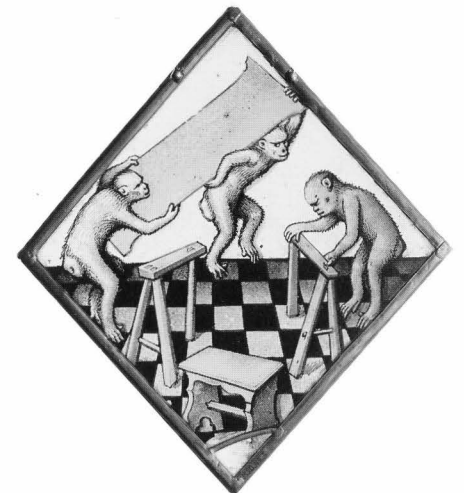
Several minor chips in the paint; slight abrasion in areas; surface accretions along edges

Provenance: Galerie de Chartres, Chartres; Sibyll Kummer-Rothenhäusler, Zurich

Bibliography: *Vitraux-Tapisseries* sale (1989), lot no. 1231–1236 ?; *Metropolitan Museum annual report* (1989–1990), 29.

1990.119.3 [The Cloisters]

Color illustration on back cover



ST. AGNES

Germany, Swabia

c. 1490

Heavy, uneven white glass with numerous bubbles; silver stain; two shades of vitreous paint; back-painting

Diameter: 17.3 (6 $\frac{3}{4}$)

Numerous breaks, glued; shatter break at top, glued; small loss at top, restored with polymer; some flaking of paint

Provenance: Walter von Pannwitz, Munich; Julius Böhrer, Munich; Ruth Blumka, New York

Bibliography: Otto von Falke, ed., *Die Kunstsammlung von Pannwitz, II Skulpturen und Kunstgewerbe*

(Munich, 1925), 10, no. 97;

Metropolitan Museum annual report (1983–1984), 40.

1983.237 [The Cloisters]



MARTYRDOM OF ST. LEGER

Germany, Upper Rhineland

c. 1490

Fairly heavy, smooth white glass; silver stain; two shades of vitreous paint

Diameter: 21.6 (8 $\frac{1}{2}$)

Surface slightly abraded in areas

Provenance: Bresset Frères, Paris

Bibliography: Metropolitan Museum annual report (1980–1981), 42.

1980.223.4 [The Cloisters]



ST. MARTIN

Germany, Middle Rhineland

1490–1500

Fairly heavy, smooth, uneven white glass; silver stain; two shades of vitreous paint; pot metal glass border

Diameter: 9.7 (7 $\frac{3}{4}$); with border: 23.9 (9 $\frac{3}{8}$)

One break through center, leaded; glass chipped along break; paint somewhat abraded; surface scratches; some abrasion on back surface; modern border

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Bibliography: *The Metropolitan Museum of Art, Annual Report for the Year 1971–1972* (New York, 1972), 45; *The Metropolitan Museum of Art, Notable Acquisitions (1965–1975)* (New York, 1975), 162, ill.; *The Metropolitan Museum of Art, Europe in the Middle Ages* (New York, 1987), 154, ill.

1971.278 [The Cloisters]

ENTRY INTO JERUSALEM FROM A SERIES OF THE LIFE OF CHRIST

Germany, Middle or Upper Rhineland

1490–1500

Diameter: 21.5 (8 $\frac{1}{2}$)

Heavy, fairly smooth white glass with several impurities, one adhering to the surface; silver stain; vitreous paint; back-painting

Eight breaks, leaded; a few scratches on back surface

Provenance: Fine Arts Society, London

Bibliography: D. Friedley, "Stained Glass Panels," *Metropolitan Museum of Art Bulletin* 7 (November 1912), 213.

12.137.5 [The Cloisters]



**TWO FIGURAL PANELS FROM A
SERIES OF THE NINE HEROES**

A. King Arthur (25.135.168)

B. Charlemagne (25.135.169)

Arms: A. Azure three crowns or in pale (King Arthur)

B. Or an imperial eagle displayed sable (Holy Roman Empire)

Germany c. 1490–1500

Inscription: B. on banner: VCF ?

A. Heavy, smooth uneven white glass with numerous minute bubbles and a large imbedded impurity; silver stain; two shades of vitreous paint

B. Heavy, uneven white glass with many small bubbles; three hues of silver stain; two shades of vitreous paint

32.5 x 11.2 (12 $\frac{3}{4}$ x 4 $\frac{3}{8}$) each

A. Two breaks, leaded; loss at upper left, restored; paint slightly rubbed; chip along right edge; minor surface scratches

B. Minor surface abrasion; chip along right edge; minor scratches on back surface

Provenance: William H. Riggs, Paris

Bibliography: Hayward (1971–1972), 142, ill. (A); unpublished (B).

25.135.168, 169 [Arms and Armor]



A



B

**FRAGMENT: HEAD OF A KNIGHT
WEARING AN ARMET-A-
RONDELLE**

South Lowlands

1475–1500

Heavy, even white glass with some bubbles; silver stain; two shades of vitreous paint

14.6 x 12.2 (5 $\frac{3}{4}$ x 4 $\frac{3}{4}$)

Losses along upper and right edges, restored; break, leaded; paint slightly rubbed in areas; corroded on back surface

Provenance: Chassunot, Paris; Edward S. Harkness, New York

Bibliography: Checklist I, 132, ill. 29.156.61 [Arms and Armor]



FRAGMENT: HEAD OF AN ANGEL

South Lowlands, Guelders

c. 1480

White glass; silver stain; vitreous paint

14.6 x 14.9 (5 7/8 x 5 7/8)

Extensive pitted corrosion

Provenance: George D. Pratt, Glen Cove, NY

Unpublished

28.46.2 [Medieval]



**HOLY KINSHIP (ANNASELBDRITT):
ST. ANNE ENTHRONED WITH
VIRGIN AND CHILD**

South Lowlands

1480–1500

Thin, smooth, even and slightly reamy white glass; silver stain; two shades of vitreous paint

Diameter: 19 (7 1/2)

Five breaks, leaded; some loss of paint at lower edges; surface scratches

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 8, item no. 51; unpublished.

32.24.15 [The Cloisters]



**VIRGIN WITH SACRED HEART
AND CHILD SEATED ON A
CRESCENT MOON**

South Lowlands or Germany

1490–1500 or 19th–20th century

Thin, even, slightly reamy white glass; silver stain; two shades of vitreous paint; back-painting

Diameter: 17.8 (7)

Paint somewhat rubbed; chip at lower edge; pitted corrosion on back

Provenance: Maurice Drake, Exeter; Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 80, item no. 958; unpublished.

32.24.13 [The Cloisters]



**CHRIST BEFORE PILATE FROM A
SERIES OF THE PASSION OF
CHRIST**

South Lowlands

1480–1500

Fairly smooth, reamy white glass with some imbedded impurities; silver stain; two shades of vitreous paint; back-painting

Diameter: 19 (7 1/2)

Four breaks, leaded; paint considerably rubbed throughout; pitted corrosion on back

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 6, item no. 41; unpublished.

32.24.11 [The Cloisters]



ANGEL SUPPORTING A HERALDIC SHIELD

Arms: Argent two fleurs-de-lis or a bordure engrailed; on a canton, a column sable (unidentified); impaling barry gules and or, the bars gules, fretty argent dimidiated (unidentified)
South Lowlands

1490–1500

Fairly smooth, slightly reamy white glass; silver stain; two shades of vitreous paint; thin back-painting
Diameter: 18.5 (7 $\frac{5}{16}$)

Paint somewhat rubbed in areas
Provenance: Sir Thomas Neave, Dagnam Park, Essex; Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 98, item no. 1046; unpublished.

32.24.12 [The Cloisters]



AGONY IN THE GARDEN FROM A PASSION SERIES

South Lowlands, Ghent or Bruges ?
1490–1510

White, heavy and reamy glass with numerous minute bubbles; two hues of silver stain; two shades of vitreous paint

Diameter: 22.3 (8 $\frac{3}{4}$)

Unpainted diagonal line through center caused by a flaw in the glass; some scratches on unpainted surface; one large deep straw mark

Provenance: James R. Herbert Boone, Baltimore, MD; Trustees of Johns Hopkins University, Baltimore, MD

Bibliography: *European Works of Art* sale (1988), n. p., no. 60; Metropolitan Museum annual report (1988–1989), 33.

Related Material: Roundel, close, slightly weaker version, Musées Royaux d'Art et d'Histoire, Brussels (690)

1988.304.2 [The Cloisters]



TWO KINGS FROM AN ADORATION GROUP

Germany, Lower Rhineland or Lowlands

1500–1510

Thin, smooth white glass; silver stain; two shades of vitreous paint; back-painting

Diameter: 21.6 (8 $\frac{1}{2}$)

Probably cut from panel of larger format; shatter crack and four other breaks, leaded; loss at upper right, stopgap; losses on both sides, restored; paint somewhat rubbed

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 20, item no. 219; unpublished.

32.24.21 [The Cloisters]





ST. MARY MAGDALENE KNEELING

After Albrecht Dürer
Germany, Nuremberg ?
1500–1510
Heavy, uneven white glass
(Butzenscheibe) with several large
bubbles in concentric pattern; silver
stain; several shades of thin vitreous
paint
Diameter: 9.5 (3¾)
Some abrasion on raised surfaces
Provenance: Bashford Dean,
Riverdale, NY; George D. Pratt, Glen
Cove, NY
Unpublished
Related Material: Woodcut, Albrecht
Dürer, from the Small Passion series
[Christ as a gardener appearing to
Mary Magdalene] {Illustrated Bartsch
10:47}
30.73.2 [Medieval]



ST. FRANCIS RECEIVING THE STIGMATA

After Albrecht Dürer
Germany, Nuremberg ?
1505–1515
Very uneven white glass with bubbles
and impurities; two hues of silver
stain; three shades of vitreous paint;
back-painting
Diameter: 22.2 (8⅝)
Shatter crack and nine other breaks,
leaded; small loss near center,
restored; paint flaking along left edge
Provenance: Grosvenor Thomas,
London; Roy Grosvenor Thomas,
New York
Bibliography: Grosvenor Thomas
Stock Book I, 64, item no. 803;
unpublished.
Related Material: Woodcut,
rectangular format, Albrecht Dürer
{Illustrated Bartsch 10:110}; drawing,
variant composition, Albrecht Dürer
{Winkler, 1936, I, no. 212}; engraving,
Marcantonio Raimondi after Albrecht
Dürer {Illustrated Bartsch 27:642}
32.24.34 [The Cloisters]



CHRIST TAKING LEAVE OF HIS MOTHER

After Hans Leonhard Schäußelein
Germany, Nuremberg
1507–c. 1515
Heavy uneven white glass with
numerous bubbles and imbedded
impurities; silver stain; two shades of
vitreous paint
Diameter: 16.5 (6½)
Paint lifted off in areas, particularly
along lower edge
Provenance: Sibyll Kummer-
Rothenhäusler, Zurich; Ruth Blumka,
New York; Dr. Louis Slattery, New
York
Bibliography: *Songs of Glory:
Medieval Art from 900–1500* [exh.
cat., Oklahoma Museum of Art]
(Oklahoma City, 1985), no. 116, ill.;
*The Metropolitan Museum of Art,
Annual Report for the Year 1985–
1986* (New York, 1986), 33; Husband,
in Raguin et al. (1987), 61, no. 24;
Timothy Husband, "Hans Leonard
Schäußelein and small-scale stained
glass: A design for a quatrelobe and
two silver-stained roundels in New
York," in *Hans Schäußelein: Vorträge,
gehalten anlässlich des Nördlinger,
Symposiums im Rahmen der 7.
Rieser Kulturtage in der Zeit vom 14.
Mai bis 15. Mai 1988* (Nördlingen,
1990), 84–87, fig. 54.
Related Material: Woodblock,
*Speculum Passionis Domini nostri
Ihesu Christi* (Ulrich Pinder,
Nuremberg, 1507)
1985.146 [The Cloisters]



ST. MARK

North Lowlands

c. 1500

Smooth, slightly reamy white glass with an imbedded impurity and a large elliptical bubble; silver stain; two shades of vitreous paint; back-painting

Diameter: 23.5 (9¼)

Paint slightly flaked in spots; scratches on back surface

Provenance: Bresset Frères, Paris

Bibliography: Metropolitan Museum annual report (1980–1981), 42; Hayward (1981), 30.

1980.223.1 [The Cloisters]



ANNUNCIATION TO THE SHEPHERDS FROM A SERIES OF THE INFANCY OF CHRIST

North Lowlands, Haarlem ?

1500–1510

Inscription: gloria · in · excelsis · deo
Fairly smooth, very reamy white glass with straw marks; several hues of silver stain; several shades of vitreous paint

Diameter: 21.6 (8½)

Paint rubbed in areas; some surface scratches

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 22, item no. 226; Drake (1913), pt. 2, 32, no. 174.

32.24.23

CHRIST AND ZACCHAEUS FROM A SERIES OF THE LIFE OF CHRIST

North Lowlands

1500–1510

Very uneven white glass; three hues of silver stain; two shades of vitreous paint; back-painting

Diameter: 21.6 (8½)

Break, leaded; some surface scratches

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 34, item no. 354; Drake (1913), pt. 2, 25, no. 128.
32.24.44 [The Cloisters]



**KING ARTHUR OR ALEXANDER
THE GREAT FROM A SERIES OF
THE NINE HEROES**

After the Master MG ?, perhaps the
Master of the Death of Absalom ?
North Lowlands, Leiden ?

1500–1510

Inscription: connick kersten artus
Heavy, creamy white glass; silver
stain; two shades of vitreous paint
Diameter: 17.7 (7)

Horizontal break, leaded; paint
considerably rubbed

Provenance: William M. Dodson,
Tilbury, Essex; Wilfred Drake,
London; Grosvenor Thomas, London;
Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas
Stock Book I, 222, item no. 1315;
A. E. Popham, "A Dutch Designer for
Glass," *Mélanges Hulin de Loo*
(Brussels and Paris, 1931), 276, n. 2;
Wouter Nijhoff, *Nederlandsche
Houtsneden* (s'Gravenhagen, 1933–
1939), 5:152; Boon (1987), 1:192,
no. 515.

Related Material: Fragment of a
woodcut, based on, Master MG ?
{Nijhoff, 1933–1939, 5:pl. 387 b}
32.24.58 [The Cloisters]



**SUSANNA LED TO JUDGMENT
FROM A SERIES OF THE STORY OF
SUSANNA**

Arms: on cushion: an imperial eagle
displayed sable surmounted by a
crown (Holy Roman Empire)

North Lowlands

c. 1510

Inscription: on hem of woman's robe:
ROMSTEI OMO

Fairly smooth white glass with
several large and many smaller
elliptical bubbles and faint straw
marks; silver stain; three shades of
vitreous paint

Diameter: 21.8 (8 $\frac{5}{8}$)

Two breaks, leaded; surface abrasion
at upper center

Provenance: Grosvenor Thomas,
London; Roy Grosvenor Thomas,
New York

Bibliography: Grosvenor Thomas
Stock Book I, 172, item no. 1053;
Berserik (1982), no. 23, fig. 39.

Related Material: Roundel, somewhat
earlier version, based on the same
design, formerly Thomas F. Flannery, Jr.,
collection {sale cat., Sotheby's,
1–2 December (London, 1983), lot no.
234}

32.24.59 [The Cloisters]



JUSTICE

North Lowlands

c. 1510

Fairly heavy white glass with bubbles
and imbedded impurities; silver
stain; two shades of vitreous paint

Diameter: 22.5 (8 $\frac{7}{8}$)

Break through center, glued

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich

Bibliography: Metropolitan Museum
annual report (1983–1984), 40;
Timothy Husband, in *Notable
Acquisitions 1983–1984, The
Metropolitan Museum of Art* (New
York, 1984), 19, ill. (image reversed).

Related Material: Roundel, close
version, Christ Church, Llanwarne,
Hereford and Worcester (sl 2a)
1983.418 [The Cloisters]



**DECEMBER: KILLING THE OX
FROM A SERIES OF THE LABORS
OF THE MONTHS**

North Lowlands

c. 1510

Inscription: Dris Vossen hout vast /
Jan Somers slaet alst past / Mest
hebbyt ghenoege ghetast

Heavy, uneven, slightly creamy white
glass with numerous small bubbles;
two hues of silver stain; three shades
of vitreous paint

Diameter: 22.9 (9)

Some surface abrasion; some chipping
around edge

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich

Bibliography: Hayward (1971-1972),
144, 145 ill.

1970.323 [The Cloisters]



ST. CATHERINE OF ALEXANDRIA

Arms: Hausmark (unidentified)
repeated in border

South Lowlands, Ghent or Bruges

c. 1500

Inscription: on border: ihs
maria

White glass; silver stain; vitreous
paint; white and pot metal glass
border with silver stain and vitreous
paint

Diameter: 20.5 (8 1/16)

Paint rubbed in areas; border
composed of 15th- and 16th-century
glass; marked: [.a.]wiexes (on back)

Provenance: Pieter de Boer,
Amsterdam; J. Polak, Amsterdam

Bibliography: Metropolitan Museum
annual report (1984-1985), 44.
1984.338 [The Cloisters]

ST. JOHN THE BAPTIST

South Lowlands, Ghent or Bruges
c. 1500

Uneven white glass; silver stain;
vitreous paint; back-painting

Diameter: 21.5 (8 1/2)

Surface scratches; impurity fused to
surface at lower right; small chip at
upper left edge; modern border

Provenance: Pieter de Boer,
Amsterdam; A. Vecht, Amsterdam

Bibliography: Metropolitan Museum
annual report (1984-1985), 44.
1984.205 [The Cloisters]



ST. MARY MAGDALENE

South Lowlands

c. 1500 or 20th century

Very heavy white glass with circular bubbles; silver stain; vitreous paint; back-painting

Diameter: 19.5 (7¹³/₁₆)

Some surface scratches; paint slightly rubbed in areas

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book II, 34, item no. 1798; unpublished.

32.24.10 [The Cloisters]



Related Material: Drawing, design for an earlier close variant, The Queen's Collection, Windsor Castle, Berkshire (12952); drawing, design in rectangular format for a scene from a close version of the same series [Raphael departs Tobit and Tobias], Kupferstichkabinett, Dresden (C 2232); roundel, slightly earlier version based on the former drawing, Chapel R, King's College Chapel, Cambridge, Cambridgeshire (51C2); roundel, contemporary version, Musées Royaux d'Art et d'Histoire, Brussels (567); roundel, similar version, church of St. Michael, Begbroke, Oxfordshire (n IV); two roundels, from a closely related version of the same series [Blinding of Tobit, Raphael with Tobit and Tobias], Musées Royaux d'Art et d'Histoire, Brussels (560 A, B); roundel, replica of the former [Blinding of Tobit], The Metropolitan Museum of Art, The Cloisters (37.120); roundel, later version, church of St. Michael, Begbroke, Oxfordshire (s I); roundel, from a slightly later version of the same series [Raphael departs Tobit and Tobias, Death of Tobit], Musées Royaux d'Art et d'Histoire, Brussels (554, 555); roundel, from another version of the series [Tobit comforts

Sarah], Schnütgen-Museum, Cologne (M 613); three roundels, from a somewhat earlier variant of the same series [Departure of Rebekah, Marriage of Rebekah, Healing of Tobit], Victoria and Albert Museum, London (1244-1855, 1245-1855, 1246-1855); roundel, version from a series close to the latter [Rebekah with Tobias], Rijksmuseum, Amsterdam (NM 12561); three roundels, from a version of the same series [Healing of Tobit, Tobit comforting Sarah, Raphael departs Tobias], church of St. Mary, Glynde, East Sussex; roundel, from a close version of the latter series [Healing of Tobit], church of St. John the Evangelist, Rownhams, Hampshire; roundel, close version of the latter, church of St. Mary, Acton, Cheshire; two roundels, from a version of the same series [Tobias and Raphael, Raphael departing Tobias], church of All Saints, Earsham, Norfolk; roundel, from a version of the same series [Marriage of Tobias], Galilee Chapel, Durham Cathedral, Durham, Durham (nwl 1a); roundel, variant, based on a series of the same designs [Raphael departing Tobias], church of St. John, Cranford, Northamptonshire 32.24.22 [The Cloisters]

TOBIAS DRAWING THE FISH FROM THE WATER FROM A SERIES OF THE STORY OF TOBIT AND TOBIAS

South Lowlands, Ghent or Bruges ?

1500-1510

Heavy, uneven white glass with large elliptical bubbles and imbedded impurities; two hues of silver stain; several shades of vitreous paint

Diameter: 21 (8¹/₄)

Four breaks, leaded; paint rubbed in areas; loss at lower left, restored; surface scratches; mark etched in back surface; back pitted

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 66, item no. 807; unpublished.



ANNUNCIATION TO THE VIRGIN

South Lowlands

1500-1510

Inscription: on banderol: Ave gratia plena

Thin, uneven white glass with several imbedded impurities and large blister on back surface; two hues of silver stain; two shades of vitreous paint

Diameter: 22.5 (8 $\frac{3}{16}$)

Some minor flaking of paint

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Bibliography: Metropolitan Museum annual report (1972-1973), 46. 1972.245.1 [The Cloisters]



SOULS TORMENTED IN HELL

Adapted from Dierick Bouts

South Lowlands, Louvain ?

1500-1510

Very heavy, creamy white glass; two hues of silver stain; two shades of vitreous paint

Diameter: 22.2 (8 $\frac{3}{4}$)

Paint flaking in some areas; minor surface abrasion

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 18, item no. 172; unpublished.

Related Material: Panel painting, adapted from, Dierick Bouts, Palais des Beaux-Arts, Lille; roundel, somewhat later replica, Museum Mayer van den Bergh, Antwerp (652); roundel, replica, Oudheidkundig Museum van de Bijloke, Ghent (9033); roundel, slightly later replica, formerly Peter Newton collection, York, Yorkshire; roundel, version, church of St. Mary, Stoke d'Abernon, Surrey; roundel, slightly earlier stronger replica, The Metropolitan Museum of Art, The Cloisters (1990.119.2)

32.24.43 [The Cloisters]

SOULS TORMENTED IN HELL

Adapted from Dierick Bouts

South Lowlands, Louvain ?

c. 1500-1510

Moderately heavy, uneven white glass; two hues of silver stain; two shades of vitreous paint; back-painting

Diameter: 21.8 (8 $\frac{1}{2}$)

Minor areas of abrasion; surface scratches

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Bibliography: Metropolitan Museum annual report (1989-1990), 29.

Related Material: Panel painting, adapted from, Dierick Bouts, Palais des Beaux-Arts, Lille; roundel, somewhat later replica, Museum Mayer van den Bergh, Antwerp (652); roundel, replica, Oudheidkundig Museum van de Bijloke, Ghent (9033); roundel, slightly later replica, formerly Peter Newton collection, York, Yorkshire; roundel, slightly later, weaker replica, The Cloisters (32.24.43); roundel, version, church of St. Mary, Stoke d'Abernon, Surrey 1990.119.2 [The Cloisters]



ST. JOHN ON PATMOS

South Lowlands

1500–1510 or 19th–20th century

Very heavy, slightly reamy white glass; silver stain; vitreous paint; back-painting; marked VII on back

Diameter: 20.8 (8 $\frac{1}{16}$)

Several surface scratches; paint somewhat rubbed in areas

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book II, 10, item no. 1623; unpublished.

32.24.24 [The Cloisters]

ST. DUNSTAN OF CANTERBURY

Lowlands

1510–1520

Fairly heavy, smooth white glass; two hues of silver stain; two shades of vitreous paint

Diameter: 22.5 (8 $\frac{7}{8}$)

Two breaks, leaded; some surface abrasion and flaking; loss of paint and crizzling of glass at left side; some corrosion and surface accretions on back surface

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 2, item no. 9; unpublished.

32.24.51 [The Cloisters]

WILD MAN SUPPORTING A HERALDIC SHIELD

Arms: Argent a sheaf of wheat or (unidentified); impaling in chief three pales bendy in base sable a mullet of six points (unidentified)

Lowlands

1510–1530

Fairly smooth, reamy white glass with several large elliptical bubbles; straw marks; two hues of stain; two shades of vitreous paint

Diameter 21 (8 $\frac{1}{4}$)

Numerous surface scratches

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book II, 28, item no. 1755; unpublished.

32.24.28 [The Cloisters]



JOAB MURDERING ABNER

North Lowlands

1510–1520

Heavy, slightly reamy white glass with bubbles and numerous impurities; silver stain; two shades of vitreous paint

Diameter: 21.7 (8 $\frac{1}{16}$)

Some minor surface abrasion in small areas

Provenance: F. E. Sidney, Holly House, Hampstead; Maurice Drake, Exeter, Devonshire; Pieter de Boer, Amsterdam; A. Vecht, Amsterdam
Bibliography: Bernard Rackham, "Stained Glass in the Collection of Mr. F. E. Sidney, II. Netherlandish and German Medallions," *Old Furniture: A Magazine of Domestic Ornament* (1931), 14, fig. 2; *The Collection of English and Continental Furniture, Porcelain and Objects of Art and Stained Glass formed by F. E. Sidney, Esq.* [sale cat., Christie's, 9 December] (London, 1937), lot nos. 52, 53, or 75; Metropolitan Museum annual report (1984–1985), 44; *Journal of Glass Studies* 27 (1985), ill. cover and frontispiece; Husband, in Raguin et al. (1987), 64–65, no. 26, ill. 1984.206 [The Cloisters]

Color illustration page 8



ADORATION

North Lowlands, Amsterdam ?

1510–1520

Inscription: on banderol: uit ganser lief drin

Heavy, slightly uneven white glass with numerous small bubbles and a few imbedded impurities; two hues of silver stain; three shades of vitreous paint

Diameter: 22.2 (8 $\frac{3}{4}$)

Paint partially lifted by adhesive tape in diagonal band across surface; some surface scratches

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Bibliography: Metropolitan Museum annual report (1972–1973), 46.

Related Material: Roundel, version, church of St. Peter Rendcombe, Gloucestershire

1972.245.3 [The Cloisters]



LAZARUS AT THE HOUSE OF DIVES

North Lowlands

c. 1510–1520

Uneven white glass with some bubbles and impurities; two hues of silver stain; two shades of vitreous paint

Diameter: 22.2 (8 $\frac{3}{4}$)

Six breaks, leaded; loss at left edge and another at bottom edge, restored; paint flaking in areas

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 26, item no. 265; unpublished.

Related Material: Roundel, rectangular format, close version, formerly F. E. Sidney collection, Holly House, Hampstead {Bernard Rackham, "Stained Glass in the Collection of Mr. F. E. Sidney, II. Netherlandish and German Medallions," *Old Furniture: A Magazine of Domestic Ornament* (1931), 17, fig. 10}; roundel, based on a design from the same series [Death of Lazarus], Stedelijk Museum De Lakenhal, Leiden (7679)

32.24.37 [The Cloisters]



ALLEGORY OF ROUT AND PILLAGE

North Lowlands

1510–1520

Uneven white glass with minute bubbles and impurities; two hues of silver stain; several shades of vitreous paint

Diameter: 24.7 (9¾)

Five breaks, glued; small loss at left edge, restored with polymer; losses along breaks in center, restored with polymer; chipping at lower left edge

Provenance: Grosvenor Thomas, London; Fine Arts Society, London

Bibliography: Maurice Drake, *A History of English Glass-painting, with Some Remarks upon the Swiss Miniatures of the Sixteenth and Seventeenth Centuries* (London, 1912), pl. 26, fig. 1.

12.137.7 [European Sculpture and Decorative Arts, at The Cloisters]



VANITAS: DEATH WITH A PEASANT, A PRINCE, AND A POPE

North Lowlands

1510–1520

Slightly uneven white glass with straw marks; two hues of silver stain; three shades of vitreous paint; green and bluish green opaque enamel

Diameter: 22.3 (8¾)

Some flaking of enamel; paint slightly rubbed in areas; surface scratches

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Bibliography: *The Metropolitan Museum of Art, Annual Report for the Year 1976–1977* (New York, 1977), 59.

Related Material: Roundel, version, Museum Mayer van den Bergh, Antwerp (651); roundel, slightly later version, formerly James R. Herbert Boone and the Trustees of the Johns Hopkins University, Baltimore, MD; roundel, later variant, church of St. Mary, Fawsley, Northamptonshire; roundel, later variant, formerly Peter Newton collection, York, Yorkshire 1977.89 [The Cloisters]



BLINDING OF TOBIT FROM A SERIES OF THE STORY OF TOBIT AND TOBIAS

South Lowlands, Ghent or Bruges ?
c. 1510

Fairly even white glass with imbedded impurities; two hues of silver stain; three shades of vitreous paint

Diameter: 24.1 (9½)

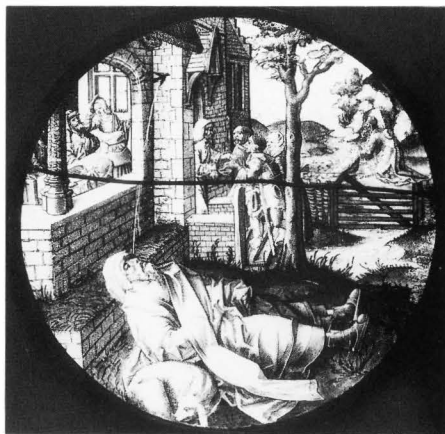
Horizontal break, leaded; surface scratches; mark etched on front surface

Provenance: Canterbury ?; Grosvenor Thomas, London; Roy Grosvenor Thomas, New York, to 1927; Mrs. Charles Hofer, Cincinnati, OH; Philip Hofer, Cambridge, MA

Bibliography: Grosvenor Thomas Stock Book I, 42, item no. 505; unpublished.

Related Material: Roundel, replica, Musées Royaux d'Art et d'Histoire, Brussels (560 B); roundel, from the same series [Raphael with Tobit and Tobias], Musées Royaux d'Art et d'Histoire, Brussels (560 A); roundel, later version of the former, church of St. Michael, Begbroke, Oxfordshire (s I); drawing, design for an earlier close variant [Tobias drawing the fish from the water], The Queen's Collection, Windsor Castle, Berkshire (12952); drawing, design in rectangular format for a scene from a close version of the same series, [Raphael departs Tobit and Tobias], Kupferstichkabinett, Dresden (C 2232); roundel, slightly earlier version based on the former drawing, Chapel R, King's College Chapel, Cambridge, Cambridgeshire (5122); roundel, contemporary version, Musées Royaux d'Art et d'Histoire, Brussels (567); roundel, similar version, church of St. Michael, Begbroke, Oxfordshire (n IV); roundel, from a slightly later version of same series [Raphael departs Tobit and Tobias, Death of Tobit], Musées Royaux d'Art et d'Histoire, Brussels (554, 555); roundel, from another version of the series [Tobit comforts Sarah], Schnütgen-Museum, Cologne (M 613); three roundels, from a somewhat earlier variant of the same series [Departure of Rebekah, Marriage of Rebekah, Healing of Tobit], Victoria and Albert Museum, London (1244-

1855, 1245-1855, 1246-1855); roundel, version from a series close to the latter [Rebekah with Tobias], Rijksmuseum, Amsterdam (NM 12561); three roundels, from a version of the same series [Healing of Tobit, Tobit comforting Sarah, Raphael departs Tobias], church of St. Mary, Glynde, East Sussex; roundel, from a close version of the latter series [Healing of Tobit], church of St. John the Evangelist, Rownhams, Hampshire; roundel, close version of the latter, church of St. Mary, Acton, Cheshire; two roundels, from a version of the same series [Tobias and Raphael, Raphael departing Tobias], church of All Saints, Earsham, Norfolk; roundel, from a version of the same series [Marriage of Tobias], Galilee Chapel, Durham Cathedral, Durham, Durham (nwl 1a); roundel, variant, based on a series of the same designs [Raphael departing Tobias], church of St. John, Cranford, Northamptonshire
37.120 [Medieval, at The Cloisters]



ST. JOHN ON PATMOS

South Lowlands

c. 1510 ?

Fairly heavy white glass with one large imbedded impurity protruding from back surface; two hues of silver stain; two shades of vitreous paint; back-painting

Diameter: 21.9 (8⅝)

Paint rubbed in areas; abrasions on back surface

Provenance: William M. Dodson, Tilbury, Essex; Wilfred Drake, London; Grosvenor Thomas, London; Roy Grosvenor Thomas, New York
Bibliography: Grosvenor Thomas Stock Book I, 18, item no. 173; unpublished.

Related Material: Roundel, replica, church of St. Mary, Shrewsbury, Salop; roundel, reversed replica, chapel of St. Leonard, Blithfield Hall, Staffordshire; roundel, reversed variant, Arensburg window, Chapelle castrale, Enghien, Belgium
32.24.33 [The Cloisters]



**JUDGMENT OF SUSANNA FROM A
SERIES OF THE STORY OF
SUSANNA**

After the Master of the Joseph Panels,
Jacob van Lathem ?

South Lowlands, Ghent ?

1510–1515

Very uneven white glass; two hues of
silver stain; two shades of vitreous
paint

Diameter: 21.6 (8½)

Two shatter cracks and two other
breaks, leaded; loss at bottom,
restored; several deep scratches on
back surface; paint rubbed

Provenance: William M. Dodson,
Tilbury, Essex; Wilfred Drake,
London; Grosvenor Thomas, London;
Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas
Stock Book I, 64, item no. 801;

Berserik (1982), no. 14, fig. 24a.

Related Material: Roundel, slightly
later replica, The Metropolitan
Museum of Art, The Cloisters, New
York (1984.339); roundel, replica of
the latter, Christ Church, Llanwarne,
Hereford and Worcester (sl 4b);
roundel, later but close version,
British Museum, London (1852.3–
27.14); roundel, later version, Lincoln
College, Oxford, Oxfordshire; roundel,
reversed variant of the latter,
Gemeente Museum, The Hague
(HH 9–51)

32.24.56 [The Cloisters]

**ALLEGORICAL FIGURE:
GOATHERDESS WITH DISTAFF
AND SPINDLE**

South Lowlands

c. 1510–1515

White, reamy glass with a few
imbedded impurities; silver stain;
vitreous paint

Diameter: 22.7 (8⅝)

Some surface accretions on back;
broken surface blister; some slight
abrasion

Provenance: James R. Herbert Boone,
Baltimore, MD; Trustees of the Johns
Hopkins University, Baltimore, MD

Bibliography: *European Works of Art*
sale (1988), n. p., no. 66; Metropolitan
Museum annual report (1988–1989),
33.

1988.304.1 [The Cloisters]

Color illustration on cover



**MORDECAI OVERHEARS THE
CONSPIRATORS BIGTHAN AND
TERESH AND THE HANGING OF
BIGTHAN AND TERESH FROM A
SERIES OF THE STORY OF ESTHER**

South Lowlands

1510–1520

Heavy, uneven white glass with
numerous impurities; three hues of
silver stain; two shades of vitreous
paint

Diameter: 22.2 (8¾)

Some flaking of paint; rubbed in areas
Provenance: Grosvenor Thomas,
London; Roy Grosvenor Thomas,
New York

Bibliography: Grosvenor Thomas
Stock Book I, 32, item no. 345; Drake
(1913), pt. 2, 13, no. 52.

Related Material: Roundel, replica,
Victoria and Albert Museum, London
(5660–1859); drawing, design for a
version of the same composition, The
Metropolitan Museum of Art, New
York (80.3.441); four roundels from
the same series [Ahasuerus counseled
to reject Vashti, Mordecai rides
through the streets in the clothes of
Ahasuerus, Esther's banquet for
Ahasuerus and Haman, Greatness of
Mordecai], Victoria and Albert
Museum, London (5644–1859, 5656–
1859, 5658–1859, 5654–1859); six
drawings, later versions based on
designs of the same series [Ahasuerus
counseled to reject Vashti, Esther
hears of the decree against the Jews,
Mordecai rides through the streets in
the clothes of Ahasuerus, Esther's
banquet for Ahasuerus and Haman,
Haman begs for his life, Greatness of
Mordecai], The Metropolitan Museum
of Art, New York (80.3.440, 80.3.438,
80.3.437, 80.3.439, 80.3.443, 80.3.435);
drawing, later version based on a
design from the same series
[Ahasuerus crowns Esther],
Städelsches Kunstinstitut, Frankfurt
(5516); drawing, design from an earlier
version of the series, Pseudo-Ortkens
[Esther hears the decree against the
Jews], {sale cat., F. Müller and Co.,
Amsterdam, 25 November 1958, lot
115}

32.24.41 [The Cloisters]



JUDGMENT OF SUSANNA FROM A SERIES OF THE STORY OF SUSANNA

After the Master of the Joseph Panels,
Jacob van Lathem ?

South Lowlands, Ghent ?

1510–1520

Uneven white glass with a few
bubbles; silver stain; two shades of
vitreous paint; back-painting

Diameter: 22 (8 $\frac{3}{8}$)

A few minor surface abrasions

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich

Bibliography: Metropolitan Museum
annual report (1984–1985), 44.

Related Material: Roundel, replica,
Christ Church, Llanwarne, Hereford
and Worcester (SI 4b); roundel,
slightly earlier replica, The
Metropolitan Museum of Art, The
Cloisters (32.24.56); roundel, slightly
later version, British Museum (MLA
1852, 3–27, 14); roundel, later variant,
Lincoln College, Oxford, Oxfordshire;
roundel, reversed variant of the latter,
Gemeente Museum, The Hague
(HH 9–51)

1984.339 [The Cloisters]



ADORATION

After Hans Memling

South Lowlands, Brabant or Germany,
Lower Rhineland

1500–1515

Heavy white glass with small bubbles
throughout; silver stain; vitreous
paint; back-painting

Diameter: 20 (7 $\frac{7}{8}$)

Several broken surface blisters at
bottom edge; some minor surface
scratches

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich

Bibliography: Metropolitan Museum
annual report (1983–1984), 40;

Timothy Husband, in *Notable
Acquisitions 1983–84, The
Metropolitan Museum of Art* (New
York, 1984), 19, ill.; Husband, in
Raguin et al. (1987), 62–63, no. 25, ill.

Related Material: Panel painting,
Hans Memling, center panel of the
Adoration triptych, completed for the
Hospital of St. John at Bruges in 1479;
drawing, Cabinet des Dessins, Musée
du Louvre, Paris (20.738); roundel,
close version, Castle chapel,
Cholmondeley, Cheshire
1983.235 [The Cloisters]

NATIVITY

South Lowlands, Louvain ?

1510–1520

Thin, smooth, fairly uneven white
glass; silver stain; two shades of thin
vitreous paint

Diameter: 21.3 (8 $\frac{3}{8}$)

Paint considerably rubbed throughout;
chip at right edge; surface scratches;
slight abrasion on back surface

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich

Bibliography: *The Metropolitan
Museum of Art, Annual Report for
the Year 1976–1977* (New York,
1977), 59.

1977.40 [The Cloisters]



HOLY TRINITY

South Lowlands ?

1510-1520

Fairly heavy, uneven white glass with one large elliptical and several smaller bubbles; two hues of silver stain; two shades of vitreous paint

Diameter: 21 (8¼)

Paint slightly rubbed and abraded in areas; front surface pitted

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 22, item no. 224; Drake (1913), pt. 2, 18, 70.

32.24.61 [The Cloisters]



ST. JOHN THE BAPTIST WITH A HERALDIC SHIELD

Arms: Quarterly, 1 and 4, or three scallops azure, 2 and 3, vert three martlets argent and two barrulets (van Schillperoot of Delft ?)

South Lowlands

c. 1510-1520

Inscription: ECCE AGNUS / DEI
White glass with several large elliptical bubbles, blisters on back surface, and imbedded impurities; two hues of silver stain; two shades of vitreous paint

Diameter: 21.8 (8⅝)

Five breaks, leaded; loss at left side, restored; some surface scratches

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book II, 12, item no. 1637; unpublished.

32.24.27 [The Cloisters]



ST. LAMBRECHT OF MAASTRICHT

South Lowlands

1510-1520

Very uneven, rippled white glass with numerous straw marks; two hues of silver stain; several shades of vitreous paint

Diameter: 22.2 (8¾)

Five breaks, glued; loss at left edge, restored; some chipping along break lines

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 6, item no. 36; or I, 62, item no. 761; unpublished.

32.24.48 [The Cloisters]



**PANELS WITH THE ADORATION
OF THE MAGI, STS. JOHN THE
EVANGELIST AND
CATHERINE OF ALEXANDRIA**

A. Seated Virgin and Child with
Melchior (1982.47.2)

B. St. John the Evangelist (1982.47.3a)

C. Fragment with St. Catherine of
Alexandria and a Hausmark
(1982.47.3b)

Arms: Or in chief a mullet between I
and F, in base V and reversed over
sable (unidentified Hausmark)
Germany, Cologne

c. 1515–1520

Heavy, fairly smooth white glass with
imbedded impurities and large
elliptical bubbles; three hues of silver
stain; four shades of vitreous paint;
back-painting

A. 37.5 x 32.3 (14³/₄ x 12³/₄)

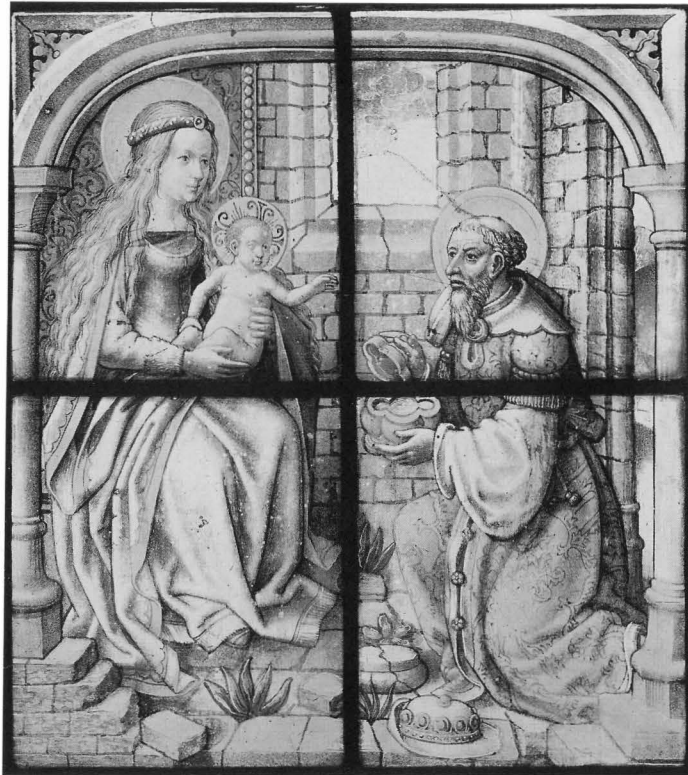
B. 36.3 x 16.5 (14¹/₄ x 6¹/₂)

C. 16.5 x 16.5 (6¹/₂ x 6¹/₂)

A. Panel(s) with other two kings
missing; numerous surface paint
somewhat rubbed in areas; large
broken surface blister on back; back-
painting pitted through in areas
B. Surface scratches, paint very
rubbed in areas; three chips along lead
line

C. Upper portion of figure missing;
paint rubbed; numerous surface
scratches, back surface pitted
Provenance: Sibyll Kummer-
Rothenhäusler, Zurich

Bibliography: Herbert Rode in *Herbst
des Mittelalters* [exh. cat., Kunsthalle]
(Cologne, 1970), 73, no. 88, fig. 39 (A);
*The Metropolitan Museum of Art,
Annual Report for the Year 1981–
1982* (New York, 1982), 38; Jane
Hayward, in *Notable Acquisitions
1981–1982, The Metropolitan
Museum of Art* (New York, 1982), 22–
24, ill.; Checklist I, 140, ill.
1982.47.2, 3a, b [Medieval
Department]



A



B



C

**CHRIST AND THE PILGRIMS AT
EMMAUS**

Germany

1520–1530 or 19th–20th century

Heavy, smooth, fairly creamy white
glass; silver stain; two shades of
vitreous paint

24.6 x 18.1 (9⁷/₁₆ x 7¹/₈)

Extensive and deeply pitted corrosion
on back surface; flaking of paint

Provenance: George D. Pratt, Glen
Cove, NY

Unpublished

28.46.1 [European Sculpture and
Decorative Arts, at The Cloisters]



**ST. BASIL THE GREAT WITH A
DONOR AND A SHIELD**

Arms: Hausmark (unidentified)

Lowlands

c. 1515

Fairly smooth white glass with
numerous impurities adhering to back
surface; two hues of silver stain; three
shades of vitreous paint; back-
painting

Diameter: 21.6 (8¹/₂)

Break, leaded; loss of paint in lower
right; surface scratches and some
abrasion

Provenance: Grosvenor Thomas,
London; Roy Grosvenor Thomas,
New York

Bibliography: Grosvenor Thomas
Stock Book I, 18, item no. 192; or
Grosvenor Thomas Stock Book I, 6,
item no. 36; unpublished.
32.24.39 [The Cloisters]



CHRIST AS SALVATOR MUNDI

Lowlands

1520–1530

Inscription: Ick bij die wech der
waerheijt en dat leve daer en mach
nimant totte vad da alleijn doer mich
johan x

Very heavy, uneven, creamy white
glass with numerous bubbles of
varying sizes and impurities; two
hues of silver stain; three shades of
vitreous paint

Diameter: 21.7 (8⁵/₁₆)

Three breaks, leaded; paint quite
rubbed in areas; some surface
scratches

Provenance: Grosvenor Thomas,
London; Roy Grosvenor Thomas,
New York

Bibliography: Grosvenor Thomas
Stock Book I, 20, item no. 199; Drake
(1913), pt. 2, 17, no. 64.
32.24.60 [The Cloisters]





**CHRIST BEFORE PILATE FROM A
SERIES OF THE PASSION OF
CHRIST**

North Lowlands, Amsterdam ?

1515-1520

Inscription: So zalt voortgae wat ghy
bestaet ghy die volck ende lat
regert, Hennt dat recht dat onrecht
haet ende des wysheits licht anthiert

Heavy, uneven, very creamy white
glass; two hues of silver stain; two
shades of vitreous paint; back-
painting

Diameter: 23.1 (9 $\frac{1}{8}$)

Severe pitting around lower edge;
some surface scratches

Provenance: Grosvenor Thomas,
London; Roy Grosvenor Thomas,
New York

Bibliography: Grosvenor Thomas
Stock Book I, 298, item no. M-19;
unpublished.

32.24.67 [The Cloisters]



**LAST SUPPER FROM A SERIES OF
THE PASSION OF CHRIST**

North Lowlands, Amsterdam ?

1515-1525

Heavy, uneven white glass with a few
imbedded impurities; silver stain;
three shades of vitreous paint

Diameter: 19.4 (7 $\frac{7}{8}$)

Four breaks, leaded; considerable
flaking of paint; chipped at lower edge

Provenance: Grosvenor Thomas,
London; Roy Grosvenor Thomas,
New York

Bibliography: Grosvenor Thomas
Stock Book I, 6, item no. 37;
unpublished.

Related Material: Two roundels, from
an earlier, variant series relying on a
version of the same designs [Ecce
homo, Carrying the cross],
Oudheidkundig Museum van de
Bijloke, Ghent (A.C.L. nos. 206537,
206540); woodcuts, 1511-1517, series
on which the compositions of the
latter rely, Jacob Cornelisz. van
Oostanen [Last supper, Agony in the
garden, Betrayal, Scouring, Mocking,
Flagellation, Crown of thorns, Ecce
homo, Carrying the cross,
Crucifixion, Lamentation,
Resurrection], {Steinbart 1937, nos.
20-31; Illustrated Bartsch 13:1-12}
32.24.46 [The Cloisters]



NUDE WOMAN SUPPORTING A HERALDIC SHIELD

Arms: (RIGHT) Sable a tree or, canton dexter quartered Brabant and Luxembourg (LEFT) Or three cauldrons sable (Margaeta Hendrick ?)
North Lowlands, North Brabant ?
1515–1530

Inscription: margraeta he indric va sarthoge bos

Fairly smooth white glass; silver stain; three shades of vitreous paint
Diameter: 24.1 (9½)

Shatter crack and four other breaks, leaded; two small losses in shatter crack, restored; some surface abrasion

Provenance: Grosvenor Thomas, London; P. W. French & Co., New York; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 22, item no. 228; P. W. French & Co. stock sheet no. 19289; Drake (1913), pt. 2, 36, 204, ill. 32.24.35 [The Cloisters]



CARRYING OF THE CROSS FROM A SERIES OF THE PASSION OF CHRIST

North Lowlands ?

c. 1520

Very heavy, uneven white glass; silver stain; four shades of vitreous paint

Diameter: 22.8 (9)

Star fracture and one break, leaded; two cracks, unmended; considerable flaking of paint over entire surface; some surface scratches

Provenance: William M. Dodson, Tilbury, Essex; Wilfred Drake, London; Grosvenor Thomas, London; Roy Grosvenor Thomas, New York
Bibliography: Grosvenor Thomas Stock Book I, 228, item no. 1343; Drake (1913), pt. 1, 18, no. 13.

Related Material: Roundel, from a variant, related series [Crucifixion], The Baltimore Museum of Art, (1941.399.1a)

32.24.50 [The Cloisters]

DELILAH CUTTING THE HAIR OF SAMSON

North Lowlands

c. 1520–1525

Very heavy white glass with some impurities and bubbles; two hues of silver stain; two shades of vitreous paint

Diameter: 23.7 (10¼)

Three chips along lower right edge; several surface scratches

Provenance: Bresset Frères, Paris

Bibliography: Metropolitan Museum annual report (1980–1981), 42; Hayward (1981), 30.

Related Material: Roundel, later version, Dundalk church, County Louth, Ireland

1980.223.3 [The Cloisters]



**SORGHELOOS WITH LICHTE
FORTUNE FROM A SERIES OF THE
ALLEGORY OF SORGHELOOS**

Probably North Lowlands, Leiden
c. 1520–1525

Fairly heavy, uneven white glass with
several large impurities adhering to
back surface and a few straw marks;
two hues of silver stain; back-painting
Diameter: 23 (9¹/₁₆)

Abraded surface at left edge; flaking
of paint along lower edge; surface
scratches; mark etched on back
surface in later hand

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich

Bibliography: *The Metropolitan
Museum of Art, Annual Report for
the Year 1975–1976* (New York,
1976), 53; Husband (1989), 24:173–
188.

Related Material: Tondo, distemper
on canvas, closely related reversed
variant, Öffentliche

Kunstammlungen, Basel (359); three
tondi, from the same series

[Sorgheloos attacked by Pover and
Aermoede, Sorgheloos carrying
Aermoede, Sorgheloos in poverty]

Öffentliche Kunstsammlungen, Basel
(360, 1578, 1579); roundel,

contemporary version based on the
Basel design, Toledo Museum of Art,
Toledo, OH (57.49); later version of
the same, Cranbrook Academy of Art
Museum, Bloomfield Hills, MI

(1939.57); fragment of roundel,
another version of the latter two,
Royal Museum and Free Library,
Canterbury, Kent {Thornton, pl. ill.
window in staircase}; roundel,

probably based on a lost design from
the same series [Sorgheloos dancing
with Weelde], Stedelijk Museum De
Lakenhal (7684); roundel, replica,

Castle chapel, Cholmondeley,
Cheshire; drawing for a roundel,

contemporary variant, Kestner
Museum, Hannover (Z 81); tondo, oil
on panel, later debased variant,
formerly Albert Figdor collection,
Vienna {sale cat., Giroux, 1954, lot
no. 58}; roundel, replica, based on a
design from the Basel series

[Sorgheloos attacked by Aermoede
and Pover], formerly James R. Herbert
Boone and the Trustees of the Johns
Hopkins University, Baltimore, MD;
roundel, slightly later version, K. G.



Boon collection, Amsterdam; roundel,
based on a design from the same
series [Sorgheloos carrying Aermoede],
Hessisches Landesmuseum,
Darmstadt (31:35); roundel, replica,
Christ Church, Llanwarne, Hereford
and Worcester (sl a2); roundel,
another replica, Christ Church,
Llanwarne, Hereford and Worcester
(sl c2); roundel, close version,
Museum für angewandte Kunst (G1
2798); another close version with an
inscribed border, Victoria and Albert
Museum, London (66–1929); roundel,
somewhat later version, private
collection, Melksham Court,
Wiltshire; roundel, based on a design
from the same series [Sorgheloos in
poverty], Christ Church, Llanwarne,
Hereford and Worcester (sl c3);
roundel, replica, private collection,
Sussex; roundel, replica with an
inscribed border, Victoria and Albert
Museum, London (65–1929); drawing
for a roundel, version, from a series
based on same designs,
Nationalmuseum Stockholm
(Ankarsväld collection 432)
1976.47 [The Cloisters]

**TURKISH SOLDIER HOLDING AN
ARROW AND SUPPORTING A
SHIELD**

Arms: Hausmark (unidentified)
Manner of Jan Swart van Groningen ?
North Lowlands

1520–1530

Heavy, uneven white glass with
several large and numerous other
bubbles, imbedded impurities, and
diagonal ridged flaw; two hues of
silver stain; two shades of vitreous
paint

Diameter: 22.8 (9)

Break, leaded

Provenance: Sir Thomas Neave,
Dagnam Park, Essex ?; Grosvenor
Thomas, London; Roy Grosvenor
Thomas, New York

Bibliography: Grosvenor Thomas
Stock Book I, 98, item no. 1047;
unpublished.

32.24.29 [The Cloisters]



SACRIFICE IN THE TEMPLE

South Lowlands

1515-1525

Heavy, uneven white glass; two hues of silver stain; two shades of vitreous paint

Diameter: 23 (9¹/₁₆)

Slight loss of paint along lower left edge; minor surface abrasion at top edge

Provenance: Bresset Frères, Paris

Bibliography: Metropolitan Museum annual report (1980-1981), 42.

1980.223.5 [The Cloisters]



NUDE WOMAN SUPPORTING A HERALDIC SHIELD

Arms: A sword in pale argent hilted or between two mullets of six points or

Manner of Jan Gossaert

South Lowlands, Antwerp ?

c. 1515-1530

Fairly smooth white glass with numerous bubbles of varying sizes; three hues of silver stain; three shades of vitreous paint

Diameter: 24 (9⁷/₁₆)

Two breaks, leaded

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 172, item no. 1050; unpublished.

32.24.32 [The Cloisters]

JOSEPH PRESENTING HIS FATHER JACOB TO THE PHARAOH FROM A SERIES OF THE HISTORY OF JOSEPH IN EGYPT

South Lowlands

1515-1530

Fairly uneven, rippled white glass; silver stain; two shades of vitreous paint

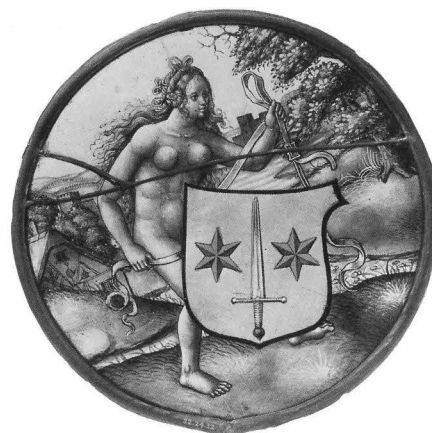
Diameter: 21.6 (8¹/₂)

Two breaks, leaded; two cracks, unmended; paint flaked in areas; some surface scratches

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 42, item no. 503; unpublished.

Related Material: Roundel, variant, church of St. Peter, Nowton, Suffolk
32.24.63 [The Cloisters]



DANIEL SLAYING THE DRAGON

Style of the Pseudo-Ortkens
South Lowlands, Antwerp or Brussels
c. 1520

Quite smooth white glass with several imbedded impurities and innumerable small elliptical bubbles; silver stain; three shades of vitreous paint

Diameter: 21.6 (8½)

Two breaks, leaded

Provenance: Sir Thomas Neave, Dagnam Park, Essex ?; Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 98, item no. 1045; James L. Sturm, *Stained Glass from the Medieval Times to the Present: Treasures to Be Seen in New York* (New York, 1982), 9, fig. 9. 32.24.49 [The Cloisters]



SUSANNA AND THE ELDERS FROM A SERIES OF THE STORY OF SUSANNA

Based on a design of the Pseudo-Ortkens

South Lowlands, Antwerp ?

c. 1520

Inscription: Exarserūt senes / [...]los suos ut nō vide[...] / Susanna et / in cōcupiscentiā / declinaverūt ocū[.] / [...]rēt celū daniel 13

Moderately heavy, uneven white glass with numerous impurities; two hues of silver stain; two shades of vitreous paint

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Bibliography: Metropolitan Museum annual report (1989–1990), 29.

Related Material: Roundel, version without border, Dr. William Cole collection, Hindhead, Surrey (148); drawing, reversed version, Institut néerlandais, Fondation Custodia, Paris (6612); roundel, version, Institut néerlandais, Fondation Custodia, Paris (546a); roundel, somewhat later version, The Baltimore Museum of Art, Baltimore, MD (1941.399.2c); roundel, slightly later variant with inscribed border, Rijksmuseum, Amsterdam (NM 16833); drawing, slightly later version of the latter, formerly Theodor Cremer collection, New York, now on loan from Vermeer Associates to the Fogg Art Museum, Harvard University, Cambridge, MA {Raguin et al. 1987, 59–60, no. 23 A}; two drawings from the same series [Judgment of Susanna, Stoning of the elders] {Raguin et al. 1987, 59–60, nos. 23 B–C}; drawing, variant of the Fogg drawing, The Pierpont Morgan Library; roundel, based on Paris drawing, Victoria and Albert Museum, London (5636–1859); two roundels, earlier versions, from a series based on the same designs [Susanna and the elders, Daniel condemns the elders], church of St. Peter, Nowton, Suffolk; roundel, version, from a series based on the same design [Susanna led to judgment], Victoria and Albert Museum, London (5637–1859); roundel, version of the latter, church of St. Mary, Ickworth, Suffolk; roundel, version with inscribed

JOSEPH ORDERING CORN TO BE STORED FROM A SERIES OF THE HISTORY OF JOSEPH IN EGYPT

South Lowlands

c. 1520

Fairly heavy uneven white glass with some bubbles; two hues of silver stain; two shades of vitreous paint

Diameter: 22.2 (8¾)

Two breaks, leaded; paint rubbed in areas

Provenance: Sir Thomas Neave, Dagnam Park, Essex; Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 172, item no. 1051; unpublished.

32.24.47 [The Cloisters]



border, from a series of the same design [Daniel judges the elders], Castle chapel, Cholmondeley, Cheshire; roundel, from a series close to the latter [Stoning the elders], church of St. Oswald, Malpas, Cheshire; roundel, another version of the latter, Long Stratton, Norfolk; roundel, later version, formerly Horace Walpole collection, Strawberry Hill, Middlesex; roundel, later and weaker variant [Susanna and the elders], Musée des Antiquités de la Seine Maritime, Rouen; roundel, later, weaker version, The Metropolitan Museum of Art (41.170.73)
1990.119.1

Color illustration on frontispiece



CARRYING OF THE CROSS WITH ST. VERONICA

Arms: a banner or, an eagle displayed sable (unidentified)

South Lowlands, Antwerp ?

c. 1520

Inscription: on sleeve hem of figure supporting the cross: IOCHE[.]

Uneven white glass with innumerable minute bubbles; silver stain; two shades of vitreous paint; back-painting

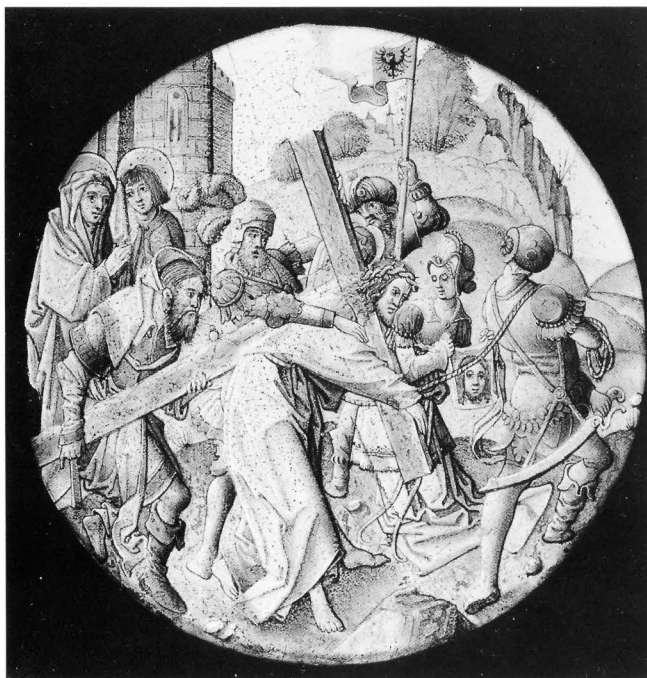
Diameter: 22 (8⁵/₈)

Front surface pitted; several surface scratches

Provenance: Bresset Frères, Paris

Bibliography: Metropolitan Museum annual report (1980–1981), 42.

Related Material: Roundel, replica, church of St. Peter, Nowton, Suffolk; roundel, version, church of St. Mary Magdalene, Norwich, Norfolk
1980.223.2 [The Cloisters]



**LAZARUS AT THE HOUSE OF
DIVES, THE TORMENT OF DIVES,
AND GOD RECEIVING THE SOUL
OF LAZARUS**

South Lowlands, Antwerp ?

c. 1520

Inscription: on hanging: ET EPVN[...]

/ MORTVS EST AT ET . DIV [...]

on parapet: PAVPERTAS

Slightly uneven white glass with innumerable small and medium-sized bubbles and some impurities; two hues of silver stain; two shades of vitreous paint

Diameter: 22 (8¹¹/₁₆)

Two breaks, leaded; chip at right edge; minor flaking of paint; a few surface scratches

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 38, item no. 343; Drake (1913), pt. 2, 26, no. 130.

32.24.38 [The Cloisters]



ST. CATHERINE OF ALEXANDRIA

South Lowlands

c. 1520 or 19th–20th century

Uneven white glass with straw marks; two hues of silver stain; three shades of vitreous paint

Diameter: 19.1 (7¹/₂)

Break, leaded; paint rubbed; surface scratches

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 172, item no. 1065; unpublished.

32.24.45 [The Cloisters]



ST. JOHN THE BAPTIST

Style of the Pseudo-Ortkens

South Lowlands, Antwerp or Brussels

c. 1520 or 19th–20th century

Fairly heavy white glass with blisters on back surface; two hues of silver stain; two shades of vitreous paint; back-painting

Diameter: 20.8 (8³/₁₆)

Surface heavily pitted; some surface scratches

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 4, item no. 26; unpublished.

32.24.26 [The Cloisters]



ST. JEROME IN HIS STUDY

Style of the Pseudo-Ortkens

South Lowlands, Antwerp or Brussels

c. 1520

White, moderately heavy glass with several elliptical bubbles; two hues of silver stain; three shades of vitreous paint

Diameter: 22.8 (9)

Back surface at upper left marred in manufacture; slight surface scratches

Provenance: James R. Herbert Boone, Baltimore, MD; Trustees of the Johns Hopkins University, Baltimore, MD

Bibliography: *European Works of Art* sale (1988), n. p., no. 69; Metropolitan Museum annual report (1988–1989), 33; *The Metropolitan Museum of Art Bulletin* 47, no. 2 (1989), 18, ill.

1988.304.3 [The Cloisters]



ST. PETER WITH A HERALDIC SHIELD

Arms: Argent a fess or charged with three mounts sable hung by the guige (unidentified)

South Lowlands, Louvain ?

c. 1520

Reamy white glass with bubbles of varying sizes and numerous imbedded impurities; two hues of silver stain; two shades of vitreous paint; back-painting

Diameter: 24.8 (9¾)

Flaking and some loss of paint around edge

Provenance: Fine Arts Society, London

Bibliography: D. F[riedley], "Stained Glass Panels," *Metropolitan Museum of Art Bulletin* 7 (November 1912), 213.

12.137.6 [The Cloisters]



ST. JOHN ON PATMOS WITH APOCALYPTIC VISIONS

Manner of Dierick Vellert

South Lowlands, Antwerp ?

1520-1530

Thin, fairly smooth white glass with blister on back surface; silver stain; two shades of thin vitreous paint

Diameter: 22 (8⅝)

Eleven breaks, leaded; small loss at bottom edge, restored; paint rubbed in areas

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book II, item no. 1638; unpublished.

Related Material: Drawing, based on, Musée du Louvre, Cabinet des Dessins (18.998); drawing, close version of the latter, Musée du Louvre, Cabinet des Dessins, Edmond de Rothschild collection (588); roundel, later and simplified version, Arensberg window, Chapelle castrale, Enghien, Belgium

32.24.65 [The Cloisters]



ST. JUDOCUS AND ST. CLARE OF ASSISI

South Lowlands

1520-1530

Inscription: s e

Fairly heavy, uneven white glass with one large and other elliptical bubbles; silver stain; two shades of vitreous paint

Diameter: 21.6 (8½)

One break, leaded; paint flaking along break; some surface scratches

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 66, item no. 809; unpublished.

32.24.31 [The Cloisters]



**CHRIST AND THE WOMAN
TAKEN IN ADULTERY**

Manner of the Pseudo-Ortkens
South Lowlands, Antwerp or Brussels
c. 1525

Very smooth white glass with several imbedded impurities and straw marks; two shades of silver stain; two shades of vitreous paint; back-painting

Diameter: 22.2 (8¾)

Some minor surface scratches; paint flaked in areas

Provenance: Sibyll Kummer-Rothenhäusler, Zurich

Bibliography: Metropolitan Museum annual report (1972-1973), 46.

1972.245.2 [The Cloisters]



**BEN-HADID AND THE SIEGE OF
SAMARIA**

South Lowlands, Antwerp ?

c. 1525

Uneven white glass with several large elliptical bubbles and pronounced straw marks; two hues of silver stain; two shades of vitreous paint; iridescence on back

Diameter: 21.6 (8½)

Shatter crack and four other breaks, leaded; minor flaking of paint

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 6, item no. 29; Drake

(1913), pt. 1, 20, no. 33.

32.24.30 [The Cloisters]



**CRUCIFIXION WITH THE VIRGIN
AND ST. JOHN**

South Lowlands

c. 1525

Slightly uneven white glass with some large and other elliptical bubbles and straw marks; two hues of silver stain; three shades of vitreous paint; back-painting

Diameter: 25 (9⁷/₈)

Paint rubbed in areas; iridescence on back

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 22, item no. 225; unpublished.

32.24.53 [The Cloisters]



**VIRGIN AND CHILD IN A
MANDORLA WITH A DONATRIX**

South Lowlands

c. 1525 or 19th century

Inscription: on hem of Virgin's tunic: MAR[.]

Slightly uneven white glass with many minute bubbles and some impurities; three hues of silver stain; two shades of vitreous paint

Diameter: 21.6 (8¹/₂)

Paint rubbed in areas and flaking around edges; chip at lower right edge

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book II, 12, item no. 1636; unpublished.

32.24.64 [The Cloisters]



**ST. JOHN THE BAPTIST WITH A
DONOR AND A DONATRIX**

South Lowlands

c. 1525; border dated 1525

Inscription: on border: Petrus veestrepn Canonicus leodien Dns et magester anno dno 1525

Thin, uneven white glass; two hues of silver stain; three shades of vitreous paint; back-painting

Diameter: 22.9 (9); with border: 32.5 (12³/₄)

Crack in border; shield rubbed away; border apparently taken from 32.24.62

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 22, item no. 229; unpublished.

32.24.68 [The Cloisters]



**ST. PETER AS POPE WITH CANON
PETER VERSTREPEN OF LIÈGE AS
A DONOR**

South Lowlands, Liège ?

c. 1525

Heavy, slightly uneven white glass with minute bubbles; two hues of silver stain; two shades of vitreous paint; back-painting

Diameter: 22.2 (8¾)

Five breaks, leaded; paint severely rubbed in areas and flaking at lower edge; some chipping along breaks; back surface pitted; border belonging to this roundel erroneously attached to 32.24.68

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 32, item no. 349; Drake (1913), pt. 2, 32, no. 173. 32.24.62 [The Cloisters]



**CRUCIFIXION WITH THE VIRGIN
AND ST. JOHN**

South Lowlands

c. 1525-1530

Thin, smooth white glass; two hues of silver stain; two shades of vitreous paint; back-painting

Diameter: 19.5 (7⅞)

Shatter crack and five other breaks, leaded; surface abrasion on back surface

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 24, item no. 239. 32.24.66 [The Cloisters]



LAZARUS AND THE RICH MAN

Manner of Lucas van Leiden

North Lowlands, Leiden ?

c. 1525-1535

White glass; silver stain; vitreous paint

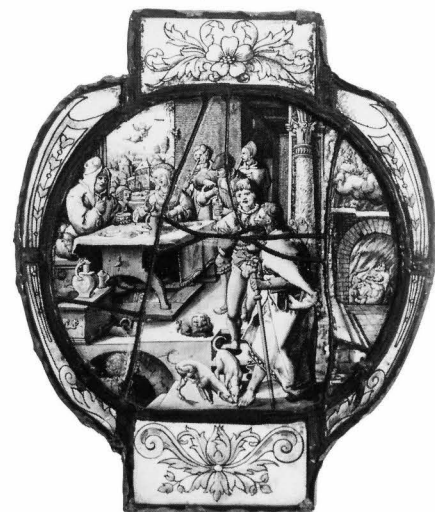
Diameter: 25 (9¼); with border: 36.8 x 30 (14¼ x 12)

Numerous breaks, leaded; trimmed at top and bottom; modern border

Provenance: George D. Pratt, Glen Cove, NY

Unpublished

41.170.65 [European Sculpture and Decorative Arts on loan to the Mead Art Museum, Amherst, MA]



**SUSANNA AND THE ELDERS
FROM A SERIES OF THE STORY OF
SUSANNA**

After the Pseudo-Ortkens
South Lowlands

1525-1550

White glass; silver stain; vitreous
paint

Diameter: 21.6 (8½)

Paint rubbed in areas; some surface
abrasion; glass pitted on back

Provenance: George D. Pratt, Glen
Cove, NY

Unpublished

Related Material: Roundel, close but
stronger version, Institut néerlandais,
Fondation Custodia, Paris (546a);
roundel, earlier variant, The
Baltimore Museum of Art, Baltimore,
MD (1941.399.2c); roundel, slightly
later variant with inscribed border,
Rijksmuseum, Amsterdam (NM
16833); roundel, reversed earlier
variant with inscribed border, The
Metropolitan Museum of Art, The
Cloisters collection (1990.119.1);
roundel, earlier, stronger version of
the latter without border, Dr. William
Cole collection, Hindhead, Surrey
(148); drawing, earlier and stronger
version, Institut néerlandais,
Fondation Custodia, Paris (6612);
drawing, slightly later version of the
latter, formerly Theodor Cremer
collection, New York, now on loan
from Vermeer Associates to the Fogg
Art Museum, Harvard University,
Cambridge, MA {Raguin et al. 1987,
59-60, nos. 23 A}; two drawings from
the same series [Judgment of Susanna,
Stoning of the elders] {Raguin et al.,
1987, 59-60, nos. 23 B-C}; drawing,
variant of the Fogg drawing, The
Pierpont Morgan Library; roundel,
based on the Paris drawing, Victoria
and Albert Museum, London (5636-
1859); two roundels, earlier versions,
from a series based on the same
designs [Susanna and the elders,
Daniel condemns the elders], church
of St. Peter, Nowton, Suffolk;
roundel, version, from a series based
on the same design [Susanna led to
judgment], Victoria and Albert
Museum, London (5637-1859);
roundel, version of the latter, church
of St. Mary, Ickworth, Suffolk;
roundel, version with inscribed
border, from a series of the same

design [Daniel judges the elders],
Castle chapel, Cholmondeley,
Cheshire; roundel, from a series close
to the latter [Stoning of the elders],
church of St. Oswald, Malpas,
Cheshire; roundel, another version of
the latter, Long Stratton, Norfolk;
roundel, later version, formerly
Horace Walpole collection, Strawberry
Hill, Middlesex; roundel, later and
weaker variant [Susanna and the
elders], Musée des Antiquités de la
Seine Maritime, Rouen
41.170.73 [European Sculpture and
Decorative Arts]



**BATTLE SCENE FROM THE SWISS-
BURGUNDIAN WARS, POSSIBLY
THE CAPITULATION OF THE
TOWN OF GRANDSON TO
CHARLES THE BOLD**

Arms: on banners: Gules a saltire
(Burgundy); flint and steel striking fire
(badge of the dukes of Burgundy); a
saltire argent (Switzerland)

After Jörg Breu the Elder ?

Germany, Augsburg

c. 1530

Heavy, smooth, uneven white glass
with some imbedded impurities,
minute bubbles, and several large
elliptical bubbles; silver stain; two
shades of vitreous paint; sanguine
back-painting

Diameter: 25.7 (10⅞)

Break, leaded; black surface accretions
near leads; paint slightly scratched in
areas and somewhat rubbed near
edges

Provenance: William H. Riggs, Paris
Unpublished

Related Material: Roundel, another
scene based on a design from the
same series, Wartburg, Eisenach
{Schmitz 1913, 1:257, fig. 36a};
roundel, replica (or identical with ?),
Angermuseum-Museum für Kunst
und Kunsthandwerk, Erfurt {Marita
Steffens, in *Bulletin de l'association
internationale pour l'histoire du verre*
7 (1973-1976) 73, pl. 75}; roundel,
another scene based on a design from
the same series, Museum Carolino
Augusteum, Salzburg {Fischer 1937,
opp. 166, pl. 89}
25.135.170 [European Sculpture and
Decorative Arts]



**SCENE OF A PUBLIC
PUNISHMENT, POSSIBLY FROM
THE GESTA ROMANORUM**

Arms: Dimidiated per bend in chief
an eagle displayed sable in base on a
fess a rose; surmounted by a
cardinal's hat (unidentified)

After Jörg Breu the Elder?

Germany, Augsburg

c. 1530

Heavy, smooth, uneven white glass
with some imbedded impurities;
silver stain; two shades of vitreous
paint

Diameter: 23.5 (9¼)

Paint flaked in places; surface
scratched; paint somewhat rubbed in
areas

Provenance: William H. Riggs, Paris
Unpublished

25.120.171 [European Sculpture and
Decorative Arts]



**PRODIGAL BIDS FAREWELL FROM
A SERIES OF THE PARABLE OF
THE PRODIGAL SON**

Germany, Cologne?

c. 1530–1535

Uneven, white glass with several
small bubbles; two hues of silver
stain; two shades of vitreous paint
Diameter: 22.8 (9)

Minor flaking of paint around edges

Provenance: Grosvenor Thomas,
London; Roy Grosvenor Thomas,
New York

Bibliography: Grosvenor Thomas
Stock Book I, 30, item no. 309;

Lymant (1982), 232–235, fig. 149 h.

Related Material: Roundel, very close
version with border and Hausmark,

The Metropolitan Museum of Art,
New York (41.190.446); seven

roundels from the same series as the
latter [Prodigal receives his share,

Prodigal bids farewell, Prodigal
gambles, Prodigal seeks work,

Prodigal as a swineherd, Prodigal is
given the best coat, Prodigal is

banqueted], The Metropolitan
Museum of Art, New York

(41.190.442, 444, 441, 443, 445, 440,
439); roundel, missing scene from the

latter series or a replica series with

identical Hausmark and border
[Prodigal returns], Schnütgen-
Museum, Cologne (M670); roundel,
slightly later version without
Hausmark and border [Prodigal as a
swineherd], The Metropolitan
Museum of Art, The Cloisters, New
York (32.24.42); roundel, later version
based on the same series of designs
without Hausmark and border
[Prodigal gambles], The J. B. Speed Art
Museum, Louisville, KY (44.31 [h]);
two roundels, later versions without
Hausmarks and border from a series
based on the same designs [Prodigal
receives the best coat, Prodigal is
banqueted], private collection, Sion,
Switzerland; two roundels, versions of
the same or replica series as the latter
two [Prodigal receives his share,
Prodigal as a swineherd], private
collection, Hillsborough, CA ([1014],
[1015]); roundel, from a later, variant
series [Prodigal is ejected from the
brothel], Schnütgen-Museum, Cologne
(597); two roundels, variants, from a
later, related series [Prodigal receives
his share, Prodigal as a swineherd],
Castle chapel, Cholmondeley,
Cheshire
32.24.55 [The Cloisters]





**PRODIGAL AS A SWINEHERD
FROM A SERIES OF THE PARABLE
OF THE PRODIGAL SON**

Germany, Cologne ?

c. 1530–1535

Heavy, uneven white glass; two hues of silver stain; two shades of vitreous paint

Diameter: 24.3 (9¹⁶/₁₆)

Three breaks, leaded; some minor surface scratches

Provenance: Canterbury, Kent; Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 42, item no. 504; Lyman (1982), 232–236, fig. 149 i.

Related Material: Roundel, close slightly earlier version with Hausmark and border, The Metropolitan Museum of Art, New York (41.190.445); seven roundels from the same series as the latter [Prodigal receives his share, Prodigal bids farewell, Prodigal sets out, Prodigal gambles, Prodigal seeks work, Prodigal is given the best coat, Prodigal is banqueted], The Metropolitan Museum of Art, New York (41.190.442, 446, 444, 441, 443, 440, 439); roundel, missing scene from latter series or a replica series with identical Hausmark and border [Prodigal returns], Schnütgen-Museum, Cologne (M 670); roundel, very close version without Hausmark and border [Prodigal bids farewell], The Metropolitan Museum of Art, The Cloisters, New York (32.24.55); roundel, later version based on the

same series of designs without Hausmark and border [Prodigal gambles], The J. B. Speed Art Museum, Louisville, KY; (44.31 [h]); two roundels, later versions without Hausmark and borders based on the same series of designs [Prodigal receives the best coat, Prodigal is banqueted], private collection, Sion, Switzerland; two roundels, versions from the same or replica series as the latter two [Prodigal receives his share, Prodigal as a swineherd], private collection, Hillsborough, CA ([1014], [1015]); roundel, from a later, variant series [Prodigal is ejected from the brothel], Schnütgen-Museum, Cologne (597); two roundels, variants, from a later related series [Prodigal receives his share, Prodigal as a swineherd], Castle chapel, Cholmondeley, Cheshire 32.24.42 [The Cloisters]

**EIGHT ROUNDELS FROM A SERIES
OF THE PARABLE OF THE
PRODIGAL SON WITH THE
HAUSMARK OF JAN VAN HASSELT**

- A. Prodigal is banqueted (41.190.439)
- B. Prodigal is given the best coat (41.190.440)
- C. Prodigal gambles (41.190.441)
- D. Prodigal receives his share (41.190.442)
- E. Prodigal seeks work (41.190.443)
- F. Prodigal sets out (41.190.444)
- G. Prodigal as a swineherd (41.190.445)
- H. Prodigal bids farewell (41.190.446)



A

Arms: A Hausmark (Jan van Hasselt) on a shield

Germany, Cologne ?

1532

Inscription: A. Jan : van : hasselt :

Trynghen syn huisfrow Ao dm 1532

B, C, and E. Jan : van : hasselt :

Tryngen : syn : Huijsfrow : Anno dm 1532

D. Jan : van : hasselt : Trynigen : syn : huisfrow Anno dm 1532

F. Jan : van : [. . .]lt : Trynghen : syn : huisfrow Ao dm 1532

G. Jan : van : hasselt : Tryngen : sy huisfrow Anno dm 1532

H. Jan : van : hasselt : Trynigen : syn : huisfrow Anno dm 1532

A-H. Thin to medium weight, smooth, uneven white glass with some imbedded impurities and numerous minute elliptical and several large bubbles; silver stain; four shades of vitreous paint; sanguine

Diameters: A and C-H: 26.4 (10³/₈); B: 26.7 (10¹/₂)

A. Some paint chipped along edge

B. Four breaks, leaded; three breaks, dutchmen; five breaks, unmended; some surface scratches; chips along break lines

C, D, G, and H. Some surface accretions

E. Some surface accretion and scratches

F. Loss at top edge, stopgap and leaded; two breaks at bottom, unmended; minor surface scratches

Provenance: Städtisches

Kunstmuseum, Cologne; Johann Baptist Hirn, Cologne; Christian Geerling, Cologne; Clavé von Bouhaben, Cologne; Eugen Felix,



B

Leipzig; George and Florence Blumenthal, Paris and New York
Bibliography: Heinrich Oidtmann, "Acht Scheiben Kölner Kleinmalerei des XVI. Jahrhunderts," *Zeitschrift für christliche Kunst* 23 (1910) cols. 363–372, figs. 1–6(A–C, F–H); Schmitz (1913), 68, fig. 110 (F); Schmitz (1923), 12, pls. 57 (B), 58 (E); Stella Rubinstein-Bloch, *Catalogue of the George and Florence Blumenthal Collection* 3 (Paris, 1926), pls. 55–57; Heinrich Oidtmann, *Rheinische Glasmalereien vom 12. bis zum 16. Jahrhundert II* (Düsseldorf, 1929), 345, figs. 532–537 (A–C, F–H); Herbert Rode, in *Herbst des Mittelalters: Spätgotik in Köln und am Niederrhein* [exh. cat., Kunsthalle] (Cologne, 1970), 73–74, no. 89; Lyman (1982), 232–236, figs. 149b–g (A–D, F, G).

Related Material: Roundel, missing scene from this or a replica series with identical Hausmark and border [Prodigal returns], Schnütgen-Museum, Cologne (M 670); roundel, very close version without Hausmark and border [Prodigal bids farewell], The Metropolitan Museum of Art, The Cloisters, New York (32.24.55); slightly later version without Hausmark and border [Prodigal as a swineherd], The Metropolitan Museum of Art, The Cloisters, New York (32.24.42); roundel, later version based on the same series of designs without Hausmark or border [Prodigal gambles], The J. B. Speed Art Museum, Louisville, KY (44.31 [h]); two roundels, later versions without Hausmark and border [Prodigal receives the best coat, Prodigal is banqueted], private collection, Sion, Switzerland; two roundels, from the same or replica series as the latter two [Prodigal receives his share, Prodigal as a swineherd], private collection, Hillsborough, CA ([1014], [1015]); roundel, from a later, variant series [Prodigal is ejected from the brothel], Schnütgen-Museum, Cologne (597); two roundels, variants, from a later related series [Prodigal receives his share, Prodigal as a swineherd], Castle chapel, Cholmondeley, Cheshire

41.190.439–446 [European Sculpture and Decorative Arts]



C



D



E



F



G



H

Enlarged illustration of F page 192

TORMENT OF ST. ANTHONY ABBOT

Arms: Argent a cock or on a triple mount (Widman ?)
Germany, Swabia ?

1532

Inscription: Martinus Widman pfarrer cappel 1532/ 1532

Fairly heavy, reamy white glass; two hues of silver stain; two shades of vitreous paint; back-painting

Diameter: 20.3 (8)

Minor surface scratches; minor losses in back-painting; iridescence on back

Provenance: Sibyll Kummer-

Rothenhäusler, Zurich

Bibliography: *The Metropolitan Museum of Art, Annual Report for the Year 1982-1983* (New York, 1983), 41; Timothy Husband, in *Notable Acquisitions 1982-1983, The Metropolitan Museum of Art* (New York, 1984), 25, ill.; Elizabeth Parker, ed., "Major Acquisitions of Medieval Art by American Museums," *Gesta* 23:1 (1984), 71, fig. 12.

1982.433.5 [The Cloisters]



ADORATION OF THE MAGI

After Heinrich Aldegrever
Germany, Westphalia or Lower
Rhineland

1535-1540

Thin, slightly uneven white glass; silver stain; three shades of vitreous paint; back-painting

Diameter: 32.7 (12⁷/₈); with border: 40.5 (15¹/₂)

Six breaks, leaded; circumference slightly trimmed; modern border

Provenance: Sir Thomas Neave, Dagnam Park, Essex; Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 98, item no. 1044; unpublished.

Related Material: Drawing, reversed composition in rectangular format, Heinrich Aldegrever, Szépművészeti Múzeum, Budapest (5513-1955) 32.24.69 [The Cloisters]



NETTING PARTRIDGE

After Augustin Hirschvogel
Germany, Nuremberg

1535-1545

Uneven white glass with one large elliptical and other smaller bubbles; two hues of silver stain; four shades of vitreous paint; two shades of back-painting; green translucent enamel

Diameter: 24.1 (9¹/₂)

Considerable loss of paint particularly at lower edge; flaking of paint in middle

Provenance: Edward R. Lubin, New York

Bibliography: Metropolitan Museum annual report (1980-1981), 41; Hayward (1981), 29, ill.

Related Material: Drawing, Augustin Hirschvogel, Szépművészeti Múzeum, Budapest (E 19-13A); twenty-five other drawings from the same series all representing hunting scenes, Augustin Hirschvogel, Szépművészeti Múzeum, Budapest; two roundels, based on designs from the same series [Hunting rabbit, Falconry], Bayerisches Nationalmuseum, Munich (G 750, G 746); roundel, based on a design from the same series [Hunting hare], formerly Kunstgewerbemuseum, Berlin {Jane S. Peters, "Frühe Glasgemälde von Augustin Hirschvogel," *Anzeiger des Germanischen Nationalmuseums*, 1980, 22, fig. 8}; roundel, based on a design from the same series [Hound with deer at bay], Burg Kreuzenstein near Vienna {*Kunst und Kunsthandwerk* 11 (1908), 20, ill.}; twenty-seven drawings, Augustin Hirschvogel, rectangular format, mostly reversed compositions of the circular series, Szépművészeti Múzeum, Budapest; roundel, rectangular format, based on a design from the latter series [Attack on a standing bear], dated 1537 {Jane S. Peters, "Early Drawings by Augustin Hirschvogel," *Master Drawings* 17:4 (Winter 1979), 375-376, fig. 27} 1979.185 [The Cloisters]

**ALLEGORY OF LAW AND GRACE
WITH THE HAUSMARK OF
HERMANN VON MEMMINGEN**

Arms: A Hausmark between M and H
(Hermann von Memmingen)

Germany, Cologne

Dated: 1538

Inscription: Va syner vulle haebbe
wyr alle genome gnad um gnad da dar
gesatz ys dorch moisen gegeybbe die
genad und waerheyt durch jesu
christi. Joes I. Herman va Memige a
1538

Smooth white glass with numerous
small elliptical bubbles; two hues of
silver stain; two shades of vitreous
paint; back-painting

Diameter: 24.1 (9½)

Inscription, which is integral to
roundel, was executed on back surface
and therefore reads in reverse; minor
surface abrasion

Provenance: A. Pickaert, Nuremberg;
Eugen Felix, Leipzig; Dr. John E.
Stillwell, New York

Bibliography: A. von Eye and P. E.
Börner, *Die Kunstsammlung von
Eugen Felix in Leipzig* (Leipzig, 1880),
151; Schmitz (1913), 1:68–69, fig. 112;
*The Important Art Collection of Dr.
John E. Stillwell, part I* [sale cat.,
Anderson Gallery, 1–3 December]
(New York, 1927), lot no. 491, ill.;
*The Metropolitan Museum of Art
Bulletin* 23:2 (February 1928), 63;
Hayward (1971–1972), ill.; Lymant
(1982), 249, fig. 155a; Timothy
Husband in Raguin et al. (1987), 66–
67, no. 27, ill.

Related Material: Roundel, later
version dated 1551, Schnütgen
Museum, Cologne (M 695); roundel,
later variant with unidentified
Hausmark, Suermondt-Museum,
Aachen {Lymant (1982), 249,
fig. 155 b}

27.224.1 [European Sculpture and
Decorative Arts]



ST. CHRISTOPHER

South Lowlands, Louvain ?

c. 1530

Reamy white glass with one large
elliptical blister and one large
imbedded impurity; two hues of silver
stain; two shades of vitreous paint

Diameter: 19.7 (7¾)

Horizontal break, leaded; arc etched
on back surface in later hand

Provenance: Grosvenor Thomas,
London; Roy Grosvenor Thomas,
New York

Bibliography: Grosvenor Thomas
Stock Book I, 30, item no. 320;
unpublished.

32.24.57 [The Cloisters]



**ANGEL SUPPORTING A HERALDIC
SHIELD**

Arms: Argent a stag lodged and
transfixer by an arrow (unidentified)
South Lowlands

c. 1530

Slightly uneven white glass with one
large imbedded impurity and
pronounced straw marks; two hues of
silver stain; vitreous paint

Diameter: 23.4 (9⅓)

Paint somewhat rubbed in center;
several surface scratches

Provenance: Grosvenor Thomas,
London; Roy Grosvenor Thomas,
New York

Bibliography: Grosvenor Thomas
Stock Book II, 28, item no. 1754;
unpublished.

32.24.36 [The Cloisters]



**CRUCIFIXION SCENE WITH THE
THREE MARIES AND ST. JOHN**

South Lowlands

c. 1530–1540

Slightly uneven white glass with numerous elliptical bubbles of varying sizes; silver stain; two shades of vitreous paint

Diameter: 21.9 (8 $\frac{5}{8}$)

Four breaks, leaded; loss at upper right, stopgap; a few surface scratches

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 34, item no. 425; unpublished.

32.24.52 [The Cloisters]



**HANGING OF HAMAN FROM A
SERIES OF THE STORY OF ESTHER**

Manner of Jan Swart van Groningen
North Lowlands ?

c. 1530–1540

Very uneven white glass; two hues of silver stain; two shades of vitreous paint

Diameter: 22.2 (8 $\frac{3}{4}$)

Eight breaks, leaded; some surface scratches

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 26, item no. 268; unpublished.

32.24.40 [The Cloisters]

**VIRGIN AND CHILD WITH A
CARMELITE DONATRIX**

South Lowlands

1530–1540

Rippled white glass with numerous small bubbles; two hues of silver stain; three shades of vitreous paint; sanguine

Diameter: 20.5 (8 $\frac{1}{16}$)

Four breaks, leaded; loss at right edge, stopgap; paint flaking in areas; two marks scratched on surface

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York

Bibliography: Grosvenor Thomas Stock Book I, 224, item no. 1328; unpublished.

32.24.54 [The Cloisters]



A



B

**JOSEPH REVEALS HIS IDENTITY
TO HIS BROTHERS FROM A SERIES
OF THE HISTORY OF JOSEPH IN
EGYPT**

After Jan Swart van Groningen ?
South Lowlands, Antwerp ?

1530-1540

Very heavy, uneven white glass with
several imbedded impurities; two
hues of silver stain; three shades of
vitreous paint; sanguine

Diameter: 25.1 (9⁷/₈)

Paint flaked in areas; paint much
scratched and abraded

Provenance: Fine Arts Society,
London

Unpublished

Related Material: Drawing, The
Queen's Collection, Windsor Castle,
Berkshire

12.137.10 [European Sculpture and
Decorative Arts]



**PRODIGAL SON FEASTING FROM
A SERIES OF THE PARABLE OF
THE PRODIGAL SON**

Manner of Pieter Coecke van Aelst
South Lowlands, Antwerp or
Brussels ?

1530-1550

Thin, smooth, fairly even white glass
with two large and other elliptical
bubbles; two hues of silver stain; two
shades of vitreous paint

Diameter: 25.4 (10)

Star fracture and one vertical break,
leaded; another break, leaded; one
crack, unmended; surface abraded;
paint rubbed; chips along unmended
edge

Provenance: George D. Pratt, Glen
Cove, NY

Unpublished

Related Material: Roundel, close
version, composition cut around edge,
Victoria and Albert Museum, London
(5649-1859)

28.46.4 [European Sculpture and
Decorative Arts]



ST. JAMES THE GREAT

Germany or South Lowlands

1550-1575

White glass; silver stain; vitreous
paint

Diameter: 24.7 (9³/₄)

Star fracture, leaded; modern border
Provenance: George D. Pratt, Glen
Cove, NY

Unpublished

Related Material: Roundel, version
from the same series [St. Paul],
formerly Sibyll Kummer-
Rothenhäusler, Zurich (1985)

41.170.43

[European Sculpture and Decorative
Arts on loan to the Mead
Art Museum, Amherst, MA]



**ARCHITECTURA FROM A SERIES
OF THE SEPTEM ARTES
MECHANICAE**

After Monogramist SZ based on a
composition by Jörg Breu the Elder
Germany, Augsburg ?

After 1563

Inscription: on plaque: ARCHIE /
CTVRA

Smooth, thin white glass with
numerous straw marks; silver stain;
two shades of vitreous paint; back-
painting; sanguine; opaque enamel
Diameter: 22.2 (8¾)

Opaque enamel flaking; paint rubbed
in areas; mark scratched on back

Provenance: Lewis V. Randall,
Toronto; Blumka collection, New
York

Bibliography: *The Metropolitan
Museum of Art, Annual Report for
the Year 1979-1980* (New York,
1980), 41; Hayward (1981), 30.

Related Material: Drawing,
Monogramist SZ, dated 1563, after
Jörg Breu the Elder, Albertina, Vienna
(13.257); three drawings from the
same series [Vestiaria, Metalaria,
Mercatura], Albertina, Vienna (13.255,
13.256, 13.258); drawing, Jörg Breu
the Elder, from the original series
[Coquinaria], Staatliche Graphische
Sammlung, Munich (19 441) roundel,
based on latter drawing, Victoria and
Albert Museum, London (604-1872);
drawing, after Jörg Breu the Elder,
from the same series [Milicia],
Prentenkabinet der Rijksuniversiteit,
Leiden (PK 2301); two roundels in pot
metal glass [Vestiaria, Milicia],
formerly Historisches Museum,
Dresden {Otto Holtze, "Die Kunst
Jörg Breu D. Ä.," *Pantheon* 1 (January
1940), 10-12, ill.}; roundel in pot
metal glass from same series
[Mercatura] {*Aus Schloss E. Sr.
erlaucht des Grafen K. zu E. . . ,
Glasgemälde aus fürstlichem Besitz*
[sale cat., Hugo Helbig, 21-23 June]
(Frankfurt, 1932), 19, lot no. 210}; two
drawings, Tobias Stimmer, dated
1558, variants, from a series of the
same subject [Architectura, Vestiaria],
British Museum, London (1899-1-20-
56, 1899-1-20-57)
1979.186 [The Cloisters]



**JOSEPH AND POTIPHAR'S WIFE
FROM A SERIES OF THE HISTORY
OF JOSEPH IN EGYPT**

Arms: Or a buck sable springing from
a triple mount vert (Böck ?)

Southern Germany

Dated: 1565

Inscription: Potiphars Weib Josep
Zwingen Wolt. Das Er Bey Ir
Schloffen Solt. Im i Buch Mose am
xxxviii / Martin Boger Anno 1565

Heavy, uneven white glass; pot metal
glass; two hues of silver stain; two
shades of vitreous paint; back-
painting; back-painting with
translucent enamels

Diameter: 23.2 (9⅞); with border:

17.2 (9⅞)

Arms and inscription are
contemporary stopgaps; loss at lower
edge, two breaks, leaded; one break in
border, unmended

Provenance: Unknown

Unpublished

10.196.3 [European Sculpture and
Decorative Arts]



**TWO PERSONIFICATIONS FROM A
SERIES OF THE SEVEN LIBERAL
ARTS**

A. Arithmetic (41.170.8)

B. Logic (41.170.9)

After Jost Amman ?

Germany, Augsburg ?

1570–1590

Inscriptions: A. above seated figure:
Arithmetica; on slate: [.] 12 24/ 3 12
36/ 4 12 48/ 5 12 [.]; below seated
figure: [...]phio per numerum / [...]
sit proportio rerum

B. above seated figure: Logica; above
other figure: Ari[. . .]; below seated
figure: Myno concludo / [...]logiso
sophisenata iudo

Thin, even white glass with imbedded
frit and other surface flaws; silver
stain; vitreous paint

17.8 x 11.5 (7 x 4½) each (approx.)

A and B. Cut down from larger
format; loss at left side (A), right side
(B) restored; breaks, leaded; filled out
into rectangular panel with modern
glass

B. Loss at bottom, stopgap

Provenance: George D. Pratt, Glen
Cove, NY

Unpublished

Related Material: Roundel, rectilinear
format, from this or a replica series
[Astronomia], Institut néerlandais,
Fondation Custodia, Paris (I 3959);
roundel, rectilinear format, close
version from a series based on the
same designs [Geometria], Dr.
William Cole collection, Hindhead,
Surrey (147); drawing, from the same
or a closely related series, attributed
to Jost Amman [Astrologia], The
Queen's Collection, Windsor Castle,
Berkshire (I2186)

41.170.8,9 [European Sculpture and
Decorative Arts]



A



B

**COMPOSITE PANEL WITH
FRAGMENTS OF TWO ROUNDELS**

A. Jacob's dream

B. Samson and the Nemean lion
Lowlands

1550–1575

A. Heavy, fairly even white glass; two
hues of silver stain; two shades of
vitreous paint; back-painting with
translucent enamels

B. Heavy, uneven white glass; silver
stain; two shades of vitreous paint;
back-painting with translucent
enamels

A. 9.5 x 17.7 (3¾ x 6¾)

B. 11.2 x 14.6 (4⅜ x 5¾);

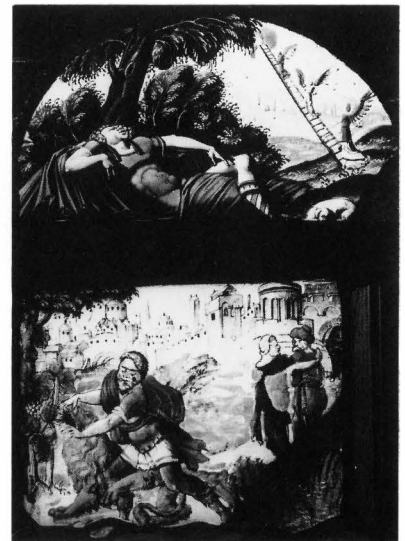
together with surrounds: 29.8 x 27.2
(11¼ x 107/8)

A. Lower portion lost; loss at lower
right corner, stopgap; disparate
surrounds

B. Composition trimmed; loss at right
corner, stopgap; two breaks,
unmended; paint very rubbed;
disparate surrounds

Provenance: Mme. d'Olivera,
Florence; Coudert Brothers
Unpublished

A and B: 88.3.87 [European Sculpture
and Decorative Arts]



A

B

BATTLE SCENE

North Lowlands ?

16th or 19th–20th century

Heavy, uneven white glass; two shades of vitreous paint

17 x 22 (6 $\frac{3}{4}$ x 8 $\frac{5}{8}$); with border: 27.5 x 32.5 (10 $\frac{5}{8}$ x 12 $\frac{1}{2}$)

Surface abraded; border composed of fragments and modern glass

Provenance: George D. Pratt, Glen Cove, NY

Unpublished

41.170.11 [European Sculpture and Decorative Arts]



TWO PERSONIFICATIONS FROM A SERIES OF THE ELEMENTS

A. Earth (22.118.1)

B. Fire (22.118.2)

After Martin de Vos

South Lowlands, Brussels

1580–1620

Inscriptions: A. TERRA

B. IGNIS

White glass; silver stain; vitreous paint; translucent enamels

20 x 27.6 (7 $\frac{7}{8}$ x 10 $\frac{7}{8}$) each (approx.)

A. Breaks at right edge, glued; two losses, restored

B. Loss of right, restored and leaded; some flaking of enamels

Provenance: Grosvenor Thomas, London, to 1913; George D. Pratt, New York

Bibliography: Drake (1913), pt. 1, 25, no. 86 (B).

Related Material: Two engravings, Johannes Sadeler I after Martin de Vos, from a series representing the Four Elements (Hollstein 530, 532); two engravings, from the same series [Air, Water], (Hollstein 529, 531) 22.118.1, 2 [European Sculpture and Decorative Arts]



A



B

**THREE ROUNDELS FROM A SERIES
OF VIEWS OF TOWNS AND OF
THE MONASTERY OF
ZEVENBURREN NEAR LOUVAIN**

A. View of a walled town (48.149.1)

B. View of the monastery (48.149.2)

C. View of a village (48.149.3)

After Hans Collaert based on

Hans Bol

South Lowlands, Louvain ?

1600–1625

White glass; silver stain; vitreous
paint; translucent enamels

16.5 x 21.6 (6½ x 8½) each (approx.)

A. Six breaks, leaded, cracks in
center; some flaking of enamel

B. Numerous breaks, leaded; two
further breaks; some flaking of
enamel

C. Eight breaks, leaded; minor flaking
of vitreous paint along lower edge

Provenance: George D. Pratt, Glen
Cove, NY

Unpublished

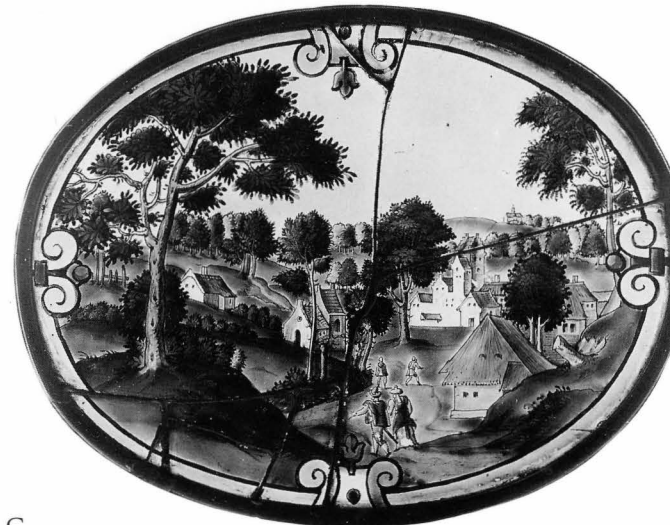
48.149.1–3 [European Sculpture and
Decorative Arts]



A



B



C

**PERSONIFICATION OF CHARITY
FROM A SERIES OF THE VIRTUES
AND VICES**

After Hendrick Goltzius
Netherlands, Haarlem ?

1600–1625

Even white glass with one large
elliptical bubble; silver stain; two
shades of vitreous paint; sepia

22 x 16.5 (8 $\frac{3}{8}$ x 6 $\frac{1}{2}$)

Extensive flaking of paint; scratched
surface; surface accretion

Provenance: George D. Pratt, Glen
Cove, NY

Unpublished

Related Material: Engraving, Jacob
Matham after Hendrick Goltzius,
from a series of the Virtues and Vices
(Illustrated Bartsch 4:266; rest of
series 4:264–265, 267–277); roundel,
variant, Rijksmuseum, Amsterdam
(NM 10193); roundel, version,
Rijksmuseum, Amsterdam (1635);
roundel, variant in rectangular format,
Rijksmuseum, Amsterdam (NM
10189); version, Frans Hals Museum,
Haarlem; roundel, version, Old
Church, Chelsea, London; roundel,
version, Missenden Abbey,
Buckinghamshire
28.46.3 [European Sculpture and
Decorative Arts]



**TWO LEADED WINDOWS WITH
SCENES FROM A SERIES OF THE
SEVEN ACTS OF CHARITY AND
ORNAMENT**

A. Feeding the hungry (51.185.2)

B. Burying the dead (51.185.3)

After Maarten van Heemskerck
Netherlands, Haarlem ?

Dated: 1618

Inscriptions: A. on cartouche at top:

[.]an Jaco[.]sen DeeKen [.]nde / e[.]
Neesker [. . .] Zyn huijsvrouw
on cartouche below scene: O Mensch
gedulft enlt te Bew[.]t naer Godts
Gebodt / want devraeck alleen ent oor
hae[.] .]oet dat doet ghij[.] .]odt / Anno
1618

B. on cartouche at top: Jonas Cornel
[.]ssen Schouf Ende / En Maerijke
Fa[.] .]d Zijn huijsvrouw

on cartouche below scene: Den
dorstijgen saeft minlij[.] .] [.]oordeele
mijt v Broeder teer / ondat v clae
Godtrou[.]t de deel reen toe comt de
heer / Anno 1618

A and B: Thin, smooth, uneven white
glass; silver stain; five shades of
vitreous paint; sanguine; translucent
enamels

A: 26 x 20 (10 $\frac{1}{4}$ x 8 $\frac{1}{4}$); with
surrounds: 90.2 x 44 (35 $\frac{1}{2}$ x 16 $\frac{7}{8}$)

B: 26.3 x 20.6 (10 $\frac{3}{8}$ x 8 $\frac{1}{8}$); with
surrounds: 90.2 x 42.9 (35 $\frac{1}{2}$ x 16 $\frac{7}{8}$)

A. Composition trimmed at bottom
edge; four breaks, leaded: small loss
at top, restored; some paint flaked;
surface abraded in areas; twenty-one
quarries with one or more breaks,
leaded; upper quarry of left harpy
reversed; enamel crizzled and rubbed
in areas

B. Some minor flaking of paint along
upper right edge; sixteen quarries
with one or more breaks, leaded;
three quarries with one or more
breaks, unmended; enamel flaked in
areas; some losses, restored

Provenance: Stanley Mortimer, New
York

Unpublished

Related Material: Engravings, based
on, from a series of the Seven Acts of
Charity [Feeding the hungry, Burying
the dead], Dierick Volbertsz. Cornhert
after Maarten van Heemskerck
(Hollstein 160, 161)

51.185.2, 3 [European and Decorative
Arts]



A Enlarged illustrations page 218



B Color illustrations page 21

TWO LEADED WINDOWS WITH ALLEGORICAL SCENES, ORNAMENT, AND THE ARMS OF GEERTIEN MATTHYS DE ENS AND HIS WIFE, VERONICA JOHANS DE HUBERT

A. Romans executing their treasonous sons (21.87.3)

B. Exhorting the crowds to overthrow the tyrants (21.87.4)

Arms: A. On a lozenge, dexter, parted per pale or an eagle dimidiated sable sinister, per fess in chief argent a ball or B. on a lozenge, quarterly, 1 and 4 three herrings swimming argent crowned or (de Hubert of Zeeland); 2 and 3 azure a fess between three roses or (Vierling of Holland ?)

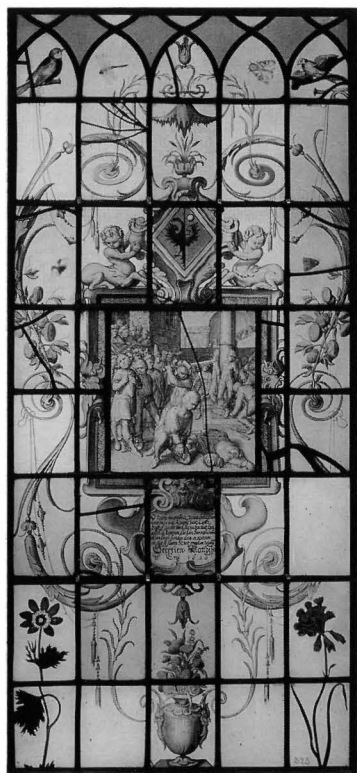
Monogrammed: ME (Jan Maertansz.

Engelman van Hoorn ?)

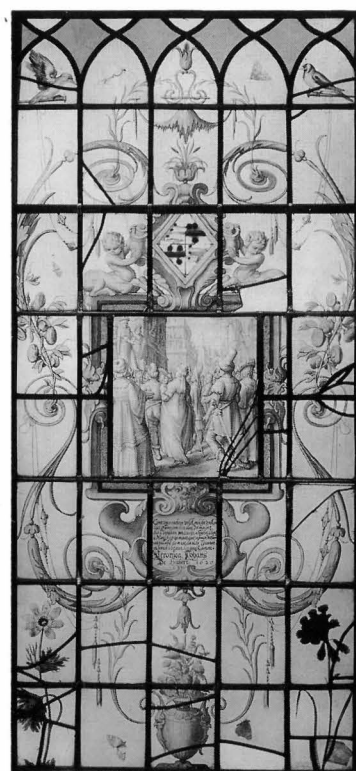
Netherlands, Holland, Alkmaar ?

Dated: 1620

Inscriptions: A. O traghe nacomelinct weert doch de shan / hout onder u de Regering vant Landt, / Straft of iaacht wech die na hoocheit staen / Gelijck de Romeinen die hun Soons condemne / er van buels handen doen executeren, / om dat s slants Staet poughen te verraan / Geertien Matthijs / d'Ens 1620



A



B

DUTCH BOYER

Netherlands

Dated: 1645

Inscription: Frans de Kets / 1645

White glass; vitreous paint; enamels

Height: 23.5 (9¼)

Minor abrasion in areas

Provenance: Fine Arts Society, London

Unpublished

12.137.9 [European Sculpture and Decorative Arts]



Enlarged illustrations page 226

TWO PANELS WITH WARSHIPS

A. Man of war firing on another ship
(41.170.19)

B. Man of war from starboard
side (41.170.20)

Netherlands

1650–1675

White glass; silver stain; vitreous
paint; translucent enamels

27.3 x 21.5 (10¾ x 8½) each (approx.)

Provenance: George D. Pratt, Glen
Cove, NY

Unpublished

41.170.19, 20 [European Sculpture and
Decorative Arts; B. on loan to the
Mead Art Museum, Amherst, MA]



A



B

TWO LEADED WINDOWS WITH WARSHIPS

A. Man of war, starboard side
(41.170.2)

B. Man of war, port side (41.170.3)
Netherlands, Holland, Amsterdam ?

Dated: A. 1669; B. 1665

Inscription: A. on banderol at top:

Anno 1669

on cartouche below: D[e] Heer Jacob
de Wa[.]l[.]rder / R[.]...i oudt Schepen
en D[.]...kgrars / Anno 1669

B. on banderol at top: Anno 1665

on cartouche below: De Heer Joan
van Gent Hoog / Hee[.]...laet van de
Beemster en Geere / [...]taris Ao 1665

White glass; silver stain; vitreous
paint; translucent enamels

49.5 x 32.3 (19½ x 12¾) each
(approx.)

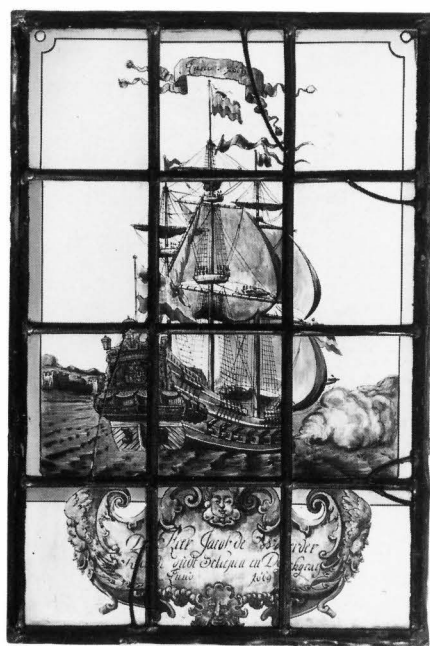
A. Five panes with one break each,
leaded; another pane with one break,
glued

B. Two panes with one break each,
leaded

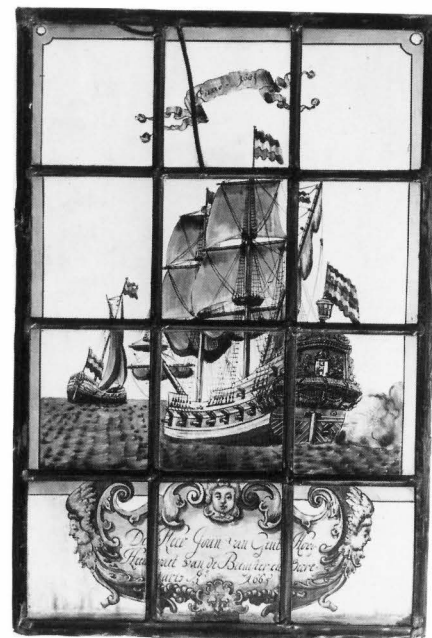
Provenance: George D. Pratt, Glen
Cove, NY

Unpublished

41.170.2, 3 [European Sculpture and
Decorative Arts, on loan to the Mead
Art Museum, Amherst, MA]



A



B

PANEL WITH A WARSHIP

Netherlands, Holland

Dated: 1667

Inscription: Hollandts Glorij / 16 67

White glass; silver stain; vitreous
paint; translucent enamels

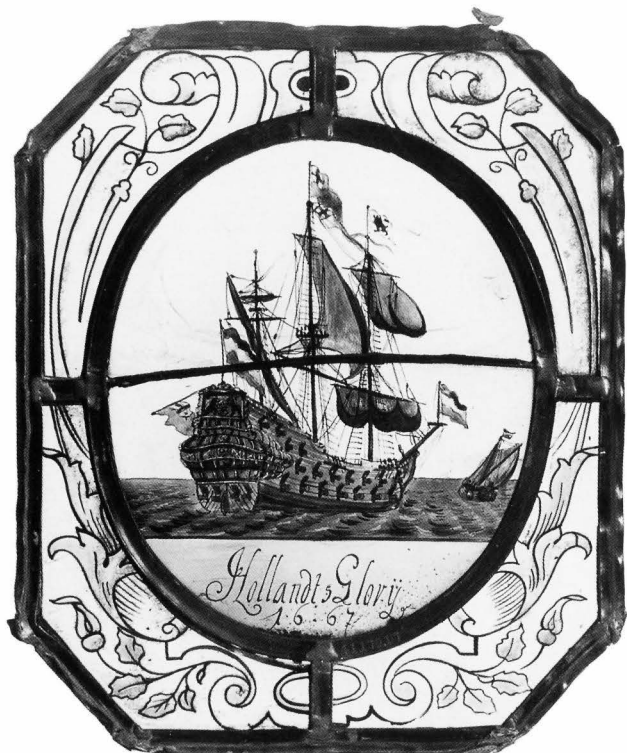
27.3 x 21.5 (10¾ x 8½)

Breaks through the middle, leaded;
modern border

Provenance: George D. Pratt, Glen
Cove, NY

Unpublished

41.170.17 [European Sculpture and
Decorative Arts, on loan to the Mead
Art Museum, Amherst, MA]



PANEL WITH A WARSHIP

Netherlands, Holland

Dated: 1670

Inscription: Hendrick Lucas de /

Craemersch. / 16 79

White glass; silver stain; vitreous
paint; translucent enamels

27.3 x 21.5 (10¾ x 8½)

Modern border

Provenance: George D. Pratt, Glen
Cove, NY

Unpublished

41.170.18 [European Sculpture and
Decorative Arts on loan to the Mead
Art Museum, Amherst, MA]



THE PIERPONT MORGAN LIBRARY

NATIVITY

South Lowlands

c. 1480 or 19th century

Fairly heavy, even white glass with straw marks and numerous minute bubbles; silver stain; two shades of vitreous paint; back-painting; white and pot metal surrounds

Diameter: 19 (7½); with surrounds:

38.5 x 24.5 (15⅛ x 9⅞)

Modern surrounds composed of 17th- and 19th-century glass

Provenance: Unknown

Unpublished

Unaccessioned



ST. ANTHONY ABBOT

South Lowlands

1490–1510 or 19th century

Heavy, even white glass with numerous minute bubbles, straw marks and several surface flaws; two hues of silver stain; two shades of vitreous paint; back-painting

Diameter: 20.8 (8⅛); with surrounds:

35.8 x 24.5 (15⅛ x 9⅞)

Paint severely rubbed; numerous surface scratches; modern surrounds composed of 17th- and 19th-century glass

Provenance: Unknown

Unpublished

Unaccessioned



SEATED MADONNA AND CHILD

North Lowlands

c. 1520

White glass; two hues of silver stain; two shades of vitreous paint

19 x 15 (7½ x 5⅞) (approx.)

Paint slightly rubbed; modern

surrounds composed of 15th-, 16th-, 17th-, and 19th-century glass

Provenance: Unknown

Unpublished

West Room



ST. GEORGE

South Lowlands

1520–1530 or 19th century

Very heavy, even white glass; two hues of silver stain; two shades of vitreous paint; back-painting

Diameter: 19.7 (7³/₄); with surrounds: 38.5 x 25 (15¹/₈ x 9⁷/₈)

Numerous surface scratches; modern surrounds composed of 17th- and 19th-century glass

Provenance: Emile Gaillard, Paris, to 1904

Bibliography: *Catalogue des Objets d'Art et de Haute Curiosité . . . , Composant la Collection Emile Gaillard* [sale cat., Paul Chevallier, 8–16 June] (Paris, 1904), 131, lot no. 625.

Unaccessioned



ST. MARGARET

South Lowlands

1520–1530 or 19th century

Heavy, even white glass with some impurities and two parallel ridged flaws; two hues of silver stain; three shades of vitreous paint; white and pot metal glass surrounds

Diameter: 19.5 (7¹/₈); with surrounds: 38.5 x 25.5 (15¹/₈ x 10¹/₁₆)

Minor surface abrasion; modern surrounds composed of 17th- and 19th-century glass; panel photographed from back

Provenance: Emile Gaillard, Paris, to 1904

Bibliography: *Catalogue des Objets d'Art et de Haute Curiosité . . . , Composant la Collection Emile Gaillard* [sale cat., Paul Chevallier, 8–16 June] (Paris, 1904), 131, lot no. 626.

Unaccessioned



ST. GERMANUS OF AUXERRE

South Lowlands

1540–1560

White glass; two hues of silver stain; sanguine; two shades of vitreous paint 19 x 15 (7¹/₂ x 5⁷/₈) (approx.)

Paint somewhat rubbed on left side; modern surrounds composed of 15th-, 16th-, 17th-, and 19th-century glass

Provenance: Unknown

Unpublished

West Room



CHARLEMAGNE

Germany

1600–1650

Uneven, rippled white glass; two hues of silver stain; two shades of vitreous paint; translucent enamels

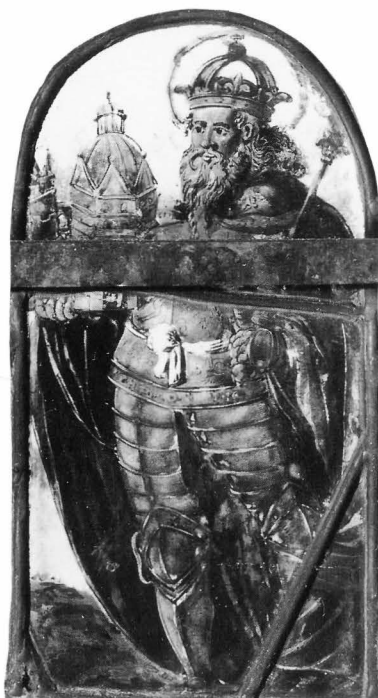
33 x 14 (13 x 5½) (approx.)

Two breaks, leaded; loss at lower right corner, stopgap; enamel flaked; modern surrounds composed of 14th-, 15th-, 16th-, 17th-, and 19th-century glass

Provenance: Unknown

Unpublished

West Room



ST. PETER

Germany

1600–1650

Inscription: [.]ETRVVS / Ic[.] [. .]auben
in got[.]ter / All[.]echtigen schep
[.]r / Hi[.]mels und der e[.]le[.]

White glass; silver stain; four shades of vitreous paint; translucent enamels
19 x 16 (7½ x 6¼) (approx.)

Two shatter cracks, leaded; two other breaks, leaded; extensive flaking of paint; modern surrounds composed of 15th-, 16th-, 17th-, and 19th-century glass

Provenance: Unknown

Unpublished

West Room



ST. MARTIN

North Lowlands

1660–1670 or 19th century

White glass; three shades of vitreous paint

18 x 15 (7½ x 5¾) (approx.)

Severely corroded surface; modern surrounds composed of 15th-, 16th-, 17th-, and 19th-century glass

Provenance: Unknown

Unpublished

West Room



**ST. CATHERINE AND THREE
CANONIZED NUNS**

Wolfgang Spengler; signed: wsp
Southern Germany, Constance
1670–1679; dated 167[.]

Inscription: wsp Constan; Sch: Maria
Catharina sch: M. Elizabet. sch: / M.
Johanna · sch: M: Ge[.]trut · Gesa = /
mptes Conventd · zu Weppach · /
hāb: die schiben mahlen lasen /
Anno: 167[.] ·

Heavy, fairly even white glass; two
hues of silver stain; two shades of
vitreous paint; back-painting in
translucent enamels

Diameter: 16.2 (6 $\frac{3}{8}$); with border:
21 (8 $\frac{3}{4}$)

Five breaks, leaded; two other breaks,
glued; one break, partially leaded; one
other break, unmended; two losses
toward lower right, restored; surface
scratches; border probably modern

Provenance: Unknown

Unpublished

Unaccessioned

**VISION OF THE CRUCIFIXION
WITH SAINTS AND A
FRANCISCAN DONOR AND ARMS**

Arms: (LEFT) Gules a tree vert
enfenced (Baumgartner ?); helmed and
crested a man holding a tree; (RIGHT)
Azure dimidiated with dexter three
mulletts and sinister or a lion rampant
holding a star or (Kimin ?), helmed
and crested a lion rampant or holding
a star or

Wolfgang Spengler; signed: W von
Constan

Germany, Constance

1670–1679; 167[.]

Inscription: W von Constan; Joha[.]n
Fra[.]ciscu[.] / [.]aumgartner Caes:

/ Not: [.]us und s[.]cret = / arius dess
Go[.]ha = / uses Müst[.] = / lingen
und Ann[.] / Elizabet Kimin / sein [.]
gema[.] / Anno 167[.]

Heavy, fairly even white glass; silver
stain; two shades of vitreous paint;
back-painting in translucent enamels
Diameter: 22.5 (8 $\frac{7}{8}$); with border: 29

(11 $\frac{3}{8}$)

Star fracture, leaded; shatter crack,
leaded; several other breaks, leaded;
vitreous paint rubbed in areas; 19th-
century border

Provenance: Unknown

Bibliography: Checklist I, 185.

Unaccessioned



BLUMKA COLLECTION

**TWO ROUNDELS FROM A SERIES
OF A GENESIS CYCLE**

A. Isaac begs for the hand of Rebekah
[1a]

B. Jacob blesses his sons [1b]
Manner of Adriaen Pietersz. or
Dierick Pietersz. Crabeth
North Lowlands, Gouda ?

A. Dated: 1550

B. c. 1550

Uneven white glass; three hues of
silver stain; sanguine; three shades of
vitreous paint

Diameter: 25 (9⁷/₈) each; with borders:
30 (11¹³/₁₆) each

A. Some surface abrasion

B. Two breaks, leaded

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich
Unpublished

Related Material: Roundel, from a
replica series [Jacob blessing his sons],
Corning Museum of Glass, Corning,
NY; roundel, slightly later version
based on the same series of designs
[Isaac begs for the hand of Rebekah],
formerly James A. Newton collection,
San Antonio, TX

[1 a, b]



A



B

PRIVATE COLLECTION

ST. MARTIN AND THE BEGGAR

Germany, Middle Rhineland

1500–1510

Heavy, smooth white glass; two hues of silver stain; two shades of vitreous paint

Diameter: 19.8 (7⁷/₈)

Break, leaded; surface scratches; chips at upper and lower ends of break; paint slightly rubbed and flaking in areas

Provenance: Sibyll Kummer-Rothenhäusler, Zurich; Ruth Blumka, New York

Unpublished

80.1



ST. GEORGE AND THE DRAGON

Style of the Master of the Johannes Panels

North Lowlands, Leiden

1515–1520

Heavy, fairly smooth white glass; two hues of silver stain; three shades of vitreous paint

Diameter: 23.5 (8⁷/₈)

Vertical break, glued; two small losses along break, restored with polymer; small shatter crack, glued

Provenance: Lady Chapel, Christ Church Cathedral, Oxford, Oxfordshire; Sir Esmond Ovey, Culham Manor, Oxfordshire; J. Goudstikker, Amsterdam; Pieter de Boer, Amsterdam; J. Polak, Amsterdam

Bibliography: Berserik (1982), part 2, no. 18, fig. 28; *Works of Art from the Collection of Sir Esmond Ovey* [sale cat., Sotheby and Co., 13 March] (London, 1936), lot no. 187, no. 7; *Jeroen Bosch: Noord-Nederlandsche Primitieven* [exh. cat., Museum Boymans-van Beuningen, Rotterdam] (Rotterdam, 1936), 115, no. 9.

85.6



**JACOB IN THE HOUSE OF LABAN
FROM A SERIES OF THE STORY OF
JACOB**

North Lowlands, Leiden

1515-1525

Uneven white glass; two hues of
silver stain; three shades of vitreous
paint

Diameter: 22.8 (9)

Extensive shatter crack and other
breaks, glued; small loss at lower left
edge and another at center, restored
with polymer; corrosion on back
surface, particularly at upper and
lower left fill

Provenance: Ruth Blumka, New York
Unpublished

81.3



PYRAMUS AND THISBE

After Hans Leonhard Schäußelein
Germany, Nuremberg

c. 1515

Heavy, uneven white glass with
ridges and a few imbedded impurities;
two hues of silver stain; two shades
of vitreous paint; back-painting

Diameter: 21.6 (8½)

Surface scratches on back and front;
paint slightly rubbed in areas

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich

Bibliography: Timothy Husband,
"Hans Leonard Schäußelein and small-
scale stained glass: A design for a
quatrelobe and two silver-stained
roundels in New York," in *Hans
Schäußelein: Vorträge, gehalten
anlässlich des Nördlinger
Symposiums im Rahmen der 7.
Rieser Kulturtage in der Zeit vom 14.
Mai bis 15. Mai 1988* (Nördlingen,
1990), 87-93, fig. 57.

Related Material: Woodcut, Hans
Leonhard Schäußelein, reversing the
composition (Illustrated Bartsch
11:95)

82.4



**EXECUTION OF SISAMNES FROM
A SERIES OF THE JUDGMENT OF
CAMBYSES**

Style of the Master of the van Groote
Adoration

South Lowlands, Antwerp

1515-1525

Thin, uneven white glass; silver stain;
three shades of vitreous paint; back-
painting

24 x 19 (9⁷/₁₆ x 7¹/₂)

Minor surface abrasion; some pitting
of back surface

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich; Ruth Blumka,
New York

Unpublished

80.1



**JUPITER WITH POLLUX AND
MERCURY ?**

Manner of Pieter Coecke van Aelst
South Lowlands, Brussels or Antwerp
1540-1560

Thin, uneven white glass; two hues of
silver stain; three shades of vitreous
paint

Diameter: 22 (8⁵/₈)

Parallel surface scratches on both
sides; small areas of surface corrosion
on both sides

Provenance: Closterman collection,
Brussels; Sibyll Kummer-
Rothenhäusler, Zurich

Unpublished

83.5



**PORTRAIT ROUNDEL OF
GENERAL GUSTAVUS HORN**

Northern Germany or Sweden ?
1633

Inscription: Gustavus Horn Genera[.]
under ihr Künigttlich Maiestet auf
Schweden · Auff Gott sthet mein
Hoffnung ANNO DOMINI 1633

White glass; silver stain; two shades
of vitreous paint; Jean Cousin;
translucent enamel

Diameter: 15 (5⁷/₈)

Three breaks, glued; enamel chipped
in places along break lines; some
surface accretions

Provenance: Galerie de Chartres,
Chartres; private collection,
Hillsborough, CA

Bibliography: Vitraux-Tapisseries sale
(1989), 24, lot no. 1226, 1228, 1229,
1231-1236, or 1259-1257.
1990.7

Color illustration page 10



PRIVATE COLLECTION

FOUR PERSONIFICATIONS FROM
A SERIES OF THE SEVEN LIBERAL
ARTS

- A. Grammatica [I a]
B. Rhetorica [I b]
C. Arithmetica [I c]
D. Geometria [I d]

After Cornelis Cort based on Frans
Floris

South Lowlands, Antwerp
after 1565

Inscription: A. on writing tablet on
floor in front of children: (monogram);
on hem of Grammatica's dress: A B C

D E F G H I J K L M N O P Q R S T V

B. on book at Rhetorica's feet:

[...]nia

C. on edge of chair: Jacob de Gheyn;
on piece of paper under easel:

(monogram); on writing board on back

wall: 140 / 16 / 150 / 4; on strip of

paper hanging from edge of table:

1670 / 123 / 4; on tablet held by

Arithmetica: 8567 / 67

A-D. Thin, fairly uneven white glass;
three shades of vitreous paint

28 x 23.5 (11 x 9¼); (with border) 35.5
x 31.7 (14 x 12½)

A. One break and a shatter crack,
unmended; other smaller breaks;
some surface abrasion and flaking of
paint

B. One crack, unmended; surface
slightly rubbed

C. One crack, unmended; minor
surface abrasion

D. Some surface accretions

A-D. Plated with plexiglass; borders
probably 19th century

Provenance: Unknown

Unpublished

Related Material: Seven paintings,
series of the Seven Liberal Arts, Frans

Floris, 1555 for Nicolaas Jongelinck

(lost); engravings, from a series based

on Frans Floris, Cornelis Cort,

published by Hieronymus Cock, 1565

{Hollstein 224, 227, 225, 229};

roundel, rectangular format, earlier

version based on the same series of

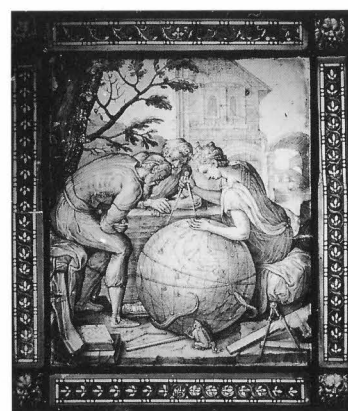
designs [Rhetorica], Frans Hals

Museum, Haarlem

[I a-d]



C



D



A



B

WESTCHESTER

VICTORIA AND ERIC STERNBERG COLLECTION

ANGEL HOLDING A HERALDIC SHIELD

Arms: Argent in chief a bull's head caboshed paly of four or (unidentified)
South Lowlands

c. 1520-1530

White glass; two hues of silver stain; three shades of vitreous paint

Diameter: 22.8 (9); with border: 29.2 (11¼)

Shatter break, leaded; other breaks, leaded; paint rubbed in areas; some surface abrasion

Provenance: James W. Newton, San Antonio, TX

Unpublished

[4]

ANGEL HOLDING A HERALDIC SHIELD

Arms: Argent two leopards rampant guardant combatant sable surmounted by a fleur-de-lis or (unidentified)
South Lowlands

c. 1530-1540

Heavy, flat, and smooth glass with some minute bubbles; silver stain; two shades of vitreous paint

Diameter: 22.8 (9); with border: 29.2 (11¼)

One break, leaded; some sections of border reversed; paint somewhat rubbed; surface scratched

Provenance: James W. Newton, San Antonio, TX

Unpublished

[3]

VISION OF ST. HEBERT OR EUSTACE

South Lowlands

c. 1530-1540

Smooth white glass with some bubbles and pot metal glass; two hues of silver stain; two shades of vitreous paint; back-painting

Diameter: 22.8 (9); with border: 31.8 (12½)

Nine breaks, leaded; some chips along break lines; some surface abrasion; border composed of stopgaps and modern glass, some sections reversed

Provenance: James W. Newton, San Antonio, TX

Unpublished

[2]



**CHRIST AS A GARDENER
APPEARING TO MARY
MAGDALENE**

Germany ?

c. 1550

Smooth, moderately heavy glass with numerous bubbles and imbedded impurities; silver stain; two shades of vitreous paint

24.7 x 19 (9 $\frac{3}{4}$ x 7 $\frac{1}{2}$); with surrounds:

39.3 x 31.7 (15 $\frac{1}{2}$ x 12 $\frac{1}{2}$)

Loss at top, stopgap; some surface scratches; minor flaking of paint; shatter crack in border, leaded; another break in border, leaded; breaks in two sections, unmended; lower left and right vertical sections of border are modern; border composed of 16th- and 19th- or 20th-century glass

Provenance: Stiesel collection, Litchfield, CT

Unpublished

[1]



**CHRIST AND THE DINNER AT
EMMAUS**

South Lowlands

1540-1560

Fairly heavy, uneven white glass with some elliptical bubbles and imbedded impurities; three hues of silver stain; three shades of paint

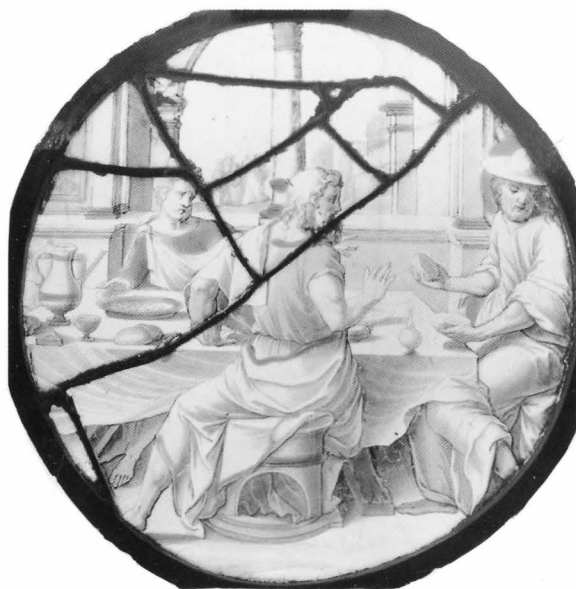
Diameter: 22.5 (8 $\frac{7}{8}$)

Loss at lower left, stopgap; seven breaks, leaded; paint rubbed in areas; surface scratches; one chip along break line

Provenance: James W. Newton, San Antonio, TX

Unpublished

[7]



PRIVATE COLLECTION

MALE HEAD IN PROFILE

North Lowlands, Leiden or Germany,
North Rhineland-Westphalia ?

1520-1530

Smooth, slightly uneven white glass
with several imbedded impurities;
two hues of silver stain; three shades
of vitreous paint

8 x 8 ($3\frac{1}{8}$ x $3\frac{1}{8}$)

Probably cut down from larger format

Provenance: Sibyll Kummer-

Rothenhäusler, Zurich

Unpublished

[1]



CIRCUMCISION OF CHRIST

Southern Germany

c. 1540

White glass; silver stain; vitreous
paint

Diameter: 9.7 ($3\frac{13}{16}$)

Two inadvertent runs of silver stain
on the surface; some minor surface
abrasion

Provenance: Sibyll Kummer-

Rothenhäusler, Zurich

Unpublished

[2]



PRIVATE COLLECTION

ADORATION

Style of Hans Sebald Beham
Germany, Nuremberg ?
1530-1540
White glass; silver stain; vitreous
paint
Diameter: 10.1 (4); with border: 12
(4 $\frac{7}{8}$)
Border probably modern
Provenance: Sibyll Kummer-
Rothenhäusler, Zurich; Michael
Ward, New York
Bibliography: *Form and Light* (1985),
no. 8.
[1]

MOTHER AND CHILD WITH FOUR
PUTTI

Style of Hans Sebald Beham
Germany, Nuremberg ?
1530-1540
White glass; silver stain; vitreous
paint
Diameter: 10.1 (4); with border: 12
(4 $\frac{7}{8}$)
Border probably modern
Provenance: Sibyll Kummer-
Rothenhäusler, Zurich; Michael
Ward, New York
Bibliography: *Form and Light* (1985),
no. 8.
[2]

TRIUMPHAL PROCESSION OF
PUTTI

Style of Hans Sebald Beham
Germany, Nuremberg ?
1530-1540
White glass; silver stain; vitreous
paint
Diameter: 10.1 (4); with border: 12
(4 $\frac{7}{8}$)
Modern border
Provenance: Sibyll Kummer-
Rothenhäusler, Zurich; Michael
Ward, New York
Bibliography: *Form and Light* (1985),
no. 8.
[3]





Prodigal Sets Out. See pages 165-166.

NORTH CAROLINA

DURHAM

DUKE UNIVERSITY MUSEUM OF ART

STS. PETER AND ANDREW

Germany

1510–1520

White glass; silver stain; vitreous
paint

Diameter: 18.7 (7 $\frac{3}{8}$); with border: 20
(7 $\frac{7}{8}$)

Originally a rectangular panel with a
central vertical lead, cut and filled out
at sides to form a roundel; several
cracks in left portion; border probably
modern

Provenance: Polak and Winternitz,
Vienna; Joseph Brummer, New York;
Mrs. Ernest Brummer, New York
Unpublished

1978.20.6



GREENSBORO

DR. HENRY HOOD COLLECTION

FLIGHT INTO EGYPT FROM A SERIES OF THE INFANCY OF CHRIST

After the Master of the Seven Acts of
Charity, Pieter Cornelisz. Kunst ?
North Lowlands, Leiden ?

1515-1525

Heavy, uneven white glass; two hues
of silver stain; three shades of
vitreous paint; back-painting

Diameter: 23 (9¹/₁₆); with border: 29.2
(11¹/₂)

Severe shatter crack, sandwiched
between plate glass; three minor
losses near center, stopgaps; large
chip at right edge; numerous smaller
chips along break lines; modern white
glass border

Provenance: Michael Fiorillo,
Philadelphia
Unpublished

Related Material: Roundel, slightly
earlier reversed replica, Detroit
Institute of Arts, Detroit, MI (36.97);
roundel, based on a design from a
version of the same series [Visitation],
Bruce J. Axt collection, Altadena, CA
[16]



SEATED COUPLE WITH MUSICAL INSTRUMENTS AND A SHIELD WITH A HAUSMARK

Arms: Hausmark (unidentified)
 South Lowlands or Germany, Lower Rhineland
 1520–1530
 Thin, uneven white glass with straw marks and numerous elliptical bubbles; silver stain; three shades of vitreous paint
 Diameter: 23.3 (9¹/₈)
 Star fracture and further break, leaded; paint somewhat abraded
Provenance: Joseph Binder, New York; Michael Fiorillo, Philadelphia
Bibliography: *The Binder Collection of English, Flemish, Dutch, Swiss and German Stained Glass of the XIVth to the XVIIth Century Formed by the Noted Experts Joseph Binder, Father and Son* [sale cat., Anderson Galleries, 17 November] (New York, 1927), 28, no. 78, ill. [17]



FRAGMENT OF ORNAMENT

South Lowlands
 1530–1550
 Smooth, uneven white glass with a few small bubbles and imbedded impurities; two hues of silver stain; two shades of vitreous paint
 8.3 x 10.7 (3¹/₄ x 4⁵/₈)
 Background or border ornament from leaded panel; surface accretions along edges
Provenance: Michael Fiorillo, Philadelphia
 Unpublished
 [18]
 (not illustrated)

ARCHANGEL MICHAEL AND A CLERIC DONOR

Arms: Hausmark between the letters I and C (unidentified)
 South Lowlands, Antwerp ?
 1550–1560
 Fairly heavy white glass with minute bubbles and a few imbedded impurities; two hues of silver stain; three shades of vitreous paint; sanguine
 Diameter: 25.2 (9⁷/₈); with border: 31.2 (12¹/₄)
 Four breaks, leaded; some surface abrasion; mark etched on surface by later hand; modern white glass border
Provenance: Michael Fiorillo, Philadelphia
 Unpublished
 [19]



SEATED MALE FIGURE

Arms: (LOWER LEFT) Per pale sable a fleur-de-lys or countercharged (unidentified); (LOWER RIGHT) Or, a key plate argent, a mullet of six points and a loaf of bread or (unidentified)
 South Lowlands
 1550–1560
 Thin, slightly uneven white glass with some large and numerous minute bubbles; two hues of silver stain; two shades of vitreous paint
 12 x 10.5 (4³/₄ x 4¹/₈); with border: 25.5 x 23.2 (9⁵/₈ x 9¹/₈)
 Probably cut from larger format; one small break, leaded; lower right section of border and lower coats-of-arms are 16th-century; rest of surrounds composed of 19th- or 20th-century glass
Provenance: Dealer, London
 Unpublished
 [20]



REIDSVILLE

CHINQUA-PENN PLANTATION

PAIR OF COMPOSITE PANELS WITH DONORS

A. Kneeling cleric with hunting scene
above (2a)

B. Kneeling young nobleman with
inscription above (2b)

France

A. 16th century

B. 1537

Inscription: A. O SALVATOR[.] HOSTIA
ORA

B. ANNO 1537 STE HUBERTE BEATE ET
GLORIOSISSIME ORA PRO NOBIS

A and B. Heavy, uneven, bubbled
white glass with large imbedded
impurities; two hues of silver stain;
three shades of vitreous paint
58 x 20 (22 $\frac{7}{8}$ x 8) each (approx.)

A. Three breaks in upper scene,
leaded; lower section of upper panel
lost, restored; paint of middle section
severely rubbed; lower section cut
along upper edge; the whole is a
composite

B. Two breaks in upper section,
leaded; paint of upper section much
abraded; loss at top, restored; two
breaks in border section, leaded; the
whole is a composite

Provenance: Thomas Jefferson Penn,
Reidsville, NC

Unpublished

[2a, b]



A

B

SICK AND INFIRM AT A SHRINE WITH HOLY WATER FOUNTAIN

Southern Germany ?

1520-1530; section of surrounds

dated: M·L·VI

Inscription: on section of lower

surrounds: ML VI; on shield: IHS

Fairly heavy, uneven white glass; two
hues of silver stain; two shades of
vitreous paint; back-painting

23.5 x 19 (9½); with surrounds:

33.5 x 24 (13⅓ x 9⅜)

Paint rubbed; some surface scratches;

modern surrounds composed of

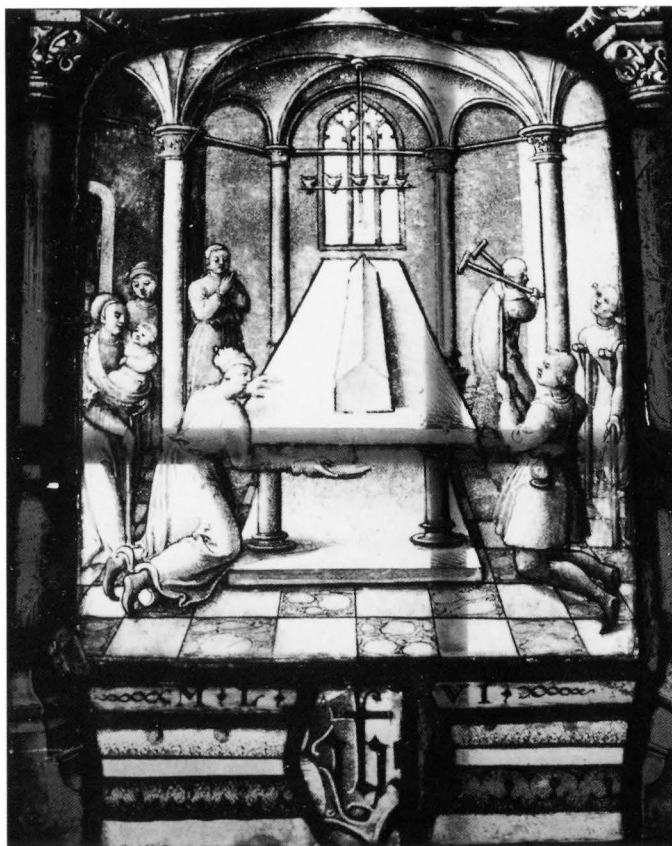
stopgaps and modern glass

Provenance: Thomas Jefferson Penn,

Reidsville, NC

Unpublished

[1]



PRODIGAL BIDS HIS FATHER FAREWELL FROM A SERIES OF THE PARABLE OF THE PRODIGAL SON

Southern Germany or Switzerland

1620-1640; dated: 1583

Inscription: on fragment of cartouche:

Klaus Bernh[...] / [...]ahts Loblich /

Ruswjl un[...] / [...]nno [...]

in lower section of surrounds: 1583

Thin, even white glass; two hues of
silver stain; three shades of vitreous
paint; translucent enamels

27.4 x 19 (10¾ x 7½)

Some loss of enamel; paint somewhat

rubbed; two losses at right side and

upper left corner; numerous stopgaps

in surrounds; loss at bottom, restored;

numerous breaks in surrounds,

leaded; surrounds composed of

stopgaps and modern glass

Provenance: Thomas Jefferson Penn,

Reidsville, NC

Unpublished

[4]



OHIO

CINCINNATI

CINCINNATI ART MUSEUM

ST. JOHN AND THE EAGLE

After Agostino Veneziano
Lowlands

1550-1600

Fairly smooth, creamy white glass
with straw marks; two hues of silver
stain; three shades of vitreous paint

Diameter: 21.6 (8½); with border:

23.8 (9 3/5)

Break, leaded; loss at left side,
restored; modern border

Provenance: K. Demirdjian ?

Unpublished

Related Material: Engraving, reversed,
Agostino Veneziano after Guilio
Romano, 1518, from the series of the
four evangelists (Illustrated Bartsch
26:93); roundel, reversed composition,
church of Saint-Julien, Pruillé-
L'Éguillé, Maine {Grodecki et al. in
*Recensement des vitraux anciens de
la France 2*, CVMA (Paris, 1981),
264}; roundel, rectangular format,
from a version of the same series [St.
Matthew and the angel], private
collection, Charlestown, MA

1934.291



CLEVELAND

THE CLEVELAND MUSEUM OF ART

JUDGMENT OF PARIS

South Lowlands

1510–1520

Moderately heavy white glass; silver stain; vitreous paint

Diameter: 22.2 (8¾)

Several breaks, glued, filled, and inpainted; small loss at left edge, restored

Provenance: Sibyll Kummer-Rothenhäusler, Zurich; Michael Ward, New York

Bibliography: *Form and Light* (1985), no. 2.

85.148 John L. Severance Fund



TOLEDO

THE TOLEDO MUSEUM OF ART

SORGHELOOS AND LICHTE FORTUNE FROM A SERIES OF THE ALLEGORY OF SORGHELOOS

Probably South Lowlands, Antwerp
1520–1525

White glass; silver stain; vitreous
paint

Diameter: 27 (10⁵/₈)

Several breaks, leaded; two small
losses in upper right; stopgaps;
modern border

Provenance: Adalbert von Lanna,
Prague; von Pannwitz, Hartekamp;

Rosenberg and Stibel, New York

Bibliography: *Sammlung des*

Freiherrn Adalbert von Lanna, Prag

[sale cat., Rudolph Lepke's, 21–28

March] (Berlin, 1911), pt. 2, 97, no.

799, pl. 65; Otto von Falke, *Die Kunst*
Sammlung von Pannwitz [sale cat.]

(Munich, 1926), pt. 2, no. 114;

"Accession of American and
Canadian Museums," *Art Quarterly*

21 (1958), 92, ill.; J. Bruyn, "Lucas
van Leiden en zijn Leidse tijdgenoten
in hun relatie tot Zuid-Nederland,"

I.Q. Regeteren Altena (Amsterdam,

1969), 44–47, ill. 263, fig. 3; *Toledo*

Museum News 3, no. 3 (1960), 50, ill.;

Art in Glass, A Guide to the Glass
Collections, Toledo Museum of Art

(Toledo, 1969), 53, ill.; Husband

(1989), 173–175, 184, ill.

Related Material: Tondo, distemper
on canvas, replica based on same

design, Öffentliche Kunstsammlung,

Basel (360); three tondi from same

series [Sorgheloos attacked by

Aermoede and Pouer, Sorgheloos

carrying Aermoede, Sorgheloos in

poverty], Öffentliche Kunstsammlung,

Basel [359, 1579, 1578]; fragment of

roundel, close version, Royal Museum



and Free Library, Canterbury, Kent {Thornton, 1899, pl. ill. window on staircase}; roundel, contemporary reversed variant, The Metropolitan Museum of Art, The Cloisters Collection, New York (1976.47); drawing for a roundel, variant, Kestner Museum, Hannover (Z 81); roundel, later and weaker version, based on a design from the same series, Cranbrook House, Cranbrook Educational Community, Bloomfield Hills, MI (1939.57); tondi, oil on panel, later, debased version, formerly Albert Figdor collection, Vienna {sale cat., Giroux, 1954, lot no. 58}; roundel, slightly later variant based on the same series of designs [Sorgheloos attacked by Aermoede and Pouer], formerly James R. Herbert Boone and Trustees of the Johns Hopkins University, Baltimore, MD; roundel, slightly later variant of the latter, K. G. Boon collection, Aerdenhout; roundel, probably based on a lost composition from the same series [Sorgheloos dancing with Weelde], Stedelijk Museum "De Lakenhal," Leiden (7684); roundel, based on a design from the same series [Sorgheloos carrying Aermoede], Hessisches Landesmuseum, Darmstadt (31:35); roundel, replica, Christ Church, Llanwarne, Hereford and Worcester (sl c2); another replica, Christ Church, Hereford and Worcester (sl a2); roundel, slightly later replica, Österreichisches Museum für angewandte Kunst, Vienna (Gl 2798); another slightly later replica with an inscribed border, Victoria and Albert Museum, London (66-1929); roundel, somewhat later version, private collection, Melksham Court, Wiltshire; roundel, earlier version based on a design from the same series [Sorgheloos in poverty], private collection, Sussex; roundel, replica, Christ Church, Llanwarne, Hereford and Worcester (sl c3); roundel, slightly later replica with an inscribed border, Victoria and Albert Museum, London (65-1929); drawing for a roundel, variant, Nationalmuseum, Stockholm (collection Anckarsvärd 432)

57.49

TEMPLE OF VIRTUE

North Lowlands, Haarlem or Leiden

1525-1535

Inscription: above upper three

Virtues: FIDES • CHARITAS • SPES

center: PRVDENTIA / IVSTICIA / VIRTVS

/ FORTITVDO / TEMPERACIA

White glass; silver stain; vitreous

paint

Diameter: 32.4 (12¾)

Modern border

Provenance: von Pannwitz,

Bennebroek, Munich; Rosenberg and

Stiebel, New York

Bibliography: Otto von Falke, *Die*

Kunst Sammlung von Pannwitz [sale

cat.] (Munich, 1926), pt. 2, no. 112;

"Accession of American and

Canadian Museums," *Art Quarterly*

21 (1958), 92, ill. 88.

57.48





Scenes from the Story of Esther (details). See page 58.

PENNSYLVANIA

NARPERTH

MRS. ISABELL HARDY COLLECTION

YOUNG MAN BESEECHING A KNEELING LADY (UNIDENTIFIED SECULAR SCENE)

South Lowlands

c. 1530

White glass; three hues of silver stain;
three shades of vitreous paint

Diameter: 20.6 (8½)

Horizontal break, unmended; small
chips along break; paint slightly
rubbed

Provenance: Said to have come from
Westminster Abbey, London

Unpublished

[1]



PHILADELPHIA

PHILADELPHIA MUSEUM OF ART

CORONATION OF THE VIRGIN

South Lowlands

1550-1575

White glass; silver stain; vitreous paint; translucent enamels

Diameter: 24.4 (9 $\frac{5}{8}$)

Loss of upper left portion, replaced with stopgap; modern border

Provenance: Grosvenor Thomas, London; Roy Grosvenor Thomas, New York, to 1924; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, PA

Bibliography: Grosvenor Thomas Stock Book I, 84, item no. 910; Eden (1927), 90-91.

52-90-59 Gift of Mrs. Widener Dixon

MAN OF WAR

North Lowlands

1580-1600

White glass; silver stain; vitreous paint; translucent enamels

13.3 x 9.8 (5 $\frac{1}{4}$ x 3 $\frac{7}{8}$)

Breaks, leaded; modern surrounds

Provenance: From an Elizabethan house in Topsham; Grosvenor Thomas, London; Roy Grosvenor Thomas, New York, to 1924; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, PA

Bibliography: Grosvenor Thomas Stock Book I, 84, item no. 975; Eden (1927), 87.

52-90-62 Gift of Mrs. Widener Dixon (not illustrated)

MAN OF WAR

North Lowlands

1580-1600

White glass; silver stain; vitreous paint; translucent enamels

24.1 x 21.6 (9 $\frac{1}{2}$ x 8 $\frac{1}{2}$)

Several breaks, leaded

Provenance: From an Elizabethan house in Topsham; Grosvenor Thomas, London; Roy Grosvenor Thomas, New York, to 1924; Mr. and Mrs. FitzEugene Dixon, Ronaele Manor, Elkins Park, PA

Bibliography: Grosvenor Thomas Stock Book I, 84, item no. 978a; Eden (1927), 85-87.

52-90-67 Gift of Mrs. Widener Dixon



MAN OF WAR WITH TWELVE GUNS

North Lowlands

1580-1600

White glass; silver stain; vitreous paint; translucent enamels

13.3 x 10.2 (5¼ x 4)

Breaks, leaded; modern surrounds

Provenance: From an Elizabethan house in Topsham; Grosvenor

Thomas, London; Roy Grosvenor

Thomas, New York, to 1924; Mr. and

Mrs. FitzEugene Dixon, Ronaele

Manor, Elkins Park, PA

Bibliography: Grosvenor Thomas Stock Book I, 84, item no. 977; Eden (1927), 87.

52-90-64 Gift of Mrs. Widener Dixon (not illustrated)

TWO-MASTED SCHOONER

North Lowlands

1580-1600

White glass; silver stain; vitreous paint; translucent enamels

13 x 9.8 (5¼ x 3¾)

Breaks, leaded; modern surrounds

Provenance: From an Elizabethan house in Topsham; Grosvenor

Thomas, London; Roy Grosvenor

Thomas, New York, to 1924; Mr. and

Mrs. FitzEugene Dixon, Ronaele

Manor, Elkins Park, PA

Bibliography: Grosvenor Thomas Stock Book I, 84, item no. 978; Eden (1927), 87.

52-90-65 Gift of Mrs. Widener Dixon (not illustrated)

WHALING BOAT

North Lowlands

1580-1600

White glass; silver stain; vitreous paint; translucent enamels

13.3 x 9.8 (5¼ x 3¾)

Breaks, leaded; modern surrounds

Provenance: From an Elizabethan house in Topsham; Grosvenor

Thomas, London; Roy Grosvenor

Thomas, New York, to 1924; Mr. and

Mrs. FitzEugene Dixon, Ronaele

Manor, Elkins Park, PA

Bibliography: Grosvenor Thomas Stock Book I, 84, item no. 976; Eden (1927), 87.

52-90-63 Gift of Mrs. Widener Dixon (not illustrated)

MERCHANT SHIP

North Lowlands

Dated: 1595

Inscription: Schipper Zachala Felix Van Slanerdon 1595

White glass; silver stain; vitreous paint; translucent enamels

24.7 x 22.3 (9¾ x 8½)

Three breaks, leaded

Provenance: Mrs. FitzEugene Dixon

(Eleanor Widener Dixon), Ronaele

Manor, Elkins Park, PA

Bibliography: Eden (1927), 87.

52-90-66 Gift of Mrs. Widener Dixon



**FIVE PANELS REPRESENTING THE
ELEMENTS**

A. Water (52-90-68)

B. Fire (52-90-69)

C. Air (52-90-70)

D. Air (52-90-71)

E. Earth (52-90-72)

North Lowlands

1620-1640

Inscription: B. Ignis; C. Air; D. Air;

E. Terra

White glass; silver stain; vitreous

paint; translucent enamels

Breaks, leaded

Provenance: From an Elizabethan

house in Topsham; Grosvenor

Thomas, London; Roy Grosvenor

Thomas, New York, to 1924; Mr. and

Mrs. FitzEugene Dixon, Ronaele

Manor, Elkins Park, PA

Bibliography: Grosvenor Thomas

Stock Book I, 86, item nos. 987-989

and 88m item nos. 990-991; Eden

(1927), 92-93.

52-90-68 to 52-90-72

Gift of Mrs. Widener Dixon

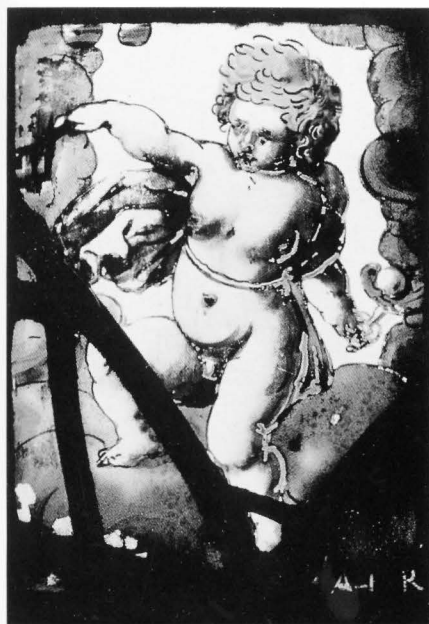
(A and C not illustrated)



A



B



C



D



E

**SEVEN PANELS REPRESENTING
MONTHS**

- A. January (52-90-73)
- B. February (52-90-74)
- C. March (52-90-75)
- D. April (52-90-76)
- E. September (52-90-77)
- F. October (52-90-78)
- G. November (52-90-79)

England

1660-1680

Inscription: A. January; B. February;
C. Merty; D. Aprillis; E. September;
F. October; G. November

White glass; silver stain; vitreous
paint; translucent enamels

A-G: 13.3 x 10.1 (5¼ x 4)

Several breaks each panel, leaded

Provenance: From an Elizabethan
house in Topsham; Grosvenor
Thomas, London; Roy Grosvenor
Thomas, New York to 1924; Mr. and
Mrs. FitzEugene Dixon, Ronaele
Manor, Elkins Park, PA

Bibliography: Grosvenor Thomas
Stock Book I, 84, item no. 979; 86,
item nos. 980-982, 984-986; Eden
(1927), 96-98.

52-90-73 to 52-90-79

Gift of Mrs. Widener Dixon

(C only illustrated)



PITTSBURGH

THE CARNEGIE MUSEUM OF ART

**HOLY KINSHIP (ANNASELBDRITT)
WITH ST. BARBARA AND
KNEELING DONATRIX**

Arms: Hausmark (unidentified)
North Lowlands

1550–1560

Inscription: K H

White glass; two hues of silver stain;
three shades of vitreous paint

Diameter: 25.3 (10); with border: 30.7
(12.8)

Paint somewhat rubbed; surface
scratches; modern border

Provenance: Richard M. Scaife,
Pittsburgh

Unpublished

83.102.2



UNIVERSITY OF PITTSBURGH
UNIVERSITY ART GALLERY

**JOSEPH SOLD INTO SLAVERY
FROM A SERIES OF THE HISTORY
OF JOSEPH IN EGYPT**

Arms: on saddle bag: (LEFT) Hausmark
(unidentified); (RIGHT) Hausmark
(unidentified)

South Lowlands, Ghent or Bruges

1490-1500

Heavy, uneven white glass; three
hues of silver stain; three shades of
vitreous paint

Diameter: 22 (9⁵/₈); with both borders:
36 (14¹/₈)

Two breaks, leaded; modern borders,
one of red pot metal, the other old
and modern white glass

Provenance: Mary Blair, Pittsburgh, to
1926; P. W. French & Co., to 1928;
E. S. Bayer, New York; Richard Beatty
Mellon, Pittsburgh; Mrs. Alan Magee
Scaife, Pittsburgh

Bibliography: P. W. French & Co.
Stock Sheet no. 14198; Walter Read
Hovey, "Stained Glass Windows: Gift
of Mrs. Alan M. Scaife," *Pitt*

Magazine 49 (1953), 18.

1140-65



RHODE ISLAND

NEWPORT

PRIVATE COLLECTIONS

ST. STEPHEN

France

1550–1600

Fairly heavy white glass with numerous minute bubbles and some imbedded impurities; silver stain; two shades of vitreous paint

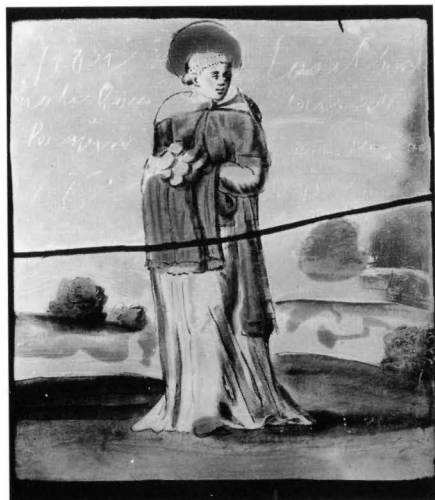
19 x 17.7 (7½ x 7)

One break, leaded; some surface abrasion; paint rubbed in areas; words etched at top: [. . .]or peut [. . .] / ra si bon quand . le [. . .]en su[. . .] / 1605

Provenance: Stuart Duncan, New York and Newport

Unpublished

Window XVII 2b



ST. CHRISTOPHER CARRYING THE CHRIST CHILD

Southern Germany

1530–1540

Uneven white glass with silver stain; two shades of vitreous paint

Diameter: 19.7 (7¾)

Losses on left and right sides; paint rubbed and flaked in areas

Provenance: Edson Bradley, Washington, DC, and Newport

Unpublished

Stairwell window c4



ST. MARY MAGDALENE IN THE WILDERNESS

Southern Germany ?

c. 1550

White glass; silver stain; three shades of vitreous paint; translucent enamels

Diameter: 23.5 (9¼)

Provenance: Edson Bradley, Washington, DC, and Newport

Unpublished

Stairwell window c8



PEASANT COUPLE

North Lowlands

1550-1575

Very heavy, uneven white glass with imbedded impurities; two shades of vitreous paint; back-painting

13 x 9.6 (5 1/4 x 3 3/4)

Two breaks, leaded; small loss at left edge; one crack mended

Provenance: Stuart Duncan, New York and Newport

Unpublished

Window XVIII a



PERSEUS AND ANDROMEDA

South Lowlands

1515-1550

Uneven white glass with some minute bubbles; two hues of silver stain; two shades of vitreous paint; back-painting

Diameter: 22.2 (8 3/4)

Two breaks, leaded; one crack, unmended; two runs, unmended; paint rubbed in areas; surface accretions around edge

Provenance: Stuart Duncan, New York and Newport

Unpublished

Window IV 1c



PIETÀ

South Lowlands or Germany

1520-1530

White glass; silver stain; vitreous paint

Diameter: 14.7 (5 3/4)

Losses at top, stopgap; four breaks, leaded; surface accretions

Provenance: Edson Bradley, Washington, DC, and Newport

Unpublished

Room 207



PILGRIM SAINT

South Lowlands

1540-1560

White glass with imbedded impurities; two hues of silver stain; vitreous paint

Diameter: 22.2 (8)

Loss at left sides; paint rubbed; surface covered with adhesive tape; paint largely lost

Provenance: Edson Bradley, Washington, DC, and Newport

Unpublished

Stairwell window c4



**HARROWING OF HELL FROM A
SERIES OF THE PASSION OF
CHRIST**

South Lowlands

1550-1560

Heavy, uneven white glass; vitreous
paint; sanguine applied on reverse;
back-painting

14 x 10.8 (5½ x 4¼)

Paint scratched and rubbed in areas;
marked 16

Provenance: Stuart Duncan, New
York and Newport

Unpublished

Window XXII



ALLEGORICAL FIGURE: PITY

South Lowlands

1550-1575

Inscription: PITIE

Heavy and uneven white glass with
imbedded frit and some minute
bubbles; silver stain; two shades of
vitreous paint; sanguine

19.6 x 19.3 (7¾ x 7⅝)

Four breaks, leaded; loss at upper
corner, restored; paint scratched in
areas; some surface abrasion; paint
rubbed

Provenance: Stuart Duncan, New
York and Newport

Unpublished

Window XVIII B



VIRGIN AND CHILD

South Lowlands

1580-1600

Heavy, uneven white glass; silver
stain; two shades of vitreous paint
20.3 x 19.7 (8 x 7¾)

Provenance: Stuart Duncan, New
York and Newport

Unpublished

Window XVII 1b



**EMBLEMATIC PANEL: COUNTRY
COOK**

Netherlands

1600-1625

Heavy, uneven white glass; vitreous
paint

13 x 10.2 (5¼ x 4)

One break, leaded; surface abrasion
on back; surface scratches; paint
rubbed in areas

Provenance: Stuart Duncan, New
York and Newport

Unpublished

Window XVIII



PROVIDENCE

RHODE ISLAND SCHOOL OF DESIGN, MUSEUM OF ART

SCENE FROM THE LEGEND OF AN UNIDENTIFIED WARRIOR SAINT

North Lowlands

1520–1540

White glass; silver stain; vitreous paint

Diameter: 23.5 (9¼)

Numerous breaks, leaded; surface scratches

Provenance: A. Vecht, Amsterdam; anonymous donor, Providence
Unpublished

62.076

Enlarged illustration page 222



ROUNDEL WITH A COAT OF ARMS

Arms: Gules a grozing iron and an ax in saltire and a bit in pale argent (Käser)

Switzerland
1550

Inscription: Karl Käser / Gläser alhie

White glass; translucent and opaque enamels; flashed pot metal glass

Diameter: 13.5 (5⅝)

Shatter cracks in upper portion, unmended; enamels flaked along some break lines

Provenance: Anonymous gift

Bibliography: Checklist I, 210.

22.117





Scenes from a series of the Seven Acts of Charity and Ornament. See page 175.

SOUTH CAROLINA

GREENVILLE

BOB JONES UNIVERSITY COLLECTION OF SACRED ART

EIGHT ROUNDELS WITH PORTRAIT PROFILES

- A. Bearded male with helmet (753/1A)
- B. Female with pleated collar (753/1B)
- C. Male with head band (753/2A)
- D. Female with headdress and chinstrap (753/2B)
- E. Male with helmet and yellow feather (753/1C)
- F. Female with black headdress (753/1D)
- G. Male with helmet and white feather (753/2C)
- H. Female with gray headdress (753/2D)

South Lowlands

1580–1600 or 19th–20th century

White glass; silver stain; vitreous paint

Diameter: A–H: 8.4–9.5 (3¹⁵/₁₆–3³/₄)

Paint rubbed in some areas

Provenance: Unknown

Unpublished

753/1A, B; 753/2A, B; 753/1C, D;

753/2C, D



A



B



E



F



C



D



G



H



Scene from the Legend of an Unidentified Warrior Saint. See page 217.

TENNESSEE

MEMPHIS

WALTER R. BROWN/RICHARD K. TANNER COLLECTION

THREE DOMESTIC SCENES

A. Couple in a landscape [1a]

B. Couple and a gardener before a house [1b]

C. Interior with two women and a man at a table [1c]

Netherlands

1680-1700

White glass; two shades of vitreous paint; translucent enamels

A: 15.9 x 20.3 (6½ x 8)

B: 15.3 x 20.3 (6 x 8)

C: 14 x 20.3 (5½ x 8)

A. Four breaks; enamel flaking and abraded in areas; border cut at left and bottom

B. Surface scratches; some flaking of enamel; border cut at bottom

C. Vertical break; flaking of enamel; border cut on four sides

Provenance: Dealer, London

Unpublished

[1 a-c]



A



B



C

NASHVILLE

VANDERBILT UNIVERSITY, VANDERBILT ART COLLECTION

ST. BARBARA

South Lowlands

c. 1520–1530

Uneven, moderately heavy, smooth white glass with straw marks and elliptical bubbles; two hues of silver stain; two shades of vitreous paint; back-painting

Diameter: 24.5 (9⁷/₈); with surrounds: 25.5 x 25.5 (10¹/₁₆ x 10¹/₁₆)

Three breaks, leaded; numerous scratches and some surface abrasion; set in square panel with 16th-century and modern surrounds

Provenance: Thomas F. Flannery, Jr., Chicago; Edward R. Lubin, New York
Bibliography: *The Thomas F.*

Flannery, Jr., Collection: Medieval and Later Works of Art [sale cat., Sotheby's, 1–2 December] (London, 1983), 162, lot no. 238, ill.; Edward R. Lubin, *European Works of Art: A Selection from the Gallery* (New York, n. d.), no. 61.

1985.12





Allegorical Scenes (details). See page 176.

VIRGINIA

RICHMOND

VIRGINIA MUSEUM OF FINE ARTS

CHRIST CARRYING THE CROSS

Germany, Upper Rhineland

1480–1500

White glass; silver stain; vitreous paint

Minor surface abrasion

Diameter: 18.4 (7¼)

Provenance: John Hunt, Dumleck Bailey, Ireland

Unpublished

69.12



HOLY KINSHIP (ANNASELBDRITT)

Germany

1510–1520

White glass; silver stain; vitreous paint

17.8 x 10.2 (7 x 4)

Three breaks, leaded

Provenance: Grosvenor Thomas, London, to 1913; Roy Grosvenor Thomas, New York; George D. Pratt, Glen Cove, NY; The Metropolitan Museum of Art, New York, to 1968

Bibliography: Drake (1913), pt. 1, no. 179.

68.9.9



WISCONSIN

MADISON

UNIVERSITY OF WISCONSIN—MADISON, ELVEHJEM MUSEUM OF ART

BAPTISM OF CHRIST FROM A SERIES OF THE LIFE OF CHRIST

South Lowlands ?

c. 1520

Inscription: hic est filius meus dilectu[.]

White glass; silver stain; vitreous paint; sanguine

Diameter: 22.2 (8)

One break, leaded; some loss of paint; surface rubbed

Provenance: Carol L. Brewster, Madison, WI

Unpublished

1972.87 Gift of Mrs. Carol L. Brewster



FEMALE SAINT WITH A PHOENIX

South Lowlands ?

1656

Inscription: M W / 1656

White glass; silver stain; vitreous paint; translucent enamels

19.7 x 14 (7¾ x 5½)

Three breaks, leaded; some loss of paint; surface slightly rubbed

Provenance: Dr. Hugo Oelze, Amsterdam; Carol L. Brewster, Madison, WI

Bibliography: Highly Important Objects of Art Forming the Collection of the Late Dr. M. Hugo Oelze [sale cat., Paul Brandt, 23–26 April] (Amsterdam, 1968), 43, lot no. 85.

1972.84 Gift of Mrs. Carol L. Brewster



ST. JOHN THE BAPTIST

South Lowlands

1671

Inscription: ORA PRO DONATORE 1671

White glass; silver stain; vitreous paint; sanguine

19.7 x 14 (7¾ x 5½)

Two breaks, leaded; paint somewhat rubbed in areas

Provenance: Dr. Hugo Oelze, Amsterdam; Carol L. Brewster, Madison, WI

Bibliography: Highly Important Objects of Art Forming the Collection of the late Dr. M. Hugo Oelze [sale cat., Paul Brandt, 23–26 April] (Amsterdam, 1968), 43, lot no. 85.

1972.84 Gift of Mrs. Carol L. Brewster



ADDENDUM



Medallion with Arms and a border. See page 241.

CALIFORNIA

HILLSBOROUGH

PRIVATE COLLECTION

M.H.C.

Note: This collection has been forming very rapidly. The following entries represent additions made between February 1987 (see Checklist III, 95–122) and December 1989 and a few panels overlooked before. The glass will be installed shortly in a house now under construction. A separate index for these leaded panels is provided at the end of this volume.

Among these acquisitions are two of the windows from the Hearst collection that disappeared from scholarly view after the Gimbel's sale in 1941 (nos. 1020–1021). Other rediscoveries are a Swiss Welcome panel from the Lewis collection, deaccessioned in 1947/1954 from the Pennsylvania (now Philadelphia) Museum of Art (no. 935), and a Swiss Friendship panel from the Sudeley collection unaccounted for since the 1911 sale. The origin of a late French decorative cusp (no. 1067) remains unknown, but the figures are in the same style as two tracery light angels in the Axt collection, Altadena (see Checklist III, 45).

HERALDIC PANEL WITH THE ARMS OF DE MORGAN

Arms: Argent a griffon rampant sable (De Morgan)

England

14th–15th centuries and 19th century
Pot metal and flashed red glass

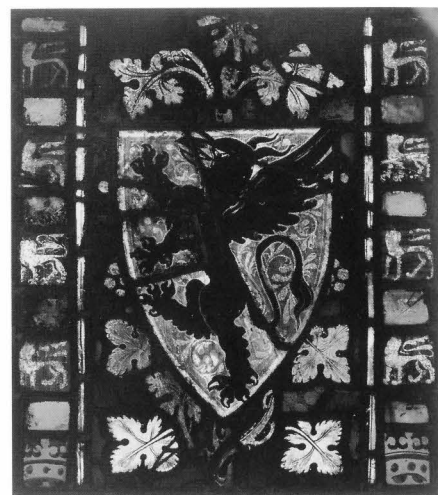
50.2 x 43 (19³/₄ x 16⁵/₁₆)

Probably made up from different sources; borders heavily restored, upper left quadrant of shield a replacement, the rest heavily overpainted; mending leads

Provenance: Sir Thomas Neave, Bart., Dagnam Park, Essex ?; Grosvenor Thomas, London; Roy Grosvenor Thomas, London and New York, to 1923; S. Vernon Mann, Great Neck, NY, to 1932; Sotheby's New York, to 1986, unidentified owner

Bibliography: Grosvenor Thomas Stock Book I, 110–111, item no. N-92; *Fine English Furniture, Early English Stained Glass, English & Chinese Porcelains, Georgian Silver Collected by S. Vernon Mann* [sale cat., American Art Association–Anderson Galleries, 29–30 January] (New York, 1932), 67, no. 251; *European Works of Art* sale (1986), n. p., no. 180.

A 335 a



HERALDIC BADGE OF JANE SEYMOUR, QUEEN 1536–1537

Badge: A round tower of two stages, above the port a hawthorn tree crowned, and on the mound above a crowned phoenix rising from flames between one red rose, one white rose, and two gillyflowers

England

1536–1553

Inscription: HENRY/ DOWTE NOT
White glass with silver stain; flashed red glass; pot metal stopgaps

51.3 x 30.3 (20¹/₄ x 11⁷/₈)

Crown and badge do not look of the same facture; many stopgaps, including top of crown, fill at edges. Etched on green glass below the left column: William Holton, July 15,

1725

Provenance: Nonsuch Palace ?; R. C. Lucas, near Chilworth ?; Grosvenor Thomas, London; Roy Grosvenor Thomas, London and New York, to 1923; S. Vernon Mann, Great Neck, NY, to 1932; Sotheby's New York, to 1986, unidentified owner .

Bibliography: Grosvenor Thomas Stock Book I, 34–35, item no. 367; *Fine English Furniture, Early English Stained Glass, English & Chinese Porcelains, Georgian Silver Collected by S. Vernon Mann* [sale cat., American Art Association–Anderson Galleries, 29–30 January] (New York, 1932), 68, no. 252; *European Works of Art* sale (1986), n. p., no. 180. *Related Material:* Cambridge, King's College Chapel, Side-Aisle Chapel I, window 27 a2; noted in Hilary Wayment, *King's College Chapel Cambridge: The Side-Chapel Glass* (Cambridge, 1988), 68.

A 335 b



A FINIAL WITH TWO PUTTI

France or Low Countries

c. 1540

Pot metal; white glass with silver stain and Jean Cousin; flashed red glass

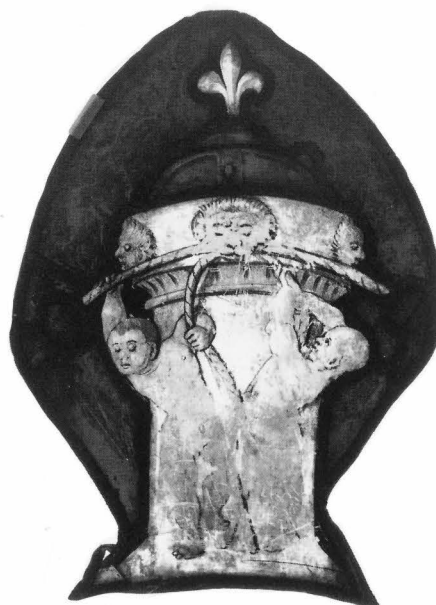
39 x 28.4 (1 5/8 x 1 1/4)

Paint rubbed

Provenance: Jean & Jean-Pierre Lelievre, Galerie de Chartres, 1989

Bibliography: *Ventes aux enchères publiques* [sale cat., Galerie de Chartres, 30 September–1 October, 7–8 October] (Chartres, 1989), 34, no. 1231–1236.

1067



THREE HERALDIC PANELS FOR GUILD HALLS

A. Arms of Ottel

Arms: Azure upon a triple mount vert a mullet of six points or (Ottel); crest: on a closed helm to sinister a demi-woman garbed parti of the colors between two buffalo horns the charge above her head; mantling of the colors

B. Arms of Werle with the scene of the Judgment of Solomon

Arms: Azure a wheel in chief two mullets of six points or (Werle); crest: on a closed helm to dexter between two buffalo horns the charge as in the shield (Werle); mantling of the colors

C. Arms of Wurmser with a scene of Jacob's Ladder

Arms: Per fess sable and or in chief two crescents argent (Wurmser); crest: on a barred helm affronté a coronet issuant a demi-woman bearing the charge of the colors between two buffalo horns; mantling of the colors Ateliers of Swiss origin working in Alsace

France, Strasbourg, guild hall(s)

A. 1575

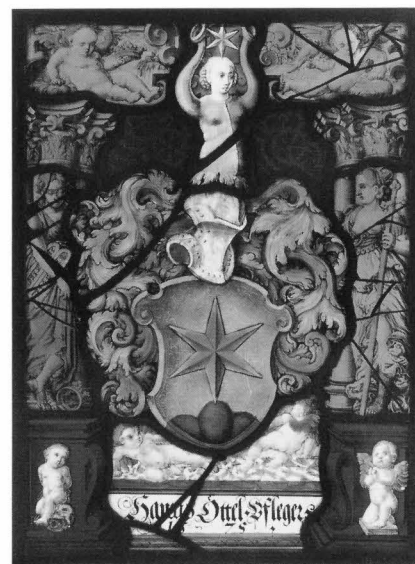
B. 1595

C. 1611

Inscriptions: A. Hans Ottel· Pfleger/ ·15· 75·

B. with woman: [.]au Sch[.] in cartouche: Philipp Werle/ Pfleger, M.DXCV

C. Claus Jacob/ Wurmser Pf= / leger 1611



A

A. Pot metal; white glass with silver stain, enamels, and Jean Cousin; flashed red glass

B. White glass with silver stain and enamels; flashed and abraded red glass

C. Pot metal; white glass with silver stain and enamels; flashed and abraded red glass

A. 31.8 x 23 (12½ x 9⅞)

B. 34 x 22.8 (13½ x 9)

C. 34 x 21.4 (13⅜ x 8⅜)

All have cracks and mending leads; in B there is a replacement in the crest and the figure to right is a stopgap.

Provenance: Sibyll Kummer-

Rothenhäusler, Zurich, to 3/10/1989

Unpublished

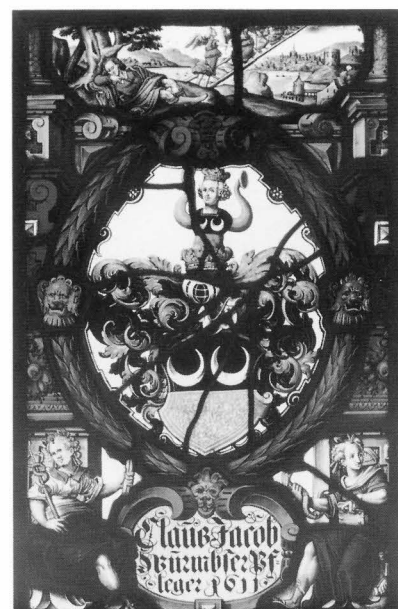
A. 932

B. 933

C. 934



B



C

TWO WINDOWS WITH GOTHIC CANOPIES

A. Christ before Caiphas ?

B. St. Catherine ? professing her faith
Arms: In lower panel (1) Azure a bend or between [charges effaced] impaling or a bend purpure between [charges effaced]

Germany, Rhineland

Mid-15th and 19th century

Pot metal; white glass with silver stain

A. 1. 59.5 x 73 (23⅜ x 28¾);

2. 36 x 73 (14⅜ x 28¾); 3. 58 x 73.5 (22¼ x 29)

B. Almost the same as A

A. Largely modern, but with the following significant old fragments:

1. (base), purple dalmatic and shield (charges deliberately effaced); 2.

(center), three heads, some repainted green pieces

B. One notable fragment with clerical heads (left panel 2)

Provenance: Demotte, Inc., Paris, to 11/16/1929; William Randolph

Hearst, to 1944; Bishop Schremb ?

of Cleveland Catholic Diocese; Archbishop Eduard Hoban, Bratenahl,

OH; Raymond N. Ferreri, M.D.,

Bratenahl, OH, to 1989

Bibliography: C. W. Post Catalogue (1939), lot no. 178, art. no. 3; Hearst

sale (1941), 133, no. 178-3



3



2



1

A

(A. identified as "St. Giles and His First Disciples"); *Important 18th and 19th C. European and English Furniture and Decorative Arts* [sale cat., Wolff's Auction, 30 September] (Cleveland, OH, 1989), 28, lot no. 413.

A. 1020

B. 1021



2

B

WEDDING PANEL

Arms: Or three crickets proper (unidentified)

Southern Germany

c. 1530

White glass with silver stain; flashed and abraded pink, blue, and green glass

34.0 x 23.5 (13³/₈ x 9¹/₄)

Spandrels and thighs of halberdier are replacements; some mending leads

Provenance: Sibyll Kummer-

Rothenhäusler, Zurich, to 7/14/1989

Unpublished

1009



HERALDIC MARRIAGE ROUNDEL

Arms: (LEFT) Argent a stag rampant contourné langued and horned argent, surmounted by a barred helm to sinister crowned or (? von Krufft); crest: issuant from a coronet a demi-stag rampant or holding an orb argent, mantling of the colors

(RIGHT) Argent three flabella [or broom-heads ?] argent (sic), surmounted by a barred helm to dexter (? Schlossgen); crest: two vols affronté charged as the shield; mantling of the color (BELOW) or a housemark sable (unidentified)

Germany, Lower Rhineland ?

1572

Inscription: Martin von krufft / genant krudener derol/ Rechten doctor / S. Jacop elisabeth / und / Schlossgens / sein husfraw . / Ao dñi 1572

White glass with silver stain

Diameter: 32.9 (12¹/₁₆)

Shatter crack, string-leaded; despite sequential numbering of inscription pieces in paint (1a–8a) at least two are out of order; inscription may not identify arms

Provenance: Sibyll Kummer-Rothenhäusler, Zurich, to 4/7/1989

Unpublished

990



HERALDIC PANEL OF PARISH PRIESTS WITH SECULAR SCENES

Arms: (CENTER) Argent a boar's head sable langued gules, toothed and crested or (von Reuschach); crest: a barred helm to dexter surmounted by a boar's head argent langued gules; mantling of the colors

clockwise from top right:

1. Per pale or and argent a housemark counterchanged; crest: a wine cask proper (Spach)

2. Gules a cart wheel or; crest: on a closed helm to dexter a demi-man holding a baton garbed parti or and argent; mantling of the colors (Pflu.?)

3. Or a falcon proper beaked, crested and armed argent (Harkh)

4. Gules a grozing tool and a soldering iron crosswise argent; crest: three Noppenbecher (glasses) or (Sebel) Germany

1574

Inscription: upper right: Ich Bedarff / Wermets / [...]tlin thu[...] / [...] hoch zuo / heu. Katzbeiss / die mauss / aus Beis/ mich nit/

on table edge: Rus Vom Vogel

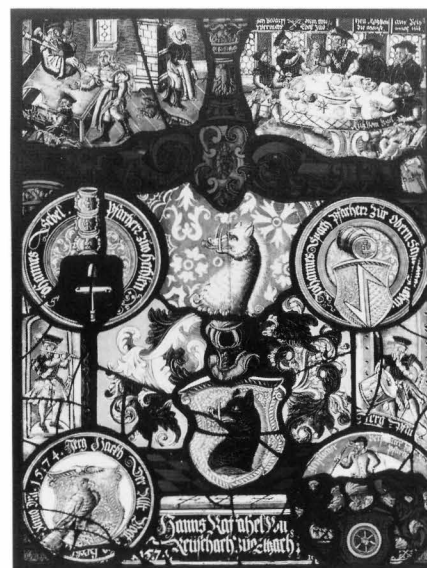
on shields: 1. Iohannes Spach Pfarherr zur obern Schwing[.] oben

2. Jerg Pflu[.] / geistlicher ver[.] lter uber Bau[.] / pfarhe[.]

3. Jerg Hackh Der Allt Vogt [...] herr Anno Dni. 1574.

4. [.]Iohannes Sebel pfarherr zuo hechlen

on cartouche: Hanns Rafahel Von/ Reuschach zur Atzach./ 1574



Pot metal; white glass with silver stain and Jean Cousin; flashed and abraded red

44.6 x 33 (17⁹/₁₆ x 13)

Two replacements, a few small stopgaps; edge-mended cracks and mending leads

Provenance: Unidentified owner, Dorotheum, 1922; V. M. Walton, Durham, England, to 1927; James R. Herbert Boone, Baltimore, MD; Trustees of Johns Hopkins University, Baltimore, MD

Bibliography: Wertvolle Italienische Skulpturen des XIV. bis XVII.

Jahrhunderts, Alte Gemälde,

Kunstgewerbe, Schweizer

Glasscheiben, Englische Farbstiche

[sale cat., Dorotheum, 8 April]

(Vienna, 1922), 23, ill.; Rugs, Textiles,

Furniture, Paintings, Silver, Porcelain,

Pewter, Arms, Bronzes, Miniatures,

Snuff Boxes & Other Objets

d'Art. . . from the Collections of Mrs.

William Faversham, New York City;

Mr. V. M. Walton, Durham, England;

Mrs. Gardiner Washburn, Brookline,

Mass. & the Stock of the Horn of

Plenty [sale cat., Anderson Galleries,

5-7 May] (New York, 1927), 109, lot

no. 654; European Works of Art sale

(1988), n. p., no. 51, ill.

905

HERALDIC PANEL OF JOHANN THOMAS VON SPAUR, BISHOP OF BRIXEN

Arms: Quarterly: 1 gules a lamb trippant argent nimbed or, holding a pennant argent a cross or (Abbey of Brixen); 2 and 3 quarterly argent a lion rampant gules holding a mazer or and per band argent and gules a mullet of six points counterchanged (von Spaur); 4 argent a griffon displayed queue forché armed or and charged with a crozier or fesswise (Brixen Domkapitel); surmounted by a bishop's mitre, crozier and orphreys argent and or

Attributed to an Augsburg atelier
Southern Germany

1580

Inscription: IOHANN THOMAS VON
GOTTES GENADEN BISCHOFFE ZV
BRICHSEN

1580

White glass with silver stain and enamel; flashed and abraded red glass

Diameter: 31 (12³/₁₆)

Some mending leads and repaired cracks

Provenance: Fritz Dold, Zurich, to
4/7/1989

Unpublished

992



ARMS OF MICHEL BRACKENHOFFER WITH A SCENE OF THE ANNUNCIATION

Arms: Azure upon a triple mount or a hound argent collared and langued or (Brackenhofer); crest: on a closed helm to sinister a demi-hound charged as the shield; mantling of the colors

Southern Germany, Waldsee

1586

Inscription: on scroll at top: Ave/
Maria Gra[. . .]/ plena do/ tecum
in cartouche: Michel Bracken[. . .] of/ er
dieser Zeit Ampt/ man dess
Gotsshaus/ Waldseze 1586

White glass with silver stain,
enamels, and Jean Cousin; flashed and
abraded red glass

34 x 21.7 (13³/₈ x 8⁹/₁₆)

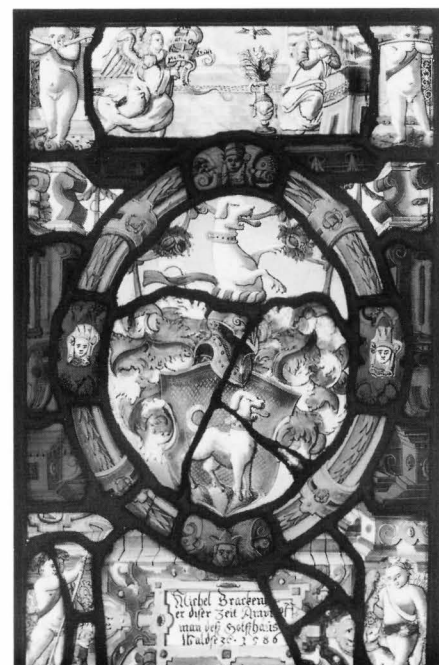
Mending leads

Provenance: Sibyll Kummer-

Rothenhäusler, Zurich, to 3/10/1989

Unpublished

955



**ARMS OF HANS NEUSCHELLER
WITH A BATTLE SCENE**

Arms: Per fess, in chief per pale or and azure a demi-man counter-changed holding in his dexter hand a bell or and in his sinister hand a napping brush, in base barry of three sable or and azure (Neuscheller); crest: on a closed helm to dexter a demi-man charged as the shield; mantling of the colors
Germany, Reutlingen
1591 ?

Inscription: Hans Neuscheller der/
zeitt der tuocher altmaister./ 1591.
(essentially modern)

White glass with silver stain,
enamels, and Jean Cousin; flashed red
and pink glass

30.7 x 21.5 (12½ x 8½)

All but "z" and "1" of inscription
replaced; some cracks; mending leads

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich, to 3/10/1989
Unpublished

962



**ARMS OF SIMON WEINMAN
BETWEEN LIFE AND DEATH, WITH
A SCENE OF MUSICIANS PLAYING**

Arms: Per fess sable and or on a triple mount or a demi-man holding a billhook (Weinman); crest: a closed helm to dexter surmounted by a charge as the field between two buffalo horns; mantling of the colors
Germany, Heilbronn
1598

Inscription: above shield: MORTALIS
IM MORTALIS
in cartouche: ·VIVE DIV. SED DEO·/
Simon Weinman der/ Jünger Burger
und des / Kleinen Raths zu/ Heilbron·
1598.

White glass with silver stain,
enamels, and Jean Cousin; flashed and
abraded red glass

31 x 21.7 (12¾ x 8½)

Cracks and mending leads elsewhere

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich, to 3/10/1989
Unpublished

952



**HERALDIC ROUNDEL WITH THE
CREST OF THE CITY OF COLOGNE**

Crest: A closed helm to sinister with a coronet ermine surmounted by a lion passant or, langued gules, holding a crest gules charged with three crowns or, plumed vert; mantling gules and argent (City of Cologne)
Germany, Cologne
16th–17th century

White glass with silver stain, Jean
Cousin, and enamels

Diameter: 21.5 (8½)

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich, to 4/1987
Unpublished

Related Material: A similar roundel
illustrated in *Aus Schloss E. Sr.*

*Erlaucht des Grafen K. zu E.,
Glasgemälde aus Fürstlichem Besitz,
Nachlass Dr. H. Wagner, Bad Soden/
Nachlässe R . . . u. S . . . , Jüdische
Kultgegenstände, Moderne gemälde
eines Frankfurter Sammlers und
Anderer Besitz* [sale cat., Hugo
Helbing, 21–23 June] (Frankfurt am
Main, 1932), 19, no. 220, ill.

405



HERALDIC ROUNDEL OF JOHANN FABER

Arms: Per fess argent and gules, in chief a ? thunderbolt azure in base a housemark sable between two mullets or (Faber ?); crest: on a helm affronté a bear sejant holding a forked pennant of the colors; mantling of the colors

Southern Germany

Early 17th century

Inscription: IOHANN CHRISTIAN FABER / P T VIERMANNI.27

White glass with silver stain and enamels

Diameter: 15 (57/8)

Mending leads

Provenance: Sibyll Kummer-Rothenhäusler, Zurich, to 8/1988

Unpublished

916



A LESSON IN FAMILY UNITY: AESOP'S FABLE OF THE BOUND STICKS

Arms: (LEFT) Azure in chief two mullets of six points or, on a pile inverted or a triple mount vert surmounted by talons and a cross azure [? or a cross rising from four talons], (unidentified); crest: on a closed helm to sinister a demi-man; mantling of the colors

(RIGHT) As the first (replaced) Nüscheler atelier from Switzerland Germany, Munich

1621

Inscription: above: Kein besser ding uff erd man findt/ Dan wan dbrüder ein muthiga sind/ Durch zwidrachtaber gond sy zgrund / Wies uns die gchichten machend kund below: Hans Heinrich Zäller diener/ der Kilchen Schwamendinger/ und profisor der Latinsch schul zür/ ich und Staffen-Zäller beid gebrüd/ und Hans Riva [.]alt Bürger Zürich /

1621

Pot metal; white glass with silver stain, enamels, and Jean Cousin; flashed and abraded red glass

33 x 22.5 (13 x 87/8)

Right shield replaced

Provenance: Sibyll Kummer-Rothenhäusler, Zurich, to 8/2/1989

Unpublished

1002



HERALDIC ALLIANCE ROUNDEL OF VON IMHOFF AND LÖFFELHOLTZ

Arms: (LEFT) Gules a *Seelöwe* queue forché or (von Imhoff)

(RIGHT) Quarterly 1 and 4 or a lamb trippant argent langued tenné; 2 and 3 argent on a bend azure an artillery piece ? argent (Löffelholz)

Germany, Nuremberg

1640 or 1646

Inscription: .I.I.H./ .164?.

White glass with silver stain, enamels, and Jean Cousin

Diameter: 24.3 (97/16)

Mending leads

Provenance: Sibyll Kummer-Rothenhäusler, Zurich, to 10/11/1987

Unpublished

Related Material: A related von Imhoff alliance roundel is in the Claire Mendel collection, Miami Beach, FL (Checklist II, 45; Checklist III, 310). The paired arms belong to Haller of Hallerstein.

677



HERALDIC MARRIAGE PANEL

Arms: (LEFT SHIELD) Or a chevron argent between three oak branches leafed and fructed vert two and one (unidentified); (RIGHT OVAL) Or three bells argent two and one (unidentified); crest: above a barred helm to dexter a cross argent; mantling of the colors
North Lowlands

c. 1680

Inscription: R[. . .] [. . .]e

White glass with silver stain and enamels

58 x 55.3 (22¾ x 21¾)

Cracks; mending leads; inscription missing

Provenance: Sotheby's Amsterdam, unidentified owner

Bibliography: *Decorative Arts, Including a Private Collection of Liègeois Furniture and Automata and Mechanical Instruments* [sale cat., Sotheby Mark Van Waay B.V., 11–12 May] (Amsterdam, 1987), 26, no. 117. 578

MEDALLION WITH THE ARMS OF LEUW, HORUTTINER AND ?YLER, AND A BORDER OF WINE-MAKING BEARS

Arms: (TOP) Azure a lion rampant or (Leuw); (LOWER LEFT) Or a demi-bear sable rampant contourné on two mounts holding a housemark sable (Horutener); (LOWER RIGHT) Gules on a triple mount vert a plowshare argent (?yler)

Switzerland, St. Gallen or Appenzell
16th century, early

Inscription:

mart·leuw·Jacob·horüttiner·
hans·[. . .]yler.

Pot metal; white glass with silver stain; flashed and abraded blue and red glass

Diameter: 23.2 (9⅞)

One stopgap; pitting on front surface

Provenance: Sibyll Kummer-Rothenhäusler, Zurich, to 3/10/1989
Unpublished

954

Enlarged illustration page 232

WELCOME PANEL WITH ARMS OF THE SCHWYZER FAMILY

Arms: Gules a fish naiant in chief a cross argent (Schwyzer)

Attributed to Brandolph Roter of Lucerne

Switzerland

16th century, early

Inscription: 1537

Pot metal; white glass with silver stain; flashed and abraded red glass

34 x 23.3 (13⅜ x 9⅞)

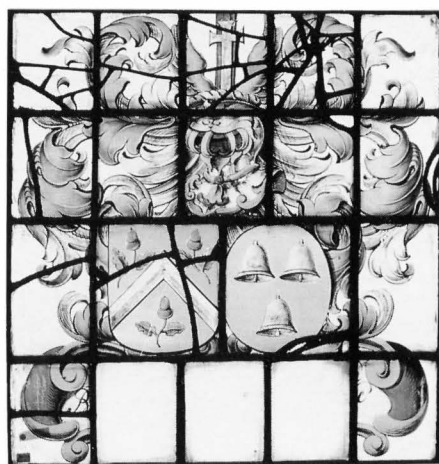
Shield a replacement; inscription may be stopgap; some mending leads

Provenance: Dr. F. W. Lewis; Mary Lewis; Pennsylvania Museum of Art ('07.55), to 1947/1954; Sibyll Kummer-Rothenhäusler, Zurich, to 3/10/1989

Bibliography: Charles E. Dana, "Stained Glass (First Part),"

Pennsylvania Museum Bulletin 19 (July 1907), 41–45; Arthur E. Bye, *Catalogue of the Collection of Stained and Painted Glass in the Pennsylvania Museum* (Philadelphia, 1925), 64–65, no. 41, ill.

935



**CRUCIFIXION WITH MARY AND
ST. JOHN, AND A SCENE OF
CATTLE HERDING**

Arms: Gules a cross argent
(unidentified)

Switzerland, central region
1550 ?

Inscription: on cross: INRI; below:
Hanns Moss/ Anno Dni 1550

Pot metal; white glass with silver
stain; flashed and abraded blue and
red glass

32.8 x 21.6 (12⁷/₈ x 8¹/₂)

The inscription may not belong with
the scene(s)

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich, to 7/14/1989
Unpublished

1003

**WELCOME PANEL WITH A SCENE
OF THE ANNUNCIATION**

Arms: (LEFT) Argent an arrow piercing
a pretzel and a crescent or
(unidentified)

(RIGHT) Sable bordered or a pitchfork
between, in chief, a fleur-de-lys or and
a cross argent (unidentified)

Switzerland, central region

16th century, second half

Inscription: scroll, top left: AVE MARIA
GRAT PLENA DNS TEC

Pot metal; white glass with silver
stain; flashed and abraded red glass

33.2 x 23 (13¹/₁₆ x 9)

Minor replacements to sides, stopgap
between shields; cracks; mending
leads; corrosion on interior surface

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich, to 7/14/1989
Unpublished

937

HERALDIC ROUNDEL

Arms: Per fess or and sable, in chief a
cock sable wattled and beaked or
(unidentified), in base a demi-wheel or
(unidentified); crest: over a closed
helm to sinister a cock between two
buffalo horns; mantling of the colors
Germany, Nuremberg ?

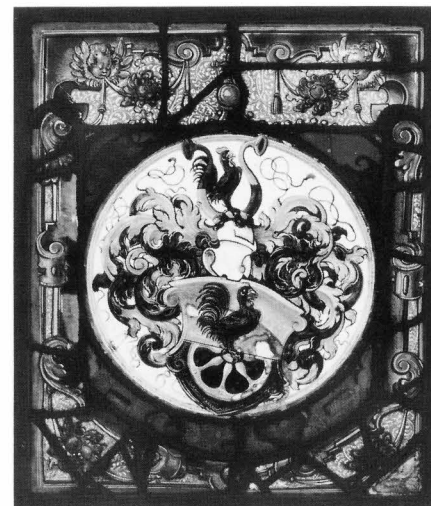
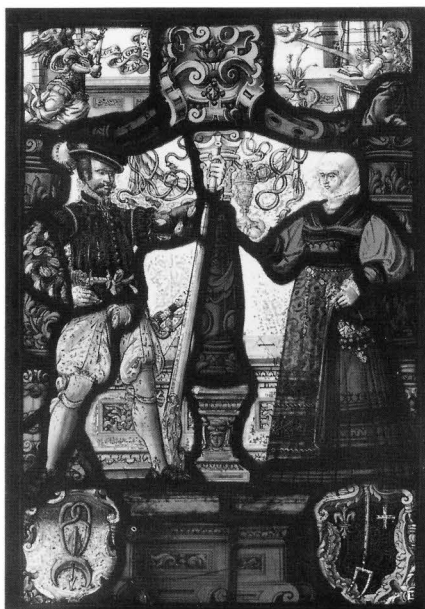
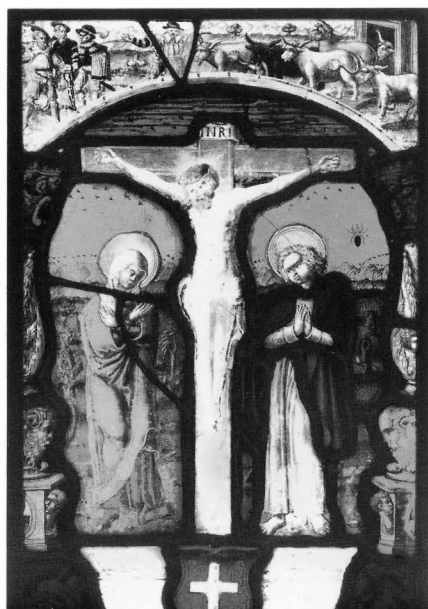
c. 1550-1570

White glass with silver stain; pot
metal and white glass with enamels
in the surround do not belong with
the roundel

25 x 20.8 (9⁷/₈ x 8¹/₄)

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich, to 3/10/1989
Unpublished

947



ARMS OF JAGGY WITH A SCENE OF THE SACRIFICE OF ISAAC

Arms: Azure on a mount vert the letter I twice repeated in chief a mullet of six points or (Jaggy)
Switzerland

1570

Inscription: Jacob·Jagy·1570

Pot metal; white glass with silver stain and enamels; flashed red glass

33.6 x 22.2 (13¼ x 8¾)

Cracks; mending leads

Provenance: H. C. Honegger, New York and Feldbach; private collection; Sibyll Kummer-Rothenhäusler, Zurich

Bibliography: Silvia Klöti-Grob, *Katalog Glasmalerien Sammlung H. C. Honegger, New York/Feldbach* (Zurich, 1971), no. 4, ill; Paul Bösch, "Schweizerische Glasgemälde un Ausland, Privatsammlung von Herrn H. C. Honegger in New York," in *Archives Héraldiques Suisses, Annuaire* (Lausanne, 1953), 3-4, no. 10.

978

TWO PANELS WITH SCENES FROM THE LIFE OF JACOB AND THE ARMS OF BALDTNER

A. Jacob wrestling with the angel and the arms of Ambrose Baldtner

B. Jacob's dream of the ladder and the arms of Hanns Baldtner

Arms: A. Or a housemark sable in chief an annulet (Baldtner)

B. Or a housemark sable in chief two annulets (Baldtner)

Switzerland

1574

Inscriptions: A. on Saint's desk:

AMBROS/ IUS·

on arch: geb gott glück mitt freydenn

on cartouche: AMBROSY · BALDTNER/

·ANNO·1574·

B. on arch: gott Verhütt mein

Vnglück

on cartouche: ·HANNS·BALDTNER/

·ANNO·II·1574·

White glass with silver stain, enamel, and sanguine

33 x 22.2 (13 x 8¾) each

Provenance: Sibyll Kummer-Rothenusler, Zurich, to 3/10/1989

Unpublished

A. 938

B. 939



A



B

**BAPTISM OF CHRIST AND SCENES
OF JOHN THE BAPTIST AND JOHN
THE EVANGELIST WITH THE
ARMS OF WUSCHT**

Arms: Azure a housemark between
two mullets of six points or (Wuscht)
Switzerland, St. Gallen (Rhineland)

1582

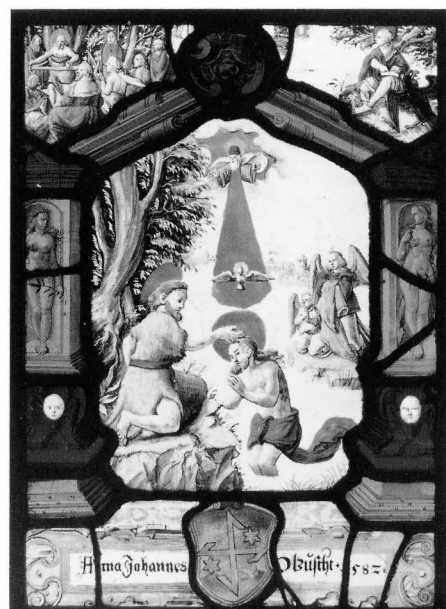
Inscription: A[.]ma Johannes Wuscht
+ 1582

White glass with silver stain and
enamels; flashed and abraded red glass
31.8 x 22.8 (12½ x 9)

Cracks; mending leads; part of
inscription is replaced

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich, to 3/10/1989
Unpublished

966



**WELCOME PANEL WITH THE
ARMS OF LIENERT AND A SCENE
OF MILLERS AT WORK**

Arms: Azure a plowshare argent
(Lienert)

Northeastern Switzerland

1583

Inscription: Jacob Lienertt Und Anna
Grienert Sin-ee-frouw 1583

Pot metal; white glass with silver
stain, enamels, and Jean Cousin;
flashed red glass

32.5 x 22.2 (12¾ x 8¾)

Some mending leads

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich, to 8/2/1989
Unpublished

1004



WELCOME PANEL

Arms: Or a housemark sable
(unidentified)

Switzerland, central region

1584

Inscription: Fry· im· wald: und ana
Bi[.].../·1·5·8·4· sein ee fraw. ist

Pot metal; white glass with silver
stain; flashed red glass

32.3 x 22.3 (12¾ x 8¾)

Lower corners appear to be
replacements; a few cracks and
mending leads

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich, to 3/10/1989
Unpublished

940



CLOTHING THE NAKED, ONE OF THE ACTS OF MERCY, WITH ARMS OF GUILD MEMBERS

Arms: from left: 1. Gules upon a triple mount vert a barred helm surmounted by a crescent and a mullet of six points or (Ryter)
2. Gules upon a triple mount vert a tau cross or (Trichtinger)
3. Gules upon a triple mount a hammer and an arrow crosswise surmounted by three bezants or (Threchsler)
4. Or upon a triple mount vert a cross issuant from its base two leaves over all a vine sable (Balber)
Switzerland, Zurich

1585

Inscriptions: cartouche above:

Nakend und bloss bist du har kom/
hast nüt mit dir in dwelt gnan/ Drum
thū kein kleid armen sparer/ Nakend
und bloss müst wider faren
above shields: 1. Hanns Rytte[.]

2. o[.] Thrich[.]linger

3. Caspar Threchsler

4. A[.]dres Balber 1585

White glass with silver stain and
enamels; flashed and abraded red glass
31.7 x 21.5 (12½ x 8½)

Cracks; mending leads; shield of
Ryter is replacement

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich, to 7/14/1989
Unpublished

936



FRIENDSHIP PANEL OF FRYE AND GRÜNDELER WITH A SCENE OF COW HERDING

Arms: (LEFT) Or a kettle sable (Frye)
(RIGHT) Gules a butcher's knife argent (Gründler)

Eastern Switzerland

1593

Inscription: Jacob Frye Heinrych

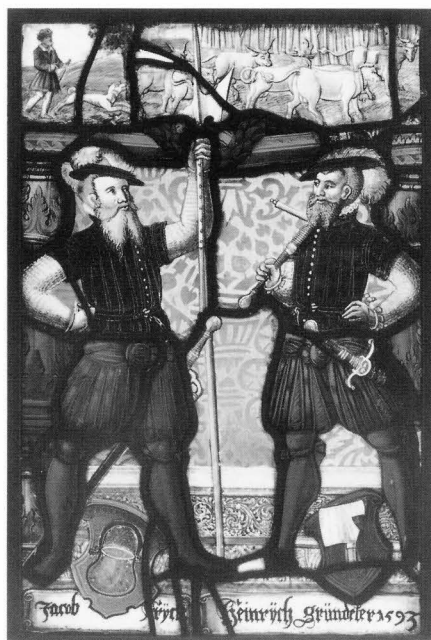
Gründeler 1593

Pot metal; white glass with silver
stain; flashed and abraded red glass
35 x 23 (13¾ x 9)

Replacements left and right in top
scene, which may not belong

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich, to 3/10/1989
Unpublished

941



DOUBLE WELCOME PANEL WITH ARMS OF ZIENDEL AND BRÄNWALD

Arms: (LEFT) Or a housemark sable (Ziendel)
(RIGHT) Gules a billhook argent and or
within a circle sable (Bränwald)
Switzerland

1593

Inscription: Jacob Ziendel Kilch[.]

iger/ und Hans Bränwald 1593

White glass with silver stain,
enamels, and Jean Cousin; flashed red
and pink glass

31.2 x 22.2 (12½ x 8¾)

Cracks; mending leads

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich, to 3/10/1989
Unpublished

942



**ADORATION OF THE MAGI WITH
SCENES FROM THE INFANCY OF
CHRIST**

Switzerland

1596

Inscription: above: Die wisse
komendtt uss morgeland/ [. . .]
büttlehem gar unbekandt/ zu suchen
das kind jesum cristt/ Der ein kunig
der Jude gebore ist

on cartouche: Casperr Romanus
Bässler allt/ ter landvogt in ober vnd
nider/ durgeuw · frouw margretta
· mul/lerin sin · egmachell 15·9·6· /
HK (unidentified monogram)

Pot metal; white glass with silver
stain and enamels; flashed and
abraded red glass

38 x 27.5 (15 x 10⁷/₈)

Stopgaps in place of shields, lower left
and right and in Virgin's skirt; lower
inscription may not belong

Provenance: Sotheby's, London, to
1988

Bibliography: *European Works of Art,
Armour, Furniture and Tapestries*
[sale cat., Sotheby's, 25 November]
[New York, 1988], lot no. 221.

728



**WELCOME PANEL OF OFFRION
WICK**

Arms: Or a housemark sable (Wick)

Switzerland

1599

Inscription: Offrion Wick Selhafft zu/
Buts[.]vgl und Toyna Hugentobleri /
Sin Ehgemahel 1599

Pot metal; white glass with silver
stain, enamels, and Jean Cousin

33 x 22.3 (13 x 8³/₄)

Some mending leads and cracks

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich, to 3/10/1989

Unpublished

976



**SUSANNA AND THE ELDERS WITH
THE ARMS OF STOLL AND
UEBERLIN**

Arms: (LEFT) Or a stag's antler sable
impaled by sable three mullets of six
points or 1 and 2 (Stoll)

(RIGHT) Vert upon a triple mount a
? demi-gourd or in chief a cross argent
(Uberlin)

Switzerland

16th century

Inscription: scroll left: Heinrich Stoll
scroll center: Und

scroll right: Susan[.] Uberlin sin huss
frouw

White glass with silver stain and
enamels; flashed red, green, and blue
glass

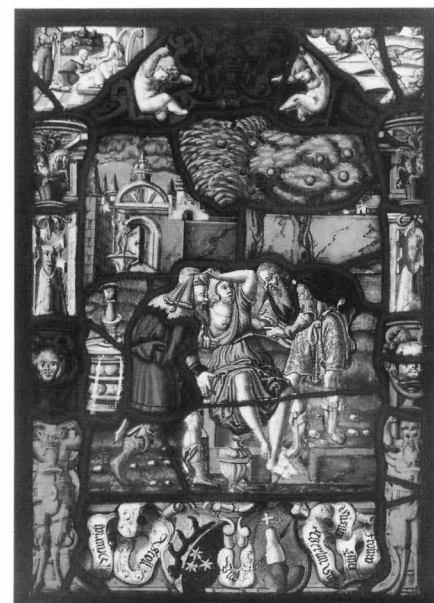
33.2 x 23.5 (13¹/₈ x 9¹/₄)

Cracks; mending leads; some
replacements

Provenance: Sibyll Kummer-
Rothenhäusler, Zurich, to 3/10/1989

Unpublished

951



ARMS OF VON HALLWYL AND RUTNER AND A HUNTING SCENE

Arms: (LEFT) Or two vols affronté (von Hallwyl); crest: on a barred helm to sinister two vols argent; mantling of the colors

(RIGHT) Azure bordered gules and or escalloped a crescent or (Rutner); crest: on a barred helm to dexter a crescent issuant a demi-man in armor; mantling of the colors; a fish hauriant and a hooded falcon perched on an amice with a sword in saltire hung by a guige above

Switzerland
1600

Inscription: Hans Caspar von und zu Hallwyl und Frouw/ Susana von Hallwyl ein geborne Rutner/ von Wyl sin Elicher Gemahell. 1600.

Pot metal; white glass with silver stain, enamels, and Jean Cousin; flashed and abraded red glass

32 x 22.4 (12 5/8 x 8 3/4)

A few mending leads

Provenance: Sibyll Kummer-Rothenhäusler, Zurich, to 10/11/1987
Unpublished

672

MARRIAGE PANEL OF FRIEDRICH FRIES AND REGULA TEUCHER

Arms: (LEFT) Gules on a triple mount a demi-stag rampant or (Fries); crest: on a closed helm to sinister a charge as the shield (modern); mantling of the colors

(RIGHT) Sable in chief two mullets of six points or, on a pile inverted ? or a horseshoe sable surmounted by a cross argent (Teucher)

AR monogram; attributed to the Murer workshop
Switzerland ?
1605

Inscription: [.]ans heinrich fries dis ser[. . .] H Wyrtt Alt/ [. . .] zur Lindenn und Regula Teucherin / Syn Egemehell Anno 1605 AR

Pot metal; white glass with silver stain, enamels, and Jean Cousin; flashed and abraded red glass

31.8 x 22 (12 1/2 x 8 7/8)

Some replacements, including left crest and lower corner

Provenance: Sibyll Kummer-Rothenhäusler, Zurich, to 7/14/1989
Unpublished

1001

A FAMILY WITH THEIR ARMS AND A SCENE OF THE CRUCIFIXION

Arms: Gules a housemark sable (unidentified)

Central Switzerland

1608

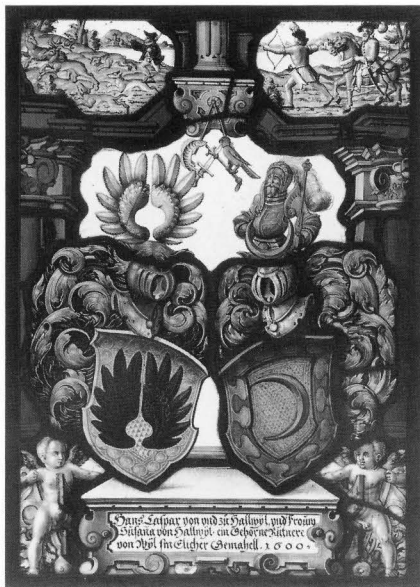
Inscription: Den Schiltt Git Fräst [.]anall und Syn huss frou/ Drina Steineri Dem Joss Zum Källerr · 1608 ·

White glass with silver stain and Jean Cousin; flashed and abraded red glass
36 x 28.5 (14 1/4 x 11 1/4)

Repaired cracks; mending leads

Provenance: Private collection, France, to 1924; Sibyll Kummer-Rothenhäusler, Zurich, to 3/10/1989
Unpublished

943



**HERALDIC PANEL WITH THE
ARMS OF NICHOLAS
KILCHBERGER OF NIDAU**

Arms: Azure on a triple mount vert a church argent roofed gules; crest: a closed helm to dexter surmounted by a charge as the shield between two buffalo horns; mantling of the colors Switzerland, Canton of Bern

1610

Inscription: H. Niclaus Kilchberger
disser Zitt Landtvogt zu Nidouw.

1610:

White glass with silver stain, enamel,
and Jean Cousin; flashed and abraded
red glass

29 x 20 (11³/₈ x 7⁷/₈)

Edge-mended cracks; mending leads

Provenance: Sibyll Kummer-

Rothenhäusler, Zurich, to 3/10/1989
Unpublished

944



**WELCOME PANEL OF LUDWIG
PFISTER, WITH SCENES OF
MILKING AND CHEESE MAKING**

Arms: (LEFT) Or a triple mount vert
surmounted by a flensing knife ?
argent (Pfister ?) (RIGHT) Or a plough
share argent (unidentified)
Switzerland

1610 ?

Inscription: Ludwig Pfister au Salberg
und anna ho[...ry sin E[...] 16[...]
Pot metal; white glass with silver
stain, enamels, and Jean Cousin;
flashed red glass

33.6 x 20.3 (13¹/₄ x 8)

Many stopgaps; repaired breaks

Provenance: Sibyll Kummer-

Rothenhäusler, Zurich, to 7/14/1989

Unpublished

1005



**THE FOUNDING OF
SWITZERLAND AND WILLIAM
TELL AIMING AT THE APPLE ON
HIS SON'S HEAD WITH THE ARMS
OF BELICKAN AND HAFFNER**

Arms: (LEFT) Azure a fess argent in
chief a mullet of six points or in base
a mullet of six points argent
(Belickan); crest: a demi-angel to
sinister garbed in the colors

(RIGHT) Azure on a triple mount vert
a housemark or (Haffner); crest: a
demi-angel garbed or
Switzerland, Zurich

1625

Inscriptions: above: Die Drey hand
Eyn Bispiel gäben/ Dem Sollen nach
ir al sampt läben/ Euch zamen Halten
in den Dingen/ Dass gmeiner nutz Er
thuo[.] Bringen

below: Cunrad Belickan / und Froneg
Haff/nerin sein Ehgmah/el

·Anno·1625·

Pot metal; white glass with silver
stain, enamels, and Jean Cousin;
flashed red glass

33 x 22.5 (13¹/₈ x 8⁷/₈)

Corrosion and some paint loss in the
lower half; many mending leads

Provenance: Sibyll Kummer-

Rothenhäusler, Zurich, to 3/10/1989

Unpublished

974



FRIENDSHIP PANEL OF THE SCHUOLER BROTHERS WITH A SCENE OF TANNING

Arms: Or a housemark sable in chief a tanners knife argent and or (Schuoler)

Central Switzerland

1631

Inscription: Peter und Hans/ Schuoler gebrieder· 1631

White glass with silver stain, enamels, and sanguine; flashed red glass

34.2 x 20.6 (13½ x 8⅞)

Provenance: Lord Sudeley, Toddington Castle, Gloucestershire, to 1911; Sibyll Kummer-

Rothenhäusler, Zurich, to 3/10/1989

Bibliography: Hans Lehman, *Sammlung Lord Sudeley, Toddington Castle, Schweizer Glasmalereien vorwiegend des XVI. und XVII.*

Jahrhunderts [sale cat., Galerie Helbing, 4 October] (Munich, 1911), 76, no. 101.

945



ALLIANCE PANEL WITH THE ARMS OF WYSS AND ERNI

Arms: (LEFT) Quarterly; 1 and 4 or a fleur-de-lys azure; 2 and 3 azure a mullet of six points or; crest: a closed helm to sinister issuant a demi-man garbed parti of the colors holding a fleur-de-lys and a mullet (Wyss); mantling of the colors

(RIGHT) Argent on a triple mount vert two roses leafed proper flowered purple seeded or (Erni); crest: on a closed helm to dexter a demi-man belted or holding a rose in each hand; mantling argent and purple

Attributed to the Nüscheler workshop

Switzerland, Trogen (Appenzell) 1636

Inscriptions: beside Time: Schick

dich zur/ hinfart

in cartouche: H. Ha[. . .] Melchior

[. . .] burge[. . .] Zurich gewessner[. . .]

Pfa[. . .] Zu [. . .] att und Ell[. . .] [. . .] and

Glarus 1630/ [. . .] er zeit Pfarer zu/

Trogen in Unseren Rode/ dess lands

Appenzell/ Fr. Elssbetha Ern[. . .]n/ sein

Ehlicher gemahel/ ANNO 1636

Pot metal; white glass with silver

stain, enamels, and Jean Cousin;

flashed and abraded red glass

29.2 x 20.3 (11½ x 8)

Upper part of panel missing; cracks;

mending leads

Provenance: Sibyll Kummer-

Rothenhäusler, Zurich, to 3/10/1989

Unpublished

967



UNIDENTIFIED ARMS WITH THE FIGURES OF JUSTICE AND FORTITUDE AND CLAUDE CASTELLA AND HIS WIFE

Arms: Quarterly, 1 and 4 sable in base the letter B fesswise or in chief a cross argent (unidentified); 2 and 4 or a bull's head sable, ringed or, between two mullets of six points or

(unidentified); crest: on a closed helm affronté a crown issuant a demi-fool bearing upon his breast a bend sinister sable charged with a crescent between two mullets of six points or; mantling of the colors

Switzerland, Fribourg

1638 and 19th century

Inscription: CLAUDE CASTELLA LIEV/

TENANT DALBEUVE ET/ CATHERINE SA

FEMME· / 1638

Pot metal; white glass with silver stain, enamels, and Jean Cousin; flashed and abraded red glass

33.8 x 28.2 (13⅞ x 11⅞)

Arms do not correspond to donors and may not belong; cracks; mending leads; upper part of panel missing

Provenance: Unidentified owner,

Dorotheum, 1922; V. M. Walton,

Durham, England, to 1927; James R.

Herbert Boone, Baltimore, MD;

Trustees of Johns Hopkins University,

Baltimore, MD

Bibliography: Wertvolle Italienische

Skulpturen des XIV. bis XVII.

Jahrhunderts, *Alte Gemälde,*

Kunstgewerbe, Schweizer



Glasscheiben; Englische Farbstiche
[sale cat., Dorotheum, 8 April]
(Vienna, 1922), 23, ill.; *Rugs, Textiles,*
Furniture, Paintings, Silver, Porcelain,
Pewter, Arms, Bronzes, Miniatures,
Snuff Boxes & other Objets
d'Art. . . from the Collections of Mrs.
William Faversham, New York City;
Mr. V. M. Walton, Durham, England;
Mrs. Gardiner Washburn, Brookline,
Mass. & the stock of the Horn of
Plenty [sale cat., Anderson Galleries,
5-7 May] (New York, 1927), 109, lot
no. 654; *European Works of Art* sale
(1988), n. p., no. 52, ill.
907

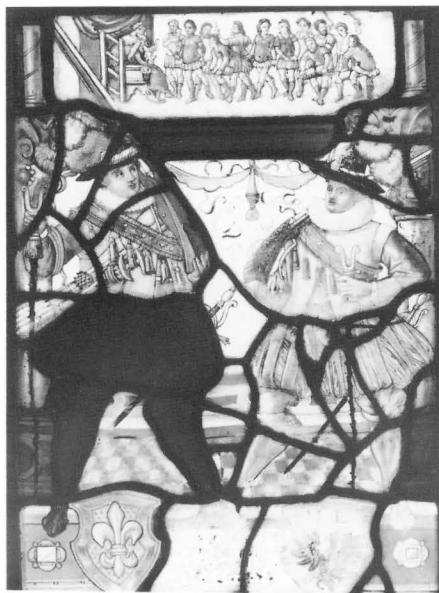


**THE ANNUNCIATION, WITH
DEATH AND ST. FRIDOLIN,
ST. SEBASTIAN, AND THE ARMS
OF SCHALCH**

Arms: Azure a mill wheel or (Schalch)
Switzerland, Tuggen, Canton Schwyz
1642
Inscription: Fridly Schalch von
Duggen/ und Anna Maria Bruheni/
Sin Egemahel Anno 1642 / S.R
(? monogram)
Pot metal; white glass with silver
stain, enamels, and Jean Cousin;
flashed and abraded red glass
33 x 22 (13 x 8³/₈)
Provenance: Sibyll Kummer-
Rothenhäusler, Zurich, to 3/10/1989
Unpublished
975

**FRIENDSHIP PANEL WITH A
SCENE OF A KING RETELLING
THE FABLE OF THE BOUND
STICKS TO HIS SONS**

Arms: (LEFT) Azure a fleur-de-lys or
(Casper Laser ?); (RIGHT) Or a phoenix
displayed sable, in chief H L (Hans
Laser ?)
Switzerland
1647
Inscription: Caspar L[. . .] und / Hans
La[. . .] [. . .] brud / [. . .] zu Lu[. . .]
sch[. . .] / [. . .] 1647
Pot metal; white glass with silver
stain, enamels, and Jean Cousin;
flashed red glass
32.7 x 24 (13³/₁₆ x 9⁷/₁₆)
Left shield may be replacement; many
mending leads
Provenance: James R. Herbert Boone,
Baltimore, MD; Trustees of Johns
Hopkins University, Baltimore, MD
Bibliography: *European Works of Art*
sale (1988), n. p., no. 48.
Related Material: Duplicate panel in
Los Angeles County Museum,
45.21.50 (Checklist III, 79)
900



**MARRIAGE PANEL OF MEYER
AND WYDLER, WITH FAITH,
HOPE, AND CHARITY**

Arms: (LEFT) Purpure three potted
flowers argent leaved vert and a
pitchfork argent (Meyer ?); (RIGHT)
Gules ? in base a demi-mill wheel in
chief a ladder per fess surmounted by
a tripple mount vert (Wydler ?)
Signed W
Switzerland
1656
Inscriptions: above: Er kumdt zum
Vatterlnt unt gnad / vor Gott unn dir
ich grundigt hab / gar willig er int als
ver gab
below: Christoffel Mey-/er und fr.
Marg-/reta Wydleri sein / Ehegmahel
1656 / W
Pot metal; white glass with silver
stain and enamels; flashed red glass
21 x 16.2 (8¹/₄ x 6³/₈)
Two stopgaps; repaired cracks
Provenance: Sibyll Kummer-
Rothenhäusler, Zurich, to 7/14/1989
Unpublished
1007



**HERALDIC PANEL OF VON
WATTENWYL AND STEIGER WITH
A SCENE OF DAVID
FIGHTING GOLIATH**

Arms: Gules three vols argent 2 and 1 (von Wattenwyl); impaled gules a triple mount or issuant a demi-goat rampant horned and hoofed or (Steiger); crest: (dexter) upon a barred helm to sinister a demi-woman crowned between two vols, (sinister) upon a barred helm to dexter a charge as the shield; mantling of the colors Switzerland, Bern

1664

Inscription: Jr. Vincentz Ma/ ximilian von Wat/ tenwyl und F. Magdale/ na Steiger syn Ehg : 1664

White glass with silver stain and enamels; flashed and abraded red glass 27.5 x 19 (10⁷/₈ x 7¹/₂)

Stopgaps bottom right; cracks, mending leads; upper scene retouched

Provenance: Sibyll Kummer-Rothenhäusler, Zurich, to 3/10/1989

Unpublished
946



**WELCOME PANEL OF MULLER
AND LANDER WITH ST. GEORGE
SLAYING THE DRAGON**

Arms: (LEFT) Purpure a housemark between the letters I and M or (Muller); (RIGHT) Azure on a triple mount vert a pretzel or (Lander) Wolfgang Spengler (active c. 1624–1678)

Switzerland

1666

Inscription: w.sp / Jorg Muller und Mad/ lenna Landerin sein/ Eheleich usfrau · 1666

White glass with silver stain, enamels, and Jean Cousin

33.8 x 22.8 (13³/₁₆ x 8⁷/₈)

Cracks; mending leads

Provenance: Sibyll Kummer-Rothenhäusler, Zurich, to 3/10/1989

Unpublished
956



**JOSEPH SOLD BY HIS BROTHERS
WITH THE ARMS OF
BURGSTALLER AND BOSSERT**

Arms: (LEFT) Azure on a triple mount vert a castle argent surmounted by a mullet of six points or (Burgstaller); crest: on a barred helm to dexter a triple mount surmounted by a mullet of six points or; mantling azure and gules; (RIGHT) Or a bull's head affronté sable horns or (Bossert); crest: above a closed helm to dexter a vol sable; mantling of the colors Switzerland

1681

Inscription: Beniam Burgstaller/ des Grichts zu Wald/ kirch Wirt und gast/ geb zu Brucken und/ Leutenamtb instruben/ [.jell Fr: Aña maria Bossert/ sein Ehe Fr . 1681

White glass with silver stain and enamels

34.0 x 23 (13³/₈ x 9)

Cracks; some mending leads

Provenance: Sibyll Kummer-Rothenhäusler, Zurich, to 1989

Unpublished

958



A MAN ON HORSEBACK WITH THE ARMS OF SCHÜRCH

Arms: Azure bordered vert a pliers and a hammer crossed in saltire through a horseshoe or (Schürch) Switzerland, Alpine region of the canton of Bern

1685

Inscription: Hanns Schurch/ und Ursu = la Vetter sein/ Ehegemahel. Anno 1685.

White glass with silver stain and enamels

29 x 21 (11 $\frac{3}{8}$ x 8 $\frac{1}{4}$)

Some stopgaps in white ground; mending leads

Provenance: Sibyll Kummer-Rothenhäusler, Zurich, to 7/14/1989 Unpublished

1006



WELCOME PANEL WITH PLOWING SCENE

Arms: (LEFT) Azure a cross argent in base two flowers argent stemmed vert in chief two quatrefoils or (unidentified); (RIGHT) Purpure a wall argent (Mur) Switzerland

17th century

Inscription: Her[.] schult[.]es Lienhartt [.] / Des ratts zu Schwytz und frouw/ Dorathea uf der Mur sin ehe/ gmahel

Between shields: 1614

White glass with silver stain and enamel

34.2 x 22.2 (13 $\frac{1}{2}$ x 8 $\frac{3}{4}$)

Cracks; mending leads; stopgaps between figures; cartouche with date and shields are a replacement

Provenance: Sotheby's, London, unidentified owner

Bibliography: *European Works of Art sale* (1988), lot no. 220.

730



SPIES WITH THE GRAPES FROM ESCHOL, WITH A PLOUGHING SCENE AND SHIELDS

Arms: (LEFT) Azure two roses ? in an urn surmounted by a mullet of six points argent (unidentified); (RIGHT) Argent a lily proper azure and vert between A and N (unidentified) Switzerland

17th century

Inscription: Genesis 17 (modern)

White glass with silver stain, enamels, and Jean Cousin

32 x 21.8 (12 $\frac{3}{8}$ x 8 $\frac{3}{8}$)

Assemblage, but figural pieces belong together; devitrification and damage to paint and enamels; shattered and mended

Provenance: Sibyll Kummer-Rothenhäusler, Zurich, to 8/1988 Unpublished

914



JOSEPH SOLD BY HIS BROTHERS

Switzerland

17th century and modern

Inscription: (LEFT) IOH.IACOB.FRISIUS

. / M.D.ET./ POLIATER

(RIGHT) IOH.IACOB.LAVATER / M.D.ET.

/ POLIATER

Pot metal; white glass with silver stain, enamels, and Jean Cousin; flashed and abraded red glass

31.5 x 22 (12 $\frac{1}{4}$ x 8 $\frac{3}{4}$)

Many replacements by Bruce Mahr, 1989, including arms; stopgaps; inscription may not belong

Provenance: Sibyll Kummer-Rothenhäusler, Zurich, to 8/1988

Unpublished

923



THE FOUNDING OF SWITZERLAND

Switzerland

17th century

Inscription: Ein bös Tironis /

Regment mag mit beston nimbt bald ein end

Pot metal; white glass with silver stain and Jean Cousin; flashed red glass

32.8 x 22.2 (13 x 8 $\frac{3}{4}$)

Stopgaps in inscription; mending leads and unrepaired cracks; paint abraded

Provenance: Fritz Dold, Zurich

Unpublished

1012



ARMS OF MAXIMILIAN PHILIPS GRAF OF LICHTENSTEIN

Arms: Quarterly 1 and 4 gules a lion rampant argent countercompony, 2 and 3 argent a lion gules erased countercompony; an inescutcheon

azure a pile argent overall; crest:

(dexter) on a barred helm to sinister a coronet issuant a demi-lion rampant argent langued and armed gules,

(sinister) on a barred helm to dexter a coronet issuant a demi-lion argent gloved gules backed by ostrich

feathers, (center) on a helm affronté

a coronet issuant a pile with seven ostrich feathers argent

Swiss painter working for an Austrian patron

Austria/Switzerland

17th century

Inscription: on scroll: a mullet of six points or between A and H

on cartouche: Max[.]milian Philips Graff[.] / Liech[.]stein fryher zu Castelhorn[.] / [.] S?[.]

Pot metal; white glass with silver stain and enamels; flashed and abraded red glass

41.5 x 32.5 (16 $\frac{1}{4}$ x 12 $\frac{3}{4}$)

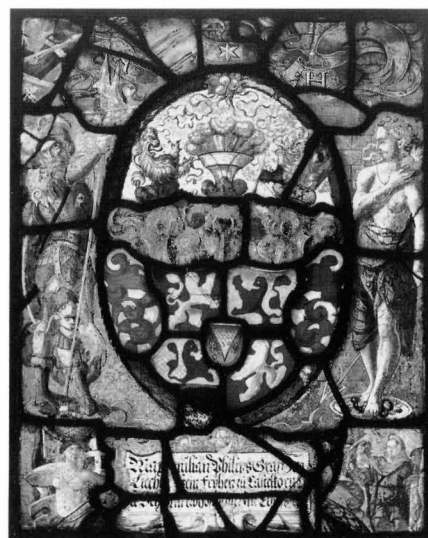
Stopgaps at top and lower right corner; surface corrosion and paint loss; cracks; mending leads

Provenance: Sibyll Kummer-

Rothenhäusler, Zurich, to 3/10/1989

Unpublished

964



FRAGMENTS

In addition, there are a number of panels of fragments in the collection, including:

Seraph's head, French ?, 15th century (1032)

Quarries and an unpainted red cusp, English, 13th–15th century (632)

Four quarries, English 15th and 16th centuries, with the white rose and crown, the initials M R (for Queen Mary Stuart), and the arms of England (396)

Shield-shaped panel made up of enameled cartouche fragments, Lowlands or England, late 16th century, from Christie, Manson, and Woods, Ltd., London, 1987 (*The Nineteenth Century: European Ceramics, Furniture, Sculpture and Works of Art* [sale cat., Christie, Manson & Woods, Ltd., 14 May] (London, 1987), 78, no. 191} (576 C)

Figure of a man, Swiss, 16th century (his left hand a stopgap), from Wigley, London, 1987 (558)

Composite panel, Swiss, 16th century, with six shields: 1. Azure a heart proper pierced by a two handled saw and two swords, inscribed above: H.B.H.; 2. Azure two lions rampant facing one another holding swords, inscribed above: M.D.H.; 3. Gules in base a shoe proper in chief two cobblers tools, inscribed above: G.B.;

4. Azure inescutcheon argent a house proper between two mullets of six points or, inscribed above: Bartli Kü[...].zler/ Waltzen[...].husen;

5. Azure a housemark or; 6. Or a doubleheaded ax blade azure, inscribed above: Joachim Mu[...]/ Hoffaman, and below: Sebastian Er/hartt. Other inscriptions are (right): [.]er hanssThoma/ Schürff; Hanns Urscheller/ Altt Ama, and (center) Ein dreüer dienes/ ist liebund werdt./ Wan er dienet-/ Wie manss begertti. From Fritz Dold, Zurich, 3/10/1989 (926).

Friendship panel with scene of cattle husbandry, Swiss, 16th and 17th centuries, with the inscription: Hans Jorg Wirtt Der/ zit Binne[...].lier und Ene/ger zud Lichtenstaig und Susanna feder[...]. sein Eliche Hus[...]. 1540. From Fritz Dold, Zurich, 3/10/1989 (925).

Saint Thomas with a T-square, Flemish 17th century (part of a roundel) in a made-up panel with the inscription: F.Pierre Du Rieu/ Prieur d[...]. Chartreuse / de la V[...].incte / A[...].09, and a heavily restored Annunciation of the Death of the Virgin, Swiss, 16th century, from Sotheby's, New York, 11/25/1986 (427 c).



558



926



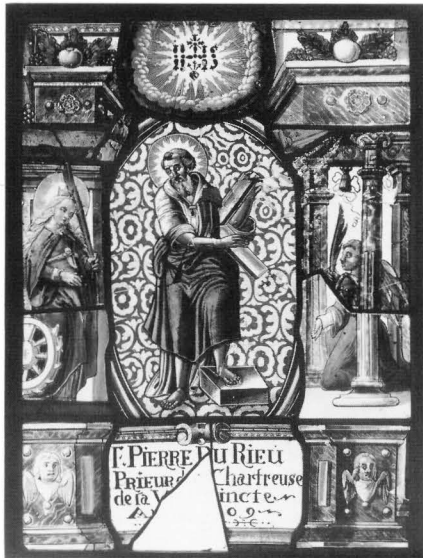
1032



576 C



925



427 C

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GLOSSARY

A glossary of technical terms was included in Checklist I, 217–218, supplemented by three changes as noted in Checklist III, 36. This glossary of terms is specific to silver-stained roundels.

<i>dutchman</i>	a flat lead strip applied across the front or back of a piece of glass for support of a break or weakened leads
<i>efflorescence</i>	a crust or blooming on the surface of the glass
<i>embedded frit</i>	isolated and unfused ingredients suspended in the glass
<i>Hausmark</i>	(German) a personal or family cipher or mark
<i>iridescence</i>	a rainbow-like diffraction of light across the surface of the glass
<i>reamy glass</i>	slightly raised wavy patterns across the surface of the glass
<i>roundel types</i>	
<i>replicas</i>	nearly exact duplicates
<i>variants</i>	roundels with minor compositional or stylistic changes
<i>versions</i>	copies with pronounced compositional or stylistic changes
<i>straw marks</i>	an impression of lines left on the surface of the glass when a warm sheet is placed on a bed of straw to cool
<i>surface accretions</i>	dirt, corrosion products, or other deposits on the surface of the glass
<i>vidimus</i>	in roundel studies, a copy of the design that served both as a full-scale cartoon and a contractual document, clearly establishing what the glass painter would produce and what the patron would receive

PHOTOGRAPHIC CREDITS

Except as noted below, photographs were provided by the owners of the panels.

California	Altadena, Axt Collection (T.H.) Glendale, Forest Lawn (M.H.C.) Hillsborough, Private Collection (T.H. except 323, 332, 326, 350, 366, 376, 394, 400, 402, 404, 418, 420, 422, 426, 430, 448, 450, 454, 455, 561, 571, 574, 678A, 678B, 685 to Constancio del Alamo); Addendum (T.H.)
Connecticut	Greenwich, George A. Douglass Collection (Leland A. Cook) New Haven, Yale University, Berkeley College (T.H.)
Florida	Miami Beach, Claire Mendel Collection (T.H.) Palm Beach, Bethesda-by-the-Sea Episcopal Church (T.H.) Winter Park, The Charles Hosmer Morse Museum of American Art (T.H.)
Illinois	Chicago, Loyola University, The Martin D'Arcy Gallery of Art (T.H.)
Iowa	Des Moines, Salisbury House, Iowa State Educational Association, David Penney
Kentucky	Louisville, The J. B. Speed Art Museum (T.H.)
Maryland	Private Collection (T.H.) Private Collection (T.H.)
Massachusetts	Cambridge, Harvard Lampoon (T.H.) Charlestown, Private Collection (Leland A. Cook)
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Ohio	Cleveland, The Cleveland Museum of Art (T.H.)
Pennsylvania	Narperth, Mrs. Isabell Hardy Collection (T.H.) Pittsburgh, The Carnegie Museum of Art (T.H.) Pittsburgh, University of Pittsburgh, University Art Gallery (T.H.)
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South Carolina	Greenville, Bob Jones University (T.H.)
Tennessee	Memphis, Walter R. Brown/Richard K. Tanner Collection (T.H.) Nashville, Vanderbilt University, Vanderbilt Art Collection (T.H.)

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NETHERLANDS (3 volumes planned)

IN PREPARATION

- I. *De Goudse glazen: De ramen uit de voorreformatische periode (1555-72)*, by Christiane Coeberg-Surie, H. van Hartenboers and Zsuzsana van Ruyven-Zeman
II. *De Goudse glazen: De Werktekeningen (cartons of "patronen") van de Goudse glazen*
III. *Les vitreaux de l'église St.-Jean de Gouda (choeur et la Chapelle Van der Vorm)*

POLAND (1 volume planned and in preparation)

- Die mittelalterlichen Glasmalereien in Polen*, by Lech Kalinowski with the assistance of Helene Malkiewicz

PORTUGAL (1 volume planned and published)

- O vitral em Portugal, Séculos XV-XVI*, by Carlos Vitorino da Silva Barros, Lisbon, 1983

Published under the patronage of the Commissariado para a XVII Exposição Europeia de Arte, Ciência e Cultura do Conselho da Europa von der Banco Espírito Santo e Comercial de Lisboa (Museu Nacional de Arte Antiga, Rua Luciano Cordeiro, 49, 4 20-Dº, P-Lisbon 1100)

SCANDINAVIA (1 volume planned and published)

- Die mittelalterlichen Glasmalereien Skandinaviens*, by Aaron Andersson, Sigrd Christie, Carl A. Nordman and Aage Roussel, Stockholm, 1964

Published by Kungl. Vitterhets Historie och Antikvitets Akademien (Distributed by Almqvist & Wiksell, Stockholm; P.O. Box 45150, S-104-30, Stockholm)

SPAIN (number of volumes not yet determined)

PUBLISHED

- I. *Las vidrieras de la catedral de Sevilla*, by Victor Nieto Alcaide, Madrid, 1969

Published by the Laboratorio de Arte de la Universidad de Sevilla and the Instituto Diego Velázquez del Consejo Superior de Investigaciones Científicas, Madrid (14, Duque de Medinaceli, E-Madrid 14)

- II. *Las vidrieras de la catedral de Granada*, by Victor Nieto Alcaide with the assistance of Carlos Muñoz de Pablos, Granada, 1973

Published by the Universidad de Granada, Departamento de Historia del Arte, Secretariado de Publicaciones (Plaza de la Universidad, E-Granada)

VI. *Catalonia I: Els Vitalls Medievals de l'Eglésia de Santa Maria del Mar a Barcelona*, by Joan Ainaud I de Lasarte, Joan Vila-Grau, M. Assumpta Escudero I Ribot

VII. *Catalonia II: Els Vitalls de la Catedral de Girona*, by Joan Ainaud I de Lasarte, Joan Vila-Grau, M. Assumpta Escudero I Ribot, Antoni Vila I Delclòs, Jaume Marquès, Gabriel Roura, and Josep M. Marquès

Published by the Institut d'Estudis Catalans, Barcelona (C. del Carme 47, E-08001, Barcelona)

IN PREPARATION

III. *Las Vidrieras de Castilla Leon (Avila, Segovia, Salamanca)*

IV. *Las Vidrieras de Castilla Leon (Catedral de Leon)*

SWITZERLAND (5 volumes planned)

PUBLISHED

I. *Die Glasmalereien der Schweiz vom 12. bis zum Beginn des 14. Jahrhunderts*, by Ellen J. Beer, Basel, 1956

III. *Die Glasmalereien der Schweiz aus dem 14. und 15. Jahrhundert, ohne Königsfelden und Berner Münsterchor*, by Ellen J. Beer, Basel, 1965

Published by the late Hans R. Hanloser, Birkhäuser Verlag, Basel (P.O. Box 34, CH-4010 Basel)

IN PREPARATION

IV. *Die mittelalterlichen Glasgemälde des Berner Münsters*, by Brigitte Kurmann-Schwarz

UNITED STATES OF AMERICA (9 volumes planned)

PUBLISHED

Checklist Series (in: *Studies in the History of Art*)

I. "Stained Glass before 1700 in American Collections: New England and New York," *Studies in the History of Art* 15, edited by Madeline H. Caviness, Washington, 1985

II. "Stained Glass before 1700 in American Collections: Mid-Atlantic and Southeastern Seaboard States," *Studies in the History of Art* 23, edited by Madeline H. Caviness, Washington, 1987

III. "Stained Glass before 1700 in American Collections: Midwestern and Western States," *Studies in the History of Art* 28, edited by Madeline H. Caviness and Michael W. Cothren, Washington, 1989

IV. "Stained Glass before 1700 in American Collections: Silver-Stained Roundels and Unipartite Panels," *Studies in the History of Art* 39, by Timothy B. Husband, edited by Madeline H. Caviness and Marilyn M. Beaven, Washington, 1991

Published for the National Committee of the Corpus Vitrearum USA by the National Gallery of Art, Washington. Distributed by the University Press of New England (17 1/2 Lebanon St., Hanover, NH 03733)

Occasional Papers:

I. *Studies in Medieval Stained Glass: Selected Papers from the XIth International Colloquium of the Corpus Vitrearum, New York, 1-6 June 1982*, edited by Madeline H. Caviness and Timothy Husband, New York, 1985

Published and distributed for the National Committee of the Corpus Vitrearum USA by the Metropolitan Museum of Art, New York (Special Service Office, Middle Village, NY 11381)

IN PREPARATION

I, 1. *European Stained Glass in the Metropolitan Museum of Art, New York* (Corpus Vitrearum, United States, Volume I), by Jane Hayward

2. *Stained Glass from before 1700 in New York State Collections (excluding New York City)*, by Meredith Parsons Lillich

3. *Stained Glass from before 1700 in New York City Collections (excluding the Metropolitan Museum of Art)*, by Linda Morey Papanicolaou, Mary Shepard, and Meredith Parsons Lillich

4. *Stained Glass from before 1700 in New England Collections*, by Madeline H. Caviness and Naomi Reed Kline

II. *Stained Glass from before 1700 in the Glencairn Museum*, by Michael W. Cothren

III, 1. *Stained Glass from before 1700 in the Detroit Institute of Arts*, by Virginia C. Raguin

2. *Stained Glass from before 1700 in Ohio Collections*, by Helen Jackson Zakin

3. *Stained Glass from before 1700 in Illinois and Indiana Collections*, by Elizabeth Carson Pastan

4. *Stained Glass from before 1700 in the Philadelphia Museum of Art*, by Renée George Burnam

5. *Stained Glass from before 1700 in Northern California Collections*, by Virginia C. Raguin et al.

