

ADDINGTON
(Buckinghamshire)

Church of St Mary the Virgin

nIV

1a Abraham, Sarai and Lot journey to Canaan. 14

Roundel, 25cm. Technique. Light black paint, yellow stain, red.

Attribution/Sources. The print is included in Visscher's Theatrum Biblicum 1674, based on an earlier engraving attributed to Marten de Vos. A similar hand to nIV lb. Also at Wells Cathedral, Somerset. Date. c.1550.

lb The sacrifice of Isaac. 15

Roundel, 25cm. Technique. Light black paint, yellow stain, red.

Attribution/Sources. The print is included in Visscher's Theatrum Biblicum 1674, based on an earlier engraving attributed to Marten de Vos. A similar hand to nIV la. Also at Chichester Cathedral library; Wells Cathedral, Somerset; Castle Chapel, Enghien, Belgium. Date. c.1550.

sV

3b Act of Mercy: Welcoming the stranger. 52

Arched rectangle 24.5cm x 19cm. Technique. Dark sepia paint only.

Attribution/Sources. After a print possibly by Dirck Coornhert of a drawing by Heemskerck, No. 6 of a series of seven on the Seven Works of Mercy. Also at St Laurence, Church Stretton, Shropshire: The Chapel, Oxborough, Norfolk. Date. Late 16th/early 17th century. Bibliography. Kerrich 1829, 95; Cole 1981(1), 261; New Hollstein 1993, No. 333.

ALFRICK
(Hereford & Worcester)

Church of St Mary Magdalene

I

3c St John the Evangelist. 78

He stands on a rocky hill with the sea behind him and blesses the cup.

Roundel 23.5cm. Technique. Black paint, yellow stain. Several leads.

Attribution/Sources. Another version of this panel is at King's College, Cambridge. Probably Cologne. Date. c.1540.

nIII

St. Bernardino.

85

He holds an IHS emblem inscribed in a sun and a book. There are three mitres at his feet. His name, Sanctus Bernardino is round the halo. Rectangular, 33cm x 16cm. Technique. Black paint, yellow stain. Attribution/Sources. Possibly not Netherlandish. Date. c.1515.

BIRTLES

(Cheshire)

Church of St Catherine

nIII

4a Armorial.

170

The shield has a chevron with a rose stalked and leaved below it. A raven on either side. A raven as crest with the letters H and P above. Oval, 23.5cm x 18cm. Technique. Black paint, yellow stain, enamel. Date. Dated 1621.

5a St Bernard's quarrel with the Duke of Aquitaine.

172

The saint, with attendant with bell, book and candle stands at the entrance to a church. Soldiers approach and the leader is falling on the ground. Inscription below DONO DEDIT R^{dv} D^{mus} D GVILLIMVS/DE COST...RE PASTOR IN/ SCA...EN.Aⁿ 1650. Oval, 24cm x 20cm. Condition. Some leads. Technique. Black paint, yellow stain, enamel. Date. Dated 1650.

5b Abraham and Melchizedek.

173

An inscription below describes the scene. Oval, 25cm x 20cm. Condition. Several leads. Technique. Black paint, yellow stain, enamel. Attribution/Sources. The print is included in Visscher's Theatrum Biblicum 1674, based on an earlier engraving attributed to Marten de Vos. Also at Longleat, Horningsham, Wiltshire; St Michael and All Angels, Teffont Evias, Wiltshire. Date. 17th century.

6a The murder of Amnon by the servants of Absalom.

174

Oval, 23cm x 18cm approximately. Technique. Black paint, yellow stain. Attribution/Sources. After a print of P. Galle of a drawing of

Heemskerck, No. 6 of a series of six on the Story of Tamar and Amnon, two of which are dated 1559. The architecture in the glass is slightly different from the print and two figures are omitted. Date. Late 16th/early 17th century. Bibliography. New Hollstein 1993, No. 115.

nIV

4c The Mouth of Hell. 181

Bodies of men and women in various poses. Oval, 24cm x 18cm. Technique. Black paint, light and dark coloured yellow stain. Attribution/Sources. After a print of Goltzius of a drawing dated 1577 of Stradanus, entitled "The descent to Hell of the damned from the Last Judgement". Date. 17th century. Bibliography. Bartsch 1980, Goltzius II, No 284.

4d The Conversion of St Paul. 182

There is a blinding light and the saint is on the ground. Two horses charge about. God is in the clouds. The gate of Damascus is in the background. Oval, 24cm x 18cm. Technique. Black paint, yellow stain. Attribution/Sources. In the style of Coecke. Date. c.1550.

5a Pentecost. 183

Oval, 24cm x 18cm approximately. Condition. Leaded piece right and piece at base come from another panel. Technique. Brown paint, yellow stain, red. Attribution/Sources. After a print of Cornelis Cort of a drawing of Federico Zuccaro. Date. 17th century. Bibliography. Bartsch 1980, Cornelis Cort, vol. 52, supplement, No. 101.

sIII

5b Dives and Lazarus. 203

Lazarus in the foreground. Dives and many guests in a pillared hall. Roundel 26cm. Technique. Black paint, a little light and dark yellow stain. Attribution/Sources. After a print of Cornelis Cort of a drawing of Heemskerck, No. 4 of a series of four on the Parable of Lazarus and the Rich Man dated 1551. Date. Late 16th/early 17th century. Bibliography. Bartsch 1980, vol. 52, supplement, No.74.

sV

6b Daniel refusing to worship Bel.

210

Daniel is on the king's right and his accusers on the king's left.

Oval, 30cm x 22cm approximately. Condition. Several leads. Technique. Black paint, light and dark yellow stain, red. Attribution/Sources. After a print of H. Cock of a drawing of Heemskerck, No. 1 of a series of ten on the Story of Daniel, Bel and the Dragon dated 1565.

Date. Late 16th/early 17th century. Bibliography. New Hollstein 1993, No. 226(1).

BRAMLEY

(Hampshire)

Church of St James

2d The Trial of Susanna.

278

Rectangular, 25cm x 17cm approximately. Technique. Dark brown-black paint. Attribution/Sources. After a print of a drawing of Heemskerck No. 2 of six prints on the Story of Susanna, Nos 1 and 5 dated 1563. A Latin text in lower margin ADULTERII FALSO ACCUSATUS MORTI ASIUDICSTUR. Date. Late 16th/early 17th century. Bibliography. New Hollstein 1993, No. 220.

4a Christ appearing to the disciples on the sea of Tiberias.

279

Peter walks towards him. Oval, 24cm x 18cm approximately. Condition. several leads. Technique. Black paint, yellow stain, enamel. Attribution/Sources. The style is that of the Related School of Jan de Caumont. Also at St Peter, Raithby, Lincolnshire. Date. Late 16th/early 17th century.

BROMFIELD

(Shropshire)

Church of St Mary

Vestry

1c Christ on the Mount of Olives.

318

Rectangular, 24cm x 19.5cm. Condition. Panel disfigured by wide putty joints. Technique. Dark brown-black paint. Attribution/Sources. After a print of Cornelis Cort of a drawing of Federico Zuccaro. Date. Late 16th/early 17th century. Bibliography. Bartsch 1980, vol. 52, supplement

No. 95.

CAMBRIDGE
(Cambridgeshire)

King's College
The Chapel
Window 35

G1 St John the Evangelist. **370**

He stands in a landscape with a river, a monastery and a castle behind him. Roundel 25.8cm. Technique. Black paint, light and brassy yellow stain, red. Attribution/Sources. Probably Cologne. Another version is at St Mary Magdalene, Alfrick, Hereford & Worcester. Date c.1540.

CASSINGTON
(Oxfordshire)

Church of St Peter
wI

2 Solomon and the Queen of Sheba. **393**

She offers him a flower. Oval, 26cm x 19cm approximately. Condition. Paint has worn badly. Technique. Black paint, yellow stain. Attribution/Sources. After a print of an unidentified engraver of a drawing of Heemskerck, No. 6 of a series of six on the Story of Solomon dated 1554. Also at All Saints, Chadshunt, Warwickshire. Date. Late 16th/early 17th century. Bibliography. New Hollstein 1993, No. 122.

CHADSHUNT
(Warwickshire)

Church of All Saints
nII

2 The Judgement of Solomon. **410**

Rectangular, 24cm x 18.5cm. Technique. Grey-black paint, light and dark yellow stain. Attribution/Sources. After a print of H. Cock of a drawing of Heemskerck, No. 3 of a series of six on the Story of Solomon dated 1554. Date. Late 16th/17th century. Bibliography. New Hollstein 1993, No. 119.

4 Solomon and the Queen of Sheba. **412**

Rectangular, 23.3cm x 17.8cm. Condition. Corrosion and flaking of the paint. Technique. Grey-black paint, yellow stain, red enamel. Attribution/Sources. After a print of an unidentified engraver of a drawing of Heemskerck, No. 6 of a series of six on the Story of Solomon dated 1554. Also at St Peter, Cassington, Oxfordshire. Date. Late 16th/early 17th century. Bibliography. New Hollstein 1993, No. 122.

CHESSINGTON
(Greater London)

Church of St Mary the Virgin

wI

lc The reconciliation of Jacob and Esau. **436**

Esau is on the right and Jacob on the left. Roundel 23.5cm. Condition. Some of the design appears cut off because of the thickness of the lead. Technique. Black paint, light and dark yellow stain. Attribution/Sources. After a print of Coornhert of a drawing of Heemskerck, No. 8 of a series of eight on the Story of Jacob. Date. Dated 1549. Bibliography. New Hollstein 1993, No. 30.

CHICHESTER
(West Sussex)

The Cathedral

East window of the library

2c The sacrifice of Isaac. **442**

Oval, 26.5cm x 22cm. Technique. Black paint, yellow stain, red. Attribution/Sources. The print is included in Visscher's Theatrum Biblicum 1674, based on an earlier engraving attributed to Marten de Vos. Also at St Mary, Addington, Buckinghamshire; Wells Cathedral, Somerset; the Castle Chapel, Enghien, Belgium. Date. c.1550.

CHOLMONDELEY
(Cheshire)

Cholmondeley Castle Chapel

nIII

1a The Prodigal Son receiving his patrimony. **455**

On the right he is shown setting out. Roundel, 22cm. Condition. Paint is fading. Technique. Light black paint, light and dark yellow stain.

Delicate needling. Attribution/Sources. Also at King's College, Cambridge; Holy Trinity, Berwick-on-Tweed, Northumberland; St Nicholas, Church of Ireland, Dundalk, County Louth. Date. c.1525.

nIX

2b St Roch. 476

He points to the wound in his leg with his left hand and holds his dog. Roundel, 22.3cm. Technique. Black paint, light and dark yellow stain, enamel. Date. 17th century.

CHURCH STRETTON

(Shropshire)

Church of St. Lawrence

n11

4a Act of Mercy: Welcoming the stranger. 519

Oval, 24.5cm x 19.2cm. Condition. Some corrosion. Technique. Light black paint, rather thin red enamel, no yellow stain. Attribution/Sources. After a print possibly by Dirck Coornhert of a drawing of Heemskerck, No. 6 of a series of seven on the Acts of Mercy. Only the middle section of the print is copied. Also at St Mary, Addington, Buckinghamshire; The Chapel, Oxborough, Norfolk. Date. Late 16th/early 17th century. Bibliography. Kerrich 1829, 95; Cole 1981(1), 261; New Hollstein 1993, No. 333.

6a St Matthew. 523

He has a book on a reading desk and another under his right arm. One of his attributes, an angel, is behind him. Condition. The glass has been cut down on lower sides and bottom to fit the window tracery. The panel is badly fractured. Technique. Light black paint, yellow stain, red. Attribution/Sources. Also at St Lawrence, West Wycombe, Buckinghamshire. Date. Late 16th/early 17th century.

CLYFFE PYPARD

(Wiltshire)

Church of St Peter

nV

2a The casting out of Hagar. 543

Rectangular, 19cm x 14.5cm. Technique. Black paint, yellow stain, blue enamel. The green for the leaves of the trees (yellow stain and blue enamel) has not all been successful. Attribution/Sources. A print is included in Visscher's Theatrum Biblicum 1674, based on an earlier engraving attributed to Marten de Vos. A scene on the left with the angel appearing to Hagar has been omitted. Also in the Hessisches Landesmuseum, Darmstadt, Germany. Date. 17th century.

CRANFORD ST ANDREW
(Northamptonshire)

Church of St Andrew

1

6 The angel leaving Tobit and Tobias. 553

A background scene shows Sara's procession. Oval, 24cm x 16cm approximately. Condition. The panel appears to be too small for the design. Technique. Black paint, light yellow stain. Attribution/Sources. There is another of the same series in the Schnütgen Museum, Cologne, No. M613. Lyman states that the design possibly had its origin in the anonymous artist named by Popham as the Tobias Master. Also at Packwood House, Lapworth, Warwickshire; St. Mary, Glynde, East Sussex. Date c.1525. Bibliography. Popham 1927, 177; Cat. Cologne 1970, 73; Lyman 1982, 167.

GLASGOW
(Strathclyde)

The Cathedral

The Lower Chapel

SIX

3 Bathsheba. 743

She sits with her feet in a circular bath with an eagle behind her. Her maid offers her a phial. Top left King David looks out of the window. Oval 23cm x 17cm. Condition. Some heavy leads make the panel difficult to elucidate. Technique. Dark black paint, yellow stain, red. Attribution/Sources. After a woodcut by Burgkmair dated 1519 in the print room of the Rijksmuseum, Amsterdam. Date. c.1550.

GLYNDE
(East Sussex)

Church of St Mary the Virgin

1 South light

15 The angel leaving Tobit and Tobias. 773

Tobit, Anna and Tobias are prostrating themselves. The angel blesses them and their flocks as he ascends. Inscription round in Latin. RAPHAEL ANGELIS DOMINUM BENEDICITE REB..THOBIT..CUM..ME..TEMPUS EST UT MJE RE?..RSTA. Roundel, 21cm, 26.7cm with inscription. Condition. Some corrosion. Technique. Light black paint, yellow stain, red. The inscription is black on green glass Attribution/Sources. The style is similar to No. 553 above and is also possibly after the Master of Tobit. Also at Packwood House, Lapworth, Warwickshire; St Andrew, Cranford St Andrew, Northamptonshire. Date. c.1515. Bibliography. Popham 1927, 177; Cat. Cologne 1970, 73; Lymant 1928, 167.

HALSE
(Somerset)

Church of St James

1

3c The death of Saul. 841

In a courtyard with a richly decorated portal a king falls upon his sword. The title is suggested in Woodforde 1946. Roundel, 27cm. Condition. Heavily leaded. Technique. Black paint, three shades of yellow stain. Attribution/Sources. The architecture shows the influence of Barent van Orley. Also at the Stained Glass Museum, Ely, Cambridgeshire; a 19th-century copy from the castle at Heverlee, Belgium is in the University Library at Leuven. Date. c.1525.

HORNINGSHAM
(Wiltshire)

Longleat House

20b Abraham and Melchizedek. 933

Rectangular, 19cm x 18cm. Technique. Black and grey paint. Attribution/Sources. The print is included in Visscher's Theatrum Biblicum 1674, based on an earlier engraving attributed to Marten de Vos. Also at St Catherine, Birtles, Cheshire; St Michael and all Angels, Teffont Evias,

Wiltshire. Date. Late 16th century.

28a Joseph received into Potiphar's household.

946

Potiphar puts his hand on Joseph's head who kneels before him. Oval, 23cm x 18cm. Technique. Black and grey paint, light and dark yellow stain, enamel. Attribution/Sources. After a drawing attributed to Lambert Lombard and in the Musee de l'Art wallon, Liège, Belgium. Also at Chequers, Ellesborough, Buckinghamshire; St Mary, Addington, Buckinghamshire; St Antoine, Liège, Belgium. Date. 17th century. Bibliography. Didier-Lamboray 1965, 205; Cat. Liège 1966, 29, 68; Cole 1986/7, 180.

30b The Last Supper.

950

The table is set diagonally in a large room. Judas stands ready to leave. Rectangular, 20cm x 16.5cm. Condition. A fracture top left. Technique. Greyish-brown paint only. Attribution/Sources. Also at St Helen, Ashby-de-la-Zouch, Leicestershire; St Mary, Shrewsbury, Shropshire. Date. Late 16th/early 17th century.

NORWICH

(Norfolk)

Church of St Mary Magdalene

wI

1c Dives in Hell.

1313

Dives surrounded by devils and snakes points to his mouth and looks at Lazarus above the clouds in God's lap. Roundel, 26.6cm. Technique. Black paint, light and dark yellow stain. Attribution/Sources. After a print of Cornelis Cort of a drawing of Heemskerck, No. 4 of a series of four on the Parable of Lazarus and the rich man. This is not a companion piece to lb. Date. Late 16th/early 17th century. Bibliography. Bartsch 1980, Vol. 52, supplement No. 88.

PRIVATE COLLECTION

The Collection of Dr Hilary Wayment

A young knight fells a bearded adversary.

1789

A beplumed knight stands over the falling body of another whom he has

clobbered with a spiked club; in the background left on a slab-tomb is the effigy of the young knight he has revenged. Roundel, 23.2cm. Condition. The panel was shattered and has been plated and restored. Technique. Black paint, yellow stain. Attribution/Sources. This roundel is from a Revenge series, which begins with the murder by burning of the young man in the Temple of Mars as seen in a roundel at Thurton, Norfolk. An intermediate scene showing the avenger approaching the murderer's castle by boat is to be seen in the Institut Neerlandais in Paris. The design is Brabant and attributed to Gommarus van Orley. Date. c.1525.

The seasons: Winter.

1790

A woman warms her hand over a brazier. An inscription below DE WINTER DUR EN STUER EN COUDT / MAECKT DAT MEN VAN HET VIER VEEL HOUDT. Oval, 16.3cm x 11cm. Condition. Two restored pieces. Technique. Black paint, yellow stain, enamel. Date. 17th century.

RAITHBY
(Lincolnshire)

Church of St Peter

Christ appearing to the disciples on the sea of Tiberias.

1815

Peter walks towards him. Roundel, 22.2cm. Technique. Black paint, yellow stain. Attribution/Sources. Also at St James, Bramley, Hampshire. Date. c.1550.

ROWNHAMS
(Hampshire)

Church of St John

nV

lb Abraham and the angels.

1864

Abraham kneels on the left, the angels are seated round a table with Sarai in the doorway. Oval, 23.5cm x 19.8cm. Technique. Black paint, yellow stain, enamel. Attribution/Sources. The print is included in Visscher's Theatrum Biblicum 1674, based on an earlier engraving attributed to Marten de Vos. Also at the Hessisches Landesmuseum, Darmstadt, Germany, dated 1617. There is a copy at St Mary Addington, Buckinghamshire, dated 1879 which was made when the original panel was broken on insertion. Date. 17th century.

sIII

The spies with the grapes.

1875

Elliptical, 21.8cm x 27cm. Technique. Black paint, yellow stain, enamel. Attribution/Sources. After a drawing of Marten de Vos. A print is in the Witt Library.

ST MICHAEL'S MOUNT

(Cornwall)

Chevy Chase Room

nIV

3a St Albert of Liege.

1940

He kneels before a crucifix. At base S. ALBERTUS. Oval, 30.5cm x 23cm. Condition. The blue has badly flaked. Technique. Paint, yellow stain, enamel. Date. 17th century.

SHREWSBURY

(Shropshire)

Church of St Mary

The Vestry

20 The Last Supper.

2024

The table is set diagonally in a large room. Judas stands ready to leave. Oval, 28cm x 22cm. Technique. Black paint, lemon and dark yellow stain, enamel. Attribution/Sources. Also at St Helen, Ashby-de-la-Zouch, Leicestershire; Longleat House, Horningsham, Wiltshire. Date. 17th century.

TEFFONT EVIAS

(Wiltshire)

Church of St Michael

1

3c Abraham and Melchizedek.

2137

Rectangular 20.3cm x 25.4cm. Technique. Black paint only. Attribution/Sources. The print is included in Visscher's Theatrum Biblicum 1674, based on an earlier engraving attributed to Marten de Vos. Also at Longleat, Horningsham, Wiltshire; St Catherine, Birtles, Cheshire. Date.

Late 16th/early 17th century.

TWICKENHAM
(Greater London)

Strawberry Hill

The Dining Room

55 Jacob's Dream. 2229

Five angels descend. Oval, 25cm x 21cm. Technique. Dark black paint only. Attribution/Sources. After an engraving published by G. de Jode in Thesaurus Sacrarum Historiarum Veteris Testament (1585) of a drawing of Marten de Vos and re-used by C. J. Visscher in 1674 for his Theatrum Biblicum. Date. Late 16th/early 17th century.

The Library

96 Ceres. 2256

She sits by a stack of corn. Oval, 21cm x 17.5. Technique. Black paint, much yellow stain, enamel. Attribution/Sources. After a print of Cornelis Cort of a drawing of Frans Floris. Date. c.1550. Bibliography. Bartsch 1980, vol. 52, supplement No. 184.

The Blue Bedchamber

107 Abigail petitioning David. 2258

She kneels in his path but has no presents. Rectangular, 23cm x 19.5cm. Technique. Black paint, orange stain. Attribution/Sources. After a drawing of Cornelis Engbrechtz in the Carrand Collection in the Bargello, Florence. Date. c.1540.

The Tribune

149 Daniel revealing the fraud of Bel's priests to Cyrus. 2278

Cyrus is walking through a doorway with Daniel at his side, and points to the floor. Bel's priests are missing. Rectangular, 25cm x 18cm. Technique. Black paint, yellow stain and rich enamel. Attribution/Sources. Similar in style to No. 148. Date. 17th century.

WELLS
(Somerset)

The Cathedral

sXI

2 The sacrifice of Isaac.

2409

Rectangular, 21.3cm x 18cm. Condition. The panel is fractured with many thick leads. Technique. Black and brown paint, yellow stain, enamel. Attribution/Sources. The print is included in Visscher's Theatrum Biblicum 1674, based on an earlier engraving attributed to Marten de Vos. Also at the Cathedral library, Chichester, West Sussex; St Mary Addington, Buckinghamshire; Enghien Castle Chapel, Belgium. Date. 17th century.

7 Abraham, Sarai and Lot journey to Canaan.

2414

Rectangular, 21.5cm x 18cm. Condition. The panel is badly damaged and a large piece on the right is a later replacement. Technique. Black and brown paint, yellow stain, enamel. Attribution/Sources. The print is included in Visscher's Theatrum Biblicum 1674, based on an earlier engraving attributed to Marten de Vos. Also at St Mary the Virgin, Addington, Buckinghamshire. Date. 17th century.

WEST WYCOMBE

(Buckinghamshire)

Church of St Lawrence

I

2f The Disobedient Man of God prophesying against the altar of Jeroboam.

2433

The king stands behind the priest and the sacrifice and smoke is only partially shown. Rectangular, 19cm x 14cm approximately. Condition. Possibly cut off on the left. Technique. Light black paint, yellow stain, red. Attribution/Sources. After an unsigned print of Coornhert of a drawing by Heemskerck, No. 2 of a series of four on the Story of the Disobedient Man of God. Date. Late 15th/early 16th century. Bibliography. New Hollstein 1993, No. 123.

l

4a St Matthew.

2440

He has a book on a reading desk and another under his right arm. One of his attributes, an angel is behind him. At the top a badge with two swords. Oval, 24cm x 20cm approximately. Technique. Dark black paint, the badge in red with yellow stain for the points of the swords.

Attribution/Sources. Also at St Laurence, Church Stretton, Shropshire.
Date. Late 16th/early 17th century.

YARNTON
(Oxfordshire)

Church of St Bartholomew

nIII

1a Two fragments.

2519

There are two large fragments leaded together. The top part depicts a woman with a crutch, a begging bowl and a basket and a manacled man. The lower part depicts the legs of a woman walking. Rectangular, 18cm x 15.6cm. Technique. Black paint, yellow stain, enamel. Attribution/Sources. The top part is after a print of P. Galle headed 'Man is threatened by Poverty, Imprisonment and Death', from the series on the Misery of Human Life. Date. 17th century. Bibliography. Bartsch 1980, vol. 56, supplement, 280.

YORK
(North Yorkshire)

Church of St Helen

sIV

3b The Prodigal Son; the elder son demonstrating with his father.

2547

The scene takes place at the corner of a building on two levels connected by a staircase. The elder son appears twice, coming down the stairs and gesticulating to his father. In the background the feast and musicians. Oval, 24cm x 20cm. Condition. Badly fractured and plated. Technique. Greyish paint, streaky orange yellow stain. Attribution/Sources. After a print of P. Galle of a drawing of Heemskerck, No. 6 of a series of six on the Parable of the Prodigal Son. Date. Late 16th/early 17th century. Bibliography. New Hollstein 1993, No. 365.

GITTISHAM

(Devon)

Church of St Michael

nII

1a A fragment: Isaac blessing Jacob?

Isaac blesses and another man kneels to him. Rectangular, 12cm x 9.5cm.
Condition. All rather faded. Technique. Black paint, yellow stain, enamel. Date. 17th century.

1b A Dutch woman.

A small rectangular fragment 9.5cm x 7cm. Technique. Light black paint, yellow stain, enamel. Date. 17th century.

2a Part of a feast scene.

Right is part of a table with dishes. Irregular shape, 11cm x 10cm.
Technique. Black paint, yellow stain, enamel. Date. 17th century.

2b Unidentified subject.

There are several figures, but the paint has faded and it is difficult to see what they are doing. A large figure has his hands held up as if in blessing. Irregular shape, possibly part of a large roundel, 13cm x 19cm.
Condition. The paint has faded. Technique. Black paint, yellow stain. Date. 16th century.

3a Part of a large armorial.

It is the upper part of a large armorial with helm and mantling. Rectangular, 21cm x 19cm. Condition. Several thick leads. Technique. Black paint, yellow stain, enamel. Date. 17th century.

3b Swine feeding.

Six swine feed out of a trough. Irregular shape, 13.5cm x 13cm.
Technique. Dark black paint, yellow stain. Attribution/Sources. May be part of a scene of the Prodigal Son. Date. 16th century.

4a The Deposition.

The Virgin has her arm round Christ's dead body, which rests in her lap. Joseph of Arimathaea and Nicodemus stand together. St John and Mary

Magdalene are present. Roundel, 22.5cm. Condition. Many leads. Technique. Black paint, light and dark yellow stain. Attribution/Sources. The same hand as 4b. Date. c.1550.

4b The Entombment.

Joseph and Nicodemus put Christ in the tomb. St John and another man assist. Roundel, 22.5cm. Technique. Black paint, light and dark yellow stain. Attribution/Sources. A similar hand to 4a. Date. c.1550.

LYDFORD

(Devon)

Church of St Petroc

St Mary Magdalene.

She stands in a landscape and holds her vase. Her garments swirl about her in a Mannerist style. Roundel, 22cm approximately. Technique. Black paint and two shades of yellow stain. Date. c.1540.

St Catherine.

She stands on a grassy mound and holds part of her wheel and a sword. Roundel, 22cm approximately. Technique. Light black paint, yellow stain. Date. c.1525.

OCKHAM

(Surrey)

Church of All Saints

There are Netherlandish fragments in nIII, IV and V but only the larger pieces have been catalogued. The glass is described in Peatling 1930, 67-73, except for the panel in the middle light of nIV. This is mentioned in the Surrey Archaeological Society's publication, Vol. XLV, 31, 1937.

nIV

East light. A Dutch Mariner.

He holds compasses which rest on a globe in a frame beside him. In the sea behind him a square-rigged sailing vessel. An inscription in cursive script DIE MOT ALLE MENSCHEN HEM MAECKGEM / ENGEREN WIL WROSEN OP ALLE WEGEN: / HIJ MOET V''FROHLICH WESEN SOO HIJ HET/MAECKT TEDEGEN / DIRCK PIETERS / BURGOMEESTERE. SWR./

VROET SOHAN / 1659. There is a merchant's mark at the top. Oval, 29cm x 13cm approximately. Technique. Greyish-brown paint, a yellow stain rim above the inscription. Date. Dated 1659.

Middle light. The Parable of the Talents?

A group of men round a table. An important man gives money to another. There are contracts and a seal on the table. Rectangular, 28cm x 16cm approximately. Technique. Black paint, light yellow stain. Attribution/Sources. Probably Antwerp. Date. c.1540.

West light. Susanna and the Elders.

She sits at the side of a bath and the Elders come in from both sides. An inscription in cursive script SUSANNA GESEETEN OM HAER TE PUIEREN / MOEST VEEL VERDRIETS BESUIEREN / SICHEN SYMONS ZE AELTIEN JACOPS / ZIJN HUISUROUW / 1631. Oval. Condition. Leads across the top. Plain glass replaces the original top-right section. Technique. Black paint, light and orange yellow stain, enamel. Orange rim round. Date. Dated 1631.

PRIVATE COLLECTION
(Oxfordshire)

A woman at meat between two men.

She offers food to the man on her right whilst the other looks disconsolate. They sit on a Gothic bench and in the foreground a child's tunic is being pulled by a dog. Roundel, 19cm. Technique. Light black paint, a delicate yellow stain. Attribution/Sources. The woman's head-dress is that of the late 15th century. Date. c.1500.

St John the Baptist.

The Lamb and Flag are at his feet. On the left a shield with a merchant's mark. Roundel, 21cm. Condition. There are many leads. Technique. Light black paint, much yellow stain. Attribution/Sources. probably German. Date. c.1550.

St Louis.

He is crowned and nimbed and holds a sceptre and a sword. The fleur-de-lys is on his breast. He stands on the water's edge and many fishes

can be seen. Roundel, 19cm. Condition. Several fractures. Technique. Light black paint, light yellow stain. Date. c.1525.

St Martin.

He is on a richly caparisoned horse and is about to cut his cloak. Technique. Black paint, much light and dark yellow stain. Date. c.1525.

PRIVATE COLLECTION

(The Collection of Dr. Hilary Wayment)

A pastoral scene: the swing.

A young shepherd is being propelled on the swing by two shepherdesses. Roundel, 21.5cm. Technique. Black paint, yellow stain. Attribution/Sources. Attributed by Dr. Wayment to the Troyes region of France. Date. c.1540.

Adam tempted by Eve.

Adam sits at the foot of the Tree of Knowledge as he takes the apple from Eve. Left and right are two Virtues, while above two winged Cupids support a cartouche with the date 1605. A plaque below is inscribed EVE BRACHT UNS IN EWIGE / NODEH WARAUS UNS CHR / ISTUS ERLOSTEDT HADT. Rectangular, 27.5cm x 17cm. Technique. Black paint, yellow stain, enamel. Attribution/Sources. Attributed possibly to Strasbourg by Dr. Wayment. Date. Dated 1605.

PRIVATE COLLECTION

(Avon)

St Catherine.

She holds a sword and a book. The broken wheel is at her feet and also Maxentius with his sceptre. Roundel, 27cm. Technique. Black paint, light yellow stain. Attribution/Sources. Possibly German. Date. c.1540.

A man playing a viol.

He appears to be singing as well. Rectangular. Technique. Black paint, yellow stain, enamel. Date. 17th century.

A young man with a lute.

He stands in a landscape and holds the lute close to his left side and his right hand holds a wavy scroll on which is EN DE IC ALS MACH. (End up as I may.) Roundel, 20cm. Technique. Dark black paint, yellow stain. Attribution/Sources. The panel may be one of a series showing the Ages of Man. Date. c.1550.

A youth seeks admission to an inn.

The inn sign is a pitcher hung below a banner with three silver balls. A woman in an upper room empties a pitcher of liquid on him. To the right, the youth talks to three richly dressed people outside a castle gateway. Rectangular, 25cm x 19cm. Condition. Several fractures. Technique. Brown-black paint, yellow stain. Date. c.1550.

PRIVATE COLLECTION
(Shropshire)

There is other glass in this collection, mainly English and heraldic.

Ground floor, bay window.

la Johan va Leiden.

A head and shoulders portrait. He looks left, holds a sceptre and has other accoutrements of royalty. Below is an inscription JOHAN VA LEYDEN EN KONINCK DER WEDERDOPER THO MONSTER WAERHAFTICH TOTER. (John of Leyden, a king of the Anabaptists at Munster - this is a true portrait.) In 1534 the Anabaptists seized power in Munster for about a year. In 1535 they fought and were defeated by the Bishop, who, before he executed Johan dressed him as a king and had his portrait taken. Rectangular. Condition. Some leads. Technique. Black and brown paint, yellow stain. Attribution/Sources. After a print by Heinrich Aldegrever. The original drawing is in the British Museum. Date. 1536.

lb Armorial.

A small sailing ship guided by a woman with an oar. Two pennants with heraldry fore and aft. The panel has an inscription round SIGNUM BENBROCH APUD AGINCOURT. (The device of Denbroch of Agincourt.) Roundel. Condition. Several leads. Technique. Light black paint, yellow stain, red and blue enamel and some inserted pieces of red glass.

Probably English and modern. Date. Perhaps 18th or 19th century.

lc Unidentified subject.

A woman kneels to an important man and behind her is a group of soldiers. The many leads cover up part of the glass which might have helped to indicate the title. Condition. Many leads. Two pieces from another panel top and bottom. Technique. Black paint and a fair use of yellow stain. Attribution/Sources. The dress indicates the Antwerp style, c.1540. Date. c.1540.

lg lower part A young man being put in prison.

Three soldiers push him through the doorway. Roundel. Condition. The colours have remained very fresh. Technique. Black and brown paint, yellow stain and colourful enamels. Attribution/Sources. In the style of Jan de Caumont, with the typical noses, faces and knees. Date. 17th century.

lg upper part A putto.

She sits and reads. Behind her is a voluted floral decoration. Rectangular. Technique. Black and brown paint, dark yellow stain - almost orange. Attribution/Sources. Possibly French. A Renaissance border piece. Date. Late 16th century.

lh St Martin.

He is on a richly caparisoned horse and divides his cloak. His name MARTIN is round the harness on the horse's neck. Condition. Two leads. Attribution/Sources. Netherlandish or possibly French as shown by the spelling of the saint's name. Date. c.1520.

li Armorial.

A Swiss or German count with his coat-of-arms, a white rose on a yellow field. He has a pike over his shoulder. There are decorated columns on either side with a shallow arch joining them. At the base is an inscription in italic script only part of which can be seen, CRYSTOFF VORAFT ZUM EBURG. . . 1522. (Christopher head of Eburg. . .) Rectangular. Condition. Several leads. Technique. Black paint, much yellow stain. Attribution/Sources. Swiss or South German. Date.

Dated 1522.

2b A Commemorative panel.

A Dutch burgher holds out his hand to his wife. She has a bunch of keys in her pocket. Below is an inscription in italic script JACOB HARMANSX / AELIGEN EGBERTS / 15?? ... Oval. Condition. Four leads. Technique. Black paint, yellow stain and a yellow stained rim. Date. Late 16th century.

2e Prince Arthur(?)

He is enthroned and holds a sceptre. Fleur-de-lys on each side of the throne and St John the Baptist above in a niche. Rectangular. Condition. Much of the enamel has worn off. Technique. Black paint, yellow stain and much enamel. Attribution/Sources. Traditionally this panel is said to represent Prince Arthur, son of Henry VIII, buried in Worcester Cathedral. Probably English. Date. 18th century (?).

UPPER FROYLE

(Hampshire)

Church of St Mary of the Assumption

nV

1a St Christopher.

He carries the Christ Child across the river. Roundel, 22cm. Technique. Black paint, light and dark yellow stain. Attribution/Sources. The general style of the painting and the appearance of the outside of the glass makes the panel appear to be 19th century. Date. Probably 19th century.

1b The Assumption of the Virgin.

There are three angels on either side of her, and God the Father holds out his arms for her. She stands on the moon in a mandorla. Roundel, 24cm. Technique. Light black paint, light and dark yellow stain. Date. c.1525.

UPTON PYNE

(Devon)

Church of Our Lady

sV

1a St Jude.

He reads a book and holds a club in his left hand. Rectangular, 21cm x 17.5cm. Condition. The paint has badly faded. Technique. Black paint, yellow stain, enamel. Date. 17th century.

1c Armorial.

Underneath the shield is an inscription LYSBET VAN DER MUELEN / HANS DOCHTER / 1630. Oval, 27cm x 20.2cm. Condition. A few leads. Technique. Black paint, yellow stain, enamel. A yellow stained rim round the upper part and the inscription is in a cartouche with yellow stain edgings. Date. Dated 1630.

2a Christ on the Mount of Olives.

The angel holds the cup and the soldiers enter from both sides. Roundel, 23.5cm. Condition. Very much fractured and plated. Technique. Black paint, light and dark yellow stain. Attribution/Sources. Similar hand to 2b. Date. c.1540.

2b The Crucifixion.

The Virgin, St John and Mary Magdalene are present. Roundel, 23.5cm. Condition. Very much fractured and plated. Technique. Black paint, light and dark yellow stain. Attribution/Sources. Similar hand to 2a. Date. c.1540.

2c Christ bearing the Cross.

Christ falls and the soldiers beat him. In the background many buildings. Roundel 23.5cm. Condition. Very much fractured and plated. Technique. Black paint, much yellow stain. Date. c.1540.

THURTON
(Norfolk)

Church of St Ethelbert

The murder of a young man.

He is being burned alive in a Temple of Mars. In the background, a servant brings his clothes to the Avenger. Roundel, 23cm. Condition. Some leads. Technique. Black paint, yellow stain. Attribution/Sources.

Attributed by Dr. H. Wayment to Gommarus van Orley. One of a 'Revenge' series. There are two others of the series known, one in the collection of Dr. Wayment and the other in the Institut Néerlandais, Paris. Date. c.1525.

HOLYWELL
(Lincolnshire)

Church of St Wilfred

I

lb A feast.

A group of men sit round a table and a servant pours wine. On the right a young man invites an older one. Rectangular. Condition. Several fractures and is plated. Technique. Black paint, yellow stain. Attribution/Sources. The design may represent the parable of the king who made a feast. Date. c.1540.

2b A King at meat.

A young man kneels to him. It might show Pharaoh asking Joseph about his dreams, as there is an oval possibly showing sheaves of corn. Some of the glass is missing. Rectangular. Condition. The panel is inside out and several pieces do not belong. Date. c.1550.

BRANSTON
(Lincolnshire)

Church of All Saints

nIV

Al St Peter.

He appears to be holding keys in his right hand. Oval, 22cm x 17cm. Condition. Some very heavy leads. Middle section has glass from another panel. The panel may have been originally a roundel and later cut down to fit a quatrefoil opening. Technique. Black paint, yellow stain. Date. c.1540(?).

A2 The Virgin and Child with St Anne.

Distorted roundel, 24cm x 22cm. Condition. There is much corrosion and the panel is generally in a bad state. The paint has flaked off on St Anne's cloak and elsewhere. Much leading. Technique. Black paint,

yellow stain, enamel, and a yellow stain border. Attribution/Sources.
Probably German. Date. 17th century.

C2 St Matthew.

He sits and writes his gospel. Some of the glass is missing but there appears to be part of an angel, top middle. At the base is his name, S MATTHEW. Roundel, 25cm approximately. Condition. Much of the upper part has been replaced with white glass. Technique. Black paint, yellow stain. Date. c.1550.

WOLD NEWTON
(Lincolnshire)

The church of All Hallows'
sV

1a A bishop saint.

He stands in a landscape and holds a monstrance and a crosier. At his feet is the devil in the shape of a boy with pig's ears. Oval, 22cm x 17cm. Condition. Several fractures and corrosion. Technique. Black paint, yellow stain, enamel. Date. 17th century.

2b St Peter.

He holds a large key and wears the triple tiara. A secular donor kneels on the right. Oval, 22cm x 17cm. Condition. Many fractures and much dirt in the lower part. Technique. Black paint, yellow stain. Attribution/Sources. The donor is in the Leuven style of the early 16th century. Date. c.1525.

W

Ib The Virgin and Child.

Oval, 22cm x 17cm. Condition. There are fractures and the design is unclear. Technique. Black paint, yellow stain. Date. 16th century.

WAINFLEET
(Lincolnshire)

Church of All Saints
sVI

2a The marriage of Tobias and Sara.

Raguel performs the ceremony. Sara's mother stands behind her and the angel behind Tobias. Oval, 22cm x 17cm. Technique. Black paint, yellow stain. Attribution/Sources. After an engraving of a drawing by Heemskerck. No.6 of a series of ten on the History of Tobit. The drawing is dated 1555. Date. Late 16th/early 17th century. Bibliography. New Hollstein 1993, No. 194.

lb King Solomon building the Temple.

He holds a sceptre in his right hand and possibly a plan in his left. On his right is a man with a set square and the unfinished temple is in the background. Oval, 20cm x 17cm. Technique. Black paint, yellow stain. Attribution/Sources. After an engraving of H. Cock of a drawing by Heemskerck, No.4 of a series of six on the Story of Solomon. Date. Late 16th/early 17th century. Bibliography. New Hollstein 1993, No. 120.

BELTON
(Lincolnshire)

Church of St Peter and St Paul

Vestry nII la

The birth of St John.

St Anne, haloed, is in bed attended by a woman. A maid has a ewer and towel. The Virgin, nimbed and crowned holds the infant Christ and looks on. Zacharias vested as a High Priest sits outside in a courtyard. Roundel, 22cm. Condition. Rather spotted and corroded. Technique. Black paint, yellow stain. Attribution/Sources. Probably Antwerp. Date. c.1540.

St Paul.

He holds a sword and a book. Oval, 22cm x 17cm. Condition. Much corrosion and a lead across the bottom part. Technique. Black paint, light and dark, yellow stain. Date. Late 16th century.

The Annunciation.

St Michael is in a cloud and the Virgin kneels at her faldstool. Roundel, 23cm. Condition. Three heavy leads. Technique. Black paint, yellow stain, enamel. Attribution/Sources. After a print of Pieter de Jode dated

1577, being an adaptation of a drawing by Cornelisz Cort. The attitudes have been slightly changed but the decoration of the bench and the faldstool are similar. There is a closer version of the print at St Mary Magdalene, Alfrick, Hereford and Worcester. Date. 17th century.

Caritas.

She holds a child and three others play round her. The name CHARITAS is in the top left-hand corner. Rectangular, 23cm x 17cm. Condition. Spotted and corroded. Technique. Black paint and a yellow stain border. Attribution/Sources. After a drawing by Hendrick Goltzius engraved by Jacob Matham from a series of the Virtues and Vices. Also at St Michael and All Angels, Teffont Evias, Wiltshire; St John, Rownhams, Hampshire; Longleat, Horningsham, Wiltshire. Date. 17th century. Bibliography. Bartsch 1980, Vol. 4, 243.

Vestry nII lb

A marriage scene.

Some of the panel is missing. A king gives away a daughter(?) to a warrior. A priest talks to the woman. A background scene to the right may be a clerk writing. Roundel, 23cm. Condition. Much of the panel has faded and there are at least two later pieces of white glass. Several fractures and leads. Technique. Black paint, yellow stain. Date. c.1540.

St Philip.

He holds a cross in his right hand and a book under his left arm. Buildings in the background. Oval, 22cm x 17cm. Condition. Corrosion and some of the paint has faded. Date. 17th century.

Tobias leaving with the angel.

He is being embraced by his father and the angel is behind him. His mother stands at the entrance to a Renaissance house. Roundel, 23cm Condition. A few leads in the upper part; some blotches and corrosion. Attribution/Sources. In the style of Jan Swart. Date. c.1540.

Prudentia.

She stands in a landscape and holds serpents in her right hand. Her name

PRUDENTIA is top left. No. 5 in the bottom-right corner. Rectangular, 22cm x 17cm. Technique. Black paint only, a yellow stained rim. Attribution/Sources. Engraved by Jacob Matham after a drawing of Hendrick Goltzius from a series of the Virtues and Vices. Also at Farleigh Hungerford Castle Chapel, Somerset. Date. 17th century. Bibliography. Bartsch 1980, Vol. 4, 268.

Vestry I

The Adoration of the Shepherds.

Two shepherds look over at the Child and others behind them. Unusually, St Elizabeth is in the background carrying the infant John. Classical architecture. Condition. Much corrosion. Technique. Black paint, yellow stain. Date. c.1550.

The Ascension.

Christ's hand is seen in blessing. The disciples and the holy women are kneeling or standing. The glass is so badly corroded that it is difficult to make out the figures. Oval, 28cm x 22cm. Technique. Black paint, yellow stain, enamel. Attribution/Sources. Netherlandish or German. Date. 17th century.

PRIVATE COLLECTION (Oxfordshire)

Room 1

The stoning of Stephen.

Naboth is on his knees in the right foreground. At the base an inscription, EDUCANT NABOTH EXTRA CIVITATEM ET LAPIDUS OBRUNT. (They lead Naboth outside the city and overwhelm him with stones.) Rectangular. 22.5cm x 19cm (does not include frame or inscription). Technique. Very dark black paint, light and dark yellow stain. A dark yellow stained band round the panel. Attribution/Sources. After a print of H. Cock of a drawing by Heemskerck, No. 4 of a series of six on the Story of Ahab, Jezebel and Naboth. Date of drawing, 1561. Another of the same series described below. Date. Late 16th/early 17th century. Bibliography. New Hollstein 1993, No. 135.

An inscription.

EXIMIUS & CONSULT / VIR IOES HOELEN IVRIS / LICENTIAT? AC
CURIE LEOD ADVOCAT AMICO / POSUIT ANO 1569. (The outstanding
and wise man John Hoelen graduate in law and advocate of the Liege
Council sets up [this memorial] to his friend.) Hexagonal, 16cm x 19cm.
A rectangular inscription in a hexagonal cartouche, the spaces filled with
acanthus scroll-work. Condition. A thick lead from top to bottom.
Technique. Black paint, yellow stain and yellow stained rim round.
Date. Dated 1569.

Ahab rending his clothes upon hearing Elijah's curse.

The scene takes place in front of a palace. Elijah is stern and Ahab
gesticulates angrily. An inscription at base, VENIT ELIAS DOMINUM
IUSZU AD AHAB / ILLUMQZ MALE MORITUTUM PREDICIT. (Elijah at
the Lord's command comes to Ahab and foretells a miserable death for
him.) Rectangular, 22.5cm x 19cm (without frame and inscription).
Condition. Three thick leads. Technique. Very dark black paint, light
and dark yellow stain. Attribution/Sources. After a print of H. Cock of
a drawing by Heemskerck, No.5 of a series of six on the Story of Ahab,
Jezebel and Naboth. Date of drawing 1561. Another of the same series
in Room 1 described above. Also in the Bodleian Library, Oxford. Date.
Late 16th/early 17th century. Bibliography. New Hollstein 1933, No. 136.

An inscription.

DATUR SARA TOBIAE UXOR / EPULATI SUNT BENEDICENTES / TOB.⁷
(Sara is given in marriage to Tobias : they feasted, blessing God.) Above
and below the inscription is a scroll. Rectangular inscription with a
hexagonal surround, 15cm x 19cm. Technique. Black lettering on white
glass with a rim round of yellow strain. Date. Late 16th/early 17th
century.

Hamaan pleading for his life.

On the left middle ground Hamaan is kneeling to Esther. In the
foreground Ahasuerus with his followers and in the right background,
Hamaan being hanged. Rectangular, 23cm x 19cm approximate.
Condition. Several thick leads. Technique. Light black paint, yellow
stain, red. Attribution/Sources. In the style of Swart. Date. c.1550.

St Judas Thaddeus and St James the Less.

They are seated on a bench with a wall behind them. St James the Less is on the right and he carries a club. St Judas Thaddeus is on the left carrying a processional cross. Each is haloed and holds a book. Buildings in the background. Roundel, 21cm approximately. Technique. Black paint, two shades of yellow stain. The surrounding lead cuts off part of the haloes. Attribution/Sources. Netherlandish with some German influence. Date. c.1540.

An Allegory of Wisdom and Justice.

Figures are grouped in a semicircle, from left to right, a king holding a sword, Justice with JUSTITIA in a scroll above her with scales and a set-square, a judge holding the fasces, Wisdom, with SAPIENTIA in a scroll above her and VERBU on a book she holds, a king with a sceptre. In the foreground with their backs to the viewer are poor people including a lame man who have come for justice. Rectangular, 23cm x 19cm approximately. Condition. A few leads. Technique. Dark black paint, a fine lemon-yellow stain. Attribution/Sources. In the style of Pieter Coecke. There is a different allegory of Wisdom and Justice in the church of All Saints, Chadshunt, Warwickshire the drawing of which is in the Louvre and attributed by Frits Lugt to Pieter Coecke. Date. c.1550.

An unidentified Saint.

The saint holds a cloak over his head and shoulders with the aid of a stave. Upper left are three letters L(?) E B. The first letter could be an 'I' or possibly an 'S'. There are two bears bottom left. Roundel, 22cm approximately. Condition. Somewhat faded. Technique. Light black paint, yellow stain. Date. c.1530.

The Prodigal Son with the harlots.

He sits under a tree and one of the harlots has her arm round his neck. Others sing from music and play instruments. Background right is the inn with its brothel sign and background left the Prodigal is saying farewell to his father. Roundel, 22cm approximately. Technique. Sepia paint, dark yellow stain. Date. c.1540.

An Allegory: Love destroyed by Vanity and Lust (?)

Two men cut down a tree in which sits a woman with a heart in one hand and a mirror in the other. A dragon at the base of the tree. Roundel, 20cm approximately. Technique. Dark black paint, yellow stain. Attribution/Sources. In the style of Pieter Coecke. Date. c.1550.

Lot and his daughters.

He sits at a round table with food and wine. One of the daughters pours wine into a beaker for him, although he already has a beaker in his hand. Roundel, 20cm approximately. Technique. Black paint, much use of two shades of yellow stain. Date. c.1550.

The Virgin and Child with St Peter and kneeling donor.

The background is a large tapestry with country views on either side. The Virgin and St Peter look at the donor, who has a white garment with very wide sleeves. Roundel, 20cm approximately. Technique. Black paint, yellow stain only for tapestry. Date. c.1525.

The Assumption of the Virgin.

Two angels on either side bear the Virgin up to heaven. She is crowned and her feet are on the crescent moon. Roundel, 24cm approximately. Condition. A fracture on the right. Technique. Black paint, light and dark yellow stain. Date. c.1550.

Room 2

The Passover feast.

Men with staves are standing round a table and eating. Rectangular with curved top which may have been cut off, 20cm x 18cm approximately. Technique. Black paint, light and dark yellow stain. Attribution/Sources. Some relation to the style of Swart. Date. c.1570.

Children playing.

Three girls are sitting on the ground. Two play with a wagon on wheels with dolls in it, the third holds a doll in her lap. There are doll's clothes on the ground. A boy is jumping on a stick like a hobby-horse. Roundel, 20cm approximately. Condition. Two heavy leads. Technique. Black paint, light yellow stain. The whole of the bottom part has yellow stain.

Attribution/Sources. May be Burgundian or very early Netherlandish. There is a similar roundel of boys playing knuckle-bones in Kings College, Cambridge. Date. c.1480.

Room 3

A Commemorative panel.

A man and woman stand on either side of a tree in Dutch costume. She has a goblet in her hand and gives a beaker to the man. A girl stands behind her mother and a boy behind his father. A merchant's mark top left corner. Rectangular, 24cm x 22cm. Technique. Dark black and brown paint. Date. 17th century.

WINCHESTER
(Hampshire)

THE DEANERY

East Window

A4 Joseph in prison.

He clasps his hands and is guarded by two gaolers armed with halberds. At the top a yellow shield bearing a device resembling two mattocks in saltire. Below is an inscription. JOSEPH YE WOPPEN WORT INDE GEVANGENIS / JESU MEMBONT MET SMERT O DICKE DIUSTERNIA / CLAES ISBRANTSZ / 1658. Oval. Condition. A fracture on the right. Some corrosion. Technique. Black paint, yellow stain, enamel. Date. Dated 1658. Bibliography. Le Couteur, 1920, 57.

A7 Joseph interprets Pharaoh's dream.

Pharaoh is enthroned. He holds a golden sceptre and wears a blue robe with a pointed turban. In front stands Joseph with uplifted hand. At the top is a shield resembling a saltire within an inverted V. At base an inscription, JOSEPH GEVANKELIK HEEFT PHRONES DROOM VERKLAERT / JESUS FYND ONDER'T KIUYS HERNKEERT JERUSALEM WAERT / JAES BRUYNISZ / AELTJEN HIUBERS / SIJN HUISFROW / 1658. Oval. Condition. A fracture from top to bottom centre and the two parts are not properly aligned. Technique. Black paint, yellow stain, enamel. Date. Dated 1658. Bibliography. Le Couteur 1920, 57.

A10 The prayer of Tobias and Sara.

They kneel at a bed in a vaulted room. Through a window left Raguel preparing a grave. Distorted oval. Condition. The panel is full of fractures and the design cannot easily be distinguished. It seems that the bottom part has been cut away. Technique. Black paint, yellow stain enamel? Date. 17th century. Bibliography. Le Couteur 1920, 58.

PRIVATE COLLECTION

(Surrey)

2a The Prodigal Son being clothed by his father.

The Prodigal kneels and a servant puts a robe round him. His father has the son's hat. Behind him stands his elder brother(?) with a casket. Roundel. Technique. Brownish-black paint, dark yellow stain. Attribution/Sources. There are drawings of the story of the Prodigal Son attributed to Pieter Cornelius Kunst. This panel has similar figures and details of dress. There is a series now in the Cloisters, New York which has the House-mark of Jan van Hasselt which has similar characteristics. Date. c. 1525. Bibliography. Lyman 1982, 235-6.

2b The Prodigal Son with the harlots.

By the side of a bed is a table with food. The Prodigal has his arm round a harlot and at the table is a woman playing a lute and a man playing a shawm. The Prodigal holds out a plate to receive more food which is being brought by a servant. Roundel. Technique. Black paint, light and dark yellow stain. Attribution/Sources. In the style of Pseudo-Ortkens. Also at St. Mary, Warwick and Horninghsham, Longleat House, Wiltshire. Date. c. 1525.

2c The Prodigal Son received by his father.

He kneels and his father has his arms round him. The elder brother turns his face away. In the left distance the Prodigal is shown working in the fields. Roundel. Technique. Brownish-black paint, dark yellow stain. Attribution/Sources. There are drawings of the story of the Prodigal Son attributed to Pieter Cornelius Kunst. This panel has similar figures and details of dress. There is a similar one in the Schnütgen Museum, Cologne which also includes the House-mark of Jan van Hasselt. There is

another in the V & A, 5653-1859, about which Rackham writes that it is an earlier version of the Jan van Hasselt series. The version in the private collection may be Netherlandish or Rhenish. Date. c. 1525. Bibliography. Lymant 1982, 235 which has an illustration of the Schnlütgen Museum panel. Rackham 1926, 109

3a Ninus.

He is on horseback and tramples on his enemy. He holds a pennant in his left hand but its device cannot be seen. Behind him is the sea and he looks and points to a distant town on the hill. Oval. Technique. Black paint, yellow stain, blue enamel. Iconography. Ninus was the reputed founder of the city of Ninus (Nineveh). His fame was overshadowed by his wife, Semiramis who was a great general. She eventually killed her husband. Date. Late 16th century.

EDENHALL
(Cumbria)

Church of St Cuthbert

I

2a A Saint Bishop.

He is three quarter length, holds a crosier and is haloed. He wears a chasuble, pallium, amice and mitre. Rectangular. Technique. Black paint, two shades of yellow stain Attribution/Sources. English or Netherlandish. Date. 16th century.(?).

2b St. Nicholas.

He is vested as a bishop and blesses the tub with the three boys. A woman, presumably the donor, is kneeling at a faldstool. Octagonal. Condition. The panel is faded. It may have been cut down from a roundel. Technique. Black paint, yellow stain. Date. c.1540.

2c Armorial.

An angel stands and holds a woman's shield. Rectangular. Condition. The panel is faded. Technique. Black paint, yellow stain, red. Date. c.1550.

5a A Bishop.

On his right is a pitcher and on his left an unrecognisable object. It is shaped like an upturned basket and two arrows or crossed spears go through it. It may relate to a guild of archers. Octagonal. Condition. Some fractures and the paint is much worn. Technique. Sepia paint, yellow stain. Date. c.1550.

5b St John the Baptist.

A bearded figure wearing a camel-skin over one shoulder holds an open book. A barren tree on his right. Rectangular. Condition. The panel is so faded that little can be seen. Technique. Black paint, yellow stain. Date. c.1550(?).

5c Armorial.

A shield dated 1463 is on a ribbon underneath it. Rectangular. Condition. Very faded. Technique. Black paint, yellow stain. Attribution/Sources. The shield is in the Netherlandish style of the 16th/17th century. The date might have been incorrectly recorded. Possibly it should be 1563. Date. Dated 1463.

LULLINGSTONE

(Kent)

The glass was described by C R Cuncer in *Archaeologica Cantiana*, Painted Glass at Cranbrook and Lullingstone Vol LXXXVI 1971 p.42. Each panel has a border most of which has been replaced by white glass. The designs in the remainder may be the work of Flemings in England in the early 16th century.

Church of St Botolph

sII

St Nicholas

The saint is vested as a bishop. The scene does not take place in the inn but in a richly decorated landscape. The boys are standing up in the tub with clasped hands. Roundel, 32.4cm with border. Condition. A lead across the panel and another from top to bottom. A little corrosion, Technique. Brown-black paint, yellow stain. Attribution/Sources. Netherlandish or by Flemings in England. Date. c. 1540.

St Philip

The saint stands on a pavement and holds a large cross. His head is surrounded by rays of light. Roundel, 32.4cm with border. Condition. Much corrosion and a large number of leads. Technique. Brown-black paint, yellow stain. Attribution/Sources. Netherlandish or by Flemings in England. Date. c.1540.

The Fountain of Life

Christ is crucified on a vine which stands in a square stone-rimmed pool. Some people look on, some drink, some work in the fields. On the right an angel declaiming. An English inscription across the top, IF ANY MAN THIRST COME TO (ME) AND DRINCK. Roundel, 32.4cm with border. Condition. Several leads and so corroded that it is difficult to decipher. Technique. Brown-black paint, yellow stain. Attribution/Sources. Netherlandish or by Flemings in England. Date. c.1540.

St Adrian

He wears a broad-rimmed hat and holds an anvil in his left hand. He has a cloak over plate armour. A lion stands by his side. Roundel, 32.4cm with border. Condition. Much corrosion, several leads. Technique. Brown-black paint, yellow stain. Attribution/Sources. Netherlandish or by Flemings in England. Date. c.1540.

ABINGTON

(Northamptonshire)

Abington Museum formerly Abington Manor House

Unidentified Subject.

A young man stands before an enthroned king who turns to a group of three men standing on the right. There is an inscription on the canopy of the dais, VA DEE ROY KOENIK VAN IOSE(?). On the hem of one of the standing figures is ARRON. Technique. Paint, yellow stain, stippling and back-painting. Date. c.1540.

St Anthony and St George.

The former is in monastic habit with the Tau cross on his shoulder. He has bell, book and pig. The latter is in armour holding a lance with cross-pennon and two arrows. Technique. Paint and yellow stain with stippling, back-painting and needle-point. Date. c.1540.

NORTH SOMERCOTES

(Lincolnshire)

Locksley Hall

Christopher Woodforde described the glass in The Locksley Hall Collection of Stained and Painted Glaas, privately printed 1932. It contains glass of many periods and nationalities and has recently been described by P. Hebgin-Barnes, The Medieval Stained Glass of the County of Lincolnshire, Corpus Vitrearum Medii Aevi, Great Britain, Summary Catalogue 3, London, 1996. Ground Floor Dining Room, Bay window.

Armorial.

The shield has a bee-hive with a red heart above it which is pierced by two tridents. Below the letters P.V.G, Anno 1661. Oval, 23cm x 17cm. Technique. Black paint, yellow stain, enamel. Date. Dated 1661.

Armorial.

The shield is gules, a chevron or between three curlews, proper. Crest, a curlew displayed, proper. Below, PVS in a monogram, Anno 1691. Condition. Very badly damaged. Technique. Black paint, yellow stain, enamel. Date. Dated 1691.

The departure of the Prodigal Son.

He is on horse-back and doffs his hat to his father. Roundel, 23cm. Condition. It is the wrong way round. Technique. Black paint, yellow stain much of which is lost. Attribution/Sources. From Temple Newsam Collection . In the style of Pieter Koecke. Also at Fawsley, Northamptonshire, St. Mary; Sir John Soane's Museum, London. Date. c.1540.

A sainted bishop. (Possibly St. Lambert of Liège)

He wears armour with a cope over it. In his left hand he holds a crosier and in his right a sword and shield with the arms Barry or and argent a canton ermine. Roundel 20cm. Technique. Black paint, yellow stain. Attribution/Sources. Woodforde (op cit) p,36 states that in the Grosvenor Thomas Collection there are two other roundels based on the same cartoon. They are illustrated in the Connoisseur vol LXXVI No.103 p.133 in an article by J A Knowles, Ancient Reduplication and Mass Production of Works of Art. Date. c.1530.

Armorial.

The shield is Party per fesse argent and asure. In the upper part a plant vert. In the lower part three birds argent. Crest, a bird displayed, proper. An inscription below EEN PAEPE DIE SYN GODT WIL ERREN/MOET SUIVER SYN IN LEVEN EN IN / LEEREN / IZAAK VANDER 'AEP / A° 1667. (A priest who will honour his god must be pure in life and doctrine.) Oval, 22cm x 17cm. Condition. Some leads. Technique. Black paint, yellow stain, enamel. Date. Dated 1667.

A priest blesses a knight.

A knight in armour is kneeling and a page holds his horse's bridle and his helmet. Behind the knight is his retinue and behind the priest are two other ecclesiastics. Roundel, 20cm. Condition. Black paint, yellow stain. Attribution/Sources. From the Temple Newsam Collection. Date. c.1510.

Drawing Room

Lancet window

A soldier.

He is bearded and wears richly ornamented armour. In his right hand is a spear with pennon on which is a black dragon and in his left hand an oval concave shield with three black birds. Rectangular, 24cm x 19cm. Condition. Some leads. Technique. Black paint, yellow stain, enamel. Attribution/Sources. German, from Coombe Abbey Collection. Date. Late 16th century.

A soldier.

A youthful soldier in armour. His helmet has three large plumes and with both his hands he holds a shield on which is a black double-headed eagle. Rectangular, 22cm x 18cm. Condition. Some leads and the panel is buckling. Technique. Black paint, yellow stain. Attribution/Sources. German from Coombe Abbey Collection. Date. Late 16th century.

The Last Supper.

A traditional representation except for a black letter inscription on the table in front of Christ. There is much abbreviation but written out in full it corresponds roughly with St Matthew XXVI, 21. UNUS VESTRUM ME TRADIT. (One of you shall betray me.) Roundel, 22cm.

Condition. The upper right section has been replaced by plain glass. Some loss of paint.

Technique. Black paint, yellow stain. Attribution/Sources. German. Date. c.1550.

Staircase, Bay window.

Ib

The bust of a king.

He holds a book with a red cover. He is bearded and has a ruby crown. His robe has a bold floral pattern and an ermine collar and cuffs. Irregular size, 48cm x 23cm. Technique. Mainly brown enamel and abraded Attribution/Sources. Woodforde states that the panel is similar to those in the V & A which came from the Chapel of the Holy Blood at Bruges. Date. 16th century.

The Virgin Mary.

She kneels at a prayer desk facing towards the archangel (his figure is missing). Carved on the desk is a coat of arms - argent, three birds, sable. Behind is a large bed with linen-fold panelling in the head of it. Technique. Black paint, yellow stain.. Date. c.1520.

Bedroom 2, Bay window.

A composite scene.

On the right a king judges four men and left a man discourses at a lectern. Rectangular, 5cm x 12cm within a circular piece, 30cm. Technique. Black paint, yellow stain, enamel. Date. Late 16th/early 17th century.

Moses leading Israel through the Red Sea.

The two walls of water parting the Red Sea are visible. Rectangular, 5cm x 10cm within a circular piece, 30cm. Technique. Black paint, yellow stain, enamel. Date. Late 16th/early 17th century.

Doors between bathroom and gallery.

Spes.

Hope depicted as a woman holding the bird of freedom and standing on an anchor. Water and boats in the background. Oval, 22cm x 17cm. Condition. Badly damaged. Technique. Black paint, yellow stain, enamel. A yellow stained rim. Attribution/Sources. After an engraving of Jacob Matham of a drawing of Hendrick Goltzius from a series of the Virtues and Vices. Also at St Mary, Addington, Buckinghamshire; Strawberry Hill, Twickenham, Greater London; St.

Lawrence, West Wycombe, Buckinghamshire; Private Collection of Dr W Cole. Date. 17th century. Bibliography. Bartsch 1980, Vol.4,241.

A horse.

He stands on a mound and views the spectator head on. Rectangular, 14cm x 11cm. Condition. Several fractures. Technique. Brown-black paint? Date. 17th century.

Act of Mercy; Visiting the prisoners.

The prisoners are held by ball and chain. A tonsured monk comes to visit them. Oval, 21cm x 16cm. Condition. Several fractures. Badly damaged. Technique. Black paint, yellow stain, enamel. Attribution/Sources. Also at Melford Hall, Long Melford, Suffolk. Date. 17th century.

A sailing ship.

An inscription at base. SCHIPLIEDEN GOET WILT MET OOTMOET / OP GODT WEL DENCKEN / GEEN CLIP NOCH SANT, NOCH GEEN VIAN / SAL Ú DAN KRENCKEN / 1641. (Good sailors, think of God with humility so that neither rock nor sand nor enemy will hurt you.) Oval, 20cm x 14cm. Condition. Badly damaged. Technique. Black paint, yellow stain, enamel. Yellow stained rim. Date. Dated 1641.

The conversion of St Paul.

An inscription at base. DE WREETHEIT WORT GEEMT: EB SAUL MACK EN TAM/DIE EERST EEN WOLF SELEEK IS NU EEN WEERLOS LAM / ZIJN LYER WAS WEL GOET DEKEUR HADT HEM BEDROG: / EN ZIJENDE WAS HIJ BLINDT NU ZYET HIJ SONDER / OOGEN / ACTORUM IX. (The cruelty is tamed: and Saul, meek and tame who first resembled a wolf is now a defenceless lamb, his (?) was good the choice misled him; while he saw he was blind and now he sees without eyes.) Oval, 22cm x 17cm. Condition. Badly damaged, several fractures. Technique. Black paint, yellow stain, enamel. A yellow stained rim. Date. 17th century.

A horse.

A view from the back of a leaping horse. His head turns left. Rectangular, 12cm x 11cm. Condition. Fractures on the right side. Date. 17th century.

Armorial.

The shield has a boar pierced with a sword through its back. The crest is similar. An inscription at the base WAT BAET HET VEEL GESCHAL DIT IS DE SOMME / EEN VOLLER ROMER WIJN IS DAT NIET DE ...LOMME.../ HUYBRECHT AERTSEN DRUCHEN / VELT, ANNO 1660. (It makes no sense at all that noise, a glass full of Roman wine is sosword.) Oval with flattened top, 21cm x 16cm. Condition. Several fractures. Technique. Black paint, yellow stain, enamel, yellow stained rim. Date. Dated 1660.

The Adoration of the King.

At the base is an inscription DE HEMEL IS OP AARD, DEWIJSEN UIJT HET OOST / BESCHENKEN'S WERELS HEIL DAT DROEVE ZIELEN TROOST / NET WIEROOCK GOÛDT EN MYRRH, EENSTAR WIST HAER TE LEIDEN / 'TIS BIJ DE JOOD NOCH NACHT AU 'T DAGH IS BIJ DE / HEIJDEN / MATTHACI.2. (Heaven is on earth. The Wise Men from the East present gifts to the saviour of the world who comforts sad souls, frankincense, gold and myrrh: a star led them. It is night with the Jews while it is day with the pagans.) Oval, 20cm x 14cm. Condition. Very badly fractured. Technique. Black paint, yellow stain, enamel. Date. 17th century.

Gallery south-east facing window

Two men conversing. An old man with a turban is on the right and a younger man on the left. They both appear to be seated. Rectangular, 13cm x 6cm. Condition. The panel is probably part of a larger one. Some corrosion. Technique. Black paint, yellow stain. Attribution/Sources. Probably Netherlandish. Date. c.1540.

Fortitudo.

A woman holds a column which goes diagonally across her lap. Rectangular, 13cm x 6cm. Condition. Rather corroded and a few leads. Technique. Black paint, yellow stain. Iconography. Fortitudo generally has a broken pillar originating from Samson destroying the temple of Dagon. Date. c.1540.

Two fragments leaded together.

The lower fragment has a group of armed men and the upper a woman embracing a youth. Another figure appears to be a beggar. Rectangular, 13cm x 6cm. Condition. Badly corroded. Technique. Black paint, orange colour yellow stain. Date. c.1550.

Vestal Virgins.

They hold braziers aloft. Rectangular, 13cm x 6cm. Condition. Some corrosion and loss of paint. Technique. Black paint, yellow stain. Attribution/Sources. The panel is probably part of a larger one. Date. 16th century.

Bedroom 3, north-east facing window.

St. Bridget with Christ.

Christ walks with St Bridget who is dressed as a nun. She holds a blue candle-stick in which is a lighted candle. Behind is the cross and the post of scourging. To the right is a tree with a blue serpent curled round it, probably emblematic of the fall. Oval, 27cm x 20cm. Condition. Very badly damaged and incomplete. Technique. Black paint, yellow stain, enamel. Attribution/Sources. There are representations of St Bridget, though not this scene, in the Lord

Mayor's Chapel, Bristol, Avon; the Castle Chapel, Farleigh Hungerford, Somerset; the Private Collection of Dr W Cole. Date. 17th century.

The prodigal Son with the Harlots.

He sits at a round table with four richly dressed women. One of them hands him a plate. A background scene of his expulsion. Roundel, 26cm. Condition. Very badly broken and incomplete. Technique. Black paint, yellow stain. Attribution/Sources. The drawing of the figures suggest the style of Koecke. Date. c.1540.

HAREFIELD

(Middlesex)

Church of St Mary

Breakespear Chapel

East Wall

Each of the five roundels has an inscription round in black paint on blue glass. Each relates to its scene except No.3. The inscriptions are in English with varied spellings and seem to be of the late 16th century as are the glass paintings, whereas the designs may be earlier. The panels may have been painted by Flemings in England and possibly by Protestants as there is anti-clerical bias in some of them. The panels are in the tracery and difficult to see.

1. The way to enter the sheepfold.

In the foreground Christ is seated with an apostle on either side. Priests tending sheep in the middle ground. A barn in the background with a bishop and priest pulling another priest to the roof. The inscription is TRULY TRULY I SAIE UNTO IOUE AND HOLY BECAUSE THOU (The last four words are in different style and seem later additions) THE SHEPEFOLDE BY THE DOOR BUT CLIMBETH UP SOME OTHER WAY IS A THIEF AND A MORDER. JOHN X. Roundel. Condition. Very faded except for inscription. Technique. Black paint, light and dark yellow stain. Date. c.1550.

2. A king in judgement

The king sits on an elaborate throne holding a sword. Soldiers on either side of him hold halberds. The inscription comes from Proverbs XXIV, 24 and XXIX, 14. RDE(?) THOU ART RIGHTEOUS THE SEAT OF THE KING THAT FAITHEFULLY JUDGETH THE POARE SHAL BE CONTINUE SURE FOR EVER MORE. Roundel. Condition. Some heavy leads. Technique. Black paint, golden yellow and light yellow stain. Date. c.1550.

3. St James.

The figure of St James with his usual attributes occupies about half of the roundel space and is in a different style and probably from another panel. Only a few fragments from the original panel

are left but one is imitative of the inscription. Some of the letter cannot be seen due to strap-leads and a large missing piece. The inscription is based on St. Matthew III, 10. A WITHEREDMAYE BRING SHALBEWEN... AND FORTHE NO GOOD FRUTE EVER...NOT FORTHE GOOD FRUIT CAST INTO THE FYRE. MATEUS.. One of the fragments seems like fruit on a decorated plate which conforms to the text Roundel. Condition. Many strap-leads and the St James section very faded. Technique. Black paint, golden yellow and light yellow stain. Date. St James section early 16th, fragments c.1550 and later.

4. The Whore of Babylon.

She holds a gold cup and is on a beast with gold heads and horns.. In the foreground left is a king with a gold cloak and two men kneeling. The inscription is from Revelation XVIII. COME AWAYE FROM HER MY PEOPLE THAT IE BE NOT PARTAKERS OF HER SINNES FOR HER SINNES ARE GONE UP TO HEAVEN. APPACOLUS 18. Roundel. Condition. A few leads in the inscription. Technique. Black paint, golden yellow stain. Date. c.1550.

5. An Allegory.

This appears to be by a Protestant satirical of the Established Church. Christ is in the foreground and on his left is a Pope who is having a cloak thrown over his head by an assailant with a puritan hat. In the left are two female figures with linked hands and two male figures one of whom pours water into a dish held by the other. The inscription comes from the Book of Wisdom V, 7. but it is different from the Authorised Version. WE HAVE WERL...OWRE HAST GEVEN SUCH L...DG SELVES IN THE ...WE HAVE...ONE BUT THE WAIE OF THE LORDE WE HAVE NO KNOWEN. SAPIEN 5. Roundel. Condition. Part of the inscription is missing and some is illegible because of strap-leads. Technique. Black paint, golden yellow and light yellow stain. Date. c.1550.