

THE NETHERLANDISH GLASS IN ST. MARY'S CHURCH, ADDINGTON

WILLIAM COLE, F.S.A.

St. Mary's Church, Addington, lies West of the A 413, about one and a half miles from Winslow. There is evidence of its Norman origin, but the present building is basically fourteenth century, with nave and two aisles, and with a fifteenth century restoration of the tower. In 1857/8 the chancel and aisles were rebuilt.

The narrow road to the church from the main road is rather circuitous, but the tower can be seen above the trees to guide the visitor. On my first visit, when I opened the door in the South porch, I was totally unprepared to find Netherlandish roundels confronting me on every side, the description in the Victoria County History being laconic: '... the windows contain Flemish glass of the 16th and early 17th century, illustrating various subjects from the Bible'. There are over sixty small Netherlandish panels, roundels, ovals, and rectangles, some of them of high quality. Except for the four in the West wall of the tower, they are all clearly visible, and most of them are near enough to the eye to be seen in detail. This is a great advantage because most of them contain much detail. So often, as at Bradford-on-Avon, Wilts, such small panels are put so high that the detail is lost.

The glass was inserted when the church was rebuilt in 1857/8, the architect for the rebuilding being G. E. Street. It was reconsecrated on January 8th 1859 by Bishop Wilberforce, Bishop of Oxford, in which diocese the church lies (Hubbard Papers D33). The work was commissioned and paid for by the owner of the village, John Gellibrand Hubbard, who at the same time built an imposing mansion nearby for his own use. The festivities after the reconsecration were in the unfinished mansion, and the Bishop in his sermon remarked, 'It (the church) is a free gift of a good man, one who in God's providence has come to reside amongst you, and who would not build up his own house without providing for the worship of God and for the souls of his people by building and restoring your parish church,* (Bucks Herald), Jan 15, 1859).

Mr. Hubbard eventually became Baron Addington. He was an M.P. first for Buckingham and later for the city of London, and was made a Privy Councillor. The memorial to him in the North wall states, 'To great business ability he added a fervent piety.' He also built and endowed St. Alban's, Holborn, and paid for a new chancel aisle at Buckingham. (D.N.B.)

*The day did not pass without its troubles. Although no mention is made in the Bucks Herald of any altercation at the service, the Guardian for January 21st, 1859, carried a letter from the Rural Dean, the Revd W. R. Freemantle, who wrote, 'It is quite true ... that at the celebration of the Holy Communion, the Rev. Mr. Perry, Curate of Addington ... brought the elements, and after pouring wine into the cup, produced a bottle of water which he was about to add to the wine, when the Bishop peremptorily prevented him and bade him take it away'. Other instances of the high churchmanship of the curate were also mentioned in the letter.

The glass is mentioned in Sheahan's *History and Topography of Buckinghamshire*: 'There are seven windows in the aisles, six circular windows in the clerestory, and one in the tower, all filled with stained glass ... the stained glass was executed by Mr. Powell of London'. This description omits the two windows in the South wall of the chancel, and also four panels which were then in the vestry, with glass similar to that in the aisles.

A fairly thorough investigation has so far failed to find from whom these panels were obtained, how they reached Addington from the Netherlands, or, with one most interesting exception, the buildings in which they were originally placed. There is nothing in the Hubbard papers, nor in the indexes of the National Register of Archives. In the description of the church and the service of rededication, in the *Bucks Herald*, the glass receives no mention. The rebuilding was described in the *Ecclesiologist*, in August 1858 (XIX, p. 279), but while such small items as the 'chamfered wheels on which the bells are hung', and the well in the churchyard 'with a charmingly simple pulley of ironwork' are mentioned, the glass goes unnoticed. Powell's receipt books are preserved in the Victoria and Albert Museum (Archive of Art and Design), but are of no help in tracing the provenance of the panels. They contain detailed lists of work done, and the cost to the client. In Mr. Hubbard's account for 27 October 1858 each window is priced under the following description: 'Small painted quarries, coloured circles and fringes Medallions inserted with line round and backed with ground glass'. The medallions must have been supplied to Powell's. They plated them on the outside, put a border round each, and placed three in each light and one in most of the tracery openings, with a background of painted quarries and small coloured circles. The cost of each light with its three medallions was £4 5s., and each tracery light cost £1 2s. The prices were different for the clearstory. The book states 'Clerestory painted to Mr. Street's design', and no medallions were put there. It took one of Mr. Powell's workmen, a Mr. Hopkins, twenty four days (including three days 'over') to put the glass in, and Mr. Hubbard was charged 10s a day for the work. Mr. Hopkins' lodgings cost £1 2s for this period, and the carriage of the glass from Winslow station, 1s 6d. The complete bill for glazing the whole of the church was £207 2s 8d. Mr. Hubbard or the architect must have been dissatisfied with some of the work because, in December 1857, five days were spent in 'altering lights' at the usual charge of 10s a day. Against the final bill is 'Mem. agreed to deduct £33 2s 6d – perhaps evidence of Mr. Hubbard's 'business ability'. The most interesting item is 'Medallion (Abraham and Angels) to match broken one £2 2s 0'. Mr. Grison is named as the workman who made the matching panel and it is exceptionally well done (see No. 54 in the detailed list). Apart from the fact that it is in good condition and the colours are bright and clear, one could easily mistake it for a genuine seventeenth century enamel.

Mr. Powell then, gives no help over the provenance of the glass. The most probable explanation is that it was purchased by Mr. Hubbard on the continent, or from an agent or collector in England. Such purchases have been possible since the eighteenth century (Rackham, 1927; pp. 86 – 94; Lafond, 1964), and antique stained glass is still sold regularly at London auction houses. The glass would then go to Mr. Powell, possibly via Mr. Street. As the latter designed the clearstory, he would doubtless have designed the leaf quarry which is present in all the windows. There is evidence of thought in the grouping of the subjects, and the arrangements of the panels may have

been suggested by Mr. Street.

There have been alterations in the positions of the panels, and the numbering in the detailed list is that of their present positions. At some period the lower left panel of the West window of the South aisle was removed and a piece of clear glass inserted. Local tradition says that the reason for its removal was to give the verger an unimpeded view of the rectory gate from within the church. Be that as it may, this is the only original panel that has not survived. Another panel, No. 59, in the easternmost window of the North aisle was in pieces when I first visited the church in 1972. The plating was cracked and the upper pieces of the panel had slid to the bottom section of the plating. In 1978 I took the panel out, repaired it, backed it with new plating and cemented it in the original leads.

Over the years the easternmost window of the South aisle became affected by the weather and began to bulge. In 1975 Mr. Lawrence Lee examined it and thought that a gale might blow out one of the panels, which had begun to fracture. This fear proved well founded, but by this time Mr. Farrar Bell had been asked to relead the glass in the church, and this three-light window was the first to be treated. Unfortunately he was unable to repair the broken panel satisfactorily, and it is now in his studio (No. 69); although the upper part was not damaged, the lower had splintered badly. He replaced it with one of the four from the East window of the vestry, an oval of Jonah (No. 19). Two of the remaining three vestry panels were inserted in the West window of the South aisle, one in place of the missing one (No. 33, St. Luke) and the other in the tracery, where there had never been a panel (No. 30, St. Lawrence). The fourth panel, a Virgin and Child, is in Mr. Farrar Bell's studio.

At the time of Mr. Lee's visit the verger told us that there was some glass in a box seat in the vestry. This consisted of both large pieces and fragments. I sorted them out and, after sticking them together, was able to return four panels almost complete. They are displayed in a light box in the church, and are numbered 65 – 68 in the detailed list.

Unfortunately vandals damaged No. 22 in 1980, but all the pieces were saved, and Mr. Farrar Bell bonded them together and reinserted the panel. By the end of 1980 he had releaded the two windows in the South aisle and that at its western end. In replacing the easternmost window of the South aisle, the disposition of the panels was altered. Reading from top to bottom and from left to right, the three lights originally contained 20, 21, 22, 17, 18, 69, 14, 15, 16.

Of the sixty seven panels, twenty eight are roundels, seventeen ovals, and twenty two rectangles. Fourteen contain subjects from the Old Testament, seven from the Apocrypha, twenty eight from the New Testament and eighteen from the lives of the saints or other sources. Thirty four appear to be sixteenth century, seventeen seventeenth century, and sixteen might lie at the end of the sixteenth or beginning of the seventeenth. They all appear to be Netherlandish, with the exception of one which appears to be French and another which is a nineteenth century copy of a Netherlandish seventeenth century oval.

From the end of the fifteenth century circular panels about 22 cm. in diameter, depicting mainly sacred subjects, were being painted in many centres in the Netherlands. The art of engraving gave an impetus to their production as the designs were copied either from engravings or drawings. A first climax was reached in the early

part of the sixteenth century, when the roundels were painted in dark paint and the details heightened with yellow stain. These circular panels, known as roundels in England, were called 'Medaillons' in the Netherlands. As the century ended, the prevailing shape became an oval, and various enamel colours were gradually introduced. The second climax, the oval in dark paint, yellow stain and enamels, was reached in the seventeenth century. Although the oval and the roundel were the most common shapes, rectangular and other shapes were used in both centuries.

In theory it should be possible to relate every roundel or oval to a drawing or engraving. Either, being on paper, is perishable, but as engravings were produced in large quantities there is more likelihood of tracing a panel to an engraving than to a drawing. Of Addington's sixty seven panels, engraved or drawn originals have been found for only fourteen. Most of these are after engravings by Marten Heemskerck (1498 – 1573) (Cole, 1981). Heemskerck was a popular artist among glass-painters, and the author has traced seventy four panels derived from his work in churches and collections in the United Kingdom, apart from those in museums. There are nine at Addington, Nos. 17, 18, 19, 39, 45, 49, 60, 67, 69. The other artists represented are Dirck Crabeth (No. 4), Marten de Vos (No. 10), Lambert Lombard (No. 59), Jacob Cornelisz (No. 29), and Hendrik Goltzius (No. 68). It seems likely that a design of Jan Swart was used for No. 15, as there is a similar panel in the Rijksmuseum at Amsterdam, attributed to Swart. No. 12 is similar to one in the Stedelijk museum at Leuven which is known to be by Jean de Caumont. For some of the remaining panels it is possible to suggest an artist on stylistic grounds. This is not always easy, because the original design is copied and adapted for glass by a glass-painter whose work may not always be of the highest quality. However, it seems possible that there is a relationship between the following artists, their schools or followers, and the panels whose numbers follow each name: Jean de Caumont, Nos. 10, 11, 12 and 50; Swart, Nos. 43, 44, 46 and 48; Lucas van Leyden, No. 40; Koecke, Nos. 16, 22 and 24; Marten de Vos, No. 21; and the Antwerp school, Nos. 14, 26, 27, 35 and 42. Some of these suggestions are expanded in the descriptions of the individual panels.

There are two modern roundels in the westernmost window of the South side of the chancel, Nos. 6 and 8. The former is a nineteenth century panel with the lion of St. Mark; the latter shows the eagle of St. John. In the box in the vestry is another nineteenth century lion of St. Mark.

All the panels have a pink border with a crenated line painted in black and a dot in each of the half circles. The same design surrounds each light in a ribbon strip. The background to the panels is a stylised leaf pattern on a quarry of amber colour, but in the West window of the North aisle the colour is pink. There are two kinds of leaf pattern, and they are painted in black. The upper part of each quarry is banded by a thick black paint line and, outside that, a thinner line.

Acknowledgments

I am grateful to the following for their help: the Rector, the Revd. A. Barnes, and Mrs. Charmian Bolton, who supplied information; Dr. Hilary Wayment, who suggested artists from whose work the designs of the panels might have been taken; Mr. Michael Farrar Bell, who granted me access to the panels that he was releading, and gave me

freely of his professional knowledge; Dr. K. Boon, formerly Keeper of the Print Room at the Rijksmuseum, Amsterdam, who supplied the information which identifies the building for which panel No. 4 was originally made. Mr. Hugh Hanley, Buckinghamshire County Archivist, for help with Hubbard papers in his care; and to Mr. Paul Joyce and the Library Information Service of the RIBA for information about the papers of G. E. Street. To Mr. Joyce I also owe the reference to the paper in *The Ecclesiologist*.

THE PANELS DESCRIBED

In the following descriptions, the details are given in the same order throughout:

- The number of the panel, according to the accompanying plan.
- The shape and the dimensions in centimetres (height x width).
- The subject of the panel followed by a description, including any interesting points of iconography.
- The colours, the method of painting, and the condition of the panel, except where this is good.
- The name of the artist responsible for the drawing or engraving on which the design is based (where known). Its provenance (where known), and particulars of any similar panels.
- The country of origin, attribution, if known, and date.

The principle on which the panels are numbered is shown in the accompanying sketch plans. Fig. 1 shows which panels are to be found in each window of the church; the numbering runs clockwise, starting with the easternmost window in the south side of the chancel. Fig. 2 gives an example of the numbering of the panels within each window: in each light, the numbering is from the top downwards; where there is a double row of panels with a single panel at the head, the topmost panel is numbered first, then the left side from the top downwards, then the right side from the top downwards.

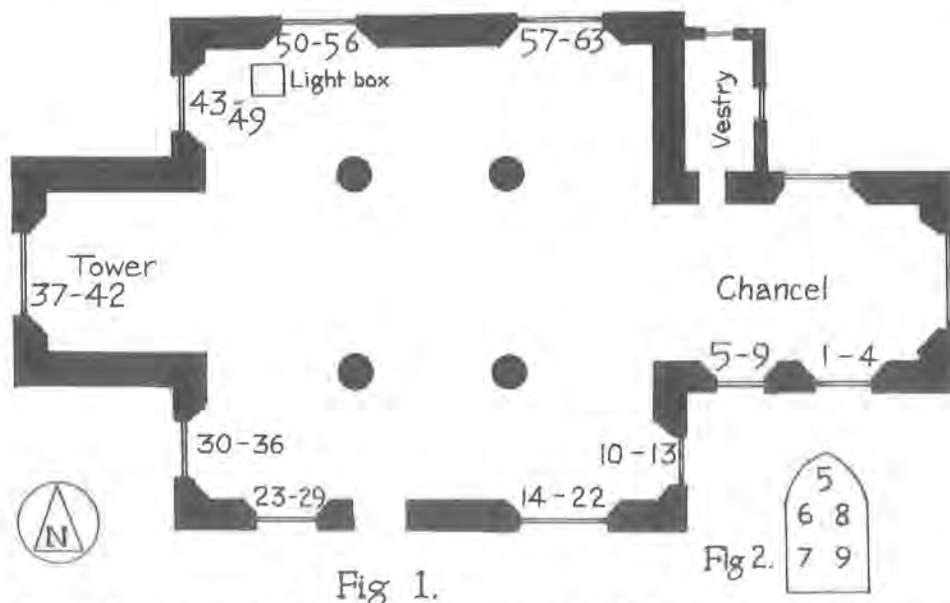


Fig. 1 Sketch plan (not to scale) showing the positions of the Netherlandish glass panels, as numbered in the text, in St. Mary's Church, Addington.

Fig. 2 The numbering of panels within windows, typified by the west window of the chancel.

1. Rectangular with rounded top, 23.5 x 18.1 cm. *St. John Baptist*.
He is shown three quarter length, seated with the lamb in his lap and holding the cross with a pennant. On the right is the wall of a cave or a rock. Black paint only. The panel is painted all over with a matt from which the highlights are washed out. Stipple shading and needle hatching for hair and clouds.
Netherlandish, late 16th/early 17th century.
2. Rectangular, 25 x 19.5 cm. *The Baptism of Christ*.
John the Baptist stands on the shore and pours water over Christ's head, who is standing in the water. Left, an angel holds Christ's robe and above is the dove in a glory with the rays descending. On the opposite bank is a man seated drawing his robe over his shoulders. This is probably Christ but there are no halos on any person. Along the river banks are trees and buildings, and it meanders into a sea or a lake in the background.
Very dark brown paint with yellow stain of two shades, dark and light, and touches of red enamel on the faces. The water is a very dark brown wash, needled out. Plated on the inside and a fracture across the middle of the panel.
Netherlandish, middle or later 16th century.
3. Rectangular with rounded top 22.8 x 18.8 cm. *The Crucifixion*.
A small crucifixion group. Mary Magdalene has her left arm round the base of the cross and her right touches Christ's right leg. On the left, the Virgin has her hands clasped and on the right St. John points downwards. All have halos. One finds small crucifixion groups in Netherlandish artists as well as the full scene. Mary Magdalene is sometimes omitted but her striking pose adds to the Mannerist quality of the design.
Light black paint with an all-over matt and highlights scratched out. A light yellow stain for the halos but that of the Virgin is dark. A rim of yellow stain all round. Some dirt in the plating but otherwise in good condition.
Netherlandish, late 16th/early 17th century.
4. Rectangular 23.8 x 19 cm. *St. Paul's Conversion on the Road to Damascus*.
Saul has fallen from his horse and the light from heaven causes all to stare upwards. The scene is one of great confusion. From heaven come the words *Saul quid me persequeris* – 'Saul, Saul why persecutest thou me?'. From Saul's mouth *Dne qd me vis face (Domine quid me vis facere)* – 'Lord, what wilt thou have me to do'. Damascus is shown in the background. The conversion of St. Paul is rare in Netherlandish art. It is depicted only when there is a series on his life and this occurs more in engravings than in panel picture. Twelve Netherlandish artists are known to have painted St. Paul, but mainly as Apostle (Hoogewerff, 1936, p. 206). Sepia paint with light and dark yellow stain. There is a slight loss of paint but the drawing remains clear.
The source of the design is a drawing by Dirck Crabeth which is in the Frits Lugt collection at the Netherland Institute in Paris. It is No. 60 in a catalogue of an exhibition at the Institute, 26 February – 12 April, 1981, "L'Epoque de Lucas de Leyde et Pierre Bruegel". Dr. K. Boon, who described the drawing in the catalogue, writes, "The panel in Addington church not only corresponds exactly with the drawing reproduced in my catalogue but its stylistic features are identical with those of two panels in a Dutch collection (Asch van Wyck) which have been reproduced in *Oud Holland* LVII (1940) figures 2 & 5. These two panels come from three great windows (each containing four panels) designed by Dirck Crabeth in 1543 for a house in Leyden on the Pieters-Kerkgracht No. 19, known as the Pax huic domini house from an inscription on its facade. The panel in Addington church is without doubt taken from one of these windows which, according to three large 19th century drawings, done after the windows in the Pax huic domini house, showed in its upper regions the story of Samuel, and that of St. Paul in the lower regions. These drawings are in the Municipal Archives in Leyden. Each panel was surrounded by elaborate frame-work consisting in the upper part of the windows of a tympanum with the date 1543. The panel in Addington church can thus be firmly attributed to Dirck Crabeth and dated 1543."
Netherlandish, after a design of Dirck Crabeth dated 1543.

5. Roundel, slightly oval 25.5 x 24 cm. *St. Matthew*.

He is seated with his legs crossed, with his gospel on his lap. His left hand holds a quill and he looks at an angel who also looks at him. Her right hand holds the book and her left points to heaven. The setting is a landscape with a distant view of buildings. The symbols of the four evangelists are taken from Revelation IV 7. Matthew's had the face of a man but this is often changed to an angel because in his Gospel II 19 he writes 'An angel of the Lord appeareth in a dream to Joseph in Egypt'.

Greyish-black paint. The technique for clouds and plants is that of a matt with scratchings and needling out. The needle is much used to give the effect of depth. A fracture across the middle, and the drawing is slightly out of alignment. As St. Matthew appears to be left-handed, the drawing is reversed from an engraving.

Netherlandish, late 16th or early 17th century.

6. A modern roundel.

7. Roundel 25.3 cm. diameter. *St. Mark*.

He sits in meditation at the end of a table. He rests his head in his right hand and his left holds a scroll. His quill pen is in an ink-horn. His lion sleeps in the foreground against the renaissance legs of the table. On a tiled floor is the inscription S. MARCUS.

In brownish-black paint and red enamel. No silver stain used in the figure but a wide rim all round the panel. A fracture on the left corner.

Netherlandish, late 16th or early 17th century.

8. A modern roundel.

9. Roundel 25.3 cm. diameter. *St. John The Evangelist*.

He sits against a tree with legs crossed and gazes into the distant landscape. His gospel is closed and in his lap; part of his eagle is shown behind him. An inscription at the base S. IOANNES. As an apostle he is generally shown young with the sacramental cup and the serpent issuing from it. It is often difficult to distinguish between the evangelist writing the gospel or the prophet writing the Book of the Revelation. When the Virgin and Child are included it refers to the 'Word made flesh' of the evangelist, as in a roundel in the vestry of St. Mary's Shrewsbury. In Longlevens church near Gloucester the writer of the Revelation is intended, as the Holy City is visible.

Similar in technique and a companion to No. 7.

Netherlandish, late 16th or early 17th century.

10. Oval 24 x 19.5 cm. *The Entombment*.

Christ's body is being placed in the grave by Joseph of Arimathea and Nicodemus. The Virgin is holding Christ's hand and to her left is St. John and Mary Magdalene with a jar of spices. On the Virgin's right is St. Mary Cleophas. In the background is the cross and the ladder. Black paint, silver stain and enamels, light blue for the Virgin's robe, red for St. John's, grey and reddish brown for the cave, green for the crown of thorns. The halo is yellow with an indented orange edging. The panel has many fractures and a lead across the middle. The drawing from which the panel was copied is by Marten de Vos (1531/2 - 1603) who was Master in the Antwerp guild and worked chiefly in that city. The drawing is in the Staatliche Graphische Sammlung in Munich, No. 21077. (Reinsch, 1965, p. 112; Wegner, 1973, No. 154, Pl. 59). It is in brown ink with a brown wash and is oblong in shape, 21.2 x 24.4 cms. The figures are placed closer together in the glass to fit an oval shape. In the glass, part of the figures of Nicodemus and Joseph have been cut off and a view of Jerusalem beyond the cross is omitted. The manner of drawing is similar to that of the Related School of Jean de Caumont, a Leuven painter of the 17th century. (Maes, 1972, pp. 193-196; Cole, 1982(2)).

Netherlandish, after a design of Martin de Vos, possibly Leuven 17th century.

11. Oval 23.6 x 19.7 cm. *The Crucifixion*.

The Virgin is on the left and St. John on the right. In the middle distance is water and above the horizon a clear space and then clouds.

Light black paint, yellow stain and enamels. Mary has a blue robe with mauve undergarment. St. John has a white tunic with a red robe. Red is also used for Christ's wounds. The halos are

yellow with red indentations.

Fractures have split the panel into four parts and dirt has accumulated in them.

No drawing has so far been found but the style is similar to that of No. 10. There is firm evidence that the panel is linked with Caumont as there is a similar panel in the Museum at Leuven known to be by Caumont or his school. It is of a much higher quality than this one and might even be by the Master himself whereas the Addington one is probably by a lesser member of the atelier.

Netherlandish, probably Leuven, 17th century.

12. Oval 23.5 x 19.4 cm. *The Resurrection*.

The rising Christ is in a glory with the clouds parted and swirling upwards. His robe floats behind him and he holds his cross-staff in his left hand. There are four soldiers, one at each of the corners of the open grave. One averts his face from Christ as he begins to stand and the other three are asleep.

Light black paint, yellow stain and enamels. Christ's robe is dark red, his glory and halo are yellow with red indentations. The white clouds have scratched out lines in the manner of Caumont. There is one fracture from top to bottom right of centre also some loss of paint and corrosion.

No drawing has yet been found but like Nos. 10 and 11, the style shows the features of Caumont.

Netherlandish, probably Leuven, 17th century.

13. Oval 23.5 x 19.5 cm. *Christ Bearing the Cross*.

Christ has fallen beneath the weight of the cross and Simon of Cyrene is trying to lift it up. There are two officials on horseback. In the distance a church with a curious dome.

Light black paint, yellow stain and enamels. Christ has a dark purple robe and Simon, a light blue under-garment with a red robe. Christ's halo is yellow with orange indentation. The panel has a fracture from top to bottom.

No drawing has yet been found but the general style is that associated with the Related School of Caumont. For instance, the symmetry of the nose and beard of the soldier on the left and the manner of depicting his knees. This is a simple version of the scene; neither St. Veronica nor the Holy Women are present.

Netherlandish, probably the Related School of Caumont, Leuven 17th century.

14. Roundel 25.3 cm. diam. *The Adoration of the Kings*.

The first king, without his crown is catching hold of Christ, the second holds his casket in his left hand and gesticulates with his right, the third wears his crown askew above his black curly hair and is of Moorish appearance. The scene takes place in a ruined building with red bricks and piers. (Rushforth, 1936, p. 287).

Black paint, a small amount of yellow stain and red enamel. The roundel has a yellow stained rim all round. The panel is very much corroded outside and the paint and enamel are very faded. Fractures in the top left hand corner.

Netherlandish, possibly Antwerp, mid 16th century.

15. Roundel 26 cm. diam. *The Wedding at Cana of Galilee*.

The part of the story depicted is that of Christ telling the servants to fill the waterpots. Christ is blessing the water (this is not in the Gospel story). The Virgin is standing behind Christ; the bride is sitting on a dais, centre background. The governor of the feast is the important looking man near the servant.

Blackish-brown paint with two shades of yellow stain, lemon for the floor, the bucket carried by the servant, the wooden benches and some of the hair, orange for the decorated hangings and the servant's hair who is pouring water, and for most of the ewers.

There is a similar glass roundel in the Rijksmuseum, Amsterdam which is attributed to Jan Swart (fl. 1522-53).

As there is no drawing or engraving on which to base this claim, the attribution is purely on stylistic grounds. P. C. Ritsema van Eck, the Keeper of the glass at the Rijksmuseum, Amsterdam, wrote to me April 14, 1980, "As far as I know there is no drawing by Swart from which the panel was made. But as there is no biography of Swart and our Printroom possess

only ca. eight drawings from Swart, it remains possible that there exists a drawing of the Marriage at Cana."

There seems no reason to doubt this attribution because Swart's style is easily recognisable. There is a similar roundel at Bradford-on-Avon, Wilts., where the background is different and the decoration not so detailed.

Netherlandish, probably from a design by Swart, about 1550.

16. Roundel 25.8 cm. diam. *The Parable of the Talents*.

As described in St. Matthew's gospel XXV 14–30, the unprofitable servant is digging a hole in a field and burying his master's talent. The money is in the bag in the foreground.

Sepia paint with darker outlines and two shades of yellow stain, the lighter for the ground and the darker for the robe, the piping on the clothes and the spade handle. The paint is beginning to fade.

The style has some affinity with the work of Koecke (1502–1550) in the manner of drawing the tree and the figure of the man.

Netherlandish, about 1550.

17. Rectangular with a rounded top 24.5 x 19 cm. *Welcoming the Stranger*.

The design illustrates one of the Acts of Mercy. The good man of the house is shaking hands with the stranger and motioning him in with his left hand. Another stranger is already sitting down in the house, and more are coming through the door in the left background.

Dark sepia paint only. The whole of the glass has been covered with paint and the highlights partially scratched out. There are some ungainly blobs of dark paint.

The source is an engraving after a drawing of Heemskerck (Kerrich, 1829). It is No. 6 of a series on the Seven Acts of Mercy. The glass is a faithful copy of the print. In the parish church of Church Stretton, Shropshire is another copy of this design. It is an oval painted with greyish-black paint and red enamel and only the centre of the design is used.

Netherlandish, after Heemskerck. Late 16th/early 17th century.

18. Rectangular with rounded top 24.5 x 19.8 cm. *Clothing the Naked*, (plate I).

Like No. 17, one of the Acts of Mercy. The good man of the house is putting a robe round a naked man; he has a pile on a table at his left. There are two other men also naked, waiting to be clothed. The haloed head of Christ is just visible as the third person in the queue, adding point to the words in St. Matthew XXV 36, '(I was) naked, and ye clothed me'.

The method of painting is as No. 17, as is also the source of the drawing. This is No. 4 of the series (Kerrich, 1829).

Netherlandish, after Heemskerck. Late 16th/early 17th century.

19. Oval 24.5 x 20. *Jonah Fleeing from God's presence*, (plate II).

Jonah I, 3 "But Jonah rose up to flee from the presence of the Lord unto Tarshish, and went to Joppa; and he found a ship going to Tarshish," God's voice comes out of the clouds and Jonah runs to the ship on the right. A secondary scene in the middle distance shows Jonah being thrown into the sea.

Greyish-black paint and red enamel (no yellow stain). The red is used for the halo round God's name in the clouds ('Jahve' in Hebrew) and for the pennant of the ship. A little flaking of the paint bottom right.

The source is a print from a drawing by Heemskerck. This is No. 1 of a set of four (Kerrich 1829).

Netherlandish, after Heemskerck, Late 16th/early 17th century.

20. Roundel 23.8 cm. diam. *The Annunciation*.

Gabriel's scroll bears *Ave Gratia Plena*. The Virgin with her hands crossed over her breast is half-kneeling by the side of her bed. The dove hovers over her head and God the Father appears in the clouds. The scene takes place in a room with a tiled floor which opens into a loggia with a view of a landscape.

Black paint and two shades of yellow stain, lemon and dark yellow and red enamel. The lemon is used for the hair, scroll, desk and alternate tiles. The dark yellow for mouldings of desk, staff and glory of dove. Red for the bed cover, angel's wings and alternate tiles. There is a fracture from top to bottom and striae in the glass which goes across the Virgin's robe to

to Gabriel's feet. Some fading of the red enamel.

The drawing has a French aspect and is not unlike some of the figures at St. Merry, Paris, and Chantilly, Musée Condé. (Perrot, 1978, pp. 55, 185). Possibly French, second part of the 16th century or later.

21. Roundel 27 cm. diam. *Christ among the Doctors*.

A number of Doctors sitting and standing and some consulting large books. The boy Christ is in the middle with a halo. Joseph and Mary (haloed) are coming to Christ's left. There is a general feeling of movement in the Mannerist attitudes.

Grey paint, yellow stain and enamels, blue, red, dark brown and green. The paint is not in a good state, the blue and green enamel is flaking off and the panel is spotted overall. There are several fractures and the dark piece to the left of the tiles is an insertion. The style is reminiscent of Martin de Vos (1531/2 – 1603), and the large size of the panel is consistent with this comparatively late date.

Netherlandish, 17th century.

22. Roundel 23.8 cm. diam. *Christ in the House of Simon*.

Mary Magdalen is bathing Christ's feet, Simon and the man next to him look as if they wish to push her away. The scene takes place in a room with Renaissance decoration and there is a view through a double window at the back.

Sepia paint and light yellow stain for the decoration on the columns, the ewer on the table, the edgings of the dresses, Mary's hair and dress. The paint and yellow stain have faded. This panel (no. 22) was damaged by vandals in 1980 and restored by Michael Farrar Bell. There are features of the drawing which resemble the work of Koecke; the attitudes, the beard of Simon, the folds in the garments.

Netherlandish, 2nd or 3rd quarter of the 16th century.

23. Roundel 24 cm. diam. *The Crucifixion*.

Only the Virgin and St. John by the cross which has the usual skull at its base. INRI is missing. A curious feature is the way St. John has his hand held up inside his robe.

Dark brown paint and two shades of yellow stain, light yellow and orange. The light yellow for St. John's hair and the crown of thorns, orange for the halos and the neck border of St. John's robe. A slight fracture at the edge by the Virgin's head. The figures are short and are poorly drawn.

Netherlandish, late 16th/early 17th century.

24. Roundel 19.5 cm. diam. *The Sermon on the Mount*.

Christ is sitting under a tree with his hands stretched out towards his listeners who are sitting grouped in front of him. The setting is a hillock with a town in the background.

Black paint and two shades of yellow stain, light for the ground and darker for the halos and headgear. One fracture. The style is that of a follower of Koecke.

Netherlandish, second quarter of the 16th century.

25. Roundel 24.7 cm. diam. *Beheading of John the Baptist*.

The executioner, with his sword in his right hand, puts St. John's head on the dish with his left. Behind Salome holding the dish is another man. A scene on the left shows her carrying the dish to Herod and Herodias who are at table.

Brown paint and red enamel, used for the blood in the dish and for the hair of the executioner. In the background is a domed building. Several fractures have been leaded.

Netherlandish, second half of the 16th century.

26. Roundel 23.6 cm. diam. *The Prodigal Son receiving his Patrimony*.

In an interior with lofty columns and an open window, the father hands his son a money-bag. His left hand is held out in an expressive gesture. The son, richly dressed, looks at his father. A man with paper and pen is sitting at the table, left. Through the door on the right the son goes off on horseback.

Sepia paint and yellow stain. The panel is slightly corroded. The design shows the influence of the Antwerp school.

Netherlandish, probably Antwerp mid 16th century.

27. Roundel 24 cm. diam. *An Unidentified Burial Scene*.
 A young man and an older one are burying someone. There are six old men standing round the open grave. In the background, a hill with people.
 Black paint, yellow stain and red enamel. Some marbling on the tomb.
 Two new pieces have been added to the roundel, top and bottom. The glass has striae and is wavy.
 The style of the drawing is late Antwerp.
 Netherlandish, possibly Antwerp about 1550.
28. Roundel 22 cm. diam. *Descent from the Cross*.
 The lower part of the cross is shown with the ladder against it. Christ's head rests in the Virgin's lap and his legs are supported over the leg of Mary Magdalene. The other two Mary's are on either side of the Virgin and they support her. St. John is standing with his hands clasped and with him is Nicodemus and Joseph of Arimathea.
 Sepia paint and two shades of yellow stain. The darker colour is used for hair and the cross. However the yellow stain covers Christ's body which was presumably a mistake as it would normally cover the loin cloth only. Two fractures.
 The manner of braiding the hair suggests the influence of Koecke.
 Netherlandish, possibly Antwerp 1550+.
29. Roundel 23.5 cm. diam. *The Arrest of Christ*.
 The title given by the artist to the woodcut from which this design comes is 'The kiss of Judas'. Christ stands in the middle and leans towards Judas who holds him with both arms and kisses him. The soldier on the extreme right has a club held high in his right hand and holds Jesus with a piece of rope. The man behind Christ is about to put a noose round him. Peter has drawn his sword against Malchus who is on the extreme left.
 In sepia paint and yellow stain. There is slight corrosion on the panel.
 The design is after Jacob Cornelisz, from his large Passion 1511 – 1517. There were twelve scenes of which this was the third and is dated 1512. The edges of the design have been cut down in the glass. In the woodcut there is a wooden door left with many more followers which is barely visible in the glass. The white upper part of the glass is full of men and background scenes. According to K. Steinbart, 'Das Holzschnittwerk des Jacob Cornelisz', the design owes something to Dürer and Lucas van Leyden. Similar roundels are in the parish churches of Bradford-on-Avon and St. Mary Magdalene, Norwich, and in the Rijksmuseum, Amsterdam.
 Netherlandish, after Jacob Cornelisz, 16th century.
30. Roundel 25.4 cm. *St. Lawrence*, (plate III).
 The saint stands in a niche formed between two pillars. They rest on an arcading, the lower part of which is decorated with Renaissance designs and the upper part has two figures in medallions. Behind the niche are two more columns with capitals. He holds his gridiron with his left hand and has a book in his right. He has a long flowing robe and is tonsured.
 Black paint and two shades of yellow stain.
 Netherlandish, 1540+.
31. Oval 24 x 19 cm. *Christ on the Mount of Olives*, (plate II).
 Christ, with a square halo, is kneeling with hands held out in supplication to his Father. The cup is on the rock beside him and the wafer above it has IHS. The three disciples are sleeping; Peter, bearded on the left, the young John in the foreground right, and James behind Christ.
 Black paint and yellow stain. The panel has a fracture across the middle and there is slight corrosion.
 In representations of this subject in the 16th and 17th centuries, the band of soldiers coming to take Christ is generally shown in the background. Also it was common to have the cup held by an angel or by the hand of God. This is seen in Dürer, Lucas van Leyden, Jacob Cornelisz and others. The design here is rather simple.
 Netherlandish, 17th century.

32. Rectangular 22.8 x 18.5 cm. *A King at Meat*.
 There are two tables in the room, the one in the foreground with heavy fluted legs and a decorated cloth and laid with various foods, the other in the background. The first has a king with his sceptre on his left. A servant pours out wine.
 Dark sepia paint and yellow stain very freely used. The panel appears to be slightly cut down.
 The hand is reminiscent of Swart or one of his followers.
 Netherlandish, possibly second quarter of the 16th century.
33. Roundel 21.8 cm. diam. *St. Luke*, (plate III).
 He sits at a writing desk with a sloping top. It has Gothic panels below and Renaissance decoration above. The desk is set at right angles against a parapet wall, from the centre of which a Renaissance column (bulbous) rises. A hilly landscape and houses are visible. An ox kneels behind the desk on the right, and a scroll below has SANCTE LUCE EVANGEL.
 Black paint and yellow stain for the desk stool, halo, trees and hinges etc. on the desk. A fracture from the top, right of centre diagonally to the bottom.
 Netherlandish, c. 1525.
34. Oval 24 x 19 cm. *Christ and the Woman of Samaria*.
 Christ, with a square halo, is sitting on a bench by the well. The woman in rather indiscreet clothing holds her pitcher in her left hand and makes a gesture of astonishment with her right. In the middle background the disciples, and in the distance a town.
 Black paint and yellow stain for the pitcher, the halo, the bucket and the borders of robes. Some slight corrosion and some loss of paint especially on the woman's face.
 Netherlandish, about the middle of the 16th century.
35. Rectangular 26 x 19.8 cm. *The Parable of the Talents or The Prodigal Son receiving his Patrimony*.
 An older man is seated at a table and giving another man a bag of money. At the table also is another writing with an inkpot in front of him and there is money on the table. Two men are leaning over the top of a recessed seat in which the older man and scribe are sitting. The scene is set in a Renaissance room or courtyard with a frieze showing stylised animals. Usually in the depiction of the Prodigal son, the father looks concerned and often the mother is present. Here the 'father' turns away as he hands the money. The affair looks more like a business transaction than an emotional leave taking.
 Dark sepia paint and yellow stain for architectural details and the money. There is dirt between the outside plating and the panel.
 Netherlandish, possibly Antwerp, 1530+.
36. Rectangular 20.8 x 16.5 cm. *Christ on the Mount of Olives*.
 Christ is leaning forward with his hands held out in supplication. The angel holds the cup and in the background right comes the band of soldiers. The three disciples are asleep, John on the left, Peter with his sword in the foreground and James in the middle ground right. This panel, unlike No. 32, has the usual features of this scene.
 Dark brown paint used as a matt with the high lights scratched out. There is no yellow stain except for the border all round the panel. Two fractures, one below Christ's head and the other across the hill right.
 Netherlandish, 17th century.
37. Rectangular 24 x 20 cm. approx. *The Prodigal with the Swine*.
 He kneels and prays while the pigs feed out of the trough. In another scene in the middle ground, right, he appears to be knocking down acorns for the pigs with his staff. However, neither the tree nor the top of the staff is visible. In the background right are rocks and left there are buildings with two persons sitting on a bench.
 Dark grey paint and dark yellow stain. Some corrosion but much dirt has got into the plating. Two fractures from left to right in the lower part.
 Netherlandish, early 17th century.

38. Roundel 23 cm. diam. *St. Paul*.
 He stands in a landscape and holds his sword in his right hand and holds up his robe with his left. He has a forked beard and stands with an 'S' curve. Men fishing middle ground left and a town in the background. He has a large halo.
 Black paint and two shades of yellow stain, lemon for the herbage and orange for the borders of St. Paul's gown and for his halo.
 A fracture down the right side and much dirt has got in between the panel and the outside plating.
 Netherlandish, 16th century, first part.
39. Rectangular 24.5 x 19 cm. *The Parable of the Good Samaritan*.
 The Samaritan puts the Jew on his horse and is taking him to the inn. Both the Samaritan and the horse are turning back to look at the Jew. In front of trees and buildings left, two people are talking.
 Black paint and two shades of yellow stain, lemon and dark yellow. Red enamel is used for the wounds and for the Samaritan's cloak. Much delicate shading in the panel but it is very dirty.
 It is after a print of Heemskerck of four scenes of the story of which this is No. 3, (Kerrich). The glass painting is a faithful copy of the print except for some small differences in the architectural background. There is a rectangular glass-painting in the V & A (No. 1256 - 1855) but it is wrongly attributed in the guide to Crabeth. (Rackham, 1936 p. 116). The author in a letter dated 23rd November, 1964, pointed out to the Keeper of Ceramics at the V & A that this panel is after Heemskerck. There is also a later glass-painting at Wisbech St. Mary, Cambs., and rather a poor oval one in McGill University, Canada.
 Netherlandish, after Heemskerck, late 16th/early 17th century.
40. Rectangular 22 x 17 cm. approx. *Christ appearing to Mary Magdalene*.
 Christ has a spade in his left hand and with his right he blesses Mary who is kneeling to him, her hands lifted in amazement.
 The garden is surrounded by a fence and there is a gate through which two people are entering. On the right is the scene of the angels appearing to Mary at the tomb, which is a cave 'hewn out of the rock.' Mary has her jar of ointment by her.
 Black paint and two shades of yellow stain, light for the ground and other details and dark for Mary's hat. Much dirt has come in through the plating. The panel is very high and almost inaccessible. There are fractures, one across the panel and the other from that to the bottom left corner.
 The painting is in the style of Lucas van Leyden or his school. It appears to be related to his engraving on the same subject which is in the Rijksmuseum, Amsterdam, B.77, dated 1519.
 Netherlandish, 1530 or later.
41. Roundel 23 cm. diam. *St. Peter*.
 He is standing in a landscape with trees behind him. At his feet are the crossed keys. He carries an unidentified object in his left hand.
 Black paint and two shades of yellow stain, light for the trees and dark for his halo and red enamel for his robe and what he holds. The paint has faded. A fracture goes across the panel and the glass has come out of its lead below the right side of the fracture. Much dirt has come in between the plating and the panel.
 Netherlandish 16th century 2nd quarter or later.
42. Rectangular 24.5 x 19 cm. *Parable of the Good Samaritan*.
 The Samaritan pours oil on the wounds of the Jew who is lying on the ground with his head turned away, looking disconsolate. The Samaritan, in an ornate dress and a feather hat looks kindly at the Jew, his horse also turns. There is a tree in the centre and in the background a full range of buildings with people walking. Brown paint and two shades of yellow stain, light for the trees and darker for the apparel. The horse is reddish brown. There is a crack in the plating which has let in some dirt.

The style is possibly that of Antwerp in the later 1600's. Perhaps the influence of Koecke is shown in the thin legs and ankles.

Netherlandish, 16th century, third quarter.

43. Roundel 24.2 cm. diam. *The Marriage of Tobias*.

Tobias and Sara are being married by Raguel with the angel beside Tobias and the dog at his feet. In the background a wedding feast is shown and on either side in the foreground there are preparations for the feast. The angel has his arms round Tobias and Raguel.

Brownish-black paint with two shades of yellow stain, lemon for hair, architecture and trees and darker for clothes. The panel is not quite centred and there is some dirt between the panel and the plating.

The type of figure is not unlike that of Swart.

Netherlandish 16th century, about the middle.

44. Rectangular 23.5 x 19 cm. *Tobit's Blindness*.

Tobit is resting against a Renaissance column in an outer courtyard, the bird is above him. Through the arches left, a house is visible and right there is a view of trees and buildings. Tobias is coming up steps to his father and the dog is in the foreground. On the right, a scene of Tobit burying the dead.

Black paint and two shades of yellow stain, lemon and darker. The latter is used to emphasise the architectural details. Red enamel for Tobias' jerkin and for marbling some of the stonework. Several fractures. The style is reminiscent of Swart or of Jorisz and a similar hand is found in No. 46.

Netherlandish 1550+.

45. Roundel 23 cm. diam. *Tobit and Anna with the Kid*.

The blind Tobit is sitting with his hands folded and listening to Anna relating how she was given the kid. Through the open window Anna can be seen spinning in the background.

Lightish black paint only. The whole has been covered with a matt and the highlights needed out. A fracture across the bottom left hand corner.

The source is a print from a drawing of Heemskerck. It is No. 3 of ten prints entitled 'The history of Tobit' (Kerrich, 1829). The name of the engraver is not known. The prints are rectangular and the change of shape to an oval has resulted in a subsidiary scene, the blind Tobit trying to walk, being omitted. The same scene is in an oval glass-painting at St. Mary's, Shrewsbury, the St. Nicholas Chapel and another oval dated 1605 in Preston-on-Stour parish church, Warks.

Netherlandish, after Heemskerck. Late 16th/early 17th century.

46. Rectangular 24.2 x 19.8 cm. *Tobias Returning Home*, (plate IV).

The blind Tobit is sitting in a portico with a richly decorated column, Anna is standing behind him. The angel and Tobias approach Tobit, who has his arms outstretched. The dog is half cut off on the left side of the panel. The decoration on the column shows a putto and below, a man on horseback with a sword and spear. Through the opening are Renaissance buildings.

Brownish-black paint and much yellow stain. Red enamel for Anna's skirt and Tobias' tunic. A fracture with a strap-lead top left.

The style is reminiscent of Swart or Jorisz. No. 44 appears to be by the same hand.

Netherlandish, 1550+.

47. Rectangular 23 x 17.5 cm. *Tobit's Blindness*.

In the foreground Tobit is sleeping outside the house and the bird and its dropping can be seen by the capital of the column. In the middle ground, Tobit gives alms from the porch of his house, in the distance is a corpse which Tobit will bury.

Greyish paint with darker outlines. Touches of red enamel for the features.

Netherlandish, late 16th/early 17th century.

48. Roundel 25 cm. diam. *Tobit being Healed*.

Tobit is seated and Tobias is putting the ointment on his eyes. The angel stands behind Tobias and Anna has her hands clasped as if in prayer. The dog is in the foreground. The scene takes place in a richly decorated courtyard; the columns have Corinthian capitals and there is a decorative frieze above.

Dark brownish-black paint and two shades of yellow stain, lemon for the hair, the ground and Tobias' hose. Darker yellow is used to emphasise costume details. A fracture across the lower right has a green fungus on it.

The style is reminiscent of Swart, especially the face and beard of the man on the extreme right.

There is a similar roundel in Malpas Parish Church, Cheshire, and another in the Public Library at Canterbury, Kent.

Netherlandish, about 1550.

49. Rectangular 22.5 x 16.5 cm. *Tobias Burning the Liver of the Fish*.

Above the flames Asmodeus can be seen flying away. (He was the wicked spirit that killed Sara's former husbands.) The angel and the dog are behind Tobias.

A brownish-black matt all over with the high lights scratched out. Tobias' limbs are red-brown with a deeper red for the fire and for Asmodeus.

The panel is after a print of a drawing of Heemskerck, (Kerrich, 1829). There was a series of ten on the History of Tobit. This is No. 7. It is a copy only of the right half of the print. The attitude of the angel and the position of the dog is different. A blank wall has been added which hems the scene in. The missing left half shows Tobias and Sara kneeling by the bed and Raguel digging a grave in the background left.

An oval of the same subject is in St. Mary's, Shrewsbury, the St. Nicholas Chapel. A fragment of the scene is in Holy Trinity, Long Levens, Gloucester. It depicts the lower part of the body of Tobias and part of the fire and is used to fill in a missing piece in a German panel of SS Peter and Paul.

Netherlandish, after Heemskerck, 17th century.

50. Oval 23.5 x 19.8 cm. *Cain Killing Abel*, (plate IV).

Abel's sacrifice, with the smoke ascending straight to heaven is on the left and Cain's is on the right, Abel is on the ground and Cain is about to strike him.

Black paint, yellow stain and enamels. The yellow is used for the herbage, brown for the smoke and the tree is yellowish-green.

The style is similar to the School of Jean de Caumont, the Leuven glass-painter, who was working in the first part of the 17th century. (Mæss, 1972, pp. 193 - 196; Cole 1982(2)).

Netherlandish, School of Caumont, 17th century, first part.

51. Oval 25 x 19.3 cm. *Eve giving the Apple to Adam*.

The tree with the serpent is between Adam and Eve. Adam sits on the ground with his right hand supporting him and his left taking the fruit from Eve. She stands leaning against another tree, holding a stump with her left hand, and with her right gives the apple to Adam.

Sepia paint with darker outlines. Light yellow stain for the ground, hair, the tree on the right, the serpent and the apple. There is much clear glass for the sky. Some of the paint has worn.

Netherlandish, 1550+.

52. Rectangular 27.8 x 19.3 cm. *Joseph being put into the Pit*.

There are three scenes. In the foreground a sheep is being killed and the robe is dipped in the blood. In the middle ground, Joseph either being put in, or taken out of, the pit; on the left the Ishmaelites with their camels. In the background right, Reuben looking into the pit and in the background left a town with a curious circular road leading up to it.

Brownish-black paint and two shades of yellow stain. Much use of the lighter colour and the darker used mainly for the man killing the sheep and for emphasising details of dress. Paint on yellow stain for the herbage. The panel seems to have been cut off top and bottom.

There is a very definite style in the drawing, notably the jutting-out chin, the thick neck, the long flat nose and the manner of drawing the hair.

Netherlandish, about 1550.

53. Roundel 25 cm. diam. *Abram, Sarai and Lot journey to Canaan.*
 The three are in the foreground, walking from left to right with Sarai in the middle. Abram has a pitchfork over his shoulder and carries a gourd and Lot has a stave. Their servants and animals follow as described in Genesis XII 5.
 Light black paint and some yellow stain. Red enamel for faces and limbs. The paint has faded and the panel has dirt between the plating and the roundel especially in the woman's face.
 There is a 17th century rectangular version in the South nave of Wells cathedral. The style and hand is similar to No. 56.
 Netherlandish, late 16th century.
54. Oval 26.2 x 22.8 cm. *Abraham and the Angels*, (plate IV).
 Abraham kneels before three angels who are seated at a table. They appear to be conversing with him. Sarah stands at the door of the house. A large tree as background.
 Black paint, yellow stain and enamels, light brown for two of the angels' robes, flesh colour for limbs and faces.
 In the receipt book of Powell's, the firm of glaziers who inserted the roundels, there is an item on Folio 169, Jan. 28 'Medallion (Abraham and the angels) to match broken one £2. 2. 0.' This then must be a 19th century copy. It is very well done and the noticeable feature is the very strong and fresh painting. There is a similar oval in Rownham's church, Hants. The angels are in similar positions and the details are the same except that there is no tree. There is another almost identical in the Hessisches Landesmuseum, Darmstadt, Germany, No. 228 in the catalogue and dated 1617.
 Mid 19th century copy of a 17th century Netherlandish panel.
55. Rectangular 27.5 x 22 cm. ? *Sarah giving Hagar to Abraham.*
 The description is tentative. An old man (? Abraham) is between an older woman (? Sarah) and a younger (? Hagar). A tent is being prepared in the foreground right. A camel or horse train on the left. Behind the high rock Abraham (?) is kneeling with a sacrifice on the altar and God appears in the clouds. Tents, and a man keeping cattle right background.
 Black paint and yellow stain. There is a slight difference in the colour of the stain but that is probably due to the firing. A piece of white glass is inserted in the top right corner. There is some dirt between the plating and the panel at the bottom and the panel is out of its lead on the left.
 Netherlandish, c.1530.
56. Roundel 25 cm. diam. *The Sacrifice of Isaac.*
 Abraham has his sword raised to slay Isaac but his hand is stayed by an angel who points to a ram caught in a thicket. Isaac is bound with the wood beneath him and the cask of fire is on the left. A scene on the extreme right shows Abraham and Isaac walking to the place of sacrifice.
 Light black paint. A small amount of yellow stain for the fire basket, the angel's vesica and other small details. Red enamel for the limbs. The paint has faded and there is some dirt between the plating and the panel.
 Similar roundels are in the Library of Chichester Cathedral (formerly in the possession of the writer) and in the castle chapel at Enghien, Belgium. The style and hand is similar to No. 53.
 Netherlandish, late 16th century.
57. Enlarged circle 21 x 22.5 cm. *Lot and the Angels.*
 Lot is encouraging the angels to enter his house and points to the door with his right hand. Trees and a building in the background.
 Black paint and much use of yellow stain for the ground and the trees. Red enamel for the angels' wings and for Lot's robe. High red blobs on the cheeks and some red marbling on the quoins and walls of the house. The angels are of different sizes and appear as mother and daughter.
 Netherlandish, 17th century.



Vlaert was ick, ghy hebt my ghecreedt ∞

Plate I Left: St. Mary's, Addington, Panel 18 – Clothing the naked. Right: The engraving by Heemskerck from which Panel 18 was taken. (Copyright British Museum).



Plate II Left: St. Mary's, Addington, Panel 19 – God speaks to Jonah from the cloud, bidding him go to Nineveh. In the background, he is being thrown overboard. Right: St. Mary's, Addington, Panel 31 – Christ in the Garden of Gethsemane.



Plate III Top: St. Mary's, Addington, Panel 30 — St. Lawrence with his grid-iron.
Bottom: St. Mary's, Addington, Panel 33 — St. Luke at work on his Gospel.
The ox is his symbol.



St. Mary's, Addington, Panel 46 – Tobias returns to his home, accompanied by the angel.



St. Mary's, Addington, Panel 50 – Cain slaying Abel.



St. Mary's, Addington, Panel 54 – Abraham and the angels.

58. Roundel 25.7 cm. diam. *Jacob and His Sons*.

Jacob has his arm round Joseph who is wearing his coat of many colours (in the limited colour range it appears like a football jersey). Some of the other sons have their shepherd's crook. The son with his back to the spectator appears young and is probably Benjamin. There is a background scene of Joseph being welcomed by Jacob. Interesting domestic architecture.

Black paint and dark brown for the bricks. Yellow stain of slightly varying intensity, not apparently intentional. Joseph's coat is of striped yellow. A little loss of paint.

Another version of the subject is in Thorpe Church, Surrey. It is an earlier version, judging by the dress and the good quality of the painting. The background is quite different. Instead of the rich architecture, there is a man with two mules. Dr. Peatling suggests the panel might depict the departure of Jacob's sons for Egypt. This is supported by the fact that the sons at the back are moving off and two of them are doffing their hats. Peatling suggests that Jacob has his arm round Benjamin, whereas in the Addington panel there is no doubt that it is Joseph. It may be that the Addington artist did not understand the subject. He has all the sons facing Jacob and it appears more like a family meeting than a departure for Egypt.

Netherlandish, 1530+.

59. Oval 23.8 x 18.8 cm. *Joseph entering Potiphar's household*.

Potiphar has his hand over Joseph's head and Potiphar's wife and maid are standing behind him. Potiphar's house has a tower and the wall is shown. In the distance are the Ishmaelites with their camels.

Black paint, yellow stain and enamels. Yellow stain for hair, mauve for Potiphar's hat and robe which has flaked off badly. Light blue for Joseph's and Potiphar's wife's robes.

From a drawing ascribed to Lambert Lombard of Liège. There were originally twenty drawings of which only seventeen have survived. This is No. 5 and is in the Musée de l'Art Wallon, Liège. (Didier-Lamboray, 1965). On the writer's first visit to Addington in 1972 the panel and the plating were badly broken and cardboard was used to fill the gap to keep rain out of the church. In 1978 the writer took the panel out, stuck the broken pieces and filled the missing portions with 17th century Netherlandish glass, replaced the broken plating and reset the glass in the original leads.

There is an oval of the same design in the White Parlour at Chequers (Cole 1982(1)) and a roundel in St. Antoine's church, Liège. There is also an empty frame, oval in shape, with a description of Joseph entering Potiphar's household below it.

Netherlandish, after Lambert Lombard, 17th century.

60. Oval 24 x 20 cm. *Samson Killing the Lion*.

Samson has his foot on the lion and his hands in the lion's jaw. His father and mother are walking towards the castle in the background.

Black paint only. There is a matt all over and the highlights are scratched out. There are two fractures across the middle of the panel.

From a print after a drawing of Heemskerck's 'History of Samson.' There were six circular prints of which this is No. 2, (Kerrich, 1829). To make the circular print fit an oval shape omissions have been made, especially on the right side. Two trees are omitted, one on the extreme left and one on the extreme right. Three persons, not two, walk towards the castle.

Netherlandish, after Heemskerck. Late 16th/early 17th century.

61. Roundel 25 cm. diam. *A Mythological Feast*.

A crowned woman is sitting at table with three companions on her left (two female and one male) and two women standing on the right. In the foreground with his back to the spectator is Orpheus playing his lute and on the right, Pan playing the bag-pipes. The scene takes place in the open air.

Sepia paint and much yellow stain. The paint is slightly faded in the upper part. The drawing is rather rough.

Netherlandish, about 1530.

62. Oval 25 x 21 cm. *Summons of Death*.
 A burgher at a table is counting his money and has his book of accounts in front of him. He holds up his right hand as the skeleton of death approaches him with a lance in one hand and an hour-glass in the other. Through the courtyard can be seen other houses.
 Black paint, yellow stain and red enamel. The man's night cap is striped red, as is death's lance. The paint has slightly faded in the upper part.
 Netherlandish, 1550+.
63. Oval 24 x 18.5 cm. *St. George and the Dragon*.
 The king is watching the dragon being fed by attendants. In the right background is a young woman looking on anxiously, presumably the princess. In the background also, steps up to a house or a turret.
 Black paint, yellow stain and red enamel. The dragon has yellow spots and red is used as a flesh colour. Some fractures in the panel, the paint has faded and there is dirt in the lower part.
 Netherlandish, 16th century, second part.
64. Oval 25 x 21 cm. *Virgin and Child with St. John Baptist*.
 The young St. John, holding his flag, has his arms round the Child's legs and looks up into his face. The Virgin encircles both children.
 Sepia paint and yellow stain which is used only for the halos. There is a matt all over with high lights scratched out. There is a thick border of yellow stain all round the panel.
 A fracture across the lower left,
 Netherlandish, 17th century. (late).
65. Oval 23 x 19 cm. *Mary being presented at The Temple*.
 Mary is walking up the steps to be received by the priest at the top. Anna and Joachim and two other persons are at the bottom of the steps. The priest stands in a round arch with another two round arches pierced in the stonework, one on either side.
 Black paint, yellow stain and enamels. The robes are decorative, that of the priest being yellow with red crosses and spots. A missing piece bottom left filled in with white glass and fractures divide the panel into four. Some of the enamel has flaked off.
 Although the apocryphal gospels of Pseudo-Matthew and the Nativity of Mary state that the three-year-old Mary ascended without help the fifteen steps which led to the altar, the artist makes her look much older and paints only seven steps. (Rushforth 1936 p. 274).
 Netherlandish, 17th century.
66. Rectangular 21 x 16 cm. *Abraham and Isaac going to the Sacrifice*.
 Abraham is pointing the way. He carries the fire in a pitcher and is wearing a sword. Isaac carries the wood over his shoulder. A large tree on the right side.
 Brownish-black paint, yellow stain and red enamel. The red is used mainly for Abraham's coat. There is much use of yellow stain and much clear glass in the panel. There are many fractures and a small piece of 16th century Netherlandish glass from the collection of the writer replaces a missing piece on the lower edge just below Isaac's left foot.
 Netherlandish, 17th century.
67. Square 18.5 cm. *Jesse sending David to the Camp with Presents*.
 According to I Samuel XVII vv 17, 18, Jesse sent an ephah of parched corn, ten loaves and ten cheeses for his sons and their captain. David has the ten loaves made into a bundle in his left hand and Jesse points to the cheeses which are on the ground. David presumably leaves his crook behind which is in his right hand. Jesse sits on a chair in the porch of his house and a background scene shows David with the sheep.
 Brownish black paint, yellow stain and red enamel. A yellow stain edge on the vertical sides of the panel. Red for Jesse's robe, David's pack and facial details. Fractures in the top left corner.
 The source is a print after a drawing of Heemskerck, now in the Louvre and dated 1555 (Lugt, 1968). The series is entitled 'History of David' and there were ten prints of which this is No. 3. The glass is not as detailed as the print. There were three subsidiary scenes. One as in the glass and the other two show David beginning his journey and David arriving at the camp.

There is a rectangular panel of the same subject at Teffont Evias, Wilts. This shows all the scenes and has a Flemish inscription below.

Netherlandish, after Heemskerck. Late 16th/early 17th century.

68. Oval 22 x 19.5 cm. *Allegorical Figure of Hope*.

She holds the bird of freedom and stands on an anchor. The background is a hilly landscape with a few trees and a house.

Black paint, yellow stain and enamels. Her under-robe is yellow and over-robe brown. Red is used for her face and for the bird's head. Two fractures across the middle.

The source is an engraving by Jacob Matham after Hendrik Goltzius, from a series of the Virtues and Vices. There is a similar panel at West Wycombe, Bucks.

Netherlandish, after Goltzius, 17th century.

69. Rectangular 24.7 x 19.8 cm. *Act of Mercy, Feeding the Hungry*.

The good man of the house is distributing loaves from a basket which a young attendant holds, standing behind his master. Among the poor men is Christ, distinguishable by his halo. There are buildings through an arch in the background.

Black paint only. The glass has been covered with a matt and the highlights scratched out. The panel was blown out during a gale in 1977/8 and the lower part is in fragments, but the upper is almost intact. At present it is in Mr. Michael Farrar Bell's studio at Haddenham, Bucks.

The source is a print after a drawing of Heemskerck from the series, 'The seven works of Mercy'. This is No. 1 of the series. (Kerrich, 1829). The glass is a faithful copy of the print except that there are some architectural details missing in the arches. A rectangular version, rather poor and of the 17th century, is in the church of Walton-on-the-hill, Surrey.

Netherlandish, after Heemskerck. Late 16th/early 17th century.

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