



Glass roundels

The Rudebeck and Tiedemann collections
of Medieval and Renaissance stained glass

SAM FOGG

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Introduction

The stained-glass roundel collections of Andrew Rudebeck and Klaus Tiedemann are among the most important of their kind anywhere in the world, amassed over the past four decades by two scholar-collectors whose love for the subject has been borne out by their intensive engagement with its scholarship, as well as through a number of important and generous loans to exhibitions across Europe.

Stained-glass roundels seem to have developed first in northern France in the late thirteenth century, but their format remained largely unexploited until the very end of the fifteenth, when production exploded across the Netherlands, France, and Germany and continued unabated until just after the middle of the sixteenth. They are produced by painting vitreous pigments (typically ranging from mid-brown hues to a deep, cool black) as well as what's known as silver stain (made from a silver nitrate solution that turns golden yellow when fired) onto the two sides of a single sheet of clear glass before fusing them indelibly in place using the intense heat of a furnace. Outlines and shadows are built up using differing concentrations of pigment, as well as with layers of wash, while highlights are created either by leaving the surface of the glass unpainted, or by scratching back through the paint layers to reveal the pane beneath before firing. Roundels don't necessarily have to be round, though the vast majority are, and in some instances oval or rectangular panels are also described as roundels, although 'unipartite panel' is now the accepted nomenclature for such formats.

While the few surviving roundels made before around 1480 are tightly restricted in their iconographic range, late fifteenth- and sixteenth-century roundels display a vastly expanded repertoire of imagery, from parables and narrative scenes drawn from the Bible, to heraldry, mythological stories, battle scenes, secular subjects, or even just a single figure such as a saint. Unlike other forms of stained glass, which largely remained the preserve of religious foundations and were used to fill vast cloisters and church windows, roundels were to a large extent produced to cater to the tastes of Northern Europe's rising mercantile classes. These secular patrons bought roundels to decorate their own homes or to give as gifts to business partners, newly married couples, and friends. As the years progressed so too did the technology surrounding stained-glass production; larger sheets of glass coupled with an expanding colour palette meant that, by the time most of the roundels in this catalogue were produced, the medium had become extraordinarily sophisticated and, at its best, capable of portraying imagery with all the skill and subtlety of a drawing or painting. It demanded more than just a painter's adroit, well-trained hand however. The perils of the firing process meant that judgments about timing and temperature were also crucial, and could fundamentally affect not just the appearance of the finished product but also its ability to withstand the damaging properties of weathering and erosion. But at their best, the images captured on the surfaces of stained-glass roundels can appear as if drawn directly on light itself, miraculously suspended in front of changing skies and brought vividly to life by the pulsating power of the sun.

Stained-glass roundels have not always been treated with care and appreciation. War, neglect, and the vicissitudes of fashion have denuded us at various points over the last five centuries of innumerable late-medieval roundels that would undoubtedly have changed the way we think about artistic mediums and their relative values, had they but survived to this day. The simplest traits of ignorance and carelessness have sadly been some of the greatest contributors to their loss, even in the modern age. In his 1912 monograph on glass painting and its fluctuating fortunes, Maurice Drake recounts a story that sends shivers down the spine: 'I have seen a collection of Dutch sixteenth century medallions carefully packed one on another in a country cart in order that the driver could stand upon "them dirty panes..." and save the worthless modern glazing around them from his hobnailed boots!'



Melchizedek and Abraham
(detail), cat.26 p.85

Thankfully, stained glass is once again becoming justly appreciated and valued as one of the aesthetic apexes of the Middle Ages. In this catalogue and the accompanying exhibition, we have been very fortunate to bring together two collections that represent the work of many years' dogged hunting and single-minded pursuit. Although based in different countries, Klaus Tiedemann and Andrew Rudebeck are close contemporaries, and for more than thirty years have each focused their efforts as independent scholar-collectors (and friendly rivals) on the study and acquisition of grisaille stained-glass roundels and unipartite panels made in Germany, France and the Low Countries between around 1480 and 1560.

Both collectors had their first dip into the world of stained glass in the 1960s, Tiedemann on a school visit to Chartres in 1961, and Rudebeck as an undergraduate at Oxford around the same time. For Andrew, ten years of looking through the windows of the antique glass dealer Howard Phillips in London's Henrietta Place sparked his fascination with the subject and encouraged his first tentative steps into the world of collecting glass. For Klaus, burnt fingers and early lessons on the perils of fakes and forgeries led to a swift specialisation in grisaille roundels, where he honed his eye for quality, technique, and the subtleties of repair and restoration. Both collectors have played active roles in the scholarship of stained glass, and through journals such as *Weltkunst* and *Vidimus*, as well as with privately printed publications on their collections, have helped bring fascinating facets of its material, iconography and history to a wider public.

Rudebeck's collection has been built on the understanding that stained glass, like panel painting, was produced by real people with names and artistic identities, and has refused to accept the common misconception that glass is a lesser artform to the great altarpieces and public commissions of the van Eycks, Gossaert, Memling and the like. Tiedemann's interest in iconography means that included in this catalogue are vanishingly rare scenes of saints and parables that must have been one-offs and tailor-made commissions for exacting patrons. But while their collections have been informed by different aims and have taken shape in different ways, they complement each other perfectly, and together represent the unique artistic flowering of Northern European glaziers in this key moment of the medium's history.

We are excited to be able to celebrate their passion for the subject with the present catalogue and its accompanying exhibition *Stained-glass roundels from the Rudebeck and Tiedemann collections* which will be open to the public by appointment between 16th September and 12th October, 9.30am-5.30pm each weekday.

Matthew Reeves

Allegorical & profane subjects

The Rudebeck and Tiedemann collections

Courtly couples hunting with a falcon



Courtly couples hunting with a falcon

Two couples clad in fashionable dress stand apart from one another in a hilly landscape, the men wearing short, belted coats with standing collars and slashed sleeves, and the women full-length dresses that pool around their feet. Each figure sports a different style of headgear, individualising them from one another while simultaneously alluding to the competitive self-fashioning of rich young aristocrats enjoying the benefits of a disposable income. They are clearly out hunting together, since the lady in the foreground supports a large hooded falcon on her wrist and a hunting dog lies attentively by her feet.

Hunting was a favourite pursuit of the nobility throughout the Middle Ages. It offered an outlet for engagement with the opposite sex, and its teasing, predator-prey relationship was associated early on with the hunt for love that evolved under the rules and strictures of sexual conduct during the period. Inspired by contemporary literature, which frequently drew a parallel between falconry and courtly love, the carvers of fourteenth-century French ivories filled their surfaces with cavorting courtiers accompanied by hunting dogs and falcons (fig.1). Over the



**Northern Netherlands, probably Leyden
c.1500**

20 cm diameter; green-tinted clear cylinder glass with silver stain and vitreous paint. A single repaired break running across the upper third of the roundel. Some scratching and light abrasion. An illegible name or inscription in the dark stippled shading of the hillock to the right of the foremost couple.

Provenance

Klaus Tiedemann collection, acquired in England, February 2012

Published

Klaus Tiedemann, *Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock/Painted on glass & light: Stained glass panels from the Gothic to Baroque Period*, *Ergänzungsheft, Nachträge*, Addendas, 2016, p.32

Fig.1

Mirror case with falconers on horseback
France, probably Paris
c.1350-75
11.1 × 10.4 × 1.1 cm; ivory
New York, Metropolitan Museum of Art,
inv.41.100.160

course of the following century, this theme continued to develop both through art and romantic poetry alike, and local tales and traditions such as the Burgundian *chasse du faucon et du heron* inspired the production of increasingly visible, large-scale imagery, including vast tapestries emblazoned with falconry scenes (fig.2).¹

Like the contemporary tapestries to which our roundel relates thematically, the various details of its figures' costumes help to place its execution close to around 1500, when men's short, belted coats and women's v-neck dresses were at the peak of fashion. Equally telling of an early date is its relatively small diameter; as the technology and availability of blown glass sheets advanced in the early years of the sixteenth century,

so their size increased accordingly, and roundels of smaller diameter, like ours, were slowly replaced by larger, more ambitious creations in the 1510s and 20s. Its early date within this range only adds to its importance, since profane and secular roundels from this period are vanishingly rare amongst what survives of late-medieval grisaille stained glass.

Recent scholarship has associated the present roundel with a northern Netherlandish place of origin, perhaps Leyden. A surviving drawing of the same subject (presumably a design for a stained-glass roundel) by a northern Netherlandish painter known as the Master of the Death of Absalom, now in the Ashmolean Museum, would lend weight to this theory.²



Fig.2
The Falcon Hunt
Southern Netherlands
c.1500-30
275.5 × 249.1 cm; tapestry
of wool and silk
New York, Metropolitan
Museum of Art,
inv.1975.1.1912

1, Christa C. Mayer Thurman, *The Robert Lehman collection, Vol XIV: European Textiles*, New York and Princeton, 2001, p.8.
2, Timothy B. Husband, *The Luminous Image: Painted Glass Roundels in the Lowlands, 1480-1560*, New York, 1995, p.74.

The Sense of Touch



The Sense of Touch

The sense of touch, personified as a beautiful young woman with a sculpted jaw and delicate features, sits on a joined, triangular stool in the centre of a tufty landscape. She wears a full-length dress with voluminous skirts and a tight-fitting bodice with puffed and slashed sleeves tied at the shoulders with delicate bows. The u-shaped neckline of the dress reveals a pleated undershirt covering the woman's ample chest, while its hemlines are edged with gold braids set with pearls or spangles. On her head is an ornate headdress with tasselled ribbons hanging down to the level of her back from either side. In her hands she holds two objects representative of touch; a pair of soft, feathery wings, and a hard-shelled tortoise.

In Aristotle's *De Anima*, which categorised and ordered the senses, *Touch* was considered the lowest or basest of the five, being the most material and the most closely associated with lust. The inclusion of the tortoise in early images of the subject references the historic association of this animal with conjugal love, giving our roundel a subtly layered significance.¹ It is highly likely that it was therefore made for display in the windows of a wealthy secular setting rather than a liturgical context, and it may originally have been accompanied by windows depicting the other four senses, though these have not survived.

Southern Low Countries

c.1515-20

20 cm diameter; silver stain and vitreous enamel of a single intact sheet of clear glass. Two small scratched marks near the figure's head – possibly old owner's annotations or early graffiti.

Provenance

Sold at Sotheby's, Zurich, 1980, where acquired by; Andrew Rudebeck collection

Exhibited

Through the Eye of the Collector: A Rare Glimpse of Medieval Glass from Private Collections, Ely, Stained Glass Museum, 2011

Published

William Cole, *A Catalogue of Netherlandish and North European Roundels in Britain*, Oxford, 1993, p.221, no.1774. *Through the Eye of the Collector: A Rare Glimpse of Medieval Glass from Private Collections*, Ely, Stained Glass Museum, 2011, cat. 9.

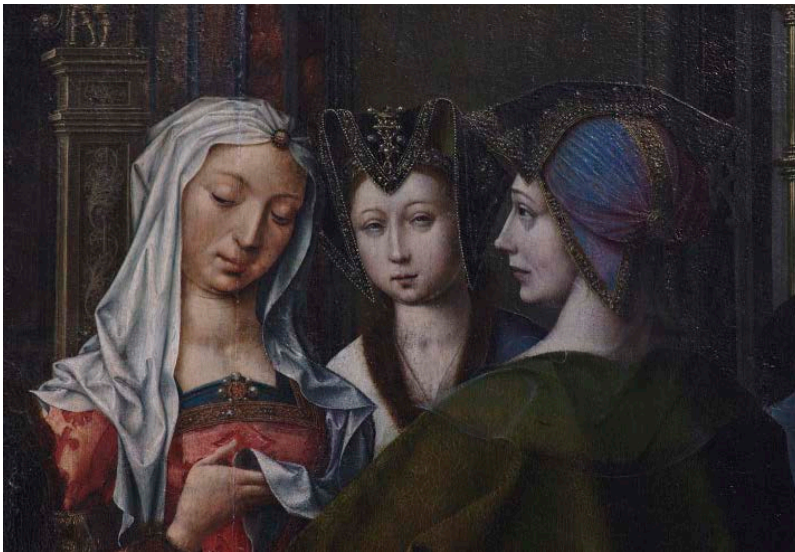


Fig.2

Goossen van der Weyden
The 'Colibrant Triptych',
detail of the central panel
1516
194 × 153 cm; oil on panel
Lier, Sint Gummaruskerk

Several of the details of our figure's ornately embellished costume accord closely with others on dated or datable works of art made in the 1510s and help to date it accordingly. The headdress, for instance, appears in a very similar guise on the central panel of Goossen van der Weyden's *Colibrant Triptych* in the Sint Gummaruskerk in Lier, painted in 1516 (fig.2). The sharply chiselled bone structure of the woman's face can be compared closely with the work of an Antwerp-based panel painter known by the provisional name 'Master of the Mansi Magdalene', to whom a group of panel paintings executed during the first three decades of the sixteenth century have been attributed on stylistic grounds. Of these, a panel showing the Magdalene holding her traditional attribute of the ointment pot, comes closest in its features and the stylistic treatment of the ornately embellished costume worn by our figure (fig.1). Other stylistic links to Antwerp-based panel painters including Jan de Beer and the Master of 1518 also suggest a southern Netherlandish origin for our panel. Given its highly polished composition and intricate symbolism, our *Sense of Touch* was almost

certainly designed in collaboration with a contemporary panel painter such as the Master of the Mansi Magdalen or a member of his circle. The remarkable refinement of its delicate hatched and painted shadows, and the virtuosic control of the sgraffito marks used to suggest highlights catching the folds of the robes and the contours of the neck and facial features, mark our glass painter out as an absolute master.



Fig.1
Master of the Mansi
Magdalene
Saint Mary Magdalene
56 × 37.3 cm; Oil on panel
New York, Private collection

The Triumph and Perils of Love



The Triumph and Perils of Love

Although dominated by the naked figure of Cupid, who appears in a halo of billowing clouds with a bow and arrow primed for release, the many figures populating the landscape below him make it clear that this roundel is not merely concerned with Love's benefits but, rather, that it takes aim at any hapless, would-be lover by recounting some of Love's most famous victims. By a trickling fountain on the right of the scene appear the fateful couple Pyramus and Thisbe, who both committed suicide with Pyramus' sword following their mistaken belief that their respective lover had been killed by a lion. To the left Delilah sits with the head of her lured lover Samson in her lap, her right hands working a pair of shears through his hair while he sleeps (Judges, 16). In the middle distance at far left are a young couple, out walking together and blithely ignorant of the tragic scenes playing out before them. Behind them, our gaze is neatly directed by the extended hand of the male lover to a minute scene just visible in the far distance in which Bathsheba is shown bathing herself before a golden fountain (2 Samuel 11) while King David spies on her from the balcony of his castle above. To highlight love's blind – and blinding – power, Cupid himself is shown blindfolded while wielding his weapon, and stands over a bound and blindfolded woman lying prostrate below him. She is likely identifiable as Venus, since she rests her head on a set of bellows interpretable as those used by her husband Vulcan to forge Cupid's arrows.

*This is the one that the world calls love,
Bitter as you see, and you will see better,
When he is your lord as he is ours...
Born of idleness and human lasciviousness,
Nourished by sweet and gentle thoughts,
He is made master and god of foolish people.*

Petrarch, *I Trionfi*, 1.76-78, 82-85

The theme of the Triumph of Love derives from *I Trionfi*, a series of poems composed by the Italian humanist Petrarch during the third quarter of the fourteenth century. Petrarch's descriptions of allegorical triumphal processions (of Love, Chastity, Death, Fame, Time and Eternity), were taken up by artists in Florence before spreading further afield through the conduit of early prints. One such example, executed by the Florentine engraver Francesco Rosselli (1448–c.1513) in the late 1480s, may have been used to model our Cupid figure, with his back leg raised behind him and the thrust of his action directed to the right.¹ The composition as a whole, however, is recorded by a circular drawing now in the collection of the Wallraf-Richartz Museum in Cologne, which appears to have been utilised by the painters of our roundel with only minor changes (such as the position of Bathsheba in the far distance), perhaps undertaken to increase the scene's legibility during its transferral to glass.

The tiny detail of Cupid's poised arrow offers us a fascinating insight into the workshop practices associated with the production of stained glass roundels at this date. Having been preliminarily transferred on to the glass with the aid of a cartoon or workshop drawing, neither the linear nor the shaded elements of the composition were fixed in place until after the silver stain had been applied to the reverse of the roundel and fused under heat. The painter responsible for completing the design using vitreous paints failed to follow the reserve that had been left by his stain-wielding colleague for the head of the arrow, which stops headless at the rim of the bow to leave a fine ghost of what should have been its triangular tip floating in the sky directly ahead of it.

Southern Low Countries, probably Antwerp
c.1525-35

22.7 cm diameter; cylinder glass with silver stain and vitreous paint. Two breaks in the right of the composition, one small triangular infill at the lower border.

Provenance

Collection of Wilson Perkins Foss, Jr. (1890-1957);
By descent to Wilson Perkins Foss III (1915-1983);
Purchased from the latter by a Connecticut antique dealer;
Private collection, USA, c.1980-2011;
Their sale, Christie's London, *500 years Important Decorative Arts Europe*, 7 July 2011, lot 568;
Klaus Tiedemann collection, inv.92

Published

Klaus Tiedemann, *Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock/Painted on glass & light: Stained glass panels from the Gothic to Baroque Period*, *Ergänzungsheft*, 2016, pp.12-13

The ornate details of dress inflecting our roundel with its high Mannerist slant serve to date it into the late 1520s or early 1530s. It is highly likely that it was produced in the same workshop as a Last Judgment roundel which uses the same inventive and expansive compositional formula, now in the church of the Holy Trinity at Berwick-upon-Tweed (fig.1). Details such as the delicate application of pink sanguine pigment, which is utilised both to breathe life into the blindfolded face of Venus, and to simulate the spurts of blood from Thisbe's chest as she falls on to her lover's sword, indicate a level of care and meticulousness far above the routine. Similarly refined is the use of the sgraffito or stick-lighting technique whereby the point of a hard implement was scratched back through the enamel before it was fused to the glass in order to pick out fine highlights in the design, such as the hemlines of clothing and the edges of leaves.



Fig.1
The Last Judgment
Southern Low Countries
c.1525
22 cm diameter; clear
glass with silver stain and
vitreous paint
Berwick-upon-Tweed,
Church of the Holy Trinity

1, Wendy Thompson, 'Poets, Lovers, and Heroes in Italian Mythological Prints' in *The Metropolitan Museum of Art Bulletin*, Winter 2004, p.30, fig.

A Boar Hunt



A Boar Hunt

In a landscape dotted with trees and shrubs and bordered on the right by a dense forest, a huntsman and his hounds have chased down and caught a family of wild boar. One of the creatures falls to the ground with a hound on its back and another hanging off of its ear, the white of its visible eye and its row of teeth flashing bright white against the deep grey of its fur. The huntsman, clad in a short belted coat and with a wreath of leaves and flowers pinned to his hat, extends the glinting blade of a spear towards the conquered boar's neck as if going in for the kill. A second huntsman can be seen behind a group of three boars being chased from the woods by a pair of hounds in the middle distance, and signals with raised arms. Just visible behind the gnarled trunks of two trees is a castle, surmounting a high hill on the far horizon.

Augustin Hirsvogel (1503-1553), the youngest of three sons to the official glass painter of the city of Nuremberg¹, continued the family tradition by producing a large series of drawings in both circular and rectangular formats which served as designs for stained glass windows produced in their Nuremberg workshop. Now preserved in the Szépművészeti Múzeum in Budapest², the drawings depict a variety of methods for hunting different species of birds and animals³ and the present roundel was executed following one of these designs. Its treatment is strongly analogous to the dark, brooding tonalities that can be seen as some of the hallmarks of the Hirsvogel workshop's stylistic approach in the early sixteenth century (fig.1). It too is likely to have been made in their workshop under Augustin's management, in around 1540, and is notable for the fact that subtle tints and pigments are applied to both sides of the glass – an approach associated with only the most adept and sensitive glass painters of the period. It may have been made to function as part of a larger series of roundels intended to decorate the windows of a hunting lodge or estate, though it seems to be unique amongst the survivals of Hirsvogel glass.



Hirsvogel workshop, after a design by Augustin Hirsvogel (1503–1553)

Germany, Nuremberg
c.1540

20.6 cm diameter; clear cylinder glass with silver stain and vitreous paint, with back painting in black and translucent sanguine pigment. Completely intact, with only minor flake losses to the pigments near the left- and right-hand edges.

Provenance

Auktionshaus Metz, Heidelberg, 28 April 2007;
Klaus Tiedemann collection, inv.67, acquired from the above

Published

Klaus Tiedemann, *Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock/Painted on glass & light: Stained glass panels from the Gothic to Baroque Period*, Dettelsbach, 2009, pp.130-1.

Klaus Tiedemann, *Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock/Painted on glass & light: Stained glass panels from the Gothic to Baroque Period 'Ergänzungsheft', Nachträge/Addendas*, 2016, p.7.

Exhibited

Gemalt auf Glas & Licht – Kabinettscheiben von Gotik bis Barock, Iphofen, Knauf-Museum, 29 March-2 August 2009

Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock, Heidelberg, Museum für Sakrale Kunst und Liturgie, 16 July–16 October 2011

Goldene Geschichten auf Glas: Kabinettscheiben von Gotik bis Barock, Linnich, Deutsches Glasmalerei-Museum, 16 March–4 August 2013

Fig.1
Quatrefoil roundel with hunting scenes
Workshop of Veit Hirsvogel the Elder (1461–1525), after Hans Suss von Kulmbach (c.1485–1522)
c.1518

64 × 49 cm; clear, purple and blue glass with silver stain and vitreous paint.
Baltimore, Walters Art Museum, inv.46.75

1, Barbara Butts and Lee Hendrix, *Painting on Light: Drawings and Stained Glass in the Age of Dürer and Holbein*, Exh. Cat., Los Angeles, J. Paul Getty Museum and Saint Louis, Art Museum, 2000, p.79.

2, Klaus Tiedemann, *Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock / Painted on glass & light: Stained glass panels from the Gothic to Baroque Period*, Dettelsbach, 2009, p.130.

3, William D. Wixom ed., *Mirror of the Medieval World*, Exh. Cat., New York, Metropolitan Museum of Art, 1999, p.242.

A nobleman on horseback



A nobleman on horseback

A fashionably-dressed nobleman with a sword hanging from his belt controls a rearing horse caparisoned with ornate fringed fabric and sporting a plumed headdress. His valets walk beside him, one bearing a staff and the other clutching the sheath of his sword, while a dog jumps in excitement beneath the horse's raised front hooves. In the middle distance at the far left of the composition is a second scene in which our nobleman has apparently just dismounted and goes to embrace his wife or lover before an ornate classicizing palace shown in a partially ruinous state.

It has been suggested that this roundel depicts a scene from the *Gesta Romanorum*, a hugely popular anthology of stories and anecdotes of unknown authorship compiled around 1300. Several of its motifs certainly run parallel with the sorts of noble pomp and vanity that inform some of the *Gesta Romanorum's* parables, such as the story of Jovinian the proud Emperor. But in a fascinating example of the reuse of pre-existing models and their repurposing for new compositions, our roundel's main compositional focus, the nobleman shown astride his steed while engaging with his travelling companion, was evidently lifted from the Christian legend of Saint Martin and the beggar. According to the saint's vita (first compiled by his contemporary Severus, and then collated again in the Middle Ages in the Golden Legend of Jacobus de Voragine) Saint Martin, the Bishop of Tours (316-397), met a beggar on his way to celebrate Mass, but rather than shrink away from him shared his own clothing with the impoverished man. This scene was an immensely popular source of imagery for late-medieval artists right across Europe, and numerous manuscripts, stained-glass windows, paintings, and sculptural tableaux survive in which the essential elements remain startlingly consistent (fig.1). The manner in which the nobleman on our roundel looks down towards his valet is a direct paraphrasing of standardized imagery of this type, even down to the way in which his hands are positioned; instead of raising his cloak to slice through with his sword, the left hand of our figure is left redundantly pinching the air, though our painter was more successful in repurposing the right hand to hold the reins of his rearing horse rather than the customary sword.



Fig.1
Saint Martin cuts his cloak
for the beggar, detail from
the Book of Hours of Simon
de Varie
Paris
1455
The Hague, Koninklijke
Bibliotheek, inv.KW 74 G
37, fol. 80r

Circle of Pieter Coecke van Aelst (1502–1550)

Southern Low Countries, Antwerp
c.1550

23 cm diameter; green-tinted clear cylinder glass with silver stain and vitreous enamel. One repaired break running diagonally through the lower right-hand third of the composition.

Provenance

Klaus Tiedemann collection, inv.56, acquired in Amsterdam in 2004

Published

Klaus Tiedemann, *Gemälde aus Glas und Licht:*

Kabinettscheiben der Renaissance, privately printed, Heidelberg, 2006, p.86.

Klaus Tiedemann, *Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock / Painted on glass & light: Stained glass panels from the Gothic to Baroque Period*, Dettelsbach, 2009, p.137.

Exhibited

Gemalt auf Glas & Licht – Kabinettscheiben von Gotik bis Barock, Iphofen, Knauf-Museum, 29 March-2 August 2009

Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock, Heidelberg, Museum für Sakrale Kunst und Liturgie, 16 July-16 October 2011

Goldene Geschichten auf Glas: Kabinettscheiben von Gotik bis Barock, Linnich, Deutsches Glasmalerei-Museum, 16 March-4 August 2013

The modelling of the draperies and landscape details using densely concentrated washes of pigment, and the painter's interest in the ornate motifs of the horse's fabric adornments, both point to a southern Netherlandish origin for our roundel, perhaps in an atelier associated with or influenced by the work of Pieter Coecke van Aelst (1502-1550), who ran a large and productive workshop in Antwerp from 1527 until he moved to Brussels just before his death in 1550. Similar features appear on several of van Aelst's drawings for stained glass and other mediums (fig.2), as well as on grisaille roundels and unipartite panels firmly believed to have been made to his designs in the 1540s and 1550s.¹



Fig.2
Pieter Coecke van Aelst
Allegory of Pride
1532
21.1 × 21 cm; ink and wash
on paper
Frankfurt, Städel Museum,
inv.15320

1, See particularly Timothy B. Husband, *The Luminous Image: Painted Glass Roundels in the Lowlands, 1480-1560*, New York, 1995, pp.158-165, and Pieter C. Ritsema van Eck, *Gebrandschilderde ruitjes uit de Nederlanden 1480-1560*, Zwolle, 1999 pp.68-89.

The Seven Liberal Arts, perhaps after a design by Frans Floris



The Seven Liberal Arts, perhaps after a design by Frans Floris

This large, landscape-format rectangular panel shows seven female figures joined in a circle at the hands and clothed in full-length dresses with gilded hemlines dancing within a loggia-like space constructed with a stone parapet and marbled columns. Each figure is identifiable as a personification of one of the Liberal Arts, since they step over and around attributes typically associated with their artforms, and their dresses are each inscribed in a Roman majuscule near their lower hems with their respective names. These read, from left to right: 'MVSICA', 'GEOMETRIA', 'GRAMATICA', 'DIALECTICA', 'ARITHMETICA', 'RHETORICA' and 'ASTROLOGIA'. Two openings let into the loggia's far wall reveal, on the left, Apollo the bearded lutenist, who accompanies the dancers on his instrument, and at right, a distant cityscape with a tall needle-like pinnacle rising into the sky.

In the early 1560s, the Antwerp artist Frans Floris (1519/20-1570) executed a series of paintings representing the Seven Liberal Arts and other images drawn from Classical literary and visual sources to decorate the villa of the prominent Flemish merchant and art collector Niclaes Jongelinck just outside Antwerp. The paintings have all been lost, and are known today only through a series of engravings made by Cornelis Cort (1533-1578) following their design (fig.1), but they perfectly represent the shifting focus of connoisseur collectors and art patrons in the Low Countries during the Northern Renaissance of the sixteenth century away from religious imagery and towards humanist theory and Classical ideals.¹ No preparatory drawing for our panel appears to have survived, but its combination of elements and motifs links it directly to Floris's visual repertoire, and it may even be possible that it was created after a lost painting or design by that artist's hand. As rare as grisaille stained-glass roundels are, far fewer still are the number of surviving unipartite panels sharing our panel's rectangular, landscape format.² Alongside its connection to Floris and his contemporaries, the extremely large size of our example also points to an Antwerp attribution, since the city's strategic position along the dominant trade route for glass panels to the Netherlands from the furnaces of northern France meant that it held what could be described as something of a monopoly over the use of high-quality large-format panes.



Southern Netherlands, Antwerp
c.1560s

21 × 27 cm; clear glass with silver stain, pink sanguine pigment and brown-black vitreous paint. A single crack running diagonally through the lower left-hand corner repaired by King and Sons, Norwich.

Provenance

Andrew Rudebeck collection, inv.SG 23, acquired from Sotheby's Zurich in 1980

Exhibited

Through the Eye of the Collector: A Rare Glimpse of Medieval Glass from Private Collections, Ely, Stained Glass Museum, 2011

Published

William Cole, *A Catalogue of Netherlandish and North European Roundels in Britain*, Oxford, 1993, p.221, no.1776.

Fig.1
Cornelis Cort (1533-1578), after Frans Floris (1519/20-1570) *Dialectica*, from the Seven Liberal Arts, 1565, 21.2 × 28.3 cm; engraving

1, Carl van de Velde, *Frans Floris (1519/20-1570) Leven en Werken*, Brussels, 1975.
2, Cf. a smaller landscape format allegorical panel of Man's learning in the Gruuthuse museum in Bruges, published in J.M.A. Caen and C.J. Berserik, *Silver-Stained Roundels and Unipartite Panels before the French Revolution, Flanders, Vol. 2: The Provinces of East and West Flanders, (Corpus Vitrearum, Belgium, Checklist Series)*, Turnhout, 2011, p.239.

Historical subjects & parables

The Rudebeck and Tiedemann collections

Sorgheloos ('Carefree') in Poverty



Sorgheloos ('Carefree') in Poverty

The figure of 'Sorgheloos' (the medieval Dutch term for 'carefree'), appears at the centre of a dingy farmhouse kitchen, perched on an upturned barrel and bending forwards to stoke a fire on which he appears to be cooking rancid fish in a cauldron of water. His decrepit, penniless state is communicated by his clothes, which hang from his body in tattered rags, as well as by the empty selection of vessels, cutlery, and torn metal plate arranged on shelves on the far wall. A cupboard is nestled in the corner of the room, its bare interior (another subtle hint at the destitute nature of its owner) visible through one of its opened doors. Sorgheloos's companions consist of a dog that sits behind him, a cat sprawling on the ground at his feet with the corpse of its last quarry – a rat – lying belly-up beside it, and a woman known as Armoede ('poverty'), who can be seen in the garden viewed through the open doorway let into the kitchen's far wall. She bends down to gather grass, which Sorgheloos uses to stoke and fuel the fire in the foreground. Altogether, the couple's prospects seem dire.

Sorgheloos was the antithesis of one of the most popular moralizing stories in the Lowlands of the late Middle Ages. His saga is a secularized version of the Christian parable of the Prodigal Son (Luke 15: 11–32), in which the protagonist embarks on the life of a spendthrift wastrel. But unlike the profligate son, who returns to his father and is forgiven for his errant ways, after losing all of his money and friends Sorgheloos finds no such redemption; 'My friends and relations all turn away. Through my folly and wickedness all is quite spoiled.'¹ His harsh, cautionary tale found considerable resonance among the God-fearing, hardworking denizens of mercantile towns in the Lowlands, since a number of roundels dedicated to his story have survived,² which were clearly executed by a diverse array of Northern Netherlandish painter-glaziers over a period of several decades. It seems likely that many of these were made in series, with each roundel focusing on a different moment in a narrative that unfolded one by one around the patron's windows. No complete sets survive in glass, but their appearance and sequence is known from workshop drawings (including one of our scene attributed to the anonymous Antwerp artist Pseudo-Bles, which is now in the Pushkin Museum³), a series of distemper paintings on linen in the Kunstmuseum Basel, and a run of woodcuts printed in 1541 by Cornelis Anthonisz.⁴ They commence with Sorgheloos as a young man, clad in fashionably cut clothing and a jaunty slit-brimmed hat, entertaining women and cardsharps over dinner (fig.1). Our roundel, showing the wizened protagonist nearing the end of his life, would have come at the very end of the series and is notable for its uncompromising portrayal of a man whose lifestyle has left him almost totally alone in the world. His only remaining tokens of a once carefree and rich existence seem to be his slit-brimmed hat, still perched on his now aged head, and the torn and broken plates and jugs of his former revelries.

Despite its breaks and the loss of its original border, our roundel is of first importance for its draughtsmanship and the compelling attention paid by its painter to the griminess of the kitchen and the various details of the protagonist's destitution. Three others with the same composition, but of varying quality, are known to have come down to us, and are split between the Victoria and Albert Museum in London, the Metropolitan Museum of Art in New York (fig.2), and at Christ Church, Llanwarne, Herefordshire.⁵

Northern Netherlands c.1510-20

22 cm (diameter); clear glass with silver stain and vitreous enamel. A network of repaired breaks in the lower left quadrant, as well as one running at a slight diagonal through the figure's neck.

Provenance

Christies London, 15th May 1984, lot 15;
Andrew Rudebeck collection, inv. SG 27

Published

Timothy B. Husband, "'Ick Sorgheloose...': A Silver-Stained Roundel in the Cloisters", in *Metropolitan Museum Journal*, 24, 1989, pp.173-88, p.181, and 185, note 29.

Timothy B. Husband and Madeline H. Caviness, eds, *Stained Glass Before 1700 in American Collections: Silver-Stained Roundels and Unipartite Panels (Corpus Vitrearum Checklist IV)*. Studies in the History of Art, Vol. 39. Washington, D.C.: National Art Gallery, 1991. p.154.

William Cole, *Corpus Vitrearum Medii Aevi: A Catalogue of Netherlandish and North European Roundels in Britain Summary Catalogue 1: Great Britain*, Oxford, 1993, p.222, no.1780.

Timothy B. Husband, *The Luminous Image: Painted Glass Roundels in the Lowlands, 1480-1560*, New York, 1995, p.97, note 4.

1, Timothy B. Husband, *The Luminous Image: Painted Glass Roundels in the Lowlands, 1480-1560*, New York, 1995, p.88.

2, Timothy B. Husband, *The Luminous Image: Painted Glass Roundels in the Lowlands, 1480-1560*, New York, 1995, Chapter Three, 'The Sorgheloos series', pp.88-97; see also Timothy B. Husband, "'Ick Sorgheloose...': A Silver-Stained Roundel in the Cloisters", in *Metropolitan Museum Journal*, 24, 1989, pp.173-88.

3, Vadim A. Sadkov, 'Two Drawings in the Pushkin Museum by Pseudo-Bles and Thomas Willeboirts', in *Master Drawings*, Vol.36, No.1 (Spring, 1998), pp.52-59.

4, For the Basel distemper paintings and the woodcut series see Husband 1995, pp.88-97.

5, For the London and Llanwarne roundels see Husband 1995, p.97.



Fig.1
Sorgheloos and Lichte Fortune
North Netherlands, Leiden
(?)
c.1520
27 cm diameter; clear glass
with silver stain and vitreous
enamel
The Toledo Museum of Art,
inv.57.49



Fig.2
Sorgheloos in Poverty
Northern Netherlands
c.1510-20
22.5 cm diameter
New York, Metropolitan
Museum of Art, Cloisters
Collection, inv. 1999.243

The Prodigal Son cavorting with harlots



The Prodigal Son cavorting with harlots Workshop of Dirk Vellert (c.1480-1547)

Just as Caravaggio and his followers at the beginning of the seventeenth century would exploit the moral quicksand of cardsharps and their ability to trick hapless victims out of their money with sleights of hand, or Hogarth would later with the downfall of the rich young man in *The Rake's Progress*, stained-glass painters like ours were doing the same many years earlier with the Biblical parable of the Prodigal Son (Luke 15, 11:32), about a young man conned out of his inheritance by the false advances of female attendants and by his own irresponsible decisions. His tale offered a moral message that all strata of the late-medieval populace could understand, but it also allowed artists (and their audiences) freedom to play with sexual pun-making and themes that straddled the knife-edge of indecency.¹

Around a large dining table covered with cloth and strewn with bread, fruits, and playing cards, five figures engage in a complex exchange in which a hapless, fashionably-dressed young man – the prodigal son – appears to be the focus of everyone's attention. While he reclines on a bench and allows himself to be distracted by the whispers of a female cardsharp bending his ear and wrapping an arm over his shoulder from the left, another keeps up the charade by drinking theatrically from a beaker while surreptitiously handing a young boy a pear from the large plate of fruit that our protagonist has purchased for the table. A third woman appears to be about to tip the contents of a large silver wine jug on to the floor, as if to waste the man's money further. The little boy being offered the pear reaches for his satchel with his free hand, suggesting that he is about to pocket the sequestered spoils for divvying up with his fellow conspirators after the party is over. Our gaze is carefully directed through the opening between the woman in the foreground, whose back is turned towards us and offers a stage for an incredibly subtle interplay of shadows, and the attendant on the far left, who in a beautifully conceived exchange that must have taken place just before we arrived, has removed the man's hat from his head and flirtatiously placed it on her own. The designer's wit seems to extend even to the smallest details of the scene; the yellow-handled knife resting on the prodigal son's plate is carefully positioned in order to double as a tongue-in-cheek reference to his genitals, in a manner reminiscent of the gold daggers worn suggestively by the attendants of Jean de Berry in the January miniature of the *Très Riches Heures* (fig.1). Playing with the theme further, the attendant on the left rests her hand on her deck of cards but splays her fingers out towards the tip of its blade, as if reinforcing the notion that sexual promiscuity and the gambler's art go hand in hand in the ruination of the individual.

This miraculously preserved roundel is without doubt one of the finest of its type to have survived. Details such as the female attendants' opulent dagged robes, the banquet room's carefully organised perspectival recession, and the refined foreshortening of the table top and its contents, reveal a meticulous level of planning using what must have been highly finished preparatory drawings executed by the hand of an absolute master. That it also has to have been designed specifically for a circular format (e.g. a stained-glass roundel), is clear from the way in which the figures are arranged so that none of its details are awkwardly cropped by or overlap the roundel's perimeter. It was almost certainly produced in Antwerp, since the artist responsible for its execution also made a group of nine others which have been localised in recent scholarship to an Antwerp workshop on the basis of historic provenance; now in the collections of the University of Antwerp, they belonged to the former convent of the Grey Sisters on the Lange Sint Annastraat in Antwerp since at least 1693.² It reproduces a number of elements first believed

Southern Low Countries, Antwerp
c.1520

25 cm diameter; green-tinted clear cylinder glass with vitreous paint and several hues of silver stain. Some abrasion or fading due to underfiring on the table and the foreleg of the female attendant in the foreground. Otherwise, perfectly intact.

Provenance

Wilfred Drake (1879-1949) collection, London;
R. G. de Boer collection, Laren;
Frides Laméris, Amsterdam;
Klaus Tiedemann collection, inv.17, acquired from the above in 1998

Published

R. G. De Boer, *Nederlandse primitieven uit Nederlands particulier bezit*, Exh. Cat., Laren, Singer Museum, cat. 118
Klaus Tiedemann, *Gemälde aus Glas und Licht: Kabinettscheiben der Renaissance*, privately printed, Heidelberg, 2006, p.66.
Klaus Tiedemann, *Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock/Painted on glass & light: Stained glass panels from the Gothic to Baroque Period*, Dettelsbach, 2009, p.91.

Exhibited

Nederlandse primitieven uit Nederlands particulier bezit, Laren, Singer Museum, 1 July-10 September 1961
Légendes Dorées: Rondels des anciens Pays-Bas du XVIe au XVIIIe siècle, Romont, Vitromusée (Musée Suisse du Vitrail et des Arts du Verre), 8 June-23 November 2008, no.56
Gemalt auf Glas & Licht – Kabinettscheiben von Gotik bis Barock, Iphofen, Knaut-Museum, 29 March-2 August 2009
Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock, Heidelberg, Museum für Sakrale Kunst und Liturgie, 16 July-16 October 2011
Goldene Geschichten auf Glas: Kabinettscheiben von Gotik bis Barock, Linnich, Deutsches Glasmalerei-Museum, 16 March-4 August 2013



Fig.1
 Limbourg brothers (fl.
 1402-1416)
 A detail from the January
 miniature of the Très Riches
 heures du duc de Berry
 c.1412-16
 22.5 × 13.6 cm; tempera and
 gilding on vellum
 Chantilly, Musée Condé,
 Ms.65, f.lv

to have been developed on a group of paintings on linen preserved in the Kunstmuseum in Basel (fig.2), which depict scenes from the story of Sorgheloos (for which see cat. 7).³ The figure types employed in the Basel paintings were clearly extremely popular amongst painters and glaziers alike, since the figure in the foreground with her back turned towards the viewer reappears almost verbatim in quite a diverse group of contemporary stained-glass roundels and other paintings.

One of the foremost glass-painters active in Antwerp at the date our roundel was produced was Dirk Jacobsz. Vellert (c.1480-1547), who is known from a group of surviving drawings, a handful of large-scale windows, and two signed roundels depicting *Triumphs* (one is in the Musées Royaux d'Art et d'Histoire in Brussels and the other is in the Rijksmuseum, Amsterdam, for which see fig.3).⁴ He and his workshop can be credited with spreading a very precise and veristic style of glass painting that was undoubtedly taken up and copied with rapidity by other workshops active in the same city. It remains unclear whether our roundel was produced by Vellert's workshop or one of these associated ateliers since it bears no signature, but its connection to his figure style and to a number of roundels and panels that modern scholars have begun to group closely around him makes its attribution to his circle an enticing plausibility⁵. Another version of the same composition is preserved in a broken state the Institute Néerlandais (Collection Frits Lugt) in Paris, although to this author's knowledge no others besides these two survive⁶.

1, The relation between playing cards and sexual gaming is discussed further in Christiaan Vogelaar et al., *Lucas van Leyden en de Renaissance*, Exh. Cat., Lyden, Museum de Lakenhal, 2011, pp.71-3.

2, C.J. Berserik and J.M.A. Caen, *Silver-Stained Roundels and Unipartite Panels before the French Revolution, Flanders, Vol I: The Province of Antwerp*, Corpus Vitrearum Belgium, Brepols, 2007, pp.42-50.

3, Timothy B. Husband, *The Luminous Image: Painted Glass Roundels in the Lowlands, 1480-1560*, New York, 1995, p.91 ff; Timothy B. Husband, 'De Productie van Gebrandschilderd Glas in Leiden', in Vogelaar 2011, p.165 ff.

4, Ellen Konowitz, 'The Roundel Series of Dirck Vellert' in Husband 1995, pp.142-157.

5, Cf. Isabelle Lecocq, 'Une scène inédite de l'Histoire du fils prodigue de Dirk Vellert (ca.1480/5-ca.1547)' in *Philostrato. Revista de Historia y Arte*, no.6 (2019), pp.5-23.

6, Husband 1995, p.92, fig.3.



Fig.2
Sorgheloos and Lichte
Fortune
Low Countries
c.1520
Distemper on linen
Öffentliche Kunstsammlung
Basel, Kunstmuseum



Fig.3
Dirk Vellert (c.1480-1547)
The Triumph of Faith
1517
22.2 cm; clear glass with
vitreous paint
Amsterdam, Rijksmuseum,
inv.RBK-1966-58

An Emperor settles a dispute over money



An Emperor settles a dispute over money

An Emperor, identifiable by his rich garments, golden staff and laurel wreath, stands at the head of a square table, around which three men appear to be arguing over the division of a cache of gold coins. Visible through an opening let in to the wall behind them is a second scene showing what is presumably the same Emperor enthroned on a raised dais and listening with head in hand to the lament of two men standing before him.

Although the precise identity of the imagery depicted on this intriguing roundel is tantalizingly out of reach, it has been suggested in recent scholarship that the smaller of the two scenes is a form of *thronus iustitiae*, with the Emperor placing his hand by his right ear being analogous to the pose apparently adopted by Alexander the Great when he was listening to the arguments put forth by those who came to petition him for help.¹ It may also paraphrase Biblical accounts of judicial virtues, such as those exemplified in the Book of Exodus (23:1-3, 7-9). At any rate, the Emperor's involvement in the dispute over money clearly taking place in the foreground scene suggests that our roundel offers an *exemplum iustitiae*, an allegory of law and justice tailored towards financial honesty, and that it functioned as a reminder to its owner or owners of the responsibilities that come with high office. Such allegories were immensely popular themes among late-medieval artists working across the southern Low Countries, many of whom were commissioned to produce large tableaux of famous historic judgments against corrupt governors that, it was hoped, would help hold to account the fraudulent behaviour of those in high places. For instance, the Brussels painter Rogier van der Weyden (c.1400-1464) was commissioned to produce a set of four now-destroyed panel paintings to decorate the walls of a court room in the Brussels town hall (completed by 1441), representing the *Justice of Trajan and Herkinbald*.² Just before his death, the Leuven-based painter Dieric Bouts (c.1415-1475) likewise produced a pair of panel paintings for the Aldermen's Chamber of Leuven City Hall, with scenes of the Justice of Emperor Otto III³, while in 1498 Gerard David (c.1460-1523), working on a pair of panel paintings for the town hall in Bruges, depicted the flayed body of the fraudulent Persian judge Sisamnes, whose skin was draped over his throne of office as a warning to its future incumbents.⁴

A number of grisaille roundels incorporating allegories of fair justice survive, including a Judgment of Cambyses by the Antwerp glass-painter Dirk Vellert (c.1480-1547) now in the Rijksmuseum in Amsterdam (fig.1), although the composition used for our roundel appears to be unique. Of course, our roundel shows a peaceful dispute in which the Emperor is employing logic and pragmatism, rather than the gruesome demise of a criminal governor. But its aim would have been the same, and like the Vellert roundel and the famous painted tableaux described above, it would have fitted perfectly into the decorative scheme of a civic hall, courtroom, or tax collector's office (given its depiction of money) at the centre of a bustling town.

Both the stylistic and technical details of our roundel point to Antwerp as its place of production. The strong, rectilinear elements of the architectural setting and the Mannerist motifs of the figures' costumes are characteristic features of roundels produced in that city in the second quarter of the sixteenth century, and are paralleled closely by contemporary developments in panel paintings produced in the same centre⁵. Just like Vellert's *Judgment of Cambyses* roundel, our painter clearly delighted in the ability of silver stain to evoke marbled or figured stone, another feature typical of Antwerp roundels produced at this date.

Southern Netherlands, Antwerp c.1530-40

22.5 cm diameter; clear cylinder glass with silver stain and vitreous paint. Completely intact condition, with only minor rubbing in places.

Provenance

George Wigley, Monastery Stained Glass, Towcester;
Klaus Tiedemann collection, inv.27, acquired from the above in 2000

Published

Klaus Tiedemann, *Gemälde aus Glas und Licht:*

Kabinettscheiben der Renaissance, Privately printed, Heidelberg, 2006, p.90.

Klaus Tiedemann, *Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock/Painted on glass & light: Stained glass panels from the Gothic to Baroque Period*, Dettelsbach, 2009, pp.134-5.

Matthias Desmet and Vanessa Paumen, 'Translucent exempla' in *The Art of Law: Three Centuries of Justice Depicted*, Exh. Cat., Bruges, Groeningemuseum, 2016, pp.71-77, p.72, fig.30, and cat 63.

Exhibited

Gemalt auf Glas & Licht – Kabinettscheiben von Gotik bis Barock, Iphofen, Knauf-Museum, 29 March-2 August 2009

Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock, Heidelberg, Museum für Sakrale Kunst und Liturgie, 16 July-16 October 2011

Goldene Geschichten auf Glas: Kabinettscheiben von Gotik bis Barock, Linnich, Deutsches Glasmalerei-Museum, 16 March-4 August 2013

The Art of Law: Three Centuries of Justice Depicted, Exh. Cat., Bruges, Groeningemuseum, 27 October 2016-5 February 2017, cat. 63



Fig.1
 Dirk Vellert (c.1480-1547)
The Judgment of Cambyses
 1542
 30 cm; clear glass with silver
 stain and vitreous paint
 Amsterdam, Rijksmuseum,
 inv.BK-14517

1, Matthias Desmet and Vanessa Paumen, 'Translucent exempla' in *The Art of Law: Three Centuries of Justice Depicted*, Exh. Cat., Bruges, Groeningemuseum, 2016, pp.71-77, p.72.
 2, Lorne Campbell and Jan Van der Stock, *Rogier van der Weyden 1400-1464: Master of Passions*, Exh. Cat., Leuven, Museum M, 2009, pp.263-5.
 3, Hugo van der Velden, 'Cambyses reconsidered: Gerard David's *exemplum iustitiae* for Bruges town hall' in *Simiolus*, 23 no.1 (1995), pp.40-62.

4, Raf Verstegen, 'The Judgment of Cambyses: A Rich Iconographical Topic with Multiple Sources and a Long Tradition' in *The Art of Law: Artistic Representations and Iconography of Law and Justice in Context, from the Middle Ages to the First World War* (Ius Gentium: Comparative Perspectives on Law and Justice, no.66), 2018, pp.125-147.
 5, Peter van den Brink et. al., *ExtravangAnt!: A Forgotten Chapter of Antwerp Painting 1500-1530*, Exh. Cat., Antwerp and Maastricht, 2005.

The Prodigal Son kneeling among the swine



The Prodigal Son kneeling among the swine

According to the Gospel of Luke (15:11–32) a rich father promises his two sons equal shares of his wealth. Instead of waiting to receive his allotted portion or investing it wisely, the younger of the two brothers, known as the Prodigal Son, asks for his share and immediately begins to live a wasteful, extravagant lifestyle that ultimately leaves him destitute and forces him to return to his father to seek forgiveness. In this perfectly preserved roundel, the Prodigal Son is shown kneeling next to a family of pigs who all eat from a simple stone trough set in front of a rocky landscape with a small gated farmhouse beyond them to the right. He leans on a wooden staff, his now penniless condition communicated by the fraying clothes and tattered shoe coverings that hang from his body. The scene corresponds closely with the part of the Prodigal Son's parable in which Luke recounts how 'he [the son] went and hired himself out to one of the citizens of that country, who sent him to his fields to feed the pigs. he would gladly have filled himself with the pods that the pigs were eating, and no one gave him anything' (Luke 15:15-16).

The parable of the Prodigal Son provided late-medieval glass painters with an incredible treasure trove of source material, and they duly drew on the resource. Many dozens of stained-glass roundels depicting key moments from the narrative have survived, and we know that whole series of them were even made and sold as sets, to be displayed together in large suites of windows.¹ No such sets have survived undamaged however, and many individual roundels are also thought to have been made as standalone images as well. Though we know nothing concerning the precise details of our roundel's production, its incredible state of preservation coupled with the fact that it reproduces what is perhaps the parable's most immediately recognizable scene (thanks in no small part to its dissemination through early printed versions, such as Dürer's engraving of around 1496; see fig.1), suggests that it most likely functioned as a standalone commission. Nevertheless, it is likely that our glass painter was working from a preparatory drawing or roundel at some remove from the original design, since what should have been the worn scrap of sole left on the prodigal son's foot covering has been turned during the copying

Germany, Rhineland, probably Cologne
c.1530

23 cm diameter; green-tinted clear cylinder glass with vitreous paint and silver stain. Completely intact, one small engraved mark on the reverse (visible at the top of the roundel near the upper edge).

Provenance

John Meade Falkner (1858-1932) collection;
Roger Warner (1913-2008) collection, purchased 28 December 1965;
Christie's London, 20-21 January 2009, lot 385;
Klaus Tiedemann collection, acquired from the above

Published

The Journal of Stained Glass, vol. XXXIII (2009), p.140; <https://vidimus.org/issues/issue-25/news/>

Klaus Tiedemann, *Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock/Painted on glass & light: Stained glass panels from the Gothic to Baroque Period*, Dettelsbach, 2009, p.93.

J.M.A. Caen and C.J. Berserik, *Silver-Stained Roundels and Unipartite Panels before the French Revolution, Flanders, Vol. 2: The Provinces of East and West Flanders, (Corpus Vitrearum, Belgium, Checklist Series)*, Turnhout, 2011, pp.269-270, fig.27.

Exhibited

Gemalt auf Glas & Licht – Kabinettscheiben von Gotik bis Barock, Iphofen, Knauf-Museum, 29 March-2 August 2009

Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock, Heidelberg, Museum für Sakrale Kunst und Liturgie, 16 July-16 October 2011

Goldene Geschichten auf Glas: Kabinettscheiben von Gotik bis Barock, Linnich, Deutsches Glasmalerei-Museum, 16 March-4 August 2013



Fig.1
Albrecht Dürer (1471-1528)
The Prodigal Son among the swine
c.1496
24.3 × 18.5 cm; Engraving
Bartsch VII.49.28

process into a sixth toe. Two other roundels of the same composition and of almost identical size to ours are known to have survived, and can be found in the collections of the Metropolitan Museum of Art in New York and the Museum for Applied Arts in Vienna.² It is likely that all three were made in German workshops in around 1530, both because of the fluid economy with which they are painted, and since they seem to paraphrase German print sources including those by Dürer and his followers.

- 1, Timothy B. Husband and Madeline H. Caviness, eds, *Stained Glass Before 1700 in American Collections: Silver-Stained Roundels and Unipartite Panels (Corpus Vitrearum Checklist IV)*. Studies in the History of Art, Vol. 39. Washington, D.C.: National Art Gallery, 1991, pp.165-6.
- 2, For the New York roundel see Husband and Caviness 1991, p.165; for the Vienna roundel see Klaus Tiedemann, *Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock/Painted on glass & light: Stained glass panels from the Gothic to Baroque Period*, Dettelsbach, 2009, p.93.

**The elder brother complains to his father,
from the Parable of the Prodigal Son**



The elder brother complains to his father, from the Parable of the Prodigal Son

Two men debate with their hands gesticulating in the foreground of a vast hallway whose every surface is embellished with ornament. Behind them on the right a bearded figure with a fur-trimmed cloak entertains a group young men and women around a table divided from the rest of the room by a low marbled dado carved with seraphim heads and grotesque ornament, and supporting a series of columns slung with fictive yellow garlands. At a still further remove from the figures in the foreground, and visible through an arched opening in the room's ornate pilastered walls, is a second hall or parlour in which musicians play from a balcony to a dancing crowd below. At the far left of the building, and just visible through a thin doorway let into the main room, is a slender tree in full leaf.

The three scenes depicted on this roundel are taken from the final passages of a Biblical account recorded in the Gospel of Luke and known as the parable of the Prodigal Son (15:25-30). According to the narrative the father celebrates his prodigal son's return following his profligate ruination, with music, dancing, and a feast for which he slaughters a fattened calf in thanksgiving. When challenged by his eldest son, here shown having angrily entered the hallway from the garden beyond (described as a field in the Gospel account), the father responds 'Son, thou art always with me; and all I have is thine. But it was fit that we should make merry and be glad: for this thy brother was dead and is come to life again; he was lost, and is found.'

Around ten roundels decorated with versions of this moment in the Prodigal Son narrative are known, with our composition being the rarest amongst them.¹ It has been suggested in the surrounding scholarship that it was executed in a German workshop, a localisation given added weight by the fact that it appears to have been made by an artist with intimate knowledge of the early prints of Hans Sebald Beham and his contemporaries.² Beham's *Todesstunde* and *Return of the Prodigal Son*, both executed in 1522, incorporate the same surface details, ornament, and grotesque relief-work as that found on our roundel. A window executed in the workshop of Veit Hirsvogel the Elder after a design by Beham, and also believed to date to around 1522, offers parallels to the costume of our roundel's figures; our painter may even have modelled the prodigal son's father loosely on the turbaned figure of Pilate in that window, while using the boots of Hirsvogel's conical-hatted onlooker (fig.1).

It is hard to say whether the painter responsible for our roundel delighted more in the intricate details of dress and costume worn by the protagonists of the composition – replete as they are with trimmings, tassels and a plethora of headgear – or in the remarkable and meticulously considered ornamental scheme enlivening every available surface. Glazed tiles, carved grotesques, marbled stonework, vaulting and mouldings of all varieties compete for our attention in an almost fantastical display of material richness that is only emphasised further through the liberal use of silver stain, such that almost every part of this roundel appears to be tinted gold.

Germany, Nuremberg?
c.1525-30

22.5 cm diameter; green-tinted clear cylinder glass with silver stain and vitreous paint. Three repaired breaks, otherwise in excellent condition.

Provenance

Sybille Kummer-Rothenhäusler, Zurich;
Klaus Tiedemann collection, inv.1, acquired from the above in 1993.

Published

Klaus Tiedemann, *Gemälde aus Glas und Licht: Kabinettscheiben der Renaissance*, privately printed, Heidelberg, 2006, pp.72.
Klaus Tiedemann, *Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock/Painted on glass & light: Stained glass panels from the Gothic to Baroque Period*, Dettelsbach, 2009, pp.98-99.

Exhibited

Légendes Dorées: Rondels des anciens Pays-Bas du XVe au XVIIe siècle, Romont, Vitromusée (Musée Suisse du Vitrail et des Arts du Verre), 8 June-23 November 2008, no.63
Gemalt auf Glas & Licht – Kabinettscheiben von Gotik bis Barock, Iphofen, Knauf-Museum, 29 March-2 August 2009
Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock, Heidelberg, Museum für Sakrale Kunst und Liturgie, 16 July-16 October 2011
Goldene Geschichten auf Glas: Kabinettscheiben von Gotik bis Barock, Linnich, Deutsches Glasmalerei-Museum, 16 March-4 August 2013



Fig.1
 Workshop of Veit Hirsvogel
 the Elder, after Hans Sebald
 Beham
 Ecce Homo
 c.1522
 30.5 cm diameter; pot-metal,
 flashed and clear glass
 with silver stain and brown
 vitreous paint.
 New York, Metropolitan
 Museum of Art, inv.11.93.10

1, Klaus Tiedemann,
Gemalt auf Glas & Licht:
Kabinettscheiben von Gotik
bis Barock/Painted on glass
& light: Stained glass panels
from the Gothic to Baroque
Period, Dettelsbach, 2009,
 p.98.
 2, Tiedemann 2009, p.98.

A ruler is pulled from his horse in battle



A ruler is pulled from his horse in battle Circle of Lambert van Noort (1520–1571)

A violent, frenetic battle scene unfolds in a high rocky landscape. At the centre of the action a long-haired soldier clad in plate armour drags a crowned rider from his bucking steed, while another figure at far left takes control of the horse's reigns and grabs at its snout. Perhaps in response to the demise of their leader, a dense throng of combatants flee to the left, chased by mounted archers and cavalymen armed with lances who ride into the scene from the right at full pelt. The routed army is overhung by a fluttering banner held aloft by one of its fleeing soldiers, its fabric emblazoned with a pair of crossed, ragged staffs against a striped field. Much of the shading and contouring of the figures was achieved through the application of washes of pigment, which lend the forms a smooth, silken appearance only occasionally broken up by scratched highlights. As is typical, silver stain is used to add touches of yellow to the scene, but unlike most of the other roundels in this catalogue, this technique takes second place to the far more dominant colouring provided by what is known as 'sanguine' pigment (due to its rich red hue), a development in glass-painting technology that emerged around 1500 in the Southern Netherlands and northern France.



Fig.1
Lambert van Noort (1520-
c.1570)
The Flood (De Zondvloed)
1557
26.5 cm diameter; drawing in
ink and brush on paper
Amsterdam, Rijksmuseum,
inv.RP-T-1919-54

The slender figure type of the armoured foot soldier who takes centre stage on our roundel is strongly evocative of the work of Lambert van Noort (1520-c.1570), a Dutch native who moved south to Antwerp in 1549 and produced designs for artists working in other mediums, chiefly stained glass (fig.1).¹ The heavy use of pink sanguine pigment and the smooth modelling of forms using pigmented washes are both features typical among roundels known to have been produced in Antwerp at around this time (fig.2), and it is thus likely that our artist operated within the orbit of van Noort and his contemporaries in one of that city's workshops. The composition itself appears to be a loose reworking of a 1544 engraving (fig.3) by Giulio Bonasone (c.1498-1574) after a lost initial design by Raphael (1483-1520) for the fresco of 'The Battle of Constantine at the Milvian Bridge', which was painted by his workshop in the Sala di Costantino in the Vatican between 1520 and 1524. The battle itself took place in 312 AD between Constantine the Great and his rival Maxentius, and was fought on the Ponte Milvio, a stone bridge that carries the Via Flaminia road across the Tiber River into Rome. The reason for the battle was to ascertain who would take control of the Senate in Rome, and thus become the sole ruler of the Roman Empire.

Southern Low Countries, Antwerp
c.1550-60

26cm diameter; green-tinted cylinder glass with silver stain, vitreous paint and sanguine pigment. A small network of repaired breaks in the upper left-hand quadrant.

Provenance

Klaus Tiedemann collection, inv.80, acquired in Böblingen, 2009

Published

'Name that Roundel', Vidimus, no.39 (April 2010);

<<https://vidimus.org/issues/issue-39/books/>>

Klaus Tiedemann, *Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock / Painted on glass & light: Stained glass panels from the Gothic to Baroque Period*, 'Ergänzungsheft', Nachtrage/Addendas, 2016, pp.34-5.

Exhibited

Gemalt auf Glas & Licht – Kabinettscheiben von Gotik bis Barock, Iphofen, Knauf-Museum, 29 March-2 August 2009

Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock, Heidelberg, Museum für Sakrale Kunst und Liturgie, 16 July-16 October 2011

Goldene Geschichten auf Glas: Kabinettscheiben von Gotik bis Barock, Linnich, Deutsches Glasmalerei-Museum, 16 March-4 August 2013



Fig.2
Nebuchadnezzar dreams of a tree that must be felled, after a design by Lambert van Noort (1520-c.1570) Netherlands, Antwerp c.1560
26.2 cm diameter; clear glass with silver stain, vitreous enamel and sanguine pigment
Private collection



Fig.3
Giulio Bonasone after Giulio Romano and Raphael
Constantine defeating the tyrant Maxentius
1544
37 × 44.5 cm
Engraving
Bartsch XV.134.84

Some early accounts suggest that Constantine’s cavalry won the battle when Maxentius was thrown from his horse. Using a simple trick of rotation, our roundel’s painter deftly translated Bonasone’s triumphant version of the figure of Constantine charging forwards on his rearing steed into the routed Maxentius, who topples backwards as he loses his grip on the reins and is dragged from his saddle by the soldier depicted on foot behind him. However, a number of the other motifs in our roundel’s composition are not direct quotations from Bonasone’s engraving, and may instead have been lifted from other print sources yet to be identified.

Battle scenes became a common theme among Flemish roundel painters working in the years around the middle of the sixteenth-century. Full of activity and dynamic in their compositions, they found enormous currency amongst a fashion-conscious mercantile clientele whose engagement with warfare was likely to have been fostered more through trade allegiances and the scholarly collecting of imagery than actual involvement in physical combat. They provided a fitting challenge for the skills of the painter-glazier, since they routinely incorporate a diverse array of fictive materials and surfaces, including the muscular anatomy of horses, shimmering steel armour, billowing fabrics, and dramatic, mountainous landscapes. They could also be neatly tailored to whatever battle the artist or patron had in mind simply by adjusting any elements of heraldry visible on glinting shields or fluttering banners. Our roundel was a hotbed for debate when it was first published by its owner in the newsfeed of the stained-glass journal *Vidimus*; In a series of letters on the subject, Drs Tobias Capwell, Rembrandt Duits and Paul Taylor discussed the significance of the crossed, ragged staffs that appear on the striped banner at the top of the composition.² This emblem relates closely to the Cross of Burgundy, a device used by the Dukes of Burgundy from the early fifteenth-century and later by the Habsburgs following the extinction of the Valois ducal line. It is possible that the patron for whom our roundel was made held an allegiance to the Spanish Kingdom and its seafaring military, which adopted the device as a naval ensign in 1506, though it was also used during the Habsburg–Ottoman wars of 1526–1568 and the Italian War of 1542–1546 – both occasions that would have been within living memory for the artist and patron alike.

1, Timothy B. Husband, *The Luminous Image: Painted Glass Roundels in the Lowlands, 1480–1560*, New York, 1995, pp.191-7.
2, ‘Name that Roundel’, *Vidimus*, no.39 (April 2010); <<https://vidimus.org/issues/issue-39/books/>>

**Raguel embraces Tobias, after a design
by Maarten van Heemskerck (1498-1574)**



Raguel embraces Tobias, after a design by Maarten van Heemskerck (1498-1574)

The composition of this oval panel is taken from an engraving (number five in a series of ten depicting the History of Tobit) executed in 1556 (fig.1) after a design by Maarten van Heemskerck (1498-1574). It shows a scene from the Book of Tobit (7:1-10), in which Tobias, the son of Tobit, is embraced by his uncle Raguel at the entrance to Ecbatana after the older man recognises him as his nephew. Behind Tobias on the right is the angel Raphael, who famously advises the young Tobias to catch and use a fish to cure his father's blindness, while on the left stand Raguel's wife Edna, her hair shrouded in a headscarf, and their daughter Sarah, who is to become Tobias's wife later in the story.

A group of stained glass roundels and other unipartite panels, all copying designs by Heemskerck, have survived and seem to share their loose, fluid application of paint and their frenetic style of sgraffito, or sticklighting, in the highlights of the figures' hair, which would suggest that a closely linked group of artists were working from a shared stock of prints and drawings at around the same time. Several of these related panels can be found at Strawberry Hill in Twickenham, the Victoria and Albert Museum in London, the churches of Claverton (Avon), Shrewsbury (Shropshire) and Raithby (Lincolnshire), and in the chancel of the chapel at Cholmondeley Castle (Cheshire).



Fig.1
Raguel embraces Tobias,
after Maarten van
Heemskerck (1498-1574)
1556
20 × 24.6 cm; engraving on
paper
Hollstein VIII.247.516

Southern Low Countries
c.1570

24 × 18.5 cm; clear cylinder glass with silver stain and vitreous paint. Intact condition, some minor abrasion. An old inventory number applied near the lower edge: 'M.4.'

Provenance

Fritz Kummer, Zurich;
Klaus Tiedemann collection, inv.23, acquired from the above
in June 1999

Published

Klaus Tiedemann, *Gemälde aus Glas und Licht: Kabinettscheiben der Renaissance*, privately printed, Heidelberg, 2006, pp.45.
Klaus Tiedemann, *Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock/Painted on glass & light: Stained glass panels from the Gothic to Baroque Period*, Dettelsbach, 2009, pp.54-5.

Exhibited

Légendes Dorées: Rondels des anciens Pays-Bas du XVe au XVIIe siècle, Romont, Vitromusée (Musée Suisse du Vitrail et des Arts du Verre), 8 June-23 November 2008, no.24
Gemalt auf Glas & Licht – Kabinettscheiben von Gotik bis Barock, Iphofen, Knauf-Museum, 29 March-2 August 2009
Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock, Heidelberg, Museum für Sakrale Kunst und Liturgie, 16 July-16 October 2011
Goldene Geschichten auf Glas: Kabinettscheiben von Gotik bis Barock, Linnich, Deutsches Glasmalerei-Museum, 16 March-4 August 2013

Saints

The Rudebeck and Tiedemann collections

Saint Margaret of Antioch



Saint Margaret of Antioch

Saint Margaret of Antioch, the fourth-century Christian martyr put to death for her religious zeal during the reign of Emperor Diocletian, is shown emerging from the chest of a dragon with her hands pressed together in prayer on either side of a delicate gold cross. She wears a simple, full-length dress belted at the waist, below a gold mantle pinned across her chest with small circular clasps. Framing the scene is a circular border of red, green and blue foliate sprays interspersed with strutting fox-like creatures with large leafy tails, and surrounding this is a larger rectangular matrix with a border of further red, blue, purple and green quarries. In each one, vines and foliage envelop slender trellis poles and create a continuous running border, though the poles do not always align and must therefore have been reappropriated from another composition or window. Occasional flower heads punctuate the pattern, let into the surrounding quarries either as separate pieces of glass leaded into place, or as flashed circles, a technique in which two layers of differently coloured glass are fused together before one is drilled or engraved through to reveal the layer underneath, thus creating a two-tone effect without the need for lead comes.

According to Saint Margaret's vita – detailed first in the ninth-century martyrology of Rabanus Maurus and later in the *Golden Legend* of Jacobus de Voragine, the hugely popular late thirteenth-century anthology of saints' lives – Margaret was approached for her hand in marriage by the Governor of the Roman Diocese of the East, Olybrius, on the condition that she renounce Christianity. Refusing to do so, she was imprisoned and tortured by his guards, during which a series of miraculous incidents are said to have occurred. The most notable of these miracles involved being swallowed by the devil, who appeared to her in the guise of a dragon. When the cross she carried irritated its bowels, she burst unharmed from its stomach; some medieval hagiographies even describe her trampling on the beast and forcing it to yield to God's will. Emblematic of the belief that Christians' souls were afforded special protection in the face of terrible adversity, Margaret's story of steadfastness and her miraculous protection from torture made her one of the most widely venerated saints throughout the Middle Ages. She was particularly popular among women, and was invoked by those in labour. Nowhere did she enjoy more widespread popularity than in France, where our roundel was produced at the turn of the sixteenth century. The saint's rounded facial type and delicate features, the detail of her belted dress, and the charming portrayal of the dragon all evoke the work of the Touraine painter Jean Bourdichon (c.1457-1521), who was employed for several decades as a manuscript illuminator to the French Crown. Bourdichon included a strikingly similar version of the saint's triumph over the dragon in the Hours of Frederic of Aragon, which he helped execute in 1501-2 (fig.1). Our figure's pose, in which she appears to step out of the dragon's bowels with her far knee raised while looking down over her shoulder at the beast below with her hands clasped around the cross in front of her chest, all seem to be lifted directly from Bourdichon's design. Even the dominant folds of her lower draperies correspond closely to Bourdichon's version, suggesting that our glass painter either knew of his work intimately, or had direct recourse to the same source material.

The fabulously vivid and elaborate border of foxes in foliage that pulsates with colour around the central roundel may not be original to it, but is nevertheless a highly significant survival in its own right. Also dateable to the years around 1500, its use of flashed and inset flowerheads – both techniques that demanded great skill and control over the medium – are extremely rare among surviving glass from the period.

France, Tours?

c.1500

20 cm diameter, set into a composite border in a larger composite rectangular matrix measuring 55.2 × 43.5 cm; clear, red, blue, purple, and green glass with silver stain and vitreous enamel. The roundel completely intact and in excellent condition. Some cracks in the border sections repaired with leads.

Provenance

Claude Barre, Musée de Vitrail, Amiens;

His sale, 10th April 2016;

Klaus Tiedemann collection, inv.99, acquired from the above

Published

Klaus Tiedemann, *Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock/Painted on glass & light: Stained glass panels from the Gothic to Baroque Period*, *Ergänzungsheft*, 2016, pp.42-3.



Fig.1
Jean Bourdichon (c.1457-
1521)
Saint Margaret of Antioch,
from the Hours of Frederick
of Aragon
France, Tours
1501-2
24.5 × 15.5 cm; illumination
on parchment
Paris, Bibliothèque nationale
de France, Ms Latin 10532,
fol.380

**Saint Nicholas resurrects three boys
from the pickling tub**



Saint Nicholas resurrects three boys from the pickling tub

Saint Nicholas wears the robes and mitre of a bishop, a foliate-headed crosier resting over his left shoulder. He stands in a space defined only by a floor of alternating black and yellow tiles, its far wall left entirely undecorated. He runs in three-quarter profile to our left and raises his right hand in a sign of blessing towards the naked forms of three young boys who emerge from a broad coopered barrel with their hands placed together in prayer. The hemlines and brocaded panels of the saint's robes, the sides of the barrel, and two of three boys' bowl haircuts, are picked out using silver stain fired to a deep yellow hue.

Nicholas was a Christian bishop born in what is now modern-day Turkey. The story of his life, popularised by the Golden Legend of Jacobus de Voragine, tells how during a terrible famine, a malicious butcher lured three children into his house before killing them and placing their bodies in a barrel to cure, planning to sell them off as meat. Nicholas, visiting the region to care for the hungry, exposed the butcher's crime and resurrected the three boys from the barrel by his prayers.

Saint Nicholas was venerated across the southern Netherlands but even more so in northern France, and it is possible that our roundel was produced in the latter region early in the sixteenth century; the panel's size, quality, colour, and corrosion patterns all lend themselves to such a localisation, as French glaziers seem to have used a glass of this type and size more often than their Netherlandish counterparts. It retains large sections of an early border (a startling rarity amongst the corpus of late-medieval roundels known to have survived), consisting of a vine of white roses encircling the roundel within. A larger-leafed stop gap, also of a c.1500 date, has been used to replace the missing upper section.

Northern France c.1500-10

19.5 cm diameter, set in a foliated circular border. Clear glass with silver stain and vitreous paint. The roundel is intact, with some pitting and corrosion on the exterior face. The border with replaced foliage in the upper section, some rearrangement of the various parts, and several breaks repaired with leads.

Provenance

Collection of Jane Ades, acquired in France
Andrew Rudebeck collection, inv.SG 38, acquired from the above, c.1985

Published

William Cole, *A Catalogue of Netherlandish and North European Roundels in Britain*, Oxford, 1993, p.220, no.1771.

Saint Catherine



Saint Catherine

Catherine of Alexandria, the fourth-century princess and Christian martyr executed at the age of eighteen under Emperor Maxentius for refusing to give up her faith, stands on a grassy mound in the foreground of an enclosed garden space. Behind her, a stream bounded by fencing and backed by a walkway running alongside a high stone wall runs left to right across the composition. It is framed by a cantilevered drawbridge pictured at the far right, and a delicate building pierced with slender mullioned windows on the opposite bank of the stream at left. The canopies of trees in leaf project up from behind the far wall, suggestive of a wooded, untamed landscape beyond the manicured lawns and diverted waterway of the garden in which the saint is placed. She wears a crown and crimped headdress that only partially cover the wild, flaming locks of hair that emanate from either side of her head. Her exposed chest is covered with a delicate gauzy undershirt pinned at the base of her neck, and over this she wears a voluminous, full-length dress made of a luxurious, heavy fabric that falls in a dynamic diagonal swathe around her lower body. Its puffed shoulders are edged with yellow bands and give on to long, open-fronted sleeves that fall to the ground in heavy swags of material. Long tassels or metal adornments hang from her fitted, panelled bodice, which is further adorned with large jewelled clasps running down its front. Her feet are partially visible below the dress's lower hemline, and are positioned so as to stand on the rim of a wheel which lies flat on the ground beneath her, evidently missing one of its spokes. It symbolizes the broken wheel with which Catherine was tortured at the hand of Maxentius. According to the Golden Legend, the late thirteenth-century anthology of saints' lives compiled by the Italian theologian Jacobus de Voragine, the Emperor ordered that she be tortured on a spiked wheel. However, a thunderbolt broke apart the wheel before it could harm her. In her left hand she holds the sword with which she was finally beheaded to finish the job, and in

Low Countries, Flanders
c. 1510

22 cm diameter; silver stain and vitreous enamel on a single intact sheet of clear glass.

Provenance

William Cole;

Andrew Rudebeck collection, inv. SG 31, acquired from the above in 1985

Exhibited

Through the Eye of the Collector: A Rare Glimpse of Medieval Glass from Private Collections, Ely, Stained Glass Museum, 2011

Published

William Cole, A Catalogue of Netherlandish and North European Roundels in Britain, Oxford, 1993, p. 221, no. 1775.

Through the Eye of the Collector: A Rare Glimpse of Medieval Glass from Private Collections, Ely, Stained Glass Museum, 2011, cat. 10.



her right she supports a book, a reference to the Word of God. The young age at which she was executed and her association with piety and learning, as well as the fact that Joan of Arc attested to being counselled and guided by her during a series of visions, meant that already in the Middle Ages she was invoked by young girls and students as a protector. She was also popular among craftsmen such as joiners, carpenters and wheelwrights, thanks to the wheel she is conventionally depicted alongside.

This is without doubt one of the finest and well-preserved stained-glass roundels of its type to have survived. Both A. E. Popham (1889-1970) and William Cole (1909-1997) considered it the product of a glazier working in close collaboration with Flemish miniaturists, particularly those active in Bruges.¹ Certainly, the combination of the figure with her full, softly modelled features and fashionable high forehead, and the architectural conceits visible in the background, seem to draw on the work of artists such as the Master of the Prayerbooks of around 1500, an illuminator active in Bruges at the eve of our roundel's execution (fig. 1). The conceit of the low, wicker fence running parallel to the stream on our roundel seems to have been developed by a group of glaziers and designers of stained glass close to Hugo van der Goes (c. 1430/40-1482), and appears in what most scholars believe to be the masterpiece of this group, a drawing showing *Benjamin Taking Leave of His Father* now in the Ashmolean Museum in Oxford.² The same motif was later taken up by Simon Bening (c. 1483-1561) and Gheeraert Horenbout (c. 1465-c. 1541), as well as other artists of what is known as the Ghent-Bruges school, suggesting that the painter responsible for our roundel was trained in that region and was in direct contact with similar source material.



Fig. 1
 Master of the Prayerbooks of
 around 1500
 Lutenist and singers in a
 walled garden. The Lover
 and Dame Oyseuse (Idleness)
 outside the garden walls.
 c. 1490-1500
Illumination on vellum
 London, British Library, Ms.
 Harley 4425, fol. 12v

1, Andrew Rudebeck, unpublished notes; William Cole, *A Catalogue of Netherlandish and North European Roundels in Britain*, Oxford, 1993, p. 221.

2, Timothy B. Husband, *The Luminous Image: Stained Glass Roundels in the Lowlands, 1480-1560*, Exh. Cat., New York, Metropolitan Museum of Art, 1995, p. 64.

Saint George with the liberated peasants



Saint George with the liberated peasants Pseudo Aert-Ortkens Group

The figure of Saint George, identified by the cross engraved on his breastplate and another picked out in yellow on the decorative caparison fabric covering the haunches of his horse, appears at the head of a group of cavalrymen, all of whom are dressed in armour and carry with them slender lances. They ride to our left over a hilly landscape, with a vista of a castle shown on the horizon in the far distance. Two men, evidently slaves, appear to have dropped to their knees only moments ago, since two yokes which hang around their necks swing freely in the air behind them. They are barefooted, and wear worn, fraying clothes emblematic of their pitiful state, but since their yokes are unrestrained by chains or other ropes, they seem to have been newly liberated from their imprisonment.

Saint George lived during the reign of the Roman emperor Diocletian and is thought to have been martyred as a trenchant follower of Christianity under his persecutions in 303 AD. The site of his martyrdom is disputed, but various accounts place it either in Nicomedia in north-west Turkey or Lydda in Palestine. Veneration of the saint erupted across Europe during the Middle Ages, prompted by the myth that he single-handedly liberated a city besieged by a Virgin-eating dragon and converted them to the ways of Christianity. By the late-thirteenth century, and with his inclusion in the immensely popular *Golden Legend* (a collection of saints' lives written around 1260 by Jacobus de Voragine) he developed a prominent following as a warrior of the church. He became closely associated with soldiers of all kinds, but particularly the Knights Templar, who wore his emblem on their clothing.



Southern Netherlands, Brussels or Mechelen
c.1525

20.7 cm diameter; Green-tinted clear cylinder glass with silver stain and vitreous paint. Two repaired breaks and some slight abrasion to areas of the paint surface.

Provenance

Sybille Kummer-Rothenhäusler, Zurich, Zurich;
Klaus Tiedemann collection, inv.5, acquired from the above in 1994

Published

Klaus Tiedemann, *Gemälde aus Glas und Licht: Kabinettscheiben der Renaissance*, Privately printed, Heidelberg, 2006, p.83.
Klaus Tiedemann, *Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock/Painted on glass & light: Stained glass panels from the Gothic to Baroque Period*, Dettelsbach, 2009, pp.110-11.

Exhibited

Gemalt auf Glas & Licht – Kabinettscheiben von Gotik bis Barock, Iphofen, Knauf-Museum, 29 March-2 August 2009
Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock, Heidelberg, Museum für Sakrale Kunst und Liturgie, 16 July-16 October 2011
Goldene Geschichten auf Glas: Kabinettscheiben von Gotik bis Barock, Linnich, Deutsches Glasmalerei-Museum, 16 March-4 August 2013

Fig.1

Circle of Pseudo-Aert Ortkens
Mordecai rides through the Streets in the Apparel the King has sent him
First half 16th century
20 cm; Pen and brown ink, brush and black ink, highlighted with white
New York, Metropolitan Museum of Art, inv.80.3.437

The meticulous working-up of contour and shading, with cross- and parallel hatching in varying weights of line and concentrations of pigment, and the rapid but controlled use of sgraffito highlighting (whereby a sharp implement is scratched through the painted surface to reveal the clear glass beneath) are absolutely remarkable, and align our roundel closely with the artistry of the late-medieval draughtsman. Rather like the roundel

of Abraham and Melchizedek in this catalogue, the robust, stout forms of the figures suggest that it was painted in the mid-1520s in a Southern Netherlandish workshop, probably in one of the closely related glass-producing centres of Brussels and Mechelen. It can be attributed to an artist working in the orbit of Pseudo-Aert Ortkens, a Nijmegen-born designer of stained glass who worked in Brabant between about 1513 and 1538 and is today associated with a large number of closely related roundels and preparatory drawings.¹ The dense use of hatching and several subtle references to motifs found in surviving drawings attributed to the 'Pseudo-Aert Ortkens group' reinforce this connection. For instance, the saint's horse, shown walking right to left with its far-most front hoof raised in motion but its other three set squarely on the ground, seems to have been modelled on a design that also informs a tapestry associated with Pseudo-Aert Ortkens now preserved at the Château d'Écouen, and a drawing for a roundel at the Metropolitan Museum in New York made by a member of his circle (fig.1).² Similarly, the same dense network of hatched lines employed by our painter to build up contour and shading inform an autograph Pseudo-Aert Ortkens drawing in New York, which depicts the *Stoning of the Elders* (fig.2). Brussels- and Mechelen-based painters and glaziers including Bernard van Orley, Adrian van den Houte and others in their orbit routinely incorporated either fictive or actual lettering in the hemlines and trimmings of their figures' robes.³ The same tradition arguably informed the inclusion of the letters 'B O S' on the reins of our saint's horse, which even share their letter forms with works associated with these artists. The significance of this short but prominently placed inscription remains tantalisingly out of reach, but it could allude to the identity of the painter, the designer, or the patron.



Fig.2
Pseudo-Aert Ortkens
The Stoning of the Elders
Early 16th century
22.2 cm diameter; pen and
brown ink
New York, Metropolitan
Museum of Art, inv.2000.17

Alongside its compositional and technical details, a Brabantine origin might well explain our roundel's iconographic program too. Brussels, Mechelen and Leuven, all situated in close geographical proximity to one another, were home to important confraternities of crossbowmen, self-styled in each case as the Guild of Saint George, and it is intriguing to imagine the possibility that our roundel was produced in connection with

one of their members (fig.3). Certainly, as a symbol of liberation, the noble knight, and the Christian warrior armed for the fight against evil, Saint George could hardly have held greater resonance for any trained archer or soldier seeking to align themselves with valiant Christian ideals.



Fig.3
The Master of the Guild of
Saint George
The Members of the Guild
of the Large Crossbow of
Mechelen
1497
*174 × 105 cm; oil and
gilding on panel*
Antwerp, Royal Museum of
Fine Arts, inv.818

1, Timothy B. Husband, *The Luminous Image: Painted Glass Roundels in the Lowlands, 1480–1560*, New York, 1995, pp.134–141.
2, For the tapestry at the Château d'Écouen, see Husband 1995, p.136, fig.4.
3, See Hilary Wayment, 'Adrian and Peter Vandenhoute, Glaziers and Tapestry Designers', in *Oud Holland*, 112, no.2/3 (1998), pp.77–103.

Saint Elizabeth of Hungary



Saint Elizabeth of Hungary

The daughter of King Andrew II of Hungary, Saint Elizabeth was born in 1207 and died in Marburg in 1231 at the young age of 24. At the age of four she was sent away to the court of the ruler of Thuringia for her education, and was promised to his infant son while still young. In 1221 she married Landgrave Louis IV of Thuringia, and gave birth to three children before her husband died in 1227 while on a Crusade. According to her legend, Elizabeth devoted the rest of her life to distributing her wealth to the poor and needy, which is why she is shown on our roundel clothing a naked beggar who kneels at her feet. She appears at full length within a verdant landscape dotted with castles, and carries the attributes of a book and crown in the crook of her left arm. Although depicted purely in grisaille, her clothes identify her as a member of the Franciscan Order, since she wears a white wimple and veil over her head, and a scapular that falls to the level of her shins over a simple full-length garment. Elizabeth was reputed to have founded the third (lay) Order of Saint Francis, which explains why she is dressed accordingly, but interestingly her guise as a Franciscan tertiary is paired with her role as a queen, with a crown on her head and gold detailing on her robes.

Southern Low Countries, Leuven?
c.1525-30

20 cm diameter; green-tinted cylinder glass with silver stain and vitreous paint. Slightly cut down along the right-hand edge between the 2 and 4 o'clock positions, otherwise extremely well preserved.

Provenance

Roger Warner (1913-2008) Collection, until;
His sale, Christie's London, 20-21 January 2009, lot 382;
With George Wigley, Monastery Stained Glass, Towcester;
Klaus Tiedemann Collection, acquired from the above 2009

Published

Klaus Tiedemann, *Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock/Painted on glass & light: Stained glass panels from the Gothic to Baroque Period*, *Ergänzungsheft*, 2016, p.26.



Fig.1
*The Crucifixion with
Kneeling Donors*
Southern Low Countries,
Leuven
c.1530
22.5 cm diameter; clear
glass with silver stain and
vitreous paint
London, Sam Fogg



Fig.2
Saint Egidius and a Donor
Southern Low Countries,
Leuven
c.1520
22.6 cm diameter; clear
glass with silver stain and
vitreous paint
Leuven, Museum M, inv.B/
III/6

The saint's untroubled and upbeat expression and her stout, robust physiognomy, combined with the stylistic treatment of her robes and the landscape behind her, all place this roundel in the orbit of a community of glass painters who are believed to have been active in Leuven during the years around 1530. Indeed, a small number of closely related roundels and

unipartite panels attributed to Leuven workshops and executed around the same time as our example make use of a shared stock of patterns. These include a *Crucifixion with Kneeling Donors* currently on the London art market, which reproduces with only subtle variations the torso of the saint figure (fig.1). In turn, the male saint on the London roundel copies the figure of *Saint Egidius on a Saint Egidius and a Donor* roundel in the collection of the Museum M in Leuven (fig.2), while both of these relate closely to a third, rectangular panel of Saint Anthony Abbot and a Kneeling Donor in the MFA in Boston.¹ Rightly recognizing the group's importance, scholars have in recent years attempted to reconcile the identity of the artist responsible, and have suggested figures including Jan van Scorel and Cornelis Jacobsz. (the second son of the Leyden painter Jacob Cornelisz. van Oostsanen), as the possible sources of their compositions.² Both of these attributions are sadly undermined by the lack of supporting visual and documentary evidence, but it is possible that a case could be made for our painter's knowledge of the work of the elder van Oostsanen (1470-1533), since Elizabeth's bright facial features and the general arrangement of her draperies bear striking resemblance to the exterior right-hand wing of his triptych of the Virgin and Child with Musician Angels now in the Gemäldegalerie in Berlin (fig.3). For the time being however, the hand responsible for the group of roundels to which our Saint Elizabeth belongs remains one of the most important glass painters of the period for whom we do not have a name.



Fig.3
Jacob Cornelisz. van Oostsanen
Triptych of the Virgin and Child with Musician Angels, detail of the exterior wings showing the Virgin and Child and Saint Elizabeth of Hungary
c.1500-25
50 × 34 cm (closed state);
oil on oak panel
Berlin, Gemäldegalerie,
inv.607

1, Timothy B. Husband, *The Luminous Image: Painted Glass Roundels in the Lowlands, 1480-1560*, New York, 1995, p.185.
2, Husband 1995, p.185; Hilary Wayment, 'The Master of the Mass of Saint Gregory Roundel: A Dutch Glass-painter in Brabant during the 1520s', in *Oud Holland*, Vol. 103, No.2 (1989), pp.61-96.

Zodiac

The Rudebeck and Tiedemann collections

The Month of March (Aries)



The Month of March (Aries)

In the immediate foreground of this roundel, two men prune grapevines using curved billhooks and train their growth with the aid of wooden staves which lay in a pile on the ground beside them. In the middle distance two further figures look on from a path that winds between clumps of trees, with the landscape rising behind them to a shallow crest at center. Presiding over the scene at the top of the composition is the figure of a ram facing our left in full profile. It is picked out against a deeply burnished gold sky that breaks through a framing congregation of clouds, upon which the creature stands.

Both the motif of the lamb appearing miraculously in the sky, and the action of the vine pruners at left, indicate that the subject of our roundel is Aries, or the Month of March, which was probably made as from a larger zodiac cycle consisting of all twelve months. March's relative chilliness has inspired the men's attire, which consists of thick fur or woolen hats and full-length belted gowns worn over leggings and boots for the two vine pruners, and the clearly visible cloaks of the two figures viewed in the distance behind them. Around the lamb above their heads the sky is brooding and grey, while the vines are yet to generate the season's new growth and only the slender trees in the landscape beyond are shown in leaf.

Southern Low Countries, Antwerp
c.1540

23cm diameter; yellow-tinted cylinder glass with silver stain, vitreous paint, and some limited pink sanguine pigment. A single repaired break curving diagonally through the right third of the composition.

Provenance

George Wigley, Monastery Stained Glass, Towcester;
Klaus Tiedemann collection, inv.100, acquired from the above in 2016

Published

Klaus Tiedemann, *Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock/Painted on glass & light: Stained glass panels from the Gothic to Baroque Period*, 'Ergänzungsheft', Nachtrage/Addendas, 2016, pp.44-5.

J.M.A. Caen and C.J. Berserik, *Silver-Stained Roundels and Unipartite Panels before the French Revolution, Flanders, Vol. 3: The Provinces of Flemish Brabant and Limburg*, (*Corpus Vitrearum, Belgium, Checklist Series, vol. 3*), Turnhout, 2014, pp.73-4.



Fig.1

*The Month of March:
Pruning the Grapevine*
Southern Low Countries
c.1540

22.7 cm diameter; black
chalk, pen and brush with
brown ink and wash on
paper
Rotterdam, Museum
Boijmans van Beuningen,
inv.Jan Swart 3 (PK)

Zodiac imagery was immensely popular throughout the Middle Ages, and visitors to many of Europe's greatest churches and cathedrals will spot its twelve sometimes fantastically-depicted emblems populating their doorways and facades. Unlike today's zodiacal calendar, each emblem of the zodiac was assigned its own month, but just like some of us continue to do today, students of medicine, theology and philosophy used this calendar to categorize, understand, and predict aspects of our physical and spiritual wellbeing. Aligning the movement of the planets with the human condition

naturally meant that zodiac imagery revolved not just around the diagrams of the stars but also the changing aspects, tasks and weather patterns of the seasons, which completely structured the lives of the medieval populace. Amazingly, the preparatory drawing for our roundel, dated to around 1540 and attributed to an artist working in the circle of the Antwerp-based painter Jan Swart van Groningen (c.1495-c.1563), survives in the collection of the Museum Boijmans van Beuningen in Rotterdam (fig.1). The motif of a figure or figures enveloped by clouds at the top of our roundel's the composition seems to have been particularly popular amongst southern Netherlandish glaziers in the second quarter of the sixteenth century, and at least one roundel incorporating this design has been firmly attributed to the Antwerp-based glass designer Dirk Jacobsz. Vellert (c.1480-c.1548).¹ Other roundels conceived in the same manner include the *Triumph and Perils of Love* in this catalogue (cat no.3) and a personification of Patience in the collection of the Museum Mayer van den Bergh, Antwerp.²

1, Pieter C. Ritsema van Eck, *Gebrandschilderde ruitjes uit de Nederlanden 1480-1560*, Zwolle, 1999, cat. 18, pp.48-51.

2, J.M.A. Caen, C.J. Berserik, *Silver-Stained Roundels and Unipartite Panels before the French Revolution, Flanders, Vol. 1: The Province of Antwerp*, Corpus Vitrearum Belgium, Checklists, Turnhout, 2007, p.29.

The month of June (Cancer)



The month of June (Cancer)

The zodiacal emblem of Cancer, in the form of an elongated, lobster-like crab, picked out with red-hued glass paint within a circular frame of golden light near the top left of the composition, identifies this roundel as a depiction of the month of June, from a larger zodiac series. It hangs above two reapers who wield scythes with which they are in the process of harvesting a field of wheat. One raises his implement in mid-swing, while his counterpart drinks from a jug.

In the foreground, an armoured figure on horseback wearing a plumed helmet and lion-head pauldrons over his shoulders, rides behind a procession of lancers on foot, accompanied by a second cavalryman who turns to him in conversation. He sits atop a handsome horse clad in an ornate tasselled caparison and shown strutting forward in mid-step. A neat backdrop to the scene is provided by a stout, square-plan stone building inset with marbled panels and constructed with a loggia space that opens above head height to reveal a second, smaller scene taking place within. In it, three men wearing exotic headgear petition an enthroned emperor who holds a sceptre in his hand and wears a slender-spiked crown on his head.

The iconography of this attractive roundel is puzzling, since it is unusual for zodiacal imagery to be paired with what would appear otherwise to be scenes lifted straight out of the usual trope of biblical source material. One interpretation, though not without its problems, could be the narrative of Herod and the Massacre of the Innocents, as told in the Gospel of Matthew. In it, King Herod is said to have met secretly with the three Magi, telling them to go in search of the new-born Christ Child and to inform him of the infant's whereabouts (Matthew 2:7-8); the three men wearing exoticizing headgear and engaging with the crowned figure at the top of our roundel would seem to offer a neat match for this part of the narrative. This would in turn identify the lancers and halberd bearers that dominate the foreground of our roundel as Herod's army, departing to execute Bethlehem's new-born male children (Matthew 2:16-18). Why such imagery – traditionally associated with the immediate aftermath of Christ's birth, and celebrated by the Feast of the Innocents on the 28th December – would be combined with the smaller zodiacal scene of the two men harvesting grain in the month of June remains deeply problematic. Such a decision is not known to have been made on any other zodiac roundel to this author's knowledge. But it could have been used as a way of uniting typical zodiacal imagery associated with harvesting grain, with miraculous biblical events in which the same process is foregrounded; Although not mentioned in the Bible, some early apocryphal accounts and other popular religious texts which sought to expand upon the story of Christ's Infancy describe the Miracle of the Corn.¹ It was stated that, on their way to Egypt, the holy family passed by a peasant sowing seed; upon meeting the peasant the infant Christ grabbed a handful of seed and threw in onto the ground where miraculously, the crop of corn grew to full height. The holy family then instructed the peasant to tell Herod's soldiers, who were in pursuit of the Christ child, that he saw them pass by at the time of sowing. When the soldiers arrived the next day to question the peasant about when he had seen the family pass by, he truthfully answered 'Yes, when I was sowing this wheat'², and fooled the soldiers into believing the group had passed by months before, thus causing them to give up their pursuit.

Large roundels with triumphal processions of figures on horseback seem to have been something of a speciality among the glaziers of the southern Netherlands. Both the Antwerp-based designer Dirck Vellert (c.1480-1547), and his contemporary Pieter Coecke van Aelst (1502-1550), who worked between Brussels and Antwerp throughout his career, are credited with designs for stained-glass roundels in which analogous

**Southern Low Countries, probably Antwerp
c.1540**

26 cm diameter, set within a Regency-period enamelled glass surround measuring 31.5 × 32 cm; clear glass with silver stain and vitreous paint in reddish brown and brown-black hues. Intact, with some abrasion and loss of paint in places.

Provenance

Andrew Rudebeck collection, inv.SG 51, acquired from Christie's, London in 1991



imagery, and strikingly similar details of costume and ornament, appear.³ It seems likely that an authoritative model for the foreground figures of our roundel emerged from one of these artists' workshops at some point in the 1520s, since the motif of the knight on horseback confidently striding across the scene in full profile reappears in various guises on a number of characteristically southern Netherlandish-made roundels of this date, including four now in the Charliermuseum and the Koninklijke Musea voor Kunst en Geschiedenis in Brussels.⁴ They attest perfectly to the ways in a large group of glaziers could work from what must have proved to be successful designs, tailoring shared workshop patterns to suit individual commissions.

Vanishingly few Netherlandish roundels survive with any sort of border, though most were made to sit within something that enclosed and framed them within a larger window matrix. Over time, damage or removal has resulted in the absence of such elements from all but a tiny handful. Just as rare however, is a roundel ornamented with a border evidencing the history of its display. This zodiac roundel incorporates a square framework of Regency-era glass in which four orange flowerheads appear in each corner spandrel, bordered on either side by flowers punctuating a green and purple trellis design. Their style, treatment and palette indicate a date of creation early in the nineteenth century. At around the same date, similar glass was being supplied by William Watson and his contemporaries for the embellishment of Sir John Soane's house at 13 Lincoln's Inn Fields, which retains one of the few comparatively well-preserved Regency-era stained-glass displays left in the United Kingdom⁵. As a document of post-medieval reuse and presentation, the survival of such a framework on our roundel could hardly be more important.

1, E. Mâle, 'The Traditional Legends Based on the Old and New Testaments', in *Religious Art in France: The Thirteenth Century*, (Princeton, 1984), p.222 – The Miracle of the Corn appears to be a folkloric legend that emerged in France during the twelfth century.
 2, H. Wentzel, 'Die Kornfeldlegende', *Aachener Kunstblätter*, 30, (1965), pp.131-43.
 3, Timothy Husband, *The Luminous Image: Painted Glass Roundels in the Lowlands, 1480-1560*, Exh. Cat., New York, Metropolitan Museum of Art, 1995, pp.142-165.
 4, J.M.A. Caen and C.J. Berserik, *Silver-Stained*

Roundels and Unipartite Panels before the French Revolution, Flanders, Vol. 3: The Provinces of Flemish Brabant and Limburg, (*Corpus Vitrearum, Belgium, Checklist Series, vol. 3*), Turnhout, 2014, pp.446-7, fig.79; J.M.A. Caen and C.J. Berserik, *Silver-Stained Roundels and Unipartite Panels before the French Revolution, Flanders, Vol. 2: The Provinces of East and West Flanders*, (*Corpus Vitrearum, Belgium, Checklist Series*), Turnhout, 2011, p.493, figs. 122-124.
 5, *The Journal of Stained Glass*, Vol. XXVII (2003), *Special Issue: The Stained Glass Collection of Sir John Soane's Museum*, especially p.31.

Biblical subjects

The Rudebeck and Tiedemann collections

The Agony in the Garden



The Agony in the Garden

Christ kneels at the centre of an enclosed garden on a patch of grass between two high, rocky outcrops. He is turned in three-quarter profile to our right and extends his hands in prayer towards a golden chalice perched among the rocks above him. This identifies the scene as the Agony in the Garden, one of key moments leading up to Christ's Crucifixion that is described in detail in all four of the Gospels. It has long been interpreted by Christians as a symbol of his humanity, since it is in this moment that he is shown to fear his impending death, beseeching God for help (if only momentarily) in order to spare him his fate; 'O my father, if it be possible, let this cup pass from me; nevertheless not as I will but as thou wilt' (Matthew 26:39). Around him are three of his disciples who recline in sleep, having failed to keep watch over Christ while he prays despite his protestations for them to do so. They are mentioned in all of the Gospel accounts but are specifically identified by Matthew (26:37) as John and the two sons of Zebedee, Peter and James. All three are clothed like Christ in full-length garments whose fabric kinks and buckles in networks of sharp papery folds. Unlike the figure of Christ, which is depicted purely with black pigments applied with a dip pen and brush, his three disciples are all united by their hair, which is picked out using silver stain fired to a deep, burnished orange. A small bridge over a running brook separates Christ and his sleeping disciples from the approaching figures of Judas Iscariot and a group of armed Roman soldiers, who arrive in order to arrest Christ through a gate in the high wooden fence that bounds the garden in the distance.

This diminutive roundel, measuring only 13 cm in diameter, was made in Swabia, a region in south-western Germany that fostered a special devotion to images of the Agony in the Garden during the later Middle Ages. Large-scale sculptural groups of the scene several metres tall and complete with carved landscapes were set up outside a number of important churches across the region, while smaller devotional objects like prints, panel paintings and stained glass roundels like ours would have been common among the decorative schemes of private chapels and domestic settings alike. The hard, graphic quality of the figures' outlines and the folds of their draperies suggest that the painter of our roundel was working either from a workshop drawing or a print source, a notion strengthened further by the fact that another, slightly larger roundel in the Bayerisches Nationalmuseum in Munich shares its composition almost identically.¹ It has been argued that our roundel's design was invented by Hans Holbein the Elder (c.1460-1524), who worked in the Swabian city of Augsburg over the course of at least three decades.² Nevertheless, it is also highly feasible that amongst our painter's workshop patterns and source materials was one of the many small print series detailing the various moments in Christ's Passion that were being produced in some numbers towards the end of the fifteenth century. Many of these were even made specifically in round formats that could be easily transposed to stained glass roundels without the need for any adaptation whatsoever.³

Germany, Swabia
c.1500

13 cm diameter, set into a larger leaded glass matrix measuring 32.4 × 33 cm; clear glass with silver stain and vitreous paint. Some abrasion to the reverse.

Provenance

Fritz Geiges (1853-1935) collection, Freiburg im Breisgau; Walther Bremen collection, Krefeld, by 1964; Lempertz, Cologne, 2005, lot 196; Klaus Tiedemann collection, acquired from the above

Published

Klaus Tiedemann, *Gemälde aus Glas und Licht: Kabinettscheiben der Renaissance*, privately printed, Heidelberg, 2006, p.56.
Klaus Tiedemann, *Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock/Painted on glass & light: Stained glass panels from the Gothic to Baroque Period*, Dettelsbach, 2009, pp.80-81.
Walther Bremen, *Die Alten Glasgemälde und Hohlgläser der Sammlung Bremen in Krefeld*, Cologne, 1964, cat. 68, pp.124-5.

Exhibited

Gemalt auf Glas & Licht – Kabinettscheiben von Gotik bis Barock, Iphofen, Knauf-Museum, 29 March-2 August 2009
Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock, Heidelberg, Museum für Sakrale Kunst und Liturgie, 16 July-16 October 2011
Goldene Geschichten auf Glas: Kabinettscheiben von Gotik bis Barock, Linnich, Deutsches Glasmalerei-Museum, 16 March-4 August 2013

1, Walther Bremen, *Die Alten Glasgemälde Und Hohlgläser Der Sammlung Bremen in Krefeld*, Cologne, 1964, p.125, fig.68a.

2, Bremen 1964, p.125, note 4.

3, A. Hyatt Mayor, *Late Gothic Engravings of Germany & the Netherlands*, 1969, no.200.

The Flagellation of Christ



The Flagellation of Christ

The events running up to Christ's Crucifixion, known as the Passion, provided an incredible wealth of source material for late-medieval artists. One of the key moments in this narrative was the Flagellation, when Christ was handed over to the soldiers by Pontius Pilate, tied to a column, and whipped. It is referred to in all four of the canonical Gospels (Matthew 27:26; Mark 15:15; Luke 23:16; John 19:1), but it is largely thanks to the writings of theologians including Ludolph of Saxony (c.1295-1378), who sought to embellish and embroider the Gospel accounts in order to encourage the empathy and imagination of medieval Christians, that imagery detailing each precise moment of the process began to proliferate around Europe. Our roundel is a perfect example of this fascination with Christ's suffering. He is shown standing at the centre of a brick-walled space with his back against a marbled column, his arms tied behind his back with the aid of a slender yellow rope. He has been stripped of his clothing, and wears only a short length of cloth looped cursorily around his loins, but he appears calm and unflinchingly accepting of his punishment. He crosses his legs right over left and casts his gaze down towards a man enthusiastically tying together bundles of birch twigs while kneeling on the room's tiled floor. Two further men, dressed in ornately-patterned breastplates, stand on the left, flogging Christ's back with scourges and three-tailed whips. One of the tormentors pulls at the ropes binding Christ's hands while his counterpart tears at his hair, as if to inflect further injury and obtain purchase for the next lash of his whip. Visible above the kneeling tormentor on the right of the scene is the figure of Pilate, who looks on from a window opening let into the room's far wall, accompanied by jeering advisers.



Fig.1
Ecce Homo, possibly after a design by the Master of the Death of Absalom
 Northern Netherlands,
 Leyden
 c.1500-10
 21.7 cm; clear glass with silver stain and black and brown vitreous paint
 Amsterdam, Rijksmuseum,
 inv.BK-NM-11480

Circle of the Master of the Death of Absalom

Northern Netherlands, Leyden
 c.1500-10

21 cm diameter; green-tinted clear cylinder glass with silver stain and vitreous paint. Some minor abrasion, and a single repaired break running through the lower third of the panel from the 4 to 7 o'clock positions.

Provenance

Klaus Tiedemann collection, inv.47, acquired in Paris in 2002

Published

Klaus Tiedemann, *Gemälde aus Glas und Licht: Kabinettsscheiben der Renaissance*, privately printed, Heidelberg, 2006, p.58.

Klaus Tiedemann, *Gemalt auf Glas & Licht: Kabinettsscheiben von Gotik bis Barock/Painted on glass & light: Stained glass panels from the Gothic to Baroque Period*, Dettelsbach, 2009, pp.82-3.

Exhibited

Légendes Dorées: Rondels des anciens Pays-Bas du XVe au XVIIe siècle, Romont, Vitromusée (Musée Suisse du Vitrail et des Arts du Verre), 8 June-23 November 2008, no.43

Gemalt auf Glas & Licht – Kabinettsscheiben von Gotik bis Barock, Iphofen, Knauf-Museum, 29 March-2 August 2009

Gemalt auf Glas & Licht: Kabinettsscheiben von Gotik bis Barock, Heidelberg, Museum für Sakrale Kunst und Liturgie, 16 July-16 October 2011

Goldene Geschichten auf Glas: Kabinettsscheiben von Gotik bis Barock, Linnich, Deutsches Glasmalerei-Museum, 16 March-4 August 2013



Fig.2
 The Master of the Death of Absalom
 Head studies of men,
 women and children
 c.1490-1510
 17 x 25.1 cm; pencil and white chalk on laid paper
 Amsterdam, Rijksmuseum,
 inv.RP-T-1921-474(R)

Although discussed in recent literature on the subject as the product of a southern Netherlandish workshop, the harsh tonalities at play on our roundel and the incredibly forceful treatment of the tormentors' faces would instead suggest an origin further north.¹ Both of these features, as well as its relatively small size, seem to have been hallmarks of northern Netherlandish glaziers during the period, and can be likened to another roundel in this catalogue depicting the Adoration of the Magi (cat. 25) and, like that example, to a further roundel depicting the *Ecce Homo* in the collection of the Rijksmuseum in Amsterdam (fig.1).² The Amsterdam *Ecce Homo* is attributable to a glazier working in close collaboration with the Master of the Death of Absalom, an anonymous painter and designer of stained glass believed to have been active in Leyden at the turn of the sixteenth century and known from a small handful of preparatory drawings (fig.2).³ Given the close correlation both in the style and the size between the Amsterdam roundel and our example, it is even possible that they were made in the same workshop. They are likely to have been produced as part of a larger set, or multiple sets, depicting the various moments of Christ's Passion, perhaps to decorate a suite of windows in a municipal building or chapel space.⁴ No complete sets of this type have survived intact, making examples like our roundel and the Amsterdam *Ecce Homo* precious documents of late-medieval devotional fashions and practices.

1, Klaus Tiedemann, *Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock/Painted on glass & light: Stained glass panels from the Gothic to Baroque Period*, Dettelsbach, 2009, pp.82-3.

2, Pieter C. Ritsema van Eck, *Gebrandschilderde ruitjes uit de Nederlanden 1480-1560*, Zwolle, 1999, pp.14-15; J.M.A. Caen and C.J. Berserik, *Silver-Stained Roundels and Unipartite Panels before the French Revolution, Flanders, Vol. 2: The Provinces of East and West Flanders, (Corpus Vitrearum, Belgium, Checklist Series)*, Turnhout, 2011, pp.278-9.

3, Timothy Husband, *The Luminous Image: Painted Glass Roundels in the Lowlands, 1480-1560*, Exh. Cat., New York, Metropolitan Museum of Art, 1995, pp.73-4.

4, Cf. An incomplete set now in the Metropolitan Museum of Art, New York, illustrated in Timothy Husband and Madeline Caviness eds, *Stained Glass Before 1700 in American Collections: Silver-Stained Roundels and Unipartite Panels (Corpus Vitrearum Checklist IV)*. Studies in the History of Art, Vol. 39. Washington, D.C.: National Art Gallery, 1991. pp.130-31.

The Adoration of the Magi



The Adoration of the Magi

The Adoration of the Magi, an event documented in the Gospel of Matthew (2:11), is one of the most important early moments in Christ's infancy. Having travelled to Bethlehem to venerate the new-born son of God, the three kings find him with his mother in the stable and kneel down before him with their gifts; 'On entering the house, they saw the child with Mary his mother; and they knelt down and paid him homage. Then, opening their treasure chests, they offered him gifts of gold, frankincense, and myrrh.' On our roundel, a rather confused-looking Christ Child sits sideways on top of his mother's lap at the centre of the composition. They are framed by a large, cushioned chair that rises up behind the Virgin's shoulders in front of a richly brocaded cloth of honour with a tasselled baldachin hanging overhead, its front edge embroidered with the words 'JHESUS MARIA' in gold. With his left hand the Christ Child reaches up as if to hold on to his mother's ermine-lined mantle, but she pins the garment against her chest with her free hand in a sign of humility. His right arm is extended towards the oldest of three Magi, who has just removed his fur-lined hat and crown and knelt beside the infant to kiss his hand. Behind him at left, one of his counterparts, the black king Balthazar, extends an ornate lidded cup picked out in gold towards the infant. To their right, on the other side of the Virgin and Child, the third Magus is in the process of kneeling, and extends his gift of a lidded beaker on the fingertips of his right hand. Behind him is Joseph, who echoes the gesture of the Virgin in placing his left hand against his chest. Behind the cloth of honour at the very back of the scene, the Ox and Ass look on from their stall.



Northern Netherlands

c.1515-20

21 × 18.1 cm; green-tinted clear cylinder glass with silver stain and vitreous paint. Some minor pitting to the glass, otherwise intact and in excellent condition.

Provenance

With Kuchel, Hamburg;

Klaus Tiedemann collection, inv.39, acquired from the above in 2000

Published

Klaus Tiedemann, *Gemälde aus Glas und Licht:*

Kabinettscheiben der Renaissance, privately printed, Heidelberg, 2006, p.97.

Klaus Tiedemann, *Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock/Painted on glass & light: Stained glass panels from the Gothic to Baroque Period*, Dettelsbach, 2009, pp.144-5.

Exhibited

Légendes Dorées: Rondels des anciens Pays-Bas du XVe au XVIIe siècle, Romont, Vitromusée (Musée Suisse du Vitrail et des Arts du Verre), 8 June-23 November 2008, no.36

Gemalt auf Glas & Licht – Kabinettscheiben von Gotik bis Barock, Iphofen, Knauf-Museum, 29 March-2 August 2009

Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock, Heidelberg, Museum für Sakrale Kunst und Liturgie, 16 July-16 October 2011

Goldene Geschichten auf Glas: Kabinettscheiben von Gotik bis Barock, Linnich, Deutsches Glasmalerei-Museum, 16 March-4 August 2013

Fig.1

Hans Memling (c.1430-1494)

Triptych of the Adoration of the Magi, detail of the central panel

1470

95 × 271 cm; oil on panel
Madrid, Museo del Prado,
inv.P001557

Rogier van der Weyden (1399-1464) and his pupil Hans Memling (c.1430-1494) both executed largescale Adoration of the Magi altarpieces (now in the Alte Pinakothek, Munich, and the Museo del Prado, Madrid, respectively) in which the Virgin and Child are viewed frontally at the centre of the composition, rather than turned at an angle or in profile, as had been prevalent elsewhere. This posed a particular challenge with regards to how the other figures typically represented in the scene (Joseph and the three Magi), could be successfully integrated. Both artists, Memling following his predecessor's example, negotiated this dilemma by turning the composition into a pinwheel arrangement, with Joseph and the Magi surrounding the Virgin and Child without obscuring them from view. This

radical compositional formula proved hugely popular among a number of late fifteenth-century printmakers, who disseminated the painters' inventions through metal cuts and engravings inflected with a range of subtly varying details and poses. Our painter must have had recourse to one such model, since he followed the van der Weyden/Memling formula closely, with the oldest Magus kneeling beside the Christ Child and engaging his hand, and the figure of Joseph looking on beside the Virgin's shoulder. The scene has been condensed dramatically in order to fit our panel's oval format – an unusual shape for early sixteenth-century roundels. Nevertheless, the painter's masterful use of stippled shading effects (far denser in tone and elaborate in their extent than most roundels of this date) and delicate scratched highlights means that the scene has remained startlingly legible, balanced and coherent.

The use of the fine circular flowerhead motif for the pattern of the brocaded cloth of honour visible behind the Virgin and Child, connects our roundel closely with a group of other examples made after designs by Jacob Cornelisz. van Oostanen (before 1470-1533) a painter and glass designer active in Amsterdam during the first three decades of the sixteenth century.¹ A number of surviving roundels made in northern Netherlandish workshops after van Oostanen's designs incorporate an almost identical pattern, as is evidenced most compellingly perhaps by a Last Supper now in the Detroit Institute of Arts (fig.2).² A small number of other roundels and unipartite panels attributable to northern Netherlandish workshops on stylistic grounds, and which share many of our panel's stylistic and technical features – including a rectangular example showing John the Baptist in prison now in the Rijksmuseum in Amsterdam (fig.3), cement this localisation further.



Fig.2
The Last Supper, after a design by Jacob Cornelisz. van Oostanen (before 1470-1533)
 Northern Netherlands, Amsterdam?
 c.1515-25
 23.8 cm diameter; clear glass with silver stain and vitreous paint
 Detroit, Institute of Arts, inv.36.96



Fig.3
John the Baptist visited in prison
 Northern Netherlands
 c.1520s
 25 × 18.5 cm; clear glass with silver stain and vitreous paint
 Amsterdam, Rijksmuseum, inv.BK-NM-2720

1, Timothy B. Husband, *The Luminous Image: Painted Glass Roundels in the Lowlands, 1480-1560*, Exh. cat., New York, Metropolitan Museum of Art, 1995, p.98 ff.
 2, Husband 1995, cat. no.40 and pl.10.

The Assumption of the Virgin



The Assumption of the Virgin

This roundel depicts the Assumption of the Virgin Mary, a scene that attempts to visualize the widespread Christian belief that following her earthly death, the Virgin's body rose up to Heaven. Mary is shown standing within a mandorla of light rays atop a crescent moon (a reference to the Book of Revelation), its horny rim curved like a cradle below her feet. She has long blonde hair parted centrally at the crown of her head and allowed to fall in tight waves to the level of her lower back. She is richly clothed in a gold-trimmed mantle and a full-length dress with a fashionable square-cut neckline and a crimped lower hem that obscures her feet from view. She raises her hands in prayer and looks in three-quarter profile to our right, towards the figure of God, who appears at half-length within a circular vignette of clouds and seems to welcome her into his embrace with arms extended. He wears a tiered crown and a cope clasped at his chest with a large jewelled morse. Above the Virgin's head appears a crown whose upper finial takes the form of the dove (the emblem of the Holy Spirit) and which emanates further rays of light. It is being supported – or presented – by an angel in flight, who presents the Virgin with his free hand and wears a gold-tasselled dalmatic. Three further angels, each in variant styles of gold-embellished white garments, help to frame the Virgin. Two of them support her with an arm each while their third counterpart raises his hands in a gesture partway between celebration and salutation.

This densely ornamented roundel, enlivened with a profusion of finely-painted details and brilliantly-handled scratched highlights, ranks among the most refined examples of its type to have survived, and can only be described as the work of an absolute master. Shading is built up in tremendously subtle washes that help to balance and provide a counterpoint to the vivid yellow stain of the figures' hair and clothing, and the effects of the apparently divine light that emanates from the Virgin, the dove, and the heavenly sky behind God the Father. Interestingly however, the designer responsible for our roundel's composition lit everything uniformly from the left, regardless of the fact that those divine light sources are clustered around the Virgin herself, so that the two left-hand angels appear to be thrown into shade in the direction of the central mandorla of light rays rather than away from it. Nevertheless, the pigments are handled with extreme precision, so that clouds, hair, textiles and feathers are each inflected with a unique sense of texture and mass. Just as much care informs the treatment of iconographic details, such as the wings of the crown-bearing angel, which are differentiated from his less richly-clothed counterparts in having peacock-eye motifs at the end of each feather and which therefore help to further emphasize his privileged role within the composition.

The stout, fleshy faces of the angels and the Virgin's high forehead are features of our roundel that are strongly evocative of contemporary developments in panel painting, particularly that produced in the city of Cologne by painters including the Master of the Saint Bartholomew Altarpiece (figs. 1-2). It is likely that our roundel was produced in one of the city's foremost glass-painting workshops by a glazier with direct access to his paintings, or with knowledge of his style.

Although our roundel's composition is vanishingly rare, others incorporating analogous elements of its design include an example in the Church of the Assumption of the Blessed Virgin Mary at Froyle (Hampshire), and another formerly in an Austrian private collection.¹ They are likely to have been made to decorate private chapels or family homes, and would have been the focus of celebrations on the feast of the Assumption, which typically occurs on the 15th of August each year.

Rhineland, Cologne

c.1510-20

21.7cm diameter; green-tinted cylinder glass with silver stain and vitreous paint. Some scratching to the paint surface, otherwise intact.

Provenance

Stéphane and Gaspard Bourgeois (Bourgeois Frères), Cologne; Their posthumous sale, J. M. Heberle, Cologne, 19th-27th October 1904, lot. 355; Anonymous sale, Europäisches Glas, Dr Fischer, Heilbronn, 22nd March 1997, lot 450; Klaus Tiedemann collection, inv.14, acquired from the above

Published

Klaus Tiedemann, *Gemälde aus Glas und Licht: Kabinettscheiben der Renaissance*, privately printed, Heidelberg, 2006, p.75.
Klaus Tiedemann, *Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock/Painted on glass & light: Stained glass panels from the Gothic to Baroque Period*, Dettelsbach, 2009, p.104.

Exhibited

Légendes Dorées: Rondels des anciens Pays-Bas du XVIe au XVIIe siècle, Romont, Vitromusée (Musée Suisse du Vitrail et des Arts du Verre), 8 June-23 November 2008, no.28
Gemalt auf Glas & Licht – Kabinettscheiben von Gotik bis Barock, Iphofen, Knauf-Museum, 29 March-2 August 2009
Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock, Heidelberg, Museum für Sakrale Kunst und Liturgie, 16 July-16 October 2011
Goldene Geschichten auf Glas: Kabinettscheiben von Gotik bis Barock, Linnich, Deutsches Glasmalerei-Museum, 16 March-4 August 2013



Fig.1
 Master of the Saint
 Bartholomew Altarpiece
 (active c.1470-1510)
 The Virgin and Child with
 Musical Angels, detail
 c.1485-1500
 52 × 38 cm; oil on oak panel
 London, National Gallery,
 inv.NG6499



Fig.2
 Master of the Saint
 Bartholomew Altarpiece
 (active c.1470-1510)
 The Baptism of Christ, detail
 c.1485-1500
 104.3 × 169.7 cm; oil on
 panel
 Washington, National Gallery
 of Art, inv.1961.9.78

1, *Aus dem Nachlass eines
 österr. Sammlers und
 Privatbesitz*, auction cat. S.
 Kende, Vienna, 1-2 October
 1935, lot 92.

The Adoration of the Magi



The Adoration of the Magi

The Virgin and Child sit on a stepped ledge at the far right of the scene, partially framed by an ornate pilaster that rises in front of a decrepit building shown with weeds sprouting from its crumbling brickwork. The Christ Child is naked and sits sideways on his mother's lap, while she wears a voluminous white mantle and a veil that flies open to reveal thick locks of long, golden hair. They are greeted by the three Magi, who enter from the left bearing gifts and wearing heavily embellished costumes enlivened with puffed and slit sleeves. The oldest of the three kings (judging from his heavily wrinkled face) has let his crown drop to the back of his shoulders and goes to kneel before the Christ Child, proffering a gold cup while removing its lid for the infant's inspection. Immediately behind him the bearded Magus lifts off his crown with his raised right hand and extends a bulbous golden cup towards the Virgin with his left. The third king, a black Magus with a turbaned crown atop his head, is still in the act of approaching the from the far left, and holds a lidded pyx or shallow cup in his left hand.

Almost the entire area of this roundel is filled with detail and decoration, leaving only a tiny slither of sky untouched at the top left. The figures expand into its four quadrants like the points of a compass, filling not just its horizontal axis but its entire height as well. The Magi's clothing enwraps their bodies in great swathes of fabric, every hemline trimmed with tassels, metalwork adornments, cords, embroidery, or belts. Far from becoming cacophonous and over-populated, the scene has an impressive degree of legibility due in no small part to the meticulous application of silver stain, which was used to pick out both broad areas and fine details alike. Unusually however, the stain has also been used to denote shadow, especially below the form of the kneeling king. This style of treatment has few parallels amongst surviving roundels.

Given the ubiquity of images detailing moments from the Christological narrative in the late-medieval glaziers' repertoire, it is startling how rare such a roundel as this one, with its forceful and engaging rendition of the Adoration of the Magi, is today. It takes its dominant compositional motifs – the left-right direction of the action, the vertical architectural division between the Magi and the Virgin and Child, and the placement of the Virgin on a set of steps – from a woodcut published by Albrecht Dürer in around 1502 as part of his *Life of the Virgin* series (fig.1).

However, far from prescribing every aspect of our roundel's composition, Dürer's design was radically altered to incorporate figures of a type that would have been more palatable (and fashionable) amongst a southern Netherlandish clientele. The motif of the black king's sleeve wrapped around his raised right forearm, and the theatrical extension of the bearded king's two arms at upper-centre, were taken from a design associated with the Antwerp Mannerist painter Jan de Beer, also known as the Master of 1518. His version of the *Adoration* now in the Muzeum Narodowe in Warsaw, shows an identical approach to the gestures and costumes of our three Magi (fig.2).¹ Such a connection would suggest that our roundel was produced in Antwerp, or by an artist fully engaged in contemporary pictorial developments in that centre, in around 1520. Yet its figures' hard, almost harshly defined faces and the strong tonality of their draperies also connect it with northern Netherlandish roundel painting of the period, particularly from Leyden.²

This three-way web of connections – between Dürer, Antwerp Mannerism, and Leyden – is difficult to untangle, but it is fascinating to note that at exactly the time our roundel was being painted, Dürer, on his way to an audience with the Emperor Charles V, had stopped in Antwerp for several months. It is well known, thanks to the meticulous diary

From the moment of Dürer's visit to Antwerp

Low Countries, Leyden or possibly Antwerp
c.1520

22.5 cm diameter; clear glass with silver stain and vitreous paint. A very small shell loss and a semi-circular hairline crack at the top edge.

Provenance

Andrew Rudebeck collection;
George Wigley, Monastery Stained Glass, Towcester;
Klaus Tiedemann collection, inv.42, acquired from the above in 2001

Published

William Cole, *A Catalogue of Netherlandish and North European Roundels in Britain*, Oxford, 1993, p.222, no.1779.
Klaus Tiedemann, *Gemalt auf Glas & Licht: Kabinettsscheiben von Gotik bis Barock/Painted on glass & light: Stained glass panels from the Gothic to Baroque Period*, Dettelsbach, 2009, pp.74-5.

Exhibited

Légendes Dorées: Rondels des anciens Pays-Bas du XVe au XVIIe siècle, Romont, Vitromusée (Musée Suisse du Vitrail et des Arts du Verre), 8 June-23 November 2008, no.35
Gemalt auf Glas & Licht – Kabinettsscheiben von Gotik bis Barock, Iphofen, Knauf-Museum, 29 March-2 August 2009
Gemalt auf Glas & Licht: Kabinettsscheiben von Gotik bis Barock, Heidelberg, Museum für Sakrale Kunst und Liturgie, 16 July-16 October 2011
Goldene Geschichten auf Glas: Kabinettsscheiben von Gotik bis Barock, Linnich, Deutsches Glasmalerei-Museum, 16 March-4 August 2013



Fig.1
Albrecht Dürer
*The Adoration of the
Magi*, from the *Life
of the Virgin* series
c.1502
woodcut



Fig.2
Master of 1518
*The Adoration
of the Magi*
c.1525
71.5 × 54.5 cm;
oil on oak panel
Warsaw, Muzeum
Narodowe, inv.185976

accounts and ledger books he kept during his travels, that he was carrying unfinished versions of his *Life of the Virgin* print series with him. It is thus tantalising to imagine the genesis of our roundel at precisely the same moment that Dürer was personally introducing his designs to the milieu of Antwerp-based painters and their contacts from further afield whom he encountered during his visit. If this is correct, it would make our roundel a hugely important document for our understanding of the spread of Dürer's influence across the Netherlands during, or immediately after, his visit.

1, Jan Białostocki, *Malarstwo niderlandzkie w zbiorach polskich 1450-1550*, Muzeum Narodowe w Warszawie, 1960, cat. 31, p.50.
2, see Pieter C. Ritsema van Eck, *Gebrandschilderde ruitjes uit de Nederlanden 1480-1560*, Zwolle, 1999, pp.14-15.

Melchizedek and Abraham



Melchizedek and Abraham

This fabulously refined roundel is notable both for the extremely delicate application of its pigments and silver stain, and for its densely overlaid compositional planes, with five separate figurative scenes occupying distinct parts of the deeply receding landscape. In the foremost plane the richly clad figure of Abraham has placed his plumed helmet on the ground and goes to kneel before King Melchizedek of Salem, who according to the Book of Genesis (14:18-20) is said to have 'brought out bread and wine' for the warrior upon his return from Sodom and his defeat of a coalition of Mesopotamian kings under Chedorlaomer. Behind them two attendants look on while on the far right, Abraham's horse rests with its empty saddle beside the warrior's fellow cavalrymen. A herd of cattle and camels follow them at a distance, representing the war booty that Abraham is recounted to have rescued from Chedorlaomer's forces and brought back to offer Melchizedek as a tithe (Gen. 14:16). The furthest-most scene, taking place before the gates of a castle on top of the far hill, shows a band of men marching behind a nobleman who has removed his hat to greet a king. It is possible that it represents the moment at which Abraham arrives in Sodom to free Lot, who has been captured by Chedorlaomer, though its abstraction of all but the most essential details leaves its interpretation open to discussion.

The description of Melchizedek presenting bread and wine to Abraham was adopted by theologians during the later Middle Ages as a key example of Biblical typology – the notion that specific events detailed in the Old Testament many years before the birth of Christ, directly presaged and foreshadowed miracles and events associated with Christ's own life. In this light, the sharing of bread and wine became a metaphor for the Last Supper, during which Christ shared the bread and wine (a symbol of his own bodily sacrifice for humanity) with his disciples.

The southern Low Countries boasted several of the foremost artistic centres involved in the production of stained-glass roundels at the time our example was created. The artisan-rich cities of Brussels, Antwerp and Leuven dominated the market for the medium, which in some respects came about through their strategic connection with the trade routes of glass sheets shipped up from Normandy for distribution across the Netherlands. High quality glass came to market first in Antwerp before being allowed to travel further north, and many of the foremost painters followed suit. Our roundel is likely to have been produced in Leuven, since the artist's approach to the figures' facial features, along with the refined surface detailing (particularly the details of Abraham's armour picked out in silver stain) and the smooth, rounded modelling of forms and draperies using subtle stippled shading, are analogous to a group of roundels and stained glass windows associated by modern scholars with the Leuven-based painter Jan Rombouts (1480-1535) and his collaborators. See for example a panel showing Christ at the House of Simon the Pharisee from the Charterhouse at Leuven, now preserved in the church of St Gwenllwyfo, Llanwenllwyfo, North Wales (fig.1).¹ Another roundel by the same, or a closely associated hand, is preserved at the church of All Saints, Earsham, Norfolk (fig.2).

Workshop of Jan Rombouts (1480–1535)

Southern Low Countries, Leuven
c.1525-30

22.5 cm diameter; green-tinted clear cylinder glass with silver stain and vitreous paint in brown and black. One glued crack running diagonally through the centre of the roundel. Minor wear and rubbing in places around the perimeter.

Provenance

Sybille Kummer-Rothenhäusler, Zurich
Klaus Tiedemann collection, inv.2, acquired from the above 1991

Published

Klaus Tiedemann, *Gemälde aus Glas und Licht: Kabinettscheiben der Renaissance*, privately printed, Heidelberg, 2006, pp.37.
Klaus Tiedemann, *Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock/Painted on glass & light: Stained glass panels from the Gothic to Baroque Period*, Dettelsbach, 2009, pp.36-7.

Exhibited

Légendes Dorées: Rondels des anciens Pays-Bas du XVe au XVIIe siècle, Romont, Vitromusée (Musée Suisse du Vitrail et des Arts du Verre), 8 June-23 November 2008, no.11

Gemalt auf Glas & Licht – Kabinettscheiben von Gotik bis Barock, Iphofen, Knauf-Museum, 29 March-2 August 2009

Gemalt auf Glas & Licht: Kabinettscheiben von Gotik bis Barock, Heidelberg, Museum für Sakrale Kunst und Liturgie, 16 July-16 October 2011

Goldene Geschichten auf Glas: Kabinettscheiben von Gotik bis Barock, Linnich, Deutsches Glasmalerei-Museum, 16 March-4 August 2013



Fig.1
 Jan Rombouts or his circle
*Christ at the House of Simon
 the Pharisee (detail)*
 c.1520s
 clear, red, green, blue and
 purple glass with silver stain
 and vitreous paint
 Wales, Church of St
 Gwenllwyfo, Llanwenllwyfo
 Photograph: Martin
 Crampin, reproduced by
 kind permission.



Fig.2
*Hamaan begging Esther for
 his life*
 23 cm; clear glass with
 silver stain and vitreous
 paint
 Norfolk, Church of All
 Saints, Earsham

1, Yvette Bruijnen and M. Hoyle (tr.), *Jan Rombouts: The Discovery of an Early Sixteenth-Century Master in Louvain*, Turnhout, 2011; see also Martin Crampin, *Stained Glass from Welsh Churches*, Tal-y-bont, 2014.

The Annunciation and Nativity





The Annunciation and Nativity

These magnificent roundels, measuring 27 cm in diameter and showing scenes of the *Annunciation* and *Nativity* framed by integrally composed borders with scrolling vine tendrils and acanthus sprays, are some of the finest examples of sixteenth-century grisaille glass painting to have survived anywhere. In the *Annunciation*, the Virgin Mary appears in her bed chamber, kneeling in prayer behind a prie-dieu whose panelled sides are partially shrouded with the cloth of her mantle. Behind her is a bed with a decorative panelled headboard and a tasselled cloth tester extending into the room above it. A wooden bench with two cushions and a carved foliate crest running along its backrest sits under a window let into the far wall, through which the Holy Spirit has just entered the room in the form of a dove and hovers close to the Virgin's head. On the left, his alb and ornate brocaded chasuble still fluttering as if in arrested motion, the archangel Gabriel greets the Virgin with partially unfurled wings emanating from his shoulders. He carries a slender sceptre in his right hand and raises his left towards her in the sign of the Benediction. A heraldic shield is placed centrally at the lower edge of the composition, its field decorated with a six-pointed star between a pair of compasses, and the letters 'C' and 'M' appearing on either side. A pair of slender scrolling vine tendrils that emanate on either side of the escutcheon and come together together at the 12 o'clock position in a four-petalled flower head, frame the whole scene within a broad border of black pigment. The motif is picked out from the surrounding using the sticklighting technique, in which a stylus is scratched back through the paint layer to reveal the clear glass underneath (in this case the glass showing through has been embellished further using silver stain).

The counterpart roundel of the *Nativity* is identical in size, format, and technical approach. Unlike the *Annunciation* however, its border is instead decorated with a repeat-pattern of acanthus sprays that scroll together in addorsed pairs, and the heraldic escutcheon set at the bottom of the perimeter displays a single crab. Above it, the figure of the Virgin is placed centrally within a partially-ruinous stone building, turning in three-quarter profile to our left with her hands placed before her in prayer towards the figure of her infant son, who lies on a length of white cloth nestled atop a bundle of straw. Behind him three angels dressed in clerical robes kneel in veneration; one places his hands across his chest in the sign of the cross, another echoes the gesture of the Virgin. The Ox and Ass drink from a stone trough near the far wall, while at the far right of the scene Joseph stands behind the Virgin with his right hand lifted to his cloth cap, and his left holding a lighted taper. Two shepherds, each bearing a shepherd's crook, look on from the window opening let into the rear wall of the building, and crane their necks in an effort to see the Christ Child.

On both roundels tone is built up with both stippled shadows and washes of varying concentrations, a time-consuming two-stage approach associated only with the most accomplished roundel painters. A similarly meticulous level of thought was given to the evocation of different materials, with long, crisp highlights scratched back through the paint layers with the aid of a straight edge to evoke the appearance of polished, stony surfaces, alongside shorter, curvilinear hatchings that give softer shape to cushions, bed hangings, and drapery folds. The typical glazier's palette of dark brown vitreous paint and bright silver stain is also augmented by an extremely delicate and skillful use of what is today known as 'pink sanguine' pigment, a warm, reddish enamel paint the use of which spread rapidly across northern Europe in the years after 1500. It is used selectively and with great care to imbue the faces and flesh tones of the figures with life and warmth, particularly in the cheeks of the Virgin in both scenes and on the faces and hands of all the foreground figures in the *Nativity*, as well as on the fur of

Southern Low Countries, Antwerp c.1525

Each 27 cm diameter; clear glass with silver stain, vitreous enamel and pink sanguine pigment. Both roundels completely intact. Some abrasion to the paint surface and localised scratching to both, more severely affecting the *Nativity*.

Provenance

Sotheby's London, Medieval Works of Art and European Sculpture, 6th July 1989, lot 5;
Andrew Rudebeck collection, inv. SG 42, SG 43, acquired from the above

Published

Medieval Works of Art and European Sculpture, auction cat., Sotheby's London, 6th July 1989 (ill. p.6).
William Cole, *A Catalogue of Netherlandish and North European Roundels in Britain*, Oxford, 1993, p.223, nos.1786 and 1787 (dated to c.1525).

the animals and the body of the Christ Child in the same scene. It is also used alongside its darker brown counterpart to suggest the marble column behind the archangel at the far left of the *Annunciation*, where loose, painterly brushstrokes brilliantly evoke the figuring of the stone. All of these features tell us that we are looking at the work of an absolute master of the artform.



Fig.1
Albrecht Dürer (1471-1528)
The Annunciation
c.1510
12.7 × 9.7 cm; woodcut
Hollstein VII 116.128



Fig.2
Israel van Meckenem
(1445-1503), after Hans
Holbein the Elder (c.1460-
1524)
The Nativity
c.1490-1500
26.8 × 18.7 cm; engraving
Bartsch VI.216.35

Iconographic sources

Both roundels lift their imagery from the Gospel of Luke, which explicitly describes the appearance of the archangel Gabriel to the Virgin at the moment of her *Annunciation*, as well as the presence of shepherds and angels during the *Nativity*. In each case, however, they are heavily embellished with supplementary details drawn from contemporary artistic conventions and modes of representation that had become fashionable in northern Europe at the turn of the sixteenth century. The motifs of the Virgin kneeling on the ground beside her infant son with Joseph shown holding the lighted taper in the *Nativity* are both part of a tradition of artistic representation influenced by the famous vision of the *Nativity* by Bridget of Sweden (d. 1373).¹ The *Annunciation's* detailed evocation of a fully furnished bedchamber recalls depictions of the same scene by artists such as Petrus Christus, Hans Memling, Rogier van der Weyden, and later

also Joos van Cleve, who all humanised the story's protagonists by placing them in domestic settings littered with the paraphernalia of real life. The predominant source of visual inspiration for our painter was, however, early prints. As was correctly noted at their time of their sale in 1989, both roundels were made with recourse to a number of print sources, which evidently served as models for various aspects of their compositions. For the *Annunciation*, the figure of the Virgin appearing behind rather than beside her prie-dieu (as was more conventional during the period) and the dove hovering to the left of her head, seem to have been lifted in large part from Albrecht Dürer's (1471-1528) c.1510 woodcut of the same subject from the *Small Passion* series (fig.1), though they were individualised and embellished to a large degree by our painter; a large halo with radiating rays and a scalloped border was added to frame the Virgin's face, while her dress received a fur trim and flower-head clasp not present in the original woodcut. The figure of the archangel seems to paraphrase a woodcut of c.1511-15 by Hans Schaufelein,² although aspects of his anatomy and dress, as well as the furnishings of the bedchamber to his right, also suggest a more dominant influence from contemporary developments in early Netherlandish painting, as will be discussed further below. The *Nativity* is a more faithful rendition of a single print source, this time an engraving by Israhel van Meckenem after a painting by Hans Holbein the Elder in the Fürstenberg Sammlung, Donaueschingen (fig.2), although the wings of the far-most praying angel have been altered to suit a round format, and the physiognomies of all three angels were carefully refashioned and individualised by the painter.³

Context, Function, Attribution

The presence of large heraldic shields on both roundels indicates that they were made as a private commission, perhaps in celebration of a marriage or the founding of a private chapel. The crab emblazoned on the shield in the *Nativity* may well be a visual pun on the Flemish Crabbe family (Jan Crabbe, Abbot of the Cistercian monastery of Ten Duinen, near Bruges, commissioned a triptych from Hans Memling in c.1470)⁴. The pair of compasses on the *Annunciation* would suggest that the family for which they were made also included an artisan such as a stonemason, sculptor or architect, although the significance of the star and two initials remains unclear. Sadly, nothing is known of their early history, although the patterns of damage affecting the two coats of arms might suggest that a later owner attempted to remove their emblems, perhaps to overpaint them with their own, a process which has caused partial fading to the compass and star on the *Annunciation* and has left the crab and lower draperies of the Virgin on the *Nativity* palimpsests of their original forms. Elsewhere, the damage sustained by both roundels appears in large part accidental, perhaps as part of an overzealous cleaning campaign, although again the face of Joseph in the *Nativity* has suffered more localized (and perhaps deliberate?) scratch marks that have not, however, succeeded in obliterating his features.

Every aspect of these remarkable roundels signals their status as luxury objects and their execution at the hand of one of the greatest glass painters of the age; their precision of line, meticulously considered approach to highlights and shadows, and ambitious scale and level of detail make them without doubt absolute masterpieces of the artform. In a series of unpublished notes, Andrew Rudebeck perceptively noted their debt to early Netherlandish painting, citing in particular the Mechelen-based painter Jan Gossaert (c.1478-1532). It is indeed tempting to seek the involvement of an accomplished painter such as Gossaert in their execution, since the handling of the brush and the careful ordering of compositions utilising a varied repertoire of up-to-date source material implicate an inventive, accomplished and well-connected artistic personality of exactly his stature and skill. Given their combination of Netherlandish and German influences, it is also clear that they must have been produced in one of the foremost trading centres of northern Europe in the first half of the sixteenth century. Our glazier certainly seems to have come into direct contact with the work



Fig.3
 Joos van Cleve (c.1485-1540/1)
The Annunciation
 c.1525
 86.4 × 80 cm; oil on panel
 New York, Metropolitan
 Museum of Art, inv.32.100.60



Fig.4
 Jan de Beer (c.1475-1528)
The Annunciation
 c.1520
 111.5 × 131 cm; oil on panel
 Madrid, Museo Thyssen-
 Bornemisza, inv.35 (1956.15)

of Antwerp-based contemporaries such as Jan de Beer (c.1475-1528) and Joos van Cleve (c.1485-1540/1), since the conceit of the archangel's fluttering lower draperies and elongated figure type echo those artist's compositions forcefully (figs. 3-4). The manner in which the window opening in the *Nativity* roundel is highlighted using short hatched marks scratched through the paint surface in parallel rows also offers a direct link to Jan de Beer's work, since he utilised an identical approach in several surviving designs for glass roundels.⁵ The large size of the glass sheets (each measuring 27cm in diameter) might also support the localisation of our roundels to an Antwerp workshop; the city enjoyed a strategic position along the trade routes for French glass travelling north through the Low Countries, and its agents routinely claimed the best and largest panes of glass from shipments destined for onward travel to the north.⁶ Yet precious few grisaille roundels of a similar type, and with integrally composed borders like ours, have survived with which they can be compared, fewer still that rival their exquisite level of quality and refinement. A large roundel of the *Adoration* attributed in recent scholarship to an Antwerp workshop and exhibiting a partially integral border closely related in stylistic and technical approach, was recently acquired by the Rijksmuseum from the Tiedemann collection (fig.5), though its central figures lack the slender grace of those on our panels.⁷ Alongside this example, a group of eight roundels now in the Metropolitan Museum of Art in New York also exhibit similarly composed borders of a comparable weight and thickness, with a central black field banded on either side with yellow stain and inscribed with phrases interspersed by delicate scrolling foliage forms (fig.6). As with our pair, they incorporate escutcheons which sit on the lower perimeter but are allowed to extend partway into the scene above. They seem in this way to be the product of a shared aesthetic idiom, but their figurative scenes are far cruder than the pair under discussion, and unlike the Amsterdam *Adoration* they have traditionally been attributed to a German workshop on the basis of the patronal identity referred to in their inscriptions.⁸ German roundels

of the early sixteenth century rarely attain a level of quality comparable to those produced in the more developed and refined workshops of the Low Countries in the same period, and since ours are among the finest of their type to have survived, it stands to reason that they are more likely to have been executed by a Flemish glass painter drawing on a workshop stock of patterns that included southern German print sources, than a German glazier looking to Brabant and Flanders for inspiration.



Fig.5
The Adoration of the Magi
Antwerp?
c.1530s
25.5 cm (35.5 cm with
border); clear glass with
silver stain and vitreous
paint
Amsterdam, Rijksmuseum

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Fig.6
The Prodigal Bids Farewell
Southern Germany
1532
25.4 cm diameter; clear
glass with silver stain and
vitreous paint
New York, Metropolitan
Museum of Art,
inv.41.190.446

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