

Annotations in Cole's Copy of *A Catalogue of Netherlandish and North European Roundels in Britain*

Card stuck inside front cover written by 'H[ilary] W[ayment]'

No. 85. St Bernardinus is not the same as St Bernard. See also attributes.

No. 91. Possibly cut down: this is a misconception. cf 110. Surely what happens is that the glazier uses the same design whether the glass is say 23cm or 20cm. In the latter case he has either to cut things out round the edges or somehow contract the design and fit them in. I doubt if existing roundels were ever chipped all round to make them smaller.

No. 93. Does Musée Charlier still exist?

No. 115. Act of Mercy?

No. 174. Death of Amnon killed by Absalom? Of Fitzwilliam roundel.

No. 184. UN SEUL DIEU TU ADORERAS.

No. 188. The inscription is Dutch.

No. 192. Surely QUI (AI)ME NE PEINE.

No. 193. Surely Malines?

Nos. 207-8. Can HUÿSVROW be German? Dutch.

No. 274. Surely REGUM not REGNUM? ie King of Kings.

No. 370. a version of 78.

No. 302. nor P de Baer, but Boer.

No.308 Surely Otho? [Cole has then written 'NO'].

No. 352. van Ruyen-Zeman.

PRELIMINARIES

Page x

An 'x' is drawn in the left margin next to four authors' names: James Austin, Denis King, Lawrence Lee, and Dr H. G. Wayment.

Illustration numbers for Denis King: ticks above numbers 351, 353, 375, 377, 384, 385 and 386; comment 'To Wayme[nt]' added to left of numbers.

Illustration numbers for David O'Connor: a bracket is drawn before '2548'.

Illustration numbers for the Royal Commission on the Historical Monuments of England (Crown Copyright): ticks above numbers 383, 387 and 391.

Illustration numbers for Dr. H. G. Wayment: ticks above numbers 349, 362, 366, 370, 388, 579-582, 623, 681, 684, 687, 1133, 1134, 1214, 1217, 1759, 1761, 1763–1766, 1934 and 1936; number 687 is also circled.

INTRODUCTION

Page xix

Fives lines from foot, ‘a range hematite-based red enamels’: ‘a range’ underlined with cross in right-hand margin [should be ‘a range of’].

Page xxi

Line 11, ‘burhers’: underlined with a cross in the right-hand margin [should be ‘burghers’].
Four lines from foot, ‘h’ at end of ‘Susannah’: underlined with a cross in the right-hand margin [should be ‘Susanna’].

Page xxiii

Two lines from foot, ‘collecitons’: underlined with a cross in the right-hand margin [should be ‘collections’].

CATALOGUE

No. 14. Comment added above: ‘The print is included in Visscher’s *Theatrum Biblicum* 1674, based on an earlier engraving attributed to Marten de Vos.’

No. 16. Comment added above: ‘After Marten de Vos. Also Cathedral, Wells, Somerset. Same source as 15.’

No. 52. Comment added at end of *Attribution/Sources* section: ‘also at Oxborough, the Chapel Norfolk.’

No. 72. Cross in the left-hand margin next to the paragraph that begins ‘The following panel was in the vestry window until 1978 ...’

No. 73. Cross in the left-hand margin next to the paragraph that begins ‘The following panel was in sV but was blown out during a gale ...’

No. 78. Comment added below: ‘*Attribution/Sources*. Another version of this is at King’s College Cambridge. Probably Cologne School c.1540.’

No. 85. ‘Bernard’ changed to ‘Bernardinus’ in title.

No. 93. ‘Musée Charlier’ underlined. Comment added below: ‘Does it still exist?’

No. 98. Comment added below: ‘also Longleat, Horningham, Wiltshire’.

No. 115. Comment added below: ‘H[ilary] W[ayment] Act of Mercy?’

No. 170. Comment added above: ‘See card index for arms.’ [Comment in card index: ‘The shield has a chevron with a rose stalked and leaved below it. A martlet on either side. A martlet as crest with the letters H and P above. D’o’C’ Or a chevron between two martlets and a red rose proper. The inscription below dated 1621 refers to Jehan and Agnes PELSERS members of a family associated with VERVIERS near Liège.’]. Comment added below: ‘Dated 1621.’

No. 172. Title changed to ‘St Bernard of Clairvaux’s quarrel with the Duke of Aquitaine’.

No. 173. Brackets around ‘The style suggests the drawing is after Marten de Vos’. Comment added below: ‘D[avid] o’C[onnor]. “After an engraving of 1670 in the *Theatrum Biblicum* based on an earlier engraving attributed to Marten de Vos.”’

No. 174. Title changed to ‘The murder of Amnon by the servants of Absalom.’ Comment added below: ‘From an engraving by Philip Galle after Marten van Heemskerck.’

No. 181. Comment added before ‘*Date*’: ‘Attributions/Sources. Based on an engraving by Goltzius of 1577 after Stradanus.’

No. 182. Title changed to ‘The Conversion of St. Paul.’

No. 183. Comment added below: ‘(D[avid] o’C[onnor]) After an engraving of Cornelius Cort.’

No.184. ‘VNG SEUL DIEU FU’ changed to ‘VN SEUL DIEU TU’ with ‘(HW)’ in the right-hand margin.

No. 188. Comment added below: ‘H[ilary] W[ayment] says inscription is Dutch.’

No. 193. Comment added below: ‘H[ilary] W[ayment] says Malines.’

No.203. Comment added below: ‘Based on an engraving by Cornelius Cort after Marten van Heemskerck. Bibliography Bartsch 1980, Vol 52, 85.’

Nos. 207–208. Comment added below: ‘227 and 228 Inscriptions are Dutch H.W.’ [*sic*, read ‘207 and 208 ...’].

No. 210. Title changed to ‘Daniel refusing to worship Bel’. First two sentences crossed out and replaced with ‘Daniel is on the King’s right and his accusers on the King’s left’. Comment added before ‘*Date*’: ‘After a print of H. Cock of a drawing of Heemskerck, No 1 of a series of ten on the story of David, Bel and the Dragon dated 1565.’

No. 257. In relation to ‘No.4 of the Large Passion’ – ‘4’ is crossed out and comment added below: ‘It is B4.’

No. 274. ‘REGNUM’ underlined and comment added below: ‘H[ilary] W[ayment], REGUM.’

No. 278. Comment added before *Date*: ‘Attribution/Sources. After a print of a drawing by Heemskerck, no. 2 of six on the Story of Susanna, Nos 1 and 5 are dates 1563.’

No. 279. Comment added before *Date*: ‘A similar panel is listed under Christ with St Peter walking on the water. Raithby, St Peter, Lincs.’

No. 302. ‘Baer’ changed to ‘Boer’.

No. 318. Comment added in upper margin: '1c Christ on the Mount of Olives, 318. Add Attribution/Sources. After a print of Cornelius Cort of a drawing of Frederico Zuccaro. Date. Later 16th / early 17th. Bibliography. Bartsch 1981, Vol 52, Supplement, 88.'

No. 370. Comment added below: 'Another version is at Alfrick, Church of St Mary Magdalene.'

No. 393. Comment added after *Attribution/Sources*: 'After a print of an unidentified engraving of a drawing of Heemskerck, no 6 of a series of six on the story of Solomon dated 1556.'

No. 410. All text after *Attribution/Sources* crossed out and replaced by comment added below: 'After a print of H. Cock of a drawing of Heemskerck being No 3 of six prints on the story of Solomon. Date. Late 16th / early 17th.'

No. 412. All text after *Attribution/Sources* crossed out and replaced by comment added in upper margin: 'After a print by an unidentified engraver of a drawing of Heemskerck being No 6 of six plates on the Story of Solomon dated 1554. Also at St Peter, Cassington, Oxfordshire. Date. Late 16th / early 17th.'

No. 436. Title changed to 'The reconciliation of Jacob and Esau.' First sentence crossed out and replaced by comment added below: 'Their families and retinues are behind each.'

No. 442. Comment added to the left of the text: 'The print is included in Visscher's *Theatrum Biblicum* 1674 based on an earlier engraving attributed to Marten de Vos.'

No. 449. Comment added in left-hand margin: 'This illustration is Not 449 but 453.'

No. 453. Comment added above: 'See illustration for 449.'

No. 455. *Attributions/Sources* section amended by comment added below, so that it reads: 'Also at King's College, Cambridge; Holy Trinity, Berwick upon Tweed; St Nicholas, Dundalk, Church of Ireland.'

No. 476. Title changed to 'St ROCH'.

No. 519. Comment added before *Date*: 'Also at Oxborough, The Chapel Norfolk.'

No.523. Title changed to 'St. Matthew'. First sentence crossed out and replaced by comment added below: 'He has a book on a reading desk and another under his right arm. One of his attributes, an angel is behind him.'

No. 543. Comment added below: 'A print is included in Visscher's *Theatrum Biblicum* 1674, based on an earlier engraving attributed to Marten de Vos.'

No. 553. Comment added before *Date* so that sentence reads: 'Also at St Mary, Glynde, East Sussex; Packwood House, Lapworth, Northants.' Final bibliography reference changed from '168' to '167'.

No. 594. Comment added in right-hand margin: 'Also in the possession of M. GUY GRIETEN of Brussels. See card.' The index card has contact details for Grieten.

No. 743. Comment added below: 'After a woodcut by BURGMAKIR dated 1519 in the Print Room, Amsterdam.'

No. 773. Comment added below: 'Also at Packwood House, Lapworth, Northants; St Andrew, Cranford St Andrews, Northants.'

No. 841. Comment added after ‘Barent Van Orley.’: ‘Also at the Stained Glass Museum, Ely, Cambridgeshire.’

No. 912. Date crossed out and comment added below: ‘Maes says c.1560+’

No. 914. Comment added in left-hand margin to image above: ‘Maes thinks might be Judgement of Otto.’

No.915. ‘German’ crossed out. Comment added below: ‘Paul Maes says Netherlandish.’

No. 993. Brackets around ‘The style suggests it is after Marten de Vos.’ Comment added below: ‘D[avid] o’C[onnor] “After an engraving of 1670 in the THEATRUM BIBLICUM based on an earlier one attributed to Marten de Vos.”’

No. 946. Comment added below: ‘Also at St Mary, Addington, Buckinghamshire.’

No. 950. Comment added below: ‘Also St Helen, Ashby de la Zouche, Leicestershire and St Mary, Shrewsbury, Shropshire.’

No. 975. Comment added below: ‘The complete panel is at Holy Trinity Uffington Shropshire and Twickenham (Greater London Strawberry Hill).’

No. 1313. Comment added below: ‘After a print of Cornelius Cort of a drawing of Heemskerck, No 4 of a series of four on the Parable of Lazarus and the rich man.’

No. 1400. Comment added in left-hand margin regarding image above: ‘This is the Prodigal Son receiving his patrimony and should be for No 1409.’

No. 1409. See no. 1400.

No. 1815. Title changed to ‘Christ appearing to the disciples on the Sea of Tiberius’. Comment added below: ‘Attribution/Sources. A similar panel is listed as Christ appearing to the disciples on the Sea of Tiberius, Bramley, Hampshire, Church of St James.’

No. 1864. Comment added in left-hand margin regarding image above: ‘Print is included in Visscher’s *Theatrum Biblicum* 1674 based on an earlier engraving attributed to Marten de Vos.’

No.1 875. Comment added below: ‘After Marten de Vos. A print in the Witt library.’

No. 1940. ‘Rectangular’ changed to ‘Oval’.

No. 2024. Comment added before *Date*: ‘and Longleat House, Horningsham, Wiltshire.’

No. 2137. Brackets around ‘Possibly after Marten De Vos.’ Comment added below: ‘D[avid] o’C[onnor]. After an engraving of 1670 in the THEATRUM BIBLICUM based on an earlier one attributed to M. de Vos.’

No. 2201. ‘sV’ added above.

No. 2229. Comment added in lower margin: ‘After an engraving published by G. de Jode *Thesaurus Sacrarum Historiarum Veteris Testament* (1585) of a drawing of Marten de Vos and re-used by C J Visscher in 1674 for his *Theatrum Biblicum*.’

No. 2258. Comment added below: ‘After a drawing of Cornelius Engbrechts of the Witt Library. A drawing also in the BARGELLO, CARRAND Collection Florence.’

No. 2278. Title changed to ‘Daniel revealing the fraud of Bel’s priests to Cyrus’. Comment added below: ‘Not Heemskerck.’

No. 2343. Comment added in right-hand margin regarding image: ‘This is No 2346.’

No. 2346. See no. 2343.

No.2409. ‘Possibly a variant of a print by Crispin de Passe’ crossed out. Comment added below: ‘The print is included in Visscher’s *Theatrum Biblicum* 1674, based on an earlier engraving attributed to Marten de Vos.’

No. 2414. Comment added below: ‘The print is included in Visscher’s *Theatrum Biblicum*, 1674 based on an earlier engraving attributed to Marten de Vos.’

No. 2433. Title changed to ‘The Man of God prophesying against the altar of Jeroboam’. ‘Date. c.1550’ is crossed out. Comment added after ‘red.’: ‘Attribution/Sources. After a print unsigned of Coornhert of a drawing by Heemskerck, No 1 of a series of four on the story of the disobedient Man of God. Date. Late 16th / early 17th.’

No. 2440. Title changed to ‘St. Matthew’. ‘A cherub behind him, has no halo’ is crossed out and replaced by comment added below: ‘One of his attributes, an angel is behind him.’ Also ‘Lawrence’ changed to ‘Laurence’.

INDEX OF SUBJECTS

Page 329

Added after ‘Ambrose, St’: ‘Amnon [[] Murder of 174’

‘Armorial’: numbers 775 and 2262 crossed out; number 800 added.

Page 330

‘Bel and the Dragon’: ‘Daniel refusing to worship Bel 210’ added after ‘Daniel Praying 2286’. Number 2278 added after ‘Daniel revealing the fraud of the Priests of Bel 975, 2312’.

‘Bernard, St.’: number 85 crossed out; number 172 added after ‘Lactation miracle 6,’.

‘Bernardino, St.’: number 85 added.

‘Christ appearing to the disciples on the sea of Tiberius’: number 1815 added.

‘Crucifixion’: number 540 added.

‘Last Supper’: numbers 540 and 1258 crossed out.

Page 331

Comment added in upper margin in ‘Parables, The Prodigal Son’ section: ‘The elder son remonstrating with the father 2547’.

‘Disobedient Man of God 2433’ added after ‘Diego, St 573’.

‘Donor’: number 792 crossed out.

Page 332

‘Jacob’s Dream’: ‘The reconciliation of Jacob and Esau 436’ added.

‘John the Baptist, St’: number 476 crossed out.

‘Joseph - put into the pit’: number 1751 crossed out.

‘Joseph – in prison with the butler and baker’: number 1896 crossed out.

‘Joseph – meeting Jacob at Goshen’: number 436 crossed out.

Page 333

‘Killing of a man at the table’ crossed out.

‘Man (or men) – reading’: number 523 crossed out.

‘Martin, St’: number 1241 crossed out and comment added in upper margin ‘Omit 1241’.

‘Matthew, St’: number 523 added.

‘Norbert, St’: number 140 crossed out.

‘Paul, St – conversion of’: number 182 added.

Page 334

‘Roch, St’: number 476 added.

‘Solomon 737’ crossed out, comment after: ‘delete’.

Page 335

‘Unidentified subjects’: numbers 172, 182, 210, 443 and 2278 crossed out. Comment added in left-hand margin: ‘Add 444’.

INDEX OF COLLECTIONS

Page 336

‘Amsterdam – Rijksmuseum’: number 743 added.

Added below ‘Enghien’:

Ely

The stained glass Museum 841

Florence

The CARRAND Collection (No 2056)

the Bardello 2258'

INDEX OF ARTISTS, ETC.

Page 337

'Burgkmair': number 746 added.

'Cologne School': number 78 added.

'Cort, Cornelius': numbers *183* and *203* added. (Cole indicates italics).

'Engebrechtz, Cornelius': number 2258 added.

'Galle, Philip': number *174* added. (Cole indicates italics).

'Heemskerck, Marten van': numbers 2278, *174*, *203*, 436, 410, 412 and 2433 added. (Cole indicates italics).

'Jode, Gerard': 'Gerard' crossed out and changed to 'PIETER'.

'Jode, Gerbrandt de': number 2229 added.

'Lombard, Lambert': number *617* added. (Cole indicates italics).

Page 338

'Passe, Crispinde (the elder)': number 2609 crossed out.

'Pseudo-Ortkens': number 2258 crossed out.

'Straet, Jan van der (Stradanus)': numbers 1317 and 1318 crossed out; numbers 181, 1377 and 1378 added.

'Vos, Marten de': numbers *173*, *2137*, *543*, *14*, *15*, *442*, *2409*, *2414* and *1864* added (Cole indicates italics).
Number 933 circled, comment to left: 'italic'.

INDEX OF DATE PANELS

Page 339

Number 170 added to date '1621'.

COUNTY INDEX

Page 340

'London (Greater London)': 'TOWER HAMLETS' added.

'Oxfordshire': 'East Hendred' added.

'Shropshire': 'MONK HOPTON' added.