

Addendum

By: Caretaker

As the senior member of the Caretaker Team, I did some writing for our website. Even though, being a Tech person, I was never quite interested in history, antiquities and the least in art. Fortunately, since a youngster, I have been blessed with an abundance of curiosity and fantasy, which can be a curse and a blessing as well.

In regard to Katrain, the last ten years were fascinating. As an example; the book: *The Life Correspondence Collection of Thomas Howard, Earl of Arundel* by Mary F.S. Hervey, has 526 pages in fine print. The first 474 pages are like a movie script. The details in the letters immerse you into the real first part of the Seventeenth Century. Pages 475 to 500 are *The Arundel Inventory of 1655*. The amount of paintings and pictures is mind boggling; just a random sample: 17 from Dürer, 5 from Da Vinci, 9 from Lucas van Leyden, 2 from Rembrandt, 20 from Raphael and an astounding 43 from Hans Holbein the Younger.

Au contraire; the 1542 *INVENTORY OF WHITEHALL, THE PALACE AND ITS KEEPERS* by Maria Hayward, is from a research perspective a historical source of high importance. But after numerous pages of pots, pans, tables, chairs, fireplace irons, candlesticks and you name it, I started to show some symptoms of boredom.

Why the attention to Arundel? Quite simple. In search for the Provenance of Katrain, the family archives of a prospective owner are a great start. And Catherine Howard was after all a great-aunt of Thomas Howard.

Over the centuries, stained glass was almost exclusively used as window dressing in cathedrals, monasteries and municipal buildings. The Reformation during the 16th and 17th century brought the use of Stained Glass nearly to a halt. (Reference no. 5.)

Here we take a short detour:

What is the purpose of art objects? "TO LOOK AT"

Three dimensional art objects can be enjoyed from different angles. Paintings and the like are generally viewed hanging on a wall. In both cases subtle ambient light makes the viewing possible. In contrast, stained glass is not suitable for ambient lighting. The only way to effectively display Stained Glass is by light shining thru. This is fundamentally different from all other art objects.

Just one more short detour: Imagine that you, a notary clerk, being overworked and underpaid, have to compile a list of a large art collection for inheritance purposes. And that in a dimly lit warehouse. You are jotting down all objects. Most of them are reasonably viewable. Then you come across a single piece of stained glass, quite out of the way to avoid accidental breakage. Too heavy to lift for a quick view, with not enough light and the last thing you want is to break it. The easiest way out is to just overlook it or just list it as unknown picture. Too bad. In our opinion, that is why we found Stained Glass listings almost non-existing in the numerous inventory lists that we have researched.

The problem with the lack of this data is that an exact provenance is impossible. The only alternative is a provenance based mostly on circumstantial evidence.

Stay Safe,

Thank You.

Caretakers

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