

ADDENDUM

By: Caretaker

More than ten years ago, [Queen Catherine Howard](#) bestowed on me the honor to become her Caretaker. 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 [Queen Catherine Howard](#), 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 in print. 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, my mind started to show some symptoms of boredom.

Why the attention to Arundel? Quite simple. In search for the Provenance of [Katrijn](#), the family archives of a prospective owner are a great start. And *Her Majesty* was after all a great-aunt of Thomas Howard.

As is already mentioned in [XRF Discovery](#), I am not a chemist by profession but as a tech guy, GLASS has always fascinated me. Ten years ago, I realized that the stained glass portrait from the van Rijn heritage was way more than just a lady in stained glass. From that time on, I have spent endless hours and days, studying the history, manufacturing and compositions of GLASS.

Having been self employed all my life, I learned early on that the world does not run on honesty and integrity. My skepticism and limited ability to trust has served me well. In that respect, while researching [Katrijn](#), I stayed fully aware about the degree of reliability of collected data.

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. 9.](#))

Here I 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 collection of art for e.g. inheritance purposes. You are jotting down all objects as most are easily viewable. Then you come across a single piece of stained glass, somewhere 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 my opinion, that is why I found Stained Glass listings almost non-existing in the numerous inventory lists that I 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.

Caretaker