

CATALOGUE

The catalogue is divided into twelve sections, arranged typologically. Within each section the objects have been ordered thematically and iconographically (Christological and Mariological subjects first, followed by Old Testament scenes and saints). Translations of Latin Bible texts are from the King James Bible, and in a few cases from the Douay-Rheims Version (indicated with DV).

**PRAYER NUTS (PATERNOSTERS),
SMALL SIZE (diam. 25–40 mm)**

1.

Adam Dircksz and workshop
Prayer nut with *The Annunciation and
The Nativity*
Northern Netherlands
(county of Holland), c. 1500–30
Boxwood, diam. 32 mm; 18 x 32 x 60 mm
(overall, open)
INSCRIPTION(S)
**VIRGO HVMILIS VERBO VITAM DEDIT
ATQVE SALVTEM**

(interior, around upper half)
**HIC MIRO MORE VIRGO PARIT ABSQVE
DOLORE**

(interior, around lower half)
Toronto, Art Gallery of Ontario, Thomson
Collection, inv. no. AGOID 29362
LITERATURE Cat. Paris 1893, no. 2139;
Romanelli 1992, no. 84

NOTE(S) The source of the inscriptions is
unknown.

[See figs. 229, 230, 237]
AGO, MMA

2.

Adam Dircksz and workshop
Prayer nut with *The Nativity and
The Adoration of the Magi*
Northern Netherlands (county of Holland),
c. 1500–30
Boxwood, diam. 35 mm; l. 90 mm (open)
INSCRIPTION(S)
INVENIETIS INFANTEM PANNIS INVOLVTVM

(exterior, upper half)
REGINA AVDITA FAMA SALOMONIS VENIT
(exterior, lower half)
**ECCE VIRGO CONCIPIET ET PARIET FILIVM
ICaje 7**

(interior, around upper half)
**REGES THARSIS ET INSVL[a]E MVNERA
OFFERENT REG** (interior, around lower half)
The Netherlands, private collection
LITERATURE Leeuwenberg 1968, p. 614,
note 2; Scholten 2011a, pp. 338, 339,
fig. 25; Scholten 2011c, pp. 18, 19

NOTE(S) The inscriptions are from
Luke 2:12 ('Ye shall find the babe wrapped
in swaddling clothes'); 1 Kings 10:1 ('When
the queen [of Sheba] heard of the fame of
Solomon, she came'); Isaiah 7:14 ('Behold,
the virgin shall conceive and bear a son');

Psalm 72:10 ('The kings of Tarshish and
of the isles shall bring presents').
The last inscription is a common Latin
motet and antiphon for Epiphany.

[See figs. 46, 54]
RM

3.

Follower of Adam Dircksz
Prayer nut with *The Nativity and
The Adoration of the Magi*
Northern Netherlands (Amsterdam?),
c. 1530–40
Boxwood with traces of gilding, diam. 49
mm (upper half) and 49.5 mm (lower half);
w. (hinge to hinge) 58 mm; h. 71 mm (closed);
l. 111 mm (open)

Antwerp, Bernard Descheemaeker Works
of Art

[See fig. 45]
RM

4.

Adam Dircksz and workshop
Prayer nut with *The Expulsion of the Money
Changers from the Temple and The Entry
into Jerusalem*
Northern Netherlands (county of Holland),
c. 1500–30

Boxwood and metal, diam. 39 mm; l. 76 mm
(open)

Toronto, Art Gallery of Ontario, Thomson
Collection, inv. no. AGOID 29363

LITERATURE Romanelli 1992, no. 88

[See fig. 169]
AGO, MMA, RM

5.

Adam Dircksz and workshop
Prayer nut with *The Carrying of the Cross
and The Crucifixion*; with contemporary
silver casing engraved with animals amidst
foliage and flowers

Northern Netherlands (county of Holland),
c. 1500–30

Boxwood, diam. 30 mm

INSCRIPTION(S)
**SVSCEPERVNT AVT[um] J[es]VM ET
EDVXERV[n]T. ET BAJVLANS SIBI CRVCE[m]
I[n] EV[m] QUI DICITVR CALVARIE LOCI**
(interior, around left half)

**O CRVXAVE SPES VNICA HOC PASSIONIS
TEMPORE AVGE PIIS JVSTITIAM REISQUE
DONA VENIAM**

(interior, around right half)

Copenhagen, Nationalmuseet, inv. no. D166a

LITERATURE Olsen 1980, vol. 1, p. 38;

Romanelli 1992, no. 27

NOTE(S) The inscriptions are from

John 19:17–18 ('And they took Jesus, and led him away. And he bearing his cross went forth into a place called the place of the skull') and the hymn 'Vexilla Regis', 9th stanza ('O hail the cross, our only hope, in this passion tide, grant increase of grace to believers, and remove the sins of the guilty').

[See figs. 119, 151]

AGO, RM

6.

Adam Dircksz and workshop

Prayer nut with *The Carrying of the Cross* and *The Lamentation*

Northern Netherlands (county of Holland), c. 1500–30

Boxwood, 25 x 70 mm (overall, closed)

Toronto, Art Gallery of Ontario, Thomson Collection, inv. no. AGOID 29364

[See fig. 172]

AGO, MMA

7.

Adam Dircksz and workshop

Prayer nut with *The Virgin and Child* and *St John the Evangelist*; with original *cuir bouilli* and metal case

Northern Netherlands (county of Holland), c. 1500–30

Boxwood, diam. 40 mm

INSCRIPTION(S)

O MATER DEI MEMENTO MEI

(on both parts of the case)

Hamburg, Museum für Kunst und Gewerbe, inv. no. 1891.431c-f

LITERATURE 1992, no. 46

NOTE(S) The inscription is from an anonymous votive antiphon to the Virgin ('O Mother of God, remember me').

The original case is similar to the one in Salem (cat. no. 22).

[See fig. 12]

AGO, RM

8.

Adam Dircksz and workshop

Two halves of a prayer nut with *The Lamentation* and *The Virgin and Child*, and a *Kneeling Nun*

Northern Netherlands (county of Holland), c. 1500–30

Boxwood and silver, 36 x 33 x 10 mm and 32 x 7 mm

INSCRIPTION(S)

O MATER DEI MEMENTO MEI

(interior, around left half)

D[omi]NE IE[s]V XR[ist]E SVSCIPE SP[irit]u[m] MEV[m]

(interior, around right half)

New York, The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917, inv. no. 17.190.457, 458

LITERATURE Romanelli 1992, no. 35

NOTE(S) The inscriptions are from

an anonymous votive antiphon to the

Virgin ('O Mother of God, remember me');

Acts 7:59 ('Lord Jesus Christ, receive my spirit'). The back of the silver casing of the right half is engraved with a winged putto with a helmet.

[See figs. 141, 142]

AGO, MMA

9.

Adam Dircksz and workshop

Prayer nut with *The Mass of St Gregory* and *The Virgin in Sole*

Northern Netherlands (county of Holland), c. 1500–30

Boxwood with later silver mounts, diam. 41 mm; 41 x 86 x 22 mm (open)

INSCRIPTION(S)

SIC [enim] DEVS DILEXIT MVNDVM Joh. III

(exterior, upper half)

TOTA PVLCHRA ES AMICA [mea] Cant. IV

(exterior, lower half)

MAIOREM HAC CARITATEM NEMO HABET.

Joh. XV

(interior, around upper half)

SVAVIS ET DECORA SICVT HIERUSALEM

Cant. VI

(interior, around lower half)

Northampton (MA), Smith College Museum of Art, inv. no. SC 1991:23

LITERATURE Romanelli 1992, no. 53

NOTE(S) The inscriptions are from John 3:16 ('For God so loved the world [that he gave his only begotten Son']; that whosoever believeth in him should not perish, but have eternal life'); Song of Solomon 4:7 ('Thou art all fair, my love') [there is no spot in thee]; John 15:13 ('Greater love hath no man than this'); Song of Solomon 6:4 ('[Thou art beautiful, O my love,] sweet and comely as Jerusalem'). [See fig. 167]

AGO, MMA

10.

Adam Dircksz and workshop
Prayer nut with *The Vision of St Hubert*
Northern Netherlands (county of Holland),
c. 1500–30
Boxwood, diam. 36 mm

INSCRIPTION(S)

*ISTE HOMO PERFECIT OMNIA QVE
LOQVVTVS EST EI DEVS*

(interior, around scene)

Toronto, Art Gallery of Ontario, Thomson
Collection, inv. no. AGOID 29359

NOTE(S) The inscription is from a Gregorian
chant ('This man completes everything that
God has told him').

[See figs. 65, 246]

AGO, MMA

11.

Adam Dircksz and workshop
Prayer nut with *St Christopher and
St Sebastian*
Northern Netherlands (county of Holland),
c. 1500–30

Boxwood with silver-gilt mounts, diam.
37 mm; l. 44.5 mm (closed, incl. mounts)

INSCRIPTION(S)

*PER HOC SIGNU S[an]C[t]E CRUCIS LIBERA
ME DE MALIGNIS D[omi]NE DEUS VIRTUTIS*

(exterior, around upper half)

O SANCTE C[h]R[ist]OFORE ORA PRO ME

(interior, around upper half)

O SANCTE SEBASTIANE ORA PRO ME

(interior, around lower half)

Uden (Netherlands),

Museum voor Religieuze Kunst, inv. no. 0371

LITERATURE Romanelli 1992, no. 45; Scholten
& Falkenburg 1999, no. 3; Scholten 2003

NOTE(S) The inscriptions are from an
unknown rosary prayer ('By this sign of
the Holy Cross, O Lord of virtue, deliver
me from evil'), and from the suffrages of
St Christopher and St Sebastian ('O Saint
Christopher/Sebastian, pray for me').

[See fig. 30]

RM

PRAYER NUTS (PATERNOSTERS),
MEDIUM TO LARGER SIZE (diam. 40–70 mm)

12.

Adam Dircksz and workshop
Prayer nut with *The Nativity and
The Adoration of the Magi*; with contem-
porary parcel-gilt silver casing engraved
with personifications of the four Aristotelian
elements, and animals amidst foliage and
flowers

Northern Netherlands (county of Holland),
c. 1500–30

Boxwood, diam. 48 mm

INSCRIPTION(S)

*SOKET VAER/ GHI VILT HIER VINDET/
IN 8 D ARDE/ IN VUER/ IN VATER/ INDEN
LUCHT*

(engraved in six banderoles on the casing)

Amsterdam, Rijksmuseum,
inv. no. BK-2010-16-1; purchased with the
support of the Ebus Fonds/Rijksmuseum
Fonds, 2010

LITERATURE Scholten 2011a;

Scholten 2011c, pp. 20–22, figs. 4, 6–9;

Scholten 2015b, no. 57A

NOTE(S) Inscription based on the biblical
aphorism 'Seek and ye will find'

(Proverbs 8:17; Jeremiah 19:23; Matthew 7:7
and 21:22; Mark 11:24; Luke 11:9).

[See figs. 57, 59–62, 91, 118, 143]

AGO, MMA, RM

13.

Adam Dircksz and workshop
Prayer nut with *The Queen of Sheba
Visiting King Solomon and The Adoration
of the Magi*

Northern Netherlands (county of Holland),
c. 1500–30

Boxwood, gilt silver rosettes and a ring on

a chain, diam. 64 mm

INSCRIPTION(S)

*MVLTO [cum] COMITATV ET DIVITIIS
CAMELIS PORTANTIBVS AROMATA ET
AVRUM INFINITVM NIMIS ET GEMMAS
PRETIOSAS*

(exterior, around upper half)

*VIDENTES [autem] STELLA[m] MAGI
GAVISI SVNT GAVDIO MAGNO [valde] ET
INTRANTES DOMV[m] [...] OBTVLERVNT
D[omi]NŌ AVRVM THYSET MYRRHAM*

(exterior, around lower half)

REGINA SABA AVDITA FAMA SALOMONIS

IN N[o]ME D[o]M[ini] VENIT TE[m]PTARE
EV[m] IN ENIGMATIBVS ET INGRESSA
JH[ie]R[usa]L[em]

(interior, around upper half)

REGES THARSIS ET INSVLE MVNERA
OFFERENT REGES ARABVM ET SABA
DONA ADDVCENT

(interior, around lower half)

Toronto, Art Gallery of Ontario, Thomson
Collection, inv. no. AGOID 29458 (ex. coll.
Brussels, Koninklijke Musea voor Kunst en
Geschiedenis)

LITERATURE Jansen 1964, no. 258; Romanelli
1992, no. 40; Lowden & Cherry 2008, no. 49

NOTE(s) The inscriptions are from Matthew
2:10–11 ('When they saw the star, they
rejoiced with exceeding great joy. And
when they were come into the house
[...] they presented unto him [...] gold,
frankincense and myrrh') and 1 Kings
10:1–2 ('When the queen (of Sheba) heard
of the fame of Solomon concerning the
name of the Lord, she came to prove him
with hard questions. And she came to
Jerusalem with a very great train, with
camels that bare spices, and very much
gold, and precious stones.'). Psalm 72:10
(‘The kings of Tarshish and of the isles
shall bring presents: the kings of Sheba
and Seba shall offer gifts’); the wording
from Psalm 72 was used as a responsory
for Epiphany, and with a slightly altered
text as an antiphon for the same feast day.
[See fig. 166]

AGO, MMA, RM

14.

Adam Dircksz and workshop
Prayer nut with *The Crucifixion* and
The Carrying of the Cross

Northern Netherlands (county of Holland),
c. 1500–30

Boxwood, diam. 50 mm

INSCRIPTION(S)

ATTENDITE ET VIDETE SI EST DOLOR
SICVT DOLOR MEVS

(exterior, around upper half)

LEVEMVS CORDA NOSTRA CVM MANIBVS
AD DOMINVM IN C[a]ELOS

(exterior, around lower half)

TVAM CRVCE[m] ADORAMVS D[omi]NE
TVAM GLORIOSAM RECOLIMVS PASS[one]S
Q[ui] PAS[s]VS ES P[ro] NOBIS MISERE[re]
NOBIS

(interior, around upper half)

JVGVM MEVM SVAV[e] EST ET ONVS
MEVM LEVE. ADAM THEODRICI ME FECIT
(interior, around lower half)

Copenhagen, Statens Museum for Kunst,
inv. no. KMS 5552

LITERATURE Leeuwenberg 1968, pp. 614ff.;
Olsen 1980, vol. 1, pp. 37, 38, and vol. 2,
figs. 138a, b; Romanelli 1992, no. 24

NOTE(s) The inscriptions are from
Lamentations 1:12 ('Behold, and see if
there be any sorrow like unto my sorrow');
Lamentations 3:41 ('Let us lift up our heart
with our hands unto God in the heavens');
the antiphon in the Mass of the Adoratio
Crucis ('We adore your cross, Lord, we
remember your glorious passion, which
you suffered for us. Have mercy on us.');

Matthew 11:30 ('For my yoke is easy, and
my burden is light'). Signature means
'Adam Theodrici made me'.
[See figs. 8, 22]

AGO, MMA, RM

15.

Adam Dircksz and workshop
Prayer nut with *The Crucifixion* and
The Carrying of the Cross; and the arms of
Evert Jansz van Bleyswijck (1460–1531) and
his wife Erckenraad ('Erckge') Dircksd'r van
Groenewegen of Delft (1466–1544); with
contemporary copper case, and velvet and
calfskin pouch
Northern Netherlands (county of Holland),
c. 1500–31

Boxwood, diam. 45 mm

INSCRIPTION(S)

EEWERT IAN Z' VA[n] BLEISWICK
(exterior, top)

JHESVS NAZEREN[us] REX IVDEORV[m]
(exterior, bottom)

TVAM CRVCE[m] ADORAMVS D[omi]NE
TVAM GLORIOSA[m] RECOLIMVS
PASSIO[n]ES Q[ui] PAS[sus] ES P[ro] N[obi]s
M[iserer]E N[obi]s

(interior, around upper half)

JVGVM MEVM SVAVE EST ET
ONVS MEVM LEVE

(interior, around lower half)

Amsterdam, Rijksmuseum,
inv. nos. BK-1981-1, 1-A (case), 1-B (pouch)
LITERATURE Leeuwenberg 1968; Romanelli
1992, no. 25; Scholten & Falkenburg 1999,
pp. 24, 25, no. 4, figs. 2, 7; Van Os *et al.* 2000,
pp. 108, 109; Scholten 2011a, pp. 323, 324,
figs. 1, 2; Scholten 2011c, pp. 11, 12, figs. 2, 3;

Wetter 2011, p.13; Scholten 2012a, pp. 129, 130, fig. 8; Scholten 2015b, no. 57B
NOTE(s) The inscriptions are the owner's name (Evert Jansz van Bleyswijck); and from John 19:19 ('Jesus of Nazareth, King of the Jews'); the antiphon in the Mass of the Adoratio Crucis ('We adore your cross, Lord, we remember your glorious passion, which you suffered for us. Have mercy on us.');

Matthew 11:30 ('For my yoke is easy, and my burden is light').
[See figs. 125, 126, 139, 251]
AGO, MMA, RM

16.
Adam Dircksz and workshop
Prayer nut with *The Crucifixion* and *The Carrying of the Cross*; with eighteenth-century silver case
Northern Netherlands (county of Holland), c. 1500–30
Boxwood, diam. 58 mm
INSCRIPTION(S)
TVAM CRVCE[m] ADORAM[u]S D[omi]NE
TVAM GLORIASAM RECOLIM[us]
PASSION[em] QV[i] PASSVS ES[t] PRO
NOBIS MISERE NOBIS
(interior, around upper half)
Toronto, private collection, inv. no. 22707
LITERATURE Sale cat. London, Sotheby's, 5 December 2012, no. 29
NOTE(s) The inscription is from the antiphon in the Mass of the Adoratio Crucis ('We adore your cross, Lord, we remember your glorious passion, which you suffered for us. Have mercy on us.').
[See figs. 23, 175]
AGO

17.
Adam Dircksz and workshop
Composite prayer nut with *The Carrying of the Cross* (473a) and *The Crucifixion* (473b)
Northern Netherlands (county of Holland), c. 1500–30
Boxwood, 63 x 67 x 42 mm and
57 x 61 x 29 mm
INSCRIPTION(S)
LEVEMVS CORDA NOSTRA CVM
MANIBVC AD D[omi]N[u]M I C[o]EL[os]
(473a: exterior)
ATTENDITE ET VIDETE SI ESY DOLOR
SICVT DOLOR MEVS
(473b: exterior)
SVSCEPERVNT AVTEM IESVM ET

EDVXERVNT ET BAJVLANS SIBI CRVCEM
(473a: interior, around scene)
O CRVX AVE SPES VNICA HOC PASSIONIS
TEMPORE AV[ge] PIIS IVSTICIAM
(473b: interior, around scene)
New York, The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917,
inv. no. 17.190.473a, b
LITERATURE Romanelli 1992, no. 26
NOTE(s) The inscriptions are from Vulgate, Lamentations 3:41 ('Let us lift up our heart with our hands unto God in the heavens'); Lamentations 1:12 ('Behold, and see if there be any sorrow like unto my sorrow'); John 19:17 ('And they took Jesus, and led him away. And he bearing his cross [...]'); the hymn 'Vexilla Regis', 9th stanza ('O hail the cross, our only hope, in this passion tide, grant increase of grace to believers, and remove the sins of the guilty'). Recent research by Pete Dandridge has revealed that the two halves of this prayer nut did not originally belong together.
[See figs. 64, 249, 256]
AGO, MMA, RM

18.
Adam Dircksz and workshop
Prayer nut with empty upper half and *Christ as Man of Sorrows*
Northern Netherlands (county of Holland), c. 1500–30
Boxwood, diam. 45 mm
INSCRIPTION(S)
OMNIA BENE FESIT MERGI SEPTIM
(exterior, around upper half)
OMNIA DAT DOMINVS NON HABET ERGO
MINV[s]
(exterior, around lower half)
PVLCHRA ES ELECTA MEA VT SOL LVGENS
(interior, around upper half)
PROPTER PECCATA POPVLI PERGVSSVS
EST INNOCENS
(interior, around lower half)
Toronto, private collection, inv. no. 24370
LITERATURE Sale cat. London, Sotheby's, 2 July 2013, no. 68
NOTE(s) Translation of the Latin inscriptions: 'Any good deed pays seven times'; 'The Lord provides everything and yet has nothing less'; 'O my chosen one, thou art beautiful in mourning, as the sun'; 'For the sins of the people an innocent man was struck'. [See figs. 32, 176]
AGO, MMA

19.

Adam Dircksz and workshop
Prayer nut with *The Seven Sorrows of the Virgin: The Crucifixion and The Lamentation* surrounded by five smaller scenes of *The Circumcision; The Flight into Egypt; Christ among the Doctors; The Carrying of the Cross; The Entombment*; and a blank escutcheon

Northern Netherlands (county of Holland),
c. 1500–30

Boxwood with silver mounts, diam. 45 mm
INSCRIPTION(S)

[Christum] *REGEM MORTI TRADIT[um]*

PRO NOBIS exora

(exterior, upper half)

SANCTA DEI GENITRIX DVLCIS ET DECORA

(exterior, lower half)

MVLIER ECCE FILIVS TVVS

(interior, around upper half)

SVSTINETE PAVLVLV VT MEVM DOLORE PLANGAM

(interior, around lower half)

London, Ranger's House, The Wernher Collection

NOTE(S) The inscriptions are from a Franciscan prayer to the Virgin ('Salutatio S. Francisci ad beatissimam Virginem Mariam'); the antiphon 'Salve Regina', which was said at the end of a rosary; John 19:26 ('Woman, behold thy son!'); a 'Planctus Beatae Virginis Mariae' (Lamentation of the Virgin).

[See fig. 131]

AGO, MMA, RM

20.

Adam Dircksz and workshop
Prayer nut with *The Last Judgement and The Coronation of the Virgin*

Northern Netherlands (county of Holland),
c. 1500–30

Boxwood with later gilding, diam. 61 mm;
57 x 32 x 120 mm (overall, open)

INSCRIPTION(S)

JVDEX SAPIENS IVDICABIT P[o]P[u]L[u]M

SVV[m] ET PRINCIPATUS SENSATI

STABILIS ERIT

(exterior, around upper half)

St[e]CV[ndum] JV[dicem] P[o]P[u]LI SIC ET

MINISTRI EIVS ET QVALIS RECTOR EST

CIVITATIS TALES INHABITANTES IN EA

(exterior, around lower half)

*IN CIVITATE D[omi]NI IBI SONA[nt]
JUGITER ORGANA S[an]CTOR[um] IBI
CYNAMONV[m] ET BALSAMV[m] [et] ODOR
SVAVISSIM[us] CANTICA EO[rum]*

(interior, around lower half)

Toronto, Art Gallery of Ontario, Thomson Collection, inv. no. AGOID 29365

LITERATURE Lowden & Cherry 2008, no. 50

NOTE(S) The inscriptions are from Ecclesiasticus 10:1 (DV) ('A wise judge shall judge its people, and the government of a prudent man shall be steady'); Ecclesiasticus 10:2 (DV) ('As the judge of the people is himself, so also are his ministers. And what manner of man the ruler of a city is, such also are they that dwell therein'); antiphon for the Feast of All Saints ('In the city of the Lord, the organs of the saints continually ring out; there their songs are like the sweet odour of cinnamon and balsam'). The missing wings of the lower part (note gaps) are believed to be in the Thyssen-Bornemisza Collection in Madrid.

[See figs. 173, 238, 250]

AGO, MMA, RM

21.

Adam Dircksz and workshop
Prayer nut with *The Last Judgement and Death Hovering over a Feast*; with late sixteenth-century embossed silver-gilt casing with putti amidst foliage and flowers, and a garland held by putti around a female bust

Northern Netherlands (county of Holland),
c. 1500–30

Boxwood, diam. 44 mm

INSCRIPTION(S)

OMNES STABIMVS ANTE TRIBVNAL

CHRISTI AD ROMANOS 14

(interior, around upper half, engraved in silver)

VIGILATE ERGO QVIA NESCITIS QVA

HORA D[omi]N[v]S MATH[eus] 4

(interior, around lower half, engraved in silver)

New York, The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917, inv. no. 17.190.328

LITERATURE Romanelli 1992, no. 37

NOTE(S) The inscriptions are from Romans 14:10 ('For we shall all stand before the judgement seat of Christ'); Matthew 24:42

('Watch therefore: for ye know not what hour your Lord doth come').

[See figs. 120, 121]

AGO, MMA, RM

22.

Adam Dircksz and workshop

Prayer nut with *God in his Glory* and

The Last Judgement; with original *cuir bouilli* case

Northern Netherlands (county of Holland),

c. 1500–30

Boxwood, l. 113 mm (open)

INSCRIPTION(S)

JVDEX SAPIENS JVDICABIT P[o]P[u]L[u]M SV[u]M ET PRINCIPATVS SENSATI STABILIS ERIT

(exterior, around upper half)

SECUNDV[m] JVDICE[m] P[o]P[u]LI SIC ET MINISTRI EIVS ET QVALIS RECTOR EST CIVITATIS TALES INHABITANT[es]

(exterior, around lower half)

IN CIVITATE D[omi]NI IBI SONA[nt]

JVGITER ORGANA SANCTOR[um] IBI

CYNAM[o]MV[m] ET BALSAMV[m] [et]

ODOR SVAVISSIM[us] CANTICA EO[rum]

(interior, around upper half)

SVRGITE VOS MORTRVI VENITE AD

JVDICIV[m] VENITE VOS B[e]N[e]D[ic]TI ET ITE VOS MALED[ic]T[i]

(interior, around lower half)

LAVDATE DOMINVM OMNES GENTES

LAVDATE EVM (on case)

Salem (MA), Peabody Essex Museum,

inv. no. M557; gift of Elias Hasket Derby, 1806

LITERATURE Penniman 1820

NOTE(S) The inscriptions are from Ecclesiasticus 10:1 (DV) ('A wise judge shall judge its people, and the government of a prudent man shall be steady'); Ecclesiasticus 10:2 (DV) ('As the judge of the people is himself, so also are his ministers. And what manner of man the ruler of a city is, such also are they that dwell therein'); antiphon for the Feast of All Saints ('In the city of the Lord, the organs of the saints continually ring out; there their songs are like the sweet odour of cinnamon and balsam'); St Jerome (attributed to) or Thomas Aquinas's 'Commentary on St Paul's First Letter to the Thessalonians' ('Rise ye dead, come to judgement. Come ye blessed, and depart ye cursed.'). Psalm 117:1 ('Praise the Lord, all ye nations, praise him').

According to Penniman this prayer nut was brought to the United States by a Mr Muller from Westphalia in Germany, who had bought it in Italy. The original case is similar to the one for the prayer nut in Hamburg (cat. no. 7).

[See figs. 132, 140]

AGO, MMA

23.

Adam Dircksz and workshop

Prayer nut with *St Bruno and his Followers* (five kneeling Carthusians and two laymen) in front of the sleeping St Hugo of Chateaufort; a blank escutcheon surrounded by scrolls (exterior, upper half); four *ajour* quatrefoils (exterior, lower half); the seated *Virgin and Child* (interior, upper half); *St Bruno* and his coat of arms, accompanying the kneeling François du Puy (d. 1521), prior general of the Carthusian order (interior, lower half)

Northern Netherlands (county of Holland), c. 1517–21

Boxwood, diam. 47 mm

INSCRIPTION(S)

TRANSITE AD ME OMNES QI

CONCVSPICITIS ME ECCLE[siasticus]. 24 (interior, around upper half)

MELIORA SVNT VBERA TVA VINO

FRANGRANCIA VNGVETIS OPTIMIS

CAN[torum]

(interior, around lower half)

MEME[n]TO: D: FRA[n] DE PUTEO

(on the banderole to the left of Du Puy)

Toronto, private collection, inv. no. 15849

LITERATURE Scholten 2011b

NOTE(S) The inscriptions are from Ecclesiasticus 24:26 (DV) ('Come unto me, all ye that be desirous of me, and fill yourselves with my fruits') and Song of Solomon 1:1–2 ('For thy love is better than wine, because the savour of thy good ointments'). On the banderole 'Remember Lord Franciscus de Puteo [François du Puy]'. [See figs. 28, 113, 177]

[See figs. 28, 113, 177]

AGO, MMA, RM

24.

Adam Dircksz and workshop

Prayer nut with scenes from the life of St Jerome: *St Jerome in the Desert* and *St Jerome in Bethlehem* (?)

Northern Netherlands (county of Holland),

c. 1500–30

Boxwood, 95 x 48 x 24 mm (open)

INSCRIPTION(S)

*GLORIA PATRI ET FILIO ET SPIRITV
SANCTO*

(exterior, upper half)

SVSCEPPV' ME SICVT LEO PARATVS AD

PREDAM (exterior, lower half)

LEO RVGIET QVIS NON TIMEBIT amos-z'

(interior, upper half)

RVPERVT VINCULA IDCIRCO PERCVSSIT

EOS LEO DE SILVA

(interior, lower half)

Toronto, Art Gallery of Ontario, Thomson
Collection, inv. no. AGOID 29360

NOTE(S) The inscriptions are from the 'Lesser
doxology' ('Glory be to the Father, the Son
and the Holy Ghost'); Psalm 16:12 (DV)
(‘They have taken me, as a lion prepared
for the prey’); Amos 3:8 (‘The lion hath
roared, who will not fear?’); Jeremiah
5:5–6 (‘[but these have altogether broken
the yoke, and] burst the bonds. Wherefore
a lion out of the forest shall slay them.’).

[See figs. 170, 239, 247, 257]

AGO, MMA, RM

LARGER PRAYER NUTS (POLYPTYCHS)

25.

Adam Dircksz and workshop

Prayer nut (triptych) with *Seven Martyr*

Saints with Angels (interior, left wing);

The Nativity (interior, central scene);

Seven Confessor Saints with Angels

(interior, right wing); and two suspended

blank escutcheons (edge of each wing)

Northern Netherlands (county of Holland),
c. 1500–30

Boxwood with silver chain, rings and
fixings, diam. 58 mm

INSCRIPTION(S)

EXVL TENT IVSTI [con] SP[ec] TV DEI ET

DELECTENT[ur] IN LETITIA

(interior, around left wing)

MARTELAERE

(interior, on left wing)

ET TV BETHLE[h]E[m] T[er]RA IVDA

NEQ[uaqua]M MINIMA ES I[n]

PRINCIPIB[us] IVDA EX TE EXIET DVXQ[ui]

REGAT P[opu]L[u]M MEV[m] ISRA[e]l

(interior, around central scene)

IVSTI A[u]T[em] IN PERPETV[m] VIVE[nt et]

APVD D[omin]VM EST MER[ce]S EOR[um]

(interior, around right wing)

[con] *FESSOR[u]M*

(interior, on right wing)

Madrid, The Thyssen-Bornemisza

Collection, inv. no. K79A

LITERATURE Radcliffe *et al.* 1992, no. 82;

Romanelli 1992, no. 77

NOTE(S) The inscriptions are from Psalm 67:4
(‘Oh, let the nations be glad and sing for
joy!’); Matthew 2:6 (‘But you, Bethlehem, in
the land of Juda, are not the least among
the rulers of Juda: for out of thee shall
come a Governor that shall rule my people
Israel.’); Wisdom 5:16 (‘But the just shall
live for evermore and their reward is with
the Lord’). The inscription ‘martelaere’
(martyrs) on the left wing is a rare instance
of the use of a Middle Dutch word on a micro-
carving from the Adam Dircksz group (cf.
cat. no. 29).

[See fig. 27]

AGO, MMA, RM

26.

Adam Dircksz and workshop
Prayer nut (polyptych) with *Adam and Eve* (interior, upper half, exterior wings); *The Nativity* (interior, upper half, interior left wing); *The Adoration of the Magi* (interior, upper half, central scene); *The Presentation in the Temple* (interior, upper half, interior right wing); *The Crucifixion* (interior, lower half, central scene)

Northern Netherlands (county of Holland),
c. 1500–30

Boxwood, diam. 52 mm

INSCRIPTION(S)

LEVEMVS CORDA NOSTRA CVM MANIBVS
AD D[omi]N[e]M IN C[o]E[los]

(exterior, upper half)

ATTENDITE [et] VIDETE SI EST DOLOR

SICVT DOLOR MEV

(exterior, lower half)

VIDIT[igitur] MVLIER QVOD BONVM ESSET
LIGNVM AD VESCENDVM [...] ET TVLIT DE
FRVCTILLIVS ET COMEDIT DEDITQVE VIRO
SVO

(interior, upper half, around closed wings)

REGES THARSIS ET INSVL[a]E MVNERA
OFFERENT REGES ARABVM ET SABA
DONA ADDVCENT

(interior, around upper half)

New York, The Metropolitan Museum of Art,
Gift of J. Pierpont Morgan, 1917,
inv. no. 17.190.475

LITERATURE Romanelli 1992, no. 21

NOTE(S) The inscriptions are from

Lamentations 3:41 ('Let us lift up our heart
with our hands unto God in the heavens');

Lamentations 1:12 ('Behold, and see if
there be any sorrow like unto my sorrow');

Genesis 3:6 ('And when the woman saw
that the tree was good for food [and that it
was pleasant to the eyes, and a tree to be
desired to make one wise], she took of the
fruit thereof, and did eat, and gave also
unto her husband with her [and he did
eat].'); Psalm 72:10 ('The kings of Tarshish
and of the isles shall bring presents: the
kings of Sheba and Seba shall offer gifts').

The last inscription is a common Latin
motet and antiphon for Epiphany.
[See figs. 233, 234, 241, 252]

AGO, MMA, RM

27.

Adam Dircksz and workshop
Prayer nut (polyptych) with *The Arrest of Christ* (interior, upper half, exterior wings); *The Carrying of the Cross* (interior, upper half, interior left wing); *The Crucifixion* (interior, upper half, central scene); *The Lamentation and The Entombment* (interior, upper half, interior right wing); *Christ in Gethsemane* and *The Kiss of Judas* (interior, lower half, exterior medallion); *Christ before Pilate* (interior, lower half, central scene); and a blank escutcheon on a hinge (interior)

Northern Netherlands (county of Holland),
c. 1500–30

Boxwood, diam. 50 mm; 124 x 96 x 32 mm
(prayer nut, open); thickness 2 mm
(medallion)

INSCRIPTION(S)

ATTENDITE ET VIDETE SI EST DOLOR
SICVT DOLOR

(exterior, around upper half)

LEVEMVS CORDA NOSTRA CVM MANIBVS
AD D[omi]N[u]M IN C[o]E[los]

(exterior, around lower half)

O CRVX AVE SPE[s] VIN[ica] HOC
PASSIONIS TEMPORE AVGE PIIS
IVSTICIAM REIS

(interior, around upper half)

NOS PILATVS CONDEMPNAMVS IESVM
FLAGELLANDVM IN MONTE CALVARIO
CRVCIFIGI ET IN ALTVM ELEVARI

(interior, around lower half)

PER PACEM CRISTE TR[a]HIT HIIS TE
PRODITOR ISTE

(around exterior medallion)

New York, The Metropolitan Museum of Art,
Gift of J. Pierpont Morgan, 1917,
inv. nos. 17.190.474a (prayer nut),
b (medallion)

LITERATURE Wilkins 1969, p. 59; Romanelli
1992, no. 20

NOTE(S) The inscriptions are from

Lamentations 1:12 ('Behold, and see if
there be any sorrow like unto my sorrow');

Lamentations 3:41 ('Let us lift up our heart
with our hands unto God in the heavens');

the hymn 'Vexilla Regis', 9th stanza ('O hail
the cross, our only hope, in this passion
tide, grant increase of grace to believers');

Biblia Pauperum, Netherlands, c. 1460 (and
later editions), pl. 21 (*The Kiss of Judas*).
[See figs. 73, 81, 163, 248, 258, 259, 264]

AGO, MMA, RM

28.

Adam Dircksz and workshop
Prayer nut (polyptych) with *The Presentation of the Virgin in the Temple* (interior, upper half, exterior left wing); *The Marriage of Joseph and Mary* (interior, upper half, exterior right wing); *Moses and the Brazen Serpent* (interior, upper half, interior left wing); *The Crucifixion* (interior, upper half, central scene); *The Deposition and The Entombment* (interior, upper half, interior right wing); *The Annunciation* (interior, lower half, exterior medallion); *The Carrying of the Cross* (interior, lower half, central scene); *The Nativity, The Presentation in the Temple, The Annunciation to the Shepherds, The Flight into Egypt and Jesus in the Temple* (interior, lower half, interior medallion)

Northern Netherlands (county of Holland), c. 1500–30

Boxwood, diam. 69 mm

INSCRIPTION(S)

LEVMVS CORDA NOSTRA CVM

MANIB[us] AD D[omi]N[u]M I[n]

(exterior, around upper half)

ATTENDITE ET VIDETE SI [est] DOLOR
MEVS

(exterior, around lower half)

O CRVX AVE SPES VNICA HOC PASSIONIS

TEMPORE AVGE PIIS IUSTIC.[iam]

(interior, around upper half)

ECCE ANCILLA DOMINI FIAT MIHII

SECVNDVM V[er]B[um] TVV[m]

(interior, lower half, around exterior medallion)

SVSCEPERV[n]T AVT[em] IH[esu]M ET

EDVXERV[n]T. ET BAJVLANS SIBI

CRVCE[m] EXIVIT I[n] EV[m]

(interior, lower half, around central scene)

ET TV BETH[le]h[em] T[er]RA IVDA

NEQVAQVAM MINIMA ES IN PRINCIPI[us] BVS
IVDA

(interior lower half, around interior medallion)

Munich, Schatzkammer der Residenz,

inv. no. ResMü.Schk.0029 WAF

LITERATURE Bachmann *et al.* 1970, no. 28;

Romanelli 1992, no. 18; Diemer *et al.* 2008,

vol. 1, pp. 138, 139 (under no. 370)

NOTE(S) The inscriptions are from

Lamentations 3:41 ('Let us lift up our heart

with our hands unto God in the heavens');

Lamentations 1:12 ('Behold, and see if

there be any sorrow like unto my sorrow');

the hymn 'Vexilla Regis', 9th stanza ('O hail the cross, our only hope, in this passion tide, grant increase of grace to believers'); Luke 1:38 ('Behold the handmaid of the Lord, be it done unto me according to thy word'); John 19:17–18 ('And they took Jesus, and led him away. And he bearing his cross went forth into a place [...]'); Matthew 2:6 ('But you, Bethlehem, in the land of Juda, are not the least among the rulers of Juda').

[See fig. 3]

RM

29.

Adam Dircksz and workshop
Prayer nut (polyptych) with *Martyrs* (interior, upper half, interior left wing); *God in his Glory* (interior, upper half, central scene); *Confessors* (interior, upper half, interior right wing); *The Last Judgement* (interior, lower half, central scene)

Northern Netherlands (county of Holland), c. 1500–30

Boxwood with polychromy, diam. 58 mm

INSCRIPTION(S)

JVDEX SAPIENS JVDICABIT POPVLVM
SVVM ET PRINCIPATVS SENSATI STABILIS
ERIT

(exterior, around upper half)

POPVLI SIC ET MINISTRI EVJS ET QVALIS

RECTOR EST CIVITATIS TALES

INHABITANTES IN EA.

(exterior, around lower half)

IN CIVITATE DOMINI IBI SONA[n]T

IUGITER ORGANA SANCTOR[um] IBI

CYNAMONV[m] ET BALSAMV[m] [et] ODOR

SVAVISSIM[us] CANTICA EORV[m]

(interior, upper half, around exterior wings)

EXVLTENT IVSTI IN CONSPECTV DEI

DELECTENTVR IN LETICIA

(interior, upper half, around interior left wing)

MARTELAERS

(interior, upper half, on interior left wing)

JVSTI AVTEM IN PERPETVVM VIVENT ET

(interior, upper half, around interior right wing)

ALLE CONFESSOREN

(interior, upper half, on interior right wing)

GLORIOSVM EST REGNVM IN QVO CRISTO

REGNAT OMNES SANCTI AMICTI

STOLIS ALBIS SEQVUNT[ur] AGNV[m]

QVOCVM[que] IERIT

(interior, around upper half)

**SVRGITE VOS MORTVI VENITE AD
JVDICIVM VENITE VOS BENEDICTI ET ITE
VOS MALEDICTI**

(interior, around lower half)

Paris, Musée du Louvre, inv. no. OA 5609
LITERATURE Molinier 1902, no. 59; Destrée
1930; Romanelli 1992, no. 23

NOTE(S) The inscriptions are from
Ecclesiasticus 10:1 (DV) ('A wise judge
shall judge its people, and the government
of a prudent man shall be steady');
Ecclesiasticus 10:2 (DV) ('As the judge of
the people is himself, so also are his
ministers. [And what manner of man the
ruler of a city is,] such also are they that
dwell therein'); antiphon for the Feast
of All Saints ('In the city of the Lord, the
organs of the saints continually ring out;
there their songs are like the sweet odour
of cinnamon and balsam'); Psalm 68:3
(('But let the righteous be glad; let them
rejoice before God: yea, let them
exceedingly rejoice. '); Wisdom 5:16 ('But
the just shall live for evermore and [their
reward is with the Lord] '); an antiphon
(('O how glorious is the kingdom in which all
saints rejoice with Christ clad in robes of
white they follow the lamb wherever he
goes '); St Jerome (attributed to) or Thomas
Aquinas's 'Commentary on St Paul's First
Letter to the Thessalonians' ('Rise ye dead,
come to judgement. Come ye blessed, and
depart ye cursed') 'Martelaers' and 'alle
confessoren' are Middle Dutch words for
'martyrs' and 'all confessors').

[See fig. 128]

AGO, MMA, RM

30.

Adam Dircksz and workshop
Prayer nut (polyptych) with scenes from
the life of David: *David with a Lion* (interior,
upper half, exterior left wing); *Samuel
Blessing David* (interior, upper half,
exterior right wing); *David with the
Israelites* (interior, upper half, interior
left wing); *David Beheading Goliath*
(interior, upper half, central scene);
David Presenting Goliath's Head to Saul
(interior, upper half, interior right wing);
David Carrying Goliath's Head (interior,
lower half, exterior medallion); *David
Kneeling before Samuel* (interior, lower
half, central scene); *David Observing*

Bathsheba (interior, lower half, interior
medallion)

Northern Netherlands (county of Holland),
c. 1500–30

Boxwood, diam. 52 mm; 147 x 77 x 36 mm
(overall, open)

INSCRIPTION(S)

**EXIPITE GOLIAD CETVS MVLIEBRIS
QVAN[T]um**

(exterior, around upper half)

**SI SATHANAM VNITIS DIIS QVINQVE
GRAT[us] ERIS**

(exterior, around lower half)

SAMVEL

(interior, upper half, exterior right wing)

**[Tu] VENI AD ME DA[bo] CARNES TVAS
VOLATILIBUS C[a]EL[i] ET BESTIIS [terrae]**

(interior, around upper half)

**IN ME INNIQVITAS D[om]INE SERVI TVI
NABAL**

(interior, around lower half)

Toronto, Art Gallery of Ontario, Thomson
Collection, inv. no. AGOID 29361

LITERATURE Molinier & Pabst 1891, no. 12; cat.
Paris 1893, no. 2134; cat. Paris 1899, no. 88;
Romanelli 1992, no. 78

NOTE(S) The inscription around the upper
half of the interior is from 1 Samuel 17:44
(('Come to me, and I will give thy flesh unto
the fowls of the air, and to the beasts of
the field'). The sources of the other
inscriptions are unknown.

[See figs. 171, 235, 236, 261, 262]

AGO, MMA, RM

31.

Adam Dircksz and workshop
Medallion (from a polyptych prayer nut)
with *The Feast of Ahasuerus*
Northern Netherlands (county of Holland),
c. 1500–30

Boxwood, diam. 46 mm; thickness: 6 mm

INSCRIPTION(S)

**FECIT ASSVERVS REX GRANDE
CONVIVVM**

(around scene)

New York, The Metropolitan Museum of Art,
Gift of J. Pierpont Morgan, 1917,

inv. no. 17.190.471

LITERATURE Romanelli 1992, no. 62

NOTE(S) The inscription is from Esther 1:3
(('King Ahasveros [he] made a feast')

[See fig. 164]

AGO, MMA

32.

Adam Dircksz and workshop

Prayer nut (polyptych) with four scenes from the life of St Adrian of Nicomedia (interior, upper half, exterior wings); *Martha Visiting a Sick Woman* (interior, upper half, interior left wing); *Christ in the House of Martha and Mary* (interior, upper half, central scene); *The Meeting between Mary Magdalen and Christ as a Gardener* (interior, upper half, interior right wing); *The Dance of Mary Magdalen* (interior, lower half, central scene)
Northern Netherlands (county of Holland), c. 1519–30

Boxwood, diam. 65 mm

INSCRIPTION(S)

NON EST SERVVS MAIOR DOMINO SVO
(exterior, around upper half)

SI ME PERSECVTI SVNT ET VOS
PERSEQVENTVR

(exterior, around lower half)

MARTHA MA[r]T[ha] SOLLICITA ES ET
TVRBARIS ERGA PLVRIMA

(interior, around upper half)

EXTREMA GAVDII LVCTVS OCCVPAT.

PROVERBIOVR[m]^{xliii}

(interior, around lower half)

Riggisberg (Switzerland), Abegg-Stiftung,
inv. no. 7.15.67

LITERATURE Romanelli 1992, no. 22; Wetter

2011; Scholten 2012a; Scholten 2016

NOTE(S) The scene in the lower half is based on Lucas van Leyden's print *Dance of Mary Magdalen* of 1519. The inscriptions are from John 13:16 ('The servant is not greater than his lord'); John 15:20 ('If they have persecuted me, they will also persecute you'); Luke 10:41 ('Martha, Martha, thou art careful and troubled about many things'); Proverbs 14:13 ('And the end of that mirth is heaviness').

[See figs. 1, 2, and Appendix at p. 588]]

RM

MULTIFACETED PRAYER NUTS
(PATERNOSTERS)

33.

Adam Dircksz and workshop

Prayer nut with seven roundels, each containing a scene from Christ's Passion (exterior); *The Resurrection* (interior, upper half); *The Harrowing of Hell* (interior, lower half)

Northern Netherlands (county of Holland), c. 1500–30

Boxwood, diam. 56 mm; l. 115 mm (open)

INSCRIPTION(S)

ET INFINE OCCIDE[n]TIS EN[s]
NESCIENTES EIVS RESVRR[e]CIONE

(interior, around upper half)

ET CATIVITATE CAPIETA BELIAL ANIMAS
SANCTORV[m]

(interior, around lower half)

Lisbon, Museu Nacional de Arte Antigua,
inv. no. 1961.87

NOTE(S) The source of the inscriptions is unknown.

[See fig. 33]

AGO, RM

34.

Adam Dircksz and workshop

Prayer nut with scenes from the life of St James the Greater

Northern Netherlands (county of Holland), c. 1500–30

Boxwood, 58 x 48 mm

INSCRIPTION(S)

GAVDENS PRO CRISTO IACOBVS SVBDIT
CAPVT ENSI

(interior, around upper half)

SANCTVS SACRILEGI STAT IVDICIS ANTE
TRIBVNAL

(interior, around lower half)

Cleveland, The Cleveland Museum of Art,
J.H. Wade Fund, inv. no. 1961.87

LITERATURE Cat. Paris 1893, no. 2135;

Romanelli 1992, no. 49

NOTE(S) Translation of the inscriptions:

'Rejoicing for Christ, St James submits his head to the sword' and 'Holiness stands before the throne of the profane judge'.

The source of the inscriptions is unknown.

[See fig. 16]

AGO, MMA

ROSARIES

35.

Adam Dirksz and workshop

Decade rosary: Paternoster bead;
ten Ave beads; Cross with recto

The Crucifixion with the Four Evangelists
and verso *The Four Church Fathers*;
and finger ring

Paternoster bead, exterior (in 24 roundels):
royal arms of England; initials of King
Henry VIII of England (1491–1547) and his
wife Catherine of Aragon (1485–1536);
Naaman Bathing in the River Jordan;
Gehazi Entering a House; *St Matthew*;
The Circumcision; *Confession*; *Trajan*
and his *Widow*; *Almsgiving*; *Christ and*
the Woman Taken in Adultery; *Baptism*;
Angels with Musical Instruments; and
resurrected figures

Paternoster bead, interior: *Coronation*
of the *Virgin* (upper half); *The Mass*
of *St Gregory* (lower half)

Ave beads: *The Last Judgement*,
The Judgement of Solomon, *St Matthew*,
Hosea, *A Sybil* (bead 1); *The Descent*
of the *Holy Ghost*, *The Baptism of Christ*,
St James the Lesser, *Joel*, *A Sybil* (bead 2);
The Harrowing of Hell, *The Death of*
Zachariah, *St Philip*, *Zachariah*, *Hell*
(bead 3); *The Annunciation*, *The Nativity*,
The Death of Isaiah, *St James the Greater*,
Isaiah (bead 4); *The Infant Jesus with Two*
Angels, *God in Majesty*, *Habbakuk Feeding*
Daniel in the Lion's Den, *St John the*
Evangelist, *Habbakuk* (bead 5); *Members*
of the *Church*, *The Death of Jeremiah*,
A Sybil, *St Simon*, *Jeremiah* (bead 6);
The Creation of the Heavens, *Moses*
Receiving the Tablets of the Law, *The*
Christ Child in a Radiant Sun, *St Peter*,
Moses (bead 7); *The Resurrection*, *Elijah*
Raising the Widow's Son, *Death*,
St Thomas, *Jonah* (bead 8); *The Crucifixion*,
The Entombment, *David Dancing before*
the Ark, *St Andrew*, *David* (bead 9);
The Ascension, *The Transfiguration*,
The Murder of Amos by Amaziah,
St Bartholomew, *Amos* (bead 10)
Northern Netherlands (county of Holland),
1509–26

Boxwood, l. 472 mm

INSCRIPTION(S)

Paternoster bead, exterior: *HE[nry] 8*;
KA[therine] (on roundel with hinge) and
royal arms (on roundel); *NE MEA VIDEMO*
DNM (on banderole, in roundel); *iudas*
REMISSIONE[m] (on banderole around
Judas, in roundel) and *PECCATORVM*
(on banderole, in next roundel); *math[eus]*
CARNIS RESVR[rectionem] (on banderole
around Matthew, in roundel) and *ET*
VITA[m] ETERNA[m] (on banderole, in
roundel); *Job INCAR[natus]* (on bande-
role around Job, in roundel); *SEPTIES*
(on banderole around Gehazi, in roundel)
and *LAVARE IN IORDANE 2 Reg 5*
(on banderole around Gehazi, in roundel)
Paternoster bead, interior: *MVLIER AMICTA*
SOLI ET LVNA SVB PEDIBVS EIVS (around
upper half); *O FILIO DEI PASSIO FERTILIS*
SID NOBIS REMISSIO (around lower half)
Ave beads: *INDE VENTVR[us] E[t] IVDICARE*
VIVOS MORTVO and *IPSE INTER FRATRES*
DIVIDET OZEE 13 (bead 1); *CREDO IN*
SPIRITVM SANCTVM and *EFFVNDAM DE*
SPIRITV MEO S[up]e[r] OMN[em] CARNE[m]
(bead 2); *DESCENDIT AD INFERNA* and
EDVSIT VINCTOS [tuos] DE LACV ZACHA 9
(bead 3); *QVI CONCEPTVS E[st] DE*
SP[iritu]M SA[n]CTO and *ECCE VIRGO*
CONCIPIET PARIET FI[lium] [i]ESA[ia]7
(bead 4); *ET IN IH[esu]M xp[istu]M FILIV[m]*
E[us] VNICV[m] and *EXVLTABO IN DEO*
IESV MEO ABAC 3 (bead 5); *S[an]C[t]AM*
ECCLESIA[m] CATHOLICA[m] SA[nc]t
TORV[rum] CO[m]munione[m] 10 and *CREDO*
IN DEV[um] P[at]REM OMNIPOTE[n]TE[m]
[et] CONSVMMABO [... super domum]
TESTAMENTV[m] NOVVM IHE 31 (bead 6);
AVDI ISRA[h]EL D[omi]n[u]s DEVS TV[or]
VM E[t] VII DEVTER and *DEVS LVX EST ET*
TENEBR[a]E IN EONO[n] SVNT ULL[a]E
(bead 7); *TERCIA DIE RESVRREXIT A*
MORTVIS and *[et] EVOMVIT IONAM I[n]*
ARIDAM JONE 2 (bead 8); *PONCIO PILATO*
CRVCIFIX[us] and EGO [autem] SVM
VERMIS E[t] NON HOMO PS 21 (bead 9);
ASCENDIT IN C[a]ELOS SEDET AD DEXTER
and *[a]EDIFICAT IN C[a]ELO ASCENSIONE[m]*
SVAM am[os] 9 (bead 10)
Finger ring: *POSVI DEI ADIVTORIVM MEVM*
(recto); *HONY SOIT QVI MAL Y PENSE*
(verso)
Chatsworth House (UK), Collection of the
Duke of Devonshire & the Chatsworth
Settlement Trustees

LITERATURE Wilkins 1969, p. 59; Marks 1977, p. 140; Wixom 1983, pp. 39, 43; Romanelli 1992, no. 15; Scholten & Falkenburg 1999, no. 2; Wetter 2011, p. 34

NOTE(s) The inscriptions are from the Apostles' Creed ('I believe in ...) the forgiveness of sins, the resurrection of the body, and the life everlasting'); 2 Kings 5:14 ('dipped himself seven times in Jordan [... and he was clean]') Revelations 12:1 ('A woman clothed with the sun, and the moon under her feet');

On the Ave beads the lines from the Apostles' Creed are paired with Old Testament prophecies: Hosea 13:15 ('[Though] he be fruitful among his brethren'; bead 1); Joel 2:28 ('[that] I will pour out my spirit upon all flesh'; bead 2); Zachariah 9:11 ('[...] I have sent forth thy prisoners out of the pit wherein is no water'; bead 3); Isaiah 7:14 ('Behold, a virgin shall conceive, and bear a son'; bead 4); Habbakuk 3:18 ('[Yet] I will rejoice the Lord'; bead 5); Hebrews 8:8 ('When I will make a new covenant with the house of Israel'; bead 6); Deuteronomy 6:3 ('Hear therefore, O Israel, [...] the Lord of thy [fathers]') and 1 John 1:5 ('that God is light, and in him is no darkness at all'; bead 7); Jonah 2:11 ('it vomited out Jonas upon the dry land'; bead 8); Psalms 22:6 ('But I am a worm, and no man'); and Hebrews 8:8 ('I will make a new covenant'; bead 9); Amos 9:6 ('[It is he that] buildeth his stories in the heaven'; bead 10).

The inscription on the ring, recto ('I have made God my helper'), was also used by King Edward VI and Queen Elizabeth I on threepenny coins.

The rosary should be dated between 1509, the year when Henry VIII married Catherine of Aragon, and 1526 when the king made his first attempts to annul the marriage. The Ave beads have been restring and are no longer in the proper order. The correct order is 7, 10, 1, 4, 5, 8, 6, 3, 2, 9 (Romanelli 1992, p. 253).

[See figs. 134–38, 242, 243]

AGO, MMA, RM

36.

Adam Dircksz and workshop
Decade rosary: Paternoster nut;
ten Ave beads with Apostles; Cross with

recto *The Crucifixion* and verso *St Anne with the Virgin and Child*; and finger ring with the coat of arms of Floris van Egmond (c. 1470–1539), Count of Buren and Leerdam and Lord of IJsselstein, and his wife Margaretha van Glymes (1481–1551) Paternoster bead, interior: *The Cleansing of Naaman* (lower half); *The Last judgement* (upper half)

Ave beads (marked B, C, D, E, F, G, H, I, K, L respectively): *Members of the Church, The Good Samaritan, The Death of Jeremiah, St Simon, Jeremiah* (bead B); *The Baptism of Christ, The Descent of the Holy Ghost, St James the Lesser, A Sybil, Joel* (bead C); *The Last Judgement, The Judgement of Solomon, St Matthew, Hosea, A Sybil* (bead D); *The Ascension, The Transfiguration, The Murder of Amos by Amaziah, St Bartholomew, Amos* (bead E); *The Resurrection, Death, Elijah Raising the Widow's Son, St Thomas, Jonah* (bead F); *The Descent into Hell, The Harrowing of Hell, The Death of Zachariah, St Philip, Zachariah* (bead G); *The Crucifixion, The Tombment, David Dancing before the Ark, St Andrew, David* (bead H); *The Annunciation, The Nativity, The Death of Isaiah, St James the Greater, Isaiah* (bead I); *Habbakuk Feeding Daniel in the Lion's Den, God in Majesty, The Christ Child in Glory, St John the Evangelist, Habbakuk* (bead K); *The Creation of the Heavens, Moses Receiving the Tablets of the Law, The Christ Child in a Radiant Sun, St Peter, Moses* (bead L)

Northern Netherlands (county of Holland), 1500–39

Boxwood, l. 470 mm

INSCRIPTION(s)

Paternoster bead, exterior: *SANCTI PER FIDE[m] VICERV[n]T REGNA HEB II* (around upper half); *OMNE QVOD NON EST EX FIDE PECCAT[m] EST RO* (around lower half)

Paternoster bead, interior: *CARNIS RESURREXIONEM ET VITAM [a]ETERNA[m]* and *IN CARNE MEA VIDEBO DEVM JO[b]* (around upper half); *SEPTIES LAVARE IN IORDANE* and *JVDAS TH[ad]E[us] REMISSIONEM PECCATORVM* (around lower half); *HELISES* (in lower half, on the brick wall, below the window)
Ave beads: *S[an]C[t]AM ECCLESIA[m]*

CATHOLICA[m] SA[nc]TORV[rum]
 CO[mmunionem] 10 and [et]
 CONSVMMABO [... super domum]
 TESTAMENTV[m] NOVVM JHE 31 (bead B);
 CREDO IN SPIRITV[m] SANCTV and
 EFFVNDAM DE SPIRITV MEO S[up]e[R]
 OMN[em] CARNE[m] (bead C); INDE
 VENTVR[us] E[t] IVDICARE VIVOS ET
 MOR[tuos] and IPSE INTER FRATRES
 DIVIDET OZEE 13 (bead D); ASCENDIT I[n]
 C[a]ELOS SEDET AD DEXTRA DEI P[a]T[r]
 IS OM[n]I[potentis] and [a]EDIFICAT IN
 C[a]ELO ASCENSIONE[m] SVA[m] AM.[os]
 9 (bead E); TERCIA DIE RESVRREXIT A
 MORTVIS and [et] EPOMVIT IONAM I[n]
 ARIDAM JONE 2 (bead F); DESCENDIT AD
 INFERNA and EDVXIT VINCTOS [tuos] DE
 LACV ZACHA 9 (bead G); PASS[us] S[up]B
 PONCIO CRVCIFIXVS MORTV[us] [et]
 SEP[ultus] and EGO [autem] SVM VERMIS
 E[t] NON HOMO PS 21 (bead H); QVI [con]
 CEPTVS EST [de] SP[iri]TV SANCTO
 NAT[us] EX MARIA VIRGINE and ECCE
 VIRGO CO[n]CIPIT PARIET F[iliu]m
 [i]ESAE[a] (bead I); ET IN IH[e]SV[m] x P[istu]M
 FILIV[m] E[us] VNICV[m] D[omi]N[u]M and
 EXVLTA BO IN DEO IHESV MEO ABEC 3
 (bead K); CREDO IN DEVM PATRE[m]
 OMNIPOTE[n]TEM CREATORE[m]
 C[a]ELI ET TERR[a]E and AVDI YSRA[h]EL
 D[omi]N[u]S DEVS SICVT POLL[itic]VS EST
 DEVTER VI, and DE[us] LVXE[st] (bead L)
 Finger ring: SANS FAVLTE
 Paris, Musée du Louvre, inv. no. OA 5610
 LITERATURE Marks 1977; Romanelli 1992,
 no. 14; Jäger 2011, pp. 31–38
 NOTE(S) The inscriptions on the paternoster
 nut are from Hebrews 11:33 ('Who through
 faith subdued kingdoms'); Romans 14:23
 ('for whatsoever is not of faith is sin');
 Judas Th[ad]e[us]; the Apostles' Creed
 ('[I believe in...] forgiveness of sins [...] the
 resurrection of the body and the life
 everlasting'); Job 19:26 ('yet in my flesh
 shall I see God'); 2 Kings 5:14 ('dipped
 himself seven times in Jordan').
 On the Ave beads the lines from the
 Apostles' Creed are paired with Old
 Testament prophecies: Hebrews 8:8 ('I will
 make a new covenant'; bead B); Joel 2:28
 ('that I will pour out all my spirit upon all
 flesh'; bead C); Hosea 13:15 ('Though he
 be fruitful among his brethren'; bead D);
 Amos 9:6 ('[It is he that] he buildeth his

stories in the heaven'; bead E); Jonah 2:10
 ('it vomited out Jonah upon the dry land';
 bead F); Zachariah 9:11 ('[...] I have sent
 forth thy prisoners out of the pit wherein
 is no water'; bead G); Psalm 22:6 ('But I am
 a worm, and no man'; bead H); Isaiah 7:14
 ('Behold, a virgin shall conceive, and
 bear a son'; bead I); Habbakuk 3:18 ('I will
 rejoice the Lord'; bead K); Deuteronomy 6:3
 ('Hear therefore, O Israel, [...] as the Lord
 God of thy fathers hath promised thee')
 and 1 John 1:5 ('[...] that God is light,
 and in him is no darkness at all'; bead L).
 [See figs. 100, 111]
 AGO, MMA, RM

37.

Adam Dircksz and workshop
 Decade rosary: Paternoster bead;
 ten Ave beads of increasing size
 Paternoster bead: *St Judas; Resurrection
 of the Death; and a blank field*
 Ave beads: Apostles with scrolls
 containing abbreviated words of the
 Apostles' Creed, biblical scenes: *St Peter,
 The Creation of the Heavens, The Creation
 of the World, The Creation of the Sun,
 Moon and Stars* (bead 1); *Ecce Homo,
 The Man of Sorrows, The Ruler of the
 World, St Andrew* (bead 2); *St James the
 Greater, The Annunciation, The Nativity,
 The Circumcision* (bead 3); *St John,
 The Mocking of Christ, The Crucifixion,
 The Entombment* (bead 4); *St Thomas,
 Samson Carrying the Doors of Gaza,
 The Resurrection, The Descent into Hell*
 (bead 5); *St James the Lesser, Christ with
 Mary and his Disciples, The Ascension,
 Christ in Heaven* (bead 6); *St Philip,
 The Last Judgement, The Judgement of
 Solomon, unknown scene of a murder*
 (bead 7); *St Bartholomew, The Baptism
 of Christ, Pentecost, The Trinity* (bead 8);
*St Simon, The Presentation in the Temple,
 Mary Magdalen Anointing Christ's Feet,
 A Monk Blessing a Kneeling Woman* (bead
 9); *St Matthew, Mary, Mary Magdalen and
 five other Holy women, Procession with a
 Pope around a Church, The Four
 Evangelists with Christ and God the Father
 in Heaven* (bead 10)
 Northern Netherlands (county of Holland),
 c. 1500–30
 Boxwood, textile string and tassel,

I. 345 mm, I. 30 mm (Paternoster bead)
and diam. 21–29 mm (Ave beads)

INSCRIPTION(S)

Abbreviations of the words of the Apostles'

Creed: *C.I.D.P.O.C.C.E.T.* (bead 1);

E.I.K.F.V.D.N. (bead 2); etc.

Strasbourg, Musée de l'Oeuvre Notre-Dame, inv. no. 22.998.0.353

LITERATURE Cat. Cologne 1904, no. 1100;

Marks 1977; cat. Strasbourg 1991, no. 28;

Romanelli 1992, no. 76; cat. Bern &

Strasbourg 2000, no. 122

NOTE(S) The inscriptions are from the

Apostles' Creed: 'Credo In Deum Patrem

Omnipotentem Creatorem Coeli Et Terrae'

(bead 1); 'Et [in] Ihesum Christum, Filium

eius Unicum Dominum Nostrum' (bead 2);

etc.

[See fig. 66]

AGO, RM

DEVOTIONAL MONSTRANCES,
TABERNACLES AND MINIATURE
ALTARPIECES

38.

Adam Dircksz and workshop

Devotional monstrance consisting of

three sections: *The Virgin and Child*

(upper section, interior); *Male and Female*

Figures with Children (upper section,

interior of four petals); *Joachim, Anne*

and the Virgin (between central and upper

section, interior); *Twelve Biblical Kings*

(central section, exterior); *The Annun-*

ciation (central section, interior, upper half,

interior left wing); *The Nativity* (central

section, interior, upper half);

The Circumcision (central section,

interior, upper half, interior right wing);

The Adoration of the Magi (central section,

interior, lower half); *Isaiah with the Tree*

of Jesse (between foot and central section,

interior); and five lions holding blank

escutcheons (below foot)

Northern Netherlands (county of Holland),

c. 1500–30

Boxwood on a late sixteenth-century gold

and enamel base, h. 129 mm; diam. 57 mm

INSCRIPTION(S)

IACOB ANTE GENVIT JOSEPH VIRVM

MARIAE DE QVA NATVS EST IESVS QVI

VOCATVR CHRISTVS

(central section, exterior, around upper half)

ET EGREDIETVR VIRGA DE RADICE JESSE

ET FLOS DE RADICE EIVS ASCENDET

(central section, exterior, around lower half)

ANNA MARIA JOACHYM and EXAN[n]A

VAS PORTANS NOBILE MANNA PRODIIT

(underside upper section, interior)

VIDIMUS STELLAM EIUS IN ORIENTE ET

VENIMUS CUM MUNERIBUS ADORARE

DOMINUM

(central section, interior, upper half,

on exterior wings)

ECCE ANCILLA DOMINI FIAT MIHI

SECVNDVM VERBVM TVVM

(central section, interior, upper half,

around interior left wing)

ET TV BETHLEHEM TERRA JVDA

NEQVAQVAM MINIMA ES IN PRINCIPIBVS

JVDA. EXTE ENIM EXIET DVX QVI REGAT

POPVLVM MEV[m] ISRAHEL

(central section, interior, around upper

half)

**CONSVMATI SVNT DIES [octo] VT CIRCVM
CIDERETVR PVER**

(central section, interior, upper half,
around interior right wing)

**REGES THARSIS ET INSVLAE MVNERA
OFFERENT REGES ARABVM ET SABA
DONA ADDVCENT**

(central section, interior, around lower half)
Munich, Schatzkammer der Residenz,
inv. no. ResMü.Schk. 0028 WAF

LITERATURE Romanelli 1992, no. 2; Diemer
et al. 2008, vol. 1, pp. 139, 140 (no. 373);
Wetter 2011, p. 68

NOTE(S) The source of the first inscription is
unknown. The others are from Isaiah 11:1
(‘And there shall come forth a rod out of the
stem of Jesse, and a branch shall grow out
of his roots’); Matthew 2:2 (‘For we have
seen his star in the east and are come to
worship him [with gifts]’); Luke 1:38
(‘Behold the handmaid of the Lord, be it
done to me according to thy word’);
Matthew 2:6 (‘But you, Bethlehem, in the
land of Juda, are not the least among the
rulers of Juda. For out of you shall come a
ruler who will shepherd my people Israel.’);
Luke 2:21 (‘[And after eight] days were
accomplished, that the child should be
circumcised’); Psalm 72:10 (‘The kings of
Tarshish and of the isles shall bring
presents: the kings of Sheba and Seba
shall offer gifts’).

[See figs. 18, 40, 146]

RM

39.

Adam Dircksz and workshop
Triptych (wings missing) with *The Nativity*
and an unidentified coat of arms
Northern Netherlands (county of Holland),
c. 1500–30

Boxwood, h. 123 mm; w. 53 mm

The Hague, private collection

LITERATURE Molinier & Pabst 1891, p. 256;
cat. Paris 1893, no. 2127; Leeuwenberg
1968, p. 621; Romanelli 1992, no. 75

NOTE(S) The foot is a nineteenth-century
addition, possibly by Spitzer, who owned
this piece in the late nineteenth century.
Repairs to the pilasters flanking the central
scene have replaced the original hinges
of the missing wings.

[See fig. 95]

RM

40.

Adam Dircksz and workshop
Devotional tabernacle (triptych) with
The Adoration of the Magi and *The Annun-
ciation to the Shepherds* (interior, left wing);
The Crucifixion (the Good Thief missing)
and *The Entombment* (interior, central
scene); *The Three Marys at the Tomb* and
The Resurrection (interior, right wing);
the central and wing scenes are flanked
by angels, prophets and apostles (among
them Sts James the Greater, Andrew,
Simon Zelotes, John, Paul and Peter);
Adam with Wild Animals in Paradise;
The Temptation; *The Expulsion* (under
canopies around the triangular column,
each scene flanked by standing prophets);
The Creation of the Animals; *The Creation
of Adam*; *The Creation of Eve* (on the
plinth); the exteriors of the wings and the
central scene are decorated with Gothic
tracery

Northern Netherlands (county of Holland),
c. 1510–30

Boxwood, h. 267 mm; 70.8 mm (wings);
w. 56.3 mm (triangular base)

Vienna, Hofgalerie Ulrich Hofstätter
LITERATURE Sale cat. London, Sotheby’s,
7 December 1989, no. 42; Romanelli 1992,
no. 66 (as nineteenth century)

NOTE(S) Romanelli’s opinion that this piece
‘in all probability dates to the nineteenth
century’ was not based on physical
examination and has been proved wrong.
She was right, however, in linking it to the
larger Wallace Collection triptych
(figs. 42, 153).

[See figs. 9, 26, 35]

RM

41.

Adam Dircksz and workshop
Triptych on a high foot (wings missing)
with *The Carrying of the Cross*
Northern Netherlands (county of Holland),
c. 1500–30

Boxwood, h. 255 mm

Toronto, Art Gallery of Ontario, Thomson
Collection, inv. no. AGOID 107464

LITERATURE Molinier & Pabst 1891, p. 255,
no. 2; Leeuwenberg 1968, p. 621;
Mesenseva 1978, p. 33; Romanelli 1992,
no. 73 (as nineteenth century)

NOTE(S) According to Romanelli, this triptych

with its unusual form has undergone extensive restoration, but most elements – if not all – seem to be original and are similar in style to the Detroit triptych (cat. no. 42).
[See fig. 158]
AGO

42.

Adam Dircksz and workshop
Triptych with *The Annunciation* (upper section, interior, left wing); *The Nativity* and *The Annunciation to the Shepherds* (upper section, interior, central scene); *The Presentation in the Temple* (upper section, interior, right wing); *A Domestic Interior* (lower section, interior, on interior wings); *The Adoration of the Magi* (lower section, interior, central scene)
Northern Netherlands (county of Holland),
c. 1500–30

Boxwood, 229 x 136 mm

INSCRIPTION(S)

ET TV BETHLE[hem]
(upper section, interior, interior left wing)
TERRA IV[da] *NEQVAQVA*[m] *MIN*[ima]
(upper section, interior, below central scene)
ISAIAS (on the prophet's scroll in
The Annunciation to the Shepherds)
ES I[n] *PRINCIPIB*[u]S
(upper section, interior, interior right wing)
Detroit, The Detroit Institute of Arts,
inv. no. 79.177

LITERATURE Wixom 1983; Romanelli 1992, no. 6

NOTE(S) The inscription is from Matthew 2:6 ('But you, Bethlehem, in the land of Juda, are not the least among the rulers [of Juda]').

[See figs. 11, 225]

AGO, MMA, RM

43.

Adam Dircksz and workshop
Triptych with *The Annunciation and The Journey to Bethlehem* (interior, left wing); *The Adoration of the Magi* (interior, central scene); *The Presentation in the Temple*, *The Flight into Egypt* and *Christ in the Temple* (interior, right wing)
Northern Netherlands (county of Holland),
c. 1500–30

Boxwood, 156 x 130 x 29 mm (overall, open)

INSCRIPTION(S)

ET TV BETHLE[h]E[m] *IVD*[a]

(interior, left wing)

FILI Q[uid] *FETISTI-NOB*[is]

(interior, right wing)

IASPER-MELSSIOR-BALTI[sar]

(interior, below central scene)

Toronto, Art Gallery of Ontario, Thomson Collection, inv. no. AGOID 34208

LITERATURE Romanelli 1992, no. 72; Lowden & Cherry 2008, no. 51

NOTE(S) The inscriptions are from Matthew 2:6 ('But you, Bethlehem, [in the land] of Juda, [are not the least among the rulers of Juda]) and Luke 2:48 ('Son, why hast thou thus dealt with us'). The names are of the three Magi (Caspar, Melchior, Balthasar).
[See figs. 174, 224, 227, 228, 244, 260]
AGO, MMA, RM

44.

Adam Dircksz and workshop
Triptych with *St Anne with the Virgin and Child* (upper section, exterior, left wing); *St Sebastian* (upper section, exterior, right wing); *The Carrying of the Cross* (upper section, interior, left wing); *The Crucifixion* (upper section, interior, central scene); *The Deposition* (upper section, interior, right wing); the kneeling male donor, Jacob Hugensz Quekel (d. 1528), with his coat of arms (lower section, interior, left wing); *The Entombment* (lower section, interior, central scene); the kneeling female donor, Maria ('Mariken') Ockersdr Halling (dates unknown), with her coat of arms (lower section, interior, right wing)
Northern Netherlands (county of Holland),
1502–28

Boxwood, 141 x 116 mm

INSCRIPTION(S)

SEQVERE ME

(upper section, interior, left wing)

ATTENDITE [e]T *VIDETE SI EST DOL*[or]

SI[cv]T *D*[omini]

(upper section, interior, below central scene)

CONSVMATVM EST

(upper section, interior, right wing)

IHESVS

(lower section, interior, left wing, below male donor)

MARIA

(lower section, interior, right wing, below female donor)

Copenhagen, Statens Museum for Kunst,
inv. no. KMS 5532
LITERATURE Olsen 1980, vol. 1, pp. 38, 39, and
vol. 2, figs. 139a, b; Romanelli 1992, no. 8
NOTE(S) The inscriptions are from Luke 9:59
(‘Follow me’); Lamentations 1:12 (‘Behold,
and see if there be any sorrow like unto my
sorrow’); John 19:30 (‘It is finished’).
[See figs. 123, 124]
RM

45.
Adam Dircksz and workshop
Triptych with *The Sacrifice of Abraham*
(upper section, interior, left wing);
The Crucifixion (upper section, interior,
central scene); *Moses and the Brazen*
Serpent (upper section, interior, right
wing); *Samson Carrying the Doors of Gaza*
(lower section, interior, left wing);
The Resurrection (lower section, interior,
central scene); *Jonah and the Whale*
(lower section, interior, right wing)
Northern Netherlands (county of Holland),
c. 1500–30
Boxwood, 150 x 76 x 32 mm (open)
INSCRIPTION(S)
GE[nesis] CAP. 22
(upper section, interior, left wing)
CHRIST PASS[us] E[st] [pro] NOBIS
(upper section, interior, below central scene)
NV[meri] CAP. 21.
(upper section, interior, right wing)
New York, The Metropolitan Museum of Art,
Gift of J. Pierpont Morgan, 1917,
inv. no. 17.190.453
LITERATURE Wixom 1983, p. 42; Romanelli
1992, no. 5
NOTE(S) The inscription is from
1 Peter 2:21 (‘Christ also suffered for us’).
[See figs. 162, 223, 245, 255, 263]
AGO, MMA, RM

46.
Adam Dircksz and workshop
Diptych with *The Nativity* and *The Mass*
of *St Gregory*
Northern Netherlands (county of Holland),
c. 1500–30
Boxwood, 83 x 89 x 15 mm (open);
83 x 45 x 32 mm (closed)
INSCRIPTION(S)
AVG[ustinus]. ECCE INQVIT MARIA EGO TE
FILIV[m] GENERAVI S[e]D V[ir]GINITATE[m]

MEA[m] NON VIOLAVI REGNV[m] TENVI
V[ir]GINITAT[is] ET REGEM GENVI
[castit]ATIS HEC ILLE
(interior, left side top and right side left wing)
IH[esu]S X R[istu]S FILI[us] D[omin]I
NASCITVR BETH[lehem in] IVD[a]E
(interior, bottom left wing)
BERNARD[us]. SI VVLNERA CHRISTI AD
MEMORIA[m] REVOCETVR TVNC NIL EST
Q[uo]D NON [possit] EQO [ani]MO
TOLLER[ari]
(interior, left side and top right wing)
GREG[orius] MEMORIA CRVCIFIXI VICIA
CRVCIFIGIT B[eatus] GREGORIVS
(interior, right side right wing)
ATTE[n]DITE ET VIDETE SI E[st] DOL[or]
[Do]M[in]E (interior, bottom right wing)
New York, The Metropolitan Museum of Art,
Gift of J. Pierpont Morgan, 1917,
inv. no. 17.190.476
LITERATURE Romanelli 1992, no. 64
NOTE(S) The inscriptions are from Bernard
of Clairvaux, *Opera Omnia (In vigilia*
nativitatis domini; first sermon;
Augustine, *Sermones 31 (Sermo CXCV,*
De Annuntiatione Dominica III);
Lamentations 1:12 (‘Behold, and see if
there be any sorrow like unto my sorrow’);
Bonaventura, *Regula Novitiorum*.
[See fig. 165]
AGO, MMA, RM

47.
Adam Dircksz and workshop
Triptych with *The Carrying of the Cross*
(upper section, interior, left wing), with
cuir bouilli case; *The Crucifixion* with
two kneeling donors, Augustijn Florisz van
Teylingen (c. 1475–1533) and Judoca (‘Joost’)
Jansdr van Egmond van de Nijenburg
(1484–?), and their patron saints Augustine
of Hippo and Barbara of Nicomedia (upper
section, interior, central scene); *The*
Deposition and *The Resurrection* (upper
section, interior, right wing); *The Annun-*
ciation (lower section, interior, left wing);
The Nativity (lower section, interior, central
scene); *The Adoration of the Magi*
(lower section, interior, right wing)
Northern Netherlands (county of Holland),
1503–33
Boxwood, 195 x 132 mm
INSCRIPTION(S)
O MATER DEI MEMENTO
(on right side of case)

MEI RIENS SANS PAIN

(on left side of case)

Paris, Musée du Louvre, inv. no. OA 5612 (triptych), 5613 (case)

LITERATURE Molinier 1902, nos. 62, 63; Romanelli 1992, no. 7

NOTE(s) The inscription is from an anonymous votive antiphon to the Virgin ('O Mother of God, remember me'). The Old French motto means "Nothing without pains". The donors have been identified from their coats of arms below the central scene (see the chapter by Reesing, p. 265). The triptych can be dated between 1503, when the donors married, and 1533 when Augustijn van Teylingen died.

[See figs. 114, 115, 122, 161, 226]

AGO, MMA, RM

48.

Adam Dircksz and workshop

Triptych with *St Christopher* (upper section, exterior, left wing); *St George* (upper section, exterior, right wing); *St Barbara* (upper section, interior, left wing); *The Virgin in Sole* (upper section, interior, central scene); *St Catherine* (upper section, interior, right wing); *St John* (lower section, exterior)

Northern Netherlands (county of Holland), c. 1500–30

Boxwood, 185 x 130 x 45 mm (open);

185 x 75 x 45 mm (closed)

INSCRIPTION(S)

SANCTA BARBARA

(upper section, interior, left wing)

TOTA PULCHRA ES AMICA MEA. CANT. 4

(upper section, interior, below central scene)

SANCTA KATRINA

(upper section, interior, right wing)

Amsterdam, Rijksmuseum,

inv. no. BK-BR-946-h; on permanent loan from Museum Catharijneconvent, Utrecht, inv. no. ABM bh356

LITERATURE Romanelli 1992, no. 9; Scholten & Falkenburg 1999, no. 5; Van Vliedden 2004, pp. 272–75; Scholten 2011a, p. 331, fig. 12

NOTE(s) The inscription is from the Song of Solomon 4:7 ('Thou art all fair, my love').

[See fig. 10]

AGO, MMA, RM

49.

Adam Dircksz and workshop

Triptych with *The Annunciation* (upper section, exterior, wings); *Two Young Male Figures with Gifts* (lower section, exterior, left wing); *Two Saints or Apostles with Gifts* (lower section, exterior, right wing); *St James of Compostella with a Kneeling Dominican Donor* (upper section, interior, left wing); *The Virgin in Sole* (upper section, interior, central scene); *St Dominic* (upper section, interior, right wing); *The Nativity* (lower section, interior, left wing); *The Resurrection* (lower section, interior, central scene); *The Holy Family* (lower section, interior, right wing)

Northern Netherlands (county of Holland), c. 1500–30

Boxwood, h. 109 mm; w. 40 mm

INSCRIPTION(S)

AVE [Maria] *GRACIA PLENA D[omi]N[u]S TECVM*

(upper section, exterior, left wing)

ECCE ANCILLA DOMINI FIAT MIHII

(upper section, exterior, right wing)

MVLIER [a]MICTA SOLE ET LVNA SVB

PEDIBVS EIVS

(between lower and upper sections, exterior)

JACOB[us] MAIOR

(upper section, interior, left wing)

S DOMINICVS

(upper section, interior, right wing)

ET TV BETHLE[he]M T[erra] [i]V[da]

(lower section, interior, left wing)

IH[esu]S MARIA IOSEF

(lower section, interior, right wing)

London, private collection, inv. no. 1293

LITERATURE Scholten 2011b, pp. 447, 448, fig. 13

NOTE(s) The inscriptions are from the Hail Mary or Luke 1:28 ('Hail, thou that art highly favoured, the Lord is with thee'); Luke 1:38 ('Behold the handmaid of the Lord, be it done to me [according to thy word]'); Revelations 12:1 ('A woman clothed with the sun, and the moon under her feet'); Matthew 2:6 ('But you, Bethlehem, in the land of Juda [are not the least among the rulers of Juda]').

[See fig. 168]

AGO, MMA, RM

INITIALS

50.

Adam Dircksz and workshop
Initial M (of Margaret of Austria
(1480–1530), Habsburg governor of the
Low Countries) with scenes from the life of
St Margaret; with seventeenth-century
red leather case
Northern Netherlands (county of Holland),
before 1524

Boxwood, 87 x 97 mm

Ecouen, Musée national de la Renaissance,
inv. no. ECL 21327

LITERATURE Marks 1977, p. 140; Romanelli
1992, p. 67 (note 31); cat. Mechelen 2005,
p. 180, no. 55

NOTE(S) This exceptional piece is listed in
the inventory of Margaret of Austria of 1524
as 'vne belle M de bois, bien taillee,
a vne petite chaine de bois, pendant aux
lettres du nom de Jhesus'
(Checa Cremades 2010, vol. 3, p. 2496).

[See fig. 106]

AGO, MMA, RM

51.

Adam Dircksz and workshop
Initial F (of King François I of France
(1494–1547)?) with ten roundels containing
The Crucifixion and *The Nine Worthies*:
Hector, Alexander the Great, Julius Caesar
(three good pagans), Joshua, David, Judas
Maccabeus (three good Jews), King Arthur,
Charlemagne, and Godfrey of Bouillon
(three good Christians)

Northern Netherlands (county of Holland),
1500–30

Boxwood, 75 x 80 x 13 mm

INSCRIPTION(S)

[h]AECTOR, ALESAND[er], IVDAS, ARTVS

(top)

IVLIVS, IOSVE, KAROLVS

(middle)

DAVID, GODEFRIDVS

(bottom)

Ecouen, Musée national de la Renaissance,
inv. no. ECL 21326

LITERATURE Romanelli 1992, p. 363

[See figs. 107–09]

AGO, MMA, RM

KNIFE HANDLE

52.

Adam Dircksz and workshop
Octagonal knife handle with eight bibli-
cal scenes, two on each of the four wider
sides, separated by the Tree of Jesse (on
two small sides) and an inscription (on the
two other small sides): *The Expulsion* and
The Annunciation; *Moses and the Brazen
Serpent* and *The Crucifixion*; *Abraham
and Melchizedek* and *The Last Supper*;
The Kiss of Judas and *The Arrest of Christ*;
and prophets

Northern Netherlands (county of Holland),
c. 1500–30

Boxwood, steel and silver, l. 44.5 cm
(including knife); w. 6 cm

INSCRIPTION(S)

*BLYT IS SONDER VERGANC GHETROV
MIN LEVEN LANC*

Paris, Musée du Louvre, inv. no. OA 5611

LITERATURE Molinier 1902, no. 61

NOTE(S) The Middle Dutch inscription means
'Happiness is without end, faithful(ness)
my whole life long'.

[See fig. 39]

AGO, MMA, RM

PEAPODS

53.

Adam Dircksz and workshop

Prayer nut in the form of a peapod with five peas, each containing two biblical scenes: *The Creation of Adam* and *The Annunciation* (pea 1); *The Crucifixion* and *The Temptation of Adam and Eve* (pea 2); *The Creation of Eve* and *The Nativity* (pea 3); *The Crucifixion* and *The Expulsion from Paradise* (pea 4); *God, Adam and Eve* and *The Flight into Egypt* (pea 5)

Low Countries (county of Holland?),

c. 1500–30

Boxwood, l. 100 mm; diam. 12.5–15 mm (peas)

Berlin, Kunstgewerbe-museum,

inv. no. F2497

LITERATURE Romanelli 1992, p. 111 (note 7)

[See fig. 36]

MMA, RM

54.

Adam Dircksz and workshop

Prayer nut in the form of a peapod with *Joseph and Potiphar's Wife* and *The Judgment of Paris*; and two blank escutcheons Northern Netherlands (county of Holland),

c. 1500–30

Boxwood, l. 76 mm

Hamburg, Museum für Kunst und Gewerbe,

inv. no. 1923.53

LITERATURE Romanelli 1992, p. 111 (note 7)

[See fig. 38]

AGO, RM

55.

Follower of Adam Dircksz

Prayer nut in the form of a walnut with *David and Jonathan* and *David before Saul*; with eighteenth-century Amsterdam silver case

Northern Netherlands (Amsterdam?),

c. 1540 or later

Boxwood, 36.5 x 33 x 17 mm (upper half);

35 x 33 x 17 mm (lower half);

42 x 40.5 x 40 mm (case)

INSCRIPTION(S)

MA-TV (interior, upper half, above the architecture); hallmark of Amsterdam (c. 1717–33); control mark C (1737?); master's mark (three-leaved shamrock) for Hendrina Das (active in Amsterdam, 1724–58) or Jacobus Das (active in Amsterdam, 1727–44)

Cracow, Wawel Castle, inv. no. 9397

LITERATURE Cat. Cracow 2015, no. 4

[See figs. 47, 48]

RM

MINIATURE COFFINS

56.

Adam Dircksz and workshop
Coffin and lid with *The Resurrection of the Dead and Dives Suffering the Torments of Hell*; and two cadavers
Northern Netherlands (county of Holland),
c. 1500–30
Boxwood, 59 x 31 mm

INSCRIPTION(S)

MEMORARE NOVISSIMA TVA ET
(exterior, along left side of coffin)
IN ETERNVM NON PECCABIS
(exterior, along right side of coffin)
PATER ABR[a]HA[m] MISERE[re] MEI ET
MITTE LAZARUM Luce
(interior of lid, on banderole around
cadaver on bottom of lid)
OMNIA TEMPUS HABENT TEMPUS
NASCENDI TEMPUS MORIENDI Ecclesi 3
and **M[ors]**
(interior of coffin, exterior of first inner lid)
GLORIA PATRI ET FILIO SPIRITUI SANCTO
(interior of coffin, on interior of first inner lid)
MORITU[r] DOCTUS [similiter] ET
INDOCTUS ET ID[ci]rO T[a]EDUIT ME
VITAE MEAE Eccles. 2 (interior of coffin,
on exterior of second inner lid)
Paris, Musée du Louvre, inv. no. OA 5614
NOTE(S) The inscriptions are from
Ecclesiasticus 7:40 (DV) ('[in all thy works]
remember thy last end, and thou shalt
never sin'); Luke 16:24 ('Father Abraham,
have mercy on me and send Lazarus');
Ecclesiastes 3:1 ('To every thing there
is a season, and a time to every purpose
under the heaven'); hymn *Gloria Patri*
(‘Glory be to the Father, and to the Son,
and to the Holy Spirit’); Ecclesiasticus
2:16–17 ('[And how] dieth the wise man?
as the fool. Therefore I hated my life.').
[See fig. 25]
AGO, MMA, RM

57.

Adam Dircksz and workshop
Coffin and lid with *Dives Suffering the*
Torments of Hell; *The Last Judgement*;
The Resurrection of the Dead; two
cadavers and a skeleton
Northern Netherlands (county of Holland),
c. 1500–30
Boxwood, 61 x 32 mm

INSCRIPTION(S)

MEMORARE NOVISSIMA
(exterior, along left side of coffin)
TVA
(exterior, on front side of coffin)
ET IN ETERNVM [m] NO [n] PECCAB[is]
(exterior, along right side of coffin)
MORS
(interior, underside of lid)
IN PVNCTV AD
(interior, underside of lid)
INFERNA
(interior of lid, exterior of first inner lid)
D[esce]NDV [n] T JOB
(interior of lid, interior of first inner lid)
FILI RECORDARE Q[ui]a RECEP[ist] I ERIS
BONA IN VITA TVA
(interior of lid, interior of second inner lid)
PATER ABRAHAM MISERE[re] MEI
(interior of lid, around cadaver in bottom of lid)
RENASCOR
(interior of coffin)
MORS
(interior of coffin, on sliding lock)
GLORIA PATRI ET FILIO SPIRITUI
(interior of coffin, interior of the first
inner lid, open)
STATVTVM EST HOMINIB[us] SEMEL MORI
P[ost] IVDICIVM. heb. 9
(interior of coffin, interior of second inner lid)
London, Ranger’s House, T
he Wernher Collection, inv. no. 685
NOTE(S) The inscriptions are from
Ecclesiasticus 7:40 (DV) ('[in all thy works]
remember thy last end, and thou shalt
never sin'); Job 21:13 ('[They spend
their days in wealth, and] in a moment
go down to the grave'); Luke 16:25 ('[But
Abraham said,] Son, remember that thou
in thy lifetime receivedst thy good things');
Luke 16:24 ('Father Abraham, have mercy
on me'; 'I am born again'; hymn
Gloria Patri ('Glory be to the Father,
and to the Son, and to the Holy Spirit');
Hebrews 9:27 ('[And as] it is appointed
unto men once to die, but after this the
judgement').
[See fig. 133]
AGO, MMA, RM

58.

Adam Dircksz and workshop
Lid of a coffin with *The Resurrection of*
the Dead; *Dives Suffering the Torments*
of Hell; a cadaver

Northern Netherlands (county of Holland),
c. 1500–30

Boxwood, 62 x 21 mm

INSCRIPTION(S)

IN PVNCTO (exterior, underside)

DESCENDVNT

(interior, on interior of first inner lid)

AD INFERNA

(interior, on exterior of second inner lid)

FI[li] [r]ECORDARE QVIA RECEPISTI BONA

IN VITA TVA [et] LAZARUS SIMILIT[er]

MA[la]

(interior, around interior of second inner lid)

PATER ABRAHAM MISER[ere] MEI [et]

MITTE LAZARUM

(interior, on banderole around cadaver
on bottom)

New York, The Metropolitan Museum of Art,

Gift of Ruth Blumka, in honor of Ashton

Hawkins, 1985, inv. no. 1985.136

NOTE(S) Lid belonging to a now missing

coffin of the type of cat. nos. 56 and 57.

The inscriptions are from Job 21:13

(‘[They spend their days in wealth, and]

in a moment [they] go down to the grave’);

Luke 16:25 (‘Son, remember that thou didst

receive good things in thy lifetime, and

likewise Lazarus evil things’); Luke 16:24

(‘Father Abraham, have mercy on me and
send Lazarus’).

[See fig. 34]

AGO, MMA, RM

HEADS AND SKULLS

59.

Memento mori bead in the form of Christ’s
head and a skull, with a ‘pop-up’ Christ
as Man of Sorrows

South Netherlands, c. 1550

Boxwood, h. 200 mm

San Francisco, The Fine Arts Museum

of San Francisco, Legion of Honor,

inv. no. 41751; gift of Albert C. Hooper

LITERATURE Puglisi & Barcham 2010, no. 37

[See fig. 101]

RM

60.

Prayer nut in the form of the Virgin’s
head, with *The Carrying of the Cross* and
The Crucifixion

Coat of arms of the Nuremberg patrician

Hans Imhoff (?–1526)

Germany (Nuremberg?), c. 1500 – before

1526

Pear wood, h. 44 mm

Cologne, Museum Schnütgen, inv. no. A997

LITERATURE Cat. Cologne 1968, no. A997;

Romanelli 1992, no. 68; Suda 2016

[See figs. 51, 52]

AGO, MMA, RM

61.

Prayer nut in the form of the Virgin’s
head, with *The Carrying of the Cross* and
The Crucifixion

Germany (Nuremberg?), c. 1500–30

Boxwood, h. 58 mm

Baltimore, The Walters Art Museum,

inv. no. 61.123

LITERATURE Suda 2016

AGO

62.

Prayer nut in the form of a skull, with
The Temptation of Adam and Eve and
The Crucifixion; with a metal handle in the
shape of a trefoil

Germany (Nuremberg?), c. 1520–40

Pear wood, 56 x 36 x 60 mm (closed)

Toronto, Art Gallery of Ontario, Thomson

Collection, inv. no. AGOID 29282

LITERATURE Jansen 1964, no. 261

(similar piece); Romanelli 1992,

no. 69 (similar piece); Suda 2016

[See figs. 49, 50]

AGO, MMA, RM

63.

Prayer nut in the form of a skull, with *The Entry into Jerusalem* and *The Carrying of the Cross*; and the coat of arms of Albrecht, Margrave of Brandenburg (1490–1545), Archbishop and Elector of Mainz, and Archbishop of Magdeburg; with a metal handle in the shape of a trefoil Germany (Nuremberg?), 1515

Pear wood, diam. 51 mm

Toronto, Art Gallery of Ontario, Thomson Collection, inv. no. AGOID 29283

LITERATURE Lowden & Cherry 2008, no. 48 (as Flemish); Suda 2016

NOTE(s) Dated 1515 on the base of the skull, with an unidentified merchant's or artist's mark.

[See figs. 147, 148]

AGO, MMA, RM

STATUETTES

64.

Jacques de Baerze (active late fourteenth century)

Bust of a *Female Saint* (St Catherine?); with copper-gilt mount and crown with amethysts

Dendermonde or Dijon, c. 1390–1400

Boxwood with traces of red polychromy on the lips, 90.5 x 56.5 x 31.9 mm; 129.8 x 70.7 x 60.9 mm (including mount and crown) London, Victoria and Albert Museum,

inv. no. 399-1872

LITERATURE Kosegarten 1964, p. 315, figs. 27–30; Williamson 1988, pp. 162–65; Williamson 2010, pp. 168–72

[See fig. 179]

RM

65.

Master of St Anthony

(active last quarter fifteenth century) (?)

St James

Lower Rhine (duchy of Cleves?),

c. 1480–1510

Boxwood, h. 89 mm

Amsterdam, Rijksmuseum,

inv. no. BK-2011-23; gift of the

Goldschmidt-Pol Collection, 2011

LITERATURE Cat. Aachen 1998,

no. 80; Scholten 2011d, no. 6

[See fig. 6]

RM

66.

Master of the Kalkar St Anne Altarpiece

(active last quarter fifteenth century) (?)

Dismas and Gestas, the Good and Bad

Thieves from a Crucifixion group

Lower Rhine (duchy of Cleves?),

c. 1490–1510

Boxwood, h. 180 mm and 117 mm

Amsterdam, Rijksmuseum,

inv. nos. BK-2014-20-1, 2

LITERATURE Scholten 2015a

[See figs. 188, 189]

RM

67.

Altarpiece with *The Crucifixion*

Northern Netherlands or Lower Rhine,

c. 1510 and c. 1560

Boxwood (figures) and walnut (base),

- 285 x 205 x 103 mm
 Brussels, Koninklijke Musea voor Kunst en Geschiedenis, inv. no. 701
 LITERATURE Romanelli 1992, pl. 134
 NOTE(s) The kneeling donors date from the second half of the sixteenth century and could have been added around then or in the early nineteenth century, when the group was owned by the art collector Joan d'Huyvetter (1770–1833) in Ghent. [See figs. 190, 191]
 RM
68.
St Mary Magdalen
 (Southern?) Netherlands, c. 1525
 Boxwood, h. 20 cm
 Ecouen, Musée national de la Renaissance, inv. no. ECL 21352
 LITERATURE Cat. Paris 1893, no. 2142
 [See figs. 215, 216]
 RM
69.
The Virgin with Sts John and Judoc
 The Netherlands (Lower Rhine or Utrecht?), c. 1500–20
 Boxwood, h. 178 mm
 Munich, Bayerisches Nationalmuseum, inv. no. MA 1793
 LITERATURE Cat. Nuremberg 2000, no. 57
 [See fig. 221]
 RM
70.
 Conrad Meit (c. 1470/85–1550/51)
Adam and Eve
 Saxony or the Netherlands (Mechelen?), c. 1510–12
 Boxwood with polychromy on eyes, lips, cheeks, apples and base, h. 36 cm and 33.7 cm
 Gotha, Stiftung Schloss Friedenstein
 Gotha, inv. nos. P21, P22
 LITERATURE Cat. Munich 2006, p. 24, no. 1
 [See fig. 208]
 RM
71.
 Conrad Meit (c. 1470/85–1550/51)
Philibert of Savoy (1480–1504), Husband of Margaret of Austria
 Mechelen, 1513–23
 Fruitwood with remnants of gilding, h. 118 mm
- Berlin, Bode Museum, inv. no. 818
 LITERATURE Cat. Munich 2006, no. 9
 [See fig. 206]
 RM
72.
 Conrad Meit (c. 1470/85–1550/51)
Margaret of Austria (1480–1530)
 Mechelen, before 1518 (?)
 Fruitwood with partial (original?) polychromy, h. 77 mm
 Munich, Bayerisches Nationalmuseum, inv. no. R 420
 LITERATURE Cat. Munich 2006, no. 8
 [See fig. 207]
 RM
73.
 Netherlandish Master from the circle of Jan Gossaert
St George and the Dragon
 The Netherlands (Antwerp?), c. 1510–20
 Boxwood with varnish, 27.8 x 18.2 x 11 cm
 London, Victoria and Albert Museum, inv. no. A.30-1951
 LITERATURE Müller 1959, p. 195; Baker 1998; Jopek 2002, no. 52; cat. Grand-Hornu 2015, no. 61
 [See figs. 209, 213]
 RM
74.
 Scenes from the Legend of St George:
St George Riding past the City Gate of Silene in Libya (bottom left); *St George Riding through a Sinister Forest, Searching for the Dragon* (center); *St George Wounding the Dragon* (right); *St George Descending towards Silene, Followed by Princess Cleodolinda Leading the Subdued Dragon* (top)
 Lower Rhine (duchy of Cleves?), c. 1510
 Boxwood, 34 x 13.8 x 8.2 cm
 London, Victoria and Albert Museum, inv. no. A.41-1954
 [See figs. 194–203, 205]
 RM
75.
 Jan van Steffeswert (c. 1470 – after 1525)
St Barbara
 South-east Netherlands (Maastricht), c. 1515–20
 Boxwood, h. 105 mm
 Cleves, Museum Kurhaus Kleve,

inv. no. FK-01-XI-I

LITERATURE De Werd 2012, p. 437, no. 5.34

[See fig. 184]

RM

76.

Master of Elsloo (Jan van Oel?)

(active first quarter sixteenth century)

Virgin and Child on a Crescent Moon

South-east Netherlands,

Limburg (Roermond?), c. 1520

Boxwood with remnants of later

polychromy and gilding, h. 37.5 cm

Chicago, Loyola University Museum

of Art, Martin D'Arcy, S.J. Collection,

inv. no. 1984:02; bequest of Mr and

Mrs Thomas F. Flannery, Jr

LITERATURE Cat. Sint-Truiden 1990,

p. I.13, fig. 7

[See fig. 186]

RM

77.

Master of Elsloo (Jan van Oel?)

(active first quarter sixteenth century)

Samson and the Lion

South-east Netherlands,

Limburg (Roermond?), c. 1515–20

Boxwood, h. 127 mm

London, Victoria and Albert Museum,

inv. no. A.4-1936

LITERATURE Williamson 2002, no. 44

[See fig. 187]

RM

78.

Brother Cornelis van der Tyt

The Netherlands (Utrecht?), 1562

Boxwood with red, white and black

polychromy on the coat of arms,

290 x 142 x 695 mm

INSCRIPTION(S)

EVS

(near shield at the bottom)

BROEDER *CORNELIS *VAN DER TYT

A^o S+ 1562

(on the sides of the back)

London, Victoria and Albert Museum,

inv. no. 229-1889

LITERATURE Maskell 1911; Müller 1959,

pp. 195, 196, fig. 8

NOTE(S) The otherwise unknown Cornelis

van der Tyt was a member of the Order

of the Holy Cross, as is indicated by the

inscribed S in ligature with a Maltese cross

('Sanctae Crucis'). If the monogram 'EVS'

belongs to the maker of the statuette,

he could tentatively be identified with

the Utrecht carver Ernst ('Eerst')

Jansz van Schaeyck (1506–1564).

[See figs. 217–19]

RM

79.

Ottaviano Jannella (1635–1660) and others

'Monumentino', box containing micro-

sculptures, an engraved portrait, tools

and eyeglasses of Ottaviano Jannella

Italy, c. 1654–60 and 1819 (portrait)

Boxwood, metal, glass, engraving

on paper, 16.4 x 33.9 x 13.4 cm (box)

Toronto, Art Gallery of Ontario,

Thomson Collection, inv. no. AGOID 29339

LITERATURE Levy 2002

[See figs. 82, 145, 253]

AGO, MMA, RM



