

# Cameloss

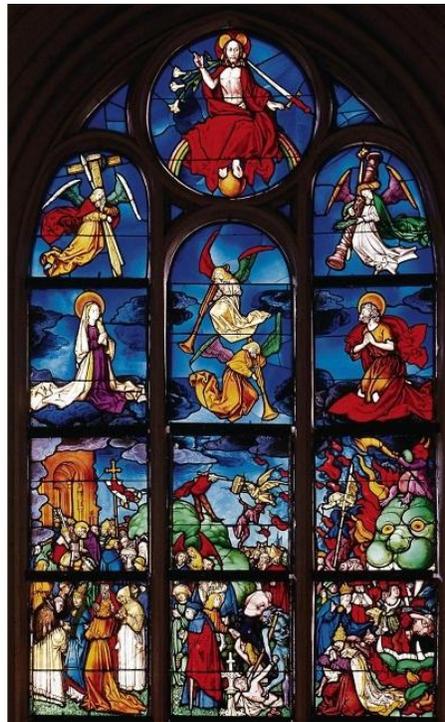
Researching history for fact finding on a specific particularity is like a journey through no-man's-land. For me, as a member of the Caretaker team and as a tech guy as well, it is difficult to experience and understand soft sciences; like gut feeling and the meaning of symbolism from/behind an image. But I am human, not a robot and have enjoyed a full and fantastic life. Born with a healthy dose of curiosity, fantasy and skepticism; together with the many years of research, my mind is still wide open.

Research is a discovery journey and my Fellow Researchers will agree that a lot of the stuff is ultimately boring but that just the blink of ---"Wait-a-minute"----, makes it all worthwhile.

A few years ago, when scouting 16th. Century Stained Glass for signatures and hallmarks, I had that ---"Aha Erlebnis"---.



Schutzmantel



Letstes Gericht



Kreuzigung Christy

Hans Holbein the ELDER was the creator of the three magnificent windows of the Moratorium from the Cathedral of Eichstätt. While looking closely at the "Schutzmantel Madonna", it suddenly dawned on me that the image is perfectly balanced.

The symbolism of Maria with her Mantel (cape) wide open gives an eerie feel but almost unnoticeable is the fact that you don't see the CAME (lead strips). Of course the came is there but it does not partake in the essence of the image. That disappearance, our caretaker team called it CAMELOSS.

From that moment on, I have looked with a different perception at all Stained Glass and must admit that only a few have that magic Cameloss. Holbein's "Letstes Gericht" has it even stronger but it is more dispersed, may be because the image is divided in different scenes.

The last one, "Kreuzigung Christy" is probably the strongest but feels overwhelmed by a deep Cold.

In Heading Signatures, I give some general description of the windows in the St. Jan Church in Gouda. However, related to Cameloss there is more to it and it comes in handy to understand the location indicator of the glass panels; per window, the horizontal position of a panel starts with column a on the left side and vertical with #1 at the bottom of each column.

As imposing and beautiful as Dirck Crabeth's window 7 is, I feel that Cameloss only affects abc 12-15.

For the rest of the window it is just not there, at least, I do not experience it. Here a few more of my (strictly personal) observations; window 3, c6-7; window 11, a7-8 and b7; window 13, d7. (Fantastic).



[https://www.sintjanskerkgouda.nl/media/glazen-cartons/cartons\\_nl.html](https://www.sintjanskerkgouda.nl/media/glazen-cartons/cartons_nl.html)

But a word of caution is in place: In "King Henry VIII in Stained Glass" is so severely damaged by weathering and breakage that the restoration involved a

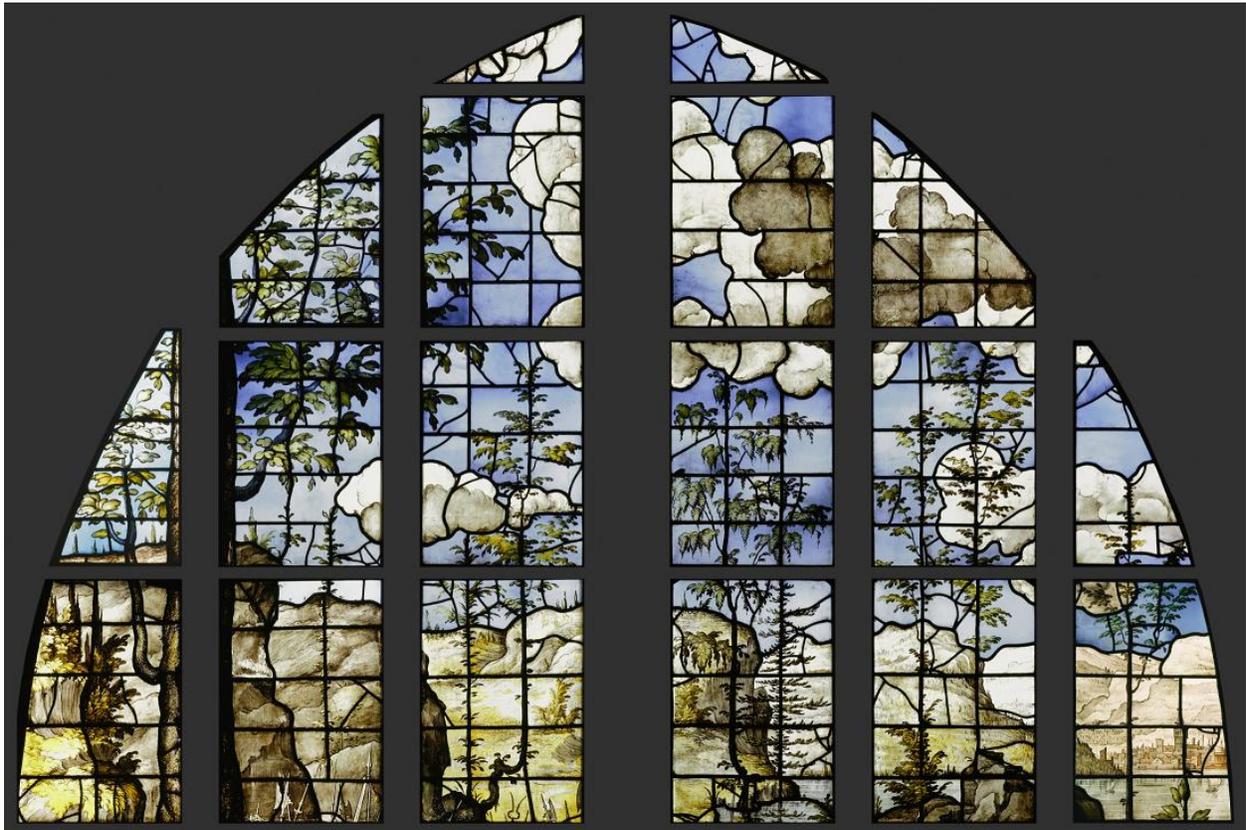
multitude of extra came strips. It is not fair to judge it on Cameloss. The same is correct for many other stained Glass windows.

That does not diminish the fact that Old Masters like Hans Holbein the Elder did have the ability to perform the magic of Cameloss as well as it is obvious in Katrain.

Just cannot help it but after you read this you will never look at Stained Glass the same way.

Enjoy.

P.S. The St. Jans window 8 from Wouter Crabeth shows at f9 the High Priest Onias. On the border of his mantel is a text. If somebody can decipher it, let me know.



Even though I have not researched the travels of Charles Lewis Tiffany, yes, the founder of the TIFFANY, I am pretty sure that if he visited the St.Jans in Gouda; and viewed Dirck Crabeth's window 14, a-f 10 to top, it might have given him the inspiration for his famous stained glass.