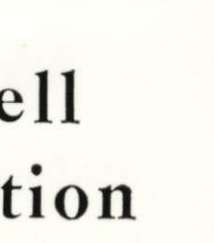


Stained and  
Painted  
**GLASS**  
Burrell  
Collection



Reproduced on the front cover (from left to right) :

*top row* : catalogue nos. 13 (detail), 12 (detail), 6 (detail) 15 (detail) ; *second* : nos. 57, 46;  
*third*: nos. 42, 18; *fourth* : nos. 84, 127, 191, 50; *fifth* : nos. 197, 155 (detail), 130 (detail), 155.

**Figure and Ornamental Subjects**

**Stained and  
Painted  
GLASS  
Burrell  
Collection**

THE CORPORATION OF THE CITY OF GLASGOW  
GLASGOW ART GALLERY AND MUSEUM

1965

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## FOREWORD

This catalogue of the figured and ornamental stained glass in The Burrell Collection, like the earlier one of the heraldic glass, has been occasioned by a special exhibition which, to some extent, has dictated the order and grouping of entries.

The very large windows and panels could not be shown alongside the smaller ones and their segregation has interfered with a uniform classification by time and country of provenance. Moreover, some of the glass was already on permanent display and this also has interfered with a systematic ordering in the catalogue and has sometimes caused panels from the same cycle to be separated. A list of the glass not included in either exhibition, chiefly Dutch and Swiss enamelled glass of the 17th Century and almost entirely of heraldry or of heraldry combined with figures, is given in an appendix.

Although far from definitive, we hope that this catalogue will provide a stepping stone towards the solution of still unsolved problems. Its production has been greatly helped by the kindness of the Trustees of The Burrell Collection in making available the twenty-eight notebooks in which Sir William recorded his acquisitions. We are also grateful to Mrs. Winifred E. Thomas for the gift of letters and papers relating to the sale of the glass.

The exhibition has been arranged and the catalogue written by Mr. William Wells, Keeper of The Burrell Collection. The photography is by Miss Flora Ritchie, and Miss Isabel Mackintosh assisted with the preparation of the material for the Corporation Printing Department. The special display cases were constructed under the supervision of Mr. James Black, Clerk of Works.

STUART M. K. HENDERSON

*Director*

## INTRODUCTION

In the introduction to the catalogue of heraldic glass it was stated that the Burrell Collection of stained glass was probably chiefly formed from about 1920 onward. Sir William Burrell's purchase books covering the years 1911 to 1957 which have since become accessible prove this statement to be correct, but unfortunately they do not record all the glass he acquired until about 1938 and the first recorded purchase made in 1919 was certainly not his first acquisition. Curiously enough they do not mention any of his early purchases from the Costessey Collection of glass which must have occurred between 1918 when the glass was dismantled and 1920 when Sir William lent the three-light window with scenes from the life of St. John (certainly his first acquisition of this magnitude and artistic importance) to the Victoria and Albert Museum in London where it remained until it was returned to fill one of the drawing-room windows at Hutton Castle in 1928. Of the first two hundred and ninety-two entries in the inventory less than forty are recorded in the purchase books.

We know from the catalogue of the fine art section of Glasgow's International Exhibition (1901) held in the newly opened Art Galleries at Kelvingrove that he lent an unspecified number of Swiss panels of the 16th and 17th centuries for the decoration of the royal reception room on the east side of the north entrance and it is evident from other sources that he possessed at this time some Dutch and Flemish panels as well. In a letter to Mr. Wilfred Drake written from Hutton Castle in 1941, Sir William refers to a box of glass with thirty-two pieces in it for putting in order as "all very unimportant, bought fifty years ago" and in another letter written the same year to a quantity of Dutch glass "from my house in Glasgow".

Some old photographs of interiors of Sir William's house at No. 8 Great Western Terrace probably dating from the early 1900's show that the windows of the drawing-room and dining-room contained a number of Swiss and Dutch panels among which can be detected the little Dutch example showing the red faced cook, Harmen Lohman, glowing in the blaze of his kitchen fire, reproduced in this catalogue (No. 188) and the Swiss panel of preparations for a tournament (No. 195). Others can be identified with shields included in the heraldic glass catalogue (Nos. 34, 260 and 264) and it is possible that most if not all the small Swiss, Dutch and Flemish panels which came to Glasgow with the original gift in 1944 were already in his possession.

From another photograph showing the staircase landing on the first floor of Sir William's Greek Thomson house in Glasgow we can be sure that his collection at this date was not confined to panels of small size. In the upper halves of the large three-light window beyond the staircase well can be distinguished the three standing saints—Peter, Nicholas and Paul (Cat. Nos. 175, 182 and 192). It is possible, therefore, that a number of other medium or large sized panels for whose entry into the collection there is no indication at present also belonged to him at this time (Cat. Nos. 24, 40, 50, 70, 72, 77, 78, 94, 122, 125, 219, 220).

Sir William's first nameable source of outstanding additions to the collection came from the collection of chiefly French and German stained glass formed by Sir William Jerningham, for his chapel at Costessey Hall, to which reference has already been made. Most of the foreign glass included in Maurice Drake's catalogue of the Costessey Collection (1920) probably derived from the very large quantities of glass shipped to England by the German-born Norwich cloth merchant, John Christopher Hampp (1750-1825), who travelled on the Continent during the Peace of Amiens in 1802 to get orders for cloth, and traded as a side-line in the stained glass which the secularisation of churches in France and Germany had rendered homeless. The three-light St. John window (Cat. No. 225) and the two lights from a Jesse window (Cat. No. 211) came from churches in Rouen and it is probable that most of the medium-sized panels with Old and New Testament scenes (chiefly listed in the Flemish section of Maurice Drake's



Cat. No. 199 (central medallion)

catalogue) came from churches in Cologne, where the Cathedral now preserves a comparable series of such panels from the secularised church of St. Cecilia (described by Dr. Herbert Rode in the *Kolner Domblatt*, 1959, pp. 79-95). At least three of Sir William's purchases from the Costessey Collection, later supplemented by acquisitions from the Bruce (Cat. No. 130), Eumorfopoulos (Cat. No. 146) and Rochdale Collections (Cat. Nos. 147, 154, 155, 197 and 204) seem to be identical with panels advertised for sale in 1804 at the warehouse in Norwich and No. 97 Pall Mall, London (i.e. Christie's), the first of the big sales at which Hampp's shipments were dispersed.



Sir William's first purchases of Costessey glass (Cat. Nos. 119, 131, 138, 139, 164, 211, 225; heraldic catalogue Nos. 1, 6, 9) were doubtless made direct from Mr. Grosvenor Thomas (1856-1923) who had bought the collection *en bloc* when it was dismantled in 1918. A native of New South Wales, Grosvenor Thomas had settled in Glasgow from about 1885 and Sir William's purchases were probably made from the selection of Costessey glass he exhibited at No. 11 Crown Terrace, Hyndland, Glasgow, in September, 1919. The likelihood is that the majority of Sir William's earlier purchases of stained glass had been acquired through the same dealer. After the first world war, Grosvenor Thomas was joined by Mr. Wilfred Drake (1879-1948), brother of Maurice and a founder member of the British Society of Master Glass Painters, who became Sir William's trusted agent and adviser until his death in 1948. When the elder Grosvenor Thomas died in 1923, Drake entered into partnership with his son, Mr. Roy Grosvenor Thomas, taking over the British side of the business while his partner lived in New York.

In so far as the purchase books can be regarded as a reliable guide during this period, Sir William's purchases in the 1920's and for most of the 30's seem to have been of a comparatively sporadic nature and made from a variety of dealers other than Thomas and Drake. In 1923 he bought from Arnold Seligmann a panel which may be identical with the Prophet Jeremiah (Cat. No. 2) which Professor Dr. Hans Wentzel, whose three articles in *Pantheon* on the German glass in the collection have been the most scholarly contribution the collection has yet received, believes to be from the Abbey of St. Denis in Paris. In April, 1925, Sir William wrote to Drake saying he considered he had quite sufficient glass and that he did not wish to acquire any more. In addition, however, to the Jeremiah panel he made a number of other purchases of French, German and English glass of the 14th and 15th centuries (Cat. Nos. 5, 8, 10, 11, 33-35, 76, 218) but the main achievement during these years was the mounting of the collection in the windows at Hutton Castle and the subsequent preparation by Drake of a room-to-room inventory and the listing and sorting of the glass in store. This interlude was followed in 1938 and 1939 by the purchase in six trans-Atlantic instalments of the largest and most valuable additions to the collection of stained glass Sir William ever made.

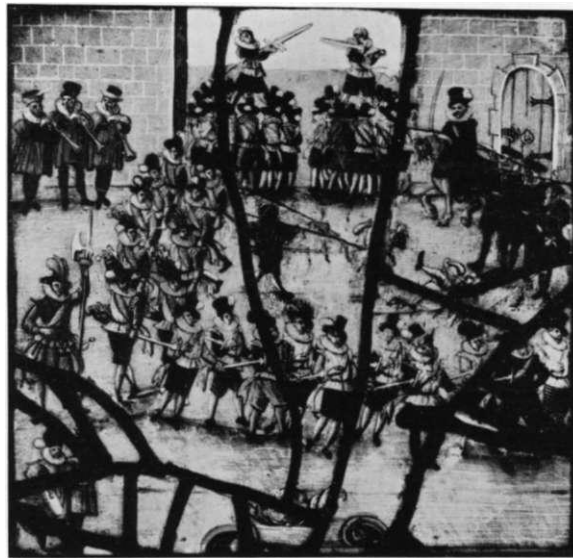
His first purchases from the Hearst Collection (Heraldic Cat. Nos. 38, 80, 104, 105, 201, 203) reflect Sir William's preference at this period for English armorial glass and give no hint of what was to follow. In October he bought the German, 15th-century, three-light window from Boppard (Cat. No. 224) and the French, 14th-century, St. Laurence (Cat. No. 207); in February, 1939, the Deacon and Bishop Saints, of mixed 13th-century French and German origin (Cat. No. 210) and the French, 13th-century, Marriage at Cana (Cat. No. 199); in April, the French, 15th-century, two-light window with four panels (Cat. No. 203), the two lancet windows from Boppard (Cat. Nos. 201 and 202) and the two smaller German, early 14th-century panels with the interceding figures of the Virgin Mary and St. John the Baptist (Cat. Nos. 13 and 14); in May, the large German, early 15th-century, three-light window with twelve panels (Cat. No. 200) and in July, the Angel and Canopy identified by Professor Wentzel as from the former window decoration of the cathedral at Wiener Neustadt (Cat. No. 15) and the South German, early 15th-century, figure of St. Stephen (Cat. No. 19). The windows at Hutton Castle were all completely furnished with glass at this period and it is clear that these purchases were made for the public museum which he and Drake already envisaged.

Even during the protracted negotiations with Drake and the Committee in New York responsible for the sale of the Hearst glass (nearly two hundred letters passed between Sir William and his agent in London while they were in progress) Sir William was buying a certain amount of glass from other sources as well as from Drake's own stock of heraldic glass. The outbreak of war in 1939 led to a temporary decline but never a cessation of purchases. In November, 1939, Sir William managed to overcome awkward currency regulations in order to add the lancet window from Boppard (Cat. No. 222) to the three other windows, from the same church, he had bought from the Hearst Collection, arranging for it to be stored in New York for the duration. Meanwhile, at Hutton Castle all the glass, which barely ten years previously had been laboriously mounted in the windows, was removed and packed away for safety.



Although the war reduced Sir William's powers of expenditure, it had a correspondingly disastrous effect on prices from the seller's point of view and he was able to make some extraordinary bargains. In August, 1942, for example, he paid less than forty pounds at Christie's for the lancet window with St. John the Baptist (Cat. No. 223) and even in 1947 Drake was able to obtain for the collection at Sotheby's the entire series of heraldic medallions from Vale Royal for less than sixty pounds. Until 1946, when he acquired the eight panels mounted as two three-light windows with scenes from the life of St. John the Baptist (Cat. Nos. 208 and 209) from Blithfield Hall, Sir William showed that the large and important windows he had obtained from the Hearst Collection had not destroyed his taste for small and medium-sized panels which he bought in the early and mid 40's from the Abergavenny, Bruce, Erdmann, Eumorfopoulos and Nelson collections.

Shortly before Drake's death in 1948 negotiations had been initiated for the purchase of a selection of the stained glass belonging to Lord Rochdale at the Old Hall, Highgate, described at the time as the most important of the known private collections of its kind in London or its neighbourhood. The twenty-six pieces he acquired later the same year included the fine Norwich School, 15th-century panel from St. Peter Mancroft (Cat. No. 117) and perhaps his finest example of French renaissance glass (Cat. No. 129) as well as the notable works from the Costessey collection previously mentioned. Negotiations for the Fawsley series of heraldic glass had been initiated prior to the war and its acquisition in 1950 marked a triumph for Sir William and his able adviser, albeit posthumous in so far as the latter was concerned. Apart from the two 14th century Austrian panels (Cat. Nos. 198 and 206) from the Theodor von Auspitz collection, bought in 1954, this series was the last addition Sir William made to his collection of stained glass.



Cat. No. 195

Notes—An asterisk placed beside the catalogue entry number denotes that the work or part of the work is illustrated.

A catalogue of the Stained and Painted Heraldic Glass in The Burrell Collection of which copies are still available was published by the Corporation of Glasgow in 1962. It is referred to as "The Heraldic Catalogue" throughout the text.

## CATALOGUE

- 1 Tracery figure of a **Censing Angel**, nimbed, kneeling to right, holding censer in right and censer boat in left hand; reserved in a black enamelled ground; hair, censer and boat in part yellow stained; spattered with corrosion marks; 7 x 8 in. English, 14th Century. Ex Coll. Eumorfopoulos. Acquired per Drake (Sotheby and Co. 11.5.1945, lot 34). Ex Hutton Castle, 1948. Inv. No. 413; Reg. No. 45.32.
  
- 2 Rectangular panel with the full-length figure of the **Prophet Jeremiah** holding a scroll inscribed: *novu(m) faciet (dominus) sup(er) t(e)r(r)a(m) femina circu(m)dabit virum*; he stands or possibly sits with the scroll unfolded in front of him between the slender columns of an arcade, his bearded face in three-quarter view gazing towards the upper left; diaphanous blue hat and over-mantle; white tunic, quatrefoils and arcade; red ground; yellow lettering, capitals and cinquefoils; pot metal; 24x13 in. French, mid 12th Century. Lit. Wentzel, *Pantheon*, Sept.-Oct., 1961, pp. 247-9. fig. 11. Perhaps identical with the "stained glass panel representing a Saint (sic) holding a banderole bearing an inscription" acquired by Sir William Burrell from Arnold Seligmann on 23rd April, 1923. Ex Hutton Castle 1956. Inv. No. 188; Reg. No. 45.364. (See colour repro. p. 12).



Cat. No. 2

This panel, described in Drake's inventory as "probably a prophet" and as "French, 13th Century" has been identified by Professor Wentzel (*op. cit.*) as the Prophet Jeremiah, the inscription being taken from the book of Jeremiah, ch. 31, v. 22 (the Lord hath created a new thing in the earth, a woman shall compass a man) and, as possibly deriving in a somewhat restored condition from the Mary and Childhood of Christ window in the Abbey of St. Denis dating from about 1145, and more particularly from a part of the window adjacent to the Annunciation. This conjecture, based on one of the drawings made in 1793/4 by the architect Charles Percier showing part of the window as it was then, has received the support of M. Louis Grodecki, the principal authority on the earliest French stained glass, who had previously published the drawing in his contribution (*Les Vitraux de St. Denis. L'Enfance du Christ*) to the volume of *Essays in honour of Erwin Panofsky*, New York, 1961, p. 179 et seq., plate 58, and postulated the presence of a prophet in this position. The windows of St. Denis were despoiled during the French Revolution and subsequently replaced in a much restored state by Viollet-le-Duc. The remaining fragments are among the earliest examples of French stained glass and of special interest in that they were probably inspired by Abbot Suger, who reformed and rebuilt the Abbey and who wrote a famous description of the windows. Other portions of the window have been shown by M. Grodecki to be in the Church of Twycross, Leicestershire, to which they were given by Sir John Waltham Waller about 1840.



Cat. No. 4



Cat. No. 5



Cat. No. 6



Cat. No. 8

3 Tracery roundel of **abstract design** in yellow, blue and black; a yellow circle enclosing a hatched quatrefoil surrounded by six black circular and triangular shapes reserved in blue; dia. 6J in. English, 14th Century. Original Gift; ex Hutton Castle. Inv. No. 268; Reg. No. 45.20.

\*4 Medallion with the **Sacrifice of Isaac** depicted in a red ground enclosed by a black and white barbed sexfoil border edged with blue; Abraham (thus inscribed top centre in white letters reserved in black) wearing a blue mantle over a white tunic, with sword raised in his right hand, with the other holds Isaac facing him in a crouching position on the sacrificial altar; flames leap up from below; top right the yellow nimbed angel bursts through the outer border with outstretched arms; lower left the ram caught in a blue and green leafed thicket; pot metal; dia. 18| in. Germany (middle or upper Rhine), mid 13th Century. Lit. Wentzel, Pantheon, May-June, 1961, p. 108, fig. 1. Bought from Thomas and Drake (stock No. 1438, N.Y.) 28.4.39. Ex. Hutton Castle. Inv. No. 341; Reg. No. 45.488.

Drake (letter dated 18.3.39) sent Sir William a photograph of this medallion in March, 1939, when it was returned from New York to London, together with a copy of C. H. Sherrill's *Stained Glass Tours in Germany, Austria and the Rhineland* (1927) illustrating (p. 100) part of the late 13th Century east window in the Benedictine Church at Monchen-Gladbach as an indication of the type of medallion window from which it derived. Professor Wentzel (*op. cit.*) has located its source as the earlier Old Testament cycle removed from the Church of St. Thomas at Strassburg in 1775. Seven other medallions are in the Strassburg Museum and one in the Museum at Stuttgart. He observes that the Glasgow medallion is well preserved but lacks the outer ornamental field in which it was originally placed, and that the faces of Abraham and Isaac have been re-touched with black enamel paint.

Rectangular panel with a **Saint** writing, seated in a Gothic niche with cusped pointed arch; he is seated on a yellow throne facing left, pen in one hand and the other steadying the book propped in front of him; he has a blue nimbus, wears a red cloche hat, a purple chasuble, yellow maniple, reddish tunic, and white alb; red field; yellow, white and black niche; pot metal and yellow stain, 48 x 22| in. French, 14th Century. Apparently identical with the "panel, 14th Century glass, Saint with pen" bought from Jacques Seligmann on 9.11.28. Ex Hutton Castle, 1956. Inv. No. 71; Reg. No. 45.368.



Cat. No. 9

- \*6 Rectangular panel with the **Madonna and Child** standing full-length in a blue field tiled with quatrefoils; the Virgin, nimbed and crowned, wears a white hooded garment under a sleeveless yellow dress richly diapered, and a deep red mantle with a diapered cold green border; she holds out an apple to the Child who caresses her chin; He wears a pink garment without sleeves over a yellow tunic; a band of red across the top of the panel. Pot metal and yellow stain; 37|x14| in. French, 14th Century. Ex Coll. Shipman, Newport, Rhode Island (sold 20.11.1936, lot 352). Acquired from Thomas and Drake 22.2.39. Ex Hutton Castle. Inv. No. 318; Reg. No. 45.371. (See colour repro. p. 12).

Two flanking borders of renaissance decoration were removed presumably by Thomas and Drake in 1936. A photograph was sent to Sir William by Drake in December, 1938 and the panel subsequently shipped from New York to London, where it was approved by Sir William when he called to see it in February, 1939.

- 7 Rectangular panel with the figure of **St. Mary of Egypt**; facing, the body completely clothed by golden hair except for face, hands and feet; she stands in a penitential attitude, with uptilted head and hands clasped in prayer,



Cat. No. 10

between columns; blue nimbus; red ground: yellow shafting; pot metal; 35x12 gin. French, early 14th Century. Probably the "stained glass Sainte Marie L'Egyptienne" bought from Nicholas G. Brimo on 11.4.1923. Ex Hutton Castle, 1956. Inv. No. 99; Reg. No. 45.369.

St. Mary of Egypt (5th Century), a courtesan of Alexandria, retired in penitence to the desert beyond Jordan for forty-seven years. Her cult became particularly popular in France and forms the subject of stained glass windows in the cathedrals of Chartres and Bourges.

- \*8 Roundel with the half-length figure of the **Madonna**; bowed head in a rayed nimbus with hands piously crossed in front of her, she wears a blue hooded mantle over a white under-garment; background of crocketed pinnacles touched with yellow stain in a red brocaded ground above a band of fragmentary black letter inscription: *est le . . .*; pot metal and yellow stain; dia. 28f in. French, 15th Century. Probably the "one round stained glass panel, La Vierge. 2 ft. dia." bought from Bacri Freres 22.6.1929. Ex Hutton Castle, 1948. Inv. No. 211; Reg. No. 45.369.



Cat. No. 11



Cat. No. 12

- 9 Rectangular panel with the figure of **St. Nicasius** depicted in grisaille against a diapered red ground in a grisaille aedicule; he stands facing three quarters right clothed in amice and chasuble over tunic; the crown of his head, enclosed by a scalloped nimbus, is severed, and he holds it in his hands; he stands barefooted between two pale yellow trees; the left and bottom sides of the panels are terminated by a border of red and blue cubes; at the top the apex of the pointed gable is truncated; the right side is flanked by traceried shafting; pot metal and yellow stain; 28½ x 23 in. French, 14th Century. Ex Coll. Northbrook House, Devon. Exhibited: McLellan Galleries, Glasgow, 1949, No. 537 and 1951, No. 359. Bought with Cat. No. 12 from Thomas and Drake on 20.2.1940 and stored in New York, whence transferred to Glasgow in 1948. Inv. No. 359; Reg. No. 45.373.

St. Nicaise, Bishop of Rheims, died A.D. 400, when he was scalped by a vandal during the siege of the city. The panel is from the same window as Cat. No. 12 and No. 207, the latter being acquired earlier from the Hearst Collection, when Drake (letter dated 29.8.1938) first drew Sir William's attention to these two companion panels, at that time forming part of the firm's stock in New York, which he had bought

some years previously from a country house near Exeter. He claimed (letter dated 12.2.1940) that this panel was without any restoration.

- \*10 Small rectangular monolith panel with the figure of **St. Servatius** in the vestments of a bishop holding crozier and key standing in an arched surround of black, with reserved sprays of foliage delicately nuanced with yellow stain which in part also colours the nimbus, crozier and key; the arch itself, outlined in white with trefoils in the spandrels, is without shafting or the right side; black enamel paint and yellow stain; 5½ x 3½ in. German (Lower Rhineland). c. 1330-40. Lit. Wentzel, *Pantheon*, May-June, 1961, p. 108, fig. 8. Bought 23.5.30 from Acton Surgey who bought it with Cat. No. 11 in Berlin (Seligmann Sale) through Lindpaintner. Ex Hutton Castle, 1948. Inv. No. 113; Reg. No. 45.475.

This and the following companion panel were examined in London at Sir William's request by Drake who wrote (letter dated 15.5.30) that they were genuine but retouched. He describes them as Austrian of about 1400, but Professor Wentzel (*op. cit.*) on analogy with the paintings on the choir pews in Cologne Cathedral, considers them Lower Rhenish and sixty to seventy years earlier. He further notes that St. Servace, Bishop in Tongern and Maastricht, was especially venerated in this region. The saint is erroneously identified in the inventory as "St. Peter".

## French and German, 12th–14th Centuries



Cat. No. 2 (detail)



Cat. No. 6 (detail)



Cat. No. 12 (detail)



Cat. No. 14



Cat. No. 13 (detail)



Cat. No. 15 (detail)



Cat. No. 18

- 11 Small rectangular monolith panel with the figure of **St. John the Baptist** holding the Agnus Dei standing in an arched surround of black with reserved sprays of ivy in white and yellow stain; black enamel paint and yellow stain; 5Jx3§ in. German (Lower Rhineland), c. 1330-40. Lit. Wentzel, *Pantheon*, May-June, 1961, p. 108, fig. 7. Bought from Acton Surgey 23.5.1930. Ex Hutton Castle, 1948. Inv. No. 114; Reg. No. 45.476.

See Cat. No. 10.

- 12 Rectangular panel with the figure of **St. Clement** being cast into the sea from a cliff; the body of the saint, wearing the tiara with an anchor suspended on a chain from his neck, is held by a youth wearing a tight-fitting cap with chin strap standing on a green rock above swirling waves; the figures are reserved in a diapered red ground with two yellow roundels and framed by a yellow stained asdicule with white traceried shafting on the left; similar border flanking the right and bottom sides to Cat. No. 9; pot metal and yellow stain; 29x23| in. French, 14th Century. Ex Coll. Northbrook House, Devon. Exhibited: McLellan Galleries, Glasgow, 1949, No. 557 and 1951, No. 517. Bought with Cat. No. 9, from Thomas and Drake on 20.2.1940. Inv. No. 360; Reg. No. 45.374. (See colour repro. p. 12).

St. Clement, Bishop of Rome (1st Century, A.D.), was drowned in exile at Chersonese. Drake notes that the head of St. Clement (letter dated 12.2.40) is a restoration. See also Cat. No. 9.

- 13 Rectangular panel with the figure of the **Virgin Mary** interceding for three resurrecting souls represented by the busts of a woman in green, a man in yellow and a boy in blue, their hands raised in prayer; she kneels in prayer under a cusped gothic arch against a tiled blue ground, her green dress covered by a yellow lined pink mantle; above is a canopy in yellow, white and black in a surround of red and below a double quatrefoil with four inner leaves of yellow and four outer leaves of white; pot metal; 30Jx8J in. German (Upper Rhineland), c. 1310-20. Ex Coll. Hearst. Lit. Wentzel, *Pantheon*, May-June, 1961, p. 108, figs. 3 and 5. Exhibited: McLellan Galleries, Glasgow, 1951, No. 491. Bought per F. Partridge and Sons from the Hearst Collection (New York, lot 50, article 20) on 11.4.1939. Ex Hutton Castle. Inv. No. 340; Reg. No. 45.480. (See colour repro. p. 12).

From the same window as Cat. No. 14 and together forming, as Professor Wentzel (*op. cit.*) points out, the two flanking lights of a three light window representing the Last Judgement, the missing central light probably being occupied by the figure of Christ as judge. Their small size suggests a village church or the chapel of a larger one, but their actual provenance, which on stylistic grounds can be assumed to have been in the Upper Rhineland or Bodensee area, has not been determined. Fraulein Dr. Ellen J. Beer has observed a close resemblance to the windows in the Cistercian convent at Kappel, Switzerland (*Pantheon*, Sept.-Oct., 1951, p. 247, footnote 1).

- \*14 Rectangular panel with the figure of **St. John the Baptist** interceding for three resurrecting souls represented by the busts of a man in yellow, a girl in pink, and a boy in blue; the saint kneels in prayer with green nimbus, yellow fur-lined mantle, and pink tunic in a surround similar to Cat. No. 13. Pot metal; 30|x8| in. German (Upper Rhineland), c. 1310-20. Ex Coll. Hearst. Lit. Wentzel, *Pantheon*, May-June, 1961, p. 108, figs. 4 and 6. Exhibited: McLellan Galleries, Glasgow 1951, No. 491. Bought per F. Partridge and Sons from the Hearst Collection (Lot 50, article 21) on 11.4.1939. Ex Hutton Castle. Inv. No. 340; Reg. No. 45.480.

See Cat. No. 13.

- 15 Rectangular panel with the figure of **St. Stephen** standing in a white niche with yellow stained capitals and foliage in the spandrels, holding a yellow branch and three white stones, emblems of his martyrdom; deep blue nimbus, blue lined green dalmatic over white tunic; background of red foliage with three blue flowers inset and light blue grass at the foot of the panel; archaic border of white blobs and S hooks; pot metal and yellow stain; 30fx14 in. German (south or south-east), c. 1400. Ex Coll. Hearst. Lit. Wentzel, *Pantheon*, May-June, 1961, p. 110, fig. 10. Exhibited: McLellan Galleries, Glasgow, 1951, No. 281. Bought per Wilfred Drake from the Hearst Collection (New York, lot 335, article 5) on 18.7.1939. Ex Hutton Castle. Inv. No. 353; Reg. No. 45.383. (See colour repro. p. 12).

Described in the inventory as "Alsatian" but according to Professor Wentzel (*op. cit.*) the sketchy, impressionistic style of the brushwork (here in marked contrast to the precisely delineated floral ground) is typical of a large group of late 14th-century windows in Erfurt and other parts of southern Germany.





Cat. No. 15

- 16 Rectangular panel with the **Presentation in the Temple** framed by an orange-red round arched portal; the scene being enacted in a barrel-vaulted interior with a late gothic traceried window in the rear wall; in the foreground the Virgin kneels as she presents the Child over a low altar to Simeon, who is accompanied by another bearded figure wearing a ruby red robe; on the left is a coifed woman in blue holding a dove; the panel is in an advanced state of corrosion and the central part of the composition has deteriorated almost beyond recognition, but the brushwork is still visible in a raking light; pot metal and yellow stain; 17|-x11 in. German (Nuremberg), 1470-80. Lit. Wentzel, *Pantheon*, Sept.-Oct., 1961, p. 247, fig. 9. Original Gift. Ex Hutton Castle, 1956. Although now in a state of semi-obliteration, the panel is of fine quality and marks an interesting phase of transition in Nuremberg stained glass between high gothic and the emergence of less colourful miniature panels under the influence of engraving (cf. Wentzel, *op. cit.*



Cat. No. 17

- \* 17 Rectangular panel with the figure of **St. Mary Magdalen** standing against a richly foliated red backcloth shaped at the top where two pendant white leaf motives appear; blue nimbus; pink ointment box; white head-dress and chin-cloth with indented edge and high neck; yellow mantle over lilac red dress; pot metal; 20^x11 in. German, c. 1340-50. Lit. Wentzel, *Pantheon*, May-June, 1961, p. 111, fig. 11. Exhibited: McLellan Galleries, Glasgow, 1951, No. 501. Bought from John Hunt, 29.7.1935. Inv. No. 315; Reg. No. 45.479.

A section of red foliated glass on the middle left side has been leaded in back to front and two pieces from another window have been inserted bottom left and right. Wentzel (*op. cit.*) notes that "the fashionably high neck and chin cloth, the proportions, the ornament, the style of the drapery, suggest an approximate dating to the period 1340 to 1350" but the cycle from which the panel derives has not been traced.

- 18 Rectangular panel with part of a repeating **Pattern** traced by yellow segments enclosing a blue quatrefoil surrounded by four red trefoils and a red quatrefoil surrounded by four blue trefoils and in the intervening space a pale blue figure between alternating red and blue fields; narrow border of white glass down one side; pot metal; 35Jx22J in. German (Erfurt), early 14th Century. Lit. Wentzel, *Pantheon*, May-June, 1961, p. 106 fig. 2. Exhibited: McLellan Galleries, Glasgow, 1951, No. 458. Bought from John Hunt 10.7.48. Inv. No. 494; Reg. No. 45.482.

One of two panels (the other not shown) described at the time of purchase as from the Barfiisserkirche in Erfurt but since located by Professor Wentzel (*op. cit.*) as from the Augustinerkirche in Erfurt, where there still remains in one of the three windows of the choir two consecutive bands of similar patterned glass (reproduced by Heinrich Deutsch, *Glasmalereien des friihen 14 Jahrhunderts in ost-mittel Deutschland*, 1958, pi. 14, fig. 28, p. 125 if.). Only two pairs of panels are ancient and all the others modern restorations. It may be surmised therefore that the Glasgow panels were exchanged at some time for copies. The windows appear to date from the early 14th Century when the choir of the church was built (between 1298 and 1313 ?). (The companion panel is reproduced in colour p. 12).



Cat. No. 18

- 19 Rectangular panel with bust of **Praying Angel** above a canopy and between wide architectural borders; the angel, facing, with yellow hair and mantle; nimbus, wings and tunic in three shades of red, set in blue ground; separated from the canopy by a black and white band of ornament; the canopy tracery in yellow and black encloses trefoil openings above inset with blue, white and pink flowers in a red ground, and in a blue ground below; flanking borders of paired two-light lancet windows surmounted by crocketed pinnacles in white; pot metal and yellow stain; 42\ X 23f in. Austrian, c. 1425-50. Ex Coll. Hearst. Lit. Wentzel, *Pantheon*, May-June, 1961, p. 108, fig. 9. Exhibited: McLellan Galleries, Glasgow, 1951, No. 284. Bought per Wilfred Drake from the Hearst Collection (New York, lot 681, article 63) on 18.7.1939. Ex Hutton Castle. Inv. No. 352; Reg. No. 45.481.

Identified by Professor Wentzel as from the former window decoration (now widely scattered) of the Cathedral at Wiener Neustadt. Another panel of similar size and iconography is in the Germanischen Museum in Nuremberg (acquired 1926 from F. Kieslinger).

- 20 Rectangular panel with shaped top and enthroned **Female Saint** (? Virgin Mary) under a tall canopy; the saint, in the lower third of the panel, looking down to the left with

raised hands, is seated frontally on a green throne against a diapered blue curtain in a pointed niche with yellow finial; she has a red nimbus and wears an orange red mantle over a ruby red dress; above, occupying another third of the panel is a five-pinnacled canopy in yellow, blue, white and pink; a flanking oak-leaf border in yellow on red forms a trefoil window head in the top third of the light; pot metal and yellow stain; 45\ X 15fin. English, 14th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 73; Reg. No. 45.50.

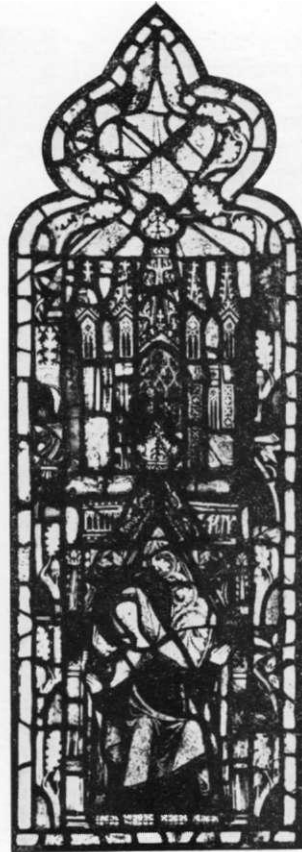
The gesture of the saint, possibly repelling with one hand and welcoming with the other suggests part of a Doom window.

- \*21 Tracery roundel of abstract **Pattern** comprising a yellow triangular figure with fleur-de-lis terminals superimposed on a green trefoil in a red ground surrounded by a blue border of blobs and circles; pot metal; dia. 7 in. English, 14th Century. Ex Coll. Dr. Philip Nelson. Bought from Dr. Nelson per Wilfred Drake 29.8.44. Ex Hutton Castle, 1948. Inv. No. 407; Reg. No. 45.31. (See colour repro. p. 20).

The roundel is described by Drake as an emblem of the Trinity and according to Dr. Nelson it dates from c. 1330. The figure is also known as Solomon's Seal.



Cat. No. 19



Cat. No. 20



Cat. No. 24



Cat. No. 22



Cat. No. 38

- \*22 Quatrefoil medallion with **Censing Angel** in the guise of a curly-headed youth, wearing a skin-tight garment with gold collar and girdle emerging from a hexagonal castellated turret brandishing an orb-shaped censer on a triple gold chain; he is shown against a red ground bounded by gothic architecture and brick work; blue ground and yellow border; pot metal and yellow stain; 18 x 17f in. Flemish, 14th Century. Ex Coll. Mortimer Schiff. Exhibited: McLellan Galleries, Glasgow, 1951, No. 480. Bought per John Hunt at Christie's 23.6.38, lot 91. Ex Hutton Castle. Inv. No. 298; Reg. No. 45.22.
- When acquired this medallion was mounted with a small shield (Heraldic Glass Catalogue, No. 59) and both are described in Sir William's purchase book as "Flemish, 16th Century", but as "English, 14th Century" in the inventory.
- 23 Tracery roundel of abstract **Pattern** with quatrefoil comprising (originally) two green and two white leaves enclosing a four-petalled flower in blue; yellow border similar in pattern to Cat. No. 21; pot metal; dia. 6| in. English, 14th Century. Ex Coll. George Eumorfopoulos. Bought from the Eumorfopoulos Collection per Wilfred Drake at Sotheby's 11.5.1945, lot 34. Ex Hutton Castle, 1948. Inv. No. 416; Reg. No. 45.33.
- One of the leaves and a quarter section of the border has been replaced by glass from another window of the same date.
- \*24 Rectangular panel with **Bearded Head** (called Moses in the Inventory), facing three-quarter right in a ground of blue under the right-hand portion of an ogival arch; to the right of the head, also under the arch, some red architectural motives; above the arch project two towers, one with a gable roof surmounted by an orb reserved in blue and red glass; pot metal; 18Jx10f in. French or English, late 12th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 193; Reg. No. 45.1.
- In a letter to Sir William dated 18.7.1939, Drake wrote concerning this panel: "It belonged undoubtedly to the window at Wilton, Wilts., which was repaired and inserted many years ago by Clayton and Bell of London for Lord Pembroke. Mr. Bell's grandson sold your panel to Grosvenor Thomas. Although Charles Winston described it as 13th Century, Dr. Nelson, Herbert Read and myself are of the opinion that it is of 12th Century date". A more complete fragment, presumably from the same window (26 J in. wide), with the bust of a nimbed figure under similar canopy work, described as French of about the middle of the 13th Century, is reproduced by Charles Winston in his book on Ancient Glass Paintings (2nd Edition, 1867, Part 11, Plate 1, fig. 2).
- 25 Shaped panel, possibly a window head with a **Canopy** in grisaille and red against a diapered blue ground; pot metal and yellow stain; 13£x13J in. English, 14th Century. Original Gift. Ex Hutton Castle. Inv. No. 282; Reg. No. 45.21.
- 26 Shaped panel, rounded at top, with **Male Head** in central roundel between leaf medallions in white surround; head full face, yellow hair and beard, studded chaplet, high buttoned collar cupping chin, blue border; horse shoe and leaf-shaped medallions above and below containing an oak-leaf in hatched ground with yellow borders; grisaille, with blue pot metal and yellow stain; 19Jx8| in. English, 14th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 100; Reg. No. 45.13.
- 27 Rectangular panel with slightly rounded top comprising (1) upper centre: **Angel** facing half-left with raised right hand in black and yellow stain standing in a niche with crocketed canopy and crescent moon; (2) lower centre: part of the exterior of a **Church** in black and yellow stain with paired lancet windows, chapels and a porch; (3) various **Ornamental and Heraldic Fragments** forming border on sides and base including (a) sable, a lion sejant gules; (b) various quatrefoils, trefoils and oak leaves in yellow, red and blue; (c) sable, a lion passant gardant or; (d) a leopard's head tenne; (e) sable, a lion passant gardant or; (f) a squirrel; (g) a flowering plant scroll in yellow on white flanking both sides; pot metal and yellow stain; 24 x 18f in. English, 14th Century. Bought from Thomas and Drake, Ltd. 5.12.1930. Ex Hutton Castle, 1956. Inv. No. 108, Reg. No. 45.14.
- \*28 Lemon-shaped tracery medallion having white **Tree Motive** with five branches terminating in three white and two yellow cinquefoils in a much restored red ground of varying hue with some green glass at base; pot metal and yellow stain; 13Jx12| in. English, 14th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 14; Reg. No. 45.7. (See colour repro. p. 20).
- 29 Lemon-shaped tracery medallion having **Foliage Sprig** with white stem and yellow leaf reserved in black enclosed by an oval yellow band incorporating four white rosettes; outer red border; pot metal and yellow stain; 13fx12|in. English, 14th Century. Original

Gift. Ex Hutton Castle, 1956. Inv. No. 18; Reg. No. 45.8

It appears from Sir William's letter to Drake of 15.7.28 that the red border was added at Sir William's request in order to pair it with Cat. No. 28.

- 30 Tracery roundel having yellow **Foliage and Flowers** geometrically arranged in a blue ground within and surrounding a red square; inner border of red and outer border of blue; pot metal; dia. 17Jin. English, 13th Century. Ex Coll. Eumorfopoulos. Bought per Wilfred Drake at Sotheby's 20.4.1944, lot 123. Ex Hutton Castle, 1947. Inv. No. 387; Reg. No. 45.3.

- 31 Roundel with grisaille bust of **Christ** set in a foliated surround; perhaps from a Tree of Jesse; blue and yellow cruciform nimbus; foliage white stemmed with green and yellow leaves interspersed with fragments of red and blue; pot metal and some yellow stain; dia. 13|in. English, early 14th Century. Ex Coll. Lord Rochdale. Lit. Eden, The Connoisseur, XCIV, 1934, p. 4. Bought per F. Surgey 28.10.1948. Inv. No. 498; Reg. No. 45.34.

- 32 Oval tracery panel of yellow **Foliage** on ruby red and blue ground; white border; pot metal; 13fx10|in. English, 14th Century. From North Creak Church, Norfolk. Ex Coll. Wilfred Drake (Stock List No. 1896). Bought per Drake at Sotheby's 6.3.1942, lot 96. Ex Hutton Castle. Inv. No. 377; Reg. No. 45.26.

This and the three following panels were bought by Drake in July, 1929 from Earl Spencer of Althorp acting on behalf of the rector of North Creak.

- 33 Tracery roundel with **Quatrefoil** of yellow leaves with pink flower-head centre; blue ground; white border; pot metal; dia. 9|in. English, 14th Century. From North Creak Church, Norfolk. Bought from Thomas and Drake, Ltd. 5.12.1930. Ex Hutton Castle, 1956. Inv. No. 165; Reg. No. 45.15.

- 34 Trefoil shaped tracery opening of yellow **Foliage** on ruby red and blue ground; white border; pot metal; 18|x19|in. English, 14th Century. From North Creak Church, Norfolk. Bought from Thomas and Drake, Ltd. 5.12.1930. Ex Hutton Castle, 1948. Inv. No. 240; Reg. No. 45.19.

- 35 Tracery roundel with **Quatrefoil** similar to Cat. No. 33; pot metal; dia. 9|in. English, 14th Century. From North Creak Church,

Norfolk. Bought from Thomas and Drake, Ltd. 5.12.1930. Ex Hutton Castle, 1956. Inv. No. 166; Reg. No. 45.16.

- 36 Tracery roundel with grisaille **Lozenge** in a blue ground circumscribed by a red and a white outer border; in centre of lozenge a red quatrefoil and in each of the four smaller lozenges comprising the lozenge itself a cinquefoil in a hatched ground; pot metal; dia. 11f in. English, 13th Century. Ex Coll. Sir Thomas Neave, Dagenham Park, Essex; F. W. Bruce. Bought from Thomas and Drake, Ltd. 5.5.1939. Inv. No. 350; Reg. No. 45.110.

- 37 Shaped head of window light with bust of **Censing Angel** emerging from band of blue cloud pattern swinging yellow stained censer upwards on a white triple chain; orange red tunic; broken red and orange ground with two yellow stained wings and two quatrefoil roundels; pot metal and yellow stain; 17 x 22J in. English, 14th Century. Ex Coll. Eumorfopoulos. Bought per Wilfred Drake at Sotheby's 20.4.1944, lot 123. Ex Hutton Castle, 1947. Inv. No. 390; Reg. No. 45.28.

When acquired in 1944 this panel was mounted on the top of Cat. No. 59 (St. Protasius) and was separated by Drake (see letter dated 20.5.1944 from Drake to Sir William).

- 38 Tracery roundel with two **Interlacing Lozenges** in white and yellow stain forming a wheel with red hub and circumference; the spaces between the spokes filled with foliated blue; pot metal and yellow stain; dia. 12fin. English, 14th Century. Ex Coll. Eumorfopoulos. Exhibited: McLellan Galleries, Glasgow, 1951, No. 335. Bought per Wilfred Drake at Sotheby's 20.4.1944, lot 124. Ex Hutton Castle, 1947. Inv. No. 394; Reg. No. 45.30.

- 39 Tracery roundel with six green **Vine Leaves** on a ruby red ground surrounding a ruby red vine leaf on a blue ground; pot metal; dia. 10 in. English, 14th Century. Original Gift. Ex Hutton Castle, 1948. Inv. No. 241; Reg. No. 45.68.

- \*40 Rectangular panel with slightly rounded top figuring a **Kneeling Donor** with ginger red hair and beard, facing right in prayer, wearing red cloak over orange-red sleeved tunic, white hose, black shoes with pointed toes scratched out of the black ground, kneeling on a dull red cushion in a foliated ground



Cat. No. 40

of white and yellow reserved in black; architectural framework in yellow with crocketed ogival arch and two castles on either side at juncture of arch and shafting; below the figure is an inscription (leaded into the panel in reverse) between two yellow castles: *pichia-noru(m) de Gresford / iari fecerunt de suis*. Surrounding the whole panel is a narrow white border; pot metal and yellow stain; 21|x13|in. English, 14th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 45; Reg. No. 45.9.

The inscription suggests that this panel might derive from the Church of All Saints at Gresford in Denbighshire, N. Wales, but the old glass there is later in date and quite unrelated in style. The lettering, however, appears to tally with that of inscriptions in the church and may have its source there and been later carelessly inserted back to front into the panel. The kneeling figure and foliated ground is very similar to a small 14th-Century panel from a cusped tracery light in the Victoria and Albert Museum, London, where the kneeling donor is identified by an inscription as William Cele. His wife accompanies him and the shape of the panel which forms an irregular six-lobed figure is entirely different. The Victoria and Albert panel (reproduced in the *Guide to the Stained Glass*, 1936, plate 12) was acquired by the Museum in 1912 from Mr. Grosvenor Thomas who said that it came from a church in Suffolk. The provenance of the Burrell panel is unrecorded.

- 41 Small roundel depicting an **Organ Player** in white and yellow stain reserved in a black ground; a beardless man wearing a hat with rounded crown and upturned brim and loose tunic with hanging sleeve is shown three-quarter length facing left and apparently seated with the portative organ at right angles to his body; his left hand is on the key-board and the other works a lever underneath the instrument which has thirteen pipes arranged on a steep incline to keyboard level; black enamel paint and yellow stain; dia. 6 in. English, ? mid-14th Century. Ex Coll. Dr. Philip Nelson. Bought per Wilfred Drake from Dr. Nelson 29.11.1943. Ex Hutton Castle, 1948. Inv. No. 384; Reg. No. 45.27.

Portative organs, first recorded in the 12th century, were generally suspended from the player's neck and were played with two fingers of the right hand while the left worked the bellows on the other side. In the roundel, the organ, which appears to be very perfunctorily treated and presumably with intentional comedy as a burlesque, has no means of support and is played with the left hand. The lever underneath worked by the right hand probably served to prolong certain notes as drones. When negotiating the sale of this roundel and another (Cat. No. 112) bought at the same time, Drake observed (letter dated 9.11.1943): "They are very rare and he (Dr. Nelson) is a connoisseur of such things".

- \*42 Arched panel showing the **Crucified Christ** in a fragmentary blue and ruby red background; the figure of Christ with cruciform nimbus in black on white; yellow loin cloth; red cross; pot metal; 16|x11|in. English, 14th Century. From Sutton Courtenay Manor. Exhibited: McLellan Galleries, Glasgow, 1951, No. 483. Bought from Thomas and Drake (New York, Stock No. 2052) 28.4.1939. Ex Hutton Castle. Inv. No. 345; Reg. No. 45.23. (See colour repro. p. 20).

The figure of Christ is very similar to that in a tracery light (1320-25) in the south aisle of the choir in Wells Cathedral, where Christ is shown in a background of quarries with a kneeling donor (see Woodforde, *Stained Glass in Somerset*, 1946, p. 12, pi. 8). The Burrell panel, which Drake noted on a coloured photograph he sent to Sir William as having come from Sutton Courtenay Manor, was despatched from New York in April, 1939, in a fragmentary condition and was repaired by Drake who used part of the blue background of the Princess Cecilia (see Cat. No. 84) for the kite shape in the background.

- 43 Small rectangular panel showing the head of **Christ** in fragmentary setting of white glass; the head, heavily retouched, with red and white cruciform nimbus; pot metal; 7x6|in. English, 13th Century. Ex Coll. Eumorfopoulos. Bought per Wilfred Drake at Sotheby's 20.4.1944 (lot 123). Ex Hutton Castle, 1948. Inv. No. 388; Reg. No. 45.4.



English, German and French, 14th—16th Centuries



Cat. No. 21



Cat. No. 28



Cat. No. 42



Cat. No. 46



Cat. No. 46



Cat. No. 50



Cat. No. 57



- \*44 Roundel showing an **Enthroned King**, perhaps from a Tree of Jesse window, but in a very fragmentary condition; the figure, crowned, is ostensibly seated frontally, on a yellow throne, wearing a blue mantle; blue ground with scrolling plant in white and yellow; some red patches in centre; white and yellow fragmentary border; pot metal; dia. 131 in. English, 13th Century. Ex Coll. Lord Rochdale. Lit. Eden, *The Connoisseur*, XCIV, 1934, p. 3, fig. 1. Exhibited: McLellan Galleries, Glasgow, 1951, No. 293. Bought per F. Surgey 28.10.1948. Inv. No. 497; Reg. No. 45.5.

The seated, armless figure has been constructed or reconstructed from existing fragments of glass. The panel appears to be related to another roundel acquired from the Rochdale Collection (Cat. No. 31).

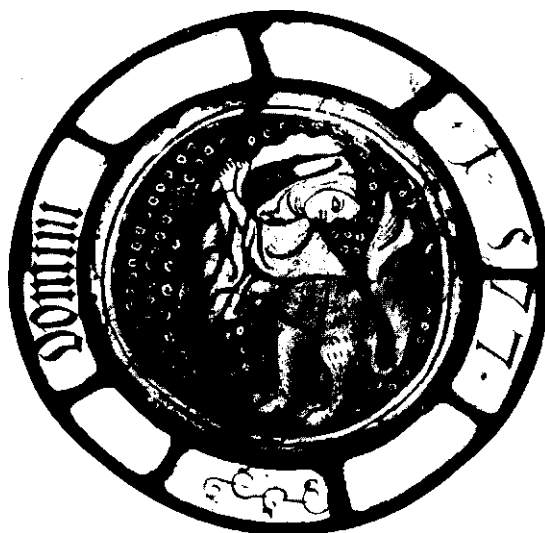
45. Shaped window head with blue **Gable** top surmounted by yellow leaf finial; diapered green ground of differing pattern; running vine border in white and yellow reserved in black with fragments of red ground; pot metal and yellow stain; 7Jx9 in. English, 14th Century. Original Gift. Ex Hutton Castle, 1948. Inv. No. 239; Reg. No. 45.18.

- \*46 Lancet-shaped panel with the figure of a bearded **Male Saint** standing under an ogival arch with slender columns; he gazes three-quarter right and makes a blessing gesture with his right hand while holding a book in his left; the head and nimbus in grisaille; yellow mantle over white tunic with yellow quatre-foiled roundels; diapered blue ground inset with red and golden stars; pot metal and yellow stain; 24½ x 9½ in. English, (Norwich School), 14th Century. Ex Coll. Barons Stafford of Costessey Hall, Norfolk; F. W. Bruce. Exhibited: McLellan Galleries, Glasgow, 1951, No. 494. Bought from Thomas and Drake 5.5.1939. Ex Hutton Castle. Inv. No. 347; Reg. No. 45.24. (See colour repro. p. 20).

This panel, described as St. Matthew in the Inventory, is recorded in Sir William's purchase book as from the Costessey Collection, but is not included in the catalogue of that Collection produced by Maurice Drake in 1920. However the catalogue does include (No. 61) part of a window, now in the Victoria and Albert Museum, London (reproduced in the *Guide to the Stained Glass*, 1936, pi. 8A) which must have come from the same church and probably from the same window. This shows a standing female saint (described as St. Mary Magdalene) in an ogival arched niche surmounted by a tall canopy. The background of diapered blue inlaid with fifteen red and gold stars is of identical pattern. Doubtless the Burrell panel was at one time surmounted by a similar canopy. The Victoria and Albert panel is described as having come from Norwich or its neighbourhood and is dated to about 1320.

- \*47 Roundel having **Grotesque** reserved in ringed black ground on patchily red-tintured glass; human upper half of figure wears jester's hood and cape and looks downward, wielding a club; lower part of the body is that of a furry creature of bear or cat family, speckled black, with bushy flame-like tail; presumably later white border inscribed: Domini 1577; black enamel paint and yellow stain; dia. 8½ in. English, 14th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 216; Reg. No. 45.17.

Grotesques of this kind are a characteristic feature of 14th-century East Anglian manuscript illumination such as the Luttrell Psalter (c. 1340).



Cat. No. 47

- 48 Lancet-shaped panel with the figure of **St. John**, apostle, standing under an arch with slender columns; he gazes three-quarter right holding the poisoned cup with winged serpent in his right and a palm in his left hand; the head and nimbus in grisaille; white mantle spangled with yellow foliage over ruby red tunic; diapered blue ground; the lower part of the panel encompassed by a scroll inscribed: *pass su noster ico natus ex maria virgine*; pot metal and yellow stain; 25 X 11½ in. English (Norwich School), 14th Century. Ex Coll: Barons Stafford of Costessey Hall, Norfolk; F. W. Bruce. Exhibited: McLellan Galleries, Glasgow, 1951, No. 504. Bought from Thomas and Drake 5.5.1939.

Ex Hutton Castle. Inv. No. 348; Reg. No. 45.25.

Of slightly larger size than Cat. No. 46 and without the ogival arch and the red and gold stars in the diapered blue ground, but presumably from the same church and formerly surmounted by a canopy.

- \*49 Roundel with **Two Monks**, half-length in front of a shrine; both tonsured, the one on the left is vested in blue with upstanding white and yellow collar holding a staff in his right and a rosary in his left hand; the other is vested in white with yellow border and holds a large book with yellow clasp in his left and a rosary in his right hand; he bows his head in sorrow or penitence and his taller companion regards him sadly or possibly reproachfully; the shrine or other structure behind them has three gothic windows and is in white and yellow; red ground; white and yellow border;



Cat. No. 49

pot metal and yellow stain; dia. 13 in. English, 14th Century. Ex Coll. Lord Rochdale. Lit. Eden, *The Connoisseur*, XCIV, 1934, p. 5. Bought per F. Surgey 28.10.1948. Inv. No. 520; Reg. No. 45.35.

Described by Eden (*op. cit.*) as 14th Century and as possibly marking the building or dedication of a Cistercian church, "the white-habited figure being a Cistercian monk and the other a saint of that order". A fragmentary mid-15th century panel in the Bodleian Library, Oxford showing the Penance of Henry II before the Shrine of Thomas a Becket (reproduced Read, *English Stained Glass*, 1926, p. 143) suggests a later date and possibly another subject.

- \*50 Large rectangular panel with rounded top showing **St. Barbara** standing in a garden with open book in front of her tower; blue sky; gold crown, nimbus, hair and jewelled dress border; book inscribed: *Domi(n)e ne labia me peries et os m*; round brick tower with conical roof; on the right is a column in the form of a branch wound round with a scroll supporting a capital and part of a superstructure; between column and saint an in-filling of ruby red; pot metal, grisaille and yellow stain; 40 X 18½ in. French, early 16th Century. Original Gift. Ex Hutton Castle. Inv. No. 270; Reg. No. 45.403. (See colour repro. p. 20).

Described as French in the Inventory, but perhaps of Rhenish origin. See Cat. No. 221.

- 51 Roundel with the bust of a **Maiden** in white and yellow stain facing halfleft wearing golden chaplet studded with pearls; blue sky bearing a black letter "h" above a fragmentary inscription; red curtain; pot metal and yellow stain; dia. 9½ in. English, late 15th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 85; Reg. No. 45.59.

- 52 Quatrefoil medallion with central roundel containing head of **Youth** in black and yellow stain; yellow hair and border; white patterned ground reserved in black; the quatrefoil surround with red leaves reserved in black; pot metal and yellow stain; 7½ X 7½ in. ? English, early 14th Century. Bought (with Cat. No. 55) from John Hunt 5.4.1935. Ex Hutton Castle, 1961. Inv. No. 180; Reg. No. 45.478.

Described with No. 55 in the purchase book as "2 small panels of early 15th Century stained glass with heads surrounded, one with ruby and one with blue glass" and in the Inventory as "German, 14th Century". Professor Wentzel does not consider them to be German.

- 53 Roundel with bust of **Male Saint** in sepia on white in a fragmentary ground of diapered red; white border; blue in-filling below saint represented full face, nimbed, with neck cloth and trefoiled tunic; pot metal; dia. 10 in. English, c. 1400. Ex Coll. Eumorfopoulos. Bought per Wilfred Drake at Sotheby's 20.4.1944, lot 123. Ex Hutton Castle, 1948. Inv. No. 392; Reg. No. 45.29.

- 54 Tracery medallion with the half-length figure of **King David** wearing red conical hat, gold crown, red buttoned coat with ermine collar, in a blue ground encompassed by a scroll inscribed: *David excitato e tuum dormies crapulato a vio*; pot metal and yellow stain; 13x10f in. German (? Rhineland), 15th Century. Ex Coll. Marquis of Abergavenny, Eridge Castle, Kent. Bought (with Cat. No. 56) per Thomas and Drake at Christie's 13.6.1940, lot 54. Ex Hutton Castle, 1947. Inv. No. 355; Reg. No. 45.385.

Some tracery roundels with half length prophets and scrolls foretelling the birth of Christ, in the Victoria and Albert Museum, are of mid 15th Century date and from the Lower Rhineland. When acquired the two Burrell medallions were mounted on either side of Cat. No. 196 (Solomon and the Queen of Sheba).

- 55 Quatrefoil medallion with central roundel containing head of a **Youth** in black and yellow stain in profile facing right; yellow curly hair, jester's hood and border; white patterned ground reserved in black; the quatrefoil surround with blue leaves reserved in black; pot metal and yellow stain; 7Jx 7\ in. ? English, 14th Century. Bought (with Cat. No. 52) from John Hunt 5.4.1935. Ex Hutton Castle, 1961. Inv. No. 179; Reg. No. 45.477.

See Cat. No. 52.

- 56 Tracery medallion with the half-length figure of **Zacharias** wearing ermine-lined blue hat with upturned brim, yellow cloak with ermine collar over blue tunic; red diapered ground encompassed by scroll inscribed: *Zacharias dicite filie Sion Ecce rex tuum vict tibi*; pot metal and yellow stain; 13|x11 in. German (? Rhineland) 15th Century. Ex Coll. Marquis of Abergavenny, Eridge Castle, Kent. Bought (with Cat. No. 54) per Thomas and Drake at Christie's 13.6.1940, lot 54. Ex Hutton Castle 1947. Inv. No. 356; Reg. No. 45.386.

- 57 Heart-shaped tracery medallion showing a **Donor Monk** kneeling near the entrance to a church or monastery holding a large yellow reliquary like a miniature chapel; blue slated roof surmounted by a turret pierced with lancet windows above an inscription; *com le religieux eleva les reliques de la madeleine*; the figure and the brick and stonework in grisaille; the reliquary and the grassy ground in yellow; red ground fillings; pot metal and yellow stain 21Jx15\ in. French, late 15th Century. Bought from John Hunt 22.11.1938. Ex Hutton Castle. Inv. No. 319; Reg. No. 45.411. (See colour repro. p. 20.).



Cat. No. 50



Cat. No. 58

- \*58 Panel with the half-length figure of the **Madonna and Child** in grisaille (except for yellow crown), the child suckling, placed over an inscription *Daix Vriov* above a column with yellow foliage capital; red patterned ground with blue strip at the top; pot metal and yellow stain; 17x14| in. ? French, 14th Century. Exhibited: McLellan Galleries, Glasgow, 1951, No. 485. Bought from M. R. Stora 1.5.1935. Ex Hutton Castle. Inv. No. 317; Reg. No. 45.381.

Described as "French, 14th Century" in the purchase book and as "French, 15th Century" in the Inventory. Its French origin is belied by the inscription, but the panel appears to comprise diverse elements.

- 59 Rectangular panel with the figure of **St. Protasius** in the vestments of a deacon standing in a round arched niche against a diapered blue ground; the saint, nimbed and tonsured, holds a sword in his right and a clasped book or box with chamfered corners in his left hand; the niche and saint in grisaille and yellow stain; upper right on a white band a partly erased inscription: *St. Prot (ais)*; pot metal and yellow stain; 32x16^ in. French, 15th Century. Ex Coll. Eumorphopoulos. Exhibited: McLellan Galleries, Glasgow, 1951, No. 332. Bought per Wilfred Drake at Sotheby's 20.4.1944, lot 123. Ex Hutton Castle, 1947. Inv. No. 389; Reg. No. 45.387.

St. Protasius of Milan usually associated with his twin brother, St. Gervasius, was beheaded with a sword in the time of the Emperor Nero. Their cult was particularly fostered in France. The panel is disfigured by drastic leaded repairs which have almost obliterated the face. When acquired it was mounted with Cat. No. 37.



Cat. No. 60

- 60 Rectangular panel with winged **Putto and Grotesque** in a part violet and part green ground; the putto in grisaille with blue wings and yellow hair, kneeling, facing right, holding a yellow lance whose tip he thrusts into the gaping mouth of a yellow monster with scrolling body; pot metal and yellow stain; 10fx13| in. French, early 16th Century. Original Gift. Ex Hutton Castle. Inv. No. 274; Reg. No. 45.405.

- 61 Roundel with seated figure of an **Angel Bagpiper** in grisaille and yellow stain; the angel, apparently nimbed, wears a loose-fitting tunic with amice; he squeezes the bag with his right arm and has his fingers on the stops of the chanter with the long base drone passing upward to the left; he is flanked by two verticle strips of pot metal red and yellow stained fragments; pot metal and yellow stain; dia. 1\ in. English, 15th Century. Ex Coll. Lord Rochdale. Bought per Frank Surgy 28.10.48. Inv. No. 501; Reg. No. 45.90.

- 62 Rectangular panel with **Putto and Grotesque** similar to Cat. No. 60 but facing to left; pot metal and yellow stain; 10|x13| in. French, early 16th Century. Original Gift. Ex Hutton Castle. Inv. No. 275; Reg. No. 45.406.



Cat. No. 64

- 63 Roundel with bust of **Bearded Man** wearing a red hat with upturned brim and blue coat over a red tunic with yellow collar in green ground; the face apparently mostly a modern restoration; pot metal, red enamel flesh tints and yellow stain; dia. 8 $\frac{1}{2}$  in. French, 16th Century. Original Gift. Ex. Hutton Castle. Inv. No. 276; Reg. No. 45. 407.
- 64 Shaped panel with bust of the **Virgin Mary**; downcast head and sorrowing expression; white head-cloth with yellow border; blue dress; pot metal and yellow stain; 11 $\frac{1}{2}$  X 12 in. French, 16th Century. Ex Coll. Eumorfopoulos. Bought per Wilfred Drake at Sotheby's 20.4.1944, lot 124. Inv. No. 403; Reg. No. 45.416.
- 65 Roundel with **Male Bust** of a clean shaven man facing left wearing a red cap and tunic in green ground; grim face with large nose, compressed lips and bobbed hair; pot metal and enamel flesh tints; dia. 8 $\frac{1}{2}$  in. French, 16th Century. Original Gift. Ex Hutton Castle. Inv. No. 277; Reg. No. 45.408.
- 66 Rectangular panel with part of the figure of **St. Catherine**, reading book held open in right hand, the left hand resting on sword hilt; yellow nimbus, crown and hair; blue dress with yellow girdle; white cloak with yellow border; fragmentary red ground of varying hue; pot metal and yellow stain; 24 $\frac{1}{2}$  x 26 in. French, early 16th Century. Ex Coll. Lord Rochdale. Lit. Eden, *The Connoisseur*, XCIV, 1934, p. 82. Exhibited: McLellan Galleries, Glasgow, 1951, No. 296. Bought per F. Surgey 28.10.1948. Inv. No. 506; Reg. No. 45.376.
- Probably from a full-length figure of St. Catherine, the lower half missing.
- 67 Roundel with **Woman and Lily** in grisaille and yellow stain in fragmentary red ground; the woman, half-length, facing right, with hands raised in amazement, wearing yellow hat and rolled drapery head-dress with jewel and laced bodice ostensibly looking at a flowering plant with yellow leaves; fragmentary blue and yellow border; pot metal and yellow stain; dia. 9 $\frac{1}{2}$  in. ? Flemish, 15th Century. Ex Coll. Lord Rochdale. Lit. Eden, *The Connoisseur*, XCIV, 1934, p. 7. Bought per F. Surgey 28.10.1948. Inv. No. 516; Reg. No. 45.96.
- The arrangement of parts is probably arbitrary due to a later reconstruction of surviving fragments.
- 68 Roundel with **Male Bust** facing right in a grisaille architectural surround with blue sky and green foliage; wearing coronet over ermine turban, ermine collar, red mantle with inset jewelled brooch; left hand raised; from side to side a band of illegible inscription: *Trant . . . .*; pot metal; dia. 13 $\frac{1}{2}$  in. English, 15th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 48; Reg. No. 45.44.
- 69 Roundel with bust of young **King or Queen** facing half right, wearing crown (? and mitre) over a swept lock of hair; yellow bordered red mantle over blue tunic; holding an object in one or both hands perhaps connected with the trefoiled sceptre head or other royal attribute placed above them; curtain of greenish hue surmounted by blue ground in which are placed two crowns and above them two fragments, possibly of crowns; narrow side fillings of red and white; pot metal and yellow stain; dia. 9 $\frac{1}{2}$  in. English, 15th Century Ex Coll. Lord Rochdale. Lit. Eden, *The Connoisseur*, XCIV, 1934, p. 7. Bought per F. Surgey 28.10.1948. Inv. No. 502; Reg. No. 45.91.
- The face retouched. Described in the Inventory as a King and by Eden (*op. cit.*) as a Queen, perhaps St. Elizabeth or St. Etheldreda.
- 70 Rectangular panel with the figure of **St. John**, apostle, in grisaille and yellow stain in red ground standing in a niche of fragmentary shafting and pinnacled canopy; facing half-right holding chalice and serpent; wearing yellow patterned chasuble and tunic bearing the letter "J" in ornamental roundels; above the saint's head a band inscribed: *St. Johis*; pot metal and yellow stain; 24x10 $\frac{1}{2}$  in. English (Norwich School), 15th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 1; Reg. No. 45.36.
- Slightly enlarged by Drake at Sir William's request to pair it with Cat. No. 72 (see letter dated 15.7.1928). The previous measurements were 22 $\frac{1}{2}$ x8 $\frac{1}{2}$  in.
- 71 Roundel with the bust of **King Edward the Confessor**, nimbed and crowned, wearing ermine bordered violet mantle, holding sceptre and yellow ring in his upraised left hand; red ground with medial stained band; pot metal and yellow stain; dia. 8 $\frac{1}{2}$  in. English, 15th Century. Ex Coll. Lord Rochdale. Lit. Eden, *The Connoisseur*, XCIV, 1934, p. 7. Bought per F. Surgey 28.10.1948. Inv. No. 514; Reg. No. 45.108.
- Possibly from a window depicting Edward the Confessor giving his ring to St. John in the guise of a pilgrim seeking alms.



Cat. No. 72

- \*72 Rectangular panel with the figure of **St. Mary Magdalen** standing on a meadow against a blue ground under a canopy in grisaille and yellow stain sub-divided by the large gothic majescale "M"; facing half-left, nimbed, holding gold ointment jar, wearing gold bordered white mantle over red dress; architectural fragment below; pot metal and yellow stain; 24Jx10f. English (Norwich School), 15th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 2; Reg. No. 45.37.

- 73 Roundel with **Red and White Rose** of Lancaster and York barbed and seeded proper on a purple ground between two green leaves in a red (partly restored) border; pot metal

and yellow stain; dia. 10f in. English, 16th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 19; Reg. No. 45.97.

Perhaps originally placed in a shield like the two medallions from Cowick Priory listed in the Heraldic Glass Catalogue, Nos. 193 and 194.

- \*74 Roundel with the half-length figures of a **Man and Woman** looking intently towards the left in an architectural ground in grisaille and yellow and blue sky between the buildings; he wears a purple hat and red cloak and holds a yellow cross; she wears a hooded cape over a yellow dress and holds a book; on a medial band to left and right of the figures the words *Delos* and *testat*; red border with fragmentary yellow inscription; pot metal and yellow stain; dia. 13J in. English, 15th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 51; Reg. No. 45.47.

- 75 Roundel with the head of the boy **Christ** in grisaille and yellow stain; cruciform nimbus; on the right the upper part of a banner suspended from the shaft of a processional cross; fragmentary red, white and blue border; pot metal and yellow stain; dia. 10 in. English, 15th Century. Ex Coll. Eumorfopoulos. Bought per Wilfred Drake at Sotheby's 11.5.1945, lot 35. Ex Hutton Castle, 1948. Inv. No. 414; Reg. No. 45.85.



Cat. No. 74

76 Narrow panel with shaped top showing an **Archbishop Saint** standing under a canopy holding book and pastoral staff"; red chasuble; green gloves; blue ground; fragmentary border and tunic; portion of another canopy below the figure; pot metal and yellow stain; 44|x 12 in. English, 15th Century. Ex Coll. a Gentleman in Cornwall. Bought at Sotheby's 11.4.1930, lot 77. Ex Hutton Castle, 1948. Inv. No. 76; Reg. No. 45.52.

77 Panel with shaped top showing a **Bishop Saint** (? St. Romanus) standing under a canopy holding a pastoral staff piercing the open mouth of a red dragon; white cope with yellow birds on oak sprigs and blue cabochoned border; green lining; blue dalmatic and tunic; blue ground; red oak leaf patterned curtain; pot metal and yellow stain; 46x15 in. English, 15th Cent'ry. Original Gift. Ex Hutton Castle, 1956. Inv. No. 46; Reg. No. 45.42(a).

Mounted at Hutton Castle back to front above Cat. No. 83.

78 Panel with shaped top showing the **Crucified Christ** in a ground of star-patterned quarries tinted with yellow stain; bleeding Christ with yellow crown of thorns and blue loin cloth; white cross inscribed INRI, flecked with yellow ears of corn, standing on mound perhaps intended as a reliquary to receive the droplets of blood; in the shaped top a mitre between the letters "M" (crowned) and "P"; flanking borders with an ornamental "O" alternating with "W"; pot metal and yellow stain; 37|x17|in. English, 15th Century. Original Gift. Ex Hutton Castle. Inv. No. 271; Reg. No. 45.71.

An analogous group of Crucifixion windows with the figures set upon grass mounds or pedestals and against a background of quarries is described by Christopher Woodforde in *Stained Glass in Somerset*, 1946, pp. 25-30. The decorative use of donors' initials is also characteristic of this group of Somerset windows.

79 Small rectangular panel comprising three **Fragments** joined together (1) top left: a **scaly monster** in black and yellow stain on white beneath a band of dotted roundels; (2) bottom left: a somewhat similar **winged dragon** swallowing a male or female figure (St. Margaret of Antioch?) in a black ground diapered with plants; (3) right: a **shepherd**, seen from the back, holding crook, wearing hooded and belted garment, and ankle pads, in black ground with white and yellow plants;

grisaille and yellow stain; 7x9jin. English, 15th Century. Bought (with Cat. No. 82) from Fabert, Rue le Peletier, 5.10.1928. Ex Hutton Castle, 1956. Inv. No. 161; Reg. No. 45.63.

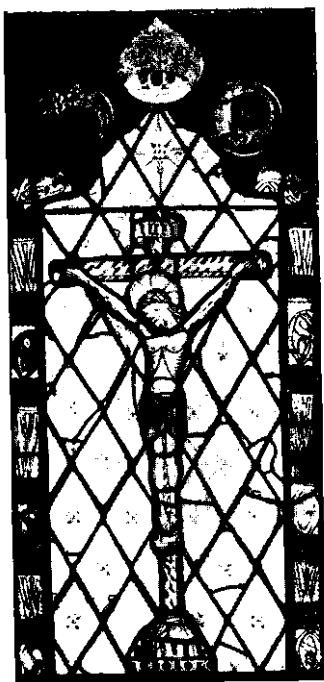
80 Rectangular panel with **Fragmentary-Subject** showing a crowd of men and women, some holding babies (? Herod and the First-Born); on the upper left is part of the body and two hands of a figure holding a sceptre, probably enthroned; beside him are two men, one in blue holding a mace, and the other in red, apparently holding an infant, gazing at a blue-robed woman holding a swaddled infant walking away to the right; behind is the head of another woman, a bearded man in a red hat, and part of a third figure; to the right are fragments of two male figures, one of them apparently a priest; the ground is strewn with pebbles and other objects; pot metal and yellow stain; 16x21J in. English, 15th Century. Ex Coll. Sidney. Exhibited: McLellan Galleries, Glasgow, 1951, No. 481. Bought from Thomas and Drake (Stock List No. 2193) 26.10.1938. Ex Hutton Castle. Inv. No. 313; Reg. No. 45.73.

81 Roundel with squatting figure of a **Trumpet Blowing Angel** in white and yellow stain; red wings; blue ground; pot metal and yellow stain; dia. 9| in. ? French, 15th Century. Ex Hutton Castle, 1951. Inv. No. 562; Reg. No. 45.334.

82 Small rectangular panel with **Fox Preaching to Sheep** in black and yellow stain on white arranged in three probably fragmentary sections; on the right the fox, dressed as a priest or monk, stands in a panelled pulpit holding a document with dangling seal; on the left, in two bands, a number of sheep, some facing the preacher, others browsing or with their heads turned away; fragments of discontinuous border with dotted roundels partly line the top, sides and centre; black enamel and yellow stain; 6f X 9| in. English, 15th Century. Bought (with Cat. No. 79) from Fabert, Rue le Peletier, 5.10.1928. Ex Hutton Castle, 1956. Inv. No. 162; Reg. No. 45.64.

83 Rectangular panel with fragmentary **Scroll Bearing Angels**; the scroll, broken in the middle, inscribed: *Erastina . . . et rupit . . .* Black and yellow stain; 8fx14|in. English, 15th Century. Ex Hutton Castle, 1956. Inv. No. 46; Reg. No. 45.42(b).





Cat. No. 78



Cat. No 84



Cat. No. 90

- \*84 Rectangular panel with the bust of **Princess Cecilia** from the Becket window in Canterbury Cathedral (north-west transept); facing three-quarter left with long golden hair; pearl-studded coronet and collar; wine-red dress trimmed with ermine; fragmentary blue ground; pot metal and yellow stain; 15JX 11f in. English, 15th Century. Ex Coll. A. L. Radford; F. W. Bruce. Exhibited: Victoria and Albert Museum, London, 1915-19; McLellan Galleries, Glasgow 1951, No. 479. Bought from Thomas and Drake 5.5.1939. Ex Hutton Castle. Inv. No. 344; Reg. No. 45.75. (See colour repro. p. 53).

Princess Cecilia or Cecily (1469-1507), third daughter of Edward IV, married after 1482 John, Viscount Wells, whose arms appear in what remains of the Becket window in Canterbury Cathedral. The window, perhaps the work of John Prudde, Chief Glazier of the Royal Works at Westminster, was probably carried out after 1465 when Edward IV visited Canterbury. The Royal Family now occupy a middle range of the window which was mostly destroyed on December 13th, 1643 by a minister wielding a pike "on the top of the citie ladder, near sixty steps high". The figure of Princess Cecilia, kneeling between her sisters Elizabeth and Anne as she appears to-day in the north window of the north-west transept at Canterbury, is a modern restoration

(reproduced in the Sixth Annual Report, 1933, of the Friends of Canterbury Cathedral, frontispiece). The Burrell panel, at Sir William's suggestion, was slightly "cut down" by Drake (see letter dated 8.5.1939).

- 85 Roundel with the seated figure of a **Praying Angel** in white and yellow stain; red wings; blue ground. ? French, 15th Century. Ex Hutton Castle, 1951. Inv. No. 561; Reg. No. 45.333.
- 86 Rectangular panel with the half-length figure of the **Virgin Mary**; yellow crown; blue mantle; fragmentary dress; fragmentary red and green ground inset with six balls of fire and some interpolated architectural fragments; below in a fragmented border the words: *maria sea*, and down either side a band of perpendicular shafting; pot metal and yellow stain; 26|x21| in. English, 15th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 94; Reg. No. 45.60.
- 87 Roundel with half-length **Angel** in white and yellow stain emerging from a band of formalised clouds in blue; white nimbus and shift;

- green wings; facing right with raised arms; red ground; pot metal and yellow stain; dia. 9J in. English, 15th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 77; Reg. No. 45.53.
- See also Cat. Nos. 88, 92 and 93.
- 88 Roundel with half-length **Angel** facing left; similar to Cat. Nos. 87, 92 and 93; pot metal and yellow stain; dia. 9f in. English, 15th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 78; Reg. No. 45.54.
- 89 Standing figure of a **Herald Angel** blowing trumpet; nimbed, wearing jewelled leafy head-dress, patterned tippet or cape; feathered tunic and hose; stiff metal belt at thigh level; white and yellow stain; 15\ in. high. English (Norwich School), 15th Century. Ex Coll. Dr. Philip Nelson. Bought per Wilfred Drake, 27.3.1945. Ex Hutton Castle, 1948. Inv. No. 411; Reg. No. 45.84.
- \*90 Panel with shaped trefoil top depicting a **Bearded King** (Edward, the Confessor?) under a canopy; standing, crowned, holding sceptre in left hand, wearing ermine cape and yellow-bordered white mantle over a blue tunic; red ground; pot metal and yellow stain; 26x8f in. English, 15th Century. Ex Coll. Sidney. Bought from Wilfred Drake (Stock List No. 2210) 12.7.1938. Ex Hutton Castle. Inv. No. 310; Reg. No. 45.72.
- 91 Standing figure of an **Angel** wearing leafy or petalled chaplet; ermine tippet or cape; feathered breast-plate and hose; stiff metal belt on thighs and pleated skirt; white and yellow stain; 14 in. high. English, (Norwich School), 15th Century. Ex Coll. Dr. Philip Nelson. Bought per Wilfred Drake 15.3.1946. Ex Hutton Castle, 1948. Inv. No. 420; Reg. No. 45.87.
- 92 Roundel with half-length **Angel** facing right; similar to Cat. Nos. 87, 88 and 93; pot metal and yellow stain; dia. 9| in. English, 15th Century. Original Gift. Ex. Hutton Castle, 1956. Inv. No. 81; Reg. No. 45.57.
- 93 Roundel with half-length **Angel** facing right; similar to Cat. Nos. 87, 88 and 92; pot metal and yellow stain; dia. 9| in. English, 15th Century. Original Gift. Ex Hutton Castle. 1956. Inv. No. 93; Reg. No. 45.58.
- 94 Quatrefoil with bust of **Censing Angel** emerging from a band of green clouds between three flaming stars; jewelled chaplet; feathered wings and body; red ground; pot metal and yellow stain; 14x14 in. English (Norwich School), 15th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 47; Reg. No. 45.43.
- See also Cat. Nos. 95, 99 and 100.
- 95 Quatrefoil with bust of **Column Bearing Angel** emerging from band of rays between a flaming star on left and a petalled flower-head on right (the latter a replacement); feathered wings and body; red ground; pot metal and yellow stain; 14x14 in. English (Norwich School), 15th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 50; Reg. No. 45.46.
- See also Cat. Nos. 94, 99 and 100.
- 96 Small panel with arched top depicting a female **Angel** playing a double pipe; standing, winged, facing to right, wearing a banded tunic gathered at the waist; black ground; white and yellow stain; 7Jx3J in. English, 14th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 86; Reg. No. 45.10.
- Pair of Cat. No. 98.
- 97 Rectangular panel with **Lute Playing Angel**; standing, winged, nimbed and crowned, plucking the strings with her left hand; white dress decorated with yellow cinquefoils (the lower part a replacement); yellow wings; red ground; blue border rayed in yellow; pot metal and yellow stain; 17^ X 1 \ \ in. English (Norwich School), 15th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 218; Reg. No. 45.67.
- The blue and yellow sunburst border was added by Drake at Sir William's request so that the panel could be paired for size with Cat. No. 16 (see letter dated 15.7.1928).
- 98 Small panel with arched top depicting a female **Angel** playing a double pipe; facing left; pair of Cat. No. 96; white and yellow stain; 7| X 3J in. English, 14th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 87; Reg. No. 45.11.
- \*99 Quatrefoil with three-quarter length **Angel** in white and yellow stain between two sunbursts; facing to right, hands raised in wonder; scalloped nimbus; feathered wings and tunic with band of formalised clouds midway; red ground partly replaced at the top; white

border; pot metal and yellow stain; 14 x 14 in. English (Norwich School), 15th Century. Ex Coll. Eumorfopoulos. Exhibited: McLellan Galleries, Glasgow, 1951, No. 301. Bought per Wilfred Drake at Sotheby's 26.4.1944, lot 124. Ex Hutton Castle, 1947. Inv. No. 395; Reg. No. 45.78.

See also Cat. Nos. 94, 95 and 100.

- 100 Quatrefoil with three-quarter length **Psaltery Playing Angel** in white and yellow stain between three rays; facing to left, supporting the instrument with his right hand against body and plucking strings with his left; blue nimbus; feathered wings and tunic; red ground; white border; pot metal and yellow stain; 14x14 in. Ex Coll. Lord Rochdale. Bought per F. Surgey 28.10.1948. Inv. No. 500; Reg. No. 45.89.

See also Cat. Nos. 94, 95 and 99.

- 101 Roundel with the **Eagle**, symbol of St. John the Evangelist, perched on a grassy mound with inscribed scroll: *In p(r)inci(p)io erat verbum*; white and yellow stain; dia. 7½ in. English 15th Century. Ex Coll. Eumorfopoulos. Bought per Wilfred Drake at Sotheby's 20.4.1944, lot 123. Ex Hutton Castle, 1948. Inv. No. 398; Reg. No. 45.79.

Two similar roundels are included in the Catalogue of Heraldic Glass (Nos. 214 and 216).

- 102 Rectangular panel with **Huntsman**, in twisted ribbon roundel, followed by two dogs attached to his belt by a leash; he wears high boots with yellow turn-overs and carries a

fishing rod and a quiver of arrows; on the left is a building and above is a palisade; between the roundel and the edge of the panel are fragments of architectural, plant and animal motives; white and yellow stain; 13 X 17½ in. English, 15th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 68; Reg. No. 45.48.

Reminiscent of the roundels in the old Town Hall (Mayor's Parlour) Leicester.

- 103 Fragment from a panel with the head and shoulders of **St. Catherine** of Alexandria in a cusped ogival arch; nimbed and crowned; holding a sword and wheel; white and yellow stain; 4½ x 6½ in. English, 15th Century. Ex Hutton Castle, 1948. Inv. No. 492; Reg. No. 45.106.

- \*104 Roundel showing **The Annunciation** with the Virgin, nimbed, in white mantle over yellow dress, kneeling on the right in front of an open Bible; on the left the Archangel Gabriel holding a sceptre with spiral scroll: *Ave grat plena Dne tecum*; horseshoe border; tiled floor; diapered ground; white and yellow stain; dia. 9½ in. English, 15th Century. Ex Coll. Eumorfopoulos. Bought per Drake at Sotheby's. 20.4.1944, lot 124. Ex Hutton Castle, 1948. Inv. No. 401; Reg. No. 45.82.

- 105 Octagonal panel with the half-length figure of **St. Catherine** of Alexandria, nimbed and crowned, holding sword and book, in fragmentary space-filling surround; white



Cat. No. 99



Cat. No. 104

and yellow stain; 10|x6 in, English, 15th Century. Original Gift. Ex Hutton Castle, 1948. Inv. No. 200; Reg. No. 45.65.

It seems that this little panel was slightly enlarged and made into an octagon at Sir William's request by Drake so that it could be paired with Cat. No. 149 (see letter dated 15.7.1928).

- 106 Roundel with the **Lion**, symbol of St. Mark, evangelist, within a running rose border; winged, passant, holding a scroll in its mouth: *Sanctus Markus*; white and yellow stain; dia. 9j in. English, 15th Century. Original Gift. Ex Hutton Castle, 1948. Inv. No. 204; Reg. No. 45.98.

- 107 Roundel with **Windmill**; the four sails appear to be attached to a small shed raised on a pole like a dovecot and apparently entered by a staircase on the right; a wolf or dog may be emerging from the entrance; white and yellow stain; dia. 9J in. English, 15th Century. Original Gift. Ex Hutton Castle. Inv. No. 257; Reg. No. 45.100.

- 108 Rectangular panel with the figure of a female **Martyr Saint** within a twisted ribbon roundel; standing on a grassy mound resting head on right hand and holding book and palm branch; diapered ground; the bordering spaces filled with bird and plant motives; white and yellow stain; dia. 13x17f in. English, 15th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 69; Reg. No. 45.49.

- 109 Roundel with bust of a **Young Man** in white and yellow stain; black skull cap; white cape; blue robe; praying hands; trellised ground; blue pot metal and yellow stain; dia. 8J in. English, 15th Century. Ex Coll. Eumorfopoulos. Bought per Wilfred Drake at Sotheby's 20.4.1944, lot 124. Ex Hutton Castle, 1948. Inv. No. 396; Reg. No. 45.105.

Considered by Drake (letter dated 20.5.1944) to be "especially fine" and probably the portrait of a donor. The trellis work to the left of the disfiguring repair lead which divides the roundel is on a smaller scale than that to the right of it.

- 110 Roundel with the **Head of a Youth**; in white and yellow stain; turned half-left; crisply curling hair; part of a vestment with jewelled borders visible below; repaired ground, part red, part purple; white border; pot metal and yellow stain; dia. 8 in. English

(Norwich School), 15th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 217; Reg. No. 45.66.

- 111 Rectangular panel with bust of the **Virgin Mary**, the crowned head and nimbus in white and yellow stain; blue mantle; yellow flowered tunic; red ground with inset rayed star and four crowned initial letters "M" in white and yellow reserved in black; on a white band below the bust: *S. Maria*. Pot metal and yellow stain; 21 f X 13J in. English, 15th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 44; Reg. No. 45.41.

- \*112 Roundel with kneeling figure of a **Youth Snaring Birds** in a meadow, a bird cage with bird in it beside him; behind him a part of a wall or building and a wattle fence; the youth dressed in hat with upturned brim, girdled garment and soft shoes; white and yellow stain; dia. 6J in. English (Norwich School), 15th Century. Ex Coll. Dr. Philip Nelson. Lit. C. Woodforde, *The Norwich School of Glass Painting in the 15th Century*, 1950, p. 154. Bought per Wilfred Drake 29.11.1943. Ex Hutton Castle, 1948. Inv. No. 385; Reg. No. 45.76.

According to Woodforde (*op. cit.*) this roundel, acquired by Dr. Nelson in Norwich, probably formed part of a series of Months and represented September or November.



Cat. No. 112

113 Tracery panel with trefoil top showing **St. George and the Dragon** in white and yellow stain; the saint nimbed, in armour of about 1400, wearing bascinet with open visor, mail aventail, jupon with the Cross of St. George, and plated hip belt; he stands on the dragon and pierces its open mouth with a lance; red diapered ground; yellow border; pot metal and yellow stain; 26Jx13Jin. English, 15th Century. Ex Coll. Eumorfopoulos. Exhibited: McLellan Galleries, Glasgow, 1951, No. 283. Bought per Wilfred Drake at Sotheby's 11.5.1945, lot 34. Ex Hutton Castle, 1948. Inv. No. 415; Reg. No. 45.86.

114 Roundel with the **Angel Appearing to Gideon** in white and yellow stain; Gideon in armour kneels in a landscape, his shield and helmet beside him, in front of the burning flesh and unleavened cakes; upper left the angel with scroll inscribed: *D(omi)n(u)s tecu(m) viro(r)u(m) fortissime* (Judges VI, 12); on a rock behind Gideon the fleece of wool (Judges VI, 37); border with partly erased lettering; white and yellow stain; dia. 11 in. English, 15th Century. Original Gift. Ex Hutton Castle. Inv. No. 273; Reg. No. 45.101.

115. Shaped panel with naked female **Winged Figure** soaring upward to right; yellow hair and wings; violet ground; yellow arch and pinnacles; pot metal and yellow stain; 32 X 13| in. French, late 15th or early 16th Century. Bought from F. Fabert 20.8.1928. Ex Hutton Castle, 1956. Inv. No. 83; Reg. No. 45.398.

Described in the Inventory as probably a soul of one of the righteous from a Doom window. See also Cat. No. 120.

116 Roundel with half-length **Angel** holding fragment of scroll in left hand and with right hand raised; nimbed; wearing ermine tippet and red robe; feathered wings; fragmentary red, blue and green ground; pot metal and yellow stain; dia. 12| in. English (Norwich School), 15th Century. Ex Coll. Lord Rochdale. Bought per F. Surgey, 28.10.1948. Inv. No. 499; Reg. No. 45.88.

\* 117 Rectangular panel depicting the **Conversion of an Infidel** during the Virgin Mary's funeral procession; the infidel, represented as a soldier wearing a blue surcoat, ornamented with three green leopards' faces, over plate armour, kneeling holding the palm branch

given him by St. John who stands clothed in a white mantle over a red tunic on the left; the Virgin's coffin covered with a red drape bearing the initial "M" is on the right; behind it stands St. Peter with a large yellow key, and two other apostles; landscape setting with, in the distance, a castle standing out against a deep blue sky in which is set a roundel containing the rayed letters I H S; ornamental foliage forms a low arch at the top of the panel; pot metal; abrasion; yellow stain; 26f x 19 in. English (Norwich School), 15th Century. Ex Coll. Lord Rochdale. Exhibited: McLellan Galleries, Glasgow, 1951, p. 509. Lit. C. Woodforde, *The Norwich School of Glass Painting in the 15th Century*, 1950, pp. 30-31. Bought per F. Surgey, 28.10.1948. Inv. No. 508; Reg. No. 45.92.

This panel probably derives from the Church of St. Peter Mancroft, Norwich (built between 1430 and 1455) where two related panels from a series depicting the death, funeral and assumption of the Virgin Mary as told in the Golden Legend are placed in the east window. One of these, in which (he) infidel lays hold of the coffin to stop the procession on the way to the tomb, shows the episode immediately preceding that shown in the Burrell panel. Having repented he is given the palm branch which St. John is seen receiving from the Blessed Virgin in another panel from the same series now at Felbrigg Hall.

118 Figure of a female **Angel Musician** kneeling to front on a stony mound playing a four-stringed mandola with a bow; the wings, head, instrument, dress and mound in grey and yellow stain; red mantle with yellow border; pot metal and yellow stain; 23|x15 in. French, early 16th Century. Original Gift. Ex Hutton Castle. Inv. No. 269; Reg. No. 45.402.

\* 119 Rectangular panel with three lady **Donors and Patron Saint**; the three donors, a mother with one married and one unmarried daughter, kneel in a church against a background of late gothic windows and a white and yellow curtain; the mother and married daughter hold rosaries and are coifed in white with diapered black tippets and (respectively) purple and red robes; the unmarried daughter has a chaplet of flowers over her long golden hair and is also robed in red; standing beside the mother on the left is a bishop saint holding a crozier, his right hand raised in benediction; he wears a gold embroidered cope, a blue dalmatic and a white alb; bottom left is a coat of arms {sable, three lozenges or}; pot metal and yellow stain; 25^x23\ in. German (Rhineland), early 16th Century. Ex Coll.



Cat. No. 117



Cat. No. 117 (detail)

Barons Stafford of Costessey. Lit. M. Drake, *The Costessey Collection*, 1920, p. 19, No. 76. Original Gift. Ex Hutton Castle, 1956. Inv. No. 21; Reg. No. 45.436.

Described as Flemish in the Inventory and as German in Maurice Drake's catalogue of the Costessey Collection (*op. cit.*), where the panel is described as having in the base an inscription in gothic lettering (now missing): *-ngneis sin elliighe husfrau Ao dm 152*. . . The measurements are given as 27½ x 23½ in. Six panels of donors of similar size (28 X 24) are listed for sale in the Norwich and London catalogue of 1804 (No. 211) of which this may be one.



Cat. No. 119

120 Shaped panel with naked female **Winged Figure** similar to Cat. No. 115 but soaring upward to left and set in green ground; pot metal and yellow stain; 32 X 13½ in. French, 15th or early 16th Century. Bought from F. Fabert, 20.8.1928. Ex Hutton Castle, 1956. Inv. No. 84; Reg. No. 45.399.

121 Roundel with fragmentary scene called the **Annunciation**; on the left a male or female figure with red nimbus and golden hair wearing a blue robe over a red tunic; on the right a winged figure wearing a yellow dalmatic over a white alb and a scroll inscribed: *ave gratia*; top centre the Holy Dove descending in a rayed white cloud; bottom centre a small male donor in blue kneeling in front of his patron saint in red dalmatic holding open book and palm branch; fragments of a pot and plant with white four-petalled flowers; blue ground; pot metal and yellow stain; dia. 20½ in. French, early 16th Century. Original Gift. Ex Hutton Castle. Inv. No. 260; Reg. No. 45.400.

Sir William bought two panels of stained glass representing the Annunciation on 19.12.1919 from Harding, Ltd., one of which may be this panel.



Cat. No. 122

- \*122 Rectangular tracery panel with **Praying Angel** kneeling in a canopied niche under a rayed sun and the small bust of God the Father appearing from the left amid rays; the angel blue nimbed, wearing diadem, amice and alb; red ground; pot metal and yellow stain; 20|x11|in. English (Norwich School) 15th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 79; Reg. No. 45.55.

God the Father appears to be engaged in the creation of the Sun and probably also of the Angel (cf. Colossians I, 16).

- 123 Rectangular panel with **Angel and Scroll** in a quatrefoil; the angel in white and yellow with outstretched hands emerging from rayed blue clouds wearing diadem, amice and alb; the scroll passes in spirals and loops across the body of the angel: *Tibi cherubin i seraphin i(n)cessabili voceproclama(nt)*; red ground inside the quatrefoil and blue outside with a small yellow roundel in each corner; pot metal and yellow stain; 15x27in. English (Norwich School), 15th Century. Ex Coll. Lord Rochdale. Exhibited: McLellan Galleries, Glasgow, 1951, No. 330. Lit: Eden, *The Connoisseur*, XCIV, 1934 (July), p. 5.



Cat. No. 126

- Bought per F. Surgey, 28.10.1948. Inv. No. 509; Reg. No. 45.93.

According to Eden (*op. cit.*) this and the other two panels with angels and scrolls from the Rochdale Collection (Cat. Nos. 128 and 205) were originally quatrefoils filling diagonally placed tracery openings of similar shape. They have been made into rectangular panels with glass of the same period from another window (attributed by Eden to the late 14th century). The inscription (hitherto unrecorded) is taken from the *Te Deum Laudamus*, v. 4 (To thee cherubin and seraphin continually do cry).

- 124 Rectangular panel with **Seated Youth** facing half-right, the face retouched; tonsured (?); wearing yellow tunic; blue ground; red border with yellow fleurs-de-lis and castles; pot metal; 13 x 7|in. ? French, 14th Century. Original Gift. Ex. Hutton Castle, 1956. Inv. No. 187; Reg. No. 45.370.
- 125 Rectangular tracery panel with **Kneeling Angel** holding a chain (? of censer) in a niche with cusped ogival arch; two pairs of wings; emerging from rayed blue clouds; red ground with two sunbursts; upper band with lozenge flanked by sunbursts; pot metal and yellow stain; 20|x11|in. English (Norwich School), 15th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 80; Reg. No. 45.56.



- \* 126 Rectangular panel showing **King David and a Messenger**, the young king crowned, holding sceptre enthroned on the left, while a messenger on bended knee hands him, or is handed by him, a letter; the king wears an ermine-lined mantle and a purple robe inscribed; *DAVID RE(X)*; the throne, richly carved, is draped at the back with figured red velvet and a winged cherub playing a mandola ornaments the base; the messenger, bearded, in armour, wears a green surcoat with yellow lettered hem (*A pace domin . . . noster*) and holds a plumed hat in his left hand; a young man in a blue tunic and an elderly man with a woman slyly peeping over his shoulder stand in attendance; on the right the entrance to the chamber is filled with warriors, the foremost bearing a banner with lettered borders (*emento Due*); beyond, through the window, a cavalcade of mounted soldiers; the scene is flanked by blue columns with yellow capitals and green bases; patterned tiled floor with white dog in foreground; pot metal and yellow stain; 27 X 19 in. Flemish, 16th Century. Ex Coll. Marquess of Abergavenny, Eridge Castle, Kent. Exhibited: McLellan Galleries, Glasgow, 1951, No. 329. Bought per Thomas and Drake (Stock List No. 2235) at Christie's 13.6.1940, lot 49. Ex Hutton Castle. Inv. No. 357; Reg.No.45.414.

Described in the Purchase Book as Flemish and in the Inventory as French. Possibly from the same cycle as the panel from the Neave Collection in the Prittlewell Parish Church, Southend-on-Sea, showing the Death of Saul and the Coronation of David.

- \* 127 Roundel with **Man Warming Himself at Fireside** representing February from a set of Labours of the Months; seated in an oak arm-chair wearing blue fur-trimmed cloak with cloth covering chin and head under a fur hat; he has removed one soft buckskin slipper and is holding his foot and hands towards the open grate in which a cauldron bubbles over leaping flames; on the chimney breast is a plate and ewer; a towel hangs on a rail projecting from the stone wall which is pierced by a window slit; black and white tiled floor; pot metal and yellow stain; dia. 9½ in. English (Norwich School), 15th Century. Ex Coll. Dr. Philip Nelson. Bought per Wilfred Drake 27.7.1944. Ex Hutton Castle, 1948. Inv. No. 405; Reg. No. 45.83. (See colour repro. p. 53).

Said to be from the same set as three roundels of the later 15th Century in the Victoria and Albert Museum (September, October and November) which are thought



Cat. No. 127

to have been originally in St. Michael-at-Coslany Church, Norwich, later in the parsonage, and then in a school which replaced it (see Woodforde, *The Norwich School of Glass Painting in the 15th Century*, 1950, p. 153). Woodforde ascribes them to the same artist who painted some scenes from the Life of St. John the Evangelist in the east window of St. Peter Mancroft, Norwich. February is represented by a man warming himself at the fireside with one shoe removed in the Bedford Book of Hours (Brit. Mus. Add. 18850, f. 2) made in France, c. 1420. The Burrell roundel is probably at least fifty years later. A close parallel in English illumination is to be found in a Book of Hours which belonged to Henry VII of c. 1485 (Brit. Mus. Add. 17012, f. 2) where the man is seated on a stool warming hands and foot.

- 128 Rectangular panel with **Angel and Scroll** in a quatrefoil; the angel emerging from rayed blue clouds with outstretched hands wearing amice and alb; nimbed, with curling yellow hair and wings; the scroll passes in spirals and loops across the front of the angel and is inscribed: *Te eternu(m) patre(m) omnis t(er)ra veneratur*; red ground inside the quatrefoil and blue with a rayed star or sunburst of different shape in each corner; pot metal and yellow stain; 16x25 in. English (Norwich School), 15th Century. Ex Coll. Lord Rochdale. Exhibited: McLellan Galleries, Glasgow, 1951, No. 333. Lit: Eden, *The Connoisseur*, XCIV, 1934 (July), p. 5. Bought per F. Surgey 28.10.1948. Inv. No. 510; Reg. No. 45.94.

See also Cat. Nos. 123 and 205. The inscription is from the *Te Deum Laudamus*, v. 2 (All the earth doth worship thee, the Father everlasting).



Cat. No. 129

\* 129 Large rectangular panel with **St. Adrian and Group of Donors** in renaissance setting; the warrior saint, represented on a considerably larger scale than the other figures, stands in a portal, his bobbed head and plumed hat prominent against a deep blue sky; he wears a long red cloak over his armour and is holding sword and anvil; the foremost donor, clad in a purple cloak of similar cut, kneels at a prie-dieu on which is placed an open book; behind him are his sons, two young men and two children; flanking the central group are a number of other figures: on the right a vigorous bearded man looks intently at the saint and below him a middle-aged woman wearing a red hat and dress with an ermine cape, looks intently at the donor; with her is a young woman with plumed hat and ermine cape and a child; the flanking figures on the left are all male and comprise two bearded men, one with plumed cap and ermine cape and the other with a turban over a close-

fitting helmet-shaped head-dress covering the ears and the back of the neck and a yellow doublet with black quatrefoils, trefoils and roundels; beside them is a younger man with plumed hat and drooping moustache holding a laurel branch in his right hand and a boy with cropped hair wearing a red cloak and ermine cape, his hands clasped in prayer; from twin galleries top left and right a pair of chubby angels look down protectively, and between these galleries and the stone parapet below are glimpses of a crenellated wall with square tower (on the left) and a round castle keep and tower (on the right); pot metal and yellow stain; 43x37 in. French, 16th Century. Ex Coll. Lord Rochdale. Bought per F. Surgey 28.10.1948. Inv. No. 512; Reg. No. 45.425.

The side panels, as M. Jean Lafond, to whom a photograph was submitted, points out, are a ludicrous medley of fragments, some of them very good indeed, needlessly added to the fine central panel.

- \*130 Narrow rectangular panel showing the **Presentation in the Temple** with the Virgin Mary, blue nimbus, long golden hair, blue white-lined mantle over mauve dress, kneeling facing left in the foreground while Simeon, vested in red with blue and yellow stole standing on the far side of the altar, receives the Child; on the left behind Simeon, a man in green with red hat; on the right two women; diapered altar cloth with green border and red and yellow fringe; beyond the figures the vaulted ambulatory of a gothic church with five traceried windows in grey and yellow stain; pot metal and yellow stain; 49Jx23J in. German (Rhineland), late 15th Century. Ex Coll. Barons Stafford of Costessey; Bruce. Exhibited: McLellan Galleries, Glasgow, 1951, No. 466. Lit: M. Drake, *The Costessey Collection of Stained Glass*, 1920, No. 64. Bought per Thomas and Drake, 5.5.1939. Ex Hutton Castle. Inv. No. 346; Reg. No. 45.413. (See colour repro. p. 53).

Described in the Purchase Book as French "from Rouen, and probably from the same church (and perhaps by the same painter) as the large St. John window now at Hutton Castle" but described by Professor Alfred Stange (to whom a photograph was submitted by Dr. Elisabeth Schiirer) as a very fine example of the work of the Meister der Heilige Sippe (Cologne). It probably derives, therefore, from one of the secularised Rhineland churches. See also Cat. No. 138.

- \*131 Rectangular panel representing **St. Cecilia and Angels** in a chamber or gallery with grey stone walls and yellow timber ceiling; facing, slightly left of centre, the half-length figure called St. Cecilia, a young woman with long flowing hair and blue mantle over diapered yellow dress, appears to be playing a key-board instrument but may be only resting her hands on a stone parapet; with her are six angels with variously coloured wings the two on her right playing bowed instruments and of those on her left three are playing flute, mandola and psaltery; in the rear wall is a two-light transom window and through a large arcaded aperture on the left is visible a long red curtain hanging from a rail; pot metal and yellow stain; 30"x23 in. German (Rhineland), 15th Century. Ex Coll. Barons Stafford of Costessey. Lit: M. Drake, *The Costessey Collection of Stained Glass*, 1920, No. 69. Original Gift. Ex Hutton Castle, 1956. Inv. No. 13; Reg. No. 45.377.

Presumably one of Sir William's earliest purchases from the Costessey Collection. The panel, described by M. Drake (*op. cit.*) as "Unknown Subject" appears to



Cat. No. 130

be incomplete and may be related to another panel from the Costessey Collection now in Exeter Cathedral depicting Tubal-Cain. The central figure is described as St. Cecilia in the Inventory.

- 132 Small rectangular panel with the figure of **St. Dorothy** holding a basket of flowers; nimbed, facing left, with long yellow hair and chaplet, wearing white robe over fitted dress; standing in a meadow; white and yellow stain; 8 X 3 1/2 in. Flemish, late 15th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 173; Reg. No. 45.448.



Cat. No. 131



Cat. No. 133

- \* 133 Small rectangular panel with the figure of **St. Genevieve** in brown on white with touches of yellow stain; nimbed, with long hair and close fitting cap, wearing mantle held at the neck by circular brooch; standing in a meadow, a candle in her right hand and an open book in her left; while a demon extinguishes the flame of the candle with a bellows on one side, an angel relights it with a taper on the other; white and yellow stain; 8| X 6J in. French, early 16th Century. Original Gift. Ex Hutton Castle. Inv. No. 284; Reg. No. 45.409.

St. Genevieve, sometimes represented as a shepherdess, is the patron saint of candle-makers.

- 134 Small rectangular panel with a **Bearded Man** holding a tall cross, in brown on white with yellow stain; facing, wearing loosely draped yellow mantle over a tunic with yellow collar, standing on a plinth; white and yellow stain; 9Jx3J in. Flemish, early 16th Century. Original Gift. Ex Hutton Castle, 1948. Inv. No. 197; Reg. No. 45.450.

Probably from a set of Apostles. See also Cat. No. 137.



Cat. No. 138

- 135 Small rectangular panel with **St. Anna** holding Virgin and Child in brown on white in a yellow ground; nimbed, wearing white head and neck cloth and flowing mantle; the Virgin seated sedately reading on her left arm

and the Child Christ on her right; much disfigured by leaded repairs; white and yellow stain; 9J X 3J in. Flemish, early 16th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 172; Reg. No. 45.447.

136 Small shaped panel with **Grape Picker** cutting a bunch of grapes to put in a basket at his feet; facing left, wearing skull cap with chin strap, girdled tunic with sickle at his hip, leggings and shoes; black ground; white and yellow stain; 5Jx2f in. French, 15th Century. Original Gift. Ex Hutton Castle. Inv. No. 265; Reg. No. 45.401.

137 Small rectangular panel with figure of a **Bearded Man** in brown on white with yellow stain; facing half left, wearing cloak fastened at the neck over yellow tunic, holding half-opened book; white and yellow stain; 91X3| in. Flemish, early 16th Century. Original Gift. Ex Hutton Castle, 1948. Inv. No. 195; Reg. No. 45.449.

See also Cat. No. 134.

\*138 Rectangular panel showing **Christ Appearing to Mary Magdalen** in the garden; on the right Christ, with cruciform red and yellow nimbus, gold bordered violet mantle, exposed side with bleeding wound, a processional cross in left hand, bows towards the Magdalen and touches her ointment pot with a gesture of gentle refusal; she is kneeling in diapered red dress and blue cloak, holding the jar in right and the lid in left hand; between them the inscription: *noli me tangere* (? maria) on a scroll which spirals round a tree stem; lettering is also visible on the ointment pot and cloak border; blue ground with green trees and plants and white wattled fence; above are formalised blue clouds; pot metal and yellow stain; 31Jx26J in. German (Rhineland), late 15th Century. Ex Coll. Barons Stafford of Costessey. Lit. M. Drake, The Costessey Collection of Stained Glass, 1920, No. 65. Original Gift. Ex Hutton Castle, 1956. Inv. No. 91; Reg. No. 45.379.

Described in the Inventory as French and originally in a church at Rouen but probably deriving from one of the secularised churches of the Rhineland rather than of France and perhaps from the same cycle and by the same hand as Cat. No. 130.

\*139 Rectangular panel showing the **Miracle at Cana** with the marriage feast taking place in a timber barrel-vaulted room; the guests, which include Christ, the Virgin Mary and two disciples, and the crowned bride between two women, are seated at two tables, the top table, at which Christ and his mother are seated, projecting as an arm from the other; as a servant pours the new wine into a tumbler,



Cat. No. 139

Christ, in profile facing right, leans forward intently with his hands raised in benediction; in the foreground are six pitchers and at the back of the room two minstrels blow a fanfare; beyond the guests, the stone walls of the room are pierced by two round arched and two square windows; black and white patterned tile floor; top left is a patch of diapered blue glass; pot metal and yellow stain; 40f X 22j in. German (Rhineland), late 15th Century. Ex Coll. Barons Stafford of Costessey Lit. M. Drake, The Costessey Collection of Stained Glass, 1920, No. 18; W. Wells, Scottish Art Review, Vol. VI, No. 4, 1958, p. 8 (repro.'l. Original Gift. Ex Hutton Castle, 1956. Inv. No. 3; Reg. No. 45.426.

Described in the Costessey Catalogue (*op. cit.*) and in the Inventory as Flemish but probably from the Rhineland and from the same set of windows as a panel of identical size showing the Presentation in the Temple now in the north wall of the nave of Thursley Parish Church, Surrey (Costessey Cat. No. 15, plate XIII).



Cat. No. 141



Cat. No. 142

harrowing a field; white and yellow stain; 9x6½ in. Flemish, 16th Century. Original Gift. Ex Hutton Castle. Inv. No. 279; Reg. No. 45.466.

- 140 Roundel showing **Man and Woman at Table** representing the month of January from a series of the Labours of the Months, in brown enamel and yellow stain; the interior of the room with a man (on the left) and the woman seated in a box settle on the far side of a trestle table set with food and drink; the woman, coifed, with loose gown over a fitted dress, raises her glass to the man in fur hat and fur-lined overcoat slit at the sides; tiled floor; window beyond; inscribed at the top : *Januar*; white and yellow stain; dia. 8½ in. Flemish, late 15th Century. Original Gift. Ex Hutton Castle, 1948. Inv. No. 206; Reg. No. 45.428.

Six panels from an earlier and slightly smaller series from Cassiobury Park, now in the Victoria and Albert Museum, possibly of English origin, and other similar representations of the Months are described by Herbert Read in the *Burlington Magazine* (October, 1923, Vol. XLIV, p. 167). See also Cat. No. 142.

- \*141 Rectangular panel showing a **Peasant** in brown enamel and yellow stain on white; standing, spade in hand, wearing a stiff round wide-brimmed hat; shoulder length hair; girdled tunic and kilt; leggings and soft laced leather shoes; at his hip a pouch and long knife; landscape setting with trees on the left and on the right a farm house and horses

- \* 142 Roundel showing a **Man and Woman at Fireside** representing the month of February from a series of the Labours of the Months in brown enamel and yellow stain on white; the man wearing a fur hat and fur-collared gown over an undergarment which covers his head, holds out his hands to a log fire blazing in the hearth while his wife, kneeling, fans the fire with bellows; inscribed upper centre: *Fevrier*; white and yellow stain; dia. 8½ in. Flemish, late 15th Century. Original Gift. Ex Hutton Castle, 1948. Inv. No. 207; Reg. No. 45.429.

See also Cat. No. 140.

- 43 Roundel with the standing figure of **St. Roch** dressed as a pilgrim, in brown enamel and yellow stain on white; slung hat, staff in right hand and lifting the hem of his short tunic while a kneeling angel anoints a suppurating thigh; on the left a dog with loaf in its mouth; yellow landscape setting with buildings behind a city wall in the distance; white and yellow stain; dia 8½ in. Flemish, early 16th Century. Original Gift. Ex Hutton Castle, 1948. Inv. No. 201; Reg. No. 45.452.

St. Roch, patron saint of convicts and invalids, died of the plague, a prisoner in the gaol of his native city, Montpellier, c. 1327.



Cat. No. 144

- \* 144 Rectangular panel with two **Men Arguing** in a landscape near the portcullised entrance to a castle, in brown enamel and silver stain on white; the man on the left wears a straw hat, a belted short-sleeved tunic, leggings tied at the knee and bare feet; his right hand rests on a spade; the other man has a plumed hat, slashed doublet and hose and a sword; they confront one another in vigorous argument and both point to the right; white and yellow stain; 8|x6| in. Flemish, early 16th Century. Original Gift. Ex Hutton Castle. Inv. No. 281; Reg. No. 45.467.
- 145 Roundel with **Susanna and the Elders** in brown enamel and yellow stain on white; Susannah, naked, with long yellow hair stands in the centre, knee-deep in bathing pool surveyed from behind by the two bearded elders over a low brick wall; background of yellow trees; white and yellow stain; dia. 8\ in. Flemish, early 16th Century. Original Gift. Ex Hutton Castle, 1948. Inv. No. 202; Reg. No. 45.453.
- 146 Rectangular panel depicting the **Carrying of the Cross** with Christ in centre foreground, His head in blue nimbus and crown of thorns, moving to left bearing yellow T-shaped cross, a spiked wedge attached to His robe; a thug

beats and kicks Him from behind while another pulls Him forward with a rope; they are followed by a throng of soldiers with various staff weapons and two banners, one charged with a black scorpion, the other with a wyvern; behind are the walls of the city with turrets against a cloudy sky and a fenced field on the right; through the arched gate comes the Virgin and St. John and others with yellow haloes; chiefly in rich brown enamel with some of the foreground figures in colour; pot metal and yellow stain; 41 x 23 in. German (Rhineland), 15th Century. Ex Coll. Barons Stafford of Costessey; Eumorfopoulos. Exhibited: McLellan Galleries, Glasgow, 1951, No. 280. Lit. A. Vallance, *Burlington Magazine*, XXXV, July, 1919, p. 31 (repro.); M. Drake, *The Costessey Collection of Stained Glass*, 1920, No. 43. Bought per Wilfred Drake at Sotheby's 11.5.1945, lot 35. Inv. No. 412; Reg. No. 45.431.

Probably from one of the secularised churches in Cologne. The Costessey Collection contained a number of tall narrow panels of similar size possibly from the same workshop and cycle, if not precisely the same hand. Another panel showing the Derobing of Christ, attributed to the same cycle by Dr. Elizabeth Schiirer, is now in the Bonn Museum (ex. Coll. Baron Liebig, Gandorf Castle). Closely related versions of the Burrell panel are now in Cologne Cathedral (from the Church of St. Cecilia, Cologne) and in the Parish Church of Great Bookham, Surrey (ex. Coll. Costessey, No. 19). Both of these, however, are more nearly square in shape and lack the upper part of the Burrell panel.

- 147 Rectangular panel showing **Solomon and the Queen of Sheba** with the king wearing a purple mantle and ermine bordered yellow robe, seated on a wooden throne under an arched canopy with a diapered blue backcloth; the queen, in blue mantle over a diapered yellow dress edged with ermine, kneels in front of him holding a covered jar; behind her are a number of women, the foremost in rose pink dress holding a casket full of coins; on the right a courtier wearing long pointed shoes; in the centre is a floating scroll inscribed: *Regi(n)a Saba ve(n)it i(n) ih(u)s(a)l(e)m cu(m) mune(r)ib(us) adorare Salomone reg(em)*; background of stone walls with shuttered windows; pot metal and yellow stain; 31x22| in. German (Rhine-land), 15th Century. Ex Coll. Barons Stafford of Costessey; Lord Rochdale. Exhibited: McLellan Galleries, Glasgow, 1951, No. 464. Lit. M. Drake, *The Costessey Collection of Stained Glass*, 1920, No. 54





Cat. No. 147

(colour repro. Bought per F. Surgey, 28.10.1948. Inv. No. 503; Reg. No. 45.432.

Ascribed by Dr. Schiirer to the same master as a panel in Berlin showing Moses before the Burning bush (see

H. Schmitz, Die Glasgemalde des Kgl. Kunstgewerbemuseums in Berlin, 1913, p. 38, pi. 65). Cat. Nos. 154 and 155 may be from the same cycle which is believed to derive from the Karthause at Cologne. Possibly identical with the panel listed as Queen of Sheba and Solomon among the Short Historical Lights in the Norwich and London Catalogue of 1804 (No. 77).

- \*148 Roundel showing the **Nativity** in brown enamel and yellow stain on white; the Virgin, a work-worn woman, kneels in front of the wattled crib, against which is propped an open book; beside her is St. Joseph shielding a lighted candle and two angels with flambeaux; background of crumbling buildings with ox and ass; white and yellow stain; dia. 8½ in. Flemish, early 16th Century. Original Gift. Ex Hutton Castle, 1948. Inv. No. 209; Reg. No. 45.457.

- 149 Small octagonal panel with the standing figure of **St. Barbara** in brown enamel and yellow stain on white; nimbed and crowned, wearing loose gown with jewelled border over fitted dress, holding palm branch and tower standing on an open book; on the left an ornamental column and parapet with trees beyond; on the right a yellow ground; white and yellow stain; 10½x6 in. Flemish, early 16th Century. Ex Hutton Castle, 1948. Inv. No. 198; Reg. No. 45.451.



Cat. No. 148



Cat. No. 151

150 Roundel showing **St. Michael** the Archangel, overcoming the dragon; in brown enamel and yellow stain on white; winged in armour with sword; standing on the dragon and plunging the shaft of a long cross into its mouth; indication of landscape background; Flemish, early 16th Century. Original Gift. Ex Hutton Castle, 1948. Inv. No. 210; Reg. No. 45.458.

\* 151 Roundel showing the **Return of the Prodigal Son** in finely modulated shades of brown enamel and yellow stain on white; interior of a renaissance palace with the son kneeling and the father laying a hand on his outstretched arm; through a window at the back a vignette of a church and other buildings among trees; on the right, in another room, sits an old man apparently visited by an apparition; white and yellow stain; dia. 8 in. Flemish, 16th Century. Original Gift. Ex Hutton Castle. Inv. No. 255; Reg. No. 45.462.

152 Rectangular panel with **St. Christopher** bearing the Infant Christ across the water; in brown enamel and yellow stain on white; clutching his palm tree branch as he wades ankle deep, the giant is approaching the river bank where a hermit holding a lantern stands near a church; beyond is a turreted castle and billowing formalised clouds; a galleon and parts of two others in the river; yellow border with column on one side and larger base margin; white and yellow stain; 39Jx7in. ? English, 15th Century. Original Gift. Ex Hutton Castle, 1948. Inv. No. 203; Reg. No. 45.454.

Described as "Flemish, 16th Century" in the Inventory, but possibly of English origin derived from a German 15th Century wood engraving of which the Buxheim St. Christopher (1423) now in the John Rylands Library, Manchester, is the classic exemplar. The glass panel is incomplete on the left side. The base margin was presumably intended for an inscription.

153 Roundel with the standing figure of **St. Peter** in stippled brown enamel and yellow stain on white holding key and open book; landscape setting with fortress on left; white and yellow stain; dia. 8 in. Flemish, early 16th Century. Original Gift. Ex Hutton Castle. Inv. No. 256; Reg. No. 45.463.

\* 154 Rectangular panel depicting the **Judgement of Solomon** in brown enamel on white except for Solomon's doublet (yellow), the sleeves of the two harlots (red and blue) and a strip of red filling at the top; the king, a young

man, enthroned, facing, in the centre, wearing shoes of exaggerated length, with the dead child lying naked on the tiled floor, and the living one held by an attendant on the right while a corresponding figure on the left holds a sword; the two women stand on either side the one on the right, to whom Solomon's hand is extended, in a posture of entreaty, and the other of defiance; several other attendants on either side of the throne on the posts of which crouch little supporters with shields, one charged with a chevron; encircling Solomon's head part of a scroll: *afferte m(ihi) gladiu(m)* . . . . *unni*; pot metal and yellow stain; 30x22 in. German (Rhineland), 15th Century. Ex Coll. Barons Stafford of Costessey; Lord Rochdale. Exhibited: McLellan Galleries, Glasgow, 1951, No. 473. Lit. M. Drake, The Costessey Collection of Stained Glass, 1920, No. 36, plate II. Bought per F. Surgey 28.10.1948. Inv. No. 519; Reg. No. 45.435.

See also Cat. No. 147. Part of the scroll is probably missing at the top above Solomon's head where the red pot metal glass is a replacement. The words are taken from I Kings, IV, 24 (Bring me a sword). Possibly identical with the panel listed as Judgement of Solomon among the Short Historical Lights in the Norwich and London catalogue of 1804 (No. 76).



Cat. No. 154

- \*155 Rectangular panel showing **St. Mary Magdalen Anointing Christ's Feet** with Christ in purple robe seated centrally on the far side of a stone trestle table between a bearded Pharisee and a disciple in red and blue on the left and a beardless Pharisee and two disciples on the right; on the boarded floor the Magdalen, in yellow mantle over purple dress, kneels anointing Christ's feet with her hair; at the back stippled grey stone wall pierced by two narrow windows filled with quarries; pot metal and yellow stain; 32 X 24 in. German (Rhineland), 15th Century. Ex Coll. Barons Stafford of Costessey; Lord Rochdale. Exhibited: McLellan Galleries, Glasgow 1951, No. 470. Lit. M. Drake, *The Costessey Collection of Stained Glass*, 1920, No. 32, pi. XIX. Bought per F. Surgey 28.10.1948. Inv. No. 505; Reg. No. 45.454. (See colour repro. p. 53 and detail p. 61).

See also Cat. No. 147. Possibly identical with the panel listed as "Mary Magdalen anoints Christ's feet" among the Short Historical Lights in the Norwich and London catalogue of 1804, (No. 95), but the measurements (26½x22A in.) do not tally.

- 156 Small square panel with **Mounted Soldier** in black enamel and some yellow stain on white; horse plunging to left with the rider turned in his saddle and firing pistol to right; 5Jx5J in. German, 18th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 226; Reg. No. 45.491.

- 157 Rectangular portion of a panel showing the head and shoulders of **St. Christopher** bearing the infant Christ, in black enamel and yellow stain; the saint, a bearded man with fillet bound hair, grasps his rough staff in his right hand and the Child's ankle in his left; the Child holds cross and orb; arcaded background; flanking yellow borders; 7f X 14½ in. French, early 16th Century. Original Gift. Ex Hutton Castle. Inv. No. 325; Reg. No. 45.412.

- \*158 Roundel with the figure of **St. John on Patmos** in dark brown enamel and yellow stain; the saint seated on a grassy hill-top, pen in one hand and ink pot in the other, writing on a scroll laid across his knees; beside him is his eagle and below left a moated castle and fisherman; dia. 7 in. Flemish, early 16th Century. Original Gift. Ex Hutton Castle. Inv. No. 251; Reg. No. 45.460.

- 159 Oval medallion depicting **St. George slaying the Dragon** in silver stain and brown enamel; the warrior in full armour with skirted surcoat brandishing sword, on plunging horse decked

in long trappings; serpentine dog-headed dragon, its neck pierced by arrow; on the left a kneeling woman and lamb; 8J x 9j in. Flemish, early 16th Century. Original Gift. Ex Hutton Castle. Inv. No. 244; Reg. No. 45.459.

Identified as St. George in the Inventory but possibly representing Perseus and Andromeda.



Cat. No. 155



Cat. No. 158

160 Rectangular panel with the bust of a **Bearded King**, perhaps from a Jesse window; roll-brimmed hat surmounted by crown, white cape, blue mantle and yellow tunic; his left arm outstretched with clenched fingers; green foliage in red ground; pot metal; 8J X 11-J in. Flemish, late 15th Century. Original Gift. Ex Hutton Castle, 1948. Inv. No. 242; Reg. No. 45.430.

161 Roundel depicting the **Virgin and Child** in brown enamel and yellow stain; nimbed and crowned with long bushy hair, standing on a yellow mound, holding pear and the naked Child in the crook of her right arm; spotted robe; horse-shoe inner border of yellow; large outer border of white pattern reserved in black; dia. 9| in. ? English, 15th Century. Original Gift. Ex Hutton Castle, 1948. Inv. No. 205; Reg. No. 45.455.

Described as "Flemish, 16th Century" in the Inventory but compare Cat. Nos. 102 and 108 which are described as "English, 15th Century". The outer border is probably an addition.

\* 162 Rectangular panel with **Shepherdess** in black enamel and yellow stain, seated in fenced meadow; yellow head-dress and hair; a tangle of wild plants in her lap; her crook with scoop at one end and spike on the other under her arm; three sheep on left and buildings to right; looped scroll below inscribed: *egle neyadum pulcherrima*; 9j X 7| in. Flemish, early 16th Century. Original Gift. Ex Hutton Castle, 1948. Inv. No. 208; Reg. No. 45.456.

163 Small rectangular panel with **Horseman** in black enamel and yellow stain on white; the rider, in black hat and orange coat on brown charger plunging to left, firing pistol; 6J X 6g in. German, 18th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 227; Reg. No. 45.492.

\* 164 Rectangular panel showing the **Adoration of the Kings** taking place in a stable; the Virgin centre, in blue mantle over red dress, holding the Child, between two kneeling bearded kings, the one on the left in mauve over red, proffering vessel, the one on the right holding hat circled with coronet, caressing the Child's hand; behind the kneeling kings two standing figures, the one on the left, beardless, proffering a cup full of coins and the one on the right a gold vessel (the beardless head of this figure is inserted back to front presumably as a restoration from another window, the original head having been bearded); to the left an orange post supports a dilapidated



Cat. No. 162



Cat. No. 164

thatched roof in red; the windows of the stable and the top right corner are filled with diapered blue; pot metal and yellow stain; 30|x22| in. German (Rhineland), 15th Century. Ex. Coll. Barons Stafford of Costessey. Lit. M. Drake, *The Costessey Collection of Stained Glass*, 1920, No. 33, Plate XX. Original Gift. Ex Hutton Castle, 1956. Inv. No. 17; Reg. No. 45.427.

Perhaps from the same cycle as Cat. No. 139. Presumably the standing figure on the right with the restored head is intended to represent St. Joseph.

- \* 165 Rectangular panel showing **Men and Women Round a Column** in delicate shades of pink, blue, green and yellow; on a fluted column in the centre stands the effigy of a warrior (Mars) in full armour holding lance and shield; round it are four men, one bearded, and four women garlanded with leaves and holding hands; on the right a young man plays a pipe and drum; landscape setting with fortress upper left and trees on right; pot metal and yellow stain; 27x18J in. French, 16th Century. Ex Coll. Dr. Martin Erdmann. Exhibited: McLellan Galleries, Glasgow, 1951, No. 520. Bought per Wilfred Drake at Christie's, 20.5.1943, lot 32. Ex Hutton Castle, 1946. Inv. No. 386; Reg. No. 45.77.

Described by M. Jean Lafond, to whom a photograph was submitted, as dating from about 1525.

- 166 Roundel depicting **St. George** in brown enamel and yellow stain; riding to right in armour with plumed helmet and flounced jupon holding banner inscribed I.H.S.; horse with plumed chanfron, and a cross of St. George and sun-face on breastplate and another cross on back cloth; red arabesque border reserved in black; dia. 10f in. Flemish, 16th Century. Ex Coll. Sidney. Bought from Thomas and Drake (Stock List No. 2177) 24.5.1939. Ex Hutton Castle. Inv. No. 342; Reg. No. 45.469.

- 167 Roundel with the figure of **St. Catherine** of Alexandria standing in a landscape depicted in brown enamel and yellow stain; facing, nimbed and crowned, holding sword, point downward, above the hub of her wheel; on her other side is the vanquished pagan emperor; rocks to left and castle to right; dia. 9 in. Flemish, early 16th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 139; Reg. No. 45.440.

- 168 Roundel with the figure of **St. Barbara** in brown enamel and yellow stain; standing in a landscape holding book and feather; nimbed, wearing diadem and loose mantle over bodice; to left is her tower, a round structure approached by a flight of steps with handrails; to right a fortress and church in a valley; dia. 9 in. Flemish, early 16th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 140; Reg. No. 45.441.

- \* 169 Roundel depicting the **Annunciation** in brown enamel and yellow stain; the Virgin, facing, seated in swooning posture to the right beneath the Dove, with the Angel descending from the left; architectural setting with tiled floor and column in front of a round arched vaulted porch and glimpse of fortress beyond; dia. 9 in. Flemish, early 16th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 151; Reg. No. 45.442.



Cat. No. 165

- \* 170 Roundel illustrating an episode from the story of **Ahasuerus and Esther** in brown enamel and yellow stain; in the foreground the king, richly robed and holding sceptre, in the palace grounds with two of the Chamberlains and a dog; beyond, on the left, Esther reclining on a curtained bed with Haman pleading for his life; on the right Haman hanging from the gallows he had erected for Mordecai watched by the king and soldiers from a palace window; dia. 9 in. Flemish, early 16th Century. Original Gift. Ex Hutton Castle. 1956. Inv. No. 152; Reg. No. 45.443. The subject is taken from the Book of Esther, VIII, v. 8-10.



Cat. No. 169



Cat. No. 170

- 171 Roundel with the **Temptation** in brown enamel and yellow stain; Adam on the left leans against a tree with two apples in his outstretched hand; Eve, standing against a tree on the right, one hand resting on a branch, and the human-headed serpent coiled above her head; yellow landscape with buildings; dia. 9 in. Flemish, 16th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 153; Reg. No. 45.444.

The figures are taken from an engraving by Marc Antonio Raimondi (after a drawing by Raphael). A maiolica panel with similar figures in the Victoria and Albert Museum, London, is dated 1523.

- 172 Roundel with **Adam and Eve** in the garden of Eden, in brown enamel and yellow stain; on the right the Temptation, with the two figures standing on either side of the Tree; on the left the Expulsion, with the angel guiding them towards the portal in the garden wall; dia. 9 in. Flemish, 16th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 154; Reg. No. 45.445.



Cat. No. 173



- \* 173 Roundel depicting **Christ in the House of Martha** in brown enamel and yellow stain; room with tiled floor; Christ seated on the right in window alcove beside the kneeling figure of Mary while Martha, stirring a pot in the large stone fireplace, is distracted by a dog with its nose in an overturned jar; in the centre a servant filling a pail with water; wide ornamental border with four lion masks between strawberry plants; dia. 14J in. Flemish, 16th Century. Ex Coll. Sidney. Bought from Thomas and Drake, 20.2.1940. Ex Hutton Castle. Inv. No. 361; Reg. No. 45.470.

The border (described in the Purchase Book as "modern") is similar to those enclosing two roundels from the Soulages Collection ascribed to Aert van Ort of about 1520 in the Victoria and Albert Museum, London.

- \* 174 Rectangular panel depicting **St. Nicholas Saving Three Men** from execution; framed by an ornamental arch on columns, the scene takes place in front of a crenellated wall with buildings beyond; the saint, vested as a bishop, stays the arm of the executioner, a youth in slashed doublet and hose, holding a sword in both hands ready to strike the three men kneeling blindfolded and bound, their backs turned to the executioner on the right; beside St. Nicholas stands a venerable



Cat. No 174



Cat. No. 175

man, probably one of Constantine's tribunes; to the right another bearded man and two youths; at the base a black letter inscription: *Cum tres neci viri optimi procumberent j Ensem excutit vibratum eos(que) liberal;* pot metal and yellow stain; 27|x19| in. Flemish, early 16th Century. Ex Coll. Neave; Martin Erdmann. Exhibited: McLellan Galleries, Glasgow, 1951, No. 295. Bought per Wilfred Drake (Stock List No. 2211), 1.9.1945. Inv. No. 417; Reg. No. 45.471.

Described in Drake's stock list as "probably from a St. Nicholas window at Arras". Three more panels from the same cycle, one in the Victoria and Albert Museum, London, and two in the Metropolitan Museum New York are extant. The London panel has been attributed to Jacob Cornelisz who was born before 1470 near Amsterdam. It may be noted that the gothic framework of arch and columns and the base inscription is very characteristic of the Cologne school of painting in the early 16th Century. The inscription on the Burrell panel reads: when three noble men knelt down to be slain he wards off the brandished sword and frees them.



- \* 175 Rectangular panel with the full length figure of **St. Peter** standing under the left hand portion of an arch with cusped tracery supported by a slender diapered column on a tiled floor against a red receding curtain with jewelled top border and base fringe; stippled head and white mantle over long blue tunic; holding open book and large key; beyond the curtain windows filled with roundels of white glass; pot metal and yellow stain; 45x17½ in. Flemish, early 16th Century. Original Gift. Ex Hutton Castle, 1948. Inv. No. 70; Reg. No. 45.437. (See colour repro. p. 53).

Perhaps from the same cycle as Cat. No. 182, although the latter is not characterised by the pronounced stippled shading of this panel, and is presumably the work of another hand. Both panels were mounted with Cat. No. 192 in a window of Sir William's house, No. 8 Great Western Terrace and were presumably among his first acquisitions. A figure of St. Peter (46 X 17 in.) was advertised for sale in the Norwich and London catalogue of 1804 (No. 204).

- 176 Rectangular panel comprising **Jacob's Dream** and other subjects in a renaissance architectural blue and red framework; Jacob, dressed in blue, sleeps on the right resting against a rock while three angels descend a diagonally placed ladder; at the top are two fragments joined together to form a single panel (a) a musketeer and a halberdier, (b) a fortress under shell fire defended by heavy artillery; at the foot is a long inscription between two oval heraldic medallions; dexter medallion showing a fleurs-de-lis crest and shield (*azure a fleur-de-lis or*) and the sinister a crest (the demi-figure of a boy holding letter B and branch) and shield (*azure, an estoile or in chief and a branch vert in base*); the inscription is in two parts (a) *Jacob im schlaf ein Leiter sicht J die sich nauff biss am himel richt j und Engel stigen uf und ab / ein grosen trost im Bott da gab / das Christus zu uns kum herab;* (b) *Jacob Wirt am Heidelbüih im Thurthal der Zyt alpmen < er: uf Sillenmath und F: Dorete(a) / Bosch selig syn eliche husfrau 164( ) Jacob, Rudolf, Frena, Wyvert / Datri, Schw . . . / als ire elichen Kinder;* coloured enamels and yellow stain; 12½ x 8½ in. Swiss, 17th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 157; Reg. No. 45.515.

Evidently made for Jacob Wirt, his wife Dorothy Bosch and their children between 1640 and 1649 (the final digit is obscured by the leading).

- 177 Rectangular panel showing **St. Mary Magdalen** standing in a blue ogival arched niche in a part red and part yellow ground; the upper half of the saint in white and yellow

stain, the lower covered with a purple mantle; turned to left holding yellow vase; at her feet two shields, the dexter charged with the bust of a boy and the sinister with an estoile in an azure field; enamel and yellow stain; 9½ X 7 in. Swiss, 16th Century. Original Gift. Ex Hutton Castle, 1948. Inv. No. 230; Reg. No. 45.498.

- 178 Rectangular panel showing **Jonah and the Whale** and three shields in the compartments formed by a red, yellow and blue architectural framework; in the centre Jonah being thrown overboard into the mouth of the whale and in the foreground being vomited ashore; at the top a shield charged with two (?) saddles between two obese angels, one holding an hour-glass; at the base two shields with angel supporters; dexter: *per fess argent and gules, a fruit tree vert eradicated or*; sinister: *argent, two bull-rushes in saltire*; between the two shields an inscription: *PAX j Gorg Forrer: j Sattler und j Barbara Wipf = j fin syn ehe gema j hel 1624 / was Gott beschert j kein mensch zerst;* enamel and yellow stain; 12½ x 8½ in. Swiss, 17th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 158; Reg. No. 45.516.

Painted for George Forrer, saddler, and his wife Barbara Wipfin in 1624.

- 179 Part of a rectangular panel showing five of the **Seven Sacraments**; centre beneath a glory with God the Father and the Dove, Christ on the Cross in a fountain from which falls in seven streams the blood flowing from his side; beneath the fountain two priests baptising an infant (*Thoiff*); on a smaller scale flanking scenes, beneath cherubs, representing (1) Holy Communion (*Sacrament d. Altar*); (2) Confirmation (*Firmung*); (3) Ordination (*Priester Misse*); (4) Last Unction (*inscription erased*); at the top is a pious inscription in German and two shorter ones in Latin on the glory and scroll; below centre in an escutcheon are two wheat sheaves in saltire; enamel and yellow stain; 11 X 8½ in. Swiss, 17th Century. Original Gift. Ex Hutton Castle. Inv. No. 266; Reg. No. 45.520.

Two of the Sacraments (Fenance and Marriage) are missing.

- 180 Rectangular fragment with the bust of the **Virgin and Child** under an arch flanked by columns; two angels, one in green with red wings, and the other in red with green wings, hold a crown above the Virgin's head; above two angels in white and yellow stain support

a scroll bearing almost totally erased lettering; enamel and yellow stain; 7Jx 14£ in. Swiss, 16th Century. Original Gift. Ex Hutton Castle. Inv. No. 328; Reg. No. 45.504.

- \* 181 Rectangular panel showing **St. Clement** of Rome enthroned in a yellow niche against a diapered blue ground; yellow nimbus inscribed *or a pro nobis S. Clemens*; wearing tiara and crimson robe with open book on his lap and triple cross in his hand; the top of the arch ornamented with foliage; pot metal, abrasion, enamel and yellow stain; 12-x9£ in. Swiss, early 16th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 160; Reg. No. 45.496.

After St. Clement's death by drowning (see Cat. No. 12) the waters receded and the body of the saint was revealed in a small temple.

- \* 182 Rectangular panel with the full length figure of **St. Nicholas**; facing half-right, yellow nimbus, and white and yellow cope over greenish blue patterned alb; holding crozier with crook incorporating the seated figure of God the Creator holding orb; at his feet a tub containing the three boys miraculously restored to life; left side flanked by slender diapered column with pink capital and base; red curtain with pearled border and window of white glass above it; pot metal and yellow stain; 45x17f in. Flemish early 16th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 74; Reg. No. 45.439. (See repro. page 53).

See also Cat. No. 175. The saint's right hand, presumably raised in blessing, is missing. A figure of St. Nicholas (46 X 17 in.) was advertised for sale in the Norwich and London catalogue of 1804 (No. 201).

- \* 183 Oval medallion with **Roemt Roomen** in his workshop seated at a bench making roofing tiles; turned to right in black hat, white collar, brown coat, apron, knee-length breeches and blue stockings, with various tools on bench, wall and paved floor; in the wall facing him shelves stacked with tiles and in the windows to the rear two white and yellow stained glass medallions; below is an inscription containing the tilemaker's name, the words: *Het decken is myn ampt* (tiling is my trade) and the date 1660; enamel and yellow stain; 9-x7J in. Dutch, 17th Century. Original Gift. Ex Hutton Castle. Inv. No. 362; Reg. No. 45.554.

- \* 184 Small rectangular panel showing an **Emblematical Device** comprising a spider's web stretched between two blank scrolls, the upper one being supported by two winged Virtues (*Charitas* and *Iustitia*) and the lower



Cat. No. 181



Cat. No. 183



Cat. No. 187

by two winged Vices (*Invidia* and *Avaritia*); Charity holding child, and Justice, holding sword, garbed in blue with yellow trimmings; Envy, biting heart, and Avarice, holding money bag, in black and yellow with clawed feet; in and around the web are several flies; enamel, white and yellow stain; 5|x6½ in. Swiss, 17th Century. Original Gift. Ex Hutton Castle. Inv. No. 278; Reg. No. 45.521. (See repro. page 61).

- 185 Oval medallion depicting a three-masted **Warship**, in full sail and flags flying (two laurel branches in saltire), the bow guns firing, beside a floating light-house; yellow hilly coastline; blue water; inscribed below: *wacht v vande rotse* 1633; enamel and yellow stain; 9Jx7 in. Dutch, 17th Century. Original Gift. Ex Hutton Castle. Inv. No. 363; Reg. No. 45.555.

- 186 Small rectangular panel showing **Dorothea Paglens and Glaus Paglendofter** in shades of black enamel and yellow stain on white; on the left the lady, in fitted coat and striped skirt, at her spinning wheel; on the right a dapper man, in wide-brimmed hat and knee-length coat, holding a tumbler; inscribed in florid lettering below: *J. Dorothea Paglens / Claus Paglendofter zur Jowe j Anno 1700*; enamel and yellow stain; 5Jx4f in. Dutch, early 18th Century. Original Gift. Ex Hutton Castle. Inv. No. 247; Reg. No. 45.550.

\*187 Rectangular panel depicting the **Judgement of Solomon** with the king, a young man enthroned to the left under a curtained canopy on a rounded dais, and the two harlots, one gaudily dressed and apparently pregnant and the other more simply in a deep blue dress, kneeling before him; the corpse of the dead child lies face downwards on the floor beside the throne and the living child is held by a bearded official in belted yellow tunic; behind him stands a guard in blue doublet and black and white striped hose, and other figures; elaborate blue and red architectural framework with florid white and yellow capitals and at the top a blue escutcheon charged with a ringed lion mask in yellow; top left and right are two vignettes from the Book of Tobit, one showing Tobias extracting gall from the fish (inscribed: *Tobias VI cap*) and the other applying it to the eyes of his blind father (inscribed: *Tobias X*); bottom left a small shield (sable, an estoile or) and possibly another on the right charged with a castle; pot metal, abrasion, enamel and yellow stain; 16|x13| in. Swiss, mid 16th Century. Bought per Wilfred Drake at Sotheby's, 16.4.1943, lot 103. Inv. No. 383; Reg. No. 45.507.



Cat. No. 188

\*188 Small octagonal panel showing **Harmen Lohman** at work in a kitchen; the cook, ruddy in the glow of a roaring fire, stirs the contents of a cauldron, while a boy seated beside him turns the spit on which two small carcasses are roasting; on the right is a built-in dresser; below is an inscription with the name "harmen Lohman" in bold lettering followed by four lines of cursive writing, mostly erased, ending "1686"; enamel and yellow stain; 8 X 5 in. Dutch, 17th Century. Original Gift. Ex Hutton Castle. Inv. No. 261; Reg. No. 45.551.

189 Oval medallion showing a **Girl and Boy** standing on a paved terrace in front of parkland scenery; the boy, wearing tall wide-brimmed black hat, round white collar, black waisted coatee, baggy breeches, stockings and shoes, holds out a tumbler to the girl, neatly dressed in a cylindrical white cap and apron, black bodice and flounced skirt; yellow horseshoe border and below in cursive ornamented lettering the words: *Nanne Nannis De Jonge Anno 1665*; enamel and yellow stain; 8f X 7 in. Dutch, 17th Century. Original Gift. Ex Hutton Castle. Inv. No. 364; Reg. No. 45.556.

\*190 Rectangular panel depicting an **Allegorical Subject** with man surrounded by vices and virtues; in the centre a bearded, half-naked man walks clasping his hands in contrition [*Homo*]; he gazes earnestly at another bearded naked man holding a chopper in one hand and a birch in the other (*Conscientia*) and he is followed by a young woman with clasped hands and bowed head (*Tristitia*); facing man from the other side are an elderly fully draped woman (*Avaritia*), a young woman with wild expression and hand raised to her head (*Opinio*), and a woman biting a heart (*Invidid*); a large matron, wearing a peacock plumed helmet, with puffed chest and arms akimbo, follows on the right (*Superbia*); brown enamel, white and yellow stain; 8 X 9 in. Flemish, 16th Century. Original Gift. Ex Hutton Castle. Inv. No. 262; Reg. No. 45.464. (See repro. page 61).

\*191 Oval medallion showing a **Horseman and Woman** in shades of black enamel and yellow stain on white; the man, wearing black hat and white ruff, stick in left hand, on horse plunging to right; the woman standing in black dress with white cap, ruff and apron, holding tumbler and ewer; between them a tree; 9 X 7 in. Dutch, 17th Century.

Original Gift. Ex Hutton Castle. Inv. No. 571; Reg. No. 45.568. (See colour repro. p. 53).

\*192 Large rectangular panel with the full-length figure of **St. Paul**; facing to right, holding book and sword; yellow nimbus, bearded, wearing yellow bordered white mantle over red tunic and yellow sandals; standing in front of a diapered blue curtain on a white and yellow paved floor between flanking columns of white coiling leafy plant pattern in yellow; above the curtain three windows with white quarries; pot metal and yellow stain; 45 X 26 in. Flemish, early 16th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 72; Reg. No. 45.438.

See Cat. No. 175. A figure of St. Paul (52 X 24 in.) was advertised for sale in the Norwich and London catalogue of 1804 (No. 199).



Cat. No. 192

English, German, Flemish and Dutch, 15th—17th Centuries



Cat. No. 84



Cat. No. 130 (detail)



Cat. No. 175 (detail)



Cat. No. 182



Cat. No. 127



Cat. No. 155



Cat. No. 191

- 193 Roundel with **Rustic Scene**, perhaps from a set of Labours of the Months; in shades of black enamel and yellow stain on white; in the foreground two men, one on crutches, watch the slaying of a pig, which is held down by one man and axed by another; to the rear on the left a man fells a tree; to the right two men sit in the stocks; in the centre a cart drawn by oxen, a hovel and distant castle on a hill; dia. 6 in. German, 16th Century. Original Gift. Ex Hutton Castle, 1962. Inv. No. 131; Reg. No. 45.494.

- 194 Roundel depicting **St. Notker Balbulus** resisting temptation; in black habit, brandishing broken stave with which he is thrashing the devil in the shape of a horned, spotted dog with blue head and tail; from the dog's mouth emerges a scroll inscribed: *Owe mir, We*; behind on the right is an altar-piece bearing an effigy of the Madonna and Child and on the left an old man appearing through a low doorway with a cruciform wreath; inscribed border: *B Mother Balbulus. S. G. Monach, Daemonum Terror Ac Triumphator Mirificus Obiit A° 912. 6. April*; enamel and yellow stain; dia. 6½ in. Swiss, 17th Century. Original Gift. Ex Hutton Castle. Inv. No. 367; Reg. No. 45.529.

St. Notker (c. 840-912), monk of the Benedictine monastery of St. Gallen in Switzerland, famous as poet and as author of a book on church sequences. He was canonised in 1513. His temptation by the devil in the form of a dog is recounted in the Bollandist *Acta Sanctorum* (Aprilis Tomus Primus pp. 588-9).

- \* 195 Small square panel depicting a **Scene of Pageantry** and mock tournament taking place in a courtyard in black and brown enamel and yellow stain on white; on the right the marshall or constable on horseback with three other officials on foot also clad in black, their backs to an oak door, watch a column of soldiers, sword in hand, with a halberdier in charge of them, swagger through the yard while three trumpeters on the left blow a fanfare; in the centre a combat involving three figures, possibly mummers, takes place and at the rear in a gap between the castle walls two boys armed with wooden swords standing on platforms held by soldiers make passes at one another; enamel and yellow stain; 6|x6|in. Swiss, 16th Century. Original Gift. Ex Hutton Castle. Inv. No. 248; Reg. No. 45.499. (See repro. page 7).

## SOUTH BALCONY



Cat. No. 196

- \* 196 Rectangular panel showing **Solomon Receiving the Queen of Sheba** chiefly in black and brown enamel and yellow stain in combination with a limited use of pot metal colour in the costumes and elsewhere; the king, an elderly bearded man, holding a sceptre with fleur-de-lis end, and wearing a white robe parted at the sides and embroidered with fleur-de-lis over a diapered red robe, is enthroned in the centre under a golden gothic canopy incorporating three shields charged with a lion rampant (centre), a crown (dexter) and a fleur-de-lis (sinister), the two flanking shields having an angel supporter; the queen, wearing a jewelled rolled head-dress with coronet and a white dress shot with yellow over a patterned mauve under-garment, kneels on a black and white tiled floor proffering an ornate covered stem cup which, like the black and white squares of the floor and several other parts of the panel, bears cryptic letters; she is accompanied by two other women bearing gifts, one in a steeple horned head-dress and one in a red robe; peering from behind the golden canopy of the throne is the head of an elderly bearded man wearing a mauve hat, also lettered; to the left of the throne and sharing the same supporting column, the golden canopy work is continued above a



traceries window revealing a town and landscape but the lower part of the window is filled with a kind of double alcove surmounted by a crocket on which an owlish bird is perched and containing a wild man and woman bearing shields with merchant marks standing facing one another on a tiled floor; below, chained to a ring with lion mask, is a yellow monkey; pot metal and yellow stain; 22x20 in. German (? Rhineland), late 15th Century. Ex Coll. Marquess of Abergavenny, Eridge Castle, Kent. Exhibited: McLellan Galleries, Glasgow, 1951, No. 514. Bought (with Cat. Nos. 54 and 56) per Thomas and Drake at Christie's, 13.6.1940, lot 54. Ex Hutton Castle, 1947. Inv. No. 354; Reg. No. 45.384.

When acquired mounted between Cat. Nos. 54 and 56 with which it may or may not be genuinely related. Described as "Northern French" in the purchase book and inventory, but perhaps from Cologne where this subject as an anti-type of the Adoration of the Magi and thus with the Three Kings of Cologne might have had a special significance. The blue pot metal glass behind Solomon's head and top right appear to be restorations. The lettering on the floor and on the base of the column, the hem of Solomon's robe, the rim of the gold cups, the hennin and the headgear of the bearded man peering from behind the canopy, are perhaps intended to be suggestive of the riddles with which the Queen of Sheba tested Solomon's wisdom. The shields above the throne do not seem to have a precise heraldic significance and the merchant marks are too general in shape to be identifiable. The monkey is sometimes introduced into representations of the Madonna and Child at this period to enhance, by way of contrast, the purity of the Virgin, and it is possible that the cycle, which probably included Old and New Testament scenes in close typological association in its original state, would have made its meaning plainer. The Adoration of the Three Kings as used in the device of the Cologne publisher, Hermann Boemgart, in Herolt's *De eruditione Christifidelium* (1497), shows the arms of the Duchies of Jillich and Cleve held by wild men standing on the columns of the arch and the publisher's mark bottom centre.

- \* 197 Rectangular panel showing the **Ascension** with lower part of Christ's robe and feet disappearing top centre in a patterned ground of red and yellow lozenges and the Virgin Mary and apostles grouped around a white flat-topped rock bearing the imprints of Christ's feet; the Virgin, centre, facing right, with gold nimbus, blue mantle and raised hands; facing her is a kneeling apostle wearing a yellow mantle over a red robe and four other nimbed figures (the face of one missing and replaced with white glass); beside the Virgin on her left is St. John, clad in white with long golden hair, and six other apostles, of which one wears a green mantle;

pot metal and yellow stain; 31x22J in. German (Rhineland), 15th Century. Ex Coll. Barons Stafford of Costessey; Lord Rochdale. Exhibited: McLellan Galleries, Glasgow, 1951, No. 515. Lit: M. Drake, *The Costessey Collection of Stained Glass*, 1920, No. 22, pi. XV; Eden, *The Connoisseur*, XCIV, 1932, p. 80, fig. IV. Bought per F. Surgey, 28.10.1948. Inv. No. 504; Reg. No. 45.433. (See colour repro. p. 61).

Probably from the same cycle as Cat. No. 155.

- 198 Rectangular panel with the **Man of Sorrows** framed by a white arch with yellow capitals and bases represented as the resurrected Christ holding two blue-green bundles of reeds as symbols of the Passion; yellow and blue cruciform nimbus; yellow loin cloth; red ground with trefoil plant scroll; tomb with raised olive green lid; pot metal; 23|x13J in. Austrian, late 14th Century. Ex Coll. Theodor von Auspitz, Vienna. Lit: Wentzel, *Pantheon*, Sept-Oct., 1961, p. 246, fig. 8. Bought at Sotheby's 27.4.1954, lot 83. Inv. No. 566; Reg. No. 45.473.

Bought at the same time and probably from the same original cycle as Cat. No. 206.



Cat. No. 198





Cat. No. 199

- \*199 Rectangular panel with three medallions from a window representing the **Marriage at Cana**: in the central largest roundel four men and a woman grouped facing on the far side of a table covered with a diapered white cloth, on which are laid three platters and two drinking cups; the ruler of the feast is seated in the centre wearing a turban type head-dress and a yellow-lined mantle over a green belted tunic and yellow shoes, between the bridegroom on his right and the bride on his left; he holds a goblet while the bridegroom makes a blessing gesture with his right hand and points vigorously downward in a diagonal direction with the other; on either side is a servant, one holding a phial and the other pointing upward; in the top medallion a cook leans on a long-shafted fork beside a cauldron held in a tripod over a fire; he points downward in the same direction as the bridegroom; in the bottom medallion a cook blows with bellows the fire heating a cauldron suspended on a hook; the roundels have a blue ground and are bordered by a band of red lined with white dots; between them the spaces are filled with red, yellow and green glass and linking quatrefoils outlined in white dots which are also used for the inner side of the vertical borders where yellow castles in a red ground alternate with yellow fleurs-de-lis in a blue one; the central roundel extends the whole breadth of the panel and the two smaller ones to the side borders; pot metal; 65x24 in. French, 13th Century. Ex Coll. Hearst. Exhibited: McLellan Galleries, Glasgow, 1949, No. 565, and 1951, No. 331. Lit. *Scottish Art Review*, Vol. II, No. 4, 1949, pp. 13-15 and Vol. VI, No. 4, 1958, pp. 7-10 (repro. in colour). Bought per F. Partridge and Sons, 13.2.1939. Ex Hutton Castle, 1951. Inv. No. 339; Reg. No. 45.366. (See colour repro. p. 5).

The castles and fleurs-de-lis in the borders might indicate a date prior to 1236 when the regent, Blanche of Castile, widow of Louis VIII, was succeeded by her son, Louis IX. The subject was probably unfolded in several medallions as in a comparable window in Chartres Cathedral. The episode represented is either the moment when the ruler of the feast is told that the wine is finished or when he is being given a taste of the miraculous wine. The smaller roundels with cooks should probably be considered donor's signatures.

- \*200 Large rectangular frame comprising twelve panels of similar size (27 X 19J in.) in four rows of three (1) a **Crest** with helm surmounted by two red horns and black feathers in a diapered green ground under a red arch; (2) **Crucifixion** with Christ in blue loin

cloth between the Virgin Mary in red on a green ground and St. John in blue on a red ground above a blue shield lying on its side charged with a bearded head above an adze; dotted white pointed arch with restored side fillings at the top outside the arch; (3) a **Crest** with helm and green mantling surmounted by a mirror enclosing a pig with a bell round its neck and surrounded by feathers, half black (dexter) and half white (sinister), yellow and blue handle; red ground; dotted white arch with blue spiral columns and yellow capitals; (4) a red shield charged with a woman in green possibly a **Dyer**, in front of a tub, apparently dipping wool or yarn; olive green ground; dotted white canopy with two yellow turrets; (5) the **Visitation** with Elizabeth in yellow and the Virgin Mary in green dress with blue mantle; the infant St. John the Baptist is shown in his mother's body kneeling in prayer before the half-figure of the infant Christ in the Virgin's; a scroll is inscribed: *Ich bin des nicht gewert, dat du kommst ZM mir*; red ground; dotted white canopy with central yellow turret; (6) a red shield charged with a man in green tunic and blue hose, possibly a **Fuller**, standing in front of a tub, apparently beating the contents with a club; green ground; dotted white canopy with two green turrets; (7) a bearded **Ploughman** in white driving his plough drawn by six horses through a green field with three trees under a blue sky; on the trace horse is a boy in green brandishing a whip; dotted white and yellow canopy; (8) **St. Dorothy** in yellow dress under blue mantle holding flowering branch and basket of fruit standing in front of a blue shield on its side charged with the facing bust of a Moor dressed in red with ear-rings (? St. Maurice) surmounted by helm, green mantling and Jewish hat with red and white fur streamer; red ground; dotted white canopy; (9) a **Sower** in buttoned white tunic and bare feet, filling a sieve slung from his shoulder with a handful of corn from a sack; a woman dressed in white hood and dress offers him refreshment in a ewer; red ground; dotted white and yellow canopy; (10) **Two Donors**, a man dressed in white and a woman in green kneel in prayer on either side of a disproportionately large monk saint; blue ground; dotted white and yellow canopy; (11) a bearded **Armourer** in blue tunic wielding an adze in front of a shield on an anvil; red ground; dotted white canopy with two yellow turrets; (12) **Virgin and Child** with kneeling lady donor fashion-



Cat. No. 200 (panel No. 7)

ably dressed in rose pink; the Virgin, crowned, in yellow mantle over green dress seated on a green and yellow throne holding the (restored) figure of the Child; from the donor issues a scroll inscribed in yellow letters: *mater dei mysere mey*; blue ground; dotted white canopy; pot metal; 108x61 in. North Germany, late 14th or early 15th Century. Ex Coll. Hearst. Exhibited: McLellan Galleries, Glasgow, 1951, No. 467. Lit: Wentzel, *Pantheon*, July-August, 1961, pp. 178-186. Bought per F. Partridge and Sons 9.5.1939 (lot 1011). Ex Hutton Castle. Inv. No. 335; Reg. No. 45.486.

Said to have come to the Hearst Collection from a chapel in Sweden, but stylistically related by Wentzel (*op. cit.*) to some stained glass in and around Wismar in North Germany and probably from the same workshop at Li'meburg as a series of fragments from a lost cycle in the church of St. Nicholas there. The peculiar mixture of religious, secular and heraldic themes is apparently without parallel in German art. The crests and shields have not been identified but they may indicate that the window was the joint gift to a church by the town council, the guilds, the nobility and the farmers. The present arrangement of the panels, all clearly from the same church, is arbitrary and doubtless incomplete.

- 201 Lancet window light with the standing figure of **St. Cunibert**; beardless, with Holy Dove perched on mitre, holding pastoral staff and book, wearing blue chasuble and yellow alb; standing facing under an ogival arch and tall yellow canopy against a ground of red squares; floor with blue and black tiles alternating with yellow and black ones; below is an inscription in white letters reserved in black: *{begon}nen in dem iar da man zalt MCCC*; pot metal and yellow stain; 132 X 28\ in. German 2nd quarter 15th Century. Ex Coll. Baron Piickler; Friedrich Spitzer; Hearst. Exhibited: McLellan Galleries, Glasgow, 1951, No. 291. Lit: Wentzel, Pantheon, Sept-Oct., 1961, pp. 240-249. Bought with Cat. No. 202 per F. Partridge and Sons 11.4.1939 (lot 894, article 7). Ex Hutton Castle. Inv. No. 337. Reg. No. 45.487.

From the Carmelite Church, Boppard-on-Rhine (see also Cat. Nos. 202, 222 and 224) and from the same window as Cat. No. 202 on which the inscription, as deciphered by Professor Wentzel (*op. cit.*) is probably a continuation of the inscription on this light, reading in full thus: *{begon}nen in dem iar da manzall MCCCXL und in dem {iar} volbrachl {die} fenster XLVI* (begun in the year reckoned as 1440 and the window completed in the year '46). If the reading is correct this would mean that the windows were made between 1440 and 1446, when the north part of the church (begun 1439) was in progress. Another panel from Boppard now in Detroit is dated: *anno domini XLIII*.

- 202 Lancet window light with the standing figure of a bearded **Bishop Saint**; holding pastoral staff and book, wearing red chasuble over yellow alb against a ground of blue roundels under a yellow canopy containing the bust of the prophet Jeremiah holding scroll inscribed: *Jeremias praffet*; black and white tiled floor; below is a band of inscription, perhaps a continuation of that on Cat. No. 201: *XL und in dem {iar} volbracht {die} fenster XLVI*; pot metal and yellow stain; 132 X 28\ in. German, 2nd quarter 15th Century. Ex Coll. Baron Piickler; Friedrich Spitzer; Hearst. Exhibited: McLellan Galleries, Glasgow, 1951, No. 303. Lit: Wentzel, Pantheon, Sept.-Oct., 1961, pp. 240-249. Bought with Cat. No. 201 per F. Partridge and Sons 11.4.1939 (lot 894, article 8). Ex Hutton Castle. Inv. No. 337; Reg. No. 45.487.

From the Carmelite Church, Boppard-on-Rhine (see Cat. No. 201).

- 203 Two-light window with four scenes from the life of Christ, the two upper scenes placed under shaped canopies; (1) the **Nativity** with Mary and Joseph kneeling side by side

wearing blue mantles over pink robes adoring the Infant under the red stable roof, attended by four angels and ox and ass; background glimpse of the Annunciation to the Shepherds; grisaille canopy; (2) **Christ Before Pilate** with Christ, bound, standing in front of Pilate wearing hat and ermine-collared red tunic; between them is the head of an accuser; black and white tiled floor; blue ground; grisaille canopy; (3) the **Crucifixion** with Christ on the cross in grisaille between the Virgin in blue and pink with other saints on left and soldiers on right; blue ground; grisaille canopy; (4) the **Resurrection** with Christ in red holding banner stepping out of tomb between sleeping guards; blue ground with hill and tree on left; grisaille canopy; pot metal and yellow stain; 123x53 in. French, 1st half 15th Century. Ex Coll. Hearst. Exhibited: McLellan Galleries, Glasgow, 1951, No. 313. Bought per F. Partridge and Sons 11.4.1939 (lot 159, articles 78, 79, 80, 81). Ex Hutton Castle, 1951. Inv. No. 336; Reg. No. 45.382.

When acquired the panels were mounted in large wooden frames and they were reframed in metal sections by Drake, to whom the present arrangement is due. The lower panels with the Crucifixion and Resurrection were apparently surmounted at the time by shaped canopies similar to those above the upper panels, but these were discarded as being modern restorations.

- 204 Rectangular panel with rounded top showing the **Coronation of the Virgin** by two angels, one with red and the other with pale blue wings; the Virgin, kneeling, wears a blue mantle spangled with stars over a richly patterned yellow dress edged with ermine; tiled floor; diapered ground part red above and part green below (the latter probably a replacement); black enamel and yellow stained canopy; pot metal and yellow stain; 43x24 in. ? French, 15th Century. Ex Coll. Barons Stafford of Costessey; Lord Rochdale. Exhibited: McLellan Galleries, Glasgow, 1951, No. 298. Lit: M. Drake, The Costessey Collection of Stained Glass, 1920, No. 73; Eden, The Connoisseur, XCIV, 1934, p. 6, fig. 8. Bought per F. Surgey 28.10.1948. Inv. No. 507; Reg. No. 45.388.

Included by Mr. Drake in the French section of the Costessey Catalogue but described by Eden as Flemish, with the observation that iconographically the panel was comparable with the Virgin in the Rose Bower (1473) by Martin Schongauer who worked in the region of the Upper Rhine. It is possible that the panel derives, in fact, from one of the Rhineland churches and should be described as Rhenish rather than French or Flemish.



Cat. No. 206

- 205 Rectangular panel with **Angel and Scroll** in a quatrefoil; the angel in white and yellow with outstretched hands emerging from rayed red clouds wearing diadem, amice and alb; the scroll passes in spirals and loops across the body of the angel: *Tibi o(mn)es angeli, tibi uni univ(ersa)le potestates*; blue ground inside the quatrefoil and red outside with four inset cinquefoils; pot metal and yellow stain; 15|x24J in. English (Norwich School). 15th Century. Ex Coll. Lord Rochdale, Exhibited: McLellan Galleries, Glasgow, 1951, No. 299. Lit: Eden, *The Connoisseur*, XCIV, 1934, p. 5. Bought per F. Surgey 28.10.1948. Inv. No. 511; Reg. No. 45.95. See also Cat. Nos. 123 and 128. The inscription is taken from the Te Deum, v. 3 (To thee all angels to thee one and all powers).

- \*206 Rectangular panel with the standing figure of a **Bishop Saint** facing three-quarter right; red nimbus, bluish pink chasuble and yellow alb; holding pastoral staff and book in a yellow arch with black and white columns; foliage patterned blue ground; the white and yellow ornaments in a red ground at top and bottom are later additions; pot metal and yellow stain; 24X 12 in. Austrian, late 14th Century. Ex Coll. Theodor von Auspitz,

Vienna. Lit: Wentzel, *Pantheon*, Sept.-Oct., 1961, p. 246, fig. 7. Bought at Sotheby's 27.4.1954, lot 83. Inv. No. 567; Reg. No. 45.474.

See also Cat. No. 198.

- \*207 Rectangular panel showing the **Martyrdom of St. Laurence**; the figures in black enamel on white in a scrolled blue ground under a white cusped and foliated arch and a white and yellow canopy; the saint with red nimbus is stretched on a yellow gridiron over red flames tended by two figures with sticks and bellows while two executioners ply his body with staves; below in a barbed quatrefoil is the standing figure of a **Saint King** in a similarly-patterned blue ground with four yellow roundels; framed in a border of red and blue cubes with white and yellow squares at each corner; pot metal and yellow stain; 58|x25 in. French, 14th Century. Ex Coll. Hearst. Exhibited: McLellan Galleries, Glasgow, 1951, No. 468. Bought per F. Partridge and Sons 21.10.1938. Inv. No. 351; Reg. No. 45.372.

See also Cat. Nos. 9 and 12. Drake informed Sir William (letter dated 25.8.1938) that the recumbent figure of St. Laurence and the kneeling figure below him on the left were restorations.

- 208 Window of four rectangular lights with shaped tops depicting four scenes from the Life of St. John the Baptist; (1) the **Vision of Zacharias**; vested as a priest in blue chasuble, Zacharias kneels within the altar rails in the temple, a censer in his right hand, before the Tables of the Law and the Rod of Aaron; the Archangel in pink with green wings appears above the altar; on the left are three standing male figures and a view of the temple interior; at the foot of the light is a young kneeling mother and two daughters; (2) the **Visitation** showing the Virgin Mary attended by five angels saluting Elizabeth in a landscape of green trees and castle beneath a burst of rayed light; at the foot of the panel kneels a young father with his four sons; (3) **Birth and Naming** with Elizabeth in red curtained bed and the infant St. John laid on a blue velvet cushion between two women and two men; in centre foreground a midwife; on left Zacharias with tablet inscribed *IOH-NES*; at the foot of the light kneels the donor in purple gown with black fur hat slung from his shoulders, a wallet at his waist, and his wife in a scarlet gown lined with white fur and a black head-dress; (4) **St. John Taking**



Cat. No. 207

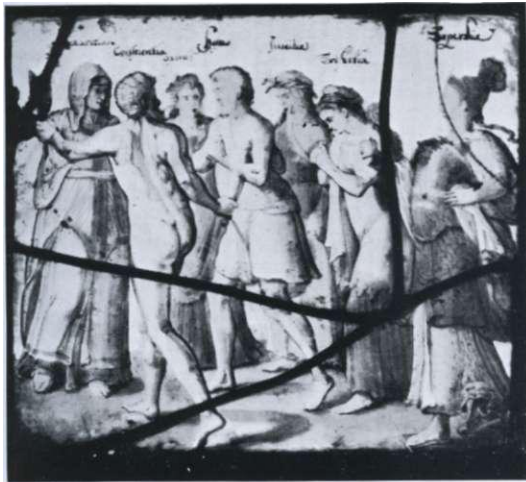
**Leave of His Parents** at sunrise in a landscape with mill stream and towers among green trees; the saint in purple gown turns his head towards Zacharias and Elizabeth who are accompanied by a girl and youth; pot metal, abrasion, yellow stain; 78x20 in. (each light). French, 1520-30. Ex Coll. Lord Bagot, Blithfield Hall, Staffs. Exhibited: McLellan Galleries, Glasgow, 1951, Nos. 475-8. Bought per Wilfred Drake 16.9.1946. Inv. Nos. 442, 423-5; Reg. Nos. 45.417-420.

These four lights and the four following ones (see Cat. No. 209) are presumed to be from a church in Rouen and brought to England by John Christopher Hamp

in 1802. from 1820 until 1946 the glass was in the windows of the long gallery on the first floor of Blithfield Hall, where, to accommodate it, each light had to be divided into two parts to make way for a four inch stone mullion. Drake spent almost a fortnight in September-October, 1946 removing the glass which he subsequently repaired. The donor and his wife, who appear with their son, daughter-in-law and six grandchildren, are presumed to have been merchants of Rouen, but having no heraldic insignia remain anonymous.

- 209 Window of four rectangular lights with shaped tops depicting four scenes from the Life of St. John the Baptist; a continuation of Cat. No. 208 ; (5) **Baptising in the Jordan**, with St. John, a garment of camel hair under his gown of purple plaited flax, standing on the bank of the river, letting water fall from his fingers on the bowed naked figures of two men and a woman; beyond a bearded man in blue gown and a youth in pink tunic divest themselves of their clothing; in the foreground lie a red cloak and pair of shoes; landscape background with green trees, birds and winding river; (6) **Rebuking Herod**, with St. John, similarly clad, disputing with an elderly councillor wearing a scarlet, yellow and green robe, while Herod in cap of maintenance encircled by a coronet and ruby red mantle sits with downcast countenance on a canopied chair of state; in front of him stands Herodias in a blue dress with fur trimmings and red girdle, with a lady-in-waiting, a courtier and a soldier; background showing the interior of Herod's palace with variegated marble columns; (7) **Salome Dances** to the accompaniment of a lute played by a minstrel in green hat and tunic followed by a poodle, while Herod, robed in scarlet and Herodias in blue sit at the high table in a banqueting hall with columns and vaulted roof affording glimpses beyond of sky and trees; (8) **Salome Presenting St. John's Head** on a charger to Herodias, robed in blue and red, who pierces the eye with a knife, while Herod looks on regretfully; behind him is the bearded executioner in a yellow tunic; above the banqueting table is a canopy draped in yellow and beyond is a marble pillar and window looking out on to green trees; pot metal and yellow stain; 78x20 in. (each light). French, 1520-30. Ex Coll. Lord Bagot, Blithfield Hall, Staffs. Exhibited: McLellan Galleries, Glasgow, 1951, Nos. 486-489. Bought per Wilfred Drake 16.9.1946. Inv. Nos. 426-429; Reg. Nos. 45.421-424.

See also Cat. No. 208.



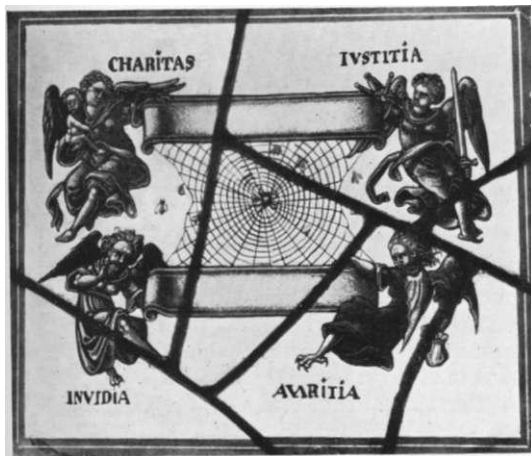
Cat. No. 190



Cat. No. 155 (detail)



Cat. No. 197



Cat. No. 184

## CENTRAL HALL

- \*210 Two-light lancet window with the figures of a **Deacon Saint** and **Bishop Saint** standing frontally between abstract ornament of different provenance; the deacon on the left bearded, with orange nimbus, vested in yellow chasuble, blue pallium, green tunic and orange sandals, holding book; the bishop saint with mitre in similar vestments without pallium; above and below filling about two-thirds of the window are in all eight white-bordered, blue-centred, red quatrefoils in a ground of yellow centred blue quarries in a red over-all fret; at the top of the two lights is a trefoil enclosing a plant scroll with green, blue and yellow leaves in a red ground and in the blue spaces between trefoil and lights a yellow castle flanked by fleurs-de-lis; red border with yellow castles; pot metal and yellow stain; 123x34 in. German, 13th Century (the abstract ornamental work probably French of similar date). Ex Coll. Private Collection, Cologne; Hearst. Exhibited: McLellan Galleries, Glasgow, 1951, No. 482. Lit: Gottfried Heinersdorff, *Die Glasmalerei*, 1914, pi. 37; Wentzel, *Die Farbfenster des 13 Jahrhunderts in der Stiftskirche zu Bucken an der Weser* (Niederdeutschen Beiträgen zu Kunstgeschichte, Band III, figs. 148 and 149, pp. 210-11). Bought per F. Partridge and Sons, Feb., 1939. Ex Hutton Castle, 1951. Inv. No. 338; Reg. No. 45.365.

As reproduced in 1914 by Heinersdorff (*op. cit.*) the two saints appear as three quarter length figures in a round medallion and they must therefore have been incorporated in their present setting at a later date. Wentzel (*op. cit.*) believes they may derive from the church at Biicken an der Weser in north-west Germany.

- \*211 Two lights with trefoil tops from the upper part of a window depicting the **Tree of Jesse**; in each light six ancestors of Christ, mostly half-length, wearing coronets, are shown in the branches of a tree with white stems and yellow leaves in a blue ground; left light (from bottom): (1) old man in red playing harp; (2) bearded man with head in profile facing right robed in green; (3) negroid type in wine-red holding horned head-dress and coronet; (4) beardless man in profile facing right wearing coronetted hat with double chin-strap, robed in green and red; (5) bearded man looking upwards in girdled scarlet tunic; (6) young man squatting at top of branch robed in white holding yellow sceptre; right light: (1) beardless man looking upwards robed in red, yellow and





Cat. No. 210

white; (2) bearded man with tasselled coronet on white hat robed in red and green; (3) bearded man with scalloped yellow cape holding sceptre; (4) bearded man in dark red robe facing left holding coronetted hat; (5) beardless man in cap of maintenance in profile facing left robed in dark red and white; (6) beardless man at top of tree robed in red, green and blue with extended right hand; pot metal, yellow stain and white enamel; 72 X 26J in. (each light). French, 1st quarter 16th Century. Ex Coll. Barons Stafford of Costessey. Lit: M. Drake, *The Costessey Collection of Stained Glass*, 1920, No. 59, pi. IX. Original Gift. Ex Hutton Castle, 1956. Inv. Nos. 36, 37; Reg. Nos. 45.393 and 394.

Said to have come from a church at Rouen and probably transported by J. C. Hampp during the Peace of Amiens. Presumably from the two flanking lights of a three-light window in which the centre light would have shown the main stem of the tree issuing from the figure of Jesse surmounted by the Virgin and Child as in the example in Autun Cathedral of about 1515.

- 212 Roundel with **Bust of Youth** in blue ground; facing half right wearing red cap over bobbed hair; red tunic and white vest with yellow stripe; pot metal and yellow stain; dia. 7 in. French, early 16th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 39; Reg. No. 45.190.

- 213 Shield with the arms of **Cradock** (*argent, on a chevron azure three garbs or*) impaling **Wallis** (*gules, a fess argent in chief dexter a lion rampant or*); pot metal and yellow stain; 9|x 7| in. English, 15th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 38; Reg. No. 45.189.

Not available for display with the heraldic stained glass in 1962 and therefore included here.

- 214 Roundel with **Bust of Virgin Saint** in green ground; white nimbus with yellow rim; yellow curling hair; white dress; fingers of one hand laid on breast; pot metal and yellow stain; dia. 7 in. French, 16th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 40; Reg. No. 45.395.

- 215 Roundel with **Bust of Boy** (or girl) in red ground; yellow hair with curled fringe; sanctimonious expression; green dress; pot metal and yellow stain; dia. 6 in. French, 16th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 42; Reg. No. 45.396.

- 216 Shield charged with a **Cross** in a blue ground, the cross bearing a flower pattern and grotes-





Cat. No. 211

que head in yellow and white on black; pot metal and yellow stain; 10x8f in. French, 16th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 41; Reg. No. 45.367.

217 Roundel with **Bust of a Youth** facing left in green ground; white and yellow hair; red tunic; pot metal and yellow stain; dia. 6 in. French, 16th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 43; Reg. No. 45.397.

\*218 Rectangular panel with shaped top depicting a **Censing Angel** in a red ground within a black and white niche under a canopy; the angel, standing, winged, facing left, robed in yellow over white, swinging censer upward on a triple chain; the orange niche gable crocketed and finialled; the canopy with pinnacles and flying buttresses in a red and green ground; pot metal and yellow stain; 59x15|in. English, 14th Century. Bought from R. Lauder, 15.11.1930. Inv. No. 4; Reg. No. 45.6

219 Rectangular panel with the standing figure of a **Bishop Saint** depicted in black enamel and yellow stain on white in a white ground; jewelled nimbus, mitre and dalmatic; holding pastoral staff and blessing with right hand; standing on a gothic casket or reliquary; above is a shield of arms with **Gray** (azure, two bars argent, in chief three plates, sic, for *torteaux*) quartering **Hastings** (or, a manche argent sic, for *sable*) and **De Valence** (barry argent, sic, for *barry argent and azure*, an *orle of martlets*, sic, for *martlets gules*); border of white lozenges in yellow divided by alternating bars of blue and red; white and yellow stain; 55|x15fin. English, 15th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 75; Reg. No. 45.51.

220 Rectangular panel with lobed top showing a **Bearded Saint** (? St. Peter) under a canopy; the saint standing, wearing a yellow patterned white mantle over a blue tunic, apparently holding two crossed keys in a part blue (above) and part red ground surmounted by a band or part of a band of black lettering; white and yellow pinnaced canopy and shafting; fragmentary base filled with various badges in yellow on white: (1) crown in thornbush with initials H and E for Henry VIII and Elizabeth of York; (2) a yellow eagle; (3) a white eagle garnished or; (4) a cock robin; (5) the initials L and E joined by a cordelier to a triple branch; pot metal and yellow stain; 56|x15 in. English, 15th Century. Original Gift. Ex Hutton Castle, 1956. Inv. No. 49; Reg. No. 45.45.



Cat. No. 218

- 221 Rectangular panel showing the **Meeting at the Golden Gate**; Joachim, bearded, in blue hat and robe, purple cape, red cloak with abraded pearl jewelled border and yellow boots; Anna in blue hooded mantle and embroidered yellow dress; they embrace in the foreground in front of the entrance to a late gothic building with crocketed gables, turrets and sloping roof under a canopy with ogival arch and winged angel's head; greenish blue sky; pot metal, abrasion, yellow stain; 59| X 26| in. ? German (Rhineland), early 16th

Century. Ex. Coll. Barons Stafford of Costessey. Exhibited: Glasgow, 11, Crown Terrace, Hyndland, Sept., 1919. Lit: M. Drake, *The Costessey Collection of Stained Glass*, 1920, No. 62. Original Gift. Ex Hutton Castle, 1956. Inv. No. 16; Reg. No. 45.389.

Included by M. Drake (*op. cit.*) in the French section of the Costessey Catalogue and described in the Inventory as French, but perhaps from the Rhineland and from the same cycle as Cat. No. 50.



Cat. No. 221



Cat. No. 222 (middle panels)

- \*222 Lancet window with the **Madonna and Child** crowned by two angels under a canopy and above a scene from a cycle representing the Ten Commandments; the Virgin, in blue ermine-lined mantle, stands rayed, holding red fruit or heart towards the Child, while two angels with green and orange wings hold a crown above her head in a diapered red ground and coffered floor; two-tiered canopy containing, in the upper tier, two praying figures in yellow and blue; below is a scene representing the **Ninth Commandment**, showing on the left a group of figures bearing false witness in front of an enthroned man under a small flying devil and on the right a group of kneeling figures under an apparition of God holding a scroll inscribed: *du solt keinien meyn(eid) schwdren* in a similar red diapered ground with a white and blue tiled floor; pot metal and yellow stain; 151 x 29J in. German, 2nd quarter 15th Century. Ex Coll. Baron Puckler (acquired

1818); Friedrich Spitzer; Robert Goelet. Exhibited: McLellan Galleries, Glasgow, 1951, No. 297. Lit: Wentzel, Pantheon, Sept.-Oct., 1961, p. 244, fig. 4. Acquired per Thomas and Drake 24.11.1939. Inv. No. 358; Reg. No. 45.489.

From the Carmelite Church, Boppard-on-Rhine (see also Cat. Nos. 201, 202 and 224). A panel with donor and wife, forming part of the window when acquired but not originally part of it, though from the same church, was extracted in 1962 and shown with the heraldic glass (Cat. No. 261). Six panels from the same Ten Commandments cycle are now in the Schnitgen Museum, Cologne. Probably identical with No. 3365 (La Vierge glorieuse) of the 1893 Spitzer sale catalogue where it is listed between two more tall lights of the same size (see Scottish Art Review, 1965, Vol. X, No. 3).

After the secularisation of the Carmelite convent by Napoleon, the church was taken over by the town and the stained glass sold in 1818 to Baron Piickler for an intended chapel at his castle of Muskau. It remained, however, in store until the Baron's death in 1871, after which most of the glass was acquired by Friedrich Spitzer in Paris. One large window, or section of a window, known as the Throne of Solomon, remained at Muskau at least until the outbreak of the second world war and is now missing. According to a report of 1877 the stained glass came from the windows of the choir and the chief feature of the most important window was "an Adoration of the Virgin surrounded by representations of the Ten Commandments".



Cat. No. 222 (lower panels)

223 Lancet window with the standing figure of **St. John the Baptist** under a tall canopy, mostly in black enamel and yellow stain on white; the saint with red n'mbus, wearing camel's hair tunic, turned half-right in diapered blue ground; pointing with right hand to a roundel containing the Agnus Dei held in his left; under cusped arch, gable with crockets and finial, and pinnacled canopy; flanking the saint is an inner border with yellow fleurs-de-lis on black alternating with black eagles displayed on yellow, and beneath him as a base two blue spaces between brick-work columns and arches; outer running vine leaf border in yellow with red and some blue fillings; pot metal and yellow stain; 106 X 26 in. French, 14th Century. Ex Coll. Grosvenor Thomas; Mortimer Schiff. Exhibited: McLellan Galleries, Glasgow, 1951, No. 282. Bought per Wilfred Drake at Christie's 11.8.1942 (lot 90). Inv. No. 382; Reg. No. 45.375.

A slightly smaller lancet (96x21 in.), also at one time in the collection of Grosvenor Thomas, was given in 1926 by C. O. Miniger to the Toledo Museum of Art (see Orin E. Skinner, in *Stained Glass*, Vol. XXXI, No. 2, 1936, p. 43). It shows the Madonna and Child enthroned in a red ground between very similar canopy work but without the inner and outer borders of the Burrell lancet.

'224 Three light window with six scenes from the life of Christ and the Virgin, the three upper scenes in each light being in panels with lobed tops: (1) the **Annunciation** taking place in a room, with the Virgin in blue mantle kneeling on right separated from Gabriel by scroll: *ave gracia plena dominus tecu(m)*; the Dove descends in stream of light from bust of God the Father top left in diapered red ground; (2) **Birth of the Virgin** with the child standing on the red cover of a blue and white curtained bed held by her mother while a servant beckons and a midwife washes linen in a tub; (3) **Christ before Pilate** with the latter enthroned in scarlet and ermine on the right and Christ led bound between soldiers and a noisy rabble, one of whom brandishes bundle of reeds; blue diapered ground; (4) **Agony in the Garden** showing an angel with cross and chalice appearing to Christ in blue robe kneeling at the foot of a hillock in front of three sleeping disciples within a wattled enclosure; to the left Judas directing a band of soldiers; (4) the **Resurrection** with Christ facing in red holding banner stepping out of the tomb between two angels; two guards reclining in foreground; diapered



Cat. No. 223 (without base)

blue ground; (6) **Christ Appearing to St. Peter**, the latter, seated beside a rock, with raised hands and large key, and Christ, with banner, in scarlet robe; diapered blue ground; pot metal and yellow stain; 57fx29 in. (upper scenes); 43x29 in. (lower scenes). German, 2nd quarter 15th Century. Ex Coll. Baron Piickler (acquired 1818); Friedrich Spitzer; Hearst. Exhibited: McLellan Galleries, Glasgow, 1951, No. 499. Lit: Wentzel, Pantheon, Sept.-Oct., 1961, p. 244, pi. 6. Bought per F. Partridge and



Cat. Kc. 224

Sons 21.10.1938. Inv. No. 320; Reg. No. 45.485. (See colour repro. p. 68).

From the Carmelite Church, Boppard-on-Rhine (see also Cat. Nos. 201, 202 and 222). Four more panels belonging to the same Biblical cycle representing the Visitation, the Nativity, the Descent from the Cross and the Entombment, have been located by Dr. Jane Hayward in America and others are listed in the 1893 Spitzer sale catalogue (Nos. 3352, 3353, 3354 and Nos. 3358, 3359, 3360).

- \*225 Three light window with three scenes from the life of St. John the Evangelist; (1) **Ordeal by Fire** with St. John kneeling in a blue cauldron while an executioner pours oil over

him from a long handled scoop and other figures stand by; background building with portcullis and blue sky; in the foreground a kneeling donor in grey armour and heraldic surcoat (*barry argent and gules*) and beside him an older man with ginger hair and beard, wearing a white and yellow cape; (2) **St. John on Patmos** writing in a book beside his Eagle; in a landscape background is the beast with seven heads below an open book issuing from a sunburst; in the foreground are the donor's two sons clad in similar style, kneeling on cushions, with a prie-dieu behind them; (3) **Drusiana Raised to Life** showing





Cat. No. 224 (from centre light)

a funeral procession with bearers in blue and purple robes emerging from a building with a bier from which a shrouded figure rises; St. John stands on the right, hand raised; in the foreground is the donor's wife in yellow and four daughters, two in blue and two in red, and all coifed in black; pot metal and yellow stain; 72 X 26½ in. (each light). French, 1st quarter 16th Century. Ex Coll.

Barons Stafford of Costessey. Exhibited: Victoria and Albert Museum, London, 1920 to 1928 (lent by Sir William Burrell). Lit: M. Drake, *The Costessey Collection of Stained Glass*, 1920, No. 56 (in part); Jean Lafond, *La Resurrection d'un Maître d'Autrefois*, Rouen, 1942, p. 27. Original Gift. Ex Hutton Castle, 1956. Inv. Nos. 22, 23, 24; Reg. Nos. 45.390, 391, 392.

From the Church of St. John at Rouen which was demolished and the glass imported by J. C. Hampp to Norwich in 1802. Dispersed at Christie's sale 16.6.1808, when four panels from the same cycle were acquired for Wells Cathedral and five for Costessey Hall, two of which later went to America (now also at Wells) and three to The Burrell Collection. M. Jean Lafond (*op. ext.*) considers them more likely to be by one of the

best pupils of Arnold de Nimegue (1470-1540) rather than by the master himself. The same authority has identified the donor represented in the Ordeal by Fire Light, from the arms on his surcoat, as a member of a leading Rouen family, Bigars de la Londe. Other windows from the same church, though not from the same cycle, are now in York Minster (Crucifixion) and the Victoria and Albert Museum (Last Supper).



Cat. No. 225



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## APPENDIX

The following is a list of the stained and painted glass in the Burrell Catalogue not included in this catalogue nor in that of the heraldic glass.

**DUTCH . 1.** Shield inscribed - *-Cornells Abramz Brerel Diaken.* Enamel, 25x35 1 in. 17th Century. O.G. Ex Hutton Castle, 1948. Inv. No. 213; Reg. No. 45.537. **2.** Shield and crest. Enamel, 24£ x 18J in. 17th Century. O.G. Ex Hutton Castle, 1948. Inv. No. 214; Reg. No. 45.538. **3.** Oval medallion: shield and crest inscribed . . . *Anna Sophia . . . Abtissin <| Ovedt Limburg* 1668. Enamel, 12|x10 i in. O.G. Ex Hutton Castle, 1956. Inv. No. 223; Reg. No. 45.540. **4.** Heraldic fragment: crest. Enamel, 6Jx5 in. 17th Century. O.G. Ex Hutton Castle, 1956. Inv. No. 224; Reg. No. 45.541. **5.** Heraldic fragment: crest. Enamel, 6fx5J- in. 17th Century. O.G. Ex Hutton Castle, 1956. Inv. No. 225; Reg. No. 45.542. **6.** Oval medallion: shield of a lady. Enamel, 9£x7J in. 17th Century. O.G. Ex Hutton Castle, 1948. Inv. No. 231; Reg. No. 45.545. **7.** Oval medallion: two shields and crests. Enamel, 9J x 7| in. 17th Century. Added, 1960. Inv. No. 573; Reg. No. 45.570. **8.** Oval medallion: shield dated 1640. Enamel, 9j X 7J in. Added, 1960. Inv. No. 574; Reg. No. 45.571. **9.** Oval medallion: shield inscribed—*Gommer van der Gracht.* Enamel, 10|x8 in. 17th Century. Added, 1960. Inv. No. 575; Reg. No. 45.572. **10.** Oval medallion: shield and crest. Enamel, 9x8 in. 17th Century. Added, 1960. Inv. No. 582; Reg. No. 45.579. **11.** Oval medallion: shield and crest. Enamel, 8|X 7^ in. 17th Century. Added, 1960. Inv. No. 584; Reg. No. 45.581. **12.** Oval medallion: two shields conjoined and crest. Enamel, 9 x 6 | in. 17th Century. Added, 1960. Inv. No. 585; Reg. No. 45.582. **13.** Oval medallion: two shields conjoined and crests. Enamel, 10x8 in. 17th Century. Added, 1960. Inv. No. 586; Reg. No. 45.583. **14.** Oval medallion: shield and crest inscribed—*Jan Dirksen Schoneman van Aushoozen met Grietge Michiels . . .* Enamel, 9Jx8 in. 17th Century. Added, 1960. Inv. No. 587; Reg. No. 45.584. **15.** Panel by Matthew Maris (1839-1917) illustrating The Lady of Shalot. Enamel, 20JX11J in. 19th Century. O.G. Inv. No. 371; Reg. No. 45.561.

**SWISS . 16.** Panel: Landsknecht with banner and arms of Zug dated 1553. Pot metal and yellow stain, 13Jx9J in. Bought, 1947. Inv. No. 435; Reg. No. 45.509. **17.** Panel:

Halberdier and wife. Enamel, 12j x 9 in. 17th Century. O.G. Inv. No. 330; Reg. No. 45.505. **18.** Panel: Shield of a cavalryman between Justice and Fami., inscribed—*Jacob Bredich.* Enamel, 11fx8J in. 17th Century. O.G. Ex Hutton Castle, 1956. Inv. No. 155; Reg. No. 45.513. **19.** Panel: conjoined shields of Wilhelm von Riesbach and Hanns Steiger, infantrymen, dated 1636. Enamel, 12|x8J in. O.G. Ex Hutton Castle, 1956. Inv. No. 156; Reg. No. 45.514. **20.** Panel: shield of Gorg Schadler and wife between St. Nicholas and St. Catherine. Enamel, 16JX 10J in. 17th Century. O.G. Ex Hutton Castle, 1948. Inv. No. 199; Reg. No. 45.517. **21.** Panel: Nativity and two shields dated 1631. Enamel, 13|x8| in. O.G. Inv. No. 258; Reg. No. 45.519. **22.** Panel: Banquet and coat of arms. Enamel, 121x16 fin. 17th Century. O.G. Inv. No. 316; Reg. No. 45.522. **23.** Panel: St. Francis receiving the Stigmata and two coats of arms, dated 1649. Enamel, 14Jx9 in. O.G. Inv. No. 321; Reg. No. 45.523. **24.** Panel: Memento Mori with coat of arms of Sebastianus Schurmann dated 1623. Enamel, 14Jx 11J in. O.G. Inv. No. 327; Reg. No. 45.525. **25.** Panel: Halberdier and his mother with coat of arms dated 1600. Pot metal and yellow stain, 13x81 in. O.G. Inv. No. 329; Reg. No. 45.526. **26.** Panel: Burgher and his wife with coat of arms. Enamel, 12|x8J in. 17th Century. O.G. Inv. No. 331; Reg. No. 45.527. **27.** Panel: Halberdier and wife (Stoffel Spengler and Ursula Meyerin) dated 1618. Pot metal, yellow stain and enamel, 12j X 8| in. O.G. Inv. No. 332; Reg. No. 45.528. **28.** Panel containing nine small medallions, chiefly heraldic. Enamel, 15|x12 i in. 16th and 17th Centuries. Added, 1951. Inv. No. 565; Reg. No. 45.532. **29.** Panel: Standard bearer in landscape and coat of arms, dated 1705. Enamel, 9 X 12 in. O.G. Ex Hutton Castle, 1948. Inv. No. 236; Reg. No. 45.531.

**VARIOUS. 30.** Panel: Various quarterings arbitrarily arranged. Pot metal, yellow stain, enamel, 5|X 5f in. English, 16th Century. O.G. Inv. No. 246; Reg. No. 45.226. **31.** Panel: Five quarterings arbitrarily arranged. Pot metal and black enamel, 3x4 f in. English, 16th Century. O.G. Inv. No. 287; Reg. No. 45.564. **32.** Shield (barry or and sable). Pot metal and black enamel, 8|X 7\$ in. ? Flemish, 16th Century. O.G. Inv. No. 253; Reg. No. 45.461. **\*33.** Companion panel (35x21 in.) of Cat. No. 18. (See colour repro. . . 12).

Reproduced on the back cover (from left to right) :  
*top row* : catalogue nos. 13 (detail), 12 (detail), 6 (detail), 15 (detail) ; *second*: nos. 57, 28, 21, 46 ;  
*third*: nos. 42, 175 (detail), 2 (detail), 18 ; *fourth*: nos. 84, 127, 191, 50 ; *fifth*: nos. 197, 155 (detail), 130 (detail), 155.

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