

Catalogue Notes (1962 & 65) by William Wells on
**Beatrix Van Valkenburg,
Marriage of Cana,
Princess Cecilia,
Prophet Jeremiah,
St. Nicholas Saving Three Men**

Beatrix Van Valkenburg



BEATRIX VAN VALKENBURG (d. 1277); daughter of Dirk II, Lord of Valkenburg (Limburg) and third wife of Richard, Earl of Cornwall, King of the Romans. She is kneeling and wears a mantle (*barry gules and sable*). In the blue surround are a number of roundels charged with an Imperial Eagle, three of the upper roundels being partly obliterated by a white letter inscription: Beatrix de Valkenburch Regina Allemannie. Shaped panel; pot metal; some silver yellow-stain (probably a replacement); 24 X 10½ in. Oxford School, late 13th Century. Probably from the Church of the Minorites, Oxford, where she was buried. Ex-Coll: George William Jerningham, 8th Baron Stafford of Costessey. Lit: M. Drake, *The Costessey Collection*, 1920, p. 19, No. 77; *Apollo*, 1935, (August), p. 80; *The Antiquaries Journal*, XVIII, 1938, pp. 142-5; *Scottish Art Review*, I, 4, 1947; C. Woodforde, *English Stained and Painted Glass*, 1954, p. 6. Original Gift; ex Hutton Castle, 1956. Inv. No. 88; Reg. No. 45.2.

It is not certain that the red and black bars on the mantle should be interpreted as a blazon. They are not the arms of either her father or her husband.

Marriage of Cana



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.

Princess Cecilia



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; 15½ X 11¾ 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 northwest 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).

Provenance: Purchased by Sir William Burrell from Thomas and Drake in 1930. It had been offered for sale in 1917 to Canterbury Cathedral by Mr Burn. It had been purchased c 1919 from Mr Grosvenor Thomas, who had it of Mr Arthur Radford. While in the collection of Mr Radford, it had been placed on loan in the Victoria and Albert Museum. It is not known whether it left Canterbury at the time of the 1642 iconoclasm or at a subsequent restoration (ref Reg no 45/75).

Lent by the Burrell Collection, Glasgow Art Gallery and Museum.

Prophet Jeremiah



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; 24 x 13 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).

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.

St. Nicholas Saving Three Men



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 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 / Ensem excutit vibratum eos(que) liberat*; pot metal and yellow stain; 27½ x 19½in. 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.*