

## Silver-stained roundels and stained-glass panels from the collection of Sir Thomas Neave, Dagnam Park, Noak Hill (Essex)

by C.J. Berserik and J.M.A. Caen (The Hague-Schoten, April 2016)

December 9, 2015 was an important date for 'Lovers of the Art of Stained Glass'<sup>1</sup>. On that date two cast-iron window frames, filled with small stained glass roundels and other small glass panels, were offered at auction by Dreweatts & Bloomsbury Auctions<sup>2</sup>.



figs. 1 and 2, the two windows with roundels and small panels (photo's : Dreweatts & Bloomsbury auction house)

Sam Fogg Gallery was able to acquire these two windows, and it very quickly became clear some of these roundels and rectangular panels were of an exceptional quality, and even more important, could be attributed to a number of important 16<sup>th</sup>-century glass-painters from the Low Countries, like Jan Swart van Grongen, Dirck and Wouter Crabeth as well as Lambert van Noort. Next to the quality and overall excellent condition, also the provenance was of major importance. They came from the well known collection of Thomas Neave, second baronet of Dagnam Park (Essex). The auction catalogue mentions about these two windows: 'by direct family descent from Sir Thomas Neave'.

The roundels from these two windows are presented as the highlights of the exhibition 'Gilded Light: 16<sup>th</sup>-century stained glass roundels from the collection of Sir Thomas Neave and other private collections' in the Fogg Gallery (Friday July 1 – Friday July 8, Preview Thursday, June 30, 2016). They are shown to the public for the first time. Overall 35 beautiful stained-glass roundels and other small panels from this and other private collections will be presented during this exhibition.

Sir Thomas Neave was born in 1761 and we read from his Obituary in 'The Gentleman's Magazine, 1848', that he died April 11, 1848, at Dagnam Park, Essex, aged 86. During his lifetime Thomas Neave, the second Baronet, was a deputy lieutenant of the county of Essex, and a commissioner of the lieutenancy of London, F.R.S. and

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<sup>1</sup> : Expression used by Horace Walpole in his *Anecdotes of Painting in England with some account of the Principal Artists* ..., London 1849.

<sup>2</sup> : Auction Dreweatts & Bloomsbury, venue Donnington Priory, December 9, 2015, lot 161.

F.S.A.. The Neave Baronetcy of Dagnam Park (Essex) was created on May 13, 1795 for his father, Richard Neave, a Governor of the Bank of England.

It was widely known that, Thomas Neave had a passion for continental stained glass, especially stained glass from the Low Countries. This is already recorded in 'The Environs of London ...'<sup>3</sup>, from 1811, by the Rev. Daniel Lyons where we read about Dagnam Park: 'Mr. Neave has at his villa a very large and most valuable collection of ancient painted glass, a great part of which was procured from various convents on the Continent ...'. In fact Neave was one of the first major collectors of continental stained-glass in England. For Neave, and other English collectors of stained glass, it was not very difficult to obtain large numbers of stained-glass windows and smaller panels from the continent. In the Southern Low Countries, for example, many convents and monasteries were dissolved by order of the Austrian Emperor Joseph II<sup>4</sup>. He ordered to confiscate all belongings of numerous, to him, dispensable religious orders. An organisation with the name 'Comité de la Caisse de Religion' was installed in 1783 to perform this task. As the archives of these confiscations still exist in the State Archives in Brussels<sup>5</sup>, we can read that the glass of the Charterhouse in Louvain was considered of great quality, made by the best artists, and in an excellent condition !

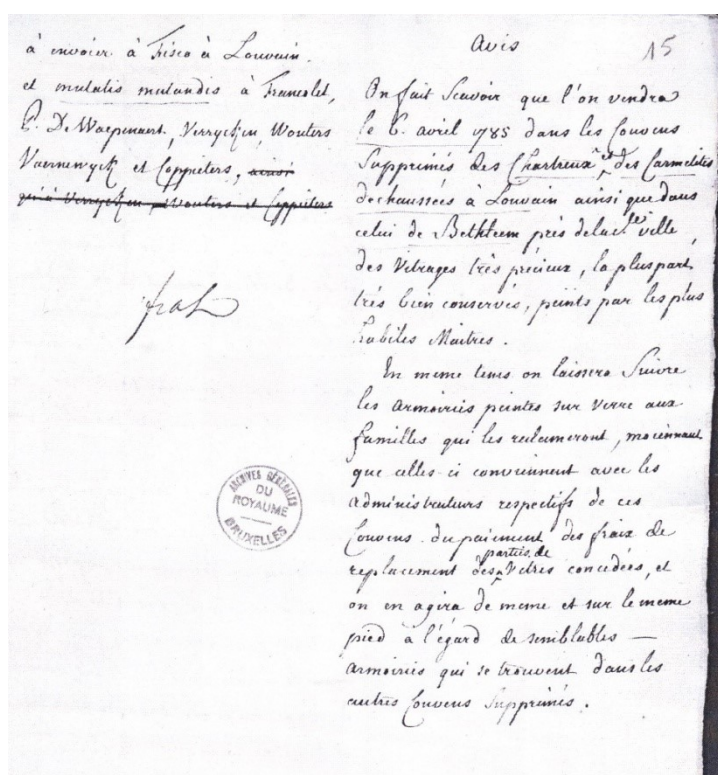


fig. 3: f. 15, Carton 59, Brussels, State Archives

All the works of art, including the glass, were sold at auctions. The Comité even advertised in the most important newspapers in Europe to announce these sales.

<sup>3</sup> : Daniel Lyons, *The environs of London: being an historical account of the towns, villages, and hamlets, within twelve miles of that capital: interspersed with biographical anecdotes*, vol. II-part I, County of Middlesex. Acton-Hefton, London 1811 (second edition), p. 353.

<sup>4</sup> : See on this subject: C.J. Berserik and J.M.A. Caen, 'Roundels in the Low Countries: from flourishing trade to clearance sale', *Silver-Stained Roundels and Unipartite Panels before the French Revolution, Flanders, Vol. 1: The Province of Antwerp*. Corpus Vitrearum Belgium, Checklist' Series, Turnhout 2007, pp. XVII-XXV.

<sup>5</sup> : Brussel, State Archives, Comité de la Caisse de Religion, Carton 59.

In what manner Neave acquired his collection is not precisely known. There is the possibility, he personally travelled abroad to purchase the glass from the redundant religious buildings. The family tradition has it that all the stained glass was bought in the market at Rouen, when he went on the Grand Tour with his friend Lord Dufferin<sup>6</sup>. Furthermore it is also known he obtained some glass from John Christopher Hamp<sup>7</sup>, a German cloth merchant and art dealer, who imported glass for Neave and other collectors. Hamp was born in 1750 at Marbach, Germany, and settled in Norwich in 1782. Hamp's first continental voyage to buy stained glass, together with the antiquarian Seth William Stevenson, was to Rouen. The exact year of their crossing to France is not certain, but it was probably at the end of 1801 or during the first months of 1802. The second trip to Germany, France and most likely the Low Countries, where they passed through, was slightly better documented<sup>8</sup>. An account-book written by him, kept in the collection of the Fitzwilliam Museum in Cambridge, describes the glass he acquired. Fortunately these documents were published by Bernard Rackham in 1927<sup>9</sup>. In his article Rackham erroneously thinks Hamp was a Norwich glass-painter. The accounts cover the years 1802 to 1804. Unfortunately most of the descriptions are very brief, references can even be found to 6 boxes of glass (March 4, 1803), and 5 cases of glass (February 5, 1804) can be found. The quantity of stained-glass panels and windows must have been enormous. Notwithstanding these brief descriptions, there is proof on at least two roundels that were in Neave's collection. Hamp wrote: 'an item with the inscription "Knipperdolling, M<sup>r</sup> Neave 10 10'. This must refer to a portrait of the Anabaptist leader Bernard Knipperdolling from Münster (Germany).



fig. 4: portret of Bernard Knipperdolling

The second reference mentioning Neave, is of a roundel with a 'Repast'. The description is as follows: 'Repast, M<sup>r</sup> Philips 97 Br. S<sup>t</sup> Sent in a Box to M<sup>r</sup> Neave 8'. According to Rackham, "the Flemish repast" is probably a roundel with a classical banqueting scene in the manner of Heemskerck, such as may be seen at South Kensington'.

The glass Hamp imported was offered for sale at stated prices at Hamp's central warehouse in Norwich and at the address of Mr. Christie in London<sup>10</sup>.

Hamp and Christie were of course not unique, other dealers and auctioneers also bought and sold stained glass from the continent. For example Farebrother, Greenwood and Phillips, all active in London, organized auctions including large amounts of stained glass. Auction catalogues were printed and stained-glass items

<sup>6</sup> : Hilary Wayment, *King's College Chapel Cambridge The Side-Chapel Glass*, Cambridge 1988, p. 24.

<sup>7</sup> : Hilary Wayment, op. cit., pp. 23 and 24. In this article Wayment describes the history of the collection after the death of Sir Thomas Neave.

<sup>8</sup> : Hilary Wayment, op. cit. p. 23.

<sup>9</sup> : Bernard Rackham, 'English importations of foreign stained glass in the early nineteenth century', *Journal of the British Society of Master Glass-Painters*, vol. II, no. 2 (October 1927), pp. 86-94.

<sup>10</sup> : Jean Lafond, 'The Traffic in Old Stained Glass from abroad during the 18th and 19th centuries in England', *Journal of the British Society of Master Glass-Painters*, vol. XIV, no. 1 (1964), pp. 58-67.

were listed. Unfortunately as these descriptions were again, to say the least, rather brief, it is almost impossible to identify specific items, unless an annotated catalogue comes to light.

The Neave collection is especially known for large numbers of presumed Carthusian stained-glass panels. In all publications about these panels most authors suppose they all originated from the Louvain Charterhouse of St Mary Magdalene.

At present about 350 of these panels are listed by the authors, all with roughly similar measurements (c. 50 x 70 cm.). The panels can be attributed to several groups of workshops, like those of Hendrik van Diependaele, a workshop in the circle of Bernard van Orley, Jan Rombouts, Dirick Vellert, Pieter Coecke van Aelst and even Jan de Caumont, ranging in time from c. 1460 to c. 1680. To define all of these as originating from Louvain is definitely not correct.

There were Carthusian monasteries or Charterhouses in Rouen in France and Antwerp, Scheut, Nieuwpoort, Lier and Louvain in the Southern Low Countries, as well as several other places in France and the Low Countries. All of these monasteries had glazing programmes. One of the 15th/16th century glazing programmes (Scheut) has been discovered in a manuscript kept in the archives of the Ministry of Interior Affairs in Brussels<sup>11</sup>. The drawings in this manuscript are quite similar to some of the known, so-called Louvain, panels.

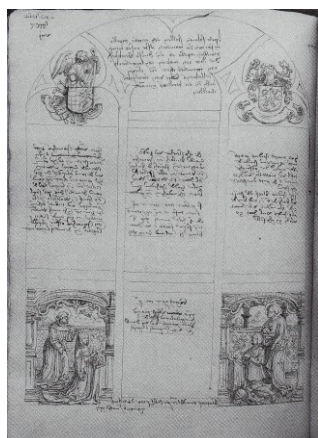


fig. 5: Glazing programme, Scheut Charterhouse (photo from: Millennium)



fig. 6: London, V&A, inv. no. C 212-1908 (photo:© V&A, London)

<sup>11</sup> : several articles on this subject in: 'De Kartuijze van Scheut en Rogier van der Weyden', *Millennium, tijdschrift voor middeleeuwse studies*, vol. 23 (2009).



And to conclude, two 17<sup>th</sup>-century Carthusian glass programs are rather precisely described in the volumes of 'Graf en Gedenkschriften' covering the Province of Antwerp<sup>12</sup>. Thanks to these descriptions at least one of the later panels, now in Llanwenllwyfo church (isle of Anglesey), also from the Neave collection, can be tentatively connected to the Lier Charterhouse. Depicted are Johannes van den Broeck and Saint John. Another panel, of which the present whereabouts are unknown, by the same artist Jan de Caumont<sup>13</sup>, and from the same series, is the reason for this suggested provenance. In the already mentioned volume no. 7 of Graf- en Gedenkschriften, in total four related panels with portraits are listed: Alexander van den Broeck, Margareta Vekemans (wife), Joannes van den Broeck and Sara van der Piet (wife)<sup>14</sup>. This second panel, showing Margareta Vekemans, her daughter (?) and Saints Agnes and Elizabeth, appeared in an auction catalogue in 1956<sup>15</sup> together with 8 other panels, all supposedly from the old Neave collection<sup>16</sup>. It is obvious the panels with Margareta Vekemans and Joannes van den Broeck are from the same workshop and series.



fig. 7: Joannes van den Broeck and St John the Evangelist, Llanwenllwyfo church, panel from the Lier Charterhouse (?), Jan de Caumont and workshop, former Neave collection (photo: Mary Tucker © Dean & Chapter of Canterbury)



fig. 8: Margareta Vekemans, panel in 1956 and in 2002 (photo: ©Barbara Giesicke)

<sup>12</sup> : (Vol. 5): *Verzameling der Graf- en Gedenkschriften van de Provincie Antwerpen* – Arrondissement Antwerpen. vyfde deel. Antwerpen. – Kloosters, Antwerp, pp. 504-529 and (Vol. 7) Arrondissement Mechelen. zevende deel. – Lier. – Parochie- en Kloosterkerken, Antwerp 1902, pp. 269-294.

<sup>13</sup> : Jan de Caumont (born c. 1576/1577 in Picardy, France) moved in 1607 to Louvain. He married Anna Boels, a niece of the glass-painter Simon Boels. De Caumont worked for this Simon Boels during his first years in Louvain. His most active periode were the years 1635 to 1645 during which the famous Park Abbey windows were completed. He died in 1659 at the age of 73. His workshop continued till the end of the century.

<sup>14</sup> : 'MARGARETA VEKEMANS CONIUGE SUA / BRUNONIS ORDINEM AFFECTU P P 1618'.

<sup>15</sup> : Auction Jürg Stuker, May 8, 1956, lot 3389 i, fig. 14. It appeared again in a Swiss auction in 1958: Fischer Auktionen, Luzern, June 17-21, 1958, lot no. 568 b. Till 2002 the panel was in a Swiss private collection, some years ago it appeared in the art trade in Germany and was finally sold again.

<sup>16</sup> : the Jürg Stuker catalogue mentions on p. 113: 'one may presume that these panels, which formed part of the collection of Sir Thomas Neave (of Dagnam Park, Essex), stem from different windows of the same church....'.

Margareta Vekemans, her daughter (?), Saints Agnes and Elisabeth, panel from the Lier Charterhouse (?), Jan de Caumont and workshop, whereabouts unknown, former Neave collection (condition in 1956 and condition in 2002).

After Thomas died, his collection was partly divided among his descendants, like Sir Arundell Neave, Baronet and others. Dispersed 'Carthusian' panels from the Neave collection were also sold in large quantities by Grosvenor Thomas, a dealer from London, and later together with his partner Wilfred Drake, in the early 20th century, to collectors and museums, like the Metropolitan Museum in New York, The Victoria and Albert Museum, The Burrell Collection, The Cleveland Museum of Art and many others. Furthermore English parish churches in Noak Hill, South Weald, Llanwenllwyfo, Prittlewell, Shrewsbury, and other places, do have "Carthusian" and other panels from the Neave collection, be it that these were mostly donated by Thomas himself or his descendants.

## Dispersed roundels and small panels from the Neave Collection

As already mentioned, there are only two small panels or roundels listed in Hamp's accounts at Cambridge. Other sources are few, but at least we do have a photo taken just before the demolition of Dagnams in 1950. Dagnams was already heavily damaged during WW II by a German V 2. This is the only known photo of a part of the Neave collection in situ.



fig. 9: Dagnam Park, interior (photo: © The Metropolitan Archives)

After this publication six roundels visible in this photo were discovered in an auction catalogue (Sotheby Parke Bernet, Zürich, November 26, 1980<sup>17</sup>; lot nos. 1, 2, 3, 5, 8 and 9 in the diagram below). Of these six roundels, three ended up in a private collection in England (nos. 1, 5 and 8). A fourth roundel from the old photo (no. 4), not in the Swiss auction, was at first in the same private collection and was subsequently sold to a German collector<sup>18</sup>. Of the other two roundels from the auction (3 and 9), the whereabouts remain unknown. Furthermore one damaged oval is now in a Belgian private collection<sup>19</sup> (no. 7) and finally one other roundel

<sup>17</sup> : Auction catalogue *Kunsthandwerk 15. bis 18. Jahrhundert*, Sotheby Parke Bernet, Zürich, November 26, 1980.

<sup>18</sup> : Collection Prof. Dr. Klaus Tiedemann, inv. no. R 42.

<sup>19</sup> : This oval will be published in C.J. Berserik, J.M.A. Caen, *Silver-Stained Roundels and Unipartite Panels before the French Revolution*, Vol. 5 Addenda and Corrigenda

(no. 6) is in the same German collection as no. 4<sup>20</sup>. The roundels in the English private collection are listed by William Cole in his checklist from 1993<sup>21</sup>.

			1		2				
		3	X	X	4	X			
	X	5	X		6	X	X		
X	7	X	X		8	9	X	X	X



1: Personification of Touch/Tactus, Auction lot .no. 4; Cole 1993, no. 1774, private collection England



2: Man burning books, Auction lot no. 9; whereabouts unknown



3: Saints Antony Abbot and Roch, Auction lot no. 8; whereabouts unknown

<sup>20</sup> : Collection Prof. Dr. Klaus Tiedemann, inv. no. R 80.

<sup>21</sup> : William Cole, *A Catalogue of Netherlandish and North European Roundels in Britain*, Corpus Vitrearum Medii Aevi, Great Britain-Summary Catalogue I, Oxford 1993.



4: Adoration of the Kings; Cole 1993, no. 1779; collection Tiedemann (photo: © Klaus Tiedemann)



5: Solomon's idolatry; Auction lot no. 6; Cole 1993, no. 1783; private collection England



6: Emperor Maxentius falls from his horse; Auction catalogue lot no. 7; collection Tiedemann (photo: © Klaus Tiedemann)





7: Dutch warship; private collection Belgium (panel after conservation, photo: © the authors)



8: The seven liberal Arts; Auction lot no.14; Cole 1993, no. 1776; private collection England



9: The Visitation; Auction lot no. 5; whereabouts unknown

### Three ovals in Nowton (Suffolk), church of St. Peter

In 1970 three small oval panels were installed in bottom row of the east window of St Peters church in Nowton (Suffolk) by Mr. Dennis King. The church already had more than 80 roundels and ovals in it's windows. These were collected by a colonel Rushbrooke, who sold them to the collector Orbell Ray Oakes. Oakes in turn installed them in the windows of St Peter's church around 1820. William Cole in his article on the Nowton glass

writes about the three Neave ovals: 'They were from a collection formerly at Dagnam Park, Essex, the family seat of the Neaves, and replaced damaged nineteen-century glass when re-leading buckled bottom sections'<sup>22</sup>.



East window, church of St Peter Nowton (photo: © J.H. Jostevin, Friends of Dagnam Park)



Mary and the Christ-child; Christ disrobed (Cole 1993, no. 1346; photo: © the authors)



The betrayal of Christ (Cole 1993, no. 1363; photo: © the authors)

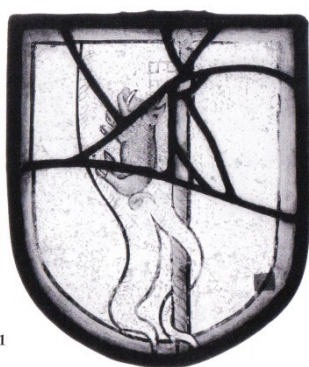
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<sup>22</sup> : William Cole, 'A Description of the Netherlandish Glass in the Church of St Peter, Nowton, Suffolk', *Crown in Glory A Celebration of Craftmanship-Studies in Stained Glass* (ed. Peter Moore), Norwich 1982, pp. 40-47. All glass is also listed in William Cole 1993, op. cit., nos. 1332-1414.



St Sebastian; Christ nailed to the cross (Cole 1993, no. 1379; photo: © the authors)

## A panel in Walker Art Gallery, Liverpool



No. 21

Liverpool, Walker Art Gallery, inv. no. Nelson no. 53<sup>23</sup> (photo from: Hebgin-Barnes 2009) .

## Roundels from the Neave collection, The Cloisters, New York

A number of roundels were acquired by the dealer Grosvenor Thomas, London, and some of these were sold to the Cloisters by Roy Grosvenor Thomas in 1932. The following five roundels were listed by Timothy Husband in his Checklist on roundels in the USA<sup>24</sup>.



New York, The Cloisters, inv. no. 32.24.12 (photo: © The Cloisters)

<sup>23</sup> : Penny Hebgin-Barnes, *The Medieval Stained Glass of the County of Lancashire*, CVMA Great Britain Summary Catalogue 8, Oxford 2009, p. 139.

<sup>24</sup> : Timothy Husband, 'Stained Glass before 1700 in American Collections: Silver-Stained Roundels and Unipartite Panels', CVMA USA Checklist 4, *Studies in the History of Art, Monograph Series 1*, vol. 39, Washington 1991, pp. 136, 154, 156 and 167.



(Neave collection ?) New York, The Cloisters, inv. no. 32.24.29 (photo: © The Cloisters)



New York, The Cloisters, inv. no. 32.24.47 (photo: © The Cloisters)



New York, The Cloisters, inv. no. 32.24.49 (photo: © The Cloisters)



New York, The Cloisters, inv. no. 32.24.69 (photo: © The Cloisters)