

EXAMPLE ANALYSIS OF GLASS:
BLUE BEDCHAMBER

Sale Catalogue entry


THE BLUE BED CHAMBER

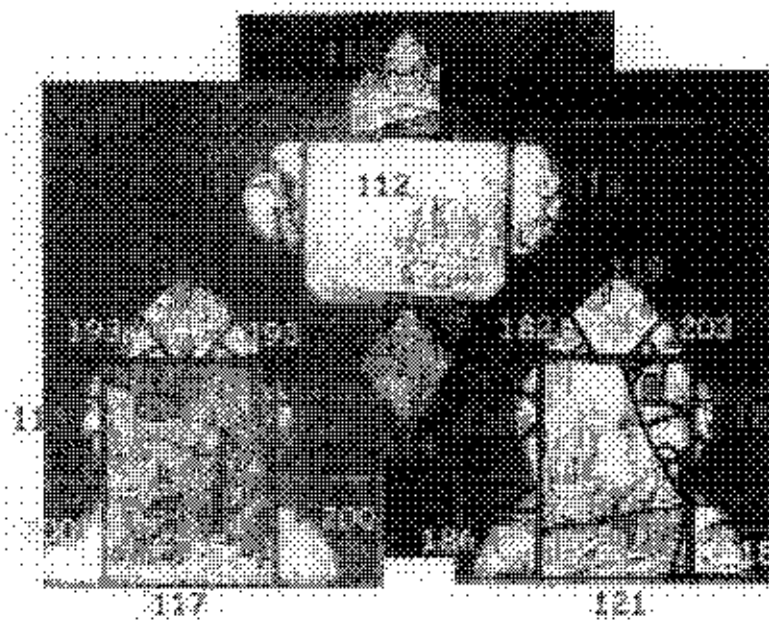
37. The top of the left-hand window in Three divisions of the fine old stained glass, the subjects represent, Charity, Moses slaying the Egyptians, and the Administration of the Sacrament, with medallions of Birds and whole length Figures.
38. The top of the centre window in Three divisions, two of the subjects represent the story of the Unjust Steward and two small Flemish Landscapes in grasaille (sic) the sides decorated with various Crests, Figures, and Birds.
39. The top of the right hand window in three divisions, equally beautiful, representing the departure of the Prodigal Son, the Story of Abraham and Melchezedek, David and Abigail, with side medallions, all extremely fine.

The windows in this room have suffered the fewest losses of original major panels of glass of all rooms at Strawberry Hill. However the left and right hand windows are interchanged compared with the catalogue description; this was so in the 1856 windows also. Thus, lots 38 and 39 are as described while from lot 37 the panels representing Charity and Moses have been replaced; this was so in 1856 also.

What have also been removed are birds from lot 38 and probably also from the other two windows. In this respect it is probable that the Baillie 1856 arrangements are very close to Walpole's, Howson having removed birds and other small subjects to recreate the Richardson Star Chamber window.

The Blue Bedchamber after 1856

The photomontage created from photographs in St Mary's College archive PHO/2/19/6 of the windows before Howson's restorations have been annotated in yellow to show those items now in the Star Chamber. The item annotated in  is in the Tribune.

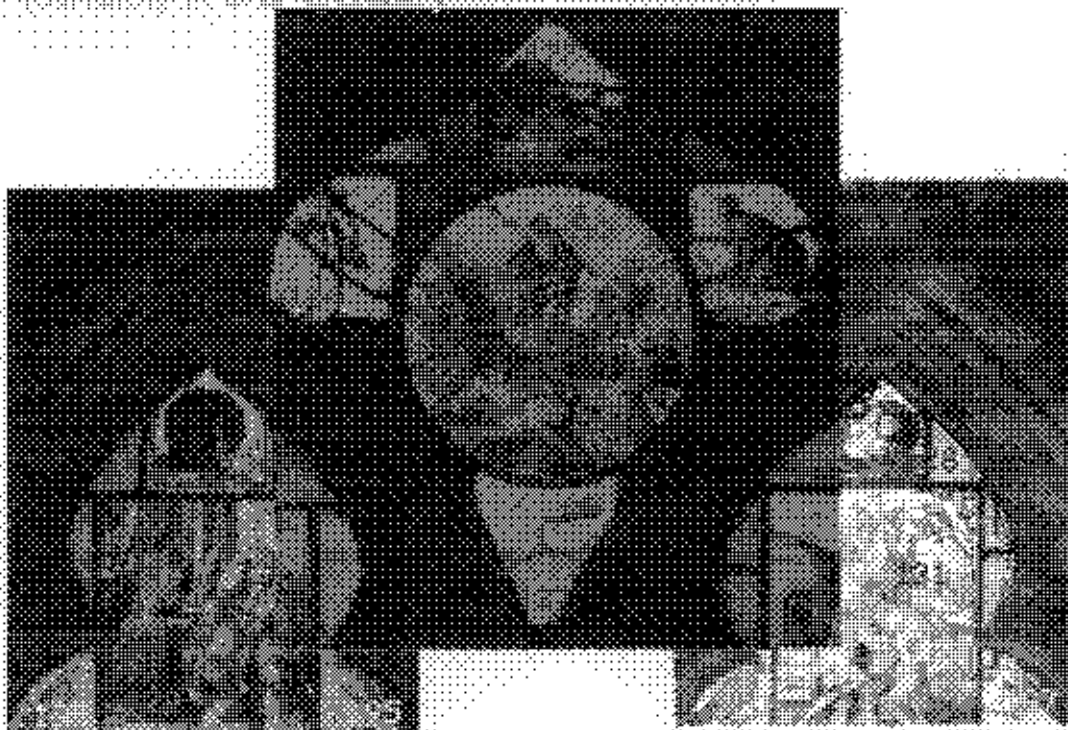


Blue Bedchamber centre Window, Waldegrave period after 1856

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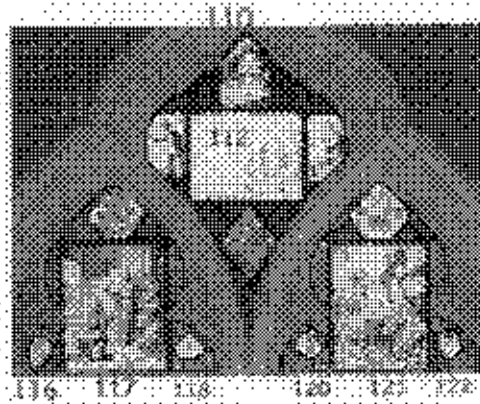
Blue Bedchamber Window 3, photomontage, Waldegrave period after 1865



The Blue Bedchamber post Howson

The images of the window are taken from NMR photographs on the CVMA Picture website. It seems likely that the mosaic of old red glass in the tops of each window is medieval glass re-used by both Baillie and Howson and a good indication of the depth of colour intended by Watpole as a setting for his glass.

Howson has removed The Resurrection to the Tribune, itself a replacement for Charity and introduced a similar figure Spes in the right hand window.



Blue Bedchamber centre Window, post Howson