

runs around the map of the world. The text on the base of the cross, *Claro paschali gaudio*, comes from an Easter hymn (*Analecta Hymnica*, vol. 51, no. 89).

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Bibliography: Crooy 1910, pp. 19–30 (with the transcription of all inscriptions); Bonenfant-Feytmans 1953, pp. 58–66; Destombes 1964; van der Velden 2000, pp. 166–78, 214

66 pls. 48–50

/ A gift from Charles the Bold to Liège Cathedral: votive offering and symbol of power. /

### *Reliquary of Charles the Bold*

Gerard Loyet, Lille, c. 1467–71  
Gold, silver, enamel; 53 (with base) x 32 x 17.5 cm; weight 5.06 kg  
Liège, Trésor de la Cathédrale

Two fully three-dimensional figures wrought in gold are set on a high, elongated hexagonal base: the kneeling Charles the Bold presented by Saint George. The motto of Charles runs around the two long sides of the base: 'Je lay empri[n]s' (I have dared it); on the two short sides at the front, the initials of Charles and his third wife, Margaret of York – 'C' and 'M' – are linked by flower tendrils; the two short sides to the back are adorned with the flames and fire steels of Burgundy.

Duke Charles kneels on a cushion. He is holding a hexagonal reliquary which is glazed with rock crystal and contains a relic of Saint Lambert's finger. Charles wears the collar of the Order of the Golden Fleece around his neck. His helmet lies before him on the base; its plume of very finely worked golden feathers is held together by a blue enamelled knot; his vambraces have been set down on either side of the cushion. Claude Blair sees in this the faithful rendering of a 'Milanese suit of armour typical of the time, partially



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covered by a short tunic with long sleeves'. The workmanship of the cushion is exquisite, both in the choice of colour and technique – translucent enamel in azure blue with small gold tiles – and in the modelling of the creases caused by the kneeling pose. The tassels are woven in gold wire. The repeating motif of the enamel decoration consists of a four-leaved flower in an elongated mandorla ornamented with garlands reminiscent of Italian velvet.

Saint George is standing behind the duke. His helmet has a white enamelled rosette set with pearls, a fashionable decorative motif that is also found as clasp and pendant (see cat. 73 and 96). The dragon, the traditional attribute

of Saint George, is faced entirely with deep blue and green enamel; a red flame flickers from his open jaws. With his left hand the saint touches Charles's shoulder in a gesture of presentation. With his right hand, he raises his helmet in a sign of greeting. His armour is more elaborately worked and is ornamented with splendid lion heads. The similarity of the two men's faces allows Charles to appear as a new Saint George.

The goldsmith Gerard Loyet worked in Lille, and the sources of his inspiration are well known. The famous painting of *The Virgin with Canon Joris van der Paele* (cat. 68) by Jan van Eyck shows a comparable Saint George as the canon's patron saint. Portraits of praying