

The Burrell Collection

Top 30 Objects (in no particular order)

Object no	Title	Collection
1.34	St John the Baptist alabaster	Medieval and Renaissance Art
2.3	Longsword	Arms and Armour
2.74	Longsword	Arms and Armour
5-6.39	Temple Pyx	Medieval and Renaissance Art
7.8	The Thinker	European Art
9.2	Wagner Garden Carpet	Islamic Art
13.132	Head of a Queen	Ancient Civilisations
13.181	Head of Sekhmet	Ancient Civilisations
26.6	Thomas Beckett Case	Medieval and Renaissance Art
29.178b	Anne Boleyn Valance	Textiles
33.55	Wall Tile	Islamic Art
35.24	The Red Skirts	European Art
35.53	The Chateau at Medan	European Art
35.124	Girl on a Bicycle	British Art
35.232	Portrait of Duranty	European Art
35.297	Mary Burrell	British Art
35.305	Women drinking beer	European Art
35.388	Pink Roses	British Art
35.600	Rembrandt	European Art
38.183/4	Tomb Guardians	Chinese Art
38.419	Louhan	Chinese Art
38.433	Meiping Vase	Chinese Art
42.3	Roman Cockerel Mosaic	Ancient Civilisations
42.20	Warwick Vase	Ancient Civilisations
43.16/7/8	Steeple Cups	Decorative Arts
45.75	Princess Cicely	Stained Glass
45.485/7/9	Boppard Glass	Stained Glass
46.60	Heron Tapestry	Textiles
46.94	The Camel Caravan	Textiles
50.19	St Walburga	Medieval and Renaissance Art

## Burrell Collection

### Object Information



<b>Object Title:</b>	Alabaster panel of St. John the Baptist's Head in tabernacle		
<b>ID Number:</b>	1.34	<b>Collection:</b>	Medieval and Renaissance
<b>Gallery:</b>	Sculptors	<b>Story:</b>	The Alabastermen of Nottinghamshire
<b>Maker:</b>	-		
<b>Place Made</b>	Nottingham, England		
<b>Date Made:</b>	15th century		
<b>Materials:</b>	Alabaster, wood, polychrome, gilt, wire		
<b>Measurements:</b>	e470 mm x 452 mm x 110 mm, 6120 g		
<b>Description of object:</b>	<ul style="list-style-type: none"> <li>• This alabaster panel depicts St. John the Baptist's head, on a platter, surrounded by various other figures; the head is flanked by four standing saints, below the head is the figure of Christ, depicted naked above the waist, displaying the wounds of the Passion, in a pose known as 'The Man of Sorrows', surrounded by painted daisies on a green background to represent grass, a common pattern for English alabasters, and above, two angels hold St. John's soul.</li> <li>• The oak casing is decorated with The Rose and Blazing Sun, emblems sometimes associated with the House of York, a branch of the Royal family, which during the 'Wars of the Roses (1455-1487), was in conflict was another branch, known as the House of Lancaster. Possibly present because Nottingham was within the Diocese of York at the time, under the control of the Archbishop of York. Although this is debated - their appearance may be purely decorative and without political meaning.</li> <li>• A lot of alabaster carvings were painted bright colours at the time, but these colours have mostly worn away with time. This panel would not have been entirely painted though, as the bright colours of the wings were to make the alabaster panel's white colouring stand out.</li> <li>• This depiction is based on the story of St. John's beheading by Herod (King of Judea, c.72-1 BC), who took his brother's wife, Herodias, which angered St. John. At Herod's feast, Herodias's daughter was promised whatever she wanted, so she asked for St. John's head at her mother's request. The wound on John's head on the alabaster represents a wound from Herodias as a result of this conflict.</li> </ul>		

<p><b>Interesting information:</b></p>	<ul style="list-style-type: none"> <li>• Alabaster is a stone which is easy to shape and good for creating small details. It is soft at first but hardens when it comes into contact with air. It takes gilding with gold leaf and paint very well, all of these factors made it popular with medieval sculptors. However, it is easily destroyed by fire, can be scratched and bruised easily and can be damaged by water, meaning it was only used indoors.</li> <li>• There were various areas throughout Medieval Europe that produced alabaster sculpture, including the Netherlands and Spain. However, English alabaster, quarried in the East Midlands, was prized for its smooth white finish. An industry of alabaster carving, centred around Nottingham, developed from the late 1300s-1400s, specialising in plaques for multi-panel altarpieces and single pieces, which were used for worshipping at home, such as this head.</li> <li>• Nottingham, in England specialised in carvings of St. John the Baptist's head, and more than 90 examples survive to the present day, although only five are complete with their wooden cupboards/housing (known as a tabernacle). The other two are in museum collections in Leicester and Carmarthen. These survivals often follow standard design templates, although no two are exactly the same (see examples alongside this piece)</li> <li>• Medieval wills indicate that such heads were popular objects in the home, where they were used for private worship. The first reference to such a panel is recorded in the will of Isabella Hamerton of York, window (1432), who left an alabaster head of John the Baptist to a churchman.</li> <li>• This oak housing can be folded closed, allowing the images to be covered when not in use and making them easy to transport.</li> <li>• During the 1500s, and the English church's split from the Roman Catholic church, known as the Reformation, religious houses were destroyed and traditional religious practices, such as the use of some religious imagery, were suppressed. As a result, many of the English alabasters were destroyed, hidden, or sold abroad.</li> <li>• The Reformation resulted in the end of alabaster altar and panel-making in England. Although the industry did continue to produce tombs.</li> <li>- Inspired by graphic art, especially by the new woodcut designs that circulated around Europe. These panels were not commonly produced to order but were made in great numbers for a mass market.</li> </ul>		
<p><b>Collections Navigator Link:</b></p>	<p><a href="#">Coll Nav Link</a></p>		
<p><b>Sources for further reading</b></p>	<ul style="list-style-type: none"> <li>• Cheetham, Francis W. English Medieval Alabasters. Oxford: Phaidon, 1984.</li> <li>Cheetham, Francis W. Medieval English Alabaster Carvings in the Castle Museum Nottingham. Rev ed. Nottingham: City of Nottingham Art Galleries and Museums Committee, 1973.</li> </ul>		
<p><b>author:</b></p>	<p><b>Caitlin Baird (student)</b></p>	<p><b>date</b></p>	<p><b>18/2/21</b></p>
<p><b>checked by:</b></p>	<p><b>Ed Johnson</b></p>	<p><b>date</b></p>	<p><b>20/2/21</b></p>

## Burrell Collection

### Object Information



Object Title:	Three-quarter armour		
ID Number:	2.3	Collection:	Arms and Armour
Gallery:	Metalworking	Story:	German Engineering
Maker:	unknown		
Place Made	Germany, South Germany (place of manufacture)		
Date Made:	circa 1540		
Materials:	steel, leather		
Measurements:	overall (approx): 1250 mm x 760 mm 20091 g		
Description of object:	<p>It is called a three-quarter armour as it does not protect as much of the body as a full armour. It would never have had lower-leg defences but would have been borne with long leather riding boots. It is the perfect protection for a light horseman armed with guns and a sword.</p>		
Interesting information:	<ul style="list-style-type: none"><li>- It was almost certainly made in the Southern part of the German-speaking lands</li><li>- Armourers working in such centres as Nuremberg, Augsburg, Landshut, and Innsbruck had mastered the art of heat-treating the steel to make it very strong.</li><li>- A Spanish fight master, based in northern Italy, wrote about the properties of armour in the 1460s</li><li>- 'if you want to combine lightness with security, then you must obtain the best possible iron and steel which was originally to be found in Innsbruck in Germany, where the masters tested their products with bolts from the crossbow. Indeed, they made such excellent steel that they even</li></ul>		

	<p>considered making their breastplates resistant to the arquebus – a type of small cannon!</p> <ul style="list-style-type: none"> <li>-</li> <li>- An English knight boasted in 1537 'Your lordship hath a desire to have a harness (armour) of mine. I have sent my nephew a complete harness which was made for myself at Innsbruck in Austria and given to me by the Emperor Maximilian. I do warrant that a fairer one or of better metal cannot be found!'</li> <li>-</li> <li>- It has been decorated by a process known as etching. The surface is masked with wax then the design is scratched in. A wash of acidic fluid eats into unprotected metal. The word etch is derived from the Dutch and German word for eat.</li> <li>- Although it all looks as if the pieces belong together it is actually put together from pieces from different armours - known as a composite.</li> </ul>		
Collections Navigator Link:	<a href="http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=32803;type=101">http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=32803;type=101</a>		
Sources for further reading	<p>Sydney Anglo, Martial Arts of Renaissance Europe (New Haven: Yale UP, 2000)          Alan Williams, The Knight &amp; the Blast Furnace: A History of the Metallurgy of Armour in the Middle Ages &amp; the Early Modern Period (Leiden: Brill, 2003)</p>		
author:	R. Moffat	date	19 April 2021
checked by:	Caroline Currie	date	12/1/22

Burrell Collection  
Object Information



Object Title:	Longsword		
ID Number:	2.74	Collection:	Arms and armour
Gallery:	Metalworkers	Story:	Anatomy of a Sword
Maker:	unknown		
Place Made	Germany		
Date Made:	around 1250		
Materials:	steel		
Measurements:	overall: 1238 mm x 178 mm 1843 g		
Description of object:	<p>The longsword can be wielded with one or two hands. It is larger than the arming sword and smaller than a two-handed sword. All swords comprise two main parts: the blade and hilt - the hilt has three components: crossguard, grip, and pommel. The end towards the hilt of a sword-blade narrows at its right-angled 'shoulders' then protrudes as a blunt section known as the tang (from Middle English for tongue) to which the hilt is attached. The tang is passed through the crossguard, grip and pommel and is peened over (hammered) at the hole at the top of the pommel. This secures all the parts firmly together</p> <p>The pommel (from French for little apple) acts as a counterbalance to the blade but can also be used to pummel an opponent!</p>		
Interesting information:	<p>The Chronicler Froissart describes an Incident during the Peasants' Revolt, Norwich, June 1381 (Besançon, Bibliothèque municipale, MS 865, fol. 75r-fol. 75v. MS images reproduced in <i>HRI Online Froissart</i>, ed. P. Ainsworth and G. Croenen (Sheffield, 2013))</p> <p>'Then they [the peasants] attacked [a loyal knight] him crying: "Put him to death!" Hearing these words, he let go of his steed and drew a long, fine Bordeaux sword which he wore (at his hip) and as he prepared himself and began to skirmish it was a most fair sight to see - none dared approach him.</p>		

	Whosoever came near received such a blow that with each stroke dealt he cut off a foot, or head, or arm, or leg; being so brave he feared none! The feats of arms that Sir Robert performed there were wondrous!		
Collections Navigator Link:	<a href="http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=32776;type=101#">http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=32776;type=101#</a>		
Sources for further reading	Oakeshott, E., <i>The Sword in the Age of Chivalry</i> (Woodbridge, 1994)		
author:	R. Moffat	date	12 Jan 2022
checked by:	Caroline Currie	date	12 Jan 2022

## Burrell Collection

### Object Information



<b>Object Title:</b>	Temple Pyx		
<b>ID Number:</b>	5-6.139	<b>Collection:</b>	Medieval and Renaissance
<b>Gallery:</b>	Bodies	<b>Story:</b>	Provocative Matter
<b>Maker:</b>	Unknown		
<b>Place Made</b>	England (possibly) Germany (possibly)		
<b>Date Made:</b>	Circa 1140-1150		
<b>Materials:</b>	Copper Alloy		
<b>Measurements:</b>	92mm x 73mm x 20mm 208g		
<b>Description of object:</b>	<p>A cast copper alloy rectangular mount/plaque, depicting three sleeping soldiers below arches. All three are dressed as well-equipped warriors of the 12th century.</p> <p>All three wear hauberks (long mail shirts) and helmets with nasals - an extension of the helmet that protects the face from sword cuts. Each has a sword in a scabbard at their hip and lean on large 'kite- shaped' shields made of wood with a metal rim and central boss. One (far left) grasps a spear with a crossbar.</p>		



<p><b>Interesting information:</b></p>	<p>The name 'Temple Pyx' derives from the piece's supposed function and place of discovery - both of which are now debated.</p> <p>Questions surround this object's original function. Long considered to be a fragment of a pyx - a container for the Sacred Host (consecrated wafer), it is more likely to be a fragment of a book cover, shrine or reliquary. Possibly once forming part of a <i>Holy Sepulchre</i> scene depicting the tomb of Christ. The soldiers may represent the guards standing on duty, but asleep, as the miracle of Christ's resurrection takes place behind them.</p> <p>Purchased in 1936, Sir William required much persuading from his trusted advisor and art dealer, John Hunt (1900-1976), to acquire this piece. Uncharacteristic of Burrell's interests in later medieval art, this plaque, dating to the twelfth century, is an unusually early addition to his collection. Sir William's eventual decision to buy the piece was seemingly swayed by a patriotic desire to prevent the work from leaving the UK for a collection in the United States.</p> <p>Appearing in an 1833 article in the <i>Gentleman's Magazine</i>, this 'curious relic' was said to have been discovered during recent repairs undertaken at the site of the Temple Church, London. However, over a hundred years later, the discovery of a drawing in the archives of the Society of Antiquaries of London raised doubts over this supposed origin. The drawing reproduced the plaque alongside five further bronze mounts, describing them as '... found in the Cabinet of the late Revd. Mr Betham of Eton College'. Betham died in 1783, suggesting this piece was known long before the repairs conducted at the Temple Church. The whereabouts of the other pieces depicted in this illustration are currently unknown.</p> <p>The Wallace Collection, London, holds a piece similar in style and perhaps made in the same workshop (inv. no. S151), which has been thought to be a fragment of the same piece, however, it is significantly smaller. However, if this was a larger ensemble, it could have been part from another scene. The two pieces are rare and unique survivals.</p>		
<p><b>Collections Navigator Link:</b></p>	<p><a href="http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=33187;type=101#">http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=33187;type=101#</a></p>		
<p><b>Sources for further reading</b></p>	<p>T.D. Kendrick, 'The Temple Pyx', <i>The Antiquaries Journal</i> 16 (1936): 51-54.</p> <p><a href="https://en.wikipedia.org/wiki/Temple_Pyx">https://en.wikipedia.org/wiki/Temple_Pyx</a></p> <p><a href="http://web.prm.ox.ac.uk/rpr/index.php/object-biography-index/7-farnhamcollection/791-three-bronze-sleeping-soldiers-add9455vol2p397-4.html">http://web.prm.ox.ac.uk/rpr/index.php/object-biography-index/7-farnhamcollection/791-three-bronze-sleeping-soldiers-add9455vol2p397-4.html</a></p> <p>T. Holland, J. Holt, Go. Zarnecki, <b>English Romanesque Art 1066-1200</b>: Catalogue of an Exhibition Held at Hayward Gallery, London, 5 April-8 July 1984, (Cat. No. 234)</p>		
<p><b>author:</b></p>	<p><b>Ed Johnson</b></p>	<p><b>date</b></p>	<p><b>20/12/21</b></p>
<p><b>checked by:</b></p>	<p><b>Caroline Currie</b></p>	<p><b>date</b></p>	<p><b>10/1/22</b></p>

## Burrell Collection

### Object Information



<b>Object Title:</b>	<i>Le Penseur (The Thinker)</i>		
<b>ID Number:</b>	7.8	<b>Collection:</b>	Fine Art - European
<b>Gallery:</b>	Burrell and Glasgow	<b>Story:</b>	Exhibition Culture in Glasgow
<b>Maker:</b>	Auguste Rodin		
<b>Place Made</b>	Paris, France		
<b>Date Made:</b>	1880-81		
<b>Materials:</b>	bronze		
<b>Measurements:</b>	710 x 390 x 580 mm, 59000 g		
<b>Description of object:</b>	<p>This bronze sculpture shows a nude male figure, seated on a rock, deep in thought, his body tightly coiled and tense, leaning over, his chin resting on his right hand, his right elbow on his left thigh.</p> <p><i>The Thinker</i> was originally designed to sit towards the top of <i>The Gates of Hell</i>, the artist's 37-year-project for monumental doors to a decorative arts museum, commissioned in 1880. The doors weren't needed in the end, but the project provided inspiration for Rodin: many of his sculptures originate from it, the artist singling them out as individual sculptures, often enlarging or reducing them.</p> <p>Rodin first made <i>The Thinker</i> from clay, and then cast it in plaster around 1880. It was cast in bronze around 1884 and exhibited in 1888. The success of the design resulted in Rodin arranging several enlargements, with one such version used for the sculptor's grave in Meudon, France. From 1902 onwards, about 30 casts of the original size were produced by Rodin's trusted founder Alexis Rudier. This includes the sculpture that was bought by William Burrell in 1922.</p>		
<b>Interesting information:</b>	<p>Rodin declared: 'What makes my Thinker think is that he thinks not only with his brain, with his knitted brow, his distended nostrils and compressed lips, but with every muscle of his arms, back, and legs, with his clenched fist and gripping toes.'</p> <p><i>The Thinker</i> originally had a different title, <i>Le Poète (The Poet)</i>. This was a reference to the 14<sup>th</sup>-century Italian poet Dante Alighieri, who wrote 'The Inferno', the first part of the epic poem <i>The Divine Comedy</i>, upon which <i>The Gates of Hell</i> was based. Rodin's</p>		

	<p>initial intention was to depict Dante looking down, pondering his literary creation. However, Rodin decided to give the figure a more universal identity – he showed him unclothed, keeping him free from links to a particular time or place. The title <i>The Thinker</i> was apparently given to the sculpture by foundry workers who noted the similarity with Michelangelo’s statue <i>Il Pensieroso</i>.</p> <p><i>The Thinker</i> is heroic in physique, in the tradition of the Italian Renaissance artist Michelangelo (1475–1564), who greatly inspired Rodin. The pose is very similar to a sculpture <i>Il Pensieroso (The Thinker)</i>, depicting the Italian ruler Lorenzo de Medici, Duke of Urbino, by Michaelangelo. The French sculptor Jean-Baptiste Carpeaux’s tormented sculpture, <i>Ugolino and his Sons</i>, also features a comparable pose.</p> <p>The Burrell Collection owns 14 works by Rodin, the second largest collection of sculptures by the artist in the UK.</p>		
<b>Collections Navigator Link:</b>	<a href="#">Collections Nav Link</a>		
<b>Sources for further reading</b>	<p>Alexandra Gerstein (ed), <i>Rodin and Dance: The Essence of Movement</i>, 2016.</p> <p>Rainer Maria Rilke, <i>Auguste Rodin</i>, 2018 (new trans. by Jessie Lemont and Hans Trausil).</p> <p>Pippa Stephenson, <i>Introducing Auguste Rodin</i>, 2022.</p>		
<b>author:</b>	Pippa Stephenson-Sit, Curator of European Art / Jo Meacock	<b>date</b>	20 Dec 2021
<b>checked by:</b>	<b>Caroline Currie</b>	<b>date</b>	<b>10/1/21</b>

## Burrell Collection

### Object Information



<b>Object Title:</b>	<b>The Wagner Garden Carpet</b>		
<b>ID Number:</b>	9.2	<b>Collection:</b>	<b>Islamic Art</b>
<b>Gallery:</b>	BC226	<b>Story:</b>	Heavenly Gardens
<b>Maker:</b>			
<b>Place Made</b>	Kirman, Iran		
<b>Date Made:</b>	Early 17th century, Safavid period		
<b>Materials:</b>	cotton warp, wool, cotton and silk weft, wool pile		
<b>Measurements:</b>	overall: 5309 mm x 4318 mm		
<b>Description of object:</b>	<p>It is dominated by two long parallel water channels that are linked by a central pool and two short branch channels, all together forming the shape 'H'. The garden's six rectangular sections are vertically symmetrical, with the right side of the carpet mirroring its left. On the banks of the waterways, trees, bushes and shrubs blossom and bloom all at the same time, and animals (both predators and prey), birds of all types, multi-coloured butterflies and moths inhabit it. Fish and ducks populate the waterways, whose shimmering waters are cunningly illustrated by the drawing of a lattice pattern with varied thicknesses of line and colour.</p> <p>The layout of the flora and fauna gradually changes direction in the top half of the carpet, creating a panoramic view of the garden for the person sitting on it at the bottom half – a most unusual layout for this type of garden carpet.</p> <p>The carpet's pile is made of asymmetrical knots, with an average knot count of 224 per-square inch. The pile thread colours include ivory, tan, 2 shades of brown, 2 of pink, 2 of red, two shades of orange, two of yellow; 3 shades of blue; and green and purple.</p>		
<b>Interesting information:</b>	The Wagner Garden Carpet is one of the most amazing garden carpets to have survived to the present. The layout of the carpet evokes an image of the earthly		

	<p>paradise as inspired by both the ancient Iranian ‘chahar-bagh’ – four-quartered garden – and the description of Paradise in the Quran.</p> <p>Although many of the individual elements and motifs that appear on it – from the palmettes in the border, to the pair of vases juxtaposed at the junction of the long and short water channels, and to many of the animals and flowers – are individually known to appear on a variety of Persian pile carpets, the structure of the Wagner carpet’s water channels and the gathering and distribution of all these elements around them is quite unique.</p> <p>It was produced during the Safavid period in 17th century Kirman, a well-known carpet-making city in south-eastern Iran.</p> <p>This carpet was purchased by Sir William Burrell in 1939, and he donated it with his collection to the City of Glasgow in 1944. It acquired its name ‘Wagner’ from a previous owner who acquired it at the beginning of the 20th century.</p>		
<b>Collections Navigator Link:</b>	<a href="http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=33061;type=101">http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=33061;type=101</a>		
<b>Sources for further reading</b>	<p>Beattie, May H., Carpets of Central Persia, London: World of Islam Festival Publishing Company Ltd., 1976: 60.</p> <p>Bennett, Ian, “Rugs and Carpets of the World”, Quantum Books, London, 1977.</p>		
<b>author:</b>	Noorah Al-Gailani, Curator of Islamic Civilisations	<b>date</b>	30/03/2021
<b>checked by:</b>	CC	<b>date</b>	<b>070721</b>

## Burrell Collection

### Object Information



<b>Object Title:</b>	head of an Egyptian queen		
<b>ID Number:</b>	13.132	<b>Collection:</b>	Anceint Civilisations
<b>Gallery:</b>	North Gallery	<b>Story:</b>	Queens and Goddesses – Women in Ancient Egypt
<b>Maker:</b>	unknown		
<b>Place Made</b>	Egypt		
<b>Date Made:</b>	18th Dynasty (1550-1295 BC)		
<b>Materials:</b>	Schist		
<b>Measurements:</b>	166 mm x 191 mm x 133 mm 5395 g		
<b>Description of object:</b>	<p>This Egyptian queen is shown wearing a vulture cap with a rising cobra – a uraeus– at the front over a large wig. The vulture was associated with the goddess Nekhbet and the cobra with the goddess Wadjet. The feet of the vulture hold shen rings – a hieroglyph symbolizing eternal protection. The statue is broken below the line of the shoulders but the missing part of the wig may originally have had the curled ends of the hairstyle associated with the goddess Hathor.</p> <p>As the Egyptians considered their pharaoh to be a living god, members of the royal family were often depicted with symbols associated with gods and goddesses.</p>		
<b>Interesting information:</b>	<p>The New Kingdom (c.1539 BC – c.1069 BC) was one of the major periods into which Egyptologists divide ancient Egyptian history, comprising the 18th, 19th, and 20th dynasties of kings. The terms “kingdoms “and “dynasties “would NEVER have been used by the ancient Egyptians themselves. Never let terms spoil your enjoyment of a work of art. It was a period of strong central government, and a golden age of achievement in art and architecture. It is also one of the best documented periods of Egyptian history, especially in the sphere of daily life.</p> <p>Although Memphis (in the north, near present day Cairo) remained for the most part the main administrative capital of Egypt throughout the New Kingdom, the architectural and archaeological records are dominated by the monuments of Thebes, (in the south, present day Luxor), especially the great east bank temples of Luxor and Karnak.</p> <p>On the west bank of the Nile, the kings built their mortuary temples and inaugurated the Valley of the Kings as the principal royal necropolis, with the Valley of the Queens accommodating the tombs of other members of the royal family.</p> <p>The Burrell “Head of a Queen with Vulture Headdress” has been dated to the 18th dynasty (c.1539 BC – c.1292 BC), the founding dynasty of the New Kingdom. Although we</p>		

will never know the name of the queen whom it depicts, the statue is an extremely important piece of Ancient Egyptian history.

### THE ROLE OF THE QUEEN AND THE VULTURE HEADDRESS

Although kings' wives were often important individuals with considerable political influence, the Ancient Egyptian language had no word for "queen".

Royal women generally gained their status and title according to their relationship with the reigning monarch. So, a "Great Royal Wife" was the principal queen and a "Royal Wife" could be either a secondary wife or the "king's mother".

The king was seen as the manifestation of the sun god on earth and the role of the sun goddess was split between his mother and his principal wife. These women would have shared the same regalia, such as the vulture headdress.

The vulture was a symbol of the Ancient Egyptian goddess, Nekhbet, and was a part of royal symbolism for c.2500 years. Vultures were not only seen as scavenging birds but were also symbols of femininity and maternal protection.

In Ancient Egypt the words for "vulture" and "mother" were pronounced the same. When worn by female royalty, the vulture headdress implied that not only was the queen a divine being comparable to a goddess, she was, first and foremost, to be a mother and to provide a royal heir. She was a symbol of the powers of creation and rebirth. The vulture headdress was the Queen's most distinctive piece of regalia.

In the New Kingdom, the Great Royal Wife played a role in politics and religion second only to the king. Kingship usually passed from father to son, but the role of the queen was equally important. She was usually, but not always, a close blood relative of the king which provided a double legitimacy to the succession. It seems likely that the kings who married their sisters did so because these incestuous marriages occurred between the gods but not among ordinary people. This underlined the royal couple's divine aspect.

Surviving evidence tells us little about the personalities of individual queens, but the large amount of material associated with some in contrast to others suggests that these were of particular importance.

<b>Collections Navigator Link:</b>	<a href="#">Collections Navigator Link</a>		
<b>Sources for further reading</b>	<ul style="list-style-type: none"> <li>• Manfred Lurker, An Illustrated Dictionary of The Gods and Symbols of Ancient Egypt, London,1980</li> <li>• Jaromir Malek, Egyptian Art (PHAIDON: ISBN 0-7148-3627-3)</li> <li>• Iain Shaw and Paul Nicholson, The British Museum Dictionary of Ancient Egypt, London,2002</li> <li>• David P. Silverman, gen.ed. Ancient Egypt, London,2003</li> <li>• Nigel Strudwick, Masterpieces of Ancient Egypt, London ,2006</li> <li>• Toby Wilkinson, Dictionary of Ancient Egypt, London,2005</li> </ul>		
<b>author:</b>	<b>Morna Mathers</b>	<b>date</b>	<b>16/1/22</b>
<b>checked by:</b>	<b>Caroline Currie (for links)</b>	<b>date</b>	<b>3/2/22</b>

## Burrell Collection

### Object Information



<b>Object Title:</b>	Head of Sekhmet		
<b>ID Number:</b>	13.181	<b>Collection:</b>	Anceint Civilisations
<b>Gallery:</b>	North Gallery	<b>Story:</b>	To be completed by BC Staff
<b>Maker:</b>	unknown		
<b>Place Made</b>	Egypt, Upper Egypt,		
<b>Date Made:</b>	18th Dynasty, reign of Amenhotep III, circa 1390-1352 BC		
<b>Materials:</b>	granodiorite		
<b>Measurements:</b>	310 mm x 320 mm x 422 mm 75000 g		
<b>Description of object:</b>	<p>Granodiorite head in the form of a lioness, representing the goddess Sekhmet.</p> <p>It was made in the reign of Amenhotep III and probably originally stood in his mortuary temple on the west bank at Thebes, although many Sekhmet statues were later relocated to the temple of Karnak.</p> <p>The name Sekhmet means 'She who is Powerful' or 'Powerful Woman'. She was the goddess of fire, war, destruction and plagues. She was also associated with the burning fierce heat of the Egyptian sun, and it was believed her breath created the deserts. Although she was fierce, she was honoured by the Egyptians as she was said to protect the pharaoh during times of war. She was also regarded as a master of medicine who was able to cure and heal much of the destruction and disease she brought. Her priests were often skilled surgeons and specialists in the field of medicine.</p>		
<b>Interesting information:</b>	<p>This wonderful head of a lioness depicts the Ancient Egyptian goddess of war and pestilence, Sekhmet. Her name translates as "Powerful Woman" and she was a very dangerous lady indeed! She represented the destructive power of the sun's rays, and the hot desert wind was known as the "breath of Sekhmet".</p> <p>It is such a pity that we have only her head, for, although it is of a lioness wearing a decorative wig, her body would have been that of a nubile young woman, dressed in a tightly wrapped linen sheath dress, with her wrists and ankles adorned with jewellery.</p> <p>She was a daughter of the sun god, Ra, and if you look closely at the top of her head, you will see a slot where a large sun disc should be. She had many titles. She was known as the "Mistress of Red Linen", red being the colour of violence and disorder. Plagues were known as the "Messengers of Sekhmet" and the "Seven Arrows of Sekhmet" brought misfortune.</p> <p>Although she was represented as half animal, half human, the Ancient Egyptians knew that they were not worshipping a goddess who physically looked like that. Their thought</p>		



processes and system of belief were much too sophisticated to accept that idea. Rather, this is an example of their genius in expressing ideas and concepts in a concrete form. So, Sekhmet is portrayed as having the aggressive aspects of the lioness.

Happily, Sekhmet also had a more positive aspect to her nature and that was the art of healing. Her priests were experts in the magical arts of medicine. Little girls on their birthdays were given Sekhmet charms to keep them safe and well.

It was traditional to appease Sekhmet and to send wishes of good health by exchanging gifts of amulets of the goddess on the Egyptian New Year's Day. Coincidentally, this riotous celebration (there are wall paintings of Sekhmet priestesses drinking to excess) fell on or about 19th July, the same date as the Glasgow Fair.

This statue which has been dated to the 18th dynasty, may have come from a temple at Thebes in Southern Egypt, which had many Sekhmet statues, erected by Amenhotep III, Tutenkhamen's grandfather. So, there is a good chance that the boy king could have seen the Burrell Sekhmet.

Amenhotep III (c.1386 BC – c.1349 BC) was one of ancient Egypt's greatest kings. His rule was a golden age when the Egyptian empire was powerful, peaceful, and fabulously wealthy. He built palaces and temples and raised statues to the gods. He wanted to be remembered.

It is said that he had hundreds of Sekhmet statues set up when plague ravaged Egypt. However, from his mummy, it has been discovered that he had dreadful teeth and was known to have suffered from severe toothache which probably was a contributing factor in his death. No wonder he had hundreds of Sekhmets made.

During his reign, there is a new tale found in the royal tombs in the "Valley of the Kings", called the "Destruction of Mankind", in which Ra, the sun god, being thoroughly disillusioned with the antics of humankind, sends his daughter, Sekhmet, to teach them a lesson. Well, she does this too enthusiastically and Ra is afraid mankind will be wiped out. So, he brews 7000 jars of barley beer and stains it blood-red with ochre. Sekhmet gallops up, sees the beer, mistakes it for blood, drinks all 7000 jars and collapses in a drunken stupor. When she wakes up next morning, she can't remember what she has to do and thus mankind is saved. She is probably the first "ladette"!

This statue was made of granodiorite, a hard and durable stone, and would most probably been made by a team of workmen in the royal workshops.

Granodiorite from Egyptian quarries was a much-prized building material, as it was also used in building Hadrian's Villa at Tivoli and the Pantheon in Rome.

<b>Collections Navigator Link:</b>	<a href="#">Collections Navigator Link</a>		
<b>Sources for further reading</b>	Manfred Lurker, An Illustrated Dictionary of The Gods and Symbols of Ancient Egypt, London,1980 Jaromir Malek, Egyptian Art (PHAIDON: ISBN 0-7148-3627-3) Iain Shaw and Paul Nicholson, The British Museum Dictionary of Ancient Egypt, London,2002 David P. Silverman, gen.ed. Ancient Egypt, London,2003 Nigel Strudwick, Masterpieces of Ancient Egypt, London ,2006 Toby Wilkinson, Dictionary of Ancient Egypt, London,2005		
<b>author:</b>	<b>Morna Mathers</b>	<b>date</b>	<b>16/1/22</b>
<b>checked by:</b>	<b>Caroline Currie (for links)</b>	<b>date</b>	<b>3/2/22</b>

## Burrell Collection

### Object Information



<b>Object Title:</b>	<b>Saint Thomas Becket Reliquary Casket</b>		
<b>ID Number:</b>	26.6	<b>Collection:</b>	<b>Medieval and Renaissance</b>
<b>Gallery:</b>	North Galleries	<b>Story:</b>	The Pilgrim Way
<b>Maker:</b>	Unknown - Limoges Workshop		
<b>Place Made</b>	Limoges, Southern France		
<b>Date Made:</b>	Circa 1200-1200		
<b>Materials:</b>	champleve enamel, gilt copper, wood		
<b>Measurements:</b>	171mm x 121 mm x 70 mm		
<b>Description of object:</b>	<ul style="list-style-type: none"> <li>• A reliquary casket made from decorative enamel plaques, fixed to a solid wooden core, depicting the murder of Thomas Becket, Archbishop of Canterbury (1162-1170), at the altar of Canterbury Cathedral.</li> <li>• The casket was made in the southwest-central French town of Limoges, using a technique that Limoges was to become famous for from the late 1100s, known as 'champleve' enamelling. A copper-alloy plate is cut with channels and grooves, into which powdered glass enamels are placed and then fired in a kiln, where they melt and become fixed to the plaque. The result is a product that shines like gold and gemstones, but that is manufactured at a fraction of the cost.</li> <li>• The front panel depicts the haloed Saint Thomas Becket at the altar, struck in the head with a sword from an approaching knight. Another knight flees the scene.</li> <li>• Above, the soul of the martyred Saint Thomas is carried to heaven by two angels.</li> <li>• The casket is rectangular, with a pitched and gabled top. It was originally fitted with a hinged opening on the reverse to allow access to the contents.</li> </ul>		

<p><b>Interesting information:</b></p>	<ul style="list-style-type: none"> <li>• The casket depicts the martyrdom of Saint Thomas Becket, on the night of 29th December 1170, when the four knights Reginald FitzUrse, Richard Le Bret, Hugh de Morville and William de Tracey stormed Canterbury cathedral and slew Becket while at prayer.</li> <li>• Thomas Becket. (1118-1170) was a close friend to King Henry II (r.1154-1189), who appointed him as Archbishop of Canterbury in 1162. Henry hoped Becket would act in his interests, recognising royal authority over the church, but Becket became a strong defender of the church and the relationship broke down. In 1170 after years of conflict, Thomas was murdered at the altar of Canterbury cathedral by the king's knights.</li> <li>• The news of Thomas' death appalled the Christian world. Pope Alexander III canonised Becket (made him a saint) in 1173.</li> <li>• In 1174, King Henry, seeking forgiveness from the church, walked barefoot through the streets of Canterbury, and was publicly whipped by monks, receiving 300 lashes, in front of Becket's tomb in the cathedral.</li> <li>• A popular international cult dedicated to the saint quickly developed throughout Europe, supported by both Canterbury Cathedral and the regretful English Royal family (the Plantagenets) themselves.</li> <li>• The Limoges workshops made many Becket themed caskets of this type, perhaps under the influence of the English royal family, who had taken control of Limoges through the marriage of King Henry to Eleanor of Aquitaine (r. 1154-1189). Over 50 of these caskets survive today.</li> <li>• Becket's veneration and cult was promoted through the gift of relics, held in caskets like this, from Canterbury to religious houses all over Europe. Although the original contents of this casket are unknown, it is likely it would have once held relics of Saint Thomas, perhaps a piece of bone or clothing belonging to the saint</li> <li>• In 1220 Saint Thomas' remains were placed in a magnificent new shrine at Canterbury, which became one of the major centre of pilgrimage in medieval Europe, alongside Rome, Santiago de Compostela and Cologne. From around this time Becket caskets are no longer produced.</li> <li>• This casket was for a time in the collection of Horace Walpole (1717-1797), English writer, art historian and politician. Walpole was a great collector of medieval art. He built his home, Strawberry Hill House, (Twickenham, London), in a revived the medieval 'Gothic' style, years before the great Victorian revival of Gothic art.</li> <li>• The ownership of this casket can be traced back to the 1600s, when it was in the ownership of John Batteley (1647-1708), Archdeacon of Canterbury.</li> </ul>		
<p><b>Collections Navigator Link:</b></p>	<p><a href="http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record:id=36729;type=101#">http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record:id=36729;type=101#</a></p>		
<p><b>Sources for further reading</b></p>	<p><a href="https://collections.vam.ac.uk/item/O122334/plaque-showing-murder-of-st-plaque-unknown/">https://collections.vam.ac.uk/item/O122334/plaque-showing-murder-of-st-plaque-unknown/</a>  Age of Chivalry, Royal Academy of Arts 1987-1988, p.225  Enamels of Limoges 1100-1350, Metropolitan Museum of Art Exhibition Catalogue, New York, 1996, pp.162-164.(available for free download - <a href="https://www.metmuseum.org/art/metpublications/enamels_of_limoges_1100_1350">https://www.metmuseum.org/art/metpublications/enamels_of_limoges_1100_1350</a>)  Walpole, Horatio, fourth earl of Orford (1717–1797)". Oxford Dictionary of National Biography  Batteley, John" . Oxford Dictionary of National Biography</p>		
<p><b>author:</b></p>	<p><b>Ed Johnson</b></p>	<p><b>date</b></p>	<p><b>8 March 2021</b></p>
<p><b>checked by:</b></p>	<p><b>CC</b></p>	<p><b>date</b></p>	<p><b>070721</b></p>

## Burrell Collection

### Object Information



<b>Object Title:</b>	Valance		
<b>ID Number:</b>	29.178.b	<b>Collection:</b>	Textiles
<b>Gallery:</b>	BC:219 Love and Friendship	<b>Story:</b>	The Need for an Heir
<b>Maker:</b>			
<b>Place Made</b>	England		
<b>Date Made:</b>	1532-1536		
<b>Materials:</b>	silk, linen		
<b>Measurements:</b>	370mm x 2520 mm		
<b>Description of object:</b>	<p>Valance, one of a set (with 29.178.a), in light cream silk taffeta with black cut pile silk velvet appliqué motifs embroidered in red (now faded to pink) silk threads worked in slip stitch, French knots and seeding stitches in a brick pattern and couching in an arabesque design including the cypher 'HA' for Henry VIII and Anne Boleyn with acorns and honeysuckles repeated six times. Decorated with a black, red (now faded to pink) and light cream fringe with chequerboard header applied along the lower edge. Double linen canvas backing.</p>		
<b>Interesting information:</b>	<ul style="list-style-type: none"> <li>• Valances = embroidered panels used along around the top or tester of a bed to hide the rails used for the bed curtains.</li> <li>• Arabesque = a type of design with intertwined lines, often scrolls or foliage. Originated in Islamic art and became popular in England during the 1500s.</li> <li>• Couching = technique where cord is laid in a pattern on the surface of the cloth and stitched into place in regular intervals using a thinner thread.</li> <li>• Textiles were very expensive. Bed hangings, consisting of curtains and valances, not only helped to provide privacy and keep sleepers warm, they were form of conspicuous consumption and helped to they show-off the owners' wealth.</li> <li>• This valance is one of two in the Burrell Collection made for Henry VIII (1491–1547), King of England from 1509, and his second wife, Anne Boleyn (circa 1500–36), who he married in private in late 1532.</li> <li>• Their initials 'HA' are included in the design.</li> <li>• Valance decorated with symbols associated with them:             <ul style="list-style-type: none"> <li>○ acorns = symbol of royalty, used here for Henry VIII</li> <li>○ honeysuckle = symbol used by Anne Boleyn</li> </ul> </li> <li>• Both these symbols were used on other furnishings made for the royal couple, including this example that was listed in a later inventory made after the execution of Charles I in 1649:             <ul style="list-style-type: none"> <li>○ Itm One Carpett of gould silver and silke needleworke with roses of redd and white and Queene Anne Bulloigne her CIPHER with bordrs about the same of Hunnysuckles &amp; Acrons HA of like needleworke</li> </ul> </li> </ul>		

	<p>fringed at both sides with a narrow fringe of like gould silver and silke and lyned with greene Damaske Cont. [...]</p> <ul style="list-style-type: none"> <li>• The valance was said to have associated with a visit of Henry VIII and Anne Boleyn to Kimberley Hall, Norfolk, in 1535. BUT the Royal couple never visited Norfolk together and Anne never visited Norfolk after childhood.</li> <li>• Possibly given as a gift by Anne or taken during or after her downfall by Anne Boleyn's cousin, Margaret Shelton, the daughter of Sir John Shelton (1476/7–1539) and Anne Boleyn (1475–1555), the aunt and possible namesake of Queen Anne.</li> <li>• Anne Shelton was in charge of Princess Mary's household at Hatfield, and her daughters, Margaret and Mary, both served in the queen's household.</li> <li>• Margaret Shelton later married Thomas Wodehouse of Kimberley in about 1541. Thomas was later killed fighting the Scots at the Battle of Musselborough on 10 September 1547.</li> <li>• The current Kimberley Hall, Norfolk, is a later building, built in 1712 (<a href="https://www.kimberleyhall.co.uk">https://www.kimberleyhall.co.uk</a>).</li> <li>• P. G. Wodehouse, the author of Jeeves and Wooster and Blandings Castle stories is part of the same extended Wodehouse family.</li> <li>• The valances remained with the Wodehouse family until the early 1930s.</li> <li>• The pair were purchased by Sir William Burrell from Acton Surgey Ltd., London, on 20 June 1933 for £300.</li> <li>• Other items from the Kimberley collection purchased by Sir William Burrell in 1933 include the Kimberley throne (14.217) and a Tudor headcloth (29.180) for a bed in the Herbals story in BC:227 East Galleries: Nature.</li> <li>• Acton Surgey Ltd. or Burrell had the two valances sewn together to create one long valance that Burrell hung on a tester bed (14.228) in the Dressing Room No.1 at Hutton Castle, his country estate in the Scottish Borders.</li> </ul>		
<b>Collections Navigator Link:</b>	<a href="http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=708489;type=101">http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=708489;type=101</a>		
<b>Sources for further reading</b>	<ul style="list-style-type: none"> <li>• Ives, E (2004). <i>The Life and Death of Anne Boleyn</i>. London: Blackwell Publishing. (Copy in GM library)</li> <li>• Ives, E W (2004). 'Anne [Anne Boleyn]' in <i>Oxford Dictionary of National Biography</i>. Oxford: Oxford University Press. <a href="https://doi-org.nls.idm.oclc.org/10.1093/ref:odnb/557">https://doi-org.nls.idm.oclc.org/10.1093/ref:odnb/557</a> (Free access available via National Library of Scotland membership)</li> <li>• Ives, E W (2004). 'Henry VIII' in <i>Oxford Dictionary of National Biography</i>. Oxford: Oxford University Press. <a href="https://doi-org.nls.idm.oclc.org/10.1093/ref:odnb/12955">https://doi-org.nls.idm.oclc.org/10.1093/ref:odnb/12955</a> (Free access available via National Library of Scotland membership)</li> <li>• Burrell Blog - My Favourite Item with Rebecca Quinton <a href="https://www.glasgowlife.org.uk/museums/blog/my-favourite-object">https://www.glasgowlife.org.uk/museums/blog/my-favourite-object</a></li> <li>• Talking Tudors podcast - Episode 81 Tudor Treasures in the Burrell Collection with Rebecca Quinton <a href="https://talkingtudors.podbean.com/e/episode-81-tudor-treasures-in-the-burrell-collection-with-rebecca-quinton/">https://talkingtudors.podbean.com/e/episode-81-tudor-treasures-in-the-burrell-collection-with-rebecca-quinton/</a> (also available via Apple)</li> </ul>		
<b>Author:</b>	Rebecca Quinton	<b>Date:</b>	19.02.2021
<b>Checked by:</b>	Caroline currie	<b>Date:</b>	24/11/21

## Burrell Collection

### Object Information



<b>Object Title:</b>	Wall Tile		
<b>ID Number:</b>	33.55	<b>Collection:</b>	Islamic Art
<b>Gallery:</b>		<b>Story:</b>	Wall Tiles from an Islamic Shrine
<b>Maker:</b>	-		
<b>Place Made</b>	Asia, Middle East, Iran, Varamin, Shrine of Imamzada Yahya		
<b>Date Made:</b>	1261-1262		
<b>Materials:</b>	frit body, lead-glaze, lustre		
<b>Measurements:</b>	311 mm x 312 mm x 17 mm 1504 g		
<b>Description of object:</b>	This eight-pointed star-shaped lusterware tile with a metallic sheen on a white background is inscribed round the edge with first ten verses of chapter 36 of the Qur'an (but missing the last two words of verse 10). The star's centre is occupied by a symmetrically laid out arabesque pattern that radiates out from its centre.		
<b>Interesting information:</b>	<p>Amongst the Burrell Collection's Islamic ceramic tiles are two small groups that belong to known religious monuments that still stand in Iran today. The shrine of Imamzadeh Yahya in Veramin and the al-Madrassa al-Ghiyathiyya religious seminary in Khargird. The former is still an active shrine today, located on the southern suburbs of greater Tehran; and the latter is a standing archaeological monument in the north-east province of Khurasan in Iran.</p> <p><b>Imamzadeh Yahya</b></p> <p>The martyred Imam Yahya was a late 8th / early 9th century Shi'a saintly figure and descendent of Prophet Muhammad, through his daughter Fatima, who was buried in the town of Veramin, some 60 km south of Tehran. Imam Yahya was politically active and an opposition figure to the ruling class in his time. He was associated with Imam Reza, the 8<sup>th</sup> Imam of the Shi'a sect, and a contemporary of his, which led to his martyrdom early in the 9<sup>th</sup> century, during the reign of the Abbasid Caliph al-Ma'mun, and before 817. Imam Reza was martyred a year or so later. Imam Yahya's current shrine building, the Imamzadeh, belongs to the Ilkhanid period, when it was renovated between 1262 and 1265 and decorated with its famous lustre tiles. These bespoke wall tiles were made by the famous</p>		

Abu Tahir family, master-potters of Kashan. Two of the five Burrell Collection examples bare the date of their manufacture - 1263.

### **Al-Madrasa al-Ghiyathiyya**

Al-Madrasa al-Ghiyathiyya, a Sunni sect religious seminary, was built by Ghiyath al-Din Pir Ahmad Khwafi (*also Khvafi*) the vizier of Shah Rukh – the son of Tamerlane – between 1438 and 1444. Pir Ahmad (d. 1453) was not only a powerful and skilled statesman of the Timurid era, serving as the head of the finance office between 1417 and 1447, but also a recognised Sufi mystic and a great patron of religious architecture. He is known to have erected several significant monuments in eastern Iran and in Afghanistan. Pir Ahmad chose the village of Khargird in north-east Iran for the building of this school, a countryside location some 6 km southwest of Khwaf the town of his birth, which was then a significant urban centre. Today, Khargird village lies some 147 km southwest of the holy city of Mashad, a major pilgrimage destination for the Shi'a sect and where the 8<sup>th</sup> Imam, Imam Reza, is buried. The Ghiyathiyya School's huge multi-coloured 12-pointed star-shaped tiles were centre pieces for elaborate decorative panels that covered the squinch-net vaulting sections of the impressively large building.

<b>Collections Navigator Link:</b>	<a href="#">Coll Nav Link</a>		
<b>Sources for further reading</b>	Contact Noorah Al Galani		
<b>author:</b>	CC/NaG	<b>date</b>	<b>3/2/22</b>
<b>checked by:</b>	CC	<b>date</b>	

## Burrell Collection

### Object Information



<b>Object Title:</b>	<i>The Red Ballet Skirts</i>		
<b>ID Number:</b>	35.243	<b>Collection:</b>	<b>Fine Art - European</b>
<b>Gallery:</b>	To be completed by BC Staff	<b>Story:</b>	To be completed by BC Staff
<b>Maker:</b>	Edgar Degas (1834–1917)		
<b>Place Made</b>	Paris, France		
<b>Date Made:</b>	About 1900		
<b>Materials:</b>	Pastel on tracing paper		
<b>Measurements:</b>	955 mm x 768 mm x 58 mm (framed)		
<b>Description of object:</b>	<p>In this late pastel, three dancers, members of the <i>corps de ballet</i>, dressed in matching orange tutus, are shown waiting in the stage wings during a ballet performance at the theatre. Degas chose not to depict them as elegant sylph-like figures performing graceful movements under bright lights on-stage, but more realistically as heavy, awkward, tired dancers. Against a backdrop of a stage flat, they rest and stretch, adjusting their slippers or arching their weary backs.</p> <p>The dancers' faces are not fully defined. This is as much a study of and experimentation in colour and form than a specific scene at the ballet, the oranges of the girls' skirts contrasting with the greens and blues of the stage scenery behind them.</p>		
<b>Interesting information:</b>	<p>Degas is known as one of the leading Impressionist painters because he took a leading role in organizing the Impressionist Exhibitions of 1874-1886. However, he preferred to be called a Realist, and had little in common with other members of the Impressionist group who liked to paint <i>en plein air</i>, i.e. out of doors.</p> <p>Degas is best known for his depictions of the ballet. He often chose to show dancers off-stage which allowed him to depict them in their vibrant stage costumes, but meant he could also explore the expressive poses and gestures of their spontaneous, natural movements, rather than the repeated and learned, rehearsed movements of the ballet.</p>		



One of Degas's models, Pauline, recorded how Degas worked on these late pastels. She described the artist painting the same subject over and over again, but each time using different tones until one of the pastels pleased him enough for him to consider it finished. The dancers in the Burrell pastel wear glowing orange-red dresses against a green background. In a similar work, today in a private collection, he reversed this colour balance. In another work, now in Cincinnati, the dancers wear lemon tutus against a deep Prussian blue ground. Of the group of pastels relating to *The Red Ballet Skirts*, only one work was signed and sold during Degas's lifetime. Does this mean that Degas considered the others, including *The Red Ballet Skirts*, to be unfinished, or was he unhappy in some way with them?

Degas' politics and personal beliefs are problematic. He was anti-Semitic, known for his cruel tongue, and many of his works can be seen as misogynistic, depicting women in a demeaning way, whether his voyeuristic nudes, laundresses, prostitutes, cabaret singers or ballet dancers in which he makes the young women appear animal-like and sub-human. The girls of the *corps de ballet* were known as 'les petits rats' ('the little rats'). Degas also called them 'little monkey girls'. Many of his women appear faceless and wretched. Sexual predators are often shown to lurk in the wings, dressing rooms and dance studios. However, some academics argue that what Degas was in fact doing was undermining male sexual expectation, his women not conforming to traditional notions of female beauty, but rather showing them in the coarse light of day, ravaged by ill health and poor working and living conditions.

Degas often chose to work in pastel, particularly later in life, because of its vibrancy and immediacy. As his eyesight was failing, pastel was perhaps easier for him to manage than other mediums and his works became more dramatically simplified, the colours bolder. He was still working in pastel as late as 1907. His home on the rue Victor Masse was demolished in 1912 and he was forced to move to the Boulevard de Clichy. By this point he was nearly blind and had fallen out with many of his friends. He spent his last years tragically wandering the streets of Paris, dying in 1917.

<b>Collections Navigator Link:</b>	<a href="#">Collections Navigator Link</a>		
<b>Sources for further reading</b>	Jennifer R. Gross (ed.), <i>Edgar Degas: Defining the Modernist Edge</i> , 2003. George T. M. Shackelford, <i>Degas and the Nude</i> , 2011. Christopher Lloyd, <i>Edgar Degas: Drawings and Pastels</i> , 2014. Kathryn Brown, <i>Perspectives on Degas</i> , 2017. Vivien Hamilton, <i>Drawn in Colour: Degas from the Burrell Collection</i> , 2017. George Moore and Walter Sickert, <i>Memories of Degas</i> , ed. Anna Gruetzner Robins, 2019.		
<b>author:</b>	Jo Meacock / Pippa Stephenson	<b>date</b>	20 Dec 2021
<b>checked by:</b>	Caroline Currie	<b>date</b>	10/1/22

## Burrell Collection

### Object Information



<b>Object Title:</b>	The Château at Médan		
<b>ID Number:</b>	35.53	<b>Collection:</b>	<b>Fine Art - European</b>
<b>Gallery:</b>	Contemporary Collecting	<b>Story:</b>	Challenging Artistic Convention
<b>Maker:</b>	Paul Cézanne		
<b>Place Made</b>	Médan, France		
<b>Date Made:</b>	About 1879		
<b>Materials:</b>	Oil on canvas		
<b>Measurements:</b>	83.6 x 93.4 cm		
<b>Description of object:</b>	<p>The location of this peaceful, bright landscape painting is a quiet section of the Seine river, in the small village of Médan, situated just half an hour's drive from the bustling centre of Paris. When Cézanne painted this, he was staying with his friend, the writer Émile Zola (1840-1902).</p> <p>Zola wrote books, plays and articles in the naturalist style, meaning that he did not romanticise his writing, particularly with regards to the characters. Instead, he kept them true-</p>		

to-life, often focusing on things that were usually ignored, such as poverty and sexuality. His important texts appealed to French modern thinking and went hand-in-hand with the art of the Impressionist and Post-Impressionist painters.

Zola's house is located towards the centre of the painting, partly obscured by trees. The writer had bought the house with the royalties from his successful novel, *L'Assommoir*. He'd insisted that his friend Cézanne visit him, and the artist agreed in June 1880, writing to Zola: 'If I won't put you out too much, write to me and I will come to Médan with pleasure.' He continued, 'if you are not alarmed at the length of time I risk taking, I shall allow myself to bring a small canvas with me to paint a motif, always providing that you see no objection.' This is that very painting.

Cézanne is sometimes called the 'Father of Modern Art', recognising how he paved the way for modern art from the 20<sup>th</sup> century and beyond. He approached painting differently from others, including the Impressionists who came before him. This is why he is known as a 'Post-Impressionist'. Cézanne's approach to painting included careful attention to the way the paint was applied to a surface. Rather than recording how a scene looked, he was concerned with breaking down elements observed from nature into basic shapes, and areas of colour. Notice how in this painting the forms of the trees, buildings, riverbanks, and horizon are all carefully delineated. Even his brushstrokes form shapes, following different directions in different areas of the painting. This focus on structure inspired artists such as Picasso, Klee and Braque, initiating the Cubism movement, and kickstarting 20<sup>th</sup> Century Modern Art.

<b>Interesting information:</b>	<ul style="list-style-type: none"> <li>- This painting was once owned by Paul Gauguin, another influential, French Post-Impressionist painter. While he was away from home, Gauguin's wife sold the painting during a time of financial difficulty. Gauguin always regretted the sale, even in the days just before his death.</li> <li>- Émile Zola's house, depicted in this painting, can be visited today. Médan is just a short distance from the centre of Paris.</li> </ul>		
<b>Collections Navigator Link:</b>	<a href="http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=37373;type=101">http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=37373;type=101</a>		
<b>Sources for further reading</b>			
<b>author:</b>	Pippa Stephenson, Curator of European Art.	<b>date</b>	<b>12/05/21</b>
<b>checked by:</b>	CC	<b>date</b>	<b>230721</b>

## Burrell Collection

### Object Information



<b>Object Title:</b>	<i>Girl on Bicycle</i>		
<b>ID Number:</b>	35.124	<b>Collection:</b>	Fine Art - British
<b>Gallery:</b>	Collecting Modern Art	<b>Story:</b>	Supporting Glasgow's Contemporary Art scene
<b>Maker:</b>	Joseph Crawhall (1861–1913)		
<b>Place Made</b>	Bristol, England, UK		
<b>Date Made:</b>	About 1896		
<b>Materials:</b>	Watercolour, wash and bodycolour on paper		
<b>Measurements:</b>	287 mm x 134 mm (unframed)		
<b>Description of object:</b>	<p>This watercolour shows Crawhall's sister Beatrice (1866–1930), wearing a straw hat, a pink blouse with leg-of-mutton sleeves and a practical skirt, on her bike with the family dachshund Fritz running alongside, ears flapping, earnestly attempting to keep up. The blur of spokes and dog legs give the suggestion of speed and was no doubt intended to be humorous.</p> <p>Crawhall's drawings are notable for their wit. Many are based on comic pairings of humans and animals like this one. His friend George Denholm Armour (1864–1949) wrote in his 1937 autobiography <i>Bridle and Brush: Reminiscences of an Artist Sportsman</i>: 'No humorous incident passed without his recording it in sketches that were in their way as wonderful as his more serious work, penetrating, as they did, always to the very soul of the subject' (p. 322).</p> <p>Crawhall inherited this trait from his father, also Joseph Crawhall (1821–1896), who was an amateur artist and illustrator, and a close friend of the artist and caricaturist Charles Keene (1823–1891) to whom he would send humorous drawings for the satirical magazine <i>Punch</i>. Glasgow Museums owns 19 albums of such drawings which are largely observational comedy. One dated 28 May 1880 shows the shock of an elderly woman encountering a man on a penny-farthing or high-wheeler bicycle for the first time.</p> <p>Crawhall's father was one of his son's chief inspirations. This watercolour of a new 'safety' bicycle was made in 1896, the year of his father's death.</p>		
<b>Interesting information:</b>	<p>Crawhall was different from the other Glasgow Boys painters, who were transforming the Scottish art scene in the 1880s, in that he focused on animals and he worked largely in watercolour. However, he is linked with the group because they worked and exhibited together, going on sketching holidays together and sharing many artistic influences. Like the Boys, he admired the work of the French Naturalist painter Jules Bastien-Lepage, the Dutch Hague School, the American artist and aesthete James McNeill Whistler and Japanese prints. Glasgow art dealers Alexander Reid (1854–1928) and William Bell Paterson (1859–1952) promoted his work.</p>		

Burrell developed an obsession with Crawhall's work. He began collecting his art in the mid-1880s, snapping up works as soon as they came on the market, frustrating other collectors. Today the Burrell Collection has the largest and most comprehensive collection of Crawhall's work in the world – just under 150 artworks. The purchase books show that Burrell bought this watercolour from Reid on 26 December 1924 for £90.

Fritz's short legs and slow pace may have been a family joke. There is a pen and ink drawing in Glasgow Museums' collection showing him on some kind of makeshift trolley with a string pull (PR.1943.8.2), perhaps created as an aid for tired short legs.



*Girl on a Bicycle* is striking as a symbol of modernity. Cycling had become a popular pursuit among urban women with the invention of the safety bicycle. It had a drop frame to allow for women's clothing but long skirts and tight-fitting bodices proved impractical and women started to wear shorter skirts or even bloomers or knickerbockers. These were mocked in the popular press, women seen as encroaching on men's territory. Male doctors expressed concern about the effect of cycling on women's health and their sexual morality. Bringing women greater freedom and independence, cycling became political in the 1890s, associated with the idea of the 'New Woman' and with the suffragettes and their struggle for equal rights.

Here are some interesting observations from *Lady Cycling: What to Wear & How to Ride* (1897):

'On no point [women cycling] has a hotter controversy raged'

'women ought not to race [...] the racing woman will only hurt herself by her action'

'The initial cost of a machine is certainly almost as high as that of a pony – but, then, the pony requires its own *entourage*, to say nothing of a large amount of thought to keep it in good working order.'

'It is probable that its influence, as levelling up the different ranks of society, will be for good.'

'The exercise is an anti-dote to anaemia and other kindred disorders, due to our enervating style of living.'

'For park riding, we must have an artistically cut skirt, artfully arranged to hang in even portions each side of the saddle; and fashion decrees, what common-sense does not, that a blouse of silk or cotton, belaced, and with huge puff sleeves, is *en règle*'

'Some wise people say that corsets should be discarded for cycling. This is not correct [...] a pair of woollen-cased corsets afford great support; they keep the figure from going all abroad, and protect the vital parts from chills.'

'Collars and ties are smart and do well for short cool rides.'

'Putting aside the question as to whether it is quite nice for ladies to run alone the gauntlet of the vulgar chaff sometimes hurled at them – from whichever point it is looked at, lady riders are best out of traffic.'

'Every lady who cycles should make a point of knowing how to repair her own machine when it goes wrong in minor ways'

	<p>'That the bicycle should be kept clean and bright is only to be expected from every owner.'</p> <p>'Many ladies' clubs are now being started [...] the Lady Cyclist Association has branches in most of the large towns.'</p>		
<b>Collections Navigator Link:</b>	<a href="#">Collections Nav link</a>		
<b>Sources for further reading</b>	<p>Vivien Hamilton, <i>Joseph Crawhall 1861-1913: One of the Glasgow Boys</i>, John Murray, London, 1990.</p> <p>Jo Meacock, <i>Introducing Joseph Crawhall</i>, Glasgow Museums, 2022.</p> <p>Miss F. J. Erskine, <i>Lady Cycling: What to Wear &amp; How to Ride</i>, 1897; reprinted British Library, 2014.</p>		
<b>author:</b>	Jo Meacock	<b>date</b>	1 December 2021
<b>checked by:</b>	<b>Caroline Currie</b>	<b>date</b>	<b>10/1/22</b>

**Burrell Collection**  
**Object Information**



<b>Object Title:</b>	<i>Portrait of Edmond Duranty</i>		
<b>ID Number:</b>	35.232	<b>Collection:</b>	Fine Art - European
<b>Gallery:</b>	Central Galleries	<b>Story:</b>	You are what you read
<b>Maker:</b>	Edgar Degas (1834–1917)		
<b>Place Made</b>	Paris, France		
<b>Date Made:</b>	1879		
<b>Materials:</b>	Bodycolour and pastel on linen		
<b>Measurements:</b>	1280 x 1286 x 58 mm (framed)		
<b>Description of object:</b>	<p>In this portrait French Impressionist painter Edgar Degas shows his friend, the celebrated novelist and art critic Edmond Duranty (1833–1880), seated in his study, lost in thought, gazing beyond the viewer into the middle distance, surrounded by the tools of his trade – shelves of books, piles of papers, books and pamphlets, a bottle of ink and two magnifying glasses.</p> <p>Degas’ portraits are known for their psychological penetration. Here Duranty’s pose is full of character and expression. His right arm rests on a book, and his clenched, claw-like right hand appears to absent-mindedly tap on another book as if in the middle of working out a specific problem or intellectual point in his head. The distinctive way the fingers of his left hand press into his left temple also suggests deep concentration. In art, thinkers are often represented with their hand to their head in such a way to emphasise their wisdom and intellect. Degas was academically trained and was very well informed about past art, particularly classical art.</p> <p>The colourful spines of the books also provide a decorative backdrop to Duranty. Degas’ artworks were carefully constructed with an eye to colour, pictorial balance and</p>		

	<p>arrangement. Looking closely at the parallel strokes that make up the writer's face, Degas has used complementary colours – greens, oranges, yellows and violets – side by side.</p>		
<b>Interesting information:</b>	<p>Degas took a leading role in organizing the Impressionist Exhibitions between 1874-1886. However, he disliked the term Impressionist, preferring to be called a Realist, and had little in common with other members of the Impressionist group who liked to paint <i>en plein air</i>, i.e. out of doors. Degas' <i>Portrait of Duranty</i> was included in the Fifth Impressionist exhibition (1880) where it was reviewed by the Naturalist novelist and art critic, J.-K. Huysmans: 'M. Duranty is shown amidst his prints and books, seated at his writing-table, his slender, nervous fingers, his keen and mocking eye, his searching, piercing look, his expression as of an English comedian, and his dry little laugh into the stem of his pipe, pass before me again as I look on this canvas where the character of this curious analyst is so well rendered.'</p> <p>Huysmans also noted Degas' use of complementary colours: 'a hatching of colours which are hammered out and split up and appear to encroach one on the other; but at a few paces everything is in harmony and melts into the exact flesh-tone – flesh which palpitates and is alive, such as no-one in France until now has known how to paint.'</p> <p>Duranty and Degas probably met in 1865 at the Café Guerbois, where Édouard Manet (1832–1883) was also a regular. In 1856 Duranty had edited the short-lived periodical <i>Le Réalisme</i>, in which he defended Courbet and other Realist painters and writers. He also wrote reviews of Paris' annual official art exhibition of the Académie des Beaux-Arts, the Salon, and articles on not only art but literature, politics and archaeology. Manet so strongly objected to one of Duranty's reviews that he challenged the writer to a duel – fortunately both men survived.</p> <p>Today, Duranty's reputation rests on his essay <i>La Nouvelle Peinture (The New Painting)</i>, published in 1876. In it Duranty championed a new kind of painting with subjects drawn from modern life. Although discussing the work of the Impressionists, he deliberately avoided the use of the term Impressionism. Many of the ideas in the pamphlet about depicting contemporary clothing, appropriate interior settings, physiognomy, cropping the picture plane to give the suggestion of a snapshot of life, off-centring etc were shared by Degas and for a time some people even believed that it was by Degas.</p> <p>Degas was part of a revival of interest in pastel. He liked the medium because of its immediacy, expressive colour and the way pigment could be layered on pigment. Experimental by nature, here he uses pastel on top of bodycolour (watercolour mixed with white pigment to give opacity). Pastels are very fragile and present problems for conservation and display. Pigment can easily flake off and be lost.</p>		
<b>Collections Navigator Link:</b>	<a href="#">Navigator Link</a>		
<b>Sources for further reading</b>	<p>Jennifer R. Gross (ed.), <i>Edgar Degas: Defining the Modernist Edge</i>, 2003.  Christopher Lloyd, <i>Edgar Degas: Drawings and Pastels</i>, 2014.  Kathryn Brown, <i>Perspectives on Degas</i>, 2017.  Vivien Hamilton, <i>Drawn in Colour: Degas from the Burrell Collection</i>, 2017.  George Moore and Walter Sickert, <i>Memories of Degas</i>, ed. Anna Gruetzner Robins, 2019.</p>		
<b>author:</b>	Jo Meacock / Pippa Stephenson-Sit	<b>date</b>	20 Dec 2021
<b>checked by:</b>	Caroline Currie	<b>date</b>	10/1/22



## Burrell Collection

### Object Information



<b>Object Title:</b>	<i>Portrait of Miss Mary Burrell</i>		
<b>ID Number:</b>	35.297	<b>Collection:</b>	<b>Fine Art - British</b>
<b>Gallery:</b>	Collecting Contemporary Art	<b>Story:</b>	Supporting Glasgow's Contemporary Art Scene
<b>Maker:</b>	John Lavery (1856-1941)		
<b>Place Made</b>	Glasgow, Scotland		
<b>Date Made:</b>	1894-95		
<b>Materials:</b>	oil on canvas		
<b>Measurements:</b>	2075 x 1164 mm (framed)		
<b>Description of object:</b>	Wearing a white silk evening dress, silk-lined velvet cape with fur collar, white gloves, with a white rose in her hair and carrying a black ostrich feather fan, Mary Burrell appears as the epitome of sophistication and refinement in this full-length portrait by Glasgow Boy painter John Lavery. She stands beside a Regency-style side table on which are pieces of Chinese porcelain (a vase with white roses and prunus pattern ginger jar) and a little Regency-style silver bowl, placed to create a balanced composition and make		

	<p>an aesthetic statement about the sitter's beauty and taste. The background is left undefined, although a rather staged photograph in the Burrell Collection suggests that Mary posed for Lavery in the Burrell family's luxurious Devonshire Gardens home in Glasgow's prosperous West End.</p> <p>This portrait hints at Mary's personal interests as a collector of ceramics, jade, furniture, pewter and silver. She would accompany her brother William on buying trips to the Continent and William trusted her to buy things on his behalf. In 1898 and 1900 she visited the Netherland and Germany with William, their mother, younger sister Isabella ('Bella'), the architect Robert Lorimer and shipowner James Ralston Mitchell, whom May went on to marry in 1901. In that year William also married Mitchell's sister Constance.</p> <p>William lent this portrait of Mary to the International Exhibition in Glasgow in 1901 (no. 497). Mary herself lent a silver cup and other art objects. She also lent objects to the Glasgow School of Art in 1899 at the opening of its new Mackintosh building. She continued to collect throughout her married life.</p>		
<p><b>Interesting information:</b></p>	<p>Mary's brother William Burrell was introduced to the Glasgow Boys in 1894 at a dinner party hosted by the Glasgow dealer Alexander Reid to celebrate the opening of Joseph Crawhall's first solo exhibition. Glasgow Boys James Guthrie, George Henry, E. A. Hornel, William Kennedy, Robert Macaulay Stevenson, E. A. Walton and John Lavery were all there. Burrell was proud to be the only non-artist invited. Burrell became particularly friendly with Lavery, and, not long after, he commissioned Lavery to paint this elegant portrait of his favourite sister on the occasion of her 21st birthday. In 1903 Burrell went on to commission a portrait of his mother from Henry.</p> <p>Lavery's portrait with its elongated format and muted colour scheme shows the influence of the aesthetic portraits of controversial American artist James McNeill Whistler, who was an important mentor for the Glasgow Boys; Lavery was his closest follower. Interestingly, at the time Lavery was painting Mary's portrait, William Burrell purchased from Reid one of Whistler's most significant paintings, his <i>La Princess du pays de la porcelain</i> (1864), now in the Freer Gallery of Art, Washington. He also made a number of other Whistler purchases, possibly encouraged by Lavery.</p>		
<p><b>Collections Navigator Link:</b></p>	<p><a href="#">coll nav link</a></p>		
<p><b>Sources for further reading</b></p>	<p>Kenneth McConkey, <i>John Lavery: A Painter and his World</i>, Atelier, Edinburgh, 2010, rev. ed.</p>		
<p><b>author:</b></p>	<p>Jo Meacock</p>	<p><b>date</b></p>	<p>23 February 2021</p>
<p><b>checked by:</b></p>	<p>Caroline currie</p>	<p><b>date</b></p>	<p><b>24/11/21</b></p>

## Burrell Collection

### Object Information



<b>Object Title:</b>	<b>Women Drinking Beer</b>		
<b>ID Number:</b>	35.305	<b>Collection:</b>	<b>Fine Art - European</b>
<b>Gallery:</b>	Central Galleries	<b>Story:</b>	The Women Issue
<b>Maker:</b>	Édouard Manet		
<b>Place Made</b>	Paris, France		
<b>Date Made:</b>	1878		
<b>Materials:</b>	Pastel on primed linen canvas		
<b>Measurements:</b>	Overall: 915 mm x 805 mm x 80 mm; unframed: 610 mm x 508 mm		
<b>Description of object:</b>	<ul style="list-style-type: none"> <li>• This is a scene of a very common sight in 1870s Paris – two people socialising enjoying a drink together.</li> <li>- In the second half of the 1800s Paris was the cultural capital of Europe. It became fashionable to partake in leisurely activities such as taking trips on the Seine, spending days at the races, attending theatres, and, as shown in this artwork, socialising at bars and cafés.</li> <li>- Many may be surprised to see the women drinking beer and not wine, however by the late 1800s, beer was a very fashionable drink in Parisian café-going society.</li> <li>- This drawing is an example of genre art, which aims to depict aspects of everyday life by portraying ordinary people and common activities.</li> <li>- It suggests the artist's admiration for observing ordinary people, and results in an artwork that shows a lighter, more candid aspect of the past.</li> <li>- Although Manet would have been inspired by a sight that he would have seen in his daily life, the beer drinkers would have been posed by models in the artist's studio. He may have completed quick sketches of people drinking outside or in cafés first, though.</li> <li>- Manet has used pastels to complete the drawing very quickly, which helps to capture a sense of the movement and energy of urban life in the late 1800s.</li> <li>- The visible lines and markings show Manet's quick method of observation and drawing, however the viewer can see that Manet has spent more time working on the details of the face of the woman on the left, as the pastel is blended and more refined.</li> </ul>		
<b>Interesting information:</b>	<p><b>Parisian society at the time</b></p> <ul style="list-style-type: none"> <li>- Industrialisation, urbanisation, and economic growth made big changes to Paris and the lives of the people who lived there. *</li> </ul>		

- Old Medieval neighbourhoods in Paris were demolished as they were deemed dangerous and unhygienic, and new, wide boulevards were constructed.
- Many parks and green areas were also introduced.
- This led an increase of Parisians partaking in leisurely activities in these new spaces.
- \*Link to more information on Baron Haussmann's rebuilding of Paris at bottom of document

**Édouard Manet**

- Manet studied to become an artist under the prestigious artist and teacher Thomas Couture, and would carefully copy artworks at the Musée du Louvre in Paris.
- As a professional artist, Manet would often receive harsh criticism of his works, as they portrayed modern scenes that were considered distasteful by many mainstream critics.
- A well-known example of one of Manet's paintings that received backlash is 'Olympia', completed in 1863, which depicts a nude woman lying on a bed and being brought flowers by a maid. Nudes were a common and accepted subject-choice at this time, but only if they depicted goddesses, or were in historical scenes. Manet's painting of a modern-day prostitute awaiting her next client, however, was extremely controversial.
- Even *Women Drinking Beer* was called "frightful and vulgar", as at the time cafes and brasseries were often used by unregistered prostitutes. This association therefore caused speculation and judgement about the two women that Manet has depicted. While it is also likely that these two women, who appear preoccupied, were just socialising and relaxing, it has been suggested that they are prostitutes.
- Although Manet never referred to himself as an Impressionist, the subject matter and style of his art shares many of the same qualities as this art movement: an interest in modern subjects; plein-air painting (meaning painting outdoors); bright colours that capture the effects of light; and the visually interesting cropping of scenes (this was inspired by the modern invention of photography and by Japanese art prints).

**Beer in France**

- France has a very long cultural history with beer:
- The brewing of beer started gaining momentum in France from around the year 800 AD, as a number of large public breweries replaced private ones.
- During this time, monks also started brewing for themselves, and it has even been said that monks were the biggest producer of beer in France until the 1300s.
- In the 1800s, the industrial revolution allowed for many technological advancements that elevated the brewing of beer from a small-scale manufacture to a large-scale industry.
- This allowed for the people of France to enjoy easy and frequent access to beer.
- By the time of Manet's drawing, beer was a very fashionable drink for modern middle-class Parisians.

<b>Collections Navigator Link:</b>	<a href="http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record:id=36631;type=101">http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record:id=36631;type=101</a>		
<b>Sources for further reading</b>	<p>Essay on Manet: <a href="https://www.metmuseum.org/toah/hd/mane/hd_man_e.htm">https://www.metmuseum.org/toah/hd/mane/hd_man_e.htm</a></p> <p>About Manet's pastels: <a href="https://www.musee-orsay.fr/en/events/exhibitions/in-the-museums/exhibitions-in-the-musee-dorsay/article/manet-pastels-et-dessins-4076.html?cHash=d4cbb3b304">https://www.musee-orsay.fr/en/events/exhibitions/in-the-museums/exhibitions-in-the-musee-dorsay/article/manet-pastels-et-dessins-4076.html?cHash=d4cbb3b304</a></p> <p>Parisians and art in the 19<sup>th</sup> century: <a href="https://arthive.com/exhibitions/2180">https://arthive.com/exhibitions/2180</a></p> <p>History of beer in France: <a href="https://worldgoo.com/history-of-french-beer/">https://worldgoo.com/history-of-french-beer/</a></p> <p>Baron Haussmann's rebuilding of Paris: <a href="https://www.bbc.com/culture/article/20160126-how-a-modern-city-was-born">https://www.bbc.com/culture/article/20160126-how-a-modern-city-was-born</a></p>		
<b>author:</b>	Holly Mullins	<b>date</b>	04/03/2021
<b>checked by:</b>	Pippa Stephenson-Sit	<b>date</b>	25/11/21



## Burrell Collection

### Object Information



<b>Object Title:</b>	<i>Pink Roses</i>		
<b>ID Number:</b>	35.588	<b>Collection:</b>	<b>Fine Art - British</b>
<b>Gallery:</b>	Central Galleries	<b>Story:</b>	Flowers
<b>Maker:</b>	S. J. Peploe (1871-1935)		
<b>Place Made</b>	Edinburgh, Scotland, UK		
<b>Date Made:</b>	Early 1920s		
<b>Materials:</b>	oil on canvas		
<b>Measurements:</b>	752 x 540 mm (framed)		
<b>Description of object:</b>	<p>This still-life is typical of the stylised studies of fruit, flowers and ceramics that Scottish Colourist painter Peploe produced in the early 1920s. On a table draped with a white cloth are arranged a Chinese blue and white vase with pink roses, a white ceramic fruit stand holding an orange, a lemon and some grapes, a piece of blue fabric and scattered letters. In the background are a black chair and a brown coat on a stand. Each object is simplified and placed to create a balanced, decorative whole. Peploe returned to paint the same objects again and again as he rigorously explored colour, form and pictorial composition.</p> <p>The Scottish Colourists were known for their bright colour and interest in line and form, influenced by French Post-Impressionist art.</p> <p>This may have been the painting <i>Roses: Still Life</i> which Burrell purchased from Glasgow art dealer Alexander Reid (1854–1928) in December 1924 or <i>Roses</i> which he purchased from Reid &amp; Lefevre in August 1926. Burrell was an important collector of Peploe's work post World War I, encouraged by Reid. He purchased seven paintings by the artist from Reid between 1919 and 1926; only four now remain in the Burrell Collection.</p>		

<b>Interesting information:</b>	<p>Peploe was born in Edinburgh, the third son of a banker. His mother, his father's second wife, died when he was only three, and then his father died when he was 12 or 13, leaving Peploe and his two siblings orphans. The trustees of his father's estate tried to push him into a career in law or the church, but eventually gave up and allowed him to follow his chosen profession as an artist, studying at Edinburgh School of Art, and then in Paris at the Académie Julien and Académie Colarossi, where he won a silver medal in 1894. French art was to have huge impact on him - initially the still lifes and figure paintings of Impressionist Édouard Manet, and then the still lifes of Post-Impressionist Paul Cézanne with their focus on geometry and structure, and the expressive colour of Matisse and the Fauves.</p> <p>The war put an end to Peploe's visits to Paris and the South of France. At home in Edinburgh he concentrated on the rigour of interrogating colour, form, design and balance within the subject of the still-life. He had his first single artist show at Reid's in Glasgow in 1915 and received professional affirmation in 1918 when he was elected an Associate of the Royal Scottish Academy in Edinburgh.</p> <p>In 1917 he had settled in a new top-floor studio in Shandwick Place and here he began to experiment with materials and colours – he applied an absorbent gesso ground to his canvases to give his colours luminosity and worked on a series of carefully balanced flower paintings. A table with a blue and white vase, flowers, fan, books and fruit were all staple objects in his paintings throughout the 1920s, varied in placement and colour combinations. Roses were a particular favourite. <i>Pink Roses</i>, which is rather subdued in colour, shows the artist continuing to pay tribute to Cézanne in geometric faceted shape, directional brushwork and outlining of form.</p> <p>From 1921 The Scottish Gallery in Edinburgh and Reid entered a partnership in selling Peploe's work and had frequent solo exhibitions.</p> <p>Peploe first exhibited with F. C. B. Cadell, J. D. Fergusson and Leslie Hunter as group in Paris in 1924, although the term 'The Scottish Colourists' was not coined until 1948.</p>	
<b>Collections Navigator Link:</b>	<a href="http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=36436;type=101">http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=36436;type=101</a>	
<b>Sources for further reading</b>	Philip Long and Elizabeth Cumming, <i>The Scottish Colourists, 1900-1930</i> , Mainstream, Edinburgh, 2000. Alice Strang, Elizabeth Cumming and Frances Fowle, <i>S. J. Peploe</i> , Yale University Press, 2012.	
<b>author:</b>	<b>Jo Meacock</b>	
<b>checked by:</b>	<b>Caroline Currie</b>	
	<b>date</b>	<b>2 December 2021</b>
	<b>date</b>	<b>12/1/22</b>

## Burrell Collection

### Object Information



<b>Object Title:</b>	Self Portrait		
<b>ID Number:</b>	35.600	<b>Collection:</b>	Fine Art - European
<b>Gallery:</b>	Adornment	<b>Story:</b>	Rembrandt: Shaping his own Image
<b>Maker:</b>	Rembrandt van Rijn		
<b>Place Made</b>	Amsterdam, Holland		
<b>Date Made:</b>	1632		
<b>Materials:</b>	Oil on canvas		
<b>Measurements:</b>	63.5 x 46.3 cm		



<b>Description of object:</b>	<p>Rembrandt van Rijn was 26 years old when he painted this self-portrait. His pale face is half-covered in the shadow of a wide-brimmed hat, and he wears a rich, black velvet cloak with gold buttons, capped by a fashionable white ruff.</p> <p>There is no indication of Rembrandt's occupation as an artist; we seem to be simply looking at a fashionable young man proudly displaying his wealth and status.</p> <p>Rembrandt created over 70 self-portraits in his lifetime, both in print and oil paint, created from the age of 22 up until just before his death at the age of 63. These artworks present a fascinating insight into an artist ever seeking to define his identity.</p> <p>In most of these self-imaginings, Rembrandt paints himself in different costumes; with a sabre, wearing a turban, or in loose painting smocks, for example. This self-portrait stands out as the only one where he presents himself in formal, fashionable and contemporary dress. Presenting himself in this kind of costume fulfilled an important purpose for Rembrandt.</p> <p>Leaving his native city of Leiden, in 1631 the young artist moved to nearby Amsterdam in search of new work. A prosperous city, portraiture was the most profitable line of business for artists at this time, and it made sense for Rembrandt to try his hand at the genre. However, he had not completed a single portrait commission, his training instead focusing on religious and historical themes. This is one of the first paintings that he made in Amsterdam, and one of the first portraits, albeit of himself. It was a clever move, showing the rich merchants and citizens of Amsterdam just what he was capable of. Soon Rembrandt enjoyed a reputation as the finest portraitist in Amsterdam.</p>		
<b>Interesting information:</b>	<ul style="list-style-type: none"> <li>- Painted underneath this portrait, x-ray images reveal a half-length male figure turning to the right. The figure looks similar to another self-portrait, dated 1633 (Paris, Musée du Louvre, no. 1744). Perhaps Rembrandt painted the Burrell portrait because he wanted to update his image, reflecting his new status amongst the elite in Amsterdam.</li> <li>- This painting was once owned by Philippe II, Duke of Orléans (1674-1723), whose uncle was Louis XIV, King of France (1638-1715).</li> </ul>		
<b>Collections Navigator Link:</b>	<a href="http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=37405;type=101">http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=37405;type=101</a>		
<b>Sources for further reading</b>			
<b>author:</b>	Pippa Stephenson, Curator of European Art.	<b>date</b>	<b>12/05/21</b>
<b>checked by:</b>	CC	<b>date</b>	<b>230721</b>

## Burrell Collection

### Object Information



<b>Object Title:</b>	Tomb guardians		
<b>ID Number:</b>	38.183 and 38.184	<b>Collection:</b>	<b>Chinese and Far Eastern Civilisations</b>
<b>Gallery:</b>	North Galleries	<b>Story:</b>	Tomb Guardians
<b>Maker:</b>	N/A		
<b>Place Made</b>	China		
<b>Date Made:</b>	Tang Dynasty, 618–907		
<b>Materials:</b>	Earthenware with sancai glaze		
<b>Measurements:</b>	38.183: 916 mm x 450 mm x 202 mm 11628 g 38.184: 910 mm x 427 mm x 157 mm 11201 g		
<b>Description of object:</b>	<p>Lokapalas, the Guardian Kings, were originally Indian Deities that came to China with Buddhism. Some of their features are emphasized to make them appear more impressive. Large figures like these were popular funerary objects during the Tang dynasty. They were meant to exorcise evil spirits for the deceased. Wearing a crested helmet, magnificent armour and tight, high boots, the figure has one hand raised high and the other on his hip. With his bushy eyebrows and bulging eyes enhancing the fierce expression on his face, the guardian king tramples a demon underfoot.</p> <p>Sir William Burrell acquired his first Tang dynasty burial object in 1911, although it was not until the 1940s that he began collecting such objects in earnest. He purchased this remarkable pair of tomb guardians from Charles Nott on 2 March 1948 in London for £125.</p>		
<b>Interesting information:</b>	<ul style="list-style-type: none"> <li>- Decoration of the figures with lead glazes is known in China as <i>sancai</i> ('three colours')</li> <li>- Ceramic figures were made to accompany the deceased into the afterlife.</li> </ul>		
<b>Collections Navigator Link:</b>	<a href="#">Link</a>		

<b>Sources for further reading</b>	<ul style="list-style-type: none"> <li>• The Burrell at Kelvingrove: Collecting Chinese Treasures by Yupin Chung, Glasgow: Glasgow Museums Publishing, 2019.</li> <li>• The Sinister Way: The Divine and the Demonic in Chinese Religious Culture by Richard von Glahn, Berkeley, CA: University of California Press, 2004.</li> <li>• Tang and Liao ceramics by William Watson, London: Thames and Hudson, 1984.</li> </ul>		
<b>author:</b>	Yupin Chung	<b>date</b>	07.01.2022
<b>checked by:</b>	<b>Caroline Currie</b>	<b>date</b>	<b>10/1/22</b>

## Burrell Collection

### Object Information



<b>Object Title:</b>	Figure of a Luohan		
<b>ID Number:</b>	38.419	<b>Collection:</b>	<b>Chinese and Far Eastern Civilisations</b>
<b>Gallery:</b>	North Galleries	<b>Story:</b>	The Louhan
<b>Maker:</b>	N/A		
<b>Place Made</b>	Shanxi Province, North China		
<b>Date Made:</b>	Ming Dynasty, Chenghua Period, 1484		
<b>Materials:</b>	Stoneware with		
<b>Measurements:</b>	1267 mm x 635 mm x 450 mm; 786 kg		
<b>Description of object:</b>	<p>This life-size ceramic sculpture shows a 'Meditating Luohan' sitting cross-legged on a high carved piece of rockwork. It expresses the Buddhist practice of deep meditation and quiet cultivation of the mind. From the tenth century onward, the figure of a Luohan became popular across China, initially made in stone, wood, and bronze, and later in ceramic. This splendid example at the Burrell Collection was created by an artisan, Liu Zhen. It illustrates his ability to transform clay into elaborate figures. The colours of the glaze are yellow, green, brown, and black. Decoration of figures with coloured glaze is known in China as <i>Shanxi liuli</i>. Techniques, in ceramic carving, reached a high level during the Ming dynasty.</p> <p>This figure from North China was displayed for worship. It was given by a family; a Buddhist named Wang Jinao, his wife Miaojin, and son Wang Qin. The priest Dao Ji conducted the offering ceremony on an auspicious day of the second month of the Chinese autumn in 1484, the 20th year of Chenghua reign. The date is clearly inscribed on the left-hand side of the figure.</p> <p>According to Sir William's Purchase Book (52.12), this figure was bought through John Sparks Ltd, 128 Mount Street, London, on 17 April 1944, for £350. It arrived safely in Glasgow on 1 May 1944 (GMA.2013.1.2.9.196).</p>		
<b>Interesting information:</b>	<ul style="list-style-type: none"> <li>- Decoration of the figure with coloured glaze is known in China as <i>Shanxi liuli</i></li> <li>- Religious patronage and local communities.</li> </ul>		

<b>Collections Navigator Link:</b>	<a href="#">Link</a>		
<b>Sources for further reading</b>	<ul style="list-style-type: none"> <li>• Monks in Glaze: Patronage, Kiln Origin, and Iconography of the Yixian Luohans by Eileen Hsiang-ling Hsu, Leiden: Brill, 2016.</li> <li>• "Green, Amber, and Cream: Forgotten Art of Liuli Glazed Ceramics in Ming China," Record of the Art Museum, Princeton University Vol. 71/72 (2012–13), pp. 36–55.</li> </ul>		
<b>author:</b>	Yupin Chung	<b>date</b>	07.01.2022
<b>checked by:</b>	Caroline Currie	<b>date</b>	10/1/22

## Burrell Collection

### Object Information



<b>Object Title:</b>	Meiping vase		
<b>ID Number:</b>	38.433	<b>Collection:</b>	<b>Chinese and Far Eastern Civilisations</b>
<b>Gallery:</b>	East - Nature	<b>Story:</b>	Fragrances
<b>Maker:</b>	N/A		
<b>Place Made</b>	Jingdezhen, China		
<b>Date Made:</b>	Ming Dynasty, Hongwu Period, 1368–1398		
<b>Materials:</b>	Porcelain with underglaze blue decoration		
<b>Measurements:</b>	368 mm x 210 mm x 210 mm; 3460 g		
<b>Description of object:</b>	<p>This vase shows a five-clawed dragon above magical fungus-shaped clouds. The term Meiping means ‘plum vase’, so-called because it was thought to be the ideal shape to contain a plum tree branch. An inscription on the shoulder of the vase reads <i>Chun Shou</i> in the seal script style, meaning ‘Spring longevity’. The cobalt used to produce the sparkling blue is rich. There is some evidence that cobalt used in such glazes may have been sourced in Persia (Iran). Cobalt was imported into China during the 13<sup>th</sup> and 14<sup>th</sup> centuries by sea.</p> <p>Emperor Zhu Yuanzhang (1328–98) founded the Ming dynasty in Nanjing. His reign, called Hongwu, means ‘Vast Military Power’. Hongwu palace porcelain, as described in <i>Jingdezhen Taolu</i> (Records of Jingdezhen Ceramics), was renowned for its fine, smooth clay and the delicacy of the potting – the way the potter works the clay.</p> <p>This vase was part of the Hay Collection which was sold at Sotheby’s in London on 25 June 1946. Sir William purchased it for £115 through one of his dealers, Frank Partridge.</p> <p>Only three other similar vases have been recorded to date – in the Shanghai Museum, China; the Museum of Oriental Ceramics, Osaka, Japan; and in a private Chinese collection.</p>		
<b>Interesting information:</b>	<ul style="list-style-type: none"> <li>- The Hongwu emperor was born in the year of the Dragon.</li> <li>- The Hongwu emperor popularized dragons on porcelain for his imperial symbol.</li> <li>- Sino-Iranian interactions on the production of Jingdezhen porcelains.</li> </ul>		

<b>Collections Navigator Link:</b>	<a href="#">Link</a>		
<b>Sources for further reading</b>	<ul style="list-style-type: none"> <li>• The City of Blue and White: Chinese Porcelain and the Early Modern World by Anne Gerritsen, Cambridge: Cambridge University Press, 2020.</li> <li>• The Burrell at Kelvingrove: Collecting Chinese Treasures by Yupin Chung, Glasgow: Glasgow Museums Publishing, 2019.</li> <li>• <u>From Object to Concept: Global Consumption and the Transformation of Ming Porcelain</u> by Stacey Pierson, Hong Kong: Hong Kong University Press, 2013.</li> </ul>		
<b>author:</b>	Yupin Chung	<b>date</b>	07.01.2022
<b>checked by:</b>	Caroline Currie	<b>date</b>	10/1/22

## Burrell Collection

### Object Information



<b>Object Title:</b>	mosaic fragment		
<b>ID Number:</b>	42.3	<b>Collection:</b>	Anceint Civilisations
<b>Gallery:</b>	Special Exhibition/North Gallery	<b>Story:</b>	To be completed by BC Staff
<b>Maker:</b>	unknown		
<b>Place Made</b>	Rome, Italy		
<b>Date Made:</b>	1 <sup>st</sup> C BC		
<b>Materials:</b>	Stone, Plaster		
<b>Measurements:</b>	320 mm x 367 mm x 32 mm		
<b>Description of object:</b>	Mosaic fragment of a cock standing on the border with plumage made of multi-coloured stone tesserae set in plaster.		
<b>Interesting information:</b>	<p>A mosaic is a piece of art created by assembling small pieces of coloured glass, ceramic, stone, or other materials into an image. Mosaics became a very popular art form during the time of the Roman Empire, although they were used in Italy both before and after this period.</p> <p>Roman mosaics appeared on floors in houses as early as the 2nd century BCE. Stone was practical as it was durable, waterproof, and easy to clean. Romans used mosaics to decorate floors and walls in homes and temples. They were also used commercially, in advertising what was on sale in shops and in bath houses.</p> <p>They were a complex and beautiful art that often indicated the importance of a place or the wealth of a homeowner. Roman mosaics, especially floor mosaics, are found all across what was once the Roman Empire, which indicates how popular the art form was.</p> <p>An individual tile of mosaic is called a tessera or tesserae in the plural. Originally, naturally small, colourful stones were used for tesserae, but the ancient Romans began the practice of cutting large panels of stones into tesserae to ensure the same shape and size of each piece.</p> <p>Marble and limestone were two of the most commonly used stones because they are soft, break easily into predictable shapes, and naturally appear in a variety of colours. Later, tesserae were made from painted or coloured glass as well.</p>		



The mosaic was made by a base being prepared with fresh mortar, with the design drawn on to the wet plaster. Then the tesserae were positioned as close together as possible, with gaps then being filled with liquid mortar. It would then be cleaned and polished.

Designs were copied from famous works of art and from pattern books.

The Burrell cockerel mosaic is of exceptional quality. It is a highly sophisticated work of art which is shown in the subtle shading of the feathers, the vivacity of its colouring and the master craftsmanship in the painstaking placement of the ½ cm tesserae which even shows the tiny gleam of light in the cockerel’s eye. This is a bird of definite character.

It is thought that our cockerel would, most probably, have been situated on the floor of a dining room of a prestigious villa. It would have cost a lot of time and money to make. It has been dated, stylistically, to the 1st century BC.

This period was an exciting time in Roman history. It was the century which saw the last years of the Roman Republic, a bloody civil war, and the start of the Roman Empire. Julius Caesar, Mark Anthony, Pompey the Great and the emperor Augustus were just a few of the dominant personalities of the age.

Roman statesmen had a great respect for chickens. In Rome, a roost of “sacred chickens” were consulted by eminent statesmen on matters of the utmost importance by studying the way the chickens ate their corn and from that, predicting the future.

A Roman general had his sacred chickens thrown overboard when they refused to eat their corn before a battle, saying: “If they won’t eat, perhaps they will drink! Unfortunately, the Roman fleet was destroyed, and the general was tried for impiety and was lucky just to be heavily fined.

This little mosaic fragment is a wonder, not only in having survived both man-made and natural disasters for over 2000 years, as bright and perky as the day it was made, but also as bearing witness to the skill and dedication of the unknown artist who made it and for the nameless family who must have had such pleasure from it, as we still have today.

**Collections**

**Navigator Link:** [Collections Navigator Link](#)

**Sources for further reading**

Bernard Andreae, The Art of Rome, New York, 1977

Robert Knapp, Invisible Romans, (Harvard University Press ) 2013

D.S.Potter, Rome in the Ancient World, London 2019

<https://www.getty.edu/news/a-brief-introduction-to-roman-mosaics/>

<https://www.worldhistory.org/article/498/roman-mosaics/>

<b>author:</b>	<b>Morna Mathers</b>	<b>date</b>	<b>16/1/22</b>
<b>checked by:</b>	<b>Caroline Currie (for links)</b>	<b>date</b>	<b>3/2/22</b>

**Burrell Collection**

**Object Information**



<b>Object Title:</b>	The Warwick Vase		
<b>ID Number:</b>	42.20	<b>Collection:</b>	<b>Anceint Civilisations</b>
<b>Gallery:</b>	Courtyard		
<b>Maker:</b>	Restored by Antoine-Guillaume Grandjacquet; after design by Giovanni Battista Piranesi		
<b>Place Made</b>	Italy, Tivoli (place of manufacture)		
<b>Date Made:</b>	100–200, restored 1770s		
<b>Materials:</b>	Marble		
<b>Measurements:</b>	overall: 2940 mm x 1950 mm x 1950 mm		
<b>Description of object:</b>	<ul style="list-style-type: none"> <li>• The vase is a monumental marble sculpture in the form of a two-handed drinking cup.</li> <li>• The handles are carved in the shape of two thick, interwoven vine branches, from which tendrils, leaves, and bunches of grapes emerge, carved around and under the rim of the cup.</li> <li>• On one side of the vase, carved in high relief, is the head of Bacchus, the Roman god of wine, agriculture, fertility, drama, and revelry. Bacchus head sits upon a plinth, placed on a ledge draped with a lion or leopard skin, complete with head, outstretched limbs and claws. On either side of Bacchus head, there is a carved staff topped with a pinecone, a symbol of Bacchus.</li> <li>• The head of Bacchus flanked by the heads of two satyrs. Satyrs were the raucous, male followers of Bacchus; mythical nature spirits often shown in art with the ears and tail of a horse.</li> <li>• On the other side of the vase, carved in high relief, is a female head with pointed ears, possibly depicting a mythical faun, also flanked by the heads of two satyrs. This female head was an of the eighteenth-century additions.</li> <li>• The vase weighs 8.2 tons and sits on a specially supported floor design to hold its immense weight.</li> </ul>		
<b>Interesting information:</b>	<p><b>The History of the Vase:</b></p> <ul style="list-style-type: none"> <li>• Original Roman marble fragments of the vase were excavated in 1771 by Gavin Hamilton (1723-1798) in the grounds of the villa at Tivoli, Italy belonging to the Roman Emperor Hadrian (76–138)</li> </ul>		



- Antoine-Guillaume Grandjacquet (1731–1801) restored the vase after designs created by Giovanni Battista Piranesi (1720–78) for the famous antiquarian, Sir William Hamilton (1730–1803). The vase is formed of both the original unearthed fragments, with added 18th-century Carrara marble, creating the vase in its current form.

Above: *Altra Veduta del già descritto Vaso*, vase design made by Giovanni Battista Piranesi, 1768-1778, part of the British Museum Collections (accession no. 1886,1124.140)

- After trying, unsuccessfully, to sell the vase to the British Museum, Sir William Hamilton gave the completed vase to his nephew, George Greville, 2nd Earl of Warwick (1746–1816). It was placed in Warwick Castle courtyard, in a specially commissioned greenhouse, earning the name ‘the Warwick Vase’.
- It was purchased in 1979 for £258,000 by the Trustees of the Burrell Collection, with grant aid from the National Art Collections Fund, the Scottish Heritage Fund and 2 anonymous charities.

**Original Use:**

- The vase was probably one of many large fine sculptures with which Hadrian (who ruled the Roman Empire from 117 to 138) adorned the gardens of his palatial villa.
- The carvings of Bacchus, the god of wine, and other wine motifs reflected the Roman view of the pleasures of life enjoyed through good food and wine. The gardens of Hadrian’s villa would have often hosted outdoor parties of music, dancing, and feasting.

**Copies of the Warwick Vase**

- Since its rediscovery in the 18<sup>th</sup> century, the Warwick Vase has been a major source of inspiration for the neoclassicism art movement in Britain



- Copies were made of the vase, at a smaller scale, in silver and porcelain and can be found in other museum collections (V&A, British Museum)
- The most famous version of the Warwick Vase today is the Norman Brookes Challenge Cup, presented to the male tennis singles champion and the Australian Open.

**Glossary of Terms:**

**Neoclassicism:** A Western cultural and artistic movement that drew inspiration from the designs and art of ancient Rome and Greece. It gained immense popularity in eighteenth-century Britain, influencing art, architecture, interior decoration, theatre, music, literature, and fashion.

<b>Collections Navigator Link:</b>	<a href="http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=40016;type=101#">http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=40016;type=101#</a>		
<b>Sources for further reading</b>	<p><b>Books in Burrell Library (held at GMRC):</b>  <i>Vases and Volcanoes: Sir William Hamilton and his Collection</i>, Ian Jenkins (1996)</p> <p><b>Original designs made by Piranesi, 1768-1778, held in British Museum Collections</b>  <a href="https://www.britishmuseum.org/collection/object/P_1886-1124-141">https://www.britishmuseum.org/collection/object/P_1886-1124-141</a>  <a href="https://www.britishmuseum.org/collection/object/P_1886-1124-140">https://www.britishmuseum.org/collection/object/P_1886-1124-140</a></p>		
<b>author:</b>	Laura Bauld	<b>date</b>	05/01/2022
<b>checked by:</b>	Caroline Currie	<b>date</b>	10/1/22



## Burrell Collection

### Object Information



<b>Object Title:</b>	Set of Three Steeple Cups		
<b>ID Number:</b>	43.16, 43.17, 43.18	<b>Collection:</b>	Dec Arts: furniture, glass, porcelain and silver
<b>Gallery:</b>	Love and Friendship		I have my George
<b>Maker:</b>	Unidentified Maker; marked with 'TB'		
<b>Place Made</b>	London, England		
<b>Date Made:</b>	1611-1612		
<b>Materials:</b>	Silver Gilt		
<b>Measurements:</b>	43.16: 450 mm x 130 mm x 130 mm; 43.17: 460 mm x 130 mm x 130 mm; 43.18: 475 mm x 140 mm x 140 mm		
<b>Description of object:</b>	<ul style="list-style-type: none"> <li>• This early seventeenth-century silver-gilt standing cup with 'steeple' top cover has a conical bowl with embossed and chased decoration of foliage, carnations, and tulips, and a blank cartouche probably for a heraldic coat of arms, on a matted ground.</li> <li>• The vase-shaped stem has three handle-like scrolls, embellished with female monster heads, and is supported by a cylindrical waisted and stepped base with egg-and-dart borders.</li> <li>• The domed covers are chased to match the bowl design and mounted with a triangular finial with pierced openwork, supported by caryatid figures.</li> </ul>		
<b>Interesting information:</b>	<p><b>Glossary:</b></p> <ul style="list-style-type: none"> <li>• <b>Caryatid:</b> a design motif of a female figure used to decorate or form part of a support structure in architecture or decorative art objects; usually the structure is 'supported' by the head of the figure.</li> <li>• <b>Chasing:</b> metal is worked from the front with special tools to raise, depress, or push aside metal to form a pattern (no metal is gouged out or taken away).</li> <li>• <b>Embossing:</b> a process of forming sunken or raised designs into metal by use of special tools or stamping.</li> <li>• <b>Openwork:</b> ornamental decoration in which regular or pattern holes or opening are found in the surface</li> </ul> <p><b>Steeple Cups</b></p>		

	<ul style="list-style-type: none"> <li>• This set of standing cups with covers are an exquisite example of Jacobean silver. Standing cups and covers of this type were fashionable during the Elizabethan and Jacobean periods and considered English in origin and design.</li> <li>• It is extremely rare for a set of three cups to survive, however, the cups were almost certainly made as a set as each are marked with the makers mark of 'TB' on the bowls and covers. The bowls and covers are also marked with leopard's head crowned, lion passant, and the date mark 'O'. This cup is the tallest and largest of the set of three.</li> <li>• Often these standing cups and covers are named 'steeple' cups after the tall spire-like finials decorating the domed covers. These finials, also known as obelisks or pinnacles, would have been understood during the late-sixteenth and early-seventeenth centuries as symbols of greatness and power.</li> </ul> <p><b>Silver-Gilt</b></p> <p>Although made of silver, the gold colour is created through the process of gilding, creating silver-gilt. A mixture of mercury and molten gold would be applied to the finished cups, and then heated. The heat would dissolve the mercury, leaving the gold colour behind.</p> <p><b>Domestic Use</b></p> <ul style="list-style-type: none"> <li>• Steeple cups may have been used for ceremonial drinking and grand dinners or special events.</li> <li>• As these cups are part of a set of three, they were most probably used as part of a grand buffet of plate – a large display of silver or gold tableware and plate, placed at the side of the of the dining banquet table. Often cups and plate on the buffet were used only for display, signifying to guests the owner's wealth.</li> </ul>		
<b>Collections Navigator Link:</b>	43.16: <a href="http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=40827;type=101">http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=40827;type=101</a> 43.17: <a href="http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=40945;type=101">http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=40945;type=101</a> 43.18: <a href="http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=40982;type=101">http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=40982;type=101</a>		
<b>Sources for further reading</b>	<b>Steeple Cup, V&amp;A Museum (London),</b> <a href="https://collections.vam.ac.uk/item/O157874/steeple-cup-unknown/">https://collections.vam.ac.uk/item/O157874/steeple-cup-unknown/</a>  <b>Books in Burrell Library (held at GMRC):</b> Glanville, P; <i>Silver in Tudor and Early Stuart England</i> (1990, V&A Museum)		
<b>author:</b>	<b>Laura Bauld</b>	<b>date</b>	<b>09/12/2021</b>
<b>checked by:</b>	<b>Caroline Currie</b>	<b>date</b>	<b>10/1/22</b>

## Burrell Collection

### Object Information



<b>Object Title:</b>	Princess Cecily Stained Glass		
<b>ID Number:</b>	45.75	<b>Collection:</b>	Medieval and Renaissance
<b>Gallery:</b>	Glaziers	<b>Story:</b>	Glass Painting – Princess Cecily
<b>Maker:</b>	Unknown		
<b>Place Made</b>	England		
<b>Date Made:</b>	Circa 1483-1484		
<b>Materials:</b>	Stained and Painted Glass, Lead		
<b>Measurements:</b>	400 mm x 305 mm x 10 mm (unframed)		
<b>Description of object:</b>	A rectangular panel depicting the now half-length figure of Princess Cecily of York (1469-1507), the second surviving daughter of king Edward IV of England and Elizabeth Woodville. She is dressed in a tight-fitting purple bodice with a rich ermine trim. Set against a blue background.		

<p><b>Interesting information:</b></p>	<p>The panel once formed part of the Royal Window in the north-west transept of Canterbury Cathedral. There, Cecily was presented as one in a row of kneeling figures - alongside her mother, two brothers and four sisters.</p> <p>The window, which also showed St Thomas Becket was badly damaged in the 1640s. The Royal window at Canterbury was deliberately broken under the instruction of the puritan Richard Culmer, a commissioner charged with 'purifying' the Cathedral. This panel was seemingly removed by the late 1700s, perhaps when much of the surviving glass was re-ordered at Canterbury.</p> <p>An inscription relating to Cecily, not part of the window today, has been used to date the window. It refers to her as Edward's second daughter 'Domina Cecilia secunda filia'. Cecily was in fact Edward's second surviving daughter; her sister Mary died before her in May 1482. And the king himself died in April 1483, after which Elizabeth and her children lived in exile. This suggests a likely dating of 1483/4.</p> <p>Today, an impression of the original window can be formed from the modern restoration in Canterbury. Most of the panels in situ at Canterbury are later replacements, although those of Edward IV and Elizabeth Woodville are understood to be original.</p> <p>William Burrell acquired Cecily in 1939 from the dealers-restorers Roy Grosvenor Thomas and Wilfred Drake. Drake suggested to Burrell that he should look to present Cecily near to or with Beatrix of Valkenburg (45.2) as 'a pair of English Royal portraits of different periods ... each of them a fine example and full of romantic interest.' Burrell had Drake work on Cecily. The blue background was cut down and used for 42.3, a Crucifixion, which now also sits atop a blue ground.</p> <p>Before being sold to Burrell the panel was apparently offered to Canterbury Cathedral.</p> <p>Presumably a royal commission, the work is confidently executed by an expert hand influenced by the latest developments of foreign, particularly Flemish, art and stained glass. A number of technical advancements, not least the the fine 'stipple' shading and highlights, and the increased mastery of yellow stain - seen delicately applied here on Cecily's long golden hair, yoked collar and crown, transformed the English approach to stained glass in the 15th and 16th centuries.</p>		
<p><b>Collections Navigator Link:</b></p>	<p><a href="http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=40894;type=101">http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=40894;type=101</a></p>		
<p><b>Sources for further reading</b></p>	<p><a href="http://www.canterbury-archaeology.org.uk/royal/4590809716">http://www.canterbury-archaeology.org.uk/royal/4590809716</a></p> <p><a href="https://boppardconservationproject.wordpress.com/2013/07/28/facts-about-glass-silver-stain/">https://boppardconservationproject.wordpress.com/2013/07/28/facts-about-glass-silver-stain/</a></p> <p><a href="#">Stained Glass of Canterbury Cathedral</a> Michael, Strobl (1999)</p> <p>Gothic: Art For England : Art for England 1400-1547; Marks, Robertson (Cat No. 38).</p> <p>Stained Glass in the Burrell Collection, Linda Cannon, 1993</p>		
<p><b>author:</b></p>	<p><b>Ed Johnson</b></p>	<p><b>date</b></p>	<p><b>20/12/21</b></p>
<p><b>checked by:</b></p>	<p><b>Caroline Currie</b></p>	<p><b>date</b></p>	<p><b>10/1/22</b></p>



**Burrell Collection**

**Object Information:**



<b>Object Title:</b>	<b>Boppard Stained Glass</b>		
<b>ID Number:</b>	45.485, 45.487, 45.489.1-2	<b>Collection:</b>	<b>Medieval and Renaissance</b>
<b>Gallery:</b>	Access Core	<b>Story:</b>	Stained Glass from Boppard
<b>Maker:</b>	Unknown		
<b>Place Made</b>	Germany, Rhine Region (place of manufacture); Germany, Boppard on Rhine, Carmelite Church (near Koblenz) (place associated)		
<b>Date Made:</b>	1440-1446		
<b>Materials:</b>	Stained Glass, Lead		
<b>Measurements:</b>	45.485 - 2600 mm x 2300 mm x 10 mm (approx.) 45.487 - 4000 mm x 1500 mm x 10 mm (approx), 45.489.1 (no measurements), 45.489.2 - 580 mm x 767 mm x 10		
<b>Description of object:</b>	A series of windows removed the Carmelite Church of Boppard-am-Rhein (Boppard on Rhine). The largest arrangement comprising of the upper panels of three lancet windows depicts scenes the Life of Jesus Christ and the Virgin Mary. There are two further panels depicting St Cuthbert and an unidentified Bishop Saint, possibly St Severinus. Another arrangement shows the Virgin crowned by angels, with the commandment 'Do Not Accuse Anyone Falsely'. Finally a panel shows an image of donors, probably Seigfried von Gelnhausen and his wife (originally positioned below below the lancet windows of the Life of Jesus Christ and the Virgin Mary.)		

<p><b>Interesting information:</b></p>	<p>Sir William Burrell acquired these windows in 1938/39 from the collections of two deceased American businessmen, William Randolph Hearst and Robert Goelet. They are amongst the largest and most imposing windows in the collection.</p> <p>They were originally installed during the 1440s in the newly constructed north nave of the church at Boppard (a former Carmelite monastery). The two panels of the saints bear an inscription which states these windows were begun in the year 1440 and completed in 1446. These saints perhaps amongst last windows to be installed in the new nave (built from 1439 and consecrated in 1444).</p> <p>Their removal was initiated by the secularisation of the monasteries during the Napoleonic invasion of the Rhineland. Some of the windows were subsequently purchased by Count Herman Puckler and replaced with plain glazing. Initially intended for inclusion in a private chapel at Pucker's home, these plans never came to fruition with only one half window ever unpacked. The panels later entered the collection of the famous Parisian dealer, Friedrich Spitzer.</p> <p>Upon the dispersal of the Spitzer collection in 1893, the windows entered private and museum collections all over the world. In addition to the Burrell panels, notable pieces can be found in the Metropolitan Museum of Art, New York, the Fine Arts Museums in San Francisco, the Detroit Institute of Arts, Museum-Schnütgen in Cologne and Hessisches Landesmuseum, Darmstadt.</p> <p>The Carmelite Order (the Order of the Brothers of the Blessed Virgin Mary of Mount Carmel) was particularly dedicated to the Virgin, and the promotion of her cult. The windows are reflective of this, with the Virgin featuring predominately throughout.</p> <p>These windows may have been, in part, inspired by the Carmelite's important role at the Council of Basel in 1434, where the Order was instrumental in successfully defended the doctrine of the Immaculate Conception of the Virgin Mary.</p> <p>Significant not only for their size and exquisite beauty, the panels represent an important survival of an iconographical scheme based on the Cult of the Virgin, commonly targeted and destroyed in the waves of iconoclasm that swept Europe from the 16th century onwards.</p>		
<p><b>Collections Navigator Link:</b></p>	<p><a href="http://collections.glasgowmuseums.com/mwebcgi/mweb?request=advanced; tkeyword=burrell%20boppard%20;dtype=d">http://collections.glasgowmuseums.com/mwebcgi/mweb?request=advanced; tkeyword=burrell%20boppard%20;dtype=d</a></p>		
<p><b>Sources for further reading</b></p>	<p><a href="https://boppardconservationproject.wordpress.com/2012/12/20/what-is-the-carmelite-church-of-boppard/">https://boppardconservationproject.wordpress.com/2012/12/20/what-is-the-carmelite-church-of-boppard/</a></p> <p><a href="https://www.pueckler-museum.de/en/prince-of-pueckler/hermann-prince-of-pueckler-muskau/">https://www.pueckler-museum.de/en/prince-of-pueckler/hermann-prince-of-pueckler-muskau/</a></p> <p><a href="https://www.wikipe.wiki/wiki/nl/Karmelietenkerk_(Boppard)">https://www.wikipe.wiki/wiki/nl/Karmelietenkerk_(Boppard)</a></p> <p><a href="https://www.metmuseum.org/art/metpublications/stained_glass_windows_from_the_carmelite_church_the_metropolitan_museum_journal_v_2_1969">https://www.metmuseum.org/art/metpublications/stained_glass_windows_from_the_carmelite_church_the_metropolitan_museum_journal_v_2_1969</a></p>		
<p><b>author:</b></p>	<p><b>Ed Johnson</b></p>	<p><b>date</b></p>	<p><b>20/12/21</b></p>
<p><b>checked by:</b></p>	<p><b>Caroline currie</b></p>	<p><b>date</b></p>	<p><b>12/1/22</b></p>

## Burrell Collection

### Object Information



<b>Object Title:</b>	Tapestry Fight Between a Falcon and a Heron		
<b>ID Number:</b>	46.60	<b>Collection:</b>	Textiles
<b>Gallery:</b>	BC:225 East Galleries: Hunt	<b>Story:</b>	BRP-MP060 Falconry
<b>Maker:</b>			
<b>Place Made</b>	Probably Paris, France		
<b>Date Made:</b>	About 1525		
<b>Materials:</b>	wool and silk		
<b>Measurements:</b>	3220 mm x 3140 mm		
<b>Description of object:</b>	<ul style="list-style-type: none"><li>• Tapestry woven with wool and silk wefts and wool warps.</li><li>• Depict a Fight between a Falcon and a Heron.</li><li>• An aristocratic gentleman in a voided velvet short gown astride a white horse with tasselled bridle looks up at a heron fighting a falcon.</li><li>• On the left a falconer in a dark red velvet short gown wearing a falconry glove whirled a lure above his head.</li><li>• On the right a man raises his right arm.</li><li>• Set in a landscape with a castle in the background, forests and rural buildings in the mid-ground and a pond with ducks and dog sat looking up in the foreground.</li></ul>		

<b>Interesting information:</b>	<ul style="list-style-type: none"> <li>• Tapestry = a textile where the design is woven into its structure.</li> <li>• The naturalistic background of a landscape in perspective with buildings shows the influence of Renaissance art. Compare with the stylized <i>mille fleurs</i> (thousand flowers) backgrounds found on earlier medieval tapestries, including Falconry, about 1475, in the Burrell Collection (46.61) <a href="http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=39446;type=101">http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=39446;type=101</a></li> <li>• Falconry is the sport of hunting with birds of prey, often falcons, although many falconers also train and hunt with other species, such as hawks and owls.</li> <li>• In many cases aristocrats rode on horseback out onto their estates or the open countryside to hunt, carrying their bird of prey on their left hand to allow them to use their right hand to hold the reins of their horse.</li>   <li>• The man on the left may be a professional falconer employed as a member of the aristocrat's household.</li> <li>• He is using a swing lure - a U-shaped accessory with 'wings' of feathers from intended prey species.</li> <li>• Lures are normally used to train birds of prey, but may also be used to help attract the bird of prey's attention.</li> <li>• A swing lure that belonged to James VI and I (29.151.3) is on display in the case next to this tapestry: <a href="http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=36170;type=101">http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=36170;type=101</a></li>   <li>• Herons were a notable prey because of their large size and strength.</li> <li>• Other depictions of heron hunting on tapestries, include: <ul style="list-style-type: none"> <li>○ The Months: April, about 1500, also in the Burrell Collection (46.76) on display in the East Galleries: Countryside <a href="http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=39660;type=101">http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=39660;type=101</a></li> <li>○ Falconry Scene, about 1500, on loan to in the Carmen Thyssen-Bornemisza Collection (CTB.DEC0583) <a href="https://www.museothyssen.org/en/collection/artists/anonymous-french-master/falconry-scene">https://www.museothyssen.org/en/collection/artists/anonymous-french-master/falconry-scene</a></li> </ul> </li> <li>• Purchased by Sir William Burrell from the dealer, M &amp; R Stora, Paris, on 15 July 1936 for £2,200.</li> <li>• Burrell lent this tapestry to Christ Church College, Oxford from shortly after it was purchased until 1954.</li> </ul>		
<b>Collections Navigator Link:</b>	<a href="http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=39164;type=101">http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=39164;type=101</a>		
<b>Sources for further reading</b>	<ul style="list-style-type: none"> <li>• Cleland, E. and Karafel, L., (2017). <i>Glasgow Museums: Tapestries from The Burrell Collection</i>. London: Philip Wilson Publishers in association with Glasgow Museums (copy in GM library).</li> </ul>		
<b>Author:</b>	Rebecca Quinton	<b>Date:</b>	29-03-2021
<b>Checked by:</b>	Caroline Currie	<b>Date:</b>	12/1/22