

Burrell Millennium Theme Tour - Christianity - MEA - Route.

Please note that this is only a suggested route. Other possibilities exist. Since the route is arranged in areas of the building, you could choose to start in e.g. south or north galleries which each have a good range of items, rather than in the interior as I have done. I have worked on the principle of getting as near to a chronology of Christ's Life as possible, given the lay-out of the Collection, and with as little backtracking as possible. Where an event is depicted for the first time, I have put it in capital letters. You can, of course, choose to emphasise whichever of these you think important.

1. Start in the courtyard with the FALL (Eve) and the contrast with VIRGIN AND CHILD.
2. Go to the German tapestry area. Bible one - Fall, NATIVITY; Scenes of the Life - VISITATION, Nativity, WISE MEN, PRESENTATION.
3. To Illuminated Boxes. CRUCIFIXION 45-23, ANNUNCIATION 45-442, MARTHA 45-470, MIRACLE AT CANA 45-366, MARY MAGDALENE 45-479.
4. Near the Dalmatic. Crucifixion (Virgin and St. John), wall case - 3 crucifixions 26-7, 26-4, 26-1, 2 x Virgin and Child 21-14, 21-13; Nativity 21-17; 1 each left 1-19 and right hand 50-9 walls Virgin and Child.
5. North Gallery. 3 more x Virgin and Child. 50-6, 44-2, 1-22
6. Gothic Chapel. HOLY TRINITY, RESURRECTION.
7. North Gallery. Nottingham alabaster. Annunciation, Wise Men, MOCKING, Resurrection, ASCENSION. Outside Elizabethan Room. Nativity, Crucifixion, Holy Trinity, LAMENTATION. East end. Nativity (if cradle there), Mary Magdalene, Annunciation.
8. East Wall. Virgin and Child, FLAGELLATION.
- 8a. Gothic Period room 2 tapestries.
9. South Gallery from east end. Virgin and Child 45-371, MAN OF SORBOWS 45-473, Annunciation 45-588, Mary Magdalene 45-377, Crucifixion 45-71, Crucifixion-Visitation 2 panels 45-486, Mary Magdalene anointing feet 45-434, Miracle at Cana 45-426, Presentation 45-413, Crucifixion 45-431, Ascension.
10. Outside Hutton Castle Dining Room. Boppard Windows. Annunciation, AGONY IN THE GARDEN, BEFORE PILATE, WITH PETER IN THE GARDEN, Resurrection, Virgin and Child. Rouen Window. BAPTISM. Scenes from the Life of Christ Window. Nativity, Before Pilate, Crucifixion, Resurrection.
11. Mezzanine. Paintings - 3 x Virgin and Child 35-303, 35-4, 35-39, 2 x Annunciation 35-296, 35-533, FLIGHT INTO EGYPT 35-532. Nottingham alabaster - BETRAYAL 1-11, Lamentation 1-24, ENTOMBMENT 1-14, Resurrection 1-16, Holy Trinity 1-1.

Burrell Millennium Theme Tour - M. Anderson. Notes on the items chosen.

(Where items are well-known, no or limited notes have been given, e.g. the Bellini, the Master of the Prado Adoration's Annunciation, the Bible Tapestry. Once an item has been described in detail on its first reference, this is not repeated later. The order of the references is the chronology of Christ's life as in the accompanying notes.)

The Fall.

1. Bible tapestry 46-20.
2. Rodin's Eve after the Fall 7-19.

The Annunciation:

1. 2 mezzanine paintings

a) 35-296 - By Marcellus Koffermans. This includes also God the Father and a dove, the Holy Ghost, and foretells Jesus' story. It is possible that Koffermans trained with Memling in Roger van der Weyden's studio.

b) 35-533 - Master of the Prado Adoration. Originally the size of the 'Flight into Egypt', by the same artist and from the same altarpiece. (see below) Bought by Burrell in 1948. Other panels can be found in Manchester Art Gallery, the National Gallery, Washington and the Prado. The painted-over hand of the Angel can still be detected.

2. Nottingham alabaster 1-5 near Elizabethan Room.

3. 50-92. This is from the South Netherlands and is of painted and gilded oak, late 15thC. tiny one at top of Marriage of Joachim and Anna, east wall.

4. stained glass

a) south gallery - 45-588 This dates from 1400-30 and is from England, Hampton Court, Herefordshire. It is one of two panels of superb quality, the other being the Assumption of the Virgin, which were bought by the Trustees in 1979 for £34,000. They were the finest English glass to come to the market for some time and the Metropolitan wanted them. These had been sold to an American collector by Drake and Thomas in 1924; the question is, 'Did Burrell know of them?'. They certainly would suit his taste with their great skill and craftsmanship. The figures are playful and delightfully painted.

b) Boppard Window, 45-485 (see below). In the Annunciation one the dove is in a stream of light from the bust of God the Father top left.

c) illuminated box 45-442 - Roundel in brown enamel and yellow stain. A picture of a swooning Virgin under a dove, with architectural features. This is from Flanders in the early 16thC.

5. (Master of the Brunswick Diptych 35-639 - active 1485-1500. Wood. One of three surviving panels from an altarpiece c.1485-90, dedicated to the Virgin. He was active in Haarlem and a close follower of Geertens tot Sint Jans, to whom

his work is sometimes attributed. The Brunswick Diptych is in the Herzog Anton—Ulrich Museum there. Burrell bought this piece in 1915. This item may be on display during 2000 but we do not yet know where).

The Visitation

1. scene 1 from Scenes of the life of the Virgin tapestry 46-46 - Wool and linen, possibly part of a larger frieze woven in the convent workshop in Basel in 1475. It is possible that the donor figure was the weaver. This is made of very fine weave with 18 warps to the inch and the whites of the eyes are especially emphasised with white linen thread. The scroll beside the donor nun says 'Gloria tibi Domini' (Glory to you, Oh God) referring to her gift of the tapestry. It was previously in various collections in England and in Munich and was purchased by Sir William in 1939.; stained glass 1) scene 2 from Life of John the Baptist 45-418 - Rouen. Church of St. John. Great influence of French glass painters especially Arnoult de Nijmegen.c.1520.

2. 45-486 - part of 12 North German early 15thC panels. Shows cutaways revealing the inutero Christ and John the Baptist.

The Nativity.

1. 45-382. stained glass - Scene from the Life of Christ. Part of four scenes from the Life of Christ acquired from the Hearst Collection. They are mid 15thC French.

2. 50-99. Franconia limewood outside Elizabethan Room. From the wing of an altarpiece, c.1500 with very fine carving. With donors.

3. 50-239. North gallery - Painted and gilded oak cradle, child is now missing, but there is a Pieta on the cradle. South Netherlands, late 15thC. (This will be away on exhibition from February to May.)

4. 21-17. small, near dalmatic. Ivory Flemish or North German, c1400.:

5. scene 2 from Scenes of the life of the Virgin tapestry 46-46.

6. Bible tapestry 46-20;

The Presentation in the Temple.

1. scene 4 Scenes of the Life of the Virgin tapestry 46-46

2. stained glass Cologne panel 45-413. Previously with the Barons Stafford of Costessey, bought via Thomas and Drake 1939. Originally thought to be from the church of St.John in Rouen (see St.John the Baptist window), later thought to be by the Meister der Heilige Sippe, and probably from one of the great secularised churches in the Rhineland.

The Coming of the Magi.

1. 1-8. Nottingham alabaster. Possibly one he bought in 1900 in Paris and exhibited in the 1901 exhibition in Glasgow. North gallery.

2. scene 3 Scenes from the Life of the Virgin 46-46.

The Flight into Egypt

Mezzanine painting 35-532. Master of the Prado Adoration. Wood. After a variety of owners, to Burrell in 1936. It is possible that the horseman in the cornfield can be seen as Herod's emissary. A legend about this says that harvesters led him astray and so saved Christ.

Virgin and Child.

1. Bellini. 35-4. On wood. 1 of 6 closely related Madonnas from 1488-90. It was in the Palazzo Barberini till 1930 and came to Burrell in 1936. Burrell was persuaded by Lord Clark against his wishes to purchase this. At one stage doubts were raised about its authenticity which Burrell rightly scorned.

2. Joos van Cleve (formerly thought to be by Mabuse). 1529 on wood. He did a large number of these, sometimes with the picture reversed. To Burrell in 1916.

3. 50-6 Boxwood one from Lorraine in late 14thC was bought in 1932 for £500 which was high for Sir William but the quality is high. The Virgin's robes with their cascades of drapery are typical of the late 13thC by which time the S-shape stance has also emerged. France and Germany are similar in this. The Hunts got this for Burrell after they refused to sell him their own ivory one -

which is now in Cloisters. Possibly from Marcilly-la-Champagne (Euse), bought from. Hunt in 1936. Polychrome traces, Christ's pose and the elegant face of the Virgin are typical French ivory or wood items of mid 13thC.

4. 50-5. From Malines. East Wall Painted and gilded walnut. This appears in a picture of 8, Great Western Terr, taken in 1905-6.

5. 1-22. North gallery - From South Netherlands, late 15thC with later metal crown, similar to Flemish paintings of that time.

6. 1-19. English alabaster late 14thC. Near dalmatic

7. 44-2. North gallery. Limestone, mid 14thC, lie de France. Quality French Gothic From the collection of Gaston le Breton, Rouen, and bought in 1937. It has a soapy quality to its surface due to solvent abuse from 19thC cleaning. N.B. the tinfoil under glass at the reverse of the statue.

8. 45-371. 14thC French. South gallery stained glass. N.B. the apple given to the Child and how He caresses His mother's chin. This was part of the Shipman Collector! from Newport, Rhode Island till 1936 and came to Burrell in 1936 via Thomas and Drake, who had probably removed the flanking borders in 1936.

9. Ivory. French or German, early 14thC. 21-14. Near dalmatic. Very small. With polychrome; via John Hunt 1936. Maybe devotional object for private patron; carved in the round, loose fitting clothes and figures lean away from one another - common in ivory pieces of Virgin and Child. Each has a spherical item in their hand; is it symbolic? Isiah XVIX, xv, or of Christ and His Bride, note crown and veil of Virgin. Not typical of any date for Paris items.

10. 50-9. wood, c.1300. Spanish, German or Central European 1280-1300. It may be of walnut. Bought from John Hunt. Still some polychrome and gilding details. Is the detail at the neck of Christ's garment a collar or buttons? If the latter, is a very early example since they only appear in the late 13thC, but other details suggest early 13thC for this piece. The wide smiles and His stroking His mother's face are Northern France or Parisian in style, while other aspects suggest German influence. Castilian influence too was very strong in North France then.

11. courtyard case, stone 44-11

12. School of Botticelli 35-39.

13. Boppard 45-485.

14. Stone, polychrome, French ?15thC - courtyard case. ?catalogue no.

15. 50-2. Wood 15th C French, near Hutton Hall, some colours and jewels on crown.

Christ's Baptism.

John the Baptist window 45-419 or 45-421 or 45-420 — the scene is probably a general baptism one but can be used to refer to Christ's Baptism. French 1520-30. Was in Collection of Lord Bagot in the first floor long gallery in Blithfield Hall 1820-1946 - where they were divided up to suit the mullions, bought then by Burrell via Drake. Possibly brought from Rouen to England in 1802 by John Christopher Harapp. The donors may be Rouen merchants. nun says 'Gloria tibi Domini' (Glory to you, Oh God) referring to her gift of the tapestry- It was previously in various collections in England and in Munich and was purchased by Sir William in 1939.; stained glass 1) scene 2 from Life of John the Baptist 45-418 - Rouen. Church of St.John. Great influence of French glass painters especially Arnoult de Nijmegen.c.1520.

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The Miracle at Cana.

1. Stained glass from Cologne. 45-426. This shows Christ, his mother and two disciples as guests with a crowned bride in a barrel-vaulted room, while a servant pours the wine into a tumbler. Christ shows great concentration while the guests talk. One trumpeter looks oddly at the other. This window may be from the German Rhineland from the late 13thC. It was formerly in the collection of the Baron Stafford of Costessey and part of the same set may be in the parish church at Thursley in Surrey. Originally thought to be Flemish.

2. 45-366. Illuminated box. This 13thC medallion was part of 17 magnificent windows from the Hearst collection in 1938-9. It is attributed to the cathedral in Clermont-Ferrand. It is not quite clear whether it depicts the scene just before or just after the miracle. It is very similar to a panel from Clermont-Ferrand's cathedral's chapel of St. John the Baptist of a feast - a panel now in the University of Rochester, New York. The head of the feast holds a golden goblet and faces the bridegroom on his right, whose hand is raised in a gesture of blessing and who also points down possibly to a scene, below - possibly there was another medallion below. The bride looks with astonishment at her husband while a guest looks up and points to Heaven - or to an upper medallion! The present upper and lower medallions with the cooking pot and bellows are probably not in the original layout. They were in a different layout when purchased but the border indicates that they belong together. The windows are probably from 1275-85 and depict emblems of the French royal family of Louis XII but these emblems were commonly used in late 13thC and may not be

significant. Particularly unusual is that almost all these panels are original and intact, including the lead. The replacement pieces include the purple bellows and some tiny border bits only. Bought via F.Partridge in 1939.

Castles and fleur-de-lys on border may indicate pre-1236 at which time the regent, Blanche of Castile, widow of Louis VIII, was succeeded by her son, Louis IX. A similar arrangement of medallions is in Chartres Cathedral. The panels with cooks may relate to the donors. c.1270-80. From the ambulatory chapel in the cathedral of Notre Dame in Clermont Ferrand. From a workshop which did several there? After damage in a hailstorm, the windows were repaired in 1838-42 by Emile Thibaud and further restored post World War 1 by Gaudin. Similar panels are in Rochester University, NY, which seem to have come via Michel Acezat (known to assemble windows for sale to the US) and then 1929 sold by Seligmann, Rey and Co to Rochester. Since Burrell bought this panel in 1939 from Hearst, the same provenance may apply. St. Mary Magdalene, sometimes anointing Christ's feet.

1. 50-46. north gallery litewood South German, late 15thC.

2. 45-377. mid 15thC. stained glass Norwich school. East Anglia. North Norfolk, from one of the best workshops in the area 1460-70. Similar to one of St.Barbara in the Metropolitan in NY, and also to several female saints in the area between Wells and Holt in Norfolk, especially one set in Cley has some strong similarities to the Burrell and Metropolitan ones, e.g. heavy but graceful di-apes, soft shaded faces and large round eyes. They are characteristic of international Gothic as found in the first third of the 15thC in England but other aspects suggest that they are a bit later.

3. 45-434. late 15thC stained glass Cologne Rhineland. Costessey. Bought via F.Surgey in 1948.

4. 45-479. illuminated box. South German, c.1350, Bought via John Hunt 1935.

Part of the foliage in the lhs has back-to-front leading and two parts of other windows have been inserted either side at the bottom. date c1340-50 from fashion of the clothes. This panel was probably part of the three light east window in Our Lady in Messkirch, north of Lake Constance, where other parts survive.

Christ with Martha.

illuminated box 45-470. N.B. Martha's attention distracted by dog with overturned pot. Flemish 16thC, from the Sidney Collection bought via Thomas and Drake in 1940. Two in the V and A have similar borders described re the Soulages Collection as being possibly by Aert van Ort c.1520.

Christ's Entry into Jerusalem: a small tapestry on this theme is to be on display in 2000, venue not yet known.

The Last Supper: a small tapestry on this theme is to be on display in 2000, venue not yet known.

The Passion.

1. Mezzanine Nottingham alabaster 1-11 Betrayal.

2. north gallery Nottingham alabaster near Elizabethan Room Mocking 1-12.

3. Scenes of Life of Christ - Christ before Pilate. 45-382.

4. The Boppard Window,

a) Christ before Pilate who is in scarlet and ermine before a noisy rabble, one of whom has a bundle of reeds,

b) The Agony in the Garden has an angel with a cross and chalice and the three sleeping disciples within a wattled enclosure.

5. 45-431. stained glass. Christ carrying the Cross. 15thC Rhenish. From the same cartoon as one in Great Bookham church, Surrey and there are others similar in Cologne Cathedral and in Cleveland Cathedral in the USA. Virgin and St.John come through gate at rear. 15thC Rhineland, Costessey, via Drake from Sotheby's 1945. Probably from a secularised Cologne church. Costessey had many of similar series and from the same workshop

but probably by different craftsmen. The Cologne Cathedral piece was from St. Cecilia's Church there. There is also a similar one in Bonn.

6. 50-21. Flagellation. ? one Burrell bought in Paris in 1900 and displayed in Kelvingrove in 1901's Exhibition, late 15thC. east wall.

7. 45-473. late 14thC, Austria. Man of Sorrows. south gallery, from the Collection of Theodor von Auspitz, Vienna, bought via Sotheby's 1954, with another piece in the Burrell of a bishop saint, 45-474.

(8. Ecce Homo. 35-300. School of Lorraine. Wood, c.1470. Bought in 1915, as was the Brunswick Diptych's Master's Annunciation, from C.T.Crews Collection. There is an almost identical one in Rome said to be by the Master of the Virgo inter Virgines (active 1470 to 90), whose style is superficially similar to that of Hieronymus Bosch.)

Crucifixion.

1. Burgundian retable near Elizabethan Room with Virgin and St. John 44-56 -influenced by Claus Sluter, born in the Netherlands, established a distinctive school of sculpture in Burgundy.

(2. ? part altar fragment on east wall.)

3. stained glass - south gallery - English 45-71 c.1450-1500. Note crown of thorns and INRI. The mound beneath may have been a reliquary to catch droplets of Christ's blood. Note the letters, M,P,O and W at top and sides. These may be donor initials and are similar to another group in Somerset, as is the panel.

4. Scenes from the Life of Christ 45-382

5. stained glass, south gallery. North German 45-486. Virgin and St. John also there. This is part of 12 panels. 4 rows of 3, N.German late 14-early 15thC.

From Hearst via Partridge in 1939. Originally thought to be from Sweden, but now thought to be from Wismar in North Germany, probably from a Lüneburg workshop from the Nicholaskirche's lost cycle. The mix here of heraldic, secular and religious themes is unique in German art. The shields have not been identified and are thought to represent joint donors - the town council, the guilds, nobility and farmers. The present arrangement is not original,

6. illuminated box 45-23 English, late 14thC. Originally in Sutton Courtenay manor, bought via Thomas and Drake 1939, very similar to one in Wells Cathedral. Drake repaired it using part of the Princess Cecily background.

7. Virgin and St. John near Dalmatic - part of Crucifixion scene 50-4,28 - The two polychrome figures of St. John and the Virgin Mary are from a late 13thC Crucifixion group. The introduction of the French High Gothic style is clear in the contorted stance of the pair, compared with previous local Romanesque style.

8. ivory near Dalmatic 21-5 - ?too small.late 13thC. Pi eta-Lamentat i on.

1. Mezzanine Nottingham alabaster 1-24;

2. north gallery Augsburg 50-96. Includes a 'fashionably-attired' Mary Magdalene nervously fingering her ointment jar. This is South German, polychrome, well-preserved, c.1500, possibly part of a corpus (see below). This is similar to the work of the Master of Rimini but is not by him, though possibly by a pupil. It is similar to the work of Augsburg carver Loy Hering. The draperies show sophistication of light and shade. It came via the Oertel Collection. Munich and the Brooklyn Museum to Burrell in 1938.

3. (see also 50-239 - Nativity - away February to May.)

Entombment.

Mezzanine Nottingham alabaster 1-14.

Resurrection.

1. Mezzanine Nottingham alabaster 1-16;
2. Nottingham alabaster north gallery 1-17.
3. Gothic chapel South German, Nurnbergtapestry 46-6;
4. Boppard window 45-485 - Christ rises from the tomb bearing a red banner and two guards lie in the foreground.,
5. Scenes from the Life of Christ 45-382. Note sleeping guards.. French early 15thC. This series comes from Hearst via Partridge 1939. When purchased it was in wooden frames and Drake reframed them as they now are. Canopies over the Crucifixion and Resurrection then were seen to be modern and discarded.

Ascension.

1. north gallery Nottingham alabaster 1-18
2. stained glass, south gallery 45-433. Cologne stained glass. Here Christ is surrounded by grieving mother and disciples with His feet suspended above. It is possible that there was an upper panel, now lost, which had a cloud and angels. This latter panel had gone before the present one was part of the Costessey collection. St.John on the left. Via F.Surgey 1948, Probably from the same set as 45-454, Mary Magdalene.

Holy Trinity.

1. Mezzanine Nottingham alabaster 1-1.
2. Nottingham alabaster north gallery above Burgundian retable 1-2. One of the finest English carvings, c.1375-85, solid compared to previous ethereal ones, similar to other contemporary items such as in a manuscript illustration - e.g the Lytlington Missal of 1383-4. Via John Hunt 1938. Nottingham or London. Some polychrome; conservation work in 1986 showed some limited damage to God's hands, the saved souls and the crown. Larger than English alabaster usually was. Back flat, rough and slightly hollow. This combination of figures is unique to English art. Till 14thC, Abraham seen as holding souls of the blessed to his bosom, then theologians rejected this and God substituted. Similar items are in the V and A and in Boston, Mass. The theme developed into 15thC panels. This may reflect the cult of All Souls. The Burrell example is particularly fine.
3. Gothic chapel tapestry with Virgin and St.John. 46-10. This includes the Anna Christi, is in wool and linen, and was probably part of an altar hanging made in Nurnberg c.1420. Christ is shown as the Man of Sorrows, and the figures of the Virgin and St.John are on the opposite sides of the picture from the usual view since the tapestry has been reversed and is seen from the back. Another part of this tapestry is now near Lausanne, and has the donor and arms of the Count of Schwarzburg. This is recognised as an impressive piece comparable with the best of the Vatican paintings. Burrell bought it in 1946, having failed to buy it in 1928.

(Information from labels, the two Burrell guidebooks, the biography of Burrell, Linda Cannon's book on stained glass, 'Treasures of the Burrell Collection' catalogue, 'Rarer Gifts than Gold: 14thC art in Scottish Collections' exhibition catalogue 1988, Scottish Art Review: The Burrell Collection Vol. XVI no.1, Stained and Painted Glass: the Burrell Collection. 1965 exhibition catalogue.)

Burrell Millenium Theme Tour - M.Anderson. Brief notes on Christ's Life.

(Please note that the tour has been structured round what is on show in the Collection. There are large gaps in Christ's Life as a result, e.g. no parables or teaching, only one miracle, no Temptation, Transfiguration, and only some aspects of the Christmas story. It is hoped that two small tapestries depicting respectively the Palm Sunday

story and the Last Supper will be brought out for 2000. The gaps are probably due to the nature of what was available, possibly affordable, for Sir William to collect.)

Scriptural references have been provided for anyone who wants to look the stories up.

The Fall: Christ's Coming was necessary to redeem mankind after the Fall when Adam and Eve disobeyed God. (Genesis Chapter

3.) The Annunciation: The Angel Gabriel told Mary that she would become the mother of Christ (the Anointed One). (Luke 1.26-38.)

The Visitation: Mary (three months pregnant) visited her cousin, Elizabeth (six months pregnant with the later John the Baptist). Elizabeth noted how she felt her baby leap in her womb with joy at being in the presence of the mother of the Saviour. (Luke. 1.39-56.)

The Nativity: Christ's birth in a stable in Bethlehem. (Luke 2. 1-20.)

The Presentation in the Temple: According to custom a male child was to be brought to the Temple in Jerusalem, when 40 days old, and a sacrifice of a lamb or pigeons was to be made. When Mary and Joseph brought Jesus, Simeon and Anna recognised the baby as the awaited Saviour-Messiah. (Luke 2.21-40.)

The Adoration of the Magi: The Wise Men arrived to worship the King whose birth they had interpreted from their study of the stars. The three gifts (NOT three Wise Men) were significant - gold for a King, incense for God and myrrh for death-burial of mortal man. (Matthew 2.)

The Flight into Egypt: As a result of the Wise Men's enquiries as to where to find the Child, King Herod's jealous rage was aroused and the slaughter of the Innocents was ordered but Joseph, warned of this in a dream, escaped with Mary and Jesus to Egypt. (Matthew 2)

The Virgin and Child: From early in the life of the Christian Church, Mary was recognised as pre-eminent among the saints, as Christ's mother. For some Christian Churches this is an important part of their Faith and Worship. The emphasis on her role led to an enhanced respect for and protection of women in various parts of Europe in the pre-mediaeval and mediaeval times. The frequent depictions of the Madonna and Child highlight this. After the Reformation, the reformed churches ceased to a great extent to observe this aspect of worship.

Christ's Baptism: Christ, as an adult, before beginning His ministry, was baptised by John the Baptist in the River Jordan, and a dove appeared and God acknowledged Christ as His Son. (Matthew 3, Mark 1, Luke 3.)

The Miracle at Cana: Christ's first Miracle, where, at His mother's request, He turned water into wine at a wedding. (John 2.1-11.)

Mary Magdalene: Mary anointed Christ's feet with a rich-scented ointment. This was seen as linked to the anointing of a body for burial. (Luke 10.35.) Mary Magdalene may also be the person referred to as the Woman taken in Adultery, who was forgiven by Christ.

Martha: (Probably the sister of Mary Magdalene). Martha's concern is to provide a meal for a guest, Christ, and she wants her sister to help her. She is reminded of the need for spiritual food and the need to listen to Christ. (Luke 10.38, John 11, 12.2.)

The Entry into Jerusalem: Christ, riding on a donkey in fulfilment of an ancient prophecy, was greeted enthusiastically by crowds who threw palm branches and clothes to carpet His way. This was the beginning of the week which ended with His Crucifixion and Resurrection. (Matthew 21, Mark 11, Luke 19.)

The Last Supper: At supper with the disciples around the time of Passover, Christ foretold His death in His blessing of bread and wine as His Body and Blood, and instituted the celebration of the Communion Service. (Matthew 26, Mark 14, Luke 22, John 13-14.)

The Passion: Christ's Suffering between his going to the Garden of Gethsemane with his disciples and his Crucifixion. He was betrayed to the Jewish religious authorities by His disciple, Judas. He then was deserted by the other disciples, denied by Peter, was tried before the Jewish leaders under Caiaphas, by the Roman Governor, Pontius Pilate, and by King Herod Antipas. In the course of these events He was also mocked and scourged by the soldiers and finally He had to carry His Cross to Calvary. (Matthew 26, Mark 14,15, Luke 22,23, John 18,19.)

Crucifixion: Christ was crucified in the usual Roman method of execution on what we now call Good Friday, around the time of the Jewish Passover, with two thieves on crosses beside Him. Often His mother, Mary, and His 'beloved disciple', John, are depicted at the Cross; this relates to an incident from the Cross when He commended them to the care of each other. (Matthew 27, Mark 15, Luke 23, John 19.)

Pieta-Lamentaion: After Christ's death His body was brought down from the Cross and the body is often depicted as lying in His mother's arms. If this scene only has Mary and Christ's body, it is a Pieta; if it has other figures it is a Lamentation scene. (Texts as above.)

Entombment: Christ's body was laid in a new rock-cut tomb belonging to and offered by Joseph of Arimathaea. (Matthew 27.57, Mark 15.42, Luke 23.50, John 19.38.)

Resurrection: When the disciples and the women went to the tomb on the Sunday morning after the Crucifixion, they found it empty and heard that Jesus has risen from the dead. This was a fulfilment of prophecy that He would rise again on the Third Day. It is from this that the holy day for Christians became Sunday and not the Saturday-Sabbath of Jewish tradition. (Matthew 28, Mark 16, Luke 24, John 20.)

Ascension: Forty days after the Resurrection, Christ ascended to Heaven. (Acts 1.)

Holy Trinity: For Christians, the one God is a Trinity of three aspects -Father, Son and Holy Ghost. The Holy Ghost is recognised as coming on Whitsunday-Pentecost after Christ's Ascension. The Holy Ghost is often depicted as a dove. (Acts.2.1-13.)

(There are many books which can help with expanding the details of the above notes. The Lion Handbook to the Bible is one good example.)

Burrell Millenium Theme Tour - M.Anderson. Further notes. The Norwich School.

Most of the English stained glass owned by Burrell came from the Norfolk area. These pieces are characterised by delicate painting with expressive faces. All aspects of late mediaeval life in England, e.g food, clothes, interiors, can be found.in them. . Many were not for church use but for colleges, guidhalls and houses. Many were roundels or quarries done by a skilled painter. These would be of small size but high quality and detail. The linework of this 15thC school with its deft brushstrokes outlining faces especially, and with added highlights from a lifting technique is notable.

The Cologne stained glass.

This group is among the strong parts of the Collection's stained glass just pre-1500. 15thC Dutch art inspired much of the stained glass of this period not just in Cologne. These artists had their own style of pictorial realism which involved less stylised architecture and greater accuracy in perspective. The Cologne group often had super comic touches. As with the Norwich school, house and costume details etc. can be gleaned from these pieces. A number of the Cologne panels came from the Costessey collection, i.e.45-413, 45-426, 45-433, 45-434 and 45 427.

The Boppard Windows.

From the Carmelite Church at the Boppard convent, in the German Rhineland south of Cologne, between 1440-50. This includes three separate lancet windows and a three-light window with six scenes on Christ and the Virgin. The set was a huge seven window one in praise of the Virgin. This was linked to the stand of the Carmelite order at the Council of Basel 1439 supporting the Immaculate Conception of the Virgin. The windows formed part of the set which became dispersed after the secularization of the convent in 1818 due to the influence of Napoleon. Five

were removed and packed away and replaced with plain glass. They were taken to Muskau in Lausitz for the private chapel of Count (later Prinz) Pueckler. Only part of one window was unpacked and it was still in Muskau till it was destroyed in 1945. The rest were sent to Berlin (where they were numbered and lettered in white paint in a way which now is a great help in identifying them and their original placings, for restoration) after Pueckler's death in 1871. Most were bought in Paris later by Spitzer. Ultimately they were split and dispersed through Europe and the USA. The windows were early recognised as amongst the most important and complete stained glass windows surviving from that period. Most of the set is now in the Burrell or in the Metropolitan Collection. These are from the five windows in the north aisle which was an extension built in 1439. The two largest ones in the Burrell came via Hearst's Collection - Life of Christ and the Virgin, and St. Cunibert and a bishop saint.

There are six stained glass panels from a larger window depicting a particular type of Tree of Jesse. In 13th-15thC Germany such a tree was often replaced by a Life of Christ Tree with scenes from His Birth, Life and Passion. In this case they surrounded a central one with emphasis on the Virgin and her immaculacy as Christ's mother. The figure of Jesse in such a tree would have been at the root of the tree, so at the bottom of the window; this figure is now in California.

The Boppard windows are important not just for their scale and beauty but as important survivors illustrating the cult of the Virgin. Many similar ones were often destroyed in the intolerance of religious wars. Bought via Partridge 1938.

General points.

1. There are over 300 mediaeval carvings in the Collection in wood, stone, alabaster and ivory; they range in size from life-size to tiny. There are two basic groups of these: 1) individual devotional figures, 2) parts of altarpieces or retables. Of the first group most are from northern Europe from the late 13th to late 16thCs with some earlier pieces. The main sculptures of 15th and early 16thCs are altarpieces. Different countries and parts of countries had their own styles. The most attractive and elaborate are the limewood ones from South Germany and the Tirol. Some had a main section (corpus) with closable wings, sometimes with a lower part (medilla) which could be raised to close the wings. Often the superstructure had elaborate openwork. The Burrell Collection has no such complete piece, though there are many sculptures which were part of such items, e.g. the limewood Lamentation. Most such retables were polychrome till the 1490s. From then on there seems to be change to unpainted possibly originally from the Franconian sculpture, Tilman Riemenschneider for the parish church in Muennerstadt. This change was important since it allowed the carver to create tiny details, often based on the engravings of Martin Schongauer.

Limewood could be hard and good for carving but could crack as dried so thinner versions were used to avoid this, which was also good in creating fine draperies of figures.

Oak was used mainly in the Netherlands and North Germany; it was less likely to crack but harder to carve fine details, so polychrome pieces continue to be made in these areas. From Malines in the Netherlands, especially, came elaborate gilding and polychrome work on female saints e.g. the Virgin and Child. On one such in the Collection the letter 'M' for Malines is visible.

2. Alabaster. Second half of 14th C from quarries in Nottingham, Derbyshire and Staffordshire. Becomes an important aspect of English sculpture. With the exception of the Holy Trinity (1-2) there is generally limited technical skill, so that much gilding or polychrome is necessary. Most items are from late 15thC. Northern European sculptors were more skilled e.g. the alabaster Pieta 50-96. English alabaster items were usually within a wooden frame.

3. Rouen windows by Arnoult de Nijmegen. or his followers based in Rouen c.1470-1540.

5. 1952-55 most of the best English alabaster bought and the alabaster Augsburg Pieta by Burrell.