

Centuries Tour - Marlene Oldroyd

1ST CENTURY AD

POT - HAN DYNASTY

(LOCATION - ORIENTAL GALLEY (38-48))

NOTES

BURRELL GUIDEBOOK - PAGES 42 AND 43

The Burrell Collection is fortunate in possessing fine examples of most of the main types of pottery and porcelain produced in China during her long ceramic history. From the Neolithic period to the present day - a period of over 6,000 years - the Chinese potter has frequently been the initiator of sophisticated techniques; on occasion the perfecter of ideas gleaned from elsewhere; and, outstandingly, an artist who married decorative motif to vessel shape with consummate skill. It is probable that the first glazing effect on ceramics was achieved accidentally when ash containing silica fell on vessels whilst they were being fired in a kiln. This effect is known as kiln glost, and is found occasionally even on ceramics of very early periods. The first examples of vessels to which glaze was applied before they were placed in the kiln appear in China during the Shang Dynasty - probably sometime between 1300 and 1027 BC. The technique was developed during the Zhou period, and by the Han Dynasty (206 BC - 220 AD) glazed wares were firmly established.

Some of the most impressive of the Han glazed wares are the high-fired earthenwares with greenish-brown glazes, which were made in the east of China, possibly in northern Zhejiang province. A fine example of this type is this large lidded jar with the characteristic three bands of decoration on the shoulder. Between the raised lines birds are incised into the body of the jar and highlighted by the ash, or feldspathic, glaze. The two handles surmounted by their bovine masks are in a style similar to those on contemporary bronze vessels.

2ND CENTURY AD

BRONZE CROSSBOW MECHANISM - HAN DYNASTY (LOCATION - ORIENTAL GALLERY (8-83))

NOTES

BURRELL GUIDEBOOK - PAGE 65

A crossbow mechanism with an inscription inlaid in gold and silver. The inscription dates the object to AD 147, many centuries before the crossbow appeared in Europe.

Description: A crossbow is a short bow mounted on a stock. These bows were composite - wood, horn, tendons, etc., were used in mediaeval times. It would seem likely that Han warriors would require to use similar materials. The bows could be drawn by hand, belt hook or winch. Slower and less accurate than a longbow, a crossbow could be fired from behind cover and it had greater penetration power. A hunting crossbow was often elaborately decorated with gold and silver.

Further information about crossbows, their characteristics and construction can be found on page 24 of European Armour at Keivingrove by J.G. Scott.

3RD CENTURY AD

MODEL OF A STOREHOUSE - HAN DYNASTY (LOCATION - ORIENTAL GALLERY (38-98))

NOTES

BURRELL GUIDEBOOK - PAGES 43 AND 44

Elaborate rituals necessitating the interment of a large number of items with the deceased go back to Shang times when, for the funerals of members of the aristocracy and high ranking officials, not only all kinds of precious objects but also servants, slaves and animals were buried with their masters to serve them in the next

world. During succeeding Zhou period this gruesome practice declined and wooden and straw figures tended to be substituted. By the Han dynasty, beautiful ceramic models were being made, not only of people and animals but also mundane items.

One of the most impressive is the Storehouse in three sections which stands almost a metre high. This is interesting not only as a supreme example of the early ceramic craftsman's skill but also for the wealth of information it provides about early Chinese architecture. It shows clearly details of the roof construction, the complex bracketing system under the eaves, the patterned screens and various other aspects of architectural style that were to remain integral parts of Chinese buildings for many centuries.

4TH CENTURY AD

HEAD OF ZEUS OR POSEIDON

(LOCATION - OPP. DRAWING ROOM - (42-1)).

NOTES

BURRELL GUIDEBOOK - PAGE 39.

The region of Latium, where later Rome emerged as the main city, was, from the point of view of craftsmanship, overshadowed by its neighbour Etruria until the mid-4th century BC. During this period, however, bronze smithing was developing. The examples of Roman Art on display cover a range of materials. In stone sculpture, the porphyry head of Zeus or Poseidon is a Roman copy of c AD 320-330 of a 5th century bronze.

HALL, SUBJECTS AND SYMBOLS IN ART - PUB. MURRAY 1) - PAGE 182

"The supreme ruler of the gods and mortals, and the chief of the 12 Olympians. All the powers and functions of divinity were embodied in him. He was the god of the sky and the changing weather whose thunderbolts destroyed his enemies."

Poseidon/Neptune.

'In classical mythology the god who ruled the sea and its inhabitants. Sailors invoked him to ensure a safe voyage, though when roused to anger he would cause storms and shipwrecks. He is portrayed as an old man with copious locks and a beard. In antique art he is serene and majestic like Jupiter; in Renaissance and baroque painting, he is often haggard, his hair streaming in the wind.

SIMON ECCLES

'The Poseidon head epitomises high paganism in art - just at the time when increasing Christianity was threatening it. This comes from about the reign of Hadrian who is one of the first emperors who showed a degree of tolerance to Christians compared with his predecessors

5TH CENTURY AD

DOMESTIC GLASS OBJECTS (ROMAN)

(LOCATION - EXTERNAL WALL OF DRAWING ROOM - (17-46 - 17-16)L

NOTES

BURRELL GUIDEBOOK - PAGE 127

The practical and decorative qualities of glass have been exploited for over 3,000 years. Glass is made by the fusion in a furnace of silica, in the form of sand, flint or quartz with an alkaline flux which may be potash or soda. These are the essential ingredients, but limestone, chalk or oxides of lead may be added to make the glass tougher and more durable.

LECTURE NOTES - 1996 (EXTRACT)

The origins of glass are lost in the mists of time. Five thousand years ago Egyptians were making simple glass

beads; four thousand years ago the first crude glass vessels appeared; and we seem to have been drinking from glasses for at least three thousand years. About two thousand years ago people learned to blow glass into a bubble which could then be formed and shaped and from then on glass was used in a thousand different ways.

The Romans taught Europe to love glass and objects in the Roman style were made until the 8th century, long after the empire had vanished. Then monasteries discovered the beauty of glass in their churches and even during the darkest ages when clever Roman techniques had been forgotten some drinking glasses were still made".

ARTICLE - RADIO TIMES - ALISTAIR SAMPSON

"Glass making techniques have changed amazingly little since the discovery of blowing by the Romans in 1st century BC. Certain new processes have, of course, come into use, for example, those of acid etching and float glass. But, almost all the other methods of glass manufacture were invented by the Romans and are still in use today. If a re-incarnated 2nd century glass-blower were to pay a visit to a modern day Darlington to watch work in progress, he would be greeted by a very familiar scene, because glass objects are still blown and moulded in much the same way now as they would have been in his own day.

6TH CENTURY AD

STANDING FIGURE OF BODHISATTVA GUANYIN - LIMESTONE (LOCATION - ORIENTAL GALLERY - (44-110))

Njp_TES

BUDDHISM - DICTIONARY DEFINITION

A religious teaching propagated by the Buddha and his followers, which declares that by destroying greed, hatred and delusion, which are the causes of all suffering, man can attain perfect enlightenment.

INFO NOTE BASED ON ST. MUNGO MUSEUM _BOOK - PAGE 9

Buddha, meaning 'the enlightened one', is a title that was first given to Sidharta Gautama who founded Buddhism in northern India in the 6th century BCE. For the first 400 years Buddhism represented the Buddha in symbols, such as the stupa (relic mound) and the bodhi tree, not as a person. The development of the Mahayana (Great Vehicle) tradition led to the worship of Buddha and other divinities or bodhisattvas

The title Bodhisattva refers to Buddhas-to-be who have delayed reaching Nirvana in order to use their spiritual powers to help lesser beings. The Bodhisattva Guanyin is the Bodhisattva of Compassion who took a vow that he would save all sentient beings.

INFO NOTE - CONSERVATION AND CURATORIAL -. MCPHERSON

AND NOTMAN '

This is a buddhist divinity. It is not certain whether it is male or female but it is generally referred to as the Goddess of Mercy and Good Luck. People in the countryside often have alters for this diety.

7TH CENTURY AD

FIGURE PLAYING A LUTE - TANG. (LOCATION - ORIENTAL GALLERY - (38-162))

NOTES

LEAFLET - FUNERARY FIGURES OF THE TANG DYNASTY (EXTRACT)

The Tang Dynasty (AD618-906) saw a golden age in the long history of Chinese civilisation. The literary achievements of the period in both prose and poetry are still revered more than a thousand years later, while the visual arts of the Tang reflect the cosmopolitanism, wealth, elegance and vitality of Chinese culture during these years. Trade with lands both to the east and west brought not only wealth in material terms, but also an

exchange of cultural ideas. Within China itself this was a time of prosperity and economic stability. The custom of burying ceramic models of people, animals and everyday objects with the dead had been practiced since the Han Dynasty (221 BC - AD 206) but these ceramic figures reached a peak of popularity and a high point of artistic achievement in the late 7th and early 8th centuries. They also provide interesting reflections of the influences coming into China from outside, for this was a time of intense commercial and political activity. The Chinese themselves travelled abroad and a tremendous number of foreigners came to China.

Most of the ceramic models reflected the wealth and power of the occupant of the tomb and his or her interests and leisure pursuits. Music and dancing were very popular entertainments in the Tang Dynasty and both were affected by western influences during this period. Not only did dancers and musicians travel east of their own volition to practice their skills but troupes were also sent to the Tang rulers as gifts or tribute from foreign rulers. They brought with them, in addition to their music, their fashions of dress and their instruments, and many examples of both were adopted by the sophisticated and cosmopolitan Tang court. The popularity of these troupes of musicians is reflected in the frequency with which models of them appear among the funerary figures. The collection contains several examples. The small kneeling female flautist (38-156) is unglazed, and has been painted with unfired pigments. While the brightly glazed figures were very popular they by no means have a monopoly and there are a large number of examples of the unglazed, painted type. It should be remembered that although the paint on these does not survive burial very well, when they were first made they would have been very brightly coloured.

Another rather elegant example is the standing female figure playing a type of lute (38-162). This figure dates to the late 7th century and has a monochrome cream glaze. On occasions these cream glazed figures have coloured pigments and even gilding applied over the glaze, but in the majority of cases most of the colour has been lost during burial.

BURRELL LECTURE NOTES -ARTS OF THE TANG DYNASTY (618-906 AD)

8TH CENTURY AD

SADDLED HORSE AND GROOM - TANG

(LOCATION - ORIENTAL GALLERY - (38-148 & 38-133))

NOTES

BURRELL GUIDEBOOK - PAGE 44 EXTRACT

Ceramic burial objects reached a peak of magnificence during the Tang dynasty (AD 618-906) particularly in the first half of the 8th century before the An Lushan Rebellion of AD 755. This was an attempt by a regional commander to overthrow the dynasty, which in fact managed to survive for another century and a half, but without its former splendour and influence. The sophisticated members of the Tang ruling classes were less inclined to concern themselves with pots, cooking stoves, and so most of the funerary wares depict figures of elegantly dressed people, elaborately caparisoned animals. Indeed, probably the best known of the Tang Dynasty models are the horses and camels, both of which are represented by fine examples in the collection. The handsome horse is, like the Han pieces, made of lead-glazed earthenware but with more than one glaze colour. This sancai, or three colour, ware, flourished during the first half of the 8th century and is found on vessels as well as figures. The name is slightly misleading since more than three colours are sometimes used, but the basic palette was green, amber and cream, with occasional additions of black or cobalt blue. The horse is also interesting for his trappings which reflect Persian Sassanian influence, while the cosmopolitanism of the Tang court at Changan (modern Xi'an) is further emphasised by the costume of the attendant who stands beside him wearing Central Asian dress. It is typical of the human or semi human figures that, as on this figure, the face and neck are painted with unfired pigments. Whole figures were also decorated in this way - a technique developed during the Han Dynasty - but the pigments did not survive burial very well. Cream glazed figures were also made, particularly in the 7th century, and these too were often decorated with unfired

pigments.

LEAFLET - FUNERARY FIGURES OF THE TANG DYNASTY

9TH CENTURY AD

BOWLS - KHURASAN OR TRANSOXIANA SHALLOW DISH (33-220);

PERSIAN, N1SHAPUR (33-218)

(LOCATION - NORTH END OF ISLAMIC GALLERY)

BURRELL GUIDEBOOK - PAGES 73 AND 74 (EXTRACT)

The near eastern ceramics in the collection range in date from the 9th to the 17th centuries and cover an area from Turkey in the west to Samarkand in the east. From them, it is possible to gain some idea of the variety not only of shapes but of decorative techniques and motifs to be found among products of the near eastern potter's art.

Some of the earliest Near Eastern pots in the Collection are those decorated by painting with the slip mixture in natural colours. These date from the 9th and 10th centuries AD and were made in the area of Khurasan ruled by the Tahirids (AD822-872) with their capital at Nishapur and Transoxiana, both regions being ruled from 874 to 399 by the Samanids who had their capital at Bukhara. In the case of the straight-sided bowl (33-220) here, a pale slip has been applied over the body to provide a dramatic contrast with the decorative elements peculiar to this ware that have been painted over it in brown, red and yellow. A quite different effect has been achieved on the shallow dish (33-218) where the geometric slip-painted designs have been highlighted with white dots of slip on the dark lines and brown splashes on the pale leaf-shaped motifs. The designs are covered by a clear glaze, since if the slip is left uncovered it has a tendency to peel away.

INFO NOTE -IMPROVEMENT AND EXTENSION OF ISLAMIC ..GALLERY, - ULRIKE AL-KHAMIS (EXTRACT)

In 9th and 10th century Iran, prosperous pottery centres existed above all in the eastern regions, i.e., around Bukhara and Samarkand. Here colourful slip-painted wares were produced. The reddish earthenware was covered with a white slip and then painted with slips coloured with earthy pigments, particularly black and red. Slightly later, pottery centres also sprung up in the north-western parts of the country. Here the slipped wares were most typically carved, i.e., the design was carved through the applied slip down to the darker body. The clear or coloured glaze helped to enhance the contrast created. It has been suggested that this technique was developed to imitate contemporary metalwork which was also characterised by decoration standing out in relief.

10TH CENTURY AD

CAST BRONZE "CHAMPION VASE" (SONG OR MING) (LOCATION - CHINESE GALLERY (8-13))

NOTES

BURRELL RECORDS

Purchased 1911. A double cylinder vase with a crawling monster uniting the cylinders at the base and upon the head of which stands a conventional bird bearing a ring in its beak. At the back is an archaic dragon-headed lizard decorated with bands of incised ornament. Very fine patina. From the Temple of Heaven, Peking.

BURRELL GUIDEBOOK - PAGES 60-65. (EXTRACT)

The bronze vessels of ancient China are perhaps less easily appreciated by the western eye than, say, the ceramics; but they have been prized for centuries by the Chinese themselves for their variety of elegant forms and their intricate decoration, evincing as they do the skill of the early craftsmen. They have also been prized for their patina, the subtle colouring built up by years of exposure to the air, which ranges from blackish brown

to a brilliant blue-green and has always been one of the aspects of an ancient bronze most valued by the Chinese connoisseur, as indeed it appears to have been by Sir William Burrell.

Items made of bronze, an alloy of copper and tin, have been found in small numbers at archaeological sites in China dating from about 2300-2000 BC, but cast bronze items do not appear in any number until the era which the Chinese call the period of the Erlitou culture, the 19th to 16th centuries BC, and which they associate with the legendary Xia Dynasty mentioned in historical texts. The height of the bronze caster's art, however, was reached during the Shang and Zhou Dynasties (16th- 11th centuries BC and 11th - 3rd centuries BC respectively), and it is from these periods that the majority of the bronzes in the collection date. The bronze vessels of the Warring States and Han periods were great favourites with the connoisseurs of later centuries and were the inspiration for items that were produced in deliberately archaistic style. The collection includes a number of these among its later bronzes. An interesting piece from among the Collection's later bronzes is a "champion vase: The function of this type of vase is discussed on page 68, in the chapter on jade, since the Collection also has a fine example in that medium. It is interesting to note on this vase, however, that it too has archaistic elements. Despite its Song or possible even Ming date, the band around the top of the twin cylinders is in deliberate imitation of Shang and Zhou Dynasty decorative schemes.

PAGE 68

JADE CHAMPION VASE - 13TH-125TH CENTURY AD

(LOCATION - SAME GALLERY (22-35))

So-called champion vases are also found in bronze and it is thought that they may have been awarded in archery contests. The name itself involves a play on words. All these vases are composed of two cylinders held together by the wingspan of an eagle standing on a bear. The Chinese words for "eagle" and "bear" are ying and xiong. The word for "hero" or "champion" is also pronounced yingxiong, hence the name. There is also the possibility of a pun on the flight of an arrow.

11TH CENTURY AD

EARTHENWARE BOWL OR JAR - EGYPTIAN

(LOCATION - NORTH END OF ISLAMIC GALLERY- (33-119))

NOTES

BURRELL GUIDEBOOK - PAGE 77 - (EXTRACT)

Perhaps the decorative technique most readily associated with the Near East is lustre. Its origins are still somewhat obscure, but it seems likely that it was invented by the glassmakers of Egypt in the 8th century AD. about the time of the Islamic conquest, and from there to have spread into Syria, Iraq and Persia. The lustre effect was achieved by glazing, usually in cream but occasionally in blue, firing the pot or tile, then using a mixture of silver and copper oxides, sulphur, red or yellow ochre and vinegar to paint a design on the surface of the opaque glaze. The object was then fired again at a low temperature in a reducing atmosphere which drew the oxygen out of the metal oxides. When the object was cool, the ochre was gently rubbed off to reveal the design as a metallic sheen on the glaze. The metallic sheen is not generally easily damaged, but excessive exposure to the weather or burial in damp conditions can have a disastrous effect. Unfortunately, either of these has frequently been the case with excavated examples from which the sheen has therefore disappeared leaving the design in plain brown.

NOTES ON IMPROVEMENT AND EXTENSION OF ISLAMIC GALLERY - ULRIKE AL-KHAMIS

This lustre painted jar comes from late 10th/early 11th century Egypt. The technique of lustre painting on pottery probably originated in 9th century Mesopotamia. It involved throwing, glazing and firing the vessel first and then painting it with metallic pigments suspended in vinegar and mixed with ochre.

13TH CENTURY AD

VIRGIN AND ST. JOHN WOODEN FIGURES

(LOCATION - GALLERY CONTAINING BURY CHEST - (50-4 & 50-28))

NOTES

BURRELL GUIDEBOOK - PAGES 88-91

Today the objects produced by the craftsmen of the Middle Ages are viewed for their intrinsic value as art. Contemporaries would have seen them in a rather different light: to them they were chiefly made for the glory of god, in many instances specifically for use in Christian worship. Thus the majority of the medieval items in the Collection, apart from those of a practical or domestic use, have a religious subject or originally had an ecclesiastical context. This applies as much to the monumental carved portals and arches as to the tiny ivories

There are few examples of Spanish medieval sculpture in British galleries so that the Burrell Collection is fortunate in possessing two polychromed wood figures of the Virgin and St. John from a large Crucifixion group of the late 13th century. The triangular drapery folds of the St. John and the contorted stance of the Virgin show the introduction of French High Gothic forms into the local Romanesque tradition.

which Burrell acquired in Paris in 1923. Despite Suger's innovations in sculpture and architecture, this figure still retains the hieratic pose and abstract drapery folds characteristic of the Romanesque period. The predominant colours are red and blue, and these remained strong elements in English and French glass until the late 13th century, from which time white glass and more delicate colours played an ever-increasing role. STAINED GLASS IN BURRELL COLLECTION - CANNON PAGES 23, 24 AND 25.

INFO NOTE - MARIE STUMPF

French, Abbey Church of St. Denis, c. 1144. This small panel is a lost piece from the bottom right-hand corner of the Infancy of Christ Window at St. Denis. (Identified by Prof. H. Wentzel in 1961 by its inscription - *Novum faciet dominus super terram feminam circumdabit virum* (the Lord hath created a new thing in the earth, a woman shall compass a man) - quotation from Jeremiah 31 -22, prophesying the birth of Christ).

The Abbey of St. Denis was one of the first buildings in the style of Gothic architecture. The patron of St. Denis, Abbot Suger (sometimes called the 'father of Gothic Architecture', kept a detailed record of the rebuilding of the Abbey and it is in this that he referred to the stained glass windows. He devised the subjects for them and arranged for them to be glazed "by the exquisite hands of many masters from different regions". In Suger's architectural concept the windows were very important, because of his concern with the symbolic and spiritual qualities of light: "to illumine men's minds so that they may travel through it to an apprehension of God's light" (In one of the Abbey's windows Abbot Suger is represented as a donor presenting a stained glass window.)

The Jeremiah Panel is of particular importance to the collection because of this origin but also because of its excellent condition. The original 12th century glass is of the highest quality.

MEDIEVAL CRAFTSMEN - GLASS PAINTERS - SARAH BROWN AND DAVID O'CONNOR BRITISH MUSEUM PRESS

14TH CENTURY AD

RICHARD DE BURY CHEST (1340)

(LOCATION - GALLERY CONTAINING WOODEN FIGURES (14-352))

NOTES

BURRELL GUIDEBOOK - PAGES 88-90)

In the late Middle Ages heraldry was by no means confined to architectural features but is found proclaiming ownership and association on all manner of objects. The Bury Chest is one of a very small group of English Oak

Coffers with painted heraldic decoration. It bears the arms of Richard de Bury, Bishop of Durham (1334-45), and of Ralph, 2nd Lord Neville (d. 1367) who was overseer of the temporalities of the See of Durham during the Bishop's absences. The Royal Arms of England quartering France almost certainly refer to Richard de Bury's services to the English Crown, which included acting as Lord Treasurer and then Lord Chancellor for brief periods. The Bishop, who was also lay ruler of the Palatinate of Durham, was noted for his splendid retinue and sumptuous living. During the Scottish Wars he placed all the shipping of the Palatinate at Edward III's disposal for transporting troops and, at his own expense, provided 20 men-at-arms and 20 archers. Neville spent most of his life fighting the Scots and is remembered especially for his victory at the Battle of Neville's Cross in 1346, when King David of Scotland was taken prisoner. The Chest was used until the mid 19th Century, in the court of Chancery of the Palatinate of Durham and was probably used to contain documents.

THE BURRELL COLLECTION - OAK FURNITURE (EXTRACT)

British traditional oak furniture was always a favourite with Sir William Burrell. 'Take it from me,' he said on one occasion, 'you start with oak and then go to mahogany and other woods. But, mark my words, you always come back to oak'

His preference is well to the fore in the furniture section of the Collection: the majority of the more than 500 items in this category are of oak. Many of the pieces were purchased for Hutton Castle near Berwick-on-Tweed, which Burrell acquired in 1916. This medieval and 16th century Border house formed an appropriate setting for his oak furniture, which ranges in date from the 14th to the late 17th century. A considerable number of the pieces can be seen in the three reconstructed Hutton Castle rooms: the Dining Room, the Hall and the Drawing Room; and some of the most important individual items are exhibited in various galleries. The earliest piece of oak furniture in the Collection is the chest made for Richard de Bury, Bishop of Durham between 1334 and 1345. It is a 'boarded' chest, i.e., it is made of oak boards nailed together and strengthened by iron bands. There is painted heraldic decoration on the inside of the lid, a feature the Bury Chest has in common with two chests of slightly later date in the Public Record Office, London. The Bury Chest was originally in the Court of Chancery of the Palatinate of Durham and was probably used to contain documents. Chests in medieval times were also used for storage and transportation of clothes and valuables.

INFO NOTE - FURNITURE - B, MCHUGH

The Bury Chest of c. 1340 was restored by the National Trust in 1962. If anyone wants details the Department will make them available.

INFO NOTE - MEDIEVAL - DR. R. MARKS

Q. What are the arms on the Bury Chest?

A. The painter did not know much about heraldry. The saltire cross on the red ground is the arms of Ralph, second Lord Neville. Next to the left is the Royal Coat of Arms, but it is actually reversed. The third bears the arms of Richard de Bury, Bishop of Durham, and on the extreme left is the arms of the See of Durham.

15TH CENTURY AD

WORLD CHRONICLE OR NUREMBURG BIBLE (LOCATION - GALLERY CONTAINING BURY CHEST (4-5))

NOTES

BURRELL RECORDS

Begins with story of creation with diagrammatic illustrations, then history of the early generations of men springing from Adam and Eve - family tree literally tree growing out of people. Designs include narrative scenes, maps and small "allegorical" vignettes, portraits, genealogical charts and views of towns.

Description - South German - Nuremburg 1493- Woodcuts designed by Michael Woigemut and Wilhelm Pleydenwurff.

INFO NOTE - MEDIAVAL CHURCH

Only churchmen were literate throughout most of the Middle Ages. When nobles and others became educated it was through the church and abbey schools or clerical tutors. Early universities had their roots in

the Church.

Since literacy was the province of the church, the civil service and legal advisers to the King were clergy.

GENERAL NOTE

Book is open showing 2 of its 645 woodcuts. Left hand page shows King Solomon (renowned for his wisdom) dealing with the 2 women who were in dispute over a child.

See: "Subjects & Symbols in Art" J. Hall. Pub. Murray. Page 286.

Early type faces imitated handwriting. N. European printers, e.g., Gutenberg (1400-1468) and Caxton (1422-1491) used Gothic or (black letter) print. Until the 15th Century, type was cut or engraved, a page at a time, in blocks of wood or metal. With movable type invented by Gutenberg each character is cast on a separate piece of metal for assembling by hand and is re-usable. This procedure lasted until 1884 when the linotype machine was invented.

16TH CENTURY AD

CAMEL CARAVAN TAPESTRY (FRANCO-NETHERLANDISH) (LOCATION - TAPESTRY GALLERY (46-94))

NOTES

BURRELL GUIDEBOOK - PAGES 106-107

Sir William Burrell, with justification, regarded his tapestries as the most valuable part of his collection. There are more than 150 examples, most of which date from the late 15th and early 16th centuries, representing all the major centres of production.

Tapestries were woven for use as altar frontals and as wall-hangings in churches as well as private houses. They were also regularly hung in the streets during great festivities, and the powerful ecclesiastical and secular princes took them from one residence to another and even on military campaigns. Tapestries were tangible signs of the rank and wealth of a Prince, and enormous collections were acquired by the great potentates. Philip the Bold, Duke of Burgundy, at his death in 1404 owned no fewer than seventy-five. A century later, those two great rivals Henry VIII of England and Francis I, King of France, had large numbers; the latter had more than the hundred in his stores of furnishings in Paris.

The subjects represented on mediaeval tapestries cover a wide range. Scenes from the old and new testaments are common, as are allegorical themes and those based on mythology and romance. Pastoral scenes of the hunt and themes of the labours of the months were popular on tapestries woven for private houses, as opposed to churches. Heraldry also figures prominently, and there are purely decorative subjects.

The Camel Caravan Tapestry may have been based on an historical event. The Portuguese explorer Vasco de Gama's voyages to the East Indies in 1497/9 and 1502/3 aroused much interest and in

NOTES ON AN ILLUSTRATED TALK BY MRS. DINA WARD (EXTRACT)

C.1510 TOURNAI

Bought in 1937. Related works in V & A, Museum of Fine Arts in Boston, Museum in Barcelona. From a set associated with the workshops of Pasquier Grenier's sons or with Arnoult Poisonnier. Exotic tapestries like this one were great favourites. They are mediaeval in their bold naivety and crowded incidents. There is a whole series of tapestries "in the manner of Portugal and India". Models for the tapestries were the people of distant lands such as the Portuguese encountered on their voyages. This tapestry is also linked with a procession through Antwerp in 1502 by the Portuguese. Other tapestries in the series are: Landing at Calcutta, Attack on the Fleet, Giraffe Caravan, Elephant Caravan and Lion Caravan.

INFO NOTE - IN-SERVICE TRAINING DAY - NOV. 1987. VAL BLYTH - CONSERVATION

17TH CENTURY AD

SWEET BAGS - ENGLISH

(LOCATION - EMBROIDERY GALLERY (29-310 & 29-155))

NOTES

BURRELL GUIDEBOOK - PAGES 130-131

Needlework in England has a long and distinguished history going back to the early Middle Ages. Production before the Reformation was mainly for church use but afterwards it became more domestic.

Costume was a natural area for decorative needlework. The golden age of embroidered clothes in England was the Elizabethan era through to the middle of the 17th century when less elaborately embroidered garments were preferred. Fine embroidery was used mainly on jackets and smocks.

INFO NOTE - ANN FRENCH (EXTRACT)

Although called "sweet bags", it is unlikely that these purses were ever used to hold sweets. They appear with frequency on inventories or in household accounts of the late sixteenth and early seventeenth centuries and in the lists of New Year gifts to the monarch. Their probable use was as "decorative envelopes" for presents of money or jewelry. Bishops and the higher aristocracy were obliged to give the monarch presents of gold coins in ornamental bags at the New Year. This method of making these presents is described by Henry, fifth Earl of Huntingdon. He gave £20 in gold to James I and VI on New Year's Day in 1604-5. He received eighteen ounces of gift plate in return.

"The manner of presenting a New Year's gift to His Majesty from the Earl of Huntingdon. You must buy a new purse of about Vs price and put there into xx pieces of new gold of xxs apiece, and go to the presence-chamber where the, Court is, upon New Year's Day, in the morning about 8 o'clock, and deliver the purse and the gold unto My Lord Chamberlain " The bags W8/e almost certainly made by professional embroiderers and bought for such ceremonies. The style 3rd quality of the 'embroidery, especially the silver grid silver gilt thread work, would confirm this.

18TH CENTURY AD

EXPECTANCY GLASS - DUTCH (1760) (LOCATION - DUTCH GLASS AREA - (43-124))

BURRELL GUIDEBOOK - PAGES 127-129)

The practical and decorative qualities of glass have been exploited for over 3,000 years. Glass is made by the fusion in a furnace of silica in the form of sand, flint or quartz, with an alkaline flux which may be potash or soda. These are the essential ingredients, but limestone, chalk or oxides of lead may be added to make the glass tougher and more durable.

Throughout the Middle Ages common glass was made in many places in Germany and the Rhineland. To be near a supply of fuel, many of the glass furnaces were set up in forests so the traditional type of glass made there has come to be known as Waldglas meaning "forest glass". Far into the 17th century, long after the influence of Venetian glassmakers had swept across Europe, the glass made in this region remained virtually unchanged in appearance.

The Netherlands became the meeting place for existing styles. Early Dutch glass owed much to Venetian styles and was in turn influenced by German and English trends and techniques. By the eighteenth century, English glass was imported to such an extent that the Dutch glassmaking industry declined rapidly. Instead the Dutch concentrated on the engraving of glass, a craft in which they excelled.

LECTURE NOTES - DUTCH GLASS (EXTRACT)

Exactly when Sir William Burrell bought his first piece of table glass is not known but he certainly owned a sizeable collection by the turn of the century and continued to make purchases for a further 40 years.

Unfortunately, he did not keep everything he purchased. We know, for example, that he had a fine collection of Venetian Glass which he later sold. Latterly, he concentrated on German and English glass and this forms the core of the collection today. Most purchases were made through dealers in Glasgow and London and he

often paid as little as £5 for what is now an extremely valuable piece. Rarely did he exceed £100 for a single object. He also only bought glasses which were in very good condition - few pieces have even small chips.

19TH CENTURY AD

JOSEPH CRAWHALL

(LOCATION - GALLERY AT SOUTH END OF PORTRAIT GALLERY)

NOTES

BURRELL GUIDEBOOK - PAGE 155 - 156

Sir William Burrell could not claim to be a patron of contemporary artists except in one instance, his acquisition of works by Joseph Crawhall (1861-1913). Burrell's admiration for Crawhall was such that he bought 132 examples of his work. Sir William identified to such an extent with Crawhall's watercolours that they offer an insight into his tastes in art. Above all, Burrell demanded craftsmanship and technical mastery. Crawhall did not undergo any training except that, which he received from his father. His methods were arrived at through trial and error and resulted in a spectacular series of watercolours on fine grain linen. In this unusual process, the problem of gauging what tone and colour would result after the paint had dried was made even more difficult. The economical and natural effects that Crawhall achieved are even more remarkable in that he painted from memory. It was his belief that the essential characteristics would remain in the mind after a period spent studying a subject. Because his work has not reached a wider audience, Crawhall remains in the eyes of art historians a minor figure, yet the painter Sir John Lavery described him as "the artist to whom the Glasgow School owed its greatest distinction"

ARTICLE BY CLARE HENRY, GLASGOW HERALD, 7.7.90>

"Watercolour with a touch of gouache was his favourite medium; often used on brown holland linen He did not, however, use watercolour in a conventional way. His technique was original, precise, detailed and latterly amazingly sophisticated, but always subservient to overall aesthetics and to the composition".

The Dutch Glass Collection comprises of engraved glasses from the seventeenth and eighteenth centuries and amounts to almost 100 glasses making it one of the finest collections of glass of its type outside the Netherlands.

EXPECTANCY GLASS (next to Van Heemskirk Goblet) Wine glass made around 1760 AD.

The Dutch engraved glasses to mark special occasions. This glass is copper wheel engraving and was called an "expectancy glass" because it was given by a husband to his wife to commemorate the fact that she was pregnant. It is said that if the wife drank from this glass in company this would indicate to those present that she was pregnant!

The expectancy glass shows a boat. The pregnant wife is sitting in the stern of the boat holding up a sprig which is supposed to be a good omen for the future. In the centre of the boat is a cabbage - this is the Dutch equivalent of a gooseberry bush (where babies are found!). The husband is sitting in the bow of the boat and is shining a light into the darkness. The engraving round the top of the glass is in Dutch and translates as - "may the launch of the little ship proceed well".

This is just an expression of the hope that the pregnancy will reach a successful conclusion with no complications. (Pregnancy was a very hazardous business in those days).

20TH CENTURY AD

THE BURRELL GALLERY

NOTES

BURRELL GUIDEBOOK - PAGES 14-18 (EXTRACT)

The brief for the competition required a building in which to exhibit Sir William Burrell's Collection in Pollok Park, an estate originally belonging to the Stirling Maxwell family, some five miles south-west of Glasgow city centre. It was to be the home for the Collection, where it could be displayed for all to enjoy and experience, but also where these remaining records of civilisation could be protected and preserved for future generations.

To assist in comprehending the Collection, Glasgow Museums and Art Galleries organised a representative exhibition at Kelvingrove Art Gallery at the time the brief was circulated. Later, during the second stage of the competition, the Collection stores were opened to the competitors.

The commission for the building was awarded through a two stage architectural competition in 1971. The successful submission was from Barry Gasson.

The Collection was described by what it contained, by its varying degrees of importance and by how much space was likely to be required for its various parts. This space had to be regulated as, for comprehension and for cost, the entire Collection could not be on display at one time. Storage, therefore, and ways of rotating the objects had to be planned. It was also required that a means of easily viewing a succinct portion of the Collection should be made possible while still enabling those with the inclination to spend more time to explore the remainder. Within these general directions, there were items of special note and of significance to the planning of the building, such as housing the three Hutton Castle Rooms, replicas of Sir William's own rooms at Hutton Castle; the vast size of his Collection of tapestries and stained glass; the value of the Chinese and Ancient Civilisations Collections and of the paintings and drawings. Throughout every part of the Building the quality of light and air had to conform to all current practices on conservation.

The intentions of the brief were that the building should not be an institution but rather a home in scale and sympathy with the Collection and the environment of the Park.

NOTES ON MR. GASSON'S TALK ON 21.11.84. (EXTRACT)

The building took 12 years to design.

The following considerations had to be borne in mind:

- (1) The site and its possibilities
- (2) Burrell's expressed wishes with regard to displaying the Collection and the inclusion of the Hutton Castle rooms which would be a kind of microcosm of the whole Collection and carry the imprint of Burrell's personality.
- (3) The tremendous variety of items in the Collection so many of which were of special note and significance.

THE SITE

The existence of the stands of mature trees - chestnuts and sycamores - the best trees in the Park, was a great bonus. They reduced light so that the building could be placed close to them. The glass walls on that side had the effect of bringing the woodland right into the Gallery. They provided also changes of "scale". Each day the light changes quite rapidly, while the seasons change much more slowly. The existence of the trees provided also a link with many of the items in the Collection, such as for example the tapestries, many of which had a woodland background.

USE OF SPACE

He had constantly to think of the circulation of the public and how they could best absorb the Collection. He had concentrated on providing cross-views which would attract visitors to investigate the building. The placing of the tea-room where it is, is deliberate; the visitor has to traverse the gallery corridors in order to get there.

LIGHT

Daylight galleries were essential for certain objects (e.g. ceramics) but low light levels had to be provided for others (e.g. tapestries). The design allows for offices, etc., in the Mezzanine and these in turn provide a light

barrier for the tapestries. Where blinds were necessary they had been designed to allow shafts of light to come in which were very effective.

In general he had tried to provide a series of display areas with different levels of light and which differed also in character so as to allow for flexibility in the display of the Collection's items.

MATERIALS

These were basic, traditional and timeless as far as possible - such as wood and stone. They were a unifying factor throughout the whole building. Carpeting was used to provide "soft" space.