

Christianity and Art Tour - Ken Fyfe

1. Eve After The Fall

(Rodin-1880-1)

The-Fall of Humankind:

The first man and woman live in a state of primaeval leisure and innocence in the garden of Eden until, tempted by the serpent, they eat the fruit of the "tree of the knowledge of good and evil" in defiance of God's wishes. It is one of two trees in the garden, the other being the "tree of life" that is immortality (Gen 2.9). God condemns them and their descendants to a life of toil and pain. He drives them from the garden in order to deny them the fruit of the tree of life, which would bestow the other divine attribute, eternal life

Bought by Burrell in 1937 Musee Rodin

The figure of Eve was originally intended, with that of Adam, to flank the *Gates of Hell* the magnum opus for the School of Decorative Arts in Paris. The project was never fully assembled and completed in his life time because he constantly changed the design

Eve was the first life size female nude that Rodin made. Like its partner, the Eve is Michelangesque in conception and shows the figure recoiling from the suffering she is causing to Mankind.

The model was an Italian woman who became pregnant and disappeared with her Russian seducer complaining that his studio was too cold, hence the work is unfinished.

2. Tree of Jesse

(French-Rouen early .16th C)

This panel would be part of a much larger window.

The genealogy of Christ was based, on the prophesy .of Isaiah 11.1

"And there shall come forth a rod out of the stem of Jesse, and a branch shall grow out of his roots"

Jesse, the father of King David would be shown recumbent at the base of the window. From his side grows a stylised tree on whose branches are placed various kings, prophets and patriarchs surrounding the central figures of Christ and Mary.

In the Burrell window only King David can be identified. There are no other known fragments of the window.

3. John The Baptist

John the Baptist appears as a precursor of Jesus Christ in fulfilment of the prophecy of Isaiah (Isa 40.3). People flocked to him to be baptized in the River Jordan, among them Jesus, as an adult. The account of his birth follows the familiar pattern of stories in the Jewish Scriptures, in which a son is born to an aged barren woman and her husband as in the case of Isaac, Samson and Samuel. Zachariah's objection that he and his wife are too old for childbearing parallels a response from Isaac's father Abraham. The angel Gabriel announces the birth of John when Zechariah is in the Temple and because he questions the news he is struck dumb till John is born and he names him John.. John was imprisoned by Herod Antipas, because he offended his wife Herodias by declaring their marriage illegal. Antipas was married to his sister-in-law which was prohibited under Jewish law. At a banquet in honour of Antipa's birthday he promises to give Salome, his step daughter anything she wants after she had performed a dance for the gathering. Prompted by her mother she asks for the head of John, at which the King was horrified but nonetheless he relents.

4. Life of Christ and the Virgin

(German, Boppard am Rhine 1440-46)

The six panels of the collection make up half of a large window originally made for the Carmelite Church at Boppard and depicting scenes from the life of Christ, his nativity, and passion and surrounding the scenes focusing on the life of the Virgin. The other panels are in collections in Zurich, Detroit and New York (Cloisters) The Burrell panel depict the following scenes

top/left	Christ before Pilate
	Pilate in scarlet and ermine.
	Christ bound and led by solders,
base/left	Gethesmane
	"Agony in the garden"
	Angel with cross and chalice appearing to Christ who is kneeling at the foot of a hill in front of the sleeping disciples,
top/right	Resurrection
	Christ holding a banner steps out of the tomb between two angels.
	Two guards reclining in foreground,
base/right	Christ appearing to St Peter.
	Peter seated beside a rock with raised hands and a large key,
	Christ with banner and scarlet robe,
centre/top	The Annunciation
	Set in a room with the Virgin kneeling in a blue robe separated from the Angel
	Gabriel by a scroll,
centre/base	Birth of the Virgin
	Child standing on a red cover of a curtained bed held by her mother.
	A servant beckoning at the right and a midwife washing in the foreground.

The window is part of a vast glazing programme of seven enormous windows, each one in praise of the Virgin, whose immaculate conception the Carmelites had vigorously upheld at the Council of Basel in 1439.

Political and social upheaval in Europe (this time it was the Napoleonic invasion of the Rhineland and the secularisation of the monasteries) caused five of the windows to be removed in 1818.

They were replaced with plain glazing.

The five windows were to be installed in a private chapel of Count Puckler in Lausitz, but only one was.

5. Siegfried von Gelnhause and his Wife

Depicts the donor figures that would have had their place under one of the lights of the Life of Christ window. Gelnhause donated a part of the stained glass not only for the sake of his soul, his immortality, or to show off his wealth, but to show allegiance to the Carmelite order in the region dominated by their influence.

6. The Ninth Commandment

(German- Boppard 1440-46)

Precepts divinely revealed to Moses on Mt. Sinai and engraved on two tablets of stone. The text is preserved in two closely similar versions Exod 20: 1-17 and Deut. 5: 6-21. The Ten Commandments have played a substantial part in the teaching of the Church.

The two Burrell panels are part of the Kaiser Window. Most important in the entire glazing system as it bore the arms of Emperor Albrecht II.

The ninth commandment panel shows two groups of people standing underneath a banner "Thou shalt not bear false witness". From above the half figure of God is smiling benignly down at the pious on the right that are shown kneeling in prayer. The group on the left are pointing fingers at each other (bearing false witness) much to the obvious delight of a little devil above their heads. The remaining panels can be found at the Schnutgen Museum in Cologne.

The importance of the Boppard windows cannot be overemphasized. Not only for their sheer size and beauty, but because they have survived as an important scheme based on the cult of the Virgin Mary. Similar windows were most destroyed by the religious upheavals and wars.

7. St Stephen

St Stephen was the first martyr. He was one of those appointed by the Apostles to serve in Jerusalem.(Acts 6.5). He incurred the hostility of the Jews and, after delivering before the Sanhedrim the discourse reproduced in Acts 7.2-53 he was stoned, apparently without formal trial He died confessing Christ and asking forgiveness for his persecutors (Acts 7.59).

8. Marriage at Cana

(French, Clermont-Ferrand, 1275-85)

The first miracle was to turn water into wine at a wedding feast at Cana.(John 2.1-11). The miracle reveals his glory and divine nature to his disciples, as it had previously been revealed to John The Baptist. As so often in the gospel, the episode is highly symbolic. Many expected a great banquet to accompany the coming of the Messiah. At the feast, Jesus is the bringer of new life (wine symbolizes vitality) and the huge quantity of wine he provides, over one hundred and twenty gallons (John 2.6) shows the fullness received by all who believe in him. The transformation of the water, which was for Jewish purification rites, indicates how Jesus' coming supersedes the ancient rituals of Judaism.

It is unlikely that the layout of the three panels is original, but the border motifs indicate that they are from the same window.

The middle panel depicts the feast at Cana taking place immediately before or after Christ's miracle of turning water into wine. The other two probably portrait donor figures. Medallion windows were very popular in the late 12th and 13th century, well suited to incorporate a strong metal ferramenta necessary to support glass over a much increased surface area compared to earlier windows. The individual panels depicted scenes from the Old and New Testaments or the lives of saints. They were usually placed along aisles of the church where they could be seen. The artist used bold simple drawing techniques and avoided complicated designs and subtle iconography so that there should be no mistaking their message.

The Burrell panel is virtually in its original condition and even the lead has not been replaced.

9. Jeremiah

(French 1140-45)

Jeremiah was a (7th cent B.C.) Prophet of Judah. He proclaimed the coming destruction of Jerusalem and the Temple and counselled submission to the Babylonians. If Judah submitted to its fate, this would not mean the end of all hope. For Jeremiah, the destiny of the nation lay in the hands of those exiled to Babylon.- He had a vision of two baskets, one of good figs, representing the exiles, and one of rotten figs, representing those left behind. (Jer 24). In a letter to the exiles, he exhorts them to seek Babylon's welfare and to make a new life for themselves there. If they do so, he said, God would hear them and bring them back home. (Jer 29)

The panel was bought by Sir. William in 1923 in Paris. The window originally came from St ^Denis, just outside Paris where Abbot Suger was a great patron of the arts. This small panel is a lost piece from the bottom right-hand corner of "The Infancy of Christ" window at St Denis. The inscription *Novumfaciet dominus super terram : femina circvmdabit vinim* (The Lord hath created a new thing in the earth, a woman .shall compass a man) Jer 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 re-building 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 many masters from different regions. In Sugers architectural concept the windows were very important because of his concern with the symbolic and spiritual qualities of light.

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

Colours red and blue predominate which was a feature of pre 13 cent. English and French glass.

10. The Bible Tapestry

The BIBLE TAPESTRY is the largest German tapestry. It was woven in the Middle Rhine in the 16th Century, and is only one of its kind.

Weaving in Germany was carried out in small workshops- by nuns or secular ladies. Although the weavers were modestly accomplished the tapestries' appeal lies in the simple design. In this era many people were illiterate so tapestries depicted stories, often in cartoon form. This tapestry consists of thirty-four Old Testament scenes , and two from the New. The tapestry represents a synopsis of the history of mankind up to the birth of Christ.

TOP ROW	1. Creation of the World
	2. Tower of Babel
	3. Temptation
	4. Lot's wife turned into a pillar of salt
	5. Cain slaying Abel
	6. Esau and Jacob with a flock of sheep
	7. Methuselah
	8. Balaam contending with the Angel

2nd ROW	1. Noah sleeping
	2. Moses hitting the Rock
	3. Lot leaving Sodom with his daughter.
	4. Samson carrying away the Gates of Gaza
	5. Abraham's sacrifice
	6. Joseph sold to the Imaelites
	7. Job, his wife and the musician
	8. Solomon and the Queen of Sheba
3rd ROW	1. Dance round the Golden Calf
	2. Joab and Abner
	3. Messengers returning with the grapes
	4. Death of Absolom
	5. Joseph with his brothers
	6. Susannah and the Elders
	7. David slaying Goliath
	8. Augustus and Sybil
4th ROW	1. David and Bathsheba
	2. Solomon adoring an idol and the black woman
	3. Elisha and the Shumasmite
	4. The Nativity
	5. Jonah swallowed by the whale
	7. Judith and the Holoferaes
5th ROW	1. Daniel in the Lion's Den
	3. Betrothal of the Virgin
	2. Creation of Eve
	4. Expulsion
	6. Lamech killing Cain
	8. Noah building the Ark

11. St Ursula

Ursula is alleged to have been the daughter of a Christian King of Britain. Ursula took eleven companions who set sail on eleven ships, each of them taking one thousand maid servants, on a pilgrimage to Rome. They sailed to Cologne, then along the river Rhine to Basel, and crossed the Alps to Rome. On the return journey they stopped at Cologne, where the leader of the Huns fell in love with Ursula. His love was spurned so he massacred both the British princess and her eleven thousand companions.

The story is difficult to believe as it stands, yet some truth attaches to the tale as a stone let into the wall of St Ursula's church of Cologne records that a church was built over some graves in the 4th century.

The figure of 11,000 may have arisen through a misreading of *Ursula et XI.M.V.*, meaning "Ursula and eleven virgin martyrs" as "Ursula and 11,000 virgins" the M for martyrs being taken to stand for *mille* (thousand) St Ursula is the patron saint of educational establishments.

12. David and Abigail

Abigail was the wife of Nabal, an intelligent and beautiful woman. She distinguished herself by her generous and hospitable relief of David and his men in Mount Carmel. By this conduct she prevented David taking revenge against her husband Nabal for his refusal to help him. (I Sam 25. 1-35). When Abigail told Nabal of his narrow escape he flew into a rage and dropped dead. Very shortly afterwards David married Abigail Abigail was the mother of Daniel.

13. Susanna and the Elders

Two lecherous elders, thwarted in their desire to seduce the virtuous Susanna, have her brought to trial for her life on false charges of adultery. She is sentenced to die, but Daniel intervenes and demonstrates that the elders' evidence is false. The elders are put to death.

14. The Saints

Saint is a name applied in the New Testament to the members of the Christian community generally, but restricted by ecclesiastical usage from very early times to those who have been specially remarkable for their personal virtues and their eminent services to the cause of religion. In the ages of persecution the quality which most of all challenged the admiration and reverence of the faithful was constancy in the profession and the defence of the Christian faith. In general the saints of the Catholic Church are divided into several classes, chiefly in relation to the special character of the ecclesiastical offices appropriate to their honour.

- (1) Apostles and Evangelists
- (2) Martyrs
- (3) Confessors a name applied to those who had courageously undergone imprisonment or pains for their faith without gaining the final crown of martyrdom, but in later times understood of all, not being martyrs, were eminent for sanctity of life.
- (4) Doctors or saints eminent for sacred learning.
- (5) Virgins
- (6) Matrons and Widows

Sanctity may exist without miracles as there is no record of John the Baptist having performed miracles, on the other hand, miracles may be performed by heretics or sinners.

The number of saints in the various churches of Christendom amount to approximately 20,500. (Acta Sanctorum of the Bollandists)

In Christian art representations of the saints are often marked by a "halo", and many of the saints are pictured accompanied by emblems, by which they could be readily recognised. Apart from symbols which only typified the person indicated (as a shepherd for Christ, a whale for Jonah) the figure of a saint is given with an added emblem. Thus the four evangelists were symbolised by four rivers, the four rivers of paradise. The adoption of the four living creatures (Rev 4.6) for the same purpose did not take place until the 5th century.

Matthew is represented by a Man

Mark	Lion
Luke	Ox
John	Eagle
Peter	Fish or Keys
Paul	Sword
Andrew	Cross
Simon	Saw
James the Lesser	Club
Matthew	Lance or purse
Catherine	Wheel
Lawrence	Grid-iron
James the Elder	Pilgrim
George	Dragon

The twelve apostles are depicted as twelve men, twelve sheep, or twelve doves

A martyr who had a special interest in a place was called its patron as early as the 4th century; the possession of a relic was enough to constitute the saint a patron of its possessor. His being born in a place or having died there was a good reason for choosing the patron saint.

Other Christian Symbols

Adam # (Hebrew meaning earth). The first man was made from earth. The first letters of Adam's name give the initial letters of the Greek names for the four directions of the compass. *Anatole, Dsysis, Artcos, Mesembria*

Alpha and Omega	The first and last letters- of the Greek alphabet. "I am the alpha and the omega says the Lord"
Anchor	The anchor signifies man's hope and salvation and "safe haven" he finds in Christ. The anchor and dolphin combined represent Christ on the Cross. The dolphin through its reputation of saving sailors from the waters, signifies salvation through Christ.

Ass	Patience and humility. The beast of burden that carried the unborn Christ to his birthplace, the newly-born Christ into Egypt, and the adult Christ into Jerusalem.
Bees	Bees were thought to reproduce by partenogenesis, retaining their virginity, and therefore they symbolise the Incarnation and Virgin Birth.
Blood	Blood signifies sacrifice.
Book	The Word of God. It also represents authoritative learning or wisdom.
Bread	Bread like wine, is produced by a process which transforms the original ingredients, which signifying the transformation of man. from his raw state into a spiritualised being. Bread has the dual symbolism of material and spiritual food.
Breath	Breath represents the life-giving or generative power of the spirit. God formed man by breathing into his nostrils.
Candle	The divine light illuminating the darkness of the world. Two candles on an alter can be seen to represent the dual nature (human and divine) of Christ which are united in the cross that stands between them.
Chalice	The cup from which wine was drunk at the last supper.
Cock	A symbol of vigilance, often represented on the weather vane of a church spire. It announces the new dawn.
Cow	A symbol for fertility and plenty. Milk was one of the foods of the Promised Land.
Dove	Presence of the Holy Spirit especially in scenes of the Annunciation, the Baptism of Christ is represented a dove. A dove brought an olive branch to Noah after the Flood.
Eagle	The king of birds; a symbol of the Ascension, and of Christ. The eagle is reputed to be able to look directly into the sky, without diverting its gaze. The eagle holding a serpent in its talons or beak represents the triumph of Christ over the "dark forces" of the world.
Easter egg	The rebirth or renewal of life.
Eye	The eye represents physical and spiritual sight, the eyes being the window of the soul through which Divine Light enters the body.
Fire	Fire is an ambivalent symbol representing both destruction and regeneration (Phoenix).
Fish	At the calling of his disciples Jesus said they would become fishers of men.
Fleur de lis	A stylised lily. Its three prongs signify the Holy Trinity.
Foot	To go barefooted is a sign of poverty or humility.
Halo	Signifies the divinity or sanctity of a person.
Hand	In Christian art the "'Hand of God" is frequently depicted emerging from a cloud which symbolises His presence.

Iris	The lily (sword lily because of its leaf shape) is a symbol for the Virgin Mary. It is an attribute of the apostle Peter. Jesus said to him " I will give you the keys of the kingdom of heaven.
Lamb	Symbol of Christ. The Jewish Passover commemorated the Lord's deliverance of the Israelites out of Egypt, their salvation was guaranteed by the blood of a lamb painted on their doorways.
Lily	The white Madonna lily, as its name implies, is a symbol of the Virgin Mary, or the state of purity and chastity attributed to her. In Christian art it is depicted in scenes of Annunciation often in the hand of Archangel Gabriel.
Lion	A symbol of the Resurrection because, according to legend, the lion's cubs are born dead and are brought to life by the lion breathing life into them.
Man	A winged man is the symbolic attribute of St Matthew.
Olive Branch	Is a symbol for peace. The dove returns to Noah with the leaf of an olive branch.
Ox	Symbol of suffering, patience and sacrifice. It is the symbolic attribute of St.Luke.
Palm	A symbol of martyrdom, victory over death, and Christ's entry into Jerusalem.
Peacock	Because of its supposedly incorruptible flesh the peacock is a symbol of immortality and the Resurrection.
Pelican	According to legend the pelican tears open its breast in order to feed its young with its own blood. It therefore symbolises the sacrifice of Christ on the Cross and the shedding of his blood for the redemption of man.
Pomegranate	One of the fruits of the Promised Land.
Promised Land	Synonymous with heaven and Paradise. It is a land flowing with milk and honey, a land which will lack nothing. The two principal foods milk and honey are naturally produced foods. Their symbolic value becomes apparent when they are compared with other foods. They need no sowing or reaping; they require no killing as is the case of fish or lamb; they do not need to undergo a process of transformation, such as baking or fermentation, like bread or wine.
Rainbow	A bridge between heaven and earth.
River	The moving waters of the river signify the perpetual flux of the created world. The Four Rivers of Paradise flowing out of Eden to the four corners of the world are seen as a type for the four Gospels which spread the news of the coming Christ.
Room	Withdrawal from the world to an inner or higher state. Many 15th cent. Flemish religious paintings illustrate this with a view through a window of a town or landscape. Alternatively light coming in through the window of a room signifies the penetration of inner darkness.
Rose	Virgin Mary is the Mystic Rose., the Rose without a Thorn (free from sin). The red rose which reputedly sprang from the drops of Christ's blood shed on Calvary, represents love and martyrdom.

Salt	Salt symbolised the making of a bond or covenant.
Shells	The scallop shell became the emblem of pilgrims to the shrine of St James the Greater at Santiago de Compostella. The stoup, a container for Holy Water placed near the entrance of a church is often in the form of a shell-shaped stone.
Sword	Symbolises power and authority. The sword is also linked by its shape to the Cross.

Extract from "The Elements of Christian Symbolism " by J. Baldock

15. Mary Magdalen

One of the three women, the first three persons ever to learn about the empty tomb. Later Mary Magdalen was granted the first sight of the Risen Jesus. On Easter day she was weeping outside the tomb. She turned round and through her tears saw someone she supposed to be the gardener, who asked why she was weeping. Mary Magdalen replied "Sir, if you have carried him away, tell me where you have laid him". Jesus spoke to Mary in her own tongue saying her name "Mary". She replies "Rabboni" which means "Teacher". Jesus would not let Mary touch him, saying he must ascend to his Father and her Father, his God and her God. He told her to go and tell the disciples which she did. The accounts of Jesus' crucifixion show Mary Magdalen watching. She saw him die, and then alive again. She is depicted with ajar of ointment

16. St Catherine of Alexandria

According to tradition she was a virgin martyred in the 4th cent. Legend represents her as of noble family and great learning, who was tied to a wheel, set with razors . Instead of cutting her to pieces the wheel broken, and some of its splinters and razors injured the onlookers. Finally she was tortured, and beheaded. Her body was said to have been discovered c.800 on Mount Sinai where it had been transported by angels after her death. Her symbol is a spiked wheel. She is the patron saint of young men, wheelwrights, attorneys, and scholars.

17. St Barbara

A fanatical pagan named Dioscorus, who had a daughter named Barbara. He grew fearful the Barbara was growing friendly with Christians and may even have taken up the faith. To prevent this he shut her up in a high tower, to no avail, her faith only strengthened. Eventually her father reported her to the pagan authorities. They tortured the saint, but refused to recant. At this the judge ordered Dioscorus himself to stay his own daughter. He took Barbara up into a mountain and killed her with his sword. As Dioscorus was coming down the mountain he was struck: by lightening and killed. As result of this Barbara is regarded as one who protects men and women both from lightening and from sudden death. She is the patron saint of artillerymen and firemen.

18. St Ann

The mother of blessed Virgin Mary according to some of the apocryphal gospels.. Her name is not found in the Bible. Her cult developed during the Middle Ages and was an object of special attack by Martin Luther and the other Reformers. Ann was married to Joachim and gave birth to The Virgin Mary when she was about the age forty.

19. St Elizabeth of Hungary

(1207-31)

The daughter of the King of Hungary, in 1221 married Ludwig IV. After his death in 1227 she was driven from court, by her brother-in-law on the ground that her charities were exhausting the State finances. She settled at Marburg, give up her children and led a life of great austerity.

20. St Agnes

The legends of her martyrdom vary and nothing certain is known about the date or manner of her death. A basilica was built at Rome on the site of her remains c350. In art she is represented by a lamb, doubtless because of the similarity between "agnus" (Latin for "lamb") and "Agnes" and the pallium made of wool of two lambs worn by the Pope is blessed on her feast day 21 Jan

21. St Jerome

(342-420)

St Jerome was a Biblical scholar. Born near Aquileia on the Adriatic. He spent 4-5 years as a hermit in the Syrian desert where he learnt Hebrew. He moved back to Rome from 382-385 and became secretary to Pope Damasus. In 386 he settled in Bethlehem.

Jerome's greatest achievement was his translation of most of the Bible into Latin (The Vulgate) He advocated that the Church should accept the Hebrew Canon, excluding the Books which came to called the Apocrypha

22.St.Lawrence (258)

Deacon and martyr of Rome. According to tradition, on being asked to deliver up the riches of the Church, he assembled the poor and presented them to the Prefect of Rome, saying " These are the treasures of the Church; he was punished by being roasted to death on a gridiron. The story is widely rejected by modern scholars

23. The Annunciation

Mary was probably only a teenager when she received the news from the Angel Gabriel that she would be the mother of the son of God. (Luke 1.26-38). Shortly afterwards she then visited her cousin Elizabeth (Luke .39-56) who was six months pregnant with John the Baptist. On hearing Mary's news, her baby stirred in her womb, at the delight of being witness to the coming of Jesus.

There is a long tradition of representing the Annunciation in art by the use of regularly recurring symbols. One of the most common is the lily, a universal emblem of purity. The flower is often depicted flourishing in a pot, usually placed between the figures of Mar}' and the angel Gabriel. Gabriel sometimes holds a Madonna lily (*Li him ccmdidum*) or a sceptre surmounted by a trefoil. The dove, the most frequently mentioned bird in the Bible, also serves a powerfully symbolic function. It is used to depict the Holy Spirit, and in representations of the Annunciation, it is commonly portrayed hovering over Mary's head or with its beak inclined to her ear - a sign of her miraculous conception.

24. The Flight To Egypt

According to Matthew, King Herod ordered the slaughter of all infants under two years old in Bethlehem in an attempt to kill the Messiah whose birth he has heard (Matt.2.16-18). Jesus' family had meantime fled to Egypt., where they remained until Herod's death The episode is very similar to the one described in (Exodus 1.15-22) where an other king threatens male infants with death. Jesus is portrayed as being in new Moses.

25. Judith

The book of Judith (In the Apocrypha) relates how King Nebuchadnezzar, the ruler of Assyria, defeats the Medes. He sent his general, Holofernes, to punish the local Israelites for refusing to support him. Holofernes lays siege to the town of Bethulia. One of its citizens, the godly widow Judith, is determined not to give in. After fervent prayer she puts on her brightest clothes, leaves the town and makes her way to Holofernes' camp. She offers to help him defeat her people, and proposes staying in the camp until this is achieved. Four nights later, alone in a tent with the drunken Holofernes, Judith decapitates him with his own sword. She runs back to Bethulia with his head and rouses the citizens, who attack and defeat the Assyrians

Bought by the Trustees of the Burrell Collection in 1997

26. Glass, Stained and Painted

Origins

Three things are needed for making glass. Silica, alkali and heat.

Glass was invented when some Syrian merchants, transporting a load of natron (sodium carbonate), camped for the night on the sandy shores of Lake Belus. They lit a fire and placed their cooking-pots next to it supporting them on the cakes of natron. Next morning they found that with the heat of the fire the natron and sand had fused to form glass.

Although not a natural substance, glass was regarded as magical, and even divine during the Middle Ages.

The art of the stained glass painter is one of the few that are wholly European; its introduction into other continents has come about in modern times, as a concomitant of architecture in European styles. It is a Christian art, unknown before the Christian era, and there virtually no remnants of its surviving from its rudimentary stages.

Glass making began about 4000 BC was coloured and was virtually opaque and was a development of the glazes used for pottery. The Egyptians used the material for making beads, and later small vessels.

Technique of Glass Making

The technique of glass blowing developed in Syria during the first century BC, and from there spread to the Roman empire and ultimately Britain. The technique of blowing is basic not only the making of vessels, but often to the making of window glass also. The earliest window glass (first century AD) was made by blowing an elongated bubble, cutting off one end, splitting down the length of the cylinder and opening it out to form a flat sheet. This is called 'Muff' glass. 'Muff' glass is made by placing the molten glass bubble into an iron cylinder or muff and blowing again. The cylinder determines the shape and finished size usually about 24x14 inches. The glass is cut with a wet stick. Then it is flattened in a spreading kiln with a wooden tool like bat or rubbed down with charcoal blocks. Finally it is cooled or annealed, a gradual process taking some seventy hours. Glass is coloured using metallic oxides.

Cobalt for Blue

Copper for Green

Ferric oxide for Yellow

Manganese for purple

Selenium or Gold for Red

Glass which is coloured all the way through is called "pot metal" and with red made from copper can tend to be opaque, and has therefore to be "flashed"; a bubble of white (clear) glass is blown first, then dipped into a crucible of red to give a thin outer lamination of colour. "Flashing" made possible the manufacture of a piece of glass in two colours or one in one colour and white, at the same time. Part of the upper layer could be etched away with acid to reveal the lower.

The Making of a Stained Glass Window

A cartoon is made where and the colours to be used indicated. The glazier cuts these pieces out from sheets of coloured glass and gives them back to the painter who assembles them on to a glass easel with wax. He then paints on the lead lines with solid opaque enamel, shades and stipples the various pieces. Several firings of the enamelling will be necessary. It is then leaded up by the glazier with "calms", which are H-shaped sections into which the glass is fitted. Putty is applied to make it watertight which consists of powdered whitening and plaster of Paris, lampblack, which is mixed with boiled oil and turpentine.

If the widow is more than three feet high it has to be supported horizontally with saddle bars; these are set into the stonework on either side about twelve inches apart. The early ones were made of charcoal iron - iron ore placed in a charcoal fire - which was malleable and virtually rustproof. As the widows increased in size it became necessary to support them vertically as well.

Items Included in the Tour

No.	Item	Category	Note No.	Scrip. Ref	Location
7-19	Eve After the Fall	Sculpture	1	Gen 2.9-25	Courtyard
45-393	Part of Jesse Tree	Stained Glass	2;(G113)_	Isa 11.1-10	South Corridor
45-421	Life of John the Baptist	Stained Glass	3	Luke 1.5-24	South Corridor
45-495	Lives of Virgin & Christ	Stained Glass	4		South Corridor
45-489	9th Commandment	Stained Glass	6;(G112)_	Ex.20.1-17	South Corridor
45-426	Miracle at Cana	Stained Glass		John 2.1-11	South Corridor
45-377	Mary Magdalene Anointing Christ '	Stained Glass		Mark 14. 3-9	South Corridor
45-383	St. Stephen	Stained Glass	7;(G111)	Acts 6.88-15	South Corridor
45-479	St Mary Magdalene	Stained Glass			Illuminated Pieces
45-468	Sacrifice of Abraham	Stained Glass		Gen 22	Illuminated Pieces
45-366	Marriage at Cana	Stained Glass	8; 26	John 2.1-11	Illuminated Pieces
45-441	St Barbara	Glass Roundel			Illuminated Pieces
45-440	St Catherine	Glass Roundel			Illuminated Pieces
45-422	The Annunciation	Glass Roundel			Illuminated Pieces
45-364	Prophet Jeremiah	Stained Glass	9;(G110)	Jer27	Illuminated Pieces
46-20	The Bible Tapestry	Tapestry	10 (G104)		East End Tapestries
46-46	Scenes from Life of Virgin & Christ	Tapestry			East End Tapestries
46-18, 27-91	Legend of St Ursula	Tapestry	11		East End Tapestries
	David & Abigail	Embroidery	12	"1 Sam 25,1-35"	Embroidery
29-62	Susannah & The Elders'	Embroidery	'13'	Apocrypha	Embroidery
	Choir Stall	Furniture			Church Furniture

	Oak Misericord	Furniture	(G97)		Church Furniture
	Four Apostles	Tapestry	14		Church Furniture
	Nottingham Alabasters	Alabaster Sculpture	(G92)		North Gallery
1-5	Annunciation	Alabaster Sculpture		Math 1.18-20	North Gallery
1-8	Adoration of Magi	Alabaster Sculpture		Math 2	North Gallery
1-12	Mocking of Christ	Alabaster Sculpture		Mark 15.17	North Gallery
1-17	Resurrection	Alabaster Sculpture		John 20.8	North Gallery
1-18	Ascension	Alabaster Sculpture		Mark 16.19	North Gallery
50-99	Limewood Nativity	Wood Sculpture	(G94)		North Gallery
1-2	The Holy Trinity	Alabaster Sculpture	(G92)		North Gallery
50-96	Lamentation over the crucified Christ	Painted Limewood	(G93)		North Gallery
	St Mary Magdalene	Oak Sculpture	15	Mark 14.3-9	North Gallery
	St Catherine	Oak Sculpture	16		North Gallery
	St Barbara	Oak Sculpture	17		North Gallery
	St Ann	Oak Sculpture	18		North Gallery
	The five Saints	Tapestry	17;18;19;20		Opposite Dalmatic
35-296	The Annunciation - Koffermanns	Painting	23	Math 1.18-20	Mezzanine
35-533	The Annunciation - Hans Memling	Painting	(G138)		Mezzanine
35-532	Flight into Egypt	Painting	24	Math 2. 16-18	Mezzanine
35-4	Madonna & Child- Bellini	Painting	(G139)		Mezzanine
	Judith & the Head of Holofernes	Painting_	25	Jth 13.8	Mezzanine
	Nottingham Alabaster-	Alabaster Sculpture	(G92)		Mezzanine
1-11	Betrayal	Alabaster Sculpture		John 18.1	Mezzanine

1-24	Lamentations over Dead Christ	Alabaster Sculpture			Mezzanine
1-14	The Entombment	Alabaster Sculpture			Mezzanine
1-16	Resurrection	Alabaster Sculpture			Mezzanine