

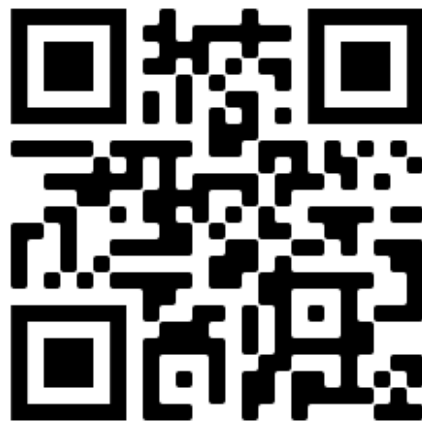


# Gallery 1

## Large Print Labels

Please return here after your visit.

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THE  
**HUNTERIAN**

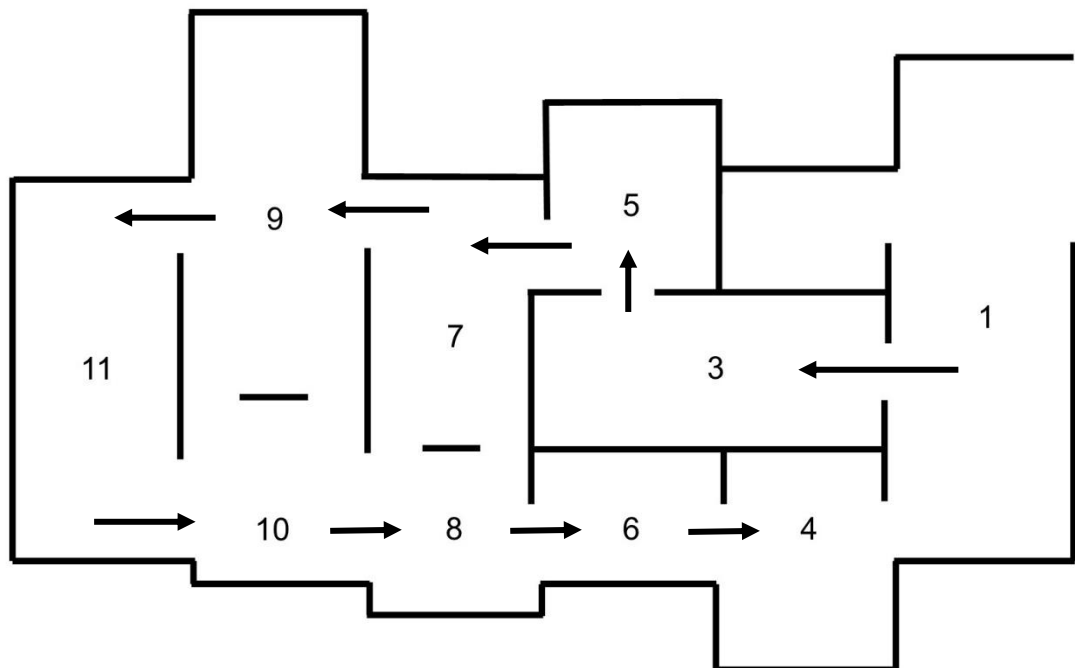
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## Using this guide

The guide will take you around the rooms anti-clockwise, in the following order:

- Room 1
- Room 3
- Room 5
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- Room 9
- Room 11
- Room 10
- Room 8
- Room 6
- Room 4



Each section starts with the overall introduction to that room and then lists all the object labels.

The order of the object labels is shown in the relevant section. The 'start' of each room is marked ◆

If you need any help, please speak to a member of staff.

## **Room 1**

### Introduction: Showcasing The Collection

This display may look different from what you expect in a modern art gallery. The walls are densely packed with paintings and they lack labels. Before the 20th century, paintings were commonly displayed in this way. Right now, you are experiencing another era's way of looking at art.

But there are other important reasons for this choice: new displays allow us to tell stories that we have not told before. The selection and arrangement of works, contrasts between them, the labels and even the colour of the walls - these all come together to tell a particular story. We think long and hard about the stories told in our gallery, but there is no single or correct way of interpreting art. Its meaning changes over time and with each person who looks at it. This gallery represents our openness to the many unique perspectives that have and will continue to shape and reshape art and its meanings.

You also may be wondering why some of the frames are empty. The works on display here and throughout the gallery represent only a fraction of a much larger collection. Even with so much to choose from, gaps in the collection remain, waiting to be filled.

What individuals and communities are not represented here? What ideas, beliefs and histories are missing? Why is that?

## Labels

William Hunter

1763–66

Allan Ramsay

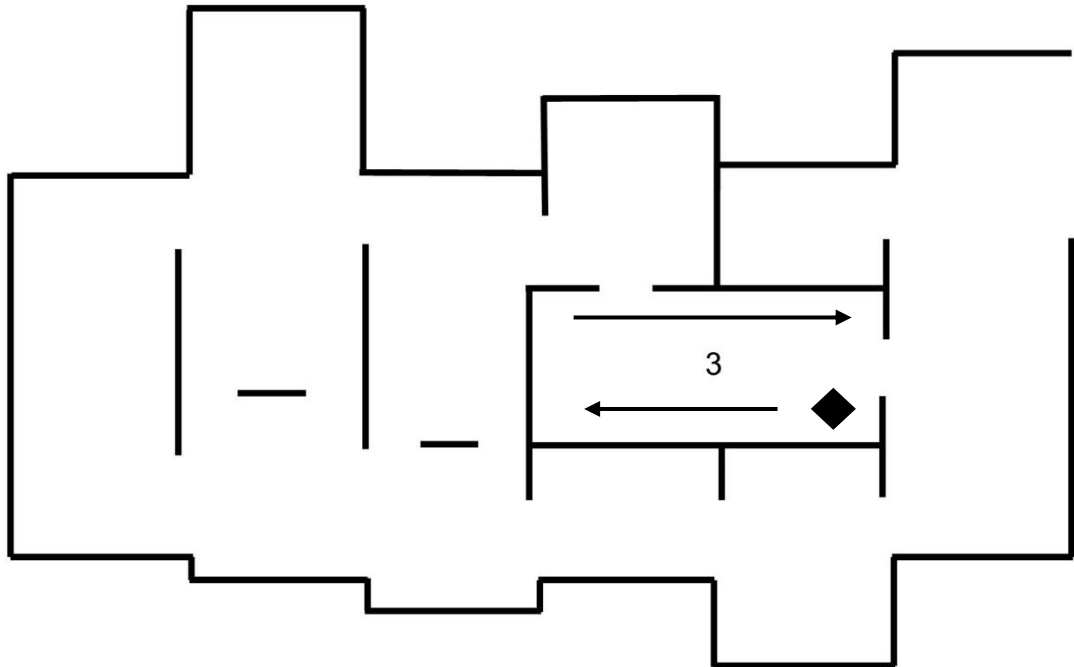
Oil on canvas

GLAHA:44026

The Hunterian was founded by Dr William Hunter (1718–83), a pioneering anatomist and teacher with a passion for collecting. A student at the University of Glasgow, Hunter built up a vast private collection which he bequeathed to the University in 1783, along with funds to create a suitable museum. Highlights from his painting collection can be seen here, with other parts of his original collection displayed in the Hunterian and Zoology Museums. His books and manuscripts are held in the University of Glasgow Library.

## Room 3

### What Makes A Portrait?



Traditionally, a portrait is the representation of a person, created in any medium, that contains the face of an individual, group, or the artist's self-portrait. But portraits do more than represent a person's likeness. In this section we ask: what makes a portrait?

A portrait strives to capture an individual's essence and personality through artistic traditions that change over time and differ by place. The representation of clothes, pose, gesture, lighting, location, backdrop or objects that surround the sitter - these choices all shape how we imagine that person and what makes them who they are.

Portraits express someone's identity, but also how they see themselves and how they want to be seen. Historically in Western culture, portraits were commissioned by wealthy patrons who would sit for the artist. As the product of a patron's desires and an artist's paid labour, portraits often convey symbols of power, wealth, importance, authority, virtue, status or beauty.

Portraiture takes many forms across cultures and the symbolism of human likenesses is not exclusively tied to personal identity. In cultures practicing ancestor worship, and in many universal religions, a portrait can be symbolic and represent the divine in human form.

What would your portrait look like?

### Labels

Peasant Family at a Well

1600–72

Louis, Antoine and Matthieu Le Nain (17th century)

Oil on canvas

GLAHA:43841

The Le Nain brothers, Antoine, Louis and Mathieu, were 17th-century French painters renowned for their sympathetic portrayals of urban and rural labourers. Here an older woman holding a basket with vegetables takes centre stage, surrounded by different generations and farm animals. The details of clothing, setting and subtle variations in facial



expressions captured by the painter all contribute to create a rich picture that leaves the viewer guessing as to what drama, if any, is unfolding.

### Self-Portrait

1963–64

John Byrne (b. 1940)

Oil on canvas

GLAHA:53393

This is an early self-portrait by the artist, painter, writer and theatre designer John Byrne. It was made soon after his return from a travelling scholarship that took him to Italy in 1963–64. With a mandolin and Mediterranean fruits in his studio, Byrne evokes the atmosphere of Italy. A view of Perugia, where the artist stayed, is visible through the window behind. Self-portraits, in various guises and often psychologically intense, are at the heart of his work.

### John Scott of Gala

c.1794

Sir Henry Raeburn (1756–1823)

Oil on canvas

GLAHA:44017

Raeburn was the first Scottish artist to earn an international reputation while working in his native Scotland. His characteristic style comes from painting directly onto the canvas with a square brush, using emphatic broad strokes and a warm palette. John Scott of Gala (1790–1840) was the grandson of Mrs Monro of Auchenbuie. Raeburn often worked for the

Monro family. This may be a fragment of a larger picture showing the boy with his grandmother.

Seated Boy

1955

Joan Eardley (1921–63)

Oil on board

GLAHA:56539

This work belongs to a group of full-length representations of the Samson boys, a family with twelve children who lived near Joan Eardley's studio in Glasgow. Tentatively identified as Andrew Samson, the artist is not interested in carefully rendering his individual facial features. Not quite a portrait and not quite a genre scene, this is an example of Eardley's extraordinary character studies of ordinary children and Glasgow street life.

Rosemary Atkins

1967

Kathryn Kynoch (b.1946)

Oil on canvas

The Visionary

1933–35

William Douglas MacLeod (1892–1963)

Oil on canvas

GLAHA:44280

James Maxton (1885–1946) was the left-wing leader of the 1930s Independent Labour Party and actively encouraged the rise of the socialist movement in

Scotland. He was a pacifist who opposed both World Wars and one of the founders of the 'Clydeside Trio'. MacLeod painted this portrait based on sketches made at political meetings after Maxton had refused to be painted by John Lavery. A portrait by Lavery can also be found in this room.

Self-portrait with Mirror

Marie-Louise Motesiczky (1906–96)

Oil on canvas, 1949

GLAHA:57987

Motesiczky left Austria immediately after the Nazi invasion of 1938 and worked in almost total obscurity in London until late in life. This painting, which she never exhibited, records a wistful glance into a dressing-table mirror, her pose echoing Edvard Munch's *Ashes*.

Portrait of a Man

1882

Sir John Lavery (1856–1941)

Oil on canvas

GLAHA:50991

Lavery gained his reputation as a painter of society portraits and wartimes scenes. He started his career as an apprentice to a Glasgow photographer, where he tinted photographs to fund his art classes. By 1882, when this portrait was painted, Lavery was studying at the Académie Julian in Paris, returning to Glasgow in 1885. Here he befriended the artists

known as the Glasgow Boys, with whom he shared an interest in subjects from modern life.

Spring in Glasgow

1941–42

John Duncan Fergusson (1874–1961)

Oil on canvas

GLAHA:43492

This is an ‘allegorical’ portrait, rather than a representation of a particular person. Here the artist wants to convey an abstract idea, in this case, a celebration of youth and life in the darkest hours of the Second World War. Though the painting is an imagined portrayal, it was inspired by a real person, Aileen Cassavetti, a petite and delicate woman, very different to the woman depicted.

Rose et or: La Tulipe

1894–96

James McNeill Whistler (1834–1903)

Oil on canvas

GLAHA:46316

Harmony in Flesh Colour and Black: Portrait of Mrs Louise Jopling

1877

James McNeill Whistler (1834–1903)

Oil on canvas

GLAHA:46317

The sitter, Louise Jopling-Rowe (1843–1933), was a poet and painter of portraits and figure compositions.

She founded an art school for women in London and as a professional woman artist, achieved popular and critical acclaim. It was recorded in a friend's diary that Whistler painted this full-length portrait in just an hour and a half. Here he favoured the modelling of the back of her figure over capturing the likeness and character of the sitter.

A Blackbuck

1769–82

George Stubbs (1724 – 1806)

Oil on canvas

GLAHA:43822

This painting was commissioned by William Hunter as a record of one of several live Indian Antelopes that were sent to England in the 1760s. Because of his accuracy, Stubbs was asked to depict the likeness of the animal, observed directly from nature. He concentrates our attention on it as a marvel of the natural world. He neither sentimentalises nor objectifies this creature. Instead, he makes a true portrayal. Can we consider this a portrait?

St Catherine

1605–08

Guido Reni (1575–1642)

Oil on canvas

GLAHA:43787

Isaac Newton

c.1702

Godfrey Kneller (1646–1723)

Oil on canvas  
GLAHA:43742

Isaac Newton (1642–1727) is rare among figures of the past for the number of paintings, engravings and images of him which survive. He was painted by nine different artists in the latter part of his life and even after his death many portraits and sculptures of him continued to be made. The demand for representations of his image demonstrate his immense fame. Another signed and dated version of this portrait is in the National Portrait Gallery, London.

Portrait of a Lady with a Parrot  
1556–64  
Anthonis Mor van Dashorst (1519–75)  
Oil on mahogany panel  
GLAHA:43764

The identity of the woman in this fine portrait is not certain. Similarities in interior and costume have led to speculation that the painting may be the pendant, or pair, to the *Portrait of Steven van Herwijck* (c.1530–1565/7), held at The Mauritshuis in the Netherlands. This leads us to think that our painting shows his wife Jonekin. Parrots and the colour green were often associated with love, which supports the idea that this is a ‘marriage portrait’.

A Gentleman in an Academic Gown  
1672  
Karel Dujardin

1622–78

Oil on canvas

GLAHA:43738

Sir Thomas Isham, Bart

1650–1700

Jacob-Ferdinand Voet (1639–1700)

Oil on canvas

GLAHA:43834

Mrs Martha Tracy Travell (1739–80)

1769

Allan Ramsay (1713–84)

Oil on canvas

GLAHA:44022

An accomplished 18th-century portrait painter, Ramsay actively engaged with the challenges that lie behind the representation of a person's likeness. His contribution to the art of portraiture was a delicate balance between fashionable and intellectual sophistication. His portraits of female sitters hint at the interaction he had with them. He depicts this sitter in a way that emphasises the sharpness of her mind, rather than her role as a mother, daughter or sister.

Head of an Old Man

1609–10

Peter Paul Rubens (1557–1640)

Oil on oak panel

GLAHA:43808

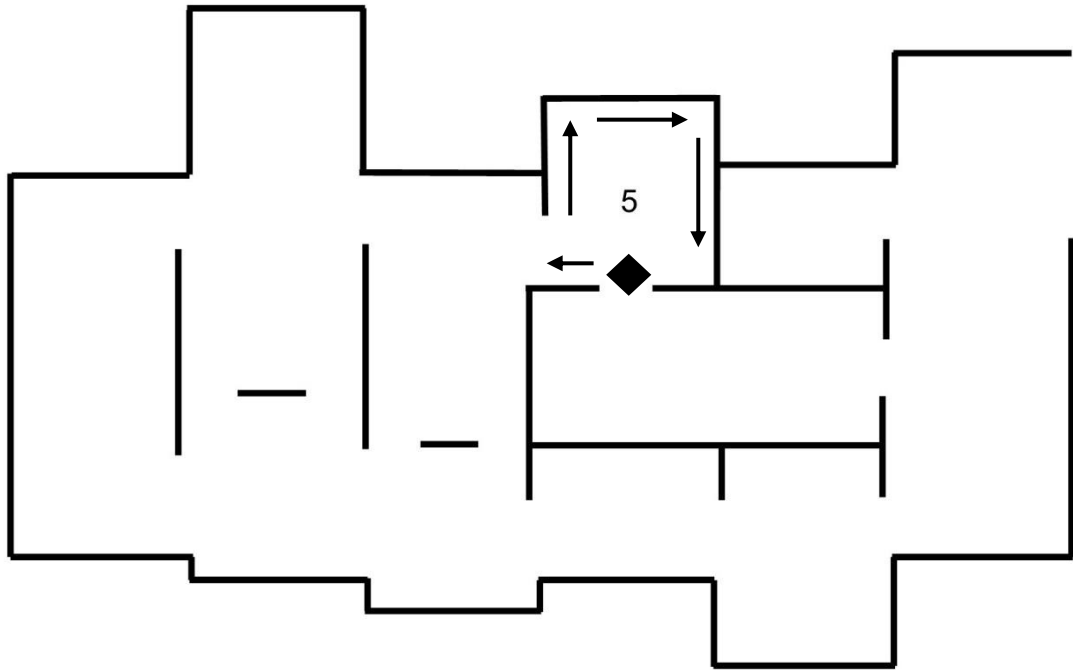
This oil sketch is an 'idealised portrait', a model intended for use in a larger composition. Rubens, like

other Old Masters, would paint heads like this as study tools to record gestures, expressions and create character types. Rubens made, and retained in his studio, about 100 of such portraits that provided models for heads to be painted in large compositions by his assistants. You can recognise this bearded man in at least three different paintings by Rubens in museums around the world.



## Room 5

### The World in a Teacup



The objects on display here are outstanding works of art but they also embody complex histories. Let's take the famous painting *A Lady Taking Tea* as point of departure for reflection.

Dutch traders started bringing tea to Europe from China in the 16th century, after which tea drinking became important to aristocratic society. The English, later British, East India Company was formed in 1600 to monopolise trade with East and Southeast Asia and India. By 1680, Europe was importing sugar produced by enslaved people on plantations in the Americas. Adding sugar to tea enhances its flavour; this combination became associated with a domestic ritual

signifying luxury and respectability among the upper classes. Tea and sugar led the Europeans to China, India, the Caribbean islands and America as colonisers that exploited local peoples and products.

As European colonialism expanded, in search of 'exotic' goods to exploit, many of these new products found their way into still life painting, a genre that visually exemplifies the riches of the so-called 'golden age' in European art. Together, the works on display here provide visual evidence of the accumulation of European wealth in this period of extensive colonisation and offer an opportunity for critical reflection on the relationship between imperial luxury and the systems of violence and exploitation that made this lifestyle possible.

### Labels

Sir Thomas Rumbold, Bart

1776–78

George Romney (1736–91)

Oil on canvas

GLAHA:43798

Thomas Rumbold's family connections secured him a position with the East India Company in 1752. He served the company for more than 20 years before returning to England to sit in the House of Commons. Rumbold was appointed Governor of Madras in 1777 and returned to India. It was around this time that he commissioned Romney to paint this portrait and a companion portrait of Lady Rumbold. The sword,

arrows and shield at the top left are Romney's reference to Rumbold's connection to India.

### Memories of the Sea

1936

Josephine Haswell Miller (1890–1975)

Oil on board

GLAHA:43968

This is a relatively rare example of the oil technique of Josephine Haswell Miller (née Cameron), who also worked as an etcher. The marine motifs, model ship, standing male porcelain figurine and the shells scattered over the drapery, clearly allude to the title of the painting. The concertina book, a reference to Comte de La Perouse (1741–88), a contemporary of Captain Cook who led worldwide voyages between 1785 and 1788, adds nuances to its meaning. How would you interpret the meaning of this painting in the context of this room?

### A Lady Taking Tea

1735

Jean-Simeon Chardin (1699–1779)

Oil on canvas

GLAHA:43512

*A Lady Taking Tea* holds an exceptional place within Chardin's career and is considered one of his greatest achievements. Its simplicity, composition and subtle balance of few colour accents embody the painter's very personal contribution to French genre painting. Its subject and message have been interpreted

differently, from theories of perception to moral messages on human vanity. In this display, we look at it through different lenses to consider it as visual evidence of the expansion of European powers and colonial exploitation.

### Family Conversation Piece

1998

Christine Borland (b. 1965)

Five cast bone china skulls, painted blue underglaze, wooden stand with glass top

Gifted by the Contemporary Art Society, 2001

This work links domestic china, human anatomy and global history. Synthetic skulls used in medical training, selected to suggest a family group, were cast and reproduced in bone china by the artist. She decorated them with patterns based on imported Chinese porcelain and 18th-century British imitations of those wares. Some of these patterns relate directly to Liverpool's role in trading commodities like sugar and the closely-related Transatlantic slave trade. The work raises questions of value, appropriation and the violent histories that underpin wealth and domestic comfort, using a material associated with the everyday act of taking tea.

### Still Life with Dead Game

1595–1657

Frans Snyder (1579–1657)

Oil on canvas

GLAHA:43836

Snyders was the greatest Flemish Baroque painter, specialising in animal paintings and food still lifes aimed at the wealthiest clients. The message of this painting originally concerned the importance of enjoying earthly pleasures and the abundance of wealth through an accumulation of natural products. But many of these products were not indigenous to the Netherlands. The message can be reframed today by asking: Where did these come from? What did it take to get them there?

Still Life

1644–54

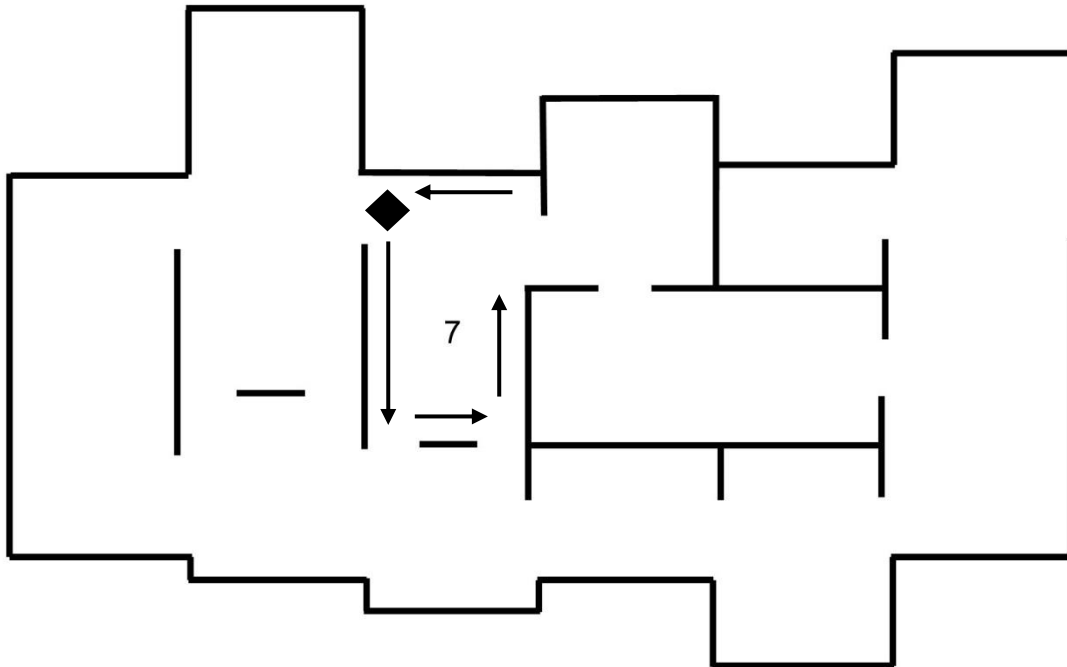
Cornelius Cruys (1619–54)

Oil on canvas

GLAHA:45016

## Room 7

### A Modern Gallery



Museums are frequently defined by only a small set of their holdings. The Hunterian art collection began in 1783 with William Hunter's small collection of paintings; it has since grown through donations, bequests and purchases. It is internationally recognised for a large group of works by James McNeill Whistler and the drawings, designs and furniture in the reconstructed Mackintosh House. Dutch and Flemish 'Old Masters' and an extensive collection of works by Scottish artists are also defining strengths.

This room displays a less well-known but important feature of the collection: art produced after the Second World War in Britain and America. This

includes exceptional examples from the 1960s to 1980s of Pop, abstract expressionist and non-figurative art by internationally renowned artists.

These works resonate with a specific moment in The Hunterian's history, as most of them date from the same period when this building was erected as a new home for the art collection. Designed and constructed between 1973 and 1981, with geometric shapes and building materials like concrete, it is an example of a style known as 'brutalism'. Several contemporary works, some displayed here, were acquired then, including the spectacular cast aluminium entrance doors commissioned from the artist Eduardo Paolozzi.

### Labels

Nude Triptych, from *Prelude to a 1000 Temporary Objects of our Time Nos 7a–c*

Colin Self (b.1941)

Etching, 1971

GLAHA:17627-9

Colin Self is an English Pop artist whose work addresses the theme of Cold War politics. As a printmaker, Self has been a great innovator and was a central figure in the 1960s boom in printmaking. This triptych, made on three separate sheets of wove paper, was published by Editions Alecto, London. It is part of his etching suite *Prelude to the 1000 Temporary Objects of Our Time* (1970–71) that sought to provide a unique record of society in the event of its possible destruction.

Untitled (Fragment 6)

1965

Bridget Riley (b. 1931)

Screenprint, printed in black and white ink onto plexiglass

GLAHA:17649

Bridget Riley is the most celebrated English 'Op' artist (short for 'optical') meaning that the artist sets out to create an optical effect. *Untitled (Fragment 6)* is from a series of works printed in black and white inks onto plexiglass, creating an effect like paper but using one of the new materials of the period. The artist's disconcerting, swirling, black and white images remain a highlight of her career. Can you see the black spots moving?

The Musician

1943

Cecil Collins (1908–89)

Oil on canvas

GLAHA:53251

The Man with the Lamp

1943

Cecil Collins (1908–89)

Oil on canvas

GLAHA:53252

Collins' paintings tend to have a very personal meaning, often bound up with the artist's creativity.



These two paintings are intended as a pair. *The Man with the Lamp* is not intended as a portrait in the ordinary sense, but the man receiving inspiration from the lamp is thought to symbolise the artist. In the pair painting, *The Musician*, the woman playing the mandolin probably represents Collins' wife Elisabeth Collins, née Ramsden, (1904–2000), who was also an artist and the most important influence on his life and work.

Winter Map

1965

Helen Frankenthaler (1928–2011)

Acrylic on canvas

GLAHA:43532

Gifted by the Contemporary Art Society, 1968

One of the leading abstract painters of her generation, Frankenthaler works by dripping and pouring pools of thinned paint on the unprimed canvas, placed on the floor. Canvases are often then tacked to the wall to allow the paint to flow as it dries. Only when complete are they conventionally stretched. Her canvases, like this, often allude to landscape and resound with a sense of place and poetry, although most of her works are on a larger scale.

Sea Devil's Watchtower

1960

Alan Davie (1920–2014)

Oil on hardboard

GLAHA:43459

Davie was a musician and one of the most important Modernist Scottish painters. His work from the 1950s has affinities with the work of the CoBrA group, with whom he was in contact. This is a characteristically energetic example of his semi-abstract landscape painting of the late 1950s and early 1960s. Davie was a jazz saxophonist early on in his career and his works present analogies with jazz, as he stressed improvisation as his chosen method.

18-6-69

1969

John Hoyland (1934–2011)

Acrylic on cotton duck

GLAHA:52129

One of the greatest British abstract painters, Hoyland was interested in post-war American abstract art. He spent long periods in New York during the late 1960s where he befriended artists like Robert Motherwell (1915–91). Like many of his paintings, *18-6-69* is titled using the numerical date of its completion, leaving the interpretation open to the viewer. The distinctive rectangle shape, thickly painted, remained a major structural element of his work throughout the 1970s and an unmistakable personal motif. The painting has been recently cleaned and necessary structural conservation will be completed in due course.

Boite d'Allumettes

1963

Herve Telemaque (1937–2022)

Oil on canvas

GLAHA:45132

The title *Boite d'Allumettes* (box of matches) refers to the prominent box labelled 'Gitanes', a celebrated brand of French cigarettes at the upper right. The artist has commented that this picture is transitory between a more surrealistic manner and a pop-like manner. He said: "my idea at that time was to arrive to a style that could describe the appearances very quickly and let the objects speak for themselves".

Salmon Nets and the Sea

1960

Joan Eardley (1921–63)

Oil on board

GLAHA:43475

Joan Eardley is a key figure of post-war Scottish art, best remembered for her paintings of Glasgow children and the coast of Catterline, a small fishing village in the north-east of Scotland. She would settle her easel on the beach, outdoors in the midst of a storm and try to capture the full drama of Catterline's tempestuous weather. If you take a closer look you can still see the sand and debris that she incorporated into the paint surface.

### Sculpture

Large Siren

1980–86

William Turnbull (1922–2012)

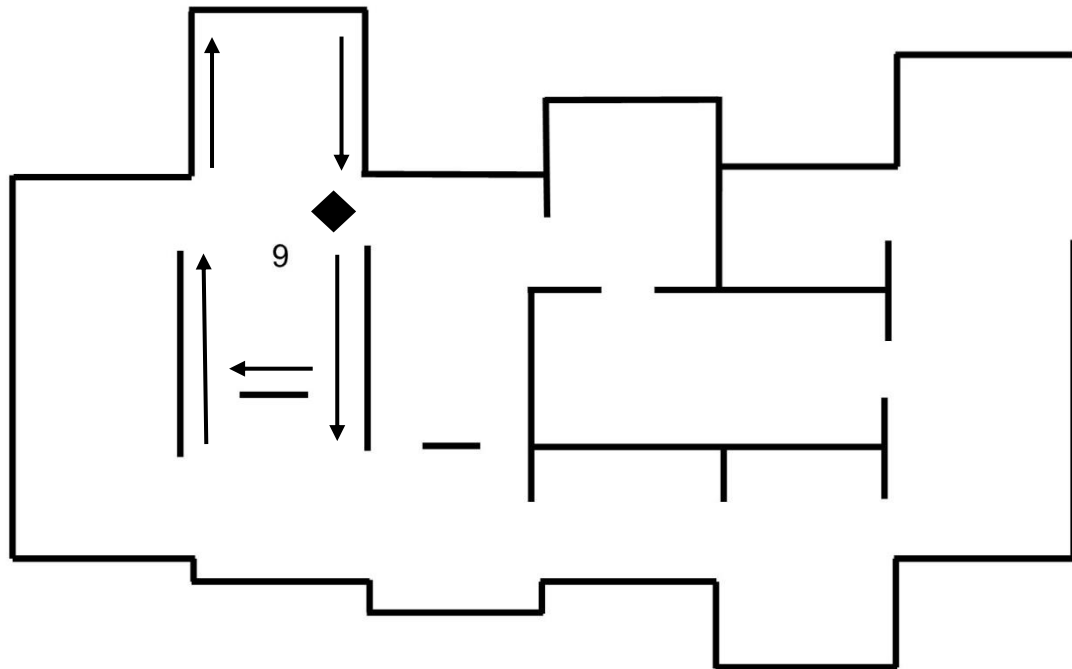
Bronze

GLAHA:52127

Turnbull was a Scottish sculptor and painter. He is known for figurative and minimalist sculpture, as well as abstract painting. This is a major work from a group of bronzes made in the 1980s. It encompasses central themes in Turnbull's work such as his interest in ancient sculpture and his exploration of the theme of the goddess. The title of this work and the form, which resembles an early Cycladic figurine, suggest inspiration from Greek art and mythology.

## Room 9

### Colour and Light, Art and Science



The paintings and scientific instruments in this room focus on how technical transformations in science and art influenced each other in the last decades of the 19th century in Europe.

It witnessed a radical departure from conventional art when a group of young French artists, the Impressionists, decided to paint what they saw and felt when observing nature. They weren't interested in accurately recording appearances but in grasping an 'impression' of how a landscape, thing or person appeared to them at a certain moment and under a certain light. They painted outdoors, using loose brushwork to represent nature that vanishes at every

moment. Impressionism spread beyond France: in Scotland, the Scottish Colourists and Glasgow Boys and Girls developed a style close to it.

Transformations in art coincided with technological developments. For instance, the deep influence of photography on the Impressionists can be traced in their choice of everyday subjects, partial views and the way they depicted the effects of light reflected in water.

While light was of common interest to artists working in both media, painting exploited qualities of colour that the photography of the time could not match. The Impressionists understood and made use of contemporary research on the physics and psychology of colour by applying colours next to one another rather than mixing them.

### Labels

The Church of Moret-sur-Loing, Rainy Weather,  
Morning

1893

Alfred Sisley (1839–99)

Oil on canvas

GLAHA:43815

This December morning view of a church is one of fifteen near identical ones that Sisley painted within two years. Seeking to depict the real world in all its fleeting beauty, they explore the church's changing appearance under different atmospheric conditions,

through the seasons. Sisley, a founding member of French Impressionism, regularly produced 'series' paintings, an approach developed by the Impressionist painters.

Misty Morning, Rouen  
1896  
Camille Pissarro (1830–1903)  
Oil on canvas  
GLAHA:43778

Pissarro's training under Corot (1796–1875) helped him develop skills in abstracting forms from within a landscape and capturing the impact of light on his subject. This led Pissarro to become one of the founders of French Impressionism. In his views of Rouen, painted towards the end of his career, his stated aim was to capture the "effects of fog and mist, of rain, of the setting sun, and of grey weather..."

Distant View of Corbeil from Behind Trees, Morning  
1868–72  
Jean-Baptiste Camille Corot (1796–1875)  
Oil on canvas  
GLAHA:43517

Corot was a leading French 19th-century landscape painter from the Barbizon School, who believed in embracing their native landscape and working directly with its subject matter. He also pioneered a hybrid technique called 'cliché-verre' which combined both etching and photography. This complex engagement with photographic and printmaking processes went

hand in hand with an interest in memories, or 'souvenirs' as Corot called them, capturing first impressions and dreamy lighting, such as morning light.

A French Harbour

1888

Louis-Eugène Boudin (1824–98)

Oil on wood panel

GLAHA:43457

Today Boudin is best remembered as a forerunner of the French Impressionists. Annotating the back of his canvases with details about the weather, the light and time of day, he was particularly sensitive to variations in light and atmosphere. His studies of the changing effects of clouds and sea and his open-air sketches and paintings of the Normandy coast inspired numerous younger artists in France and elsewhere to pursue these interests further.

Sundown

1887

George Henry (1858–1943)

Oil on canvas

GLAHA:43884

By the late 19th century, the study of light had become a favourite subject among artists aspiring to be radical. In Scotland, both Henry and other Glasgow Boys like him were eagerly experimenting with pioneering approaches to light developed by the French Impressionists and Whistler. Here, Henry



adopts Whistler's interest in the simplification of forms brought on by sunset to create his own poetic interpretation of a working river.

Nocturne

1875–77

James McNeill Whistler (1834–1903)

Oil on canvas

GLAHA:46361

One evening in August, Whistler was struck by a view of the river Thames “in a glow of rare transparency an hour before sunset.” This inspired him to experiment with the impact disappearing light has on forms and to develop a series of dark tonal riverscape paintings known as ‘Nocturnes’. Described by Whistler as “an arrangement of line, form and colour first”, they were celebrated as a break from detailed realism.

Winter in Glencairn

1885

James Paterson (1854–1932)

Oil on canvas

GLAHA:51914

Born in Glasgow and trained in France, Paterson is considered one of the father figures of the Glasgow Boys. In 1884 he moved to Moniaive in southwest Scotland. His home, Kilniess, is the cottage on the left. The surrounding countryside provided him with the subject matter for most of his works of that period, which all share his fascination with the changing colours and light of the Scottish landscape. Paterson

was a proficient amateur photographer and used the camera for photographic study and preparation for painting.

Trongate at Glasgow Cross  
1932 Piero San Salvatore (1892–1955)  
Oil on board  
GLAHA:43809

Still Life and Rosechatel  
1924  
Francis Boileau Cadell (1883–1937)  
Oil on canvas  
GLAHA:43420

*Still Life and Rosechatel*, a reference to the bottle of wine, belongs to a series of studio interiors in which Cadell, the youngest of the Scottish Colourists, explored texture, space and structure. Driven by a fascination for reflections and painted in the 1920s, Cadell applies primary colours with a crisp technique to define space and structure. The use of thicker paint in the centre gives the impression of a glossier surface that contributes to its overall sleek aspect.

Cassis  
1913  
Samuel John Peploe (1871–1935)  
Oil on panel  
GLAHA:43997

Peploe and his friend Fergusson, like many early 20th-century European artists, shared a quest for

“more sun, more colour” and for new ways of capturing first impressions. They first ventured to the south-east of France in the summer of 1913. Their experience there was hugely influential on their artistic development and paved the way for further Scottish artists eager to explore their own response to the light and landscape of this area.

The Cathedral Rock, Iona  
1919–25  
Francis Boileau Cadell (1883–1937)  
Oil on panel  
GLAHA:43425

The island of Iona’s main draws include its white sand, rapidly changing weather, rocks rich in light-reflecting minerals and the almost mesmeric perspective of distant islands. In his celebrated Iona series, Cadell played opalescent pastels off against vivid, accentuated greens and blues typical of the island. He painted on prepared boards using an absorbent ground and no varnish to achieve a uniquely textural finish.

Lamplight  
1901  
Bessie MacNicol (1869–1904)  
Oil on canvas  
GLAHA:43949

Bessie MacNicol was an important member of the Glasgow Boys and Girls whose work was acknowledged both at home and abroad. She was

known for her masterful command of colour, light and texture. *Lamplight* is one of a group of female studies painted in the early 1900s. This boldly-painted, arresting composition captures the effects of strong artificial light. The first electric lights were introduced to Glasgow in 1893.

The Firth of Forth

1820–70

David Octavius Hill (1802–70)

Oil on paper glued on panel

GLAHA:51761

Late works by David Octavius Hill exemplify the impact photography had on the study of tonal values within landscapes among mid-Victorian painters. Hill was a landscape and portrait painter but achieved fame as a pioneering photographer. In this view of an estuary, framed like a photograph, his main subject has become light itself, be it in the form of the reflection of sunlight on the water, or in the study of brightly lit clouds in a silvery sky.

Portrait of Frau Muthesius

1904

James Craig Annan (1864–1946)

Photogravure on paper

GLAHA:59104

Photogravure is a method of printing photographic images with ink. The printmaker uses light-sensitive chemicals to etch the image onto a metal plate before applying ink and transferring the image onto paper

using a printing press. Prints made in this way have a soft, smoky character, with a wide range of subtly different tones between black and white. Glasgow photographer James Craig Annan learned the technique from its inventor, the Czech artist Karel Klíč.

Les Eus

c.1913

John Duncan Fergusson (1874–1961)

Oil on canvas

GLAHA:43493

Fergusson was living in Paris, trying to make a name for himself in the art scene, when he produced this ambitious painting. It revolves around six sculptural nudes dancing against a background, bursting with colour and light. It reflects how the universal forms of music and dance, and the power of light and colour can influence our moods and steer our imagination. These ideas were particularly popular in art produced just before the outbreak of the First World War.

## **Women, Labour and Rural Life**

Music

1889

David Gauld (1865–1936)

Oil on canvas

GLAHA:52245

Top

Three Girls in a Cottage Rose Garden

1891  
George Henry (1858–1943)  
Oil on canvas  
GLAHA:51980

Bottom  
The Brook  
1891  
Edward Atkinson Hornel (1864–1933)  
Oil on canvas  
GLAHA:43887

Hop Pickers Returning  
1883  
Alexander Mann (1853–1908)  
Oil on canvas  
GLAHA:43963

Gathering Cabbages on a Hampshire Farm  
1875–77  
Sir David Murray (1849–1933)  
Oil on panel  
GLAHA:43977

The Turnip Field  
1875–90  
Robert McGregor (1847–1922)  
Oil on canvas  
GLAHA:44385

These paintings were produced from 1875–91 by members of the Glasgow Boys and illustrate an evolution in style and theme over a short period. In the

1870s, the artists shared a commitment to uncompromising representations of rural life, which they captured by painting in the open air. In the 1880s–90s, members of the group shifted toward decorative abstract painting that merged Japanese influences with symbolist themes. They correspond to a social context, when Scotland’s Industrial Revolution was in full swing and wealthy industrialists became art patrons, while a substantial proportion of the population still lived in rural areas. How do you think these paintings reflect the social context?

Large case of works on paper

## **Depictions of Motherhood**

Three Ladies and Two Children

1780–90

Torii Kiyonaga (1725–1815)

Colour woodcut, printed in five colours

GLAHA:18639

Despair

1889

William Strang (1859–1921)

Drypoint, sandpaper and etching

GLAHA:20960

Woman Darning

1884

William Strang (1859–1921)

Etching

GLAHA:20957

The Choice

1908–16

Frances Macdonald McNair (1873–1921)

Watercolour and pencil

GLAHA:41970

La Toilette de la Mère

1905

Pablo Picasso (1881–1973)

Zinc etching, print

GLAHA:2815

These works on paper represent different societal ideas of motherhood across centuries and cultures. Japanese artist Kiyonage's *bijin-ga* print, depicting two young girls on an outing in the company of their governesses, points to a shift in ideas of motherhood and upbringing. The late 19<sup>th</sup>- and early 20<sup>th</sup>-century prints by Picasso, Strang and McNair invoke anxieties about motherhood that emerged as women's rights movements put pressure on long-standing ideals. Today, while constrictive ideals and myths still exist, artistic representations of motherhood present much greater variety with respect to age, marital status and sexual orientation.

### Sculpture

Dryad

1924

John Duncan Fergusson (1874–1961)

Pine



GLAHA:44368

Dryad, meaning tree spirit, is the first of a series of images exploring Fergusson's belief in a spiritual bond between the nude and nature. In Fergusson's words: "My Dryad was meant to be very human, and was intended to express both the love for the trees and the desire to be human, to be free." The elongated figure, reminiscent of African art also reflects the artist's broad-ranging interest in other cultures.

### Case objects

Mounted long equilateral prism  
Late 19th or early 20th century  
Manufacturer unknown  
Glass, brass, lead-weighted base  
GLAHM:105116

Isaac Newton's investigations with glass prisms in the 1660s and 1670s were celebrated as decisive experiments into the nature of both light and colour. In the 1800s the Impressionists applied Newton's findings to their painting, rejecting the use of black in favour of 'prismatic colours', applying the primary colours (blue, red and yellow), hardly mixing them and looking for their complementary ones (green, orange and violet).

Bellows camera and lens plates  
1878–1892  
G Hare, London  
Mahogany, brass, steel, glass, coated paper

GLAHM:113950

Photography enabled artists and scientists in the 19th century to investigate, monitor and visualise natural and artificial phenomena in new ways. Artist Claude Monet (1840–1926) had four different cameras and Edgar Degas (1834–1917) experimented with one of the first Kodak portable cameras. This camera with adjustable paper 'bellows' was used in the late 19th century in the Botany Department of the University of Glasgow. While it has a screw thread on its base to attach it to a tripod, it may also have been used in a vertical position.

Collimator prism apparatus

1850–1900

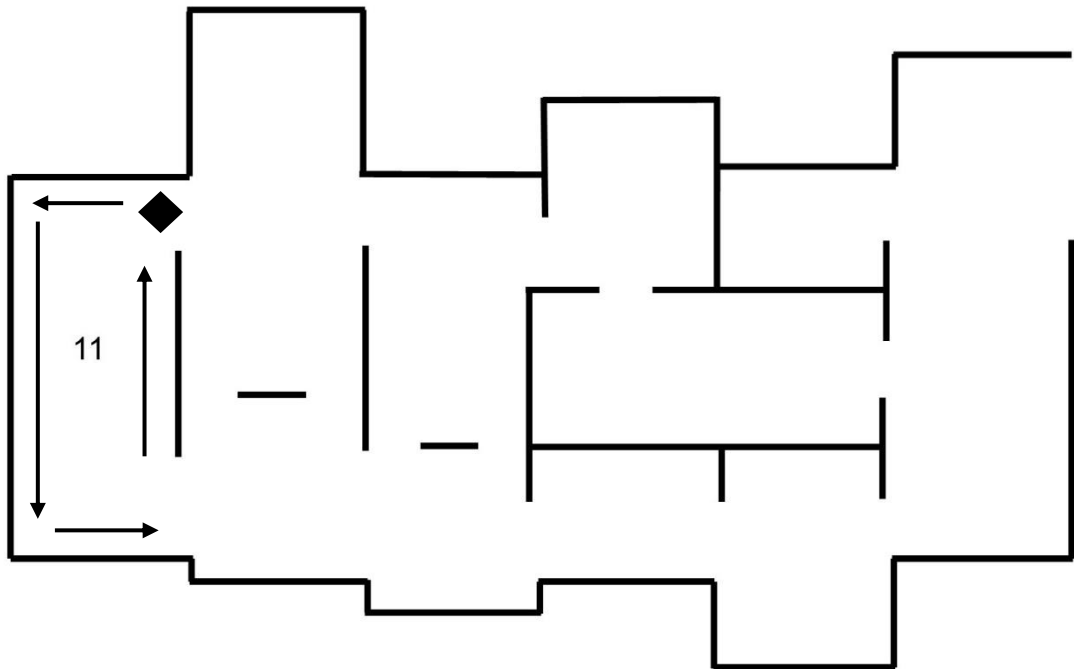
E Lutz, Paris

Iron, brass, steel and glass

GLAHM:105059

Demonstrating and experimenting with optical phenomena was undertaken in diverse places in the 19th century. The salon, the show, the exhibition hall, the laboratory and the lecture theatre were all places for the intersection of education and entertainment that artists would attend. This device combines a movable prism and a cylindrical lens to split refracted white light into narrow beams. It was used in the late 19th century in the University of Glasgow teaching laboratory of William Thomson, Lord Kelvin.

## Room 11 In Relation



This room is an experiment: think of it as a 'game' of unexpected encounters and reunions that highlight relationships between works of art. In each grouping, two or more objects enter into a relationship with one another - they influence each other's meaning when viewed together. These associations, however, remain open; they are provocations to think with, invitations to look at individual works in new ways.

### Unexpected Encounters

All art works are time travelers: they belong to the time when they were made, but live different lives in front of constantly changing audiences. European art history organises art into periods and movements. To

challenge traditional ideas of chronology and materials, these groupings encourage associative thought - visual rhymes and resonances, links, similarities and differences - that cut across time, geography and culture. In these unexpected encounters we find dynamism and dialogue, relationships and interconnections that push us to look again and to question how we look at art.

What resonates for you? What connections do you make between these works?

### Labels

Creole Earring II

2021

Jimmy Robert (b. 1975)

Unique inkjet print on paper

Purchased with Art Fund support

In this self-portrait photograph, the artist poses in the dining room of The Hunterian's Mackintosh House. His vogue-like gesture is modelled after a 1981 Peter Hujar photograph of a famous New York drag queen, *Ethyl Eichelberger in a Fashion Pose*. The work was made for Robert's 2021 solo exhibition *Tobacco Flower* which drew on works by Mackintosh and other artists in The Hunterian collection to draw out subtle traces of colonial history. The elegant decor of the Mackintosh dining room becomes a backdrop framing a gesture that evokes black and queer histories and experiences.

Portrait of Alexander MacFarlane  
1756

John Vanderbank (1686–1739)

Oil on canvas

GLAHA:44266

Alexander MacFarlane (1703–55) graduated from the University of Glasgow in 1728. He moved to Jamaica, where he was a merchant, planter and enslaver. He had a keen interest in mathematics and astronomy. After his death, MacFarlane bequeathed his plantations to his brothers and his astronomical equipment to the University of Glasgow, which used it to establish the MacFarlane Observatory. The prosperity that funded the observatory was directly linked to violence against and exploitation of enslaved people.

Landscape with Mercury and Herse  
1638–48

Herman van Swanevel (1603–55)

Oil on canvas

GLAHA:43827

This painting represents a scene from Ovid's *Metamorphoses*. In the story, the Greek god Mercury falls in love with the Greek princess Herse, as she and her sisters return from the Temple of Minerva. Though inspired by the Roman Campagna, the landscape itself is imaginary. With calm sunshine conveying serenity and calm, it represents an 'ideal' landscape more beautiful and harmonious than any found in nature. Landscape painting was not highly regarded

and to elevate it, artists often added mythological or religious subjects.

Poppy petals early morning, before breeze strengthened. Each petal licked underneath and pressed to another to make a line about seven feet long.

1984

Andy Goldsworthy (b. 1956)

Photograph, cibachrome

GLAHA:53385

Andy Goldsworthy creates site-specific installations in rural and natural settings that reflect current environmental debates. Associated with the Land Art movement, art directly made into the landscape, he crafts installations from natural materials including rocks, ice, leaves, or branches, capturing the fragility of the earth. By photographically documenting these ephemeral collaborations with nature, Goldsworthy's art recalls humanity's conjunction with the continual change and fleetingness of the natural world.

Fräulein Engelhardt

1926

Marie-Louise von Motesiczky (1906–96)

Oil on canvas

GLAHA:55564

This is an early work by Motesiczky, executed with simplified lines and large planes of colour applied with thick pigment. The woman holds a sprig of leaves, signalling that she is in the autumn of her life. Her

facial features resemble the African art that strongly inspired early 20th-century western art movements like Cubism and Expressionism. Motesiczky left her home in Austria after the Anschluss with Germany in 1938 and lived in London until her death.

Mask, Dean Gle  
Ivory Coast, Dan culture  
1850–1950  
Artist not recorded  
Wood  
GLAHM:112813

Carved by Dan sculptors on the Ivory Coast, Dean Gle masks are among the most internationally influential African artworks. Like this example, those which represent female ancestors are studies in Dan conventions of feminine beauty. Previously displayed with artefacts and treated as colonial trophies, by the early 1900s these African works began to be exhibited in a handful of art museums across Europe and North America, reflecting an emerging shift in attitudes and assumptions.

Miss Nelly O' Brien  
c.1762–64  
Sir Joshua Reynolds (1723–92)  
Oil on canvas  
GLAHA:43826

Nelly O'Brien (d.1768) was one of Reynolds' favourite models. She was originally an actress but became a well-known courtesan, a mistress of wealthy men with

ambiguous status, who was nonetheless accepted in Georgian society. Reynolds skilfully portrays her, with delicate colour harmonies of pinks and whites, posing at ease as she looks directly at the viewer. She rests her elbow on a carved relief depicting the Greek princess Danaë, a pictorial convention alluding to Nelly's social role.

Gouffres Amers

1939

Ithell Colquhoun (1906–88)

Oil on gesso panel

GLAHA:43514

This painting shows a reclining male figure whose monumental scale is suggested by the relative proportions of a surrounding landscape. The figure is composed of different elements of marine life, inspired by Shakespeare's *The Tempest*. Colquhoun studied in Paris where she was exposed to Surrealism. She later joined the British Surrealists group but was expelled for her interest in occultism. Her work often parodies the Surrealist obsession with male sexual and erotic dominance.

Danaë and the Shower of Gold

c.1720–80

Andrea Casali (1648–1705)

Oil on canvas

GLAHA:43533

The story of Danaë comes from Ovid's *Metamorphoses*, an 8th-century Roman poem. After



an oracle predicted her child would kill him, Danaë's father imprisoned her in a tower, but the god Zeus took the form of a golden shower to impregnate her with their son Perseus. This theme is one of the most popular in the history of western painting. In a historical moment when religion imposed strict moral norms on art, mythological subjects offered artists a way to represent nude bodies.

Portrait of Anne of Austria

1567–73

Attributed to Alonso Sanchez-Coello (1531–88)

Oil on canvas

GLAHA:43810

This portrait depicts Anne of Austria (1549–80) shortly before her marriage to the Spanish King Philip II (1527–98) in 1570. The light-coloured, richly decorated style of dress seen here was soon to be replaced. After her marriage she wore only black and gold, the colour scheme of the Spanish court during the Catholic Counter Reformation. Royal portraiture used these colours to symbolise the power and might of the Hispanic monarchy. Black indicated dignity and sobriety, while gold signified divine light, wealth and power.

Ciclo II: Il Nero e l'Oro

1992

Alberto Burri (1915–95)

Acrylic, gold foil, Celotex on canvas

GLAHA:43501

This work is the second part of a cycle, *Il Nero e l'Oro* (Black and Gold), consisting of 10 paintings of the same dimensions, materials and colours repeated in different combinations. Burri was a key figure of the movement known as 'Arte Povera' in which art is made from humble objects, including debris or rubbish. At the heart of his aesthetic is the desire to make a work perfect in its structure. The expressive power of the abstracted forms and the contrast of black and gold offers the viewer space for contemplation.

## Reunions

In this section, you will encounter works by 'artist couples', pairs of artists and/or designers that were intimately engaged as lovers, best friends, siblings, or collaborators. Each pairing provokes questions about the artists' personal and artistic relationship, and how it affected their artistic production and careers. In some instances, they clearly influenced each other's art, while in others they had radically different approaches. Gender and politics also come to the forefront: one of the partners - often, but not always, a woman - did not enjoy the same opportunities or level of recognition as the other, revealing imbalances in the art world.

## Labels

St George (La France)

1904–06

Auguste Rodin (1840–1917)

Bronze  
GLAHA:51620

Rodin's portraits are celebrated by art critics as 'masterpieces' of western sculpture. The model for this bust was the sculptor Camille Claudel (1856–1945), Rodin's pupil, model, assistant and lover for several years. Their affair inspired, and had an enormous impact on, the work and careers of both artists. Rodin did, in fact, exert a great influence on his student. But the opposite is also true, to such an extent that it is sometimes difficult to distinguish between their work.

Roses  
1860–1926  
Victoria Dubourg (1840–1926)  
Oil on canvas  
GLAHA:43525

The French artist Victoria Dubourg specialised in still-life compositions of flowers, fruit and vegetables. Dubourg has been criticised as lacking originality and simply reproducing the styles of her well-known husband, Henri Fantin-Latour, whom she married in 1876. However, a careful review of her early work shows that Dubourg began producing still-life paintings two years before meeting him. Dubourg exhibited in Paris, Brussels and London but her work is rare in public collections outside France.

Roses and Larkspur  
1885

Henri Fantin-Latour (1836–1904)  
Oil on canvas  
GLAHA:43528

Often described as the most celebrated 19th-century French painter of flower still-lives, Fantin-Latour also achieved great fame through his portraits of fellow artists, like James McNeill Whistler or Edouard Manet. It was Whistler who brought attention to Fantin-Latour in England, where his still-lives became extremely popular. This painting was cut into two so that the roses and the larkspur could be sold separately. The two parts have since been reunited.

Child in a Wicker Chair  
1882–88  
Beatrice Whistler (1857–96)  
Oil on board  
GLAHA:46426

The sitter of this portrait has not yet been identified but the careful, detailed style of painting could indicate a date before the artist's marriage to Whistler. Like her other works, this is painted on inexpensive media, board, that she also reused. It has a painting of a house on the back. In contrast to her husband's full-length portraits, Beatrice Whistler's surviving works are mostly small-scale, intimate studies of domestic subjects taken from her daily life.

Girl at a Tea Table  
1880–96  
Beatrice Whistler (1857–96)

Oil on panel  
GLAHA:46414

This finely finished painting probably depicts one of the artist's younger sisters, sitting at a laid table, looking pensively downwards. Social restrictions imposed on women explain why most of Beatrice Whistler's works depict domestic interiors. Women were also judged by different standards, prompting them to exhibit under pseudonyms to avoid being typecast as 'amateurs'. Beatrice Whistler's significant body of work has been consistently overshadowed (and mistaken for) that of her husband.

Harmony in Red: Lamplight  
1884–86  
James McNeill Whistler (1834–1903)  
Oil on canvas  
GLAHA:46315

Here Whistler was preoccupied with how the artificial lighting altered the appearance of colours - in this case the red of the cloak, hat and backdrop. The sitter is the artist Beatrice Birnie Philip, who married Whistler in 1888. Beatrice Whistler was a gifted artist working in a wide range of media. The Hunterian holds the largest single collection of her work. She is posed standing, hands on hips, her head turned to look at Whistler, or us, with slightly mocking air.

Cover for 'The Christmas Story'  
1895–96  
Frances Macdonald (1873–1921)

Brass

GLAHA:41255

Frances Macdonald and her sister Margaret studied together at the Glasgow School of Art and afterwards shared a studio. Collaboration was central to their practice. Frances made this metal book cover to contain a series of pages decorated by both sisters, telling the story of the birth of Christ in a style derived from medieval Christian prayer books. The Latin words 'Gloria in Excelsis Deo' mean 'Glory to God in the Highest'.

Self Portrait

1940

Robert Colquhoun (1914–62)

Drypoint, print, ink on paper

GLAHA:20807

This self-portrait is one of Colquhoun's earliest surviving prints and is firmly rooted in the etching revival tradition. The Scottish painter and printmaker studied at the Glasgow School of Art where he met Robert MacBryde, a student in the same year. They formed a lifelong romantic relationship and professional collaboration, becoming known as 'The Two Roberts'. From the mid-1940s to the early 1950s Colquhoun was considered one of the leading artists of his generation.

Circus Woman

1960

Robert MacBryde, (1913–66)

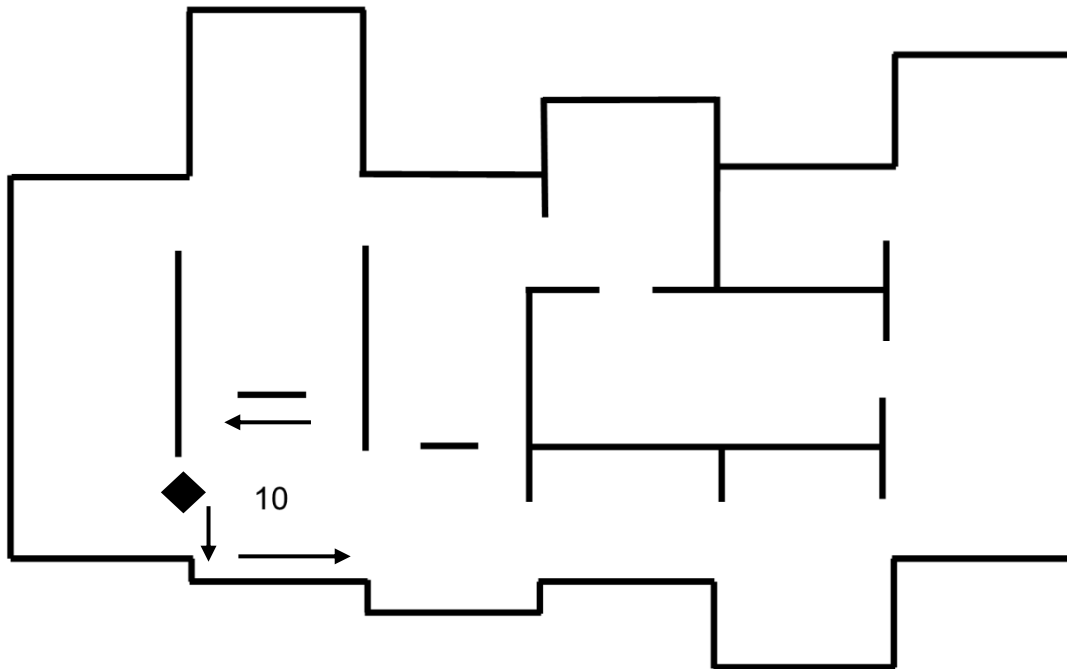
Lithograph, print, black ink

GLAHA:52268

Best known for his brightly coloured cubist studies of the 1940s, this print reflects MacBryde's shift towards more expressionist studies. MacBryde's lifelong romantic partner and artistic collaborator was Robert Colquhoun. 'The Two Roberts' style is so intrinsically linked that their work is impossible to tell apart at certain moments. MacBryde himself maintained that Colquhoun was the dominant figure artistically and his own work was overshadowed by that of his partner.

## Room 10

### Art Across Borders



France, Spain, the Netherlands, Italy, Greece, Japan: in this room you are looking at some of these places through the eyes of Scottish painters who pursued inspiration through travel. To capture the reverse journey, you will also see depictions of Scotland, or works produced in Scotland, by artists from different geographic origins.

Travel can delight, challenge and educate us, as we experience new places and unfamiliar cultures by meeting people different from ourselves. Time abroad introduces artists to new environments and broadens their artistic horizons by exposing them to diverse artistic methods, materials, traditions and



communities. Art becomes not just a canvas but a living experience.

For centuries, Scottish artists have travelled and migrated abroad. Around 1900, a group of young Scottish artists, frustrated with the constraints of the Victorian art world at home, met in France while pursuing their artistic studies. Better known as the Scottish Colourists, they became the most internationally recognised movement in British art of the period. Fusing elements of their local traditions with continental art movements, they breathed new life into Scottish art.

Venturing into new territories - geographical or of the mind - fuels creativity, frees us from constraints and encourages discovery. Cross-border movements have inspired generations of artists through fruitful cultural and artistic exchange. In art, borders exist to be blurred and broken.

### Labels

Collage for Tottenham Court Road Mural

1981

Eduardo Paolozzi (1924–2005)

Collage, drawing, black ink

GLAHA:51163

Eduardo Paolozzi was the eldest son of Italian immigrants, never finding it easy to belong to a particular national identity. This detachment, in turn, gave him freedom from national art traditions. With a

prolific output across London, his influence in the city is profound. In 1979 he was asked to create a mural for Tottenham Court Road station. Completed in 1986 it combines concepts he explored throughout his career, combining abstract forms with disparate objects.

Harbour, Rhodes

1969

Mary Armour (1902–2000)

Oil on panel

GLAHA:43393

Via Appia

1965

William Crosbie (1915–99)

Oil on canvas

GLAHA:43445

Top

Mysterious Landscape

1947–48

William Gear (1915–97)

Oil on canvas

GLAHA:55265

Gear moved to Paris after demobilisation from the army in 1947. There he was introduced to the CoBrA group, dedicated to non-figurative painting, by fellow Scottish artist Stephen Gilbert. Gear often assigned titles to his works in retrospect that “can sometimes set the tone of a work of art or give a lead to the spectator.” Here a combination of vibrant colours and

abstracted naturalistic forms conjure up the mysterious landscape referred to in the title.

Bottom  
Composition  
1942  
Stephen Gilbert (1910–2007)  
Oil on canvas  
GLAHA: 55266

Trained in London at the Slade Academy, Gilbert moved to Paris in 1946 when the Second World War was over. There he familiarised himself with the non-figurative art being produced in the city. Paintings like this one, dating from the early 1940s, made up of simple coloured forms, anticipated some of the developments of CoBrA, a European avant-garde movement active from 1948 to 1951. As a member, Gilbert took part in some of their earliest exhibitions.

Byway, Old Holland  
1895  
Stansmore Dean (1866–1944)  
Oil on canvas  
GLAHA:50992

Fuenterrabia  
c.1897  
William Yorke Macgregor (1855–1923)  
Oil on panel  
GLAHA:51609

Often regarded as the 'Father of the Glasgow School' Macgregor was among the first Scottish artists of his generation to move abroad. Partly driven by ill health, he initially went to South Africa, then to Spain and the south-west of France. There he often worked on the spot creating small sketch-like streetscapes that owe something to James McNeill Whistler. This format was taken up by the Scottish Colourists, Peploe and Fergusson.

Two Geisha Girls

1894

Edward Atkinson Hornel (1864–1933)

Oil on canvas

GLAHA: 43889

Born in Australia and trained as an artist in Edinburgh and Antwerp, Hornel was already well-travelled when he visited Japan with Scottish artist and friend, George Henry. Their 1893–94 trip, financed by an art dealer and a patron, epitomises Europe's fascination with Japanese art at that time. Sketching in parks and tea gardens, Hornel captured famous locations, depicting Japanese women in tea ceremonies, dancing or posing in gardens.

Top

A Paris Street

c. 1906–08

Samuel John Peploe (1871–1935)

Oil on panel

GLAHA:43998

From the late 1890s onwards, Peploe and Fergusson were among several Scottish artists who would spend long periods of time in Paris. There they worked closely together and produced many small-sized panels inspired by their exploration of the streets of the city, its cafes and art galleries. Setting themselves up in front of their subject, they would freely apply their paint in a rapid succession of movements to quickly capture their first impression with oil saturated paint.

Bottom

Royan

1910

John Duncan Fergusson (1874–1961)

Oil on board

GLAHA:43489

Fergusson moved to France in 1907, staying until 1914 to absorb the newest advances in painting. Every summer he would meet with his friend, the painter Samuel John Peploe, for a French painting holiday. They first visited Royan in 1909. The following summer saw Fergusson shifting towards a more analytical approach, complemented by carefully balanced warm and cool colours, in response to the avant-garde movements Fauvism and Cubism.

El Grao, Valencia

1901

John Duncan Fergusson (1874–1961)

Oil on canvas laid on board

GLAHA:43486

As a young artist in Scotland, Fergusson was impressed by the achievements of James McNeill Whistler, whose travels were instrumental to the development of his artistic style. Inspired by this, Fergusson was determined to seek the “road of freedom not merely in the use of paint, but freedom of outlook.” This led him to visit Morocco and Spain, before eventually choosing France as the main trigger for his artistic development.

The White Rose and the Red Rose

1902

Margaret Macdonald Mackintosh (1864–1933)

Hessian, gesso, string, glass beads, shell and paint

GLAHA:41259

The artist made this panel as part of a room designed in partnership with her husband, the architect and designer Charles Rennie Mackintosh. Known as *The Rose Boudoir*, the room was the centrepiece of a display of Scottish art and design at the International Exhibition of Modern Decorative Art in Turin in 1902. The Scottish section was overseen by Mackintosh and it put Glasgow designers centre-stage in Europe. Some continental reviewers admired the poetic, mystical qualities of these Northern artists, but others thought their work over-refined and impractical.

### Sculpture

Mother and Child

Before 1956

Benno Schotz (1891–1984)

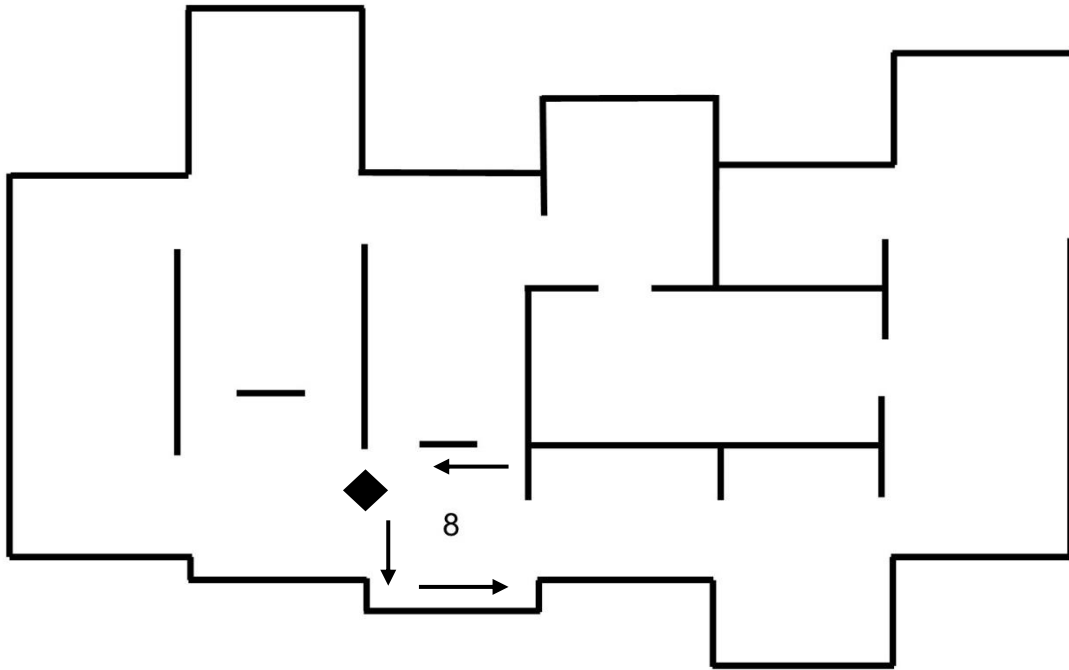
Bronze

GLAHA:57942

Benno Schotz was born in Estonia. In 1911 he left his homeland for Germany before emigrating to Glasgow. Here he built a successful career becoming a full member of the Royal Scottish Academy, head of sculpture at the Glasgow School of Art (1938–61) and eventually the Sculptor in Ordinary for Scotland in 1963. Also called *Thank Offering*, this bronze was originally presented in terracotta and the artist arranged and supervised the casting into bronze.

## Room 8

### Art Making



Art utilises materials and technologies as simple as pencil and paper and as complex as computer programming. Available techniques and materials determine the forms art can take: oil paint in metal tubes, for example, enabled painters to work outdoors from the later 19th century. A variety of techniques and works at different stages in the process of creation are displayed here.

During the Renaissance and Baroque periods (15th to 17th centuries), young male artists (women couldn't access formal training until the late 19th century) acquired methods and skills by working in the workshop of a well-established 'master' artist. Operating like production lines, many artists and



artisans contributed to each piece. Masters like Rubens might paint only the central figures, or the faces, or none of the work at all. Trained to paint in the master's style, a talented student's contribution is often indistinguishable from the master's. Concepts of singular 'authorship' and 'authenticity' in art only emerged in the Romantic age (18th to 19th centuries).

Studies and preparatory sketches offer unique opportunities to understand the artist's working process. Artists can change the subject, composition and concept many times before they are satisfied with the visualisation of their ideas. A variety of techniques and works at different stages in the process of creation are represented here.

### Labels

Portrait of a Young Artist  
c.1775  
William Doughty (1757–82)  
Oil on canvas  
GLAHA:55693

The subject of this portrait is a young artist drawing from an *écorché* model. It may even be an early self-portrait. On the table is a drawing and the artist's *porte-crayon* (a metal tube to hold the crayon). The model on the desk is a cast of an anatomical wax figure by the Danish neo-classical sculptor Michael Henry Spang. The original is displayed nearby. Small models like this were studied by artists and were in wide circulation.

## Anatomical Figure

1760–61

Michael Henry Spang (d. 1762)

Wax

This wax écorché, or flayed figure, is a reduced version of a plaster cast figure made by William Hunter from a dissection in around 1750 for the St Martin's Lane Academy. When the Royal Academy was founded in 1768, Hunter was appointed its first Professor of Anatomy and used écorché figures to assist in his lectures. The smaller version was intended for artists' personal use and this figure bears the scars of having been used.

## Interior of a Sculptor's Studio

1655–1704

Johann Heiss (1640–1704)

Oil on canvas

GLAHA:44382

This painting shows the interior of a sculptor's studio, probably in Rome, where there was a thriving trade in sculpture inspired by the antique. The shelves in the background hold plaster casts that painters copied for their compositions. Among them is a plaster model of a bearded saint which the bare-headed sculptor is enlarging in marble.

Top

Poppleton

1882

Sir James Guthrie (1859–1930)  
Oil on canvas  
GLAHA:43873

Guthrie was a central figure of the Glasgow Boys, an informal alliance of some 20 artists whose innovative approach revolutionised Scottish landscape painting. Interested in the ability of sunlight to simplify forms, he favoured working in the open air. This informal study hints at equipment for outdoor painting. There is a portable easel, an umbrella offering protection against the strong sunlight and the remnants of a hearty lunch, complete with a picnic hamper.

Bottom  
The Interior of the Foulis Academy of Fine Arts  
c.1762  
David Allan (1744–98)  
Oil on canvas  
GLAHA:43390

The Foulis Academy was founded in 1752 by the Glasgow printers Robert and Andrew Foulis, some 15 years before London's Royal Academy. The artist has captured the main teaching room where paintings by Old Masters hang on the walls. Students can be seen at work copying these, drawing from plaster casts or learning printmaking techniques. All this activity revolves around a teacher and student discussing a large picture.

Unfinished Study of a French Girl  
James McNeill Whistler (1834–1903)

Oil on canvas, 1895–96  
GLAHA:46338

As the title indicates, this is an unfinished piece showing just the face of the sitter. The fur collar is the only suggestion of a dress. The rough white line across the bottom of the canvas may have been an accident, or a sign that Whistler intended to make the canvas smaller.

Top  
The Conversion of the Magdalen  
Simon Vouet (1590–1649)  
Oil on copper, 1610–49  
GLAHA:45020

Bottom  
The Nursey Family in a Park  
1815–18  
Sir David Wilkie (1785–1841)  
Oil on panel  
GLAHA:51691

This informal study was probably executed on the spot, while Wilkie was sharing a picnic with his friends and supporters, the Nursey family. It provides us with a rare spontaneous oil by one of the most popular genre painters of his time, driven by a desire to paint an outdoor scene with ease. Wilkie was not alone in this and within a couple of decades, artists all over Europe would start to experiment with working outdoors.

## The Rest on the Flight into Egypt

1635–45

Jacques Stella (1596–1657)

Oil on slate panel

GLAHA:43820

Have you noticed the crack in this painting? It is painted on slate, an unusual support that started to be used in painting during the 16th century in Rome. Despite its fragility, it guarantees a lifetime of perfect conservation of the work. Particularly interesting here is how the artist takes advantage of the opaque dark surface of the slate to add drama to the nocturnal scene, creating an effect of 'chiaroscuro' (bold contrasted light and shadow).

## The Entombment

1639–41

Rembrandt van Rijn (1606–69)

Oil on oak panel

GLAHA:43785

This sketch relates to a larger picture, painted between 1636 and 1639, now in the Alte Pinakothek in Munich. At just under half the size of the larger version, Rembrandt has created a sombre, serene atmosphere that better conveys human emotion than the larger one. We think it was painted in the late 1630s or early 1640s and then reworked in the mid-1650s. The work must have been special to Rembrandt as he kept it in his home, only to be seen by invited guests and now, you.

Case with works on paper

The Painters' Academy

Pier-Francesco Alberti (1584–1638)

Print, c.1615

GLAHA:52161

The Practitioners of the Visual Arts

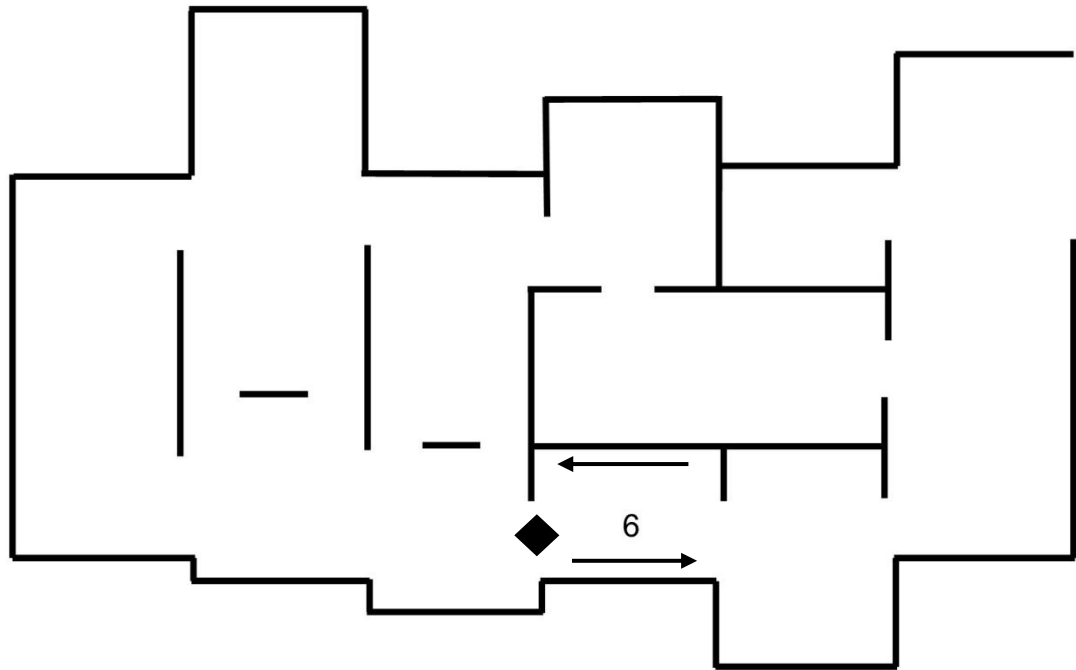
Battista di Parma (active 1587)

Print, 1587

GLAHA:9105

## Room 6

### Re-forming Canons of Art



#### Labels

The Deposition

16th–17th century

Unknown, after Raphael Sanzio (1483–1520)

Oil on canvas

GLAHA:43782

This full-scale copy of one of Raphael's major panel pictures is by an unknown artist and was finished in 1507. It was bought in the 18th century for the Foulis Academy at the University of Glasgow so that students could learn from an important example of the master's work. Raphael was regarded as the ideal balanced painter, universal in his talent, satisfying all the absolute standards and obeying all the rules which

were supposed to govern art. His compositions were always studied and became the cornerstone of training at the Academies of art.

Cabinet  
English School  
Wood, 1875–80  
GLAHA:40897

The decorative panels illustrating plants were painted by Beatrice Whistler and added to the cabinet. Beatrice painted other panels featuring birds and our collection includes 30 such studies by her. The cabinet is made in the Anglo-Japanese style of Beatrice's first husband, Edward William Godwin (1833–86) who was an architect-designer.

Pier Cluster Window for the Martin House, Buffalo  
1904  
Frank Lloyd Wright (1867–1957)  
Glass and brass  
GLAHA:41233

This stained-glass window was designed for the Martin House in Buffalo, NY. Built in Wright's signature Prairie style, the house is integrated into the landscape and incorporates art glass and furnishings also designed by Wright. The house presents a comprehensive vision in which 'decorative' elements are essential components of architectural design rather than an afterthought. This window's 'pier cluster' design suggests the influence of gothic architecture on Wright's work.



Sunday Afternoon

1941

Dox Thrash (1893–1965)

Etching, printed in black on wove paper

GLAHA:54208

Dox Thrash was an accomplished printmaker whose art reflected his experiences as an African American in Philadelphia participating in the shaping of a positive Black identity. He became well known for his invention of a new printing technique named 'carborundum'. This is a rare, possibly unique, impression. It is believed to depict Thrash's mother, Ophelia, who despite working seven days a week keeping house for a white family, insisted on church on Sundays for herself and her children.

Poster for the Glasgow Institute of the Fine Arts

c.1895–96

Frances Macdonald McNair (1873–1921), Margaret

Macdonald Mackintosh (1864–1933) and James

Herbert McNair (1868–1955)

Lithograph on paper

GLAHA:41056

A craze for artistic posters developed in France in the 1890s and quickly spread throughout Europe. Bold, eye-catching and sometimes controversial, they were prominently displayed on hoardings, turning the streets into open-air art galleries. Unlike paintings in galleries, however, they were ephemeral and liable to

be torn down when they had served their purpose. Even when they were acquired by collectors, their large size and fragility made them difficult to preserve.

The Great Honey Coloured Moon  
Jessie Marion King (1875–1949)  
Watercolour and ink on paper, 1911–14  
GLAHA:43038

Jessie Marion King was born in Bearsden, 5 miles north of Glasgow and studied at the University of Glasgow and the Glasgow School of Art (GSA). She later went on to teach at GSA and as well as book illustration also designed fabrics, wallpaper, ceramics and interiors for Liberty's of London. This drawing was intended as a decorative panel for a child's bedroom.

Crabs and Sea Horses  
Mary Viola Paterson (1899–1981)  
Watercolour on paper, 1945–55  
GLAHA:51920

Mary Paterson was born in Helensburgh and studied at the Slade School and the Glasgow School of Art. She was a painter and printmaker who also worked on commercial projects, such as fabric printing and linocut prints. Her wallpaper designs were made for Liberty's of London. The artist came from an artistic family – her father was an architect, her mother an embroiderer and her uncle was James Paterson, one of the Glasgow Boys whose work can be seen elsewhere in the gallery.

## Case objects

Buprestis quadrimaculata, original illustration for Plate 42 in Robert A Staig 'The Fabrician Types of Insects in the Hunterian Collection at Glasgow University: Coleoptera Part II'

1930–40

Margaret Rankin Wilson (1901–87)

Watercolour

GLAHM:141783

Scientific illustration has traditionally been considered very different to works of fine art. It is one area of science communication where women have made important contributions to the field over the last 400 years, which deserve full recognition. This is just one of 59 watercolours produced by Glasgow School of Art graduate, Margaret Rankin Wilson, included in a publication that describes scientifically important beetle specimens from our 18th-century insect collection.

A pinned Indian jewel beetle (*Chrysochroa ocellata*)

GLAHM:175834

Here is an example of a beetle like that in the watercolour. Microscopic examination would reveal a distinctive pattern of pits and furrows across its body surface. This 'microsculpture' is important in species identification. See how the paper of Margaret's original illustration has pin holes, recreating the

microsculpture with painstaking accuracy. Colour photography was becoming cheaper and more widely used in scientific publications but some features can still be better conveyed by illustration.

UNESCO XX Anniversary Gold Medal

1965

Siv Holme (1914–2001)

Silver

GLAHM:36925

Medals have long been considered less important forms of sculpture. But medal making is closely linked with the development of portraiture and has attracted some of the world's most renowned sculptors. Siv Holme worked in a variety of media including pen, ink, oils, gouache, charcoal, etching and sculpture. Known for her portraiture, Holme often adopted an abstract medallic style, with bold linear designs. This medal was commissioned by UNESCO to celebrate the 20th anniversary of its founding.

Happy FIDEM Glasgow

2012

Chizuko Nakaji (1925-2022)

Bronze

GLAHM:369677

Medal making first appeared as an independent art form in 15th-century Europe. Usually cast in metal, art medals are small sculptures made for personal pleasure or contemplation. Japanese sculptor and medallist Chizuko Nakaji created this piece specially

for the 2012 International Art Medal Federation (FIDEM) congress at The Hunterian. Nakaji's heavy, tactile medal fills the palm of a hand and reflects her joy at taking part in the congress at the age of 87.

Casket with Scenes of The Ten Virgins

1906–08

Phoebe Anna Traquair (1852–1936)

Wood, silver gilt, enamel and semi-precious stones

GLAHA:53402

In the second half of the 19th century, there was a reaction against mass-produced, machine-made things. Artists rediscovered the beauty of handmade objects made during the Middle Ages and began designing and making items such as stained glass, textiles and furniture. The term 'decorative art' has often been used to describe work of this kind, suggesting that it is somehow less important or less serious than painting or sculpture.

Apron, Queyu

Guyana, culture not recorded

1800–50

Artist not recorded

GLAHM: E.193/1

European missionaries harshly criticised Guyanese Amerindian women for their nakedness, failing to appreciate their finely constructed glass-beaded Queyu aprons worn for dancing and ceremonial occasions. The geometric patterns parallel those found in cotton weaving and pottery decoration

throughout the tropical lowlands of South America. Colonialism suppressed these cultures for many decades, but Queyu manufacture has recently enjoyed a renaissance and they are being worn once again for traditional dances.

### Hanging for a Settle

1902

Frances Macdonald McNair (1873–1921)

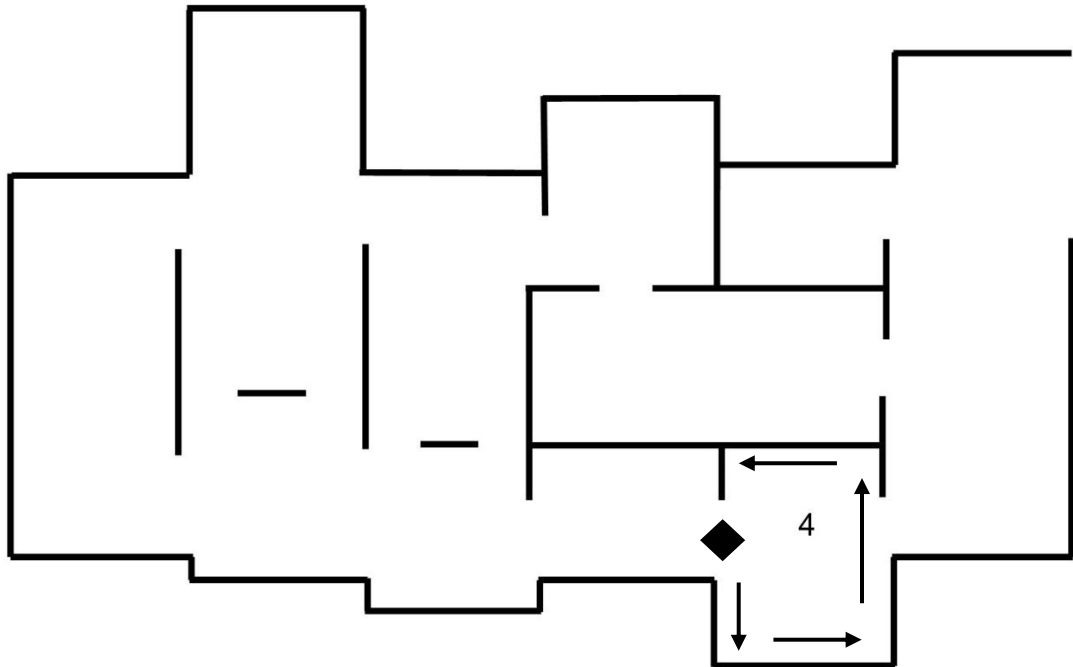
Cotton, silk, wool and glass beads

GLAHA:54824

This is one of a pair of hangings made by Frances Macdonald McNair for a settle, a covered seat, designed by her husband James Herbert McNair. The settle was shown at the International Exhibition of Modern Decorative Art in Turin in 1902. Embroidery is often purely decorative, but Macdonald's work hints at deeper meanings that nevertheless remain hidden. The symbolism of the fledglings in their nest is unclear and the overall design is as difficult to interpret as Macdonald's mysterious paintings.

## Room 4

### History and Memory



Art, like written history, reflects human desires, ideas and beliefs. It is a fabric of stories, symbols and metaphors, woven around and through the record of facts and events. Art can express many different versions of 'what happened' in the past and what art 'says' about the past is by no means straightforward.

For centuries artists have responded to historical events, filling scenes with emotion, affirming or contesting cultural and social values, and showing what and who we should recognise as important.

The objects in this room show that artists depict history and interpret the past in ways that are both controversial and far from impartial. They attest to the

persistence of the classical tradition, a set of styles and values based on ideas from ancient Greece and Rome that were influential in Europe for centuries. Classical values include authority and privilege, male heroism and strength, and female beauty and piety. Turning a critical eye on these works make us aware that history is a construct invented by art. It helps us understand the values and views that have shaped the world we live in today.

Whose past do we live with? What takes centre stage? How does art challenge this legacy?

### Labels

The Abdication of Mary Queen of Scots

1765–75

Gavin Hamilton (1723–98)

Oil on canvas

GLAHA:43874

This is the first historical painting depicting an episode of Mary Queen of Scots' life. It is painted in a style known as 'neo-classical', a cultural movement that drew inspiration from the classical Greek and Roman civilisations. It was commissioned by James Boswell, a writer, lawyer and admirer of the queen with the intention to influence contemporary debates around Mary. What aspects of Mary's life and personality do you think it highlights?

Hector's Farewell to Andromache

1774–85



Gavin Hamilton (1723–98)  
Oil on canvas  
GLAHA:44127

This is the last of a series of six paintings illustrating Homer's *Iliad* by Gavin Hamilton. It depicts the last meeting between the Trojan prince Hector and his wife Andromache, as Hector is about to leave the city of Troy to fight Achilles. Andromache clings to Hector to prevent him from fighting. Hector, torn between the love of his family and duty, chooses combat and dies. This is the largest painting in The Hunterian collection and it has recently been restored and cleaned. Conservation of the frame is currently undergoing and will be completed in the coming months.

Top  
Figures (Achilles and Patroclus)  
Andrew Williams (b.1954)  
Oil on paper, 1975–80  
GLAHA:51804

At the centre of the Homeric Greek epic poem, *The Iliad*, is the relationship between Achilles and Patroclus during the Trojan War. After the death of Patroclus, who has been fighting in armour belonging to Achilles, Achilles seeks revenge on the battlefield and is also killed. While never explicitly described as sexual by Homer, the relationship between Achilles and Patroclus has a longstanding place as such in visual and literary culture.

Bottom

## Russians Burying their Dead

1831–32

David Scott (1806–49)

Oil on canvas

GLAHA:44043

This sketch was inspired by one of many British press reports of the 1831 Polish uprising against Russia. Subjects like this, concerning a struggle for liberty, were very popular at a time when Europe was shaken by a wave of wars that were ripping across the continent. Scott's approach differs from most and results in a ghostly and unconventional work that comments on the horrors of war.

## Artemisia

1652

Erasmus Quellinus (1607–78)

Oil on canvas

GLAHA:43781

According to ancient Roman texts, the widowed Artemisia used the act of consuming her husband's ashes to emphasise her claim to the throne and became a successful ruler. Artemisia opened King Mausolus' tomb, the ash-chest in the foreground, to remove his ashes which she mixed into a potion and drank. Erasmus Quellinus was an assistant of Rubens who owned four ash-chests of this type. The one in the painting may have been based on one from Rubens' collection.

## Ash-Chest of Nalvia Spendusa

1st–2nd century AD  
Artist not recorded  
Marble  
GLAHM:D.1954.120

During the 18th century, young British aristocrats made their 'Grand Tour' travel through Italy, Greece and parts of the Middle East. There they collected antiquities like this to decorate their homes. Carved to resemble the tombs in which they were housed during Roman imperial times, chests of this kind include the name of the person (Nalvia Spendusa) whose ashes they contained. In this way, collectors celebrated Rome and its empire while participating in Britain's imperial project.

Coin Cabinet  
c.1805  
Artist not recorded  
Wood  
GLAHM:37673

This cabinet was designed to hold a total of 139 coins and medals. It belonged to the Duke of Argyll whose arms feature in the centre of the pediments (the triangular upper part) on each of the four sides. Look around - can you identify another object that resembles the shape of this one?

Interior with a Music Party  
1650–1700  
Egidius van Tilborch (c.1625–78)  
Oil on canvas

GLAHA:43829

The Cellar Boy

1736–38

Jean-Simeon Chardin (1699–1779)

Oil on canvas

GLAHA:43507

This and its pair, *The Scullery Maid*, belong to a series of domestic interiors painted by Chardin in the 1730s. In these pictures the servants are depicted with an extraordinary dignity, elevating them beyond mere depictions of everyday life that resist clear interpretation. While they have been linked to 17th-century poems on spiritual cleanliness, they also capture something of the complexity of a society where the social status of master and servant was a defining factor.

The Triumph of Democracy

William Michael Rothenstein (1872–1945)

Lithograph, 1917

GLAHA:55626

This is one of a series of 66 lithographic prints by different artists, titled *The Great War: Britain's Efforts and Ideals* published in 1918. Commissioned by the Ministry of Information as artistic propaganda, the artists did not have full artistic freedom. They were given their subjects and each image had to pass censorship. These prints were designed to remind

people of the aims of the First World War and emphasise the importance of patriotic duty.

## Case objects

### Group 1

Plate decorated with a scene of Peleus and Thetis  
Unrecorded Greek artist  
Ceramic, 520–500 BC  
GLAHM:D.131

In Greek mythology the sea goddess Thetis had the power to change her shape. Unwilling to marry the mortal Peleus, she assumed a succession of different shapes to repel him, but Peleus held on and eventually subdued her. In this image, Thetis, the taller figure, is accompanied by a lioness and a snake, two of the forms she adopted in her struggle.

Maya Medallion, The Dark One  
Dhruva Mistry (b. 1957)  
Bronze, 1988  
GLAHM:39427

Indian sculptor Dhruva Mistry has often made works that evoke the art of ancient civilisations. The sensuous modelling of the figure on this medallion has echoes of ancient Indian sculpture. At the same time, the way the figure's silhouette is emphasised and

made to fit the medallion's circular shape recalls Greek vase painting.

## Group 2

Portrait Medallion of Hetty Pettigrew  
William Hamo Thornycroft (1850–1925)  
Gilded bronze, 1892  
GLAHM:40048

Thornycroft based the design of this medallion on ancient coins. Hetty Pettigrew's name is written around the edge as if she were a Roman empress, but in fact she was a professional artists' model. Brought up in poverty, she and two of her sisters made lucrative careers for themselves posing for leading painters and sculptors in Victorian London.

Aureus of Antoninus Pius for Faustina I  
Roman  
Gold, 141–161 AD  
GLAHM:26966

An aureus is an ancient Roman gold coin (the word means 'golden' in Latin). This example has a portrait of the Empress Faustina I, wife of the Roman Emperor Antoninus Pius. The inscription shows that it dates from after she was made a goddess, following her death in 140 AD.

## Group 3

Medal of John VIII Palaeologus

Antonio Pisano, called Pisanello (c.1394?–1455)  
Gilded lead, 1438  
GLAHM:39195

Pisanello established the portrait medal as an important art form in 15th-century Italy. Based on ancient Roman coins, his medals were part of the Renaissance revival of classical culture. This one commemorates the visit of the Byzantine Emperor John VIII to Italy in 1438, to attend a congress of the Eastern and Western halves of the Christian church.

Medal of Nasr-ed-Din, Shah of Persia  
Alfred Benjamin Wyon (1837–84)  
Bronze, 1873  
GLAHM:46284

The Shah of Persia (modern Iran) made a state visit to Britain in 1873. He was the first ruler of his country to visit Europe in modern times and he was lavishly entertained. The visit included a reception at the Guildhall in the City of London and the Corporation commissioned this medal to commemorate the occasion.

#### Group 4

Bottom left  
University of Glasgow Anderson Prize Medal for  
Elocution  
James Tassie (1735–99)  
Glass paste; silver, 1777  
GLAHM:C.1940.2

One of two medals commissioned from Tassie by John Anderson (1726–96), Professor of Natural Philosophy at the University of Glasgow. Awarded annually, it features a portrait of the renowned ancient Greek orator Demosthenes. Born in Glasgow, Tassie developed a technique for modelling portraits in wax and casting them in glass paste to resemble ancient cameos.

Bottom right

University of Glasgow Anderson Prize Medal for Physics

James Tassie (1735–99)

Glass paste; silver, 1777

GLAHM:C.1940.3

One of two medals commissioned from Tassie by John Anderson (1726–96), Professor of Natural Philosophy in the University of Glasgow. Awarded annually, it features a portrait of the English mathematician and physicist Isaac Newton (1643–1727), depicted in the style of an ancient Greek philosopher.

Top left

Portrait Medallion of Robert Adam

James Tassie (1735–99)

Glass paste, after 1792

GLAHM:112101

After an extended visit to Rome to study ancient buildings, the Scottish architect Robert Adam (1728–



92) set up his practice in London in 1758 with his brother James. They made designs for town and country houses throughout Britain and their style became hugely influential. Their work included interiors and furniture in a distinctive style based on first-hand knowledge of Roman architecture.

Top right

Portrait Medallion of James Hutton

James Tassie (1735–99)

Glass paste, 1792

GLAHM:112118

James Hutton (1726–97) was a pioneering geologist and a leading figure in the intellectual movement known as the Scottish Enlightenment. In his *Theory of the Earth*, published in 1788, he concluded that the Earth's surface was continually being transformed, over immeasurably long periods of time. Tassie's portrait shows him in the classical robes of an ancient philosopher, equating Hutton with the great thinkers of the Greek and Roman past.

### Group 5

Left

Portrait Medallion of Colonel Sir Archibald Campbell

James Tassie (1735–99)

Glass paste, 1735–99

GLAHM:112108

Born in Inverary, Archibald Campbell (1739–91) studied at the University of Glasgow before training as

an army officer. His career was founded on Britain's 18th-century colonial expansion. From 1768 he was chief engineer for the East India Company in Bengal, where he privately made a fortune from building docks and trading in silk. Later he became Governor of Jamaica, before ending his career as Governor of Madras (now Chennai).

Right  
Portrait Medallion of George Home  
James Tassie (1735–99)  
Glass paste, 1791  
GLAHM:112116

George Home (c.1735–1820) was an Edinburgh lawyer. When his brother Ninian, a slave owner and colonial governor on the island of Grenada, was killed in an uprising in 1795, George inherited both the Grenada property and Paxton House, Ninian's neoclassical mansion in the Scottish Borders. Paxton House was designed by John and James Adam, brothers of Robert Adam, whose portrait is displayed nearby.

Barbados Penny  
Copper, 1788  
GLAHM:40405, GLAHM:40408

Sir Philip Gibbes (1731–1815), who arranged for this coin to be struck, was a Barbados planter and in 1780 he was recorded as the owner of 109 enslaved people. The penny is modelled on European coins and ultimately on those of ancient Greece and Rome.

However, instead of the portrait of a ruler it bears the head of an African wearing a crown and the three-feathered badge of the Prince of Wales. The motto 'I SERVE' (a translation of the Prince of Wales' motto, 'ICH DIEN') misleadingly implies willing service, not the total subjugation in which Sir Philip's enslaved workers were held.

Barbados Penny  
Silver, 1788  
GLAHM:40403

This is a later re-strike of the 1788 penny. Made of silver rather than copper, it was probably intended for coin collectors.

### Group 6

Medal of General Sir Ian Standish Monteith Hamilton  
Lilian Hamilton (1865–1913)  
Bronze, c.1900  
GLAHM:40428

Lilian Hamilton was one of several women who trained as medallists at the Slade School of Art in London in the 1880s. This medal commemorates her brother-in-law (1853–1947), a senior army officer. The obverse shows his portrait, while the unusual design on the reverse may refer to his service in India in the 1890s. The artist's signature is modelled on that of the Renaissance medallist Pisanello.

Medal of Alan Frederick Cathcart, 3rd Earl Cathcart

Ethel Bower (1867–1933)  
Bronze, 1904  
GLAHM:20918

Bower studied at the National Art Training School in London in the 1890s and became a prolific medallist. She commemorated contemporary figures in the arts, sciences and public life: photographs of over 150 of her works were published in 1928 with the title *Portrait Medals of a Generation*. This image of agriculturalist and former soldier Earl Cathcart (1828–1905) is from the year before his death.

### Group 7

Portraits of Members of the Mughal dynasty: Timur (1336–1405), Babur (1483–1530) and Aurangzeb (c.1618--1707)

Indian School

Watercolour on ivory, c.1850

GLAHA:56597, GLAHA:56598, GLAHA:56601

These miniatures come from a set of ten depicting Mughal emperors (Timur is included as the renowned ancestor of the first Mughal emperor, Babur). Other identical versions exist, suggesting that the portraits were based on stock images and were painted in a workshop producing souvenirs for Europeans. The focus on jewels and rich fabrics reflects a European fascination with the wealth of the Mughal court. Indian miniaturists traditionally painted on paper, but they began using ivory to imitate European miniatures.

## Group 8

### Casts of Gems

James Tassie (1735–99)

Red-dyed sulphur; gilt-edged paper, c.1800

GLAHM:46633 - GLAHM:46635, GLAHM:46637,  
GLAHM:46638, GLAHM:46640 - GLAHM:46643,  
GLAHM:46645 - GLAHM:46654, GLAHM:46656 -  
GLAHM:46659

Small semi-precious stones carved with portraits or mythological figures were used in ancient Greece and Rome as personal seals. From the 15th century onwards, collectors acquired these carved gems for their beauty and as a source of knowledge about the ancient world. Later artists made their own versions, depicting notable contemporaries in neoclassical style. In the late 1700s, James Tassie used moulds to cast accurate copies of thousands of such gems held in private collections, making them available to a wider audience.

### Casts of Gems of Hadrian (left) and Antinous (right)

James Tassie (1735–99)

Red-dyed sulphur; gilt-edged paper, c.1800

GLAHM:46636, GLAHM:46639

The beautiful youth Antinous was the lover of the Roman emperor Hadrian (76-138 AD). After his death, Hadrian made him the object of a cult and statues of him were set up throughout the Empire. In the 18th and 19th centuries Antinous became a covert symbol

of homosexual love, understood by those with a knowledge of ancient Roman culture.