

Day Nine

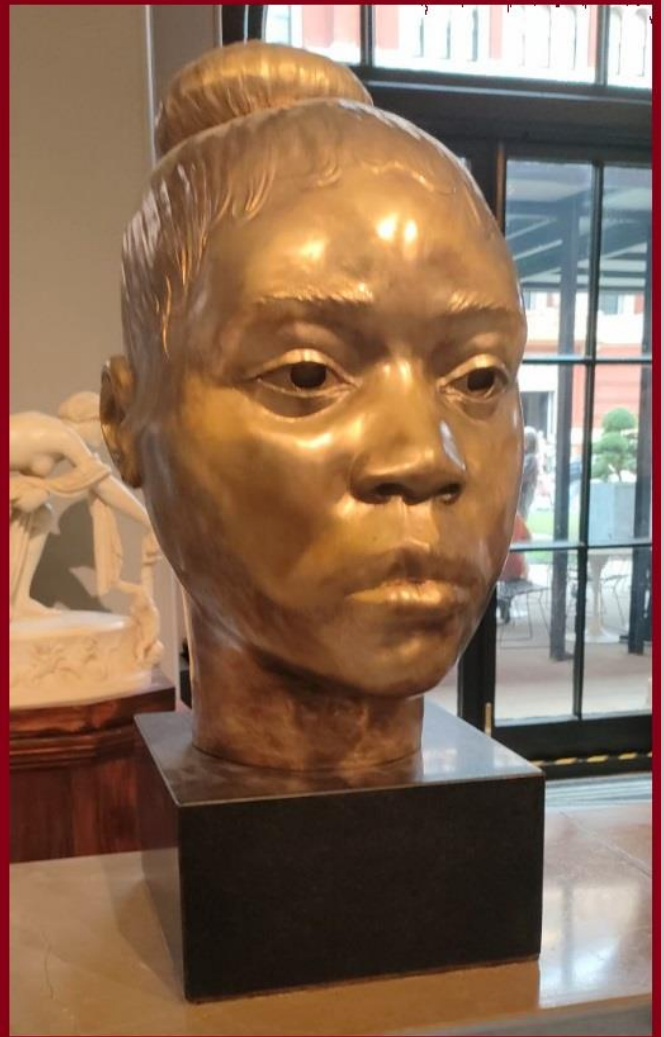


THOMAS J PRICE

Lay It Down (On The Edge Of Beauty)
2018

Larger than life-size and made of a polished bronze that shines like gold, this sculpture carries the dignified majesty of a deity. Yet it is recognisably contemporary. Through the detailed styling of the woman's 'baby hairs' Price draws our attention to the appropriation of Black hairstyling on white models within high-end fashion and the continued erasure of Black female presence which is left 'on the edge of beauty'.

London
Bronze and granite
On loan from a private collection





THE HEREFORD SCREEN

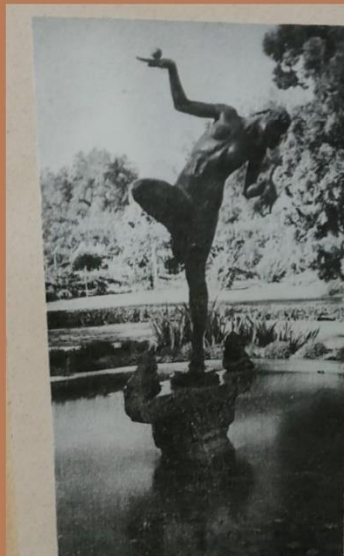
Designed by Sir George Gilbert Scott, made by Skidmore and Co. for Hereford Cathedral. England; 1862. Conserved 2000-2001.

The screen is 10.5 metres high, 11 metres long and weighs over 8 tons (c. 8130 kilos). Its basic structure of timber and cast iron is embellished with wrought iron, burnished brass and copper. Much of the copper and ironwork is painted in a wide range of colours. The arches and columns are decorated with polished quartz and panels of mosaic.

Passion flowers in many forms are dominant motifs on the screen, and symbolise the suffering of Christ upon the cross (the Passion). The bearded figure of Christ is the focal point of the Screen. On either side, angels play musical instruments, welcoming Christ's Ascension to Heaven. The back of the screen – the side facing the altar – is less ornate, having no figures, but simply the monogram *ihc* (for *Jesus*). All the figures – which look as though made from cast bronze – are in fact made from electroformed copper, then a revolutionary new technique, and much cheaper than casting bronze. Electroforming was a way of making metal objects by using electricity – a plaster pattern or model was immersed in a suitable liquid, and an electric current was passed through it, which resulted in a metal coating over the plaster.



The screen was a star piece in the International Exhibition of 1862, held in London, before its installation in the Cathedral in 1863. A contemporary described it as 'one of the most important works, not only for its size but for the care with which it had been executed, and the successful endeavour to treat what is in fact a large architectural subject in metal alone.' In its profusion of ornament and colour, the screen is one of the finest examples of the Gothic Revival style. It took just five months to make.



The Frog Princess

1929; cast 1938

Gilbert Bayes (1872–1953)

The Frog Princess was commissioned by Bayes's old friend Mrs Margaret Huston Jones for her garden in California. A small plaster model can be seen in the Gilbert Bayes case.

England (London)

Bronze

In the possession of the sculptor at the time of his death

On loan from the Gilbert Bayes Charitable Trust

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THE ANGEL GABRIEL FROM THE ANNUNCIATION

About 1415–50

This figure is a rare survival of wood sculpture from 15th-century France. It was probably part of an altarpiece. The angel Gabriel is telling the Virgin Mary that she is about to bear the Son of God. The Annunciation was familiar to all Christians, though Gabriel usually approaches from the left.



Wall tile

England or France,
Normandy
About 1330

Most decorative tiles in medieval England had stamped designs filled with clay of contrasting colour. Here, however, a more refined design was produced by covering red earthenware with a light-coloured slip, which was cut away and incised. The tile, probably from a church at Tring, Hertfordshire, is based on manuscript illustrations. It shows Christ resurrecting three children who had died while playing with him and visiting a well, scenes from his childhood described in the apocryphal gospels.

Lead-glazed earthenware, with
carved slip decoration



Ornamental Inheritance

Netherlands, Eindhoven, 2005, Jo Meesters and Marije van der Park, found transfer-printed earthenware, sandblasted

Jo Meesters (born 1974) and Marije van der Park (born 1973) studied at the Design Academy in Eindhoven. Here they have adopted the traditional format of the garniture, a series of vases usually placed on a mantelpiece or cabinet. They took three factory-made ceramics produced for the tourist market and removed part of the surface, creating an image of the contemporary Dutch landscape complete with 21st-century windmills.

Museum no. C.71:1-4-2008. Acquired through the Contemporary Ceramics Private Donors Fund



15. TEA AND COFFEE SERVICE

Silver with walnut details

Germany, Weimar about 1925

Mark of Christian Dell

Designed and made by Christian Dell in the Metal Workshops of the Bauhaus, Weimar.

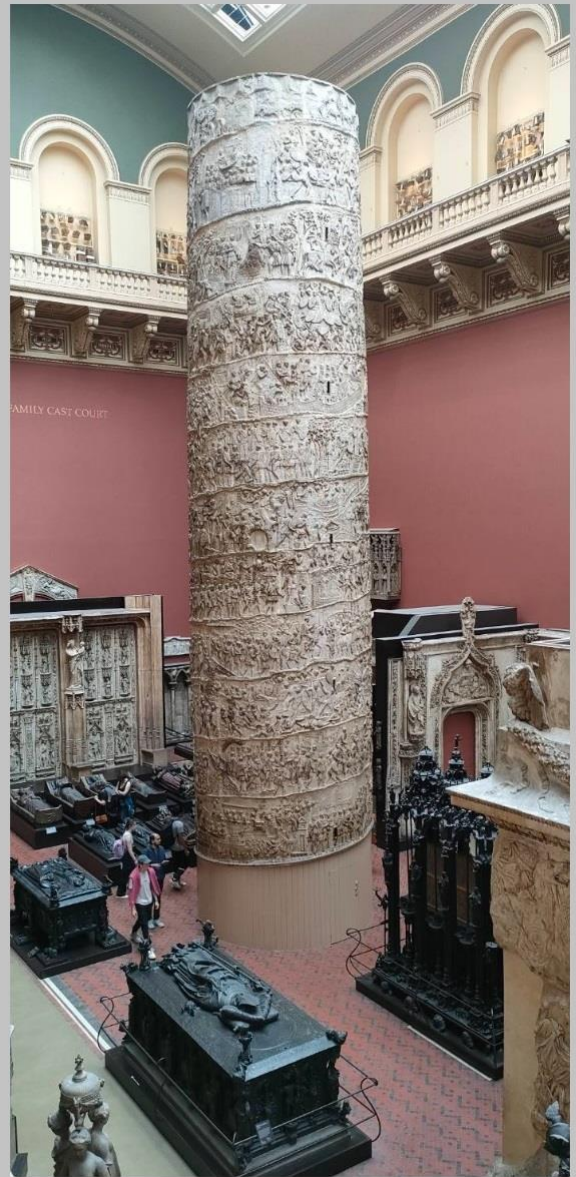


TOURNAMENT ARMOUR

This armour was made for jousting. Mounted knights, separated by a barrier, charged each other with lances amid the sound of thundering hooves. The helmet's narrow eye-slits protected the wearer and allowed only forward vision. The breastplate, fitted with a lance rest, is extremely heavy to protect the body. Its vertical 'fluting', popular during the reign of Emperor Maximilian I (1508–19), imitated pleated clothing and strengthened the armour.



The finest pistols, for both hunting and battle, were matched with powder flasks and cartridge boxes. Their elaborate mounts and delicate inlays were made by specialists. On this pistol-stock, the closely set floral scrolls of antler enclosing grotesque masks, birds and monkeys are signed by a separate hand from the chiselled steel barrel. Hunting with early pistols, which were not very accurate, tested a horseman's ability to pursue game at close quarters.

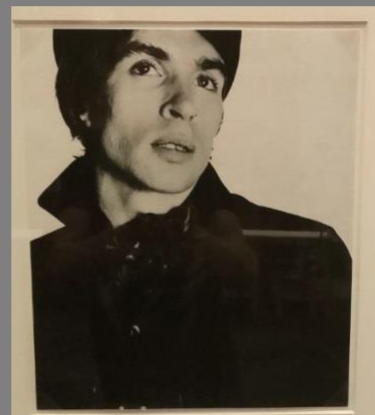




COSTUME FOR RUDOLF NUREYEV IN SWAN LAKE 1963

This tunic was designed by Carl Toms for The Royal Ballet's 1963 production of *Swan Lake*, to which Nureyev contributed choreography as well as dancing Siegfried. Nureyev appears to have had several versions of this costume, all slightly modifying Carl Toms' original design to suit his physique. Short, figure-hugging tunics were Nureyev's preferred style for classical ballet.

Designed by Carl Toms
Velvet, cotton, artificial pearls and paste jewels
Supported by the Friends of the V&A
MUSEUM NO. S.3-2011



Mosaic cabinet and clock

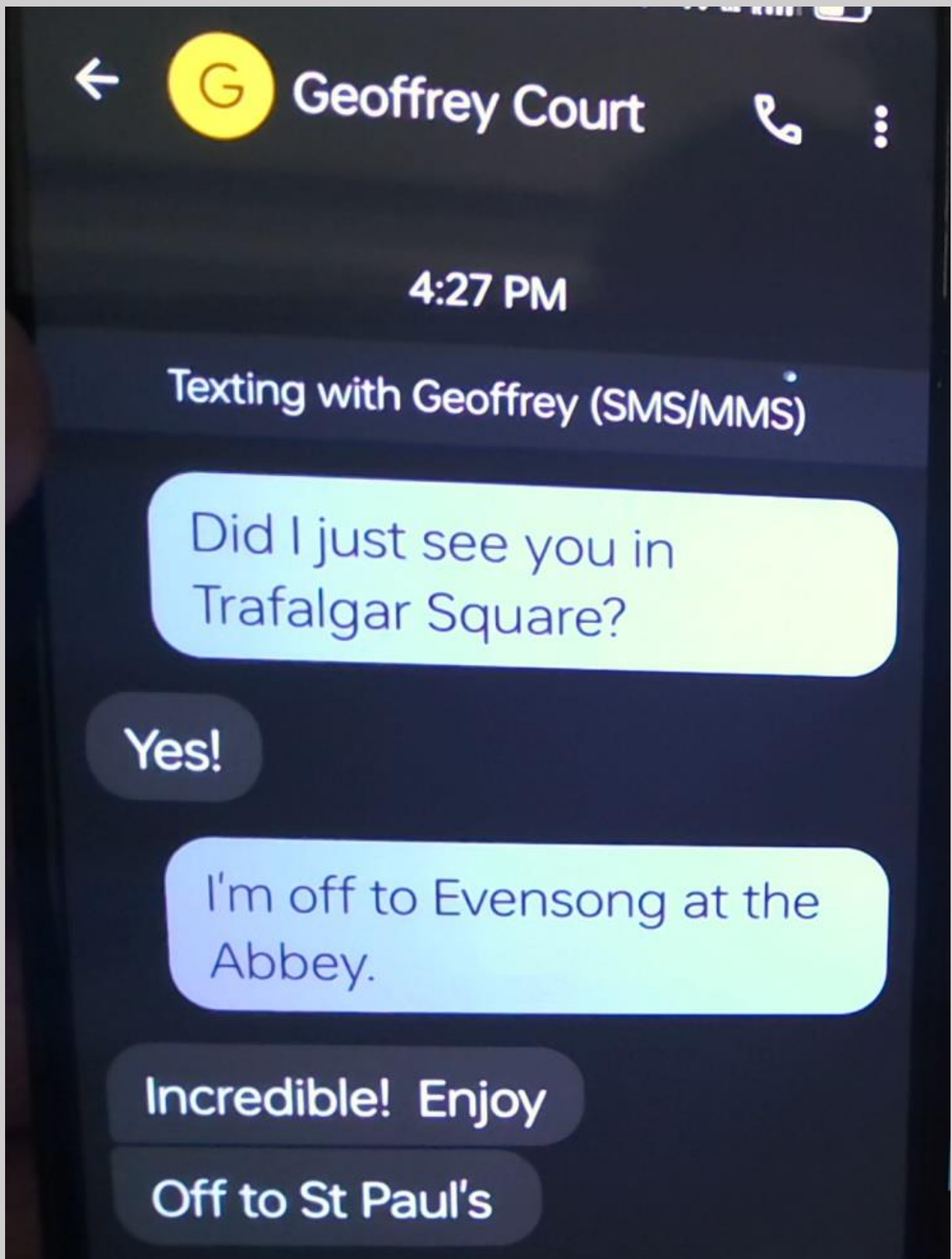
Upper section and central panel below: 1700–05
Lower section: about 1860

Giovanni Battista Foggini made this clock cabinet for Anna-Maria Luisa de' Medici (1667–1743), wife of the Elector Palatine. The panel includes chalcedony to represent pearls. This was one of the ways in which Florentine craftsmen showed their skill in making hardstone mosaics (*comessi di pietre dure*) in the 17th century.

The plaque was set in its current base in the 19th century, and the cabinet was acquired for Dorchester House, Park Lane, London. This was the home of the art collector and MP Robert Stayner Holford (1808–92), and later became the Dorchester Hotel.

Cabinet: Florence, Italy; upper section Grand Ducal Workshops, Giovanni Battista Foggini (1652–1725)
Clock: Bonn, Germany; Johannes Hittorff (1757–1836)
Pietre dure (hardstone mosaic), ebony, gilded bronze, brass, mother-of-pearl and ebonised wood
Museum no. Loan: Gilbert.74:1, 2-2008

I took a bus to Westminster Abbey





5.00pm

Evensong

sung by the Choir of Westminster Abbey

Panufnik *O hearken thou*

Radcliffe *Responses*

Purcell *in E minor*

Blow *God is our hope and
strength*

