

First Task  
make a beautiful thing



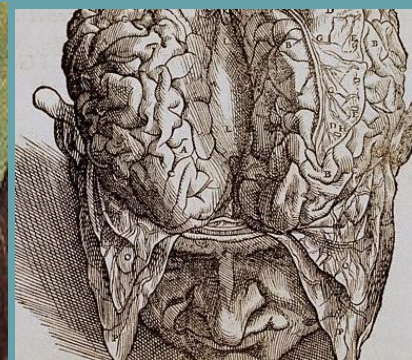




# BEAUTY IN DARK PLACES

ISSP Masterclass Programme 2017

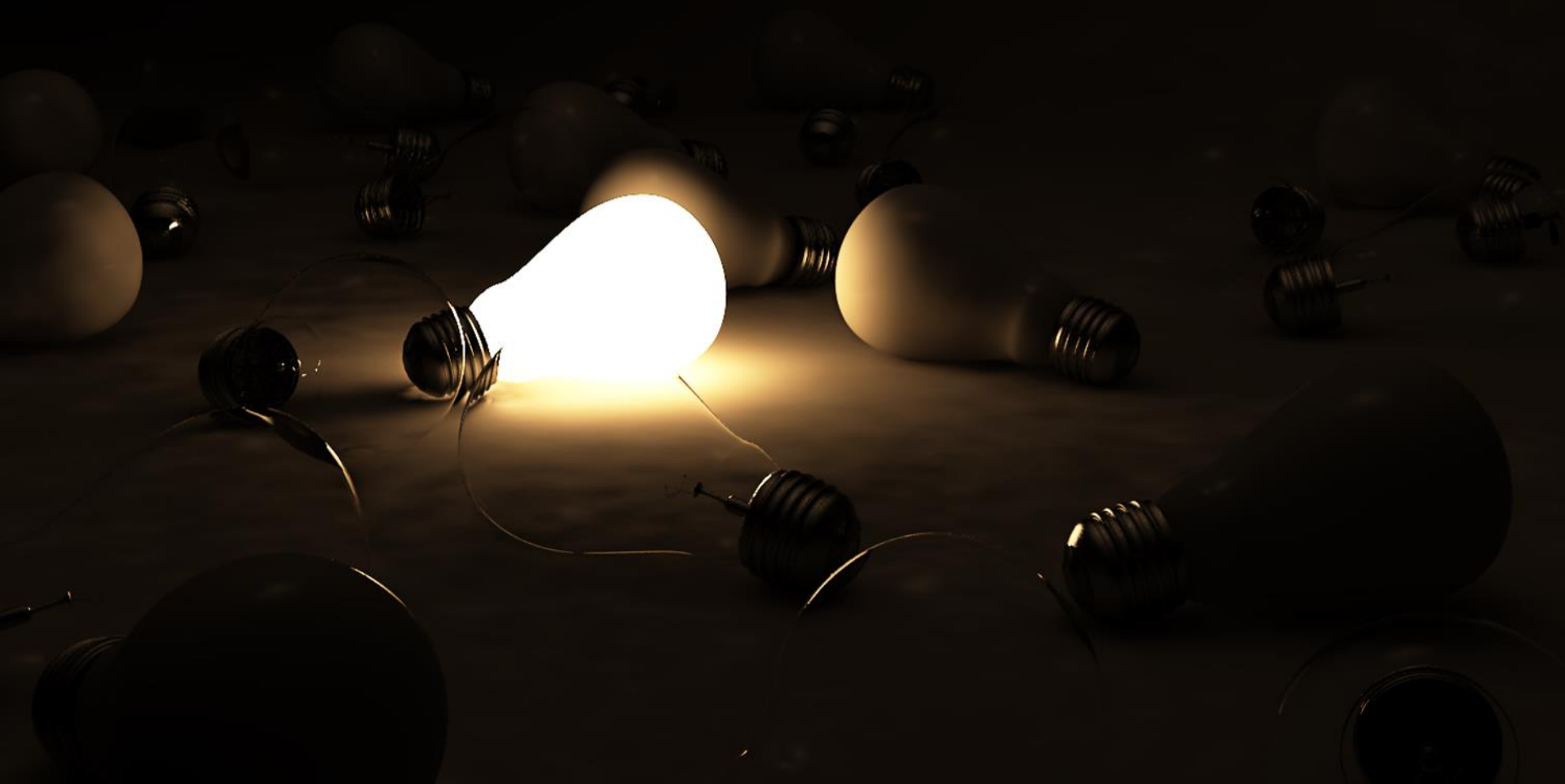
Mr Minton and Mr Richards



# What is 'beauty?'

# What is a 'dark place?'

- In your groups, suggest your definitions for each of these terms
- We can then agree a definition to use throughout this masterclass course.





Defend your beautiful thing: why is it beautiful?





# Three Enquiries

## Three Sessions

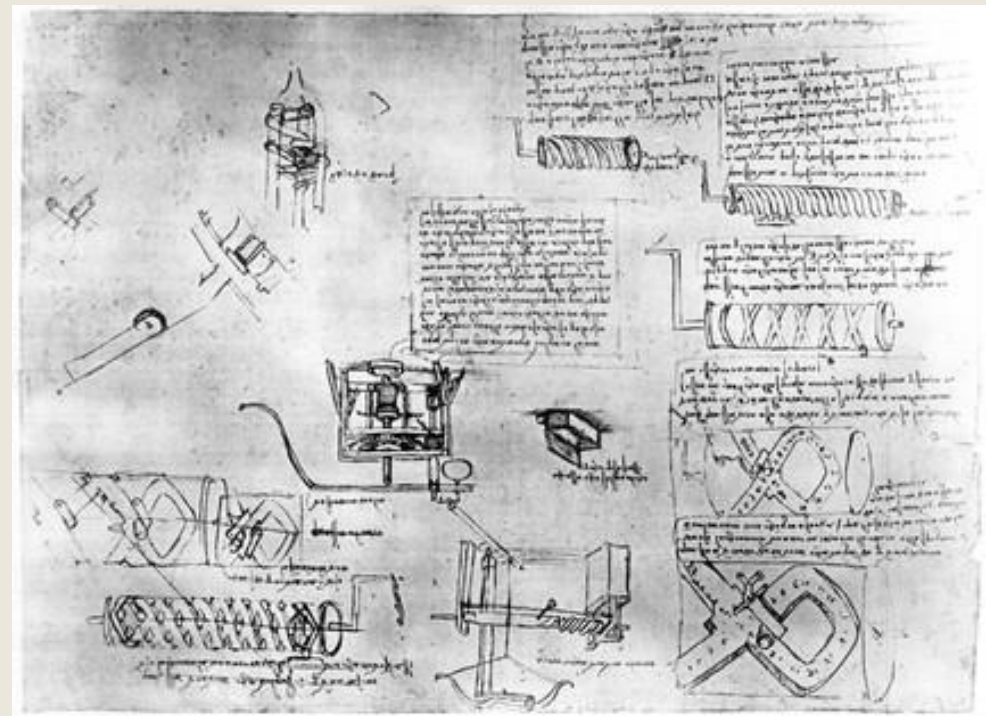
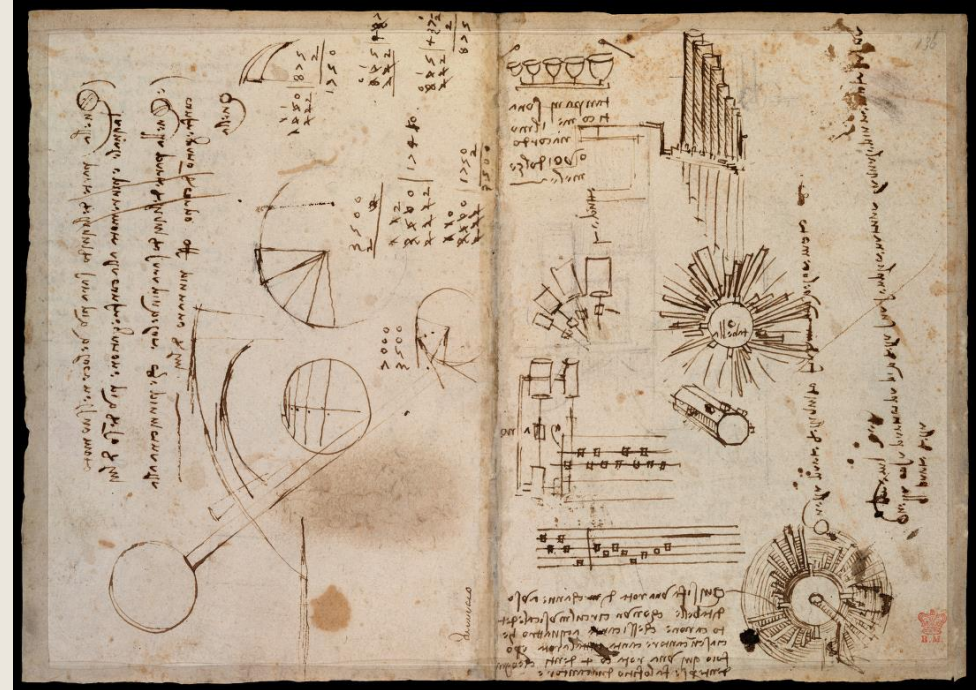
### Three hours each

1. Do people in dark places focus on beauty to record their experiences?
2. Has York deliberately used beauty to hide it's dark past?
3. Should we retrospectively use beauty to engage with the darkness of the past?



# Your Journal

- Not an exercise book
- NO presentation rules
- Record however you want
- Record whatever you want – don't wait to be told, and don't worry if you don't want to write – even if everyone else is
- Capture thoughts, questions and ideas – let nothing escape!





Do people in dark  
places focus on  
*beauty* to record  
their experiences?



# GETTING THE BALL ROLLING: SOME EXAMPLES

## Prepare a brief presentation that addresses the following issues

- What was the darkness in which your sources were produced – what context do you have?
- How well does it fit our definition of darkness?
- What is the beautiful thing? How can you describe it to the group?
- How well does it fit our definition of beauty? Is it beautiful?
- What can we learn from the beautiful thing about that darkness?
- Why do you think the creators did/didn't focus on beauty?
- Do you think the use of/absence of beauty helps the creator communicate?

TRENCH ART







Three intricately detailed officer's helmets, made from the ends of bullet cartridges. Notice the fine detailing of the regimental cap badges, for example the Royal Artillery on the left





A vase made from a shell by a soldier during the Great War, after the Battle of Loos in 1915



A pair of shell casing vases, again made by a soldier of the Great War



ALUMINIUM RINGS MADE DURING WORLD WAR I by  
wounded soldiers showing 4 stages in the cutting.



2



3



4

The eagle was cut from a German button.

EPH 436A



A vase made from a shell by a soldier during the Great War. Inscribed around the bottom are battles of particular significance.



Model of a German Fighter plane, made in the trenches. Note the construction of the fuselage and wheels.




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## PAIR OF WW1 TRENCH ART BRASS SHELLS CONVERTED TO VASES

Condition: **Used**

Time left: 29d 03h (23 Mar, 2017 14:49:43 GMT)



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Lovely pair of WW1 era trench art brass shells, which have been converted into vases ideal for display.

I can not see any dates on them but they came from a house clearance which contained lots of WW1 items, so I believe these to be of the same era. Really nicely decorated as you can see and it is also nice to have a pair. In good condition given their age with just the usual W&T you would expect. They stand approximately 34cm high.

UK postage, due to the size and weight of these items I will need to send using a courier service. I will ensure a signature is obtained on delivery and they are insured in case of loss or damage.

FOXES'S  
*BOOK OF MARTYRS*





The Actes and Monuments, popularly known as Foxe's Book of Martyrs, is a work of Protestant history and martyrology by John Foxe, first published in English in 1563 by John Day. It includes a polemical account of the sufferings of Protestants under the Catholic Church, with particular emphasis on England and Scotland. The book was highly influential in those countries, and helped shape lasting popular notions of Catholicism there.

Wikipedia

I haue here purposed (by the fauorable grace of Christe our Lorde) in this history to digest and compile, not so much to delite the eares of my countrey, as to the intente to profit the Church of Christ, that in these reformed dayes, we seing the prodigious deformities & calamities of those former times, may therfore power oute more abundant thanks to þe Lord for this his so swete and mercifull reformacion.

From the introduction to the 1563 edition of the book. This gives us insight into Foxe's purposes when writing the book.



"...people were very interested in religion in general and in their own salvation, and also because religious works were cheap, lively, illustrated, and gory...The Reformation produced martyrs on all sides, and books describing their deaths were very popular; the best-selling book in English for many years was John Foxe's *Book of Martyrs*, which describes in great detail the deaths of many Protestants during the reign of Mary Tudor. It is clear that people not only got religious inspiration, but what we might also call religious titillation from these best-sellers."

Merry Wiesner-Hanks, *Early Modern Europe, 1450-1789*, 2006



Lord Iesu receaue my soule.







Enter Iohn.





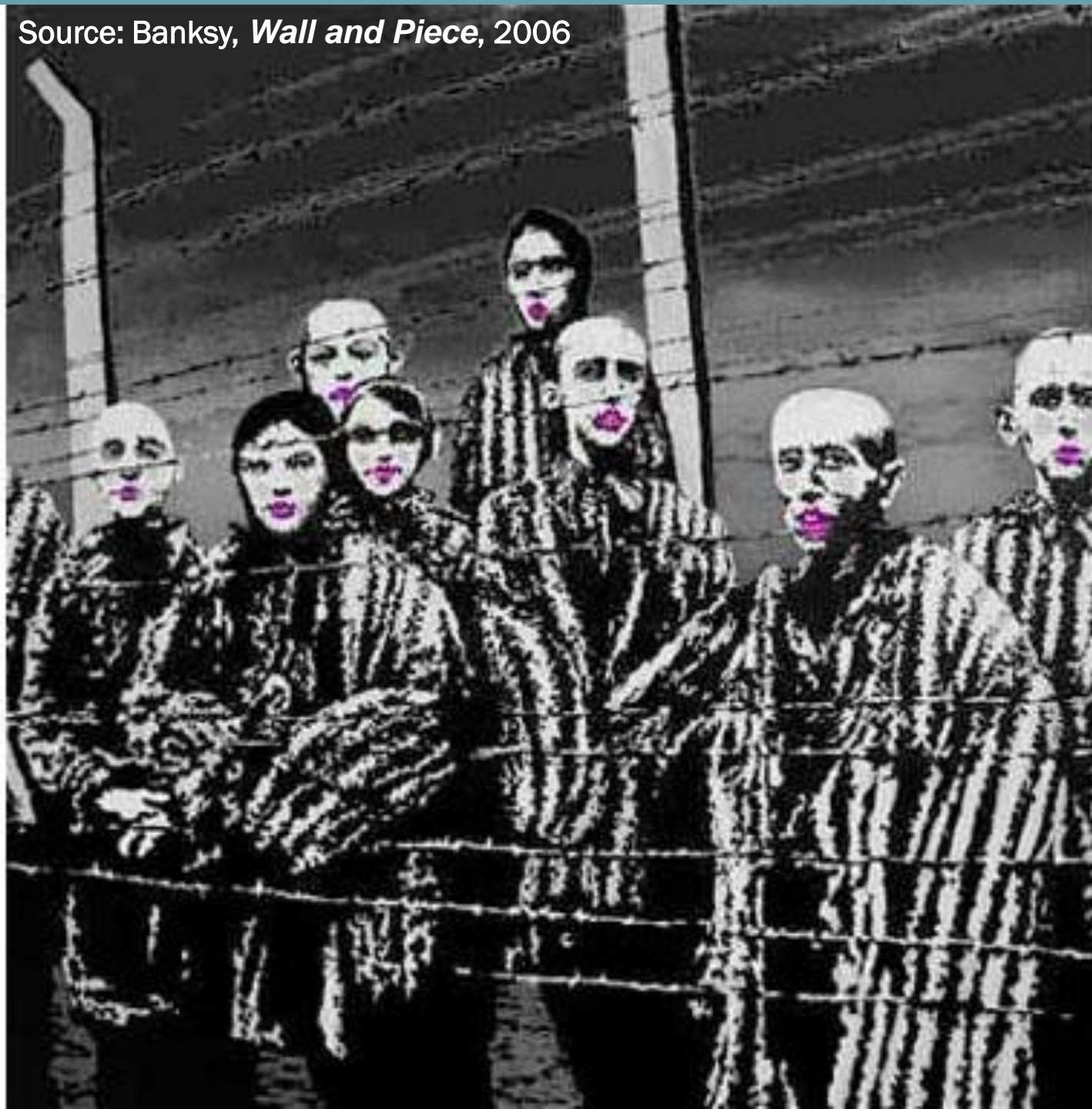
*The Burning of those pious* MARTYRS, Geo. Catmer, Rob<sup>t</sup> Sheater, Antho<sup>y</sup> Burward, & Geo. Broadridge, at Canterbury, in Kent, July 12. 1555.

# LIPSTICK IN THE CAMPS





Source: Banksy, *Wall and Piece*, 2006



Source: Banksy,  
*Wall and  
Piece*, 2006



## *Lieut Col MW Gronin Royal Army Medical Corps, commanding No. 11 (BR) Light Field Ambulance at Bergen-Belsen*

The unit will always be remembered for what some of you did on D-Day with 27 Armd Bde. For those uncomfortable weeks at Hermanville before Caen fell. For the restless months from Coumont to Maas, when you made yourselves a reputation with the guards that any unit might envy. With the guards you helped to clear the Sittard Triangle and with them took part in the muddy bloodless battles of Cleave and Goch. Since 27 Feb and the formation of the Bank Group, you have not had more than two days' consecutive rest, and at the Rhine you evacuated 1,700 casualties in 56 hours, a role which has never been undertaken by any unit in the history of warfare. Finally, and again with the 6th Guards Armoured Brigade, you shared with the Americans in the capture of Munster. For all this you have received well-deserved acknowledgement from higher command.

You then undertook what for this unit was the thankless and unspectacular task of clearing Belsen Concentration Camp. Our American friends and yourselves, with the BRCS, have moved over 11,000 sick from Belsen. To do this, 63 of you have worked for a month amid the most unhygienic conditions inside huts where the majority of internees were suffering from the most virulent disease known to man. You have had to deal with mass hysteria and political complication, requiring the tact of diplomats and firmness of senior officers. During the first ten days in the concentration camp, and before an organised attempt had been made to load the sick in those huts, you distributed 4,000 meals, twice daily, from what RSM Marne could scrounge by initiative and subtlety.

By collecting medical equipment from all over Germany, you produced a dispensary, which has supplied drugs for 13,000 patients a day, and has met the demands of exorable [sic] medical officers of all races, requiring the most exotic drugs in half a dozen different languages. You have, without hesitation, acted as undertakers, collecting over 2,000 corpses from the wards of the hospital area and removing them to the mortuary — a task which the RAMC can never before have been asked to fulfil.

The cost has not been light: twenty of you contracted Typhus-A disease, causing great personal suffering. Thank God, all the patients are doing well.

One of us will never leave Belsen — a dawn attack by the German Air Force on our lines was the price he paid to come here.

Life can never be quite the same again for those who have worked in the concentration camp, but you will go with the knowledge that the 11 (BR) LT FD Amb has done a good job.

Brig HI Glyn Hughes, CBE DSO MC, and Lt Col JAD Johnston, MC, SMO, Belsen Camp, join me in thanking you all for the part you have played in achieving the impossible.



An extract from the diary of Lieutenant Colonel Mervin Willett Gonin DSO who was among the first British soldiers to liberate Bergen-Belsen in 1945.

I can give no adequate description of the Horror Camp in which my men and myself were to spend the next month of our lives. It was just a barren wilderness, as bare as a chicken run. Corpses lay everywhere, some in huge piles, sometimes they lay singly or in pairs where they had fallen. It took a little time to get used to seeing men women and children collapse as you walked by them and to restrain oneself from going to their assistance. One had to get used early to the idea that the individual just did not count. One knew that five hundred a day were dying and that five hundred a day were going on dying for weeks before anything we could do would have the slightest effect. It was, however, not easy to watch a child choking to death from diphtheria when you knew a tracheotomy and nursing would save it, one saw women drowning in their own vomit because they were too weak to turn over, and men eating worms as they clutched a half loaf of bread purely because they had to eat worms to live and now could scarcely tell the difference. Piles of corpses, naked and obscene, with a woman too weak to stand propping herself against them as she cooked the food we had given her over an open fire; men and women crouching down just anywhere in the open relieving themselves of the dysentery which was scouring their bowels, a woman standing stark naked washing herself with some issue soap in water from a tank in which the remains of a child floated.

It was shortly after the British Red Cross arrived, though it may have no connection, that a very large quantity of lipstick arrived. This was not at all what we men wanted, we were screaming for hundreds and thousands of other things and I don't know who asked for lipstick. I wish so much that I could discover who did it, it was the action of genius, sheer unadulterated brilliance. I believe nothing did more for these internees than the lipstick. Women lay in bed with no sheets and no nightie but with scarlet red lips, you saw them wandering about with nothing but a blanket over their shoulders, but with scarlet red lips. I saw a woman dead on the post mortem table and clutched in her hand was a piece of lipstick. At last someone had done something to make them individuals again, they were someone, no longer merely the number tattooed on the arm. At last they could take an interest in their appearance. That lipstick started to give them back their humanity.

Source: Imperial War museum

# THE BLACK DEATH



Father abandoned child, wife husband, one brother another; for this illness seemed to strike through the breath and sight. And so they died. And none could be found to bury the dead for money or friendship. Members of a household brought their dead to a ditch as best they could, without priest, without divine offices ... great pits were dug and piled deep with the multitude of dead. And they died by the hundreds both day and night ... And as soon as those ditches were filled more were dug ... And I, Agnolo di Tura, called the Fat, buried my five children with my own hands. And there were also those who were so sparsely covered with earth that the dogs dragged them forth and devoured many bodies throughout the city. There was no one who wept for any death, for all awaited death. And so many died that all believed it was the end of the world. This situation continued [from May] until September.

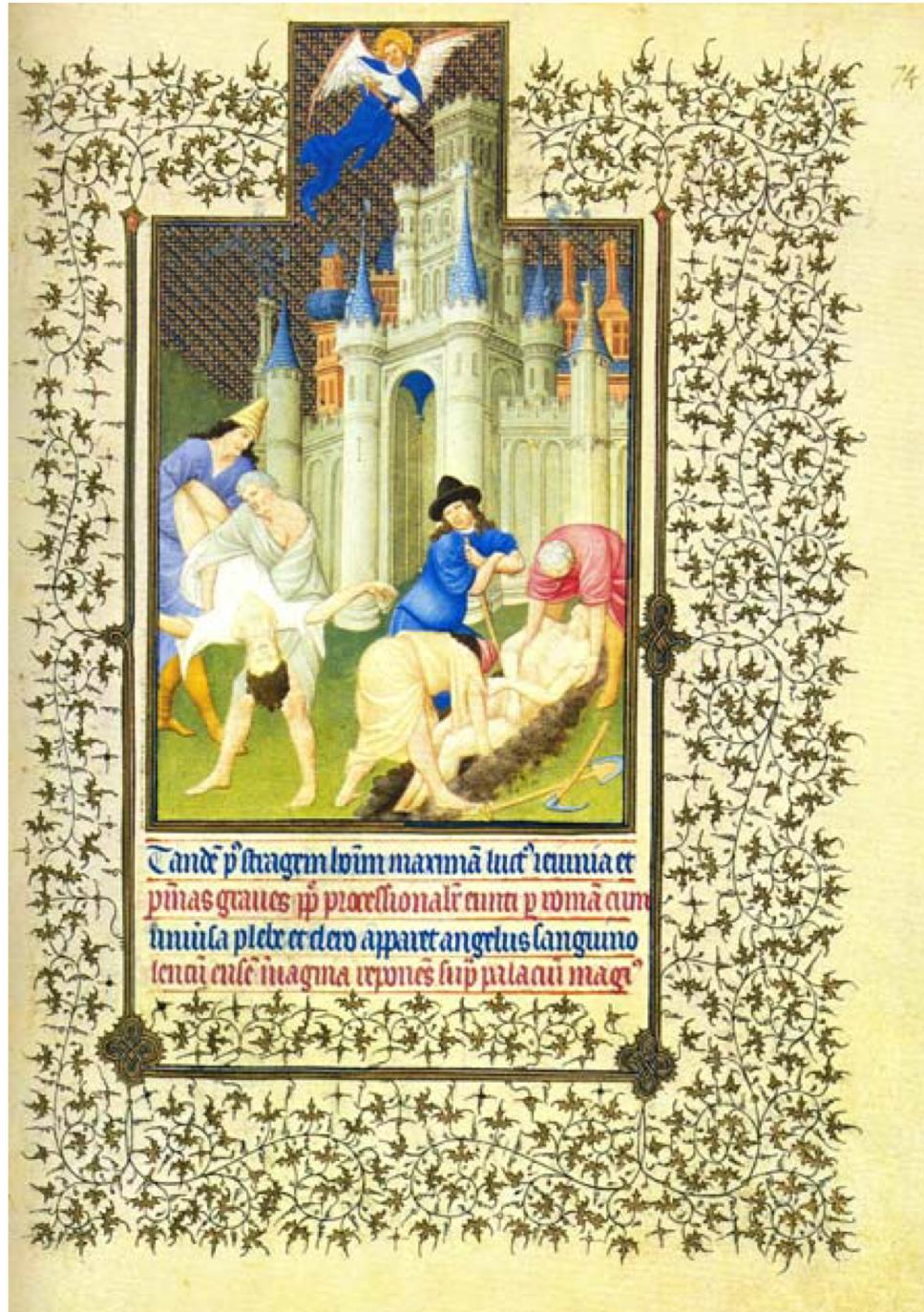
14th century Italian chronicler





Man playing  
chess with  
death in a  
c.1480 mural  
by Albertus  
Pictor in Taby  
church in  
Sweden





The Limbourg Brothers, *End of the Plague*, *Belles Heures*, New York, Cloisters.





Anonymous, *Death as a Chess Player*, Norwich, St. Andrew.



Anonymous, *The Heidelberg Dance of Death* (woodcut illustration).



# EMMANUEL RINGELBLUM IN THE GHETTOES







The German authorities did everything to seal off the ghetto and not to allow in a single gram of food. A wall was put up around the ghetto on all sides that did not leave a single millimeter of open space.... They fixed barbed wire and broken glass to the top of the wall. When that failed to help, the Judenrat was ordered to make the wall higher, at the expense of the Jews, of course....

Once there was a veritable slaughter (100 persons were shot near Warsaw). Among the Jewish victims of the smuggling there were tens of Jewish children between 5 and 6 years old, whom the German killers shot in great numbers near the passages and at the walls....

***Life in the Warsaw Ghetto, Emanuel Ringelblum***

TAKE A BREAK

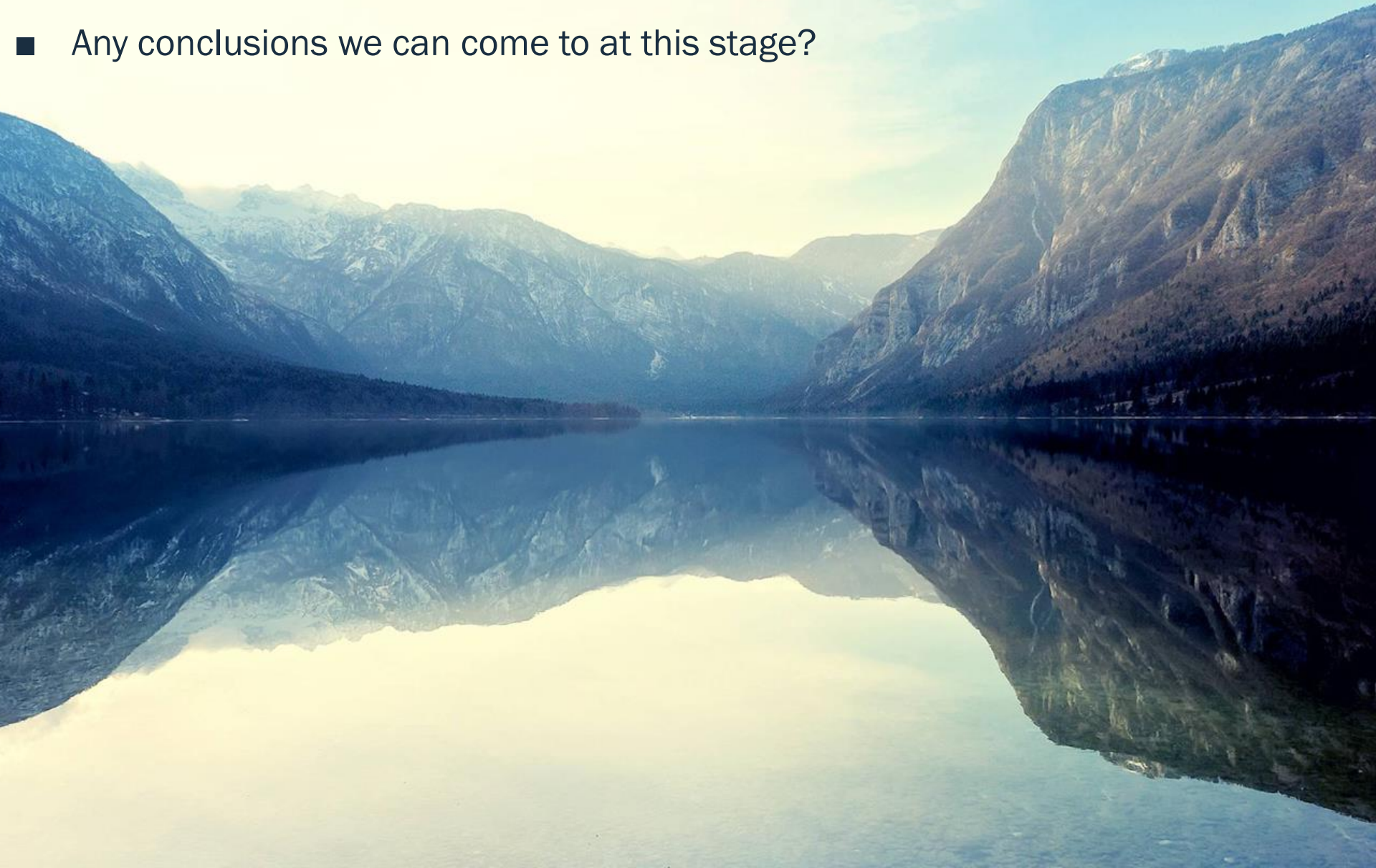




	Columns = groups after break				
		A	B	C	D
Rows = groups before break	1	Phoebe	Daisy	Laura	Lyra
	2	Kipp	Oliver	Feliz	Mary
	3	Emma	Lewis	Edie	Rachael
	4		Hannah	Milo	Francesca
	5	Edward	Suzannah	Elizabeth	

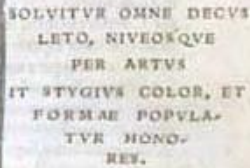
# Reflection

- What have we learned so far?
- Any conclusions we can come to at this stage?





ab ipsu producant liberorum integra delineatio.



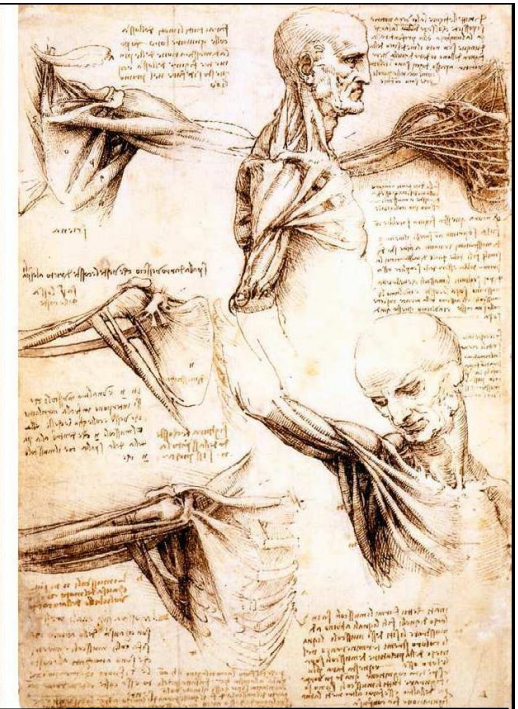
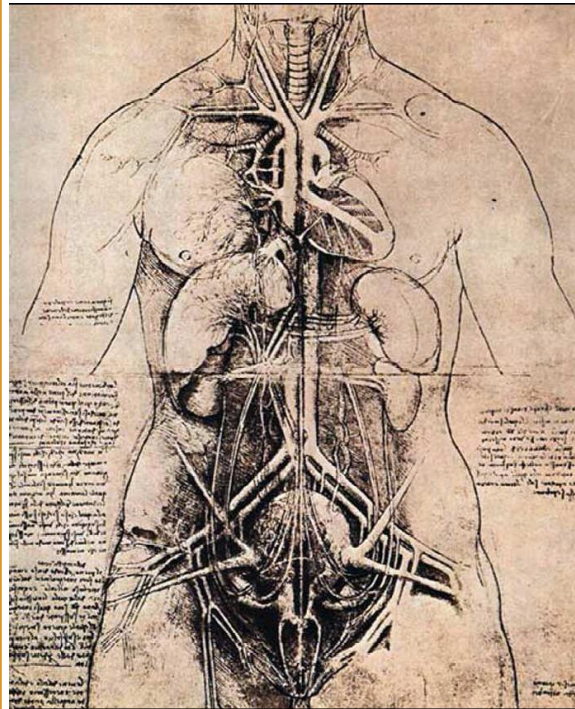


# Leonardo Da Vinci c.1510

Possibly the of greatest of the Renaissance men, Leonardo did some anatomical drawing.

However, his intention seems to have been to better understand the human body in order to paint it more accurately as an artist and the vast majority of his anatomical drawings never made it out of his notebooks.

He would jump from one area of interest to a completely different one and never completed a systematic account of human anatomy.





# Vesalius 1453

In 1453 Vesalius published *De Humani Corporis Fabrica* (On the Fabric of the Human Body,) the first complete and 'scientific' account of human anatomy.

It was based on a long series of human dissections and resulted in annotated 3D drawings as well as incredibly detailed written sections.

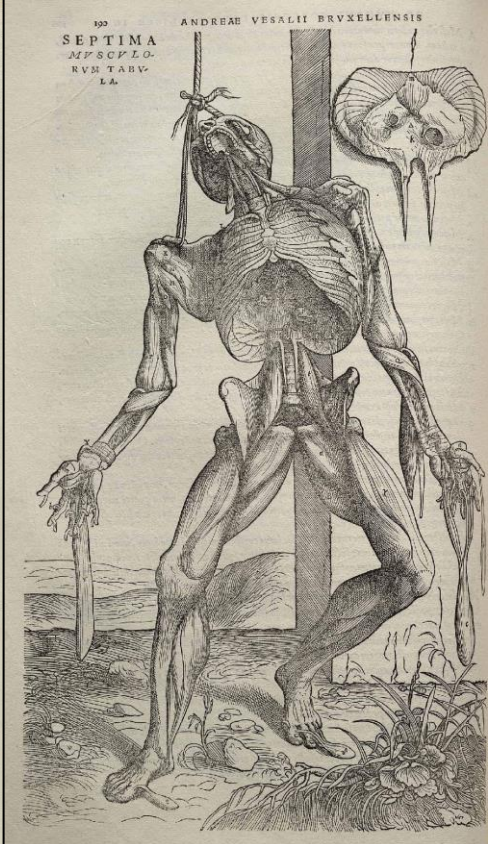
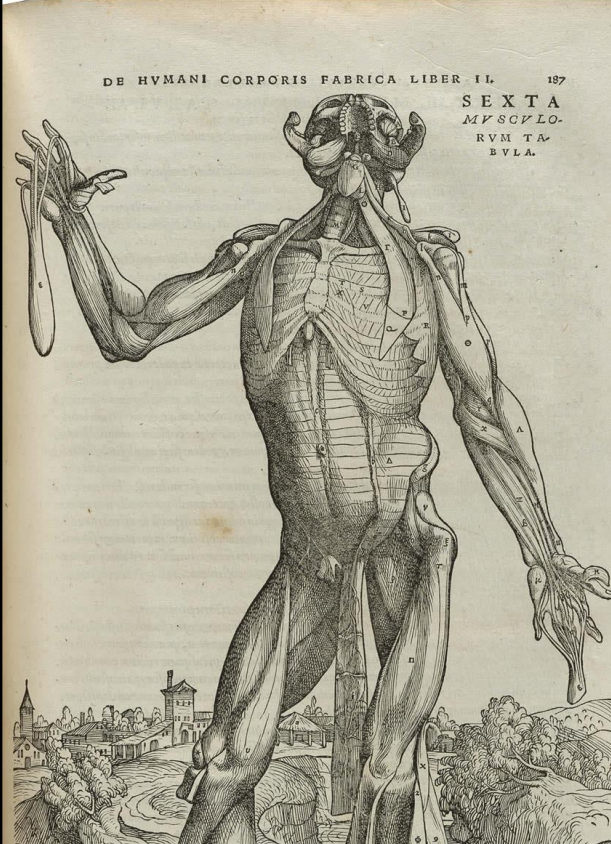
It allowed anatomists who followed to start from an accurate base and gradually correct and refine their knowledge.

The *Fabrica* corrected nearly 300 of Galen's mistakes and in doing so challenged long held agreement about both Galen's methods and his conclusions.





# Andreas Vesalius





# St Thomas More





# THOMAS MORE



Beauty and darkness in the Tower



# Thomas More (1478-1535)

- More was an intellectual and humanist
- As well as writing books (Utopia, 1516), More also worked his way up in politics
- This peaked with his appointment as Lord Chancellor in 1529, following the death of his master Thomas Wolsey
- He courted controversy in this role, partly for his supposed use of torture against Protestants



# The fall

- Having risen to the top of Tudor politics, More found himself inextricably bound to his master, Henry VIII
- When More refused to take the Oath of Supremacy he was arrested and imprisoned in the Tower of London (1534)
- In his cell he read and wrote about his experience, as his eventual death came ever closer





# The Book of Hours

- Books of Hours were Medieval prayer manuals, enabling the reader to have a structure to their prayer life
- More took his own personal copy with him to the Tower
- It was (remarkably) preserved and today is kept at Yale University



# The Book of Hours

- Most interestingly for the historian, More annotates his copy whilst in his cell
- This gives us insight into a man, as he faces death
- It is also worth remembering that More most likely faced the death of a traitor - to be hung, drawn out and quartered





**Ad sextam de cruce.**



**H**ora sexta iesus est cruci clauatus. Atq; cum latronibus pendens deputatus. Pre tormentis sitiens felle saturatus. Agnus crimen diluit sic ludis

**De cōpassione beate Marie. Fo. xxvj.**

**A**d sextam de cōpassione beate Marie.  
**H**ora sexta respicit mater suum natū Oblitum vulneribus in cruce leuatū Inter fures positū felleq; potatū. Illa secū centies reddit eulatum. **V.** Te laudamus et rogamus mater iesu christi. **R.** Ut intendas et defendas nos a morte tristi. **Oremus.**  
**O** Domine scē iesu / fili dulcis virginis

“I am counted as one who descends into the pit, I am made like a man without help, free among the dead as a wounded man sleeping in the tombs, they have placed me in the lowest depths, in darkness and the shadow of death.”

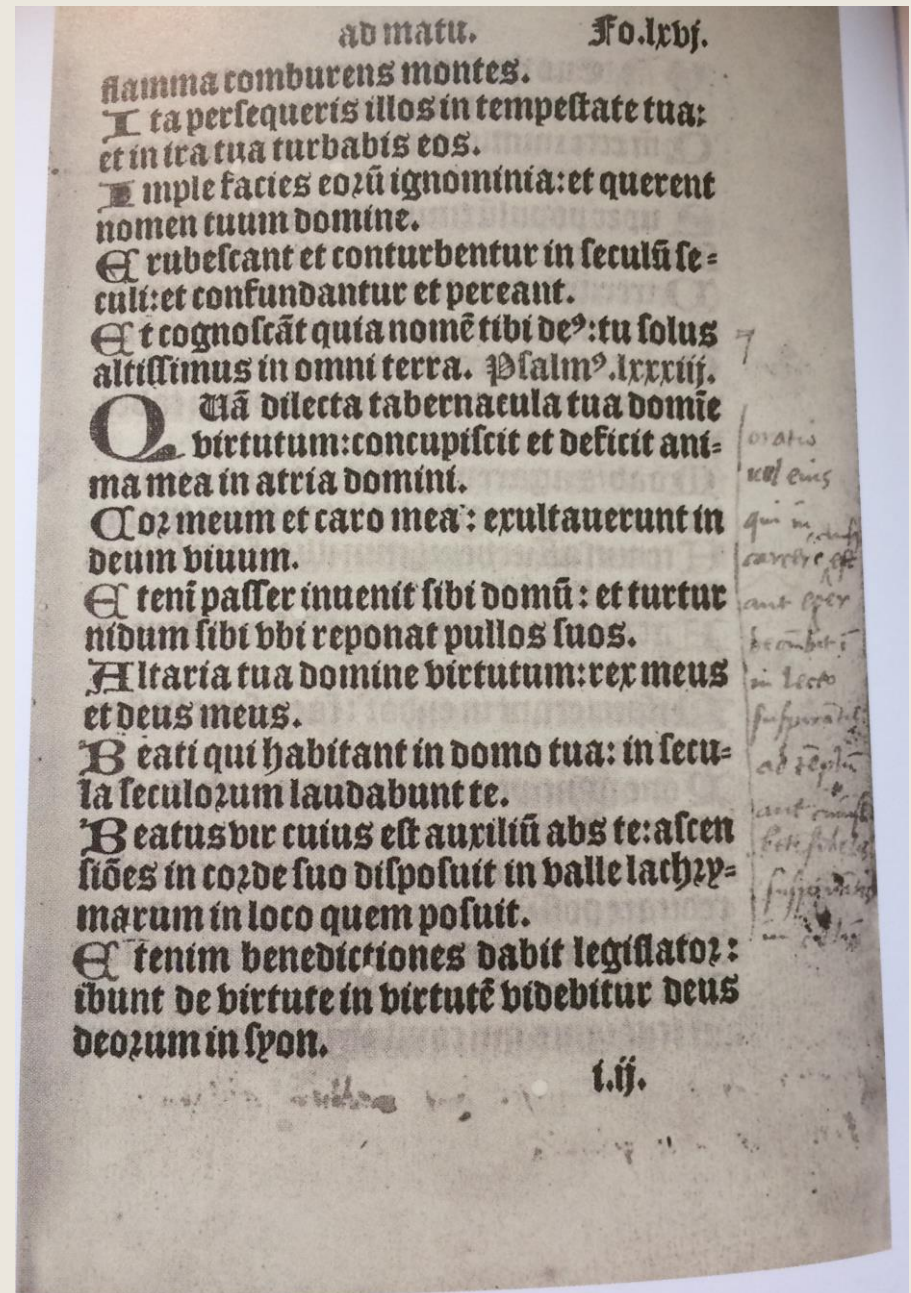
—More, writing next to Psalm 87

for the brethren of Joseph could never have done  
 from so much good with their love & faith as  
 they did here with their malice &  
 hatred.

Christe myndys are more to be desired  
 than all the treasures of the world  
 all the power & riches of the world  
 were it gathered & layed to gether  
 all upon one pipe

“...the prayer of  
one shut up in  
prison...longing to  
go to Church.”

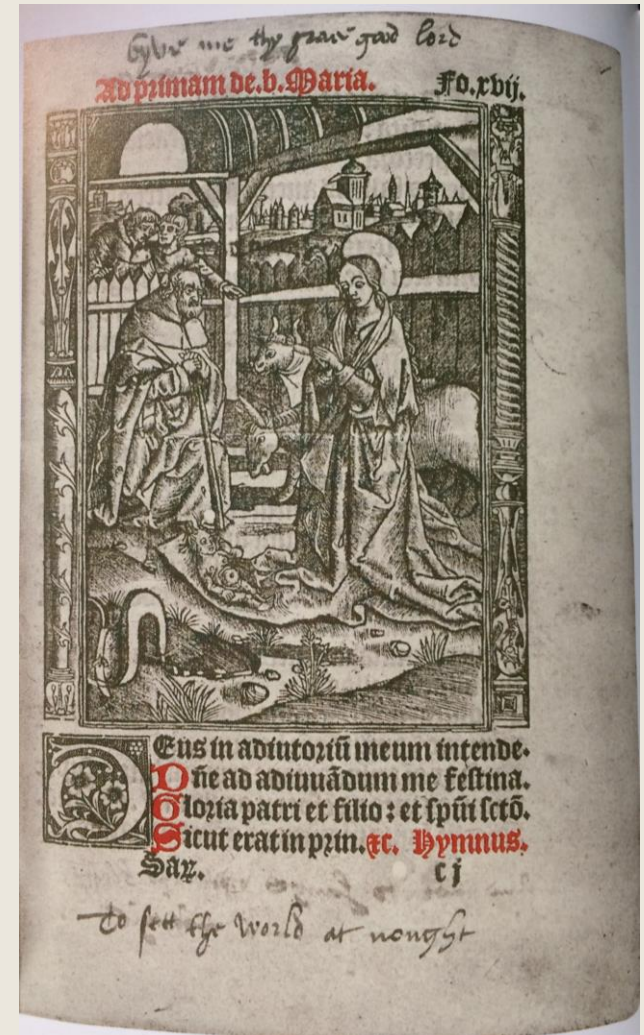
—More, next to Psalm 83





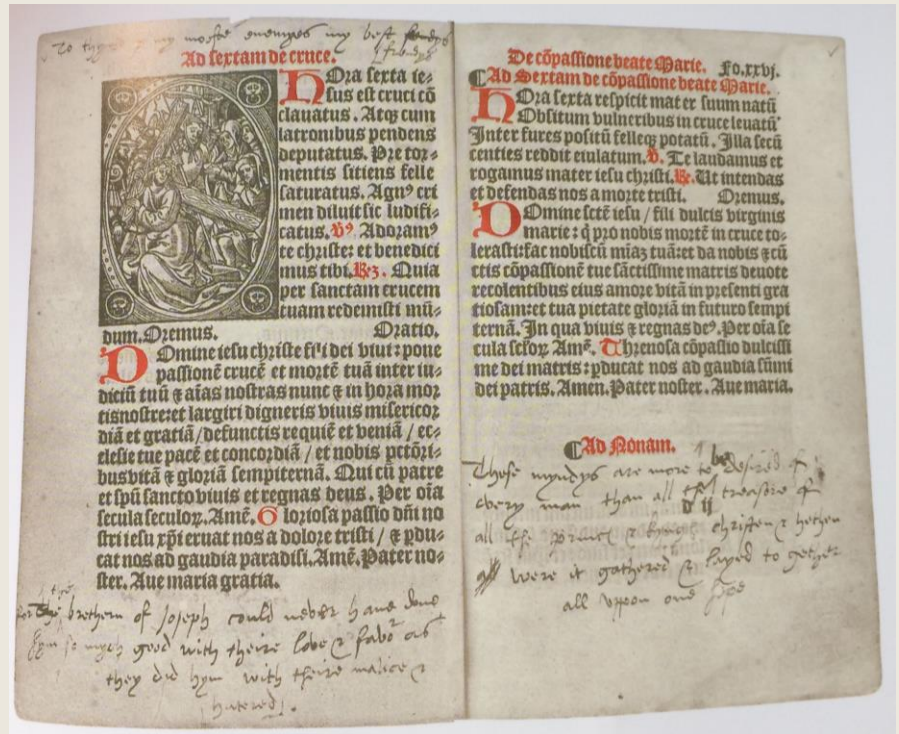
# The Darkness

- It is fascinating that as More faces up to horrifying death, he focuses on the supernatural
- His battle in the cell is not against Henry, his enemies but as he writes, 'contra spiritales nequitas' (against the spiritual hosts of wickedness)



# The Beauty

- More's annotations and prayers in the Tower are, in my opinion incredibly beautiful
- A man who had every right to lash out and rage rather finds comfort in his faith and his God
- For a man who had wielded immense power and writing books that continue to influence today, the final beauty of More is in his mindset





“Gyve me thy grace good lord  
To sett the world at nought

To sett my mynd faste vppon the  
And not to hange vppon the blaste of mennys mowthis

...To thynke my moost enemyes my best frendys...”

Thomas More

# Pertinent Questions

- Did More use his faith as a method of escapism, or as a tool to face up to his fate?
- Why write down his prayers?
- Is the purpose of More's actions actually about forging his reputation as a holy man rather than a heretic hunter?



# DISCUSSION QUESTION I

Do people use beauty  
for a purpose when  
recording the  
darkness they  
witness?

## DISCUSSION QUESTION II

Does beauty help  
**connect** people in  
dark places with their  
intended audiences?



## DISCUSSION QUESTION III

Does beauty help us  
explain or understand  
the darkness of the  
past?

What  
conclusions  
can we come  
to at this  
stage?

