Telegraphic Address
TRADUNIC, PARL, LONDON.

Telephone
VICTORIA 6410 9820 9821

The TRADES UNION CONGRESS GENERAL COUNCIL

General Secretary
WALTER M. CITRINE.
(To whom all communications should be addressed)

Your Ref	Our Ref
Department	

TRANSPORT HOUSE
(SOUTH BLOCK)
SMITH SQUARE,
LONDON, S.W.1.

April 16th 1931.

Dear Professor,

Thank you for your letter of March 3rd.

I have heard recently from the Institute of International Education that I am provisionally lined up for an address to the California Academy of Medicine on Oct. 6th at San Francisco & at the Metropolitan Museum, New York on Nov. 15th, the subject at the latter being Industry in Art. I have just written to Dr. Carey McCord that if a date could be fixed between Oct. 6th & Nov. 15th at Cincinnati it would fit in. That is what the Institute

TRADES UNION CONGRESS GENERAL COUNCIL



i trying to arrange — lectures a
my way back to New York afte
& another city.

You may like to see the
enclosed summary of a lecture
on The Trade Guild Windows of
Chartres showing another side
of my activities!

Yours sincerely,
J. M. Tesse.

VE 00934

THE LABOUR MAGAZINE

Incorporating The British Trades Union Review and the Labour Party Bulletin

VOL. IX MARCH, 1931 No. 11

The Trades Union Congress and the Labour Party do not accept responsibility for the views expressed in signed articles appearing in the "Labour Magazine"

CONTENTS

	PAGE
Frontispiece	482
The Trade Guild Windows at Chartres. By Sir Thomas Legge	483
Twenty-five Eventful Years. By Herbert Tracey	487
A Defeat for Commonsense. By Arthur Henderson, B.A., LL.B., M.P.	491
Civil Service Unions and the Trade Disputes Bill. By J. W. Bowen, M.P.	494
How I Won East Islington. By Leah Manning, J.P., M.P.	496
How Women Won the Vote. By E. Pethick-Lawrence	500
Need Lancashire Fear Machinery? By T. Harold Richardson	502
Editorial Notes	504
No Surrender of the Right to Strike. By Charles Dukes, J.P., M.P.	508
Armament Waste in Belgium. By Emile Vandervelde	511
The Miners' Welfare Fund. By R. B. Suthers	513
Debate on Unemployment	518
National Economy	520
Book of the Month	522
Book Reviews	523
Industrial Developments	524
International Trade Union Notes and Labour Abroad	525
International Labour Office Notes	526
Co-operative Activities	527

A Who's Who of Contributors to this issue appears in page 528

N22359.01

VE ■ 00935



WHEELWRIGHT AND COOPER.

VE 00936

The Trade Guild Windows at Chartres*

By

SIR THOMAS LEGGE

CHARTRES Cathedral, with its population of nearly 10,000 statues and figures painted on the windows, was the outcome of religious enthusiasm for church building among the people of the 11th, 12th, and 13th centuries. And in the case of Chartres, fires, which destroyed the church in the 11th and again in the 12th century, only made the people the more eager to see it rise again, a greater wonder than before. No sacrifice was too great — among the people in yoking themselves to draw the wagons which bore the stones, among the canons in sacrificing their stipends for three years, and among every class in bringing gifts.



THE BUTCHER.

A tremendous idea caught hold of their minds, partly through the call of St. Bernard and Peter the Hermit telling them what those who did not join up for the Crusades could do at home in service, and of the stores they would lay up for themselves in heaven by so doing, but mostly it must have been due to their own desire to raise the finest monument they could to Mary and her Son. As there were no books, statues and painted windows telling the stories of the Bible and the lives of the Saints were the natural form it took, and they achieved their object in a setting which even to-day is felt to create a sense of exaltation such as no other place or atmosphere can give.

An astonishing fact which is brought home to one nowhere else in such force is that literally in their gifts of windows the merchants, shopkeepers, traders, workmen, and labourers — in other words, business and commerce — are on an exact equality with the highest in the land — Kings, noblemen, and Church dignitaries. Forty-two windows were given by the Trade Guilds, 46 by the kings of France (St. Louis) and nobles, and fourteen by Church dignitaries. And while the kings and churchmen in their capacity as donors appear always on their bended knees, it is far otherwise with the traders, who are always shown extraordinarily alert and alive in furtherance of their jobs. It is almost as though they became sated with the marvellous stories of apostle and saint told in the windows and wanted to show that there was another side to the picture.

The medallions in which they thus sign themselves really belong therefore to domestic rather than ecclesiastical glass. Only twice or thrice does one find them on their knees, and then only when they are presenting, through their canon, their window (of which an effigy is always shown) to the bishop.

* Being part of a lecture delivered in the Great Hall of St. Bartholomew's Hospital in aid of the rebuilding Appeal Fund on February 24, 1931.

VE 00937

The bakers and confectioners gave five windows. Indeed, they hold the place of honour, being shown with their baskets of loaves in the two central windows of the apse, one of which is surmounted by Our Lady with the Infant Christ in her lap. In them you can see the processes of firing the furnace, kneading the dough in a bowl or moulding the wafers, removing the loaves from the oven,



SHOEMAKER FITTING A CUSTOMER.

and then carrying the pile in a basket so heavy as to require it to be slung between the shoulders of two of them, or standing behind the counter and selling loaves to customers.

The butchers gave two windows. Nothing more realistic could be depicted than the butcher in the bottom panel of an apsidal window (showing Ezechial, David, and a Seraph) with axe raised about to fell a calf, the head of which is veiled and steadied by a shortened rope from its horns to its feet. The dressed carcase of a pig hangs on the wall, and the whole operation is being anxiously watched by a white fox-terrier.

The masons and carpenters figure naturally in one window, testing whether the wall is plumb or not using a level and compass, carrying the stones, carving the statues to be placed in the porches, and placing in one medallion their coat of arms—a level, a square, and ashlared stones—showing pride in their work. Above to a height of 25 feet rise tiers of graceful arcading in ruby glass, alternately round and pointed, which they alone could shape. The carpenters (who, as is to be expected, give the window of Noah and the building of the Ark) are seen at their bench or constructing the wooden framework of a house. The cooper is busy binding round the cask the withies shown in green glass.

The turner seated behind his foot-lathe with hands placed on the piece of wood must have been seen at work by the stained-glass artist, because the cord by which the piece of wood is made to revolve is distinctly seen, one end fixed to the pedal and the other to a pulley in the ceiling. Their patron saint was St. Bartholomew, a great seated effigy of whom, presented by them, is seen in a clerestory window. The choice of a patron saint seems to have been determined by fortuitous circumstances. Thus St Bartholomew displays as his emblem the knife with which he achieved martyrdom by being flayed alive. That was enough—the turners used knives and chisels and cutting tools, and therefore they chose St. Bartholomew. No stretch of imagination is required to understand how the great London hospital comes to bear his name.

Similarly, St. Blaise, who carries as his emblem two hand cards, was chosen by the woolworkers as their patron saint because he achieved martyrdom by being torn in much the same way as a card combs wool. All the scenes which are depicted in the St. Blaise window are known, but the window, alas! along with six others was callously removed in 1788—a period of strange lack of artistic appreciation—to let more light into the choir.

The extraordinarily decorative effect of the markings on fur in the heraldic adaptation as vair was at once seized on by the artist as the

VE 00938

central point of interest in showing the furriers, who, with the drapers, were the donors of five windows, among them the very beautifully told story of St. Eustace, another that of the strange battles of Charlemagne with the Saracens, and a third Daniel, Jeremiah and a Seraph in one of the apsidal windows in glorification of the Virgin. These medallions bringing in the furriers are to my mind easily the most beautiful.

The weaver seated at his loom and the winder come into three windows. Again, the five windows of the Guild of Leather-workers—shoemakers, curriers, and fellmongers—might serve to-day as illustrations of their work when carried on without machinery. The scenes are lifelike pictures of industrious application. Who has not felt this to-day when watching the shoemaker at his last behind the shop window? The piles of shoes, one fitted into another, are there, the shoemaker is seen fitting a customer and the fellmonger is either beaming or wringing out the lye from the skin. Parchment, even then of most beautiful texture, was the only available material for the scribes and illuminators in the monasteries. The tanners indeed gave the window describing the life and murder of our St. Thomas of Canterbury and the shoemakers that of the Good Samaritan and the death and obsequies of the Virgin. But for al that, as for *themselves*, they appear absolutely engrossed in their work.

Space does not allow of more than mention of the farriers busy shoeing a horse, armourers finishing a shield and polishing stirrups, the fishmonger, the grocer selling his goods, and the apothecary pounding drugs in a mortar. The bankers or money-changers, as the wealthiest guild no doubt, gave five windows, in all of which they are seen with scales weighing out money. The publican is shown in a homely scene leaving the Hoop Inn and carrying a drink to a seated man. And again he is seen drawing wine from a barrel.

These workmen are clad in their workaday blouses, fastened by a belt, but cap, blouse, stockings and shoes are as bright and gay in colour as can be—ruby, emerald, moss green, amethyst, yellow—and nearly all are set in a background of deep sky blue.



FURRIER SHOWING HIS WARES, WHICH AN APPRENTICE IS REMOVING FROM A COFFER, TO TWO CUSTOMERS.

Why are there no such Trade Guild windows of the 13th century in England? It is not that the Guilds did not exist. They flourished. Nor to my mind is it sufficient to say that we have too few windows of the 13th century remaining after centuries of destruction and decay. As a matter of fact Canterbury Cathedral has seven windows as good as the windows in Chartres and probably made by the same craftsmen. In Lincoln there is much 13th century glass, and it is seen scattered

KE 00939

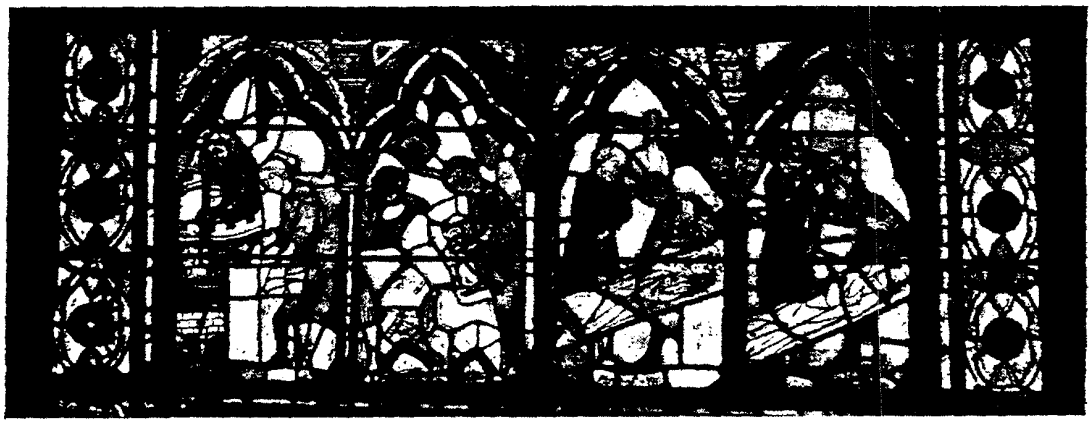
about in Beverley Minster and elsewhere. It may be that they took a different form, because at Canterbury in the beautiful windows illustrating the miracles worked at St. Thomas' Shrine the workman comes in frequently in a series of panels, first as the carpenter who accidentally chops his leg instead of the plank and is miraculously healed, or again as the navvy who in digging a trench is overwhelmed by a fall of earth, and is eventually dug out by labourers with picks and shovels through the guidance of St. Thomas.

But we have one window a hundred years later which is perhaps even more charming in its expression of the joy in work taken by the mediæval craftsmen than any that are found in Continental churches. It is the bell-founders' window in the nave of York Minster dating from the fourteenth century. In the centre panel the donor, Richard Tunnoc, is presenting the window to the Archbishop. In the right the core of the mould is being shaped. One figure is turning it with a handle like a grindstone, while another with a long crooked tool (which he holds firmly with both hands, one end being placed under his right armpit) is moulding the clay to the proper form, giving his whole mind to the task. In the left panel the metal is being poured, with the furnace, bellows, and apprentices all brought into the picture. The background is blue glass, richly diapered, and above, at the sides and below are bells, bells, bells.

No trace of the names of any of the stained glass craftsmen is to be found in Chartres, and all one can say about the failure of a monument is to remember what is said as to the similar absence of one to Sir Christopher Wren in St. Paul's Cathedral: "If you wish for a monument, look around you!"

Cannot the spirit of these decorative Trade Guild panels be recaptured? Assuredly it can. Stained glass is no lost art; glass as beautiful as any in the Middle Ages is being made to-day and artist craftsmen survive. Unity House in the Euston Road is an example. On the staircase windows of fine slab glass are let in coloured panels showing a platelayer at work on the track, a shunter uncoupling, a driver and fireman in their engine cab, the mysterious approach to a tunnel, the "Rocket," and the latest design in engines. Crowning all are the insignia of office clustered together, on the one side a hand-lamp, a platelayer's shovel and loose coupling links, on the other a spanner, a platelayer's pick and screw coupling links.

The spirit (if not the glass) of Chartres is there.



STONEMASONS AND SCULPTORS.

VC 00940