

I SAW A JOLLY HUNTER
WITH A JOLLY GUN
WALKING IN THE COUNTRY
IN THE JOLLY SUN

IN THE JOLLY MEADOW
SAT A JOLLY HARE
SAW THE JOLLY HUNTER
TOOK JOLLY CARE

HUNTER JOLLY EAGER
SIGHT OF JOLLY PREY
FORGOT GUN POINTING
WRONG JOLLY WAY

JOLLY HUNTER HEAD JOLLY
OVERHEELS GONE
JOLLY OLD SAFETY CATCH
NOT JOLLY ON

BANG WENT THE JOLLY GUN
HUNTER JOLLY DEAD
JOLLY HARE GOT CLEAN AWAY
JOLLY GOOD I SAID

Welcome to Issue 95 of the newsletter.

This issue, the last of 2021, gives us plenty to reflect on: looking at times past. Anne Strevens has visited Christmas 1540 as well as investigating the Ogham stones from the 4th to 6th century AD. Jane provides us with some interesting calligraphy-related photographs from her visit to Girona as well as a review of Oliver's workshop which followed the AGM in October.

Continuing with reviews, we have pictures from the setting up of our exhibitions at the Bear Steps and Shrewsbury Abbey. Both of these exhibitions were well attended, as was the lecture by Professor Michelle Brown. There was an interesting variety of responses to the theme of *The Natural World*, and it was good to see the work from *Hands Across the Centuries* again. Thanks to Peter for making sure these exhibitions were so successful. I hope he has enjoyed a well-earned break from organising events, workshops and other Shropshire Scribes-related activities.

Talking of which, Peter's thoughts for this issue take us back to the past: finding connections in images of scribes from various sources – linking a memorial in Shrewsbury Abbey with early manuscripts as well as pondering on the use of the more recent and mundane go-to fastener, Velcro. His recollection of throwing burdock seeds probably resonates with many readers – it does with me – those and lengths of tiny sticky balls (cleavers).

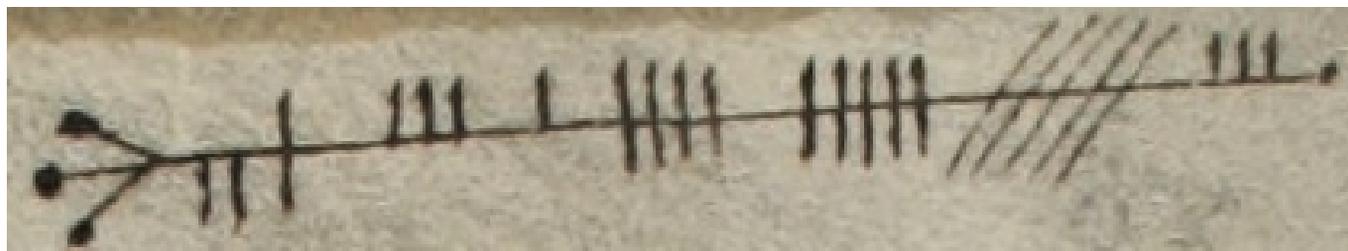
Now to the future: the cover image, by Peter Lingwood, is a good example of a creative background and this is one of the workshops we can look forward to in this season's programme, see page 28.

Thank you to everyone who contributed to this issue. Please send in pictures or articles: large, small, short or long – all are welcome. Many thanks to Jane for proof-reading.

Lindsey

Don't forget to check on posts on the Shropshire Scribes Facebook page (managed by Rachel) and the website which Oliver maintains.

Cover image: calligraphy by Peter Lingwood



Found on Wikicommons: Codex Sangallensis 904, gloss in Ogham letters on p. 204: LATHEIRT ("ale killed", i.e. excessive drunkenness, massive hangover). Dated 9th century.

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Practical italic with Oliver Leech

As a committed non-writer of italic script, I confess to a degree of discomfort at the start of Oliver's workshop. A father for whom a beautiful italic was his every day handwriting, which would have been impossible to emulate, was perhaps one reason for my reluctance, but I also have genuine preference for a round hand, and a long-standing interest in the Early Middle Ages and hence the hands that originated there.

So – my reluctance overcome, I took on board Oliver's very useful introduction to italic.

We started with x-height: we ruled up with standard 5 nw, though it was demonstrated that 4 would give a chunkier feel, and 6 or even 7, a slimmer, more angular look. With basic 5 nw x-height, capitals should be 7, and ascenders and descenders 8.

It is possible to write an upright italic, but more usual to have a slope, though no more than 10°. On paper such as layout, it is possible to place a sloped guideline sheet underneath to help keep a uniform angle, otherwise use a ruler at a consistent angle.

The pen angle should be slightly steeper than for a round hand, say 35° – 45°.

Line spacing should be at least 2 times x-height, or ascenders and descenders will clash.

Oliver emphasised that with italic it is necessary to overcome the urge only to 'pull' the pen, and learn to 'push' on the upstroke. Serifs will happen naturally as you make the letters and lift the pen at the end of a stroke, and can be emphasised as much as you like, provided you observe the available space. We practised the basic lower case italics in the different letter groups, and though it doesn't come easily to me, I did find that a 'flow' started to come.

Sadly this was the point at which I had to leave the workshop, but not before Oliver had given us a set of excellent exemplars: conventional italic lower case and Capitals, Gothicised italics, pointed italics, and some interesting variations including a 'd' and a 'g' which were very much to my taste.

The final sheet was of wonderful italic capitals, with flourishes, serifs and shading which are very appealing (see right).

Thank you for clear explanations, Oliver, and very helpful demonstrations: I may yet be converted...

Jane Chambers





Setting up the exhibition at Bear Steps, Shrewsbury, August 2021



PAST EVENTS



PAST EVENTS



PAST EVENTS



PAST EVENTS



PAST EVENTS



And setting up at Shrewsbury Abbey, September 2021

PAST EVENTS



PAST EVENTS



Also ben the xxvii following the lord
 Wardens hath layd out and payd
 In the said year for the Church
 of St Dunmow forseyd

In p[re]mis payd to John Melborn in Reward for playing on
 the lord at Crystmas a
 Item payd to John Parker in reward for playing the foole
 Item payd to Wyllyam Waskett for leverses a
 Item payd to the Mystrill for the Crystmas a
 Item payd to Aylett wyll for beewyng a
 Item payd to Robert Bynshope for mending iiij payer
 gogyns & for making on newe gogyns for the
 lytle bell a

1 This ben^e the p(ar)cell(es) folowyng that the seyd
 Wardens hath layd out and payd
 In the secu(n)d' yere for the Church
 of St Dunmow forseyd

5	In p[re]mis payd to John Melborn in Reward for playing the lord at Crystmas	ii ^s
	It(e)m payd to John Parker in reward for playing the foole	xij ^d
	It(e)m payd to Wyllyam Waskett for leverses	xij ^d
	It(e)m payd to the Mystrill for the Crystmas	xx ^d
10	It(e)m payd to Aylett wyll for beewyng	ii ^s
	It(e)m payd to Robert Bynshope for mending iiij payer gogyns & for making on newe gogyns for the lytle bell	v ^s

val flourish is very few in this example. They are reproduced by

of which see p. 2 n. 1. It has been transcribed as *leverses* (L8) as the writer elsewhere in these accounts spelt many words which he gave and as (e.g. father, payer) and frequently used it when it could have (e.g. wag(er)).

² That intended.

³ This might in fact be either Wyllyam or Wyllyam. Though this writer invariably abbreviated the name, in the same accounts another contemporary writer who gave the name in full used alternately Wyllyam and Wyllyam.

CHURCHWARDENS' ACCOUNTS, GREAT DUNMOW, 1540

These accounts include many other entries relating to festival plays. As elsewhere, maintenance of the bells was an ever-recurring item of expense.

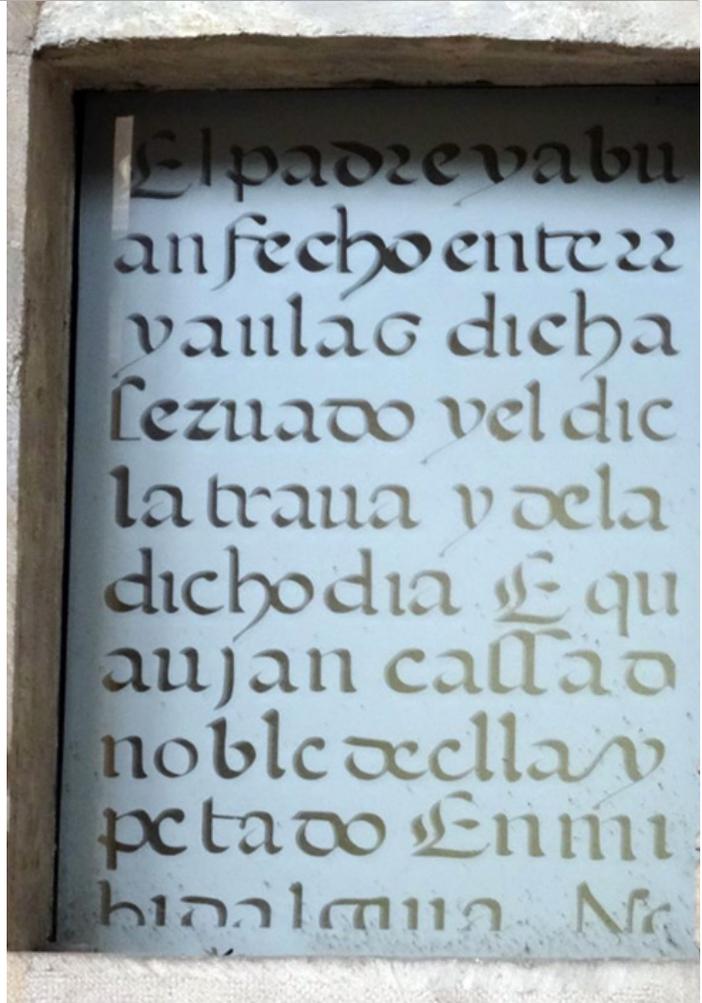


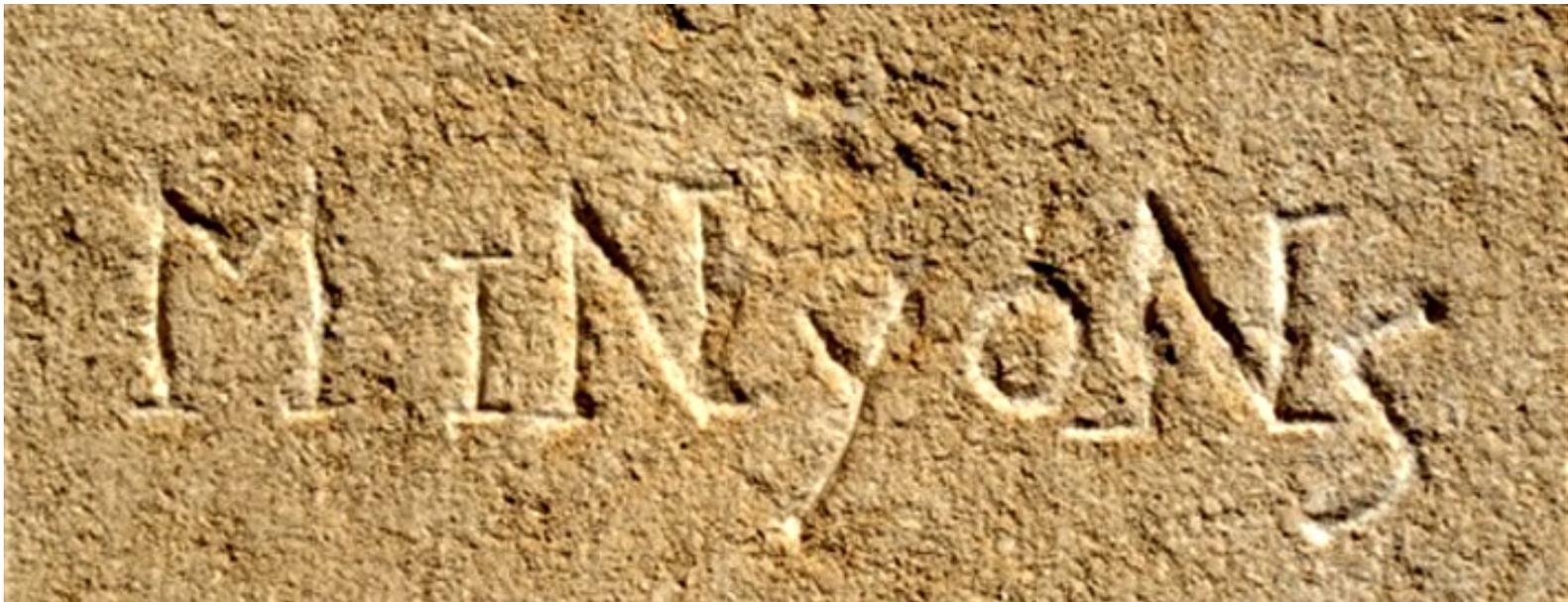
A few years ago we had the pleasure of staying in this lovely Catalan city. Some of you may know it as an airport for Barcelona, but we had made the trip by train through France. It is a very ancient city, with foundations long pre-Roman, and a large part of the medieval city still remains, enclosed by the city walls and the Rio Onyar. For those who have time and an interest in history, there is a great deal to see, though most visitors seem to be on coach trips from the Costa del Sol and therefore follow a fairly predictable route.

We were lucky enough to discover, to our delight, that there was an abundance of carved, written, painted and otherwise obvious lettering all round the city, and took many photos of street furniture, labelling, and advertisements. There were also items being displayed in a spectacular exhibition in the Cathedral cloisters, where I found the collections of dyes, pastes, tools and materials used in manuscript making especially interesting.

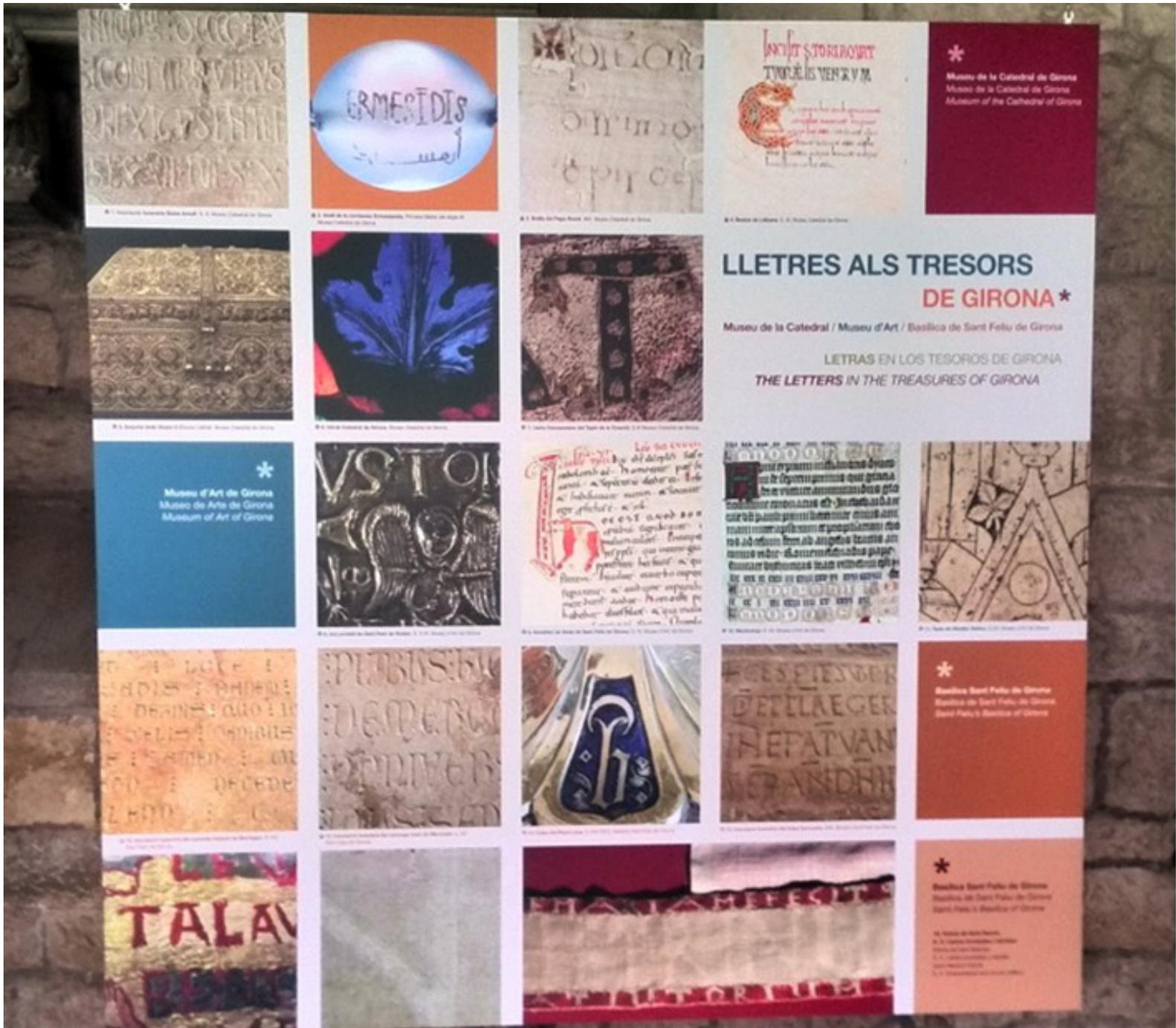
One item intrigued us: the one word 'Minyones' over a very ancient doorway at the side of a large, medieval house in a back-street. To us this said "tradesmen's entrance", but my Spanish (Andaluz) brother-in-law had never heard the word. It seems it simply means "servants" in Catalunya.

Jane Chambers



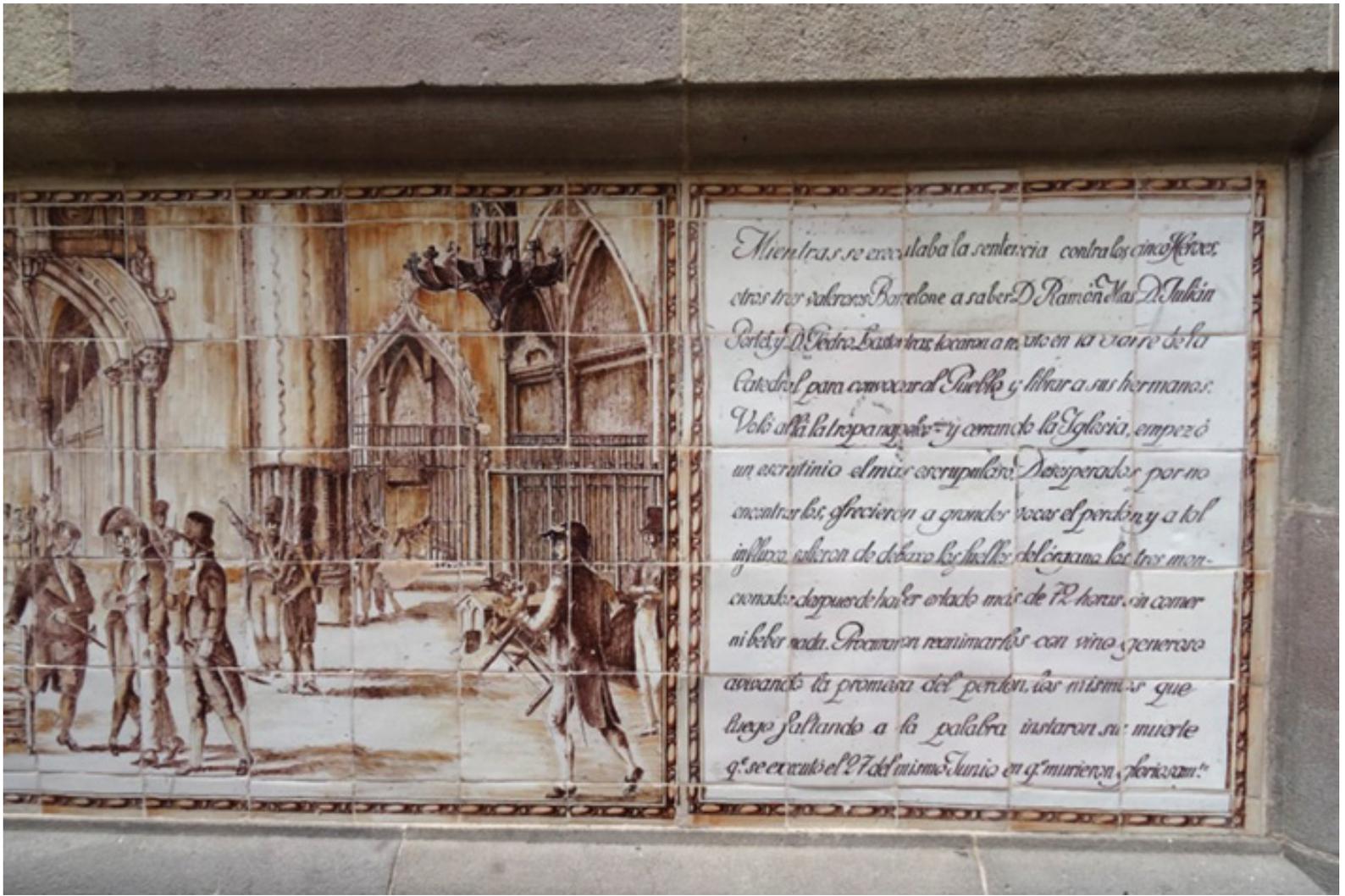






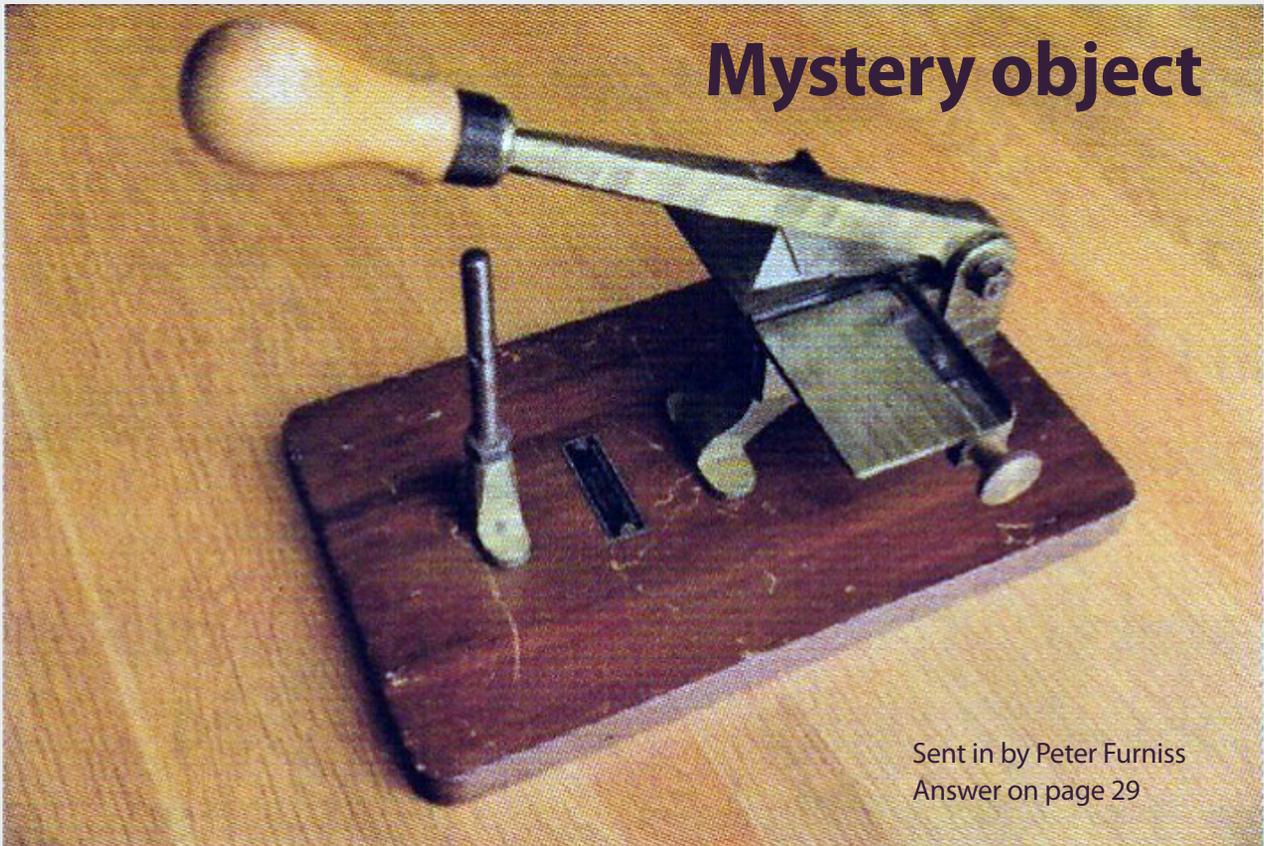
These two pictures are from an exhibition relating to scribes work in the Cathedral of the Middle Ages.





Mientras se executaba la sentencia contra los cinco Hereses, otros tres salieron de Barcelona a saber D. Ramon Mas, D. Julkin Portá y D. Pedro Bado, tres hermanos a modo en las cercanías de la Catedral para convocar al Pueblo y librar a sus hermanos. Voto allí la tropa napoleónica y cuando la Iglesia, empezó un escrutinio el más escrupuloso. Desesperados por no encontrarlos, ofrecieron a grandes voces el perdón y a tal influencia salieron de debajo los hielos del castaño los tres mencionados: después de haber estado más de 12 horas sin comer ni beber nada. Procuraron reanimarlos con vino generoso avanzando la promesa del perdón, los mismos que luego saltando a la palabra instaron su muerte q^e se executó el 27 del mismo Junio en q^e murieron gloriosamente.

Mystery object



Sent in by Peter Furniss
Answer on page 29

Making connections: lessons in Velcro

This year has been a year of exhibitions, and with each exhibition that comes around there is always the problem of mounting and covering exhibits in film, and finally mounting them on the display panels. Here we come to sticky-back Velcro: that wonderful stuff with tiny hooks that hold to fabric surfaces on one side, and a gluey, sticky surface on the other side to stick to the back of the picture. It always brings back nostalgic thoughts, remembering my younger days when, out on walks with my mum and dad, we used to pick burdock seeds from the hedgerows and throw them at each other, the hooked burrs on the outer covering of the seed giving exactly the same effect as Velcro as they stuck to our clothing. This tradition carried on when son John was young, and now into the next generation with grandson Dominic, although these plants seem to be scarcer than they used to be.

To get back to exhibitions, the display panels at Hereford were smooth, and the hooked side of the Velcro would not stick, so in view of this, Rosemary came up with a solution using sticky-backed pads, some with furry covering and some with hooked covering. Thus, you stick one sticky-back pad to the wall and its counterpart to the exhibit.

This seemed an amazingly fast way to put exhibits up and the first task on my return home was to order a dozen packets of these to use for our Bear Steps Exhibition. It wasn't until I brought the exhibits back from Hereford and started to prepare them for the exhibition at Shrewsbury Abbey that I realised we had made the fundamental mistake of fitting the furry pads to the exhibits instead of the hooked pads, so there was no way they were going to stick to the Abbey's felt covered display boards. The quick solution, order another dozen packets of pads and stick the hooked ones to the exhibits – then the sudden realisation when I looked in the exhibition box – miles and miles of sticky-backed Velcro of all descriptions! I now had a Velcro mountain on my hands, but the consolation is that we won't need to buy Velcro for at least another ten years.

So, thanks to the art of Velcro yet another successful exhibition, with lots of kind comments from visitors to the Abbey, some busy days even recording over 100 visitors.

Early mornings at the Abbey before the visitor crowds arrive can be quite peaceful and allow some free time to do bit of background reading. It was whilst I was thus engaged, investigating 'Manuscripts from the Anglo

Saxon Age' that a manuscript cropped up by Aldhelm 'In praise of virginity', or British Library Royal MS 7.d. xxiv if you need to get technical, in which I noticed this unfinished portrait of a scribe, possibly the author. (See picture, page 21.)

Gazing around the church, my eye had often been caught by a memorial plaque to Nathaniel Betton on the north side of the main aisle with a carving of a scribe, and now the connection was made. (See picture, page 21.) Had the stone carver of this plaque ever seen this manuscript picture? Apart from the viewing angle there were lots of similarities: the hair, the pose, the steep drawing board, the knee maybe a bit high in the carving but our scribe has not yet drawn in the left knee, so there definitely looks to be a connection between the two. Once one connection is made they keep appearing: a John miniature from the Coronation Gospels, where his hair is too curly for our carving and the pose is too hunched, but at least his knees are in the right place; Ezra from Codex Amiatinus – although a side view, not really a contender as he is writing on his knee – and they are both wearing a halo. (See pictures page 21.)

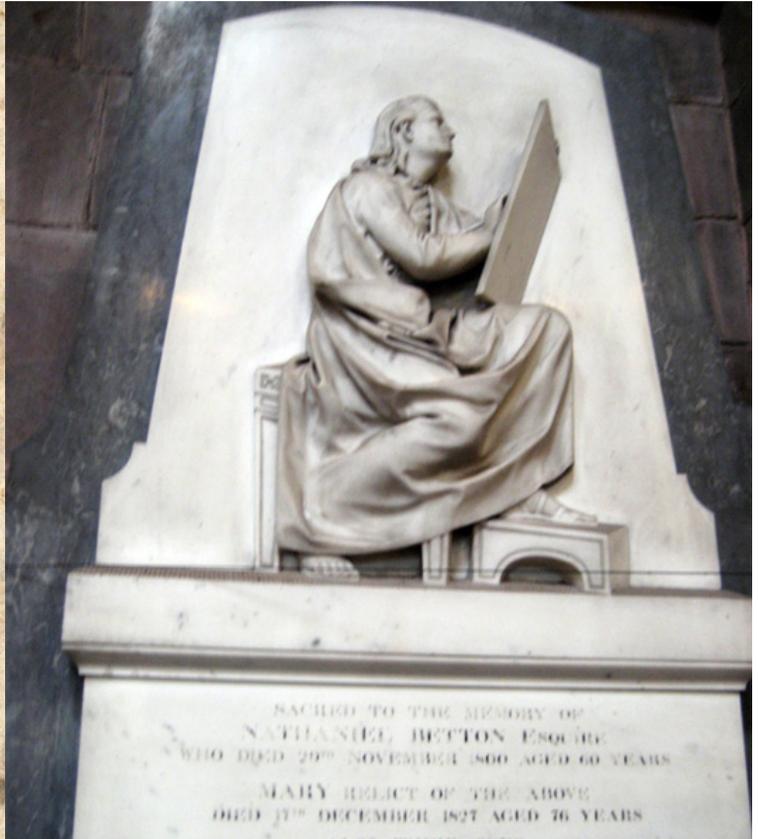
Other scribes often appear in earlier manuscripts but many are front views, often with haloes and holding books in weird positions. Some other manuscripts supply pictures of side views of scribes, such as St Mark miniature in the Royal Bible, Jerome in the 'Worms' Bible, Bonaventura in a German manuscript, a monk in a theological miscellany, but all moving away from the simplicity of our carving. However, nonetheless an interesting tour of our historical counterparts. (See pictures page 22.)

As we come back to our own calligraphic world, it was interesting to see the connection with our exhibition of the Natural World and the Flower Festival on the middle weekend of our exhibition, also of the same name. I think we had the copyright on the title originally but as Lynne, my wife, was organising the Flower Festival through Shrewsbury Flower Club, it was deemed expedient to forego the copyright issue. The two, however, worked extremely well together, with all aspects of the natural world being exemplified in both scriptural and floral exhibits, from animals, birds and fish to countryside, sea, hills and mountains, with even a volcano thrown in for good measure.

A particular connection that caught my imagination was the cut paper tree work in some of Peter Lingwood's calligraphy, and the country garden created by Thelma at the west end of the nave. (See pictures, page 23.)

A wonderful misconception of a 'connection' was made when Wendy decided to read an article about calligraphic knitting in one of the calligraphy magazines, thinking that it may relate to some of Lindsey's

THOUGHTS OF CHAIRMAN PETER

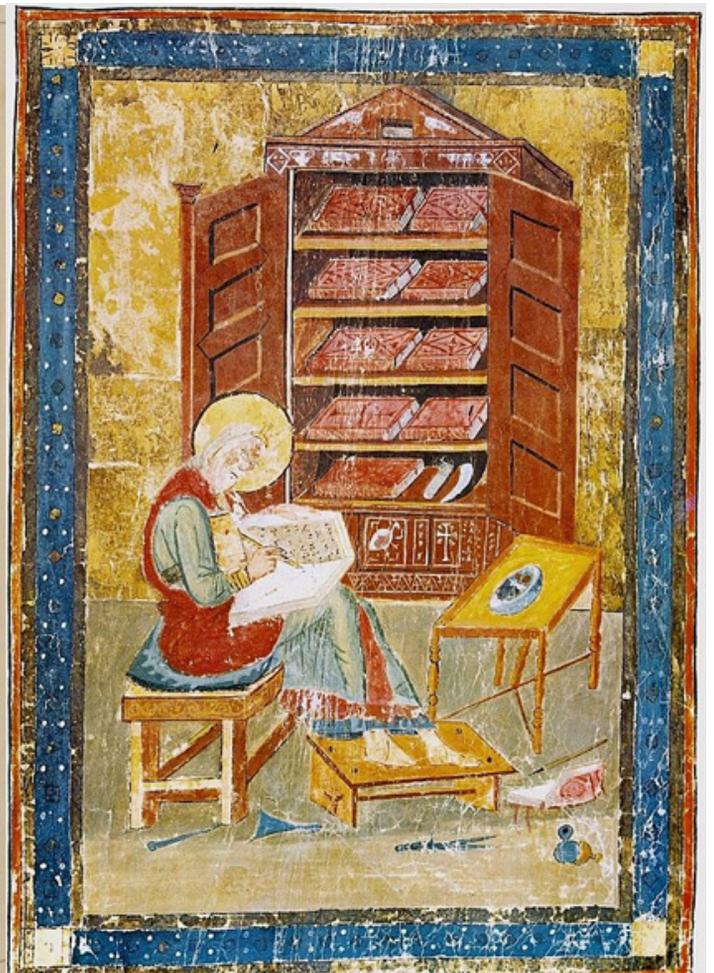


Above left: Aldhelm 'In praise of virginity', BL Royal MS 7. D. XXIV. © British Library.

Above right: memorial to Nathaniel Betton, Shrewsbury Abbey.

Below left: John miniature from the Coronation Gospels, BL Cotton MS Tiberius A. II, f 164v © British Library.

Below right: Ezra from Codex Amiatinus. Source: Wikimedia Commons.



THOUGHTS OF CHAIRMAN PETER



Above left: Mark, Royal Bible, BL Royal MS 7.E.VI, f 30v.

Above right: Bonaventura, author of one of the lives of St Francis, Germany, 1478. BL Additional MS 15710 f 4.

Below left: Jerome, the 'Worms' Bible, c.1148, Germany. BL Harley MS 2803 f 1.

Below right: Monk, theological miscellany, England or France, 12th century. BL Harley MS 3061 f 1v.

All © British Library.



THOUGHTS OF CHAIRMAN PETER

woven tapestry work, but alas it was just unreadable calligraphic squiggles merging into each other, something I think we touched in the last edition of our newsletter and is probably best left alone.

Over the past months there have been some interesting connections made by our group through CLAS and SSI, and on a personal level, some relationships through courses, and recently a couple at the Abbey with a calligrapher from Winchester calling into the Abbey to see our exhibition, and another calligrapher from Nottingham who had travelled to see both our Bear Steps and our Abbey exhibitions.

So it all began with a small lesson in Velcro: perhaps we can all try to make connections that stick with people in both our calligraphic and personal lives, and generate interest in new members coming to join us at Shropshire Scribes. A few of our Beginners Taster Day forms have been taken from our exhibitions, and six people already booked, so let's hope we can welcome some new members to 'connect' with us.

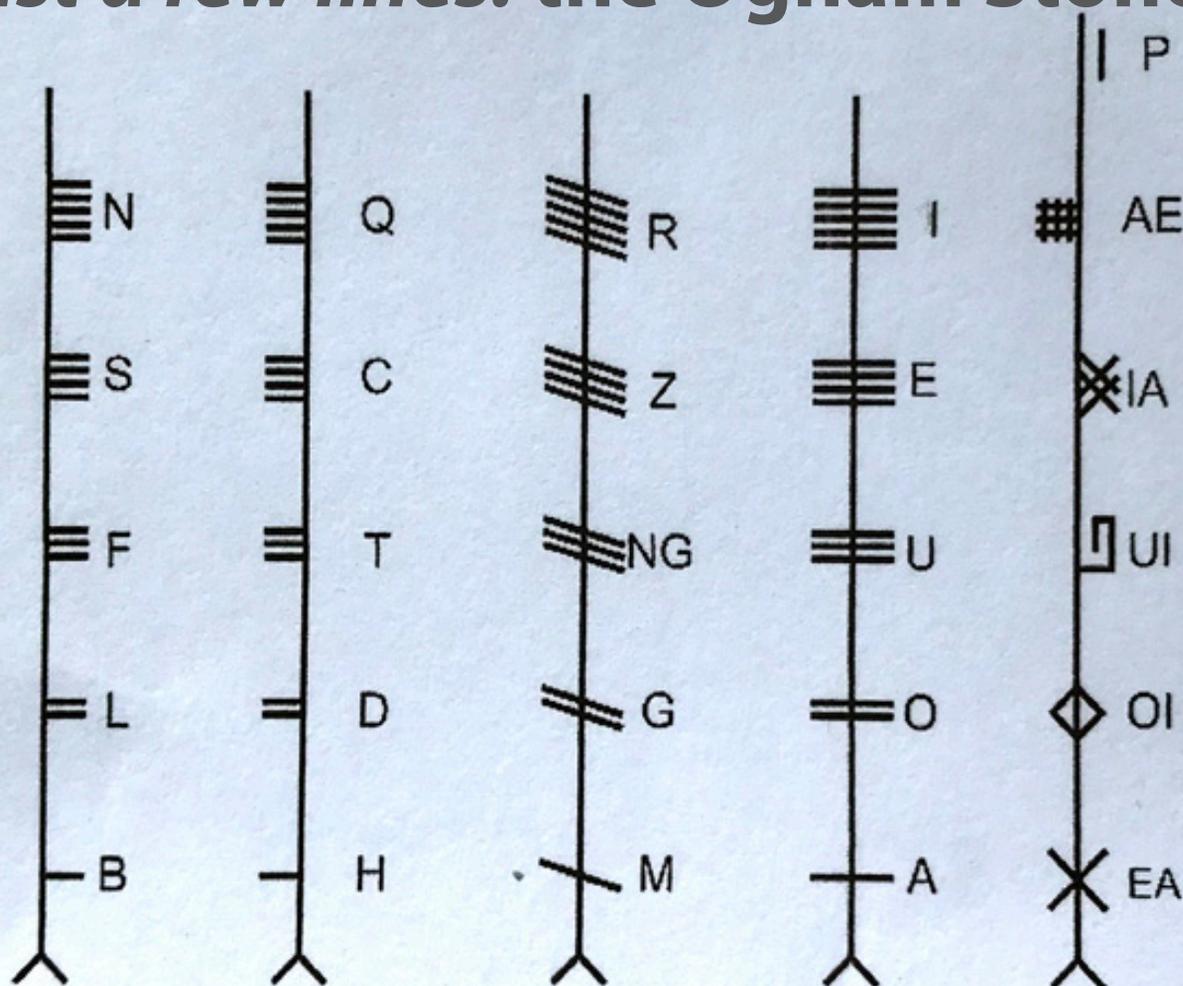
Peter Furniss



Above: calligraphy by Peter Lingwood, Below: Country Garden by Thelma Hall.



Just a few lines: the Ogham Stones



The twenty standard letters of the Ogham alphabet and six forfeda. The letter labelled *IA* (Ifin) earlier had the value of *p*. An additional (secondary) letter *p* is shown as 26th character (*peith*). This is the vertical writing of Ogham; in the horizontal form, the right side would face downward.

I find it relatively easy to picture the monks who produced our early manuscripts: details of their materials, methods, dress and daily routines are well known to us. But what of the other scribes who were at work in these islands during the post Roman period – not in scriptoriums but out in the fields and forests, marking out their territory or carving the names of their departed on huge standing stones?

The language they used was apparently ‘Goidelic’, a form of Primitive Irish which preceded even Old Irish; their script is known as ‘Ogham’.

According to experts, 400 or so of these stones have survived: most are located in Ireland but some are to be found in Wales and South West England, tracing the routes taken by the Irish tribes who came here in that period to plunder, trade or settle.

By the sixth century AD., Old Irish had developed out of its earlier, Primitive form and some of the original sounds were lost in the process. A few of the Ogham

Alphabet letters therefore became redundant, so their use or absence on the surviving stones enables scholars to date them from the 4th to the sixth century AD.

Ogham script hardly qualifies as ‘calligraphy’, for the alphabet originally consisted of only twenty letters arranged in five groups of four straight lines; six more letters were added later as the need arose. These letters were scratched or carved, not on a flat surface but on the sharp edge (*droim*) of a stone pillar, ten letters on either side of this stem line. Messages were written vertically, and read from bottom to top, though a few of the longer inscriptions continue, left to right, along the top of the stone. (See diagram above.)

The stones have had a chequered history, for apart from a few astute individuals, their true value was not recognised for many years. Neglected examples were put to use as lintels, stepping stones or gateposts if not deliberately destroyed in an attempt to purge the islands of pagan customs. In the 20th century, there

JUST A FEW LINES

Working through details given in Babelstone Blog, a vivid picture emerges of the people whose names are recorded in Ogham and Latin: Dobunnus and Enabarras toiling in their smithy – the son, perhaps impatient with his father’s old ways; grieving Cuniovende, commemorating her son Evalus in a Pembroke churchyard; Efessangus Asegnus, ‘the saintly daughter of Segna’; Simlinus the prince and so many others. Catuconus asks all who pass by to say a prayer for him.

But what of the scribes themselves or their working methods? They do not seem to have been represented on the memorials and TV documentaries about the Celts seem preoccupied with their grisly slaughter practices or exquisite jewellery. Wikipedia reproduces a highly unlikely illustration by Stephen Reid, published in 1911, showing a fearsome-looking Celt at work, kneeling beside an upstanding pillar and wielding a hammer and chisel: a group of horn-helmeted warriors

look on in awe. (See picture page on following page.)

Perhaps a Cornish monument to Ulcagni can shed some light on Ogham working methods, for this stone seems to have caused the scribes involved no end of difficulty. The monument is very unusual in that both the Ogham and the Latin inscriptions have the same orientation. In addition the Ogham version appears twice: on one side, correctly as ‘Ulcagni’ and on the other incorrectly, as ‘Udsgqi’. (The strokes of

the letters L,C and N in the latter have branched off to the wrong side of the stemline, turning them into D, S and Q. respectively.) Andrew West suggests that two scribes were working on the stone prior to its erection and that each assumed a different end of the stone was the base – perhaps the Latin scribe was not able to read Ogham. The mistake discovered, the Ogham

scribe then repeated the inscription correctly, this time, on the other side. West subsequently offers an ingenious and lengthy hypothesis on how this error was eventually rectified and how the inscriptions came to have the same orientation. His hypothesis reads like a script for a classical duo-comedy act – but at last here is some insight into possible Ogham Stone procedures.

A contributor to the volume, *The course of Irish History* derisively dismisses Ogham script as fit ‘only for tombstones and the like ‘and points out correctly, that a modern novel written in Ogham’ would require a surface over a mile in length’.

But what a wealth of information can be gleaned from just a few lines!

Anne Strevens

The Beginnings of Christianity by An t- Athair Tomas O Fiaich in *The Course of Irish History*, Cork 1978. *BabelStone Blog* (Andrew West) ; www.babelstone.co.uk/Blog/2009/2011 Wikipedia, Ogham; <https://en.wikipedia.org/wiki/Ogham>

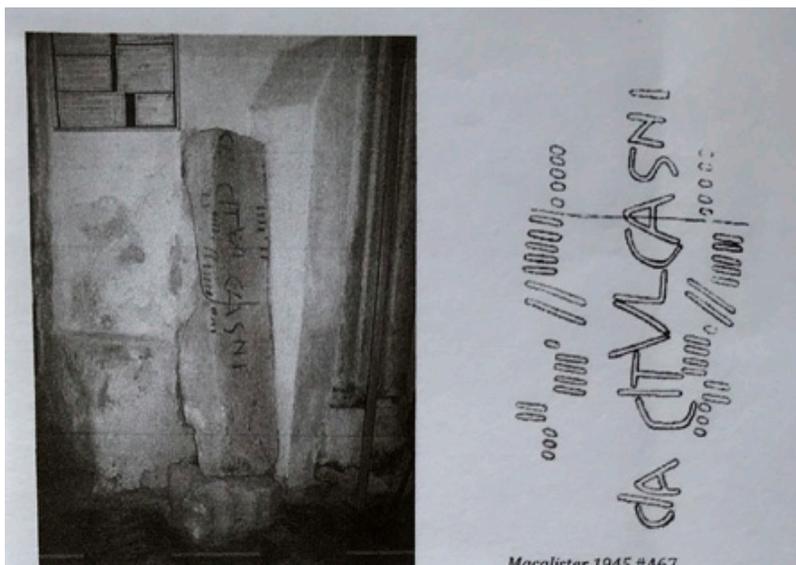


Photo by BabelStone, 27 August 2010, CC-zero

Macalister 1945 #467

LATIN INSCRIPTION	
Transcription	[--]CIA CITVLCAGNI
Reading	[HI]C IACIT VLCAGNI
Translation	<i>Here lies Ulcagnus</i>
OGHAM INSCRIPTION A	
Ogham Text	--- m //lllll--- (left edge, bottom-to-top)
Transcription	UDSAGQI
Reading	UDSAGQI (mistake for ULCAGNI)
Translation	<i>Of Udsagcus (mistake for Of Ulcagnus)</i>
OGHAM INSCRIPTION B	
Ogham Text	--- llll //m --- (right edge, bottom-to-top)
Transcription	ULCAGNI
Reading	ULCAGNI

JUST A FEW LINES



Carving of Ogham letters into a stone pillar – illustration by Stephen Reid (1873-1948), in: *Myths & Legends of the Celtic Race* by T. W. Rolleston (1857-1920), published 1911, p. 288.

Shropshire Scribes Programme 2021/22

writing

20 November 2021

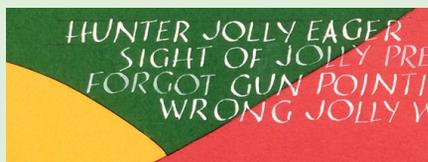
Beginners Taster Day, Peter Furniss



11 December 2021, Pens and writing tools, Peter Furniss

15 January 2022

Mackintosh script, Vivien Lunniss



12 February

Experimenting with backgrounds

19 March 2022

Adolph Bernd capitals, Ann Mason

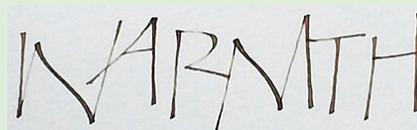


16 April 2022

David Jones lettering,
Janet Smith

14 May 2022

Kilian lettering, Josie Brown



Fireworks in Italic

18 June 2022, Skeleton and sharpened italic, Nick Caulkin

16 July 2022, Pointed pen revisited, Peter Lloyd



NOTE: The above programme is subject to changes due to any Coronavirus restrictions at the time.

Endpiece

'Like all works of art, a beautiful book should summon up in those who look at it an immediate unreasoned delight, essentially physical and intuitive in kind. In causing this delight, as in experiencing it, the intellect plays a secondary role.'

Typography and the art of the book by Jaques Haumont, translated 1991 by Roger Smith, Gosford Books, page 11.

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Lindsey Marshall (details below)
Co-opted: Oliver Leech (website)
Anne Strevens (details below)

Next committee meeting: TBC
Our membership card gains a discount at
Paperway, 13 Church Street, Oswestry;
PaperWrite, 147 Whitchurch Road, Shrewsbury SY1 4EU

Do you need a lift to meetings? Can you offer a lift?

If you know of someone who needs a large print version of the newsletter, please contact the editor.

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Harmer Hill Village Hall, Shrewsbury SY4 3EE
(on the A528, last building on the right as you travel through Harmer Hill, from Shrewsbury towards Ellesmere). Ample parking at the rear of the hall.

The next issue will be in February 2022.
Deadline for inclusion: 19 January 2022.

Please send contributions to the editor: Lindsey Marshall:
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Please send contributions in digital format (plain/rich text, pdf or Microsoft Word) and images as jpeg, tif or pdf (preferably at a resolution of 300dpi). Printed and handwritten articles are also welcome.

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REVEALED

The mystery object on page 19 is a 'ruling pen former'. You may remember a previous mystery object which was a ruling pen comb consisting of a row of folded ruling pens made from brass sheet and used for printing lines on accounts sheets. The pens were cut and folded by the ruling pen former from 0.3mm brass sheet.