



Beyond $\frac{7}{12}$

Blair Hs. 33.

Beyond

Blair Hughes-Stanton

Not on display

Title/Description: Beyond

Artist/Maker: Blair Hughes-Stanton

Object Type: Graphics

Materials: Ink, Paper

Technique: Wood engraving

Measurements: h 8 x w 84 x d 64 cm (boxed with s.86a - s.86am)

Accession Number: S.86v

Production Place: England, Europe

Blair Rowlands Hughes-Stanton (22 February 1902 - 6 June 1981) was a major figure in the English wood-engraving revival of the twentieth century. William McCance who worked with Hughes-Stanton said of him, 'He was an expressionist...but to find an expressionist who is able to take an intractable medium like wood engraving and make it a flexible instrument for his fancy and sensuous flights is unique.' [1]

Wood engraving is a printmaking technique, in which an artist works an image into a block of wood. Functionally a variety of woodcut, it uses relief printing, where the artist applies ink to the face of the block and prints using relatively low pressure. Hughes-Stanton's wood engravings have only been known to a narrow public, largely because the majority appeared in private press books of limited circulation. Similarly, the few dozen of his personal independent engravings were printed in small editions.

Hughes-Stanton was taught by Leon Underwood at Byam Shaw School of Art. Underwood's influence on him and several of his contemporaries was to be considerable. In 1921 Hughes-Stanton was among the first students (that also included Henry Moore) at the Leon Underwood School of Painting and Sculpture. He was also officially attending the Royal Academy Schools, along with Gertrude Hermes (his future wife). The American Marion Mitchell started the students wood-engraving. Underwood encouraged and joined his students in the new activity. His woodcuts probably inspired and influenced the students technically and emotionally.

In the early 1930s Robert Sainsbury was a collector of private press books and he was keen to offer Hughes-Stanton the financial and moral support to set up his own Gemini Press in 1933. Robert Sainsbury was originally a friend of Ida Graves, the artist's second wife. It was she who in fact introduced Sainsbury to Jacob Epstein, and Hughes-Stanton who introduced Robert Sainsbury to Henry Moore and to the contemporary art world in general, which allowed him to amass the

amazing collection now housed at the Sainsbury Centre. [2]

Hughes-Stanton became strongly influenced by D.H. Lawrence. The two met through Frieda Lawrence's daughter, Barbara Weekley Barr, who also attended the Underwood school. He worked with Lawrence on a folio volume of poetry, *Birds, Bests and Flowers* (1930), published just after Lawrence's death. The two men were similar in temperament and got on well. Hughes-Stanton was excited and inspired by the liberating philosophy of the older man. Lawrence seems to have taken an encouraging interest in Hughes-Stanton's work too. [3]

Hughes-Stanton grieved Lawrence's death in 1930 and started an affair with Ida Graves, poetess, reader for the Stage Society and later novelist, the same year. For the next three years, the affair would cloud his family life, and his professional relationships at the renowned Gregynog Press. However, the relationship energised an output of work for Gregynog, and later his own and other presses, which lasted until the outbreak of the Second World War, nine years later, and which was to prove the best of his career.

This wood engraving is the second of thirteen illustrations made by Blair Hughes-Stanton for *The Ship of Death and Other Poems*, a selection of D. H. Lawrence's *Last Poems*, put together by Hughes Stanton and Ida Graves at the Gregynog Press, upon the writer's death in 1930. The thin, bearded figure which appears throughout the poems is patently Lawrence himself.

Entitled *Beyond*, this small illustration is one of three illustrations for *The Ship of Death* (on page 3). Despite its smaller size compared to the full-page illustrations it accompanies, it depicts the different stages of the entire narrative of the poem. The male figure of the poem appears three times, firstly as a bony, shadowy, fallen figure lying face down in the foreground on the left, surrounded by fallen fruit, a metaphor for the end of life, as the poem begins:

[I]

'Now it is autumn and the falling fruit and the long journey towards oblivion.

The apples falling like great drops of dew to bruise themselves an exit from themselves.

And it is time to go, to bid farewell to one's own self, and find an exit from the fallen self.'

[II]

'Have you built the ship of death, O have you?

O build your ship of death, or you will need it.

The grim frost is at hand, when the apples will fall

Thick, almost thunderous, on the hardened earth.'

The figure appears again as a black silhouette, centrally and at a distance, standing beside a laden, beached boat, for the fifth stanza:

[V]

'Build then the ship of death, for you must take the longest journey, to oblivion.

And die the death, the long and painful death that lies between the old self and the new...

...Oh build your ship of death, your little ark and furnish it with food, with little cakes, and wine or the dark flight down oblivion.'

Lastly, the figure is seen as a white form of 'nothing', picked out only by its immediately surrounding background of black, engraved lines, as if moving into a swirling, dark cloud or cave ('beyond' life), his forearm already hidden from view, echoing the words of a later stanza:

[VII]

'...There is no port, there is nowhere to go

Only the deepening blackness darkening still

blacker upon the soundless, ungurging flood

darkness at one with darkness, up and down and sideways utterly dark,

so there is no direction any more'

The variation between shadow and light, and use of fine lines for the surrounding detail of each episode of the poem, gives a visual clarity and clear sequence of narrative, a design which could only be achieved by such a master engraver and storyteller.

Inspired as he was by Lawrence's views on death and by his death itself, Hughes-Stanton was even more impressed by his utterances on morality and life. The artist was permanently affected by Lawrence's belief in the vital importance and indeed rightness of responding to one's basic animal instincts, rather than any superficial, taught morality, and by his new and frighteningly frank, if ultimately unresolved, examination of relations between the sexes. Hughes-Stanton's approach to his work was always unashamedly personal rather than attempting to be completely objective. As a result, the engravings carry a highly emotional charge. [4]

Katharine Malcolm, June 2023

[1] Penelope Hughes-Stanton, *The Wood-Engravings of Blair Hughes-Stanton* (Private

Libraries Association, 1991), ix

[2] Hughes-Stanton, p.66

[3] Hughes-Stanton, p. 35

[4] Ibid.
