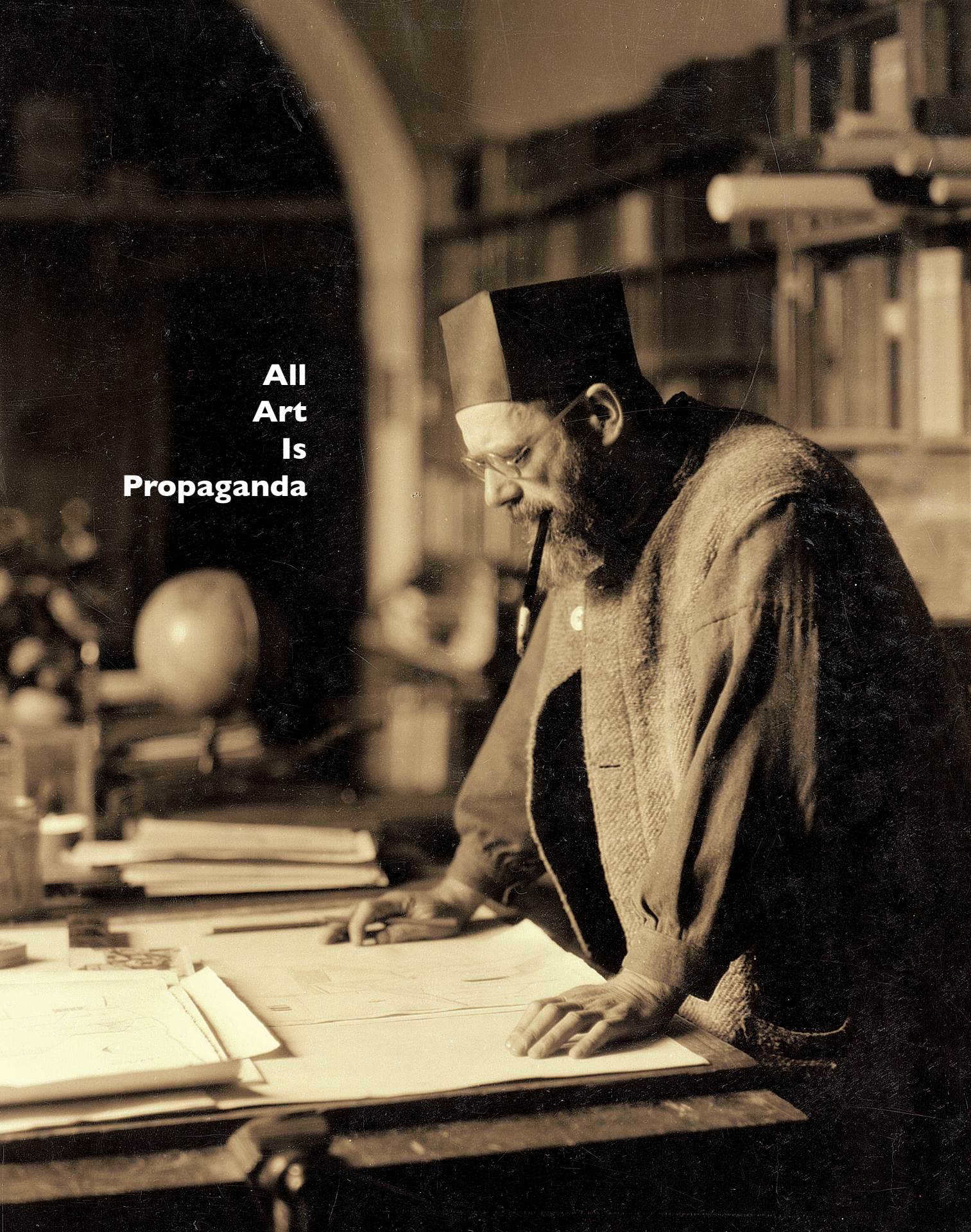


**All
Art
Is
Propaganda**





All Art Is Propaganda



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Institute for Scholarship in the Liberal Arts
Learning Beyond the Classroom Faculty Lead Program
Nanovic Institute for European Studies
Center for Undergraduate Scholarly Engagement
Department of Art, Art History, & Design

at the
University of Notre Dame

February 2010

cover

Portrait of Eric Gill

#11

previous page

Eric Gill working on Calvary Group, St Thomas Church, Hanwell,

ND G-005, 1933

above

Tree and Dog

ND A-241.01, P 733.1, 1931

All artwork in this book is from the Eric Gill Collection,
University of Notre Dame Special Collections, unless
otherwise noted.

ALL ART is
PROPAGANDA

Eric Gill Exhibition - Hesburgh Library Special Collections

Printed on a Stanhope Press, Ditchling Museum, England

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Left to right: Joe Cribb, Juliana Hoffelder, Micahlyn Allen, Kelly Fallon, Dennis Doordan, and Ruth Cribb within the Prints and Drawings Room in the British Museum.

Introduction

John Sherman

Art which is not propaganda is simply aesthetics and is consequently entirely the affair of cultured connoisseurs. It is a studio affair, nothing to do with the common life of men and women, a means of 'escape.' Art in the studio becomes simply 'self-expression,' and that becomes simply self-worship. Charity, the love of God and your neighbour, which, here below, every work of man must exhibit, is lost. If you say art is nothing to do with propaganda, you are saying that it has nothing to do with religion — that it is simply a psychological dope, a sort of cultured drug traffic. I, at any rate, have no use for it. For me, all art is propaganda; and it is high time that modern art became propaganda for social justice instead of propaganda for the flatulent and decadent ideals of bourgeois Capitalism.

Eric Gill
excerpt from a letter to 'The Catholic Herald'
28 October 1934

All Art Is Propaganda is an exhibition organized by University of Notre Dame undergraduate students Micahlyn Allen, Kelly Fallon, and Juliana Hoffelder under the direction of John Sherman of the Department of Art, Art History, & Design. The exhibition is located in the University of Notre Dame Hesburgh Libraries Special Collections from February 22 to August 20, 2010. All materials on display in *All Art Is Propaganda* are drawn from the Department of Rare Books and Special Collections' Eric Gill Collection.

Eric Gill (1882-1940) was an English engraver, sculptor, typographer, and writer. Gill was a social reformer as well as a designer of typefaces, and his activities straddled a variety of disciplines and intellectual movements. Gill began his career in London, but in 1907, he moved to the small village of Ditchling, Sussex. With Edward Johnston, Hilary Pepler, and others, Ditchling emerged as the home for a community of artists and designers as the Guild of Saint Joseph and Saint Dominic.

Eric Gill may be the most famous member of the Guild of Saint Joseph and Saint Dominic, but he did not work alone, and the guild's other members provide equally compelling examples of careers marked by the integration of faith, work, and social



Picture left

Joe Cribb and Ruth Cribb

commitment. Along with Gill, Hilary Pepler, David Jones, Philip Haggren, and Edward Johnston all helped form the Guild of Saint Joseph and Saint Dominic into an idea and body of work that continues to fascinate those interested in the Catholic Social Teaching as defined by the Distributists Movement in England in the first half of the 1900s. Notre Dame's collection contains a significant amount of their work.

All Art Is Propaganda is the title for the exhibition because art to the members of the guild was more than self expression; it was a means to spread their political ideas as an expression of faith.

During fall 2009, Learning Beyond the Classroom Faculty Lead Program agreed to support a Special Studies class to bring together an interdisciplinary group of students to reflect on the lasting legacy that Eric Gill and the Guild of Saint Joseph and Saint Dominic have made on art, design, and Catholic Social Teaching. Learning Beyond the Classroom, an office within the University's College of Arts & Letters, provides grants to undergraduate students for the opportunity to have a research experience. The goal of bringing these three students from different academic areas together was to produce an exhibition from their perspective on the life and work of members of the Guild of Saint Joseph and Saint Dominic and reflect on how the Guild's ideas are relevant today. The semester's study included traveling to London to meet with scholars and find connections of work between our collection with collections in London and Ditchling.

Micahlyn Allen, a Graphic Design major, explores how her creative process as an artist can be best understood when seen in the light of honoring God's act of creation. This is an approach that Eric Gill, Philip Haggren, and others took in their work.

Kelly Fallon examines the collection from an Art Historian's point of view. Kelly saw the sacred foundation central to Eric Gill's religious work extending into his public commissions as well.

Juliana Hoffelder, a Political Science major, looks at Gill's work from a political perspective. Juliana researched how Gill's religious beliefs gave him the vocabulary to increasingly make provocative political statements with his artwork.

When arriving in London last October, I told the customs officer that we were here in England for an academic adventure. The students have shared in my academic adventure and interest in members of the Guild of Saint Joseph and Saint Dominic. In doing so, they have created their own adventure. This excitement has occurred because they explored primary source materials, such as reading the words written by Eric Gill, Philip Haggren, and Hilary Pepler. They also had the opportunity to meet with individuals with direct connections to members of the Guild of Saint Joseph and Saint Dominic such as Jenny KilBride, Ewan Clayton, Joe Cribb, and Ruth Cribb. Our academic inquiry has become an adventure into the world of ideas as expressed by the members of the Guild of Saint Joseph and Saint Dominic filtered through the students' own eyes.



Above, Eric Gill Collection shelf within Special Collections. On the next page, John Bennett Shaw's bookplate for his personal Gill collection (ND E-200) designed by Philip Hageen.



History of the Eric Gill Collection

John Sherman

The University of Notre Dame collection includes over 2,600 items of Eric Gill's work: books, pamphlets, broadsides, prints, greeting cards, calendars, sketches, wood blocks, photographs, and other formats.

Additionally, the Eric Gill Collection includes many examples of the work by men who worked with or apprenticed with Gill (Hilary Pepler, Philip Haggren, Joseph Cribb, David Jones, and Desmond Chute), most of the imprints of the Golden Cockerel Press (which produced *The Four Gospels* engraved by Gill), and an extensive selection of the output from St. Dominic's Press started by Hilary Pepler. Also included in the collection are hundreds of fine art prints and over one hundred photographs of Gill's sculptures.

The Eric Gill Collection was acquired from John Bennett Shaw (1913-1994), a 1937 graduate of Notre Dame in 1965. Mr Shaw was secretary-manager of the Bennett Drilling Company in Tulsa, Oklahoma who also pursued a passion in literature and books via the Tulsa Book and Record Shop of which he was owner/manager. Mr. Shaw obtained much of his collection from Eric's brother, Evan. In the foreword for the catalog of a small 1978 exhibition based on the collection, Mr. Shaw tells how he came to collect Gill's work:

I believe that my first exposure to the work of Eric Gill was when I acquired Chesterton's pamphlet Gloria in Profundis. [Gill did the wood engravings.] Somehow I had developed an appreciation for book illustration, though I had no training in art and no ability whatsoever in any creative aspect thereof. Further, I had developed an interest in the English Catholic writers from Hopkins and Thompson down to the then present Chesterton, Baring and Belloc. Later I read and collected Waugh, Greene and Knox.

In the next few years I secured many Gill items as well as the best collecting tool of all, a bookshop. Through my interest in Gill I began to collect and to stock in my store the works of the Golden Cockerel Press, Hague and Gill, The Cuala Press of Ireland, and many other fine presses. After thirty exciting and expensive years I held a very extensive collection of Gill, The Golden Cockerel Press, G.K. Chesterton, and some eighty other specialties.

Mr. Shaw corresponded frequently with Philip Haggren, a member of the Guild of Saint Joseph and Saint Dominic for a portion of his career. Through the relationship John Bennett Shaw had with Evan Gill and Philip Haggren, the University of Notre Dame was ultimately able to acquire the foundation for a truly unique collection. The library has continued to add to the collection since its acquisition over forty years ago through purchasing books, prints, and miscellany as its budget would allow.



Detail of *War Memorial*
University of Leeds, Leeds
1923
Eric Gill
2009 photograph by Juliana Hoffelder

All Art Is Propaganda: The Political Perspective of Eric Gill

Juliana Hoffelder

Political Science, BA 2010

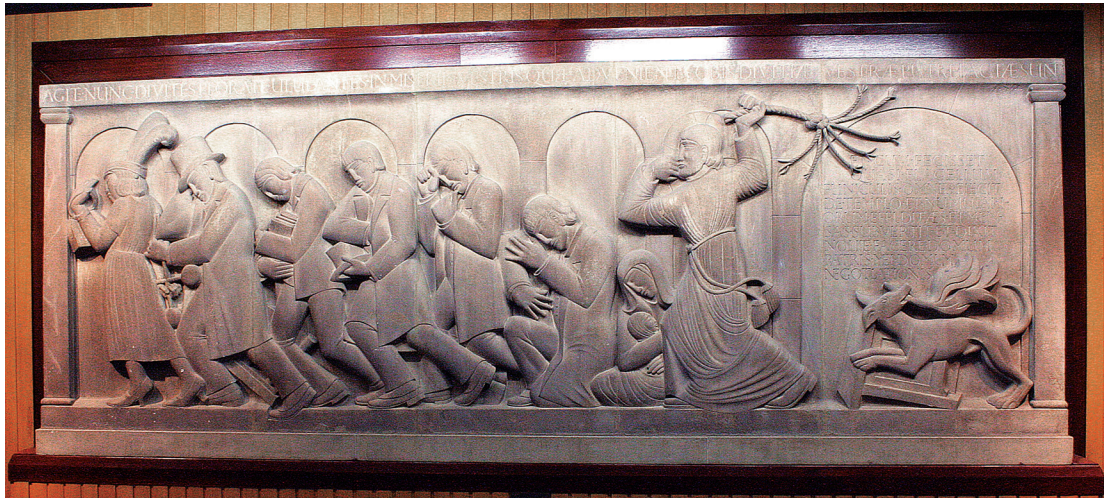
The founding of the Guild of St. Joseph and St. Dominic responded to several social problems, including problems of ecology, financial markets, and consumerism. My essay on the political perspective of Eric Gill will focus on his response to what he saw as the problem of the consumer society, and on his artwork and writings that characterize his perspective on the topic. Underlying questions I asked when pursuing my research were “What makes a war memorial effective?” and “Are there benefits to movements organized on religious principles?”

In his presentation to the “Conference on Eric Gill and the Guild of Saint Joseph and Saint Dominic” at the University of Notre Dame London Centre in November 2009, Ewan Clayton described why the work of the Guild is still relevant today. The work, which Clayton describes as pertaining to a social movement at that time, contributed to a new sense of the connection to the way people work and to the well-being of society. Clayton’s thesis is: “the problems we face as a culture today are not new problems.”¹ Gill’s movement, which Clayton describes as the second wave of the arts and crafts movement, aimed to find a way to incorporate the idea of “humane and creative work” into the “healthy part of a flourishing society.”

Politically and artistically, Gill tested his limits. His artwork and writing were often politically motivated, and at times offensive. Today, his artwork is considered controversial within the Catholic Church, although the Guild was formed with the Catholic faith as its foundation. Ultimately, Gill wished for his pieces to initiate intelligent political dialogue.

Gill’s war memorial at the University of Leeds, *Our Lord Driving the Moneychangers out of the Temple*, sparked controversy when it was unveiled in 1923. To begin, Gill’s style of art was unconventional at a time when Victorian art was expected. According to Benedict Read, current instructor at the University of Leeds, “Public art was very tricky in those days... Eric Gill stepped outside, and it was a bit risky.”² The actual display, a large low-relief sculpture now located on a wall in the Sadler building at the University, is critical of capitalism. Capitalism, according to Gill, was the great war that Jesus fought; it seemed obvious to Gill that a memorial to World War I would depict this great war.³ However, the memorial was paid for by the merchants of Leeds, and many questioned whether Gill’s image, which portrayed the moneychangers in modern dress actually represented the merchants of Leeds. In his pamphlet, *War Memorial*, Gill explains that

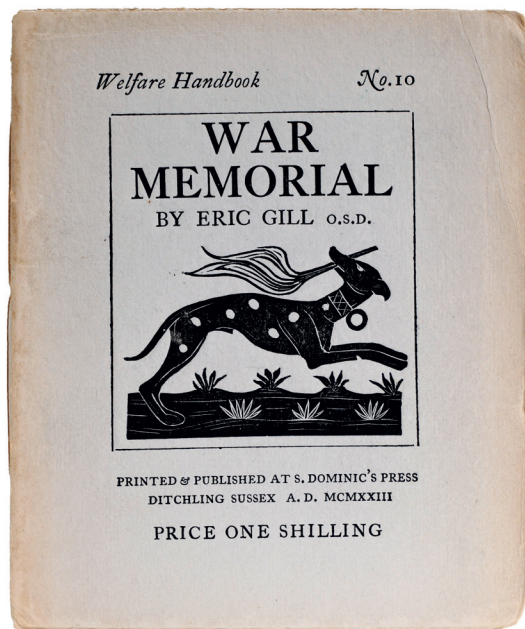
War Memorial
University of Leeds, Leeds
1923
Eric Gill
2009 photograph by Juliana Hoffelder



his artwork aims to be ethical, and “a stone version of what he sees around him.”⁴ In “Sadler, Gill and the Moneychangers,” Reverend Graham R. Kent explains, “The seven cords of the whip represent the Seven Deadly Sins, one of which, Vanity, represented by the woman’s bag, is important for our understanding. Christ is an eternal figure robed as the timeless priest. The Church, following him in anger... is represented by the hound of the Lord...”⁵ The first inscription on the memorial reads in Latin: “Go to now you rich men, weep and howl in your miseries which shall come upon you. Your riches are putrid.”⁶ The second inscription states: “And when he had made as it were a little whip of cords, he ejected all from the temple, and the money of the money-changers he poured out and overthrew their tables. And he said: do not make my Father’s house a house of commercialism.”⁷

The memorial did indeed spark public conversation. In a May 19, 1923 Yorkshire Post letter to the editor, one comment correctly predicts that the memorial, “is likely to provoke comment because most of the figures have been put into present day dress...the

uncouthness of the attire is exaggerated rather than modified.” Another comment on May 23, 1923 reads that the memorial is “too eccentric to make a lasting appeal.” Some comments however were written in support of the message of the memorial. H.M. Robertson G wrote on May 24, 1923, “not only is this an everlasting memorial, but it is a wonderful sermon, which will now be preached, silently, increasingly, for all time.” Michael Sadler, the Vice Chancellor of the University and who chose Gill’s design for the memorial, consequently faced the controversy also. Nevertheless, Sadler supported Gill. Gill sent Sadler sketches and models regularly to be reviewed, so Sadler was not surprised. According to Kent, “[Sadler] did not alter his own plans or intentions and appeared to enjoy the debate; [although] privately he was annoyed that Gill sent a tract from his own press giving a radical explanation of the theme just before the official unveiling.”⁸ While Kent says that Sadler was “neither eccentric, nor occasionally as outrageous as Eric Gill could be,”⁹ the two shared many ideas within English liberal thinking, and Sadler, as an academic at heart, also enjoyed the debate that inspired people to



think about art. Kent explains, “Gill saw no problem in provoking debate, even anger if the lesson was to be effective, which is probably why Sadler backed him consistently.”¹⁰ Even the decision concerning where to place the memorial was controversial. Kent postulates that Sadler wanted it on central campus but was unsure about “public acceptability”¹¹ and placed it against the south wall on one of the oldest University buildings on University Road. In 1961, the memorial was moved inside, to the aptly named Sadler Memorial building, for conservation reasons. According to Kent, because the artwork is significant and “innovative,” the University of Leeds “houses a twentieth-century sculpture which itself is an episode in a great and continuing debate, the role of art in the moral and social culture of society.”

Gill’s opinionated political writings elaborate on his political perspective, especially when looked at

... the most just of all wars – a war of Justice against Cupidity – a war waged by Christ himself. ... There are ‘money-changers’ in all civilised countries, and modern war, in spite of the patriotism of millions of conscripts and their officers, is mainly the “white man’s burden,” consists chiefly in the effort to bestow the advantages of ‘civilization’ upon “those unenlightened ‘natives’ who happen to be living where gold or oil is available.”

Eric Gill from *Welfare Handbook, No. 10, 1923*

in conjunction with his piece, *Our Lord Driving the Moneychangers out of the Temple*. The Welfare books are a ten book series printed from 1919-1921 by St. Dominic’s Press and are entitled *Health, Town Planning, Riches, Woes, Birth Control, Commerce, Dress, Education, Missions*, and *War Memorial*. Gill wrote *Dress* and *War Memorial*, whereas fellow guild member Hilary Pepler wrote the remaining books. As a whole, the books point toward the Guild’s views against capitalism and industrialism. The Welfare books also help to explain the war memorial at Leeds. After analyzing the Welfare books, it is clear that the war memorial conveys Gill’s utmost political thought, fraught with anti-industrialist beliefs and low opinions of modern society. Most significantly to our topic of consumerism, *Health* states that independence requires that a man’s work, workshop, and house should belong to him. In *Missions*, Pepler writes that the proper place to live and work is in the hilly

country. Christ chose his disciples from countrymen, and they “wept” over the sins of the city of Jerusalem. In Gill’s time, he “weeps” over the factories and slums that are present in the industrialized cities. The booklet concludes that those in the country are most able to be religiously devout, and the most ethical. Consequently, Gill chose to move to the country in 1907 in order to find a place to work that was slower-paced and more purposeful for good, thoughtful work. We can infer that Gill found the country to be the least influenced by capitalism and industrialism. *Education* begins with a story about a teacher who has a disagreement with a parent over nightshirts. The anecdote continues on with an analysis of the subjects the son takes, however, emphasizing the importance of clothing in a learning environment shows that Pepler focuses on material issues, and the effect capitalism has on materialism. Consequently, in *Dress*, Gill elucidates on female vanity, and likely portrays a similar ideology in *Our Lord Driving the Moneychangers out of the Temple*. Clearly, his depiction of a woman in modern dress with feathers in her hair is to make a point that her character is vain, and therefore sinful. *Commerce* provides further explanation for the ideology behind the war memorial at Leeds. Pepler speaks against selling products for a profit and in support of markets that benefit both buyers and sellers equally.

Finally, the Welfare book, *War Memorial* directly explains *Our Lord Driving the Moneychangers out of the Temple*. Gill writes that violence is justified as a last resort, and that the representation of Christ chasing out the moneychangers was chosen because it represents “the most just of all wars — the war of Justice against Cupidity — a war waged by Christ himself.”¹² Gill describes the moneychangers he chose to illustrate: a Fashionable Woman, followed by

the Pawnbroker, who is her husband. Behind him is the Pawnbroker’s clerk, who “seems rather pleased that his master is on the run.”¹³ The next man is “probably a Politician,” fumbling with a written speech. Finally, the last two “rather ‘fat’ men” are financiers.¹⁴ Regarding whether the moneychangers depict the merchants of Leeds, Gill writes, “The nationality of the various persons has not yet been definitely ascertained. The artist suspects it to be varied.” Gill concludes that there are “moneychangers” in all countries, and in all wars.¹⁵

Gill’s other publications reflect a similar, anti-consumerism political perspective. Gill, a subscriber of Distributist thought, responded to consumerism by calling for a more broad-based, decentralized ownership of private property and small businesses, small factories, small schools, small farms, and small towns. The call to return to organized farming centered on the idea of integrity of a human-scale enterprise.¹⁶

In his essay “Education for What?” Gill disagrees with a separation of church and state, and infers that religion should not be a private affair nor have nothing to do with government, income, or type of work. Gill’s political statement in the Leeds war memorial is an example of the insertion of religion into what is a public art piece in memoriam to soldiers. Gill infers that the world of consumerism and worldly education is not fulfilling,¹⁷ and he portrays this by depicting the moneychangers in the memorial as modern people consumed by capitalism.

Gill also critiques the effect of industrialization on art in “Painting and the Public”: “...Until the era of Industrialism... the work of utility was commonly the occasion of the work of beauty, the delightful work, the work of ‘Art.’”¹⁸ Gill calls for a return to artwork

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in the context it occurred before industrialism. The art he asks those to return to is thought-provoking and requires the artist to be “responsible not merely for doing what he was told but for the quality, the intellectual quality of what his deeds effected.” Hence, Gill feels that it is his responsibility to incite intellectual thought in creating his works. Further, Gill states that art is “the thing made delightfully rather than the thing made skillfully — the thing made for the delight of the person who sees it... rather than made simply for the convenience of him who uses it. It is the work raised above the plane of physical utility to the plane of intelligent pleasure or delight...”¹⁹ Gill expected his art to initiate intellectual conversation if not “intelligent pleasure.” Gill genuinely emphasizes the importance of creating art that is intellectual and unaffected by industrialism.

An artist was an independent person who was expected to use his intellect. Gill paraphrases a professor from the University of Edinburgh, “Industrialism has released the artist from the necessity of having to make anything useful. All ordinary things are made for ordinary people by ordinary people working in factories. Artists are those special people who make special things for special people. Artists are the only responsible people left — because they are the only people who are really responsible for what they make...”²⁰ Therefore, Gill created the memorial at Leeds in the perspective that what he was making was ultimately responsible to society, and that the message was significant.

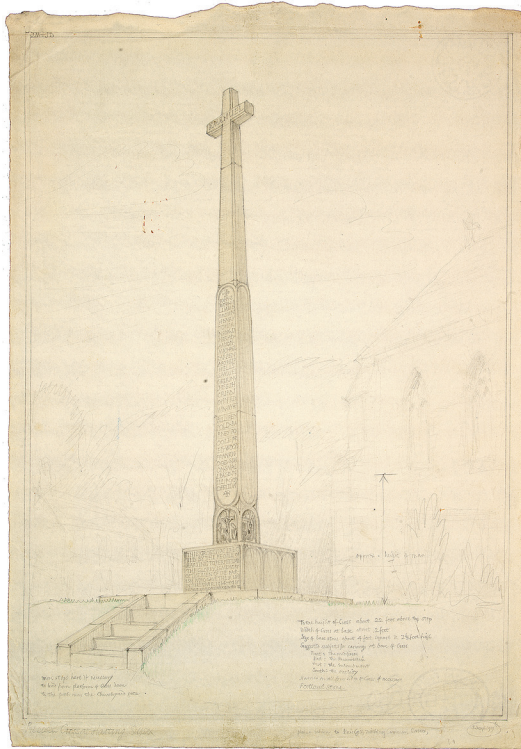
Finally, in the same essay, Gill justifies his extraordinary personality. “Hence the great insistence upon the artist’s individuality, upon his personality. Hence the notion that art is self-expression... As emotion, feeling, sensibility, cannot be shown in

machine-made things, it is thought that art exists specially for the expression of those things.”²¹ And what about propaganda, and politics? Does art exist for the expression of these things, too? Likely so, as Gill has stated, “All art is propaganda.” Gill concludes that, as Clive Bell said, “what matters about a picture is not what you think about it but what it makes you feel.”²² We may conclude that Gill does not care if his artwork is contrary to the way people think, as long as it makes them feel something.

In response to my question, “What makes a war memorial effective?” I rely on my previous research concerning Holocaust memorials in Poland and the Czech Republic. There, the most effective war memorials motivated discussion and dialogue, and I can faithfully conclude that Gill’s war memorial at Leeds does just that. Although controversial, the memorial initiates a conversation about the political intersects between war and consumerism, and although this initially appears to be two disconnected thoughts, one can conclude that Gill coherently thought about the correlation. While the memorial goes outside of otherwise accepted bounds of respect to the dead, it raises significant questions, which is just what Gill set out to do; likewise, I have concluded that this is the most important aspect of a memorial to something so significant and life-altering as war.

In response to the question, “Are there benefits to movements organized on religious principles?” I also relied on previous research on social justice organizations in Pittsburgh, Pennsylvania. There, I concluded that while not necessary, religious principles provide a present framework for an organization to build perspective upon. Gill’s Catholic beliefs allowed him and other members of the Guild to organize their political thought according to their

South Harting War Memorial Cross
#52



South Harting War Memorial Cross
#54



beliefs in a higher power. In Gill's case, his religious background was highly beneficial to his movement. His ideas of anti-consumerism and Distributism were based on Catholic Social Thought.

We might suggest that Gill's question of consumerism today would support projects of sustainability, microventuring, and small business efforts. Underneath it all, Clayton suggests that the central question is, "What is human flourishing?" Gill's political perspective challenges us to think about our responsibility as members of the human race toward allowing for all to achieve a sense of flourishing through fair methods of working and living. Gill illustrates his political perspective both in *Our Lord Driving the Moneychangers out of the Temple* and in his writings. Quite possibly, the war memorial may be one

of his most honest artworks, especially in comparison to other memorials, the Memorial at South Harting Cross, for example. Gill undeniably opposes the ill effects of consumerism, which include vanity and immorality. His perspective, although innovative, is not completely different from negative connotations of consumerism some may have today.

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- 1 Clayton, Ewan, Presentation.
- 2 Read, Benedict. Interview.
- 3 Gill, War Memorial, 6.
- 4 Gill, War Memorial, 7.
- 5 Kent, 37.
- 6 Kent, 14.
- 7 Kent, 14.
- 8 Kent, 36.
- 9 Kent, 36.
- 10 Kent, 37.
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- 12 Gill, *War Memorial*, 6.
- 13 Gill, *War Memorial*, 12.
- 14 Gill, *War Memorial*, 12.
- 15 Gill, *War Memorial*, 13.
- 16 Gill, "Education for What?" 17.
- 17 Gill, "Education for What?" 16.
- 18 Gill, "Painting and the Public," 69.
- 19 Gill, "Painting and the Public," 68-69.
- 20 Gill, "Painting and the Public," 70.
- 21 Gill, "Painting and the Public," 70.
- 22 Gill, "Painting and the Public," 70.



Juliana and Kelly interviewing Jenny KilBride of the Ditchling Museum and former weaver with the Guild of Saint Joseph & Saint Dominic.



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I. JESUS IS CONDEMNED TO DEATH

Religious Symbolism in the Sculpture of Eric Gill

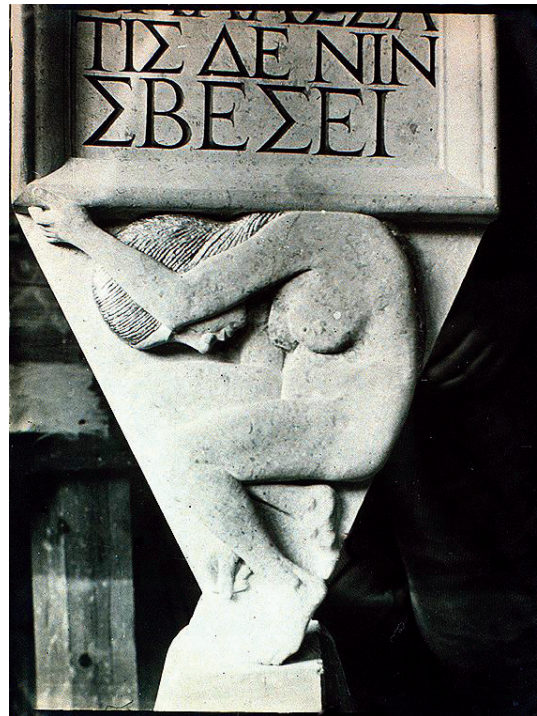
Kelly Fallon

Art History, BA 2012

“If we are going to be stone-carvers, then we must both be craftsmen and artists.”¹

Eric Gill wrote these words in 1917 in his essay, *Sculpture, An Essay*. Gill had been carving figures for less than ten years at this point in his career, but already he had found a medium that would suit his aspirations as an artist perfectly. Although Gill did not begin his career with sculpture, some of his most famous works are either sculpture or relief. Interestingly, his most prominent public works are also sculpture or relief. These include: the Westminster Cathedral *Stations of the Cross*; *The Sower*, completed for the British Broadcasting Corporation (BBC) building; and *Ariel and Prospero*, also created for the BBC. Both Gill’s sacred and secular works demonstrate a strong religious aspect — a religious aspect that was essential to the life of his sculpture.

Gill began doing sculpture work in 1909. His first piece was a small relief of a nude woman holding up a tablet with a Greek inscription, entitled *Estin Thalassa*. This piece was a very elegant transition for Gill, because it incorporated his already established type-carving skills with his experimental sculpting skills. Although Gill never abandoned his letter carving, he began to experiment more with sculpture, eventually



First Station of the Cross, at left

By Eric Gill in 1917

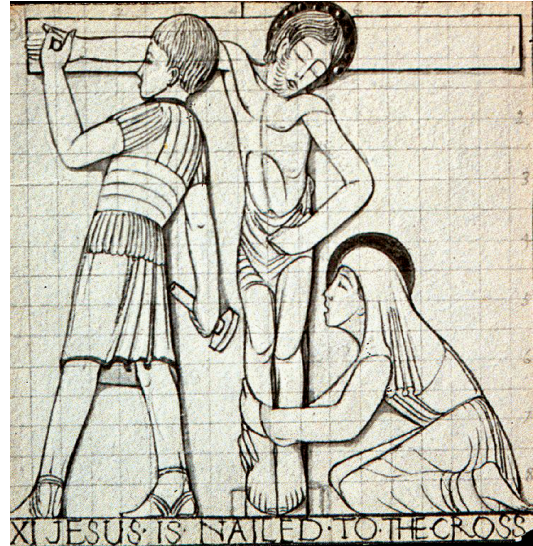
2009 photograph, Westminster Cathedral, London.

Estin Thalassa, above

ND C-003, 1910

Photograph of Hoptonwood stone tablet for the wall of a seaside house. Stone relief with added color.

Two 1917 drawings for
XI Station of the Cross, Westminster Cathedral by Eric Gill
 Left, Photograph of preliminary drawing for carving
 Victoria & Albert Museum, London.
 Right, University of Notre Dame Special Collections #25



becoming one of the most influential sculptors of the twentieth century.

The strength of Gill's sculpture is in its simple, truthful, and beautiful representation of the subject. As Roger Fry once said, "we can see Mr. Gill finding out about the structure of the figure, and each discovery is given to us, not as a fact, but as a vividly apprehended emotional experience."² This emotional experience is what drives Gill's sculpture.

Gill grew up in a family that was deeply religious. His father was a clergyman for a small sect of Calvinists Methodists, and both his grandfather and great-uncle were missionaries. His father constantly reminded his children, Gill was the eldest of thirteen, that God was watching them. It was due to these influences that Gill had such a strong feeling of vocation throughout his life. He felt that it was his purpose to "communicate his visions of art as a vehicle for the splendors of spiritual life."³ Gill carried this goal with him for the rest of his career. His dedication to depicting the

wonders of spiritual life is evident in his works in that he never represented anything other than the truth. He believed that "realism is not the imitation of appearances but is an expression of the reality underlying appearances."⁴ He often used family, staff, or other members of the Guild of Saint Joseph and Saint Dominic as models for his pieces; he also visibly incorporated his faith into his work. Gill and his wife Ethel converted to Catholicism in 1913. Because he started sculpting only a few years before, Gill's faith is extremely evident in sculptural works.

Gill completed the *Stations of the Cross* at Westminster Cathedral during his time in the Guild of Saint Joseph and Saint Dominic. Gill was aware that John Marshall, architect of Westminster Cathedral at the time (1913), had only hired Gill because he would complete the work at such a low cost of seven hundred and sixty-five pounds.⁵ Gill, however, capitalized on the opportunity to both make a name for himself in the art scene of London, and to further his goal of representing "splendors of spiritual life." Due to his

conversion to Catholicism earlier that same year and his devout nature, he had an especially intense desire to truthfully represent Christ's suffering. It should be noted, however, that although Gill was a religious man and his work had many religious connotations, he did not live his life in a righteous manner. He was not the type of religious figure that his art glorifies. Gill's work did not overlap with his life practices, and the work should not be tainted as such.

When I first visited Westminster Cathedral, I was attending Mass. I went into the Cathedral, celebrated a lovely Mass, explored the various chapels, then left to eat lunch with my friends. I have no recollection of even seeing Gill's *Stations of the Cross* on my first visit. On my second visit, I was again attending Mass, but this time the true purpose of my visit was to experience the *Stations*. As I walked into the Cathedral, looking around for the fourteen reliefs, I was surprised that I again could not immediately find them. It was only after Professor Sherman pointed them out to me that I was able to locate the fourteen panels.

The *Stations* are located on pillars throughout Westminster Cathedral. They follow in order up one side of the nave and back down the other. They are far enough above eye-level that one has to look up to see them. The strangest thing I found, however, was that even though difficult to find, once I had noticed them, I couldn't look away. For all their simplicity, they are incredibly breathtaking. The panels are all carved relief images of Hopton Wood Limestone. At five feet, eight inches for height and width,⁶ once noticed, the panels dominate the pillars. I immediately noticed that the text of the *Stations* was written in bright red, and the halos, as well as several other details throughout the panels were a stunning gold. Both the red and

the gold sharply contrasted with the pale grey of the limestone. This only brought more of an aura to the panels. The panels also struck me because it was very clear that Gill had meditated on each and every part of the fourteen *Stations* in order to give the best representation possible.

When I came back to the Eric Gill Catalogue in the Special Collections room of Notre Dame, I was interested when I found that Gill had actually written a brief narrative on each section of the *Stations of the Cross*. This confirmed my belief that he had spent a large amount of time meditating on the *Stations* before he carved them. The fact that his devout approach to his work shone through the Westminster Cathedral *Stations* is a testament to the strength of spiritual life Gill invested in these panels.

Although Gill used his art to represent his faith, many of his commissioned sculptures were intended for the secular sphere. Two examples of secular pieces are *The Sower* (1931) and *Ariel and Prospero* (1931),⁷ which were both commissioned for the British Broadcasting Corporation (BBC) building in downtown London. *Ariel and Prospero* resides on the exterior of the building, just above the main entrance, while *The Sower* is just inside, on the wall facing the door. Although these two works are secular pieces for a very religiously diverse public, I believe that there is more of a religious connotation to the images Gill chose than he originally claimed.

The directors of the BBC asked Gill to provide a "sculpture of a man 'Broadcasting.'"⁸ When Gill chose the subject of *The Sower* for the interior of the BBC building, he sent a letter to his brother Cecil explaining his choice: "comic thought, when you consider the quality of BBC semination, to compare it with the efforts of a simple countryman



Ariel and Prospero, at left
By Eric Gill in 1931
2009 photograph, Broadcasting House, BBC, London

The Sower, below
#30



sewing corn.”⁹ The comparison of the BBC spreading broadcasting in the form of radio and television to a simple man who spreads seeds is an interesting one. It takes the leading broadcasting corporation of the country, a mighty enterprise whose influence over the people was immeasurable, and reduces it to the level of a humble farmer, an image to which the common people of Britain would easily be able to relate. Upon entering such a grand building that houses a powerful part of the British broadcasting industry, it would be easy to feel overwhelmed. However, the image of a simple farmer continuing about his work suddenly makes the venue more approachable, less intimidating,

and helps put the visitor at ease. The use of this image as a way to make the BBC a more accessible corporation resonates with the ideas of William Morris.¹⁰

Morris was a great influence on Eric Gill's philosophy on art.¹¹ These two artists hated the excesses that had become so popular in England during the nineteenth century, and both men believed that art and political commentary were inseparable.¹² Another important parallel between Gill and Morris is that each went back to the medieval communal style of living. Morris lived in Red House, where Rossetti and Edward Burke-Jones and their respective families joined him often. Gill lived with the Guild of Saint Joseph and Saint Dominic just outside of Ditchling. They drew inspiration and support from their surrounding community. Gill and Morris strongly believed in the medieval mind-set, for, to them, simplification of life and art was the key to finding an honest and clear meaning.

The simple image of *The Sower* directly corresponds to these ideas. As stated before, this sculpture takes a very complicated and powerful corporation and makes it seem much more accessible. But this is not the only reason Gill chose *The Sower* as the image for this commission. I believe that Gill was also thinking of *The Parable of the Sower* from the Gospel of Matthew.

And he told them many things in Parables, saying: “Listen! A sower went out to sow. And as he sowed, some seeds fell on the path, and the birds came and ate them up. Other seeds fell on rocky ground, where they did not have much soil, and there sprang up quickly, since they had no depth of soil. But when the sun rose, they were scorched; and since they had not root, they withered away. Other seeds fell among thorns, and the thorns grew up and choked them. Other

seeds fell on good soil and brought forth grain, some a hundredfold, some sixty, some thirty. Let anyone with ears listen!"¹³

By choosing the image of *The Sower*, Gill is reminding all who enter the BBC building that we are merely seeds growing in God's soil. Gill subtly plays on the double meaning of his image to profess his religious beliefs and promote the idea that people must listen to the Word of God. In the parable, we are the ground, whether the good soil, the rocks, the thorns, or the path. The Word of God is the seed. Those who listen to the Word, nurture it, and let it grow within them will grow the harvest and be accepted into Heaven. All others who do not provide a place for the seed to grow will not provide the harvest and will not be accepted into the Kingdom of God. Although not an overt message, when one first looks at *The Sower* its implications are still strong.

Gill's other sculpture, *Ariel and Prospero* for the BBC building, is located on the outside of the BBC building just above the entrance. The image comes from William Shakespeare's *The Tempest*. In this play, Ariel is an ethereal spirit, an agent of Prospero, who carries out Prospero's orders. The story of Prospero and Ariel very much parallels that of God the Father and Jesus the Son. Jesus, who was saved by God from the pain of Hell, is God's loyal servant, and destined to carry out God's wishes. Just as Jesus is God's servant, we are as well. According to the Catholic faith, it is our goal to become like Jesus, even though this may be impossible. Gill, a devout Catholic, would have whole-heartedly believed this doctrine of Catholic faith and understood that this was the key to Heaven. Gill went so far as to carve stigmata into Ariel's hands, to further the spiritual aspect of this sculpture. Again, however, there is not an obvious double meaning to the image. One cannot see the stigmata from the

street, and it would be easy to miss the symbolism altogether, but the implications of the work are very strong. Gill himself even said, "In my view, the figures at Broadcasting House are as much God the Father and God the Son as they are Shakespeare's characters."¹⁴

Gill made a model of *Ariel and Prospero* that now resides in the Victoria and Albert Museum in London. Interestingly enough, Gill made a second model of the sculpture in the same year, which he later re-worked. He titled this model *Abraham and Isaac*. The story of Abraham and Isaac is a well-known story from the Bible where God demands that Abraham kill his own son Isaac to prove his faith to God. However, before Abraham can actually kill Isaac, an angel rushes down to stop him. The story of Abraham and Isaac parallels God the Father and God the Son. In each, both sons are to be sacrificed for others even though they are innocent. Abraham's willingness to sacrifice his son to prove his faith is heavily rewarded by God. Perhaps by renaming this smaller model, Gill was implying that those who are strong in faith shall be rewarded. The fact that he uses the model for *Ariel and Prospero* to represent Abraham and Isaac shows that Gill's original intentions for the sculpture had always had religious symbolism.

Other examples of Gill's sculpture with religious symbolism include *Mankind* and his *War Memorial at Leeds*. *Mankind* is supposedly Eve's body, referring to the downfall of mankind in the Garden of Eden.¹⁵ The *War Memorial at Leeds* was supposed to be a secular memorial to the soldiers of World War I. However, Gill intentionally chose the image of Christ driving the moneychangers out of the temple. Here, the moneychangers represent the wealthy elite of Leeds, indicating that they were merely trying to buy their

SCULPTURE

AN ESSAY BY
ERIC GILL

Reprinted from *The Highway* June A.D. 1917.



PRINTED AND PUBLISHED BY
DOUGLAS PEPLER DITCHLING SUSSEX
PRICE ONE SHILLING
A.D. 1918

way into Heaven.¹⁶ Religious allusions run throughout Gill's sculpture, although these are more prominent in some pieces than others.

Gill's work for the BBC and his work for Westminster Cathedral may not at first seem similar, but they both exemplify one of Gill's most important ambitions as an artist: the use of art "as a vehicle for the splendors of spiritual life." Both the Westminster Cathedral *Stations of the Cross* and the BBC building's *The Sower* and *Ariel and Prospero* have deeply intrinsic religious themes. While they may not be the same form, the *Stations* are relief panels while *The Sower* and *Ariel and Prospero* are figure sculptures, and neither BBC statues have color but the *Stations* radiate holiness through their color; all share a strong sense of religious symbolism. Gill strongly believed that, "all the best art is religious... The great religions of the world have always resulted in great artistic creation because they have helped to set man free from himself, have provided a discipline under which men can work and in which commerce is subordinated."¹⁷ His sculpture work in these three commissions exemplifies this conclusion exactly, for although different in that one religious symbolism is overt while another is hidden behind a double meaning, the symbolism is still alive and carrying Gill's philosophy. Other examples of this are *Mankind* and his *War Memorial at Leeds*. According to his brother Cecil, "all his work, his way of life, and his thought proceeded from his acceptance of the doctrine that the 'word became flesh.' I emphasize this because one cannot begin to understand Eric, or his life, his work and his teaching, without understanding, even if not wholly accepting, this deep spring of his being: the incarnation of Jesus Christ."¹⁸

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Endnotes

- 1 "Sculpture, An Essay," 28
- 2 Collins, 21
- 3 Collins, 13
- 4 "Sacred and Secular," 3
- 5 Rogers
- 6 Rogers
- 7 Collins, 110
- 8 Collins, 110
- 9 Collins, 110
- 10 Pyne
- 11 Cork, 95



- 12 Stuart-Smith
- 13 The Holy Bible, Matthew 13: 3-9
- 14 Collins, 110
- 15 Mentioned by Ruth Cribb of the Victoria and Albert Museum
- 16 See Juliana Hoffelder's essay for more information
- 17 Collins, 65
- 18 Collins, 16

Kelly Fallon conducting research with the collection at the Ditchling Museum, May 2009.

DOVES BAKERY



CAKES

are made as cakes were made in Yorkshire before the war.

TRY THEM

THE DOVES BAKERY

10 Upper Mall

HAMMERSMITH

W

Printed by Douglas Pepler, St. Dominic's Press, Ditchling, Sussex.

Doves Bakery Poster
#1

The Act of Creation

Micahlyn Allen

Graphic Design, BFA 2012

“In the beginning, God created the heavens and the Earth...”¹ and on the sixth day He created man in His image. Man has been trying to follow this example of creation and live up to the standards set by his creator ever since. Ironically, the power of the human mind to conceive ideas and subsequently put the body to work to bring those ideas to fruition is one of the most God-like traits of man. The creative process is a powerful thing, by which almost all of man’s great advances have been made, but sometimes the most beautiful creations do not seem to exhibit any advancement at all. Eric Gill was a renowned British artist who worked in the early twentieth century, but he refused many of the amenities afforded by his time period. The way he lived and worked was often considered outdated, but, through his writing and art, he opened up the world to new ideas about the concept of creating.

Work wise, Gill is perhaps best known for his inscription work. He studied under the master calligrapher Edward Johnston, who designed the typeface for the London Underground. This exposure helped him develop a strong appreciation and understanding of letterforms. Although he eventually branched out into various mediums, his inscriptions in stone remained his primary source of income.

One can tell through his diaries and personal letters that Gill had a tendency to work on multiple projects at once, often working on wood engravings while in the midst of larger stone carving projects. For engravings in both wood and stone, his creative process seems to be largely similar. Not much record exists to provide an indication of how Gill acquired his initial ideas, but numerous preliminary works are available for examination. It seems that Gill may have frequently developed his ideas during normal daily activities such as meals and meetings. The Gill Collection in the University of Notre Dame’s Hesburgh Library’s Rare Books and Special Collections contains a preliminary sketch for a wood engraving of the village of Ditchling on the back of an envelope. Many other sketches are contained in the collection, but one set displays Gill’s process incredibly well. Gill did an engraving of a hog and wheatsheaf for a poster advertising Dove’s Bakery. The series of sketches details the progression of the design from its early conception as a pencil sketch all the way to the final poster. He even did sketches of the hog individually, in order to work out its proportions and design. The collection of sketches shows how his ideas progressed and how he was obviously a firm believer that the smallest details can ultimately make a large



impact on the final design.

This same technique is apparent in his carvings of the *Stations of the Cross* at Westminster Cathedral. The Drawing and Print Study Room in the Victoria and Albert Museum contains a set of sketches for this body of work. Not only is the overall design of each station planned; there are also several sketches of simply the hands for one design, or the direction of the cross in another. It is interesting to see how much effort was put into the details of the pieces, which most people probably overlook while viewing them, but, if they were any different, the overall beauty of the piece would be seriously altered.

In the opinion of some, however, this beauty has already been permanently altered, simply in light of the actions of its creator. Gill's writing and art portray a devout Catholic man, but his frequently immoral actions seem to show him far from the light of God. As a result, Gill is a prime subject in the popular controversy of the possibility to separate an artist's life from his work. Gill also managed to make much of his work controversial for different reasons. It seems that Gill was undeterred by controversy, and he even enjoyed making a point through his work. In a letter to *The Catholic Herald* in 1934, Gill writes, "For me, all art is propaganda; and it is high time that modern

art became propaganda for social justice instead of propaganda for the flatulent and decadent ideals of bourgeois Capitalism.”²

He was a very opinionated man, and he often found ways to slip his views into his work, particularly in his later years after he had established himself as an artist. One particular example of this is his war memorial at the University of Leeds, which is discussed in length in the essay by Juliana Hoffelder. Gill was commissioned by the citizens to do a memorial at the University of Leeds who had given their lives in World War I. The final memorial was a representation of the biblical story of Jesus chasing the moneychangers out of the temple, with all of the figures dressed in modern clothing meant to represent the citizens of Leeds. Not only was it controversial for its religious context in a secular setting, which was a trend in Gill’s work, but also because it negatively represented the very people who paid for it.

In 1921, Gill decided to surround himself with other artists whose faith was paramount in their lives, and he helped found the Guild of Saint Joseph and Saint Dominic. This was a Catholic communal gathering of artists who believed that one’s work should not be completely removed from one’s life and that art should be created for the sake of art. Another member of the guild, Philip Haggren, held especially strong beliefs on the importance of beauty in one’s work. In 1948, Haggren published an essay entitled *Things & Their Making* in which he writes, “The simple truth about beauty is that it is an attribute of God. It is a sign of God’s handiwork.”³ Creating was Haggren’s way of connecting to God and allowing God to work through him. In fact, he considered it man’s duty to make things rightly, whether poetry, or art, or even prayer, because, for something to be made rightly, it

must be made through God and will subsequently possess something of God’s beauty. Haggren goes so far as to say, “Art – right making – is the making of what God wants us to make in the way he wishes us to make it. If it were not this it would be sin.”⁴

This idea drove Haggren’s work for over thirty years, as he created woodcuts and engravings and carved small sculptures out of wood and ivory. Haggren enjoyed doing the work God had set out for him, and he believed everyone should enjoy his work. Haggren also felt very strongly that practical experience was the only real way to learn a craft. When asked about his personal philosophy, he quoted the French proverb *On Devient Forgeron a Force de Forger*, which says: “What makes a smith? Strokes of a hammer. The strokes that shape the iron, shape the man. Every blow adds to his experience and skill. There is no other way of becoming a smith. This principle is true in all arts. They may be taught by example, but they can only be learnt by practice.”⁵

Haggren was also well known for paying special attention to his tools, especially in an era when industrialization often caused people to overlook the importance of well-made tools. He thought it very important that the tool be fit perfectly for the task it was to perform, and resultantly he often fashioned his own tools when he found conventional ones insufficient. His handmade tools often met with success as well, probably as a result of his view that everything that is made should be rightly made through God. In an essay by Graham Carey, entitled *Philip Haggren: The Artist and His Work*, Haggren is said to have believed that “whether it can be looked at functionally or formally, the thing is worthy of all the perfection that its maker can lavish upon it. . . The tool is an end as well as a means to an end.”⁶

THE SOCIETY OF



Wood-engravers

Gordon Craig
E.M.O'R. Dicky
Robert Gibbings
Eric Gill
Philip Hagreen

Sidney Lee, A.R.E.
John Nash
Lucien-Pissaro
Gwendolen Raverat, A.R.E.
Noel Rooke, A.R.E.

NOVEMBER 15 to DECEMBER 24
at

THE CHENIL GALLERY
183a King's Road, Chelsea
S.W.

PRINTED AT S. DOMINIC'S PRESS,



DITCHLING, SUSSEX.

Philip Hagreen's Tools
2009 photograph



Hagreen often practiced this theory when it came to his materials as well. He attempted to preserve the original shape and nature of his material as much as possible, allowing the beauty of the ivory or wood to emanate itself and increase the overall beauty of the work.

In 1920, Gill and Hagreen helped to form the Society of Wood-engravers in order to join engravers together in fellowship and to promote their work. Many notable artists joined the society, including Paul Nash. Paul Nash is most famous for his paintings, but his engravings were also quite remarkable. In all of his work, Nash put a large emphasis on inspiration. When he first began his artistic endeavors, he was very interested in copying famous styles and expressly following the ideas of others. In 1912, he finally began to see things from his own perspective, much to the dismay of his mentors. From that moment on, he gradually began to build a very strong sense of

individualism in his work. His service in World War I was perhaps one of the most important foundations for his work. Upon his return, he said to one of his colleagues that he was seeing "so much more now: the world is crowded with the most marvelous things: everywhere I see form and beauty in a thousand thousand diversities."⁷ For a time, even Nash's war paintings expressed this beauty. This soon changed, however, when he was assigned a post as an official war artist in 1917. On his previous military tour, he did not experience much action, but this time he found himself right in the thick of the battle with men dying in the trenches all around him. This experience in the trenches affected Nash much differently than the first. It produced so many new emotions he wanted to express that it even led him to try new techniques for his work in an attempt to release some of his pain.

This was only one of many phases in Nash's career. Once he got over his initial teacher-pleasing mentality, with the exception of some of his war art, Nash primarily pursued his own interests and created only to please himself. In his later years, Nash found inspiration much harder to come by and was forced to seek it out actively. He was never satisfied with his work if it stayed the same for too long. This restless tendency and constant search for something new led Nash to try his hand at wood engraving. He created illustrations for various books and was rather talented, but he never abandoned painting as his first love, even if he was typically focused more on finding something new to paint than actually painting.

I tend to agree with Nash as to the importance of inspiration in one's approach to making, but I do not think it is necessary to seek it out actively. I tend to think that the best inspiration comes when one is

least expecting it. Also, I personally do not tend to physically plan out my work by means of multiple sketches and renderings, as Gill seemed to find helpful. I prefer to conceive an idea thoroughly in my mind and completely evaluate it mentally and then simply start right off on attempts at the final product. I have found that it provides me with no benefit to compose the perfect sketch for a work because I am always inevitably incapable of creating the exact same thing again. By pursuing a piece simply in its highest form, I am able to experiment and learn from my mistakes, just as if I were sketching, but when I finally achieve the desired effect, there is no need to attempt to reproduce it, and no resultant frustration at my inability to do so.

Just as Hagreen claims, there is something spiritual in the act of creating. When we use our God-given gifts to form something beautiful, we are allowing God's beauty to be realized through our very hands. As Gill once wrote of creating, "But briefly the notion is that man as artist is the *male* creature, collaborating with God in creating – a channel for God's creative power – not a critic of nature & not a propagandist."⁸ What I believe Gill is saying here is not that it is bad for art to serve some purpose, whether propaganda or otherwise, but rather that it should not be one's primary focus. When one becomes obsessed with the desired meaning of a piece, it is difficult to keep in mind the meaning behind the piece. In a world that continues to become increasingly obsessed with assigning a measurable value, or lack thereof, to everything, people often try to use anything they can to achieve a higher purpose. However, in the case of art, every created thing has the potential to have a different meaning to each individual who encounters it, so what one person considers valuable may be deemed worthless by another. So why should one

waste time creating something for a purpose when creating simply for the sake of creating often achieves the same goal while providing much greater freedom to the creator? God did not create the world because some higher being demanded it or because he wanted to prove a point, but because he wanted to, and can there be any better example than that of the ultimate creator, God? "So God created man in his image..."⁹ thus mankind was created to create. Of course manmade creations will never rival those of God, but we are called to provide the best we can with our God-given gifts.

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Endnotes

- 1 Genesis 1:1
- 2 Shewring 309
- 3 Hoare 204
- 4 Hoare 206
- 5 Hoare 170
- 6 qtd. in Hoare 174
- 7 Haycock 26
- 8 Shewring 227
- 9 Genesis 1:27

Micahlyn Allen printing on Hilary Pepler's Saint Dominic's Press at the Ditchling Museum, October 2009.

PLEASE DO NOT TOUCH



ALL ART is
PROPAGANDA

Eric Gill Exhibition - Hesburgh Library Special Collections

Printed on a Stanhope Press, Ditchling Museum, England

February 22 - August 10, 2010

Organized by

Micahlyn Allen, Kelly Fallon and Juliana Hoffelder

Under the Direction of Professor John Sherman

With Resources and Financial Support from
Learning Beyond the Classroom Faculty Lead Program, Nanovic Institute for European Studies, British Museum, Center for Undergraduate Scholarly Engagement,
Department of Art, Art History & Design, Ditchling Museum, Institute for Scholarship in the Liberal Arts, Victoria & Albert Museum and Hesburgh Libraries



Left, Micahlyn Allen's poster design printed on Hilary Pepler's Saint Dominic's Press. See page 3 and 37.
Above, view of Special Collections exhibition.

THE DISTRIBUTIST LEAGUE

MID - SUSSEX BRANCH

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Public Meeting

Commander HERBERT SHOVE,

D.S.O., R.N.

will speak on

“COMMON RIGHTS AND DUTIES”

AT THE MEETING HOUSE

The Twitten, Ditchling.

TUESDAY JANUARY 31st at 7.30

Printed at St Dominic's Press, Ditchling, Hassocks, Sussex.

Common Rights and Duties

#6

All Art Is Propaganda Exhibition Checklist

Notes for checklist

ND numbers refer to the University of Notre Dame Special Collections reference catalog.

P numbers refer to the reference book *Catalogue of the engraved work of Eric Gill* by John Physick, Victoria & Albert Museum, London.

east poster display case

- 1 *Doves Bakery Cakes*
ND F-001.01, 1916
Printed by Douglas Pepler, S. Dominic's Press, Ditchling, Sussex.
Includes Eric Gill's wood-engraving *Hog and Wheatsheaf* (ND A 015; P 31)
- 2 *Ditchelling Old English Country Fair*
ND F-021, 1925
Printed by the St. Dominic's Press, Ditchling Common, Hassocks, Sussex.
- 3 *The Society of Wood-Engravers Exhibition*
ND F-014, 1920
Advertises the first annual exhibition of wood-

engravings by The Society of Wood-Engravers.

Includes the wood-engraving designed by Gill, *Tree and Burin* (P 176), 1920. Printed by Douglas Pepler, St. Dominic's Press.

- 4 *Rights of Man*
ND F-022, 1927 estimated
Includes Eric Gill's engraving the Hound of St. Dominic, 1923, (P 225). Poster advertises a series of lectures on the rights of man. Printed at St. Dominic's Press, Ditchling, Sussex.
- 5 *Catholic Principles & Unemployment*
ND F-030, 1930
For a lecture by Eric Gill.
- 6 *Common Rights and Duties*
ND F-031.01, 1933
Includes a wood-engraving *The Sower*, by Philip Haggren. Poster is an advertisement for a Distributist League meeting. Printed at St. Dominic's Press, Ditchling, Hassocks, Sussex.

north poster display case

- 7 *Visiting England*
2009 photographs, London and Ditchling.
- 8 *All Art Is Propaganda*
Poster designed by Micahlyn Allen.
- 9 *First Station of the Cross*
By Eric Gill in 1917
2009 photograph, Westminster Cathedral, London.
- 10 *Prospero and Ariel*
By Eric Gill in 1932
2009 photograph of sculpture on the BBC Broadcasting House, London.

flat display case I

Eric Gill (1882-1940) was an English engraver, sculptor, typographer, and writer. Gill was a social reformer as well as an artist, and his activities straddled a variety of disciplines and intellectual movements. Gill began his career in London, but, in 1907, he moved to the small village of Ditchling, Sussex. With Edward Johnston, Hilary Pepler, and others, Ditchling emerged as the home for a community of artists as the Guild of Saint Joseph and Saint Dominic. This exhibition puts on display examples of the work of Eric Gill and the Guild of Saint Joseph and Saint Dominic. Eric Gill's interest in art and religion began in his youth and continued throughout his life in books, drawings, inscriptions, sculpture, wood-engravings, and typeface design. – John Sherman

- 11 *Portrait of Eric Gill*
ND G-001, 1928
Photograph of Eric Gill in his workroom at Capel-y-ffin. Photographed by Howard Coster.

- 12 *Portrait of Eric Gill*
ND G-004, 1928
Photograph of Gill at work in his stone-carving shop at Piggots. Other objects in the studio, from left to right and back to front: *Crucifix* 1925, Gill at work carving *St. Joan of Arc* 1932, *Susan* 1928, two unidentified stone sculptures, *Caryatid* 1927, and a preliminary stage of the 12th Station of the Cross, *He Dies*, for St. Cuthbert's Church, Bradford. Photographed by Edward Sweetland.

- 13 *Silver Gilt Chalice*
ND D-201.01, 1898
Drawing of a silver gilt chalice once belonging to Bishop Ralph Neville (1200-1244), Bishop of Chichester and Archbishop of Canterbury. This chalice was located in the library of Chichester Cathedral. Initialed 'EG' and dated 'circa 1898.' Gill would have been sixteen years old.

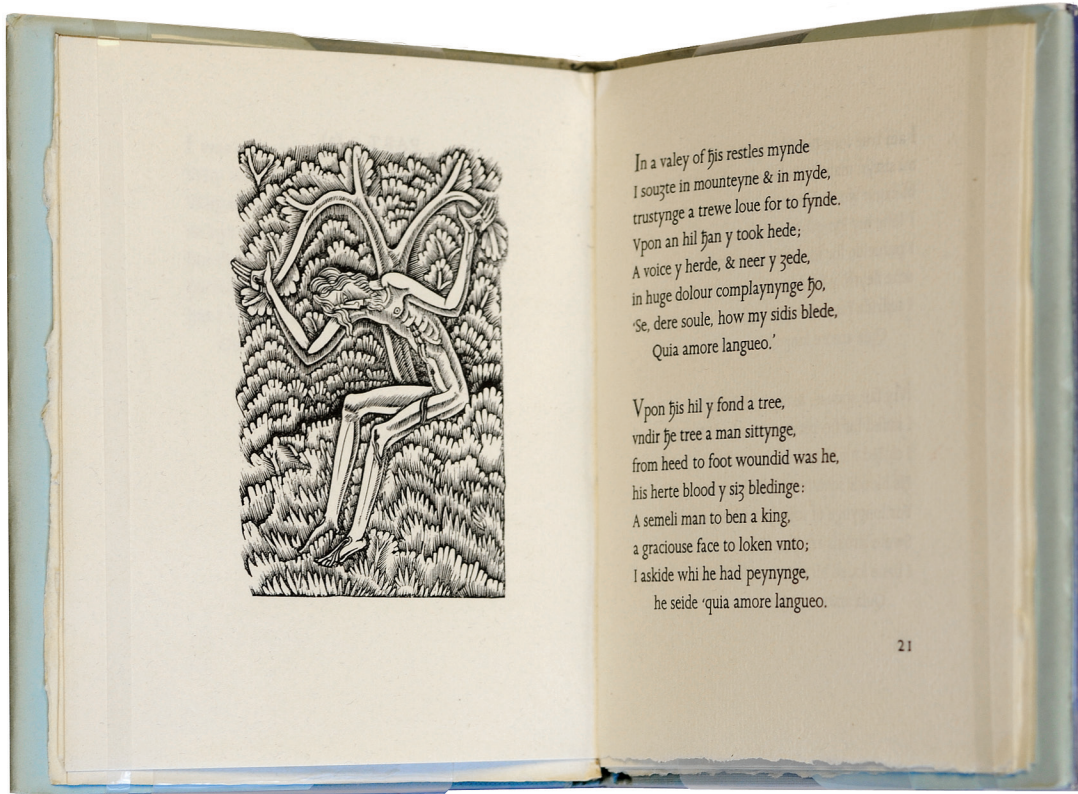
- 14 *An Essay on Typography*
Z 116 C41e, 1931
Written by Eric Gill.

- 15 *Letters of Eric Gill*
N 6797 .G41 A3L, 1947
Written by Eric Gill.

- 16 *Hound of St Dominic*
ND BK 001, at least 1923
Wood carving by unknown artist. Speculation, because of the quality of the carving, suggests that it could have been made by Joseph Cribb or Philip Hagreen for Hilary Pepler using Gill's *Hound of St. Dominic* wood engraving as a template. The carving is likely something that was mounted in the press as a sort of advertisement or fitted over a St. Dominic's Press signboard.



Hound of St. Dominic
#16



flat display case 2

Many steps were involved with the making of book illustrations in the early twentieth century. The illustrations had to be engraved backwards on a wood block in order to be used on the press. This long and difficult process included several steps. Often, several sketches were made to fully plan the illustration and all of its components. The wood block would then be carefully engraved and used on the press to create the finished product. This case shows examples of the steps of this process for illustrations done by Gill in *Hamlet* and *Quia Amore Languo*.

– Micahlyn Allen

17 *Christ Seated*
ND 290, 1936

Proof of the wood-engraving by Eric Gill.

18 *Christ Seated*

ND BK-002, 1936

Wood-engraving block by Eric Gill.

19 *Quia Amore Languo*

PR 21 19 .Q5, 1937

Edited by H.S. Bennett

Printed by Hague and Gill

Opened to pages 20 and 21 featuring wood-engraving *Christ Seated* (P 918) by Eric Gill.

20 *Hamlet*

PR 2807 .A2 M963, 1933

Written by William Shakespeare

Featuring the cover.

306

Ditchelling Old English Country Fair

in aid of Village Hall Extension



A Fairy Play in North Gate Garden
Puppet Show in The Village Hall
Market Stalls

Wed. Sept. 2nd
from 11 a.m.

Sports & Competitions, Side Shows,
Band, Country Dancing, in the
Hill-way Field.

Ices. Luncheons. Teas.

PRINTED BY ST DOMINIC'S PRESS, DITCHLING COMMON, HASOCKS, SUSSEX.

- 21 *Hamlet Prince of Denmark*
P 838, 1933
Print of wood-engraing made for the title page of *Hamlet* by Eric Gill.
- 22 *Hamlet and the Ghost*
ND A-246.3 c2, 1932
Proof of wood-engraving (P 833) by Eric Gill used on page 1 of *Hamlet*.
- 23 *Hamlet and the Ghost*
1932
Photograph of drawing for wood-engraving by Eric Gill.
Victoria & Albert Museum, London.

- 26 *The Way of the Cross*
ND F-011, 1919
Includes the Eric Gill wood-engravings Cross (P 112) in red, *The Way of the Cross I to XIV* (P 93 - P 106), and Paschal Lamb (P 92).
- 27 *Westminster Cathedral XI, Station of the Cross*
1917
Photograph of drawing for carving by Eric Gill
Victoria & Albert Museum, London.
- 28 *The Stations of the Cross:
Some Meditations on their Social Aspects*
ND B-317.01, 1944
Written by Eric Gill, T.O.S.D.
The Sower Press, Union Village, New Jersey.

display case 3

While living with *The Guild of Saint Joseph and Saint Dominic*, Eric Gill completed a set of *The Stations of the Cross for Westminster Cathedral*. The fourteen panels are all carved relief in Hopton Wood Limestone. At five feet, eight inches for both height and width, the panels dominate the pillars on which they have been imbedded. This case displays the Eric Gill wood-engravings of *The Way of the Cross* and some of the preparatory sketches Gill used in determining the positioning of the figures. *The Stations of the Cross: Some Meditations on their Social Aspects* is one of Gill's reflections on *The Stations* and is an example of one of his many written works. – Kelly Fallon

- 24 *Westminster Cathedral, III Station of the Cross*
ND C-009.06, 1916
Preparatory sketch by Eric Gill.
- 25 *Westminster Cathedral, XI Station of the Cross*
ND C-009.12, 1917
Preparatory sketch by Eric Gill.

display case 4

Eric Gill's sculptures *The Sower and Ariel and Prospero* (both completed in 1931) are important works that exemplify his determination to using art as a "vehicle for the splendors of spiritual life." The two works are located at the British Broadcasting Corporation building in downtown London. This case displays the behind-the-scenes work that went into the two sculptures; including preliminary sketches of the works, photos of the works while in progress, and some of Gill's thoughts on sculpture, published in his written work: *Sculpture, An Essay*. – Kelly Fallon

upper shelf

- 29 *The Sower*
ND C-070.3, 1931
Photograph of the final version and the model for *The Sower*, taken in Gill's studio. Photographed by Howard Coster.

THE WAY OF THE CROSS



I
JESUS
IS CONDEMNED TO DEATH

Adormatur, Christus, et benedicimus tibi
Quia per sanctum Crucem tuum redemptum
mundum.

Jesus, mocked, beaten and spat upon, is taken before Pilate and condemned to the death of the Cross.

O CHRIST we hear again the cry
Of "Crucify him—crucify!"
We eat with Pilate on the throne,
And, with the crowd, Thy Name disdain,
Condemning Thee to death in fear.
Thou, having ears, all men might hear,
And, having eyes, all men should see
The Christ in one from Galilee.

Pair Nqtr. Ave Maria. Gloria Patri.



II
JESUS
RECEIVES HIS CROSS

Adormatur, Christus, et benedicimus tibi
Quia per sanctum Crucem tuum redemptum
mundum.

Jesus is led out of the Judgment hall. The Cross, upon which at Calvary His body is to be nailed, is laid upon His shoulders.

The dolorous way Thou dost begin,
The way that we have set Thee in
If paved, as by our sins, with stones
Which cut Thy feet and ache Thy bones,
We help the carpenter to make
The cross the soldiers had Thee take,
And while our wretched pride prevails
Thy work and we will kneel and pray!
But in Thy fall we do not see
The sign of our iniquity.

Pair Nqtr. Ave Maria. Gloria Patri.



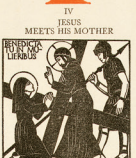
III
JESUS
FALLS THE FIRST TIME

Adormatur, Christus, et benedicimus tibi
Quia per sanctum Crucem tuum redemptum
mundum.

Jesus, bowed down under the weight of the Cross, sees forth on the way. He stumbles and falls.

The Sinner bears the sin of all;
Our heavy sin cause Thee to fall,
If Thou shouldst be the Christ we die,
Give us an easier sign,
Let Angels ease Thee up, when
Thy work and we will kneel and pray!
But in Thy fall we do not see
The sign of our iniquity.

Pair Nqtr. Ave Maria. Gloria Patri.



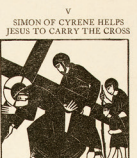
IV
JESUS
MEETS HIS MOTHER

Adormatur, Christus, et benedicimus tibi
Quia per sanctum Crucem tuum redemptum
mundum.

Scised by the guard, Jesus rises from the ground. The journey is continued. Looking round, Jesus sees His Mother.

Thy Mother kneeling Thee dost bless:
She sheweth Thy Son's bitterness,
She sees Her Son whom others scorn,
Her Ray in the Mangor horn,
Nesting Her love and care as when
God's coming was good news to men,
We look—and we do not see
She shareth in Thy victory.

Pair Nqtr. Ave Maria. Gloria Patri.



V
SIMON OF CYRENE HELPS
JESUS TO CARRY THE CROSS

Adormatur, Christus, et benedicimus tibi
Quia per sanctum Crucem tuum redemptum
mundum.

His human strength fails. The soldiers seize a stranger, Simon of Cyrene, and compel him to carry the cross with Jesus.

Flourish Thy strength will not suffice
To meet in full the sacrifice,
We cease a contemporary to share
The burden we would have Thee bear.
The Sinner willing to obey
Followeth with Thee in Thy way,
[His sin shall glory in Thy Name,
Will ours, O Christ, record our shame!]

Pair Nqtr. Ave Maria. Gloria Patri.



VI
JESUS
MEETS VERONICA

Adormatur, Christus, et benedicimus tibi
Quia per sanctum Crucem tuum redemptum
mundum.

A woman comes through the crowd to minister to Jesus. She wipes His face with a napkin, the image of His Body is miraculously imprinted upon the linen.

A woman sees Thy suffering,
And doth her gift of pity bring;
She holds a napkin to Thy face,
The clean cool cloth Thou dost embrace.
As Thy most image impressed
Veronica is named and blessed,
That in all things the faithful can
Discern Thy likeness, Son of Man.

Pair Nqtr. Ave Maria. Gloria Patri.



VII
JESUS
FALLS THE SECOND TIME

Adormatur, Christus, et benedicimus tibi
Quia per sanctum Crucem tuum redemptum
mundum.

Though assisted by Simon of Cyrene the pain and burden is too great and Jesus falls to the ground a second time.

We see Thy body bruised and bent
Fearfully we would repeat
Of having set Bethesda free—
We blame the mob's inconstancy,
In rebel in the Judgment hall,
And Simon now that Thou dost fall,
Against Thy silence we complain
O Word of God whom we disdain.

Pair Nqtr. Ave Maria. Gloria Patri.



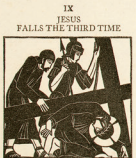
VIII
JESUS SPEAKS TO
THE DAUGHTERS OF JERUSALEM

Adormatur, Christus, et benedicimus tibi
Quia per sanctum Crucem tuum redemptum
mundum.

Women bewail His suffering. Jesus says to them "Daughters of Jerusalem, weep not over me, weep for yourself and for your children."

Now Thou dost weep and turn to bless
The women who are comfortless,
Through they have come to mourn the dead
These mourners shall be comforted,
Weaned of the price of sin, they choose
The gift of God they will not lose!
While we, who will not hear and learn,
Sin's wages choose not death do earn.

Pair Nqtr. Ave Maria. Gloria Patri.



IX
JESUS
FALLS THE THIRD TIME

Adormatur, Christus, et benedicimus tibi
Quia per sanctum Crucem tuum redemptum
mundum.

Jesus approaches Calvary where He is to be crucified, bruised, bleeding and exhausted, He falls for the third time.

Thy way ends, Galgatha is here,
If Thou art Christ as God appear!
Thou art thy sin as unbelief,
O Man of Sorrows, known to grief,
And Thou dost fall to show the way
God's love encompass our day,
The mighty love! Thou dost confound
We waver at in Thy fecklessness!

Pair Nqtr. Ave Maria. Gloria Patri.



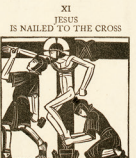
X
JESUS IS STRIPPED
AND GIVEN GALL TO DRINK

Adormatur, Christus, et benedicimus tibi
Quia per sanctum Crucem tuum redemptum
mundum.

Jesus is stripped of Calvary, the soldiers prepare Him for the Cross offering a rag of gall and souring Him of His clothes.

The Cross is planted in the earth,
We mourn for Thy garment's worth,
And with the soldier throw the dice
As we prepare Thy Sacrifice,
The gall, which would Death's sharpness
The gift of sin, Thou wilt not take,
For Death and life: Thou dost defeat
To make Thy gift of life complete.

Pair Nqtr. Ave Maria. Gloria Patri.



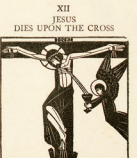
XI
JESUS
IS NAILED TO THE CROSS

Adormatur, Christus, et benedicimus tibi
Quia per sanctum Crucem tuum redemptum
mundum.

The Cross is fixed in the ground. Jesus is lifted up by the soldiers and nailed to the Cross by His hands and feet.

And now in anger we begin
This final tragedy of sin,
We nail Thee to Thy stone, O King,
A crown of thorns for Thy crowning,
And a spear thrust Thy body through;
Truly, we know not what we do,
Thou knowest, yet dost Thou forgive
Thy murderers that they may live.

Pair Nqtr. Ave Maria. Gloria Patri.



XII
JESUS
DIES UPON THE CROSS

Adormatur, Christus, et benedicimus tibi
Quia per sanctum Crucem tuum redemptum
mundum.

For three hours Jesus hangs upon the Cross, two thieves hanging on either side of Him; then expires "It is finished!" He dies.

Water and blood flowing from thy side
Canst thou see Thyself, O Crucified?
We question: the Centurion cries
The Son of God who dies?
The darkness comes, the veil is rent,
God's Love upon the Cross is spent—
And still we doubt, can three things be,
Can God come out of Galilee?

Pair Nqtr. Ave Maria. Gloria Patri.



XIII
THE BODY OF JESUS IS
TAKEN DOWN FROM THE CROSS

Adormatur, Christus, et benedicimus tibi
Quia per sanctum Crucem tuum redemptum
mundum.

The tightrope has gone. Joseph of Arimathea and Nicodemus come to take down the body of Jesus which Mary receives in Her arms.

The Son of Man has hung and bled—
How can man bear if God be dead?
We dare not look upon that One—
In pain from His eyes we run,
But yet we love Thee sake Thee down,
From out the nails, remove the crown,
Mirth, alas and a shout they bring
To lodge Thy body for Thy burying.

Pair Nqtr. Ave Maria. Gloria Patri.



XIV
THE BODY OF JESUS
IS LAID IN THE TOMB

Adormatur, Christus, et benedicimus tibi
Quia per sanctum Crucem tuum redemptum
mundum.

The body of Jesus is carried to a newly hewn tomb where the rock has been rolled away and the body of Jesus is laid in the tomb.

O MARY, art Thou not dismayed
As His Body in the grave is laid,
As His Body has been buried
As subject to the soldiers' guard?
The seed has fallen and the seed
"Thy God's good fruit is multiplied,
The root of God dost through the earth,
The tomb shall be His gate of birth,
"Accept, man, Him thou hast denied—
"As God in Me was glorified."
"In Me may He be glorified."

Pair Nqtr. Ave Maria. Gloria Patri.

STABAT mater dolens
iuxta crucem lactans,
dum pendebat filius.
Cuius animam genuerunt,
conformatione dolorem,
parturavit gaudium.

O quam tristis et afflicta
fuit illa benedicta
mater Unigeniti!
Quae morem et dolorem,
parturivit danti
nati penam invidi.

Pro peccatis sui generis
vixit Iesus in carnis,
et flagellis subditum.
Vixit ut darentur
mortalium delictorum,
dum esset spiritum.

Eis mater, fuit amara,
ne sentire sui dolorem
fac ut darentur
mortalium delictorum,
at ubi complacuit.

Sacra mater, intus agens,
crucifixi filii plaga
cuius non valuit,
Tui non valuerunt,
non digni pro me fieri,
penam meam dividere.

Fac me tecum pie flere,
crucifixi condidit,
dum ego videro.
Iuxta crucem tecum stare,
et me hic crucem
in plaga desidero.

Fac me plagi vulneri,
fac me crucem misereri,
et crucem fieri.
Flammis te urar succumbere,
per te Virgo nisi dolorem
in die iudicis.

Christe, cum sit hinc caere,
de per matrem te venisse
et solamen victorie,
Quando corpus mortuorum,
fac ut amem honorum
Poenam dote.



30 *The Sower*
ND C-071.3, 1931
Photograph of the final version of *The Sower*, in place within the entrance hall of the BBC's Broadcasting House, London. Photographed by Howard and Joan Coster.

31 *Portrait of Eric Gill*
ND G-002, 1928
Photograph of Gill carving a block of stone. Photographed by Howard Coster.

32 *Sculpture: An Essay*
NB 1145 .G546, 1918
Written by Eric Gill
Saint Dominic's Press.

lower shelf

33 *Prospero and Ariel*
ND C-063.1, 1931
Photograph of preliminary pencil sketch for the caen stone sculpture, *Prospero and Ariel*, commissioned by the BBC Broadcasting House.

34 *Prospero and Ariel*
ND C-082.04, 1932
Photograph of detail of rough-cut state of *Prospero and Ariel* and Gill posing in front of the sculpture while standing on scaffolding. Photographed by Howard Coster.

35 *Eric Gill*
NB 497 .G475 T5, 1929
Written by Joseph Thorpe
Opened to page 29 containing a photograph of the sculpture *Mankind*, by Eric Gill in 1927.

display case 5

Wood-engraving comprised a large portion of the work of the Guild. Both Gill and Philip Hagreen were members of The Society of Wood-engravers, a group for the sharing of ideas and marketing of wood engravers. The items on the top shelf document the progression of the hog and wheatsheaf symbol that was engraved by Gill for use on the Dove's Bakery Poster in the case to the right. The engravings in the books on the bottom shelf were done by other members of the Society of Wood-engravers: Robert Gibbings and Paul Nash. The sketches on the bottom shelf are of the tree and burin symbol Gill created for the society, which can be seen in The Society of Wood-engravers poster. – Micahlyn Allen

upper shelf

36 *Wood-Engraving*
NE 1225 .B392, 1920
Written by R. John Beedham with an introduction and appendix by Eric Gill.
Gill's wood-engraving *SDP and Cross* (P 145) is used on the cover.

37 *Wood-Engraving*
NE 1225 .B392, 1925
Second edition of the book showing pages 8 & 9 displaying four wood-engravings by Beedham.

38 *Hog and Wheatsheaf*
ND A-015.1, 1915
Proof of wood-engraving by Eric Gill.

39 *Hog and Wheatsheaf*
ND A-015.5, 1915
Drawing of wood-engraving by Eric Gill.

40 *Hog and Wheatsheaf*
ND A-015.7, 1915
Drawing of wood-engraving by Eric Gill.

THE GAME
CHRISTMAS NUMBER.

GLORIA
in altissimis Deo
et in terra pax ho-
minibus bonae
Voluntatis

lower shelf

- 41 *Tree and Burin*
ND A-112.2, 1920
Pencil sketch for engraving dated 6-10-20, initialed by Gill. Lettered backwards: 'EW.' Inscription in pencil: 'Society of Wood Engravers – Poster Device.' The drawing is divided into 7x8 units.
- 42 *Tree and Burin*
NDA-112.1, 1921
Pen and Pencil sketch by Eric Gill for engraving dated 26-10-21. Inscription in pencil: 'Wood Engravers Society (Badge).'
- 43 *The Voyage of the Bounty's launch as related in William Bligh's despatch to the Admiralty and the journal of John Fryer*
DU 21 .B6, 1934
Written by William Bligh with wood-engravings by Robert Gibbings.
- 44 *Abd-er-Rhaman in Paradise*
PQ 2449 .T8 D43, 1928
Translated by Brian Rhys, with wood-engravings by Paul Nash.

display flat case 6

This case presents ten Welfare books, including War Memorial. The ten books were printed by the St. Dominic's Press between 1919 and 1923. Eric Gill wrote War Memorial and Dress. Hilary Pepler, also of the Guild, wrote the remaining Welfare books. The Shame of the Neighbors is a pamphlet that decries world war written by Eric Gill, And Who Wants Peace? also presents an anti-war perspective. In all, these books and pamphlets paint a picture of the political perspective of Gill and the Guild of St. Joseph and St. Dominic, which is against consumerism, industrialism, and war. – Juliana Hoffelder

- 45 *Welfare Handbooks*
Saint Dominic's Press
Health #1, Town Planning #2, Riches #3, Woes #4, Birth Control #5, Commerce #6, Dress #7, Education #8, Missions #9, and War Memorial #10.
- 46 *The Shame of the Neighbors*
ND B 315, 1945
Pamphlet written by Eric Gill, T.O.S.D.
Reprint from "Pax Bulletin," no. 45, Christmas 1945. This is a portion of the lecture already recorded under the title "War is not Romance."
- 47 *And Who Wants Peace?*
ND B-313.01, 1938
Pamphlet written by Eric Gill, T.O.S.D.
An address given on Armistice Day, 1936.
Reprinted and distributed by *The Catholic Worker*, Easton, R. 4, Pennsylvania. 9 pages. Printed by Berliner & Lanigan, Nevada City, California.

display case 7

The top shelf contains sketches of Our Lord Driving the Moneychangers out of the Temple and a current photograph of the memorial now located at the University of Leeds. The war memorial was one of Gill's most political works. The actual display, a large low-relief sculpture now located on a wall in the Sadler building at the University, is critical of capitalism. Capitalism, according to Gill, was the great war that Jesus fought; it seemed obvious to Gill that a memorial to World War I would depict this great war. However, the memorial was paid for by the merchants of Leeds, and many questioned whether Gill's image, which portrayed the moneychangers in modern dress actually represented the merchants of Leeds. In his pamphlet, War Memorial, Gill explains that his artwork aims to be ethical, and "a stone version of what he sees around him." In

Sadler, Gill and the Moneychangers, Reverend Graham R. Kent explains, "The seven cords of the whip represent the Seven Deadly Sins, one of which, Vanity, represented by the woman's bag, is important for our understanding. Christ is an eternal figure robed as the timeless priest. The Church, following him in anger... is represented by the hound of the Lord..."

The lower shelf shows another war memorial by Gill, one that was proposed at South Harting, and then one that is located at Chirk. Both of these memorials are much less political than the memorial Gill constructed at Leeds, and we can conclude that the memorial at the University of Leeds was one of Gill's most honest works, decrying capitalism as "the Great War" that Jesus fought.

– Juliana Hoffelder

upper shelf

48 *Christ and the Money-Changers*

ND C-012.01, 1916

Photograph of drawing of front of a proposed war memorial.

49 *Christ and the Money-Changers*

ND C-012.02, 1916

Photograph of drawing of the back of proposed war memorial.

50 *Christ and the Money-Changers*

ND C-012.03, 1916

One of two drawings for Gill's proposed war memorial published in "The Builder," July 28, 1916. Announcement of the first and second prize winners of the Civic Arts Association's Competition for the County Hall Monument. *Christ and the Money-Changers* won second prize. Designed by Messrs. Eric Gill, Sculptor, and Charles Holden, Architect.

51 *War Memorial*

University of Leeds, Leeds

1923

Eric Gill

2009 photograph by Juliana Hoffelder.

lower shelf

52 *South Harting War Memorial Cross*

ND C-015.02, 1919

Pencil drawing of a proposed war memorial cross at Hasting, Sussex. To be placed in the churchyard of St. Mary's Church. Signed Eric Gill, Ditchling Common, Sussex and dated St Joseph 1919.

53 *South Harting War Memorial Cross*

ND C-015.01, 1919

Photograph of South Harting war memorial within the churchyard of St. Mary, Harting, Sussex.

54 *South Harting War Memorial Cross*

2007 Photograph of South Harting war memorial within the churchyard of St. Mary, Harting, Sussex.

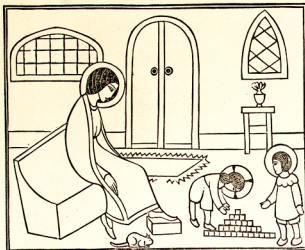
55 *War Memorial at Chirk*

ND C-014.01, 1920

Photograph of war memorial located in Chirk, Wrexham, Wales.

1923 SAINT DOMINIC'S PRESS CALENDAR 1923

JANUARY



OF THE HOLY CHILDHOOD

Sun.	.	7	14	21	28	.
Mon.	1	8	15	22	29	.
Tues.	2	9	16	23	30	.
Wed.	3	10	17	24	31	.
Th.	4	11	18	25	.	.
Fri.	5	12	19	26	.	.
Sat.	6	13	20	27	.	.

FEBRUARY



OF THE BLESSED TRINITY

Sun.	.	4	11	18	25	.
Mon.	.	5	12	19	26	.
Tues.	.	6	13	20	27	.
Wed.	.	7	14	21	28	.
Th.	1	8	15	22	.	.
Fri.	2	9	16	23	.	.
Sat.	3	10	17	24	.	.

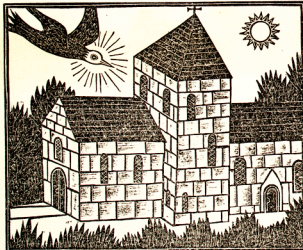
MARCH



OF S. JOSEPH

Sun.	.	4	11	18	25	.
Mon.	.	5	12	19	26	.
Tues.	.	6	13	20	27	.
Wed.	.	7	14	21	28	.
Th.	1	8	15	22	29	.
Fri.	2	9	16	23	30	.
Sat.	3	10	17	24	31	.

APRIL



OF THE HOLY GHOST

Sun.	1	8	15	22	29	.
Mon.	2	9	16	23	30	.
Tues.	3	10	17	24	.	.
Wed.	4	11	18	25	.	.
Th.	5	12	19	26	.	.
Fri.	6	13	20	27	.	.
Sat.	7	14	21	28	.	.

MAY



OF OUR LADY

Sun.	.	6	13	20	27	.
Mon.	.	7	14	21	28	.
Tues.	1	8	15	22	29	.
Wed.	2	9	16	23	30	.
Th.	3	10	17	24	31	.
Fri.	4	11	18	25	.	.
Sat.	5	12	19	26	.	.

JUNE



OF THE SACRED HEART

Sun.	.	3	10	17	24	.
Mon.	.	4	11	18	25	.
Tues.	.	5	12	19	26	.
Wed.	.	6	13	20	27	.
Th.	.	7	14	21	28	.
Fri.	1	8	15	22	29	.
Sat.	2	9	16	23	30	.

1923 SAINT DOMINIC'S PRESS CALENDAR 1923

JULY



OF THE PRECIOUS BLOOD

Sun.	1	8	15	22	29	.
Mon.	2	9	16	23	30	.
Tues.	3	10	17	24	31	.
Wed.	4	11	18	25	.	.
Th.	5	12	19	26	.	.
Fri.	6	13	20	27	.	.
Sat.	7	14	21	28	.	.

AUGUST



OF THE IMMACULATE HEART OF MARY

Sun.	.	5	12	19	26	.
Mon.	.	6	13	20	27	.
Tues.	.	7	14	21	28	.
Wed.	1	8	15	22	29	.
Th.	2	9	16	23	30	.
Fri.	3	10	17	24	31	.
Sat.	4	11	18	25	.	.

SEPTEMBER



OF THE SEVEN DOLOURS

Sun.	.	2	9	16	23	30
Mon.	.	3	10	17	24	.
Tues.	.	4	11	18	25	.
Wed.	.	5	12	19	26	.
Th.	.	6	13	20	27	.
Fri.	.	7	14	21	28	.
Sat.	1	8	15	22	29	.

OCTOBER



OF THE MOST HOLY ROSARY

Sun.	.	7	14	21	28	.
Mon.	1	8	15	22	29	.
Tues.	2	9	16	23	30	.
Wed.	3	10	17	24	31	.
Th.	4	11	18	25	.	.
Fri.	5	12	19	26	.	.
Sat.	6	13	20	27	.	.

NOVEMBER



OF THE HOLY SOULS

Sun.	.	4	11	18	25	.
Mon.	.	5	12	19	26	.
Tues.	.	6	13	20	27	.
Wed.	.	7	14	21	28	.
Th.	1	8	15	22	29	.
Fri.	2	9	16	23	30	.
Sat.	3	10	17	24	.	.

DECEMBER



OF THE NATIVITY

Sun.	.	2	9	16	23	30
Mon.	.	3	10	17	24	31
Tues.	.	4	11	18	25	.
Wed.	.	5	12	19	26	.
Th.	.	6	13	20	27	.
Fri.	.	7	14	21	28	.
Sat.	1	8	15	22	29	.

display case 8

The St. Dominic's Press not only served both the Catholic Church and the community, the press was also used to publish the guild members, ideas on a variety of topics. This case shows a range of work the guild members made for the St Dominic's Press and in the case of Musicks Duell for another publisher. The Game was an occasional magazine on beer brewing, poetry, and religion. The press printed a number of books and advertisements for Ethel Mairet, a famous weaver who who lived in Ditchling. Mairet however was not a guild member. – John Sherman

upper shelf

56 *Horae Beatae Virginis Marie*
Catholic Church Liturgy Office of the
Blessed Virgin Mary
BX 2025 .A2, 1923
Opened to pages 42 and 43 featuring Eric Gill's wood-engraving *Madonna & Child in Vesica* (P 143). Given to the University of Notre Dame by the printer Hilary D.C. Pepler 10 Jan 34.

57 *St. Dominic's Press Calendar*
F-009.01, 1923
Wood-engraving of the 1923 edition of the Saint Dominic's Press Calendar, printed in black ink. First broadside shows the months January through June. January, *Of The Holy Childhood* (P 180), 1921; February, *Of The Blessed Trinity* (P 181), 1921; March, *Of S. Joseph* (P 182), 1921; and April, *Of The Holy Ghost* (P 183), 1921. The engravings for Jan-March are based on drawings by Elizabeth Gill. The other two engravings, May, *Of Our Lady*, and June, *Of The Sacred Heart*, are by David Jones.

58 *St. Dominic's Press Calendar*
ND F-009.02, 1923
Second broadside shows the months July through December. None of the engravings on this calendar page are by Gill, most likely they were designed by David Jones.

59 *Songs to Our Lady of Silence*
PN 57 .M27 S654, 1920
Written by Mary Elise Woellwarth
Opened to pages 24 & 25 displaying a wood-engraving by Desmond Chute.

lower shelf

60 *The Game, An Occasional Magazine*
ND B-201.01, 1916. No. 2, December 1916
Opened to page 27 showing calligraphy by Edward Johnston in red ink.

61 *Musicks Duell*
Written by Richard Crashaw
PR 3386 .A72, 1935
Featuring with title page wood-engraving *Benedicite Omnes* by Philip Hagreen.

62 *The Devil's Devices or Control versus Service*
BT 738 .P44, 1915
Written by Douglas Pepler with woodcuts by Eric Gill.

63 *A Book on Vegetable Dyes*
QK 98.7 .A1 M357, 1916
Written by Ethel M. Mairet
Cover includes Eric Gill's wood-engraving *Hog in Triangle* (P 58).

A BOOK ON
VEGETABLE
DYES

BY
ETHEL M. MAIRET



A.D. 1916

PUBLISHED BY DOUGLAS PEPLER
AT THE HAMPSHIRE HOUSE
WORKSHOPS HAMMERSMITH W

42 AD VESPERAS
HYMNUS

Ave maris stella, De-i Mater Al- ma.

Atque semper virgo Felix caeli porta.

2 Sumens illud Ave Gabriélis ore, Funda nos in pace, Mutans nomen Evae.

3 Solve vincla reis, Profer lumen caecis, Mala nostra pelle, Bona cuncta posce.

4 Monstrate esse matrem Sumat per te preces, Qui pro nobis natus Tulit esse tuus.

5 Virgo singularis, Inter omnes mitis, Nos culpis solutos, Mites fac et castos.

6 Vitam praesta puram, Iter para tutum, Ut vidéntes Jesum, Semper collaetémur.

7 Sit laus Deo Patri, Summo Christo decus, Spiritui sancto, Tribus honor unus. Amen.

* Hic versus cantatur genibus flexis.



AD VESPERAS 43

Oratio: Ora pro nobis Sancta De-i Génitrix.

IV. Ut digni efficiámur promissiónibus Christi.

CANTICUM B. MARIAE Lucae i.

Sancta. Magnificat: ánima me-a Dóminum Et exsultávit spiritus meus: in Deo salutári meo.

Quia respéxit humilitátem ancillae suae: ecce enim ex hoc beátam me dicent omnes generatiónes.

Quia fecit mihi magna qui potens est: et sanctum nomen ejus.

Horae Beatae Virginis Marie
Catholic Church Liturgy Office of the Blessed Virgin Mary
#56

And Jesus sighed, but why so sad he would not tell,
 "Shall we not live for ever here,
 "Muzzin and I
 "And you and Father Joseph, Mother dear?
 "Where we are going looks so black!
 "Oh, Mother,
 "So no further. Back to Egypt, back!"
 A gust of baby passion shook
 Her Son,
 But Mary soothed Him with a tender look;
 And when He burst to childish wail,
 She stooped
 And dried the wet eyes with her veil:
 "Dear Heart, ours but to do as Heaven bids."
 Then sighed
 And softly kissed the quivering lids.
 But when a storm of weeping rent
 Her Babe,
 All passionately the Mother bent,
 Quite wild, and caught Him to her breast,
 And he lay still
 As children lie when wildly love-caressed.
 Then Joseph called: "Now all is done."
 And Mary turned,
 Close gathering still her darling Son.
 Along the track dark shadows lay;
 The moon
 Hung like a blood-red lamp to point the way;
 The night breathed troubled mystery
 Of omened dream,
 And in her arms the child stirred restlessly.

24



NAZARETH

25

DOMINE · JESU · REX · ET · REDEMPTOR
PER · SANGUINEM · TUUM · SALVA · NOS



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October 2009



Benedicite Omnes, wood-engraving by Philip Haggren.
#61



John Sherman, Juliana Hoffelder, Micahlyn Allen, and Kelly Fallon reviewing a draft of the exhibition catalog in the Special Collections Reading Room.



Catalog design and photography by John F Sherman

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Hound of St. Dominic
A-136.01, P 225, 1923
Eric Gill