



The Triumph 72

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# The Triumph

Blair Hughes-Stanton

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**Not on display**

**Title/Description:** The Triumph

**Artist/Maker:** Blair Hughes-Stanton

**Born:** 1933

**Object Type:** Graphics

**Materials:** Ink, Paper

**Technique:** Wood engraving

**Measurements:** Page: h. 265 x w. 179 mm

**Accession Number:** S.86u

**Production Place:** England, Europe

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

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

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

In the early 1930s Robert Sainsbury was a collector of private press books and he was keen to offer Hughes-Stanton the financial and moral support to set up his own Gemini Press in 1933. Robert Sainsbury was originally a friend of Ida Graves, the artist's second wife. It was she who in fact

introduced Sainsbury to Jacob Epstein, and Hughes-Stanton who introduced Robert Sainsbury to Henry Moore and to the contemporary art world in general, which allowed him to amass the amazing collection now housed at the Sainsbury Centre. [2]

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

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

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

Entitled *The Triumph*, this full-page illustration is for the poem *The Triumph of the Machine* (on page 46) and includes the verses:

'So mechanical man in triumph seated upon the seat of his machine

Will be driven mad from himself, and sightless, and on that day

The machines will turn to run into one another

Traffic will tangle up in a long-drawn-out crash of collision

And engines will rush at the solid houses, the edifice of our life

Will rock in the shock of the mad machine, and the house will come down.

Then, far beyond the ruin, in the far, in the ultimate, remote places

The swan will lift up again his flattened, smitten head

And look round, and rise, and on the great vaults of his wings

Will sweep round and up to greet the sun with a silky glitter of a new day

And the lark will follow, trilling, angerless again,

And the lambs will bite off the heads of the daisies for friskiness.

But over the middle of the earth will be the smoky ruin of iron

The triumph of the machine.'

A poem against industrialisation, the illustration shows the climactic rise of the swan over the crash of mad machines, with outstretched wings, soaring in the sky - the triumph of nature over machine. An entwined male and female figure rise as well, below the main swan, in relaxed, drifting postures, emanating the swan. Hughes-Stanton offers lightness and visual breathing space by incorporating white negative space and very fine short, hatched lines around the silhouetted figures. The gentle sweeping upthrust movement created for these animate creatures (animal and human) is contrasted with the sharply angled geometric splay of the buildings and machines surrounded by smoke in busy, inked detail below.

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

Katharine Malcolm, June 2023

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

Libraries Association, 1991), ix

[2] Hughes-Stanton, p.66

[3] Hughes-Stanton, p. 35

[4] Ibid.

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