

Sacred and Profane: The Artist and Religion
Religious Patronage in Mid-Twentieth Century England
(1940 – 1965)

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Abstract:

This Exhibition addresses the relationship between art and religion in Mid-Twentieth century England and focuses primarily on the ambivalent role of the Church in directing the development of religious art. The historical context of religious patronage in England is highlighted. Efforts to address the role of the Church as patron, such as the patronage of Reverend Walter Hussey and the Coventry Cathedral Scheme, are discussed to illuminate the complex relationship between patron and artist. The secular interpretation of religious imagery as an important component of the overall genre of artistic production (as exemplified by Francis Bacon) of this time is highlighted. In conclusion, the question is posed whether there is a future role for the Church as an active patron of the visual arts.

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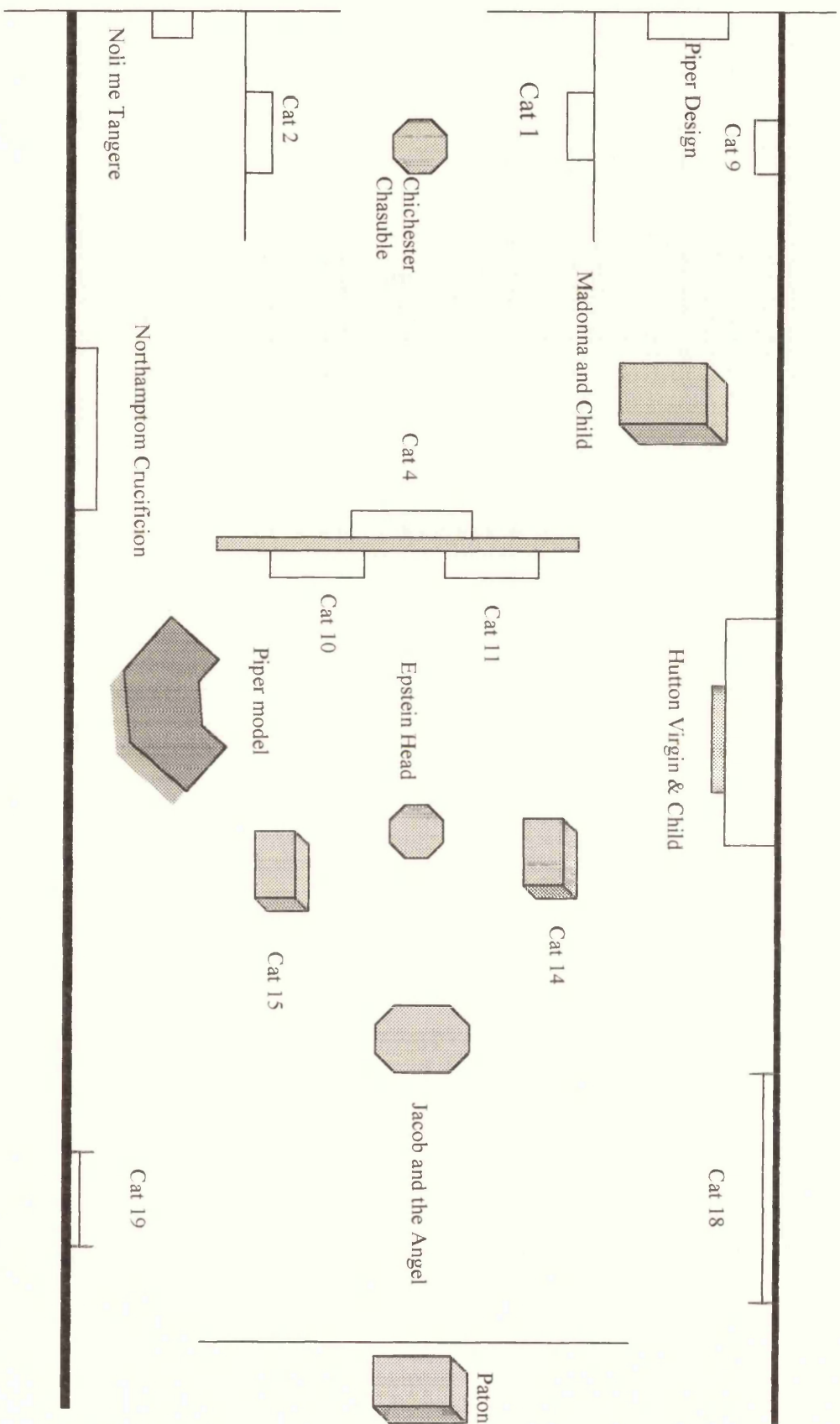
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Floor Plan – Sacred and Profane



1. **Introduction**

The changing status of religion in 20th century Western society has had a decisive effect on the way that religious art is perceived, valued and commissioned. This is arguably not only the result of a long-standing Protestant approach to the use of visual imagery in the Conformist church movement, but is almost entirely the consequence of a growing shift away from institutionalised religion. ¹

Although there are several ways of viewing religious art, its central dimension, namely its devotional aspect, is generally almost entirely lost on a broad section of the contemporary audience. The present-day viewer of a Raphael or Van Eyck Madonna rarely does so with a view of being religiously inspired.

At the same time, however, the viewer cannot ignore the particular religious message or iconography of religious art and has to be willing to accept the demands of being interpreted within a prescribed context and parameters. It is particularly this latter prescriptive aspect that rallies against the *Zeitgeist* of the democratisation of art, i.e. the artist as the ultimate expresser without outside impingement of a particular vision ² and the empowerment of the viewer as the ultimate interpreter of art. This "lack of choice" in interpretation that religious art commands has the result that most contemporary religious art is considered conservative and predictable. Although all religious art has a specific objective and its evaluation on purely aesthetic grounds is problematic, it is not the intention here to prescribe or justify the rules in terms of viewing 20th century religious art.

This exhibition focuses on the twenty-five year period from 1940 to 1965, which is generally considered to represent a *Renaissance* in religious art in 20th century England. It broadly embraces the rebuilding of Coventry Cathedral and the individual patronage of Reverend Walter Hussey at St. Matthew's, Northampton and Chichester Cathedral. It represents a period of physical rebuilding and a fundamental reassessment of values and beliefs following the destructive epoch heralded by World War II. It outlines the way that the church had attempted to revive its traditional role as a leading patron of art in the middle of the 20th

century. Finally, the exhibition considers the way that religious imagery continued to enrich secular art as an expression of the concerns of the time.

The Anglican Christian tradition dominates here due to the choice of both the major patrons and the commissions.³ The choice of objects is selective and dictated by the interrelationship between certain works, artists and patrons, as well as their inventiveness in reinterpreting religious themes. Only one object represented in this exhibition falls outside this time-frame, in pointing to the future of religious patronage. Most of the objects represented in this exhibition are studies or models for the final works. This is mainly due to the monumental size of some of the works and the fact that they were finished to be installed and viewed *in situ*. If anything, this exhibition should inspire the viewer to view these works within their intended context.

2. *The Image of the Ecclesiastic*

Church patronage grew from the 4th century AD when Christianity became the predominant religion throughout the Roman world and skills and resources were increasingly devoted to religious art. The authority and the wealth of the Church ensured that this situation remained unchanged after the collapse of the Roman Empire in the West. Although secular works obtained new prominence during the Renaissance, the golden age of Church patronage only came to an end in the 18th century. ⁴

The marked decline of Church patronage in Britain had an earlier antecedent and was partly the result of the Reformation and Counter-Reformation that was sweeping the Continent in the late 15th century and early 16th century. In 16th century England the outcome was decidedly Protestant under Thomas Cromwell and was enforced by the dissolution of the monasteries and the proclamation of royal supremacy by Henry VIII (1509 – 1547) in 1534. ⁵

The dissolution of the monasteries in 1537 had a significant and enduring influence on the role of the church as a patron of the arts in England. The Catholic Church and monasteries represented the main centers of arts and learning in Britain until the 16th century. The curtailment on religious grounds of the use of visual imagery in the Church, together with the depletion of its wealth through the destruction of its main centres of influence, effectively prevented the Church from recovering its role as a commissioner of art for the next three hundred years. ⁶

Every monarch since Henry VIII's self-appointment as Head of the Church of England has had to deal with the religious fissures that developed between the Papacy and the English Monarchy. The most significant influence on the Monarchy has been a range of successions that favoured a non-Catholic predisposition. The allegorical portrait of Henry VIII on his deathbed pointing to his successor, Edward VI (**Fig 1, p. 79**), perhaps most tellingly illustrates the disposition of the monarchy towards Rome. The Pope is languishing at the feet of the new monarch and the reforming Archbishop, Thomas Cranmer, to Edward VI's left, is

present as his advisor. The work is filled with anti-papal propaganda and depicts the iconoclasm in the painting hung behind Edward VI's advisors. ⁷

Although full Catholic emancipation (allowing Roman Catholics to sit in Parliament) was only achieved in Britain in 1829, the relationship between the Catholic faith and the monarchy had improved after the death of the Old Pretender in 1766 when the Pope *de facto* recognized George III as the legitimate ruler of England. The Catholic Church was ordered not to pay Royal honours to Charles III. The first landmark decision was the Relief Act of 1778 under George III, which repealed most of the penalising legislation of the 1690s under William and Mary and the Act of 1791 which removed penal restraint on Catholic worship in England. ⁸

The rapprochement is perhaps most clearly illustrated by one of the most incisive and sensitive papal portraits painted in the 19th century by an English painter. Thomas Lawrence (1769 - 1830), the royal court painter, completed a seated portrait of Pope Pius VII (1742 – 1823) ten years before the full emancipation of the Catholic faith. (**Fig 2, p. 80**) The portrait was part of a series of portraits of allied sovereigns and military leaders that Lawrence painted on the instruction of the Prince Regent from 1818 – 1820 after the defeat of Napoleon at Waterloo. ⁹

The Anglo-Catholic revival in England had a significant influence on the liturgy, ritual and architecture of churches and the Victorian period was characterised by a blaze of church building in all denominations. Whereas depictions of the clergy during the 19th century conformed largely to the Protestant approach to costume and manner with the exception of the clergy of the Catholic Church (for example the portrait of Henry Edward Manning, Archbishop of Westminster by G.F. Watts, 1888); depictions in the 20th century fluctuated between the full exuberance of ecclesiastical dress and the restraint shown by the contemplative ecclesiastic. (Compare Basil Hume, Arthur Michael Ramsey and Arthur Winnington-Ingram. **Figures 3, 4a & 4b, pp. 81-82**) ¹⁰

The vestments and dress of the clergy are still considered the main determinants of the image of the ecclesiastic. The use of richly decorated ecclesiastical

vestments, usually with intricate hand and machine embroidery, has featured throughout the 20th century. ¹¹ **(Figures 5, 6 & 7 pp. 83-85)**

The artist, John Piper, who had a strong background in theatre design, was commissioned by both Coventry Cathedral and Chichester Cathedral to design appropriate vestments for their clergy and has reinterpreted the iconography associated with ecclesiastical dress in a new and novel way. **(Compare Plates 1 - 3 (Catalogue), pp. 58-60)**

3. **Patrons and Commissions**

Walker argues that the estrangement between the Church and the sacred visual arts in the 20th century has its roots in the break with the academic tradition and historicism initiated by the Impressionist Movement in the second half of the 19th century. Subsequent movements such as Post-Impressionism, Fauvism, Cubism, Futurism and Surrealism had left the Church "stranded".¹² He suggests that the Church had continued to live *"predominantly from within its own cultural heritage, misunderstood the nature of modern art, gave limited value to the endeavours of artists and did not know how to befriend and commission them."*¹³ His main criticism is therefore against the Church's unwillingness to venture into an aspect of cultural life where it previously claimed authority and admiration.

Although several church commissions took place in the first half of the 20th century, notably under the patronage of Friar Bernard Walke and George Bell, Bishop of Chichester Cathedral (1929 – 1958),¹⁴ it was only when Reverend Walter Hussey (1909 – 1985) became actively involved in church commissions that a semblance of a symbiotic relationship returned between the arts and the Church.

3.1 **Reverend Walter Hussey, St Matthew's Church, Northampton**

Kenneth Clarke describes Walter Hussey as the first real patron of Church art in the 20th century. (**Plate 4 (Catalogue) p. 61**) His work at St Matthew's, Northampton breached a threshold that had been virtually sealed since the Earl of Shrewsbury supported Pugin in the mid-19th century.¹⁵

Hussey was born on 15 May 1909 in Northampton as the younger son of Reverend Canon John Rowden and Lilian Mary Hussey. He was educated at Marlborough, studied at Keble College, Oxford and gained a B.A. in Philosophy, Politics and Economics. He stayed in Oxford until 1931 while studying at Cuddesdon Theological College and was ordained in 1932. He began his ministry in the same year as Assistant Curate at St. Mary Abbots, Kensington. He was vicar of St. Matthew's, Northampton from 1937 – 1955, a position previously filled by his father. He became the Dean of Chichester Cathedral in 1955 and remained in this position until his retirement in 1977. He died in August 1985.¹⁶

His approach to ecclesiastical patronage can be best deduced from his own analysis and assessment of the artistic evolvement of Chichester Cathedral: *"Whenever anything new was required in the first seven hundred years of the history of the cathedral, it was put in the contemporary style."*¹⁷ This was the guiding principal that he adopted. However, he was selective and discriminatory in his selection of artists. He chose to commission the best artists and he acted on specialist advice. He took care to ensure that he had the support of his parishioners before embarking on a commission, although this did not necessarily ensure unanimous support for the completed commissions. He was also determined that the cost of art works would not fall on parish funds.¹⁸

Hussey's chief interest when he went to St Matthew's in 1937 was in music. It was only in 1943 that he embarked on his first visual arts commission of a *Madonna and Child* (Plate 5 (Catalogue) p. 62) from the sculptor Henry Moore. He first came into contact with Moore's work during a visit to an exhibition of pictures by war artists at the National Gallery in 1942. Moore had already explored the *Mother and Child* theme in depth by this time. (Compare his 1924-5 *Mother and Child* in the City Art Gallery, Manchester (Fig 8, p. 86) which shows the influence of early Mexican sculpture.)¹⁹

His interpretation of the commission was probably most strongly influenced by the various drawings he made as a war artist of the underground shelters in London, which included numerous drawings of mothers with their children. (Figures 9 & 10, pp. 87-88) Hussey paid £350 for the commission and presented the statue to St. Matthew's as a gift from his father.

As a sculpture the Northampton *Madonna and Child* is truly monumental in appearance. In fact, the weightiness of the sculpture has induced Lichtenstern to compare the Northampton *Madonna and Child* with the Masaccio *Madonna and Child* in the National Gallery.²⁰ It is carved from Hornton Stone and the tendency towards a figurative appearance is a great deal more apparent than in previous works by Moore. The drapery is simplified and reduced to broad planes; the overall effect is classical in its composure and dignity. Symmetry is avoided by placing one knee slightly higher than the other, the Infant's head rests on the

mother's right breast and his feet on her left knee in a gentle embrace paraphrasing Masaccio and Domenico Rosselli. ²¹ (Figures 11a-11b, 12 & 13, pp. 89-91)

Moore's *Madonna and Child* was unveiled on 19 February 1944 in St. Matthew's to a hugely critical audience. (Fig 14, p. 92) One of Hussey's parishioners suggested that the Madonna had "*elephantiasis ... was wearing jackboots and would make a better doorstep.*" Criticism was also expressed because Moore was a self-proclaimed atheist and liberal humanist. ²²

Hussey commissioned the second great work of art for St. Matthew's from the painter Graham Sutherland on the recommendation of Henry Moore. He initially requested an *Agony in the Garden* but the artist persuaded him to allow him to paint a *Crucifixion*. The work was on a scale unknown to Sutherland, who had never painted a figure life-size before. (Fig 15, p. 93) The *Crucifixion* was placed directly opposite the *Madonna and Child* on the end wall of the south transept and was dedicated in 1946. The cost for the commission was between £300 – 350, although it is unclear whether Sutherland charged a full fee. (Plate 6 (Catalogue) p. 63 & Fig 16, p. 94)

Hussey had prepared his parishioners for the work by quoting from the artist Feibusch: "*...To see the way some of our best church and cathedral builders decorate their work with nursery emblems, golden stars, chubby Christmas angels, ... one wonders in what world we live. The men who come home from the war, and all the rest of us, have seen too much horror and evil ... only the most profound, tragic, moving, sublime vision can redeem us.*"²³

Patrick Anderson suggests in his contribution to "*The Dialectical Cross: Sutherland, Herbert Read and The Modern Statesman*" that Hussey relied on a psychoanalytical model in his placement of Moore's *Madonna and Child* and Sutherland's *Crucifixion*. The two works represent at opposite ends two different modes of expression resulting in the creation of a "sublime space" between them. "*In a sense, the two works were symbiotic with the physical structure of the church.*"

According to Anderson, Hussey probably realised that the progress represented by Moore could only be fully realised by juxta-positioning Moore's work with an antithetical work in order to stimulate dialogue amongst viewers of the work. The individual churchgoer becomes located in the place of synthesis between the two works of art and is thus given a central role in healing the sick, social body of Christ. Moore's Child stares knowingly towards a representation of his own death. For Hussey, Moore's sculpture, despite its origin in a secular, humanist discourse, represented a vehicle by which to refocus an increasingly disinterested churchgoer's attention on the principal biblical gospel: Christ's sacrifice on the cross. ²⁴

Art critics held widely diverse views. Herbert Read (a major supporter of Moore) admired the Moore but dismissed the Sutherland, calling it a "*wreck*" because of the "*willfulness*" of certain details in the work, "*above all the purple and black colour scheme taken straight from Francis Bacon*" and the fact that it was so blatantly religious. (Refer to **Fig 43b, p. 121**) For Read, the strength of Moore's work would have been its ability to transcend its religious context and be read on several levels, but he still felt that Moore had compromised his position as an artist by accepting the Church commission. ²⁵

Some of the critical responses to the unveiling of the commissions seem from a 21st century perspective to be rather overblown. Art-historically their merit seems to have stood the test of time. As commissions initiated by Hussey, they represent one of the few instances in the 20th century where the Anglican Church actively sought out some of the best contemporary artists to work for the Church and allowed a thoroughly contemporary interpretation of two of the most frequently depicted scenes in Biblical art.

3.2 Dean Walter Hussey, Chichester Cathedral

Hussey was appointed Dean of Chichester Cathedral from 1955 – 1977. His approach to new visual art commissions for the Cathedral was a great deal more measured. In 1961, he commissioned Graham Sutherland to paint a *Noli me Tangere* for the St Mary Magdalen Chapel in Chichester (**Fig 18, p. 96 & Plate 7 (Catalogue), p. 64**) He also commissioned an *Icon of Divine Light* for the front of

the altar in St Clemens Chapel by Cecil Collins (1973) and an *Arts to the Glory of God Window* by Marc Chagall (1978).

However, the most prominent work at Chichester is the extraordinary High Altar Tapestry commissioned from John Piper in 1963. (Fig 19, p. 97) The tapestry represents the Holy Trinity with the Four Elements and the Four Evangelists. The Trinity is represented by a triangle and three further symbols; namely a white light signifying God the Father, a Tau cross with a symbolic wound on each arm representing the crucified Christ and a wing of fire representing the Holy Spirit. The images were drawn across the three central panels of the reredos in the continuous manner of a Renaissance painting. The four outer panels were treated in a compartmentalised manner like medieval stained glass. The symbols of the Four Evangelists (representing the spiritual world) were each surmounted by abstract depictions of the Four Elements, representing the natural world. Earth is depicted by a suggestion of flowers, fruit and fertility; Air by cloud-like motives; Fire by tongues of flame and Water by piscine and marine references.²⁶ (Plates 8 & 9 (Catalogue), pp. 65-66)

The tapestry was woven in five months at the cost of £3 269 by Pinton Frères at Felletin and unveiled on 20 September 1966. The High Altar Tapestry was the first time that Piper had designed work for this medium, although he had had an illustrious career in theatre and set design in the late 1930's. His approach to this commission in many respects reflected his approach to his stained glass commissions, especially his choice of Christian symbols and iconography. His confidence in the medium was strengthened by his exposure to Sutherland's work on the Coventry tapestry and the *Creation* tapestry of Jean Lurçat in the chapel of Bishop Otter College, Chichester.²⁷ (Fig 20, p. 98)

At first glance the brilliant colours of the tapestry seem too harsh, but the work's impact when viewed from the Cathedral entrance is overwhelming and undeniable. The abstract execution of the theme gives the tapestry a timelessness that fits very well within the soaring Gothic structure of the Cathedral.

Hussey's commissions at Chichester came about a great deal more gradually than at Northampton. This was mostly due to the substantial conservation and

preservation work that the cathedral required on an ongoing basis. As a patron he is sometimes criticised because he chose to continue commissioning artists of his own generation and did not actively seek out new artists from a younger generation. However, the Piper tapestry signifies the unequivocal success that can be achieved when a successful patron-artist relationship has developed.

3.3 Basil Spence, Provost Richard Thomas Howard and Bishop Neville C Gorton, Coventry Cathedral

Coventry Cathedral arguably represents the most eminent synthesis of mid-twentieth century art and religion in England, both in form (a seemingly radical departure from the traditional Neo-Gothic style of church-building) and decorative content. Although several important cathedrals were built in England in the 20th century,²⁸ Coventry Cathedral is the only Cathedral where the architect had from the outset envisaged a close collaboration between the arts and architecture. Basil Spence engaged some of the most respected artists of the day in the overall scheme.

St Michael's Cathedral (dating from 1433 and raised to cathedral status in 1918), was destroyed by German firebombs on the night of 14 November 1940 during one of the longest air raids on a British city in World War II. (**Fig 21, p. 99**) After the war several views reigned with regard to the rebuilding of the cathedral. Initially it was thought that the outer walls of the old building could be retained, thus determining the style (Gothic) of the cathedral. Sir Giles Gilbert Scott, architect of the Anglican Cathedral of Liverpool was invited to submit designs, but they were rejected and he resigned from the project in 1947. A new Reconstruction Commission was formed and an architectural competition was arranged. At this point it became clear that it would be impossible to retain the outside curtain walls of the original cathedral because of their deterioration. The Committee also relinquished the pre-requisite that the Gothic style be employed for the building of the cathedral because they realised that it would deter many eminent architects from entering the competition.

Among the many stipulations of the Committee was the requisite that the entries were to be submitted anonymously and that perspective drawings were not

allowed in the entries. An uncompromisingly modern design by Basil Spence that supplemented and incorporated the shell of the medieval cathedral won in an open competition with 219 entrants. His design gave a detailed description of the works of art to be incorporated into the overall fabric of the cathedral. ²⁹ (Fig 22, p. 100)

Provost Richard Thomas Howard and Bishop Neville C Gorton were instrumental in supporting the innovative design of Spence and his supporting group of artists. However, both laid down very specific directions about the execution of the decorative scheme by the commissioned artists. It is this aspect that is extraordinary about the execution of the Coventry scheme. Firstly, that the architect had from the outset developed a visionary scheme which incorporated the decoration of the cathedral as an integral prerequisite for the success of the project. Secondly, that the church leaders had both the confidence to communicate their requirements to the artists, as well as providing enough leeway for the execution of the works once the initial go-ahead had been given. This did not necessarily translate into a problem-free patron-artist relationship, as demonstrated by Sutherland's growing frustration with the Committee and unhappiness with Hutton's interpretation of his commission. ³⁰ A further essential quality that makes this scheme "unique" is that thoroughly contemporary interpretations of Biblical themes were welcomed.

The cathedral was formally consecrated on 25 May 1962 in the presence of Queen Elizabeth II.

3.3.1 *The Sutherland Tapestry*

The most imposing artwork in the entire cathedral is the Sutherland tapestry of "*Christ in Glory*" (Figures 23 & 24, pp. 101-102), which covers the whole East wall of the nave of Coventry Cathedral. Both its immense size (74 ft 8 in x 38 ft/ 22 x 12 m) and the unobstructed view of it along the entire length of the building, ensures that it acts as a focal point for all the proceedings within the cathedral.

The subject for the tapestry, unlike the Northampton commission, was prescribed and had to represent Christ the Redeemer enthroned in the glory of the Father.

The source of the iconography was the Book of Revelation (Revelation 4: 2 – 7) and the composition was to include the four beasts (from early Christian times associated with the Evangelists) and a rainbow mandorla. ³¹

Sutherland was determined that the figure of Christ should *"have in its lineaments something of the power of lightning and thunder, of rocks, of the mystery of creation generally – a being who could have caused these things"* and should *"look vital, non-sentimental, non-ecclesiastical, of the moment, yet for all time."* ³²

The inspirations for the final conception of the tapestry are diverse. Sutherland decided that in spite of suggestions that he should attempt to interpret the letter of the Book of Revelation, he refrained from doing so because he thought it far too complicated and diffuse. Instead he felt that what mysticism he had the power to express could be contained by very simple means through the traditional layout that became current in Romanesque art. ³³ Indeed most of the studies related to the hand positions of the figure and the incorporation of the evangelical beasts reflect the attribution of Romanesque interpretations quite obviously. **(Figures 25 – 27, pp. 103-105 & Plates 10 – 11 (Catalogue), pp. 67-68)**

He also found himself inspired by the Egyptian sculpture in the Louvre and he strengthened the hieratic presence of the figure of Christ by including a small figure of a man between Christ's feet, an innovation borrowed from Egyptian Royal figures of the Fourth and the Fifth Dynasties.

The head of Christ, as well as the overall composition of the figure, were inspired by the serenity and stillness of the mosaic Pantocrator half-figures of Christ in Byzantine Greek and Sicilian churches and are constructed almost geometrically in a series of ovals culminating in a square.

An unusual innovation in his composition is the window-like enclosures around the beasts, which are connected with the surrounding mandorla of Christ. Bradford points out that Sutherland developed these frame-like devices on his canvases in 1948 as a means to focus attention on his subjects and to enclose them in distinctive spaces. ³⁴ This artistic innovation also refers quite directly to the use by Francis Bacon of frame-like devices to distance the viewer from his images and

highlight their isolation and confinement. (However, the atmosphere of threat in Bacon's work is absent in Sutherland's interpretation.) Bradford also suggests that the small panel depicting St. Michael overcoming the devil; was probably inspired by the photographic sequences from a book by Edward Muybridge of wrestling figures in motion. It is probable that Bacon introduced Sutherland to this sequence by Muybridge.³⁵ It is ironic that a painter known for the nihilistic nature of his work probably had quite a marked influence on the conception of the Coventry tapestry.

Lastly, the inspiration of the Grünewald altarpiece in the Crucifixion at the base of the tapestry is unmistakable. This is especially visible in the bent upper beam of the cross and the position of the figure of Christ. (**Figures 24 & 28b, pp. 102, 106**) Sutherland's depiction of recoiling angels in the form of the moon and the sun on both sides of the Crucifixion possibly recalls the darkness that fell when Christ died on the cross.

Sutherland had produced literally hundred of sketches for the tapestry before arriving at a final composition. The final cartoon was sent to the weavers on 20 February 1958. At Spence's suggestion the cartoon was made less than one eleventh the size of the tapestry, both in order to preserve the freshness of the study and because it would have been difficult to make a cartoon the full size of the tapestry itself. An enlargement was made by photographing the cartoon in sections and then blowing up the prints to the scale of the tapestry, so that the weavers could use the photographs for form and tone and the cartoon for colour. Sutherland proceeded to do some overpainting on the enlarged photographs to make the drawing more precise and to carry out certain small last-minute modifications.³⁶

The tapestry on its completion was the largest in the world, weighed almost a ton and took two and a half years to weave. It was woven by Pinton Frères at Felletin, Aubusson in France under the direction of Madame Marie Cuttoli, who had done similar work for many of the leading modern French artists. The tapestry is guaranteed for 500 years and its final cost amounted to £20 000.

Sutherland's cooperation with the Cathedral Committees was at times loaded with tension. He particularly complained that the Committees were not sure what they wanted. At one stage, for example, it was subtly pointed out to him that the head of Christ did not reflect its English origin enough. His constant revision of the final composition must have been a source of worry to the Committee. However, the choice of Pinton Frères as the weavers of the tapestry was well-chosen. The sympathy between the weavers and the artist is unmistakable in the final execution of the work.

3.3.2 *The Piper Stained Glass Window*

Spence decided on John Piper as the appropriate artist for the Baptistry window after he had seen the Oundle windows (commissioned 1954 – 6) (**Fig 29, p. 107**) and visited Piper's Studio.

The window had just one theme to express, namely the *Light of the Holy Spirit* and the artist jotted his initial ideas down as follows:

ARK
(salvation)
mainly green

SINAI
(discipline)
red

BAPTISM
(gift of the Spirit
of Jesus)
yellow

PENTECOST
(gift of the Spirit
of the Church)
blue

Piper had to take into account in the design of the Baptistry window that it was situated right next to the Hutton glass screen which brought a great deal of light into the cathedral. The actual size of the conical window is 85 feet (21.9 m) in height, 56 feet (about 18 m) in width, slightly bowed in shape with 250 glass lights recessed behind stone mullions that jut out at right angles into the interior of the church.

Piper had written to Provost Howard on 14 May 1956 after giving the overall format of the window a great deal of thought:

*"I wonder how much detail of a subject we shall read (as it were) across all that stonework? ... I think that it may be that we shall have to be more abstract than we first imagined – a pattern of colour rather than one of line or form as a basis of the whole design."*³⁷

After Piper's sketch for the window was approved by the Committee on 30 November 1957, he had to deal with the physical dimensions of the window in his design. The sketch had consisted of a pencil, chalk, watercolour and gouache drawing over which a black card template with cutouts had been superimposed to suggest what the window would look like in its architectural context.

In addition, Patrick Reyntiens (who executed Piper's work in stained glass) suggested that a scale model of the window should be made in glass inside a wooden frame. Piper could thus constantly refer to both the model and the sketch in designing the individual cartoons for each window. (**Plate 12 (Catalogue), p. 69 & Fig 30, p. 108**)

The artist eventually dismissed all thoughts of a figurative interpretation of the theme, nor did he greatly indulge in a complex symbolism. The mullions, as well as the chequer pattern of the masonry, made it necessary to keep the concept simple. He utilized a rich colour scheme to counterbalance the proximity of the Hutton glass screen. Along the inner edge of the window, he added circles of coloured glass from a dark ground to form a border, a technique also used in medieval stained glass windows, to ensure that the colours retained their intensity.³⁸ Some of the panels include references to biological and organic forms that enliven the overall scheme and act almost as mini-landscapes. (**Fig 31, p. 109**) An appropriate comparison to the format of the individual panels is the mini-landscape *Brittany Beach scene, 1961* by Piper in the Victoria and Albert Museum, which contains many of the references that he utilised in the Baptistry window. The window was completed in 1962 at a cost of £27,000.

3.3.3 *The Hutton Glass Screen*

The Hutton glass screen provides a link between the old and the new cathedral and is filled with engraved saints and angels. Spence had originally envisaged a glass screen that could be lowered into the ground on festival days or summer evenings. However, he discarded this idea, because of the likelihood that debris and leaves could blow into the cathedral.

Spence's own conception of the engravings for the West Screen involved alternating rows of saints within lozenge-shaped panels. John Hutton's first design reflected this scheme but he found when he blocked-out the alternate panels in India ink that the checkerboard effect was disturbing. Ove Arup, the structural engineer, at the same time pointed out that the weight of the glass screen would not sustain the lozenge-shape of the individual panels and that there would have to be specially strengthened vertical mullions at every third panel at right angles to the glass in varying thicknesses to ensure the structural integrity of the screen.

The artist realised that the mullions would partially obscure the engravings as the spectator moved past and his concern over the monotony of the original design induced him to suggest a design consisting of three rows of saints alternating with three rows of flying angels. (**Figures 32, 33 pp. 110-111**) The spectator's eye would be carried past the mullions without any apparent interruption. The new proposal was approved after some hesitation by Bishop Gorton and Provost Howard. ³⁹

Provost Howard compiled a list of the saints and patriarchs who were to occupy the thirty-one panels allotted to them and included a list of traditionally accepted emblems or attributes that were helpful in developing Hutton's design. Hutton worked on the design for almost a year before submitting it to the Reconstruction Committee for final approval. After this approval was given he reworked the designs again in his studio. His visit to France in 1955 significantly inspired the reworked designs. He studied the Romanesque carvings of the twelfth and thirteenth centuries and he noticed that the vitality and eloquence of the figures depended largely upon their inventive silhouettes. He noted that especially the joints – kneecaps and shoulders – were emphasised by carved whorls. (**Fig 34a, p. 112**) In addition he realised that both the Gothic and the

Romanesque made use of distortion and elongation to achieve significant form, intensify the image and suggest its ethereal quality. (He was especially influenced by the elongated figures on the West Portal of Chartres Cathedral.) **(Fig 34b, p. 112)** ⁴⁰

The glass panels for Coventry Cathedral each measured about eight feet by thirty-two inches. As their dimensions did not allow realistic proportions, the artist had to develop his own language of elongation. The hands were drawn slightly larger than normal and the outline of each figure was carefully modulated to avoid monotony. **(Plate 13 (Catalogue), p. 70 and Fig 35, p. 113)**

The development of this style was inextricably linked to technical discoveries. The valuable experience Hutton gained during the Runnymede commission made him realize that he could not rely on craftsmen to interpret and execute his designs with the existing technique of wheel engraving. (It is a process that he described as putting a pencil in a vice and then moving the paper over it.) In the end he devised a more flexible engraving method and he did most of the engraving himself. ⁴¹

3.3.4 *St Michael and the Devil, Sir Jacob Epstein*

Bishop Gorton was convinced that Jacob Epstein would be the right artist for the sculpture of *St. Michael and the devil* after Spence had taken him to see Epstein's *Cavendish Square Madonna* **(Fig 38, p. 116)** in the autumn of 1954. The statue was to be suspended on the outside of the East wall of the cathedral. However, the choice of Epstein was considered controversial and it was only after considerable opposition that the Reconstruction Committee and the Cathedral Council agreed that Epstein could submit a maquette for consideration. **(Fig 39c, p. 117)**

Spence learnt from a newspaper report shortly afterwards that Epstein had in the mean time proceeded with the commission without waiting for the approval of the Committees. When queried about the report Epstein responded that he was tired of committees and that he was doing the St Michael for himself. Cuthbert Bardsley, the new Bishop of Coventry, and Provost Howard were summoned to Epstein's studio at great speed by Spence where it emerged that the sculptor

had already begun the upper part of the huge statue. Several photographs of the statue were taken and the committees were convinced of Epstein's merit. Provost Howard had given Epstein detailed instructions on the execution of the group during their first meeting and noted in his diary on 30 January 1957 that Epstein's interpretation had exceeded all expectations. ⁴²

Epstein conceived the group with the Saint posed triumphant over his bound foe at his feet. The Saint's bare torso is formalised like a Roman cuirass and his arms are held rigid with a spear clasped in his right hand. Whereas the Saint's head is modeled on the features of his son-in-law, Wynne Godley, he used Gordon Bagnall-Godfrey, a chartered surveyor living in Kensington as the model for the torso of the devil. The pose of the devil is derived from the muscular figure of "Raving Madness", c.1676, which was made for the Gate of Bedlam Hospital. The figure was displayed in Epstein's day in London Guildhall. ⁴³

The plaster cast of the group was cast in bronze at the Morris Singer foundry in Clapham in April 1958. (**Fig 40, p. 118**) The huge group (it weighed over 4 tons) was unveiled by Lady Epstein on 24 June 1960 and was the first part of the new cathedral to be dedicated. Epstein passed away in August 1959 and never saw the finished work.

4. **Sacred and Profane: The Artist and Religion**

One of the most enduring aspects of 20th Century art has been the continued production of secular works with either oblique or obvious references to Christian religious imagery. ⁴⁴ Indeed, a range of artists has produced religious or Christian works without official commissions or patronage. This immediately touches on the absence of a proactive role by the Church to engage artists in commissions. The resonance of these images suggests that they cannot be ignored when looking at religious art of this time.

Some examples of artists of this time who investigated religious themes continually throughout their careers are Jacob Epstein, Stanley Spencer and Cecil Collins. Spencer and Collins' work have been most often compared with that of the 18th century visionary, William Blake. Spencer had a profound religious conviction and produced art, which reflected the intimate and often erotic sphere of his life in the village of Cookham. (Fig 41, p. 119) Collins found expression in his invention of the mythology of the fool, creating an embracing but unconventional personal vision of a religious cosmos.

Epstein produced several works with religious influences such as the *Raising of Lazarus*. Perhaps one of the most moving cycles in Epstein's oeuvre which has been most often misunderstood during the artist's lifetime and which caused him much ridicule were the monumental Old Testament carved figures which he produced without commission during the thirties. They included *Genesis* (1929-30) (Fig 42, p. 120); *Elemental* (1932); *Women Possessed* (1932); *Behold the Man (Ecce Homo)* (1934 – 5); *Consummatum Est* (1936); *Adam* (1938 – 9) and lastly; *Jacob and the Angel* (1940 – 1). (Plate 17 (Catalogue) p. 74) Today, these works have found their niche and are recognised as representing the artist's search for meaning and his challenge of the artistic boundaries set by the establishment. Epstein said of these works that their forms were determined by the material from which they evolved. It is therefore interesting to compare his divergent interpretation of the *St Michael and the Devil* commission with his *Jacob and the Angel* and to ponder how significant the prescriptive nature of the religious commission was on the execution of his work at Coventry Cathedral.

In retrospect, it is perhaps Francis Bacon who has contributed to some of the most resonant and disturbing images in 20th century art through his references to religious imagery, some of which date from this period. His incorporation of religiosity has been two-fold, both in terms of his oblique use of form (i.e. particularly the triptych) and iconography. (Refer to his *Three Studies at the base of the Crucifixion* (Plate 18 (Catalogue) p. 75), *The Magdalen* (Plate 19 (Catalogue) p. 76) and his numerous studies of one of the most famous papal portraits by Velázquez, that of Pope Innocent X, 1650. (Figures 43a & 43b, p. 121)

The references to Bacon's work in Sutherland's interpretation of the *Northampton Crucifixion* (colour palette) and the composition of the Coventry tapestry have already been mentioned. (Refer to pages 13-14.) Bacon, in contrast, uses religious imagery with an entirely different objective in mind. In an interview with David Sylvester in 1973, he admits that the Crucifixion and association with the Crucifixion theme carries a poignancy, which transcends a purely secular interpretation of any depicted image: "*Yes, well, of course, I hope never to do the Crucifixion again, and I hope to be able to do figures arriving out of their own flesh with their bowler hats and their umbrellas and make them as poignant as the Crucifixion.*"⁴⁵

Bacon thus uses the form of the triptych and the iconography of the Crucifixion in full consciousness of the weight of tradition and religious content associated with its formal structure.

An Apollo editorial of 1952 heralded Bacon's work as the reintroduction of the "problem picture" with its multiple layers of meaning and uncertainty in interpretation.⁴⁶ On the surface his *Figures at the base of the Crucifixion* conjure the various early Northern European versions of the torment of St Anthony, the Garden of Earthly Delights by Bosch and Breughel and nightmarish visions of Goya, but they also recall Picasso and the work of the Surrealists.

As a viewer it is difficult to remain unmoved by the terrifying visions evoked by his work. Although it might be ludicrous to presume that Bacon's "religious" value as an artist is precisely rooted in his neurotic and nihilistic depictions of horror, his work present an apt contra-point to the religious commissions produced at the time. And although it is highly doubtful that Bacon would ever have agreed to

execute a religious commission, and even less likely that he would have been approached by the Church in the first place, these images translate the alienation of man and his environment most profoundly. As products of their time, i.e. produced shortly after World War II they reflect the contemporary revulsion and fascination with the destructive powers inherent to man. Their power resides to a large extent in the way that they highlight the loneliness and fragility of each of these figures.

5. The Lessons of Mid-twentieth Century Commissions for the Future of Church Patronage

In surveying the works of art represented in this exhibition several questions arise with reference to their commissioning, their interpretation and their execution. The "flowering" of religious works and commissions in the mid-twentieth century is directly related to the circumstances facing Britain after World War II.

In the case of the Coventry commission, the rebuilding of the cathedral provided the first major opportunity in England to combine contemporary religious art and architecture. However, the rebuilding of the cathedral was more than an architectural and artistic exercise. It represented the metaphysical rising of Britain from the ashes of war and stood as a powerful rallying point for boosting morale and confidence in the future. It was a powerful symbolic gesture to which most people could relate in a positive way.

Both the Coventry and Hussey commissions involved a group of artists who shared the experience of working as war artists during World War II, for example Henry Moore, Graham Sutherland and John Piper. Basil Spence and John Hutton used their artistic skills in the war years as camouflage instructors.⁴⁷ Most artists were acutely aware of each other's work, which influenced the commissioning process in subtle ways. Moore's acquaintance with the work of Sutherland, for example, led Hussey to approach Sutherland for the Northampton commission.

As works of art they reflect the concerns of their time. Herbert Read described work exhibited by the Young British Sculptors at the Venice Biennale in 1952 as encompassing a post-war aesthetic, the so-called: "iconography of despair" and "geometry of fear".⁴⁸ The profoundness of Sutherland's interpretation of the Crucifixion theme, for example, recalls this experience.

This selection of works not only discloses the serious engagement of the artists with the underlying religious content of their commissions, but reveal the influence of the Golden Age of Christian art. The mid-twentieth century interpretations pay homage to the enduring influence of Romanesque and Byzantine art, as well the influence of Grünewald and the Italian Renaissance. However, it is their

contemporary interpretation, which makes the interaction with these works so immediate.

The question of integrating art within a greater architectural scheme has to touch on the issue of the artist versus craftsman/woman. This was especially relevant for artists like Sutherland and Piper, who used practitioners in different fields to execute their work. John Hutton chose to execute most of his designs himself and perhaps his statement is most relevant here:

"Those who are acquainted with glass engraving will look in vain for the delicacy of conventional work on this Screen. I have found it essential to alter the technical method to find a way that will convey the artist's intention much more directly and with greater emotional force than would have been possible with the traditional technique, in which the craft is all-important. I have always felt that my work for this Screen must be more than purely decorative. It must join with, and contribute to, the spiritual surge of the architecture or it will have no real place in a great building of such importance and significance." ⁴⁹ The church commissions thus not only demanded from the artist adherence to a particular iconographic interpretation, but also required a practical awareness of the demands for its execution within a greater scheme.

The Coventry, Northampton and Chichester experiences confirm that the Church can continue to play an important role as a commissioner of art. Where the Church has the confidence to pursue religious art and the vision to allow leading artists to express their commissions within a thoroughly contemporary relevant vein, great art can ensue.

What this exhibition has hoped to show is that the relationship between the patron and artist is not necessarily tension-free, but is mutually enriching. The setting of parameters for artists to execute work does not necessarily lead to a degradation of artistic genius; instead it provides challenges and reassurance that the artist is an important mediator in religious art.

6. Catalogue

The Image of the Ecclesiastic

1: **John Piper (1903 – 1992)**

(Plate 1, p. 58)

Design of Advent Cope, Coventry Cathedral

1961-2

Gouache and pencil on paper with applied paper

22½ x 15½ in. (57 x 40 cm)

Inscribed in pencil with the title. Red Hood / added./ This design / reapplied twice / on right of skirt and / twice reversed on left of / skirt

Two bold, red facing flying crosses, centred on a dark blue shaped design, with nine mottled squares extending along the length of the vestment.

John Piper was commissioned by Basil Spence in 1959 to advise on the colours and appliquéd shapes for the new vestments of Coventry Cathedral. Piper's expertise was particularly relevant because of his background in theatrical design. His proposals for the use of colour in the designs were based on the Church calendar. In the case of the Advent vestment the liturgical colour was dark blue. The overall design of the cope is based on the 11th century semi-circular form minus a hood. The designs were executed by Louis Grossé, a Belgium firm specializing in ecclesiastical vestments. The copes were made out of triangular panels to improve the draping of the garments. As Ms Villiers-Stuart points out: "The applied shapes are bold and suggest, rather than represent, growing forms, flames or exploded crosses. As the garments are in movement during wear the folds shift and the carefully delineated shapes are broken. Some of the applied patches are in a mottled colour which provide a relief from the juxtaposition of solid colours, something that in embroidery would be achieved by the stitches."

Piper specified that the vestments should be worn over white cassocks to heighten the contrast with their brilliant colour scheme and to echo the richness of the Sutherland tapestry.

Provenance: Lent by the Provost and Council of Coventry Cathedral.

Exhibited: Mead Gallery, Warwick, 1987.

Literature: Campbell, 1987, pp. 71-72.

2: **John Piper**

(Plate 2, p. 59)

Design for Chasuble, Chichester Cathedral

1967

Gouache and Collage

15½ x 10⅞ in. (39.5 x 27.7 cm)

Green and gold leaf shapes over bold red and gold spiral patterns centred on a rich yellow shaped design, overall on a dark blue background.

Dean Hussey was given a cope designed by John Piper while he was still officiating at St. Matthew's, Northampton. He took the cope with him when he assumed his new position at Chichester Cathedral in 1955. The simple yet striking design by Piper reflected badly on the rather old and traditional vestments worn by the other canons. They soon suggested to the Friends of the Cathedral that they might wish to provide new vestments to the clergy. Several designs were submitted and executed by Ceri Richards (1960) and later by Robert Potter. Piper was approached in 1967 by Hussey to design a set of vestments for festivals at the Cathedral. His designs for a chasuble, dalmatic and cope took the bright, warm colours of the altar tapestry into account and were met with universal approval.

Hussey believed that the bold appliquéd designs represented a more successful alternative than traditionally embroidered vestments, because of the latter's expense and the bad lighting and distances in the cathedral.

Provenance: Presented to Pallant House, Chichester as part of the Hussey Bequest, 1985. (125)

Exhibited: Abbot Hall Gallery, 8 April – 10 June 1994.

Literature: Hussey, 1985, pp. 127-128.

3: John Piper

(Plate 3, p. 60)

Chasuble, Chichester Cathedral

1967

Silk

37 in. (94 cm)

Yellow Thai Silk, appliquéd with gold and deep purple leaf motifs over spiralling red and gold circles on the back of the garment and overlapping gold and purple spirals on the front.

The design was executed, as in the case with the Coventry vestments, by the Belgian firm of ecclesiastical tailors, Louis Grossé.

Provenance: Loan from the Provost and Council of Chichester Cathedral.

Exhibited: Permanent display in the Treasury of Chichester Cathedral.

Patrons and Commissions

4: **Graham Sutherland (1903 - 1980)**

(Plate 4, p. 61)

Portrait of Reverend Walter Hussey

Begun in 1965

Oil on Canvas

12⁵/₈ x 10¹/₄ in. (32 x 26 cm)

An unfinished portrait commissioned by Hussey when he was staying with Graham Sutherland in Venice. The portrait was begun in 1965 with some sittings in the South of France and left unfinished in the artist's studio at his death. Kathleen Sutherland gave the unfinished portrait to Hussey even though Sutherland himself had never been completely satisfied with the painting. He had repainted the background (clearly visible on the canvas) and seems to have had difficulties in expressing the combination of sensitivity and determination which represented Hussey's character.

Hussey is shown in his official role as the Dean of Chichester Cathedral with a haughty look that he never adopted in private life.

Another portrait of Hussey by Sutherland (showing him in a cope, Private Collection, 1957) is more successful. Hussey was also drawn by Hans Feibusch and David Hockney.

Provenance: Hussey Bequest 1985. Pallant House, Chichester (161)

Exhibited: Wildenstein Gallery, 25 Jun - 31 Aug 1991; Pallant House, Chichester, 30 Oct 1999– 8 Jan 2000.

Literature: The Fine Art Collections, Pallant House, Chichester, 1990.

5: **Henry Moore (1898 – 1986)**

(Plate 5, p. 62)

Madonna and Child

1943

Inscribed "Moore" on base at back

Cast Bronze

6½ x 3¾ x 2½ in. (15.5 x 8.5 x 7 cm)

Henry Moore made several preparatory sketches for the Northampton *Madonna and Child* and modelled twelve different maquettes in 1943 in connection with the commission. Small bronzes were subsequently cast from the terracotta maquettes. This bronze model is one of four different versions owned by the Tate Gallery on which the final sculpture was based and is a great deal more rounded and figurative than the other models. It also corresponds closely with the various sketches on the theme of *Mother and Child*, which Moore made of the sleepers in the London underground shelters. **(Fig 10, p. 88)**

Henry Moore said of the commission: "When I was first asked to carve a *Madonna and Child* for St. Matthew's, although I was interested I wasn't sure whether I could do it or whether I even wanted to do it. One knows that religion has been the inspiration of most of Europe's greatest painting and sculpture, and that the Church in the past has encouraged and employed the greatest artists; but the great tradition of religious art seems to have got lost completely in the present day and the general level of church art has fallen very low... Therefore I felt it was not a commission straightaway and lightheartedly to agree to undertake, and I only could promise to make notebook drawings from which I do small clay models, and then should I be able to say whether I could produce something which would be satisfactory as sculpture and also satisfy my idea of the *Madonna and Child* theme as well."

"There are two particular motives or subjects, which I have constantly used in my sculpture in the last twenty years; they are the *Reclining Figure* idea and the *Mother and Child* idea. [Moore later added *Interior-Exterior Forms* as the third recurring theme.] Perhaps of the two, *Mother and Child* has been the more fundamental obsession. I began thinking of the *Madonna and Child* for St Matthew's by considering in what ways a *Madonna and Child* differs from a carving of just a

Mother and Child – that is by considering how in my opinion religious art differs from secular art. It is not easy to describe in words what this difference is, except by saying in general terms that the *Madonna and Child* should have an austerity and a nobility and some touch of grandeur (even hieratic aloofness) which is missing in the 'everyday' *Mother and Child* idea. Of the sketches and models I have done, the one chosen has, I think, a quiet dignity and gentleness. I have tried to give a sense of complete easiness and repose, as though the Madonna could stay in that position forever. "

Provenance: Purchased from the artist through the Berkeley Galleries (Knapping Fund) in 1945.
Collection of the Tate Gallery (NO5602)

Exhibited: Berkeley Galleries, March – April 1945; Venice Biennale & Milan, 1948.

Literature: Mitchinson, 1988, p. 20. Jianou, 1968, pp. 37-38.

6: **Graham Sutherland**
Study of a Crucifixion

(Plate 6, p. 63)

1946

Not inscribed

Oil on Board

35¾ x 48 in. (90.8 x 121.9 cm)

This study was executed by Sutherland in preparation for the St Matthew's Crucifixion, Northampton and is the most highly finished of a group of preliminary paintings for the commission. The British Council owns another, less finished version.

Christ is depicted on a cross against a brilliant blue background, he is crowned with a crown of thorns, his arms outstretched and twisted with blood seeping from his wounds. The mouth of Christ is contorted in a grimace and he is depicted in agony of death. The whole study is interspersed with curious frame-like grids and overlapping surfaces.

The study differs quite considerably from the final Northampton Crucifixion. An innovation in the final painting that is only hinted at here is the rope-like barrier used in galleries painted at the feet of the crucifixion. This device both transforms the viewer into a voyeur and anchors the composition. And in spite of the distance that it implies, the spectator finds him/herself hypnotized and drawn into the tragedy.

The final version clearly illustrates how heavily he drew on the two crucifixions executed by Matthias Grünewald, especially in the posture of the body and position of the hands and feet. (Compare **Fig 28a & Fig 28b, p. 106**) Sutherland's interpretation was influenced by his own war-time experiences and the photographs that he saw of the victims of Belsen, Buchenwald and Auschwitz.

Sutherland said of the symbolism of the Crucifixion: "*[it has] a duality which has always fascinated me. It is the most tragic of all themes yet inherent in it is the promise of salvation. It is the symbol of the precarious balanced moment ... It is that moment when the sky seems superbly blue – and, when one feels it is only*

blue in that superb way because at any moment it could be black ... and on that point of balance one may fall into great gloom or rise to great happiness."

(Compare Sutherland's *Christ carrying the Cross*, **Fig 17**, **p. 95** where he uses the same brilliant blue background with the same impact.)

Provenance: Purchased from the artist through the Lefevre Gallery (Knapping Fund) in 1947.
Collection of the Tate Gallery (NO5774).

Exhibited: Lefevre Gallery, July 1974.

Literature: Nicholson, 1947, pp. 279-281; Cooper, 1961, pp. 29 – 35, 39, 41, 49, 75. Hayes, 1980, pp. 26, 105; Thuillier, 1982, pp. 62 – 63.

7: **Graham Sutherland**

(Plate 7, p. 64)

Noli me Tangere (Christ Appearing to St. Mary Magdalen)

1961

Oil on Canvas

25 $\frac{5}{8}$ x 21 $\frac{3}{8}$ in. (65.3 x 54.3 cm)

This painting is one of two versions of the subject, commissioned by Hussey for the Chapel of St. Mary Magdalen in Chichester Cathedral. It represents the risen Christ walking up a staircase with his one hand in blessing and his other hand pointing to a circular image which could represent the globe. The Magdalen has knelt down and is reaching out to touch his robe. A garden filled with bright red and purple flowers extends to her right. A candle seems to be perched at the top of the staircase, which possibly invokes the fact that the Magdalen had been visiting the tomb of Christ.

The version in the Cathedral differs slightly from the version in Pallant House. The fact that the Magdalen mistook Christ for a gardener is more pertinently evoked in the Cathedral version by the straw hat perched on his head. **(Fig 18, p. 96)** Sutherland uses bright contrasting colours with great success in both versions, which intensify the composition and the emotional relationship between the two figures.

Provenance: Hussey Bequest, 1985, Pallant House, Chichester (160)

Exhibited: Wildenstein Gallery, 25 Jun - 31 Aug 1991; Pallant House, Chichester, 30 Oct 1999– 8 Jan 2000.

Literature: *The Fine Art Collections*, 1990, p. 21; Walker, 1996, p. 55.

8: **John Piper**

(Plate 8, p. 65)

Design for the High Altar Tapestry, Chichester Cathedral

1966

Signed: John Piper

Gouache and Mixed Media

19% x 30% in. (50 x 78.5 cm)

This is the preliminary design envisaged by Piper for the High Altar Tapestry and it excludes the symbol of God the Father, which is represented in the completed work as a circular source of light. Piper ran into trouble with the Cathedral Committee about his decision to represent God the Father with a triangle. He was told that it was a more appropriate symbol for the Holy Trinity. Inspiration from Matthias Grünewald's Resurrection and the sunbursts on medieval stained glass encouraged him to introduce the white circle.

All the elements of the final design are represented here, without the highly finished quality that he produced in the final cartoons for every Evangelist and Element.

Provenance: Presented by the Artist, Hussey Bequest 1985, Pallant House, Chichester (123)

Literature: Child, H & Colles, D, 1971, p.51; Wood, 1992, p. 530; Walker, 1996, p. 56.

9: **John Piper**

(Plate 9, p. 66)

Woven Trial Panel of St Luke, Chichester Cathedral

1966

Not inscribed

Tapestry

87 x 36⁵/₈ in. (221 x 93 cm)

Woven abstract design of a Bull's head, with abstracted wings on a predominantly blue background, interspersed with varying tones of blue and in the lower right corner, varying tones of green, the motif is highlighted in white and red.

The trial panel was woven by Pinton Frères, France in 1966 and represents one of the four evangelists or holy beasts mentioned in Revelations. The bull is generally associated with St Luke. The Cathedral Committee was highly satisfied with the trial panel and the weavers were given the go-ahead to complete the tapestry.

Provenance: On loan to Pallant House, Chichester from artist's estate, 1993.

Exhibited: Pallant House, Chichester, 1 Dec 1993 – 19 Feb 1994.

Literature: Osborne, 1997, pp. 68 – 69.

10: **Graham Sutherland**

(Plate 10, p. 67)

Christ in Glory in the Tetramorph (First Cartoon)

1953

Not inscribed

Oil on gouache on board

79½ x 43 ½ in. (209.1 x 110.5 cm)

Christ is depicted as the central figure within a mandorla, he is seated in glory, his arms are extended downwards in a gesture of embrace and humility, showing his wounds, a small figure of a man is standing between his feet, he is surrounded by the symbols of the four Evangelists and a small St Michael overcoming the devil on the right. Rays of light entering from above symbolise the presence of the Father and below his feet is a chalice with a dragon, referring to the Eucharist. A depiction of the Pietà beneath the mandorla recalls Christ's suffering. The small panel of St Michael fighting the dragon was included because the cathedral is dedicated to St. Michael.

This is the first cartoon Sutherland drew up after experimenting with a number of compositions, as well as trying various miniature designs in a model of the cathedral to see what the scale looked like. The Bishop of Coventry, the Provost and other representatives of the Reconstruction Committee who came with Basil Spence to inspect it at Sutherland's home on 30 December 1953, expressed their approval and asked him to continue.

Spence initially intended to finish the interior in a pink-grey stone. The background colour scheme was thus devised to allow the figures to loom out from a relatively dark ground, compared by some writers to old velvet. However, soon after submitting the cartoon, Sutherland felt that the pose of the arms was too sentimental and submissive and he immediately began to make some changes. The artist struggled to find a satisfying position that he deemed strong enough. He investigated various depictions in Romanesque art, as well as the liturgical movements during the Eucharist. **(Figures 25 - 27. pp. 103-105)** The final

tapestry shows Christ's arms in a raised position and the Pietà replaced by a Crucifixion, which the Cathedral authorities preferred as it was a biblical subject.

Provenance: Collection of the Herbert Art Gallery, Coventry. (1974.50.46)

Exhibited: Marlborough Fine Art Gallery, London, June 1962; The Tate Gallery, London, 19 May – 4 July 1982; National Art Gallery, London, 26 February – 7 May 2000.

Literature: Revai, pp. 32 – 5, 49, 68-9, 74-5, 86. Alley, R, 1982, p. 131.

11: Graham Sutherland

(Plate 11, p. 68)

Trial Woven panel of the Eagle, 1958 –9

Tapestry

117 x 78½ in. (297.2 x 200.4 cm)

Woven panel of a standing eagle, its wings raised, with rich gold and black flecks on its predominantly purple body, extending to the right of the body into a solid mass of gold and black.

This trial panel was woven by M. Pinton from photographic enlargements provided by Sutherland of the final cartoon. Sutherland had executed various life-studies of animals in preparation for the evangelical beasts surrounding the mandorla of Christ. The anthropomorphic and fantastic character of the beasts became part of the established genre of the artist's work that began with his experimentation with organic forms in Pembrokeshire and resulted in the various bestiaries later in his career.

The eagle represents the Evangelist, St. John. Both Spence and Sutherland judged the result of the trial panel a great success and the artist and the weavers collaborated very well from this point on. The weavers used more than 900 colours on the tapestry and used a specially strengthened texture of 12 portees which relates to 9 warp threads per inch (indicating the density of the warp threads only).

Provenance: The Sir Basil Spence Partnership

Exhibited: Coventry 1959; Tate Gallery, London, 1982; Mead Gallery, Warwick, 25 May – 12 July 1987.

Literature: Révai, 196, p. 87; Campbell, 1987, p. 49; Coventry Cathedral Pamphlet: The Coventry Tapestry, 1999

12: John Piper and Patrick Reyntiens (b. 1925) (Plate 12, p. 69)

Model for Window of the Baptistry, St. Michael's Cathedral, Coventry

1958-9

Assembly of stained glass panels, in wooden frame

144¼ x 92 in. (336 x 229 cm)

Made by Patrick Reyntiens

A full-size cartoon of the entire window would have been impossible to produce or accommodate in a traditional studio. Patrick Reyntiens therefore suggested making this trial model from Piper's colour cartoon for the Baptistry window. The sketch was kept in Piper's studio to give an idea of colour gradations, while the model was used to enable Piper to visualize the whole window while working on the cartoons for individual panels.

The leads in the model were apparently placed at random and do not correspond to those in Piper's individual cartoons or the window as executed. The execution of the final window differs slightly from the model. However, visually, the artist has remained relatively faithful to his original design.

Provenance: Prepared as a working model for the Commission. Purchased by the Victoria and Albert Museum.

Exhibited: Baukunst, Cologne, Sep, 1965; Kettle's Yard Gallery, Cambridge, Dec 1982 – Jan 1983; Tate Gallery, London, Nov 1983 - Jan 1984; Mead Gallery, Warwick, 25 May – 12 July 1987.

Literature: Osborne, 1997, p. 71; Campbell, 1987, p.55.

13: **John Hutton (1906 – 1978)**

(Plate 13, p. 70)

Panel of Virgin and Child

Engraved glass

47½ x 14½ in. (121.5 x 37.5 cm)

Signed: John Hutton

A half-scale study for the panel of the *Virgin and Child* which was mounted in the center of the second row of New Testament saints. The *Virgin and Child* were the most important figures in this row and the design evolved over a considerable period before Hutton reached a final interpretation. His first serene study of the figures was out of place among the Old Testament figures he developed in his more austere style after 1954 and the later cartoon and completed panel reflected a sterner and more profound view of the Virgin Mary.

Certain members of the public were outraged by this stark and unsentimental portrayal of the *Virgin and Child*, as reflected in an extract from a letter to the press: "*Sir: John Hutton's panel of the Madonna and Child must have given many gazers a feeling of horror. The expression on the Madonna's face is grim, stern, forbidding, more murderous than motherly... Altogether the composition is a caricature of the traditional loveliness of Mary and the infant Jesus. It is as repulsive as Epstein's marble distortions of Christ.*"

In fact, the transparency of the glass medium conjures different interpretations of her reflection. When the panel is seen against the light she is a young mother, but her face foreshadows that of the woman who stood beneath the cross against a dark background. The location of the West screen between the old and new cathedral enhances this view because of the way that the natural light and the shadows of the medieval cathedral are reflected onto the screen.

Provenance: Presented by the artist. Purchased in 1958 by the Victoria and Albert Museum, London.

Exhibited: Royal Academy 1957; Mead Gallery, Warwick, 1987; Sainsbury Center for Visual Arts, Norwich, 2 Feb – 18 Apr 1999; Brighton Museum and Art Gallery, 1 May – 20 Jun 1999; Aberdeen Art Gallery, 14 Aug – 25 Sep 1999.

Literature: Brentnall, 1986, p. 110; Campbell, 1987, p. 61.

14: **Geoffrey Clarke** (b. 1924)

(Plate 14, p. 71)

Maquette for High Altar Cross, Coventry Cathedral

1962

Brazed Steel; Painted Gold

5½ x 5 x 1 in. (14 x 12.5 x 2.5 cm)

Geoffrey Clarke was commissioned by the Goldsmith's Company in 1962 to make the high altar cross and candlesticks for Coventry Cathedral as a gift from the company. Clarke had been involved in several of the cathedral projects. He had designed three of the Nave windows; he designed the Flying Cross on the Flèche and the Cross of the Crown of Thorns.

His interpretation of the High Altar Cross is atypical and is heavily influenced by Sutherland, especially the organic forms which he explored within the Crucifixion at the feet of the Christ in Glory. (Fig 36, p. 114) The cross complements the tapestry and recalls the wired cross that was constructed from pieces of charred wood and placed in the ruins immediately after the destruction of the old cathedral. The Cross of Nails (three polished nails from the original timber roof of the old cathedral) that is inserted in the overall scheme of the design has a specific significance in the Cathedral's proceedings and is the symbol of Coventry Cathedral's Ministry of International Reconciliation.

Wyndham Gooden, suggested that: *"The high cross is the single outstanding work of art in the cathedral... But to me the metal forms of Geoffrey Clarke's great cross of solid silver, gilt have no suggestion of timber in them and no association with the cross outside. They seem to be bird forms, redolent of Bracque's experiments with doves, and a suggestion of a phoenix. Beneath what seems to me the great head, pendant from the trunk as it were, is a true cross made from two (sic) polished silvered nails withdrawn from the original timbers of the burned cathedral."*

In this respect the construction of the High Altar Cross symbolizes the rising of Coventry Cathedral from the ashes and represents a new language for religious symbolism.

The completed gold-plated candlesticks accompanying the High Altar Cross were produced without the broken reflective surfaces that the artist originally intended. He was asked by the Committee to remove them because it was felt that they would obscure the tapestry too much.

Provenance: The Artist's Collection.

Exhibited: Ipswich Borough Council Museums and Galleries, 1994; Sainsbury Center for Visual Arts, Norwich, 2 Feb – 18 Apr 1999.

Literature: Campbell, 1987, p. 64; Black, 1994, pp. 15 – 16, 56-57; Clarke, 2000, Interview.

15: **Geoffrey Clarke**

(Plate 15, p. 72)

Maquette for the Flying Cross, Coventry Cathedral

1962

Lead, Resin and Gold Powder

6 x 2½ x 3 in. (15 x 6.5 x 7.5 cm)

Clarke's design for the Flying Cross on the Flèche is far bolder and symbolic than the original gilt weather vane that Basil Spence had intended for the Cathedral. He stated that it was his intention, as with all commissions, to bring an entirely new and fresh approach to the project.

The execution of the Flying Cross is novel in many ways. The artist made the model in expanded polystyrene and executed the work in a Silica alloyed-aluminum. (**Fig 37, p. 115**) A single unique cast was produced when the model itself was embedded in sand and vaporized when the metal was poured in. The completed Flying Cross was airlifted into place by a helicopter.

The present Flying Cross on the Cathedral is a fibreglass reproduction of the original. It transpired that when the original cross was airlifted to the top of the fleche that the team had difficulty in slotting the stainless steel shaft supporting the sculpture into place. The cradle that supported the sculpture was given a substantial jolt when it fell to the ground during the landing of the helicopter, before the second successful mounting attempt. This caused a hairline crack in the original sculpture and led to its subsequent fall.

Provenance: Collection of the Artist.

Exhibited: Ipswich Borough Council Museums and Galleries, 1994; Sainsbury Center for Visual Arts, Norwich, 2 Feb – 18 Apr 1999.

Literature: Campbell, 1987, p. 64; Black, 1994, pp. 17, 58-59; Clarke, 2000, Interview.

16: **Jacob Epstein (1880 – 1959)**

(Plate 16, p. 73)

Head of St Michael

1958/9

Bronze

31 in. (79cm)

This is a unique cast of the head of St Michael that was made for Sir Basil Spence at the Morris Singer Foundry, Walthamstow, in 1958.

Epstein based the Head of the Saint on the portrait of his son-in-law, Wynne Godley, the second husband of the artist's daughter Kitty. It is clear when comparing the two heads (**Fig 39a, p. 117 & Plate 16 (Catalogue), p. 73**) that Epstein had both simplified and dramatized the Saint's features to be registered from a distance. By emphasizing the planes and deep shadows under the eyes and cheeks he transformed the face from the merely human to the heroic and divine. No preparatory sketches for the overall composition have survived, with the exception of a tiny modelled maquette and a sketch of the Saint's torso. (Compare **Fig 39b & 39c, p. 117**)

St Michael and the Devil received universal acclaim at its unveiling. Katherine Eustace appropriately pointed out that this commission represented a successful combination of the opposing elements in Epstein's career which was characterised by rare public commissions, usually carved pieces and with biblical symbolism which inevitably provoked strong reactions (for example, the Strand statues), in contrast to his modelled portrait busts whose popularity was always assured.

Provenance: Lent by Sir Basil Spence Partnership.

Exhibited: Mead Gallery, Warwick, 1987.

Literature: Campbell, 1987, p. 67; Silber & Friedman, 1987, p. 274; Cork, 1999, p. 55, 60.

The Sacred and Profane: The Artist and Religion

17: Jacob Epstein

(Plate 17, p. 74)

Jacob and the Angel

1940-1

Alabaster

84 x 43 x 46 in. (213 x 109 x 117 cm)

The sculpture represents the struggle between Jacob and the Angel as related in the Book of Genesis.

Jacob was on his way home after a lapse of twenty years to meet his brother Esau whose birthright he had stolen. He had sent his family and animals ahead and had intended to pass the night alone in preparation for the meeting. But he "wrestled a man within him until the breaking of the new day" and when the man saw that Jacob could stand his own against him "he touched the hollow of his thigh" and dislocated his hip. Jacob could do nothing but hold on and was only willing to let go after receiving the stranger's blessing.

This work achieved unwelcome notoriety when it was bought by Louis Tussauds in 1942 and exhibited in Blackpool as part of a side-show of "primitive art". A great deal has been made of its so-called underlying sexual content. However, when the statue is viewed as a whole it seems as though the angel is about to transport the limping body of Jacob into heaven. The artist's technical virtuosity in exploiting the pink-brown alabaster is self-evident. His differentiation between the heavenly being through the inclusion of the massive wings and flowing locks and the man has been achieved within the confines of the block.

The struggle between Jacob and the angel is interpreted by some writers to refer to the artist's own struggle with the establishment. Especially, as Jacob represents Epstein's Biblical namesake.

Provenance: Purchased by Louis Tussauds in 1942. Bought by I.J. Lyons Esq. and Lord Harewood in 1961. Bought by Lord Bernstein in 1962. Purchased by the Tate Gallery in 1996. (T07139)

Exhibited: Edinburgh Festival Society Memorial Exhibition, 19 Aug – 18 Sep 1961; Leeds City Art Galleries, 16 Apr – 21 Jun 1987; Whitechapel Art Gallery, London, 3 Jul – 13 Sep 1987.

Literature: Silber, 1986, p. 54; Gardiner, 1992, pp. 387-9, 416, 477; Cork, 1999, pp.60 – 62.

18: **Francis Bacon (1909 – 1992)**

(Plate 18, p. 75)

Three Studies for Figures at the Base of a Crucifixion

1944

Not signed/Not dated

Oil and pastel on hardboard

Each 37 x 29 in. (94 x 73.7 cm)

The three canvases each represent a bulbous creature with long necks and gaping mouths, they are balanced on spindly legs or sitting on metal stands against a vivid orange background, each in a box-like enclosure. They have an evident phallic character but their estrangement resides in the inclusion of realistic features such as a gaping mouth, or ear or cloth.

The images are generally interpreted to represent the existential angst facing mankind after the violent excesses of the Second World War. Various writers have pointed to a variety of influences on this work from Picasso to the screaming nurse in the film *Potëmkin* by Ejenstein. The latter image is one that Bacon used frequently in his work, as for example in the numerous *Studies of Pope Innocent X*. (**Fig 43b, p. 121**) The bandage around the central figure is said to have been derived from Grünewald's "The Mocking of Christ" in Munich.

Bacon said of these three studies that they represent a vision of the Furies in the *Oresteia* of Aeschylus and were inspired by W.B. Stanford's book, *Aeschylus in his Style: A Study in Language and Personality*, published in 1942. Sylvester suggests in his analysis of the work that Bacon often quoted a line from the book when speaking of the Furies: "The reek of human blood smiles out at me" and that this text could be the real subject of the triptych.

Provenance: Eric Hall, presented by him to the Tate Gallery in 1953. (6171 – 3)

Exhibited: Lefevre Gallery, April 1945; Seventh Exhibition, Anglo French Art Centre, Nov – Dec 1946; Hanover Gallery, Nov – Dec 1949; Venice Biennale, 1954; V Bienal, Sao Paolo, Sept – Dec 1959, Tate Gallery, 24 May – 1 Jul 1962; Kunsthalle, Mannheim, Jul – Aug 1962; Galleria Civica d'Arte Moderna, Turin, Sept – Oct 1962; Kunsthau, Zürich, Oct – Nov 1962; Stedelijk Museum, Amsterdam, Jan – Feb 1963; Galeries nationaux du Grand Palais, Paris, 1971; Kunsthalle, Düsseldorf, 1972; Palais des Beaux-Arts, Brussels, 1973; Nationalgalerie, Berlin, 1980; Galerie Brusberg, Berlin, 1984; Tate Gallery, 1985; Staatsgalerie, Stuttgart, 1985; Nationalgalerie, Berlin, 1986; Barbican Art Gallery, London, 1987; Musée

du Louvre, Paris, 1989; Tate Gallery, Liverpool; 1990; Musée Picasso, Paris, 1992; Musée des Beaux-Arts, Montréal, 1993; Musée d'Unterlinden, Colmar, 1993; Centre Georges Pompidou, Paris, 1996.
Literature: Demetrian, 1990, p. 37; Chiappini, 1993,p. 54, 62; Sylvester, 2000, pp. 20, 24, 239.

19: **Francis Bacon**

(Plate 19, p. 76)

Figure Study II (The Magdalen)

1945 - 6

Not signed/Not dated

Oil on canvas

57½ x 50 ¾ in. (145 x 128.5 cm)

Bacon's Figure Study II has been exhibited under the title "The Magdalen" on several occasions. The viewer is struck by the strained pose of the figure, hunched under an umbrella with a gaping screaming mouth. The brilliant red background acts as a foil to intensify the emotive impact of the painting.

Bacon painted this figure study at exactly the same time that Sutherland was executing the Northampton Crucifixion. Sutherland, similarly, executed a painting of the Magdalen (current whereabouts unknown, **Fig 44a, p. 122**) at the same time. Both paintings draw very heavily on interpretations of the Magdalen by the 16th century German artist, Matthias Grünewald and Picasso's *Guernica*. (**Fig 44b, p. 122**) The similarities in the pose of this figure with the grieving Magdalen in Grünewald's Crucifixion (**Fig 28a, p. 106**) is unmistakable, whereas Sutherland's Magdalen corresponds more closely with that of the Isenheim Altarpiece. (**Fig 45, p. 123**)

The other striking similarity with Sutherland's Northampton Crucifixion is the use of the rope railing that is painted at the base of the painting.

This painting is said to establish several themes which would reoccur throughout Bacon's oeuvre: the mouth opened in a scream (of shock, pain or fear), the umbrella, the skeletal furniture and the intimation of a crisis, all the more tense for being unexplained.

Provenance: Bought by the Contemporary Art Society from the Lefevre Gallery in 1946. Kirklees Metropolitan Council, Huddersfield Art Gallery, Huddersfield.

Exhibited: Lefevre Gallery, London, 1946; Hanover Gallery, Nov – Dec 1949; Leeds City Art Gallery, 1950; British Arts Council, London, 1951; Graves Art Gallery, Sheffield, 1952 – 3; Bradford City Art Gallery, 1954; V Bienal, Sao Paulo, Sept – Dec 1959; Tate Gallery, London, 1960; Royal Academy of Arts, London, 1962; Tate Gallery, 24 May – 1 Jul 1962; Kunsthalle, Mannheim, Jul – Aug 1962; Galleria Civica

d'Arte Moderna, Turin, Sept – Oct 1962; Kunsthaus, Zürich, Oct – Nov 1962; Stedelijk Museum, Amsterdam, Jan – Feb 1963; The Guggenheim Museum, New York, 1963; The Art Institute of Chicago, Chicago, 1964; Kunstverein, Hamburg, 1965; Moderna Museet, Stockholm, 1965; The Municipal Gallery of Modern Art, Dublin, 1965; The Cleveland Museum of Art, 1966; Galeries nationales du Grand Palais, Paris, 1971; Kunsthalle, Düsseldorf, 1972; Whitechapel Art Gallery, London, 1972; Palazzo Reale, Milan, 1974; Walker Art Gallery, Liverpool, 1975; Künstlerhaus, Bregenz, 1977; Städtische Kunsthalle, Mannheim, 1980; The National Museum of Modern Art, Tokyo, 1983; The National Museum of Modern Art, Kyoto, 1983; Aichi Prefectural Art Gallery, Nagoya, 1983; Tate Gallery, London, 1985; Staatsgalerie, Stuttgart, 1985; Nationalgalerie, Berlin, 1986; Swansea Festival Exhibition, 1986; Royal Academy of Arts, London, 1987; Maison centrale des artistes, Moscow, 1988; Hirshhorn Museum and Sculpture Garden & Smithsonian Institute, Washington, 1989; Los Angeles County Museum of Art, 1989; The Museum of Modern Art, New York, 1990; Hayward Gallery, London, 1991; Museo d'arte Moderna, Lugano, 1993; Centre Georges Pompidou, Paris, 1996.

Literature: Hayes, 1980, p. 109; Sylvester, 2000, p.239

Lessons and the Future of Church Patronage

0: **Michael Hebden (b. 1950)**

(Plate 20, p. 77)

Hungry for the Bread of Life Paton

London, 1985, Makers Mark of Michael Hebden

Silver

Diameter: 8 in. (20.3 cm)

Shallow, plate-shaped vessel with 27 finely modeled figures distributed randomly on the flat rim.

At the beginning of the 21st century it is perhaps apt to reflect on the future of religious patronage. In a survey published by the Arts and Christianity Enquiry (ACE) in 1996, on exhibitions and commissions linking Art and Christianity in Britain (1982 – 1995) the findings confirmed the lack of interest by the clergy in art. It also confirmed that the Church and art debate is dominated in England by the sheer financial implications of conserving and restoring art works and religious structures, which have been produced in the preceding 700 years.

The Church also seems to have difficulties in dealing with religious works produced without formal commissions that have been presented by artists to the Church. The future does seem bleak for major commissions and it is perhaps in smaller commissions that the future lies. In this regard the last piece in the exhibition perhaps most aptly demonstrate a hopefully fruitful exchange between art and religion in the future.

The figures on this paton are inspired by a verse from St John's Gospel:

"I am the bread of life. He who comes to me will never be hungry; he who believes in me will never thirst." (John 6: 35)

The paton is titled "Hungry for the Bread of Life" and was commissioned on behalf of the owner for his ordination on 6 July, 1985 from the sculptor, Michael Hebden. A paton is used during communion for the Altar bread before the Consecration

and is passed around as the Sacrament is distributed to catch any Host which might fall.

Provenance: On loan from Father Bruno Healy to the Silver Galleries (20th Century Church Plate), Victoria and Albert Museum.

Literature: ACE Report, 1996.

7. Catalogue Plates

Plate 1



Plate 2



Plate 3



Plate 4

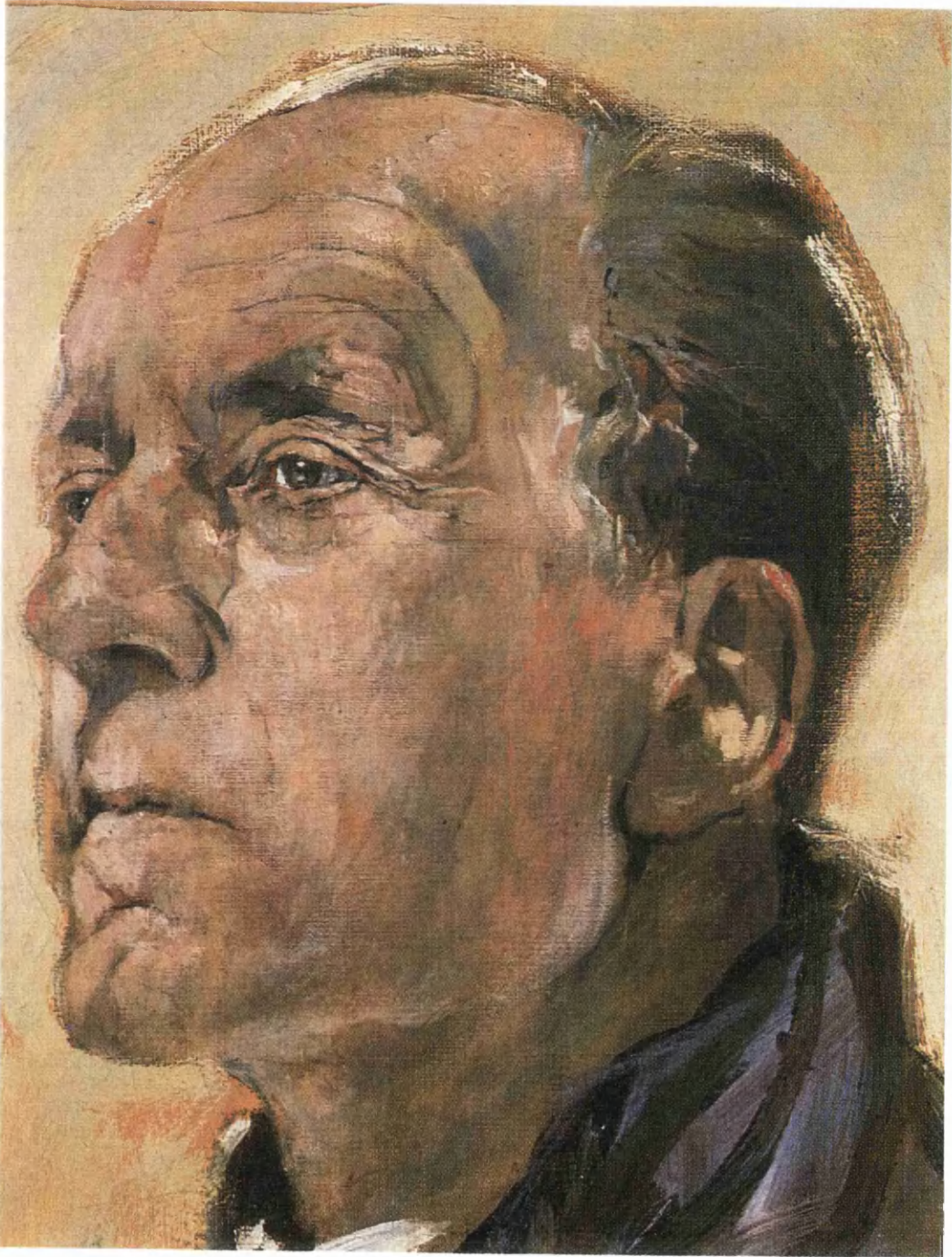
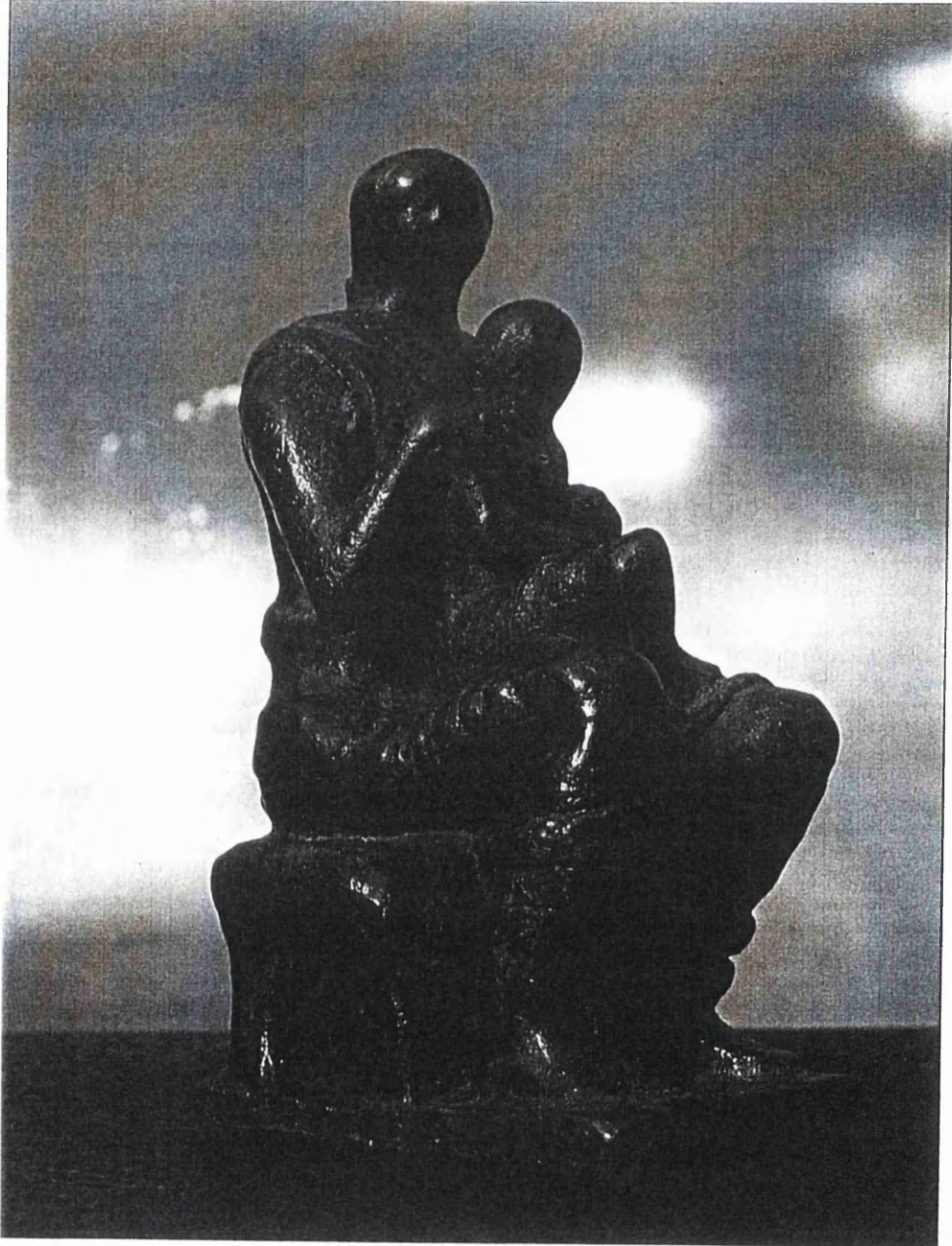


Plate 5



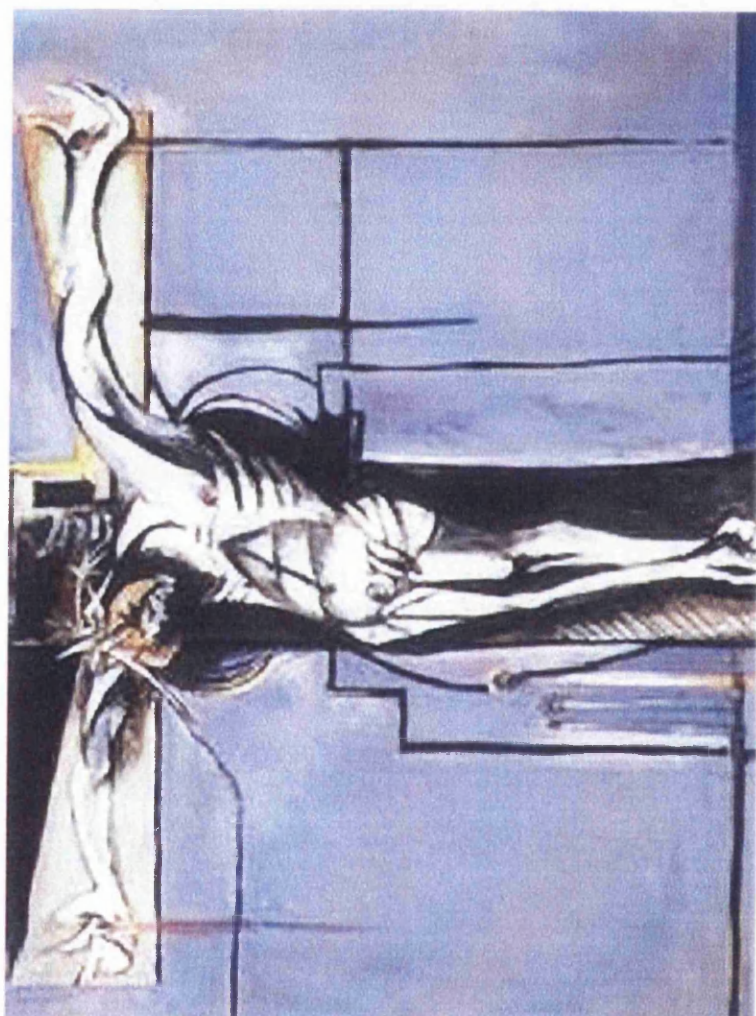


Plate 6

Plate 7

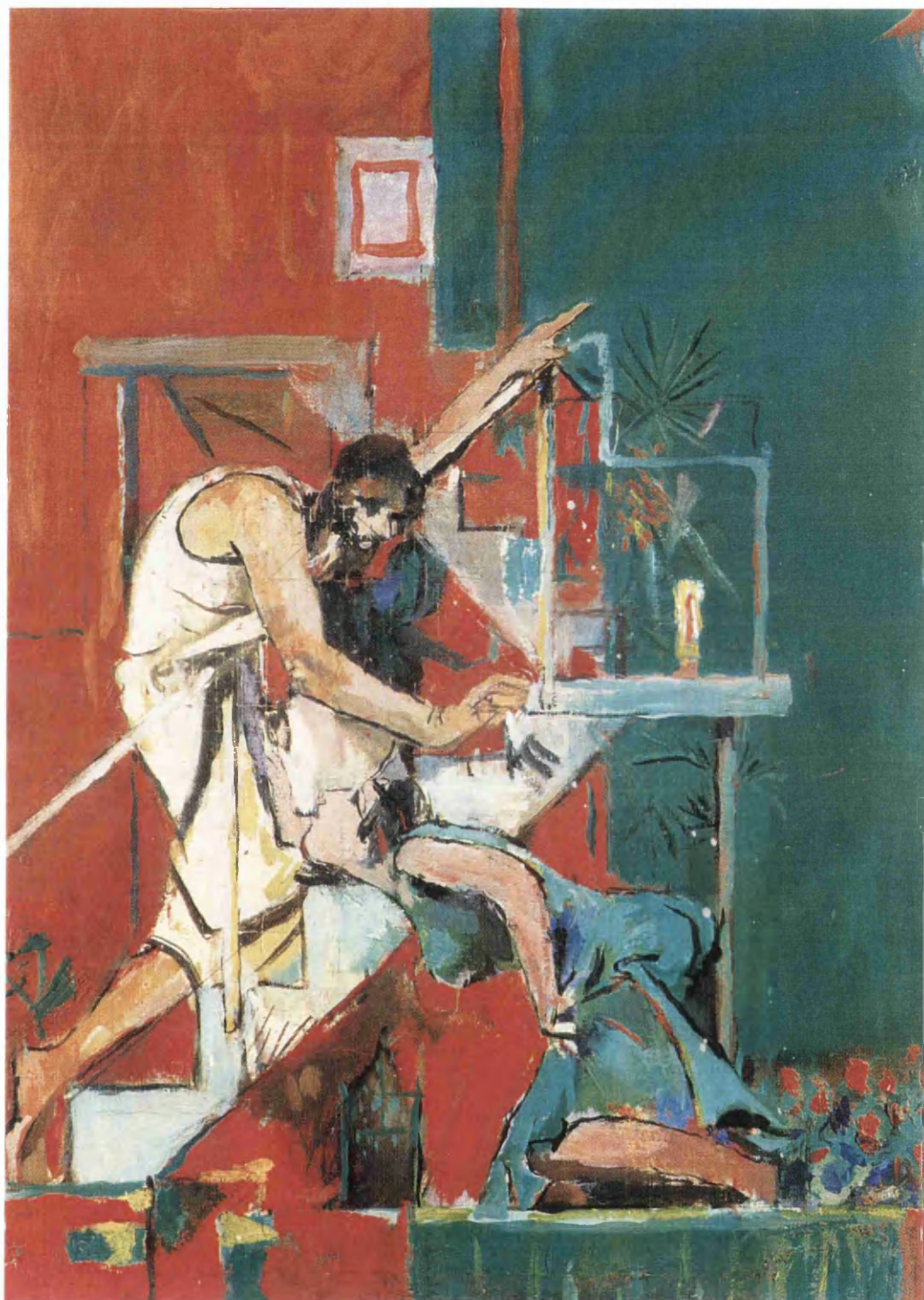


Plate 8



Plate 9

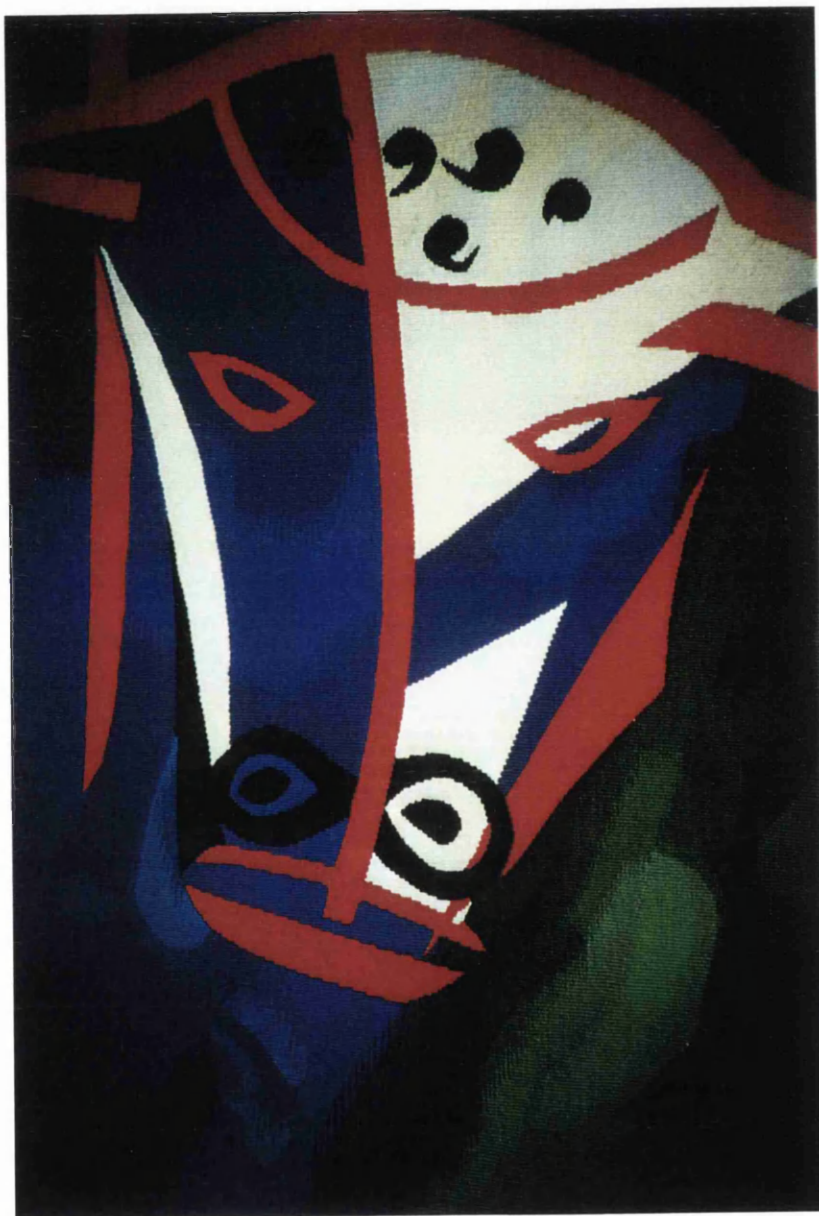


Plate 10





Plate 12

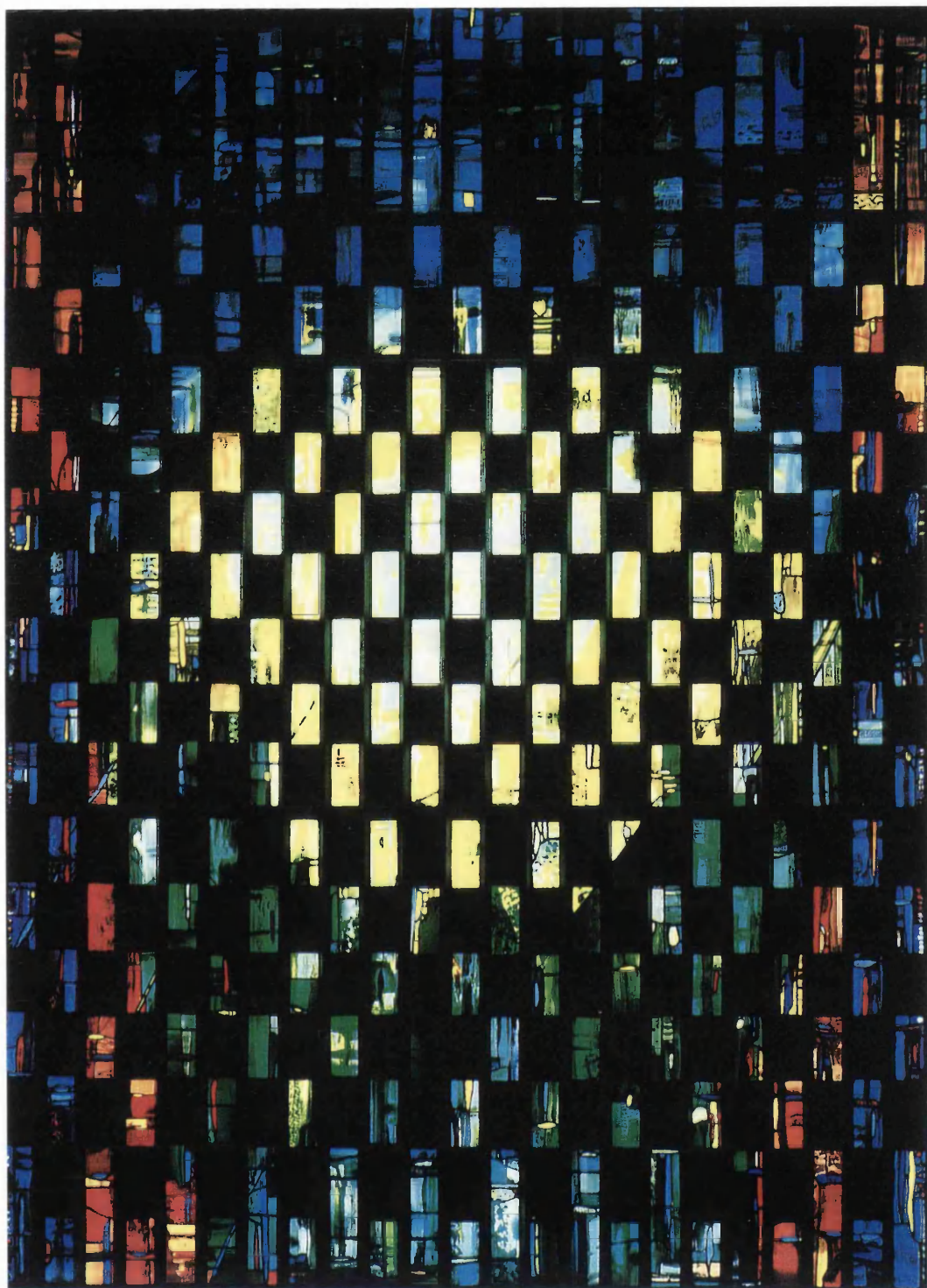




Plate 14

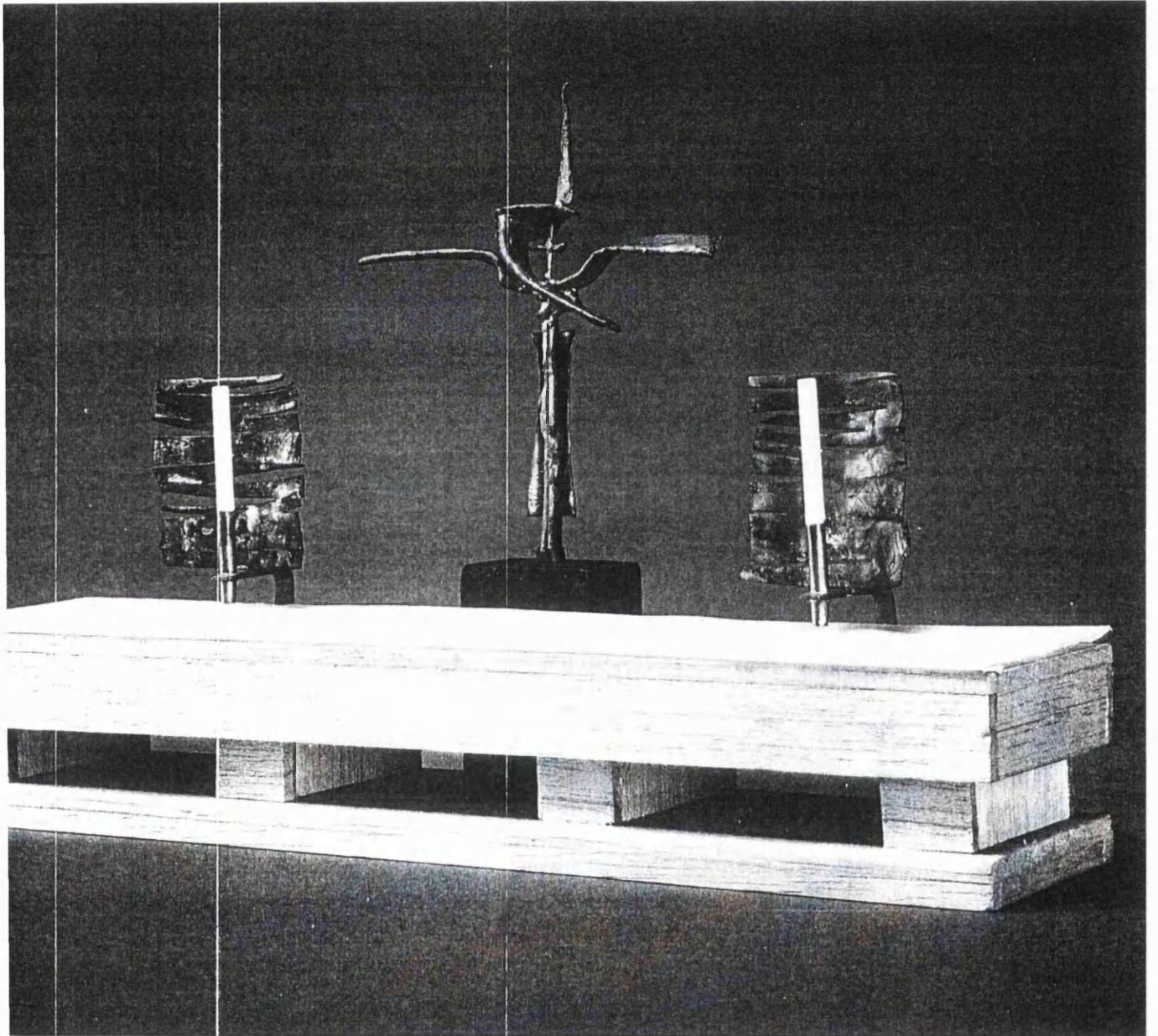


Plate 15

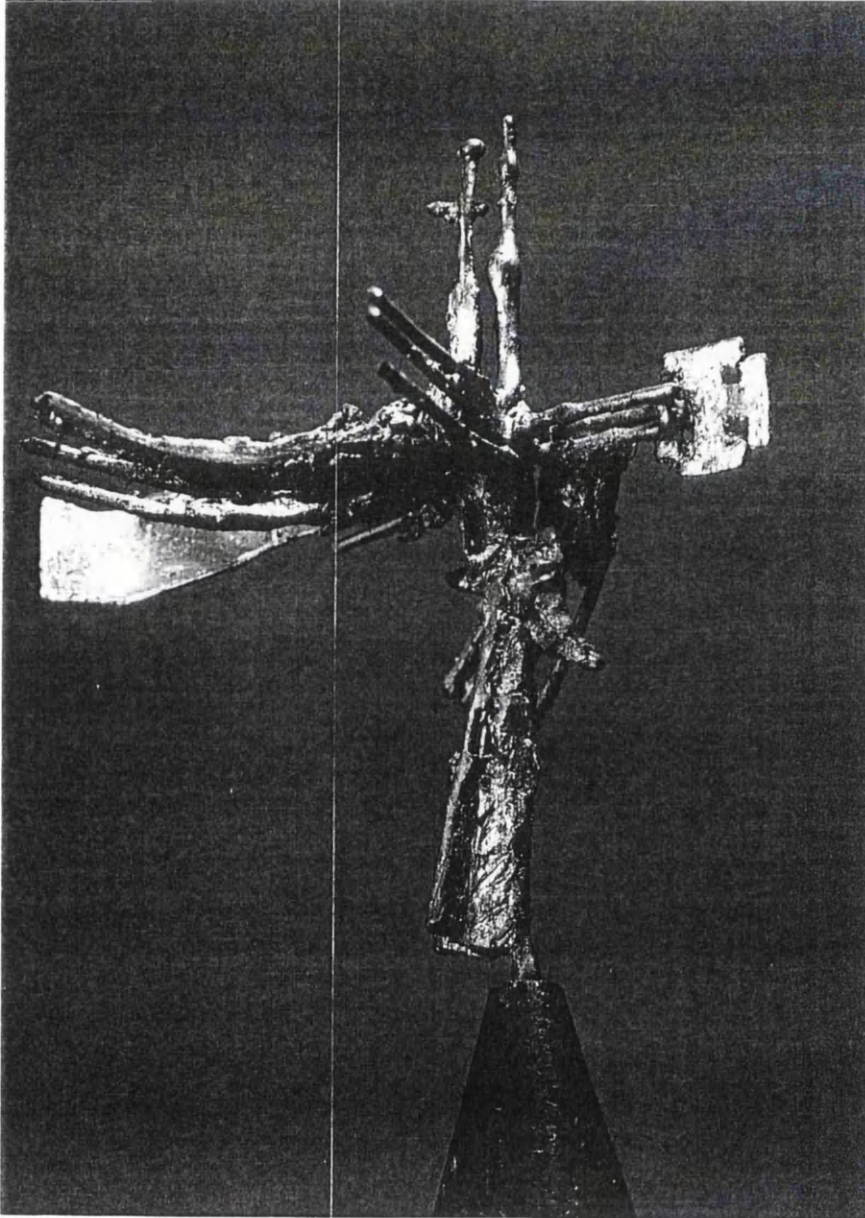




Plate 17



Plate 18

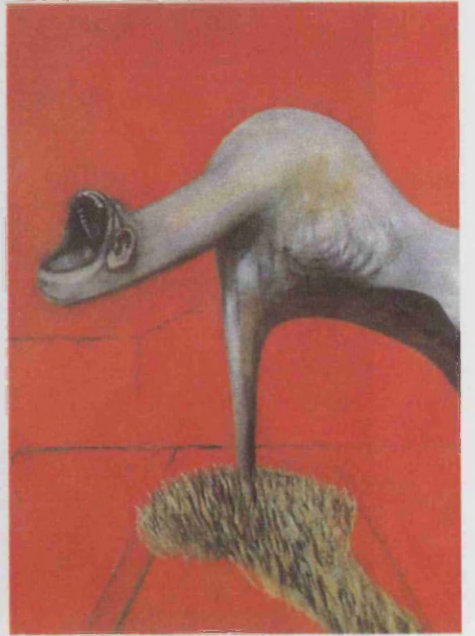
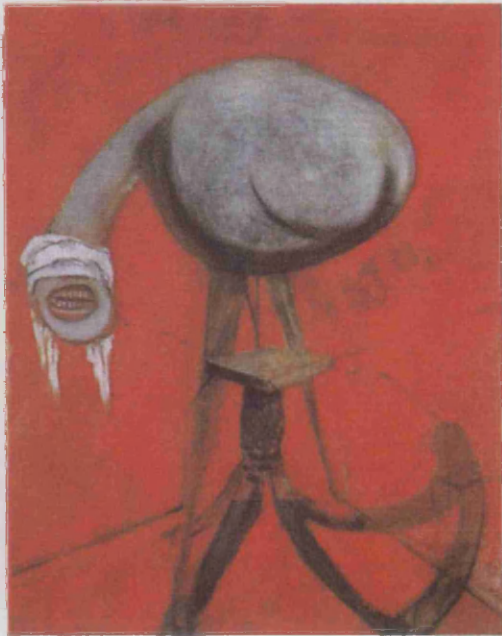
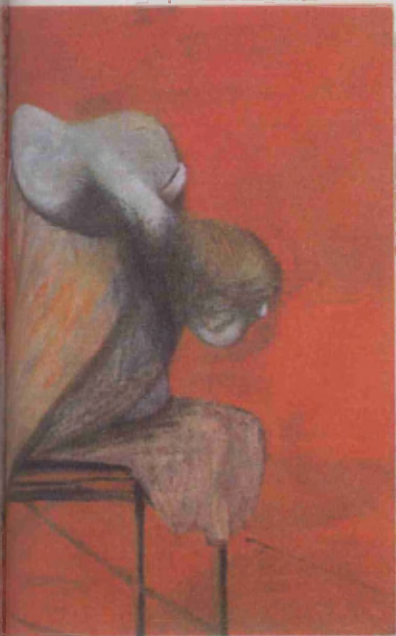
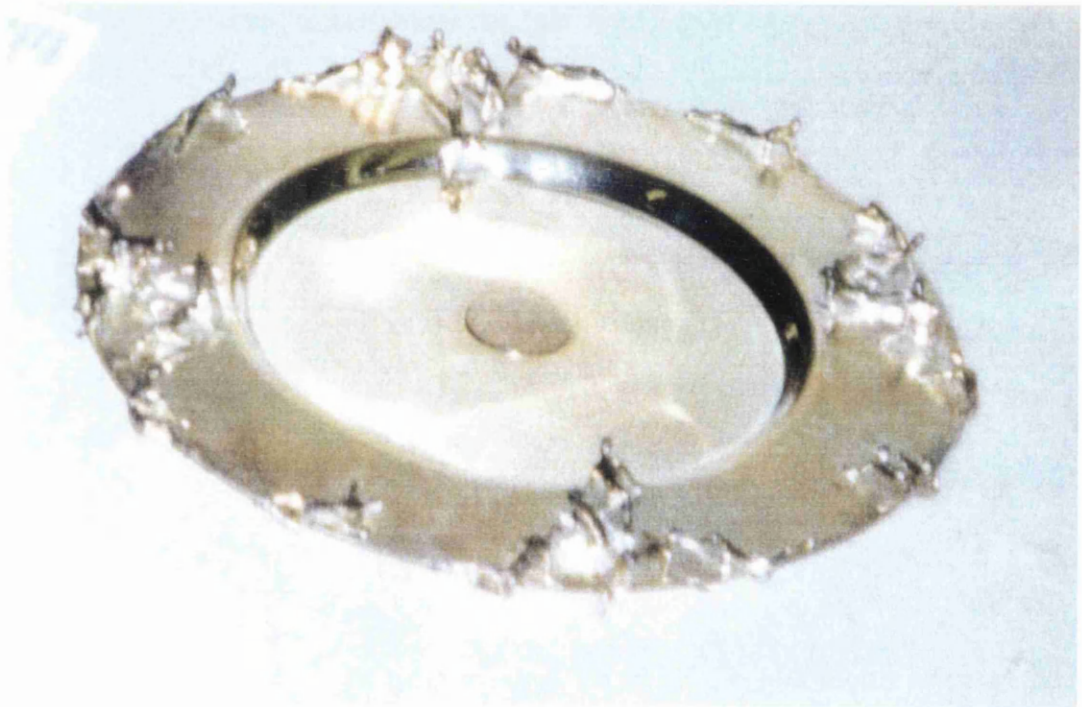




Plate 20



8. Comparative Illustrations



Fig 1

Fig 2



Fig 3





Fig 4a

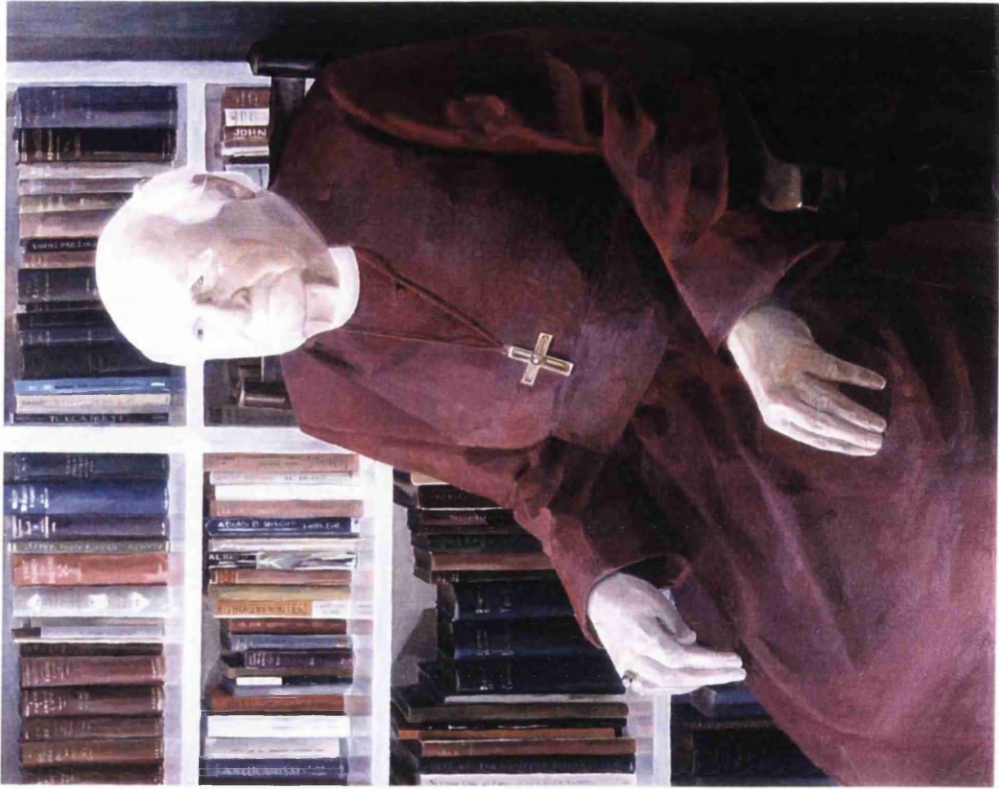


Fig 4b

Fig 5



Fig 6

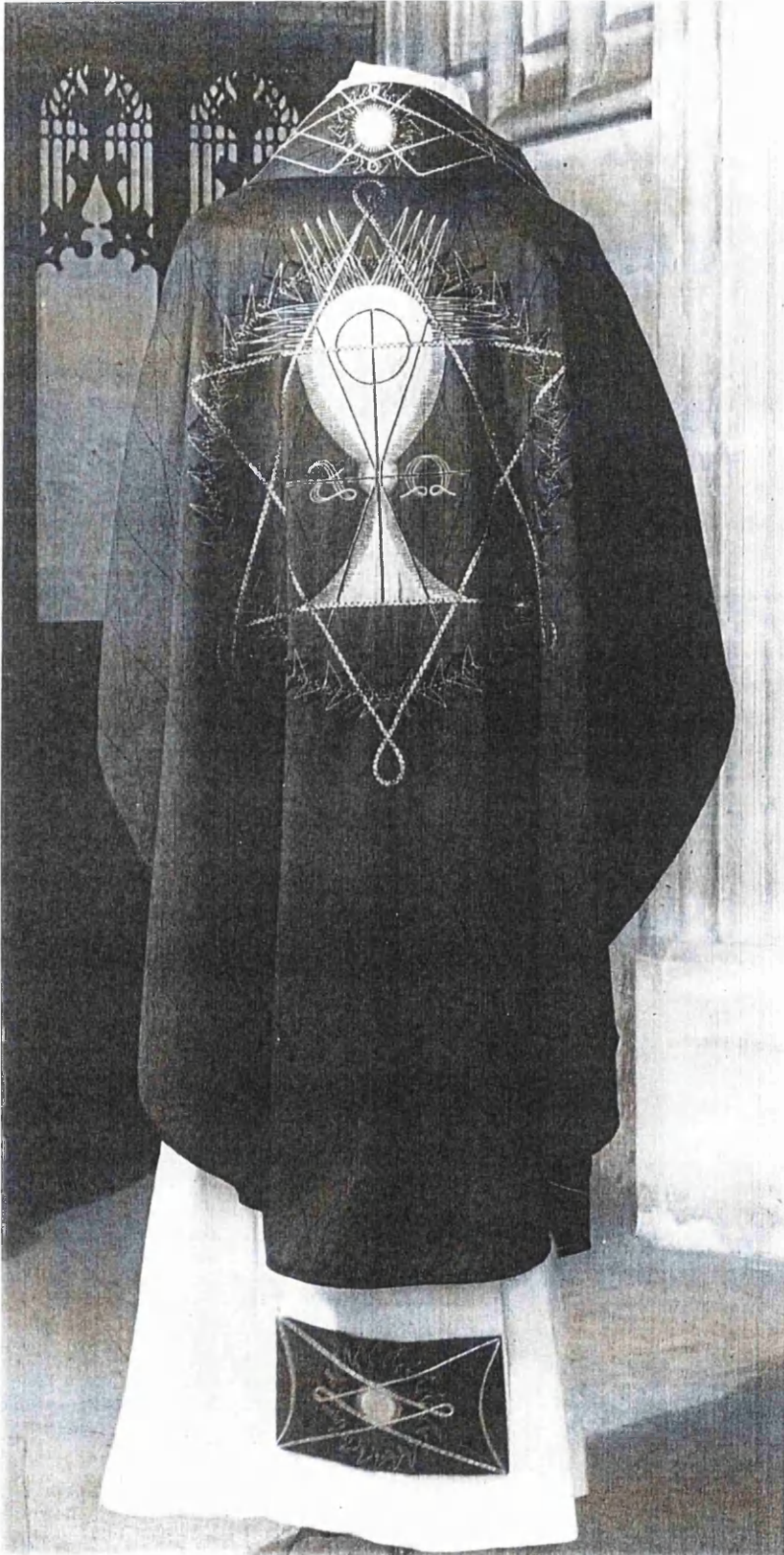


Fig 7



Fig 8

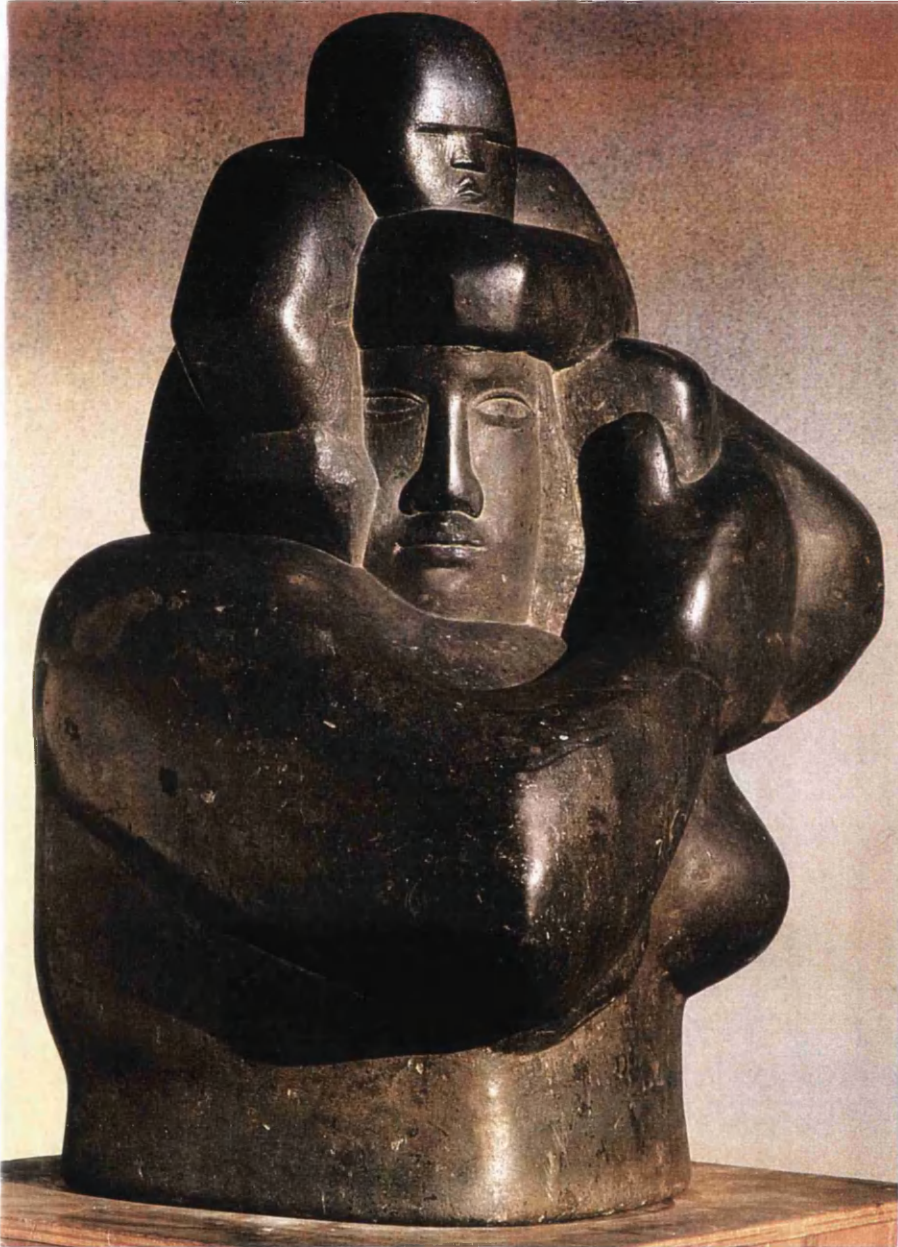


Fig 9



Fig 10





Fig 11b



Fig 11a

Fig 12

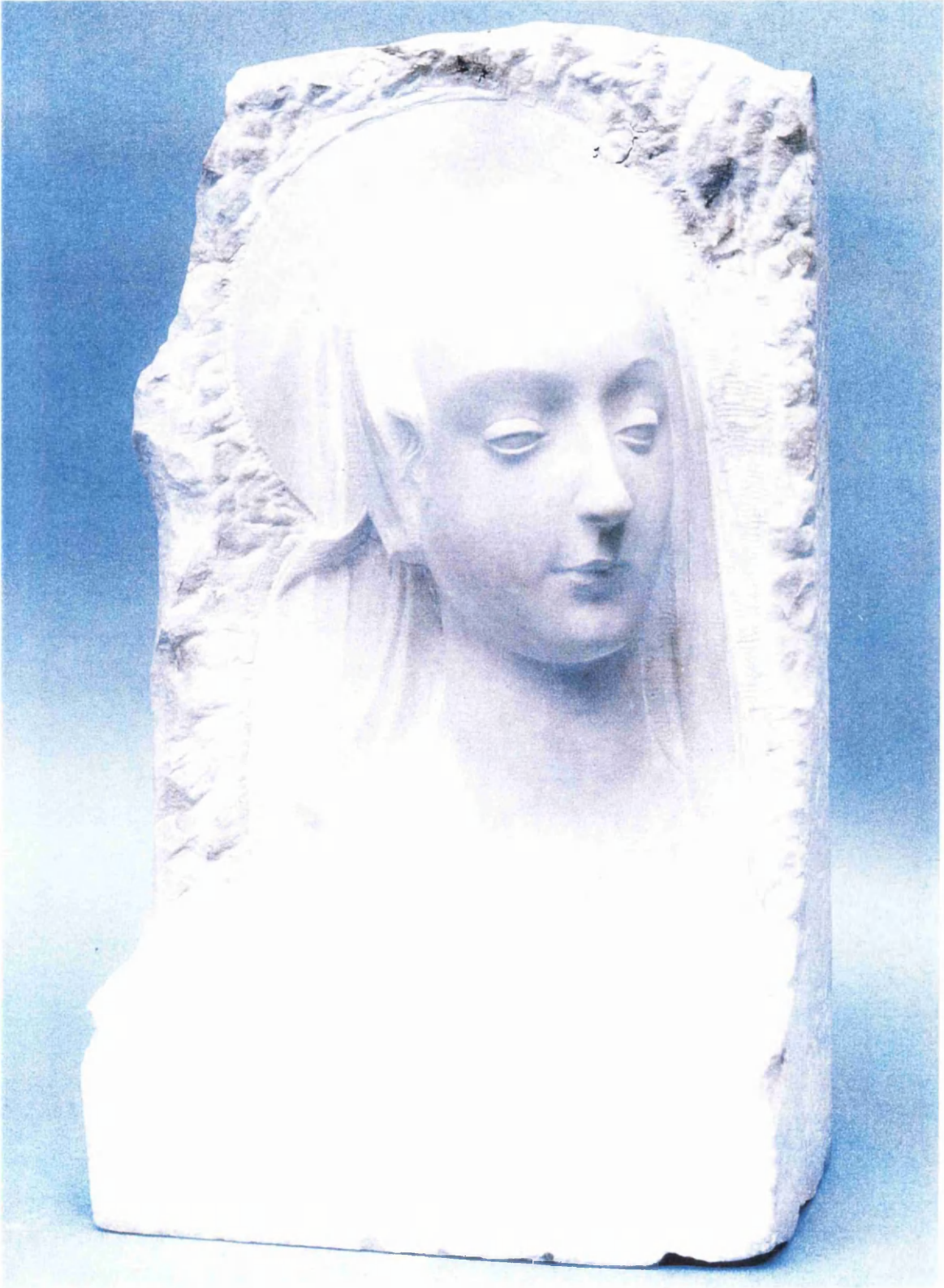


Fig 13



Fig 14



Fig 15

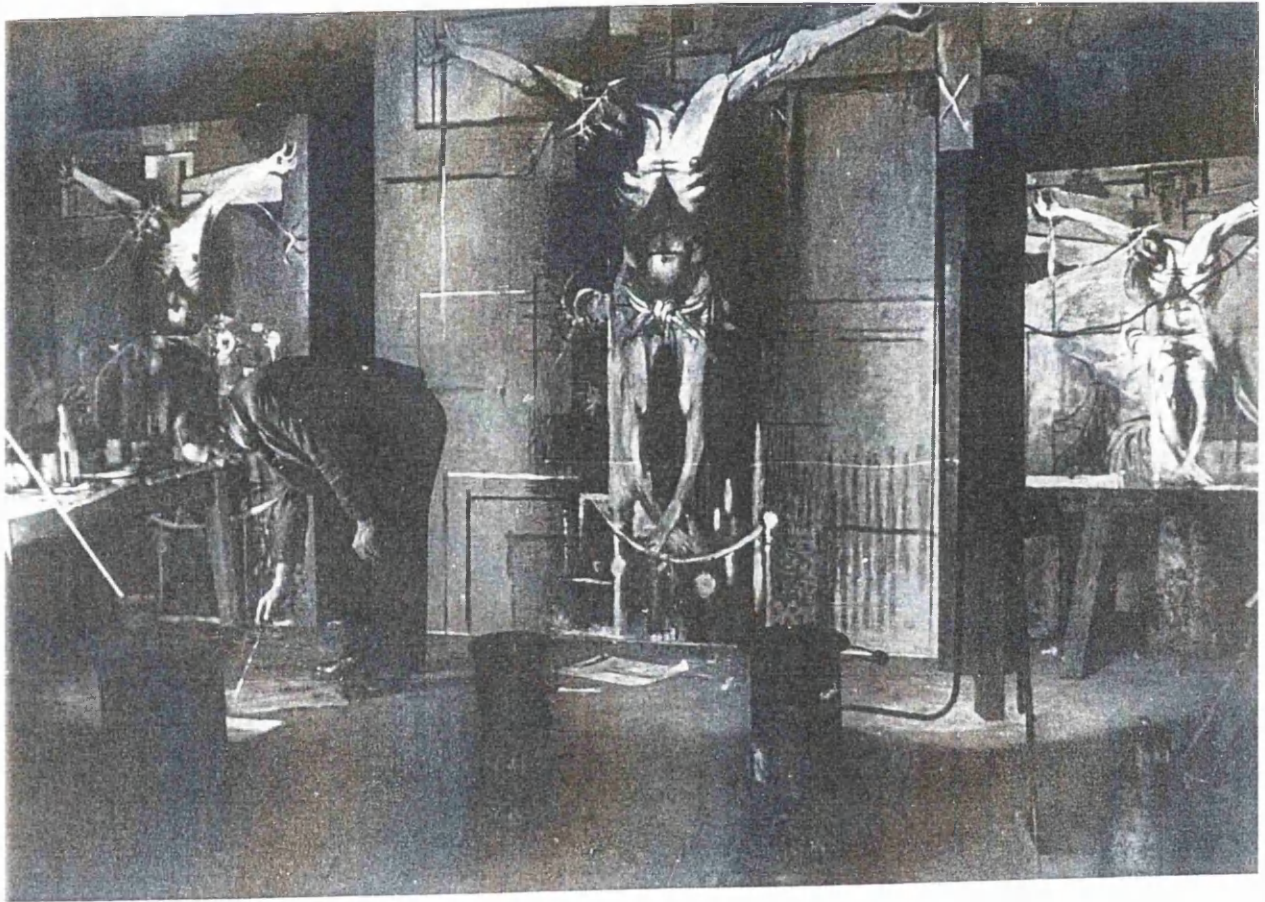


Fig 16



Fig 17



Fig 18





Fig 19

Fig 20



Fig 21

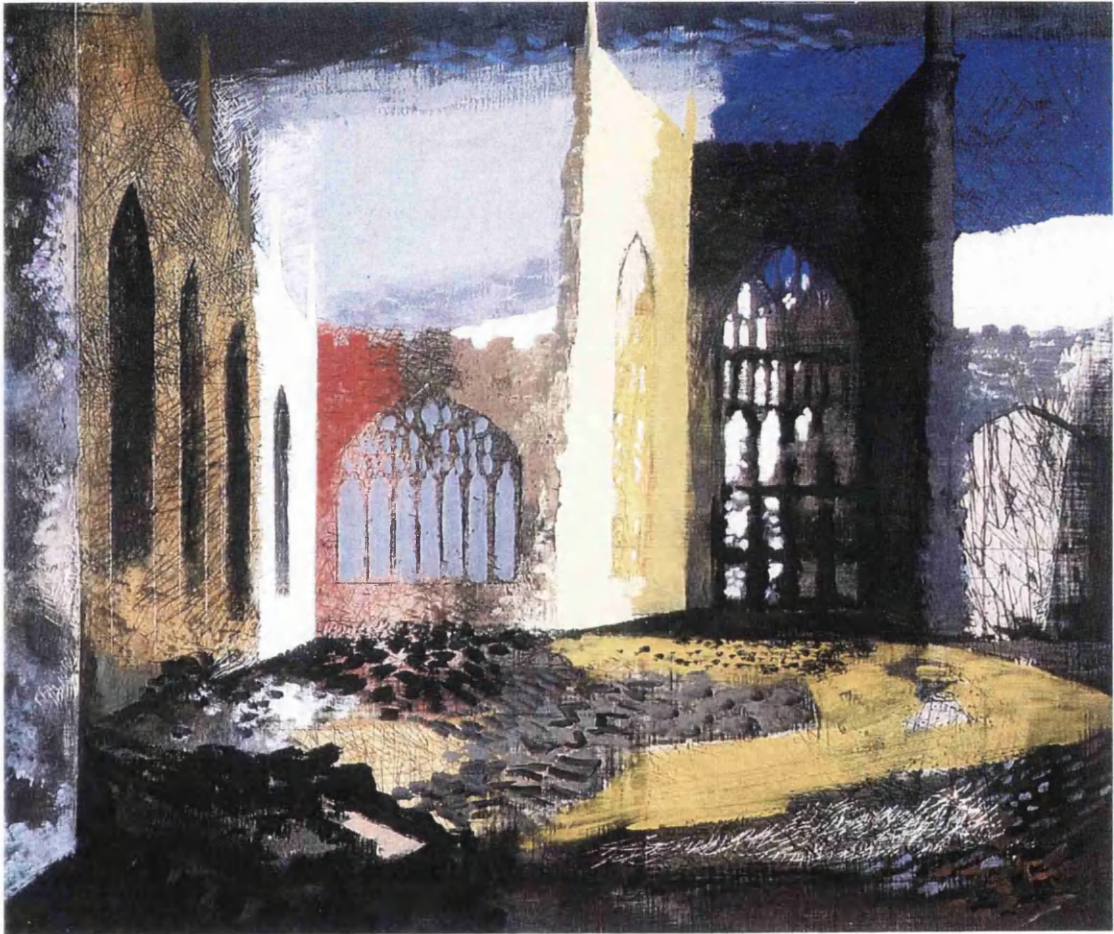


Fig 22



Fig 23



Fig 24

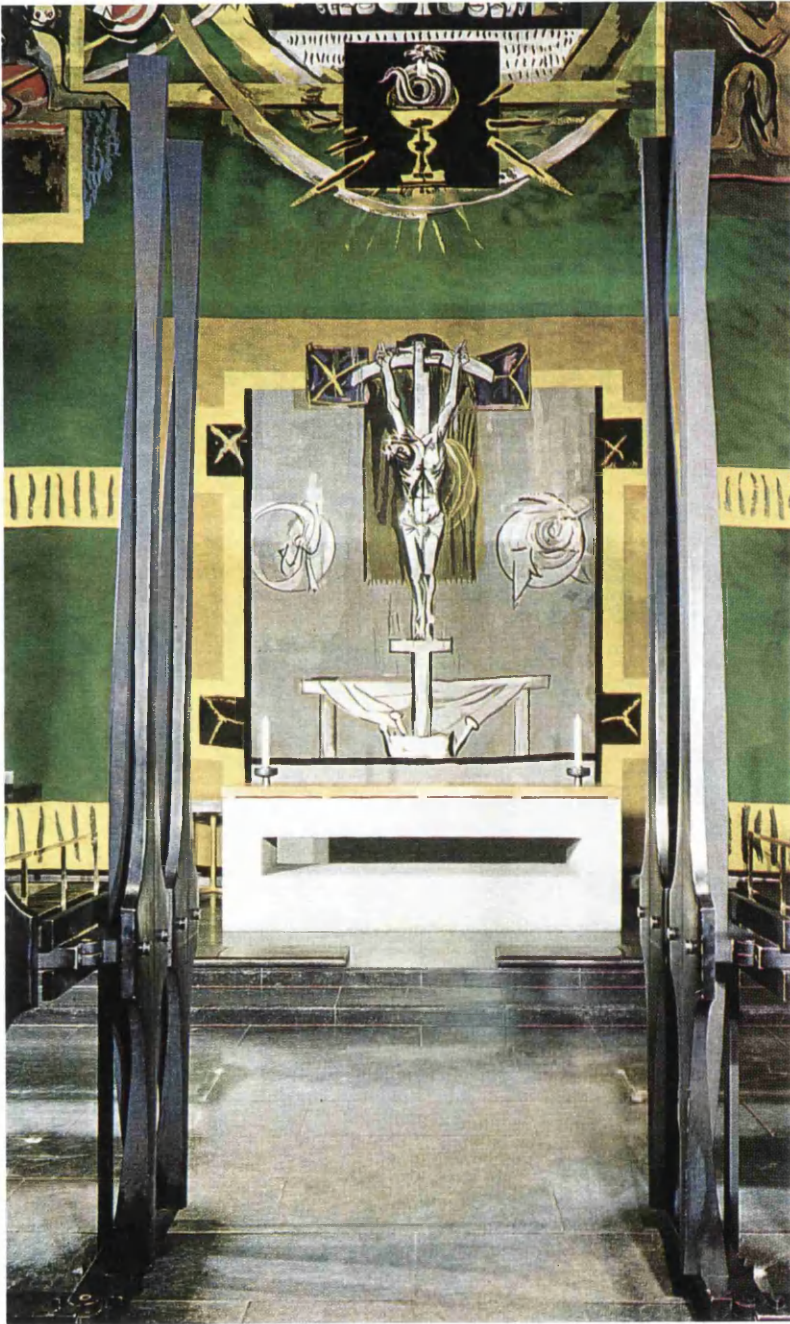


Fig 25

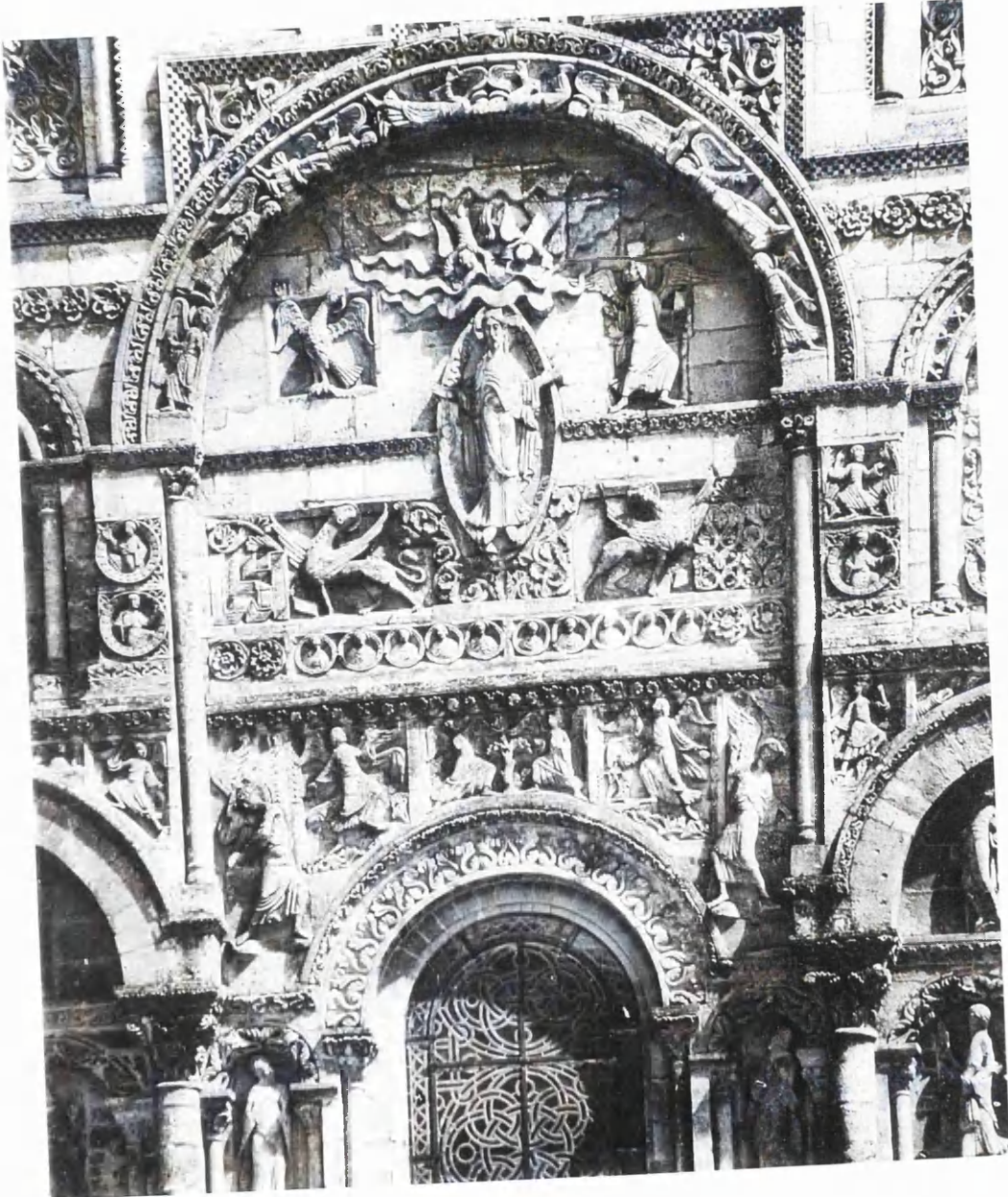


Fig 26

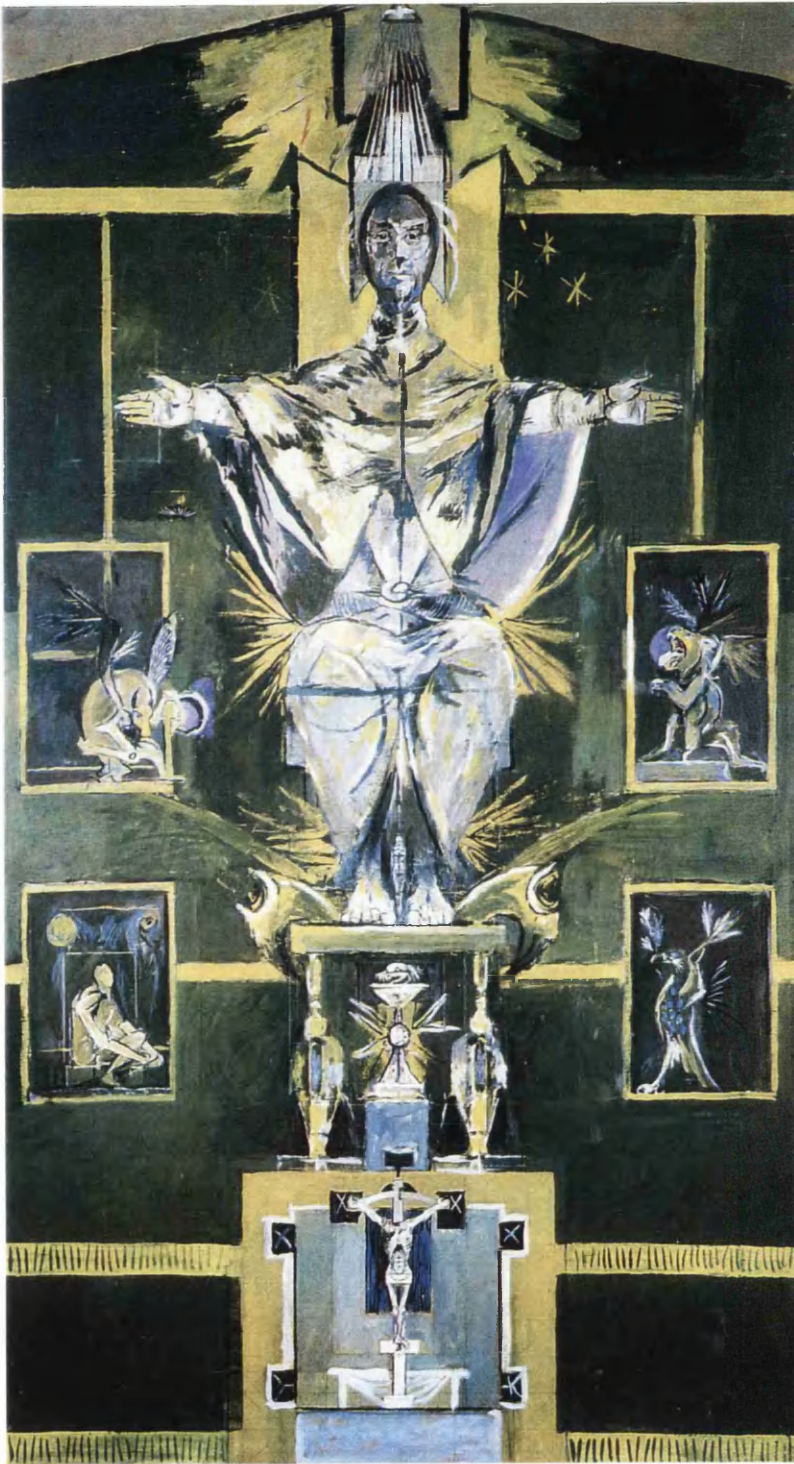


Fig 27



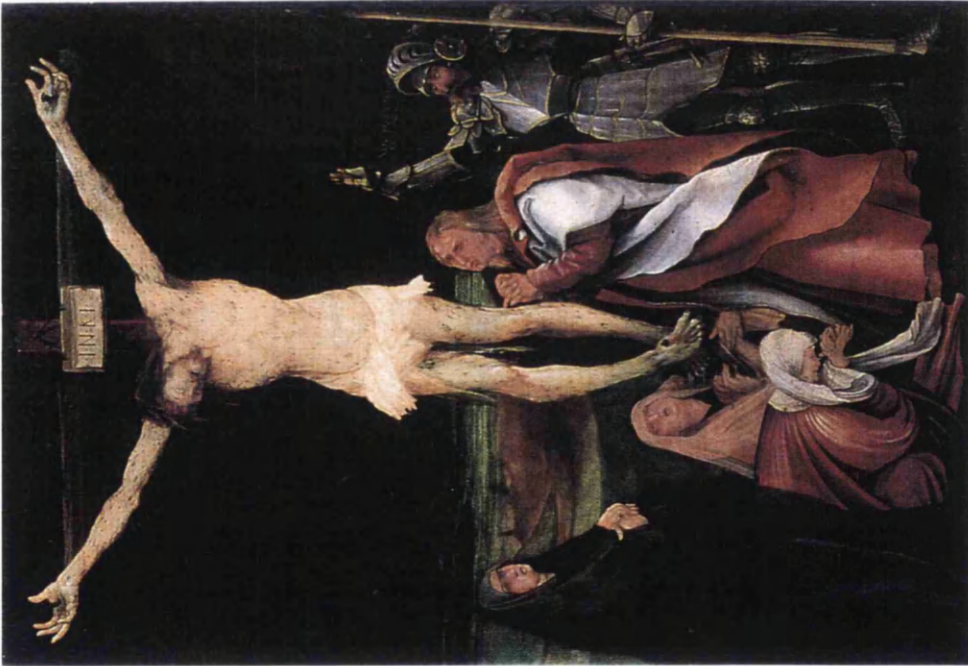


Fig 28a



Fig 28b

Fig 29

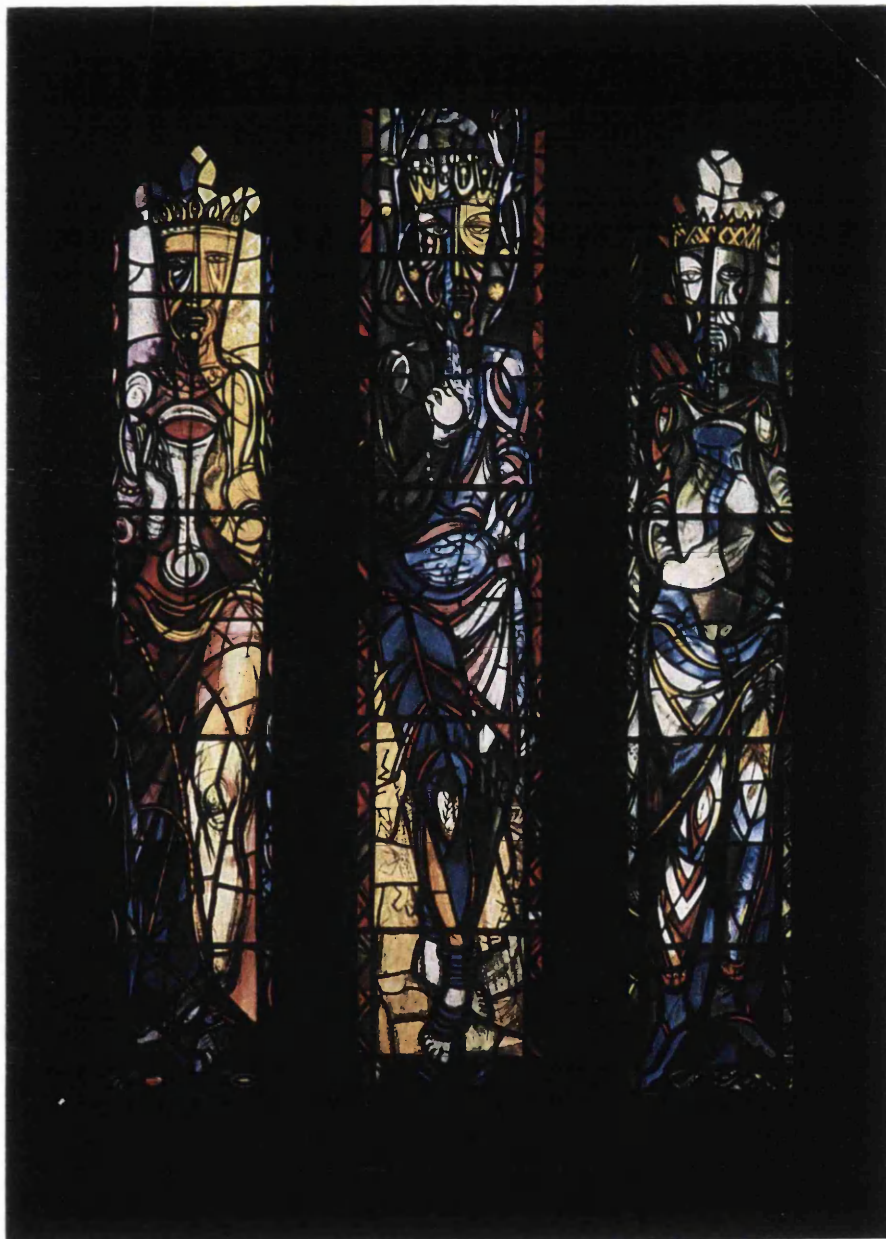


Fig 30

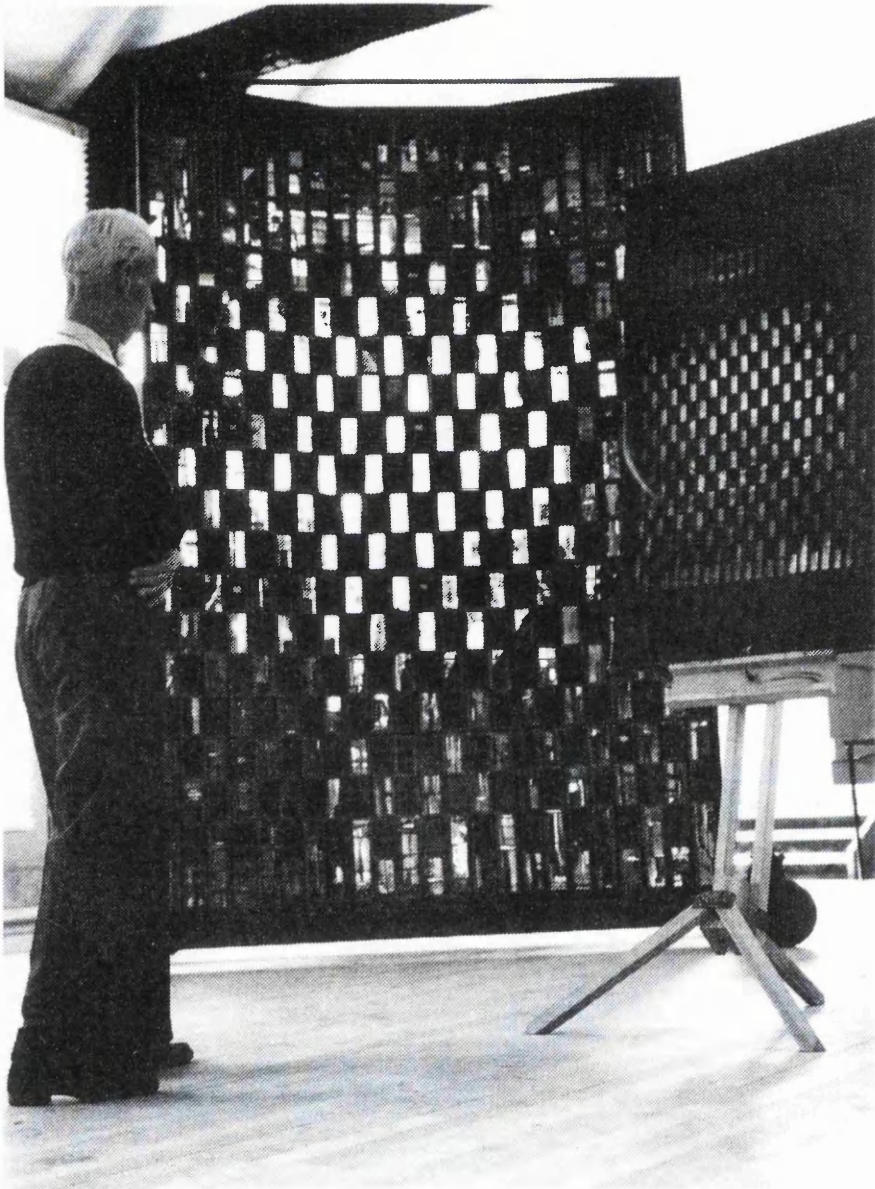


Fig 31

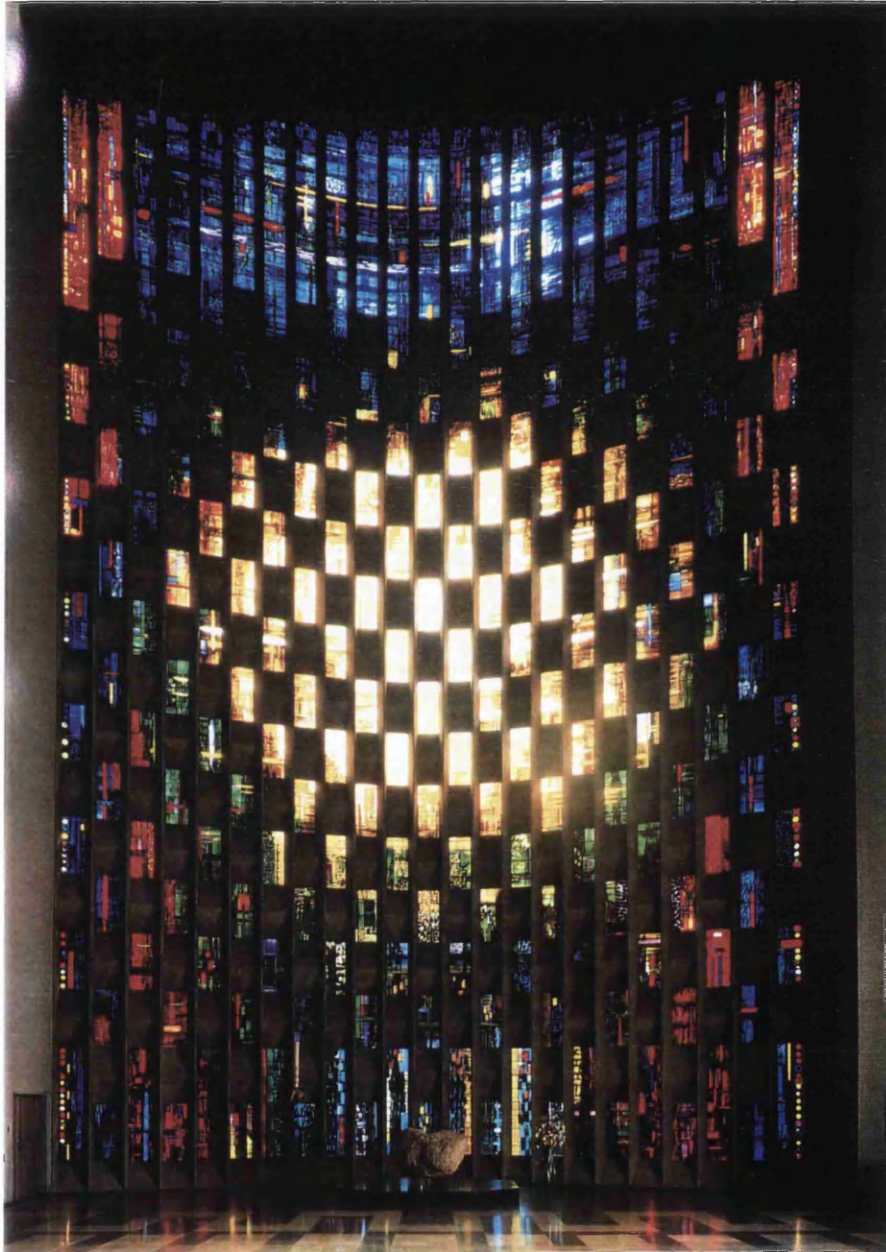


Fig 32

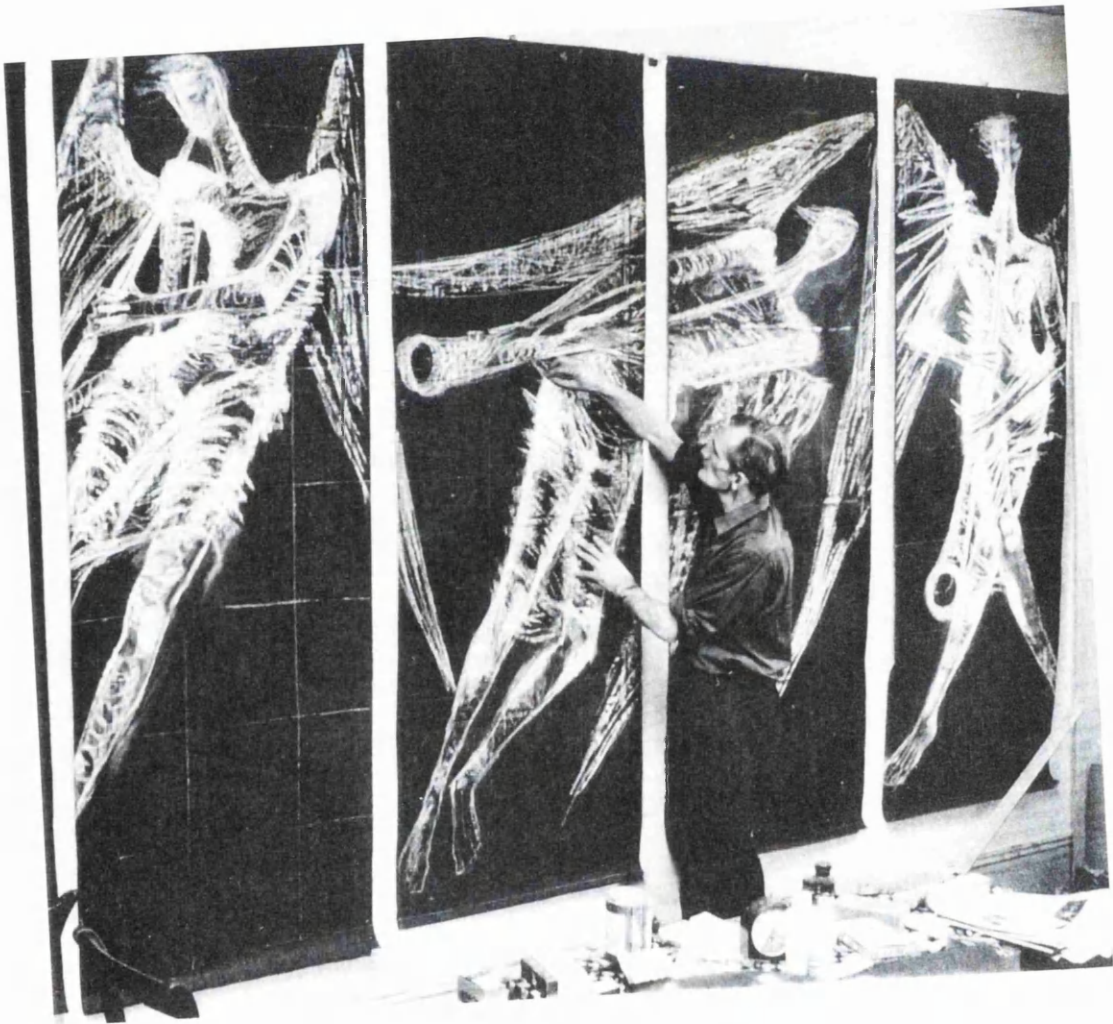


Fig 33





Fig 34a

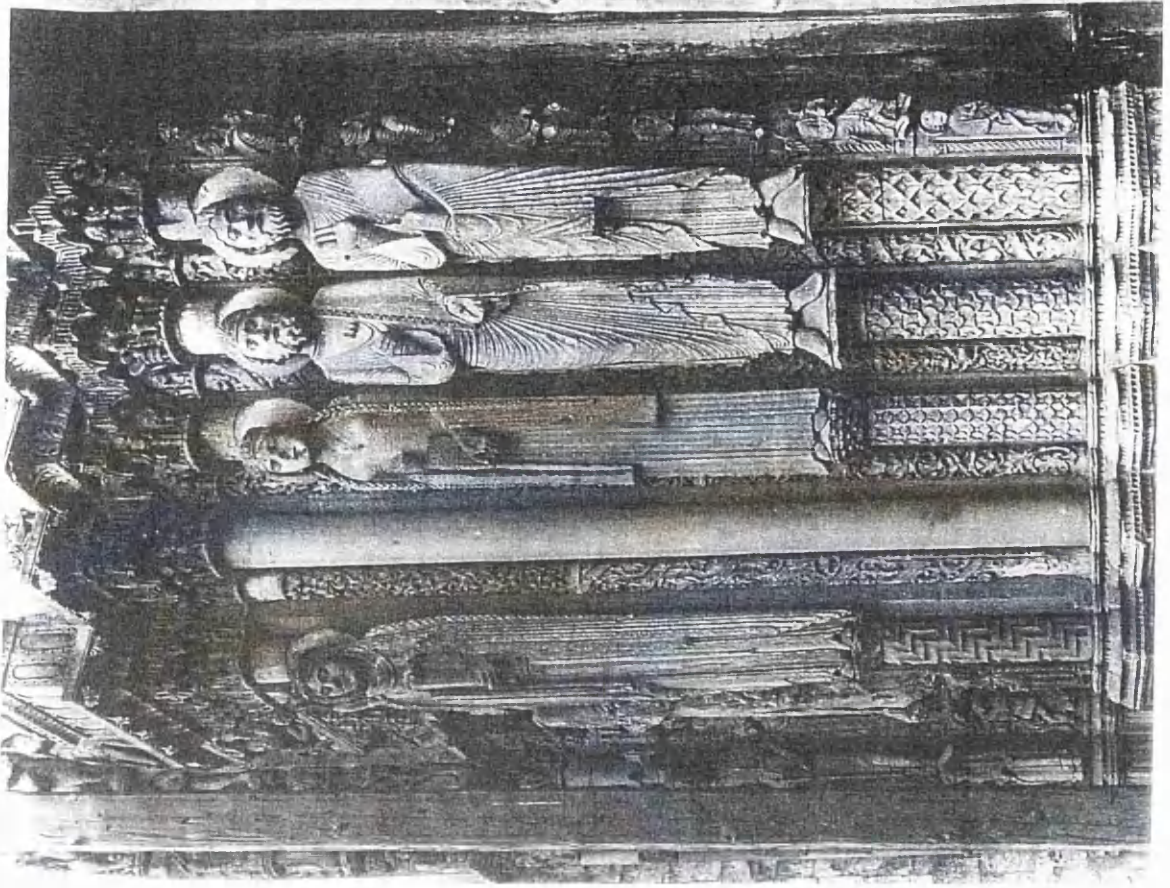


Fig 34b

Fig 35

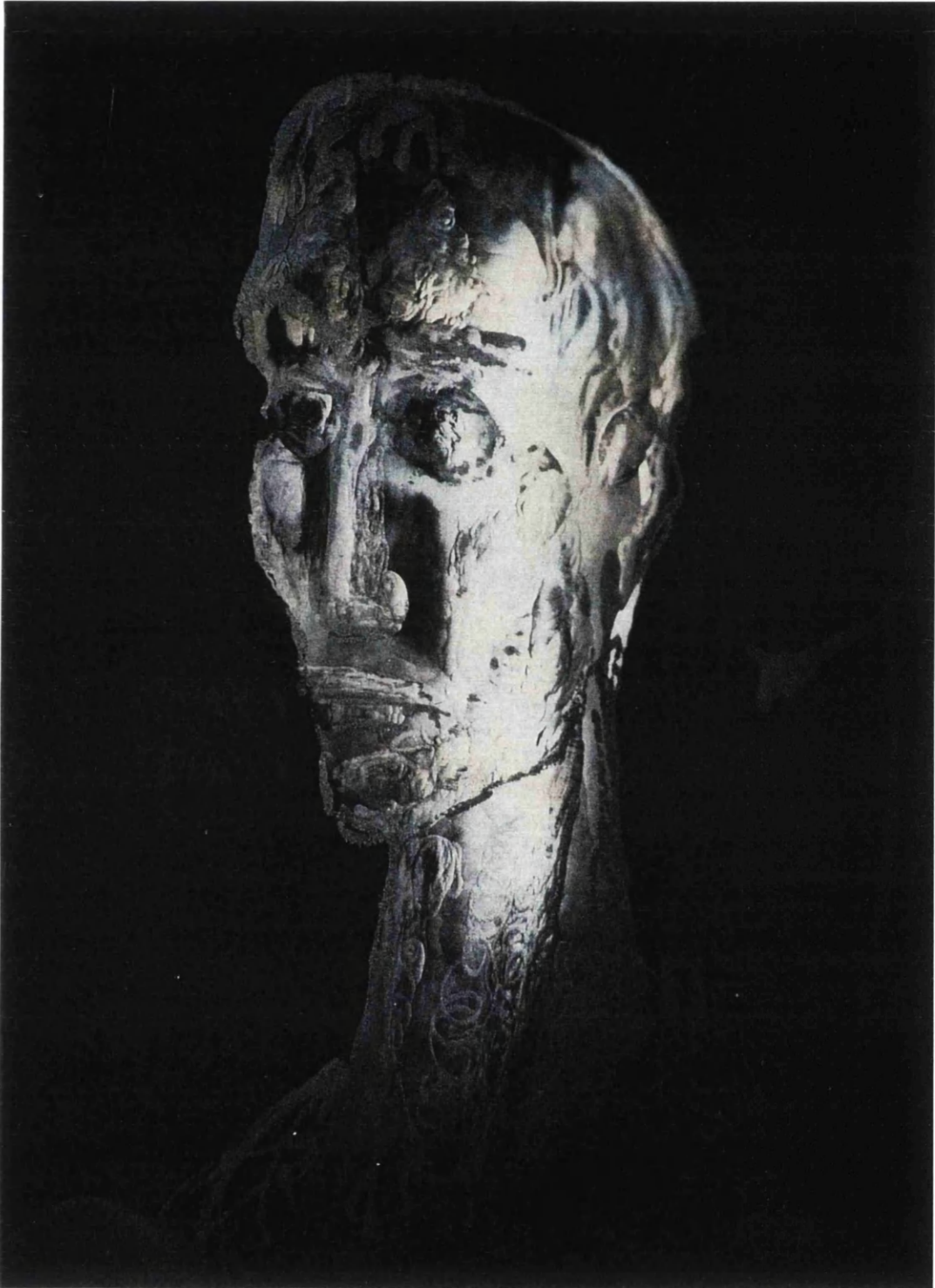


Fig 36



Fig 37

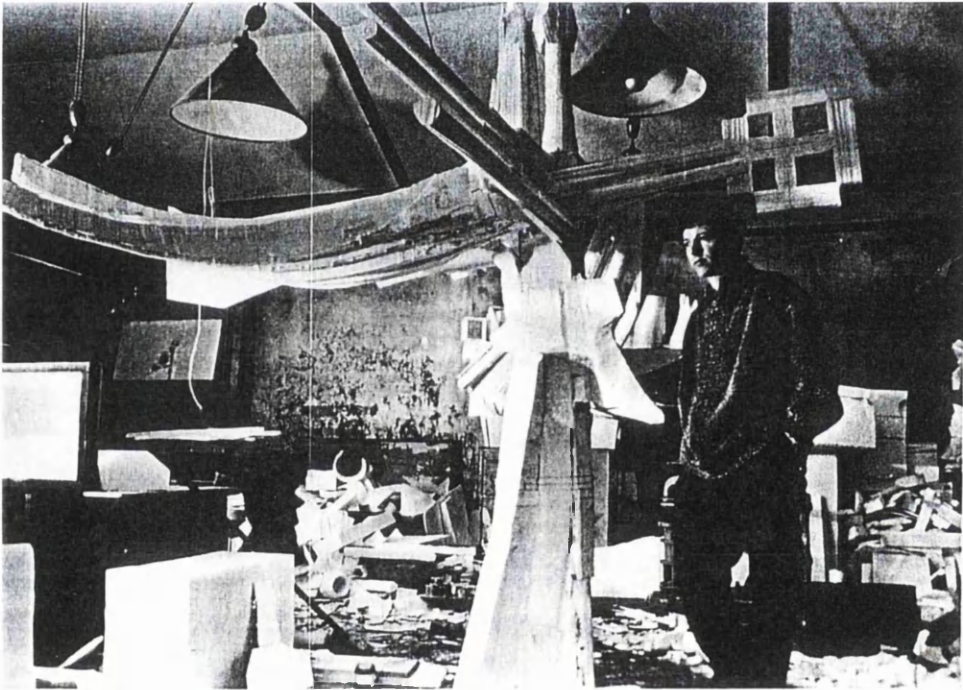


Fig 38

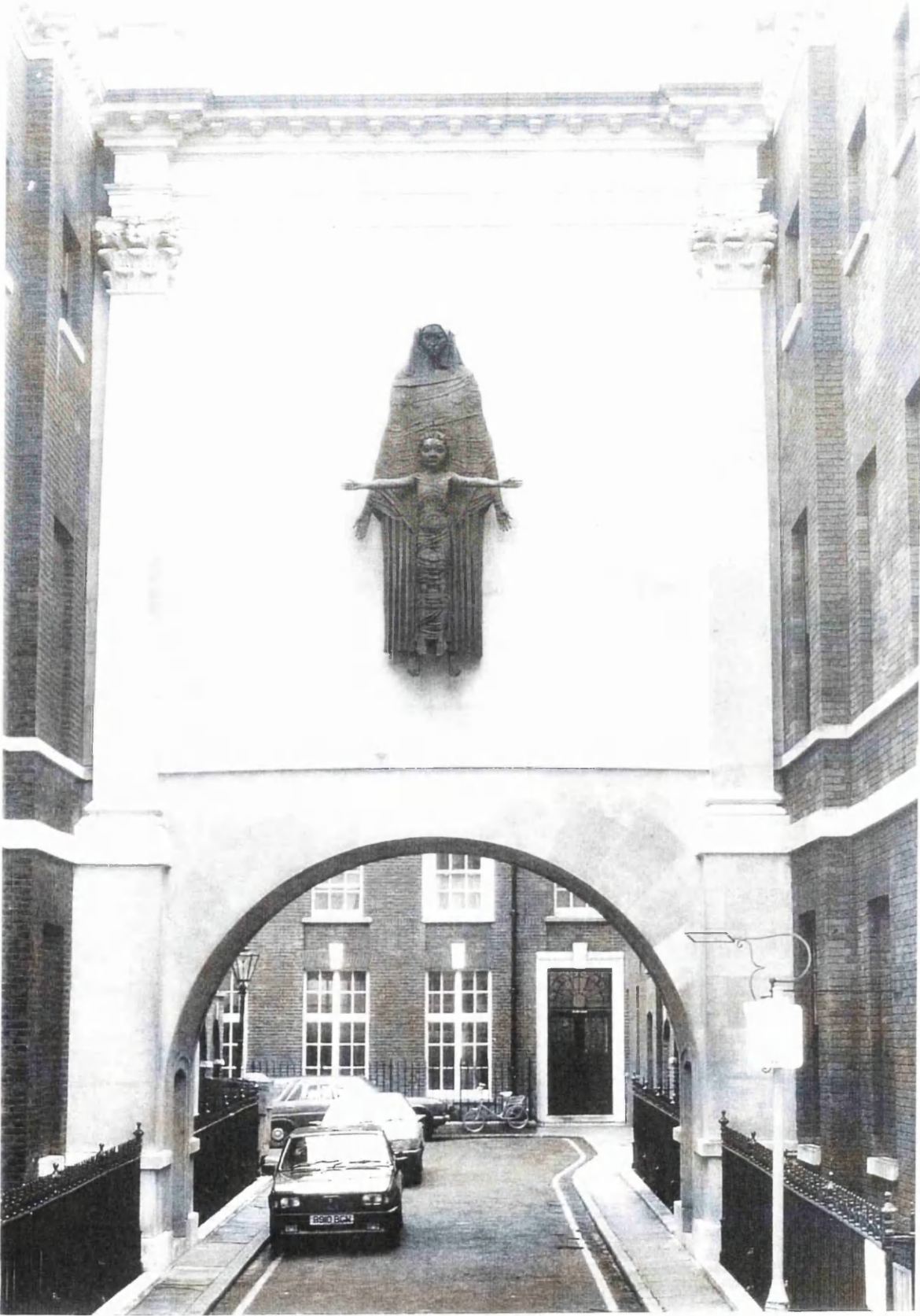


Fig 39a



Fig 39b



Fig 39c

Fig 40



Fig 41

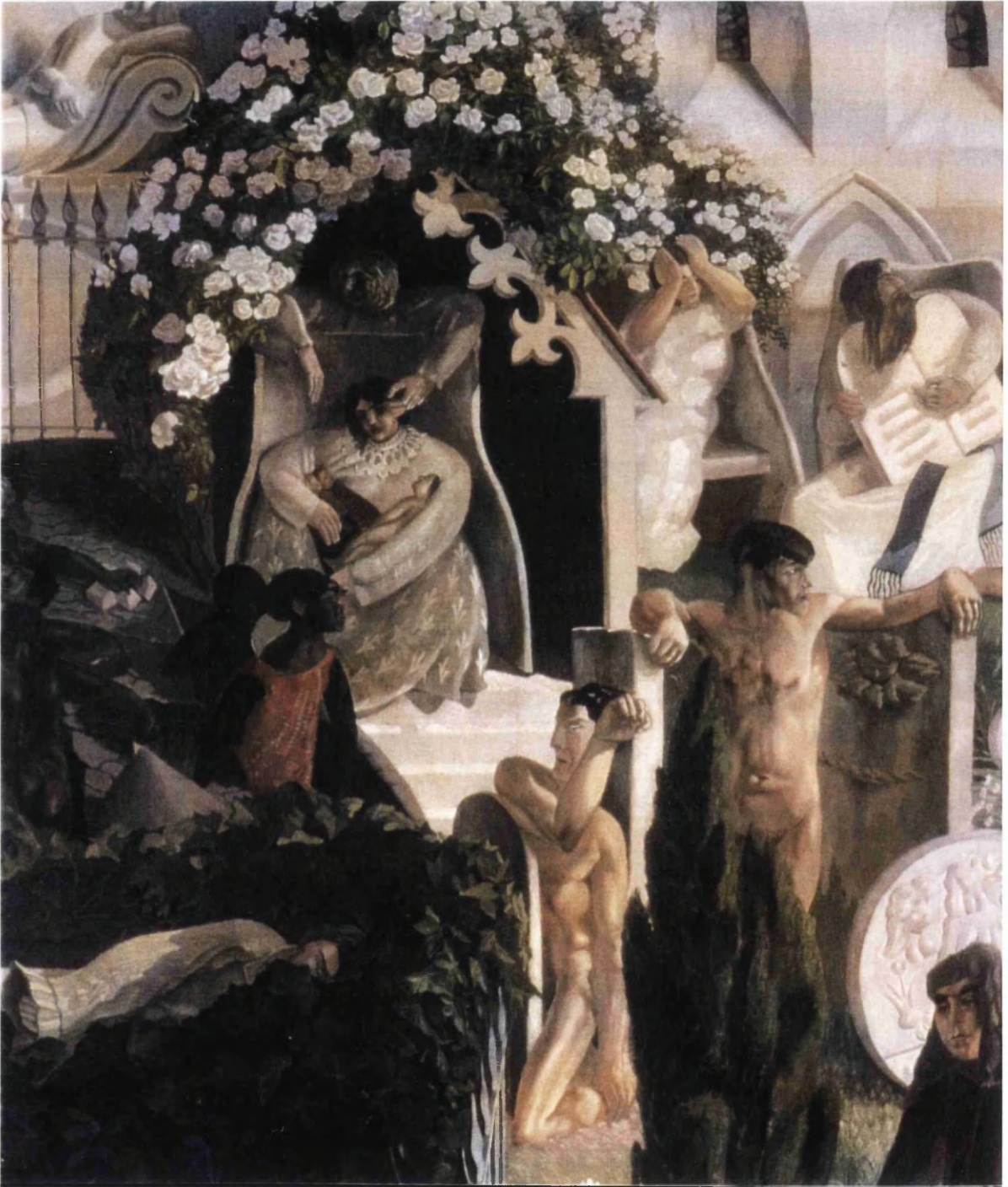


Fig 42

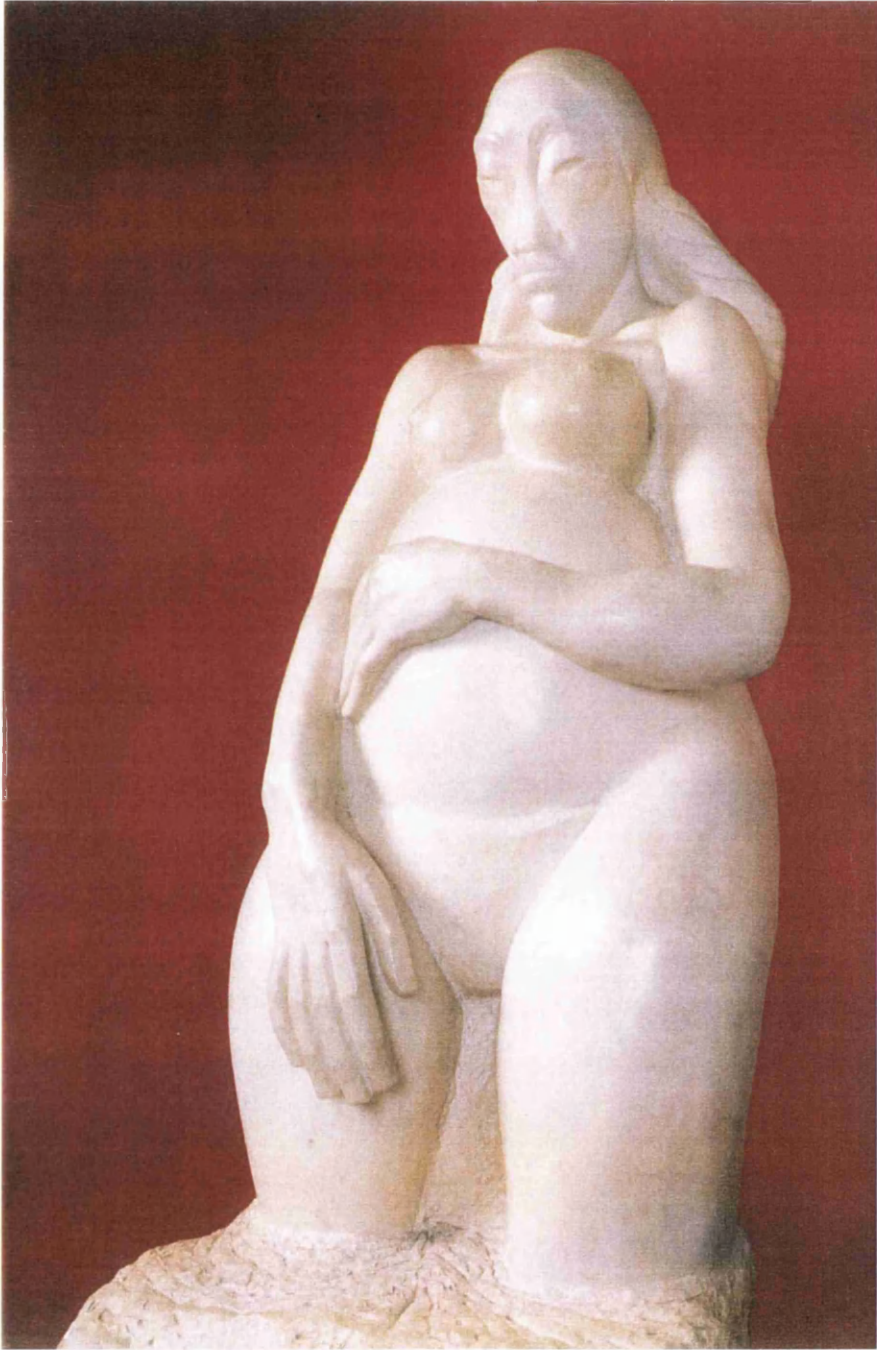




Fig 43a

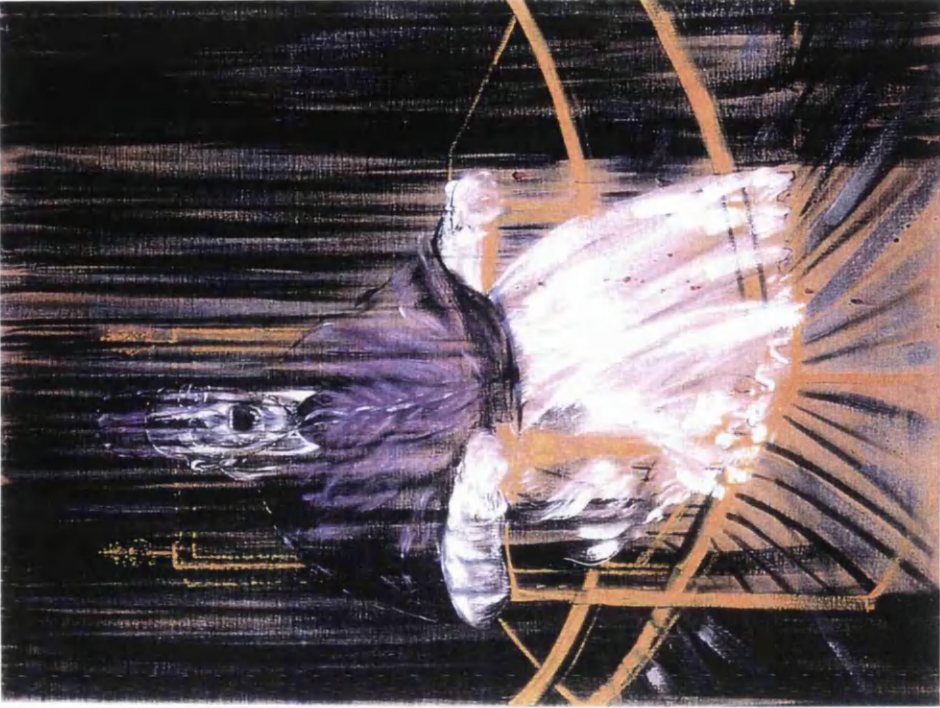


Fig 43b



Fig 44b

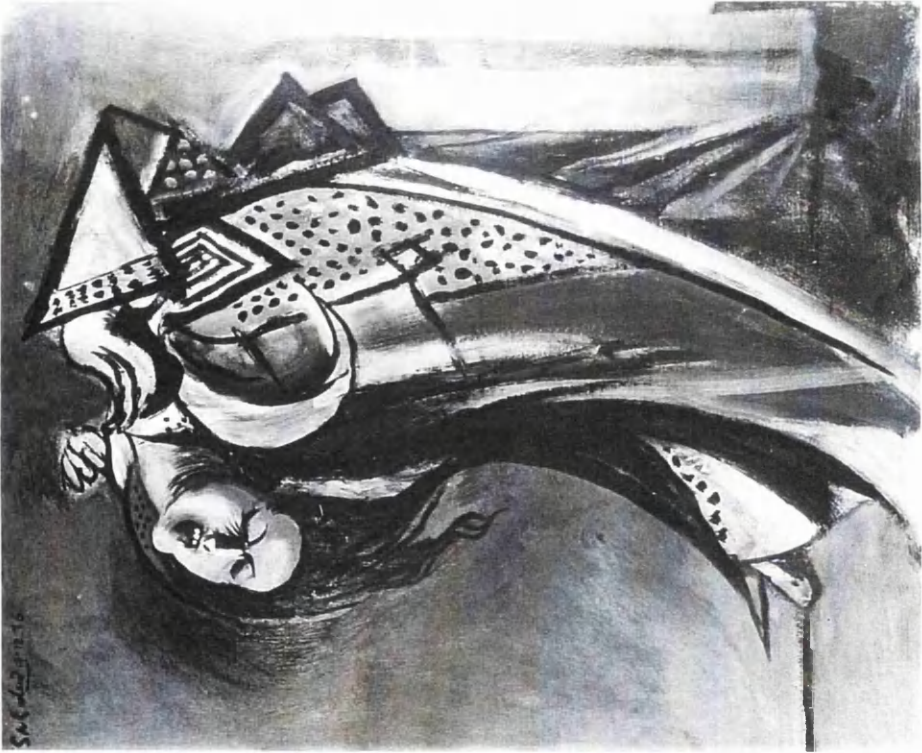


Fig 44a

Fig 45



9. Glossary

Mandorla: *The Mandorla or vesica, akin to the aureole, is an almond shaped oval of light. It is used in scenes of the Transfiguration, Ascension, Last Judgement, Second coming of Christ and Ascension of the Virgin. It isolates and frames the figure with majestic power in works of art.* ⁵⁰

Symbols of the Trinity:

God the Father: *In ancient times portrayed as a triangular halo or as a white light, derived from early Renaissance depictions of the Sacred Name in a glory or sun-burst and commonly used in post-Reformation stained glass*

Christ: *A cross is the sign of his Passion and Church, became widely used in the fourth Century.*

Holy Spirit: *Anciently depicted as a dove or a tongue of fire, Piper chose to represent the Holy Spirit as a feathered flame or wing of fire.*

Symbols of Four Evangelists: *The winged beasts representing the four Evangelists were commonly used in Romanesque and Gothic art. Their origin is to be found in Revelation 4: 6 – 7: ... and in the midst of the throne [were] four living creatures ... The first creature was like a lion, and the second creature like a calf, and the third creature had a face as of a man, and the fourth creature was like a flying eagle."*

The identification of the beasts with the Four Evangelists dates to the fifth century. It is generally presumed that the opening verses of each Gospel hold the key to their interpretation. St. Matthew begins with Christ's genealogy (the man); St. Mark with the "voice ... crying in the wilderness" (like a lion); St. Luke with the sacrifice of Zacharius (the ox) and St. John leads us directly into the presence of the Divinity (like and eagle soaring).

By the thirteenth century the lion is associated with Christ's resurrection; the ox with his sacrifice; the man with his humanity; and the eagle with his divinity. In medieval times the four beasts were often painted on the four arms of the cross because the eagle is king of all birds, the lion of all wild beasts, the ox of all tame animals and man of all things visible. Thus they attend upon Christ who is king of all things visible and invisible. ⁵¹

Tau Cross: *Also called the Crux Commissa, or St Anthony's Cross was the sign the Israelites made on their doorposts at the Exodus, as well as the sign on which Moses raised the brazen serpent. It is called the Tau because of its resemblance to the Greek letter T. It is the emblem of St Anthony of Egypt and is also used as the head of pastoral staves.* ⁵²

Tetramorph: *Means four shapes and refers to the four living creatures in the Book of Revelations worshipping Christ in majesty (See Symbols of the Evangelists for iconography).*

Triptych: *As a form the triptych asserts division, whether for the purposes of hierarchy (as in Gothic art), for reasons of narrative, for comparison or to isolate the components of the drama. In artistic periods where there was no use for subdivision (such as in the Renaissance where the accurate use of perspective did not allow it) or in ensuing artistic traditions such as its use by Rubens in the Baroque, where its form was simply not influential enough to endure, the form disappeared.* 53

10. Footnotes

1. Refer to the insistence following the Reformation that all visual references be removed from cathedrals, churches, etc. only to be gradually readdressed in the 19th century through the revival of the Catholicisation of the Anglican Church. The impact of Empiricism, Evolutionary theory, etc. has had a marked influence on religious beliefs.
2. Edwards, 1999, pp. 6 – 10.
3. Scholars agree that the Catholic, Methodist, Presbyterian, etc. approaches to 20th century Church patronage in England do not differ significantly from that of the Anglican experience. (Walker, 1996 & Day, 1984.)
4. Mannering, 1995, p. 5.
5. Consult **The Church of England: A Portrait, 1993** by Michael De-La-Noy for a comprehensive overview of the history of the Anglican Church. This source also provides a useful departure point for the historic position of the Anglican Church viz Rome and the contemporary debates that have shaped the course of the Anglican Church in the 20th Century.
6. Consult G.W.O. Woodward's **Dissolution of the Monasteries, 1966** for a thoughtful and thorough analysis of the main reasons leading to the dissolution of the monasteries, as well as the implications of this decision. Woodward also discusses the matrimonial difficulties and the threat of excommunication from Rome of Henry VIII in 1535. His overall conclusion is that the decision was mainly driven by financial reasons and that the King's declaration of royal supremacy was made easier by the general consensus of hostility towards alien intervention in England's affairs.
7. Hearn, 1995, pp. 75 – 76.
8. Fraser, 1978, p. 285.
9. Ibid. and Garlick, 1989, pp. 21 – 23. (Incidentally, George III refused to grant full Catholic emancipation because he believed that if he agreed to such a measure he would be guilty of breaking the solemn coronation oath to defend the Protestant religion.)
10. An interesting facet of these portraits is the fact that they were not commissioned by the Church to commemorate outstanding contributions by the clergy to society, but by a secular institution, the National Portrait Gallery. The second important development related to ecclesiastical portraiture is the importance of photography. Photographed portraits by Yousof Karsh, Arnold Newman, Allistair Morrison and Nick Sinclair dominate portraits of 20th century religious leaders in the collection of the National Portrait Gallery.
11. Consult **Designing Ecclesiastical Stitched Textiles, 1993** by Beryl Dean for an exploration of 20th century embroidered ecclesiastical vestments.
12. Walker, 1996, pp. 44 – 45.
13. Ibid.
14. Ibid. pp. 48 – 53. Walker considers Bishop Bell as one of the most important Anglican Bishops of the last century in terms of his passionate and intelligent understanding of the arts in service of the Church. Bishop Bell's judgment on a proposed scheme for a mural by the artist Hans Feibusch noted that although the Church preferred craftsmen rather than artists due to easier control: "Unless the Church is to be sterile in the fostering of creative art, it must be prepared to trust its

chosen artists to begin their work and carry it through to the end as the fulfillment of a trust, the terms and circumstances of which they understand and respect.”

15. Ibid. p. 53.
16. The Fine Art Collection, Pallant House, 1990, pp. 6-7.
17. Ibid., p. 3.
18. The funding for Sutherland's Crucifixion, for example, was raised partly through a recital given by Britten and Pears and by a box "for the commissioning of works of art for the church." (Mitchinson and Stallabrass, 1992, p. 11.)
19. Ibid., p. 54.
20. Lichtenstern draws a convincing comparison between the monumentality of the Masaccio *Madonna and Child* and Moore's Northampton *Madonna and Child*. Henry Moore admitted to be influenced by Masaccio throughout his life. (Henry Moore, Kunsthistorische Museum, Wien, 1998, pp. 76 - 83. & Jianou, 1968, p. 38.)
21. Ibid.
22. Anderson, 1995, p. 44.
23. Walker, 1996, p. 55.
24. Anderson, 1995, p. 49.
25. Ibid. p. 45. A letter from Barbara Hepworth to Herbert Read dated December 1946 touches on this perception: "You suggest that they [Sutherland and Moore] were wrong to do the work for the Church – or do you mean that it was wrong for Henry because he compromised (for the first time in his life!) and was wrong for Graham who did not compromise? If contemporary forms does not suit religious subjects what then happens when a 'believer' is a contemporary painter?"
26. Walker, 1996, pp. 45 – 46.
27. The Fine Art Collections: Pallant House, 1990, p. 3; Foster, 1991, p. 16; Wood, 1992, p. 530 & Osborne, 1997, pp. 68-69.
28. The Anglican Cathedral in Liverpool was designed by Giles Gilbert Scott (begun in 1903), the Metropolitan Cathedral of Christ the King, Liverpool was started in 1962; Westminster Cathedral was started in 1894, but the interior decoration was only completed in the late 1980's; the Guilford Cathedral designed by Edward Maufe was completed in 1966. (Campbell, 1987, p. XIV and Walker, 1996, pp. 57 – 63.)
29. Despite its modernity, art historians such as Piers Gough today consider Coventry Cathedral as a continuation of the Gothic. This statement is born out by the extraordinary use of stained glass screens (the screens are swiveled to face the altar), the birch beehive ceiling which echoes the vaulted and ribbed carved ceilings of medieval cathedrals and the use of the slender concrete pillars balanced on steel pins which imitate the lightness and airiness of the stone columns in medieval cathedrals. (Piers Gough made this statement on the "Shock of the Old" series, Channel 4 at 20:00 pm., 27 August 2000 with reference to the great cathedrals of Britain.)
30. John Hutton was criticised for "exaggerating" the necks of the figures. However, he was supported by Spence and continued with his interpretation of the commission. (Brentnall, 1986, p. 115.
31. Hayes, 1980, p.37.
32. Ibid., p. 47.
33. Revai, 1964, pp. 32 – 5, 68 – 9.

34. Campbell, 1987, p. 43.
35. Ibid., p. 44.
36. Alley, 1982, p. 133.
37. Osborne, 1997, p. 70.
38. Ibid., p. 71.
39. Brentnall, 1986, p. 78.
40. Ibid., p. 86.
41. John Hutton developed a completely new engraving technique after consultation with an engineer of the Royal College of Art in the form of a grindstone fixed into a hand piece with a flexible drive (a scaled-up version of a dentist drill). He had to take great care that the glass did not overheat and shatter and in the case of deep engraving he had to take **juddering** into account. (or technical term: torque) which takes place when the resistance of the object being engraved is more than the output of the turning wheel. This called for a new and specially adjusted flexible drive. (Ibid., p. 97.)
42. Buckle, 1963, pp. 393, 395 & Campbell, 1987, pp. 66 – 67.
43. Ibid., Buckle, 1963, p. 407 & Silber & Friedman, 1987, p. 274.
44. The National Gallery of Victoria recently held a wide-ranging international exhibition covering 20th century secular art inspired by religious beliefs. (**Beyond Belief: Modern Art and the Religious Imagination**. Melbourne: National Gallery of Victoria, 1998.)
45. Sylvester, 2000, p.239.
46. Apollo, 1952, p. 33.
47. Brentnall, 1986, p. 56.
48. Anderson, 1995, p. 49.
49. Brentnall, 1986, p. 97.
50. Child & Colles, 1979, p. 194.
51. Foster, 1991, p. 20.
52. Child & Colles, 1979, pp. 16, 18.
53. Birksted, 1982, p. 13.

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