Art and Honour
Contemporary Impressions of World War I

An exhibition of material from UCL Special Collections and UCL Records Office
February - December 2014
Acknowledgements

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UCL Library Services
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The world is commemorating the start of the ‘Great War’ in 1914, and UCL has its own part in the collective memory, reflection and record.

At the Queen Square Library, Archive and Museum (UCL Institute of Neurology), from August–December 2014, there will be an exhibition of case notes, photographs and literature. This highlights the treatment of war-related psychogenic disorders at the National Hospital for Neurology and Neurosurgery. Over 1,200 soldiers were admitted during the war suffering from functional disorder, hysteria, neurasthenia, neurosis and shell shock; nearly half of all male admissions were servicemen. The exhibition will also reveal the impact the war had on National Hospital staff, including Sir Victor Horsley, the world’s first dedicated brain surgeon. Horsley died in 1916 following field surgery duty in Mesopotamia.

The exhibition in the Main Library illustrates many individual experiences of World War I – as combatant, pacifist, poet, propagandist, humourist, satirist – set alongside a vibrant and experimental profusion of art.

Many of those personal stories are as vivid today as they were 100 years ago. Slade alumnus Isaac Rosenberg wrote a number of “Trench poems” and Break of Day in the Trenches, written in 1916, conveys an almost tangible sense of the battlefield. Rosenberg was killed in 1918, his life sombly recorded alongside so many others in the UCL Roll of Honour. School-leaver Lionel Penrose, a conscientious objector who later became an eminent geneticist, narrated the war through sketchbooks and diaries compiled while serving in the Friends’ Ambulance Unit from 1916–18. His drawings are equally evocative.

Most of the items on display have been selected from the 1914–18 and Little Magazines collections held by Special Collections, with additional items from the College Archives and the UCL Records Office. All provide rich sources of information about the people of UCL since the founding of the University.

The 1914–18 Collection, bequeathed to UCL in 1925, comprises a considerable number of items contemporary to World War I. Among them are some 300 books, 1,500 pamphlets, the Daily Review of the Foreign Express, postcards, posters and maps. The collector was Leonard Arthur Magnus (1879–1924), son of Sir Philip Magnus (UCL graduate, politician and educationist) and a Law student at UCL from 1896–1904. Awarded the Fielden Scholarship, for French and German, he became known as a writer, translator and textual scholar, and was the author of Pros and cons in the Great War, a record of foreign opinion, with a register of fact, in 1917. The Barrow Emanuel Bursary, a student hardship fund since 1934, was also founded through his bequest to UCL.

A ‘little magazine’ is a non-commercial periodical, usually dedicated to publishing experimental art and literature and/or unconventional social ideas and political theories which would have been rejected by mainstream or commercial journals. The term ‘little’ refers to the circulation, rather than the physical size, and is a variable measure. UCL has been comprehensively collecting ‘little magazines’ since the early 1960s and now has one of the most significant collections in the UK.

During the early years of the 20th century, independent publishing flourished and print culture became central to avant-garde circles. With increasing access to developing printing technologies, artists could become their own publishers, editors, writers, typographers and designers. The magazines they produced were, for the most part, a means to an end – vehicles for defining artistic agendas and circulating ideas. This was especially so during the 1914–18 period when, despite the wartime shortage of printing materials, the anger of Europe’s artistic elite overflowed into a profusion of small-scale, anti-establishment publications. Some of these artists, exiled from their own countries for their dissident beliefs, had a huge impact on the development of modern art across Europe and the United States, no doubt partly achieved through the circulation of printed materials such as those shown here.

While the focus of attention is more intense in 2014, the centenary of the war’s outbreak, interest in this period has never waned. Our collections continue to engage a wide-ranging audience of scholars, medical specialists and schoolchildren. Lewis Yealland’s shell shock case notes at the National Hospital have drawn students from as far afield as Wisconsin, USA, researching the history of hysteria in soldiers and gaining considerable insight from handling the original records. As one of our outreach activities with schools, items from the 1914–18 Collection have been used to create resource packs for A-level English Literature students. They provide an opportunity to examine original documents, understand the background to literature of the period and compare forms of fiction and non-fiction created during the war.

The exhibition in the Main Library is part of the World War I Centenary programme of events and activities led by Imperial War Museums [http://www.1914.org/].
*SPECIAL COLLECTIONS. 1914–18 Collection.*

William Heath Robinson was born into a talented family of craftspeople and illustrators. After years spent drawing classical images, he left the Royal Academy Schools with the aim of earning his living by painting landscapes. However, he soon discovered that illustrating books such as *Fairy Tales from Hans Christian Andersen* and *The Poems of Edgar Allan Poe* could be far more lucrative, and working for magazines even more so. Some of Heath Robinson’s wartime comic material, which originally appeared in *The Sketch* and the *Illustrated Sporting and Dramatic News*, features in this work. The popular edition published in 1916 ran to six impressions.

Raphael Tuck brought his family to London from Germany and in 1866 he established a business in Spitalfields, specialising in the reproduction of lithographs and similar works of art. The business grew with the production of Christmas cards depicting works of art by famous artists of the day (including UCL’s Edward Poynter) and accompanying text from poets such as Tennyson. After Raphael’s death in 1900 his son Gustave became vice-chairman and his brother Adolph ran the company. Gustave later endowed UCL with funds for a new Mocatta Library and Museum, while the Gustave Tuck Lecture Theatre was created in honour of his wife Esther. In the meantime, the company had branched out into the production of other printed artistic matter, for example postcards, which became very popular in the early 20th century.

Francisco Sancha Y Lengo, who created the artwork for these postcards, was born in Spain in 1874. He worked as a caricaturist for several Spanish and French periodicals, and lived in London from 1901. His work featured in exhibitions in Madrid in 1897 and 1924.

- **The Hare And The Tortoise**
  
  On back: ‘A hare and a tortoise ran a race; the hare at first despised her contemptible little opponent, but it was the plodding tortoise that won the race…’

  Germany, after years of deliberate preparation for war, had the advantage over the Allies at first, but now that they are steadily surpassing her in the supply of munitions, it is they who are in sight of victory.’
• The Wolf And The Stork
On back:
‘A wolf begged a stork to take out a bone
that was stuck in his throat: the stork
pulled it out with his beak and asked for
his reward. “Reward enough”, said the
wolf, “that I did not bite off your head!…”

It seems that Turkey, and the other
friends of Germany, have to be content
with very little gratitude for the help they
have given.’

• The Fox And The Grapes
On back:
‘A hungry fox, finding that he could not
reach some tempting bunches of ripe
grapes, declared that they were sour
and that he did not want them…

The Germans, after their armies had
vainly attempted to reach Paris, Calais,
Petrograd and Verdun, tried to pretend
that these were not their objects.’

• The Hen That Laid The Golden Egg
On back:
‘A greedy farmer, hoping for quicker
profit, killed a hen that had laid golden
eggs and cut it open, to find that he had
merely lost his source of income…

German overseas commerce which had
made Germany so wealthy has been
utterly destroyed by the mad greed that
impelled her to force war on Europe.’

• The Tortoise And The Eagle
On back:
‘A tortoise begged an eagle to teach him
to fly; but when the eagle lifted him up
into the air and let him go, he fell to the
ground and was killed…

Bulgaria, having let herself be dragged
into the war by Germany, will have to pay
the penalty for her own rash ambition.’

Edmund Dene Morel was born on 10 July 1873. His father was French, but his English mother was from a Quaker background, and he followed in the pacifist footsteps of her forebears. Vehemently opposed to the war, he campaigned against it in 1914, leading to his imprisonment under the Defence of the Realm Act. This affected his health for the rest of his life. Following his career as a journalist Morel entered politics, and defeated Winston Churchill to become MP for Dundee in 1922. At the beginning of his epilogue to this book, published two years after the war commenced, in 1916, he writes the following:

‘To the Belligerent Governments

Wider and wider the spread of your devastations.

Higher and higher the mountains of the dead – the dead because of you.

Ever more extensive the boundaries of the cemetery you fashion.

All the wars and all the plagues were as nought to the madness of your doings.

Like unto the breath of a pestilence this madness sweeps through the plains and valleys of Europe, destroying in multitudes the children of men.

The weeping of women is unceasing; their tears mingle with the blood which flows continuously at your bidding.’

Foxwell, Agnes Kate. Munition Lasses: six months as principal overlooker in danger buildings. Hodder & Stoughton, 1917. SPECIAL COLLECTIONS. 1914-18 Collection

This author of this book was a UCL English graduate. In this vivid narrative she collects her time spent supervising women who worked 12-hour shifts in Woolwich Arsenal, using materials such as TNT and mercury to produce cartridges and shells for the armed forces. Powerful and evocative, one can imagine it as a public information film, with passages like this stressing the very dangerous nature of the work:

‘The D.P.O. [Danger Building Principal Overlooker] must keep a vigilant eye on the appearance of the workers during her daily rounds, noting especially the eyes and the skin, and inquiring into the state of teeth and gums. Experience has proved that careful watching and taking care of contact cases in the early stages has a most beneficial result.’

Students of today should find this passage interesting:

‘Women who show special ability for machinery – and it is interesting to learn what a number of women have a special aptitude in this direction – are taught the work. Some tool-setters, again, are university students specialising in science or mathematics.’

Describing a tour of the buildings, the author harks back to her literary past by ruminating on Charles Dickens:

‘Our Guide recited passages of his favourite “Martin Chuzzlewit”, which he was in the habit of reading to his wife in moments of leisure. The marshes reminded me of parts of “Great Expectations”; and we noted that many of Dickens’ characters, which appear sometimes over-characterized to the uninitiated, may be found, to the life, in the Arsenal at this moment. One remembered that Dickens, in the early part of his career, had worked in a factory, and many of his characters were doubtless the result of that experience.’

SPECIAL COLLECTIONS. 1914–18 Collection.

Bart Kennedy was born in Leeds in 1861. He grew up in Manchester, working in cotton mills from the age of six until he obtained a job on a transatlantic steam ship at the age of 20. He then worked his way around the United States doing various jobs, including gold prospecting, acting and singing, until he made his way back to Britain by 1897, travelling through other countries on the way. Thereafter he took up writing, and in this book he praises those who work for the war effort in various ways.

‘If soldiers are to meet and vanquish the mighty in war, they themselves must be mightier. They must be greater and stronger in enginery. They must be able to deal out immense, collective blows. Blows of annihilation. They must have the steel, the shot, the shell, the engines, the machines. They must be well found. They must have the food, the arms, the apparel, the appurtenances. If they have not these, they are undone.’


SPECIAL COLLECTIONS. 1914–18 Collection.

William Archer was a journalist, known primarily for his theatre reviews and publications. He lived in Fitzroy Square near his friend George Bernard Shaw, who he met in the British Museum. As a fluent Norwegian speaker with relatives in Norway, he was a major proponent of bringing Ibsen’s works to the English-speaking stage. During the course of his career he travelled widely, also writing about international social and political issues for *The Pall Mall Gazette* and other newspapers. Too old to serve in World War I, Archer wrote material for the War Propaganda Bureau instead. He produced a number of works such as this one, published in the last year of the war. In the Preface to *The Fight for Right Pocket Book*, which includes chapters headed ‘What is the war about?’ and ‘The Peace Aims of the Allies’, he writes:

‘The object of this little book is to present in a convenient form the main points in the great case of The World v. Germany for the benefit of those – and we may hope their number is legion – who are interested in spreading the Truth among their fellows.’

The book has a number of illustrations, including the coloured inset depicting the national flags of ‘States at war with Germany’ on pages 44–5.
Set of propaganda postcards about Britain’s military preparations for the war, in Spanish.
Published by Clarke & Sherwell Ltd [date unknown].

**SPECIAL COLLECTIONS.**
1914–18 Collection.

This set of six postcards depicts the different roles contributing to the war effort: women munition workers, pilots, soldiers, sailors, Generals and Admirals.
Before the middle of 20th century many considered the octopus to be a rather terrifying creature, featuring as it did in stories such as Victor Hugo’s *Les Travailleurs de la Mer*. So it was common for maps of the 19th and early 20th centuries to portray a country encroaching on other territories as one of these beastly sea monsters, whose relentlessly grasping tentacles reached far and wide.


SPECIAL COLLECTIONS. 1914–18 Collection.

Helen Pearl Adam was the daughter of Charlotte Eliza Humphry, one of the first women journalists and known as ‘Madge’ to readers of her weekly letter in *Truth*. Pearl also became a journalist in 1899, at the age of 17. In 1909 she married George Adam, a journalist who worked for Reuter’s, and in 1912 he became Chief Correspondent for *The Times* in Paris. The couple lived in Paris throughout World War I, where Pearl wrote for various British newspapers, as well as editing *International Cartoons of the War* in 1916. In her introduction she writes:

‘THE HISTORIAN who, a couple of centuries hence, tries to get at the real kernel of the great War, will find himself overwhelmed with material, buried under evidence, like the great authority on Penguinia…THE VALUE of the contemporary cartoon is very great; for it deals almost entirely with what people are feeling, in distinction to what they are doing.’
Bairnsfather, Bruce (Captain). *The Bystander’s Fragments from France*. No.7, 1919.
*SPECIAL COLLECTIONS. 1914–18 Collection.*

Bruce Bairnsfather was born in India in 1887. After an education in England, he followed his father into the army before resigning his commission in 1907 to pursue an artistic career. He enjoyed some success in marketing, then rejoined the military in World War I, beginning in quieter moments to draw cartoons. One of these, drawn while he was recovering in hospital from shell shock and damage to his left ear during the second Battle of Ypres, featured in *The Bystander* magazine in 1915.

*The Bystander* was an illustrated weekly founded by George Holt Thomas, which contained articles by writers such as Daphne Du Maurier and William Heath Robinson (p.4). Its circulation increased enormously following the appearance of further cartoons from Bairnsfather; they proved particularly popular with the troops, despite being frowned on by the authorities. Eventually the latter conceded that the cartoons did help morale, and Bairnsfather was enlisted by the intelligence service to draw similar material for allied forces. The original cartoons from *The Bystander* were compiled into eight collections under the title *Fragments from France*, of which the penultimate volume is displayed here.

The Editor of *The Bystander* writes in the preface to this:

‘Who is ever the worse for a laugh? Certainly not the soldier in trench or dug-out or shell-swept billet. Rather may it be said that the Bairnsfather laughter has acted in thousands of cases as an antidote to the bane of depression. It is the good fortune of the British Army to possess such an antidote, and the ill-fortune of the other belligerents that they do not possess its equivalent.’

Caption for drawing reads: ‘How Old Bill escaped being shot in August 2014’.

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*Sub Rosa*, West Lancashire Division, June 1918.
*SPECIAL COLLECTIONS. 1914–18 Collection.*

This is one of two editions of the Magazine of the West Lancashire Division of the British Expeditionary Force, produced in the trenches in June 1918. The red rose is the symbol of Lancashire, having been adopted by the first Earl of Lancaster after the Battle of Bosworth Field in 1485. ‘They win or die, who wear the Rose of Lancaster’ was the motto adopted by the unit, and it appeared on their uniforms, transport and artillery.

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*SPECIAL COLLECTIONS. 1914–18 Collection.*

Major Claude Quayle Lewis Penrose of the Royal Garrison Artillery died at the age of 24, after being injured at his post, on 1 August 1918. He was born in Florida, although his family were from Ireland. In England he was educated at the United Services College and at the Royal Military Academy in Woolwich. During the war he was awarded the Military Cross and twice mentioned in dispatches.

The biographical preface includes Penrose’s diary entries from the front, and his poetry is descriptive of his experiences in battle. The preface also notes the coincidence that:

‘When he passed out of the world, as a result of wounds from a German shell, he was attended by a Canadian doctor at a Canadian Casualty Clearing Station; when he entered it, he was attended by a Canadian doctor who had gone down to Florida for the sake of its wonderful climate, and cared for during the first days of his life by a German woman, who was the only nurse the Avon Park settlement afforded.’
Selection of Royal Navy propaganda postcards, in French. Published by Photochrom Co, Ltd [date unknown].

SPECIAL COLLECTIONS. 1914–18 Collection.

This series of cards headed: ‘L’Angleterre prête à frapper’ (“England ready to strike”) states that they were authorised by the Admiralty and approved by King George and Queen Mary. The pictures depict Royal Navy scenes and vessels, including a reconnaissance sea plane, Admiral Jellicoe on board the cruiser Iron Duke, officers, crew and big guns on the Queen Elizabeth and the submarine B6.
The University of London Officers Training Corps, or OTC as it is known for short, was created in 1909. It lost many members in World War I.

The University of London Officers Training Corps. Roll of War Service 1914–1919 in locked casket. COLLEGE ARCHIVES.


Framed photographs from the Roll of Honour were at one time hung in the South Cloisters of UCL, until the outbreak of World War II. All but 31 were salvaged after an air raid of 1940 destroyed the Cloisters. These were later removed from their frames, and in 1951 they were boxed up and put into the College Archives. They have recently been rediscovered.

Reproductions of numerous people from the Roll of Honour are displayed:

- **Frances Mary Bates**
  
  "She was educated at St. Nicholas’, Folkestone, and Redhill Technical Institute, and was a student at the Slade School in 1913–14… From September, 1914, until her death, she nursed at the London Hospital and the Cambridge Military Hospital, Aldershot, as a Special Probationer in Queen Alexandra’s Imperial Military Nursing Service. On April 9th, 1916, she died at the latter Hospital from pneumonia.’

- **Leonard Terry Despicht**
  
  ‘He was educated at University College School and was at UCL (Arts from 1909–12)... He was awarded the Military Cross on March 10th 1915, “For conspicuous gallantry at Givenchy on February 20th 19015, when in command of the Right storming party, he was almost buried by a German shell. After being extricated he was immediately shot, but crawled to the enemy’s parapet, and there continued to conduct operations”… After recovering from his wound, he rejoined the 4th Bedfordshire Regiment, and returned to the trenches in June, 1916… In the very early morning of February 12th 1917, during an engagement on the Ancre, he was instantly killed while consolidating the line close to the enemy trenches.’

- **George Guy Barry Downing**
  
  ‘In 1913 he entered the Slade School, UCL… On September 2nd, 1916, he was flying over the German lines when his aircraft was seriously damaged by anti-aircraft fire, and he himself was wounded. He succeeded, however, in driving off two German machines which attacked him, and in landing within the French lines. He was invalided home, and while recovering from his wound had a severe attack of diphtheria, but in March, 1917, he was certified fit for light duty, and acted as instructor at aerodromes in England; he was then appointed officer in a training school in Scotland. He had only been a few days there when he was killed in a flying accident on September 4th 1917.’

- **George Gordon Lauder**
  
  ‘From 1912 to 1914 he was at the Slade School at U.C.L. … In March, 1916, he was transferred to the 1st (Regular) Battalion. He was killed in action in the battle for Delville Wood. The Germans were hanging on to the North-East corner of the Wood, and Lauder’s company was ordered to clear it at the point of the bayonet. It was during this operation that he was shot through the head by a German sniper, on July 30th, 1916.’
• Harold Davie

“Private, R.A.M.C., was born on June 3rd, 1893, and was an Arts Student at U.C.L. in 1912–13. He died of dysentery on the hospital ship “Kara-Para”, on September 29th, 1915, in the Mediterranean. He was buried at sea, 100 miles SSE. of Rhodes.”

• Reginald Charles Francis Dolley

“He was educated at Watford Grammar School and came to U.C.L. in 1905…He took his B.A. in 1908 (First Class Honours; Modern European History), and his M.A. (External) in 1911. In 1914 he was elected a Fellow of the College…In January, 1917, he received his commission in the 6th Notts and Derby Regiment (Sherwood Foresters). On July 1st, he was reported missing, near Lens: “He was last seen surrounded by the enemy, refusing to surrender, in a German trench, which his company had taken”.

• Reginald Arthur Kerry

“He came to U.C.L. with a scholarship, and took an Arts Course from 1906 to 1909…He afterwards studied Law in the University of Sydney, and in January, 1915, joined the Australian infantry. In March of that year he volunteered for active service, and was sent to Gallipoli, where he fought in the battle of Lone Pine. He was transferred to the Machine Gun Corps on its formation, and on the evacuation of Gallipoli went first to Egypt and then to France…Shortly afterwards he received his stripe, and was Acting Corporal at the time of his death in July, 1916. On the 21st he was helping to carry up ammunition for the battle of Pozieres, when he was struck by a shell and severely wounded. He died on the 22nd.”

• Maurice Gray

“He…passed to Trinity College, Cambridge, but left after one year to study at the Slade School, U.C.L. (1909–13). He was an artist of great promise, and possessed notable musical and literary gifts…On August 15th, 1914, he was gazetted 2nd Lieutenant, 2nd Dragoon Guards (Queen’s Bays), and went to France in June 1915. Subsequently he was transferred to the Machine Gun Corps, Cavalry (7th Squadron). He was promoted Lieutenant on April 15th, 1916, and Captain shortly before his death. He fell in action at Beaucourt en Sancerre, on August 8th, 1918, and is buried in the Cemetery at Caix…The officers of his squadron wrote: “At the time of his glorious death he was engaged on a special mission with the danger of which he was acquainted, and for which he volunteered”.

• Warren Kemp Fenn-Smith

“He entered U.C.L. in the Faculty of Arts in 1914. He was gazetted 2nd Lieutenant, R.F.C., and was killed in action near Bethune on January 8th, 1918. “Attacked by a superior number of enemy scouts, he gallantly fought until shot down”.

• Cecil Arbuthnot Gould

‘…was a member of the Administrative Staff of U.C.L. in 1911 and 1912…He served in Gallipoli, whence he was invalided home after taking part in the battle of Suvla Bay; and subsequently in Egypt and Palestine. He was promoted Captain in May, 1916. He fell on March 26th, 1917, in the first battle of Gaza, leading with great gallantry his men, who had to advance over a large tract of ground providing no cover at all. He reached a point within at least two hundred yards of the enemy wire.”
University College School was originally located in the Wilkins building before the South Wing was built to house it. It stayed here until 1907, when it moved to Hampstead. This Roll of Honour and war list contains the records of staff and former pupils who served during the war.

Lionel Penrose was born into a Quaker family in 1898. After leaving school in June 1916 he went to France to serve in the Society of Friends’ Ambulance Train, run on behalf of the British Red Cross. He stayed with the Train until December 1918, drawing many sketches of places that he travelled through. Landscapes include Amiens, Vecquemont, Doingt, Templeaux, Ypres, Abbeville, Rouen, Coutrai [Kortrijk] and Marcoing.

As well as the sketchbooks, Penrose kept a diary from his time serving with the Ambulance Train. It includes descriptions of enemy action as well as more drawings and maps. The diary is open at entries for October 1918, headed Evacuations South, + North, which detail journeys made to and from the French coast, with a hand-drawn illustration of the routes.
Percy Wyndham Lewis (1882–1957) was an English artist, critic, novelist and journalist. From 1898 to 1901 he studied painting at the Slade School of Fine Art under the Professorship of Fred Brown, then travelled widely across Europe. In 1909 Lewis met the American writer Ezra Pound, with whom he founded Blast in 1914. Blast was created in response to a series of highly theatrical and confrontational lectures, exhibitions and events in London by the poet Filippo Marinetti and the Italian Futurists.

Initially Lewis and the rest of the London avant-garde were inspired by Marinetti’s zeal. However, they soon became irritated by his arrogance and were incensed at his attempts to recruit them into his circle. Lewis, determined not to have his thunder stolen, gathered together a group of artists, including Henri Gaudier-Brzeska, Edward Wadsworth, Jacob Epstein and David Bomberg, to form the short-lived Vorticists – an independent alternative to Futurism, Cubism and Expressionism. Vorticism, considered England’s first real avant-garde art movement, embodied similar ideals and typographic style as the Futurists, embracing dynamism, the machine age and modern life, with all its imperfections.

Lewis’s patience with the visiting Futurists ran out when, without his permission, his name was added as a signatory to Marinetti and C R W Nevinson’s English Futurist manifesto, Entitled Vital English Art, this appeared in The Observer on 7 June 1914. The first issue of Blast was published in direct response, on 2 July 1914, 33 days before Britain declared war with Germany. This is now considered a transformative moment in the history of English Modernist art and literature.

The first issue of Blast utilised the aggressive visual and verbal style of European counterparts such as Lacerba in Italy, adopting the oversized fonts and geometric layouts more reminiscent of advertisements than the text of a literary magazine. Conceived as a ‘battering ram’ for the Vorticists, Blast was primarily a vehicle for their manifesto, written by Lewis. It called for a ‘vivid and violent’ reinvigoration of British culture and included a lengthy list of things which were either ‘blessed’ (hairdressers, seafarers, ‘Shakespeare for his bitter northern rhetoric of humour’) or ‘blast’ (journalists, sport, the years 1837–1900).

The second issue (or War Number) was published on 20 July 1915. It was, naturally, preoccupied with the events of the war, more sombre in tone and appearance than its predecessor. No longer a ‘puce monster’ (a reference to the confrontational violent pink cover of the first issue), the second issue was of subdued pale brown and black. Its cover is dominated by Lewis’ Expressionist woodcut Before Antwerp, and the title text has become more of a whisper than the previous issue’s scream. The list of ‘blast’ and ‘blessed’ was still present, but far less prominent, along with a play by Ezra Pound, new poems by T S Eliot (Preludes and Rhapsody On A Windy Night) and a text by Henri Gaudier-Brzeska entitled Vortex (Written From The Trenches) – written only a few weeks before he was killed at Neuville-Saint-Vaast on 5 June 1915. Despite being in the midst of the destructive ‘vortex’ of the battlefields, Gaudier-Brzeska continues to advocate the vital energy of the Vorticist ideal.

Blast was to be the Vorticists’ greatest achievement: the war spelled both their beginning and end, with initial momentum soon giving way to despair and disillusion. Lewis had intended to publish a third edition in 1919 in an attempt to reinvigorate the avant-garde, but by then the movement had run its course.


Lacerba became the movement’s showcase, publishing many manifestos, experimental poems and musical scores. For an avant-garde publication, the magazine had a large circulation: up to around 18,000 by 1914 (although several thousand copies would regularly be bought and distributed by Marinetti himself).

The journal was illustrated with work by contemporary Italian artists, among them Boccioni, Carrà and Severini. It published important Futurist texts such as Antonio Sant’Elia’s Manifesto of Futurist Architecture and, in July 1914, Vital English Art – co-written by Marinetti and Englishman C R W (Richard) Nevinson (p.38), until two years earlier a student at the Slade School of Fine Art. On leaving the Slade, Nevinson befriended both the charismatic Marinetti and Wyndham Lewis, ringleader of the English avant-garde. After falling out with Lewis...

LITTLE MAGAZINES NEU

Neue Jugend (‘New Youth’) was a left-wing, literary-political arts journal, edited in Berlin from 1916 by Wieland Herzfelde (born Wieland Herzfeld in 1896). It was characterised by the experimental typography of his brother, Helmut Herzfeld (who, prompted by his fervent anti-war beliefs, anglicised his name to John Heartfield in the summer of 1917). Both brothers had spent time serving with the German military. Wieland volunteered early on in the war and served as a medical orderly near Ypres. The unrelenting horror of the operating theatres resulted in his rapid disillusionment with the war, followed by a discharge for insubordination. Helmut was drafted in 1914, but was released from service after suffering a breakdown.

Neue Jugend came into being in wartime Berlin despite strict military restrictions requiring approval for the launch of any new paper or journal. The brothers were so desperate to produce a radical pacifist magazine that to circumvent this censorship Wieland paid a sum of money to the editor of a journal already called Neue Jugend. It had ceased publication in 1914, but Wieland claimed that his publication was the continuation of an existing title. Under their editorial direction the ‘new’ journal sought to encourage popular opposition to the war and to satirise bourgeois society. For the Herzfelds and their circle, the only worthy art was that which addressed social reality.

As John Heartfield, Helmut Herzfeld subsequently became a leading figure of Berlin Dada, an anti-war visual art and political propaganda movement, alongside many other contributors to Neue Jugend. Shown here are two illustrations by German artist, George Grosz (born Georg Grosz in Berlin in 1893), often referred to as the German Hogarth. Before World War I Grosz was apolitical, but following two spells of military service he learnt to hate German militarism (despite twice being invalided out without having witnessed a single shot fired). As a result Grosz’s work became increasingly obsessed with the ruinous effect of the war on humanity, and his drawings from this time are claustrophobic caricatures of grimacing city dwellers. The civilian population is portrayed as ugly and obese, violent and alcoholic – a symbol of a sick society.

Grosz had first met the Herzfeld brothers in 1915. They were enthusiastic supporters of his grotesque style and hard-line stance, and he began to illustrate Neue Jugend in 1916. In the same year he, like Helmut Herzfeld, anglicised his name out of opposition to the military scare campaign against Britain and intellectual affinity to the USA, where he settled in 1933.

Despite Wieland’s attempts to deceive the authorities, the magazine ran into difficulties. Publication of issue 10 was barred by the authorities while he was away at war for the second time. With Helmut now in control, the next issue (February–March 1917, no.11–12) appeared after a space of three months, only for the entire monthly journal to be immediately banned by the censors. The brothers again circumvented regulations by changing the frequency of the journal to weekly, and thus managed to produce a further two issues. These last two issues of Neue Jugend, published in May and June 1917, were striking in terms of visual appearance. Aesthetically and ideologically they marked the beginnings of Berlin Dada, with the large, newspaper-style format, geometric layout and bold typography...
Dada was edited by Tristan Tzara (born Samuel Rosenstock in 1896), a Franco-Romanian avant-garde poet and performance artist. It was published for eight issues, initially in Zurich and then in Paris between 1917 and 1921. In the autumn of 1915 the pacifist Tzara left Romania for neutral Switzerland. In Zurich he met anarchist poet Hugo Ball and participated in his Cabaret Voltaire, a series of chaotic soirées where artists experimented with sound and performance, now considered to be the birthplace of Dada in Europe.

Dadaism embraced the multi-page, printed format: it allowed the speedy exchange of information and ideas across geographic and political borders, providing an opportunity to foster connections and 'exhibit' work at a time of censorship and travel restrictions. Tzara saw the magazine as a way of defining Dada from other Modern movements evolving across Europe at the time, notably Futurism, Expressionism and Cubism. It was inclusive and enabled a dialogue between a diverse assortment of images and texts, while raising questions about the nature of art. Significantly, Dadaism enabled a move away from formal painting and its links with the traditional art academies, shifting emphasis to a democratic, accessible, multi-media form of production. The publication of the first issue of Dada in July 1917 effectively launched the movement.

The third issue of Dada was published just after the armistice in December 1918. By this time Tzara had distilled the essence of the movement and published his manifesto only to proclaim: ‘Dada means nothing’. Texts, poems, drawings, woodcut prints and advertisements are juxtaposed on the pages in the manner of a collage, blurring conventional divisions. This issue of Dada was published in two versions: French/Italian and German. The two were largely identical except that the French version replaced two pages of German texts with alternative material, suggesting that Tzara was keen to mollify the French censors and have his journal read in Paris. The fact that he produced a German edition at all was possibly out of a sense of obligation to his Dadaist associates in Zurich and Berlin. After the war Tzara formed an alliance with the Surrealist André Breton and left Zurich for Paris, taking Dada with him.
Although primarily a European phenomenon, a Dadaist movement developed independently in the United States, centred on artists who sought exile there during the war. Although short lived (only one issue was published), The Ridgefield Gazook is significant as the first American proto-Dada publication. Consisting of a single sheet folded into four hand-drawn pages of graphics, puns and illustrations, the newsletter was written and edited by the American artist Man Ray (born Emmanuel Radnitzky in Philadelphia in 1890). Man Ray, who was working from an artists’ colony in Ridgefield, New Jersey, was opposed to the conflict in Europe. The cover of The Ridgefield Gazook emphatically states ‘we are not neutral’, a comment on American indifference to World War I.

With its deliberately ephemeral appearance, the newsletter was produced by Man Ray possibly as a parody of 291, a deluxe arts and literary magazine published by photographer Alfred Steiglitz. A companion publication to Stieglitz’s New York gallery of the same name, 291 acted as a showcase for the avant-garde art of Europe and the US. It had already published work by the French artist, Marcel Duchamp, when Man Ray met him at the Ridgefield colony in the summer of 1915. The meeting resulted in a lifelong friendship.

Duchamp had recently arrived in America, but was already something of a celebrity following the exhibition of his Nude Descending the Staircase at the 1913 New York Armory Show, a show which contributed to Man Ray’s decision to become an artist. Together with Francis Picabia, the three artists formed the nucleus of an American Dadaist group which, although formally unnamed, followed the same artistic ideals as that which would be officially established in Zurich in 1917 with the publication of the first issue of Tristan Tzara’s Dada. Between them, they self-published a number of magazines which have come to typify the earliest incarnation of this ‘anti-art’ movement, of which The Ridgefield Gazook was the first.

Originally published in 1917, The Blind Man is one of a cluster of publications which originated with the New York Dada movement. Originating in Zurich, Dadaist groups emerged across Europe during the war years. In New York two of the main protagonists, Marcel Duchamp and Francis Picabia, had exiled themselves from war-torn homelands, seeking refuge in a more liberating environment across the Atlantic where they had a significant impact on the rising consciousness of Modern art. Unlike their European counterparts, they did not fill their publications with manifestos or organise confrontational events, although the proto-Dada questioning of art and rallying against the stagnancy of high culture was parallel. They even claimed ignorance of the word ‘Dada’, not using it themselves until launching the magazine New York Dada much later, in 1921.

By 1916, the two men, along with American artist Man Ray, had become the centre of radical artistic activities in New York. Duchamp was described by Parisian writer and fellow émigré Henri-Pierre Roché as ‘the toast of all the young avant-garde of New York’ and, along with actress Beatrice Wood, they established The Blind Man in anticipation of the pioneering first exhibition of the new Society for Independent Artists, more commonly referred to as The Independents show. Duchamp was on the Board of the Society, which had a democratic approach to exhibition organisation based on that of the Parisian Salon des Indépendants, whereby artists could submit whatever works they chose, unhindered by jury selection.

The first issue, or Independents’ Number, of The Blind Man enthusiastically centres
on the build up to the show, and was only available to buy there. In it Roché describes the hanging policy of the exhibition, which was devised by Duchamp himself (alphabetical, with the first letter to be drawn from a hat) and its contribution to ‘the birth of the independence of art in America’. In contrast, the second issue of *The Blind Man* is best remembered for publishing documents surrounding the scandal of Duchamp’s own submission, the 1917 readymade *Fountain* (a white porcelain urinal, signed R Mutt), and its rejection by the Hanging Committee of the exhibition.

Duchamp was both outraged by the betrayal of the democratic principles, resigning from the Society, and satisfied with the furore that he had engineered. In the editorial *The Richard Mutt Case*, co-editor Beatrice Wood discusses possible grounds for the rejection; it was either immoral or vulgar, or simple plagiarism: ‘a plain piece of plumbing’. Ultimately, the debate surrounding *Fountain* published in *The Blind Man* has come to signify the Dadaist preoccupation with the definition of art itself.

In 1917, shortly after the Independents furore, Duchamp published another magazine, *Rongwrong*. He had intended the title to be *Wrongwrong*, but it was transformed by a suitably Dadaist chance printing error which was fully appreciated by Duchamp. Existing for a single issue, this eclectic review appears to have partly been a vehicle for a private joke between Duchamp and his friend Francis Picabia, recently returned to New York and keen to re-establish his magazine *391*, which he had previously been publishing in Barcelona.

The cover of *Rongwrong* shows a found image of two dogs sniffing each other’s bottoms, in light-hearted reference to the playful nature of the pair’s friendship. It also details a chess match that had been played between Picabia and Henri-Pierre Roché to decide which of their publications would continue to represent the group. Picabia won, Roché lost; *The Blind Man* ceased and *391* became the main (and longest running) publication of New York Dada. The match is printed in full in *Rongwrong*. 

The Slade School of Fine Art has experienced two periods of what have become known as ‘crises of brilliance’, a phrase coined by drawing master Henry Tonks. The first period refers to a ‘decisive moment’ of talent which included Augustus John and Percy Wyndham Lewis. Wyndham Lewis (he dropped the ‘Percy’, which he disliked) attended the Slade School of Fine Art from 1898 to 1901 under the Professorship of Fred Brown. An art critic and journalist as well as a prolifically active artist, he founded the Camden Town Group of painters (with Ezra Pound), the London Group, the Rebel Art Centre (created in 1914 to rival Roger Fry’s Omega Workshops) and the radical Vorticist group – a British alternative to the Futurist and Expressionist movements which were developing in Europe. By 1913 Lewis was widely considered the leading British avant-garde artist of his generation. During World War I he served as an artillery officer in France, and was commissioned as a war artist by the Canadian Government. Throughout the 1920s and 30s he produced a wide range of work, including a satirical novel, books of criticism and a series of striking portraits of, among others, Edith Sitwell, W H Auden and Ezra Pound. In 1939 Lewis sailed to New York, only returning after the war in 1945. He lost his sight in 1951 due to a tumour on his optic nerve, but continued to write until his death in 1957.

The second ‘crisis of brilliance’ at the Slade refers to the generation of students which included some of the most important British artists of the early 20th century, largely because of their artistic response to the Great War: Stanley Spencer, David Bomberg, Dora Carrington, Mark Gertler, Paul Nash, and C R W Nevinson. Christopher Richard Wynne Nevinson (1889–1946) studied painting from 1909 until 1912 and became one of Britain’s most famous artists of World War I, despite the fact that his drawing master, Henry Tonks, had advised him to give up all hope of an artistic career. In March 1912 Nevinson attended an exhibition of Italian Futurist painting at the Sackville Gallery in London, which proved hugely influential; he subsequently fully aligned himself with this avant-garde movement. He co-wrote with Filippo Marinetti the manifesto of English Futurism, entitled Vital English Art.

After serving with the Red Cross during the war, Nevinson continued to use a Futurist style to portray the realities of the front line. However, he now lacked the enthusiasm for the dynamism of conflict which Marinetti had encouraged. Appointed an official war artist, Nevinson’s paintings of 1915–16, considered the masterpieces of his career, portray the war as a bleak, tragic event. Paintings such as A Burst Shell (1915; London, Tate) and Troops Resting (1916; London, Imperial War Museum) combine the fractured structure and dynamic energy typical of Futurism with an oppressively dark tone and claustrophobic composition. By 1919, he had completely rejected Futurism and adopted a more traditional, pastoral style.
Although a student at the Slade School of Fine Art, Isaac Rosenberg became better known as a poet in his short life; he was killed in action near Arras on 1 April 1918. Rosenberg was born in Bristol and moved to London with his Lithuanian parents in 1897. His writing and artistic talents were recognised at an early age, and he attended evening classes in painting and drawing at Birkbeck before entering the Slade under the patronage of Mrs Herbert Cohen. Like his contemporary Nevinson (29), he belonged to the Slade’s second ‘crisis of brilliance’.

Rosenberg had also started to write poetry and published his first volume, *Night and Day*, in 1912. He was recovering from an illness in South Africa when World War I broke out, responding to the news by writing the poem *On Receiving News of the War*. On his return to England in 1915, Rosenberg enlisted. He was sent to France with the King’s Own Royal Lancaster Regiment in 1916, where he continued to write on scraps of paper that he sent to his sister and friends. His best-known poem, *Break of Day in the Trenches*, went through a number of drafts and alterations before being accepted and published alongside *Marching* in Harriet Monroe’s *Poetry* magazine later that year. The collected works, open here at a self-portrait of Isaac Rosenberg, contains a foreword by Siegfried Sassoon, who describes him as ‘not consciously a “war poet”’. However, he will be forever associated with the conflict. In a letter to Edward Marsh in 1915, Rosenberg wrote ‘I never joined the army from patriotic reasons. Nothing can justify war. I suppose we must all fight to get the trouble over.’ Sadly we cannot know how his talent might have developed. As Sassoon observes, his ‘Trench Poems’ ‘…have the controlled directness of a man finding his true voice and achieving mastery of his material; words and images obey him, instead of leading him into over-elaboration. They are all of them fine poems, but “Break of Day in the Trenches” has for me a poignant and nostalgic quality which eliminates critical analysis. Sensuous front-line existence is there, hateful and repellent, unforgettable and inescapable.’

**Small case 1:** Selection of Royal Navy propaganda postcards.
See information under catalogue item 13.

**Small case 2:** Isaac Rosenberg 1890–1918

COLLEGE COLLECTION A7

Student index card and registration form for Isaac Rosenberg.

STORE Little Magazines

Bottomley, Gordon & Harding, Denys (eds). *The collected works of Isaac Rosenberg: poetry, prose, letters and some drawings, with a foreword by Siegfried Sassoon*.
STORE 02–09748
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