

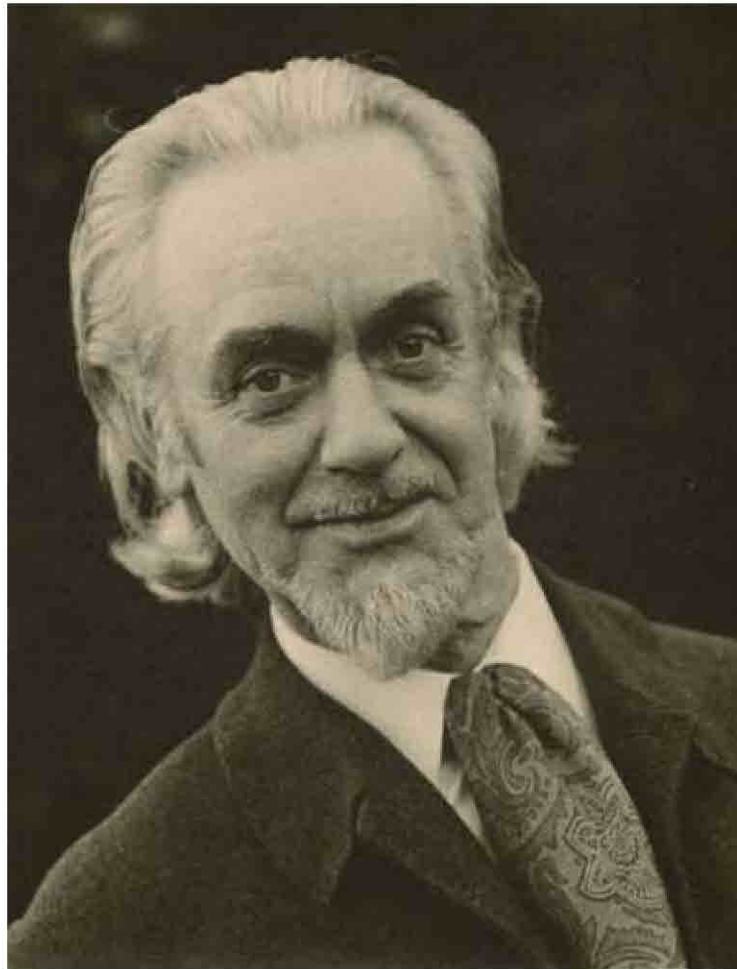
HALLIDAY REVIEW



SUMMER
2014

HALLIDAY REVIEW

HIEROLOGY ❧ ART ❧ RELIGION ❧ PHILOSOPHY ❧ SCIENCE



SUMMER
2014

Volume 2, Issue 3
(No. 26)

This is the Membership Magazine of the Eugene Halliday Society. It can also be purchased separately. An archive can be found at www.eugenehalliday.net

Editor:

Hephzibah Yohannan

Design:

Shibat Whardell, Hephzibah Yohannan

Proofreading:

Rosie Yohannan

Founded in 1997:

David Mahlowe

Previous Editors:

David Mahlowe, Abel Stahnion, Shibat Whardell

Contact:

The Editor,
info@eugenehallidaysociety.org

Membership:

info@eugenehallidaysociety.org

Newsletter (free, by email):

eugenehallidaysociety@gmail.com

Websites:

www.eugenehallidaysociety.org
www.eugenehalliday.com
www.eugene-halliday.net
www.eugenehalliday.net
www.davidmahlowe.com
www.alanroberts.org
www.fredcfreeman.com
www.hephzibahyohannan.com

The *Halliday Review* is published by the **Eugene Halliday Institute for the Study of Hierological Values** (working names: 'ISHVAL' & 'Eugene Halliday Society') a registered educational charity, No. 251136.

Title page, photo of Eugene Halliday by John Rigg, courtesy of Hannah Hulton and Georgina Rigg. Sources for Eugene Halliday's drawings, and other images, on pages 4–7, are listed in the Footnotes on page 7. Eugene Halliday's letter on pages 16–20 is courtesy of Shelagh Ratcliffe. Eugene Halliday's short pieces on Art, pages 14 and 21, are courtesy of Mrs Zero Mahlowe. Käthe Schuftan's paintings on pages 22–23 are courtesy of Ed Perry of Colourfield Gallery. Poems by Zeta Race Rigg and Joan Crane, illuminated by Ghreta Clegg, on pages 15 and 30, are courtesy of Ghreta Clegg, Hannah Hulton, Georgina Rigg and Hephzibah Yohannan. Eugene Halliday's psychographic drawings on pages 4 and 38 are available on www.eugenehalliday.com. Other sources are listed with the images.

CONTENTS:

	Title Page
Photograph of Eugene Halliday, by John Rigg	
Welcome (Editorial)	3
Eugene Halliday: Artist	4–7
Eugene Halliday: The Supreme Coherence of A Little Known Sage, by Carol Keay	8–13
Two short pieces on Art by Eugene Halliday	14
Poem by Joan Crane, Illuminated by Ghreta Clegg	15
A Letter from Eugene Halliday to Shelagh Ratcliffe	16–20
Drawing by Eugene Halliday	20
A Note on Art, by Eugene Halliday	21
Käthe Schuftan by Hephzibah Yohannan	21
Two Paintings by Käthe Schuftan	22–23
Personal Journeys: a Conversation between Gordon Smith and Bob Hardy	24–38
Poem by Zeta Race Rigg, Illuminated by Ghreta Clegg	30
Three Drawings by Eugene Halliday	38
What does it mean to be an Artist? by Hephzibah Yohannan	39–41
First Impressions by Russell Haynes	42–43
Studies by Eugene Halliday	44

Editor's Note to page 27. Regarding Ancient Egyptian Language: as I understand it, there would have been different vocabularies rather than different languages, for the common people and the priests, depending on their respective areas of discourse. However, there were four types of writing developed over time; Hieroglyphs, Hieratic script (priestly) and Demotic script (of-the-people). Coptic was the latest and final stage of the language, with a script derived from Greek.

PRINTED BY: Prontaprint, Altrincham, Cheshire
Typefaces: Palatino Linotype (text) and Tempus Sans ITC (title page). Published with Adobe InDesign.



Welcome to the Halliday Review for Summer 2014. Its seeds were planted in the Winter of 2013–2014, worked on in the Spring, and it has come to flowering in the Summer. I hope you enjoy its fruits through into the Autumn, while the wheel turns again to bring forth the next issue.

The activity of research is most interesting, and proves to be another wheel. ‘Research’, to search again, to investigate thoroughly; from re-, ‘again’, and ‘search’, from Latin *circāre* to go around, from *circus*, circle. So, ‘research’, to go around and then around again—hence ‘thoroughly’. My experience of research has becoming like pulling on the end of a string, then finding that the string keeps on coming with more and more items attached to it. Items that I would never have known what, or how, or where, to look for. This has certainly occurred in relation to the artist Käthe Schuftan.

My journeys around have led me back to the Manchester School of Art in 1928, when Eugene enrolled as a student, and to details of his training as an artist. The Search function on eugene-halliday.net has enabled me to search around in Eugene’s spoken and written archive, to explore what it means to be an artist, in his terms.

There are three short pieces in this issue of the Halliday Review investigating the nature of art, by Eugene himself. Carol Keay explores Eugene’s work in the context of theology, in the text from the talk she gave to the Society in 2010, based on her MA Thesis. Eugene’s ideas in the field of Yoga and their application is discussed in the conversation between Gordon Smith and Bob Hardy. His encouragement of creativity can be seen in the poems by Joan Crane and Zeta Race Rigg, illuminated by Ghreta Clegg. His wisdom and guidance can be seen in his letter to Sheila Ratcliffe.

Looking in the Thesaurus for synonyms for ‘encouragement’, I found ‘inspiration’—a word new to me, and most apt as a description of the way Eugene guided and encouraged us all.

TRANSCRIPT PROJECT
 Proposed & coordinated by Joshua Hennessy
 PLEASE HELP
 This exciting project is a significant development in making
 Eugene Halliday’s work available to all
 It is progressing well, but more volunteers are needed to
 complete the transcripts of ALL of Eugene’s talks
 email Joshua at mail@eugene-halliday.net
 and visit his website www.eugene-halliday.net

Special thanks to:

Joshua Hennessy, for his initiative in organising and taking forward the project to transcribe all Eugene Halliday’s recorded material; and for his website eugene-halliday.net, with its excellent Search function, which enabled me to write the piece on pages 39–41.

Philip and Elizabeth Rose, for their kindness and patience in reading multiple drafts of my piece on pages 4–7, and their constructive comments.

Jeremy Parrett, Special Collections Archivist, for his kind help in the Manchester Metropolitan University Archive, for information and images included in the article on pages 4–7.

Ed Perry of Colourfield Gallery in Poynton, for the paintings by Käthe Schuftan on pages 22–23, an excellent exhibition—Northern Class, September 2013—and some fascinating conversations.

