

WILLIAM MORRIS SOCIETY IN THE UNITED STATES

# NEWSLETTER

June 2014



Sketch design for Vinland windows, 1913, after Edward Burne-Jones.  
Reproduced by kind permission of the Huntington Library Art Collections.

## CONTENTS

A Letter from the President <i>Jack Walsdorf</i>	2
Modern Language Association Convention 2015	3
Teaching Morris Project	3
WMS Fellowships Awarded	3
Modern Language Association Convention 2014	5
Morris and Co. and the Vinland Windows	10
<i>Paul Acker</i>	
The Morrises: What the Little Girl Saw	
<i>Mary Faraci</i>	
	13
Members Tour of "An American in London"	15
A Jane Morris Letter from the Bookstacks	16
<i>Jack Walsdorf</i>	
'Morris's Truest Follower': Charles James Faulkner	
<i>Florence S. Boos</i>	
	18
Obituary: Norman Kelvin	22
Announcements:	23
The Last Word	23
ON THE COVER: Sketch Design for Vinland Windows, 1913, courtesy of the Huntington Library	

This newsletter is published by the William Morris Society in the United States, P.O. Box 53263, Washington DC 20009. EDITORIAL COMMITTEE: Florence S. Boos, Clara Finley, Linda Hughes, Elizabeth C. Miller, John Plotz, Bonnie J. Robinson. Submit articles and items of interest to [us@morrissociety.org](mailto:us@morrissociety.org)

WEBSITE: [www.morrissociety.org](http://www.morrissociety.org)

BLOG: [morrissociety.blogspot.com](http://morrissociety.blogspot.com)

FACEBOOK: [facebook.com/pages/The-William-Morris-Society/138704472341](https://facebook.com/pages/The-William-Morris-Society/138704472341)

TWITTER @MorrisSocietyUS

### A LETTER FROM THE PRESIDENT

My first duty, as the newly elected President of the William Morris Society in the United States, is to extend my heartfelt thanks to our outgoing President, Margaretta Frederick. Margaretta has shown true leadership, has built a good team to carry on the work of the Society, and we are blessed to have her continue as the Secretary of the Society.



It has been under her leadership that a number of important improvements have been made to our record keeping, both financial and membership records, which will make future work of the Society far easier. It is also because of Margaretta that Jason D. Martinek of the New Jersey City University has agreed to take on the post as our Treasurer and that Clara Finley, currently in Perth, Australia (but soon to return to the New York City area) has agreed to become our Vice-President for Public Relations. My thanks to all these people, plus these other Committee Members, Elizabeth C. Miller of the University of California-Davis, Margaret Laster of New York City; John Plotz of Brandeis University; and Jane Carlin of the University of Puget Sound in Tacoma, for their steady support of the message of William Morris in the United States.

My next task is to repeat something said way back in the January 2012 issue of our Newsletter. It was written by the then President, Fran Durako. Here is part of what she wrote: "Our major concerns continue to be—membership and money.... Please tell your friends who are interested (I almost wrote 'love') William Morris of the benefits of joining the William Morris Society." Her appeal reminds me of the famous World War II recruiting poster showing Uncle Sam pointing his right index finger at all passing by with the message "I WANT YOU." At last count we were approaching 190 members and like Uncle Sam, I WANT YOU to help increase our membership by remembering to take Society-related literature (or web page addresses) to related meetings and by reminding friends of the benefits of becoming a member of the Society.

I also would like to give a shout out to our board and committee members who have been active over the past two years publishing books and articles relating directly or indirectly to Morris. Congratulations to John Plotz for his recently published *Time and the Tapestry, a William Morris Adventure* (April, 2014, Bunker Hill Publishing), to Jason Martinek for *Socialism and Print Culture in America, 1897-1920*, published in 2012 by Pickering & Chatto, and Elizabeth Miller for her work *Slow Print: Literary Radicalism and Late Victorian Print Culture* which was published in 2013. Here is a link with more information [www.sup.org/book.cgi?=22344](http://www.sup.org/book.cgi?=22344)

Finally, a big thank you to Florence Boos, Jane Carlin and Jason Martinek for their work on a new project, TEACHING MORRIS. You can read more about this below, but I do want to encourage any of our current members who are interested in creating teaching material on Morris to contact any of these three people.

—Jack Walsdorf

## MODERN LANGUAGE ASSOCIATION CONVENTION, VANCOUVER, CANADA, 8-11 JANUARY 2015.

We are pleased to announce that the William Morris Society will sponsor two panels at the Modern Language Association convention in Vancouver next January. The first is a panel on “William Morris: The Ecological and the Oceanic,” at which Elizabeth C. Miller of the University of California-Davis will preside. The topics and speakers will be:

- “William Morris Down Under,” Robert Reason, Art Gallery of South Australia
- “The Idea of William Morris: Representing Activism in the Post-Political Age,” Eddy Kent, University of Alberta
- “Garden Cities, Eco-towns and Planning for Sustainability: the Morrisian Legacy in 21st-Century Britain.” Martin Stott, President, U. K. Morris Society

Our second session, co-sponsored with the Old Norse Discussion Group, will be on “William Morris and Old Norse.” Eric Bryan of the Missouri Institute of Science and Technology will preside, and Letitia Henville of the University of Toronto will serve as respondent. Topics and speakers will be:

- “The Handiest of Men and Skilled in Everything,” Yuri Cowan, University of Trondheim
- “William Morris’s Translation of Voluspá,” Paul Acker, St. Louis University
- “Morris’s Icelandic Journeys, 1871 and 1873,” Martin Stott, President, U. K. Morris Society

We will arrange for a pass for non-MLA members; to receive such a pass, please write [L.Hughes@tcu.edu](mailto:L.Hughes@tcu.edu). All are invited to a reception and dinner, with details for this, as well as for the times and places of sessions, to be announced on the website [www.morrissociety.org](http://www.morrissociety.org).

Prepare for 2016! Our guaranteed session at the 2016 MLA, to be held 7-10 January in Austin, Texas, will be on “Teaching William Morris.” We hope also to sponsor a second panel, “The Pre-Raphaelites and Translation.”

### TEACHING MORRIS PROJECT

The William Morris Society in the United States is pleased to announce its new “Teaching Morris” initiative. As part of this effort, the governing body of the WMS has approved the creation of a “Teaching Morris” advisory board. The advisory board will consist of five members, with no more than two from the governing board.

Governing board members Jane Carlin and Jason Martinek are spearheading this effort. We’re looking to not only provide a clearinghouse for teaching materials already available about William Morris and his circle, but also to encourage the preparation of new materials. Our goal is to have resources for K-12 teachers as well as college and university professors. We also want to find a conference venue to share and showcase innovative approaches to teaching Morris that will engage and help foster a new generation of Morris scholars.

We are looking for nominations for the advisory board. If you are interested in self-nominating please email Jane at [jcarlin@pugetsound.edu](mailto:jcarlin@pugetsound.edu) or Jason at [jmartinek@njcu.edu](mailto:jmartinek@njcu.edu).

—Jason Martinek

### 2014 WMS FELLOWSHIPS AWARDED

#### JOSEPH R. DUNLAP MEMORIAL FELLOWSHIP

We are pleased to announce that our 2014 Joseph R. Dunlap Memorial Fellowship has been awarded to Dr. Veronica Alfano of the University of Oregon for research towards a chapter on Morris in her forthcoming publication, “The Lyric in Victorian Memory: Poetic Remembering and Forgetting from Tennyson to Housman” (Palgrave Macmillan and Fordham University Press). Dr Alfano’s page at the U of Oregon is: <http://bit.ly/K5X5SF>

She describes her project as follows:

The chapter on Morris that I will add, tentatively titled “Morris’s Frozen Rime: The Mnemonics of Incident and Ornament,” resonates with the troubling failure of Symons’s and Housman’s poetry to apprehend and memorialize its subjects. Much of Morris’s best-known early



verse (such as “The Blue Closet” and “The Tune of Seven Towers,” both published in *The Defence of Guenevere* [1858]) turns the sequential movement of plot into a series of immobile tableaux that aspires to the synchronic temporality both of an image and of a memorized poem (which is in a sense known all at once). In the process, iterative formal features overstep their mnemonic function, threatening to be the only thing a reader remembers about Morris’s work. Incantatory repetition and half-decipherable symbolism made his ballads dreamily self-referential. In “Riding Together” (1858), for instance, the speaker’s hypnotically repetitive rhymes lend a tone of dispassionate vagueness to his account even as he outlines violent events; indeed, this poem’s well-crafted terseness and exaggeratedly deadpan manner cause the fiction of a speaker to evaporate. Here lyric stasis and impersonality are disturbing and almost pathological. This mode is proudly embraced by some fin de siècle figures, but it is not sufficient for Morris, who remarks in 1879 that “to write verse for the sake of writing is a crime in a man of my years and experience.” Yet even as the self-declared “idle singer of an empty day” seeks to produce work with a clear social message, and even as he increasingly favors prose and lengthy narrative poems, he chooses to revisit the tetrameter stanzas that he used in *Guenevere*. During the 1880s and early 1890s, he writes a series of *Chants for Socialists*, which are meant to be sung at demonstrations. These chants are brief, iterative, infectiously rhythmic, depersonalized, and mnemonic in the service, not of surreal fantasy or forgetful remoteness, but of collective political action. I argue that Morris’s use of ballad forms to encode specific topical references rather than nebulous medieval nostalgia reflects Victorian poets’ hesitation between masculine-coded social engagement and feminine-coded disengagement, and tests the inevitability of poetic amnesia.

*The Lyric in Victorian Memory* fulfills a still-extant critical need as it presents a sustained and wide-ranging discussion of nineteenth-century lyric poetry, examining the authorial anxieties and aspirations these poems reveal. As it rethinks the lyric’s relation to Victorian verse in general and reflects on its social role in an age of realistic prose, it explores the creation of cultural assumptions about genre in and beyond the nineteenth century.



#### WILLIAM MORRIS SOCIETY AWARD

The 2014 award has been awarded to Balázs Keresztes, a Master of Arts graduate from Eötvös Loránd University, for his work in translating a selection of Morris’ writings into Hungarian. The translations will be included in a collection aimed at introducing the argumentative legacy of Morris to the Hungarian reading public. For the Eötvös Loránd University, see: <http://www.elte.hu/en> A selection from his statement of purpose, “Handcrafted Humanities? Why William Morris is Needed by the 21<sup>st</sup> Century,” is reproduced below:



Despite his topicality, William Morris is basically unknown in Hungary. Apart from the immense lack of translations, even the scholarly world has forgotten to pay heed to his oeuvre. There are no definitive treatises or publications of any kind on him, despite the fact that there is a growing interest in the material and practical aspects of art and culture in the academic world of my country.

I have been dealing with Morris for years and I am writing my M. A. thesis on him. The working title of my paper is: *The Book as a Gothic Cathedral – The Hidden Potential of William Morris’s Practical “Aesthetics.”* Concentrating mainly on his essays and lectures, I am trying to develop a certain concept of materiality which could be a common denominator to link various fields of his work (architecture, literature, design). I put Morris’s idea of the book (using various Kelmscott Press editions as examples) in the center of the argumentation, since I believe that the way he describes the book as a material, “palpable object” is analogous to how he perceived architecture, design or labor. I wish to pinpoint those aspects of his argumentative work which can be productively linked to some of the current topics in the humanities: microhistory, everyday culture, material philology, media studies and the theory of cultural practices and techniques....

My fascination with William Morris and the feedback I received this year inspired me to outline a volume which would present the argumentative legacy of Morris for the Hungarian reading public. The book would present a selection of Morris’s essays (containing the whole “Hopes and Fears for Art” volume) in my translation accompanied with a shortened and more introductory version of my thesis on

Morris. I hope that making writings of Morris available in Hungarian with an introduction that highlights the relevance of Morris for the humanities in its current state will inspire Hungarian literary and cultural critics to turn their attention toward our mutual hero.

## MORRIS SOCIETY SESSIONS AT THE 2014 MODERN LANGUAGE ASSOCIATION CONVENTION:

The Morris Society sponsored two panels at the 2014 Modern Language Association Convention on January 9<sup>th</sup> and 10<sup>th</sup> at the Chicago Marriott in Chicago, Illinois. The first, "Morris and the Arts and Crafts in the Midwest," was moderated by Jason Martinek of New Jersey City University, and abstracts for the four talks appear below.

### "MORRIS STAINED GLASS IN CHICAGO,"

BARBARA JOHNSON, STATE OF SOUTH DAKOTA  
HUMANITIES SCHOLAR

The William Morris/Burne-Jones stained glass panels at the Second Presbyterian Church in Chicago are among the few examples of the work of these British collaborators in America. Last year at a Morris Society MLA session on "Morris and the Northeast" we visited Boston and viewed their stained glass at Trinity Church. At Trinity we looked at 4 windows, including several 1882 panels that tell the story of the Nativity and a large window in the baptistry that portrays David's Charge to Solomon.

The glass at Second Presbyterian is similar and the panels are dedicated to Franklin Darius Gray and his wife Ann Olive Phelps Gray. Gray was originally from Connecticut and began his career in Chicago as a wholesale grocer. He later turned to banking and insurance and was elected City Clerk and Treasurer. Gray was a director of the First National Bank of Chicago and the National Safe Deposit Company. When his wife died he and his daughter Isabelle donated the windows to the church.

The windows were probably purchased at the Tobey Furniture Company, the Chicago outlet for many Arts and Crafts artisans. William Morris had his own room at the store which was managed by Joseph Twyman. The windows in the church vestibule feature Saints Cecilia and Margaret. Gray may have seen the windows when he visited England. Burne-Jones created the "cartoons" for these windows, which were later executed by Morris. Both windows feature some of the hallmarks of Arts and crafts design, including especially lush foliage and representations of the natural world.

St. Cecelia is the patron saint of musicians who at her wedding sang in her heart to the Lord and was martyred as a virgin. She is often portrayed with an organ-type instrument, as she is here. The window may have memorialized Mrs. Gray's interest in music.

Saint Margaret, virgin and martyr, is also called Marina. She was from Antioch in Asia Minor and her father was a pagan priest. After embracing Christianity she was disowned by her father and adopted by her nurse. While she was watching her flock of sheep a lustful Roman prefect tried to rape her. When she resisted, she was tortured. Attempts were made to burn her and throw her into a cauldron of boiling water. She was unhurt and finally the prefect ordered her beheaded. St. Margaret is represented in art as a shepherdess or as she is here, leading a dragon. She often carries a little cross or girdle in her hand and sometimes is shown standing by a large vessel which recalls the cauldron into which she was plunged. In some places she is venerated as a special patron of pregnant women.

The vestibule windows are rather small and complement the other windows in the church which seem like almost a catalogue of great American stained glass artists. Those represented include Louis Comfort Tiffany as well as a number of Chicago based stained glass artists and studios.

Briefly, images created by the Pre-Raphaelite brotherhood that included Morris, Burne-Jones and others such as William Holman Hunt were profusely copied by American studios in Chicago, St. Louis, Milwaukee, Minneapolis and other places throughout the American west. They are prevalent throughout the West and can be seen in urban areas as well as in the remote rural countryside. Holman Hunt's "Christ Knocking at the Door" is an especially popular image and appears not only in many western churches, but at the men's penitentiaries in Sioux Falls and Springfield, South Dakota. The image was also a favorite of western author Willa Cather and is featured in her hometown church in Red Cloud, NE. The weeds and brambles of the original English countryside are replaced in the American version by the Emil Frei studio in St. Louis by common American vegetation and the Canadian thistle.

### "THE POLITICS OF GLESSNER HOUSE,"

SANDI WISENBERG, CO-DIRECTOR, SCHOOL OF  
CONTINUING STUDIES, NORTHWESTERN UNIVERSITY

Morris was a socialist. He believed in ending mass production of shoddy goods and replacing the system with one that included satisfied and gratified workers who took pride in their creations. But what he found in-

side what we might call the slow creation movement, was that slow artistry required a lot of time, which required a lot of money—in other words, his costs were prohibitive. And only the wealthy could buy his products. As he famously said, while decorating an estate: “I spend my life in ministering to the swinish luxury of the rich.”

One of those couples was the Glessners of Chicago, whose famous house was designed by Henry Hobson Richardson and completed in 1887—and furnished with many Morris designs. In some ways the Glessners and Morris were sympatico—the American couple had read *Stones of Venice* and *Hopes and Fears for Art*. They believed in meaningful, artistic work—if created for or by themselves. But Glessner was a capitalist, and like many businessmen of that time and place, supported the status quo, and feared the rabble-rousing immigrant industrial anarchists and other workers who threatened it. He and others raised money to donate land to the US government for a fort to protect the citizens. His wife had “servant problems”—all the while Morris was supporting the anarchists blamed for a bombing at Haymarket Square in Chicago’s Haymarket Square—and fighting against his era.

“HULL HOUSE AND THE ARTS AND CRAFTS MOVEMENT,” ELIZABETH G. BROWNING,  
UNIVERSITY OF CHICAGO-DAVIS

The urban reform work undertaken at Chicago’s Hull House throughout the Progressive Era reveals the competing visions of the environment employed by reformers to address modernity’s unsettling social changes. While Progressive reformers overwhelmingly viewed nature as pristine wilderness apart from the increasingly industrial and urban social order, Hull House activists articulated more complex, though often contradictory, ideas that recognized the inextricable connections between human health and the environment through work. This paper examines two divergent ways that Hull House reformers conceptualized work and nature to diagnose and treat the social ills of the modern city: Alice Hamilton’s and Florence Kelley’s groundbreaking social scientific labor research which launched the fields of occupational health and industrial medicine in the U.S., as contrasted with the Hull House Labor Museum, created by Jane Addams in 1900 as a dynamic repository of pre-industrial tools from around the world.

Intended as a kind of occupational therapy for immigrants, the museum reflected the principles of the Arts and Crafts Movement by redefining work in terms of the moral authority of the craftsman-artist over the capitalist factory owner and portraying industrialization as jeopardizing laborers’ mental and emotional health by isolat-

ing them from the ever-disappearing “authentic” nature. Through the lens of gender, labor, and environmental history, I analyze these two contrasting conceptualizations of nature to determine the degree to which the Arts and Crafts aesthetic extended outside the circumscribed and idealized sphere of Hull House to shape actual industrial environments. I argue that although Hamilton and Kelley initially harnessed the movement’s principles to reinstate the dignity of labor, they eventually surrendered this romantic motive to modern environmental concepts that sought to control nature more so than valorize it.

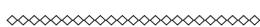
So too did Addams’ environmentalist philosophy eventually bridge these polarities to reflect the transformation of Arts and Crafts upon its crossing the Atlantic to Chicago. The American manifestation of Arts and Crafts differed from its British origins in establishing that it was not the machine itself that was dehumanizing, but rather the factory system. Ultimately, Hull House residents’ focus on the connections between health, work, and the environment compelled them to meld contradictory environmental imaginaries and blur the conceptual divide between nature and culture.

“THE FIRST MORRIS SOCIETY: CHICAGO, 1903-1905,”  
FLORENCE BOOS, UNIVERSITY OF IOWA

The Morris Society (1903-1905), part of an Arts and Crafts movement in the American Midwest, antedated its longer-lived spiritual heirs in England, Canada and the United States by more than a half-century. Only two sets from its *Bulletin’s* original print run of a thousand remain, and its efforts to promote crafts, foster cooperatives, found a “Morris Movement,” and offer lectures in settlement houses and elsewhere have been almost entirely forgotten. Suffering from the death of its founder, Joseph Twyman (1842-1904) and the personal difficulties of his successor Arthur Lovell Triggs (1865-1930), this first Morris Society nonetheless achieved its immediate goals in sponsoring lectures, distributing educational materials, and encouraging its members and affiliates to study relevant writings by Morris and kindred authors. Like other brief-lived cognate undertakings of the period such as the Bohemia Guild, the Industrial Arts League, and Gustav Stickley’s Craftsman Farms, the Chicago-based Morris Society provided a meeting place for reform-minded art lovers, craftspeople of different occupations, and others attracted to ideals of fellowship and social justice.

When the William Morris Society as we know it today was initiated, in 1955 in London, in the U. S. in 1971, and in Canada in 1981, most likely its initiators gave little thought to any predecessors. Yet the “Morris Movement” formed directly after Morris’s death had interpreted his ideals deeply, as efforts to intertwine art, labor, and edu-

cation in an egalitarian society. No colonial outlier but an autonomous band of artists and reformists, its legacy remained in the progressive ideals of a Midwestern Arts and Crafts tradition in the succeeding generation.



In conjunction with the Children's Literature Association, the William Morris Society sponsored a session on "'Pre-Raphaelite, Aesthetic, and Fin de Siècle Children's Literature,'" held 10 January in the Chicago Marriott and moderated by Andrea Donovan of Minot State University. The speakers and talks were:

"LAURENCE HOUSMAN'S *FIELD OF CLOVER* AND THE  
PRE-RAPHAELITE POLITICS OF MAKING,"  
LORRAINE KOOISTRA, RYERSON UNIVERSITY

William Morris reckoned that the picture book was one of the most important achievements of human civilization, combining the art of narrative story telling with the visual art of decoration for a social purpose. Beautiful book design for Morris was a serious business, a politics of making dependent on "the harmonious cooperation of the craftsmen and artists who produce the book."<sup>1</sup> Laurence Housman, one of the most important book artists to emerge at the end of the nineteenth century, carried the Pre-Raphaelite politics of making into his illustrated fairy tales for children. Harmonious cooperation governs both the mode of production and the thematic concerns of *The Field of Clover*, the 5-story collection Housman wrote, illustrated, and designed in 1898, and which he dedicated "To my dear wood-engraver," his sister Clemence, who laboriously cut his 12 intricate full-page designs and decorative initial letters on wood blocks.<sup>2</sup> Their collaborative production and joint resistance to the mechanization of fin-de-siècle process reproduction is integral to the meaning of the work as a whole.

In *Field of Clover* the material book itself is an expressive form, articulating a utopian and subversive politics. In the bibliographic layout and interplay of image and text in *Field of Clover*, Housman developed an integrated symbolic representation of a beautiful world where love, equality, and community are celebrated, and where traditional power relations are converted to cooperative practice. In directing this work of fantasy to young readers, Housman confirmed his optimism for a future in which the "new child"<sup>3</sup> would lead the way to a world of renewed innocence and social justice.

1 William Morris, *The Ideal Book: Essays and Lectures on the Arts of the Book*, ed. William S. Peterson (Berkeley: U of California Press, 1982), 37.

2 Laurence Housman, *The Field of Clover* (London: Kegan Paul,

Trench, Trübner, 1898).

3 Laurence Housman, *A New Child's Guide to Knowledge* (London: Sidgwick & Jackson, 1911).

"MAPPING THE INVISIBLE AND THE MULTIVALENT:  
ARTHUR HUGHES'S ILLUSTRATIONS FOR GEORGE  
MACDONALD'S *AT THE BACK OF THE NORTH WIND*,"  
CAREY GIBBONS, COURTAULD INSTITUTE OF ART

George MacDonald's *At the Back of the North Wind* ran serially from 1868 to 1869 and was reissued in book form in 1871. The book's original publication in serial form might have contributed to the abrupt movements and turns in the text, but the shifting nature is largely due to MacDonald's exploration of the character of the North Wind as a womanly presence that reaches far beyond her identity as a personification of the natural world. As the North Wind takes the young, angelic Diamond on a series of adventures, carrying him through the skies on her massive waves of hair, MacDonald suggests her dynamic nature as she changes between maternal, erotic, and divine functions. Arthur Hughes, the illustrator for the book, expands on MacDonald's construction of the North Wind by suggesting that the North Wind is capable of representing the processes of change and her various aspects simultaneously.

Through his repeated use of waves to represent the North Wind, Hughes reveals not only Victorian ideas about the presence of invisible, oscillating waves in the ether, but also the characteristics of flexibility, fluidity, and elasticity that meteorologists associated with the air. An enthusiasm for the multiplicity of types of winds and their variable nature emerged with the rise of meteorology in the nineteenth century. Observers followed the streams of air particles flowing and forming winds from all directions of variable sizes and speeds. Maps provided a two-dimensional presence to invisible, seemingly endless, and ever-changing forces. They often contained curvy and wavy lines, similar to the wavy strands of hair Hughes uses to illustrate the North Wind. Robert Fitzroy was particularly interested in meteorological mapping, and beginning in 1857, he began to make charts of his observations on the north Atlantic. By 1860, he and his assistant had produced hundreds of these charts, designed to express "consecutive simultaneous states of the atmosphere—as if an eye in space looked down on the whole North Atlantic" at regular intervals. (*The Weather Book*, 1863). Francis Galton also relates how "a few judicious sweeps and shadings of a draughtman's pen may embody the simultaneous observations of hundreds of meteorologists" (*Meteorographica*, 1863). Like Hughes's illustrations of a multivalent, all-encompassing North Wind, maps provided visual evidence as a summary of collective instances.

Hughes's illustrations reflect a desire to make the multivalent aspect of the North Wind accessible for the

child reader while also alluding to the permeability and suggestibility of the mind and body through the dynamic rising and falling curves of the North Wind. Similarly, observing and summarizing the weather provided a whole vision of nature that could address a range of locations in space and time. With the emergence of newspaper and periodical weather forecasts that affected everyone, Victorians were able to see forecasting the weather as a daily practice exciting and accessible to all. However, a tension between observation and speculation existed as the infinite permutations and combinations made grasping structural energies difficult. The interpretive work of the forecasting process produced an absence of definite, transparent meaning. An awareness that the phenomena of weather are rhythmic, fleeting, and mysterious resonates with Hughes's references to the North Wind as a signifier of the unpredictable nature of Diamond's unconscious mind, in addition to her other personas which seem to emerge and converge at random despite attempts to capture them simultaneously. Both the child and adult readers of *At the Back of the North Wind* become immersed in the limits and possibilities of observation and speculation.

"CAN A PUN PROFIT? CHRISTINA ROSSETTI'S  
STRATEGIC ECONOMIES," JESSE CORDES SELBIN,  
UNIVERSITY OF CALIFORNIA, BERKELEY

"Can a pun profit?," Christina Rossetti queries in a diary entry from *Time Flies*, concluding: "Seldom, I fear. Puns and such like are a frivolous crew likely to misbehave unless kept within strict bounds. 'Foolish talking' and 'jesting,' writes St. Paul, 'are not convenient.' Can the majority of puns be classed as wise talking?" This paper explores economies of text and textile in Christina Rossetti's children's literature, examining the link between "wise talking"—or the strategic, non-superfluous production of text—and other forms of labor, particularly the "female" arts of textile-production.

This paper starts from the premise that Rossetti encodes a particular new form of Victorian middle-class female subjectivity in her poetry and prose: one that is actively engaged, community-oriented, and characterized by the difficult labor it must do to advance itself. The paper's engagement with children's literature focuses on Rossetti's didactic emphasis on how to use words strategically; this can be seen particularly in 1870s works such as *Sing-Song* and *Speaking Likenesses*, implicit instruction manuals for marketing the authoring female self in a male world. In these works and others, advised, informed self-authoring is consistently reprised as a rite that must be handed down from older to younger female family members, as at the end of "Goblin Market" or in the overarch-

ing framing conceit of *Speaking Likenesses*. A telling visualization of this comes in the frontispiece illustration of *Sing-Song*, in which a mother ambidextrously navigates knitting, holding a child, and singing to the child simultaneously. On the facing page, in an exact mirror of the mother's positioning, a young girl diligently darns a sock, passing along the craft of textile production, but in a way that is, importantly, more humbly labored than stock reference to a weaving Philomela or Lady of Shalott would imply. In an age in which, despite numerous reform acts, women and children of the lower classes still composed an immense percentage of cotton mill workers, the shift in metaphorization of textile production as art or craft to textile production as strenuous labor is significant and timely, if complexly deployed across Rossetti's corpus.

In *Unto this Last*, John Ruskin writes: "wise consumption is a far more difficult art than wise production" (82). This paper argues that Rossetti's aforementioned theme of "wise talking" purposefully echoes Ruskin in order to unite wise talking, wise consuming, and wise producing as arts of a piece, as well as topics of special concern for laboring female Victorians. Although frequently understood in the popular imagination as a depoliticized and economically disengaged mystic, Rossetti consistently positioned herself strategically as the author of commodified and commodifiable literary works, particularly following what she saw as the compromised publication of *Goblin Market and Other Poems* in 1862. Worries about and experience of gender inequity on the Victorian publication market conditioned and colored Rossetti's work in fundamental ways: for instance, in what I argue to be "Goblin Market"'s strategic misreading of how markets operate, Laura's sale of a golden lock enacts the transformation of herself from a selling subject into a consumed object (and, crucially, a ventriloquized one)—a ready warning of the pernicious traps that await female producers in a male-dominated literary market.

At the end of his lecture "The Lesser Arts of Life," William Morris concludes with the wish that all could equally know and enjoy a life of both "fearless rest and hopeful work." This paper ultimately applies this concept in order to consider the tonal optimism (if a frequently qualified one) that pervades both Rossetti's descriptions of labor in her work for children and her descriptions of her own social work with the Anglican sisterhood.

"ART CRITICS IN THE CRADLE: FIN DE SIÈCLE  
PAINTING BOOKS AND THE MOVE TO MODERNISM,"  
VICTORIA FORD SMITH,  
UNIVERSITY OF CONNECTICUT, STORRS

"Nursery literature is a thing of the past. Nursery art shows radiant and delightful in its room." So pro-

claims the anonymous writer of “Art in the Nursery,” published in 1883 in *The Magazine of Art*. The author dismisses early nineteenth-century children’s book illustrations—those pictures printed in “the years... preceding the action of the Pre-Raphaelite Brotherhood”—and dubs the illustrations published by Oliver Goldsmith and John Newbery “smudgy abominations” and “grotesque ineptitudes.” The writer applauds instead the works of printer Edmund Evan’s famous triumvirate: Randolph Caldecott, Kate Greenaway, and Walter Crane. With such treasures available, the writer argues, the child “may be said to be something of an art-critic ere he leaves his cradle, and an adept in style ere he sees fit to abandon long garments for short.”

Yet these children, art critics and style adepts in training enjoyed the work of Carne, Caldecott, and Greenaway not only in the toy books and collections of nursery rhymes on their bookshelves but also at their art-tables and easels. By the 1880s, publishers like Frederick Warne and Cassell were reprinting the illustrated children’s books of well-known and well-loved artists as painting books. While painting books designed for adults’ art education had been in circulation since the beginning of the nineteenth century, the concept of the child’s painting book was popularized in particular by *The “Little Folks” Painting Book, A Series of Outline Engravings for Watercolour Painting* (1884), which contains over one hundred black-and-white outlines of illustrations by Greenaway drawn from a number of her picture books, including *Under the Window* and *Mother Goose*. Similar painting books derived from the work of Caldecott, Crane, and others soon followed.

Scholarship on the painting book has been scant. However these ephemera are important luminal texts. They enrich our understanding of the history of children’s book illustration—and how we make connections between those illustrations and larger cultural trends—in at least two ways. First, through an attention to both the content and format of painting books, I examine how they bridge the artistic movements of the late nineteenth century to the modernist experimentation of the early twentieth. While painting books provide the child with sample illustrations rooted in, for example, the Arts and Crafts movement or Pre-Raphaelitism, they also challenge those models, destabilizing the authority of the artist and supplying the child consumer opportunities to intervene and reinterpret mass-produced texts. For example, the *Walter Crane Painting Book* includes not only colored images reproduced from his toy books that exemplify his indebtedness to late Victorian artistic motifs—images of a peacock with an opulent tail, for example, or nursery walls lined with decorative tiles—but also, on facing pages, empty line drawings of those illustrations.

These blank spaces invite children either to reproduce Crane’s image or strike out in their own imaginative directions. The painting book, in other words, prefigures not only the ways twentieth-century art will adopt elements of Victorian style but also the ways modernism will reimagine form, celebrate fractured texts, and reconsider the viewer’s relationship to the creator.

I end by demonstrating how fin-de-siècle painting books signal a shift away from Victorian ideas about child artists. While the author of “Art in the Nursery” may have seen Crane, Caldecott, and Greenaway as art for display, meant to instruct the child, here these illustrations repurposed as material for children to practice their own art, in ways that may or may not coincide with accepted standards of beauty. By contextualizing painting books against other developments in art education—including gallery showings of children’s artwork at the newly established Children’s Royal Academy—I will show that they in fact look toward modernist paradigms of the child artists as possessors of an “innocent eye.” Once understood as imperfect imitators of adult art, young artists from the 1890s forward became models for adult artists and would inspire painters from Klee to Picasso.

Many scholars frame children’s literature as a bastion of nostalgia during the seismic cultural shifts of the late nineteenth and early twentieth centuries. However, a critical examination of the emergence of painting books challenges this critical commonplace. These books help us reimagine children’s culture at this historical moment as a site of innovation, drawing on but departing from the Victorians.

**Other events:** In addition to these sessions, we enjoyed a private tour of the Second Presbyterian Church and the Glessner House, followed by a convivial dinner at a nearby Italian restaurant. Over dinner we held a brief business meeting, which confirmed the election and reelection of officers. Our new president is Jack Walsdorf, and vice-presidents are Linda K. Hughes (Programs) and Clara Finley (Media and Outreach). Jason Martinek was elected treasurer, Margaretta Frederick secretary, and Jane Carlin will be a new at-large member of the executive committee. Continuing committee members at large are Margaret Laster, John Plotz, and Elizabeth Miller.



The De Morgan Centre in South West London closed 28 June, with no immediate information available on the disposition of its 50 oil paintings by Evelyn De Morgan and the 1000 ceramic artworks by her husband William De Morgan. The De Morgan Foundation seeks contributions for restoration of several of these paintings; donations may be made at [www.demorgan.org.uk/donate](http://www.demorgan.org.uk/donate).

## MORRIS AND CO. AND THE VINLAND WINDOWS

*Paul Acker*

Newport, Rhode Island was one of many sites on the New England coast that claimed ‘Viking Antiquities,’ traces of the Viking discovery of America as described in the two Old Icelandic sagas that feature voyages to a place named Vinland (Vínland in Old Icelandic).<sup>1</sup> A genuine archaeological Viking site, at L’Anse aux Meadows in Newfoundland, was not found until the 1960s.<sup>2</sup> Certainly in retrospect it makes more sense that when Vikings tried to sail from Iceland to the newly established colony in Greenland and missed it, they would end up in northern Canada, in Newfoundland rather than in Newport. But in the nineteenth-century, determining a Viking landfall solely on the basis of the saga accounts was difficult at best. Possible sites were advocated all up and down the Eastern seaboard. In Newport, a round stone tower, now known to have been built in imitation of Norman towers by a colonial governor, was dubbed the ‘Viking Tower.’ It was featured in a poem by Henry Wadsworth Longfellow which took its cue from another pseudo-Viking antiquity, “The Skeleton in Armor,” found near Fall River, Massachusetts in 1832.<sup>3</sup> This poem in turn inspired Catharine Lorillard Wolfe (1828-87), a tobacco heiress and “the single richest woman in America,”<sup>4</sup> to have her Newport home designed and decorated with Vinland themes in mind.<sup>5</sup> Mrs. Wolfe commissioned a frieze from Walter Crane illustrating Longfellow’s “Skeleton in Armor,” as well as my focus here, a Vinland-oriented set of stained glass windows from the firm of Morris & Co.

In a letter dated April 11, 1883, William Morris outlined his scheme for the windows: “I propose Odin Thor and Frey the 3 great Gods above the adventurers of Vinland.”<sup>6</sup> For the Vinland ‘adventurers,’ Morris proposed “Leifr Hep-

pni” (Leifr ‘the lucky’ Eiríksson), “Thorfinn Karlsefne” (Þorfinnr *karlsefni* ‘manly stuff’ Þórðarson) and his wife Guðríðr, rather than “Eiríkr Rauði” (*Eiríkr inn rauði*, Erik the Red) and his daughter Freydís.<sup>7</sup> He pointed out concerning these potential candidates from the Vinland sagas, that Eiríkr “was never in America” (he stayed behind in Greenland) and that in his opinion Freydís was “a horrible wretch,” whereas Guðríðr “has something pleasing and womanly about her” (she was the mother of the first European child born in America).<sup>8</sup> Vinland (the estate) was sold in 1896 to Hamilton McKown Twombly and his wife Florence Adele Vanderbilt Twombly; their daughter Florence Twombly Burden donated the estate in 1955 to Salve Regina College, surely one of the most picturesquely situated colleges in the United States, perched atop the Newport Cliff Walk amongst Newport summer mansions (or cottages, as they were called) such as The Breakers, built by the Vanderbilts. Vinland, now McAuley Hall, is the large red sandstone building visible from the Cliff Walk, built in a Romanesque Revival style.<sup>9</sup> Unfortunately, however, Salve Regina College does not own the Morris windows since they were sold off in 1937.<sup>10</sup> So far only one of the original windows [a Viking Ship placed above the six main lights, is known to survive and is now



“Viking Ship,” in Sir Edward Burne-Jones Stained Glass, Delaware Art Museum, Wilmington, Delaware

in the Delaware Art Museum. Burne-Jones's preliminary sketch or cartoon for the Viking ship is owned by the Tullie House Museum and Art Gallery (formerly the Carlisle City Art Gallery).<sup>11</sup> His original cartoons for Thor, Odin, Frey, Thorfinn Karlsefne, Guðríðr and Leif the Lucky are owned by the Birmingham Art Gallery.<sup>12</sup> The Huntington Library owns a Morris & Co. design for the whole window as installed not at Vinland but in 8 Earl's Ave., Folkestone, Kent<sup>13</sup> (the firm often repeated its designs at several locations).<sup>14</sup>

From these materials we can reconstruct the Vinland windows. The three Norse gods<sup>15</sup> are depicted with their 'attributes', in a manner familiar to Burne-Jones from his many depictions of saints, for stained glass and other media. Thor is shown holding his hammer (elongated for the sake of the composition, such that it more closely resembles a croquet mallet).<sup>16</sup> One of Thor's goats (their names were Tanngnjóstr and Tanngrnisnir, Teeth-grinder and Teeth-barer) is seen at his feet; they drew his chariot.<sup>17</sup> Frey holds a branch, an emblem of his role as a fertility god, with his boar Gullinbursti (Golden-bristles) at his feet; he rests his head on his right hand.<sup>18</sup> Odin has two ravens perched on his shoulder (named Huginn and Muninn, 'Thought' and 'Memory', in Snorri's *Edda*) and two wolves at his feet (named Geri and Freki).<sup>19</sup> He holds his spear (Gungnir),<sup>20</sup> is bearded and wears a low hat that conceals one of his eyes (presumably the lost one, plucked out to gain wisdom; hence Odin is often portrayed wearing an eye patch).<sup>21</sup> All three gods are seated on thrones or architectural niches,<sup>22</sup> with Asgard (the courts of the Æsir) rendered as a series of medieval castle towers above and behind them (the word Asgard is written behind Odin in Burne-Jones' cartoon), and above that the white and blue sky rendered as a brickwork pattern (a stylization Burne-Jones used in some of his other late windows).<sup>23</sup> Each god is given a halo, with thunder surrounding it for Thor, clouds for Odin, and sun rays for Frey; beneath each god is an appropriate landscape: thunder on mountain-tops for Thor; clouds above a valley for Odin; and sun above greenery and hayfields for Frey. The iconography for these gods is derivable from the *Eddas*, although Burne-Jones might conceivably have seen nineteenth-century depictions of them such as Carl Emil Doepler's 1880 depiction of Odin enthroned.<sup>24</sup>

The three Vinland explorers are shown standing on pedestals of stylized flat rocks, with ocean waves swirling behind them, and above that the blue sky rendered as in the Norse god windows. "Thorfinn Karlsefne" and "Leif the Lucky" wear full corselets of chain mail, helmets, bucklers and sword-belts; Thorfinn holds a spear (with its point downward, unsensibly, and close to his foot) and Leif has an axe over his shoulder. "Guðríðr" holds

a wooden object which Morris explained in a letter from April 15, 1885 in response to Miss Wolfe's queries:

"Guðrun [*sic*, for Guðríðr] is holding a rune-staff because in the Thorfinn's Saga in the part about the 'Little Vala' it says that Gudrun was wise in ancient lore and incantation (*seiði-fræðr* [*r. seið-fræði*]). The background to the heroes is a conventional representation of the sea. The inscription on Gudrun's rune-staff is only pictorial & can't be read" (ed. Kelvin 2.422).<sup>25</sup> Morris refers to the well known account of the "lítill-völva" (Little Sybil) named Þorbjörg in *Thorfinns saga*, now usually called *Eiríks saga rauða* (ch. 4), who prophesies for the colony in Greenland, aided by the Christian Guðríðr's reluctant singing of a pagan chant. Þorbjörg is said to have carried a "stafr", but its runic inscription (on a staff carried instead by Guðríðr) is a detail added by Morris.

According to Morris's proposal in his letter of 1883, above the six main lights were three smaller windows, depicting "a ship the middle, & on each side a scroll, with the passages from *Hávamál* (*Edda*) about undying fame on it: proper enough on this occasion since the poor fisher men & sheep farmers of Greenland & Iceland have so curiously found a place among the worthies connected with the great Modern Commonwealth [i.e. America]."<sup>26</sup> The ship (the window of which survives, as mentioned above) is of the type Burne-Jones customarily depicted, with a raised deck and steersman at the stern, a lantern behind him (cf. Burne-Jones's ship, one of the first ones he designed for stained glass, in the tracery for the 1859 St. Frideswide window in Oxford cathedral).<sup>27</sup> Some Viking touches are added, however: decorated shields on the gunwales; an open-mouthed beast (eagle?) for a figurehead; and a large, glittering boar emblem on the billowing sail (presumably Gullinbursti 'golden-bristles', the boar of Frey). In the Old Norse Vinland sagas there is no mention of a boar emblem nor of Frey-worship; most of the Vinland voyagers were recent converts to Christianity. Since however the name of Leifr Eiríksson's sister, Freyðís, means goddess of Frey, Morris and Burne-Jones might have thought Frey's boar was an appropriate emblem for her ship.

In his 1885 letter, Morris explained further the scrolls on the two windows flanking the ship: "The two inscriptions on the scrolls are translations from the passages in *Hávamál* beginning *Deyr fé Deyr fraendur &c.* The translation of course is mine, and is necessarily a little free."<sup>28</sup> Morris is not otherwise known to have translated *Hávamál*, "The Sayings of the High One," the second mythological poem in the Poetic *Edda*. These inscribed scrolls, whether they were ultimately used at the Vinland mansion or not, were not used (judging by the cartoon) at Folkestone, where the ship is flanked by an image of the sun (*Solis*, on the banner behind him) and moon (*Lu-*

nae), represented as the gods Apollo and Diana. A seated Apollo, with sunrays around his nimbus, plays a lyre, with a lion behind him (for the constellation Leo). Diana holds a crescent moon in her hand. She is seated in a boat with a large crab below it (for the constellation Cancer). She is also nimbed and there are stars behind her. Both wear the classical drapery favored by Burne-Jones in his aesthetic period.



"Odin," Carl Emil Doepler, 1880.

William Morris was a great friend of Iceland, both antique and modern. In his literary work and translations, from *Sigurd the Volsung* to the Saga Library, Morris was able amply to embody his great love for things Old Norse. But in his decorative work he was not as successful. In the early 1870s he wrote out many calligraphic manuscripts of his saga translations, leaving space for miniatures of Norse gods (and other subjects) to be completed by his assistant Charles Fairfax Murray. While Murray filled in a handsome Odin miniature in London, Society of Antiquaries MS 906 (*olim* Kelmscott House no. 50, on p. 15 of *Ynglinga saga*), he left blank the spaces Morris left on pp. 16, 17 and 18 for the Norse gods Njord, Frey and Freya. Pierpont Morgan Library MS MA 1804 likewise contains a fragment of *Ynglinga saga*, with spaces left atop f. 23r for the gods Thor, Freyja, Odin, Frigg and Baldur. Despite these lacunae in his manuscripts, Morris was able in the Vinland windows to sponsor the production of six fairly monumental representations of Norse gods

and heroes as well as a fine Viking ship. As proud as he sometimes was of the long run of saints and kings that his stained glass windows commemorated, Morris must have taken special pleasure in these Norse figures, even if they were sent off, like the Vinland heroes themselves, to the far shores of America.

1. *Eiriks saga rauða and Grænlandinga saga*, ed. Matthías Þorðarson in *Eyrbyggja saga*, Íslenzk fornrit 4 (Reykjavík: Hið íslenska fornritafélag, 1935); tr. Magnus Magnusson and Hermann Pálsson, *The Vinland Sagas: the Norse Discovery of America* (Harmondsworth: Penguin, 1965).
2. See Helge Ingstad, "Vinland Ruins Prove Vikings Found the New World." *National Geographic* 126.5 (Nov., 1964): 708-34.
3. See *Vikings: The North Atlantic Saga*, ed. Elisabeth I. Ward and William W. Fitzhugh, eds. (Washington: Smithsonian Institution, 2000), 374-78.
4. Adrienne Leigh Sharpe and Sarah Kuchta, "Rediscovering Vinland," *The Pre-Raphaelite Society Newsletter of the United States* 17 (Summer, 2007): 1, 3. Online at [www.library.yale.edu/~nkuhl/VinlandPRSUS.pdf](http://www.library.yale.edu/~nkuhl/VinlandPRSUS.pdf).
5. "When Miss Wolfe determined to build her new house she remembered the poem and determined to make her home one that, in stone and wood, in glass and fresco painting, should recall the old story" (Philadelphia Ledger, online <http://www.burrows.com/founders/vinland.html>).
6. Norman Kelvin, ed., *The Collected Letters of William Morris* (Princeton: Princeton UP, 1987) 2.182.
7. Eiríkr Rauði is mistranscribed by Kelvin as Erikr Franði.
8. Freydis's evil deeds are recounted in *Grænlandinga saga*, ch. 7. Morris adds, "It is true that in Thorfinn Karselnes' [sic] saga [*Eiriks saga rauða*, ch. 6] Freydis is softened into a courageous amazon; but that story is visibly untrustworthy compared with that of Leifr Heppni [i.e. *Grænlandinga saga*] and is very late in composition."
9. The work of Vinland's architects is discussed in *Annie Robinson, Peabody & Stearns: Country Houses and Seaside Cottages* (New York: Norton, 2010).
10. According to Charles A. Sewter, *The Stained Glass of William Morris and his Circle* (New Haven: Yale UP, 1974-5) 2.225, the windows were "removed in 1934 and bought in 1937 by Messrs. Cohen Brothers of Baltimore. One panel, Leif the Lucky, is now in the possession of Mr Otis Beall Kent of Rockville, Maryland; the others are untraced." Sewter wrote his account before the Viking ship window was purchased in 1985 by the Delaware Art Museum (it is reproduced on their website at [www.preraph.org](http://www.preraph.org)). According to Sharpe and Kuchta, five of the windows were bought at a 1993 auction (unspecified) and are privately owned.
11. See the account of the windows in Sewter 2.224-5, with black & white reproductions of Burne-Jones's cartoons, pls. 1.562 (Viking ship), 564-6 (Thor, Odin, and Frey).
12. At present only the cartoon for Frey is reproduced on the gallery's image site, [www.bmagic.org.uk](http://www.bmagic.org.uk). All six cartoons are online at [www.germanicmythology.com/works/BURNEJONESART.html](http://www.germanicmythology.com/works/BURNEJONESART.html). An earlier sketch for Thorfinn is apparently found in a sketchbook at the Minnesota Institute of Arts; see Ann W. Rogers, "An Introduction to Three Sketchbooks from the Institute's Collection," 1970, online at [www.artconnected.org](http://www.artconnected.org).
13. Huntington Library 2000.5.47; formerly owned by S.L. Berger and mentioned by Sewter under his Newport description (2.224). See Edward R. Bosley, "Morris and American Arts & Crafts," 135-67 in *The Beauty of Life: William Morris & the Art of Design*, ed. Diane Waggoner (New York: Thames & Hudson, 2003), 140, 143, with color reproduction p. 142. The Folkestone

- versions of the Vinland windows (desc. Sewter 2.74) were sold at Christie's, London on Jan. 23, 1975 lots 51 and 52; the sale catalogue has reproductions of all the main windows except Guðriðr (which was not part of the auction, lot 52), as well as two of the upper windows, the sun (Solis) and moon (Lunae). These last two were originally designed for a manor named Woodlands in 1879, desc. Sewter 2.208 (the manor, unidentified in Sewter, was demolished in 1899; it had been owned by Angus Holden and was outside Bradford, Yorkshire). The third Folkestone upper window, the Viking ship, was part of lot 51 but was not photographed. The Woodlands windows were located by filmmaker Gabriele Franklin in the late 1970s and sold in part to Jimmy Page, guitarist for the rock band Led Zeppelin, who sold them at a Sotheby's auction on March 20, 2008. Franklin retained the Sol window, which was being offered for sale online in June, 2013 (see the website <http://www.allplanet.com/glass/BJ5.htm>).
14. The Norse gods design, with Moon, Earth and Sun above, was also used for windows at Wilmar Lodge, Pleasington, Blackburn, Lancashire (1903), and transferred to Queen Elizabeth Grammar School (Holden Laboratories), Blackburn, Lancashire in 1958 (described Sewter 2.21 and repro. Sewter 1 pl. 643).
  15. In the Folkestone cartoon and windows, the names of the gods are written on scrolls beside them (Thor, Odin, Frey). In Burne-Jones's cartoons, the scrolls are drawn but the names are not written in.
  16. According to Snorri, Thor's hammer was made by the dwarf Brokkr, and in fact its "handle was rather short" (*Snorri Sturluson, Edda*, tr. Anthony Faulkes [London: Dent], 97).
  17. *Snorri's Edda* (tr. Faulkes, 22). The goats could be killed, eaten and then magically revived (tr. 37-8).
  18. On Frey as fertility and sun god, see *Snorri's Edda*: "He is ruler over rain and sunshine and thus of the produce of the Earth" (tr. Faulkes, 24). On Gullinbursti, see *ibid.* (tr. Faulkes, 50). Frey rides the boar to Baldr's funeral (75). The boar was made by the dwarf Brokkr (when he also made Thor's hammer, and other dwarves made Odin's spear Gungnir); its golden bristles light up the night; 96-7).
  19. The ravens and wolves are named in *Snorri's Edda* (tr. Faulkes, 33); Snorri quotes the Eddic poem *Grímnismál* (without naming it), sts. 19 and 20 as his authority.
  20. Gungnir was made by dwarves; see note above.
  21. *Snorri's Edda* (tr. 17; Snorri quotes the Eddic poem "Völuspá" as his authority). In Morris's translation of *Völsunga saga* ch. 3, Odin is described with "a slouched hat [On hött síðan, a wide(-brimmed) hat] upon his head ... and one-eyed," to which Morris provides a note: "he gave his eye as a pledge for a draught from the fountain of Mimir, the source of all wisdom" (see the William Morris Archive [morrisedition.lib.uiowa.edu](http://morrisedition.lib.uiowa.edu)).
  22. Odin's throne is named Hliðskjálftr in *Snorri's Edda*: "And when [Odin] sits on that throne he can see over all the world" (tr. Faulkes 20).
  23. See e.g. the Nativity window in Allerton, Liverpool, All Hallows Church, described Sewter 2.8-9 and repro. 1.pl.583.
  24. Available on Wikimedia.org. Morris read the poetic and prose Eddas in the original but could also have consulted the translations by George Dasent, I.A. Blackwell or Benjamin Thorpe. Morris mentions some of the same godly attributes in *The Earthly Paradise* ("The Lovers of Gudrun"). On some painted panels in an Icelandic hall (owned by Olaf Peacock) are depicted Frey and his "gold-bristled boar"; Thor with his hammer and "red-bearded face"; and "weary-faced" Odin with his "ravens, Thought and Memory" (William Morris Archive, p. 353). Cf. *Laxdæla saga* ch. 29, which mentions only that "Noble legends were painted on its wainscoting and in the roof" (online tr. Muriel Press).
  25. Based on jpg images of the letter kindly sent me by Margaret Laster, I have emended two words which Kelvin mistranscribes: rune-staff (Kelvin: rime-staff) and seiði-fræðr (Kelvin: seiði-freðr).

26. Burne-Jones, after being underpaid by Morris for the window designs (their haggling apparently accompanied by Morris's "sudden outburst of social views on subject of property"), added to his account book a more cynical gloss to the Viking voyages, describing his design for the ship as "Norse heroes on the sea making for other peoples property. 15" (quoted Sewter 2.224).

27. Reproduced online at [www.bridgemanart.com](http://www.bridgemanart.com) as "Ship of Souls."

28. Kelvin 2.422 (he mistakenly has *frendur* for *frændr*). Morris translated much of the *Poetic Edda*, some of it published posthumously, but not *Hávamál*. He probably knew Thorpe's 1866 translation, which reads here: "Cattle die, kindred die, we ourselves also die; but the fair fame never dies of him who has earned it."

*Paul Acker is a professor of English at St. Louis University. His most recent book is Revisiting the Poetic Edda: Essays on Old Norse Heroic Legend ed. with C. Larrington (Routledge, 2013).*

## THE MORRISES: "WHAT THE LITTLE GIRL SAW"

Mary Faraci

Reading Jane Morris's letters, we renew our interest in the writings of Pre-Raphaelite daughters and granddaughters. The letters remind us of concerns with J.W. Mackail's *The Life of William Morris*. In Tony Pinkney's essay, "J.W. Mackail as Literary Critic," Pinkney acknowledges the criticism of Mackail's biography, citing the essay, "Morris without Mackail," but Pinkney goes on to defend Mackail's dedication to honoring William Morris in Mackail's famous lectures, which recognize "the profound role of William Morris in his [Mackail's] critical thinking about poetry" (Pinkney 57). The essay, "Morris without Mackail," would stir Mackail's daughter, Angela Thirkell, an English novelist, to defend her father in a 1954 letter held among her papers in Leeds University Library:

I saw a notice of your pamphlet "Morris without Mackail." As you say, the life of William Morris by my father, the late J.W. Mackail, could now be amplified, but it is important that later biographers did not know the persons concerned.... Till ... letters of May Morris are made public ... it is unnecessary to defame the dead. I cannot think that you wished deliberately to support these mischievous rumors. ... Nor was my father bound by 'ties of relationship' to Morris, whom he knew only through the Burne-Joneses.

Angela Thirkell had earlier honored her family's friendship with the Morrises in *Three Houses*, an account of her home and the two houses of her grandparents, Georgiana Burne-Jones and Edward Burne-Jones:

Rottingdean and The Grange. In her handwritten notes for her "Talks about my books," she adds, "*Three Houses*: 'Looking into the looking-glass: What the little girl saw.'" Some of Angela Thirkell's observations about her grandmother's political actions in the Rottingdean chapter in *Three Houses* have been cited in Stephen Williams's essay, "Making life 'as useful and beautiful as possible': Georgiana Burne-Jones and Rottingdean, 1880-1904." In the chapter on The Grange in *Three Houses*, Angela Thirkell offers more of "what the little girl saw":

It was in this sitting-room, papered with the Pomegranate pattern on a dark blue ground, that I had my only remembered sight of William Morris of whom, although he was such an old friend and so often at the house, we children saw but little. It is entirely unworthy of notice except for the peculiar circumstances which imprinted it on my memory. I was trying to read a book which I had laid on the carpet, while my body and legs were on the sofa and my elbows on the floor. This attitude of extreme discomfort appears to have been necessary to make me notice the old man (or so I thought him) with the aggressive mop of white hair who was talking, between fits of coughing, to my grandmother. (25)

In that same chapter, Angela Thirkell writes about Jane Morris:

When I remember her, Aunt Janey's hair was nearly white, but there were still the same masses of it, waving from head to tip. To any one who knew her, Rossetti's pictures—with the exception of his later exaggerated types—were absolutely true. The large deep-set eyes, the full lips, the curved throat, the overshadowing hair were all there. Even in her old age she looked like a queen as she moved about the house in long white draperies, her hands in a white muff, crowned by her glorious hair. (27-28)

Years later, Angela Thirkell would be invited to review the biography, *William Morris: Romantic to Revolutionary* by E.P. Thompson. The review and the manuscript draft are among her papers at Leeds University Library. The granddaughter of Jane Morris's "constant" friend wrote against the harmful statements in Thompson's biography, suggesting even that it was reckless to speak about Mrs. Morris before her letters were opened to the public. Reading some publications on the friendship between Mrs. Burne-Jones (known also as "Lady Burne-Jones") and Mrs. Morris, one is reminded of Angela Thirkell's objections. Even in the penciled draft of the review, Angela Thirkell questions the style of the biography that would use the names "Georgie" and "Janey." Of "Janey," she notes, in particular, that it was "a name only used by her intimates." She has revised the wording,

but keeps the sentiment for the printed review: "The portrait of Mrs. Morris (throughout called Janey in modern fashion which she and her contemporaries would have found out of taste to say the least) cannot be accepted at least until the letters bequeathed by Miss May Morris to the British Museum are made open" (131). The manuscript draft continues to question statements in the biography: "but her 'air of a lot of discontent' we should not recognize. She was so easy to talk with and greeted any-



thing amusing with a laugh that we still remember." The printed review reads, "I can only say that Aunt Janey (as she was to us) was the very opposite of the 'strange moody beauty ... with the air of a Guenevere' and 'melancholy self-absorption.'" Her printed review of Thompson's biography continues, "As I, and the few older friends who still survive her, remember her, she did indeed look like a noble queen in her flowing widow's garments, sometimes white, sometimes black" (131). Missing from the printed review is her manuscript note: "(which it must be remembered we could wear easily when there were still servants to dust, and sweep and cook)." The printed review, with only slight revisions from the manuscript version, reports a conversation with her grandmother: "My grandmother who had a quiet worldly wisdom of her own, warned me when I was only a girl against lies that people might tell about Aunt Janey." Angela Thirkell adds, "I did not know then what she meant, but now I know all too well" (131). Making up for the unverified statements, Angela Thirkell offers a verified reference: "A very old friend of the Morrisses used to say of Aunt Janey, in affectionate exasperation, that her highest interest was the price of

calico at Whiteley's. Exaggerated deliberately, but a far less harmful twisting of the truth than the other statements" (131).

In her publications and her unpublished letters, Angela Thirkell draws us back to "What the little girl saw." Moreover, her novels have served to lead more than one reader to Morris's "Great Story of the North." Her character, Mr. Tebben, a civil servant and scholar of Scandinavian languages, compares the theaters of the Vikings to those of the Greeks in her novel *August Folly*:

The Vikings had more sense, so had the Icelanders. The very idea of an open-air theatre was abhorrent to them, if indeed they ever thought of it. Their national literature, stories of gods and heroes, was familiar to them, and they would have laughed, yes, laughed, at the idea of dramatizing what was already in the highest degree dramatic. We find no traces of open-air theatres in Norway or Iceland. (21)

Serving her family's respect for William Morris, Angela Thirkell keeps readers amused and engaged with Icelandic history, the sagas, the poet Snorri Sturluson, a Snorri Society, a cat named Gunnar, and even a "Valkyrie" named Petrea Krogsbrog.

Reading the scholarly edition of the letters of Jane Morris, followers of Angela Thirkell are reminded to renew their respect for the circle of families and friends she remembers. The opening of the letters promises to lead to new texts and new friends.

#### WORK CITED:

- Pinkney Tony. "J.W. Mackail as Literary Critic." *Journal of William Morris Studies* 14.4 (Summer 2002): 52-59.
- Thirkell, Angela. *August Folly*. 1936. Harmondsworth, Middlesex: Penguin, 1954.
- . Rev. of *William Morris: Romantic to Revolutionary*, by E.P. Thompson. *Library Review* 15 (Summer 1955): 131.
- . *Three Houses*. 1931. Wakefield, Rhode Island: Moyer Bell, 1998.
- Williams, Stephen "Making life 'as useful and beautiful as possible': Georgiana Burne-Jones and Rottingdean, 1880-1904." *Journal of William Morris Studies* 20.3 (Winter 2013): 47-61.

*Mary Faraci is a Professor of English at Florida Atlantic University. Her most recent book is The Many Faces and Voices of Angela Thirkell (Angela Thirkell Society).*

#### MEMBERS TOUR OF "AN AMERICAN IN LONDON: WHISTLER AND THE THAMES"

On Saturday, June 21, William Morris Society members were treated to a special tour of the exhibition, "An American in London: Whistler and the Thames" (on view at the Arthur M. Sackler Gallery, (May 3-August 17, 2014), led by Lee Glazer, Associate Curator of Ameri-

can Art. Whistler spent twenty years in London (1859-1879) during which he worked and, for a time, lived along the Thames capturing and recording the changes brought with industrialization. During his stay his approach to the subject matter — techniques and compositions — evolved as he moved from the realist approach of his early years to the aestheticism for which he is best known.

The exhibition offers the unique opportunity to see works by the artist in the Freer's collection (which may not travel due to restrictions of the bequest) alongside those belonging to other institutions, making for some truly inspirational comparisons. For instance, the exhibition opens with the side by side hang of the Washington *Variations in Flesh Color and Green – The Balcony* (1864-1879) and *Brown and Silver: Old Battersea Bridge* (1859-1863) from The Addison Gallery of American Art. The latter, Whistler's first image of the Bridge, is painted in thick strokes of grey and brown hues - a snapshot of the changing cityscape which emerges from the antiquated wooden structure of the old bridge in the foreground, to the factory across the river in the middle ground, and finally to the modern structure of the Crystal Palace in the far distance. It is an unflattering, no nonsense portrayal of the metropolis in the process of transformation. At first glance, *Variations in Flesh Color and Green* might seem an odd companion with four kimono-clad women in various states of repose. Created in the following decade, despite a new pastel palette and exotic Asian references, the Thames is still present, observed by the single standing figure of the grouping.

After this initial hint of 'the before and after' the exhibition advances chronologically, with the second gallery highlighting the scruffy urban river life portrayed in the "Thames set" of etchings (1871). In the early 1860s, just for a brief moment Whistler's painted subject matter moves away from the river and into the studio as his style moves towards aestheticism. But even in interior imagery such as *Symphony in White No. 2: Little White Girl* (1864, Tate, London) the mirror behind the central figure reflects a river-like scene, reminiscent of his earlier subjects. In the 1870s Whistler returns in full to the Thames, but the views are now filtered through the gauzy lens of the Japanese prints of which he had become so enamored. This new 'aesthetic language' reaches its apogee in paintings such as the infamous *Nocturne: Blue and Gold—Old Battersea Bridge*. It was this painting which caused the notorious breach with John Ruskin which led to the trial and, as a result, Whistler's exit from London for Italy.

Dr. Glazer's insightful analysis of Whistler's style and subject development, which was so thoughtfully conveyed in the layout of the exhibition, made for a truly stimulating afternoon.

## MORE MEMBERS EVENTS — LOOKING AHEAD

This fall the Society will host a tour of the Metropolitan Museum of Art's *The Pre-Raphaelite Legacy: British Art and Design* (May 20-October 26) to be co-led by Constance McPhee, Curator in the Department of Drawings and Prints and Alison Hokanson, Research Associate in the Department of European Paintings. Please check our website for date and further details.



### *Time and the Tapestry:*

a william morris adventure

WRITTEN BY JOHN PLOTZ AND ILLUSTRATED BY PHYLLIS SAROFF

FOR THE COMING APRIL 2014 BUNKER HILL PUBLISHING

### A JANE MORRIS LETTER, LOST IN THE STACKS

*Jack Walsdorf*

**M**y Jane Morris letter was lost in my book stacks, or more properly, I had forgotten about it until the recent volume, edited by Frank C. Sharp and Jan Marsh, *The Collected Letters of Jane Morris* (2012, Boydell Press) was published and brought her letter to mind.

I then went on a hunt, trying to find just where I had put my one and only Jane Morris letter. I was also feeling a great sense of disappointment in not having submitted

my letter to go along with the other 570 which make up the volume of collected letters.

I bought my letter some twenty-five years ago from the U.K. dealer Ian Hodgkins, and as soon as I received the *Collected Letters*, I wrote Frank Sharp, asking if he could give me any information on the “W. Hutton” of my letter. He replied via e-mail, informing me that William Holden Hutton (1860-1930) was a historian and clergyman who acquired a home in Burford in 1895, and that it was probably at this time that he met Jane Morris. Frank also noted that there are two other letters from Jane to Mr. William Holden Hutton in the *Collected Letters*. In the first (Letter #443), dated November 5, 1905, Jane thanks Hutton for a book. The second (Letter #534), dated November 1910, again contains Jane’s thanks for a book sent to her by Hutton (probably Hutton’s short biography, *Thomas Becket, Archbishop of Canterbury*, London: Pitman, 1910).

An earlier letter (#533) of May 5, 1910 to Wilfrid Scawen Blunt also makes reference to Jane Morris’s health problems, with her report of “bronchitis jaundice followed by intense weakness and depression.” Little wonder that she should write of a stay in “comfortable lodging in Bath .... I am low again now and greatly need change of scene altogether.”

The new letter, reproduced on the following page, reads as follows:

Kelmscott Manor  
Lechlade

May 12. 1910

Dear Mr. Hutton

When I saw you in Burford you were so kind as to say you would tell me of comfortable lodgings in Bath in case I wished to go there—I am wanting to get away about the last week in May, and if you can help me by giving particulars of any known lodgings I shall be most grateful. I was much better for staying in Burford but am low again now and greatly need change of scene altogether —

Yours sincerely  
Jane Morris

*Jack Walsdorf is a bibliographer, book collector, and current president of the William Morris Society in the United States.*

Wilmott Manor  
Secklade

May 12. 1910

Dear Mr. Hutton

When I saw  
you in Burford you were  
so kind as to say you would  
tell me of comfortable  
lodgings in Bath in  
case I wished to go there -  
I am wanting to get  
away about the last week  
in May, and if you can  
help me by giving par-  
ticulars of any known

75-06-628

lodgings I shall be most  
grateful - I was much  
better for staying in Burford  
but am low again now  
and greatly need change  
of scene altogether -

Yours sincerely  
Jane Morris

“MORRIS’S TRUEST FOLLOWER”:  
CHARLES J. FAULKNER

Florence S. Boos

Although Morris’s early friendships with Edward Burne-Jones and Dante G. Rossetti are often discussed, his friendships with Charles Joseph Faulkner, Philip Webb, and Cormell Price reflected other aspects of his character. Unlike Burne-Jones and Rossetti, Faulkner is not well-known, and so there are fewer public traces of his actions and idiosyncrasies. In recent years articles have appeared on other early Morris associates Vernon Lushington and William Fulford, as well as Peter Paul Marshall, a founding member of Morris, Marshall, Faulkner and Co., but perhaps because of his mathematical career, early death, and lack of descendants, Faulkner seems to have attracted less interest from historians or family memoirists, with the exception of an *ODNB* article by William Whyte and a history of University College, Oxford which provide hitherto unpublished information on his Oxford career.<sup>1</sup>

Born the year before Morris, and like Burne-Jones from Birmingham, Faulkner (1833-92) was the son of Benjamin Faulkner, a maltster and brewer, and his wife Ann Wight, and was educated at the Birmingham proprietary school.<sup>2</sup> He matriculated at Pembroke College in 1851 at age 18, where he notably failed the College’s preliminary exams in divinity before turning to his chosen subject of mathematics. Morris and Faulkner met at Pembroke in 1854,<sup>3</sup> and Faulkner became the only one of Burne-Jones’s prospective ‘Brotherhood’ whose chief accomplishments were not artistic or literary, though he seemed willing to engage in amateur artistic efforts in support of his friends’ efforts. At Oxford he earned two firsts in mathematics and one in natural science, won junior and senior mathematics scholarships, and was elected to a Fellowship at University College in 1856 and appointed a tutor in 1857. In 1857 Faulkner joined the “Jovial Campaign” to paint the panels of the Oxford Union Debating Hall; Burne-Jones recorded that “Charley comes out tremendously strong on the roof with all kinds of quaint beasts and birds.”<sup>4</sup> In 1858, he traveled with Webb and Morris to France, and the next year he served as best man at Morris’s marriage with Jane Burden. Faulkner never married, and Georgiana Burne-Jones described him in 1861 as the oldest son of a widow, with one younger brother and two sisters, Lucy and Kate. For many years Kate Faulkner prepared tiles, gesso work,

and designs for Morris and Co., and Lucy Faulkner Orin-Smith published a small book on house furnishings in 1877.<sup>5</sup>

In many ways, Faulkner shared the more physically vigorous, concretely skeptical, and politically alert sides of Morris’s character. Dixon’s *Memoirs* describe him as Morris’s fishing and boating partner at Oxford;<sup>6</sup> he loved practical jokes, which Morris seemed to bear patiently as a kind of therapy for his inexplicable temper; and he shared Morris’s great love of strenuous travel, his patience and dexterity in the execution of handicraft designs, and his conscientiousness in practical affairs. He was also a founding partner of ‘the Firm’—Morris, Marshall, Faulkner and Co.—which he served as accountant and assistant, and in order to work for this new enterprise he resigned his tutorship and left Oxford to work in London, supplementing his £150 annual salary from the Firm by working as an engineer for an engineering company from 1861-64. In Mackail’s account, he had been “unable to bear the loneliness of Oxford now that all the rest were gone,” and had “resigned the mathematical tutorship which he held together with the Fellowship at University, and had come to London to learn the business of a civil engineer. As a man with a head for figures, who could keep the accounts of the business, he was a valuable associate; and ... he contributed a good deal of work as a craftsman. He helped in executing mural decorations; he painted pattern-tiles, and figure tiles on which the design had been drawn by a more skilled hand; and he even, in March, 1862, successfully cut a wood-block, on which Rossetti had drawn the well-known illustration for his sister’s poem of ‘Goblin Market.’”<sup>7</sup> During this period Faulkner described the Firm’s activities in letters to Cormell Price, then in Russia, remarking at one point that he had fired the furnaces to make glass,<sup>8</sup> and describing with detached amusement a typical meeting of the partners, which had “rather the character of a meeting of the ‘Jolly Masons’ or the jolly something else than of a meeting to discuss business.”

Beginning at 8 or 9 p.m. they open with the relation of anecdotes which have been culled by members of the firm since the last meeting. These stories being exhausted, Topsy and Brown will perhaps discuss the relative merits of the art of the thirteenth and fifteenth century, and then perhaps after a few more anecdotes business matters will come up about 10 or 11 o’clock and be furiously discussed till 12, 1 or 2.<sup>9</sup>



When the Firm dissolved in 1874, Faulkner renounced his legal claim in favor of Morris, along with Burne-Jones and Webb, and against the opposition of Peter Paul Marshall, Rossetti, and Ford Madox Brown. May later remarked of the dissolution that

There is no doubt that he [Morris] felt the break-up keenly at the time, though his nearest friends could not fail him then or thereafter—the sun could more easily go backward...<sup>10</sup>

By 1864 Faulkner needed more income than the Firm could provide, and he returned to University College, Oxford, becoming a praelector in mathematics, though he spent his vacations in London. Whyte describes him as among a small group of tutors that founded a series of combined collegiate lectures in mathematics in the late 1860s, lecturing on a range of topics.<sup>11</sup> Though this is seldom mentioned in his friends' recollections, Faulkner also had a successful administrative career, serving as bursar (vice-bursar, 1864-6; senior bursar, 1866-82; dean, 1871-75; dean of degrees, 1875-89; registrar, 1866-82; and librarian, 1884-89). These were years in which University College expanded the range of subjects available for study and opened its fellowships and scholarships to those not intending to become clergymen, and as tutor and administrator, Faulkner would have advocated for and participated in these shifts. His artistic concerns are reflected in his successful opposition to a 1873 proposal to decorate a College addition in a High Gothic design, a style by then associated with ecclesiasticism and conservatism, and when former Master's Lodgings were converted into student rooms, he arranged for the College to order Morris and Co. wallpapers.<sup>12</sup>

According to Whyte, Faulkner took his administrative roles "very seriously, visiting college properties, managing college revenues, and cataloguing the college archives."<sup>13</sup> The archives of University College confirm his meticulous care that college properties contain proper sanitary provisions and were in good repair. He was cold to ecclesiastical appeals for additional revenue, but favored the division of land to provide smaller livings and other means of helping less prosperous tenants to survive hard times.<sup>14</sup> In the 1870s fellows would have received somewhat above seven hundred pounds a year, and College offices and a tutorship would have brought this to about a thousand pounds.<sup>15</sup> Perhaps the added income from these administrative posts was needed for Faulkner to help support his sisters and donate to causes in which he believed; as we shall see, he was a generous contributor to *Commonweal* and the Socialist League. His efforts enabled him to leave at his death the quite respectable estate of £5072, still less than one-tenth that of Edward Burne-Jones.<sup>16</sup>

One of Charley's less subtle traits, mentioned earlier, was a fondness for bad practical jokes, sometimes at Morris's expense. Once at Red House he and Burne-Jones threw apples at Morris, then teased him for having a black eye.<sup>17</sup> Another time, during the early days of the Firm, Faulkner arranged for books and candlesticks to fall on Morris's head during a meeting, and

Bumping and rebounding they rolled to the ground, while Morris yelled with the enraged surprise of startled nerves, and was understandably very near to serious anger, when Faulkner changed everything by holding him up to opprobrium and exclaiming loudly in an injured voice, "What a bad-tempered fellow you are!" The "bad-tempered" one stopped his torrent of rage—looked at Faulkner for a second, and then burst into a fit of laughter, which disposed of the matter.<sup>18</sup>

On still another occasion, later recalled by Webb, "After Morris had had a 'storm,' Faulkner put a label, 'He is mad,' in his hat, and then walked out."<sup>19</sup>

Morris eventually learned to put up quite equably with the nonsense of his friends. The *Memorials* record Burne-Jones's account of a later expedition:

... How we teased Mr. Morris on the river [at Oxford in 1875]. We took our lunch one day, and it was a fowl and a bottle of wine and some bread and salt—and Mr. Faulkner and I managed to hide the fowl away in the sheet of the sail, and when we anchored at a shady part of the river and undid the basket, lo! There was no fowl. And Mr. Morris looked like a disappointed little boy and then looked good, and filled his dry mouth with bread and said it didn't much matter, so we drew out the fowl and had great laughter.<sup>20</sup>

Most remarkably, Faulkner cheerfully accompanied Morris on his two arduous trips to Iceland in 1871 and 1873. Of these journeys, May Morris remarked that

His [Morris's] courage... was nothing to that of Charley Faulkner. My father's old college-friend was not in good health and thought the careless open-air life would benefit him... but he went chiefly out of sheer affection for my father, interested in, though not sharing his absorbing passion for the things of the North. He suffered untold miseries... , endured the long days in the saddle the best he might, and during the journey was several times on the verge of illness... his shortsight almost amounted to blindness, and many a time the wisdom of those admirable little ponies... saved him from disaster. Yet with all this, and not living in the magic dream that possessed his friend, he managed to keep going by sheer pluck and enjoyed it, rough times and smooth times and all.<sup>21</sup>

Finally, like Webb but unlike Burne-Jones, Faulkner saw eye to eye with Morris politically. He coauthored with Cornell Price an early article on “Unhealthy Employments” for the *Oxford and Cambridge Magazine*,<sup>22</sup> with its conclusion that “indifference to others’ misery is a crime which cannot go unpunished” (271), and joined Price, Morris, and the Burne-Joneses at the demonstration of “workmen’s neutrality” in 1878. When in 1886 Morris was arrested for “obstruction” (that is, lecturing on socialism at Bell Street, Edgeware Road), Faulkner testified in his defense. Most significantly, as a don he helped found an Oxford branch of the Socialist League in 1885, and Tony Pinkney describes him as its “driving force .....from the beginning.”<sup>23</sup> The inner alienation he must have experienced as an administrator as well as his wholehearted commitment to socialism are shown in his comment, “It makes me feel fresh again to be aiming at something in which I can feel an interest, after the miserable dreary twaddle of university life.”<sup>24</sup>

Faulkner also gave £100 towards the inauguration of *Commonweal*, to which he contributed two articles in 1887 and 1888, before he was paralyzed by a stroke in October of the latter year. The 1887 article, “Inhuman Arithmetic,” attacks political economy for reducing men to ciphers. Like Philip Webb, Faulkner was an anti-parliamentarian, and in “Law and War,” which appeared in the *Commonweal* issue of 7 January 1888 and the two succeeding weeks, he asserted (as did Morris) that “we shall not be flurried by the thought of the great struggle which shall put an end to it all.” In a letter from Faulkner to Joseph Lane of 18 May 1887 commenting on Lane’s *Anti-Statist Communist Manifesto*, he argued against its direct attacks on religion and expounded a kind of libertarian anarchism:

...what we wish to do is destroy *authority*, and among other authorities that will disappear will be those who pretend to know more than others about ‘the next world’ and about ‘god’ ...we may safely leave all men to speculate freely ...the socialist should be free to think and to speculate on any subject whatever ...what he is forbidden to do, which is the very aim of socialism to prevent, is the interfering with other people...<sup>25</sup>

Faulkner’s efforts on behalf of socialism drew some local opprobrium; in 1885 the *Oxford Magazine* described his views as “alehouse anarchism,” and hostile undergraduates christened a donkey “Comrade Faulkner” after their College librarian and Dean of Degrees.<sup>26</sup> Even the *Daily Telegraph* objected when Faulkner joined Morris in supporting the defenders of Khartoum against General Gordon: “He denounces public men all around[, asserting that] ... Colonel Burnaby [a calvary officer killed in

the attempt to retake Kartoum]—for even death does not disarm his criticism—was a scoundrel.”<sup>27</sup>

MacCarthy claims that Faulkner “devoted all his energy to Morris and the Socialist League, jeopardizing his academic career;<sup>28</sup> she may be following Mackail’s rather dour view of the effect of Faulkner’s political activities:

The work and all the load of toil and obloquy it involved had almost been too much even for Morris’s immense energy and bounding vitality: on the weaker constitution of Faulkner it would seem to have acted with dangerous and finally fatal result.<sup>29</sup>

Faulkner suffered a stroke in 1888 at the age of 55, and remained paralyzed, though not unconscious, and was cared for by his sister Kate in London until his death in 1892. MacCarthy’s view of the causes of his stroke seems a mild echo of Burne-Jones’s comment on Faulkner’s death, “Oh yes, [his socialism] killed him, by the most painful of deaths.”<sup>30</sup> Since Faulkner had been in ill health as early as fifteen years previously, this seems a stretch, but such responses cast in relief Faulkner’s intrepidity in standing by the beliefs he shared with his friend. As such books as Maurice Ashley and C. T. Saunders’s *Red Oxford: A History of the Growth of Socialism in the University of Oxford* (1933) and Tony Pinkney’s *William Morris in Oxford: The Campaigning Years, 1879-1895* (2007) have argued, the efforts of early socialists to promote their ideas in a university known for its conservative politics were not without some later influence; had Faulkner lived another fifteen years he might have been gratified to find allies in another generation.<sup>31</sup>

All records of Faulkner’s character in fact confirm Val Prinsep’s late recollection of him as “the most genial of men.”<sup>32</sup> For example, Georgiana Burne-Jones remembers Faulkner’s attentiveness to Ford Madox Brown’s eldest son: “The little ten-year-old Nolly sat up all evening and clung most of the time to kind Charles Faulkner, demanding amusing stories from him ...”<sup>33</sup> To his friend and biographer W. R. Lethaby, Philip Webb later spoke of Faulkner as “the man of the clearest honesty” he had known. “He was most invincibly kind, loyal and persistent and Morris’s truest follower.”<sup>34</sup> He remembered Faulkner’s kindness to the undergraduates at Oxford, and of his having taken special care of one much teased youth. Webb believed that “Socialism was a great gain to him too: in the early times he felt too severely towards the orthodox ....”<sup>35</sup>

To Mackail in June 1898, Webb wrote that

... as to the friendship to the last between the two men: assuredly it was that of the greatest confidence and affection. The unbreakable courage and clear

honesty of Faulkner held Morris as closely as friendship, pure and simple, could bind two men together—regardless of difference in quality of mind. They each did for the other what they could not have done for anyone else... C. J. F. had the capacity of seeing the value of that towards which he had no natural attraction; and this, to me, seems to be one of the rarest of fine qualities.<sup>36</sup>

Charles Faulkner was a quiet, unpretentious man of acute skeptical intelligence, whose “clear honesty” aided Morris in essential ways. His steady support for the more active and iconoclastic sides of Morris’s character comes through in the recollections of their more conventional friends, and his accompaniment of Morris to Iceland was a significant mark of friendship and devotion. It was not only on the ponies in Iceland that “Morris’s truest follower” rode with him through “the rough times and smooth times and all.” His incapacitation in 1888 deprived Morris of important emotional and intellectual support as he encountered factionalism and disappointments in his socialist endeavors of the late 1880s and 90s.

1. Keith Gibeling, “Peter Paul Marshall: Forgotten Member of the Morris Firm,” *JWMS* 12.1 (1996): 8-16; and David Taylor, “Faith, Doubt and Belief in Nineteenth-Century Britain: Vernon Lushington and the Religion of Humanity,” Diss. University of Roehampton, 2008.
2. Mackail collected reminiscences from R. W. Dixon and Burne-Jones for his biography, but by then Faulkner had died and Burne-Jones and Faulkner had not been close.
3. Whyte states that he was the second son of Benjamin Faulkner and his wife Ann; May Morris recalled visits to Mrs. Faulkner and her daughters in London (*CW*, 3, xxv-xxvi).
4. From a letter home, Mackail, *Life*, vol. 1, 120.
5. *The Drawing Room: Its Decoration and Furniture*, London: Macmillan, 1878. See Emma Ferry, “The Other Miss Faulkner: Lucy Orrinsmith and the ‘Art at Home Series,’” *JWMS* 19.2 (Summer 2011): 47-64.
6. W. R. Lethaby, *Philip Webb and His Work*, new edition, London: Raven Oak Press, 1979, 32.
7. Nicolas Salmon and Derek Baker, *A Chronology of William Morris*, Bristol: Thoemmes P, 1996, 11 April 1861.
8. *CW*, vol. 11, xii.
9. Whyte records that in 1871/2 Faulkner gave a series of lectures on elementary differential calculus, problems in “mixed mathematics,” “differential calculus and applications,” and “dynamics of a particle,” all relatively elementary topics. Letter to author, 28 July, 2010.
10. Rather strikingly, Faulkner was the last Fellow in mathematics to be appointed at his college until 1962 (Darwall-Smith, *A History*, 502). From time to time he was called upon to defend the sciences in a still largely clerical setting, and one of his students who was later to receive a “first” in natural science recalled that Faulkner had defended his work when he was criticized by another tutor for his ignorance of Gospel miracles.
11. Class snobbery persisted; the same student recalled that “the Fogger” was mocked for his Mercian speech and “Birmingham boots” (Darwall-Smith, *A History*, 371). Darwall-Smith notes that as late as the 1880s, “[s]ome undergraduates, valuing gentlemanly ways above intellectual achievement, found some Fellows—like the Brumme Charles Faulkner—hard to respect” (*A History*, 403).

12. Darwall-Smith, 367. He and another Fellow, Charles Fytte, had opposed the High Gothic style.
13. Whyte (*ODNB*).
14. University College Archives, 1859-85, UC:EB4/J1, 1-6. Faulkner resigned 1882.
15. Darwall-Smith, 398.
16. Whyte (*ODNB*).
17. *Memorials*, vol. 1, 220.
18. *Memorials*, vol. 1, 226.
19. W. R. Lethaby, *Philip Webb*, 21.
20. *Memorials*, vol. 2, 57. She recounts another occasion on which Burne-Jones and Faulkner took great delight in deceiving Morris in a game of whist played with a dummy (*Memorials*, vol. 1, 279).
21. Faulkner’s name appears steadily throughout the *Memorials* in the accounts of decorating at Red House and social events for the Firm; and when the Morris and Burne-Joneses took a joint holiday in Oxford in 1867, “Faulkner was in college, but we met every evening, and then Morris read what he had written or the men played whist—without practical jokes now. I remember noticing how beautifully Faulkner shuffled the cards with his skillful fingers” (*Memorials*, vol. 1, 304).
22. *CW*, vol. 8, xv.
23. “Unhealthy Employments,” *Oxford and Cambridge Magazine*, May, 1856, 265-71. The authors document some of the worst industrial hazards of the period and offer practical and political remedies. Mackail remarks, “Price and Faulkner brought to Oxford actual knowledge of the inhuman conditions of human life in the great industrial areas; their special enthusiasms were for sanitation, for Factory Acts, for the bare elements of a possible life among the mass of their fellow-citizens” (*Life*, vol. 1, 64).
24. An account of Faulkner’s role in the Oxford Socialist League appears in Pinkney, *William Morris in Oxford: The Campaigning Years, 1874-1895* (Grosmont: Illuminati, 2007), 107-112. He notes that after Faulkner’s stroke the Branch “was in danger of being left entirely rudderless without him.”
25. MacCarthy, 515.
26. B. L. MS. 46,345, in “Charles Faulkner,” Florence Boos, ed., *William Morris’s Socialist Diary*, London: Journeyman Press, 1985, 52.
27. *Oxford Magazine*, vol. 3 (1885), 58; Whyte (*ODNB*).
28. *The Daily Telegraph*, 17 February 1885; Kelvin, *Letters*, vol. 2, 390, fn. 2.
29. MacCarthy, *William Morris*, 578. She notes that “The League files in Amsterdam hold the poignant records of his efforts: his fruitless attempts to get the newsagents in Oxford to distribute *Commonweal*; his donation of his MA gown, now green with age, for a Socialist League performance; his and Webb’s subsidy of the League. They were both paying one pound toward salaries and one pound to the *Commonweal* fund every week in 1888.” She attributes Morris’s grief at Faulkner’s stroke to guilt.
30. Mackail, *Life*, vol. 2, 218.
31. MacCarthy, *William Morris*, 579.
32. Ashley and Saunders, Oxford: Holywell Press, 1930; Pinkney.
33. Valentine C. Prinsep, “The Oxford Circle: Rossetti, Burne-Jones and William Morris,” *Magazine of Art* 27, n. s. 2 (1904), 171; Prinsep describes Faulkner as “a clever and very ingenious man.”
34. *Memorials*, vol. 1, 293.
35. Lethaby, *Philip Webb*, 246.
36. Lethaby, *Philip Webb*, 247.
37. Philip Webb to J. W. Mackail, 4 June 1898; Mackail notebooks, WMG, cited in MacCarthy, *William Morris*, 578.

Florence Boos is a Professor of English at the University of Iowa and edits *The William Morris Archive*, <http://morrisedition.lib.uiowa.edu>. Her *The Early Writings of William Morris is forthcoming from Ohio State University Press in 2015*.

## NORMAN KELVIN (1924–2014)

**W**e regret to report the death of Professor Norman Kelvin, Distinguished Professor Emeritus of English at the Graduate College of the City University of New York and editor of the four volume *Collected Letters of William Morris*, on 17 April, 2014. A service was held for him at “The Riverside” in New York.

Norman was a genial and exhaustively learned man with a deep commitment to Morris’s artistry and political vision, and all lovers of Morris are indebted to him for a wealth of new knowledge about Morris’s life, relationships, and social milieu. An obituary provided by his wife Phyllis Kelvin follows.



**N**orman was born in Brooklyn in 1924 late in his parents’ lives and attended the local public schools (I suppose you would refer to the schools as council schools, but I’m not sure of the term). His father was severely affected by the crash of 1929; he never financially recovered and Norman grew up very aware of the consequences of economic insecurity. Upon graduation from high school in 1942 he received a scholarship to Columbia College and attended until he entered the US Army in July 1943. He served in the Medical Corp as an x-ray technician at Schick General Hospital in Clinton, Iowa, and in the Philippines. He was discharged in March, 1946 and returned to Columbia, financed by the G.I. Bill of Rights. Norman often said that it was while he was in the Army that he got to know America and Americans.



Norman Kelvin in 2008

When he returned to Columbia it was as a pre-medical student, but he quickly discovered that literature was what he wanted to study. He wrote short stories for the undergraduate literary journal, *The Columbia Review*, and served as its editor for one year. After graduation in 1948 he entered the Columbia University Graduate Program in English and began preparing for his Ph.D. His dissertation topic was George Meredith and it was published in 1961 by Stanford University Press as *A Troubled Eden: Nature and Society in the Works of George Meredith*. Norman later wrote on E.M. Forster (*E.M. Forster*, 1967). He published articles and book reviews in various journals as well as a survey anthology of English literature with several colleagues at The City College of New York. During a trip to England in 1967 Norman came across some unpublished letters of William Morris in the British Library and thought they seemed interesting. He had been looking about for a new project and Morris’s letters seemed like a possibility—little did he know that it would occupy his professional life for the next twenty years.

Norman always thought of himself as a teacher first. As a graduate student he taught at Rutgers University in New Jersey and English as a Second Language at Columbia. He began teaching at The City College of New York in 1961 and remained there and at the Graduate Center of the City University of New York until he retired in 2006. His greatest professional pleasure was when a former student became a colleague. Norman also wrote poetry throughout his life and several have been published in *Sewanee Review*. In high school Norman started to draw and paint and he continued to do so throughout his life.

Norman and I married in 1956 and we have two daughters, Elizabeth and Jane. Norman was never slow to show his daughters love and attention. Above all, he was honest with them, as he was with everyone. I think his legacy to them is his love of the book and of the search for knowledge.

—Phyllis Kelvin

## ANNOUNCEMENTS:

### W. G. COLLINGWOOD'S LETTERS FROM ICELAND

Twenty six years after Morris's first Icelandic journey, the artist and author W. G. Collingwood and his Icelandic friend Jón Stefánsson made a similar journey, and Collingwood's account of his travels, with beautiful accompanying illustrations and maps, have been edited by Mike and Kate Lea in *W. G. Collingwood's Letters from Iceland: Travels in Iceland 1897* and published by the R. G. Collingwood Society. Copies are available from Glacier Books, [www.glacierbooks.com](http://www.glacierbooks.com). Readers of Morris's *Icelandic Diaries* ([morrisedition.lib.uiowa.edu/icelandicdiaries.html](http://morrisedition.lib.uiowa.edu/icelandicdiaries.html)) will find many interesting parallels, and Collingwood's paintings and drawings give a fine sense of Iceland in 1897.

### THE PRE-RAPHAELITES IN RUSSIAN

Victorian poetry has now been translated into Russian in *The Poetic World of the Pre-Raphaelites* (Moscow, 2013), a facing page anthology of poems by Alfred Ten-

nyson, Robert Browning, Elizabeth Barrett Browning, D. G. Rossetti, Christina Rossetti, Elizabeth Siddal, William Morris, Algernon Swinburne, Coventry Patmore, John Ruskin, and Ernest Dowson, accompanied by lovely plates of Pre-Raphaelite art. The Morris poems translated are "Praise of My Lady," "Error and Loss," "Riding Together," "Shameful Death," "A Garden by the Sea," and the introductory lines of *The Earthly Paradise*.

### ILLINOIS WESLEYAN UNIVERSITY MORRIS SYMPOSIUM

A several day symposium on William Morris will be held 22-24 October at Illinois Wesleyan University in Bloomington, Illinois, with a focus on Morris and the Book Arts and Morris and the Environment. Jack Waldorf will talk with the students about Kelmscott Press books, using examples from his collection, and Florence Boos will discuss Morris's concern for the preservation of nature and historical buildings.

## THE LAST WORD

WRITTEN IN A COPY OF *THE EARTHLY PARADISE*

DECEMBER 25, 1870

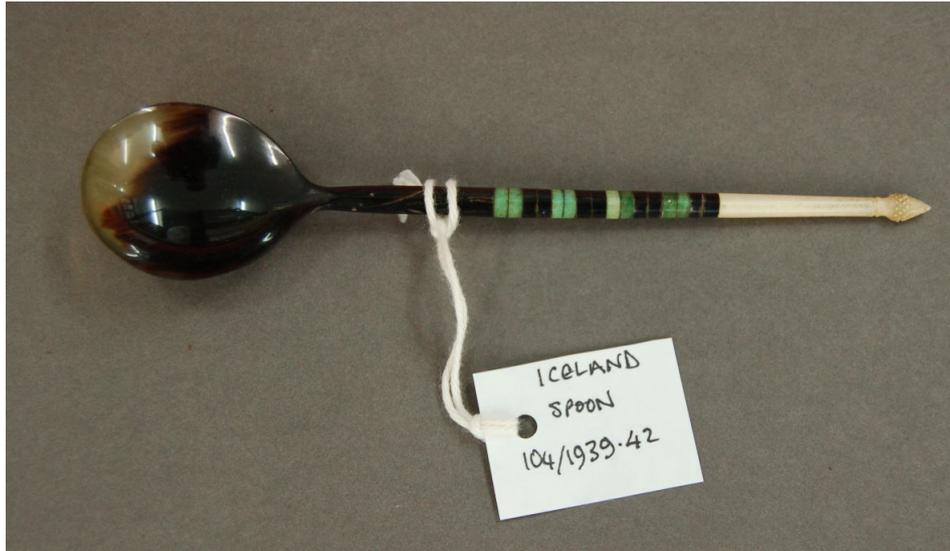
So many stories written here  
And none among them but doth bear  
Its weight of trouble and of woe!  
Well may you ask why it is so;  
Fore surely neither sour or dull  
In such a world, of fair things full,  
Should folk be.

Ah, my dears, indeed  
My wisdom fails me at my need  
To tell why tales that move the earth  
Are seldom of content and mirth.  
Yet think if it may come of this—  
That lives fulfilled of ease and bliss  
Crave not for aught that we can give,  
And scorn the broken lives we live;  
Unlike to us they pass us by,  
A dying laugh their history.  
But those that struggled sore, and failed  
Had one thing left them, that availed  
When all things else were nought—  
E'en Love—

Whose sweet voice, crying as they strove,  
Begot sweet pity, and more love still,  
Waste places with sweet tales to fill;  
Whereby we, living here, may learn  
Our eyes toward very Love to turn,  
And all the pain it bringeth meet  
As nothing strange amid the sweet:  
Whereby we too may hope to be  
Grains in the great world's memory  
Of pain endured, and nobleness  
That life ill-understood doth bless.

Words over-grave and sad for you  
Maybe: but rime will still be true  
Unto my heart—most true herein  
In wishing, dear hearts, you may win  
A life of every ill so clear,  
That little tale for folk to hear  
It may be: yet so full of love,  
That e'en these words your hearts may move,  
Years and years hence, when unto me  
Life is a waste and windless sea.

William Morris (*Collected Works*, 24, 343-44).



Mementos from May Morris and Miss Lobb's journeys to Iceland at Kelmscott Manor.  
Courtesy of the William Morris Gallery.