Useful and Beautiful

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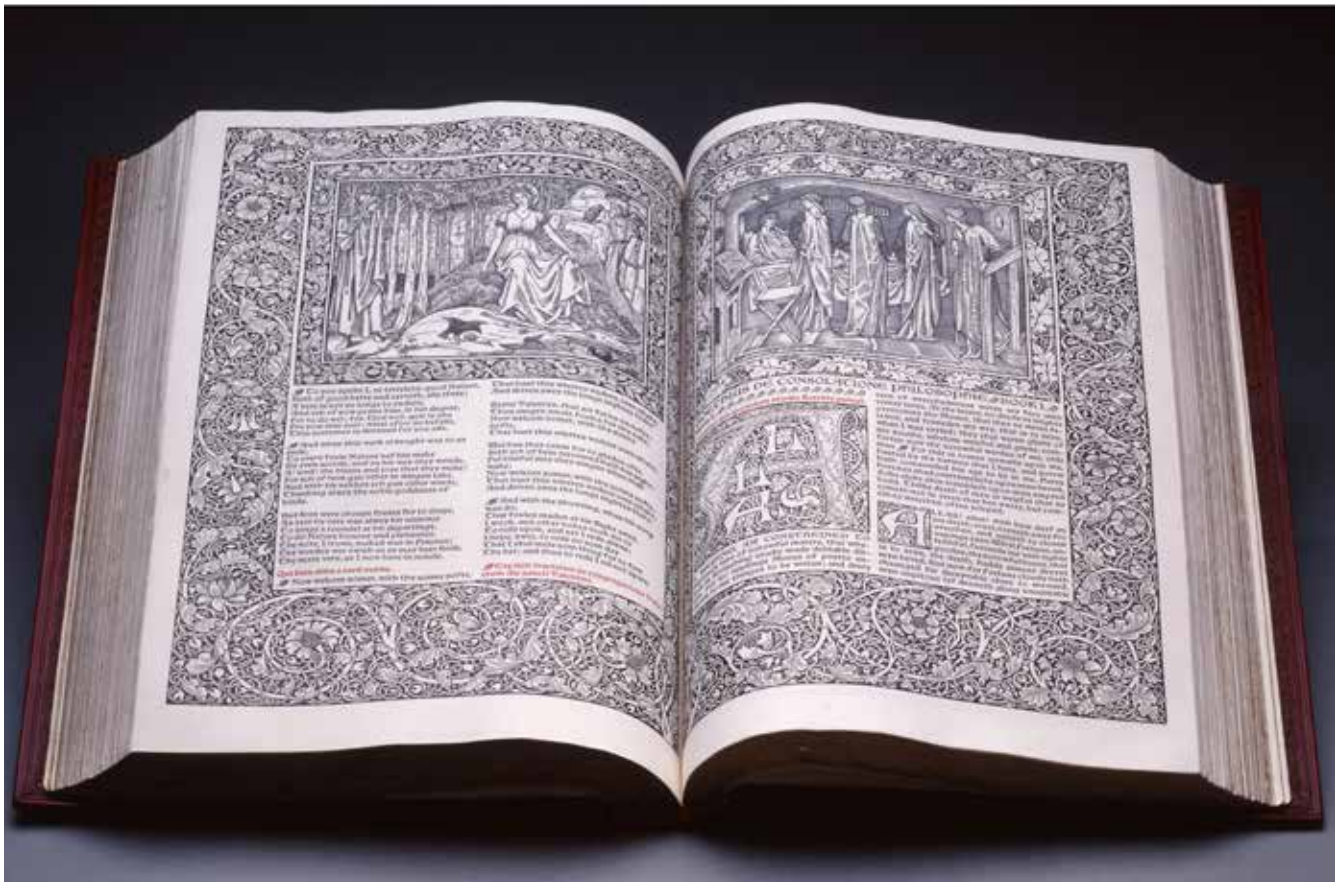

The Kelmscott Chaucer, 1896

"*The Works of Geoffrey Chaucer,* is a 556-page volume, with illustrations by Edward Burne-Jones. It was laboriously printed, two pages at a time, from 1894 to 1896 at Morris's Kelmscott Press in the Hammersmith district of London. Each page is roughly 17 by 11 inches. Many are encircled by decorative borders with so much plant life that they are almost aromatic." — By David W. Dunlap, Dec. 5, 2013, *The New York Times*

TABLE OF CONTENTS

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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 (editor), Brandiann Molby (assistant editor), Brandiann Molby and Anna Wager (associate editors), and Karla Tonella (designer).

LETTER FROM THE SOCIETY PRESIDENT

Jane Carlin

A year ago, as the then President of the Society, I was preparing to transition the role to Michael Robertson. During his term of office, Michael moved the Society forward in many ways with an expanded membership campaign, and completion of an updated Society manual as well as organizing a plethora of innovative and inspiring programs. A year ago, I did not anticipate returning in a temporary role as your President, but am delighted to fill in, so to speak, during a transition period, and along with the all the Board members of the Society, send best wishes to Michael as he starts a new life in London with renewed research on William Morris.

The Society will welcome Dr. Jude Nixon as our next President at our annual meeting which will be held in mid February 2022. Jude will bring a strong record of scholarship and leadership to our organization. We are all excited to continue the level of programming that we can offer via ZOOM, as well as continued support of research and scholarship through the Dunlap Award and a soon to be announced research award program for students. The Society is committed to supporting new scholars and expanding our membership to reach new audiences. We continue to focus on ways we can create an inclusive and welcoming Society for all.

In November, several of us had the pleasure of joining our UK colleagues in London (and many of you virtually) for the symposium on the Kelmscott Press held at St. Brides, culminating a year of celebration. The Society marked this momentous year this past summer with the successful Kelmscott Press Day and the US Society was pleased to co-sponsor the London event. Our own Board member, Brandiann Molby gave an excellent presentation and it was wonderful to sit and "chat" with our UK colleagues. We hope this is the start of even more collaboration.

In conclusion, it is important to mark the significance of this issue of *Useful & Beautiful.* Not only because of the valuable content, but to recognize the editor Florence Boos and her colleague Karla Tonella. As editor, Florence has done an amazing job of developing content, working with authors, and managing communication. Karla Tonella has worked largely behind the scenes, but as the layout and graphic designer, has helped produce a publication we can all be proud of. Florence will be handing over the responsibilities of journal editing and management to Board members Anna Wager and Brandiann Molby with the next publication. So, as you browse the pages of this edition of *Useful & Beautiful,* please reflect upon the years of service provided by both Florence and Karla.

On behalf of everyone associated with the Society, thank you so much Florence and Karla for your contributions and service.

Warm regards,

Jane Carlin

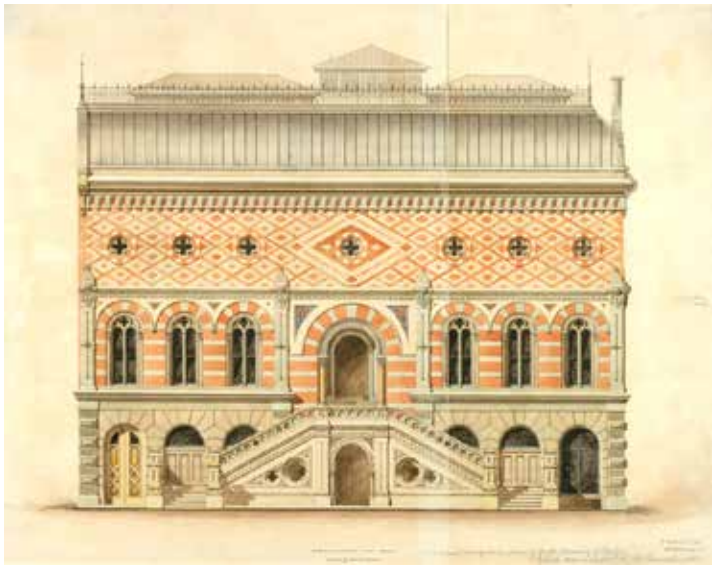

Figure 1. Peter Wight, Original 4th Avenue Elevation for the National Academy of Design, 1861

Figure 2. National Academy of Design, 1865

JOHN RUSKIN AND THE GOTHIC REVIVAL IN AMERICA

Civic Architecture in Manhattan 1865-1900

Dave Kopp

Prior to 1847, when the first volume of *Modern Painter*s was published by John Wiley and Putnam in New York, Englishman John Ruskin was little known in America. Remarkably, by 1855, Ruskin himself felt that he had a stronger readership in America than in England. The increase in popularity can be attributed singularly to his appeal with the American landscape painters who were already attempting to live by Ruskin's maxim of "Truth to Nature" in their accurate representation of the natural world on their canvases. Based on Ruskin's renown with American artists, and a new interest in Gothic architecture, Wiley and Putnam published Ruskin's *The Seven Lamps of Architecture* in America and England in 1847. Ruskin was not an architect and the work was not intended as a builder's manual. *The Seven Lamps* distinguished architecture from utilitarian building by the qualities of decoration rendered through the power of human artistic endeavor. Using seven abstract categories or "lamps," Ruskin demonstrated how architecture could achieve a moralizing influence as it helped society see God in the natural world through art. Art imitates Nature, and Nature imitates God. For Ruskin, the architectural style that achieved this goal most completely was Gothic because of its high measure of fidelity to nature.

A self-confessed admiration of Italian Gothic in *The Seven Lamps* led Ruskin to his most well-known work on architecture, *The Stones of Venice.* Published in three volumes by Wiley and Putnam, the first dealt with the elements of architecture from the wall base to the cornice. The second and third, which were published in America in 1860, covered the history and development of Venetian architecture from the Byzantine to the "degenerate" Renaissance. It was the fourth chapter of the second volume, however, that became the most influential for the new and rising Gothic Revivalists. In *The Nature of Gothic*, Ruskin delineates and extols the psychological qualities of the human mind involved in the craft and decoration of medieval architecture. As the analyst of the craftsmen-laborer, Ruskin proclaims that it is the Gothic Style that produces the greatest satisfaction for the worker because it provides the greatest freedom in the work—a statement that had particular resonance for the growing number of abolitionists in antebellum America.

Much of what Ruskin says about Gothic can be found in the writings of others of his time—A.W. Pugin and George Street in England, Viollet-le-Duc in France, and Horatio Greenough in America. Before Ruskin, Pugin had recognized the organic connection between architecture and society. Gothic architecture was Christian architecture and reflective of a good society based in the Medieval Roman Catholic Church. To revive the "true principles" of Gothic architecture, Pugin hoped, would result in a revival of the beliefs and social system of the Church of the Middle Ages. Ruskin's unique contribution to the Gothic Revival is one that he did not necessarily set out to achieve. By justifying Gothic through its own moral criteria, Ruskin disassociated it from Roman Catholicism and made it acceptable to Protestant America. As Kenneth Clark puts it, "he succeeded in disinfecting Gothic architecture . . . his works could be read without fear of pollution." With Ruskin, the Gothic

Figure 3. National Academy of Design Street Fountain, *Harpers Weekly,* June 1, 1865

Figure 4. National Academy of Design 4th Avenue Entrance Columns

Revival was freed from its historical ecclesiastical associations and was able to move beyond picturesque Romanticism. It was given a purpose of social reform. More importantly for Civic Architecture, Gothic could be considered to be at once beautiful and practical. In Ruskin's words, it is "the only rational architecture, as being that which can fit itself most easily to all services, vulgar or noble."

In 1860, on the cusp of the Civil War, the National Academy of Design in New York City, which had moved from one building to another since its founding in 1825, purchased a site on 4th Avenue at 22nd Street for their first purpose-built home—an exhibition gallery for the 450 member academicians. The artist members, who included nearly all of the Hudson River School painters, were very familiar and supportive of the writings of Ruskin. A distinguished group of leading architects of the time were invited to compete for the design of the new building. None of them won the competition. Instead, the Building Committee awarded the prize in January 1861 to a young unknown, Peter Bonnet Wight.

Wight had graduated from the Free Academy (what would later become the New School) in New York in 1855 with a degree in drawing. While there, he had befriended the older Russell Sturgis, who introduced him to the writings of John Ruskin. The two would later become partners in an architectural practice based on Wight's success with the National Academy. As far as the Building Committee was concerned, Wight's drawing gave them precisely what they wanted—a Palace of Art inspired by the polychromatic decorative ideals of John Ruskin. Writing of the cornerstone ceremony in 1863, *The New York Times* predicted that it "will be one of the handsomest buildings in the United States, and different from any other edifice in the City." For Wight and those who believed in the principles of Ruskin, the National Academy was more than its beauty and style—it represented a laboratory for the implementation of ideas for a new architecture based on Gothic principles. Those principles were defined in the articles of the Association for the Advancement of Truth in Art, established in January of 1863 by a group of American artists who were ardent followers of Ruskin and the English Pre-Raphaelite Brotherhood. They were soon called the American Pre-Raphaelites, and Wight and Sturgis were the leading architect members and helped to write their principles of architecture in the first issue (May 1863) of the Association's journal, *The New Path:*

> We hold that it is necessary, in times when true Art is little practiced or understood, to look back to other pesselriods for instruction and inspiration. That, in seeking for a system of Architecture suitable for such study, we shall find it only in that of the Middle Ages, of which the most

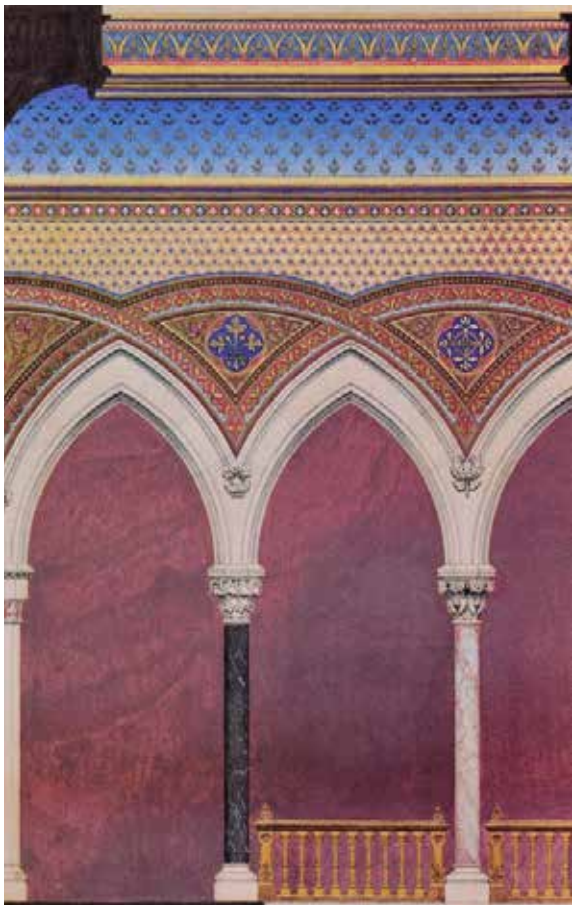

Figure 5. National Academy of Design proposed stenciling design for Main Staircase Landing

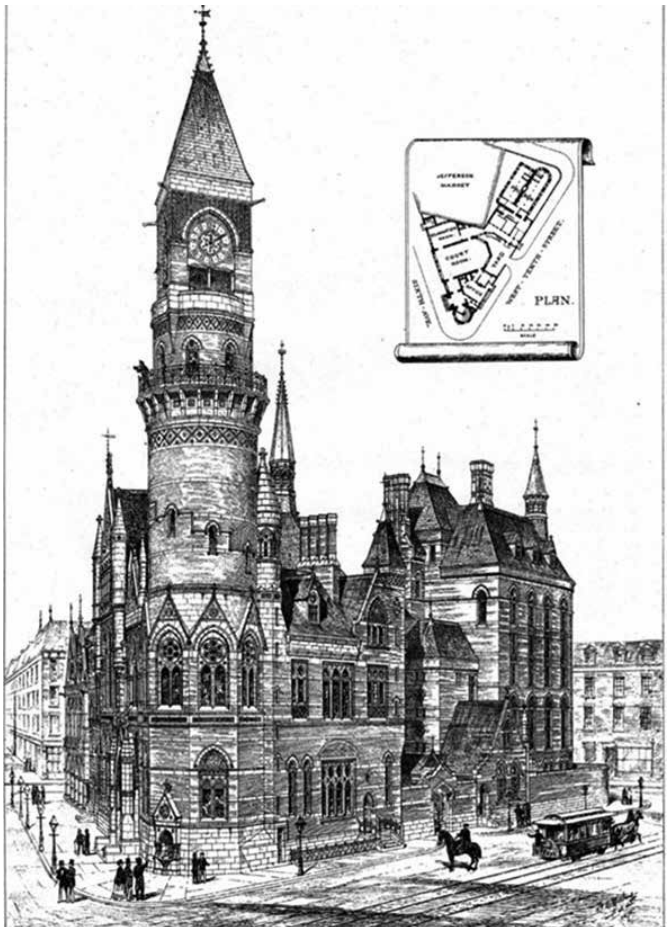

Figure 6. Frederick Withers, Plan for Jefferson Market Courthouse, 1874

> perfect development is known as Gothic Architecture. This Architecture demands absolutely true and constructive building; alone of all the styles that have prevailed on earth, it calls for complete and faithful study of Nature for its decoration.

Wight's building attempted to satisfy all these conditions. The final design was Gothic, altered perhaps from his winning Romanesque elevation to better conform to the new Association's principles. As Ruskin prescribed in his *Lamp of Truth,* the exterior polychromy was achieved in natural stone — gray and white Westchester marble walls trimmed in North River bluestone with red Vermont marble columns at the entrance. The tympanum above the doorway, which was never completed, was to have been a glass mosaic of Giotto conducting the work of artists at the Campanile of Florence, one of Ruskin's favorite examples of fine ornament of the late Gothic period embodying another important principle of the American Pre-Raphaelites, who called for the association of all decorative arts in architecture. Wight also gave the building a drinking fountain, of which he was particularly proud, with carefully selected native American water plants carved in the columns surrounding it. In the small monograph published on the building following its completion in 1865, he calls attention to it, naming it "an experiment which has been heartily appreciated by thirsty travelers." Once again, a read of Ruskin finds the source of inspiration for its inclusion. From the *Lamp of Beauty*, "There is no subject of street ornament so wisely chosen as the fountain, for it is just there that perhaps the happiest pause takes place in the labor of the day . . . What pause is so sweet as that — so full of the depth of ancient days, so softened with the calm of pastoral solitude."

The Ruskin experiment extends most importantly to the handcraft on the dazzling array of unique capitals throughout the Academy building. It is in them that Wight tested the theory of the work ethic of Gothic stone carvers — the distinction between freedom in creative work and slavery in imitation. Wight chose all native species of plants for the column capitals and allowed the workmen great latitude in the improvisation of their work based on drawings before experimenting first on wood or plaster before actually working on stone. "Not one of the carvers employed on the National Academy had ever looked at Medieval Sculpture," said Wight. Given their dexterity, however, and set to the task of "thinking," the results he deemed were very good. The problem, however, was in the degree of naturalism that was achieved.

Figure 7. Jefferson Market Courthouse from Sixth Avenue

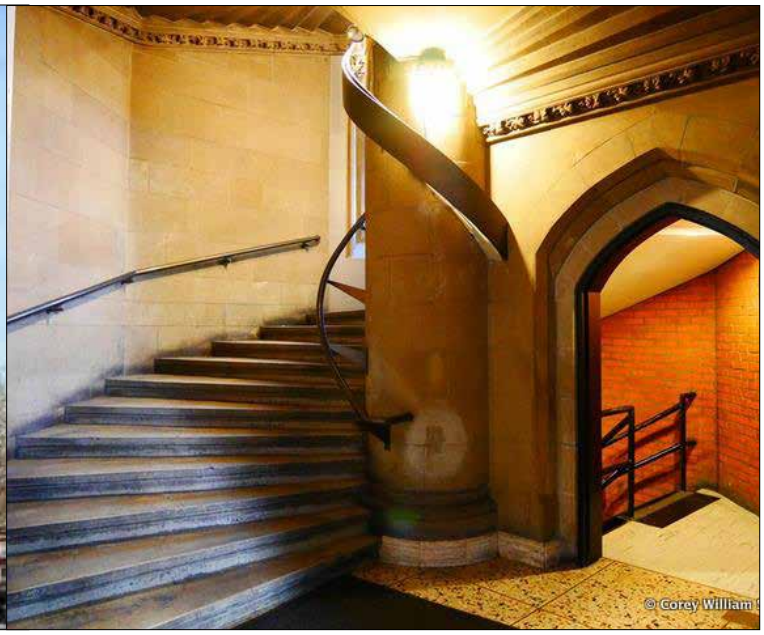

Figure 8. Jefferson Market Courthouse Staircase

Ruskin believed the greatest contribution to the task of artfully imitating nature was the human power of abstraction. Naturalism needed to be tempered by convention. Wight came to understand the limits of education and the efforts to revive medieval handcrafts in the modern world. He admitted, "Men cannot be taught how to do it: it must be the natural result of native power." In defense of Ruskin's *Lamp of Sacrifice* against "the capitalists," Wight argued that the cost of good work by thinking men did not exceed the cost of poor work done by the unthinking. Despite these assurances from the architect, the expenditure on the National Academy was more than three times the original budget of $50,000. Even at that, much of the interior decoration was left unfinished for lack of funds, including the stenciling planned for the central staircase.

Critics of the new building thought that Wight had merely copied the worst parts of the Doge's Palace in Venice. Though they clearly did not understand the Ruskinian principles applied, their assessment represents the plight of revival architecture, gothic or otherwise, when associated with its model. Wight's partner, Russell Sturgis, defended the design in an article in *The New Path* (June, 1864), calling out the decorative parapet as the only feature shared. In addition, the building's facade, argued Sturgis, is based on the utility of the spaces behind. The blind third story, which at first glance has a likeness to the top story of the Ducal Palace, is the necessarily windowless gallery for the Academicians' artworks, lighted from skylights above. The quatrefoil openings in the façade are not windows, but vents.

The National Academy was Manhattan's first great Ruskin-inspired Gothic Revival Civic Building. It arrived just as the Civil War had ended. Its dedication ceremony was, in fact, delayed two weeks by the assassination of Lincoln in 1865. For many, including the American Art Historian Charles Eliot Norton, the Civil War represented a great moral undertaking, and its victory over slavery was a threshold moment in history. Norton likened it to the First Crusade in the late 11th century followed by the 12th century's flowering in the arts in its aftermath. So, said Norton, was the Gothic Revival a manifestation of a new artistic energy of Reform which followed in the aftermath of the Civil War. It was this moral tone that helped to propel Gothic as the appropriate style for civic architecture in the public imagination for New York in the second half of the nineteenth century.

Frederick Clark Withers was brought to America from England by A.J. Downing in 1851 within a year after he hired another Englishman, Calvert Vaux. Both were employed to help Downing with his architectural drawings. Following Downing's death in 1852, Withers and Vaux formed a practice as architects. Despite a few commissions for secular buildings, including a bank, a hospital, and most of the campus of Gallaudet College for the Deaf and Blind in Washington, DC, Withers remained principally an ecclesiastical architect using designs based on 13th-century parish churches he knew before he left England. In the 1870s, as Gothic was competing with other styles for Protestant Church architecture, Withers was criticized for failing to advance and for remaining a period purist. Even Russell Sturgis expressed disillusionment in the Revival and those who relied on historical models, in the writing in the *North American Review* in 1871: "If a modern designer can say of his work that it is in this style or in that, he is on the wrong path." Withers published *Church Architec-*

Figure 9. William Burges, Competition design for Royal Courts of Justice, 1867

Figure 10. Jefferson Market Courthouse Fountain with Pelican in Niche and Ruskin likeness in Relief Above

ture in 1873 as a portfolio of his drawings and a statement of his own ideas for ecclesiastical architecture which were based essentially on those of Pugin, Ruskin, and G. E. Street. It did not advance the theories or practice of the Gothic Revival. The design he produced for the Jefferson Market Courthouse in 1874 could not be framed in greater contrast.

A plan for a new municipal building on the site of the Jefferson Market was born in the Albany Legislature in 1870 during the infamous Tweed Ring's control of New York City politics. After more than three years and $150,000, however, nothing had been built. New commissioners were appointed in 1874 and Withers was hired to draw up a new plan which was approved in July of that year. Withers' task was to take a very difficult triangular lot, formed where the Old Greenwich Village met the new grid system, and incorporate in a new building the same functions that had previously existed on the location in the form of an open-air market, a dingy Police Court and jail, and a wooden fire tower. To do this, he also needed to provide the space for the new municipal court. It was a project which would showcase both his skill as an architect as well as the practical and aesthetic cause of the Gothic Revival when tasked with a civic building.

Withers approached the project by imagining the building as four distinct units on the cramped site. Like Pugin, whom he read and quoted avidly, he recognized the need to let a broken roofline carry the functional need of the rooms below. There was no pretense of symmetry in Gothic. The courthouse faced Sixth Avenue while the five-story prison and Police Court were around the corner on Greenwich Avenue. The imposing bell and fire tower joined the two sides of the triangle. Withers used the fire tower to his advantage with two staircases. Its base, with the pedimented windows, contained the staircase for the courthouse. In the upper register, a separate staircase, with the smaller arched windows outlining its ascent, served as access to the fire lookout and clock.

In style, the Courthouse represents the most complete adaptation of what was already being called "High Victorian Gothic" in England. If Wight's National Academy attempted

Figure 11. Jefferson Market Courthouse "Merchant of Venice" Tympanum

to follow Ruskin to the letter, it also produced a building that was much more a studied adaptation of the Italian Gothic decorative forms. Though Ruskin's prescription for color in a building remained, what followed was a more diverse borrowing of ornamental forms from a range of Italian and Northern Gothic styles over a wider range of medieval development without being tied to one particular period. English Architect George Gilbert Scott, in his *Remarks on Secular Architecture* referred to this as the "Palatial Style." The Courthouse is a prime example of this compendium of ornament, but Withers applies the variety in a way that gives each section of the structure its own identity, creating the sense that the building may have evolved over a period of time.

Court buildings were already part of the English Gothic Revival when Withers submitted his design. Most of them, including the design done by William Burges for the Law Courts in London (1867), were likely known to Withers through contact with his brother Robert, an established Gothic Revival architect in England. Though he may have borrowed some features from these plans, their scale was much larger. What Withers did is unique by making a Gothic court complex a model for a small jurisdictional entity in what was an area of urban penury. Like Pugin, who saw in the Gothic Revival a chance to restore a medieval sense of charity and mercy to the poor of Victorian society, Withers used the Courthouse exterior to teach about the good of the law to the poor of the neighborhood. The tower base has a Ruskin-inspired fountain with a weary traveler above (whom some have suggested to be a likeness to Ruskin), and a Pelican in the niche, a symbol for Christ who, in his charity, feeds his children with his own flesh. In the transom of the window in the Police Court, Shakespeare reminds the passer-by that mercy is the greater when it is freely given. "There should not be a single ornament put upon great civic buildings, without some intellectual intention," exhorted Ruskin in his *Lamp of Memory.*

Figure 12. Jefferson Market Courthouse Prison Wing

The use of fired brick and the Ohio Stone may have helped reduce overall costs while simultaneously giving a visual ebullience to the structure. Following both Pugin and Ruskin, Withers insists that a building be true to the purpose, material, and manner of construction. Rather than using stone on the face of a building and brick behind, or veneering with stone over brick, what Ruskin would call "Surface Deceit," Withers writes; "It would be better by far to take the amount of stone used in such a front and distribute it throughout the building, conjointly with the brick, and thereby make the whole a unit. The attempt to make any building, or a portion of it, appear what it is not, is bad in principle and poor in art." For the prison portion, Withers reduced the amount of contrasting stone ornamentation. The large multi-story windows, designed to flood the interior with light and ventilation for the benefit of the unfortunate occupants, are deeply recessed with brick casements, achieving what Ruskin described as Gothic's Lamp of Power, "a sense of weight and shadow" invoking a seriousness in opposition to the other parts of the building.

The Jefferson Courthouse was a building of great sacrifice, both in labor and expense. The final cost was $550,000 and, during its construction and after, in the age of political reform following Tweed's conviction, there were questions and accusations of it being a waste of public funds. When finished in 1878, it was recognized by *The New York Times* as an "elegant architectural structure" marred only by its location in

Figure 13. Charles Clinton, Seventh Regiment Armory, Park Avenue, 1880

Figure 14. Seventh Regiment Armory, Veterans Room by Tiffany, 1880

the City—"a jewel in a swine's snout." As the first building of its style in Manhattan, it spawned an age of High Victorian Gothic. As attempts at copying, most of these buildings failed to achieve the fidelity to purpose and inspired decorative scheme of Withers. In the Courthouse and the National Academy before it, Gothic was not a style, but a way of building. The last two decades of the nineteenth century, however, marked a change—architects were no longer interested in a philosophy of Gothic, but in its appearance. The Age of Aestheticism had arrived.

Charles Clinton, the architect of the Seventh Regiment Armory completed in 1880, was considered one of the leading Gothic Revivalists of the Age; yet, his building is a mélange in design and a sham in purpose. Though he copied the popular decorative color scheme of the Courthouse, he used entirely inappropriate moldings for the window heads and central portico. The building is a pretense of a fortified structure with crenellated and machicolated towers leaving a series of large window openings in the registers below to invite attack from any would-be invader. The interiors were done lavishly by Louis Tiffany in Aesthetic designs that rival the Peacock Room of James Whistler. Remarkably, Clinton's building is just one of several castellated armories of the New York fin de siècle. Collectively, as civic architecture, they represent the final stage of the secular Gothic Revival in the nineteenth century. Principles have given way to pretense - the present age is associated with the medieval past, but only inessentially. Perhaps the strongest example of this is not a building at all, but a bridge.

The Brooklyn Bridge opened to the public in a grand ceremony on May 24, 1883, and was rightfully hailed as the work of an engineering genius. As a technological achievement and a functional masterpiece, it was unrivaled and modern. The Gothic design of the towers, however, was anachronistic and disparate from the structure of the bridge. When John Roebling set to designing it, he tried several different architectural styles before settling on the pointed double-arched towers that have since become a landmark of the city. He did not explain why he selected Gothic, but even to the casual observer, the arched towers explicitly associate the Bridge with the structure of some great cathedral. Alan Trachtenberg believes that Roebling's choice was an attempt to monumentalize his bridge with "one of the traditional emblems of man's aspiration toward the divine: the Gothic arch." Writing in *Harpers Weekly* in the issue covering the Bridge's opening ceremonies, the architectural critic Montgomery Schuyler assessed the issue from the perspective of Truth in design, suggesting that four simple columns would have sufficed for the piers instead of the contrived Gothic arches. To Roebling's maxim, "Nature can only be commanded by obeying her," Schuyler adds, "and that the function of an organism, in art as in nature, must determine its form." John Ruskin would have agreed.

In January 1900, John Ruskin died. In April of that year, *The New York Times* interviewed the architect, P. B. Wight, for his thoughts regarding the building of the National Academy of Design and the fate of the Gothic Revival. "I regret to see," he said, "that in recent years, most of my contemporaries, who recognized the principles underlying the 'Gothic movement,' have, through the tyranny of fashion and patronage, abandoned the principles as well as the forms to which they gave expression thirty years ago." A year later, Wight's building was razed. The Academicians required more room and sold the building to the Metropolitan Insurance Company who, with minimal protest, elected to tear it down. What began with great energy in the wake of the Civil War as an attempt to reform art and society through a new architecture based on the example of the medieval past ended as just another style among the many.

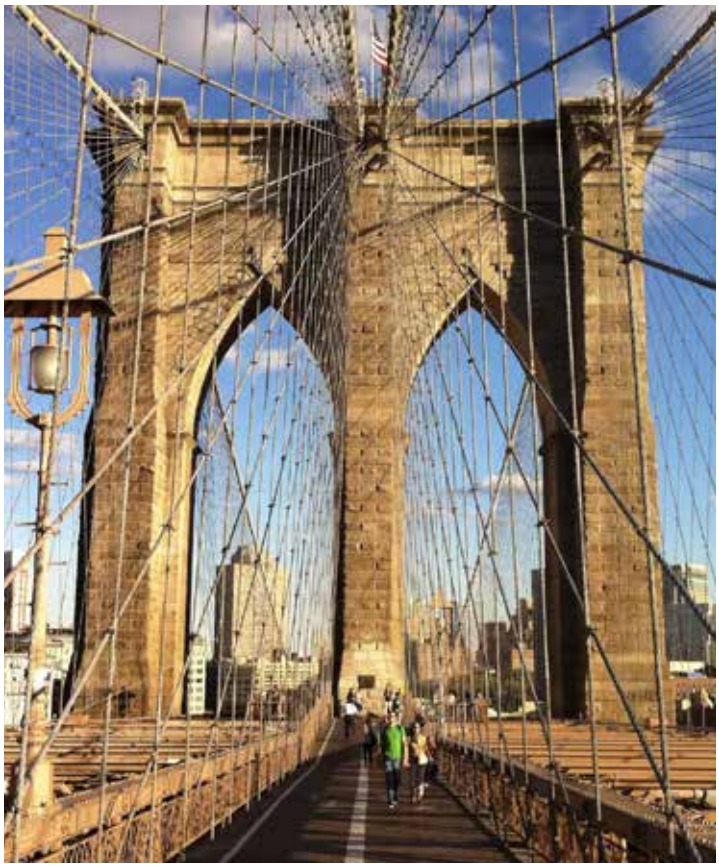

Figure 15. John Roebling, Brooklyn Bridge 1883

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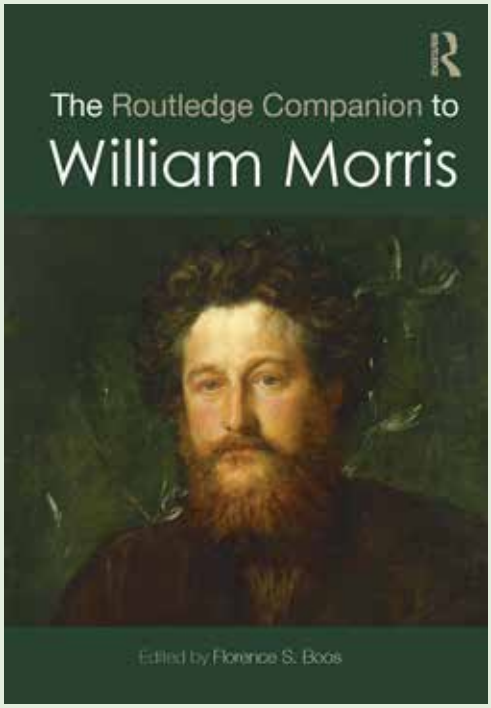


THE ROUTLEDGE COMPANION TO WILLIAM MORRIS

(ROUTLEDGE ART HISTORY AND VISUAL STUDIES COMPANIONS)

Ed. Florence S. Boos

This *Companion* draws together historical and critical responses to the impressive range of Morris's multi-faceted life and endeavors: his homes, travels, family, business practices, decorative artwork, poetry, fantasy romances, translations, political activism, eco-socialism, and book collecting and design. Each chapter provides valuable historical and literary background information, reviews relevant opinions on its subject from the late-nineteenth century to the present, and offers new approaches to important aspects of its topic.

Morris's eclectic methodology and the perennial relevance of his insights and practice make this an essential handbook for those interested in art history, poetry, translation, literature, book design, environmentalism, political activism, and Victorian and utopian studies.

632 pages—52 color and 60 b/w illustrations. Routledge Publishing, Fall 2020. Please order for your library!

THE DRAGON AND THE SMITH: CRAFTSMANSHIP, GODS AND GOLD IN NORTHERN MEDIEVALISM

Dustin Geeraert

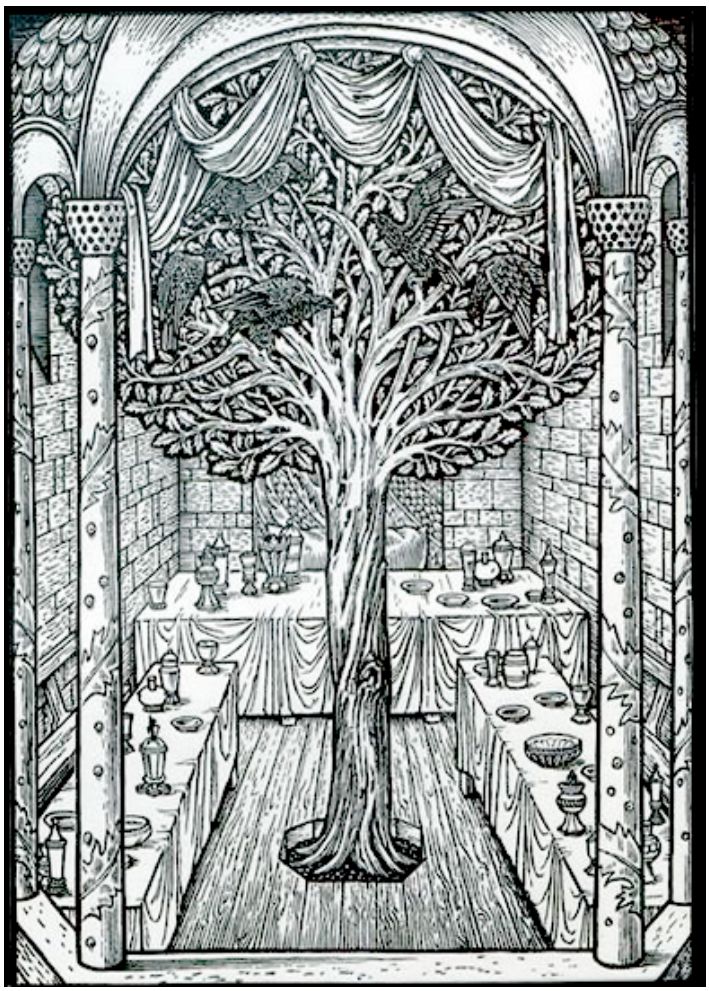
Then we fell to the working of metal,
and the deeps of the earth would know,
And we dealt with venom and leechcraft,
and we fashioned spear and bow,
And we set the ribs to the oak-keel,
and looked on the landless sea;
And the world began to be such-like
as the Gods would have it to be.

—Regin, in William Morris's *Sigurd the Volsung*[1]

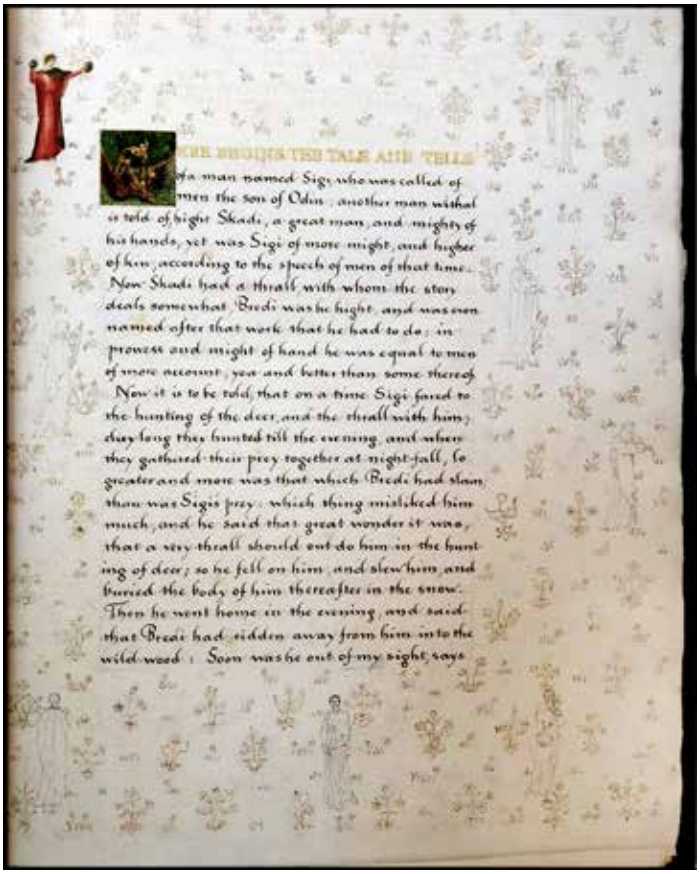
In the 1860s William Morris and the London-based Icelandic scholar, Eiríkr Magnússon, began translating Icelandic sagas into English. They soon published the first ever translation of *Völsunga saga*, as *The Story of the Volsungs and Niblungs, with Certain Songs from the Elder Edda*, in 1870.[2] This Norse dragon-slayer legend inspired a range of later poems and prose tales by both Morris and by his similarly prominent successor in northern medievalism, J.R.R. Tolkien. Both of these English creators immersed themselves deeply in the Old Norse legacy of Eddas and Sagas, and in response cultivated a Romantic philosophy of craftsmanship. In their versions of the Volsung legend, two figures stood in stark contrast in the roles of craftsman or creator, and hoarder or destroyer: the Dragon and the Smith.

Perhaps the first milestone in Morris's scholarly and creative work with Old Norse literature was the Norse strain of inspiration in one of his most successful books, *The Earthly Paradise* (1867). Morris was anything but idle, but this collection of poems retelling pre-modern European myths and legends is framed by an "Idle singer of an empty day," who hopes to make "fresh flowers spring up from hoarded seed."[3]

From this point onwards, throughout Morris's corpus of works in many genres, forms, and fields, the most productive seeds of cultural traditions and contemporary inspirations alike were to be found in the "Old North," which for Morris illustrated his idealized model of craftsmanship, including aspects such as political independence, individual skill and creativity, cultural community, and living in balance with nature.



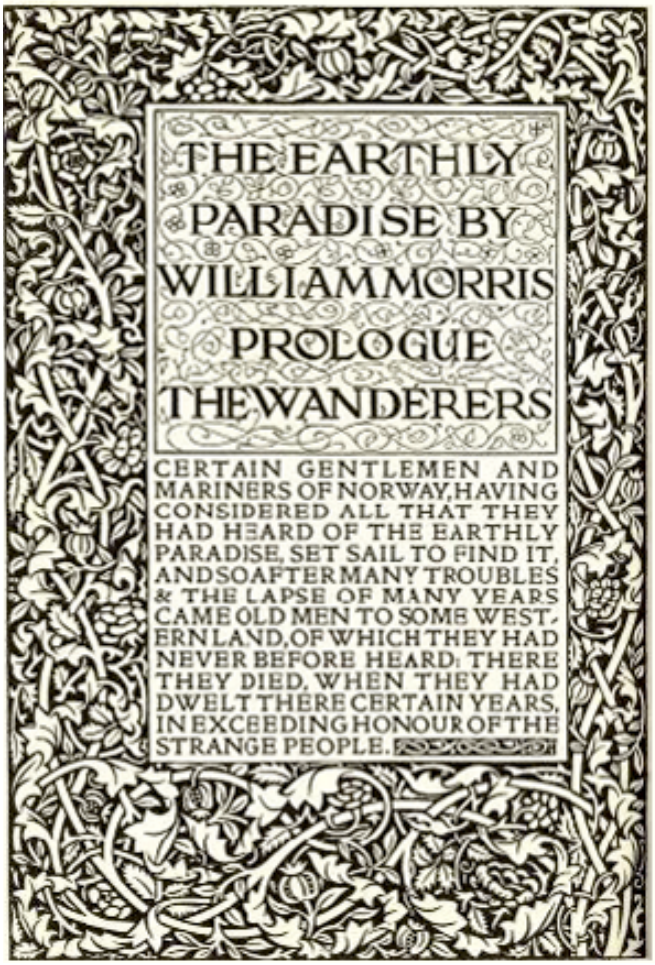
The tree in Volsung's Hall. Woodcut by Walter Crane, from the 1898 Kelmscott Press Edition of Morris's *Sigurd the Volsung*



1870 Autograph Manuscript of *The Story of the Volsungs and Niblings,* (MS Eng misc. d. 268, Bodleian Library)

The Gentle Music of a Bygone Day by John Roddam Spencer Stanhope (1873), Wikimedia Commons, original held by the National Trust, Wightwick Manor

The Earthly Paradise imagines Norse explorers in Greece, exchanging tales with their Greek hosts. It resembles the Old Norse Poetic Edda and Prose Edda, retelling northern



The 1897 Kelmscott Press edition of Morris's *The Earthly Paradise*

Morris's 1871 map of Iceland, from *The Icelandic Journals*

myths in a context framed by classical learning, using philological and geographical accounts to explain migrations and religions.[4]

The first major literary work inspired by Morris and Magnússon's 1870 translation may be Morris's own epic poem *Sigurd the Volsung* (1876), composed after he had twice visited Iceland on two journeys that were part of his lifelong search for the earthly paradise.

In *Sigurd*, Morris delves more deeply into the "Old North," drawing on his travels to Iceland and further research. Retelling and expanding on the earlier prose saga translation, he draws on more sources, introduces new elements, and contin-

The Viking Ship (1884). Stained glass window by Edward Burne-Jones

THE STORY OF SIGURD THE VOLSUNG AND THE FALL OF THE NIBLUNGS. ❧ BOOK I. SIGMUND ❧ ❧

IN THIS BOOK IS TOLD OF THE EARLIER DAYS OF THE VOLSUNGS, AND OF SIGMUND THE FATHER OF SIGURD, AND OF HIS DEEDS, AND OF HOW HE DIED WHILE SIGURD WAS YET UNBORN IN HIS MOTHER'S WOMB.

I. Of the dwelling of King Volsung, & the wedding of Signy his daughter.

THERE WAS A DWELLING OF KINGS ERE THE WORLD WAS WAXEN OLD; ❧ DUKES WERE THE DOORWARDS THERE, & THE ROOFS WERE THATCHED WITH GOLD; ❧ EARLS WERE THE WRIGHTS THAT WROUGHT IT, AND SILVER NAILED ITS DOORS; ❧ EARLS' WIVES WERE THE WEAVING WOMEN, QUEENS' DAUGHTERS SCREMED ITS FLOORS. ❧ And the masters of its song-craft were the mightiest men that cast

The sails of the storm of battle adown the bickering blast.
There dwelt men merry-hearted, and in hope exceeding great
Met the good days and the evil as they went the way of fate:
There the Gods were unforgotten, yea whiles they walked with men,
Though e'en in that world's beginning rose a murmur now and again
Of the midward time and the fading and the last of the latter days,
And the entering in of the terror, and the death of the People's Praise.

THUS was the dwelling of Volsung, the King of the Midworld's Mark,
As a rose in the winter season, a candle in the dark;
And as in all other matters 'twas all earthly houses' crown,
And the least of its wall-hung shields was a battle-world's renown.
So therein withal was a marvel and a glorious thing to see,
For amidst of its midmost hall-floor sprang up a mighty tree,
That reared its blessings roofward, and wreathed the roof-tree dear
With the glory of the summer and the garland of the year.
I know not how they called it ere Volsung changed his life,
But his dawning of fair promise, and his noontide of the strife,
His eve of the battle-reaping and the garnering of his fame,
Have bred us many a story and named us many a name;
And when men tell of Volsung, they call that war-duke's tree,
That crowned stem, the Branstock; and so was it told unto me.

SO there was the throne of Volsung beneath its blossoming bower,
But high o'er the roof-crest red it rose 'twixt tower and tower,
And therein were the wild hawks dwelling, abiding the dole of their lord;
And they wailed high over the wine, and laughed to the waking sword.

STILL were its boughs but for them, when lo on an even of May
Comes a man from Siggeir the King with a word for his mouth to say:
❧ All hail to thee King Volsung, from the King of the Goths I come:
He hath heard of thy sword victorious and thine abundant home;
He hath heard of thy sons in the battle, the fillers of Odin's Hall;
And a word hath the west-wind blown him (full fruitful be its fall!),

The 1898 Kelmscott Press edition of Morris's *Sigurd the Volsung*

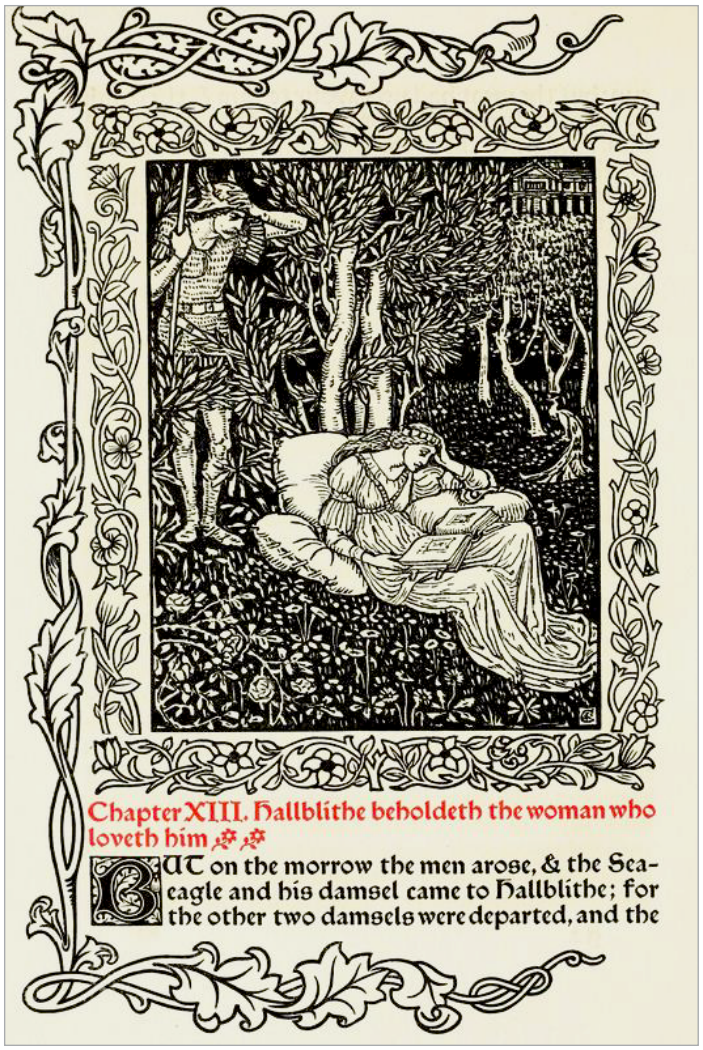
ues to develop his ideal of craftsmanship. He presents cultural achievement (in any art or type of work, including exploring the world and recording history) as an ideal with political and religious significance.[5]

Morris's version of the heroine Signy shares with her brother Sigmund a vision of an afterlife which will compensate for worldly injustice:

> By the side of the sons of Odin shalt thou fashion a tale to be told,
>
> In the hall of the happy Baldur.[6]

Such heroic views of craftsmanship permeate Morris's northern medievalism; distant, elusive, or even purely symbolic as the gods may be, they provide an ideal for mortals to strive towards, one that manifests and encompasses their own history, wisdom and talent, their commitment to cultural continuity and the virtues of a free society. Morris makes the dwarf Regin the blacksmith an honourable culture-hero whose kinship with the shapeshifter Fafnir leads to a fall from grace, when the dragon's greed for gold corrupts him.

Such idealism reflects Morris's view that "A man at work, making something which he feels will exist because he is



Chapter XIII. Hallblithe beholdeth the woman who loveth him ❧ ❧

BUT on the morrow the men arose, & the Sea-eagle and his damsel came to Hallblithe; for the other two damsels were departed, and the

1894 Kelmscott Press edition of Morris's *Story of the Glittering Plain*.

working at it and wills it, is exercising the energies of his mind and soul as well as of his body. Memory and imagination help him as he works."[7] Morris's Norse inspirations continued in "Germanic romances" such as *The House of the Wolfings* (1889) and *The Roots of the Mountains* (1890):

> Thus then lived this folk in much plenty and ease of life, though not delicately nor desiring things out of measure. They wrought with their hands and wearied themselves; and they rested from their toil and feasted and were merry… As for the Dale wherein they dwelt, they deemed it the Blessing of the Earth, and they trod its flowery grass beside its rippled streams amidst its green tree-boughs proudly and joyfully with goodly bodies and merry hearts. They were much given to spells, and songs of wizardry, and were very mindful of the old lay-stories.[8]

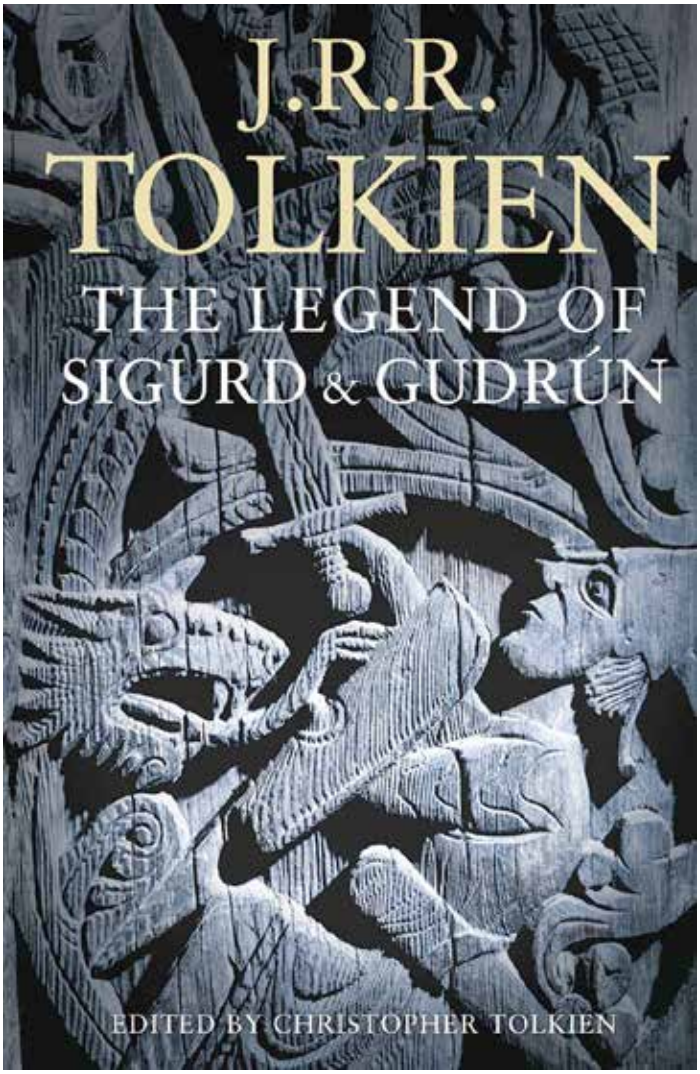
Morris presented a more dystopian view of the earthly paradise in *The Story of the Glittering Plain* (1890), where technology or magic leads to indolence.[9]

The 1898 Kelmscott Press edition of *The Sundering Flood.*

Disillusionment with false versions of the earthly paradise leads, in Morris's final romances, to wholly mythical, speculative or imaginary settings, in *The Wood Beyond The World* (1894*), The Well at the World's End* (1896) and *The Sundering Flood* (1898). The latter provides a map of its fictional world, a convention which became significantly influential.[10]

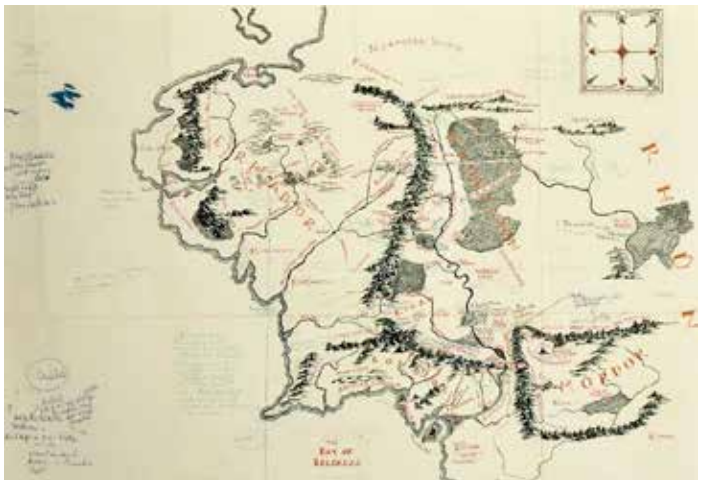
One finds through Morris's northern medievalism an opposition between villains obsessed with power and control on the one hand, and independent aspiring craftsmen on the other. One might even see the dragon as finance, the smith as labour. In 1882 Morris wrote that this conflict can determine the fate of societies:

> What I mean by art... [is] a general love of beauty, partly for its own sake, and because it is natural and right for the dwellers on the beautiful earth to help and not to mar its beauty, and partly, yes and chiefly, because that external beauty that is a symbol of a decent and reasonable life, is above all the token of what chiefly makes life good and not evil, of joy in labour, in creation that is... feed this inspiration and you feed the flame of civilization throughout the world; extinguish it, and civilization will die also.[11]



The paperback edition of Tolkien's *The Legend of Sigurd and Gudrún.*

Like Morris, J.R.R. Tolkien developed a northern strand of medievalism in which the Volsung legend played a significant role. Tolkien composed "an attempt to unify the lays about the Völsungs from the Elder Edda, written in the old



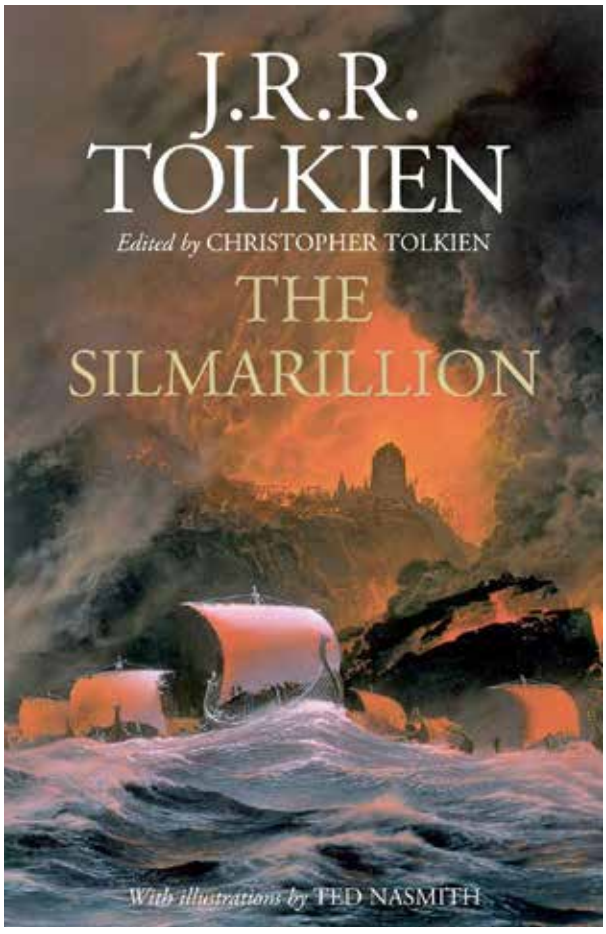
A map of Middle Earth by Pauline Baynes, annotated by Tolkien in 1970, and obtained by the Bodleian Library in 2016

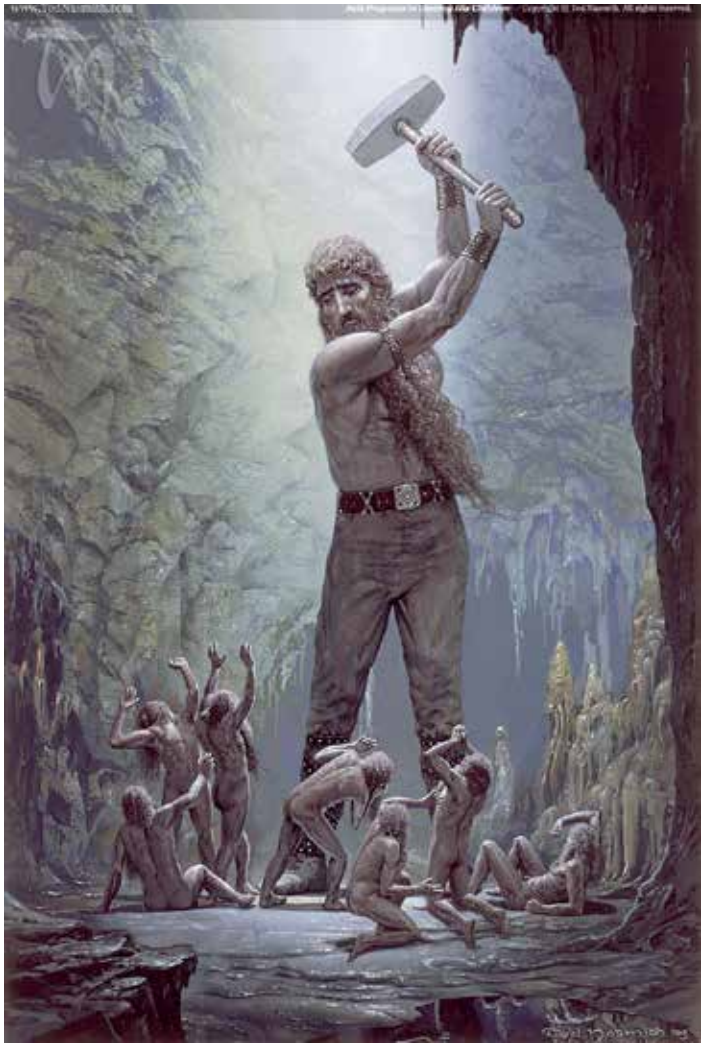
eight-line fornyrðislag stanza (that being the name given to the Norse alliterative stanzaic metre used in the greater number of the 'Eddaic' poems, the 'Old Lore Metre')."[12]

Book V of Tolkien's poem, named after the dwarf Regin, praises the primordial craftsman's wisdom:

> The forge was smoking
> in the forest-darkness;
> there wrought Regin
> by the red embers.
> There was Sigurd sent,
> seed of Völsung,
> lore deep to learn;
> long his fostering.
>
> Runes of wisdom
> then Regin taught him,
> and weapons' wielding,
> works of mastery;
> the language of lands,
> lore of kingship,
> wise words he spake
> in the wood's fastness.[13]

The Volsung legend also played a role in Tolkien's creation of the famous setting of Middle Earth.



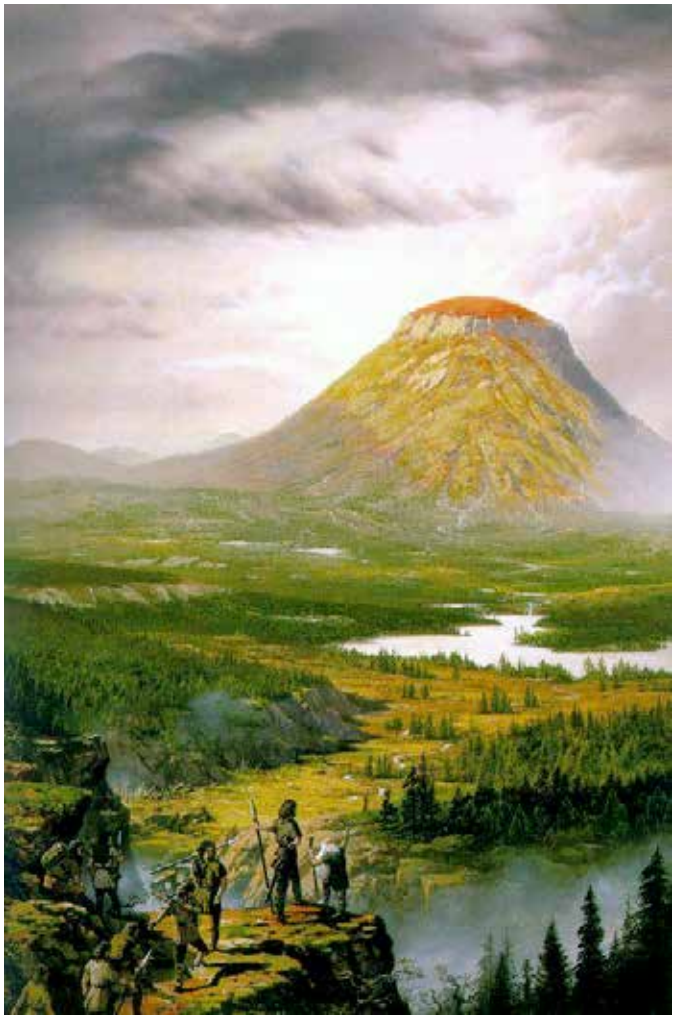


Aulë Prepares to Destroy His Children (1998) by Ted Nasmith

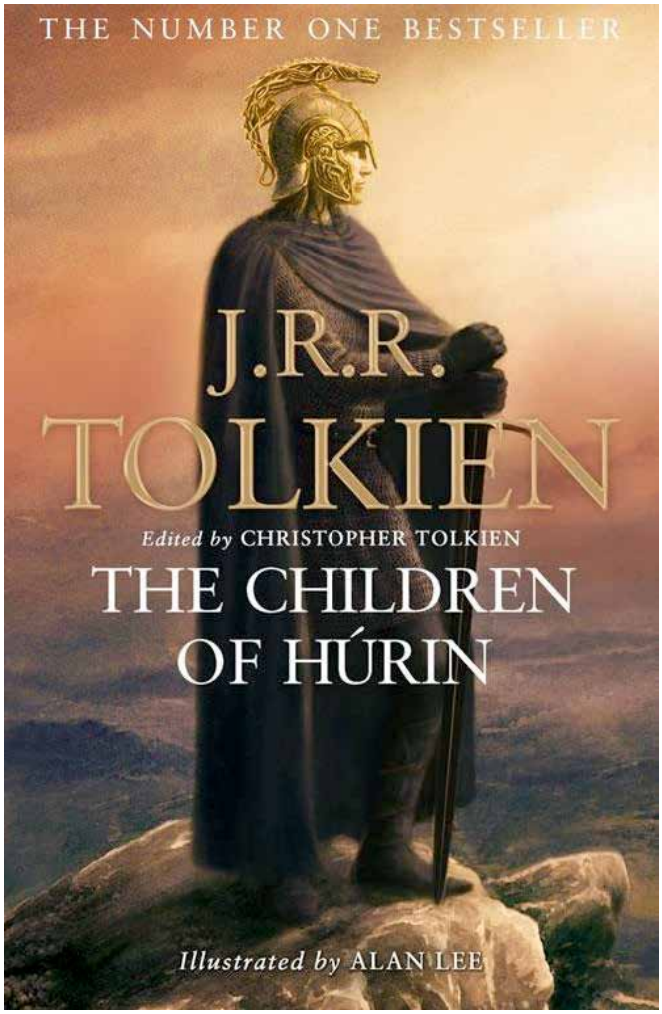
Middle Earth exemplifies Tolkien's "Theory of Sub-creation," a religious ideal of craftsmanship. *The Oxford English Dictionary* defines Sub-creation as "J.R.R. Tolkien's word for the action or process of creating a fully realized and internally consistent imaginary (or 'secondary') world." As art imitates the divine act of creation, it manifests timeless themes such as Mortality, The Machine, and The Fall.[14]

Tolkien's *The Silmarillion* (first published in 1977) treats these themes together through the figure of the craftsman god, Aulë, who creates the race of dwarfs in a mythic episode that explores concepts of matter and spirit, free will and prophecy. Divine mercy appears to be granted because Aulë creates for the love of creation rather than for the sake of power. Projecting one's soul into the world through sub-creation can be a blasphemous or demonic process in *The Silmarillion*, as is the case with the unholy, world-damaging creations of the dark lord Morgoth, such as dragons.

Tolkien also took inspiration from the Volsung legend in a section of *The Silmarillion* entitled "Of Túrin Turambar."



Túrin and his Band are Led to Amon Rûdh (1998) by Ted Nasmith



The illustrated edition of Tolkien's *The Children of Húrin*

Tolkien explains, 'The tragic tale of Túrin Turambar and his sister… might be said (by people who like that sort of thing, though it is not very useful) to be derived from elements in Sigurd the Volsung."[15] Considering this tale as a version of the Sigurd legend reveals many parallels: a sinister dragon (Fafnir / Glaurung), a wise but disloyal dwarf (Regin / Mîm), a distant and mysterious god (Ódin / Manwë), and a heroic dragon-slayer (Sigurd / Túrin), all in a context of blood vengeance, sorcery, incest, and war.

A moment of eerie foreshadowing occurs when the Regin-like dwarf Mîm guides the Sigurd-like hero to a natural fortress. "On the next day they set out thither, following Mim to Amon Rûdh. Now that hill stood upon the edge of the moorlands… And as the men of Túrin's band drew near, the sun westering broke through the clouds, and fell upon the crown; and the seregon was all in flower. Then one among them said: 'There is blood on the hill-top.'" Choosing this moment to illustrate, artist Ted Nasmith aimed to capture a sense of "primeval northern splendour."[16]

The Silmarils themselves, jewels created in Valinor by the greatest of elves, Fëanor, play a similar role in *The Silmarillion* to that of the cursed treasure known as the Otter's Ransom in *Völsunga saga*. The wonder and admiration at the craftsman's creation of beauty easily gives way to covetousness, or as Tolkien calls it, 'dragon-sickness' (notably, Glaurung, "father of dragons," is similar to a kind of mechanical puppet; lacking a soul it is animated by Morgoth's own evil spirit, which covets the Silmarils and wishes to enslave and dominate the whole world).[17]

An expanded version of the story of Túrin, Glaurung's bane, was also published in The Children of Húrin (and this story is also retold elsewhere in both poetry and prose in the twelve-book series *The History of Middle Earth,* edited by Christopher Tolkien, just as May Morris had edited her father's collected works).

As this story is set in a time of strife among the peoples of Middle Earth, Aulë's dwarfs, though 'adopted' by the high god Ilúvatar, find themselves in conflict with elves and mortals. Yet Túrin and the dwarf Mîm develop a mentorship bond after Túrin honourably compensates Mîm for the death

of his two sons. Like Regin's betrayal of Sigurd, Mîm betrays Túrin, but some versions of Tolkien's story mention "another tale" in which Mîm was in fact innocent of committing any such betrayal, and did not actually help Túrin's enemies or plot against his life at all. This allows for a more noble interpretation of the dwarf's character; like Regin as treated by poets, saga writers, translators, Morris, and earlier by Tolkien himself, Mîm begins as sympathetic because he has lost everything, yet freely gifts his wisdom to the hero.[18]

A Romantic concept of the craftsman, perhaps similar to that expressed by critics like John Ruskin, informed the northern medievalism of William Morris and J.R.R. Tolkien. As they took inspiration from topics in Old Norse literature such as the legend of the Volsung dynasty, the preservation of ancient religious lore, and Norse exploration in the western Atlantic, they developed ideals of the culture-hero as the visionary creator of mining and metal-working, ship's carpentry, book production, map-making, healing, and more. The figure of the dwarf, creator of the treasures of the gods and yet with an ambiguous status in relation to the divine order, symbolized for them the double-edged sword of technology. What was unambiguously evil was the soulless Machine running rampant, as Morgoth uses the dragon Glaurung to hunt Túrin.

Throughout Tolkien's *Silmarillion*, the world is pushed to the edge of survival in its seemingly futile struggle against Morgoth, the corruptor of creation. Repenting of ever rebelling against the ways of the gods, the falling civilizations of the West send envoys to Valinor, land of the gods, pleading for forgiveness. Yet none return, and doubt of the old lore grows. After centuries of war and darkness, the ship of Eärendil the Mariner and his wife Elwing finally reaches Valinor.[19]

In this one brief moment, the long and desperate search for the earthly paradise seems to succeed; but even the gods themselves cannot undo Morgoth's corruption of the world.

Morris and Tolkien developed northern medievalism as more than a field of literature; it was a style of culture, an ideal community, a living flame. Both inspired creators and crafts of all kinds, and envisioned ways of resisting the worst aspects of modernity. Yet both attached doubt and danger to the craftsman's role, as the very existence of precious things will inevitably bring out the covetous side of human nature, and turn people into monsters.

Although of all the humble emissaries to the land of the gods, only Eärendil and Elwing succeed, they are part of a lineage of explorers who all kept hope alive. In "The Silver Ships of Andilar" from *The Late Great Townes Van Zandt* (1972), the acclaimed Texas songwriter draws on Tolkien's mythic names and imagines a dying man, the last of a ship's crew, placing a message in a bottle. At the end of his account of his crew's sufferings, he reaffirms belief in his mission even if he knows it will not be achieved through him:

> Now perhaps this shall reach Andilar,
> Although I know not how it can.
> Oh once again, he's hurled his wind,
> Upon the silver prow.
> But if it should, my words are these:
> "Arise, young men, fine ships to build,
> And set them north for Valinor,
> Beneath standards proud as fire."[20]

Morris and Tolkien alike saw in the conquest of the world by the Machine a threat to the survival of the cultures they admired, and even to the human soul. For them the craftsman, though mortal and fallible, takes on a mythical importance, as one who connects many generations through knowledge applied and passed on.

Dustin Geeraert is a literary critic, editor, writer, and humanities instructor at the University of Manitoba.

ENDNOTES

This article is based on a lecture given to the William Morris Society on November 15, 2021, and dedicated to my great aunt Elsie Etchen and my great uncle Eric Etchen, fondly remembered world travellers who visited Iceland with the Society.

1. William Morris, *Sigurd the Volsung*. Edited by Stuart Blersch and Peter Wright. *The William Morris Archive*. This includes several editions of *Sigurd*; the quotation is from Book II: Regin.
2. William Morris and Eiríkur Magnússon, *The Story of the Volsungs and Niblungs, with Certain Songs from the Elder Edda*. Edited by Marjorie Burns. *The William Morris Archive*.
3. William Morris, *The Earthly Paradise*. Edited by Florence Boos. *The William Morris Archive*. The painting *The Gentle Music of a Bygone Day* by John Roddam Spencer Stanhope (1873) may be inspired by Morris's book (painting image courtesy of the National Trust, Wightwick Manor).
4. The two Eddas, the *Prose Edda* and the *Poetic Edda* (both of which have been translated into English many times), are among the most important sources on Old Norse Mythology. See Alessandro Zironi, "William Morris and the *Poetic Edda*," in *Studies in the Transmission and Reception of Old Norse Literature: The Hyperborean Muse in European Culture*, Edited by Judy Quinn and Adele Cipolla (Brepols, 2016). See also Ian Felce, *William Morris and the Icelandic Sagas.* Cambridge, 2018, and David Ashurst. "William Morris and the Volsungs." *Old Norse Made New: Essays on the Post-Medieval Reception of Old Norse Literature and Culture*, Edited by David Clark and Carl Phelpstead, 2007.
5. William Morris, *Sigurd the Volsung*. Edited by Stuart Blersch and Peter Wright. *The William Morris Archive*. William Morris, "Map of Iceland" (*Collected Works* volume 8) and *The Viking Ship* (1884) by Edward Burne-Jones also from *The William Morris Archive*. See also William Morris, *The Icelandic Journals 1871 & 1873*. Edited by Gary Aho, Martin Stott, and Florence Boos for *The William Morris Archive*.
6. Ibid, Book I: Sigmund. For a discussion of the literary symbolism of the dragon and the smith in Morris and Tolkien's works in an evolutionary context, see Dustin Geeraert, "What has Darwin to do with Óðinn? Shapeshifting, God and Nature in the 'Great Story of the North'" in *Cultural Legacies of Old Norse Literature: New Perspectives* (forthcoming 2022).
7. William Morris, "Useful Work versus Useless Toil." *The William Morris Internet Archive: Works*.
8. The quotation is from William Morris, *The Roots of the Mountains*. Edited by Carole Silver. *The William Morris Archive*. See also William Morris, *The House of the Wolfings*. Edited by Florence Boos. *The William Morris Archive*.
9. William Morris, *The Story of the Glittering Plain*. Edited by Carole Silver. *The William Morris Archive*. For a discussion of medievalism and modernity in this story, see Dustin Geeraert, "'The land ye seek is the land which I seek to flee from': *The Story of the Glittering Plain* and Teutonic Democracy." *Journal of the William Morris Society* 20.1 (2012).
10. William Morris, *The Sundering Flood*. Edited by Ingrid Hanson. *The William Morris Archive.* Morris's other late romances can also be found there. If Tolkien is sometimes considered the father of modern fantasy literature, Morris is likewise sometimes considered as the same genre's grandfather, because of these dreamlike, speculative medievalist works.
11. Quoted in Carole Silver, *The Romance of William Morris*. Ohio University Press, 1982, 18.
12. J.R.R. Tolkien, *The Legend of Sigurd and Gudrún*. Edited by Christopher Tolkien. HarperCollins, 2009, Introduction.
13. Ibid, Book V: Regin.
14. J.R.R. Tolkien, *The Silmarillion*. Edited by Christopher Tolkien. HarperCollins, 1999, Introduction. This map was rediscovered in 2008 and is now held in the Bodleian Library. See also J.R.R. Tolkien, "On Fairy Stories." *The Monsters and the Critics and Other Essays*. Edited by Christopher Tolkien. HarperCollins, 2006.
15. Ibid, Introduction, xix.
16. Ted Nasmith, "Túrin and his Band are Led to Amon Rûdh." *Ted Nasmith: Illustrator, Renderer, Musician*.
17. J.R.R. Tolkien, *The Silmarillion*. Edited by Christopher Tolkien. HarperCollins, 1999. For Tolkien's use of Old Norse literature, see Marjorie Burns, *Perilous Realms: Norse and Celtic in Tolkien's Middle-earth*. University of Toronto Press, 2005. On the demonic nature of industrial technology in English-language medievalism, see Dustin Geeraert, "'Dark Satanic Mills': The Anthropocene Era in Anglo-Irish Fantasy." *The Middle Ages in the Modern World* (Conference IV Proceedings, 2021).
18. J.R.R. Tolkien, *The Children of Húrin*. Edited by Christopher Tolkien. Del Rey, 2010. For the similarities between the Norse dwarf Regin and other elements of Tolkien's *Sigurd* on the one hand, and his Middle Earth legendarium on the other, see Pierre H. Berube, "Tolkien's *Sigurd and Gudrún*: Summary, Sources, & Analogs," *Mythlore* 28:1/2 (107/108, Winter 2009).
19. J.R.R. Tolkien, *The Silmarillion*. Edited by Christopher Tolkien. HarperCollins, 1999.
20. Townes Van Zandt, "The Silver Ships of Andilar." *The Late Great Townes Van Zandt*. Poppy Records, 1972. It is not clear where Van Zandt encountered the terms "Andilar" and "Valinor" in 1972, as *The Silmarillion* was not published until 1977. On the mythic reinterpretation of Norse exploration in the West Atlantic, see Tim Machan and Jón Karl Helgason, eds., *From Iceland to the Americas: Vinland and Historical Imagination* (Manchester University Press, 2016), and Dustin Geeraert, Ryan E. Johnson, Christopher Crocker, and Selina Heidinger, eds., *From Vinland to Valinor: The Westward Journeys of Old Norse Mythology*. (University of Manitoba Icelandic Department, 2020-2022).

*The Shores of Valinor (*1992) by Ted Nasmith

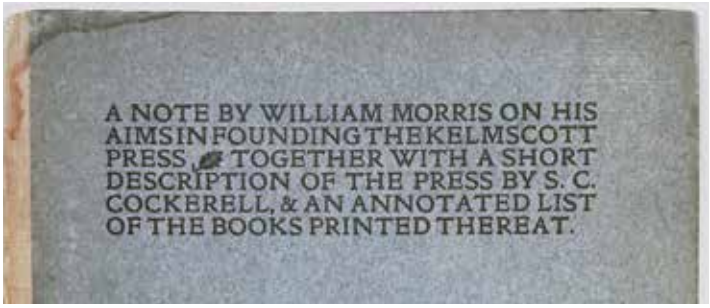
HOW WELL DID MORRIS RECREATE 15TH CENTURY PAPER FOR THE KELMSCOTT PRESS?

A Study of Gelatin Sizing in the Kelmscott Paper

Michelle M. Taylor

Morris's Kelmscott Press books are remarkable for the stark contrast they present between their strong white paper and clean black typefaces.[1] As one would expect from Morris—whose aesthetic decisions were always made with great care—he was highly intentional about the choices he made for the Kelmscott paper. The following is his own statement on the matter:

> It was a matter of course that I should consider it necessary that the paper should be hand-made, both for the sake of durability and appearance. It would be a very false economy to stint in the quality of the paper as to price: so I had only to think about the kind of hand-made paper. On this head I came to two conclusions: 1st, that the paper must be wholly of linen (most hand-made papers are of cotton today), and must be quite 'hard,' i.e., thoroughly well sized; and 2nd, that, though it must be 'laid' and not 'wove' (i.e., made on a mould made of obvious wires), the lines caused by the wires of the mould must not be too strong, so as to give a ribbed appearance. I found that on these points I was at one with the practice of the papermakers of the fifteenth century; so I took as my model a Bolognese paper of about 1473. My friend Mr. Batchelor, of Little Chart, Kent, carried out my views very satisfactorily, and produced from the first the excellent paper which I still use.[2]



Originally written in response to an American admirer's queries about his goals and methods in 1895, this description was also in the final book Kelmscott printed in 1898 (a year after Morris's death), *A Note by William Morris on His Aims in Founding the Kelmscott Press.* This is the extent of Morris's own commentary on his paper, *b*ut contemporary friends and partners had more to say on the subject, and so it is possible to construct a more thorough history of the Kelmscott paper.

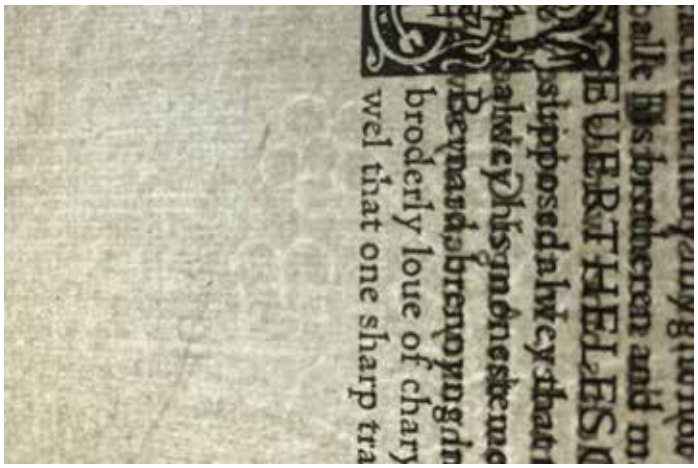
Little Chart, Kent, Batchelor's paper mill, 1907

As my title indicates, my main goal is to discuss the amount of gelatin sizing in the paper, but I wish to begin with a more general overview of the paper Joseph Batchelor made for Kelmscott. It was in October 22, 1890 that Morris and his unofficial business partner Emery Walker went to Little Chart, Kent to visit Batchelor's paper mill, taking with them the Bolognese paper from 1473 Morris mentions in his essay.[3] Morris wanted his paper to return as close as possible to the roots of papermaking, which lead to his two major requirements: the linen paper had to be free of bleaching chemicals, which Batchelor had no problem agreeing to, and be heavily sized. (This second specification was something Batchelor had a little trouble with at first, as I'll discuss shortly.) Both of these requirements help increase the paper's durability, which was certainly a major goal of Morris's. On a more aesthetic note, we also know that Morris simply wanted his paper to look, feel, and sound as thick and hard as his fifteenth-century model, which itself imitated vellum.

Flower watermark design

Having formed two sheets himself at the mill and discussed the process with his potential supplier, Morris left the mill approving of Batchelor's methods and confident of Batchelor's ability to adhere to his stipulations. With his characteristic enthusiasm, he designed watermarks for the paper upon his arrival back in Hammersmith that evening: a daisy and a perch.

Though it took some trial and error for Batchelor to come up with dimensions that Morris approved of, there were three sizes settled upon throughout the press's lifespan. The so-called Flower paper was originally 16 x 11 inches; this, however, was not big enough for The Golden Legend, and Batchelor doubled the length to 16 x 22. Both sizes of this Flower paper were used through 1893, and afterwards only the larger size. The



Primrose flower watermark held up to the light

Perch paper was 16¾ x 23 and designed specifically for the Chaucer. Finally, there was the strangely-dimensioned Apple paper (with an apple watermark, of course), which measured 18½ x 12¾ and was first used in 1896. This paper made an unconventionally-sized book, somewhere between the traditional quarto and traditional octavo.

With some trial and error, Morris was able to get exactly what he wanted from Batchelor. However, the expense of the paper, though well worth it to Morris, took up a greater proportion of the Kelmscott budget than he had expected. It cost five to six times the amount of machine-made paper. The paper for a copy of the Kelmscott Chaucer cost twenty-five shillings, for instance (202). Records of expenditure for the first half of 1891 show that Morris initially paid Batchelor £12 for seventy reams of paper and then paid an additional £68, 9s for paper for the second Kelmscott book, *The Golden Legend* (333-4).

Before continuing, it is important to note that Batchelor's paper was not the only material on which Morris printed Kelmscott and its related materials. Any book collector knows that Morris printed a limited number of vellum copies of many of his books, but it is much lesser known that Morris printed on paper other than Batchelor's in Kelmscott's earliest days, particularly in advertising circulars. (Later on, any material related to the press, from advertisements to invitations, was printed on Batchelor's paper.) Morris originally considered using the paper of another English papermaker, Whatman's, for his press, but all he could do was purchase what remained on the business's shelves (71). It was this Whatman paper on which early advertisements for the press were printed. There was also a second, more surprising example: the paper labels pasted onto the spines of the Kelmscott Chaucer were made of "tissue-thin laid paper watermarked 'Silver Linen' which Morris habitually used for stationery and proofs" (121). Peterson speculates that Batchelor's paper may have been "too thick and inflexible" for the purpose, but using such a poor substitute resulted in the disintegration of these labels—something Morris wanted so much to avoid. Finally, in the majority of cases Morris used quarter-linen blue-grey paper as wrappers or temporary bindings for books meant to be bound properly by the buyer after purchase. He repeatedly referred to binding as a more minor art (offending other book artists, including his sometimes-friend Cobden-Sanderson of Doves Press Bindery fame) and did not consider it within Kelmscott's scope, despite the fact that some of the books have vellum bindings. However, most buyers did not have their Kelmscott books bound, and most survive in their original wrappers, which have become emblematic in and of themselves.

Morris may not have been concerned about bindings, but he was extremely concerned with sizing. His demand that the paper be "thoroughly well sized" was not actually carried out "from the first," as he claims in the essay quoted above. The first order of Batchelor paper—only nine reams—was used in Kelmscott's first book, Morris's own *The Story of the Glittering Plain* in 1891. However, it was not sized well enough and was too absorbent to print properly. This problem occurred *after* Morris had requested that Batchelor use more size after seeing a set of sample sheets. Nonetheless, Morris politely wrote to Batchelor to request even more size, saying:

> I have tried [the paper] for printing & it looks well; the only thing is that ordinary ink runs on it a little; if we could make it just that much harder as to stop that; there would be nothing to complain of. As to the next trial I feel certain that you will get it better; and then we can go into the consideration of some stock for me.[4]

Batchelor indeed seemed to "get it better" the next time, and there is no documented evidence that he requested more size from Batchelor as time went on. However, when I used an XRF spectrometer to measure the percentage of size in six Kelmscott books (or in some cases, pamphlets), including both the first and last books printed, there were curious results. What follows is a chart documenting the percentage of size in these books. But first, a few notes on methodology: the books are chosen from throughout the press's eight years of operation and represent the variety of genres printed. Unfortunately, I was unable to test a Chaucer. I tested five sheets from different gatherings of the books and then averaged these five numbers to those which appear below.

Book title and date	**% of size, ±2%**
The Story of the Glittering Plain (1891)	3.7596
The Recuyell of the Historyes of Troye (1892)	0.4432
Gothic Architecture: A Lecture for the Arts and Crafts Exhibition Society (1893)	5.7274*n*
American memorial to Keats (1894) (includes an invitation to a Kelmscott event)	6.5440

Spenser, *The Shepheardes Calender* (1896)	8.4714
A Note by William Morris on His Aims in Founding the Kelmscott Press (1898)	0.6914

There is a gradual increase over the eight-year period: the earlier books average less than 4 percent, while the later books average higher, around 8 percent. Of course, one must take into account the spectrometer's degree of error (±2 percent); even so, there is a definite upward trend.

So how close did Morris come to the actual percentage of size in fifteenth-century paper? According to Timothy Barrett's project Paper Through Time: Nondestructive Analysis of 14th- through 19th-Century Papers, gelatin content generally ranges from two to twelve percent. In the time period Morris was aiming for, the 1470s, gelatin content averaged around seven to eight percent.[5] By these calculations, Batchelor was surprisingly accurate by the second half of Kelmscott's lifespan. The question remains whether Morris continued to ask for more size or whether Batchelor increased the percentage unasked as time went on. Unfortunately, we have nothing written about the paper by Batchelor himself, though he did give a lecture at an Art-Workers' Guild meeting sometime after 1886. Answering this question, then, would entail unearthing more correspondence than is available, but the result is the same: Kelmscott achieved Morris's goals for recreating fifteenth-century papers.

Kelmscott's influence on later private presses, especially the Doves Press, has been well-documented. In fact, imitators began trying to mimic Batchelor's papers almost immediately. Thicker, coarser machine-made paper permeated the market, to the extent that Batchelor asked for Morris's permission to name the paper "Kelmscott Handmade" and sell it to others in order to avoid such imitations. "This does not apply to watermarking in any way, but to the wrapping and labeling of the paper," Batchelor wrote Morris (98). Morris's painstaking efforts to stage a revival of fifteenth-century papers were the beginning of a private press phenomenon to do likewise. It is remarkable that the first major attempt to recreate early papers was so successful, but also appropriate, given Morris's lifelong preparation to found and manage the Kelmscott Press as his culminating achievement.

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2. *A Note by William Morris on His Aims in Founding the Kelmscott Press* (Hammersmith: Kelmscott Press, 1898).
3. Friends claimed that Morris took a different book from 1475; either way, the model would have been similar.
4. Morris's early correspondence to Batchelor is recorded in Sydney Ward's article "William Morris and His Papermaker, Joseph Batchelor" (*Bibliophilon* 7 [1934], 177-80).
5. See "Plot 1. Gelatin," http://paper.lib.uiowa.edu/plot1.php.

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Morris fishing in a punt, sitting with a rod under his arm and reading a copy of *The Earthly Paradise,* the fish laughing and rolling around in the water. 1871,
Pen & brown ink drawn by: Dante Gabriel Rossetti

Fig. 1. Kehinde Wiley, detail of *Mrs. Waldorf Astor*, 2012. Oil on linen, 72" x 60". Photograph courtesy of Garrett Ziegler via Flickr under Creative Commons License

Fig 2. J. H. Dearle for Morris & Co., "Golden Lily", ca. 1897. Color wood-block print on paper. © Victoria and Albert Museum, London. Used with permission

Fig. 3. Kehinde Wiley, *Anthony of Padua,* 2013. Oil on canvas, 72 x 60 inches. Photograph by author

BITTERSWEET SENSATIONS OF WILLIAM MORRIS AND KEHINDE WILEY

Monica Bowen

An expanded version of this essay was presented to the William Morris Society in the United States in April 2021. A recording of that presentation is available on the Society's YouTube channel. https://youtu.be/GbVsq2Sdxmg

At first mention, the contemporary American painter Kehinde Wiley and the 19th-century British designer William Morris could not seem more different, both in their respective cultural backgrounds and historical eras. However, these two artists share some similarities in their aesthetic tastes and practices. The starting point to connect these artists are the designs produced by Morris & Co. – William Morris's firm – which inspired the backgrounds for several of Kehinde Wiley's painted portraits of Black people. For example, the background of Wiley's *Mrs. Waldorf Astor* (Fig. 1) copies the pattern of "Golden Lily" (Fig. 2).

Kehinde Wiley and William Morris depict "new" and "old" oppositions by addressing social issues contemporary to their day and age with visual features that recall the past. Kehinde Wiley sees William Morris as a part of that historical past, which explains his use of "the DNA of William Morris" for the backgrounds for many of his designs.[1] Both artists look to tradition and the historical past to encourage social progress. Kehinde Wiley's paintings are both new and old to raise awareness of social issues in a poignant way. His portraits depict people who often are wearing the latest urban street fashion; they maintain poses that mimic traditional paintings and sculptures from past centuries, as seen in *Anthony of Padua* (Fig. 3). The bittersweet sensation expressed is that Black figures were excluded as celebratory subjects in the majority of Western portraits and paintings. By using the designs that copy or evoke expensive Arts & Crafts wallpaper and textiles, Wiley challenges racist assumptions that notions of cultural refinement could be limited to a specific racial identity. Through composition and background design, Wiley imagines a historical past – one which never existed due to racism – and in turn creates a bittersweet reality which pulsates with a bright, contemporary color palette.

William Morris also looked to a historical past, but with a sense of longing for the Middle Ages. The styles of Morris & Co. designs are in what Morris called the "crispness and abundance of detail which was the especial characteristic of fully developed

medieval art."[2] Morris's nostalgia was centered in a longing for a pre-Industrial, pre-capitalist society in response to the rise of manufactured production during the Industrial Revolution.[3] In this sense, William Morris also looked to the world around him for inspiration and responded to societal issues of his day, which is similar to Kehinde Wiley. By creating handmade products, William Morris responded to contemporary issues and was concerned with social issues of marginalization and exclusion, specifically marginalization of craftsmen who create quality decorative arts by hand.

Wiley and Morris are artists who not only looked to the past, but also the future. Eugenie Tsai explained that "Wiley's vision of what constitutes 'A New Republic,' the title he chose for [an] exhibition, cannot help but appear corrective, even utopian, with its embrace of differences in gender, sexual orientation, and culture, using the power of images to remedy the historical invisibility of black men and women as subjects and producers of culture."[4] This political language and reference to Utopia overlaps well with the aims of William Morris, who opposed capitalism and advocated for socialism in his writings like the utopian novel *News from Nowhere*. Steve Edwards described William Morris's utopian aims as "the recovered wholeness of men and women, of their relations to their fellows and to nature."[5] The realization of such a utopian future requires effort, however, and this message is manifest in oppositional, competing compositional elements in Morris & Co. designs that suggest static structure and dynamic movement: social solidarity and organization are expressed through the designs' repetition, replication and what William Morris called the thicker "parent stock" stems that help to unify the design.[6] Yet the plants contain dynamic, wild turns and twists, which connects to the socio-political "struggles of human existence" which Caroline Arscott has observed in these designs."[7] Kehinde Wiley's most impactful paintings are those which include Morris & Co. designs that are oppositionally structured and dynamic, as they can further the message of a dynamic change to build a structured and utopian future.

Another parallel that can be drawn between Kehinde Wiley and William Morris is their use of oppositions between depicted subject matter and contextual display, since both artists depict subjects that are incongruous with their intended spaces. For example, the designs produced by Morris & Co. are inspired by nature, such as leaves, vines, stems, and flowers, primarily flowers found outdoors. William Morris's depictions of plants were unusual for his day and age, because he focused on plant forms that were local to his area instead of exotic or tender plants that were popular, due to the rise of state-of-the-art glass greenhouses.[8] Instead, Morris highlighted local plants found outside in British forests, fields, hedgerows, and his own garden.[9] Yet ironically the intended space for Morris & Co. designs is the *indoors*, not outdoors. In his 1881 lecture "Some Hints on Pattern Designing," Morris explained that "it will be enough for us to clothe our daily and domestic walls with ornament that reminds us of the outward face of the earth."[10] By selecting elements from nature, yet intending for these elements to appear as decoration of an interior space, Morris created an oppositional juxtaposition between natural and manmade environments, and which creates a bittersweet sense of dislocation.

Likewise, Wiley also raises a similar bittersweet reaction of displacement, although the indoor and out-

Fig. 4. Kehinde Wiley, *Shantavia Beale II,* 2012. Oil on canvas, 60" x 48". Photograph courtesy of Maia C via Flickr under Creative Commons License

Fig. 5. May Morris for Morris & Co, 'Honeysuckle', 1883. Woodblock print on paper, © Victoria and Albert Museum, London. Used with permission

door Morrisian spaces are further complicated on a societal level to raise awareness of cultural insiders and outsiders. To start, Kehinde Wiley's tactic of "streetcasting" for models draws a parallel with Morris looking outdoors for inspiration. To find models, Wiley goes out to the street, looking for ordinary people who he thinks would work well for his paintings. In the case of *Anthony of Padua*, Wiley found someone walking on the streets of New York.[11] However, due to the size of Wiley's large-scale paintings, these portraits of ordinary people must be displayed in large indoor spaces, such as a spacious gallery, implying a connection to elitist wealth due to the grand space required. This indoor and outdoor opposition is furthered because the portraits depict marginalized Others who historically have been excluded from privileged museum spaces due to race.

The Morris & Co. designs in Wiley's paintings add to this bittersweet, oppositional disconnect because Wiley does not place the wallpaper designs on their intended location, an actual physical wall, but places the design within the fictive wall of the canvas and then places that canvas on the physical wall. And instead of the continuous and repetitive wallpaper scroll that was produced by Morris & Co., Wiley's designs are naturally cropped by the canvas and frame, as seen in this image of *Mrs. Siddons* by Wiley (Fig. 7), which copies the Morris & Co. design of "Blackthorn" (Fig. 6). As a result, such Morris & Co. designs, when placed on a transportable canvas, allude to space and belie a specific location. Wiley is aware of this disconnect, and explains on his website, "Most of the backgrounds I end up using are sheer decorative devices. Things that come from things like wallpaper or the architectural façade ornamentation of a building, and in a way it robs the painting of any sense of place or location, and it's located strictly in an area of the decorative."[12] This conflicting visual message about space conveys bittersweet messages of opposition: spatially, the Black figures can be interpreted as residing anywhere and nowhere at the same time.

This ambiguous setting, therefore, heightens the connections that previously have been made between Wiley's portraits and contemporary political issues of harboring refugees and welcoming immigrants into Europe.[13] The bittersweet opposition of displacement is therefore highlighted with Morrisian backgrounds, since the Black figures are depicted in a space but restricted to only one part of the picture plane, due to the dense background. William Morris once compared pattern design to the stronghold of a fortress, in pointing out that a design should not be weak.[14] In this dual context of represented space and restriction, Wiley's backgrounds suggest a "fortress-like" backdrop that highlights and restricts his Black figures, creating a visual competition which emphasizes the presence of racial inequality and inequity surrounding immigration and systemic racism.

Visually, differences in technique create another opposition within Wiley's paintings. The patterned backgrounds are executed with a tightness and technical precision that are different from the looser, more emotive brushstrokes that are used for the central figures. This discrepancy is because the background details in Wiley's paintings are typically assigned to Wiley's dozens of assistants; Wiley prefers to focus his attention on painting the figures themselves.[15] It has been argued that Wiley's assistants exhibit greater technical skill than Wiley himself, prompting writer Christian L. Frock to raise questions "about the role of cheap labor in the production of sky-high-expensive art" that is sold and exhibited under only Wiley's name.[16]

This issue of Wiley's use of assistants raises another oppositional and bittersweet layer to both Wiley and Morris's work, since both artists' careers have entangled relationships with commercialism and capi-

Fig. 6. J. H Dearle for Morris & Co., "Blackthorn" wallpaper, designed 1887. © Victoria and Albert Museum, London. Used with permission

Fig. 7. Kehinde Wiley, detail of *Mrs. Siddons*, 2012. Oil on canvas, 72 x 60 inches. Photo courtesy of Garrett Ziegler via Flickr, Creative Commons License

talism. Wiley's paintings are a complicated challenge to the history of social oppression of minorities, since Wiley's art relies on the longstanding cultural system of workshop production using underrepresented, often anonymous assistants. These assistants work across the globe, in studios that Wiley has admitted are cheaper to maintain due to their locations.[17] In this way, there are contradictions in Wiley's work that create opposing, bittersweet undercurrents of his challenge to cultural oppression. This is a contradiction of which Wiley seems aware; he expressed discomfort in discussing the topic of his assistants to a *New York* magazine journalist by simply explaining, "I'm sensitive to it."[18]

Like Wiley, William Morris also stands out as the primary figure to receive credit for the work produced by Morris & Co., despite the fact that workshop production and collaboration were tenants of the firm. Some of the famous Morris & Co. designs were created by others, such as "Honeysuckle" (Fig. 5) by Morris's daughter May Morris, or "Blackthorn" (Fig. 6) and "Iris" (Fig. 8) by John Henry Dearle. Kehinde Wiley has used such designs, which sometimes are misattributed to William Morris, within his paintings *Shantavia Beale II* (Fig. 4), *Mrs. Siddons* (Fig. 7), and *Saint John the Baptist in the Wilderness* (Fig. 9). With the knowledge that these backgrounds were painted by Wiley's assistants, there is a bittersweet juxtaposition of underrepresented artists in the background, both in design and in execution.

The patterns created by Morris & Co., and then by extension Kehinde Wiley, demonstrate oppositional elements of the original and the copy. Through the replication of a pattern template, these designs "denote an original that is also a copy, or perhaps a copy that is also original," an idea recently explored by Elizabeth Carolyn Miller, who argues that the devaluation of originality parallels Morris's focus on workshop production and collaboration.[19] Kehinde Wiley's appropriation of these backgrounds adds another layer of this bittersweet opposition of the copy and the original, since the backgrounds in his paintings copy the composition of the designs created by Morris & Co., and these designs sometimes, but not always, are by William Morris himself.

The bittersweet oppositions in Kehinde Wiley and William Morris's work culminate in their audience and buyers. Despite the high ideals of both artists in promoting accessibility and equality in society and culture, their work was and is purchased by those who could afford it. William Morris was frustrated by this, having exclaimed at one point, "I spend my life ministering to the swinish luxury of the rich."[20] In a 2013 interview, Kehinde Wiley also pointed out the irony that his paintings "are high-priced, luxury goods for wealthy consumers" despite the intention to elevate the importance of average and underrepresented people. Instead, he sees his art within the bittersweet opposition of duality. As someone who has a twin brother, Wiley expressed that he believes "it's possible to hold twin desires in your head, such as the desire to create painting and destroy painting at once. The desire to look at a black American culture as underserved, in need of representation, a desire to mine that said culture and to lay its parts bare and look at it almost clinically."[21]

Fig. 9. Kehinde Wiley, detail of *Saint John the Baptist in the Wilderness*, 2013. Oil on canvas, 48" x 36." Photograph courtesy of Garrett Ziegler via Flickr under Creative Commons License

Fig. 8. J. H Dearle for Morris & Co., 'Iris', designed 1887. Color woodblock print on paper. © Victoria and Albert Museum, London. Used with permission

To conclude, opposition is found in the work of both Kehinde Wiley and William Morris. Both of these artists used elements of past and present, combining historical styles with the issues of their day, to create oppositional bittersweet notions in their art. By using the backgrounds of William Morris, Kehinde Wiley's powerful images of Black figures have even greater presence and relevance in the meanings they convey about elitism, displacement, racism, and dynamic social change. Morris said that "all the change and stir about us is a sign of the world's life, and that it will lead…to the bettering of all mankind."[22] Kehinde Wiley's paintings bring about an awareness of the "bitter" past of exclusion, but William Morris aptly found a "sweet" silver lining in looking to history for change, noting that "the past is not dead, it is living in us, and will be alive in the future which we are now helping to make."[23]

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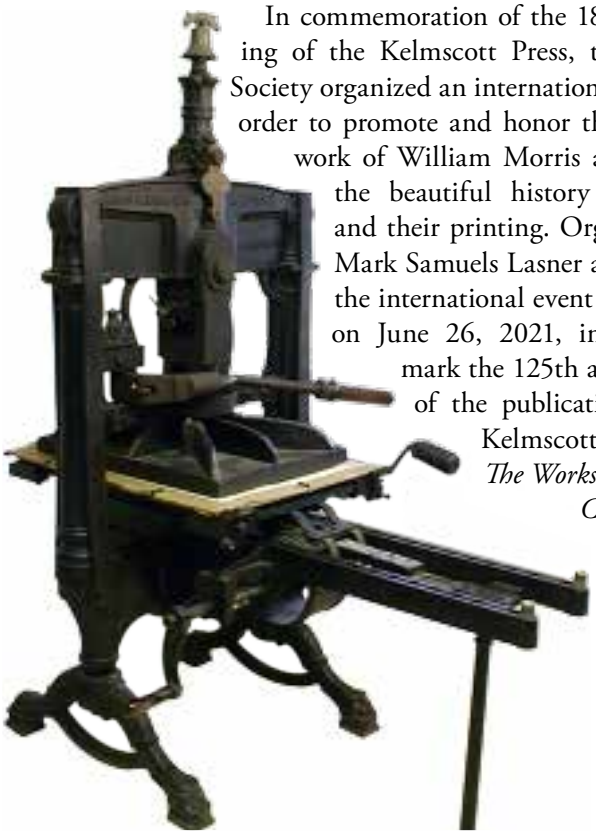
INTERNATIONAL KELMSCOTT PRESS DAY

Mark Samuels Lasner and Olivia De Clark



The floor model Albion press used by William Morris to print his *The Works of Geoffrey Chaucer* (1896)

In commemoration of the 1891 founding of the Kelmscott Press, the Morris Society organized an international event in order to promote and honor the life and work of William Morris along with the beautiful history of books and their printing. Organized by Mark Samuels Lasner and others, the international event took place on June 26, 2021, in order to mark the 125th anniversary of the publication of the Kelmscott edition of *The Works of Geoffrey Chaucer*.

The Kelmscott *Chaucer*, considered one of the most impressive and beautifully made books ever in print, features illustrations by Pre-Raphaelite artist Edward Burne-Jones and was designed by Morris. In addition to marking this anniversary, the event also looked towards the world of William Morris's "typographical adventure," which was influential both in the private press movement and modern book design. The event included libraries, museums and other institutions that own the Kelmscott *Chaucer* or other Kelmscott titles and related materials. These institutions created special exhibitions and hosted events such as talks and printing demonstrations.

International Kelmscott Press Day included a variety of in-person events, giving students, researchers, and the public access to materials related to William Morris in honor of the occasion. The University of Puget Sound presented an event which included two presentations by librarian Jane Carlin and unique materials associated with William Morris and the Kelmscott Press. Arizona State University's Distinctive Collections opened the Wurzburger Reading Room for an in-person exploration of the library's complete collection of 53 works printed by the Kelmscott Press, along with brief presentations on bookmaking, bibliophilia and illustrations. The Gutenberg Museum in Mainz, Germany offered a special tour for the celebration, presenting their copy of the Kelmscott *Chaucer* along with other exceptional books from the Press on display. Cedars Sinai Medical center also displayed their copy of the Kelmscott press and offered a discussion of its provenance and the founding of the Press. Both the Rollins College Master of Liberal Arts Program and the Museum of Printing in Haverhill, MA presented a book display along with printing demonstrations.

In addition to the in-person events, many institutions sponsored exhibitions highlighting their collection materials related to William Morris and the Kelmscott Press. The University of Adelaide Library hosted both physical and online displays of items connected to William Morris, the Kelmscott Press and the Arts and Crafts Movement. Wightwick Manor, Wolverhampton also displayed their copy of the Kelmscott *Chaucer* as the centerpiece of an exhibition, alongside eight Kelmscott Press books. The William Morris Society (UK) exhibited a copy of the Kelmscott *Chaucer* displayed for the first time in a dedicated case, next to one of Morris's original Albion presses (believed to be have been used to pull proof prints of the *Chaucer*). Special Collections at Buffalo and Erie County Public Library showcased the Kelmscott *Chaucer* and the rare specimen leaves for the projected Kelmscott edition of Froissart's *Chronicles*. The University of Delaware created both digital and in-person exhibitions with materials from their Special Collections and the Mark Samuels Lasner Collection. And the Mahn Center for Archives and Special Collections at Ohio University also presented a selection of Kelmscott Press original materials.

International Kelmscott Press Day also included a series of digital events. Myron Groover (McMaster University's Ar-

The staff of the Kelmscott Press by Unknown photographer. circa 1893

chive and Rare Books Librarian) presented a lecture on the history of the Kelmscott Press, focusing on its historic and aesthetic context within the Arts and Crafts Movement. The event also included several of McMaster University Library's volumes from the Press, including its pigskin-bound copy of the Press's masterpiece, the Kelmscott *Chaucer*. Laura Cleaver (Senior Lecturer in Manuscript Studies at the Institute of English Studies, University of London) presented a lecture which examined the networks that made possible the acquisition of manuscripts and the creation of private press books from the founding of the Kelmscott Press to the start of the First World War. Arizona State University hosted a panel featuring Julie Codell, on the friendship between William Morris and Edward Burne-Jones; Jacob Robertson on the influence of Rossetti; and Daniel Mayer, on the aesthetic influence of the Kelmscott Press on contemporary artists books. The William Morris Society US and Book Club of Washington presented an event which brought together a group of experts, including Sandra Kroupa on the history of the Kelmscott Press, Mark Samuels Lasner on collecting Morris, and Steven Galbraith on The Kelmscott Goudy Press at the Rochester Institute of Technology.

Kelmscott Press Colophon

In addition to these digital events, many institutions also offered digital exhibitions and other projects to honor the founding of the Kelmscott Press and William Morris. The online exhibition at the Book Club of California surveyed the Sperisen Library's Kelmscott Press works along with other books from nearly five centuries of printing, looking at early typefaces Morris noted as influential on his own design, as well as later printers in the fine press tradition. Highlights include the Kelmscott *Chaucer*, the test-page for the Kelmscott Press's planned volume of Froissart's history, a 1917 "The Ideal Book" from the Studio Press, John Henry Nash's "Life of Dante," and a broadside printed in 1934 by the Grabhorn Press for the Book Club of California in commemoration of the centenary of Morris's birth. This online exhibition by the UK William Morris Society focused on the processes of printing and Morris's participation in the book printing process. The digital exhibition at Arizona State University Library Distinctive Collections, created by three Arizona State Unversity students and the Design Library's Learning Services, focused on the ways Kelmscott Press publications rejected the Victorian era's industrialization in favor of a turn towards a romanticized Middle Ages. The event was created by three Arizona State University Students and the Design Library's Learning Services. The Archives and Special Collections at the University of Cincinnati presented an online exhibition featuring Kelmscott Press books, books from other private presses and designers, and an autograph letter from Morris to Aglaia Coronio. Queen's University Library also presented a virtual exhibition featuring T.E. Lawrence's copy of the Kelmscott *Chaucer*. The University of Adelaide Library hosted both physical and online displays of items connected to William Morris, the Kelmscott Press and the Arts and Crafts Movement. Additionally, the event included many other Kelmscott titles, such as *Beowulf, Sire Degrevaunt, The Water of the Wondrous Isles, Rosetti's Sonnets and Lyrical Poems, Ballads and Narrative Poems, The Golden Legend of Master William Caxton Done Anew* and *The Floure and the Leafe.* The Mahn Center for Archives and Special Collection at Ohio University's online exhibition delves into a few signature items from the Ohio University rare book collection that help us understand the influence of William Morris as book collector on William Morris as creator of extraordinary books. The event was created by Dr. Miriam Intrator (Special Collections Librarian) and features the signature item of the Mahn Center for Archives and Special Collections, the *Biblia Latina*, a thirteenth century illuminated manuscript of the Bible at the Library of William Morris at Kelmscott House, Hammersmith. Additionally, the exhibit included two reproduced copies of the Kelmscott *Chaucer* and two leaves from the Gilbert and Ursula Farfel Collection of Incunable and Manuscript Leaves.

Many institutions also put together a series of videos to showcase their collections and give engaging lectures on William Morris, the Kelmscott Press, and the bookbinding process. At the Rare Book and Manuscript Library at the University of Illinois at Urbana-Champaign, Dr. Cait Coker and Caroline Szylowicz discussed William Morris and his contributions to the Labor and Arts and Crafts movements as a rejection of industrialization by advocating for craftsmanship, reproducing medieal style with modern technology, and making handsome books. The video also includes a copy of the Kelmscott *Chaucer*.

Sol Rébora, a book binder and designer, gave a talk entitled "*The Works of Geoffrey Chaucer*: One Copy of the Book" in Buenos Aires, to discuss the process of binding a copy of the Kelmscott *Chaucer* with a focus on conservation. Dr. Gregory Mackie from Rare Books and Special Collections at the University of British Columbia Library presented a talk entitled, "A nameless city in a distant sea': William Morris, Arts and Crafts, and the Kelmscott *Chaucer*," which discussed the connection between Morris's response to the dehumanizing effects of Victorian industrial capitalism, Vancouver's architecture, and the connection between Morris's aesthetic idealism and settler colonialism. Jill Gage, Custodian of the

EXTERIOR OF HOUSE OCCUPIED IN PART BY THE KELMSCOTT PRESS.

John M. Wing Foundation on the History of Printing and Bibliographer for British Literature and History from The Newberry Library and the Caxton Club presented a video on on the history of the Newberry, drawings associated with the Kelmscott Press, Morris' use of technology (specifically photography), and the ways he looked forward in order to look back on the past. In "The William Morris & The Kelmscott Press: Highlights from the University of Iowa Special Collections," Florence S. Boos displayed some highlights of their collection, including poems, prose, translations and typefaces. From Special Collections at Vassar College, Ron Patkus presented a video entitled 'The Most Beautiful of All Printed Books': William Morris's Kelmscott *Chaucer*, which included two copies of the Kelmscott *Chaucer* and a facsimile. The talk focused on the ways Morris rejected historical features of the Victorian period, especially industrialization, and his insistence on harmony between text and illustration. And finally, Wightwick Manor created a video of their display for the celebration.

Many institutions also uploaded blog posts and other publications in order to honor the day. Sarah Morley, a curator at the State Library of New South Wales, wrote a post about the 130 years of the Kelmscott Press using items at the library. Andrew Honey and Alex Franklin from the Bodleian Library Conservation team and Center for the Study of the Book explored some of the ways that William Morris's knowledge and love of the book arts has influenced library practices which endure to this day. Julie Ramwell, Special Collections librarian at John Rylands Research Institute and Library, created a post examining the Kelmscott Press publications present in their collection. The Rare Books and Special Collections at the University of British Columbia Library shared a short video and blog post on their copy of the Kelmscott Press *Chaucer*, which is one of only forty-eight copies bound in pigskin by the Doves Bindery. Bookseller Phillip J. Pirages, author of a study on the origins of the Kelmscott *Chaucer* typeface and the influence of German Incunabular printers on Morris, produced a special catalog of books and materials associated with the Kelmscott Press. Karen Attar, Curator of the Rare Books and University Art from The Senate House Library, presented images and descriptions of several titles, including the Kelmscott *Chaucer*. And finally, Leeds University Library Galleries shared a digital word search themed around the Kelmscott *Chaucer* to celebrate!

The wide range of events and the international participation are a testament to the Kelmscott Press and William Morris' enduring legacy. For more information about the event and links to the digital presentations, please visit the Morris Society website.

Mark Samuels Lasner is a bibliographer, past president of the US William Morris Society, and creator of the Mark Samuels Lasner Collection at the University of Delaware. Olivia De Clark is a Ph.D. student in English at the University of Delaware and a 2021-2022 graduate assistant in the Mark Samuels Lasner collection.

INTERNATIONAL KELMSCOTT PRESS DAY ACITVITIES

Digital Events

- "The Whole Scheme of the Book: William Morris and the Kelmscott Press." MacMaster University, Hamilton, ON, Canada.
- "Medieval Manuscripts and Private Presses: William Morris and his Followers as Collectors and Creators of Books, c. 1891-1914." The William Morris Society UK and Institute for English Studies, University of London, London, UK.
- "International Kelmscott Day." Arizona State University Library Distinctive Collections, Tucson, AZ, USA.
- "Celebrating the Kelmscott Press." William Morris Society US and Book Club of Washington.-

In-Person Events

- "Celebrating the Kelmscott Press." Collins Library, University of Puget Sound, Tacoma, WA, USA
- "International Kelmscott Day." Arizona State University Library Distinctive Collections, Tucson, AZ, USA
- "Special Tour: The Kelmscott *Chaucer*." Gutenberg Museum, Mainz, Germany
- "International Kelmscott Press Day Open House." Rollins College Master of Liberal Arts Program, Winter Park, FL
- "International Kelmscott Press Day and the Museum of Printing." Museum of Printing, Haverhill, MA, USA
- "The Kelmscott *Chaucer*." Program in the History of Medicine, Cedars-Sinai Medical Center, Los Angeles, CA, USA

In-Person Exhibitions

- *William Morris and the Kelmscott Press in Adelaide.* University of Adelaide Special Collections, Adelaide, SA. June 26th - August 31st.

- *Our Most Beautiful … Highlights of English Letterpress Art.* Gutenberg Museum, Mainz. May 28th – September 24th.
- *Kelmscott Chaucer Display.* Wightwick Manor, Wolverhampton. June - November.
- *The Kelmscott Chaucer.* The William Morris Society (UK), Hammersmith, London. June 12th - December 31st.
- *The 125th Anniversary of the Finest Book Ever Printed*. Special Collections, Buffalo and Erie County Public Library, Buffalo, NY. June 15th - July 15th.
- *A Book with a Claim to Beauty: Marking the 125th Anniversary of the Kelmscott Chaucer.* University of Delaware Library, Newark, DE. June 15th - July 15th.
- *The Kelmscott Press.* Mahn Center for Archives & Special Collections, Ohio University, Athens, OH. August 22nd - December 10th,

Digital Exhibitions

- *A Book with a Claim to Beauty: Marking the 125th Anniversary of the Kelmscott Chaucer.* University of Delaware Library, Newark, DE, USA
- *A Definite Claim to Beauty: the Kelmscott Press and the Aesthetics of the Book.* The Book Club of California, San Francisco, CA
- *'The Ideal Book': William Morris and the Kelmscott Press.* The William Morris Society (UK), London, UK
- *The Kelmscott Press and Victorian Medievalism.* Arizona State University Library Distinctive Collections, Tucson, AZ, USA
- *The Life and Work of William Morris.* Archives and Special Collections, University of Cincinnati, Cincinnati, OH, USA
- *'A Marvelous Possession': T.E. Lawrence's Kelmscott Chaucer.* Queen's University Library, Kingston, ON, Canada
- *William Morris and the Kelmscott Press in Adelaide.* University of Adelaide Special Collections, Adelaide, SA, Australia
- *William Morris in Books and Leaves.* Mahn Center for Archives & Special Collections, Ohio University, Athens, OH, USA

Videos

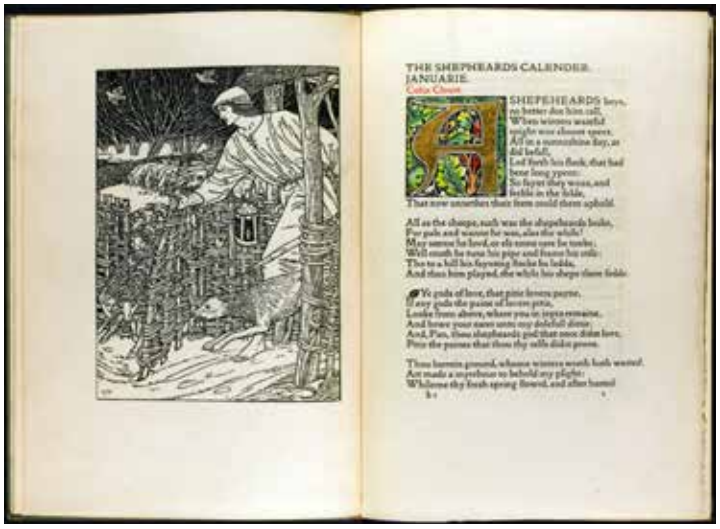
- *The Kelmscott Chaucer.* Rare Book and Manuscript Library, University of Illinois at Urbana-Champaign, IL, USA
- *The Kelmscott Press at the Newberry Library.* The Newberry Library and the Caxton Club, Chicago, IL, USA
- *'A nameless city in a distant sea': William Morris, Arts and Crafts, and the Kelmscott Chaucer.* Rare Books and Special Collections, University of British Columbia Library, Vancouver, BC, Canada
- *William Morris & The Kelmscott Press: Highlights from the University of Iowa Special Collections*. University of Iowa, Iowa City, Iowa
- *'The Most Beautiful of All Printed Books': William Morris's Kelmscott Chaucer.* Special Collections, Vassar College, Poughkeepsie, NY
- *The Wightwick Manor Kelmscott Chaucer Display.* Wightwick Manor, Wolverhampton
- *One Copy of the Book in Buenos Aires.* Sol Rebora, Buenos Aires, Argentina

Game

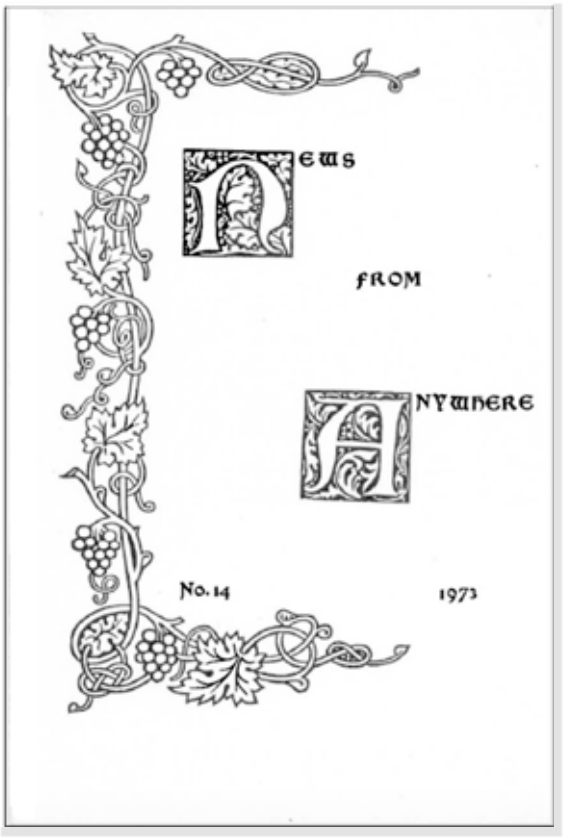
- "Kelmscott *Chaucer* Word Search." Leeds University Library Galleries, Leeds, UK

Blog Posts and Other Digital Publications

- "130 years of the Kelmscott Press." Blog post. Sarah Morley, State Library of New South Wales, Sydney, NSW, Australia
- "Celebrating International Kelmscott Press Day." Catalogue. Philip J. Pirages Rare Books, McMinnville, OR, USA
- "Celebrating UBC's Kelmscott *Chaucer*." Blog post. Rare Books and Special Collections, University of British Columbia Library, Vancouver, BC, Canada
- "International Kelmscott Press Day." Blog post. International Printing Museum, Carson, CA, USA
- "International Kelmscott Press Day." Blog post. Julie Ramwell, John Rylands Research Institute and Library, Manchester, UK
- "Kelmscott Press." Blog Post. Karen Attar, Senate House Library, University of London, London, UK
- "The long influence of William Morris and the Kelmscott Press." Blog post. Andrew Honey and Alex Franklin, Bodleian Libraries Centre for the Study of the Book, Oxford, UK
- "William Morris & the book." Blog post. Liam Sims, Cambridge University Library Special Collections, UK



Edmund Spenser, 1552?–1599. *The Shepheardes Calender: Conteyning Twelve Eglogues, Poportionable to the Twelve Monethes.* Hammersmith: Kelmscott Press, 1896



News from Anywhere; 1973 cover

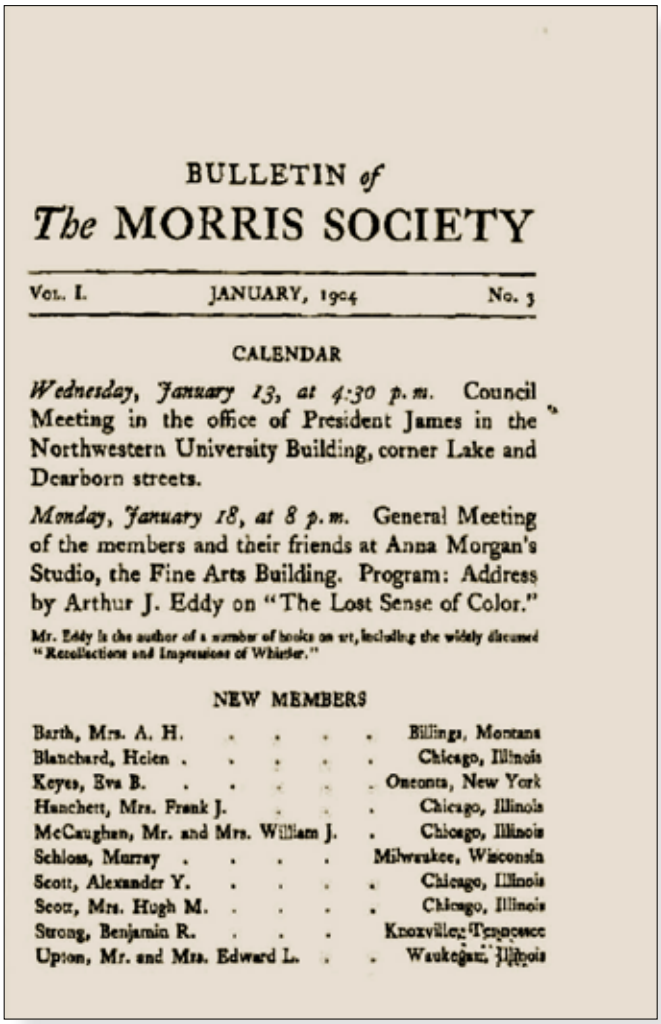
I WAS THERE: ORIGINS OF THE U. S. WILLIAM MORRIS SOCIETY, 1971-1988

Florence S. Boos

As the William Morris Society in the United States celebrates its fiftieth anniversary, I'd like to record memories of what to me has been a warm and sustaining source of fellowship. I have been a member since its inception, and will hope to add a bit of context, for the late 1960s and early 70s were periods of considerable social foment, as well as years which saw the formation of many specialized cultural organizations, including this one.

The First Morris Society, 1903-1905

First, I want to take a detour to mention that the first Morris Society was begun, not in Britain, but in the American Midwest. This one was short-lived, lasting from late 1903-early 1905, mainly because one of its two guiding spirits, Oscar Lovell Triggs, a lecturer in English at the University of Chicago, lost his job when his employers were offended by his avant garde political views. As shown



BULLETIN of
The MORRIS SOCIETY

Vol. I. JANUARY, 1904 No. 3

CALENDAR

Wednesday, January 13, at 4:30 p.m. Council Meeting in the office of President James in the Northwestern University Building, corner Lake and Dearborn streets.

Monday, January 18, at 8 p.m. General Meeting of the members and their friends at Anna Morgan's Studio, the Fine Arts Building. Program: Address by Arthur J. Eddy on "The Lost Sense of Color."

Mr. Eddy is the author of a number of books on art, including the widely discussed "Recollections and Impressions of Whistler."

NEW MEMBERS

Barth, Mrs. A. H.	Billings, Montana
Blanchard, Helen	Chicago, Illinois
Keyes, Eva B.	Oneonta, New York
Hanchett, Mrs. Frank J.	Chicago, Illinois
McCaughan, Mr. and Mrs. William J.	Chicago, Illinois
Schloss, Murray	Milwaukee, Wisconsin
Scott, Alexander Y.	Chicago, Illinois
Scott, Mrs. Hugh M.	Chicago, Illinois
Strong, Benjamin R.	Knoxville, Tennessee
Upton, Mr. and Mrs. Edward L.	Waukegan, Illinois

Cover, 1904 edition

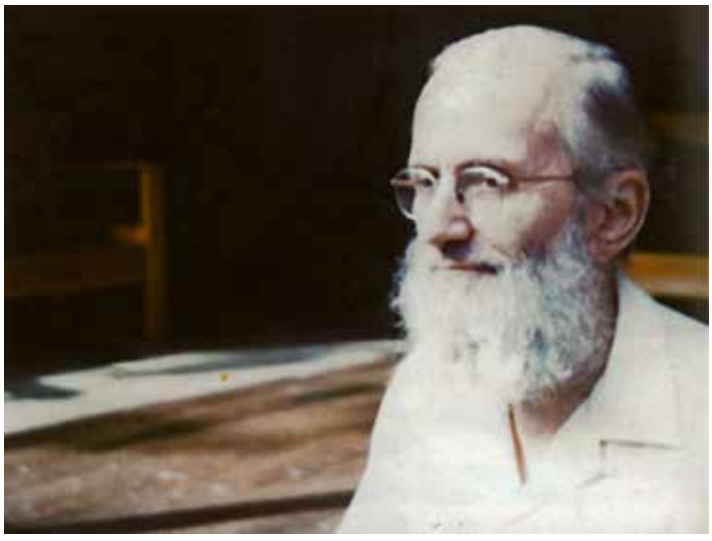
in this early issue of the *Bulletin of the Morris Society,* the "Morris Movement" brought together those attracted to many of the progressive causes of the day—Arts and Crafts practitioners, advocates of democratic education and the settlement movement, admirers of the modern literature of Whitman, Ibsen, and Morris, and supporters of alternate non-capitalist labor practices. As the then-emerging industrial center of the nation and a hub of socialist and anarchist activity, Chicago would have been a natural location for such an initiative. Elizabeth Helsinger and I have discussed this effort in two articles (https://morrissociety.org/wp-content/uploads/49-6-VestibuleSong.pdf; https://morrissociety.org/wp-content/uploads/35-48FirstMorrisSociety.pdf).

The (Present) Morris Society in the United States

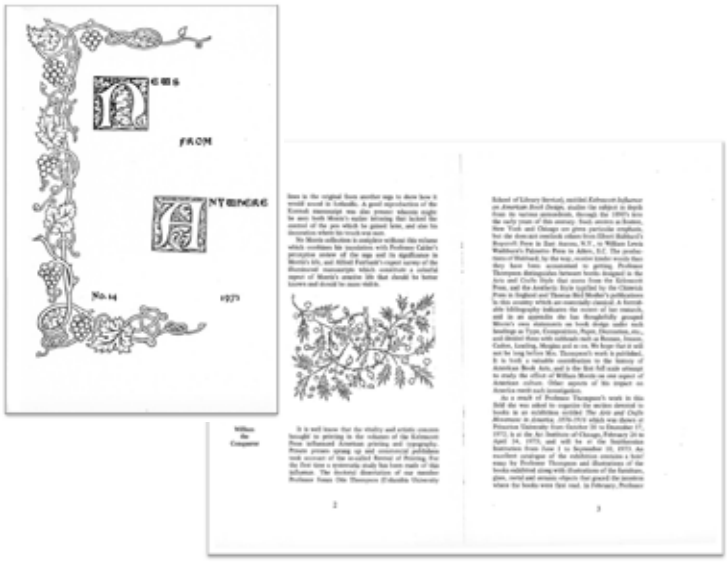
As a graduate student of Victorian literature, I had sketched out a dissertation on Pre-Raphaelite poetry in general, before I settled on a sub-topic, the poetry of Dante G. Rossetti. My Rossetti studies convinced me, however, that for a long project

it was not sufficient to admire an author's literary writings. In order to co-habit, as it were, over a long period with someone from a different time and place, one had to identify with, or at least admire, many aspects of his/her work and private life. Morris stood out not only for his multiple achievements, but for his progressive and ethical approach to each of his endeavors. For someone who had witnessed the protests of the Vietnam era and the rise of oppositional movements in the 1960s, Morris seemed a hero for his willingness to champion the then-unpopular cause of socialism, as well as for the egalitarian principles behind his practice of the decorative arts. His poetry—musical, pictorial, varied, strongly emotional, embedded in real-world history and geography, and vast in scope—seemed to call out for more attention.

In those dark days before Facebook, Twitter, and even e-mail, and when conference and research sites seemed even more geographically dispersed and expensive relative to income than at present, one of the few ways of sharing common literary interests was through joining an organization devoted to a particular topic. As soon as I learned of its existence, in the mid- or late 1960s, I became a member of the British Morris Society and, from this, I later learned of the formal initiation of a U. S. branch of the main Society. This was founded by Joseph Dunlap, whom I knew by reputation because I owned and had read a copy of his nearly thousand-page dissertation, "The Road to Kelmscott: William Morris and the Book Arts before the Kelmscott Press" His irregular publication for members, *News from Anywhere*, conveys a sense of a wide net of activities. My copy of the 32-page 1973 issue, for example, edited by Barbara and Joseph Dunlap, reviews a host of Morris-related articles, books, and lectures, with an appended essay by Susan Otis Thompson on "A 'golden Age' in American Printing." As the accompanying image indicates, the issue is printed, not mimeographed, and Thompson's article is nicely



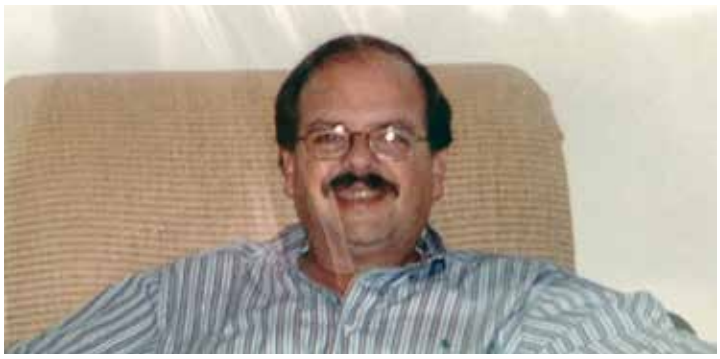
Joseph R. Dunlap



News from Anywhere, 1973

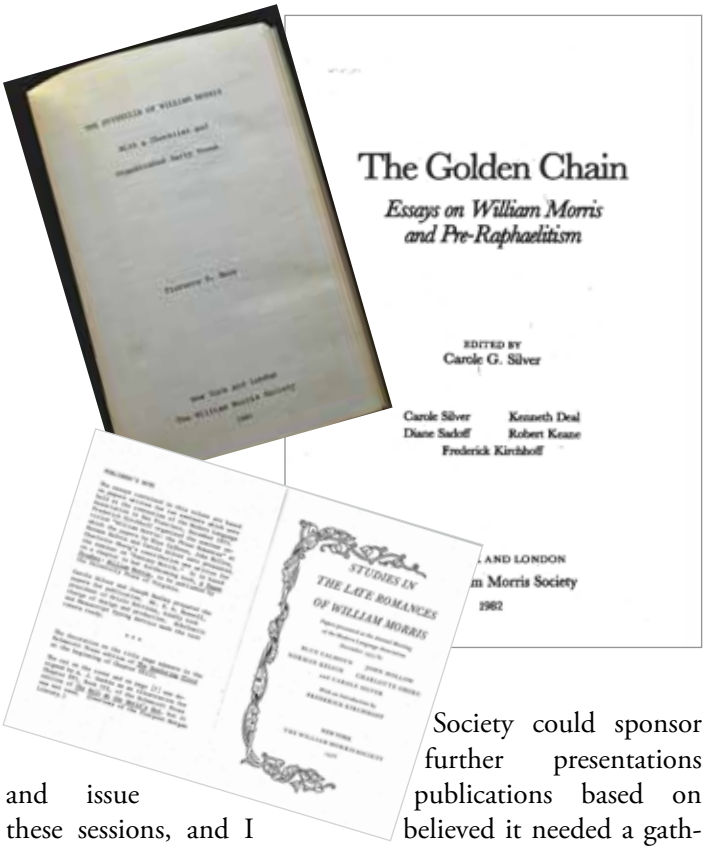
illustrated.

I began to attend Modern Language Convention meetings in 1969 and, at these, I met Carole Silver, Joe Dunlap, Norman Kelvin, Frederick Kirchhoff, Charlotte Oberg, Blue Calhoun, Hartley Spatt, Frank Sharp, and later, Mark Samuels Lasner and other Morrisians, at the Morris Society "special sessions." The benefits of these panels, and of the Society that promoted them, were immediately apparent to me. I hoped the Morris



Norman Kelvin, Carole Silver, Hartley Spatt

WMS-US publications



Society could sponsor further presentations and issue publications based on these sessions, and I believed it needed a gathering place for an annual meeting where decisions about future Morris Society events could be made. Looking at my c. v., I see that I gave talks at MLA, Morris Society sessions in 1977 and 78, as well as in successive years; and I volunteered to prepare the elaborate write-ups that were needed each year to petition MLA to grant the next year's meeting. My early proposals were successful, but I was distressed when one year the task passed to someone else and we were denied. I could see how precarious our situation was and how useful it would be to obtain MLA Allied Status, ensuring (at the time) two yearly panels. According to the MLA guidelines, this couldn't be granted to any organization that was merely a branch of another, as the U. S. Morris Society then was. For Allied Status, we needed autonomy: a constitution, membership list, governing structure, and a history of independent activities. Joe argued in vain to the authorities that a simple organization suited our actual size and intentions.

I must have been a rather insistent young woman, for after a certain amount of delay and confusion, I wrote our first by-laws, which provided for an annual meeting, rotating officers, a newsletter, regularized membership fees, and elaborate election rules. I also established a rotating governing committee of Carole, Gary Aho (whom I had met in 1982 at a Morris session in Boca Raton, Florida), and Hartley Spatt, our treasurer, with Joe as lifetime Honorary Secretary, and myself as chairperson. I look back with bemusement at some of the contents of these early by-laws, for as a child of the 60s and student of political revolutions, I carefully added provisions for alternate nominations from the floor, term limits, impeachment, and recall of officers by referendum. I doubt if anyone glanced at those afterwards until they were later revised in the early 2000s to reflect the use of electronic media and, fortunately, the Society didn't suffer revolution and the need to impeach its officers, but these by-laws did enable us to gain Allied Status. As a consequence, we conducted annual MLA sessions from 1983 to the present—occasions for perhaps two hundred-odd presentations, with accompanying tours to local sites of Pre-Raphaelite and Arts and Crafts interest throughout North America, in Los Angeles, Seattle, San Francisco, Chicago, Philadelphia, New York, Washington, D. C., Toronto, and Vancouver, as well as many receptions and dinners in the spirit of Morrisian camaraderie.

October 1984 *Newsletter*

All these changes alarmed the U. K. Morris Society, who were initially quite opposed to the separation. In his valuable *History of the William Morris Society 1955-2005* (London, 2011), Martin Crick devotes three dense pages of the 22-page chapter on the U. S. Morris Society to this situation and its eventual resolution. I should give as background that I had no desire for the Society to depart from its central focus on William Morris and Pre-Raphaelitism or from its essentially Anglophilic orientation—that is, I didn't believe that we should overlap the Victorian Society of America or follow the Canadian Morris Society in becoming fully independent of the British wing and with a shifted, broader Arts and Crafts focus. I was also attached to the U. K. Society through close ties with its members, who had befriended me on my several trips to Britain.

In 1978, the U. K. Society granted me a summer fellowship to live in Kelmscott House while I worked on an edition of the *Socialist Diary,* and my husband, Bill, our 5-year old son, Eugene, and I lived for eight weeks in Jane Morris's former bedroom. When I returned to Kelmscott House alone more briefly in late summer 1980, the house was deserted prior to its lease/sale to future residents, and the once-lively home exuded an uncanny and haunted air. I am thus perhaps the last

David Latham, 1978 KelmscottHouse

person ever to have lived there before the U. K. Society vacated it. During our stay, Bill and I became friends with many members of the Morris Society, as well as those who helped me with the Diary, and we enjoyed sociable trips to visit their homes and favorite sites in many places, among them east London, Kensington, Richmond Park, Surrey, Cambridge, and Nottingham.

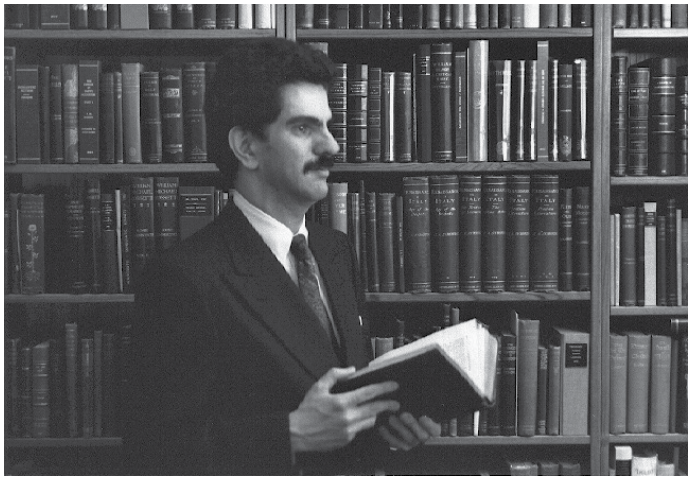
During my visits, I had been repeatedly impressed by the shared dedication of the U. K. Society's members to their common enterprise and to their (from my perspective) ferociously organized and extensive endeavors. Among our hosts, three elderly retirees were especially cordial to us, Ray Watkinson, Dick Smith, and Leo Young, and I was charmed to learn that they were all former Communists. All were gentlemanly, urbane, gifted, and successful in their respective fields and, in that pre-electronic day, they communicated frequently with one another, and with Bill and me, in long, serious letters. In short, I felt our residence in Kelmscott House was an imprinting experience, and that the opportunity to come to know British people outside of the parameters of academic life was one that deepened a lifelong attachment to British culture.

In hindsight, I wonder if it was entirely a coincidence that the U. K. Society honored me by an invitation to deliver its annual spring lecture at the Art Workers Guild of London in May, 1983. It must have been on that visit that Leo Young, the U. K. Society treasurer and a man of impeccable elegance and formality, invited me to dinner at a very fine restaurant. We got right to the topic at hand: loss of American revenues and subscriptions to (as it was then named) the *Journal of the William Morris Society* would be a terrible blow to the U. K. Morris Society, and moreover, the British members wondered why the Americans would wish to sever what, to them, had been a set of gratifying international friendships. I explained to Leo all the reasons for our need for autonomy and that, under the new arrangement, we could continue all our former ties except that we would collet our dues and reimburse them for publications (in fact, this organizational change didn't occur until more than a decade later, after Mark Samuels Lasner became president and regularized our finances). Leo was visibly relieved and laughed, "I thought this was another American Revolution." (Even Communists may be less fond of revolutions nearer home). In any case, he drove me back to my lodgings in his very fine car at alarming speed with the dexterity of a man who had managed 32 bomber missions during the Second World War and remained a friend for many years afterwards.

Back on the home front, the U. S. Society circulated a survey to determine the interests and locations of its members, still mostly from the East Coast; organized book sales and sessions; maintained our still-close ties with the U. K. Society; and gained new members through the decade. Gary Aho, a sociable medievalist whose interests centered on Morris and Iceland, became president in 1985 and prepared a very good newsletter with emphasis on the arts—his wife, Pat, was a craftsperson and their Amherst home was entirely decorated in lovely Morris designs. I still miss Gary, who died in 2019. He was a fine extempore speaker with a heart open to good causes and a great traveler, family member, scholar, and friend.

Gary Aho (1935-2019)

However, the Society only achieved stability—geographically, organizationally, and financially—when Mark Samuels Lasner became its president in 1989, beginning a 19-year term



Mark Samuels Lasner, c. 1980s-90s

and ensuring the Society's continued survival. I was vice-president for ten of those years, tending to MLA sessions and, when in 2004 Mark was forced to resign suddenly due to ill health, I became president once again from late 2004-2007. My second tenure convinced me that the most time-consuming part of the president's job at the time was editing the *U S. William Morris Society Newsletter* (now *Useful and Beautiful*), so when I was succeeded as president by Fran Durako, I retained the editorship (2007-2021) in order to free future presidents for other matters.

In conclusion, I wish to say that the Morris Society has always seemed special to me—an academic and cultural organization, but yet not narrowly so, a meeting place for those of disparate occupations but congenial interests, and a testament to the kindred purposes of art, literature, and political aspirations. Through the Morris Society, I've met artists, printers, art historians, businesspeople, civil servants, librarians, bibliophiles, writers, historians, architects, museum curators and administrators, lawyers, booksellers, journalists, interior decorators, counselors, town planners, advertising consultants, union leaders, and many others, as well as, quite predictably, my fellow teachers and researchers. As a pattern, all of these seem attracted to several aspects of Morris's life: those interested in his politics are drawn to his art; those who admire his book designs appreciate his eco-socialism; and those who enjoy his poetry and romances also sympathize with his social ideas. When I came to edit the William Morris Archive and later the *Routledge Companion to William Morris*, or even, more modestly, *Useful and Beautiful*, I was able to call on the help of many friends from the Society in Britain, the United States, and Canada. It is a source of sincere gratification to me that the U. S. William Morris Society managed to survive those somewhat dramatic first years, has since prospered and expanded, and may now celebrate its fiftieth year of existence as it prepares to carry its spirit and traditions into the future.

Florence circa 1983

WILLIAM MORRIS SOCIETY NEWSLETTER

United States Supplement

October 2nd, 1984

U. S. Society News:

Book Distribution:

We are very happy to announce that Philip Kelley of the Wedgestone Press in Winfield, Kansas will distribute Morris Society books in the United States. Mr. Kelley already handles distribution for the Browning Institute and prints their series, the Browning Institute Studies, along with other Victorian books. He will house our stock in his warehouse, and advertise the Society's publications free of charge in the catalogues which he mails periodically to several thousand libraries and other purchasers of Victorian books. In return, he will charge the Society 25% of the selling price for all catalogue orders, and will ship books ordered through the Society at $1 per paperback and $2 per hardcover. Mr. Kelley seems an energetic and helpful publisher, and we hope that his assistance will help us reduce our backlog of unsold books and enlarge our offerings.

An order form for Morris Society books appears on the following page. Members who wish to save us money may order directly from Hartley Spatt, Department of Humanities, Maritime College, Fort Schuyler, Bronx, New York 10465. Mr. Kelley's address is the Wedgestone Press, P. O. Box 175, Winfield, Kansas 67156 (telephone 316-221-2779).

Among our unsold books are 228 sets of a reprint of May Morris' introductions to the Collected Works in two volumes, with a preface by Joseph Dunlap, published in 1973 by Oriole Editions, a division of Russell and Russell. Mr. S. A. Russell, for many years a member of the Morris Society, has kindly agreed to donate to the Society one-half of the profits from any of the remaining sets we sell.

We wish to express our appreciation to Mrs. Julia Burton of Harrisburg, Pennsylvania, and to her son Bill Burton, of Moretus Press, for housing our books during the past several years.

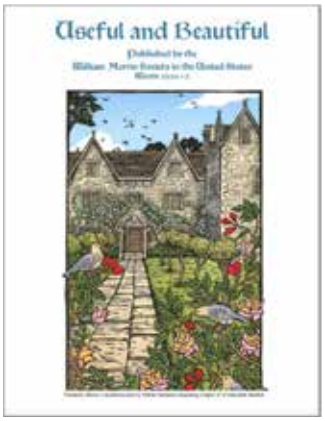
Proposed Expansion of the Governing Committee:

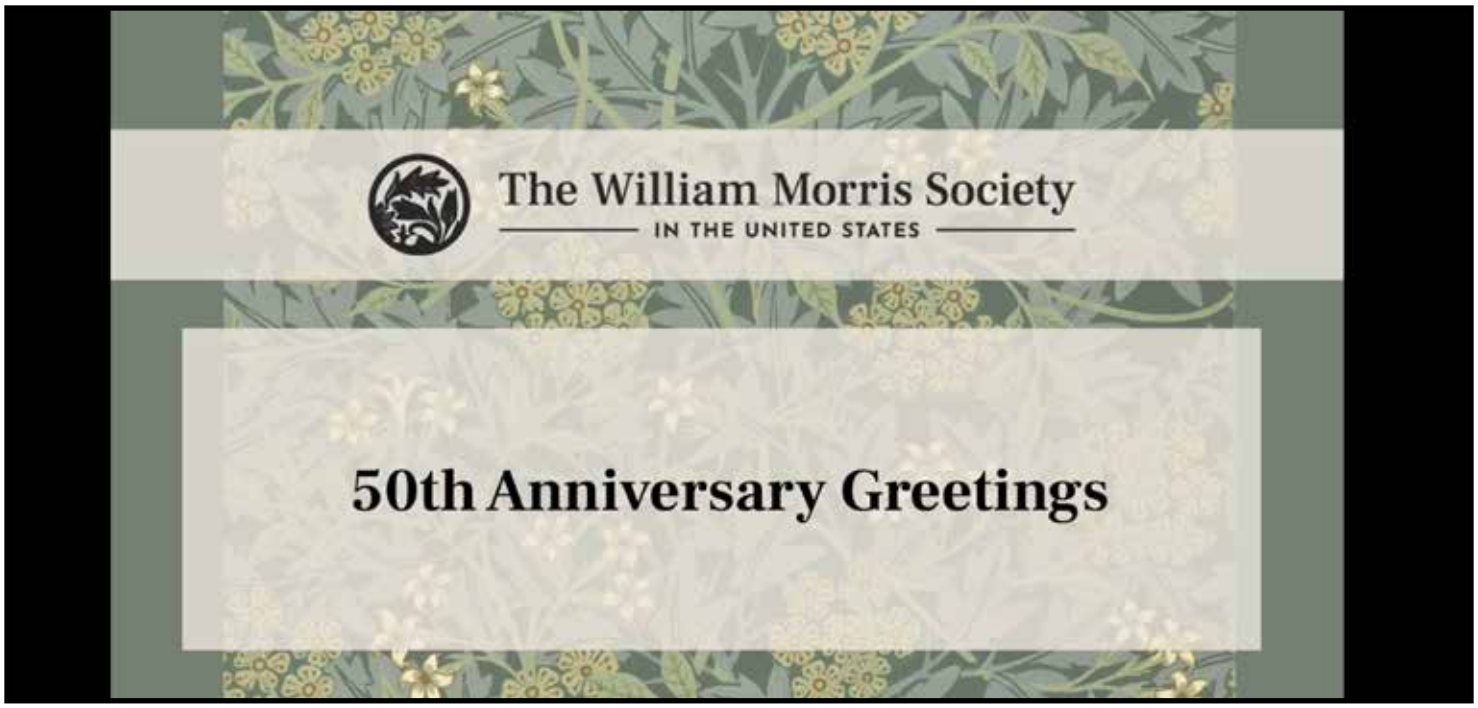
For several reasons I believe we need to enlarge our Governing Committee. Hartley Spatt has become our permanent treasurer, and of the three remaining members-at-large, two are scheduled to rotate off the Committee after December 1986. The functions of the Committee have grown in the past eighteen months, and we will eventually need a new acting chair/and editor of the newsletter, as well as someone willing to help arrange meetings. We will also need a couple persons to help manage our membership drive and compile a directory of U. S. members, and a corresponding secretary to welcome new members and answer the requests for information on the Society. (I'll be happy to continue working on our publications for the forseeable future.)

I therefore propose a change in the sentence of the Constitution which now reads, "the membership will elect four members to the

(continued on page three)

William Morris Society in the U.S. *Newsletter* October, 1985





THE U. S. MORRIS SOCIETY DEBUTS ON YOUTUBE

During the past year, the United States William Morris Society has moved with the rest of the country towards digital communication. Our board meetings and sponsored sessions have been conducted by Zoom, and in an effort to better reach members, we have begun to post the latter on YouTube. Please look for our presence there.

During 2021, we have added three presentations, and we hope to sponsor more in 2022.

The first is a segment from our 50th Anniversary Celebration, with greetings from UK William Morris Society president Tom Sawyer, Canadian William Morris Society president Susan Pekilis, and international members Asa Inoue from Japan and Anna Matyuhina from Russia.

https://www.youtube.com/watch?v=tTfHsBFM8qg

Next, Monica Bowen (Seattle University) presents her paper "The Bittersweet Sensations of William Morris and Kehinde Wiley," exploring the use of Morris & Co. designs which feature as the backgrounds of portraits made by contemporary painter Kehinde Wiley. A question and answer session follows. Originally presented on Zoom for William Morris Society US members and registered guests on April 28, 2021.

https://youtu.be/GbVsq2Sdxmg

Third, Dr. Sarah Mead Leonard presents her paper "Morris's Imperial & Environmental Materials: A Study in Indigo," discussing the indigo used to create Morris's textiles. A question and answer session follows. Originally presented on Zoom for William Morris Society US members and registered guests on William Morris's 187th birthday, March 24, 2021. Please note the video is fully captioned.

https://www.youtube.com/watch?v=oC2rLjDgw9Y

Also a related talk on the William Morris Archive was given to the Bibliophiles Society of the University of Iowa by Florence Boos:

On November 10th, Florence S. Boos, a professor of English at Iowa and the general editor of the William Morris Archive, reflected on some of the many stages of the Morris presence at Iowa. Boos explains why this pioneering nineteenth-century writer, designer, and political figure remains of contemporary relevance, demonstrating the Archive's internal structure and use, and identifying some of its unique features. The talk also recounts some of the Archive's complicated sixteen-year history and the behind-the-scenes processes which enable its database and search features. The University of Iowa Libraries is a fitting home for the Archive, due to the many Morris letters, Kelmscott Press books, and other related items housed in Special Collections & Archives. Boos describes the importance of these materials, and then identifies some of the natural design features of Morris's first, widely influential fine arts press, using examples from our collection as well as the magnificent Kelmscott Chaucer.

https://www.youtube.com/watch?v=8Z0GLz6ESDA

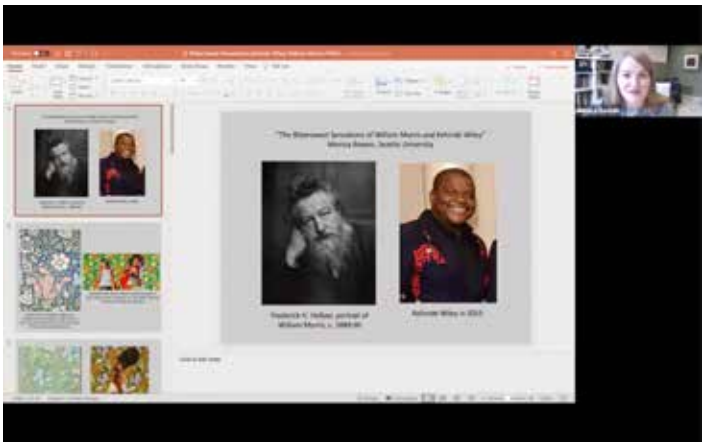
50th Anniversary Celebration

UK William Morris Society president Tom Sawyer

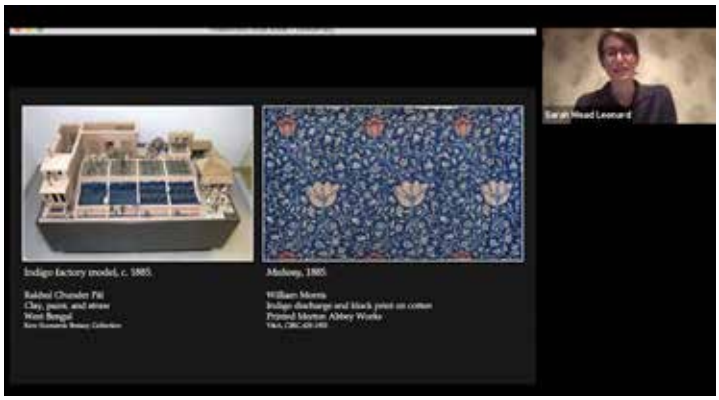
Canadian William Morris Society president Susan Pekilis

Asa Inoue from Japan

Anna Matyuhina from Russia.



Monica Bowen
"The Bittersweet Sensations of William Morris and Kehinde Wiley,"



Dr. Sarah Mead Leonard
"Morris's Imperial & Environmental Materials: A Study in Indigo,"

Florence Boos
The William Morris Archive, University of Iowa

Additional relevant talks have been posted by the Canadian and British Morris Societies in 2021:

- History of the William Morris Society of Canada Cakes, 2002-21
- William Morris Society of Canada Poetry Reading, March 2021
- Coffee With a Curator: Celebrating the 160th Anniversary of Morris & Co.
- Coffee With a Curator: In Memory of Morris
- Hammersmith History Quiz: The William Morris Society

RECENT MORRIS LITERARY ARTICLES: 2020

Morris's literary writings continue to receive attention, as anticipating the anxieties, aspirations, and critical sensibilities of the present day. The year 2020 brought four journal articles that merit mention here.

In "Morris and Masculinity: Re-Reading 'Riding Together'" (*JPRS* n.s. 29 [Spring 2020]), 27-47, Veronica Alfano interprets Morris's early *Defence of Guenevere* poem against a background of Victorian assumptions about the gendered nature of poetry. She finds in the poem's restrained tensions and repetitive refrains an ornamental, formal quality increasingly associated with the "female realm of self-reflexive beauty" (p. 31), as opposed to a masculine realm of enterprise and social engagement; however, Alfano argues that form can also assume narrative power, as what seems a distanced account of a beloved comrade's death affords insight into its devasted protagonist and, thus, "ultimately adumbrates a hybridized form of masculinity which would prove crucial to Morris's poetics and politics" (p. 36). Alfano then considers his later "Chants for Socialists," in which Morris models a "cooperative and balanced masculinity" embodied in lyrical forms "that often signal feminized disengagement" (pp. 39, 41), mingling boldness and tenderness and employing feminine images of mothers and homes. Even so, she finds, "the influence of Morris's first volume is still felt at the fin de siècle, as writers employ repetitive balladic forms and shimmering patterns of imagery to resist the Victorian penchant for both the masculinized realm of ambitious narrative and the feminized realm of open-hearted sentiment" (p. 43).

In "'A Love for Old Modes of Pronunciation': Historical Rhyme in Tennyson and Morris" (*Tennyson Research Bulletin* 11, no. 4 [2020]), 305-324, Sarah Weaver examines the rhyming practices of both poets, each of whom sought to preserve older vowel and rhyming pairs in his works, though for somewhat different reasons: Tennyson wished his words to contain echoes of the good aspects of the historical past, and Morris, more radically, desired to revive some portion of the language of England's linguistic ancestors. Both poets studied rhymes carefully; Tennyson, for example, wrote out long lists of possible rhyming words, and both poets used pairings that, according to contemporary critics, were affectedly archaic or simply inaccurate. Using pronunciation guides of the period, Weaver carefully documents the word strings used by both poets, as they often lengthen vowels in accord with prior practice, use diphthongs in alternate ways, stretch the pronunciation of -y, and otherwise create strings of related off-rhymes. Since Victorian critics strongly preferred aural to visual rhymes, Weaver suggests that both po-

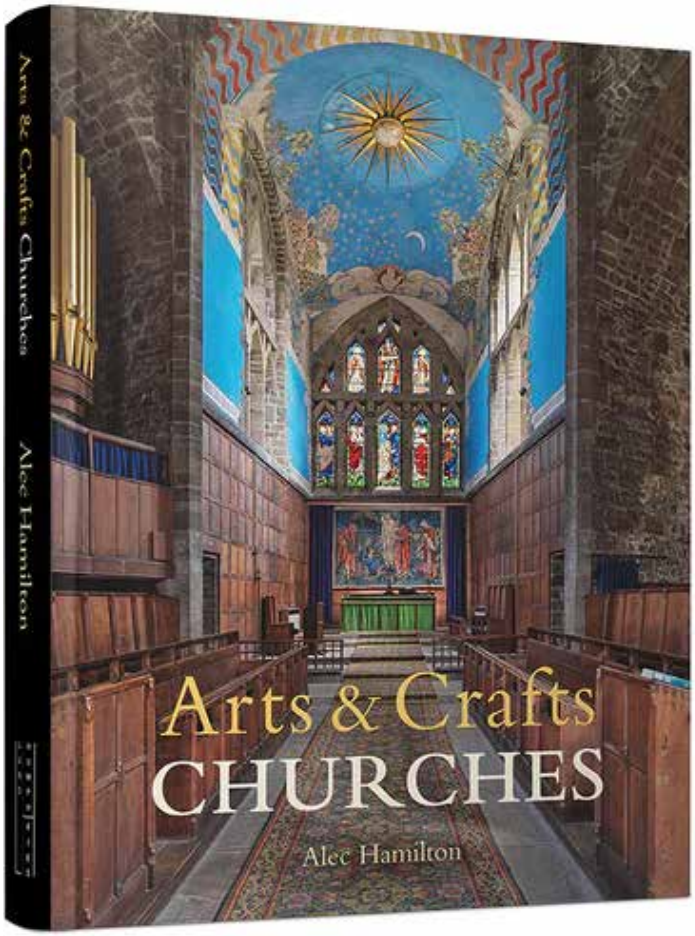
ets "must have been especially motivated to draw on medieval and early modern language in defiance of critical opinion" (p. 315). She concludes that such rhymes "exert pressure on readers to reshape their speech," forcing the reader either to adopt an alternate usage or to reject it, and thus draw attention "to other ways of talking and, therefore, being" (p. 321).

In "Second Generation Pre-Raphaelitism: The Poetry of *The Oxford and Cambridge Magazine*" (*Defining Pre-Raphaelite Poetics* [London: Palgrave, 2000]), I argue for the importance of this youthful periodical, which despite its disparate contributors projected a mildly progressive and activist stance, as it advocated university reforms, broadly nondoctrinal views of religion, and the extension of further education to women and workers, in addition to championing recent literary works by Tennyson, the Brontës, and Elizabeth Gaskell. More avant-garde, however, and unique for a university magazine were its contributions to original poetry. Morris's poetic sophistication improved radically between his first selection, "Winter Weather" (January), an evocation of knightly conflict; his more developed exploration of manly combat, "Riding Together" (May); and his dramatic poem with multiple voices based on Malory, "The Chapel in Lyoness" (August). Similarly, the encouragement of D. G. Rossetti's enthusiastic young friends prompted him to produce drastically revised and improved versions of three major poems, "The Blessed Damozel," "The Staff and Scrip," and "The Burden of Nineveh." Awareness of the ongoing Crimean War encouraged an ethos of chivalric metaphors and heroic masculinity, so that at least seven poems feature alleged "manly" violence, and the collaborative nature of the venture not only improved its literary originality but brought contacts with important patrons such as Rossetti, Carlyle, Ruskin, and Tennyson. During the brief floruit of *The Oxford and Cambridge Magazine,* it thus not only helped prepare several of its contributors for future educational, literary, and artistic careers but aided in shaping the Pre-Raphaelite poetry of the 1850s and thereafter in accord with its anti-establishmentarian social and aesthetic ideals.

In "Art against Alienation: William Blake, William Morris, and the British New Left" (*Journal of William Morris Studies* 23, no. 4 [2020]), 10-29, John P. Murphy examines the critical reception of Morris during the 1950s and 1960s that enabled his recognition as a major British socialist whose views resembled, but also differed in emphasis from, those of Karl Marx. This recognition was largely effected by writers for the non-Communist *New Reasoner,* such as Kenneth Muir and E. P. Thompson, the Australian leftist editor and Morris biographer Jack Lindsay, and the Canadian literary critic Northrop Frye, all of whom paired Morris with William Blake as prophets of humanist, emancipatory socialism as opposed to the more structuralist, determinist Marxism advocated by Louis Althusser and his Continental followers. An influence on this development was the discovery of Marx's *Economic and Philosophic Manuscripts* of 1844, which stressed alienation as an inevitable feature of capitalism that deprived workers of their own nature, labor, and fellowship with their own kind. Accordingly, Morris and Blake were celebrated for fusing their lived experience as craftsmen-artists with a critique of industrial capitalism, creating utopian visions of the productive possibilities of a more fulfilling, postcapitalist existence. Murphy also notes the recent increased appreciation of both Blake and Morris as proto-environmentalists, as seen in the claims of John Bellamy Foster and others that *News from Nowhere* reflects a new orientation toward nature and the earth.

Adapted from *Victorian Poetry* 59.3. —F B.

Cartoon of William Morris reading poetry to Edward Burne-Jones, by Edward Burne-Jones, 1861



ALEC HAMILTON
ARTS & CRAFTS CHURCHES
(LUND HUMPHRIES, 2020)

Reviewed by Imogen Hart

The Arts and Crafts movement elevated the ideal of a public decorative art. Church commissions provided opportunities to carry out ambitious, collaborative, communal artistic projects employing a range of materials. Alec Hamilton has published an invaluable new guide for anyone interested in exploring this important dimension of the Arts and Crafts movement. Hamilton's accessible book offers a comprehensive study of more than 200 Arts and Crafts churches in England, Wales, and Scotland.

A lively introduction, followed by concise yet detailed chapters on 'Architecture as Art', 'Religion', and 'Society', provide essential context. Anticipating the question, 'Where is there an Arts & Crafts church near me?' (45), the Gazetteer is organized by region. The book's relatively small size (for an art book) at 250 × 190 mm suggests that it has been designed for portability. The 250 colour illustrations offer enticing glimpses of some remarkable details hidden in these extraordinary buildings. Ending with a helpful list of recommended reading, the book will be a useful starting point for researchers wishing to undertake further study.

Hamilton recognizes the unwieldy variety of Arts and Crafts, an often contradictory category that eludes precise definition. The influence of John Ruskin and William Morris, unsurprisingly, is noted as an important point of connection (14). The book explores 'buildings that are seductive, original; seemingly simple, yet disarmingly complex' (15); 'personal, intense, hands-on, self-absorbed, meant' (129). Some were built as cohesive schemes while others consist of elements added gradually over time. Overall 'Arts and Crafts church' is defined as much by what it is not ('neither Victorian nor modern' (15)) as what it is. Perhaps the most rigid criterion for inclusion is date, since the book largely concentrates on the period from the founding of the Art Workers' Guild (1884) to the First World War.

Though the tight timeframe helps to keep the book focused, one might take issue with Hamilton's claim that Arts and Crafts was a 'dead end' that did not 'lead anywhere' (24). Consider, for example, the continuing influence of William Morris on contemporary artists (as discussed by contributors to the WMS-US-sponsored session at the 2021 CAA conference, William Morris Today. More broadly, the significance of Arts and Crafts for modern and contemporary craft is widely recognized. For instance, Tanya Harrod describes the British Arts and Crafts movement as the 'fons et origo' of modern craft (Craft, Cambridge, MA: The MIT Press, 2018, 13) while Fabien Petiot and Chloé Braunstein-Kregel see it as one of the origins of contemporary 'craftivism' (Crafts: Today's Anthology for Tomorrow's Crafts, Paris: Norma Editions, 2018, 33).

The regional structure makes it difficult to trace the chronology, but as Hamilton explains, 'Presenting the churches chronologically would have suggested a single, solid direction of travel, and a coherence of purpose which simply wasn't there' (18). The book emphasizes how the phenomenon of the Arts and Crafts church unfolded synchronically rather than diachronically. Asserting that '"Arts & Crafts" meant different things, and had different impacts, depending on where you were' (18), Hamilton is alert to local circumstances. Nevertheless, many architects and artists worked in multiple regions. For example, Heywood Sumner's contributions can found in the chapters on Wales, the North of England, the East of England, London and Middlesex, the South of England, and the West Country. There are visual echoes, too, across regional boundaries. Throughout the book the illustrations tell a story of Arts and Crafts churches marked by vibrant colour, natural materials, and linear ornament in various techniques including sgraffito (usually by Sumner), gesso, stenciling, mosaic and wood carving.

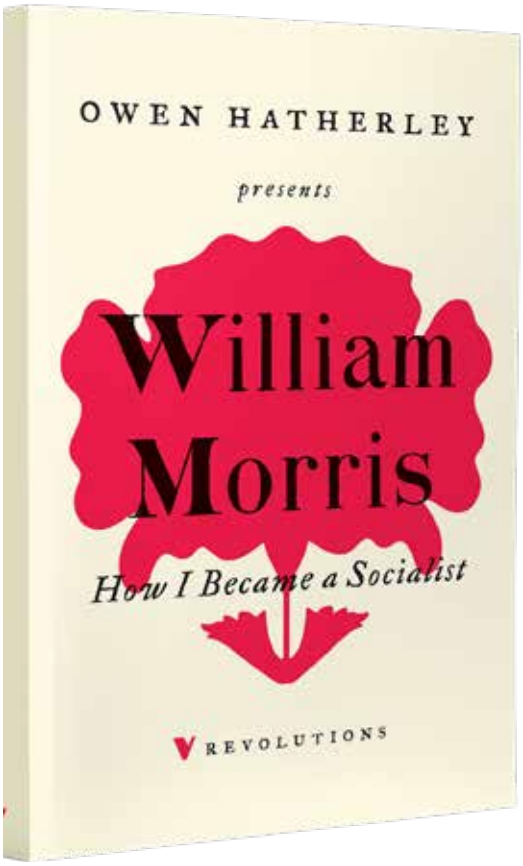
Hamilton's project is motivated partly by the aesthetic power of these spaces. He writes, 'I have only felt the desire to write about these buildings because they strike a chord' (15). And in true Arts and Crafts style, this book issues a call to action. We are repeatedly reminded that these churches are under threat. Readers are urged to contribute to their preservation by donating, buying church histories and postcards, and simply demonstrating through their presence and interest that these buildings are still valued. 'But go now – churches are closing and the days are short', writes Hamilton (47), echoing Morris's support and concern for 'the English art, whose history is in a sense at your doors, grown scarce indeed, and growing scarcer year by year' ('The Lesser Arts', 1882). The book communicates a sense of responsibility and ownership: 'These are *our* churches, built by *us*' (18, emphasis in original).

Such comments (along with phrases such as 'we, the British' (13) and 'our Little Britain' (23)) indicate that the book assumes a primarily British readership. Moreover, Hamilton sees the Arts and Crafts movement as 'a deeply British phenomenon', arguing that 'what was going on in Europe and America was different: nationalistic, nation-defining, combative' (23). While the focus on Britain (or, rather, on England, Scotland and Wales) allows for a welcome specificity that can sometimes be lost in accounts of a broader, international movement, the question of whether or not Arts and Crafts in Britain was 'nationalistic', 'nation-defining', and/or 'combative' deserves further consideration.

This painstakingly researched survey of a thirty-year period of church building and decoration suggests some tantalizing avenues for future research. The book draws attention to the work of women as makers and patrons (e.g., 14, although the text sometimes defaults to the masculine, as in 'the men of the Arts & Crafts' (26)), indicating that there is scope for deeper analysis of Arts and Crafts churches in relation to feminist scholarship on the history of craft and the decorative arts. Likewise, Hamilton's comment that 'LGBTQ+ sensibilities – far too contested and intricate for this book – may also be borne in mind' (24) invites further consideration. Written in an appealing, direct style, Arts and Crafts Churches is an indispensable resource. It promises to encourage new audiences to visit these sites and to inspire further research in the field.

Imogen Hart teaches in the History of Art Department at the University of California, Berkeley and is a WMS-US Board Member. This review also appeared on the blog for the William Morris Society in the United States, www.morrissociety.org.

> Men fight and lose the battle, and the thing that they fought for comes about in spite of their defeat, and when it comes, turns out not to be what they meant, and other men have to fight for what they meant under another name.
>
> — William Morris, *A Dream of John Ball*



WILLIAM MORRIS: *HOW I BECAME A SOCIALIST*

Verso Books, 2020.

edited by Owen Holland

It has been twenty-two years since the appearance of a one-volume edition of Morris's essays, Norman Kelvin's now-scarce *William Morris on Art and Socialism*. A major gap is thus filled by *William Morris: How I Became a Socialist* (Verso), edited by Owen Holland and with introductions by radical journalist Owen Hatherley and notes and an editor's introduction by Holland, author of *William Morris's Utopianism* (2017). The collaboration works well, as Hatherley provides an overview of Morris's relevance for contemporary socialist efforts and Holland offers a succinct political biography of Morris and clear account of the distinctiveness of his democratic, anti-imperialist vision within the context of his time. Many of the volume's selections are of lesser-known, yet significant essays, such as the 1884 "The Housing of the Poor," the 1885 "Ireland and Italy: A Warning," and the eloquent 1887 "Why We Celebrate the Commune of Paris." Holland's annotations are admirably detailed, so that even those familiar with Morris's essays from other editions, such as the *Collected Works*, will want to own this compact and valuable volume.

The William Morris Society
IN THE UNITED STATES

UNDERGRADUATE STUDENT PRIZES 2022

The William Morris Society in the United States invites submissions for a new Undergraduate Student Prize.

Two prizes will be awarded annually

1. The William Morris Society in the United States **Undergraduate Student Essay Prize**
   Winner receives $250 and an invitation to publish their work in the Society's *Useful and Beautiful* magazine.

2. The William Morris Society in the United States **Undergraduate Art Project Prize**
   Winner receives $250 and an invitation to publish their project and artist's statement in the Society's *Useful and Beautiful* magazine and/or on the Society's website, as appropriate to the art project medium.

Eligibility

- Students must be currently enrolled in an undergraduate degree program (graduating in 2022 or later).
- All submissions must be accompanied by an academic nomination.
- Entrants may only enter in one category each year.

Essay Prize

- Essays addressing any aspect of the work of William Morris are eligible, and we welcome submissions from students working in all disciplines.
- Essays should not be previously published and should be written in English.
- Essays of any length up to 8,000 words are eligible.

Art Project Prize

- Artistic projects addressing any aspect of the work of William Morris are eligible.
- We welcome submissions from students working in all visual artistic media.
- The artistic project must be either the original work of one undergraduate student, or a collaborative original project by multiple undergraduate students who hope to split the prize proceedings equally.
- Artists' statements should be written in English and may not have been previously published.
- Artists' statements should be no longer than 500 words.
- Copyright: The artistic entry may not include any material that is trademarked or protected by copyright.

How to submit

Essay Prize

Email the essay in pdf format together with the application form (available at morrissociety.org) to williammorrissocietyus@gmail.com with "WMS Essay Prize" in the subject line.

Art Project Prize

Email images or video files together with the artist's statement (in pdf format) and the application form (available at morrissociety.org) to williammorrissocietyus@gmail.com with "WMS Essay Prize" in the subject line. Two-dimensional works of art should be submitted via one photograph; three-dimensional works of art should be submitted via no more than three photographs which portray different angles of the object. Video must not exceed 5 minutes in length and 1,000 MB (1,000 megabyte) in file size.

The deadline is June 1, 2022.

2021 FELLOWSHIP AWARDS

One of the most rewarding aspects of the William Morris Society in the US is the opportunity to support scholarly, artistic, and social projects that engage with the legacy of William Morris. The Awards committee had a difficult task, and we thank all of those that applied. It was a privilege to learn more about your work.


Jade Hoyer

The 2021 Joseph R. Dunlap Memorial Fellowship has been awarded to **Jade Hoyer**, Assistant Professor of Art at Metropolitan State University in Denver, with a project entitled Morris & Co Wallpaper as Educational and Artistic Resource. This work engages her dual roles as an educator and printmaking artist. She will create two portfolios of teaching materials that offer an introduction to William Morris and repeat pattern making for university-level studio art students, from beginning students to advanced printmaking students. Second, she will create a body of work, The Yellow Wallpaper, an exploration into contemporary gender roles through the creation of wallpaper and a photobook stylistically inspired by Morris's wallpaper works.

Jade writes, "As an educator-artist at an institution devoted to promoting access to education and whose artwork addresses questions of social justice, I was particularly excited that the Joseph Dunlap Memorial Fellowship this year will emphasize social justice. This award will be able to offer supplemental artistic opportunities to deserving art students and support my own artistic endeavors promoting social justice. In *News from Nowhere,* Morris spoke of the potential for art being demanded of and enjoyed by all. My project supports this endeavor."

In addition, we have awarded two William Morris Society Fellowships: to **Jennifer Rabed**eau, a Ph.D. student in English at Cornell University, for research for her dissertation, "Medieval Afterlives: Ornament and Empire in Victorian Britain," which will explore the relationship between Morris's designs and me===dieval manuscripts; and to **Jeff Kasper** of the University of Massachusetts and **Sben Korsh** of the University of Michigan for "Design Activism Workshop on William Morris," a curriculum for a studio art course to be taught at University of Massachusetts.

Congratulations to all!

2023 MORRIS SOCIETY FELLOWSHIPS

The William Morris Society in the United States is calling for applications for the **2023 Joseph R. Dunlap Memorial Fellowship. The deadline is December 1, 2022.** Applications are judged by committee, and the decision will be announced by January 15, 2023.

The Dunlap Fellowship supports scholarly and creative work about William Morris. The fellowship offers funding of $1000 or more for research and other expenses. Projects may deal with any subject—biographical, literary, historical, social, artistic, political, typographical—relating to Morris. The Society also encourages translations of Morris's works and the production of teaching materials (lesson plans and course materials) suitable for use at the elementary, secondary, college, or adult-education level. Applications are sought particularly from younger members of the Society and from those at the beginning of their careers. Recipients may be from any country and need not have an academic or institutional appointment, nor must recipients hold the Ph.D. Although recipients are not required to be members of the William Morris Society, we encourage those applying to join and to share in the benefits of membership.

For the 2023 Fellowship, the Society especially encourages applications dealing with Morris and social justice.

In some years the Society offers a second, smaller fellowship, the William Morris Society Award (the amount to be determined by the committee of judges). The purpose and aims of this second award are the same as for the Dunlap Fellowship.

Applicants should send a two-page description of their projects, a separate budget page, a c.v., and at least one letter of recommendation. For a translation project, please submit an additional letter from a recognized authority able to certify the applicant's competence in both languages. For teaching materials, we ask also for a cover letter describing the ways in which the materials might be used in learning situations. The Society would be pleased to publish any completed translation or teaching materials on its website, but this is not a requirement.

Send applications by email (with the subject line "Application for the Dunlap Award") to:

Dr. Imogen Hart, imogenhart@berkeley.edu and jude.nixon@salemstate.edu. For more information, please see the Morris Society website (www.morrissociety.org)

MODERN LANGUAGE ASSOCIATION 2022 SESSIONS

The William Morris Society in the US hosted two sessions at the 2022 Modern Language Association Annual Convention. Unfortunately, due to Covid, these sessions were held virtually, and our planned tour of the Anderson House and luncheon at the Cosmos Club was cancelled. We hope very much to be able to meet in person next year.

Thursday, January 6th, 12 noon:
"The International Morris"
Moderated by Florence Boos

"Moncure Daniel Conway Goes East"
Margaret Stetz, University of Delaware, Newark, DE

As an abolitionist who had cut himself off forever from his genteel, slave-holding roots in Virginia through his dediction to social justice, Moncure Daniel Conway (1832–1937) was greatly in sympathy with William Morris's own desire to be a traitor to his class. In his 1904 *Autobiography, Memories and Experiences*, Conway reported, "Again and again have I stood in Hyde Park with the humble crowd listening to William Morris, while carriages of the wealthy rolled past. He too might have enjoyed his carriage [but instead] . . . [with] rough people for his audience…raged against himself as one of the class of their non-producing oppressors" (*Autobiography* 337). While Conway's own faith moved from Unitarianism to the espousal of free-thinking, he was never a socialist or a communist; he was, nonetheless, an idealist and, like Morris, a lover of beautiful things, whether natural or manmade. (Indeed, his 1882 volume, *Travels in South Kensington*, written during the period when he had abandoned America for England, included explicit praise of the Arts and Crafts Movement in general, and of Morris's wallpapers and stained glass in particular.)

Nearing the end of his life, Conway published in 1906 a reflection upon his travels in New Zealand, Australia, Ceylon [Sri Lanka], and India some twenty-three years earlier. These had constituted what he described as his *Pilgrimage to the Wise Men of the East,*—carried out from a "conscious need of revising my beliefs and taking stock of my ideas" regarding "the physical, political, commercial conditions of the countries through which I was to travel" (My Pilgrimage, 8–9). It proved a sincere, if incomplete, attempt to free himself from Western preconceptions about "the East" and to look at another part of the world as Morris might have done, without prejudice, animated by a vision of how we could "fraternize on our planet as on a large ship floating through space, its passengers races and nations, all eager to get at each other's wit and wisdom" (*My Pilgrimage*, 12). In this paper, I discuss some of his successes and failures in achieving this understanding and notion of global fellowship.

"Flora-graphic Empire:
Illustrated Flower Hybrids, England, and Her Empire"
Emily Cadger, University of British Columbia, Vancouver

Flora's Feast: A Masque of Flowers (1889) by Walter Crane offers a delightful trip through a fantastical anthropomorphised botanic garden. But while following the garden path laid out for you through the pages curious anomalies start to appear that distract from the blossoming beauties around you. A socialist tulip, a lounging orientalised tiger lily, a blazing poppy inspired by an India Sepoy, all parade across the leaves of the book mixed in with more classical, or English, inspired personified blooms. But why are these hybrid foreign floral-bodies in the same illustrated garden as the English Roses and Chaucer's Daisy? What do these bodies add to the conversations happening about the British Empire in artistic and political circles of the time?

Comparing early draft pencil drawings for the intended volume with the finished published work, this paper examines the deliberate politicisation of a commercial product aimed at a domestic readership of women and children. The idea of the periphery and the metropole of the empire is erased in the pages of this book as the hybrid-flora that represent different geopolitical regions are all intermingled in the fantasy garden space – changing the garden of Merrie England to a space of empire. Intentionally framing nation next to empire sets up a dialogue between what was happening at home and abroad in ways that were already happening abstractly in domestic products (such as decorative sugar or tea vessels) while introducing a visual language that connected politics to the body in much more recognisable ways. Combining critiques of the empire within a popular hobby, in this case floriography or the language of flowers, Crane and his fellow political artists were able to use the capitalist market they rallied against to spread their ideas to a much wider audience. These biotic-hybrids are simultaneously beautiful and analytical, an alluring blend in which to mask questions of empire to a potentially "absentminded" audience.

"Morris and Continental Socialists"
Frank Sharp, New York, NY

In this talk I focus on Morris and his interactions with socialists and anarchists from continental Europe. I discuss his interactions with these socialists: both those in exile in Britain and those connected with international socialism. I show that he had association with Russian, German, Belgian, French, Swiss and Austrian socialists and anarchists including signif-

icant figures in the movement. I also touch on his attendance at the Second International in Paris in 1889.

Saturday, January 8th, 3:30pm

"The Pre-Raphaelites and Their Circle"

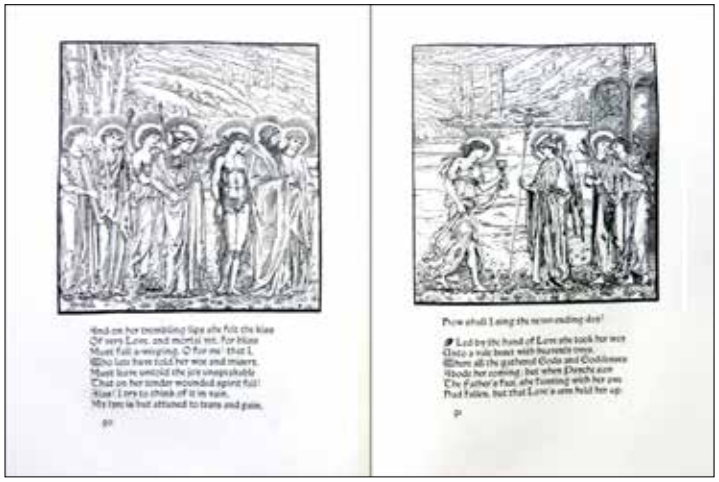
Co-sponsored session with The Society for the History of Authorship, Reading and Publishing (SHARP)
Moderated by Florence Boos

"Illustrating History in The Germ"
Courtney Krolczyk, Rutgers University, New Brunswick, NJ

In their short-lived journal, *The Germ: Thoughts Towards Nature in Poetry, Literature and Art*, members of the Pre-Raphaelite Brotherhood and their circle attempted both to articulate their theoretical claims about art and provide themselves with a vehicle to publish their own poetic and visual work. The back-cover states that the journal's aim is to "encourage and enforce an entire adherence to the simplicity of nature," and that the "chief object of the etched designs will be to illustrate this aim practically." These etchings are "illustrative" in two ways: they act as practical demonstrations of a theory, and they also directly illustrate an attached poetic work. I argue that the act of articulating their artistic goals through illustrative etchings, as opposed to featuring etchings that stand alone as visual works or reproduce an existing painting, is crucial to our understanding of Pre-Raphaelitism as a movement that sought to both medievalize and modernize British art. Though the illustrations found in *The Germ* are reminiscent of medieval art in both subject matter and style, they are also indicative of a major shift in the way British book illustration was conceptualized. In the first half of the nineteenth century, book illustration was characterized by an exaggerated, whimsical style that continued to be largely indebted to eighteenth-century traditions of caricature and satire. In response to the Pre-Raphaelite moment, illustrators began thinking of their work in more self-consciously artistic terms and more closely aligning it with the conventions of contemporary painting than those of late-eighteenth and early-nineteenth-century print culture. *The Germ* itself may have been shuttered after only four months, but its contributors and their associates went on to shape the history of British book illustration in the eighteen-sixties and beyond.

"Enigma Variations: Looking at Burne-Jones and Morris's Cupid and Psyche Prints,"
Mark Samuels Lasner, University of Delaware, Newark, DE

In the mid-1860s William Morris and Edward Burne-Jones envisioned what would have surely been the greatest Pre-Raphaelite book, a folio edition of Morris's "The Earthly Paradise" to contain some 300 illustrations by Burne-Jones. The story of this project—the artist's creation of a multitude of



William Morris: The Story Of Cupid And Psyche,
With Illustrations Designed By Edward Burne-Jones,
Mostly Engraved On The Wood By William Morris.

drawings and only completing the designs for "The Story of Cupid and Psyche"; the attempt at reproduction using commercial engraving; the cutting of woodblocks by Morris and his associates; the decision not to go further; and the publication, in 1868, of the unillustrated "Earthly Paradise"—has become a biographical and art historical commonplace. Yet little has been said about the "Cupid and Psyche" woodcuts themselves. Printed first probably in 1866 as what appear to be proofs for the aborted book, the prints were produced using different technologies on multiple types of paper at various times during the next forty years. Supposedly of great rarity, sets of the "Cupid and Psyche" prints survive in libraries and museums in the UK and US—yet their existence, who made them, when, and why, remains uncharted. This presentation reports on research in progress, occasioned by the acquisition of the only set of the woodcuts known to be singed by William Morris.

"Pre-Raphaelite Print Legacies and The Lark"
Rebecca N. Mitchell, University of Birmingham, UK

Nearly always dismissed as an inconsequential comic venture, Gelett Burgess's San Francisco-based journal *The Lark* instantiates the legacies of Pre-Raphaelite print culture. Published monthly over two volumes from 1895 to 1897, the periodical features original essays, verse, and illustrations primarily by a group of affiliated artists and writers (known collectively as Les Jeunes). The satiric cast of the venture often overshadows the journal's serious engagement with the trends of the art press of the day. Kirsten MacLeod's excellent study *American Little Magazines of the Fin de Siècle: Art, Protest and Cultural Transformation* (2018), for example, pays welcome and overdue attention to the journal, but even she frames it in contrast to its British antecedents: "Over and against art for art's sake," she writes, "*The Lark* was, rather, fun for fun's sake" (140). Yet as is so often the case with satire, the work functions as much as an

affectionate testament to a form's conventions as it serves as a critique. Indeed, The Lark's parodic investment distils those aspects of PRB print culture that ultimately define it, offering a retrospective clarity that might otherwise be difficult to articulate. With its illustrated capitals and deep margins, it drew from the textual and visual vocabulary of *The Germ*, *The Century Guild Hobby Horse*, *The Dial*, and the Kelmscott press; its advertisements mimicked those of the *Yellow Book* and Vale presses; and its bamboo paper represented a Pacific-coast response to the hand-laid stock of the British art magazines, to name just three qualities. This talk takes seriously the comic magazine to consider what its satiric approach can tell us about the transmission of Pre-Raphaelite print design, both across the ocean and over time.

"Ornamental Borders: Paratext and Imperial Britain"
Jennifer Rabedeau, Cornell University, Ithaca, NY

This paper attends to the illuminated presentation manuscripts that Morris produced in the 1870s and analyzes them alongside his landmark achievement in Victorian printing, the Kelmscott Chaucer (1896). Drawing on Elizabeth Carolyn Miller's work on Morris's utopian radicalism through print technology (2013) and Elaine Freedgood's work on paratext (2019), I examine the politics of Morris's illuminated and printed borders—and evaluate the medieval sources for his designs. I argue that Morris's borders simultaneously consolidated British national identity around a purportedly local medieval past. Belied by their marginal status, paratextual borders extend beyond the page, bolstering state borders while incorporating the visual logics of empire alongside the text. Once we understand the mechanisms whereby Morris's borders both resisted and participated in the project of empire, we are in a better position to reevaluate the imperial legacies of Pre-Raphaelite print culture.

COLLEGE ART ASSOCIATION 2022 SESSIONS

The William Morris Society in the United States sponsored its second annual conference session as an affiliated society of CAA. For more information, please see the CAA website.

February 18th, 2022, 4:30-6:00 p. m.

"From the beauty of life to the new dawn to Craftivism: Women and the Arts & Crafts Movement" Chaired by Margaretta S. Frederick, Delaware Art Museum

Thomas Cooper (University of Cambridge): "'The swathed bodies surrounded by tokens of life past': May Morris, Coptic Textiles, and the Collecting of Objects from Egyptian Burial Tombs"

Sarah Hardy (De Morgan Foundation, UK): "Evelyn De Morgan: Master of Media"

Sarah M. Iepson (Community College of Philadelphia): "Scottish Arts and Crafts: The Mixed Media Work of the Macdonald Sisters"

Margo Elizabeth Yale (University of Southern California, Los Angeles): "'A Protest Against Sentiment, or Morality': Vanessa Bell's 'Bathers in a Landscape' and the Gendered Order of the Victorian Home"

The Kelmscott *Chaucer*, 1896
Photo: Jennifer Rabedeau

The Story of the Glittering Plain, The Kelmscott Press, 1891
Victoria and Albert Museum

The Last Word

The March of the Workers

By William Morris

**What is this, the sound and rumour? What is this that all men hear,
Like the wind in hollow valleys when the storm is drawing near,
Like the rolling on of ocean in the eventide of fear?
Tis the people marching on.**

**Whither go they, and whence come they? What are these of whom ye tell?
In what country are they dwelling 'twixt the gates of heaven and hell?'
Are they mine or thine for money? Will they serve a master well?
Still the rumour's marching on.**

**Hark the rolling of the thunder!
Lo the sun! and lo thereunder
Riseth wrath, and hope, and wonder,
And the host comes marching on.**

**Forth they come from grief and torment; on they wend toward health and mirth,
All the wide world is their dwelling, every corner of the earth.
Buy them, sell them for thy service! Try the bargain what 'tis worth,
For the days are marching on.**

**These are they who build thy houses, weave thy raiment, win thy wheat,
Smooth the rugged, fill the barren, turn the bitter into sweet,
All for thee this day--and ever. What reward for them is meet
Till the host comes marching on?**

**Hark the rolling of the thunder!
Lo the sun! and lo thereunder
Riseth wrath, and hope, and wonder,
And the host comes marching on.**

**Many a hundred years passed over have they laboured deaf and blind;
Never tidings reached their sorrow, never hope their toil might find.
Now at last they've heard and hear it, and the cry comes down the wind,
And their feet are marching on.**

**O ye rich men hear and tremble! for with words the sound is rife:
"Once for you and death we laboured; changed henceforward is the strife.
We are men, and we shall battle for the world of men and life;
And our host is marching on."**

**Hark the rolling of the thunder!
Lo the sun! and lo thereunder
Riseth wrath, and hope, and wonder,
And the host comes marching on.**

**"Is it war, then? Will ye perish as the dry wood in the fire?
Is it peace? Then be ye of us, let your hope be our desire.
Come and live! for life awaketh, and the world shall never tire;
And hope is marching on.**

**"On we march then, we the workers, and the rumour that ye hear
Is the blended sound of battle and deliv'rance drawing near;
For the hope of every creature is the banner that we bear,
And the world is marching on."**

**Hark the rolling of the thunder!
Lo the sun! and lo thereunder
Riseth wrath, and hope, and wonder,
And the host comes marching on.**

***Chants for Socialists,* 1885, 1915, from the first of a series of William Morris Archive Editions to be available on GoogleBooks beginning in spring 2022**

"Solidarity of Labour" (Illustration of the proclamation of May 1 as Labour Day).Woodcut, 1889, after Walter Crane, coloured