

INTRODUCTION BY THE EDITOR



WHEN Dante Gabriel Rossetti, Edward Burne-Jones, William Morris, and some fellow-artists painted on the damp walls of the Oxford Union debating hall in 1877, their ignorance of fresco technique led them to produce haunting images of the Middle Ages which, in ghastly fashion, began to felt almost immediately; but the more permanent legacy of this episode was a body of richly revealing anecdotes about the Pre-Raphaelites themselves. Burne-Jones, for example, recalled that Morris was so fanatically precise about the details of medieval costume that he arranged for "a most little smith" in Oxford to produce a suit of armor which the painters could use as a model. When the harness arrived, Morris at once tried it on, and Burne-Jones, working high above, looked down and was startled to see his friend "embedded in iron, dancing with rage and roaring inside" because the voice would not lift.¹

This picture of Morris imprisoned and blooded by a piece of medieval armor is an intriguing one: certainly it hints at an interpretation of his career that is not very flattering. But we ought to set alongside it another anecdote, from the last decade of Morris's life, the symbolism of which seems equally potent. Early in November 1891, young Sydney Cockerell, recently hired by Morris to catalogue his incomparable and medieval manuscripts, spent the entire day immersed in that remote age while studying materials in Morris's library. As evening approached, he emerged again into the nineteenth century (or so he thought) and climbed the staircase of Kelmscott House: "When I went up into the drawing room to say goodnight Morris and his wife were playing at draughts, with large ivory pieces, red and white. Mrs. M. was dressed in a glorious blue gown and as she sat on the sofa, she looked like an animated Rossetti picture or page from some old set of a king and queen."² Even though his wife seemed to have stepped out of an illumination, Morris was not, in the end, crippled by a dreamy infatuation with the Middle Ages; the medievalism which suffused his art and personal life was not merely a means of escaping ugly Victorian realities. The unifying theme of Morris's extraordinarily varied career was a desire to reunite art and craftsmanship, and this in turn led to that preoccupation with functional structure and honest use of

Figure 1

The Ideal Essays And Lectures On The Arts Of

M Lipman



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