BUILDING AND TRAVERSING A POCKET CATHEDRAL: AN INTERDISCIPLINARY READING OF WILLIAM MORRIS'S *WOOD BEYOND THE WORLD*

by

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(Under the Direction of Nell Andrew)

ABSTRACT

In 1894, Edward Burne-Jones, an illustrator who often worked with William Morris, compared the Kelmscott Press's edition of *The Works of Geoffrey Chaucer* to a "pocket cathedral." A cathedral is an ornate architectural space, and the *Chaucer* is extensively illustrated. While no single book is completely representative of the press, most Kelmscott books were minimally illustrated. In "The Ideal Book," Morris supports books that have an "architectural arrangement." This refers to a holistic composition in which all elements function harmoniously, and permit easy legibility. This is a structural description that can be achieved even if the book lacks ornamentation. This means that volumes other than the *Chaucer* are suitable for analysis as architecture. I will demonstrate how the Kelmscott Press's edition of Morris's *The Wood Beyond the World,* with its single illustration, draws the reader into a holistic and transformative space that functions like a cathedral.

INDEX WORDS: "pocket cathedral;" Kelmscott Press; William Morris; Edward Burne-Jones; Arts and Crafts Movement; *Wood Beyond the World*; *Works of Geoffrey Chaucer*; architecture; structure; home; Emery Walker; Pre-Raphaelite Brotherhood; typography; moveable type; Nicolaus Jenson; Old Style type; Giambattista Bodoni; Modern type; blackletter; Gothic type; printing; book; decorative book; John Ruskin; A.W.N. Pugin; Gothic Revival; 19th century; decorative arts

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Building and Traversing a Pocket Cathedral: an Interdisciplinary Reading of William Morris's *Wood Beyond the World*

Introduction

In 1891, William Morris (1834—96), a leader of the Arts and Crafts Movement, founded his Kelmscott Press in response to the quality of modern printing. He had been unable to achieve satisfactory results in earlier publishing endeavors and wished to produce books that would correct the decreasing quality of print in his era. His solution for overcoming contemporary printing conventions involved designing transhistorical books that were modeled after examples of fifteenth-century printing. The Kelmscott books appeared to be objects of the past. However, they followed a modern impulse to create decorative or material books. Morris highly revered beautiful books and valued them second only to architecture. He wrote, "If I were asked to say what is at once the most important production of Art and the thing most to be longed for, I should answer, A beautiful House; and if I were further asked to name the production next in importance… I should answer, A beautiful Book."[1] Morris advocated the production of books with architectural qualities involving the cohesive arrangement of type, ornament, and illustration. Given these facts and the supportive role books held in a Victorian home, as a kind of decoration or furniture and as an emblem of the owner's character, it is remarkable that the architectural intention of Morris's book production has not received more attention.

In 1894, Edward Burne-Jones (1833—1898), a member of the Pre-Raphaelite

[1] William Morris, "Some Thoughts on the Ornamented Manuscripts of the Middle Ages," in *The Ideal Book: Essays and Lectures on the Arts of the Book by William Morris*, edited by William S. Peterson (Berkley: University of California Press, 1982), 1.

Brotherhood, Morris's life-long friend, and an illustrator with whom Morris often worked, compared Kelmscott's iconic edition of *The Works of Geoffrey Chaucer* to a "pocket cathedral." This has become one of the most quoted and minimally analyzed statements made in reference to the press. The term cathedral suggests an ornate architectural space, and the *Chaucer* is a dense collection of borders, illustrated capitals, and engraved illustrations atypical of Kelmscott production. While there is no volume that is completely representative of the press, most Kelmscott volumes were unillustrated or minimally illustrated.[2] In "The Ideal Book," Morris supports books that have an "architectural arrangement" or are "architecturally good." This refers to a holistic layout in which all compositional elements function harmoniously with one another, and permit easy legibility.[3] This is a basic structural description that can be achieved even if the book lacks ornament or illustration, and may be used to view the architectural qualities of the books of the Kelmscott Press. This means that volumes other than the *Chaucer* are, in fact, suitable for analysis as architecture. I propose to demonstrate that the Kelmscott Press's edition of William Morris's *The Wood Beyond the World,* a book with only a single frontispiece illustration designed by Burne-Jones (Fig. 1), also functions as a pocket cathedral.

The Wood Beyond the World, though lesser known and more sparsely ornamented, may still be used to underscore Morris's claims that a book does not require illustration and to expand the Burne-Jones analogy beyond the *Chaucer*. This novel is the first in a series referred to as Morris's late romances. An edition of three hundred fifty copies printed on handmade paper and bound in limp vellum was completed in May of 1894.[4] The book block measures approximately

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[2] William S. Peterson, *The Kelmscott Press: a History of William Morris's Typographical Adventure* (Berkley: University of California Press, 1991), 105-106.
[3] William Morris, "The Ideal Book," in *The Ideal Book*, edited by William S. Peterson (Berkley: University of California Press, 1982), 67.
[4] Robert L.M. Coupe, *Illustrated Editions of the Works of William Morris in English: a descriptive bibliography* (London: Oak Knoll Press, 2002), 173-174.

210 by 147mm (8.27 x 5.83 inches) and the cover is 260 by 147mm (10.24 x 5.83 inches). Morris used the Chaucer font throughout the entire volume, with chapter headings and subheadings printed in red, and text blocks printed in black.

The concept of linking books and buildings is not new. In the fifteenth century and earlier, it was common for illuminated manuscripts and later printed books to contain architectural elements in the frontispiece. These types of images functioned as a kind of meditative entryway into the text, a way for readers to prepare their minds for the content. The architectural motifs also created the idea that the content existed in a space separate from the space of the reader. English printers adopted this type of imagery as early as the 1460's and it became a common type of engraved or wood cut frontispiece.[5] This illustration practice creates a foundation for the association of a book with building or space, but I wish to expand on this by examining the entire book structure, as well as the text and page design, as architectural.

Currently, there is no cohesive study that analyzes both the design and narrative content of Kelmscott volumes. This problem necessitates an interdisciplinary approach. Available design scholarship narrowly focuses on the design features of the book or their place in the broader context of Victorian design and culture, but not how the design is enhanced by the printed text. Similarly, literary scholars focus on the narrative but not how it might be enhanced by the design. I will use design scholarship as well as the literary analyses of Amanda Hodgson and Blue Calhoun in order to examine each part of the book.

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[5] William H. Sherman, "On the Threshold: Architecture, Paratext, and Early Print Culture," in *Agents of Change: Print Culture Studies after Elizabeth L. Eisenstein* (Amherst & Boston: University of Massachusetts Press, 2007), 79-80. The quickest means to survey the trend of architectural frames in English printed frontispieces is to skim through a couple of standard reference books for print studies. See: Alfred Forbes Johnson, *A Catalogue of Engraved and Etched English Title-Pages* (London: Oxford University Press for the Bibliographic Society, 1934) and R.B. McKerrow and F.S. Ferguson, *Title-page Borders Used in England and Scotland, 1485-1640* (London: Oxford University Press, 1932).

An interdisciplinary method is well suited to a topic involving Morris and the Arts and Crafts movement due to the concern of the movement's participants with the integration of art into design and the holistic incorporation of art and design into life. Morris's production method was based upon integrating layers of material book components (paper, type, binding) in order to build books for readers to interact with intellectually and physically. A pocket cathedral, like its architectural counterpart, must use these layers of material information to guide the reader to an improved state of mind and spirit. Cathedrals consist of an integrated program of elements and resulted from a collaborative effort between guild members or different kinds of craftsmen, such as architects, stone masons, sculptors, and glass painters that we can see Morris following. In the nineteenth century, the Gothic cathedrals aroused the interest of the Gothic Revival ideologues John Ruskin and Augustus Welby Northmore Pugin. Their observations regarding handcraft, machine powered industry, honesty in design, the integration of beautiful design into life, and their associations between nature, design and the magnificent cathedrals would give rise to the Arts and Crafts Movement.

The Gothic influence and an interest integrating art into life would impact various aspects of architecture, design, the decorative and fine arts, and literature. The effects of the Gothic Revival include a revival of Gothic and Old Style typography of the medieval era and Renaissance in printing; the Pre-Raphaelite Brotherhood's medievalizing style of painting, illustration, and poetry, and perhaps most importantly the integration of the decorative book into the structure of the home. These layers of information and imagery would inform Morris's own aesthetic tastes and his craft methods and are an integral part of understanding a book like *Wood Beyond the World* as a pocket cathedral, a holistic combination of design, text, illustration and narrative.

Morris, the Arts and Crafts Movement, and Their Roots in the Gothic Revival

Morris is considered one of the most important participants of the first generation of the Arts and Crafts designers. He was a highly esteemed writer, poet, and a practitioner and master of several crafts. In 1852, he entered Exeter College in Oxford where he became friends with Edward Burne-Jones. Together, they developed the habit of Morris reading aloud to Burne-Jones from his favorite literature, which included Sir Thomas Malory's *Le Morte d'Arthur* and John Ruskin's *Seven Lamps of Architecture* (1849) and *The Stones of Venice* (1851-53). They spent long hours in libraries examining medieval manuscripts and woodcuts.[6] The friends were from different social backgrounds. Burne-Jones was from Birmingham and had been exposed to an industrial environment, while Morris grew up in Walthamstow, a rural area outside of London with little exposure to urban existence. Despite his lack of early exposure to modern industry, Morris's interest in Ruskin and his affinity for the literature and medieval objects caused him to consider the social impact of modern development and to follow his interest in the arts.

After graduation, he decided to train as an architect and entered the practice of George Edmund Street, who was committed to the revival of Gothic architecture.[7] From Street, Morris may have learned the proper use of decoration, and a holistic method that demanded an architect's understanding of all elements of a building, such as masonry, carpentry, joinery, and ironwork. Morris did not care to continue working only with the craft of architecture, but the concept that the architect or designer should be connected to all aspects of production would continue to be relevant to Morris's work in decorative art and printing.[8]

Soon after Morris joined the firm, Street moved to London and took his student with him. Morris let lodgings with Burne-Jones at Red-Lion Square, where they lived as rowdy bachelors.

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[6] Rosalind P. Blakesley, *The Arts and Crafts Movement* (London: Phaidon, 2006), 29—30.
[7] Blakesley, 29-30.
[8] Blakesley, 30.

When they were unable to find suitable furniture, Morris produced his first furniture designs. A local cabinetmaker built the furniture, and the pair's recent acquaintance, Dante Gabriel Rossetti, painted it. The simple design of the chair and cabinet emphasize an honest use of materials, a concept put forth by Pugin. The two surviving pieces from the collection consist of decorated wood planks with medieval scenes from the tales of King Arthur, and chevron and vegetal motifs (Fig 2).[9] Later, this type of imagery would become a characteristic of illustrated Kelmscott volumes.

Rossetti already had a reputation as a painter and as the co-founder of the Pre-Raphaelite Brotherhood, known for its rejection of the idealized forms of Renaissance artists in favor of a more naturalistic, medievalizing style. Rossetti invited Burne-Jones and Morris to participate in a communal painting project to decorate the Debating Chamber of the Oxford Union and encouraged Morris to abandon architecture for painting. The fresco painting in the chamber was an unsuccessful endeavor; since none of the artists involved had experience with the medium, the frescoes began to fade within a few months. This project is significant because it allowed for the development of a system of medieval imagery and communal working practices characteristic of Morris's work and the Arts and Crafts movement as a whole.[10]

One of Rossetti's colleagues, Ford Maddox Brown suggested, in 1861, that Morris and his circle organize a decorating firm, and Morris, Marshall, Faulkner, & Co. was founded that year. In 1875, the firm was reorganized as Morris & Co. The partnership consisted of Morris, Burne-Jones, Rossetti, Brown, architect Phillip Webb, engineer and amateur painter Peter Paul Marshall, and Charles Faulkner who was a math dean at Oxford and had been best man at

[9] Blakesley, 30—31.
[10] Blakesley, 31—33.

Morris' wedding. Fiscally, the partnership made sense, and it would concretize the loose professional relationship that already existed between the friends.[11]

Morris & Co. designed many types of decorative objects including tiles, tapestries, and stained glass, which was most important to the fiscal health during the firm's early years. In 1861, the Gothic Revival architect, George Frederick Bodley commissioned the firm to design glass for his church of St. Michael and All Angels in Brighton and for several other prominent commissions. The success of these projects increased demand for the firm's designs to the point that the partners hired a professional glass painter, a glazier, and a staff of twelve workers to assist them.[12] It is in this early work with stained glass that one begins to see Morris's devotion to guild labor methods and holistic design. The design of the glass was a collaborative effort: Burne-Jones or Brown and Rossetti would design primary figures; Webb designed lettering and peripheral details such as canopies, upper lights or architectural settings; Morris took charge of the color palette. This might seem minor in relation to the design of major compositional elements, but Morris would have sections of windows remade until they met his exacting standards and produced harmonious lighting effects.[13]

As Rosalind Blakesley argues, however, Morris's design skills shone even more brightly when, in 1867, the firm expanded to wallpaper designs in order to better meet the demands of the market. Morris is acclaimed for his balanced patterns and his use of compositional variety to conceal the repetition of pattern elements. He was again concerned with perfect standards of production and initially attempted to cut the woodblocks and print the designs himself. With

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[11] Blakesley, 34—35. Burne-Jones, Webb and Brown had already designed stained glass for private commissions and the men often worked together. Webb was the architect chosen to design Morris's marital home, Red House, in 1859. Morris had designed wall hangings and other textiles for Red House, and had supervised much of the other decoration.
[12] Blakesley, 37—38.
[13] Blakesley, 38.

designs that required twenty to sixty separate blocks, Morris eventually delegated these tasks to other craftsmen.[14]

The Arts and Crafts Movement and Morris's work with craft began several decades before his interest in printing developed. In order to understand Morris's interest in handcraft methods and his ideology it is important to study contemporary concerns in design and the Arts and Crafts Movement's roots in the Gothic Revivalist ideology of John Ruskin and A.W.N. Pugin. The Arts and Crafts Movement began as one response to the decreasing quality of industrially made products and with the aims of repairing the disparity between labor, craft and fine art. The nineteenth century witnessed dramatic technological developments that permitted increasingly rapid production methods. Speed and efficiency came at the expense of aesthetics and product durability, and diminished the social conditions not only of those operating equipment and assembly lines but also of those that used the finished products. The earlier philosophy of the writer Ruskin and architect Pugin influenced William Morris's concerns regarding these conditions.

In well-known texts, both Pugin and Ruskin would make observations about ideal design with regard to Gothic cathedrals. Pugin believed that the application of industrial techniques should be carefully monitored to maintain a balance between efficiency and craft. He further suggested, in his *True Principles of Pointed or Christian Architecture* (1841), that designs should present a refined balance between materials, structure, and ornament. Pugin believed that a design should ideally contain only elements that are essential for "convenience, construction, or propriety," and ornament should enrich the structure rather than conceal or overwhelm it. Most importantly, he believed that objects should be constructed in order to honestly display the

[14] Blakesley, 40—41.

materials and function of the building.[15] Several years later, in *The Seven Lamps of Architecture* (1849), Ruskin supported a number of Pugin's assertions about structure and materials, and added that quality design should refer to the patterns of nature. However, contrary to Pugin, Ruskin believed industrial techniques were intolerable and divisive of the labor process, and a man's body and spirit. Ruskin asserted that objects without signs of the human hand bring no joy to the producer or the eventual owner of the object, and that this is what makes the hand crafted object superior to its machine made equivalent.[16] Ruskin's observation that art is "the expression of man's pleasure in his handiwork,"[17] and the concepts of truth to materials and nature forged an ideology for Morris and the first generation of Arts and Crafts designers.

With a similar concern for the union of design and industry, the British government began devising a plan to improve design education with a standardized curriculum and envisioned a public museum dedicated to the decorative arts in order to improve the aesthetics of the products fabricated in factories. The South Kensington Museum officially opened in 1857.[18] Its collecting policy was steeped in the idea of treating utilitarian objects and decorative design as a whole composition, and placed importance on the intertwined roles of artist and craft or workmanship. Morris was one of the beneficiaries of South Kensington's objective to enhance the studies of industrial designers and craftsmen.

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[15] A.W.N. Pugin, *The True Principles of Pointed or Christian Architecture*: *Set Forth in Two Lectures* (1841) (Edinburgh: John Grant; 31 George IV Bridge, 1895), 1—2. In regards to the honest display of materials Pugin specifically states, "construction itself *should vary with the material employed*, and the designs should be adapted to the material in which they are executed."

[16] John Ruskin, *The Seven Lamps of Architecture*, 1849 (New York: John Wiley, 1854), 141.

[17] William Morris, "Preface," in John Ruskin's *The Nature of Gothic; a Chapter of The Stones of Venice*; 1851—53 (London: George Allen; printed at the Kelmscott Press; 1892). Here, Morris is paraphrasing one of the ideas he learned from Ruskin in his introduction to the Kelmscott edition of Ruskin's "Nature of Gothic."

[18] In 1899, South Kensington would become known as the Victoria and Albert Museum, which is still a crucial institution for the study of craft and design.

Nineteenth Century Printing and the Revival of Gothic and Old Style Typography

South Kensington's most important action, in regards to Morris's printing venture, was arguably its exhibit of books printed with Gothic or blackletter type. In honor of the four hundredth anniversary of printing in England an exhibit opened at South Kensington in June of 1877. This exhibit primarily featured the printed books of William Caxton (1421—91), England's first printer. The exhibit featured an elderly man operating an antique wooden press and a display of modern printing equipment. This exhibit, which Morris viewed, brought printing to the public's attention and elevated Caxton to a sort of national hero. Later, the typographer Stanley Morison stated that this exhibit "had a decisive effect upon bibliographical and typographical studies."[19] The exhibit was well received by the press and public. The immediate effects of the exhibit on printing have not been traced. However, by the early 1880s a set of important firms, including the Unwin Brothers, the Leadenhall Press, and Messrs. George Falkner & Sons, were employing typography in the style of Caxton who predominantly used blackletter fonts. Although Caxton's crowded page design would not appeal to Morris, he would use a modern adaptation of a Caxton font in an early printing endeavor and would reprint five of Caxton's works with Kelmscott Press.[20]

William Morris would not begin working with printing and typography until late in his life, but this new phase of his career would be no less relevant to the history of design than his earlier work with decorative design and architecture. In 1888, he attended a lecture by Emery Walker that was presented by the Arts and Crafts Society.[21] Emery Walker, a process engraver by profession, was becoming one of England's most skillful and distinguished typographers. Like Morris after him, Walker agreed that the solution to poor printing lay in fifteenth and

[19] Stanley Morison, *John Fell: The University Press and the 'Fell Types'* (Oxford: Clarendon Press, 1917), 203.
[20] Peterson, 36—37.
[21] Simon Loxley, Type: *The Secret History of Letters* (London; New York: I.B. Taurus, 2004), 82.

sixteenth century printing, and proposed that the problem with the current mode of printing lay with incorrect margin proportions, excessive leading (space between lines of type) and kerning (letter spacing), poor type design, and cheap materials.[22]

Printers' general preference for more delicate letter forms and technological developments colored Morris's relationship to the modern printing and publishing industries and the context in which the Kelmscott Press developed. Metal type is one of the foundations of the printed book and Morris believed that, due to changes in type style, the quality of printed texts had deteriorated since the Incunabula of the fifteenth century were printed. Morris believed the Incunabula printed books were best because they were crafted at a time when ideas of medieval craftsmanship still thrived and letterforms were closely related to handwriting. A fall from Morris's ideal began, in the sixteenth century, with the inclusion of historicizing classical ornament that overshadowed the type. What Morris perceived as deterioration continued into the eighteenth century with the founding of the Modern type of Giambattista Bodoni and Firmin Didot.[23] Typically, the fonts designed by these men had a vertical axis rather than the oblique axis seen in Old Style fonts that were common in the fifteenth and sixteenth centuries. Unbracketed hairline serifs, and greater contrast between the thick and thin strokes characterize Modern fonts. They would continue in popularity through the nineteenth century and Morris believed them to be "positively ugly…[and] dazzlingly and unpleasant to the eye owing to the clumsy thickening and vulgar thinning of the lines." He believed Modern fonts to be more

[22] William S. Peterson, "Introduction," in *The Ideal Book*, edited by William S. Peterson (Berkley: University of California Press, 1982) xvii-xviii.
[23] Founding is a term that refers to the process by which metal type is produced. Each letter is carved or "cut" to size at the end of a steel punch. The punch is then pressed into a softer metal to create a matrix. The matrices are then filled with a mixture of molten metals to produce the final pieces of moveable type.

difficult to read than the Old Style, and the sleeker forms represented a physical decay from heavier forms of earlier type.[24]

Generally in this era, there were three categories of type used for book blocks: Venetian, Old Style, and Modern. The first two are very similar and best exemplified by the type of the Renaissance printer Nicolaus Jenson, but there is a very obvious contrast between the broader stroke and oblique axis of the Old Style and the thin, spiky serifs and vertical axis of the Modern (Fig 3).[25] Modern letter shapes are based on a vertical axis and the mechanical concept of interchangeable parts. They are better suited to the frantic commercial and industrial development than Old Style fonts that are based upon the shape of letters written with a broad nib pen.[26] This Modern trend and the revival of blackletter fonts generated by the 1877 Caxton exhibit set the embattled context for Morris's typography.

Traditionally after type was founded, a printer would arrange it in a very basic machine, a hand press. The press and moveable type replaced the hand of the scribe, but it did not completely remove the hand of the printer. A printer had to ink the type by hand and turn a crank to make each impression. These hand motions create unique characteristics, lighter or darker areas of type depending upon the amount of ink applied or amount of packing used as a layer between the paper and platen of the press. Prior to the development of the iron press, circa 1800, all printing was done on a wooden press, which was typically built by a local carpenter or joiner.[27] This was only a basic structural improvement. Wood presses are rickety and require more preparation to create a clear impression, whereas an iron press does not require

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[24] Morris, "Printing," in *The Ideal Book* (Berkley: University of California Press, 1982), 62—63.
[25] Robert Bringhurst, *The Elements of Typographical Style*, revised 3rd edition (Point Roberts, WA: Hartley & Marks, 2005), 119—142. He discusses the above terms briefly for their general use. However, Bringhurst, a leading type historian, advocates a more specific system that aligns the development of type with historical terms such as Renaissance, Baroque, Neoclassical, etc. However, the generality of the terms Old Style and Modern highlights a difference that would have been noticed by the average reader.
[26] Robin Kinross, *Modern Typography* (2nd ed. London: Hyphen Press, 2004), 37—39.
[27] Peterson, *The Kelmscott Press: a History of William Morris's Typographical Adventure*, 10—11.

premoistened paper and needs less physical force to achieve a fine impression. When Morris founded the Kelmscott Press in 1891, the iron hand press was reserved primarily for the production of broadsides and proof sheets and used much less frequently, even in book production.[28]

The most radical change, the development of the steam powered cylinder press, would remove almost entirely the hand of the printer from the printing process. This technology developed by Friedrich Koenig and first used by *The Times* in 1814 marked the first major structural change to the press in over three hundred years.[29] With steam power a person no longer had to apply the ink by hand or turn a crank to make an impression. This new technology allowed for the production of a thousand impressions per hour, but it also fostered the imbalanced environment that Ruskin, and later Morris feared.

Morris would observe how as mechanization increased, the materials of production decreased in quality. In conjunction with increased mechanization, cheaper foundation materials were introduced to the printing process. Paper and ink, along with the type and press are used to construct a book's block of pages. In the latter half of the century, paper was more likely to be made with substitutes for cotton and linen rags, the least archival and most popular of which was wood pulp. Morris found the poor quality displeasing. However, he found the practice of altering paper to be even more distasteful. Manufacturers would often alter cheap paper create the illusion of higher quality products. They would impress lines into the paper to create the appearance of handmade paper and adulterants were added to the pulp to improve the paper's texture.[30] Morris did not deny the usefulness of cheap paper in certain kinds of books or

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[28] Peterson, *The Kelmscott Press,* 11.
[29] P.M. Handover, "British Book Typography," in *Book Typography: 1815—1865 in Europe and the United States of America*, ed. Kenneth Day, trans. Ernest Benn (Chicago: University of Chicago Press, 1966), 141.
[30] Peterson, *The Kelmscott Press,* 14.

periodicals, but he also advocated Pugin's concept of honesty in production, the acknowledgement rather than the concealment of this cheapness.[31]

Technical advancements and practical decisions also affected type design. New and harder metal alloys led to type that could withstand greater abuse from steam presses, and permitted type with finer strokes and serifs that required less ink to print. To some extent this lightening of type was based on efficiency, but it was also associated with a sense of refinement; even the heaviest styles were toned down to meet the demands of publishers and readers. Old Style and blackletter fonts were condemned as too clunky and awkward.[32] In this context, we might imagine better how Morris and other printers that did use types reminiscent of Old Style and blackletter would have appeared to boldly and aggressively reclaim the material space of the page.

Morris's resistance to modernization also extended to illustration technique. Woodcuts were almost entirely replaced by zinc and copper plate etchings in books. Engravings require a different press and therefore could not be included on the same page as text. Morris abhorred this development because it destroyed a holistic arrangement that he deemed one of the exceptional attributes of a well-printed book.[33]

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[31] Morris, "Printing," 65. The poor archival quality of wood pulp paper holds up well for products designed for shorter-term use. Periodicals or paper-wrapped novels were better suited to cheaper materials because the casual reader might not own them long enough to notice any decay.

[32] Peterson, *The Kelmscott Press,* 19.

[33] For example, Albert L. Cotton in the *Contemporary Review* 74 (August 1898) 224-25, cites Morris's and Walker's dislike of the arrangement of Samuel Rogers' *Italy* (1830) and *Poems* (1834). He summarizes, " [J.M.W. Turner's illustrations are] Beautiful as pictures, they bear no apparent relation to the volumes which they illustrate; their charm is independent and extraneous; the artist clearly did not concern himself to harmonise them with the text or with each other; taken apart entirely from the books, they would lose nothing of their force. They are steel engravings, pure and simple, which might just as well have been issued separately in a portfolio. See also William Morris "The Woodcuts of Gothic Books," in *The Ideal Book*, edited by William S. Peterson, 36. Morris himself never specifically mentions metal engravings in any of his published essays on printing, but in this essay he wrote, "The question…I want to put to you is this, whether we are to have books which are beautiful as books; books in which type, paper, woodcuts, and the due arrangement of all these are to be considered and which are so treated as to produce a harmonious whole, something which will give a person with a sense of beauty real pleasure…or

Emory Walker, William Morris's engraver and adviser, was probably more knowledgeable about the latest illustration techniques than anyone else in England; yet Morris decried new chemo-mechanical printing processes, such as zincography, which replaced the hand engraver.[34] By the inception of the Kelmscott Press chemo-mechanical processes were the most common illustrative printing process and wood engraving was scarce.[35] These changes in type, paper, ink, illustration technique and printing technology primarily negotiate the materials used to produce the interior of the book. The Arts and Crafts movement was concerned with the quality of materials and the honest portrayal of those materials. This concern for materials and an additional focus on the exterior of books helped usher in the period's inclination to treat books as material or decorative objects.

The Decorative Book

Kelmscott was founded in part as a reaction to the commercial decorative book and my interest in connecting the material aspects of *Wood beyond the World* with its narrative are informed by the period's own emphasis on the materials and ornamentation of books as well as the incorporation of decorative books into the structure of the home as a sign of the owner's taste and character. By the nineteenth century, books were available in such quantities for an expanding literary audience that they were regarded, in some cases, as a kind of furniture.[36] Literary culture had become less about textual content and more about the monetary, material, and social implications of owning books, a vital part of a well appointed home.[37] In 1872, the

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whether the beautiful and inventive illustrations are to be looked on as separate pictures embedded in a piece of utilitarianism…"

[34] Zincography involves the photographic transfer of a design to a zinc plate, which is then etched in a chemical bath.

[35] Peterson, *The Kelmscott Press*, 21—22.

[36] George Sampson, *English for the English: A Chapter on National Education* (Cambridge: Cambridge University Press, 1921), 76-77.

[37] Gerard Curtis, *Visual Words: Art and the Material Book in Victorian England* (Brookfield, VT: Ashgate, 2002), 206-207.

American bibliophile Oliver Wendell Holmes wrote, "of course you know there are many fine houses where the library is part of the upholstery, so to speak. Books in handsome bindings kept locked under plate-glass… are as important to stylish establishments as servants in livery."[38] In other words, the books or library were as important to the appearance of the household as the servants that helped take care of it. Through books, one could convey taste through physical presence rather than actual literary or academic interests. Even if one could not afford a full library, a carefully placed decoratively bound parlor book could be used to create an impression about its owner.[39] Further, in *Wood*, Morris would use decorative elements to inform the reader's impression of the characters.

From the 1830s to 1860s technological developments allowed for the cost-effective, mass production of decorative bindings. These developments facilitated the simulation of fine materials and embellishment. For example, deep embossing was used to manufacture cloth bindings that mimicked leather or gold leaf inlay and lettering. Gerard Curtis asserts that it is limiting to view this tendency for decorative binding as an extension of the Victorian fervor for applied design or the commodification of literature. Rather, the taste for mass-produced ornate binding mirrored a changing value of English and American literature. As literature became more available, a book's contents were no longer a rare object or signifier of education or wealth. Therefore, the value of books shifted to the materials of the object itself, rather than the printed words.[40]

Alongside the importance of the decorative exterior, as books were produced in increased quantities, literature and literacy also rose in importance in English cultural, educational, and

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[38] Oliver Wendell Holmes, T*he Poet at the Breakfast-Table* (Boston: Elibron Classics, 2000; *London: George Routledge and Sons, 1893), 188*.
[39] Curtis, 209.
[40] Curtis, 216—17.

political life. John Ruskin, and others, advocated book ownership and literacy among all classes.[41] Ruskin in fact opposed public or circulating libraries, and believed that young men of all classes should begin building:

> a series of books for use through life; making his little library, of all the furniture in his room, the most studied and decorative piece; every volume having its assigned place, like a little statue in its niche, and one of the earliest and strictest lessons to children of the house being how to turn the pages of their own literary possessions with no chance of tearing or dog's ears.[42]

Ruskin viewed the care of a personal library as a general kind of moralizing tool. Using the care of books as a guide to self-improvement is not unlike worshipping in a cathedral to improve spiritual or moral health. However, certain publishers and organizations believed that literature with moralizing content could also be used for social improvement beyond the home structure. The publishers Charles Knight and Henry Peter Bourgham promoted books and book culture through their work with the Society for the Diffusion of Useful Knowledge. Both men felt that specific moralizing texts should be available to members of all social classes as an educational device, and they promoted the distribution of books and inexpensive prints with appropriate moral content as objects that all classes could afford and appreciate.[43]

Although Knight himself went bankrupt from his involvement in this venture, it is important to consider that he and other publishers expected to profit from the mass-market sale of books. The book's rise in social importance and the development of mass-market publishing coincided with the development of a market for materials associated with books, such as

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[41] John Ruskin, *Sesame and Lilies* (1865) (London: George Allen, 1908: digital copy from *Internet Archive* from the collection of the New York Public Library), 87—89.
[42] Ruskin, *Sesame and Lilies*, X.
[43] Curtis, 217—18.

bookplates and security seals. These kinds of objects emphasize the ownership of books and the claiming of a material object.[44]

Amy Cruse pointed out in her 1930 study, that critics, such as Charles Greville and Charles Lamb, acknowledged the fact that the materiality of the book and its exterior appearance often outweighed the interior content in the early and mid-nineteenth century. Cruse recounted that the desire for the perfect parlor or drawing room book in the nineteenth and early twentieth centuries prompted the design of special editions meant for the specific purpose of display for visitors rather than frequent handling or study.[45] These editions, including Morris's own books, were often too expensive for readers of all classes to afford, but the visual qualities of these books fostered a demand in the broader market for cheaper options designed to simulate the appearance of more valuable volumes.[46]

Decorative binding also served another purpose. Early in the century, Isaac D'Israeli had mentioned, in his often-reprinted *Curiosities of Literature*, that the most decorative bindings are signs of the owner's taste and feelings. He acknowledged that books were being decorated simultaneously for the purpose of conspicuously displaying wealth and for the educated person to express enthusiasm for literature and the intellectual content of the book.[47]

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[44] Curtis, 218. See also: W.G. Bowdoin, *The Rise of the Book-plate; Being an Exemplification of the Art, Signified by Various Book-plates, from its Earliest to its Most Recent Practice* (New York: A Wessel's Company, 1901) for a more in depth history of the book plate. Bowdoin (37) notes that plates often emphasized ownership by bearing statements on the sins of those that borrow books and fail to return them.
Also, there is a degree of tension between the ideas of owning a book for the sake of possessing a fine object and owning a book for personal edification. In Ruskin's statement one might find some balance between the two ideas. Ruskin anticipates that book owners or their children will interact with books, appreciating the content just as they learn the proper way to turn pages without marring them with dog-ear creases as they read. In this way, books simultaneously support the development of personal character and build up the structure of the home.

[45] Amy Cruse, *The Englishman And His Books: In The Early Nineteenth Century* (Frazer Press, 2007; London: George G. Harrap & Co, 1930), 278—280.

[46] Curtis, 223.

[47] Isaac D'Israeli, *Curiosities of Literature* (Reprint of the 14th corrected London edition. Boston: Crosby, Nichols, Lee and Company, 1861. *Hathi Trust Digital Library*: University of Michigan, 2008), 5-6.

The tension between these two modes of materiality (decorative display of wealth and decorative display of bibliophilic enthusiasm) led Morris and several other private presses on a quest for the production of the ideal book. The ideal book would holistically merge art and literature. Some members of the Pre-Raphaelite Brotherhood (PRB) were at the vanguard of this development. Ford Madox Brown, William Holman Hunt, and Dante Gabriel Rossetti often used text on the frames of their work to expand the meaning of the painting. Given the PRB's interest in Medieval and Renaissance illuminated manuscripts, it was not such a stretch to reverse that process and make art an extension of text.[48] Several members of the PRB participated in the illustration of Edward Moxon's edition of Tennyson's *Poems* (1857). In the catalogue *Pocket Cathedrals,* Joel M. Hoffman described this edition as a predominantly "pictorial product" that was a precursor to the "pocket cathedrals" published by the Kelmscott Press.[49]

Rossetti was one of the first Victorian artists to give careful attention to the materials and designs of his books. He used the binding as a way to symbolically frame and enhance the content of the book; creating a relationship between the interior and exterior. This is most noticeable in his design for Christina Rossetti's *Goblin Market and Other Poems* (1862). However, the strength of the gold embossed cover and wood engraved title page and frontispiece overshadows the more weakly composed typography.[50]

Following the work of his PRB associates, Morris rejected the poor quality of much printed material in circulation but followed the fashion for the materiality of decorative books by using an iron hand press and carefully selecting high quality materials. He used handcraft

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[48] Curtis, 223—24.
[49] Joel M. Hoffman, "What is Pre-Raphaelitism, Really? In Pursuit of Identity Through *The Germ* and Moxon Tennyson' in *Pocket Cathedrals: Pre-Raphaelite Book Illustration*, edited by Susan Casteras (New Haven: Yale Center for British Art, 1991), 44.
[50] Curtis, 224.

methods to navigate the materials,[51] and believed that the ideal book was an object that one could "cosset and hug…up as a material piece of goods."[52] To touch, interact with, and visually consume the material aspects of a book was just as important as interacting with the ideas on the printed page for him. However, Morris chose to separate his work from other keepsake or parlor books, and the work of his friend Rossetti, by truly focusing on the interior elements (i.e. paper, type, ink) rather than the cover.

From the late 1880's until his death, Morris was preoccupied with the creation of his own fine books. Before he actually opened Kelmscott Press he attempted other publishing options that convey a perfectionist attitude early in his publishing career. His first volume of poetry, *The Defense of Guinevere* (1858) was printed at the Chiswick Press. The typography is centered in the page and neat, but otherwise unobtrusive and plain (Fig 4). Morris would later view this kind of typography as stagnant and bland. Morris met F.S. Ellis, an antique bookseller and publisher, and in the 1860s.[53] The two undertook a massive project to publish a collection of poetry known as *The Earthly Paradise* (1868—70). He planned to have it illustrated with hundreds of wood engravings designed by Edward Burne-Jones. After initially employing the services of professional engravers, Morris soon became determined to cut the illustrations himself. This project was ambitious; ultimately, it never went to press.[54] However, it does illustrate Morris's desire to be wholly involved in the manufacturing process and this early experience with publishing incubated some of the ideas that would be relevant to his later Kelmscott publications.

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[51] Curtis, 224.
[52] Morris, "Some Thoughts on the Ornamented Manuscripts of the Middle Ages," 1.
[53] Peterson, *The Kelmscott Press*, 51—52.
[54] Peterson, 52—52. The first unillustrated edition had over 1,000 pages of text. Hundreds of illustration would have been an immense addition.

Constructing Space and Building a Typographic Foundation

The failed experiment with Burne-Jones proved revelatory in other ways. Morris realized that a well-printed and well-constructed book was dependent upon more than illustrations.[55] Several years later, in a lecture of 1892 he expanded on this model by stating "an illustrated book, where the illustrations are more than mere illustrations of the printed text, should be a harmonious work of art."[56] In other lectures and essays, he would reiterate his ideas about the holistic integration of illustration and design, which were central to his design process at Kelmscott.

Burne-Jones's comparison of the Kelmscott *Chaucer* to a "pocket cathedral" is frequently quoted, but most scholarship only perfunctorily mentions it in regards to the *Chaucer*'s illustration or briefly discusses it in regards to Morris' ideas regarding typography and page design.[57] The phrase was originally recorded, in 1894, in a letter to his friend and an art historian at Harvard, Charles Eliot Norton. Burne-Jones wrote:

> I am beside myself with delight over it [the *Chaucer*]. I am making the designs as much to fit the ornament and the printing as they are made to fit the little pictures— and I love to be snugly cased in the borders and buttressed up by the vast initials—and once or twice when I have no letter under me I feel tottery and weak; if you drag me out of my encasings it will be like tearing a statue out of its niche and putting it in a museum—indeed when the book is done; if we live to finish it, it will be like a pocket cathedral—so full of design and I think Morris the greatest master of ornament in the world…[58]

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[55] Peterson, 52.
[56] Morris, "Woodcuts of Gothic Books," in *The Ideal Book,* edited by William S. Peterson (Berkley: University of California Press, 1982), 40.
[57] For example see Peterson, "Introduction," in *The Ideal Book*, xxxi.
[58] Quoted in Martin Harrison & Bill Waters, *Burne-Jones* (New York: G.P. Putnam, 1973), 164.

Burne-Jones is writing about the book and the arrangement of design elements in terms of gothic architecture. His illustrations are "buttressed" by the illuminated capitals and borders. For him, the encasing grid, not the illustration, is the foundation of the entire design. He implies that weakness and structural instability ensue when there is no typographical support so that the book is contingent upon order within the grid and a harmonious arrangement of decorative elements within or surrounding the type.

The concept of a parallel relationship between a book and a cathedral is not unique to Burne-Jones. He borrowed this analogy from Ruskin's autobiography, *Praeterita*.[59] Ruskin introduced the phrase while describing his first medieval illuminated manuscript, a fourteenth century Hours of the Virgin:

> But now that I had a missal of my own and could touch its leaves…, no girl of seven years old with a new doll is prouder or happier: but the feeling was something between the girl's with her doll, and Aladdin's in a new Spirit slave to build palaces for him with jewel windows. For truly a well-illuminated missal is a fairy cathedral full of painted windows, bound together to carry in one's pocket, with the music and the blessings of all its prayers besides.[60]

Ruskin compares only the illustrations to stained glass, a decorative feature, rather than referring to the overall structure or its integrated parts. But Gothic cathedrals were designed as a holistic program in which sculpture and stained glass were designed to conform to and enhance specific areas of the structure and emphasize the religious function of the building. This structural model

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[59]Georgiana Burne-Jones *Memorials of Edward Burne-Jones* (New York; London, 1904). Cited by Douglas E. Schoenherr, "A Note on Burne-Jones's 'Pocket Cathedral' and Ruskin," *Journal of William Morris Studies* 15.4 (2004), 91—92. *William Morris Society* http://www.morrissociety.org/jwms.html#indexes. Burne-Jones was familiar with the work; his wife Georgiana mentions that he began reading it as installments that were published in 1885, and referred to the text as "the most heavenly book."

[60] John Ruskin, *Praeterita* (1889) (New York: Random House, Everymans Library, 2005), 437.

was admired in the nineteenth century for the aesthetic qualities of individual components, and the notion of integrated structure and decoration was seen as a rational way to improve design.[61] If one returns to Pugin's observations from *The True Principles of Pointed or Christian Architecture*, it is clear that cathedrals should both honestly display the materials or structural elements such as buttresses or ribs, and reveal the religious or spiritual purpose of the building.[62]

Generally, a cathedral and its visual program can be thought of as a space designed to aid one's absorption into devotional activities or as a temporary way to transcend the secular world. A cathedral also signifies a kind of protection from secular culture. The Catholic Church is often referred to as the mother church; this further emphasizes the protective role of the church. Burne-Jones, Morris and their PBR associates were interested in all aspects of medieval culture and would have been aware of these functions. One can see Burne-Jones's interest in the spiritual function of the book or cathedral in the manner he includes himself in his analogy. He states, "I love to be snugly cased in the borders and buttressed up by the vast initials." This statement suggests that he feels protected by the design elements or that he wishes to become a part of the structure. A properly designed book offers solace from the exterior world, similar to that offered by the church. The reader becomes like a fetus nestled in the womb or a child seeking its mother's embrace, and uses the material structure and protection of the book as a map to a transcendent state.

As I began, there is no particular layout or design that is a specific marker of a Kelmscott volume, but in creating *Wood beyond the World* Morris would have followed a standard series of processes that helped him to achieve his ambition of constructing an integrated architectural

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[61] Blakesley, 14—15.
[62] Pugin, 36—37. Pugin also suggests that the construction of different types of religious structures, such as cathedrals and parish churches, should have a different appearances due to the financial means and needs of different audiences

product with his text, illustration, and ornament. Morris began his press and book production by forming the most basic unit of printed text: letter forms. He owned a collection of early printed books, but supplemented these sources by obtaining several examples of Gothic and Roman metal type, which Emery Walker photographed in large scale in order to study their forms (Fig 5). William S. Peterson describes Morris's process as a "painstaking procedure of tracing, drawing, and redrawing photographs."[63] Morris crafted the type forms in a palimpsestic manner by drawing letters on vellum, painting over the drawing or scraping and erasing sections away from the tracing vellum, and redrawing them much like a scribe with his parchment (Fig 6 & 7). These efforts brought matrices, punches, and ultimately metal type. Morris then could configure the type and woodcut illustrations into a grid on a press, impress them onto pages, and bind them into volumes in which the grid and printed content are layered.

The page structure is a consistent grid; each two-page spread in *Wood* contains five columns with two, twenty-eight line black text blocks, red subheadings in the unhinged fore-edge (side opposite the spine), and a central column over the spinal gutter. This pattern is varied by the placement of illuminated capitals either three or six lines high at the beginning of paragraphs and chapters, red chapter headings, and the insertion of partial floriated borders in the columns in the open or closed edges (Fig 8). The frontispiece of *Wood* (fig 1) also breaks the pattern by using an illustration on the left of the spread instead of a text block, a full border on all four edges of both pages, and a larger illuminated capital (ten lines high) in the text block on the right.

Wood is set in the Chaucer typeface. This is a twelve point (Pica) Gothic reduction of his eighteen point (Great Primer) Troy typeface. He described Troy as a "semi-Gothic type

[63] Peterson, *The Kelmscott Press*, 92.

designed … with special regard to legibility,"[64] and argued for the revival of Gothic type in his lecture "The Ideal Book." Morris admired Gothic fonts but did acknowledge that Roman fonts could be equally fine in appearance and were often more legible. He suggests that a designer should add a Gothic font to his repertoire only after perfecting a Roman font.[65]

Renaissance Roman letterforms are designed to mimic the modulated stroke of a broadnib pen held in the right hand.[66] Morris' blackletter designs clearly differ from a Roman type; they have a thicker stroke and softer serifs. However, he chose to use a rotunda blackletter.[67] This is the most rounded variety and the most comparable to the modulated stroke and humanist (oblique) axis of a Roman type (Fig 9). The oblique axis connects the text to handwritten script and the ancient history of scribes.[68] The oblique forges recognition by the reader of the tactile or creative gesture of handwriting.

Morris admired the fifteenth century Venetian printer Nicolaus Jenson, who is best known for his Roman type. In fact, Morris's very first typeface, Golden, was a Roman based on Jenson's work, and he mentions the quality of Jenson's type and printing on several occasions in his essays.[69] By the nineteenth century Jenson's punches and matrices had long since vanished,

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[64] Quoted by Peterson, *The Kelmscott Press*, 92, from William Morris to Bernard Quaritch 1.6.92. (London: Archives of Bernard Quaritch Ltd.) See also, Bringhurst, 266. Gothic or blackletter fonts were the first variety of moveable type used in Europe, and this category includes the type of Johan Gutenberg. Handwritten scripts and printed type of this variety were used across Europe. This category of type has survived throughout the centuries, but it is most commonly associated with the medieval period. Robert Bringhurst has suggested that blackletter is the typographical counterpart of gothic architecture. Like the architecture, there is much variety within the category; the letters can be tall and open or stout and heavy.

[65] Morris, "The Ideal Book," 70.

[66] Bringhurst, 122.

[67] There are four major categories of blackletter: textura, fraktur, bastarda, and rotunda. There are several distinguishing characteristics of each; however, the shape of the lowercase "o" can usually be used to classify each.

[68] Bringhurst, 266.

[69] See Morris, "Printing," "The Ideal Book," and "A Note by William Morris on His Aims in Founding the Kelmscott Press for examples. See also: Horatio F. Brown. *The Venetian Printing Press, 1469—1800* (Amsterdam: Gerard van Heusden, 1969; London: 1891), 11—13. Jenson, a Frenchman, was a prolific printer. Charles VII sent him to Mainz, Germany in 1458 to learn the new art of printing with moveable type and he returned to France in 1461. He then traveled to Venice and began issuing books in approximately 1470 and consistently produced work every year for the next decade until his death in 1480.

leaving only printed copies to study. While Jenson and the early history of printing are relevant to Morris' work, he did not slavishly copy Jenson's letters. Morris wrote, "my Roman type, especially in the lower-case, tends rather more to the Gothic than does Jenson's."[70]

Morris chose to model his first font after Jenson's single Roman font, but Jenson is also credited with at least one Greek and five rotunda blackletter fonts, along with one of the first Roman fonts.[71] It is interesting that Morris chose to focus on Jenson's Roman font rather his Gothic, even though two of his three typefaces are Gothic. The focus on Roman font and a desire to perfect a Roman font before designing a Gothic stems from a concern for the legibility of the Gothic type. Morris wrote, "…herein the task I set myself was to redeem the Gothic character for the charge of unreadableness which is commonly brought against it."[72] The need to rescue the "Gothic character" and make it more legible may also indicate a desire to allow his audience to more comfortably and intimately interact with text that more closely resembles handwriting.

Morris does briefly discuss two examples of admirable Gothic type in order to emphasize the correlation between legibility and smoothness of letter form. The first model is that of Peter Schoeffer from Mainz. Schoeffer printed the first bible with its publication date (1462) recorded in the volume. Morris states that the type in this volume "imitates a much freer hand, simpler, rounder and less *spiky*, and therefore far pleasanter and easier to read." This is to say that it is more pleasant to read and less angular than the example put forth by Johann Gutenberg's "forty-two-line Bible." He insists that the quality of Gutenberg's typography has not been surpassed,

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[70] Morris, "A Note by William Morris on his Aims in Founding the Kelmscott Press: an essay published in 1896," in *The Ideal Book*, Edited by William S. Peterson (Berkley: University of California Press), 76.
[71] Bringhurst, 339.
[72] Morris, "A Note by William Morris on his Aims in Founding the Kelmscott Press," 76

but Schoeffer's is easier to read and admirable in its own right.[73] We can see Morris further encouraging a smoothing out of the letterform by his mention of the printing venture of Swynheym and Pannartz.[74] They began working at the Subbiaco monastery, near Rome, in 1465, and printed with "an exceedingly beautiful type," that appeared to be "a transition between Gothic and Roman, but which must have certainly come from the study of the twelfth- or even the eleventh-century manuscripts."[75]

The primary function of legible type is to cater to a reader's desire for a comfortable reading experience, but in order to understand how the page begins to become architectural we must understand how metal type is made and the results it produces in a press. You can see the embossed quality in the original edition of *Wood*, but it is not possible to reproduce this effect in photomechanical reproductions. The process of creating type is rooted in a tactile-material process that resembles sculpture. Each letter is carved in the necessary size on the end of a steel punch. The punch is pressed into a matrix of softer metal to produce a reusable mold, and the mold is filled with an alloy of lead, tin and antimony to produce a three dimensional pieces of type that can be locked into a press. Type is inked and imprinted on paper and produces a material and visual image. Wet or recently dried ink has sheen and the printed letters are smooth and slightly depressed or embossed. These textures contrast with the lighter and rougher fibers of hand made paper. Renaissance printers took delight in the tactility of this method of printing. Later, printers in the eighteenth century rejected the textural contrast between the smooth sheen of black ink and rough texture of the paper. Lacking a better printing method, they often printed

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[73] Morris, "Printing," 60—61. Morris contradicts himself in his compliments of the typography. He states that Gutenberg's work could not be surpassed; yet, he states that Schoeffer's type is the highest achievement (ne-plus-ultra) of Gothic type. He notes that type similar to Schoeffer's was more prevalent for twenty years after 1462. So perhaps the statement on Gutenberg could be considered to be more of personal opinion and the quality of Schoeffer's has more popular support.
[74] Morris, "Printing," 60.
[75] Morris, "Printing," 60.

pages and ironed them like laundry to remove any sculptural quality.[76] Morris, on the other hand, favored a heavy impression that created an embossed surface.[77] In comparison to *Wood*'s heavy and sculptural type forms, the type in Morris's early work with the Chiswick press appears to be feeble and pale (Fig 4).

Thus far, I have dealt with the sculptural quality of the type present on each page of *Wood*. This embossed texture creates tactile interest, but it also accentuates the grid or underlying structure of the book. The flat surface of the page is the initial substrate for the grid, but the method of printing literally builds up the surface structure and expands the grid. You can touch the edges of the page and they are flat and smooth. The block of text has a slightly bumpy texture. You can feel the individual lines of the borders and the illuminated capitals. You can feel where the border ends and the unembossed paper begins. This quality alone is not architectural. However, it is an interesting decorative feature; yet it introduces the concept of space, which will be analyzed architecturally as I discuss the specific design and narrative of *Wood*.

The term architecture implies a space that can be entered and navigated. A book can fulfill the function of a decorative object, but it is also a container for information or a narrative, a way to actively consume and move through information. Similarly, the pages of *Wood* also suggest space. Although it is not a space that appears to be immediately traversable, the dark block of text appears to recede into space in contrast to the lighter tone of the page. The visual illusion is the opposite of the physical reality of the printed page. The printed matter projects slightly towards the reader rather than recessing. The black elements create texture and build up the surface, and this creates a tension between flatness and depth on the surface of the pages that

[76] Bringhurst, 138. The three dimensional quality of printing was common until the middle of the twentieth century when photolithographic processes and offset printing became the predominant commercial printing process.
[77] Peterson, *The Kelmscott Press*, 92.

hinders absorption into the task of reading a narrative. The illusion of recession suggests that the reader of the page will penetrate a flat meaningless surface and entering the meaningful narrative and a new world.

Wood Beyond the World: an Interdisciplinary Reading

Wood is an attractively printed and constructed book, but ultimately Morris intended the purchasers of his books to read his books as well as enjoy their aesthetic qualities. On the most basic level, reading literary fiction is an act of forward motion. One selects a volume and physically progresses through each page until the completion of the narrative, and to some degree the reader is suspended from reality and absorbed into the reality of the narrative.

The materiality of Kelmscott volumes, the repetition of the grid, the heavy black text blocks, and the archaic letterforms challenge the reader's entry into the narrative space. Initially the pages textured with blocks of black, closely leaded lines of type may be daunting to read. One might have a tendency to focus on the shape of the letters or structure of the page rather than the words or content the letters signify. In this context readers are forced to simultaneously navigate a superficial material space and unconsciously strive to transcend a surface decorated with type in order to interact with or relate to the narrative.

Surface and narrative are the two terms at play here. Somewhat like a worshipper using an icon to aid the prayer or meditation process, one cannot get to the narrative without first focusing on the surface. The reader is dependent upon the surface and structure of the grid in order to become absorbed into the narrative. I would argue that the reader is specifically dependent upon Morris' placement of decorative elements: borders, dingbats,[78] and illuminated

[78] Dingbat is the most commonly used jargon, but the term printer's ornament is an equivalent term. See Bringhurst (324—25) for the definition. A dingbat is a "typographic glyph or symbol subject to scorn because it has no apparent relation to the alphabet. Many dingbats are pictograms- tiny pictures of churches, airplanes, skiers, telephones and the like. Others are more abstract symbols- check marks, crosses, cartographic symbols, the emblems

capitals, to transcend beyond the repetitive patterns and spatial tension present on the page. These, like the type, are superficial elements, but appear with less regularity. They break the pattern of the grid based on the size and shape of the twelve point Chaucer type and a twenty-eight-line text block.

Since the frontispiece, designed by Burne-Jones, is the only illustration in *Wood Beyond the World*, Morris judiciously used decorative elements to invite the reader into the book and to assist in the navigation of the text. Morris began his tale by presenting the reader with a stylized illustration of a young woman in a lush landscape (Fig 1). She delicately walks towards the first page of text. Tendrils of foliage encircle her feet, waist, arms, and hair. The serpentine gesture of the vegetation mirrors the pattern of the border that surrounds the illustration, as well as the patterns in subsequent borders, illuminated capitals, and leaf-shaped dingbats throughout the text. So, from the beginning, the book and its contents are connected to earth and an implied landscape.

Further examination of the frontispiece suggests a transition from one space into another. The woman stands in an open field with flowering plants and vines, and the background is a dense forest. The flowering growth does not extend into the forest. This kind of growth is only possible in the full daylight of spring or summer, and may indicate a transition from darkness into a new and enlightened stated of being. The floral borders, as a kind of decoration rather than narrative illustration, move closer to the space of the reader and indicates that the change of state or illumination will extend from the text to envelope the reader's own body and consciousness.

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of the suit of playing cards, and so on." Horticultural dingbats, like leaves or flowers, may also be referred to as a **fleurons**.

The woman's elongated appearance and the delicate lines of her body, as well as the natural setting recall the work of Sandro Botticelli. Her form does not quote a specific painting, but Burne-Jones greatly admired Botticelli's oeuvre.[79] Given the blooming flowers and vegetation and the void of new growth and life in the darkened forest one might think of Botticelli's *Primavera* (Fig 10). *Primavera* presents a transitory scene. To the far left, Mercury, with his winged boots, uses his snake-entwined wand to drive away the last of the winter wind, indicated by a diaphanous, cloud formation. To the far right, the west wind, Zephyrus, is capturing the nymph who will be transformed into Flora, a flower goddess, when Zephyrus first touches her. The nymph emits a strand of flowers from her mouth and her new form stands next to the nymph in a gown adorned with a floral pattern and garlands of flowers encircle her hair, neck and waist, much like the vines around Burne-Jones's illustration. Flora casts flowers from the folds of her gown onto the surrounding ground. Around her, the flowers, new life, and love are in full bloom. Venus, goddess of love and beauty, is the central figure; the blindfolded figure of Eros flies and aims his bow above her, and the three graces of chastity, beauty, and love dance in a circle next to her.[80] The importance of the concept of rebirth and the transformative qualities of nature are introduced by the frontispiece, but the idea of feminine virtue as depicted by the graces and the contrasting concepts of chaste love and a lust without emotional substance will also be important to my upcoming analysis of the narrative.

Nature is a transformative entity, but the forest is, in western mythology and folk tales, on its own a sacred and transformative location. Forests are often associated with gods and other

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[79] Stephen Wildman, "The Seven Blissfullest Years," *in Edward Burne-Jones: Victorian Artist-Dreamer* (New York: Metropolitan Museum of Art, 1998), 141. On a trip to Italy in 1859, Burne-Jones made studies of *Primavera*. Also, he quoted the Pose of Zephyrus and the nymph in his 1870 watercolor *Phyllis and Demophoön*.

[80] For more detailed analysis of Botticelli's composition and the figures within it see: Frank Zöller, "*La Primavera:* A Wedding Picture," in *Botticelli: Images of Love and Spring,* translated by Fiona Elliott (Prestel-Verlag: Munich, New York, 1998), 34—67.

mythological creatures. Robert Pogue Harrison argues that the structure of a forest mimics the structure of a cathedral. A forest, like a cathedral, extends towards the heavens and masses of interlocking tree branches are like the ribs of vaults that open up the space. Occasional breaks in the density of the forest illuminate the darkness much like stained glass reflecting on the stone surfaces of a cathedral.[81]

The idea of nature as a cathedral was popular with Gothic Revivalists and the PRB. John Ruskin believed that all good design should mirror the structure of nature. He wrote in his *Seven Lamps of Architecture* (1849), "In the edifices of Man there should be found reverent worship and following, not only of the spirit which rounds the pillars of the forest, and arches the vault of the avenue—which gives veining to the leaf, and polish to the shell, and grace to every pulse that agitates animal organization…"[82] Ruskin intended his observations to be applied to all design, but in this work he pays particular attention to various cathedrals. This connection between nature and architecture is interesting given the history of architectural frontispieces in books and the fact that *Wood*'s frontispiece is an image of nature rather than man made architecture. As previously mentioned, an architectural motif in a frontispiece serves as a meditative entryway into the text. The forest, like an architectural motif is intended to prepare the reader for entry into a new world, and the young woman acts as a guide.

In lieu of additional illustrations, decorative elements are employed to shape the story and indicate important moments, activity, and stasis. The narrative begins boldly with an illustrated capital spanning ten lines, and a statement in all capitals resembling the introduction of a children's fairy tale: "A WHILE AGO THERE WAS A YOUNG MAN DWELLING IN A

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[81] Robert Pogue Harrison, *Forests: the shadow of civilization* (Chicago: The University of Chicago Press, 1992), 178—79.

[82] John Ruskin, *The Seven Lamps of Architecture*, 1849 (New York: John Wiley, 1854), 59. See also Ruskin, 89. He writes a more universal statement about nature and design: "most lovely forms and thoughts are directly taken from natural objects… so the converse of this, namely, that forms which are *not* taken from natural objects must be ugly."

GREAT and goodly city…" This is the introduction of the primary character, Golden Walter, a merchant's son (Fig 1).

Walter departs from his home on a trading voyage after leaving his cold and promiscuous wife. While on this voyage he is plagued by visions of a beautiful woman (the Lady), a young servant girl (the Maid), and a hideous dwarf. The maid is the woman referred to by the illustration. The text indicates that she wore an iron ring on her foot. The image does not reveal this adornment but the vines entwining her foot might be seen as a proxy. These characters reappear several times and are integral to Walter's experience on his journey and to his transformation from the role of a merchant's son into the ruler of a great kingdom. After a simple typographic passage that contains only one leaf dingbat, the event of Walter's introduction to these envisioned characters is followed by a quick succession of three illuminated capitals for each of the next three paragraphs (Fig 11). The visual format of the text indicates that something important is occurring. And indeed in the story, Walter stands inactive until suddenly movement surrounds him:

> "So Walter stood idly watching said ship, and as he looked, lo! folk passing him toward the gangway. These were three; first came a dwarf, dark brown of hue, & hideous,… After him came a maiden, young by seeming, of scarce twenty summers…Last of the three was a lady, tall and stately, so radiant of visage & glorious of raiment.."[83]

This lively passage is approximately one and a half pages in length and is preceded and succeeded by sections with single leaf dingbats to simply indicate paragraph shifts and ease the reading experience. These three characters are interjected into the narrative and augmented visually by the repeated capitals. Walter watches these passengers until they have entered the

[83] Morris, *Wood Beyond the World*, 6—7.

ship and continues watching until the ship leaves port. Just as quickly as they enter, these characters disappear and, "Walter stood awhile staring at her empty place where the waves ran into the havenmouth,"[84]

Initially, Walter considers asking the captain of the ship on which he is travelling for information about the other ship and its passengers. However, he convinces himself that these figures were a dream or figments of his imagination. Walter's act of staring into emptiness is highlighted by an illuminated capital, but a page of solid text with neither dingbats nor illuminated capitals follows it (Fig 12). One might argue that the thick mass of text mirrors Walter's confusion at seeing these figures. The repetition of bold black shapes is almost hypnotic and the reader is drawn into Walter's state of mind.[85]

While on his own ship, the mysterious triad of figures appears to Walter again. This time, they are not indicated by a procession of illuminated capitals. Their narrative appearance blends into the pattern of the type. As quickly as Walter notices the group it disappears and Walter is unable to discern "whether those whom he had seemed to see pass aboard ship were but images of a dream, or the children of Adam in very flesh."[86] These characters had been seen entering a ship that had already set sail. This fact and their appearance shortly thereafter, along with Walter's own confusion and the hypnotic visual texture of the page work together to heighten our sense that they are intangible dream figures.

Walter continues on his voyage. His ship, the Katherine, stops at several ports for trade. A large illuminated capital and a partial border initiate the Katherine's voyage because it is the beginning of a chapter. However there is an increased use of leaf dingbats throughout the pages describing his travels (Fig 13). The dingbats and capitals give emphasis to certain words and

[84] Morris, *Wood Beyond the World*, 8.
[85] Morris, *Wood Beyond the World*, 8—9.
[86] Morris, *Wood Beyond the World,* 9.

phrases, such as "Fast," "But as for the other trouble, to wit his desire & longing to come up with those three, it yet flickered before him… ," and "Now this was the last country where to the Katherine was boun…" These phrases suggest the transitory nature of sea travel. They also break up the text block and create a sense of motion, a wave like pattern that suggests a state of transience and forward progression. The highlighted phrases also emphasize motion of time by stating what he had seen and what he will see.[87]

The border is also important. During Walter's sea voyage, the border spans the upper and outer edge of its page (Fig 13). This may indicate a state of successful travel. Other chapters with less successful activity have a smaller border. The following chapter is decorated with a border that occupies only one edge of the page (Fig 14). Here, we find the voyage is static: after four weeks of swift sailing the wind has died and forward motion stalled. The ship unproductively follows the swell of the sea and the crew prepares for a storm. A lone dingbat accentuates Walter's response to the oncoming storm. He goes to his cabin to sleep and is awoken by the bustle of activity and the violent motion of the ship and is eventually lulled to sleep again by the storm. Whereas the dingbats during the early sea travel form a pointed, triangular incline (Fig 13) of progression, the storm wakening is followed by a series of dingbats that form a very gentle curvature across the span of two pages (Fig 15). This slight curve is contrary to the sea's violent motions, and is suggestive of Walter's calm sleeping state.

After several days of poor weather and sailing, the sun begins to shine and land could be seen in the distance. Here, the border flourishes (Fig 16). The line is more delicate and expansive than that of the border during the stagnant period and it skims three edges. Four illuminated capitals demarcate the process by which they arrived at land and continue forward.

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[87] Morris, *Wood Beyond the World*. 12—13.

On land they find one man and his home. There are no other people. This man is introduced by an illuminated capital and a series of dingbats to highlight statements made by the two parties during a conversation (Fig 17). The dingbats form a zigzagging series of diagonals to indicate a lively introductory exchange. The dingbats are fewer in number once the crew realizes that this man is the only inhabitant of the island "betwixt the sea & the dwellings of the Bears, over the cliff-wall, yea and a long way over it."[88] The 'Bears' are a primitive pagan people who are somewhat bear-like in appearance. They also worship the Lady from Walter's visions.[89] This affirms that the Lady and her companions are real, but it does not yet explain how the party emerged simultaneously in two places at once in its earlier appearances.

After enjoying the man's hospitality for several days, Walter leaves the man's house in order to explore the land. He comes to a barren wasteland described as a 'rough mountain-neck with little grass, & no water.'[90] This passage is marked with two illuminated capitals per page, but there are no dingbats to disrupt the pattern in the center of the text (Fig 18). Walter is not confused or trapped in an entirely stagnant state. He is monotonously moving forward. It is as if the page's composition draws the reader into Walter's monotony. The statements marked by the capitals further convey invariable repetition. "When dawn came again he awoke & arose…but pressed on all he might…" "Again, the third night, he slept in the stony wilderness…But on the fifth morrow the ground rose but little, & at last he came on a spring…"[91] The last statement ends the monotony and the next spread features a triangle formed by three capitals (Fig 19). A triangle is a stable geometric form, but it incites more interest by creating three implied lines of direction rather than two stacked lines at a similar angle.

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[88] Morris, *Wood Beyond the World*, 29.
[89] Morris, *Wood Beyond the World*, 29.
[90] Morris, *Wood Beyond the World*, 47.
[91] Morris, *Wood Beyond the World*, 48—49.

Walter is received by a lush landscape. This quality is indicated by the presence of a full border (Fig 20). It spans the entire length of three edges and occupies much of the width between the text block and edge of the page and is nearest in size to the border surrounding the frontispiece. The border is large and decorated with several different kinds of stylized floral blooms. These flowers are evenly spaced and encircled neatly by spiraling vines. This description of the border is somewhat similar to the textual description featured two pages later. Morris wrote, "So he came to where the land was level, and there were many trees, as oak and ash…not growing in a close wood or tangled thicket, but set as though in order on the flowery greensward, even as it might be in a great king's park."[92] Here the blooms are larger and more fully developed than the frontispiece and the vines are thinner and more constrained than heavy leaves and tangle of smaller vines in the frontispiece border. This border and the space described by the text are more refined and orderly than the unruly vines entwining the Maid in the frontispiece. The border implies that the resident or owner of the land favors a more refined appearance. Also, in the frontispiece, flowers and vegetation are aligned with the female form and feminine virtue. If the feminine theme is continued with the later floral border it may further indicate that the owner of this new space is the Lady who is more refined in appearance and more sexually developed or promiscuous.

In this lush park, Walter is introduced to the dwarf from his vision. Once again, dingbats are used to indicate a conversational exchange (Fig 21). Although, here the dingbats form a longer diagonal rather than the chaotic zigzag formed by the early conversation with the man. The dwarf admits that his Lady (the Lady from Walter's vision) sent him to find Walter.[93] The dingbats grow further apart as the dwarf begins a monologue about the fairness of the Lady's

[92] Morris, *Wood Beyond the World*, 54.
[93] Morris, *Wood Beyond the World*, 55—56.

appearance without Walter's interruption or participation. Fewer dingbats are needed because there is not an exchange of ideas, but two leaf dingbats encapsulate the end of the passage and the dwarf's noisy exit. The dwarf "brake off and fell to wordless yelling a long while, & thereafter spake all panting: Now I have told thee overmuch, and O if my Lady come to here thereof. Now I will go."[94]

Next, Walter is introduced to the Maid. He first sees her from across a river. There is a physical gap between them, and this is visually indicated by a gap between the capital marking Walter's sighting of her and the dingbat highlighting his request to cross the river in order to be near to her (Fig 22). Their encounter is marked by dingbats that form an upward sweeping curve across the spread. This is more visually uplifting and positive than the disjointed series of diagonals present during his encounter with the dwarf. The Maid refuses to permit him to cross the river, but she professes her love for him and Walter reciprocates. I cannot argue that the design specifically indicates the expression of love or happiness, but it does indicate that something important and positive has occurred.

The Maid warns Walter about the evil mistress (the Lady) she serves. The Lady is fond of luring young men to her Golden house with the aim of seducing and enslaving them, and the Maid fears that Walter is her next victim.[95] In spite of her fear she bids Walter to go to the Lady's house and resist any advances so that they could have time to plan a successful escape and safely be together.[96]

Walter goes to the Lady, and the same border placed before his encounter with the dwarf is present here (Fig 23). Walter is invited to stay in her home in the wood. There appears to be no one else in the house save the Lady and her current lover. There are no servants, but he finds

[94] Morris, *Wood Beyond the World*, 56—57.
[95] Morris, *Wood Beyond the World*, 67—70.
[96] Morris, *Wood Beyond the World*, 74—75.

bountiful food and comfortable sleeping accommodations. On the next day, the lush border is repeated again to indicate spatial continuity and Walter's continued stay in the Golden house in the "Wood beyond the World (Fig 23)."[97] He was invited, but the Lady was indifferent toward him and "took no more heed of him than if he had been one of the trees in the wood."[98] His days continue on somewhat monotonously much like in the wasteland, but with the occasional word and dingbat from the Lady that highlight Walter's sightings of the Lady around her home and garden.

The presence of a new border, a curling vine without blooming flowers and the clean pointed line of a freshly cut stem on the bottom edge of the page, finally indicate change (Fig 24). The Lady finally greets him with kindness, rather than indifference, and invites him to serve her as a squire.[99] They have come to an understanding and achieved a kind of balance. The page spreads here are not entirely symmetrical, but the diagonals implied by the illuminated capitals are shallow (Fig 25). The vine's stem at the bottom of the page is a sharply cut edge and indicates the clean work of a florist or landscaper. This suggests the arrangement of nature and a degree of artificiality rather than a truthful change in the relationship between Walter and the Lady.

Walter gradually becomes enamored with the Lady, but one passage indicates that it is more superficial than his love for the Maid. He is in the wood with the Lady, and she sends him away to a nearby thicket so that she could bathe privately in a stream. While he waits for her there are a series of dingbats on a single page forming a shallow curve (Fig 26). Walter thought her to be a "marvel of a woman… and longed for her coming,"[100] but this is not the grand

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[97] Morris, *Wood Beyond the World*, 82.
[98] Morris, *Wood Beyond the World*, 83.
[99] Morris, *Wood Beyond the World*, 94.
[100] Morris, *Wood Beyond the World*, 106—7.

sweeping gesture that was present during his earlier declaration of love to the Maid. It is a superficial sentiment based on his attraction to her appearance, a "fair image fashioned out of lies and guile."[101] Later, when she attempts to make a sexual advance, there is a similar shallow curve implied by the dingbats, and Walter kneels before her like a worshipper before an idol (Fig 27).[102] Initially Walter refuses the Lady because he fears her, but he eventually relents to appease her anger.[103] This illusion and appearances are further emphasized during a conversation during this counter in which the Lady denies ever being present at a port at the beginning of Walter's voyage. She notes, "I suppose that thou hast verily seen some appearance of me; but never have I been in Langton…"[104]

The Maid and Walter meet quickly one afternoon, and Walter agrees to meet her again at midnight.[105] When Walter arrives at midnight the Maid informs him that they are free to leave. She provides no further explanation and they leave.[106] The Dwarf comes after the Maid to avenge the Lady's death. The Dwarf attacks and Walter decapitates him. This narrative is very active and violent here, but the page layout seems to be more erratic than some other passages (Fig 28). Perhaps this format is necessary because the Maid has yet to give Walter a complete explanation about the manner of their escape and the Lady's death.

Walter and the Maid make camp and start a fire in the woods for the night. The Maid then begins to confess to Walter how his visions came to be and how their escape was possible. When she was first brought into the Lady's service she experienced dreams or a trance-like state

[101] Morris, *Wood Beyond the World*, 106.
[102] Morris, *Wood Beyond the World*, 128.
[103] Morris, *Wood Beyond the World*, 129—33.
[104] Morris, *Wood Beyond the World*, 110.
[105] Morris, *Wood Beyond the World,* 142.
[106] Morris, *Wood Beyond the World*, 155.

that magically transferred the likenesses of herself, the Lady and the Dwarf to the port.[107] She explains that she had been plotting the Lady's death since she first arrived at the Golden house. She was becoming fearful that the Lady had discovered her plot upon discovering that the girl had gone missing to see Walter one afternoon. So she feigned seducing the Lady's lover and drugged him with a "sleepy draught" so that he would not actually attempt to "move toward her, nor open his eyes."[108] When she hears the Lady moving in her chambers, she leaves her would-be lover's chamber. The Lady finds that her lover had been with another person. In her anger the Lady stabbed him and in her grief she stabbed herself.[109] The passage involving the drugs and the Lady's death visually mirrors Walter's confused state at the beginning of his voyage (Fig 29). There is a thick mass of uninterrupted text, and it is as if the reader is drawn into the drugged haze of fear, anger, and death.

The Maid begs Walter for forgiveness and Walter admits to his failure to be faithful to his love for her and attempts to appease her guilt. He states:

> It was ill and ill done of me, for I loved not her, but thee & I wished for her death that I might be with thee…If there be any guilt of guile; and if there be any guilt of murder, I also was in the murder. Thus we say to each other; and to God & his hallows we say: We two have conspired & slain the woman…as one body and one soul.[110]

Walter is attempting to reconcile their collective actions, and it is effective. A blooming grape vine greets their renewed relationship, and they kiss for the first time (Fig 30).[111] The bunches of grapes in the border are interesting given the couple's recent transgression of murder, Walter's affair, and the claim that the couple is unified as "one body and one soul." Grapes or wine are

[107] Morris, *Wood Beyond the World,* 176—77.
[108] Morris, *Wood Beyond the World,* 184.
[109] Morris, *Wood Beyond the World*, 184—186.
[110] Morris, *Wood Beyond the World*, 187.
[111] Morris, *Wood Beyond the World*, 188.

associated with Christ's crucifixion and the forgiveness of humanity's sins. The couple is in the process of being purified and transformed into a new body and soul. Further, grapes are an attribute of Dionysus, the god of wine, ecstasy, and fertility. This multifaceted symbolism, in addition to the printed text, indicates that Walter and the Maid are growing emotionally and there is hope for a prosperous future.

They continue their journey and trick the bear people into believing that the Maid is their goddess (the Lady) in order to receive safe passage through the mountains. Their fear of the bears may be seen in a chaotic smattering of dingbats throughout the passage (Fig 31). These highlight words such as "peril," "sacrifice," and "death." After surviving the encounter with the bears they descend the mountain and are discovered by the people of a kingdom.

Initially, Walter and the Maid feared this new group. They had been traveling as a caravan in the mountains. Walter wondered "what would betide, and if peradventure they also would be for offering them up to their Gods; whereas they were aliens for certain, & belike also Saracens."[112] The new people had separated him from the Maid. He "strove to think the best of it that he might," but he continues to worry and the thick mass of black text mirrors his extensive thoughts of worry and allows the reader to empathize with him.[113]

His worries were unfounded. He and the Maid arrived at the Kingdom unscathed. There is a new border. The grape vine and hope for a new life has grown and extended to the edges of the pages (Fig 32). There is once again a regular rhythm of illuminated capitals (Fig 33). Walter is crowned King; this action is based upon their tradition of crowning the first suitable male

[112] Morris, *Wood Beyond the World*, 235.
[113] Morris, *Wood Beyond the World*, 235.

discovered in the mountains following the death of a King who had no heir.[114] The cheers of the people are highlighted by dingbats, and create celebratory variation within the rhythm (Fig 34).

The King demands that the Maid be brought to him so that he might have a queen. The Maid kneels before the King who is illuminated by a capital "B" (Fig 35). At a diagonal below the "B" is a single dingbat, which is significantly smaller than the letter. The diagonal placement of the "B" and dingbat imitate the descending motion of Walter's kneeling, and "the King stooped down to her and raised her up, & stood on his feet, and took her hands and kissed them, and set her down beside him…" Walter has finally moved beyond his superficial, lust-filled desires and has lowered himself in order to lift up his pure untarnished Maid as Queen. From this point the King and Queen, formerly the Maid, live fulfilling lives, and are much loved by the realm's denizens and their descendents. "Now of Walter and the Maid is no more to be told…,"[115] the story ends with a smooth pattern of illuminated capitals and dingbats to ease the reading experience. The last page is only partially filled with type, which is balanced by the large rectangle of the Kelmscott publication mark. The end is visually balanced and Walter has achieved equilibrium in his life.

Transhistorical Content and Dreams

Morris used non-illustrative, decorative elements to construct a distinct landscape within the surface of the text to create interest and to help guide the reader through the texture of the type. He also used these elements to indicate layers of perception: depth and superficiality. This allows the reader to expand upon the material surface and be absorbed into the narrative. Further, Amanda Hodgson, a scholar of literature, has argued that the narrative is concerned with the temptation of superficial appearances and perceiving a person's inner character. Walter must

[114] Morris, *Wood Beyond the World,* 237—40.
[115] Morris, *Wood Beyond the World*, 260

choose between the seduction and sexual prowess of the Lady and the chaste reciprocal love of the Maid who initially refuses to allow Walter to touch her. Walter nearly made the wrong decision; he did sleep with the Lady. Similarly, Walter chose a promiscuous and beautiful woman as a marriage partner. Eventually, he realized that a relationship with the Lady would be unsatisfying; he chose to assist the Maid in her escape and to give her his undivided love. He grew as a character, moved beyond the superficial, and achieved a balanced and ideal ending.[116] By the end of the tale he is willing to humbly kneel before the one he loves in order to raise her up as an equal partner, an act that is visually supported by the typographic structure describing Walter's kneeling action (Fig 35).

Amanda Hodgson suggests that the events occurring in the enchanted wood are much like a dream or fantasy; isolated scenery designed for the dreamer to learn skills necessary for more effective participation in the world outside of the isolated wood.[117] Dreams assist a person in integrating the psychological interior into the material exterior, and if the text, itself, is to be understood as a dream then the reader must somehow impose personal experiences onto the existing narrative structure in order to attain a sort of edifying lesson via absorption into the text.

Morris's narrative makes allowances for the reader's imaginative alterations of the story. Blue Calhoun has suggested that Morris constructs formulaic landscapes in his late romances. This formula uses variations of the elements of mountain, wood, plain, stream, and town to form an enclosed landscape and the elements of city, road or sea are used in association with the transitory world outside of these environments. Narratives typically begin in a simple pastoral

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[116] Amanda Hodgson, "'The Very Garden of God': the last romances," in *The Romances of William Morris* (Cambridge: Cambridge University Press, 1987), 177—78. See also: May Morris "Introduction," in *The Collected Works of William Morris: The Wood Beyond the World, Child Christopher, and Old French romances*, edited by May Morris (New York: Longmans, Green and company, 1913), 105. Morris was also concerned with notions of outward and inward in regards to this particular tale. He referred to the country beyond the enchanted wood, the mountains and kingdom of Stark Wall, as the outward world concerned with trade and material wealth

[117] Hodgson, 179.

space, move into a more supernatural or otherworldly wilderness (i.e. mountains and woods), and finally return to a familiar enclosed space, of rest and protection from the outside dangers, like the Christian kingdom at the end of *Wood*.[118] Morris also uses generalized character types. Other than Walter, the other primary characters in *Wood* are the Maid, the Dwarf, and the Lady, rather than characters with specific names. Further, Morris does not provide extensive narrative illustration to give the characters or activity a more specific visual appearance. Instead used a pattern of illuminated letters and dingbats to mirror the activity of the story.

May Morris, William's daughter, provided an example of how a reader might apply personal memories to the text. She recalled the enjoyment of reading the late romances. She could experience the fictional affairs of the characters and would recall memories of her family's excursions in the English countryside.[119] Calhoun has even suggested that parts of late romances are based firmly in the English landscape.[120] Thus, Morris's fantastical adventure can be structurally supported by a concrete location on Earth as well as the carefully designed typographic grid.

As previously discussed, the texture of the type may be somewhat cumbersome to the reading process and absorption into the text, but the book was designed to facilitate a more comfortable and attractive navigation of the text. Morris opposed the common printing practice of arbitrarily placing the text block in the middle of a page.[121] A reader seldom views a single page at a time; it is less visually pleasing to treat a two-page spread as two separate units rather

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[118] Blue Calhoun, '"The Little Land of Abundance": Pastoral Perspective in the Late Romances of William Morris' in *Studies in the Late Romances of William Morris: papers presented at the annual meeting of the Modern Language Association, December 1975*, (New York: Sentry Press, 1976), 55—56. See also: Simon Joyce, "Maps and Metaphors: Topographical Representation and the Sense of Place in Late-Victorian Fiction," in *The Victorian Illustrated Book*. Ed. Richard Maxwell. Charlottesville and London: University Press of Virginia, 2002, 43 for a discussion of the importance of the concept of real or actual place to Victorian literature and tourism.

[119] May Morris, "Introduction", xix-xxviii.
[120] Calhoun, 55.
[121] Morris, "Printing," 64—65.

than a single unit. Treating a spread as a single unit balances the text around the natural center or spine of the book, and it allows for comfortable margins with space for the reader to hold the book. A book is an object to be experienced with the body, intellect, and memory.

Thus far, I have discussed only how Morris's design methodology and narrative might be perceived as architectural. However, the general book structure or, more specifically, the vocabulary used to describe book structure is connected to buildings as well as the human body. The term frontispiece was originally an architectural term used to describe the primary or front façade of a building. It did not become connected to book illustration until the end of the seventeenth century.[122] Others, such as sill (space at the bottom of the page or the opening created for windows and doors) and gutter (the central joint of a book where two pages meet or the exterior water drainage system of a building), accompany this term. These architectural terms are joined by anthropomorphic terms such as spine (exterior covering of the gutter joint) as well as head and foot or tail (the top and bottom of the spine). These links between parts of bodies, books, and buildings concretize the holistic relationship between architecture, books, and their human readers or inhabitants.

In the phenomenological text, *Poetics of Space*, Gaston Bachelard suggests that people experience architectural space with the body and memory, and that space ceases to be purely material any time it engages the dweller or the reader to daydream or recall memories of the past. Despite May's recollections, it cannot be assumed that Morris's book or its narrative would engage specific memories in the reader, but by engaging with forms that reference the past, *Wood beyond the World* might lead to additional associations with the past or imagined past. Bachelard admits that a house or ,in this case, a book is initially something perceived in purely

[122] Sherman, 79.

material or mathematical terms, an object to be analyzed rationally. He describes the house as possessing "…well hewn solids and well fitted framework. It is dominated by straight lines, the plumb line having marked it with its discipline and balance."[123] Like the plumb line used to ascertain depth or the vertical placement of an object in space, we might see the typographic grid as forging and organizing the space of a book and similarly organizing the human memory and psyche as the house becomes lived in. The house maps human memory, just as the cathedral is a kind of worldly map to the soul or a transcendent heavenly space.

To take this comparison farther, Bachelard insists that houses, especially old houses, engage the memory because they can be contemplated and re-presented in drawing and other media. The act of studying the building in order to mimic or alter its structure is a powerful tool. The act of viewing the illustration, he argues, also invites contemplation; the best illustrations are the most simple, like "old…woodcuts" with their bold lines and reduced shapes. It is the essential house that leaves room to expand upon the image through memorial associations or daydreams.[124] Morris's process is very similar. *Wood* is an illustration of an earlier model of printed books and type, designed to engage the reader of the present. Thus, the combination of past and present forms of books, letters, and illustrations, along with memory allows the reader to traverse a transhistorical space through the medium of the printed book. In other words, the reader can simultaneously navigate the landscape of the narrative and the remembered past or imagined future by engaging with the material forms.

Conclusion

The concept of a "pocket cathedral" is more complex than any previous scholarship has claimed. A cathedral is an ornamental space designed to aid one's absorption into devotional

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[123] Gaston Bachelard, *The Poetics of Space,* 2nd ed. Translated by Maria Jolas (Boston: Beacon Press, 1994), 46—48.
[124] Bachelard, 48—49.

activities, but this means more than Ruskin's "painted windows." Just as careful analysis of Burne-Jones's own use of the analogy and Morris's own claims for the architectural qualities of books reveals that the meaning of a decorative book is far more substantial than illustrations alone.[125] The underlying architecture of a building or book is significant. Additionally, in order for a book to become like a cathedral one must incorporate a part of one's self into the book. The structure is merely a map leading to a space beyond the material world and without making personal associations with the object it cannot lead to personal redemption and transformation of character or a deeper understanding of the human condition.

In the Victorian era, books were an important part of the structure of a well appointed home. Decorative volumes conveyed a sense of financial wealth, but the titles in one's library and the physical condition of those volumes conveyed a message about the owner's character. The acts of reading, educating one's self, and taking care of a personal library were ways of improving one's character, but the library, the books themselves stood as a symbol of that character or, in the very least, the illusion of a certain attribute.

Surface appearance, as the analysis of Walter's story has shown, is influential. However, the function and meaning of a building or book is dependent on more than its structure or decoration. It is dependent on the way an inhabitant, a visitor, or a reader interacts with the space and content. A cathedral is decorated with materials designed to guide worship. Similarly, in lieu of extensive illustration, Morris used decorative elements (borders, illuminated capitals, dingbats) within the *Wood Beyond the World* to guide the reader through the imaginary space of his narrative.

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[125] Ruskin, *Praeterita*, 437.

These elements do more than break up the heavy black text blocks; Morris broke the gridded format of the type with carefully placed illuminated capitals, borders and leaf-shaped dingbats that shape the story and indicate important moments, actions, and stasis in the text. Using these elements, Morris literally constructed a landscape within the text that mirrors the activity and emotions of the primary character, Golden Walter, a merchant's son who is transformed into a King via an epic-like journey. Through his experiences he learned to see past the superficial physical characteristics of his companions to gain a better understanding of their true temperaments. Similarly, by reading Morris's unusual formal layout, and inserting personal experiences or memories into the narrative, the reader is drawn by the emotional activity to transcend, with Walter, beyond the material structure of the book and into an idealized immaterial space beyond the building or narrative landscape and outside of contemporary time.

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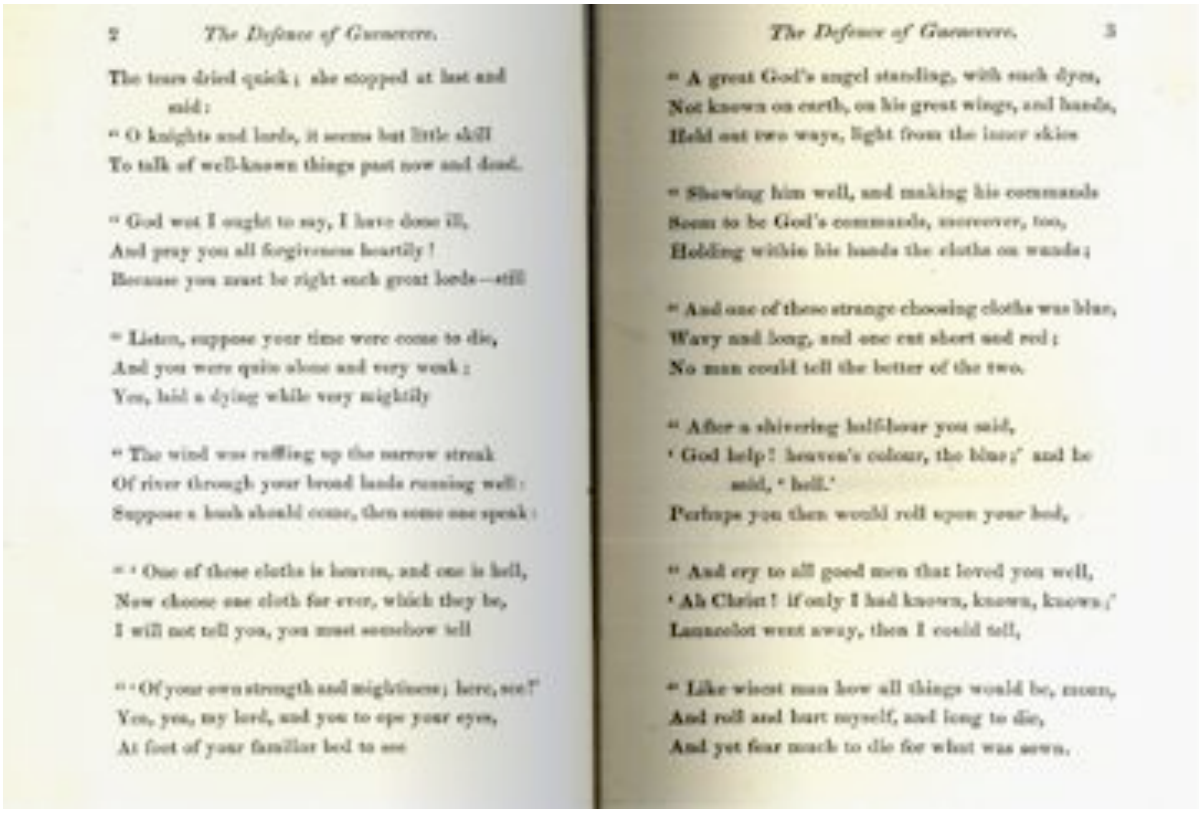
APPENDIX

Figures

Fig 1: Edward Burne-Jones. *Wood Beyond the World* Frontispiece

Fig 2: William Morris, Edward Burne-Jones and Dante Gabriel Rossetti, Chair from 17 Red Lion Square, c. 1857, oil on wood, 90 x 40 x 40 cm, Christie's London.

Fig 3: (Top) Bauer Bodoni is a digitized font based on the fonts cut by Giambattista Bodoni. Design drawn by Heinrich Jost in 1926.
(Center) Linotype Didot is a digitized font based on the type of Firmin Didot. Drawn by Adrian Frutiger in 1991.
(Bottom) Centaur is a digitized font font based on Nicholas Jenson's Roman. Designed by Bruce Rogers in 1912-14.



2 *The Defence of Guenevere.*

The tears dried quick; she stopped at last and
said:
"O knights and lords, it seems but little skill
To talk of well-known things past now and dead.

"God wot I ought to say, I have done ill,
And pray you all forgiveness heartily!
Because you must be right such great lords—still

"Listen, suppose your time were come to die,
And you were quite alone and very weak;
Yea, laid a dying while very mightily

"The wind was rolling up the narrow streak
Of river through your broad lands running well:
Suppose a hush should come, then some one speak:

"'One of these cloths is heaven, and one is hell,
Now choose one cloth for ever, which they be,
I will not tell you, you must somehow tell

"'Of your own strength and righteous; here, see!'
Yea, yea, my lord, and you to ope your eyes,
At foot of your familiar bed to see

The Defence of Guenevere. 3

"A great God's angel standing, with such dyes,
Not known on earth, on his great wings, and hands,
Held out two ways, light from the inner skies

"Shewing him well, and making his commands
Seem to be God's commands, moreover, too,
Holding within his hands the cloths on wands;

"And one of these strange choosing cloths was blue,
Wavy and long, and one cut short and red;
No man could tell the better of the two.

"After a shivering half-hour you said,
'God help! heaven's colour, the blue;' and he
said, 'hell.'
Perhaps you then would roll upon your bed,

"And cry to all good men that loved you well,
'Ah Christ! if only I had known, known, known;'
Launcelot went away, then I could tell,

"Like wisest man how all things would be, mown,
And roll and toss myself, and long to die,
And yet fear much to die for what was sown.

Fig 4: William Morris, *The Defense of Guenevere and Other Poems* (1858), 2-3.

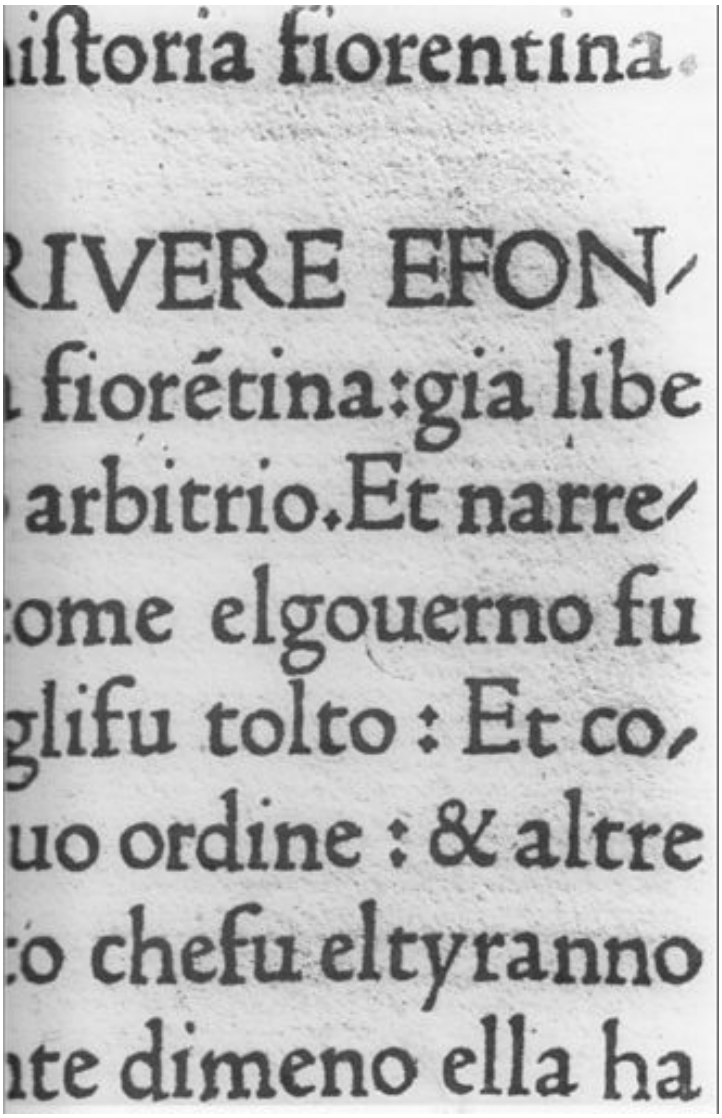


Fig 5: Emery Walker, photograph of a page of Nicolaus Jenson's *Historiae Florentini populi* (Venice, 1476). Morris would have used this type of image to study the shapes of the font.

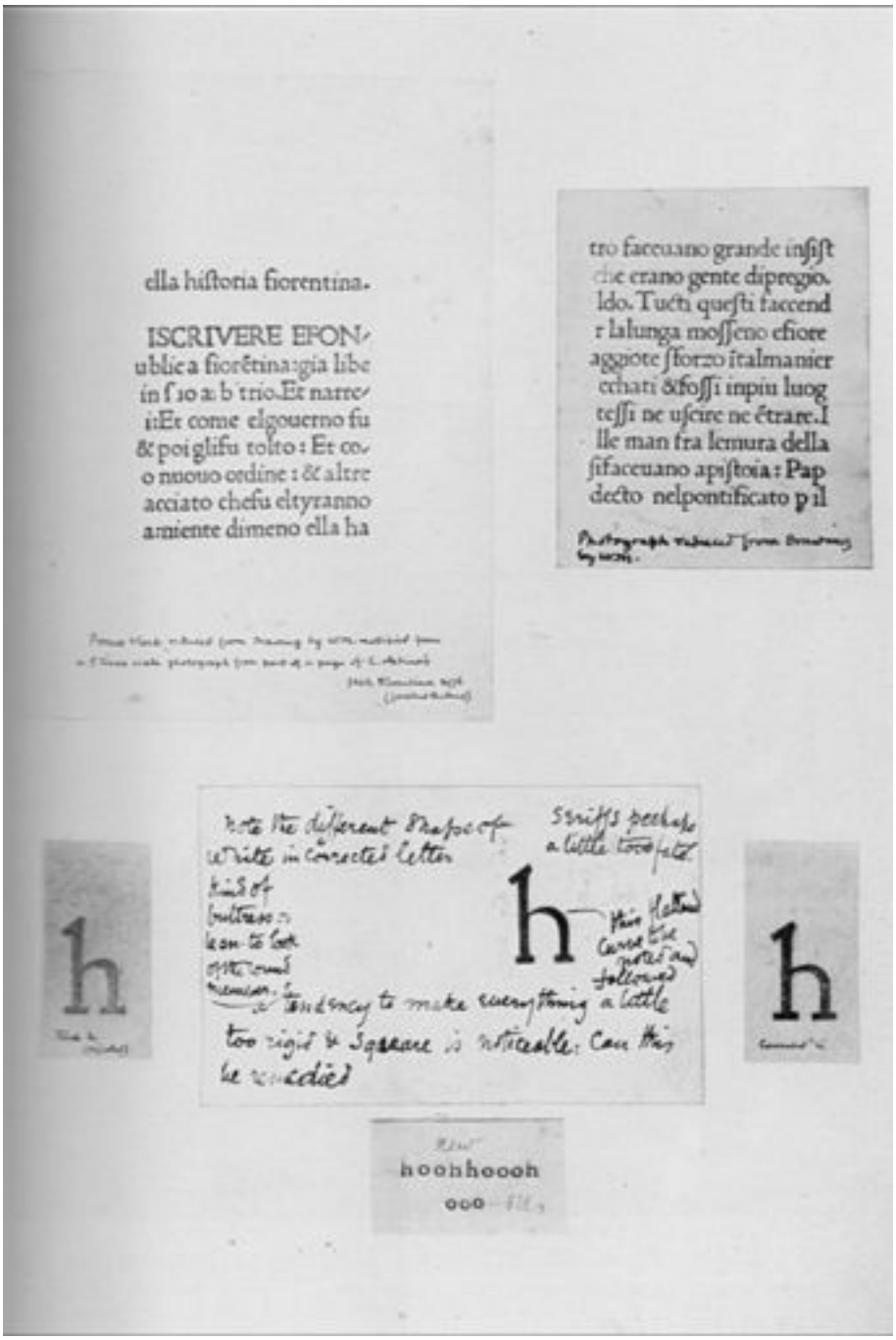


Fig 6: William Morris, preliminary designs for Golden type. Tracings of page from fig. 5 in the upper left and photographic copy (by Emery Walker) of Morris' tracing in the upper right.

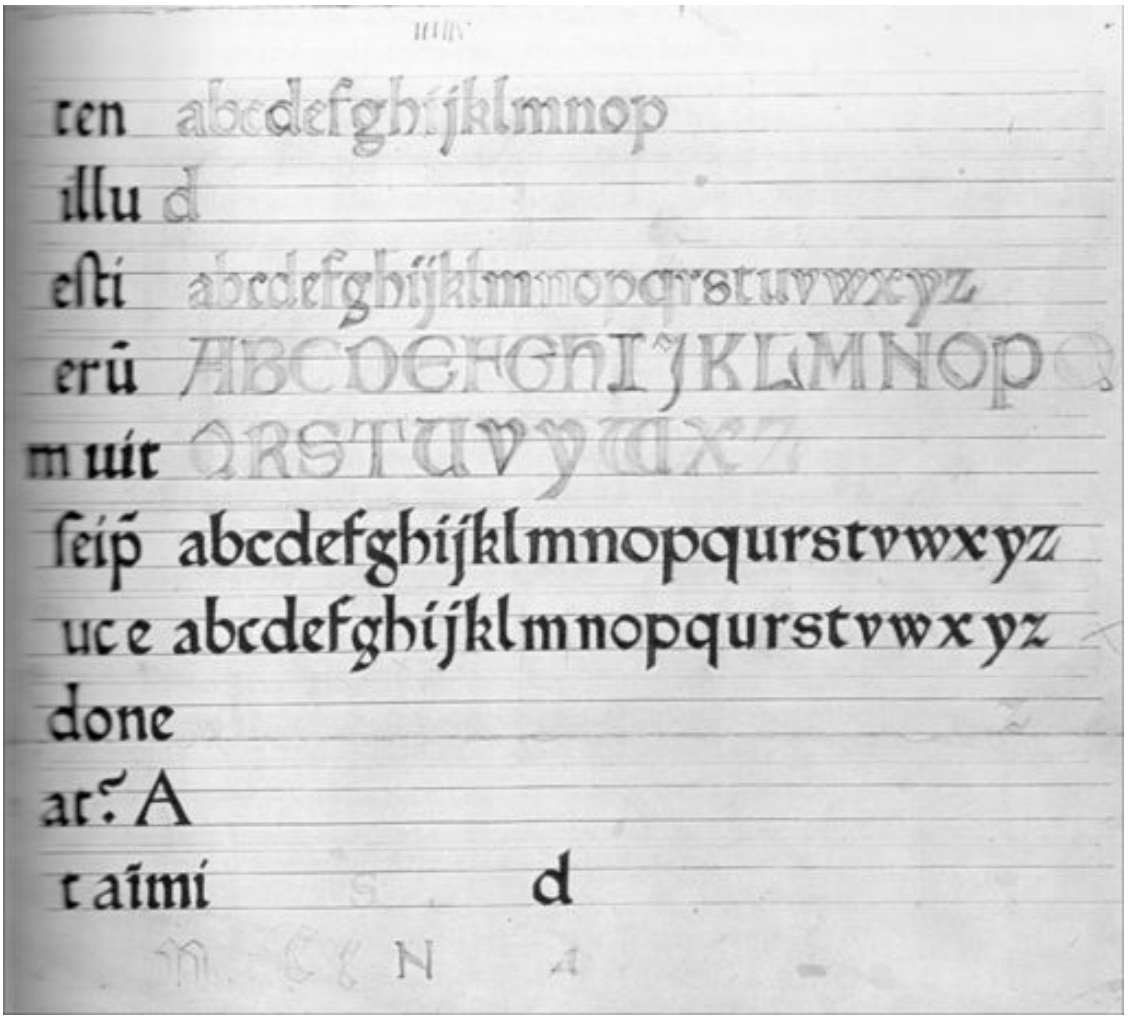


Fig 7: William Morris. Preliminary designs for the Troy (smaller version of Chaucer) type.

Walter is to depart

were best for thee; but maybe also we shall not meet again. Yet if we do meet, father, then shalt thou see a new man in me. Well, said Bartholomew, at least I know on whom to lay the loss of thee, and when thou art gone, for thou shalt have thine own way herein, she shall no longer abide in my house. Nay, but it were for the strife that should arise thenceforth betwixt her kindred and ours, it should go somewhat worse with her than that. Said Walter: I pray thee shame her not more than needs must be, lest, so doing, thou shame both me and thyself also. Bartholomew held his peace again for a while; then he said: Goeth she with child, my son? Walter reddened, and said: I wot not; nor of whom the child may be. Then they both sat silent, till Bartholomew spake, saying: The end of it is, son, that this is Monday, and that thou shalt go aboard in the small hours of Wednesday; and meanwhile I shall look to it that thou go not away empty-handed; the shipper of the Katherine is a good man and

4

true, and knows the seas well; and my servant Robert the Low, who is clerk of the lading, is trustworthy and wise, and as myself in all matters that look towards chaffer. The Katherine is new and stout-builded, & should be lucky, whereas she is under the ward of her who is the saint called upon in the church where thou wert christened, and myself before thee; & thy mother, and my father and mother all lie under the chancel thereof, as thou wottest. Therewith the elder rose up and went his ways about his business, and there was no more said betwixt him and his son on this matter.

Of the ship Katherine

Chapter II. Golden Walter takes ship to sail the seas

THEN Walter went down to the Katherine next morning, there was the shipper Geoffrey, who did him reverence, and made him all cheer, and showed him his room aboard ship, and the plenteous goods which his father had sent down to the quays already,

Fig 8: *Wood*, 4-5 (spread with floriated border in the closed edge) and detail of illuminated capital measuring 6 lines high

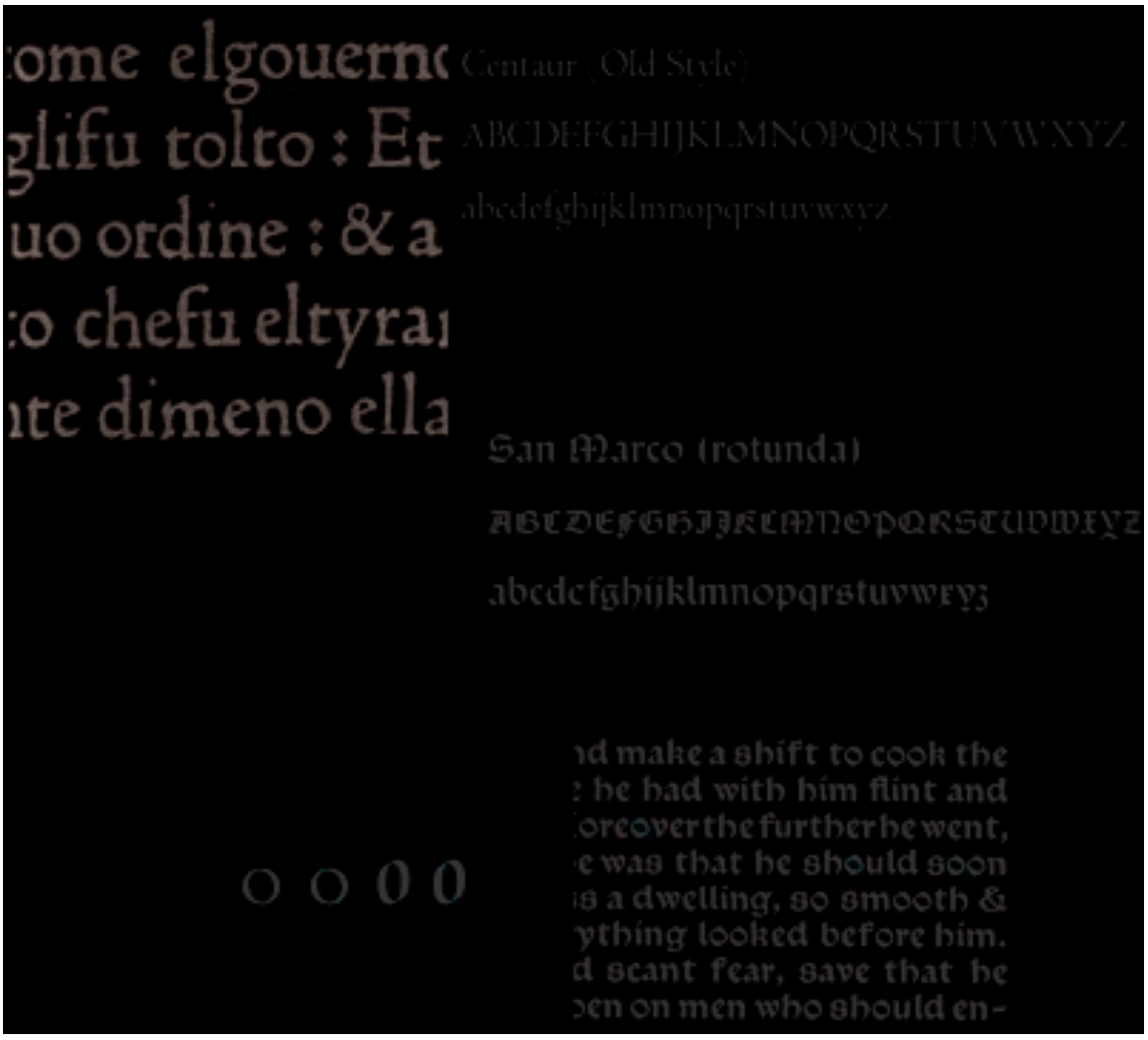
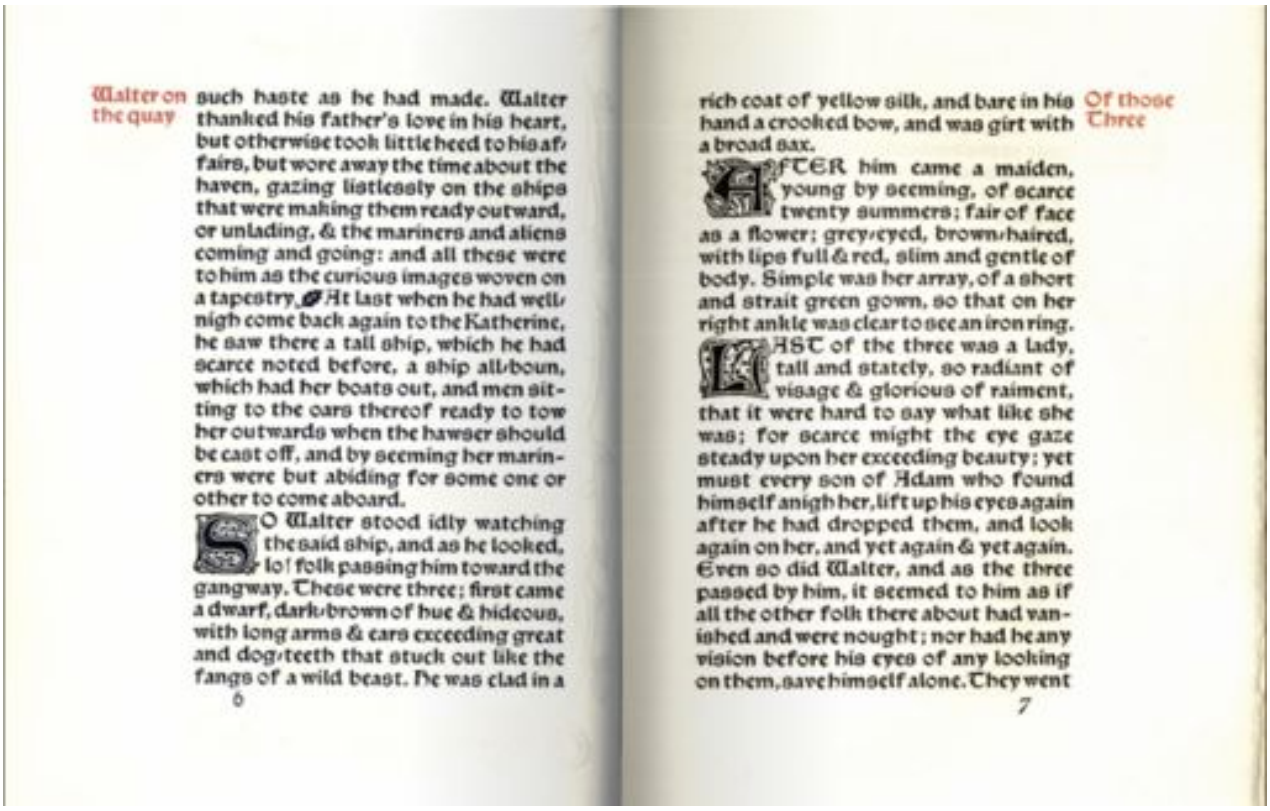


Fig 9: (Top L) Sample of Jenson's Roman font (Top R)Centaur: Digitized font based on Jenson's Roman
(Center) San Marco. Digitized font based on Jenson's rotunda Gothic
(Bottom): Lowercase "o" of Centaur, San Marco compared (left) with a sample of Morris's Chaucer font (right). Letter axis is indicated by diagonal slash.

Fig 10: Sandro Botticelli. Primavera. c. 1482. Oil on panel.



Walter on the quay such haste as he had made. Walter thanked his father's love in his heart, but otherwise took little heed to his affairs, but wore away the time about the haven, gazing listlessly on the ships that were making them ready outward, or unlading, & the mariners and aliens coming and going: and all these were to him as the curious images woven on a tapestry. At last when he had wellnigh come back again to the Katherine, he saw there a tall ship, which he had scarce noted before, a ship all-boun, which had her boats out, and men sitting to the oars thereof ready to tow her outwards when the hawser should be cast off, and by seeming her mariners were but abiding for some one or other to come aboard.

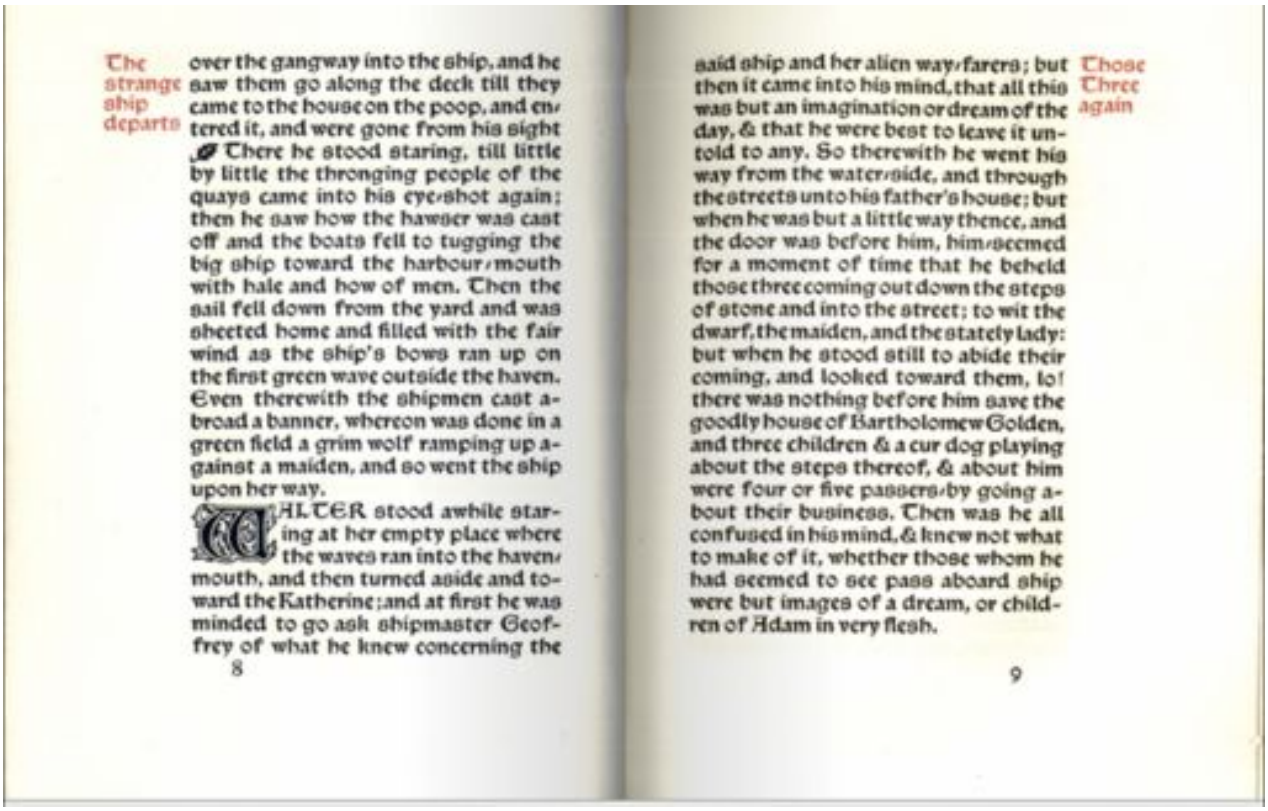
So Walter stood idly watching the said ship, and as he looked, lo! folk passing him toward the gangway. These were three; first came a dwarf, dark-brown of hue & hideous, with long arms & ears exceeding great and dog-teeth that stuck out like the fangs of a wild beast. He was clad in a

rich coat of yellow silk, and bare in his hand a crooked bow, and was girt with a broad sax. Of those Three

After him came a maiden, young by seeming, of scarce twenty summers; fair of face as a flower; grey-eyed, brown-haired, with lips full & red, slim and gentle of body. Simple was her array, of a short and strait green gown, so that on her right ankle was clear to see an iron ring.

Last of the three was a lady, tall and stately, so radiant of visage & glorious of raiment, that it were hard to say what like she was; for scarce might the eye gaze steady upon her exceeding beauty: yet must every son of Adam who found himself anigh her, lift up his eyes again after he had dropped them, and look again on her, and yet again & yet again. Even so did Walter, and as the three passed by him, it seemed to him as if all the other folk there about had vanished and were nought; nor had he any vision before his eyes of any looking on them, save himself alone. They went

Fig 11: *Wood*, 6-7.



The strange ship departs

over the gangway into the ship, and he saw them go along the deck till they came to the house on the poop, and entered it, and were gone from his sight. There he stood staring, till little by little the thronging people of the quays came into his eye-shot again: then he saw how the hawser was cast off and the boats fell to tugging the big ship toward the harbour-mouth with hale and how of men. Then the sail fell down from the yard and was sheeted home and filled with the fair wind as the ship's bows ran up on the first green wave outside the haven. Even therewith the shipmen cast abroad a banner, whereon was done in a green field a grim wolf ramping up against a maiden, and so went the ship upon her way.

WALTER stood awhile staring at her empty place where the waves ran into the haven-mouth, and then turned aside and toward the Katherine: and at first he was minded to go ask shipmaster Geoffrey of what he knew concerning the

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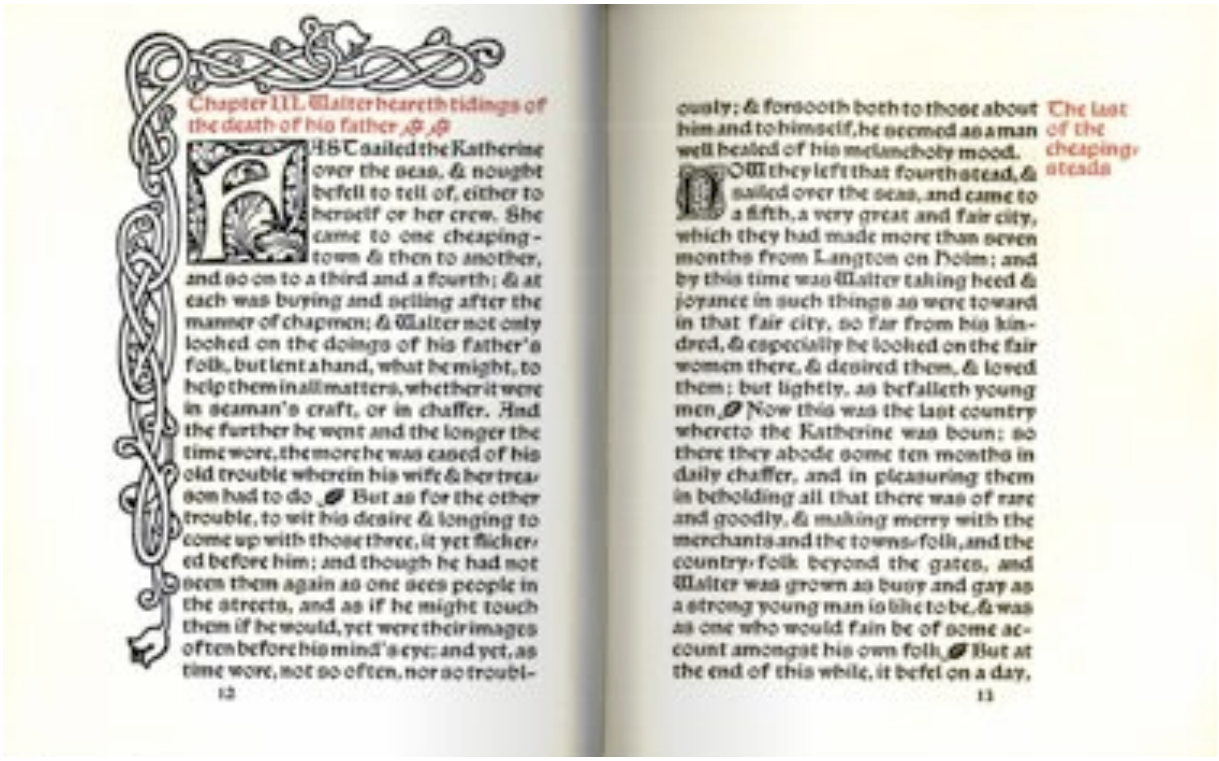
said ship and her alien way-farers; but then it came into his mind, that all this was but an imagination or dream of the day, & that he were best to leave it untold to any. So therewith he went his way from the water-side, and through the streets unto his father's house; but when he was but a little way thence, and the door was before him, him-seemed for a moment of time that he beheld those three coming out down the steps of stone and into the street; to wit the dwarf, the maiden, and the stately lady: but when he stood still to abide their coming, and looked toward them, lo! there was nothing before him save the goodly house of Bartholomew Golden, and three children & a cur dog playing about the steps thereof, & about him were four or five passers-by going about their business. Then was he all confused in his mind, & knew not what to make of it, whether those whom he had seemed to see pass aboard ship were but images of a dream, or children of Adam in very flesh.

Those Three again

9

Fig 12: *Wood*, 8-9.



Chapter III. Walter heareth tidings of the death of his father.

FAR sailed the Katherine over the seas, & nought befell to tell of, either to herself or her crew. She came to one cheaping-town & then to another, and so on to a third and a fourth; & at each was buying and selling after the manner of chapmen; & Walter not only looked on the doings of his father's folk, but lent a hand, what he might, to help them in all matters, whether it were in seaman's craft, or in chaffer. And the further he went and the longer the time wore, the more he was eased of his old trouble wherein his wife & her treason had to do. But as for the other trouble, to wit his desire & longing to come up with those three, it yet flickered before him; and though he had not seen them again as one sees people in the streets, and as if he might touch them if he would, yet were their images often before his mind's eye; and yet, as time wore, not so often, nor so troubl-

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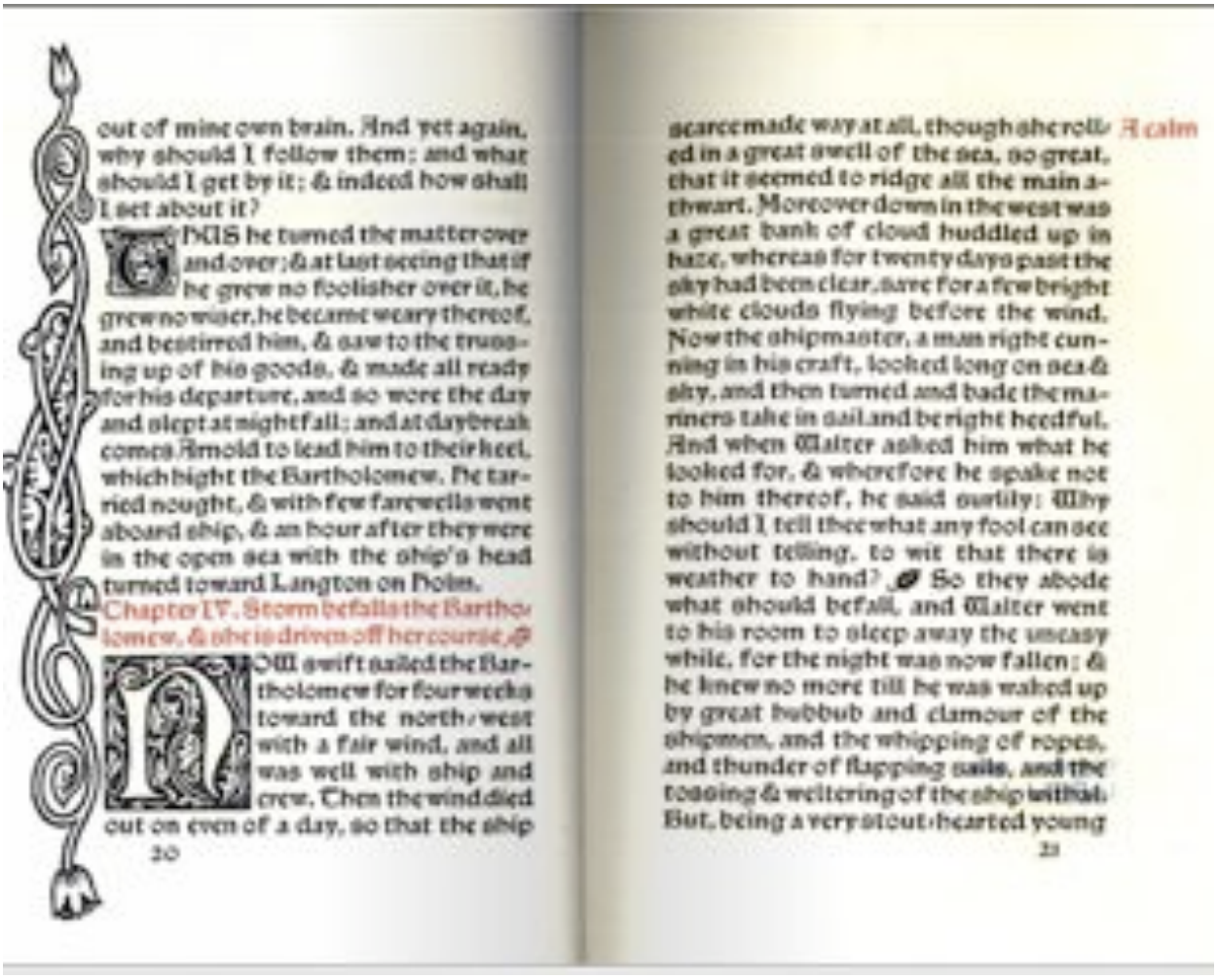
ously; & forsooth both to those about him and to himself, he seemed as a man well healed of his melancholy mood. The last of the cheaping-steads

Now they left that fourth stead, & sailed over the seas, and came to a fifth, a very great and fair city, which they had made more than seven months from Langton on Holm; and by this time was Walter taking heed & joyance in such things as were toward in that fair city, so far from his kindred, & especially he looked on the fair women there, & desired them, & loved them; but lightly, as befalleth young men. Now this was the last country whereto the Katherine was boun: so there they abode some ten months in daily chaffer, and in pleasuring them in beholding all that there was of rare and goodly, & making merry with the merchants and the towns-folk, and the country-folk beyond the gates, and Walter was grown as busy and gay as a strong young man is like to be, & was as one who would fain be of some account amongst his own folk. But at the end of this while, it befel on a day,

13

Fig 13: *Wood*, 12-13.



out of mine own brain. And yet again, why should I follow them: and what should I get by it: & indeed how shall I set about it?

THUS he turned the matter over and over: & at last seeing that if he grew no foolisher over it, he grew no wiser, he became weary thereof, and bestirred him, & saw to the trussing up of his goods, & made all ready for his departure, and so wore the day and slept at nightfall: and at daybreak comes Arnold to lead him to their keel, which hight the Bartholomew. He tarried nought, & with few farewells went aboard ship, & an hour after they were in the open sea with the ship's head turned toward Langton on Holm.

Chapter IV. Storm befalls the Bartholomew, & she is driven off her course.

ON swift sailed the Bartholomew for four weeks toward the north-west with a fair wind, and all was well with ship and crew. Then the wind died out on even of a day, so that the ship

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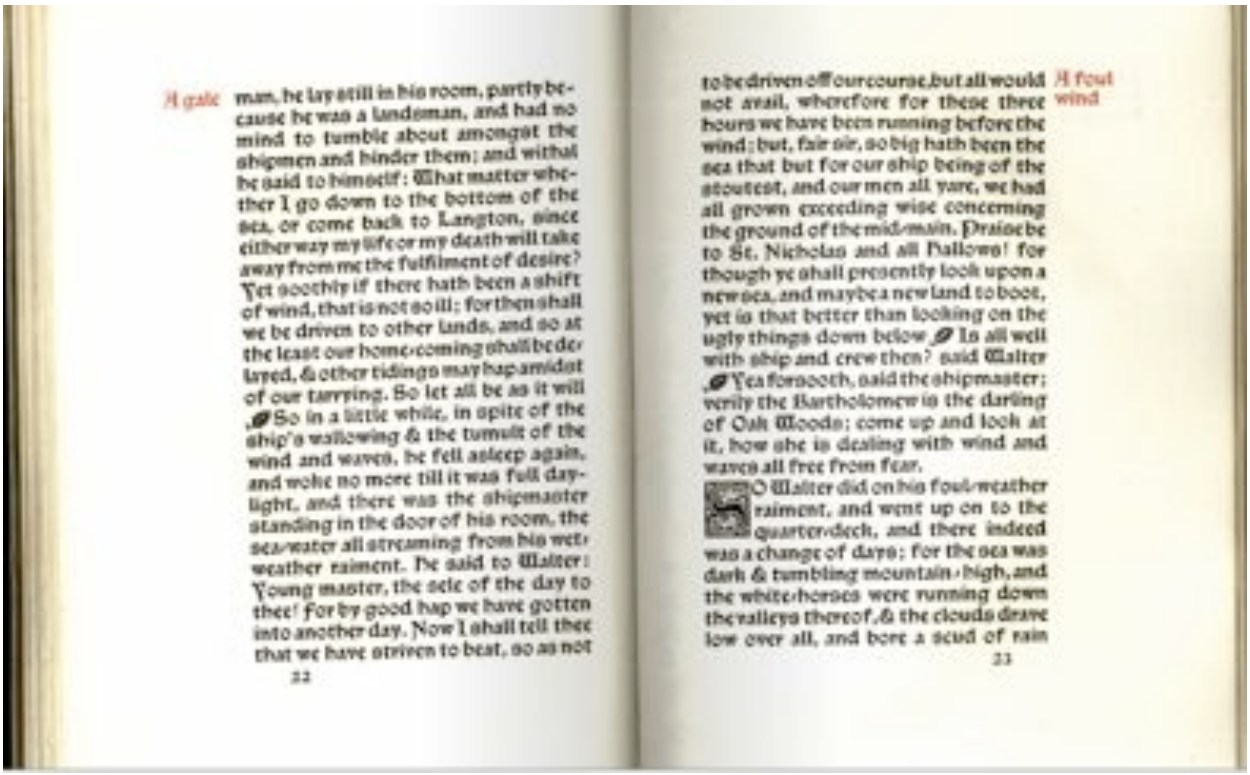
scarce made way at all, though she rolled in a great swell of the sea, so great, that it seemed to ridge all the main athwart. Moreover down in the west was a great bank of cloud huddled up in haze, whereas for twenty days past the sky had been clear, save for a few bright white clouds flying before the wind. Now the shipmaster, a man right cunning in his craft, looked long on sea & sky, and then turned and bade the mariners take in sail and be right heedful. And when Walter asked him what he looked for, & wherefore he spake not to him thereof, he said gurlily: Why should I tell thee what any fool can see without telling, to wit that there is weather to hand? So they abode what should befall, and Walter went to his room to sleep away the uneasy while, for the night was now fallen: & he knew no more till he was waked up by great hubbub and clamour of the shipmen, and the whipping of ropes, and thunder of flapping sails, and the tossing & weltering of the ship withal. But, being a very stout-hearted young

A calm

21

Fig 14: *Wood*, 20-21.



A gale man, he lay still in his room, partly because he was a landsman, and had no mind to tumble about amongst the shipmen and hinder them; and withal he said to himself: What matter whether I go down to the bottom of the sea, or come back to Langton, since either way my life or my death will take away from me the fulfilment of desire? Yet soothly if there hath been a shift of wind, that is not so ill; for then shall we be driven to other lands, and so at the least our home-coming shall be delayed, & other tidings may hap amidst of our tarrying. So let all be as it will. So in a little while, in spite of the ship's wallowing & the tumult of the wind and waves, he fell asleep again, and woke no more till it was full daylight, and there was the shipmaster standing in the door of his room, the sea-water all streaming from his wet-weather raiment. He said to Walter: Young master, the pelt of the day to thee! for by good hap we have gotten into another day. Now I shall tell thee that we have striven to beat, so as not

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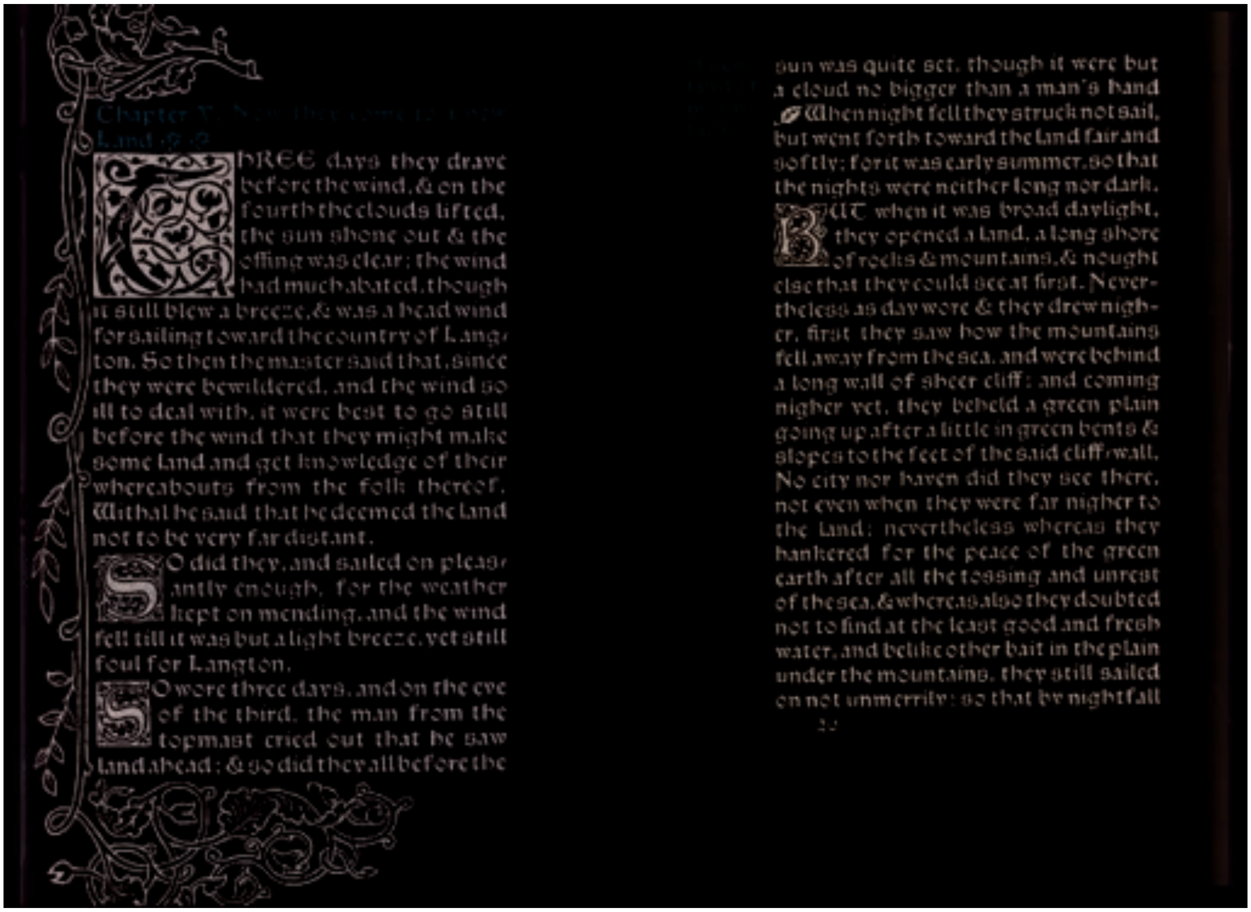
to be driven off our course, but all would not avail, wherefore for these three hours we have been running before the wind; but, fair sir, so big hath been the sea that but for our ship being of the stoutest, and our men all sure, we had all grown exceeding wise concerning the ground of the mid-main. Praise be to St. Nicholas and all Hallows! for though ye shall presently look upon a new sea, and maybe a new land to boot, yet is that better than looking on the ugly things down below. Is all well with ship and crew then? said Walter. Yea forsooth, said the shipmaster; verily the Bartholomew is the darling of Oak Woods; come up and look at it, how she is dealing with wind and waves all free from fear.

A foul wind

So Walter did on his foul-weather raiment, and went up on to the quarter-deck, and there indeed was a change of days; for the sea was dark & tumbling mountain-high, and the white-horses were running down the valleys thereof, & the clouds drave low over all, and bore a scud of rain

23

Fig 15: *Wood*, 22-23.



Chapter V. [illegible] Land

THREE days they drave before the wind, & on the fourth the clouds lifted, the sun shone out & the offing was clear; the wind had much abated, though it still blew a breeze, & was a head wind for sailing toward the country of Langton. So then the master said that, since they were bewildered, and the wind so ill to deal with, it were best to go still before the wind that they might make some land and get knowledge of their whereabouts from the folk thereof. Withal he said that he deemed the land not to be very far distant.

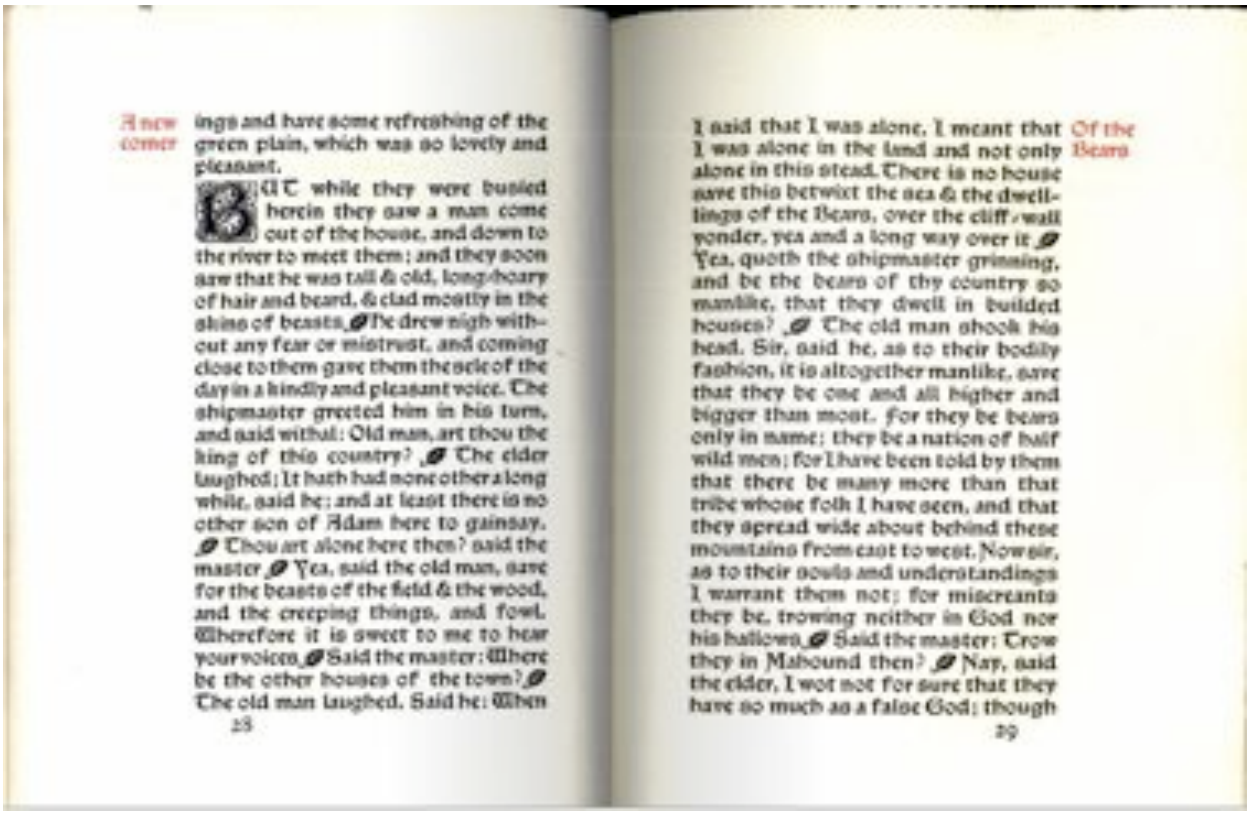
SO did they, and sailed on pleasantly enough, for the weather kept on mending, and the wind fell till it was but a light breeze, yet still foul for Langton.

SO wore three days, and on the eve of the third, the man from the topmast cried out that he saw land ahead; & so did they all before the

sun was quite set, though it were but a cloud no bigger than a man's hand. When night fell they struck not sail, but went forth toward the land fair and softly; for it was early summer, so that the nights were neither long nor dark.

BUT when it was broad daylight, they opened a land, a long shore of rocks & mountains, & nought else that they could see at first. Nevertheless as day wore & they drew nigher, first they saw how the mountains fell away from the sea, and were behind a long wall of sheer cliff; and coming nigher yet, they beheld a green plain going up after a little in green bents & slopes to the feet of the said cliff-wall. No city nor haven did they see there, not even when they were far nigher to the land; nevertheless whereas they hankered for the peace of the green earth after all the tossing and unrest of the sea, & whereas also they doubted not to find at the least good and fresh water, and belike other bait in the plain under the mountains, they still sailed on not unmerrily; so that by nightfall

Fig 16: *Wood*, 25-26 (recto/verso of same page, not a spread)



A new comer

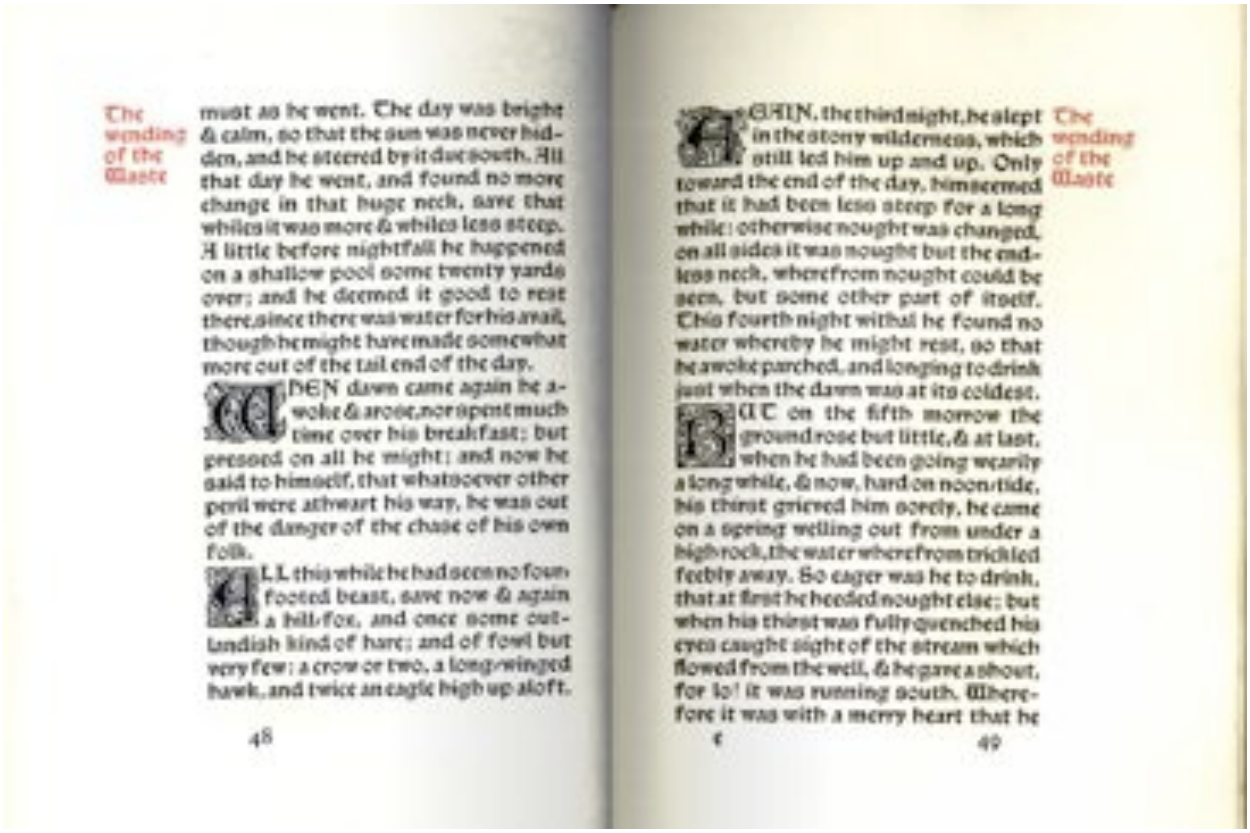
ings and have some refreshing of the green plain, which was so lovely and pleasant.

BUT while they were busied herein they saw a man come out of the house, and down to the river to meet them: and they soon saw that he was tall & old, long-hoary of hair and beard, & clad mostly in the skins of beasts. He drew nigh without any fear or mistrust, and coming close to them gave them the sele of the day in a kindly and pleasant voice. The shipmaster greeted him in his turn, and said withal: Old man, art thou the king of this country? The elder laughed: It hath had none other a long while, said he: and at least there is no other son of Adam here to gainsay. Thou art alone here then? said the master. Yea, said the old man, save for the beasts of the field & the wood, and the creeping things, and fowl. Wherefore it is sweet to me to hear your voices. Said the master: Where be the other houses of the town? The old man laughed. Said he: When

Of the Bears

I said that I was alone, I meant that I was alone in the land and not only alone in this stead. There is no house save this betwixt the sea & the dwellings of the Bears, over the cliff-wall yonder, yea and a long way over it. Yea, quoth the shipmaster grinning, and be the bears of thy country so manlike, that they dwell in builded houses? The old man shook his head. Sir, said he, as to their bodily fashion, it is altogether manlike, save that they be one and all higher and bigger than most. For they be bears only in name: they be a nation of half wild men: for I have been told by them that there be many more than that tribe whose folk I have seen, and that they spread wide about behind these mountains from east to west. Now sir, as to their souls and understandings I warrant them not: for miscreants they be, trowing neither in God nor his hallows. Said the master: Trow they in Mahound then? Nay, said the elder, I wot not for sure that they have so much as a false God: though

Fig 17: *Wood,* 28-29.



The wending of the Waste

must as he went. The day was bright & calm, so that the sun was never hidden, and he steered by it due south. All that day he went, and found no more change in that huge neck, save that whiles it was more & whiles less steep. A little before nightfall he happened on a shallow pool some twenty yards over; and he deemed it good to rest there, since there was water for his mail, though he might have made somewhat more out of the tail end of the day.

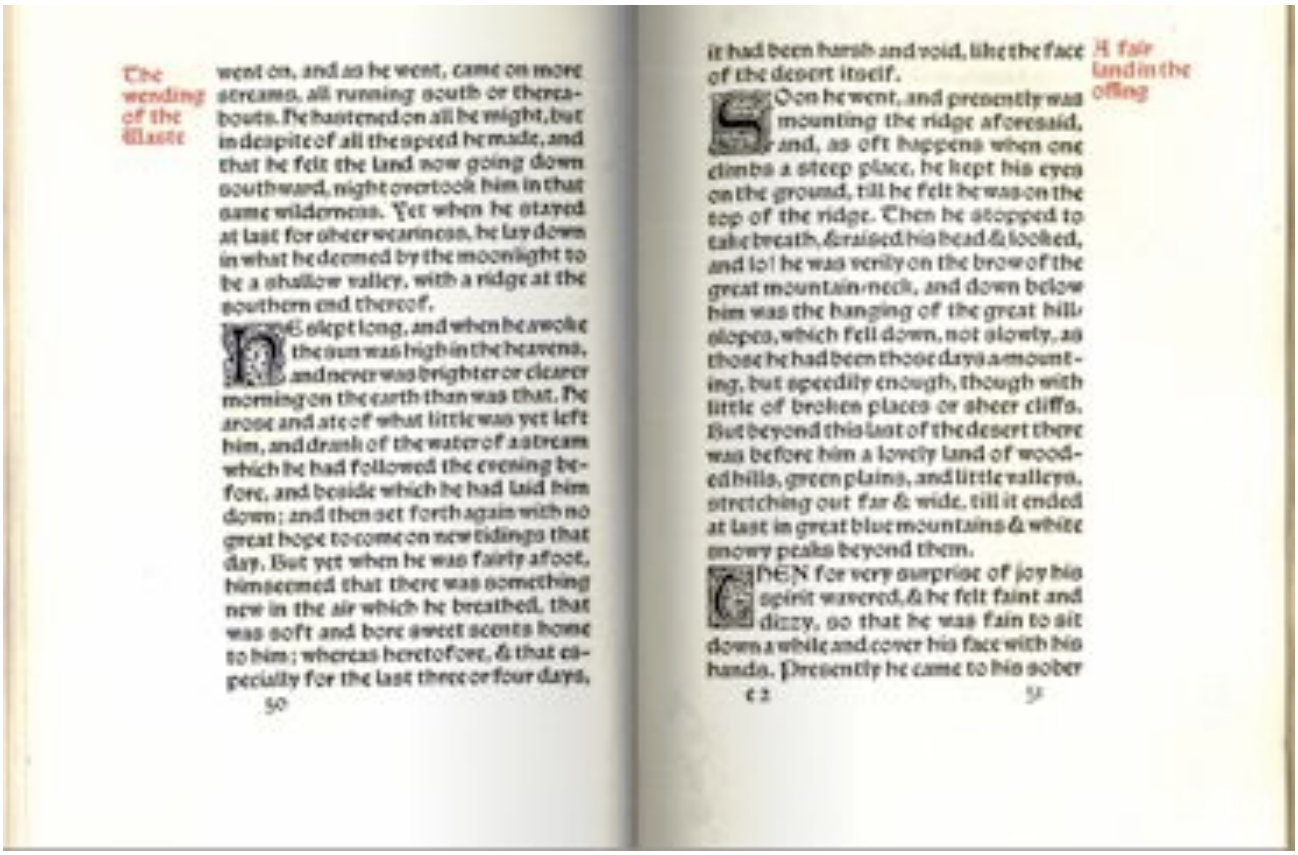
WHEN dawn came again he awoke & arose, nor spent much time over his breakfast: but pressed on all he might: and now he said to himself, that whatsoever other peril were athwart his way, he was out of the danger of the chase of his own folk.

ALL this while he had seen no four-footed beast, save now & again a hill-fox, and once some outlandish kind of hare: and of fowl but very few: a crow or two, a long-winged hawk, and twice an eagle high up aloft.

THEN, the third night, he slept in the stony wilderness, which still led him up and up. Only toward the end of the day, him seemed that it had been less steep for a long while: otherwise nought was changed, on all sides it was nought but the endless neck, whereof nought could be seen, but some other part of itself. This fourth night withal he found no water whereby he might rest, so that he awoke parched, and longing to drink just when the dawn was at its coldest.

BUT on the fifth morrow the ground rose but little, & at last, when he had been going wearily a long while, & now, hard on noon-tide, his thirst grieved him sorely, he came on a spring welling out from under a high rock, the water whereof trickled feebly away. So eager was he to drink, that at first he heeded nought else: but when his thirst was fully quenched his eyes caught sight of the stream which flowed from the well, & he gave a shout, for lo! it was running south. Wherefore it was with a merry heart that he

Fig 18: *Wood*, 48-49.



The wending of the Waste

went on, and as he went, came on more streams, all running south or thereabouts. He hastened on all he might, but in despite of all the speed he made, and that he felt the land now going down southward, night overtook him in that same wilderness. Yet when he stayed at last for sheer weariness, he lay down in what he deemed by the moonlight to be a shallow valley, with a ridge at the southern end thereof.

He slept long, and when he awoke the sun was high in the heavens, and never was brighter or clearer morning on the earth than was that. He arose and ate of what little was yet left him, and drank of the water of a stream which he had followed the evening before, and beside which he had laid him down; and then set forth again with no great hope to come on new tidings that day. But yet when he was fairly afoot, himseemed that there was something new in the air which he breathed, that was soft and bore sweet scents home to him; whereas heretofore, & that especially for the last three or four days,

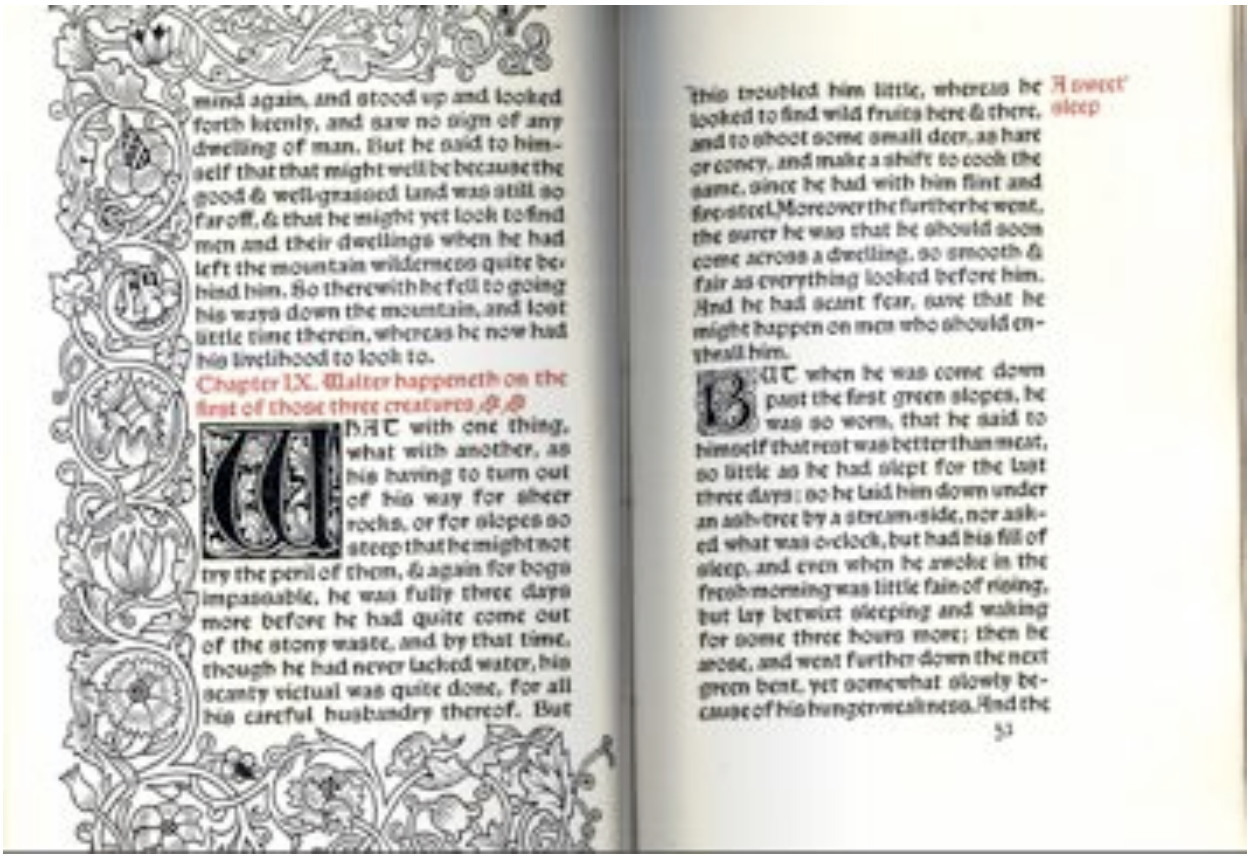
it had been harsh and void, like the face of the desert itself.

A fair land in the offing

Soon he went, and presently was mounting the ridge aforesaid, and, as oft happens when one climbs a steep place, he kept his eyes on the ground, till he felt he was on the top of the ridge. Then he stopped to take breath, & raised his head & looked, and lo! he was verily on the brow of the great mountain-neck, and down below him was the hanging of the great hill-slopes, which fell down, not slowly, as those he had been those days ascending, but speedily enough, though with little of broken places or sheer cliffs. But beyond this last of the desert there was before him a lovely land of wooded hills, green plains, and little valleys, stretching out far & wide, till it ended at last in great blue mountains & white snowy peaks beyond them.

Then for very surprise of joy his spirit wavered, & he felt faint and dizzy, so that he was fain to sit down a while and cover his face with his hands. Presently he came to his sober

Fig 19: *Wood*, 50-51.



mind again, and stood up and looked forth keenly, and saw no sign of any dwelling of man. But he said to himself that that might well be because the good & well-grassed land was still so far off, & that he might yet look to find men and their dwellings when he had left the mountain wilderness quite behind him. So therewith he fell to going his ways down the mountain, and lost little time therein, whereas he now had his livelihood to look to.

Chapter IX. Walter happeneth on the first of those three creatures.

THAT with one thing, what with another, as his having to turn out of his way for sheer rocks, or for slopes so steep that he might not try the peril of them, & again for bogs impassable, he was fully three days more before he had quite come out of the stony waste, and by that time, though he had never lacked water, his scanty victual was quite done, for all his careful husbandry thereof. But this troubled him little, whereas he looked to find wild fruits here & there, and to shoot some small deer, as hare or coney, and make a shift to cook the same, since he had with him flint and firesteel. Moreover the further he went, the surer he was that he should soon come across a dwelling, so smooth & fair as everything looked before him. And he had scant fear, save that he might happen on men who should enthrall him. A sweet sleep

BUT when he was come down past the first green slopes, he was so worn, that he said to himself that rest was better than meat, so little as he had slept for the last three days: so he laid him down under an ash-tree by a stream-side, nor asked what was o'clock, but had his fill of sleep, and even when he awoke in the fresh morning was little fain of rising, but lay betwixt sleeping and waking for some three hours more; then he arose, and went further down the next green bent, yet somewhat slowly because of his hunger-weakness. And the

Fig 20: *Wood* 52-53.

knees shook & he trembled: this way and that he looked, and then gave a great cry & tumbled down in a swoon; for close before him, at his very feet, was the dwarf whose image he had seen before, clad in his yellow coat, & grinning up at him from his hideous hairy countenance.

An evil creature

NO ill long he lay there as one dead, he knew not, but when he woke again there was the dwarf sitting on his hams close by him. And when he lifted up his head, the dwarf sent out that fearful harsh voice again; but this time Walter could make out words therein, & knew that the creature spoke and said: ❦ How now! What art thou? Whence comest? What wantest? ❦ Walter sat up and said: I am a man; I hight Golden Walter; I come from Langton: I want victual ❦ Said the dwarf, writhing his face grievously, & laughing forsooth: I know it all: I lashed thee to see what wise thou wouldst lie. I was sent forth to look for thee; and I have brought thee loathsome bread with me, such as

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The passion of the Evil Thing

ye aliens must needs eat: take it! ❦ Therewith he drew a loaf from a satchel which he bore, and thrust it towards Walter, who took it somewhat doubtfully for all his hunger ❦ The dwarf yelled at him: Art thou dainty, alien? Wouldst thou have flesh? Well, give me thy bow & an arrow or two, since thou art lazy-sick, & I will get thee a coney or a hare, or a quail maybe. Ah, I forgot; thou art dainty, and wilt not eat flesh as I do, blood & all together, but must needs half burn it in the fire, or mar it with hot water; as they say my Lady does: or as the Wretch, the Thing does: I know that, for I have seen It eating ❦ Nay, said Walter, this sufficeth; & he fell to eating the bread, which was sweet between his teeth. Then when he had eaten a while, for hunger compelled him, he said to the dwarf: But what meanest thou by the Wretch and the Thing? And what Lady is thy Lady? ❦ The creature let out another wordless roar as of furious anger: & then the words came: It hath a face white and red, like to thine; and hands

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white as thine, yea, but whiter; & the like it is underneath its raiment, only whiter still: for I have seen It ... yea, I have seen It: ah yea and yea and yea ❦ And therewith his words ran into gibber and yelling, and he rolled about and smote at the grass: but in a while he grew quiet again and sat still, and then fell to laughing horribly again, & then said: But thou, fool, wilt think It fair if thou fallest into It's hands, and wilt repent it thereafter, as I did. Oh, the mocking and gibes of It, and the tears and shrieks of It: and the knife! What! sayest thou of my Lady? ... What Lady? O alien, what other Lady is there? And what shall I tell thee of her? it is like that she made me, as she made the Bear men. But she made not the Wretch, the Thing: & she hateth It sorely, as I do. And some day to come ... ❦ Thereat he brake off and fell to wordless yelling a long while, & thereafter spake all panting: Now I have told thee overmuch, and O if my Lady come to hear thereof. Now I will go ❦ And therewith he took out two more

The passion of the Evil Thing

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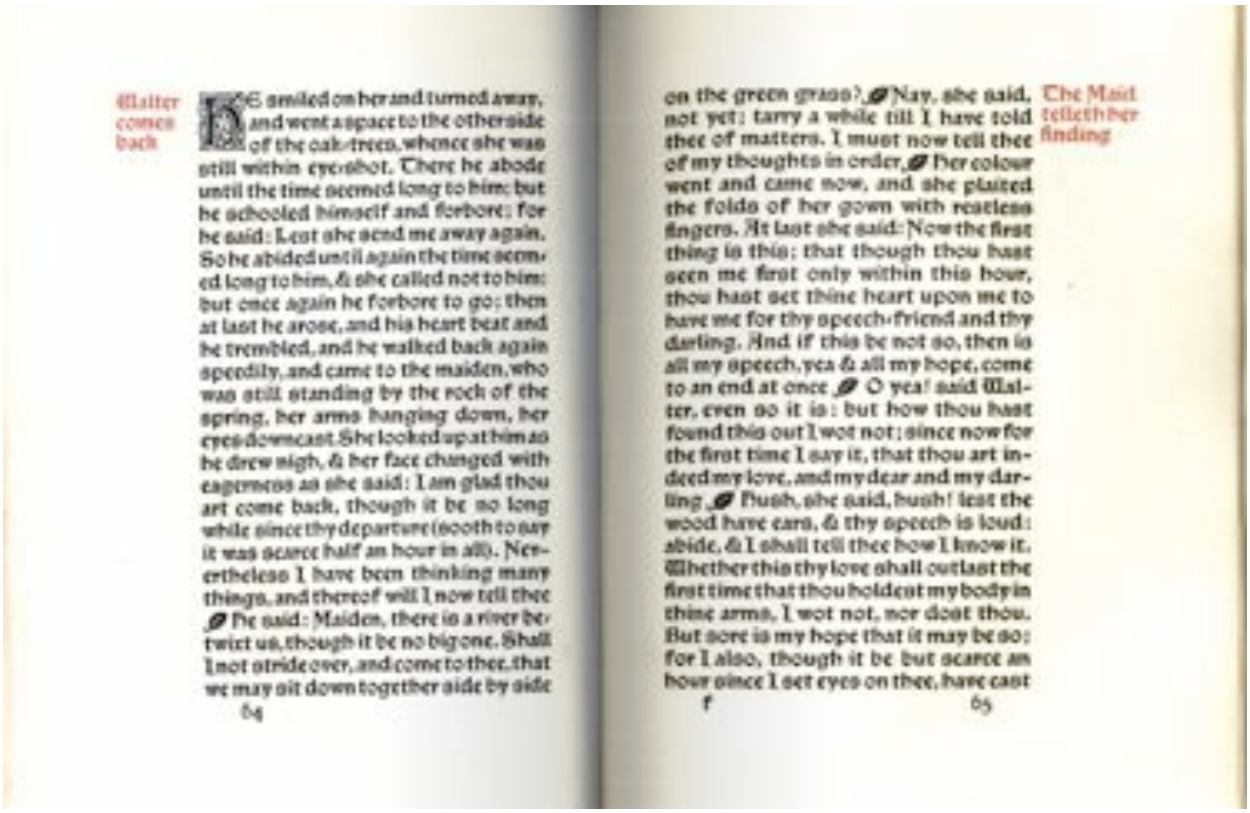
Fig 21: *Wood*, 55-57.



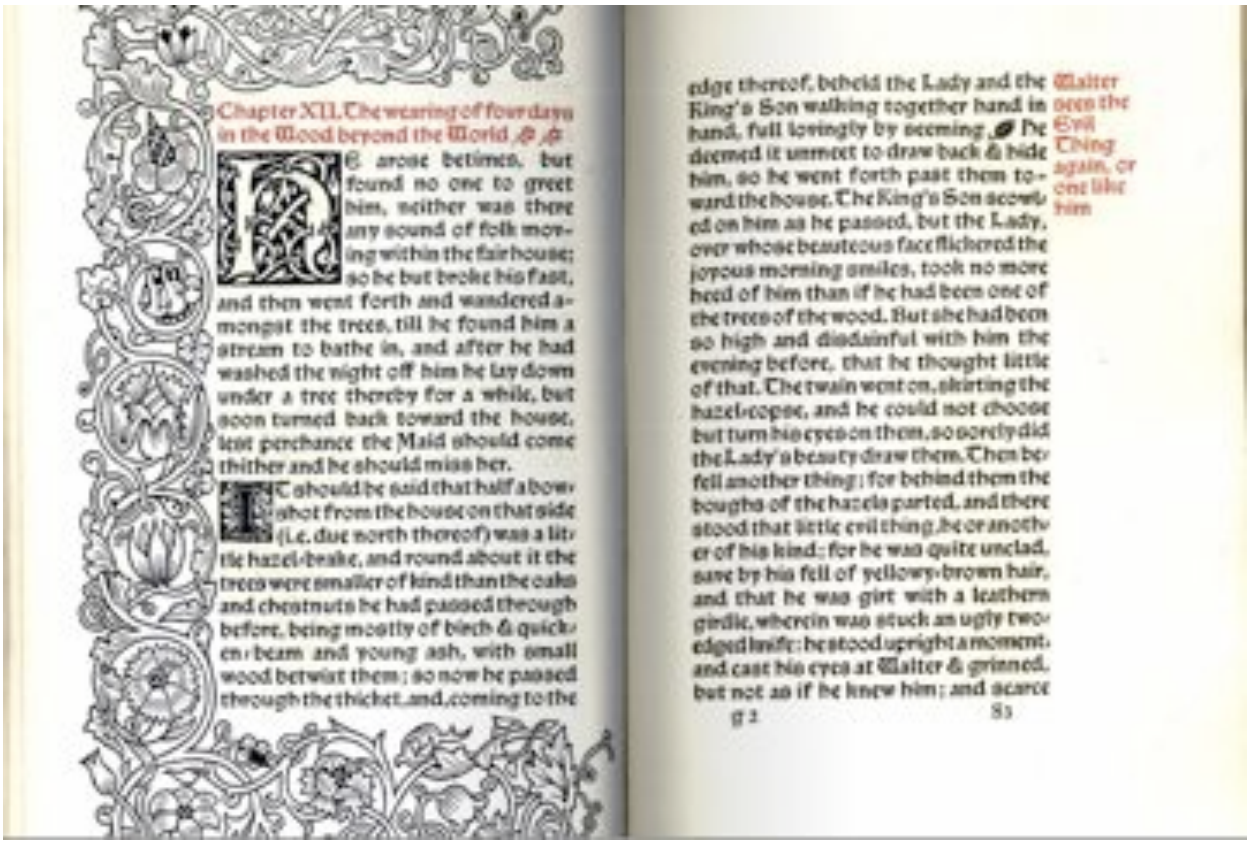
Walter comes back

HE smiled on her and turned away, and went a space to the other side of the oak-trees, whence she was still within eye-shot. There he abode until the time seemed long to him; but he schooled himself and forbore: for he said: Lest she send me away again. So he abided until again the time seemed long to him, & she called not to him: but once again he forbore to go: then at last he arose, and his heart beat and he trembled, and he walked back again speedily, and came to the maiden, who was still standing by the rock of the spring, her arms hanging down, her eyes downcast. She looked up at him as he drew nigh, & her face changed with eagerness as she said: I am glad thou art come back, though it be no long while since thy departure (sooth to say it was scarce half an hour in all). Nevertheless I have been thinking many things, and thereof will I now tell thee. He said: Maiden, there is a river betwixt us, though it be no big one. Shall I not stride over, and come to thee, that we may sit down together side by side

on the green grass? Nay, she said, not yet: tarry a while till I have told thee of matters. I must now tell thee of my thoughts in order. Her colour went and came now, and she plaited the folds of her gown with restless fingers. At last she said: Now the first thing is this: that though thou hast seen me first only within this hour, thou hast set thine heart upon me to have me for thy speech-friend and thy darling. And if this be not so, then is all my speech, yea & all my hope, come to an end at once. O yea! said Walter, even so it is: but how thou hast found this out I wot not: since now for the first time I say it, that thou art indeed my love, and my dear and my darling. Hush, she said, hush! lest the wood have ears, & thy speech is loud: abide, & I shall tell thee how I know it. Whether this thy love shall outlast the first time that thou holdest my body in thine arms, I wot not, nor dost thou. But sore is my hope that it may be so: for I also, though it be but scarce an hour since I set eyes on thee, have cast

The Maid telleth her finding

Fig 22: *Wood* 64-65.



Chapter XII. The wearing of four days in the Wood beyond the World.

He arose betimes, but found no one to greet him, neither was there any sound of folk moving within the fair house; so he but broke his fast, and then went forth and wandered amongst the trees, till he found him a stream to bathe in, and after he had washed the night off him he lay down under a tree thereby for a while, but soon turned back toward the house, lest perchance the Maid should come thither and he should miss her.

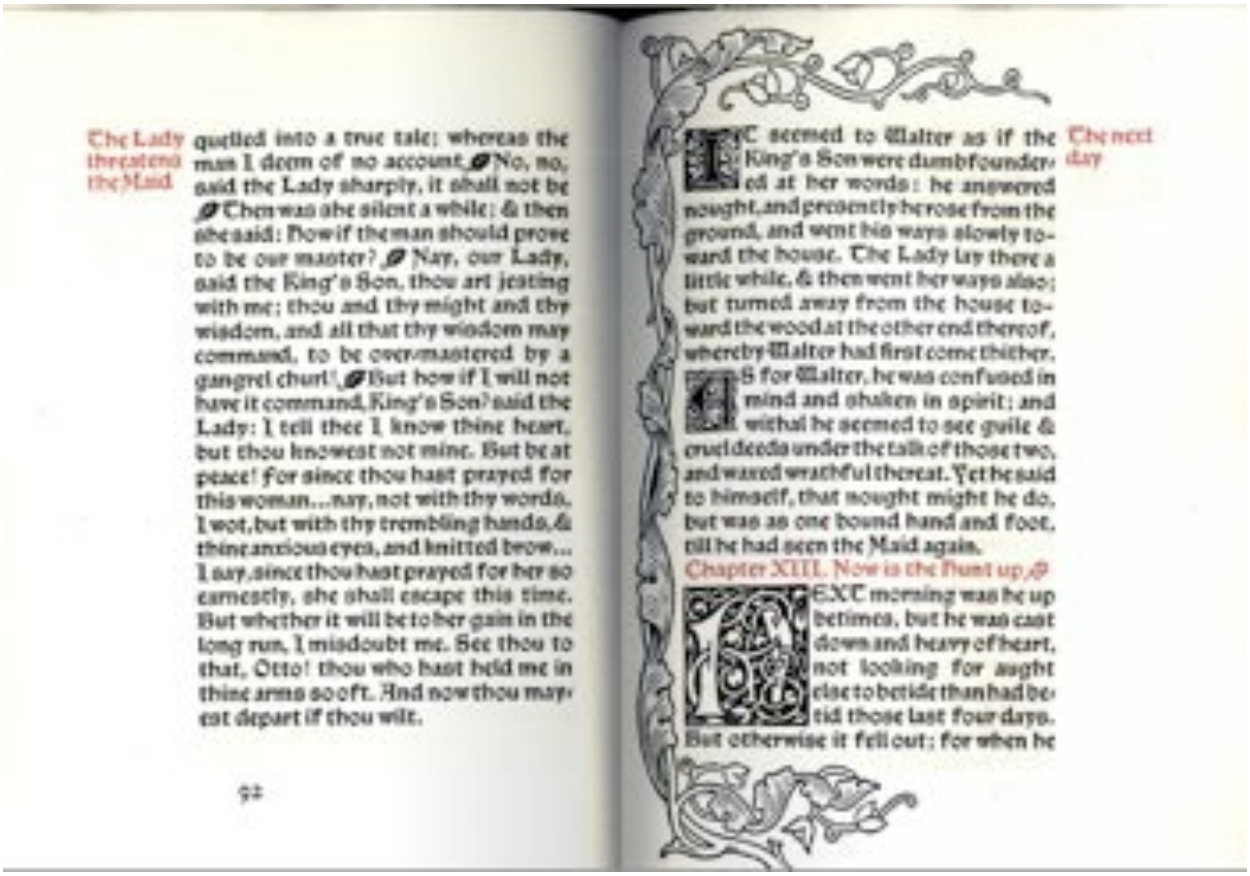
It should be said that half a bow-shot from the house on that side (i.e. due north thereof) was a little hazel-brake, and round about it the trees were smaller of kind than the oaks and chestnuts he had passed through before, being mostly of birch & quicken-beam and young ash, with small wood betwixt them: so now he passed through the thicket, and coming to the

edge thereof, beheld the Lady and the King's Son walking together hand in hand, full lovingly by seeming. He deemed it unmeet to draw back & hide him, so he went forth past them toward the house. The King's Son scowled on him as he passed, but the Lady, over whose beauteous face flickered the joyous morning smiles, took no more heed of him than if he had been one of the trees of the wood. But she had been so high and disdainful with him the evening before, that he thought little of that. The twain went on, skirting the hazel-copse, and he could not choose but turn his eyes on them, so surely did the Lady's beauty draw them. Then befell another thing: for behind them the boughs of the hazels parted, and there stood that little evil thing, he or another of his kind: for he was quite unclad, save by his fell of yellowy-brown hair, and that he was girt with a leathern girdle, wherein was stuck an ugly two-edged knife: he stood upright a moment, and cast his eyes at Walter & grinned, but not as if he knew him; and scarce

Walter sees the Evil Thing again, or one like him

g 2 83

Fig 22: *Wood* 64-65.



The Lady threatens the Maid

quelled into a true tale: whereas the man I deem of no account. ¶ No, no, said the Lady sharply, it shall not be ¶ Then was she silent a while: & then she said: How if the man should prove to be our master? ¶ Nay, our Lady, said the King's Son, thou art jesting with me; thou and thy might and thy wisdom, and all that thy wisdom may command, to be over-mastered by a gangrel churl! ¶ But how if I will not have it command, King's Son? said the Lady: I tell thee I know thine heart, but thou knowest not mine. But be at peace! for since thou hast prayed for this woman... nay, not with thy words, I wot, but with thy trembling hands, & thine anxious eyes, and knitted brow... I say, since thou hast prayed for her so earnestly, she shall escape this time. But whether it will be to her gain in the long run, I misdoubt me. See thou to that, Otto! thou who hast held me in thine arms so oft. And now thou mayest depart if thou wilt.

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The next day

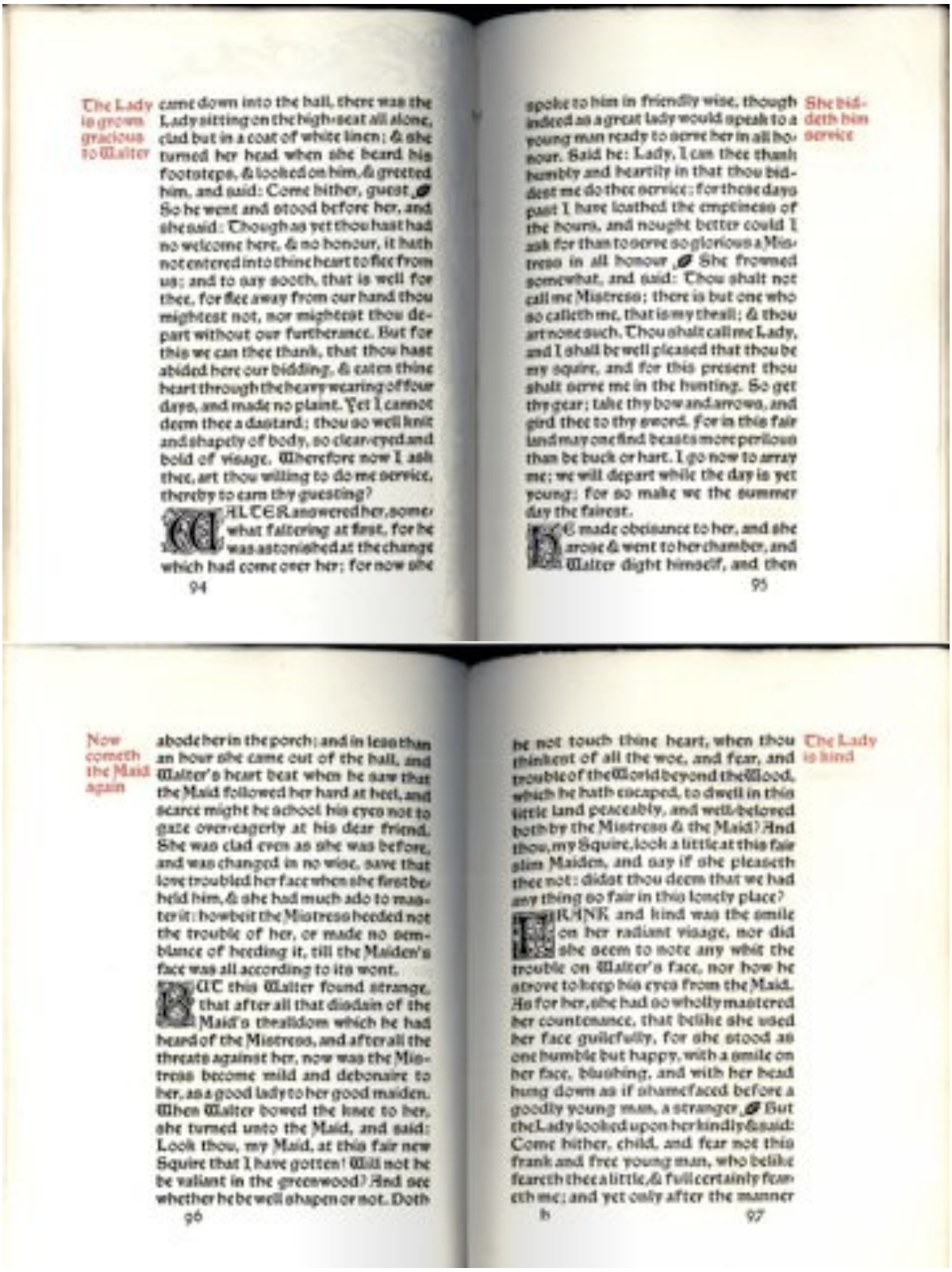
IT seemed to Walter as if the King's Son were dumbfoundered at her words: he answered nought, and presently he rose from the ground, and went his ways slowly toward the house. The Lady lay there a little while, & then went her ways also; but turned away from the house toward the wood at the other end thereof, whereby Walter had first come thither.

AS for Walter, he was confused in mind and shaken in spirit: and withal he seemed to see guile & cruel deeds under the talk of those two, and waxed wrathful thereat. Yet he said to himself, that nought might he do, but was as one bound hand and foot, till he had seen the Maid again.

Chapter XIII. Now is the hunt up. ¶

NEXT morning was he up betimes, but he was cast down and heavy of heart, not looking for aught else to betide than had betid those last four days. But otherwise it fell out; for when he

Fig 24: *Wood*, 92-93.



The Lady is grown gracious to Walter

came down into the hall, there was the Lady sitting on the high-seat all alone, clad but in a coat of white linen; & she turned her head when she heard his footsteps, & looked on him, & greeted him, and said: Come hither, guest. So he went and stood before her, and she said: Though as yet thou hast had no welcome here, & no honour, it hath not entered into thine heart to flee from us; and to say sooth, that is well for thee, for flee away from our hand thou mightest not, nor mightest thou depart without our furtherance. But for this we can thee thank, that thou hast abided here our bidding, & eaten thine heart through the heavy wearing of four days, and made no plaint. Yet I cannot deem thee a dastard; thou so well knit and shapely of body, so clear-eyed and bold of visage. Wherefore now I ask thee, art thou willing to do me service, thereby to earn thy guesting?

WALTER answered her, somewhat faltering at first, for he was astonished at the change which had come over her; for now she

She biddeth him service

spoke to him in friendly wise, though indeed as a great lady would speak to a young man ready to serve her in all honour. Said he: Lady, I can thee thank humbly and heartily in that thou biddest me do thee service; for these days past I have loathed the emptiness of the hours, and nought better could I ask for than to serve so glorious a Mistress in all honour. She frowned somewhat, and said: Thou shalt not call me Mistress; there is but one who so calleth me, that is my theall; & thou art none such. Thou shalt call me Lady, and I shall be well pleased that thou be my squire, and for this present thou shalt serve me in the hunting. So get thy gear; take thy bow and arrows, and gird thee to thy sword. For in this fair land may one find beasts more perilous than be buck or hart. I go now to array me; we will depart while the day is yet young; for so make we the summer day the fairest.

So made obeisance to her, and she arose & went to her chamber, and Walter dight himself, and then

Now cometh the Maid again

abode her in the porch; and in less than an hour she came out of the hall, and Walter's heart beat when he saw that the Maid followed her hard at heel, and scarce might he school his eyes not to gaze over-eagerly at his dear friend. She was clad even as she was before, and was changed in no wise, save that love troubled her face when she first beheld him, & she had much ado to master it: howbeit the Mistress heeded not the trouble of her, or made no semblance of heeding it, till the Maiden's face was all according to its wont.

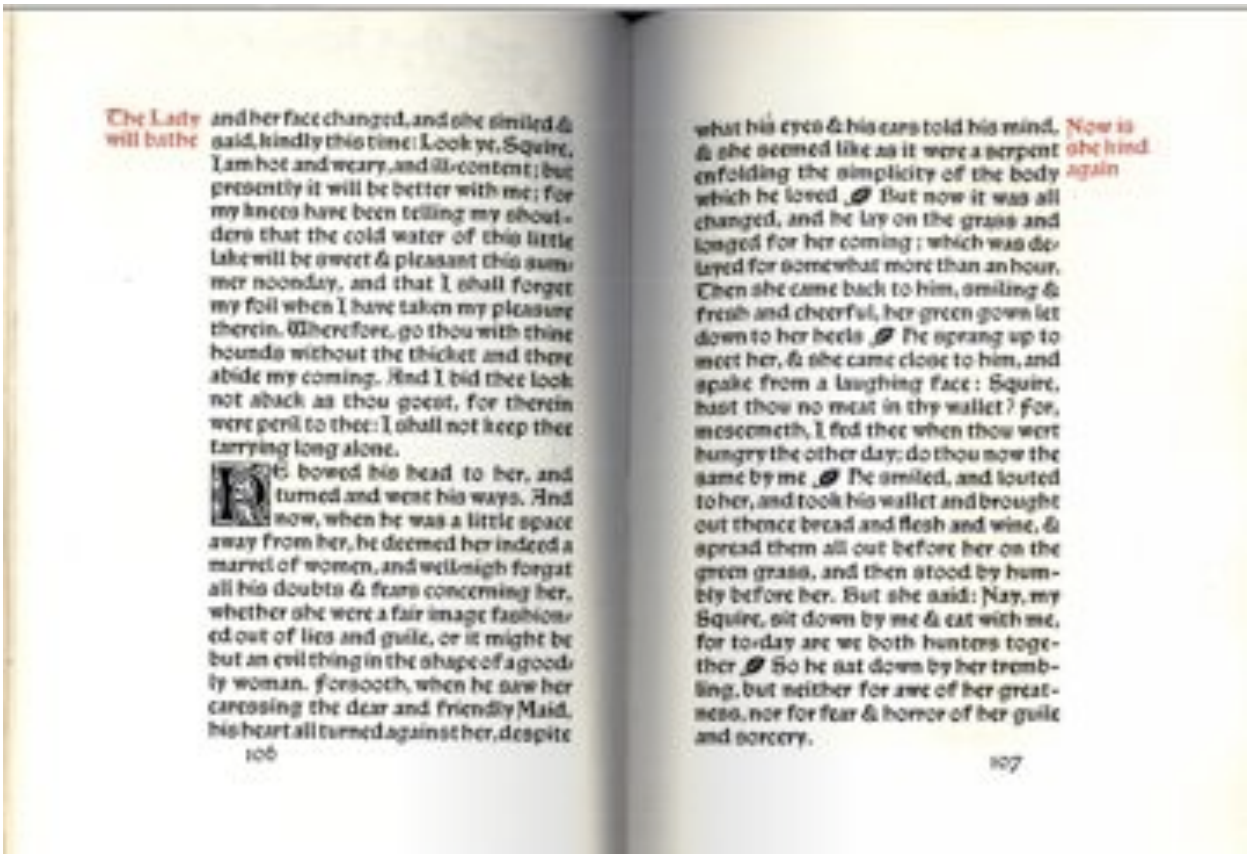
BUT this Walter found strange, that after all that disdain of the Maid's thralldom which he had heard of the Mistress, and after all the threats against her, now was the Mistress become mild and debonaire to her, as a good lady to her good maiden. When Walter bowed the knee to her, she turned unto the Maid, and said: Look thou, my Maid, at this fair new Squire that I have gotten! Will not he be valiant in the greenwood? And see whether he be well shapen or not. Doth

The Lady is kind

he not touch thine heart, when thou thinkest of all the woe, and fear, and trouble of the World beyond the Flood, which he hath escaped, to dwell in this little land peaceably, and well-beloved both by the Mistress & the Maid? And thou, my Squire, look a little at this fair slim Maiden, and say if she pleaseth thee not: didst thou deem that we had any thing so fair in this lonely place?

FRANK and kind was the smile on her radiant visage, nor did she seem to note any whit the trouble on Walter's face, nor how he strove to keep his eyes from the Maid. As for her, she had so wholly mastered her countenance, that belike she used her face guilefully, for she stood as one humble but happy, with a smile on her face, blushing, and with her head hung down as if shamefaced before a goodly young man, a stranger. But the Lady looked upon her kindly & said: Come hither, child, and fear not this frank and free young man, who belike feareth thee a little, & full certainly feareth me; and yet only after the manner

Fig 25: *Wood* 94-95 & 96-97.



The Lady will bathe

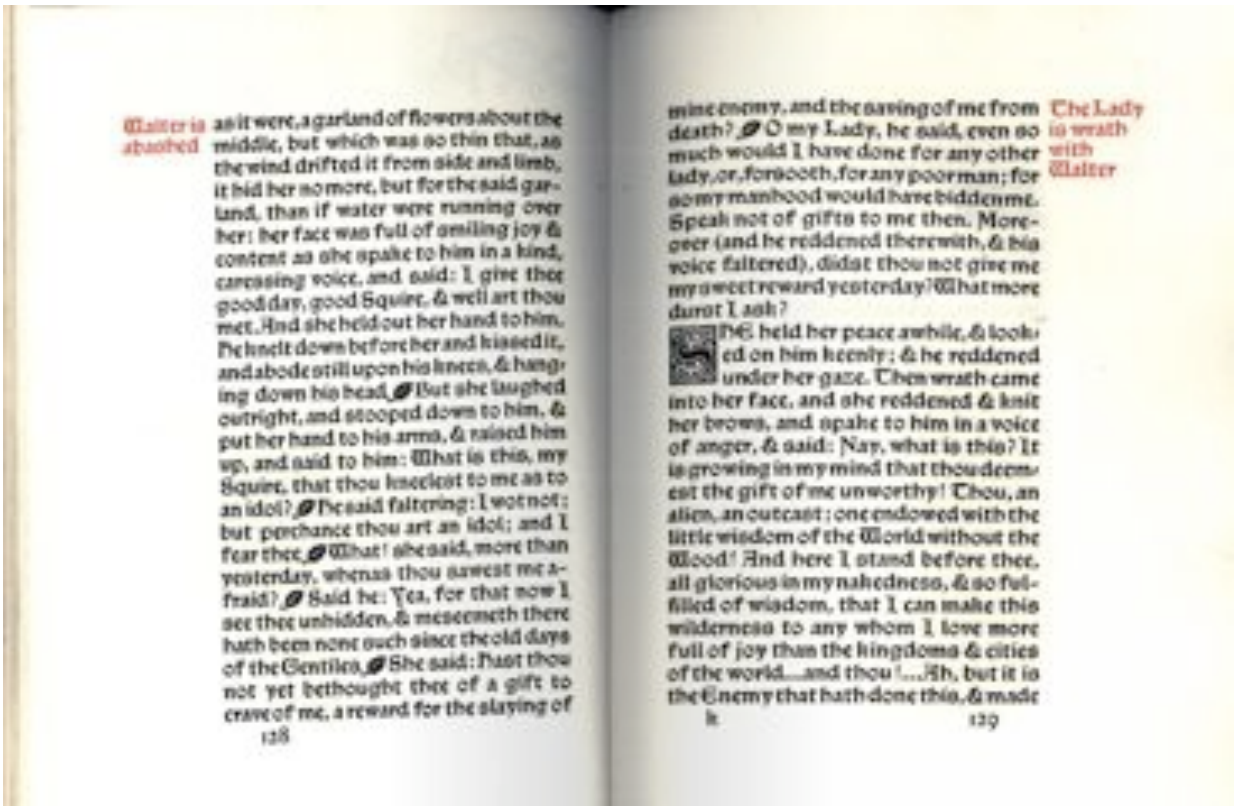
and her face changed, and she smiled & said, kindly this time: Look ye, Squire, I am hot and weary, and ill-content; but presently it will be better with me; for my knees have been telling my shoulders that the cold water of this little lake will be sweet & pleasant this summer noonday, and that I shall forget my toil when I have taken my pleasure therein. Wherefore, go thou with thine hounds without the thicket and there abide my coming. And I bid thee look not aback as thou goest, for therein were peril to thee: I shall not keep thee tarrying long alone.

He bowed his head to her, and turned and went his ways. And now, when he was a little space away from her, he deemed her indeed a marvel of women, and well-nigh forgat all his doubts & fears concerning her, whether she were a fair image fashioned out of lies and guile, or it might be but an evil thing in the shape of a goodly woman. Forsooth, when he saw her caressing the dear and friendly Maid, his heart all turned against her, despite

what his eyes & his ears told his mind. & she seemed like as it were a serpent enfolding the simplicity of the body which he loved. But now it was all changed, and he lay on the grass and longed for her coming: which was delayed for somewhat more than an hour. Then she came back to him, smiling & fresh and cheerful, her green gown let down to her heels. He sprang up to meet her, & she came close to him, and spake from a laughing face: Squire, hast thou no meat in thy wallet? for, meseemeth, I fed thee when thou wert hungry the other day; do thou now the same by me. He smiled, and louted to her, and took his wallet and brought out thence bread and flesh and wine, & spread them all out before her on the green grass, and then stood by humbly before her. But she said: Nay, my Squire, sit down by me & eat with me, for to-day are we both hunters together. So he sat down by her trembling, but neither for awe of her greatness, nor for fear & horror of her guile and sorcery.

Now is she kind again

Fig 26: *Wood*, 106-107.

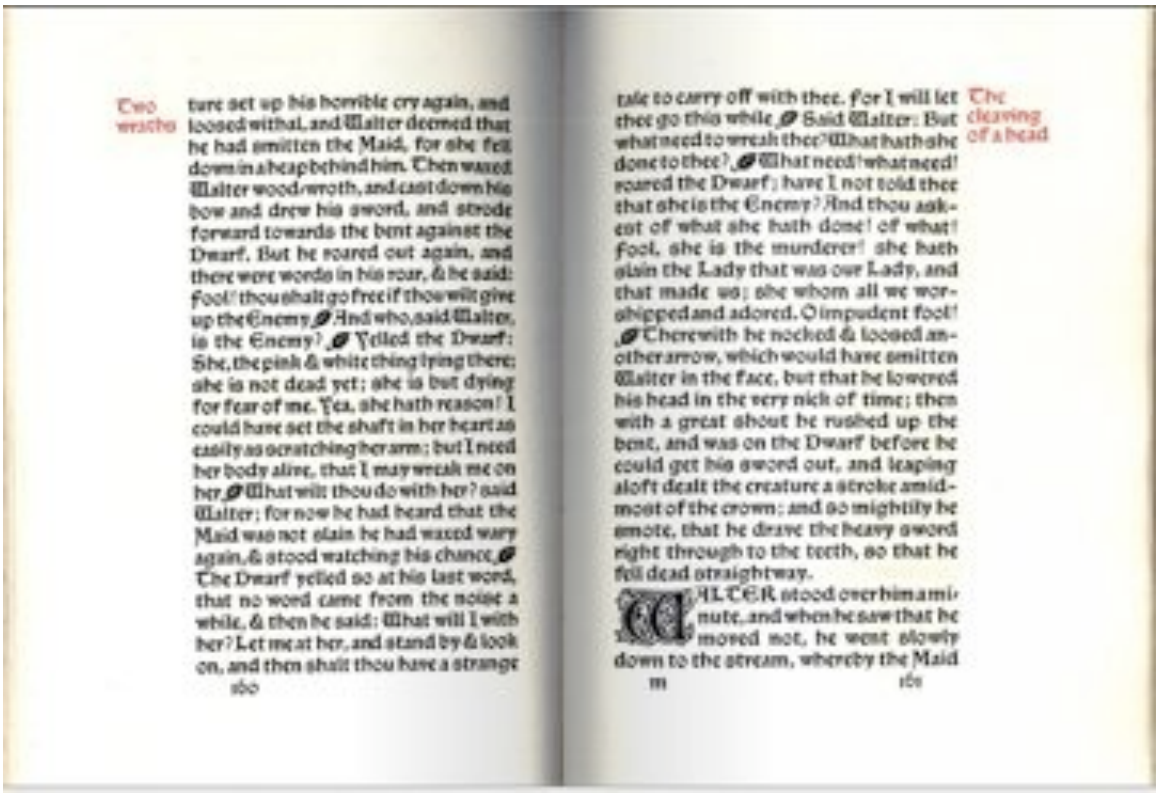


Walter is abashed as it were, a garland of flowers about the middle, but which was so thin that, as the wind drifted it from side and limb, it hid her no more, but for the said garland, than if water were running over her: her face was full of smiling joy & content as she spake to him in a kind, caressing voice, and said: I give thee good day, good Squire, & well art thou met. And she held out her hand to him. He knelt down before her and kissed it, and abode still upon his knees, & hanging down his head. But she laughed outright, and stooped down to him, & put her hand to his arms, & raised him up, and said to him: What is this, my Squire, that thou kneelest to me as to an idol? He said faltering: I wot not: but perchance thou art an idol: and I fear thee. What! she said, more than yesterday, whenas thou sawest me afraid? Said he: Yea, for that now I see thee unhidden, & meseemeth there hath been none such since the old days of the Gentiles. She said: Hast thou not yet bethought thee of a gift to crave of me, a reward for the slaying of

mine enemy, and the saving of me from death? O my Lady, he said, even so much would I have done for any other lady, or, forsooth, for any poor man; for so my manhood would have biddenme. Speak not of gifts to me then. Moreover (and he reddened therewith, & his voice faltered), didst thou not give me my sweet reward yesterday? What more durst I ask? The Lady is wrath with Walter

She held her peace awhile, & looked on him keenly; & he reddened under her gaze. Then wrath came into her face, and she reddened & knit her brows, and spake to him in a voice of anger, & said: Nay, what is this? It is growing in my mind that thou deemest the gift of me unworthy! Thou, an alien, an outcast: one endowed with the little wisdom of the World without the Wood! And here I stand before thee, all glorious in my nakedness, & so fulfilled of wisdom, that I can make this wilderness to any whom I love more full of joy than the kingdoms & cities of the world.... and thou!... Ah, but it is the Enemy that hath done this, & made

Fig 27: *Wood*, 128-29.



Two wretche

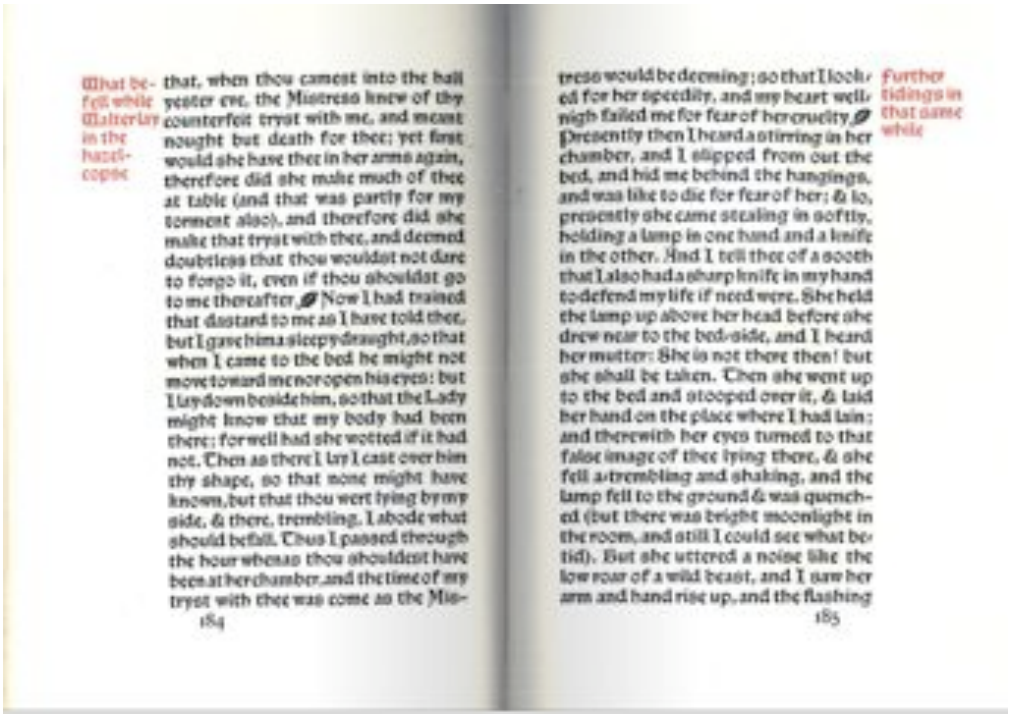
ture set up his horrible cry again, and loosed withal, and Walter deemed that he had smitten the Maid, for she fell down in a heap behind him. Then waxed Walter wood-wroth, and cast down his bow and drew his sword, and strode forward towards the bent against the Dwarf. But he soared out again, and there were words in his roar, & he said: Fool! thou shalt go free if thou wilt give up the Enemy. And who, said Walter, is the Enemy? Yelled the Dwarf: She, the pink & white thing lying there; she is not dead yet; she is but dying for fear of me. Yea, she hath reason! I could have set the shaft in her heart as easily as scratching her arm; but I need her body alive, that I may wreak me on her. What wilt thou do with her? said Walter; for now he had heard that the Maid was not slain he had waxed wary again, & stood watching his chance. The Dwarf yelled so at his last word, that no word came from the noise a while, & then he said: What will I with her? Let me at her, and stand by & look on, and then shalt thou have a strange

tale to carry off with thee. For I will let thee go this while. Said Walter: But what need to wreak thee? What hath she done to thee? What need! what need! roared the Dwarf; have I not told thee that she is the Enemy? And thou askest of what she hath done! of what! Fool, she is the murderer! she hath slain the Lady that was our Lady, and that made us; she whom all we worshipped and adored. O impudent fool! Therewith he nocked & loosed another arrow, which would have smitten Walter in the face, but that he lowered his head in the very nick of time; then with a great shout he rushed up the bent, and was on the Dwarf before he could get his sword out, and leaping aloft dealt the creature a stroke amidmost of the crown; and so mightily he smote, that he drave the heavy sword right through to the teeth, so that he fell dead straightway.

The cleaving of a head

WALTER stood over him a minute, and when he saw that he moved not, he went slowly down to the stream, whereby the Maid

Fig 28: *Wood*, 160-61.



What befell while Walter lay in the hazel-copse

that, when thou camest into the hall yester eve, the Mistress knew of thy counterfeit tryst with me, and meant nought but death for thee; yet first would she have thee in her arms again, therefore did she make much of thee at table (and that was partly for my torment also), and therefore did she make that tryst with thee, and deemed doubtless that thou wouldst not dare to forgo it, even if thou shouldst go to me thereafter. ❡ Now I had trained that dastard to me as I have told thee, but I gave him a sleepy draught, so that when I came to the bed he might not move toward me nor open his eyes: but I lay down beside him, so that the Lady might know that my body had been there: for well had she wotted if it had not. Then as there I lay I cast over him thy shape, so that none might have known, but that thou wert lying by my side, & there, trembling, I abode what should befall. Thus I passed through the hour whereas thou shouldest have been at her chamber, and the time of my tryst with thee was come as the Mis-

tress would be deeming: so that I look-
ed for her speedily, and my heart well-
nigh failed me for fear of her cruelty. ❡
Presently then I heard a stirring in her
chamber, and I slipped from out the
bed, and hid me behind the hangings,
and was like to die for fear of her; & lo,
presently she came stealing in softly,
holding a lamp in one hand and a knife
in the other. And I tell thee of a sooth
that I also had a sharp knife in my hand
to defend my life if need were. She held
the lamp up above her head before she
drew near to the bed-side, and I heard
her mutter: She is not there then! but
she shall be taken. Then she went up
to the bed and stooped over it, & laid
her hand on the place where I had lain:
and therewith her eyes turned to that
false image of thee lying there, & she
fell a-trembling and shaking, and the
lamp fell to the ground & was quench-
ed (but there was bright moonlight in
the room, and still I could see what be-
tid). But she uttered a noise like the
low roar of a wild beast, and I saw her
arm and hand rise up, and the flashing

further tidings in that same while

Yet further

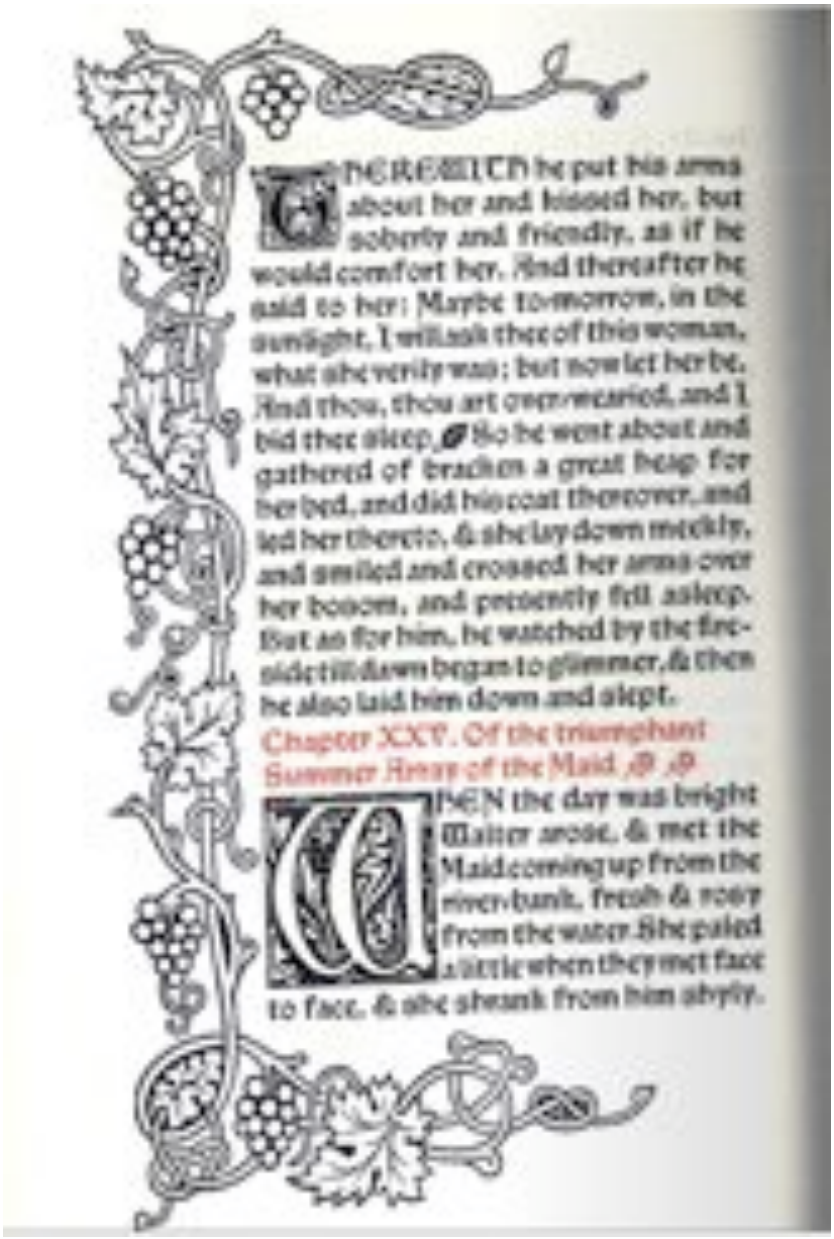
of the steel beneath the hand, and then
down came the hand and the steel, and
I went nigh to swooning lest perchance
I had wrought over well, & thine image
were thy very self. The dastard died
without a groan: why should I lament
him? I cannot. But the Lady drew him
toward her, and snatched the clothes
from off his shoulders and breast, and
fell a-gibbering sounds mostly with-
out meaning, but broken here & there
with words. Then I heard her say: I
shall forget: I shall forget; & the new
days shall come. Then was there silence
of her a little, and thereafter she cried
out in a terrible voice: O no, no, no! I
cannot forget: I cannot forget; & she
raised a great wailing cry that filled all
the night with horror (didst thou not
hear it?), and caught up the knife from
the bed and thrust it into her breast,
and fell down a dead heap over the bed
and on to the man whom she had slain.
And then I thought of thee, and joy
smote across my terror; how shall I
gainsay it? And I fled away to thee, and
I took thine hands in mine, thy dear

hands, & we fled away together. Shall
we be still together?

Walter answereth the Maid's tale

He spoke slowly, & touched her
not, and she, forbearing all sob-
bing and weeping, sat looking
wistfully on him. He said: I think thou
hast told me all: and whether thy guile
slew her, or her own evil heart, she was
slain last night who lay in mine arms
the night before. It was ill, and ill done
of me, for I loved not her, but thee, and
I wished for her death that I might be
with thee. Thou wottest this, and still
thou lovest me, it may be overweening-
ly. What have I to say then? If there be
any guilt of guile, I also was in the guile:
and if there be any guilt of murder, I
also was in the murder. Thus we say to
each other; and to God & his Hallows
we say: We two have conspired & slain
the woman who tormented one of us, &
would have slain the other; and if we
have done amiss therein, then shall we
two together pay the penalty; for in this
have we done as one body and one soul.

Fig 29: *Wood*, 184-85 & 186-87.

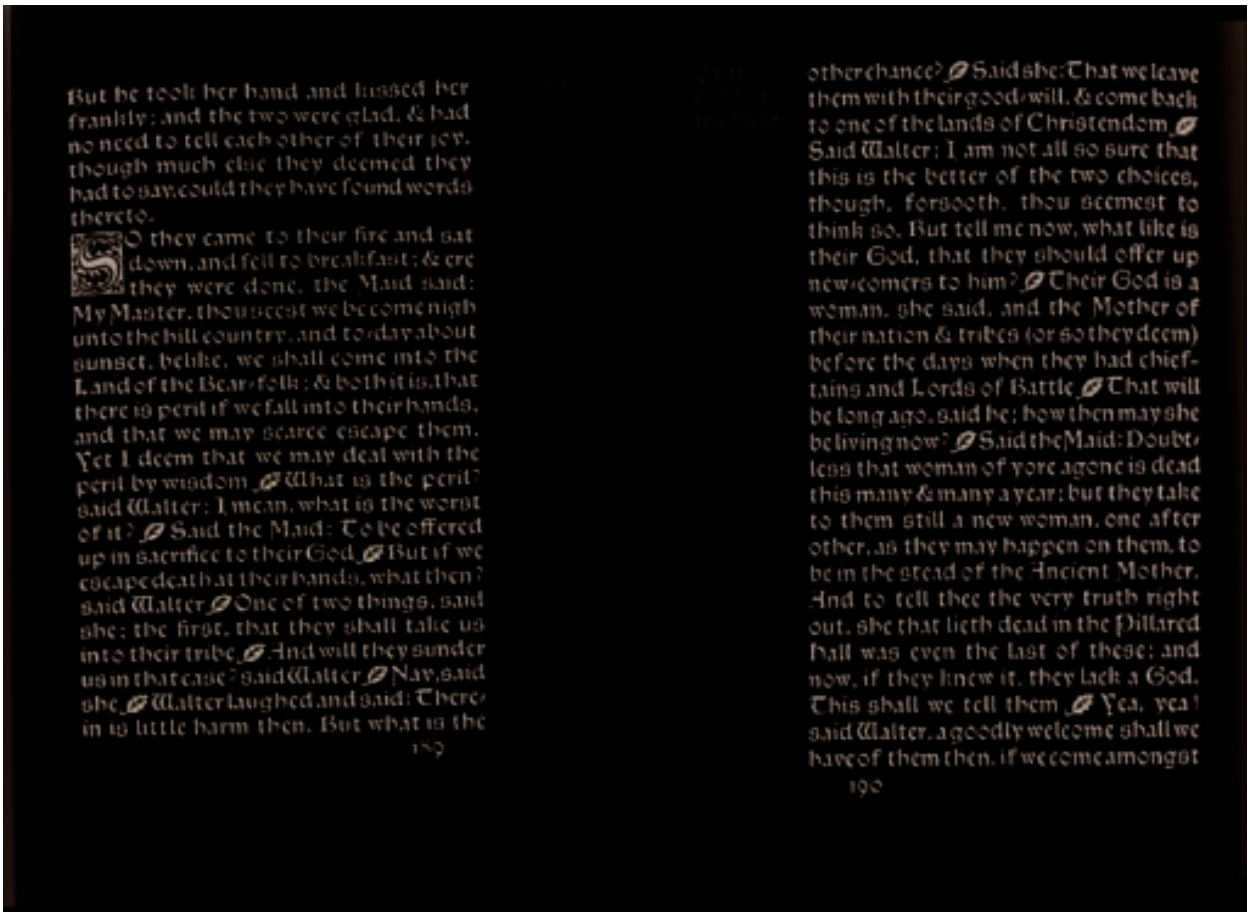


THEREUPON he put his arms about her and kissed her, but soberly and friendly, as if he would comfort her. And thereafter he said to her: Maybe to-morrow, in the sunlight, I will ask thee of this woman, what she verily was; but now let her be. And thou, thou art over-wearied, and I bid thee sleep. So he went about and gathered of bracken a great heap for her bed, and did his coat thereover, and led her thereto, & she lay down meekly, and smiled and crossed her arms over her bosom, and presently fell asleep. But as for him, he watched by the fire-side till dawn began to glimmer, & then he also laid him down and slept.

Chapter XXV. Of the triumphant Summer Array of the Maid

WHEN the day was bright Walter arose, & met the Maid coming up from the river-bank, fresh & rosy from the water. She paled a little when they met face to face, & she shrank from him shyly.

Fig 30: *Wood*, 188.

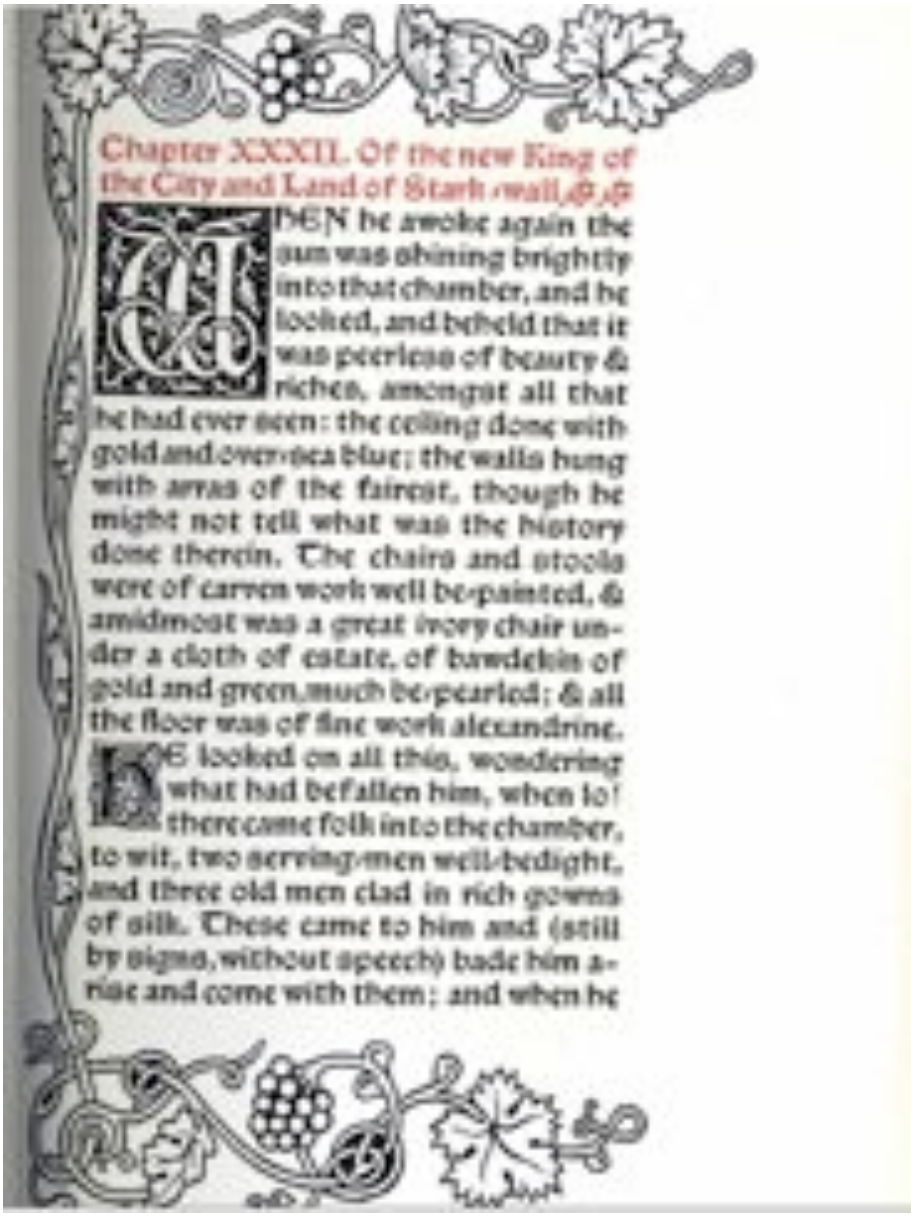


But he took her hand and kissed her frankly: and the two were glad, & had no need to tell each other of their joy, though much else they deemed they had to say, could they have found words thereto.

So they came to their fire and sat down, and fell to breakfast; & ere they were done, the Maid said: My Master, thou seest we become nigh unto the hill country, and to-day about sunset, belike, we shall come into the Land of the Bear-folk; & both it is, that there is peril if we fall into their hands, and that we may scarce escape them. Yet I deem that we may deal with the peril by wisdom. What is the peril? said Walter: I mean, what is the worst of it? Said the Maid: To be offered up in sacrifice to their God. But if we escape death at their hands, what then? said Walter. One of two things, said she: the first, that they shall take us into their tribe. And will they sunder us in that case? said Walter. Nay, said she. Walter laughed and said: Therein is little harm then. But what is the

other chance? Said she: That we leave them with their good-will, & come back to one of the lands of Christendom. Said Walter: I am not all so sure that this is the better of the two choices, though, forsooth, thou seemest to think so. But tell me now, what like is their God, that they should offer up new-comers to him? Their God is a woman, she said, and the Mother of their nation & tribes (or so they deem) before the days when they had chieftains and Lords of Battle. That will be long ago, said he: how then may she be living now? Said the Maid: Doubtless that woman of yore agone is dead this many & many a year: but they take to them still a new woman, one after other, as they may happen on them, to be in the stead of the Ancient Mother. And to tell thee the very truth right out, she that lieth dead in the Pillared hall was even the last of these: and now, if they knew it, they lack a God. This shall we tell them. Yea, yea! said Walter, a goodly welcome shall we have of them then, if we come amongst

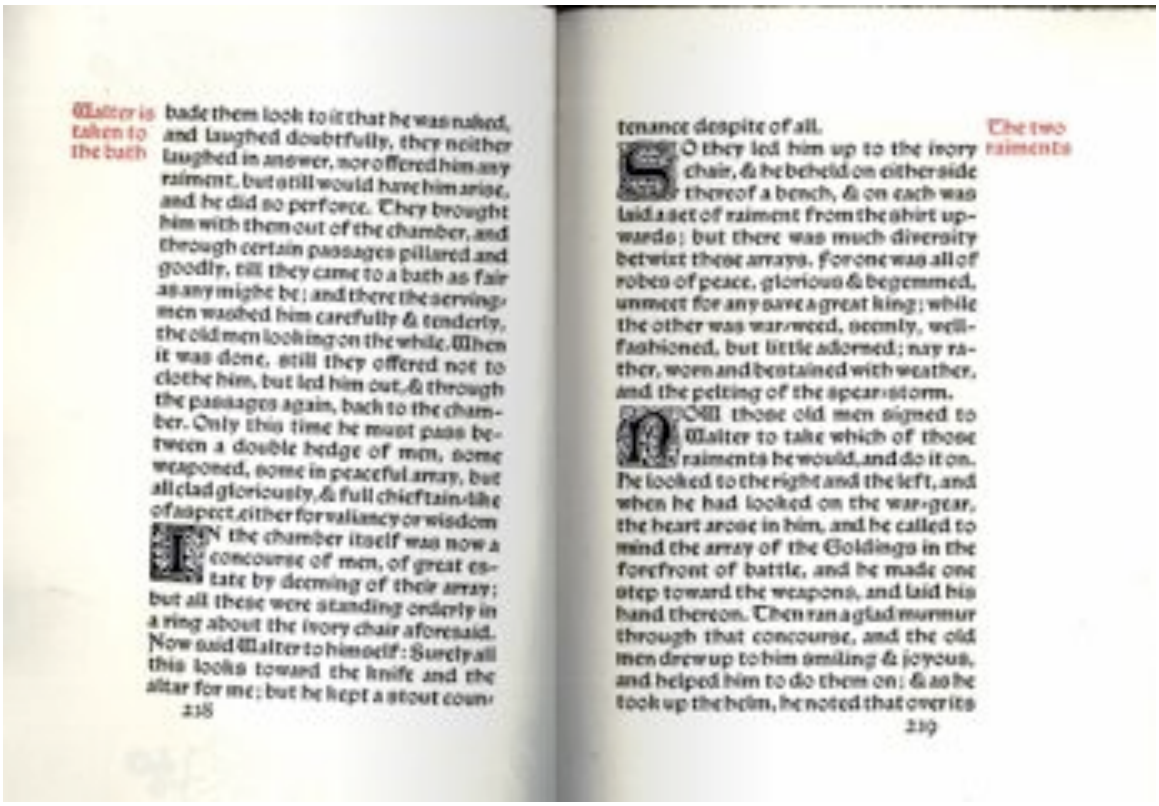
Fig 31: *Wood*, 189-90 (recto/verso).



Chapter XXXII. Of the new King of the City and Land of Stark-wall, &c.

THEN he awoke again the sun was shining brightly into that chamber, and he looked, and beheld that it was peerless of beauty & riches, amongst all that he had ever seen: the ceiling done with gold and over-sea blue; the walls hung with arras of the fairest, though he might not tell what was the history done therein. The chairs and stools were of carven work well be-painted, & amidmost was a great ivory chair under a cloth of estate, of bawdekin of gold and green, much be-pearled; & all the floor was of fine work alexandrine. HE looked on all this, wondering what had befallen him, when lo! there came folk into the chamber, to wit, two serving-men well-bedight, and three old men clad in rich gowns of silk. These came to him and (still by signs, without speech) bade him arise and come with them; and when he

Fig 32: *Wood*, 237.



Walter is taken to the bath

bade them look to it that he was naked, and laughed doubtfully, they neither laughed in answer, nor offered him any raiment, but still would have him arise, and he did so perforce. They brought him with them out of the chamber, and through certain passages pillared and goodly, till they came to a bath as fair as any might be: and there the serving-men washed him carefully & tenderly, the old men looking on the while. When it was done, still they offered not to clothe him, but led him out, & through the passages again, back to the chamber. Only this time he must pass between a double hedge of men, some weaponed, some in peaceful array, but all clad gloriously, & full chieftain-like of aspect, either for valiancy or wisdom

IN the chamber itself was now a concourse of men, of great estate by deeming of their array; but all these were standing orderly in a ring about the ivory chair aforesaid. Now said Walter to himself: Surely all this looks toward the knife and the altar for me: but he kept a stout countenance despite of all.

The two raiments

SO they led him up to the ivory chair, & he beheld on either side thereof a bench, & on each was laid a set of raiment from the shirt upwards: but there was much diversity betwixt these arrays. For one was all of robes of peace, glorious & begemmed, unmeet for any save a great king: while the other was war-weed, seemly, well-fashioned, but little adorned: nay rather, worn and bestained with weather, and the pelting of the spear-storm.

THEN those old men signed to Walter to take which of those raiments he would, and do it on. He looked to the right and the left, and when he had looked on the war-gear, the heart arose in him, and he called to mind the array of the Goldings in the forefront of battle, and he made one step toward the weapons, and laid his hand thereon. Then ran a glad murmur through that concourse, and the old men drew up to him smiling & joyous, and helped him to do them on: & as he took up the helm, he noted that over its

Fig 33: *Wood*, 238-39.

Walter taketh the war-gear

broad brown iron sat a golden crown.
SO when he was clad & weaponed, girt with a sword, & a steel axe in his hand, the elders showed him to the ivory throne, and he laid the axe on the arm of the chair, and drew forth the sword from the scabbard, and sat him down, and laid the ancient blade across his knees: then he looked about on those great men, & spake: How long shall we speak no word to each other, or is it so that God hath stricken you dumb?

THEN all they cried out with one voice: All hail to the King, the King of Battle! Spake Walter: If I be king, will ye do my will as I bid you? Answered the elder: Nought have we will to do, lord, save as thou biddest. Said Walter: Thou then, wilt thou answer a question in all truth? Yea, lord, said the elder, if I may live afterward. Then said Walter: The woman that came with me into your Camp of the Mountain, what hath befallen her? The elder answered: Nought hath befallen her, either of good or evil.

240

Fig 34: *Wood*, 240.

She is set in the Queen's seat

she kneit down before him, & laid her hand on his steel-clad knee, and said: O my lord, now I see that thou hast beguiled me, and that thou wert all along a king-born man coming home to thy realm. But so dear thou hast been to me; and so fair and clear, and so kind withal do thine eyes shine on me from under the grey war-helm, that I will beseech thee not to cast me out utterly, but suffer me to be thy servant & hand-maid for a while. Wilt thou not?

BUT the King stooped down to her and raised her up, & stood on his feet, and took her hands and kissed them, and set her down beside him, and said to her: Sweetheart, this is now thy place till the night cometh, even by my side. So she sat down there meek and valiant, her hands laid in her lap, & her feet one over the other: while the King said: Lords, this is my beloved, & my spouse. Now, therefore, if ye will have me for King, ye must worship this one for Queen and Lady: or else suffer us both to go our ways in peace.

246

Fig 35: *Wood*, 246.