

Lucy Faulkner and the ‘ghastly grin’

Re-working the title page illustration to *Goblin Market*

Emma Ferry

Since its publication in 1862, Christina Rossetti’s poem *Goblin Market* has been the subject of extensive critical interpretation; consequently, the images illustrating the text have also received a certain amount of attention. Perhaps best known are Lorraine Janzen Kooistra’s analyses of designs produced for successive editions of *Goblin Market*, which demonstrate the ways in which these images can both determine target audiences and influence interpretations of the text.¹ Whilst Kooistra’s discussions cover the entire publishing history of *Goblin Market*, other scholars, notably the late W. E. Fredeman, have examined the production the original frontispiece and title page designed by D. G. Rossetti.² Fredeman’s discussion of the changes to the title-page illustration forms the focus of this article, which aims both to revise this piece of publishing history *and* recover the *œuvre* of a professional craftswoman from obscurity.

D. G. Rossetti’s design for the title page (Figure 1), ‘Golden head by golden head’ illustrates ‘the unspeakably beautiful litanies praising the poem’s loving sisters’:³

Golden head by golden head,
Like two pigeons in one nest
Folded in each other’s wings,
They lay down, in their curtained bed:
Like two blossoms on one stem,
Like two flakes of new-fall’n snow,
Like two wands of ivory
Tipped with gold for awful kings.



Figure 1, Title Page to *Goblin Market*, London, Macmillan, 1865 edition, (author's copy).

Moon and stars gazed in at them,
Wind sang to them lullaby,
Lumbering owls forbore to fly,
Not a bat flapped to and fro
Round their rest:
Cheek to cheek and breast to breast
Locked together in one nest.⁴

The significance of this passage, in which the sisters lie down together *after* one has succumbed to temptation and exchanged a lock of her golden hair for the goblins' fruit, is that it makes no moral distinction between Laura and Lizzie. And neither does the illustration. Indeed, in her detailed analyses of Rossetti's composition, Gail Lynn Goldberg (1982) notes:

Rossetti did not individualise or identify the maidens in the title page vignette. [...] The faces of the girls, turned towards each other, revealing opposite sides, seem nearly identical as if two halves of the same physiognomy.⁵

Whilst the nature of the relationship between these 'loving sisters' has also been the focus of interesting analysis, with later readings of this illustration offering erotic interpretations of the image, it is not my intention to engage in this particular debate.⁶ Instead, I aim to examine the roles played in the production of this title page by a very different set of sisters, whose individual identities have become equally indistinct.

Charles Faulkner's lasting friendship with William Morris has been well-documented, and through their brother, Lucy and Kate Faulkner were also involved with the activities of Morris, Marshall, Faulkner & Co.⁷ Beginning as amateurs, both sisters earned money for their work as professional craftswomen, contributing to the production of many items produced by the Firm.⁸ Yet, very few of the standard secondary texts on Morris, or even those recovering the history of the 'Pre-Raphaelite Sisterhood', consider the Faulkner sisters in any great detail.

Described by Philip Webb as 'that excellentissimus of workwomen', Kate Faulkner (1841–98) is the relatively better known and arguably the more prolific of the two sisters, producing designs for a number of furnishing items, many of which have survived in national collections. These include designs executed during the 1870s for ceramic tiles (*Peony* and *Hawthorn*), fabrics (*Carnation*, *Peony*, and *Vine & Pomegranate*), and wallpapers (*Loop Trail*, *Acorn and Mallow*, and *Carnation*) manufactured by Morris, Marshall, Faulkner & Co. She also produced several wallpaper designs for Jeffrey & Co. during the 1880s, and may have decorated ceramics for Doulton's, but she is best known for her gesso-work, decorating the grand piano designed by Edward Burne-Jones for Alexander Ionides, and now on display at the Victoria & Albert Museum.⁹

In contrast, much less is known about the life and work of the elder Miss Faulkner, Lucy (1839–1910), yet she too was a talented craftswoman, who worked for William Morris from *ca* 1861 until her marriage to the engraver and book-binder Harvey Orrinsmith in 1870.¹⁰ Now often referred to only as 'Mrs Orrinsmith', the author of *The Drawing Room* (Figure 2) First published in 1877 as part of Macmillan's 'Art at Home Series', the life and work of Lucy Faulkner has been obscured.¹¹ This is partly the result of the way in which primary materials, in particular, Georgiana Burne-Jones's *Memorials of Edward Burne-Jones* (1904), give priority to the work and personality of the younger of the two sisters, Kate. For instance, recalling the 1860s, Georgiana Burne-Jones noted:

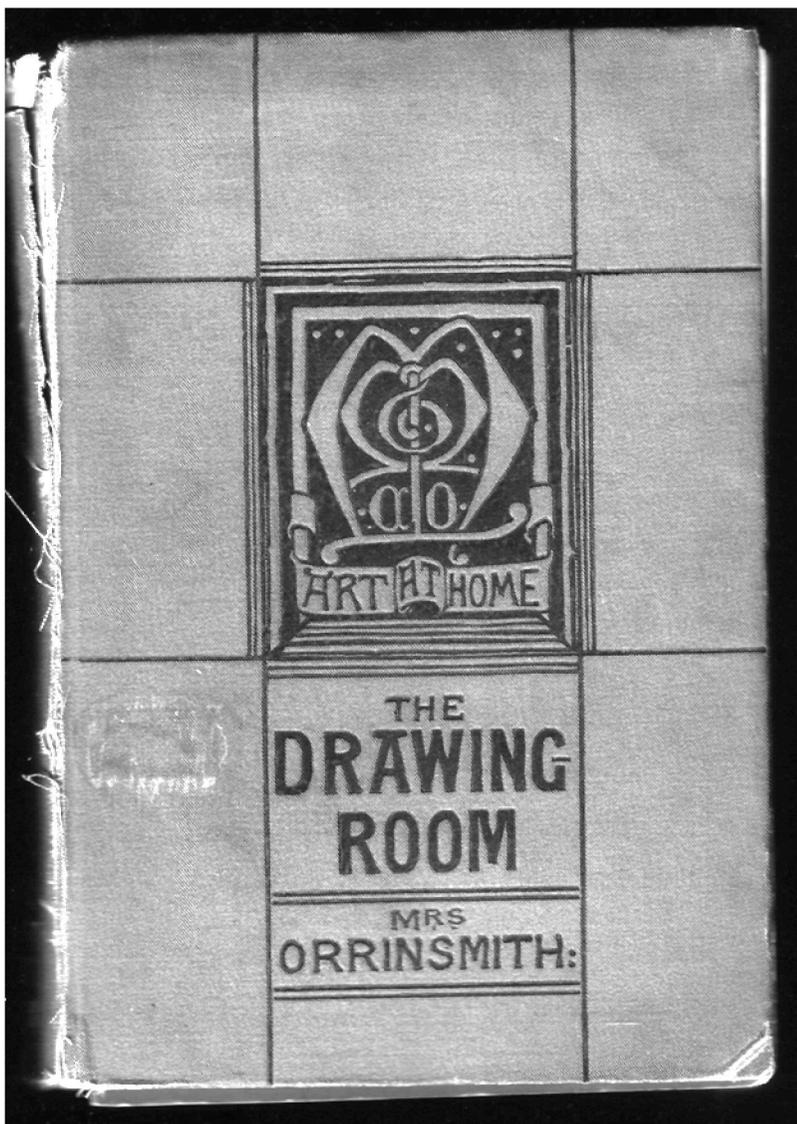


Figure 2, Mrs Orrinsmith's The Drawing Room, London: Macmillan, 1878 (author's copy).

Both sisters shared Faulkner's own skill of hand, and one of them, as it proved, was but waiting time and opportunity to develop a power of beautiful ornamental design: friendship with them was a foregone conclusion, and between Kate Faulkner and me there grew up a lifelong intimacy: both Morris and Edward loved her also.¹²

However, I would suggest that the real reason for Lucy Faulkner's virtual disappearance is simply that she married and changed her name. Deborah Cherry has commented:

For women, the making of an author name was entangled in and disrupted by sexual asymmetry. Its form and circulation often registered sexual difference. Those who married had to negotiate a change of family name and either re-establish their career with a second or sometimes third name or retain that by which they were already known.¹³

Once Lucy Faulkner was married she all but disappeared, leaving only one Miss Faulkner. For instance, with no mention of her contribution to the Firm, Charlotte Gere has commented:

Mrs Orrinsmith (*née* Lucy Faulkner, sister of William Morris's associates Charles and Kate Faulkner) married the print maker Harvey Orrinsmith. The Orrinsmiths lived in a villa at Beckenham and she was a great advocate of do-it-yourself decoration, recommending the painting and varnishing of furniture and woodwork over the time-wasting activity of 'dabbling' in watercolour. She was also considered an authority on flower-arranging.¹⁴

Her 'disappearance' has led to the subsequent misattribution of many pieces of her work to her younger sister. Indeed, much of the research I have undertaken in recovering her history has involved the search for Lucy Faulkner's tiny 'LJF' monogram: 'a trademark, a distinctive logo, an "author name" which authorised the product and tied it to a specific maker'.¹⁵ For, as Cheryl Buckley has stressed, 'attribution is critical if women's design history is to be written'.¹⁶

Able to translate the designs of artists including William Morris, Philip Webb, Ford Madox Brown, Edward Burne-Jones and Dante Gabriel Rossetti in a variety of media, Lucy Faulkner's main contribution to the output of Morris, Marshall, Faulkner & Co., was the decoration of hand-painted figurative tiles. Richard and Hilary Myers's survey, *William Morris Tiles: The Tile Designs of Morris and his Fellow Workers* (1996), provides detailed illustrated information about surviving examples of Lucy Faulkner's work in this medium and is the one of the few sources to identify her as a significant contributor to the work of the Firm.¹⁷

A number of surviving tile panels which she decorated for the Firm form an

important part of the exhibitions at the William Morris Gallery, whose curators have 'always aimed to represent properly her historical significance'.¹⁸ The Gallery also holds the largest surviving collection of Lucy Faulkner's work and artefacts, including two pastel drawings of her daughters by Arthur Hughes, pieces of domestic embroidery, and letters addressed both to 'Miss Faulkner' and 'Mrs Orrinsmith' dating from between 1861 and 1905, from correspondents including William Morris, Jane Morris, Philip Webb, Dante Gabriel Rossetti, and Georgiana Burne-Jones. Whilst these letters position her socially within the Morris circle, they also indicate her role as a craftswoman. Of particular significance is a note from D. G. Rossetti, which discusses a commission for a wood engraving, and which brings us back to the title page of *Goblin Market*. For it appears that as well as decorating tiles, Lucy Faulkner also worked as a professional wood engraver, having learned 'the technique of the process at Messrs Smith and Linton's',¹⁹ the engraving firm run by Harvey Orrin Smith (later Orrinsmith) and his former guardian the radical Chartist poet, William James Linton.²⁰

Housed in 'ramshackle premises in Hatton Garden',²¹ the office of Smith and Linton, is vividly recalled by Walter Crane, who served a four-year apprenticeship with Linton from 1858.²² However, Crane makes no mention of a female pupil in the office; thus, Lucy Faulkner's training at Smith and Linton seems to have begun after he left the office in 1862. By 1865, she had begun to undertake professional commissions and engraved at least one of the wood blocks for William Morris's *Earthly Paradise*. Entitled 'Cupid leaving Psyche', this block, part of the only series to be cut into wood,²³ is now displayed at the William Morris Gallery (Figure 3). But Lucy Faulkner's skill in the art of wood engraving is best illustrated by a forgotten episode in the production of the title page to the second edition of Christina Rossetti's *Goblin Market* (1865).

In August 1861 D. G. Rossetti sent Christina Rossetti's volume of MS poetry to the publisher Alexander Macmillan, and offered 'to contribute a brotherly design for frontispiece (& even another for title-page if time served)'.²⁴ Rossetti's initial design for the frontispiece illustrated the poem entitled 'The Birthday', for as Rossetti explained, he 'could not on trying suit myself from "Goblin Market" for the larger drawing but will make a vignette from it for the title page'.²⁵ However, Rossetti later withdrew this image and produced designs for the frontispiece and the title page vignette, both illustrating lines from *Goblin Market*.²⁶

Inscribed 'Golden head by golden head',²⁷ the title (Figure 1) page shows the two girls lying asleep folded in each other's arms.²⁸ Together, the sisters rest in the safety of their bower, indicated by the pillows and drapery which surrounds them. Balancing the sleeping female forms and positioned in a circle in the top left corner, are the figures of four goblins carrying away their fruit by the light of the moon and stars. Some commentators have suggested that this is a circular window depicting a scene outside the girls' cottage; others argue that it represents



Figure 3, 'Cupid leaving Psyche', Woodblock by Lucy Faulkner. Photograph by Peter Cormack.

a dream vision experienced by one of the sleeping girls. The words 'Golden head by golden head' appear along the bottom of the image within a frame decorated with floral motifs on each corner. In the published design, this frame is extended to encompass the title of the volume, the name of the author, the publisher, place and date of publication, and the monograms of the illustrator and engraver.²⁹

Valued at between £2000 and £3000, the original pen and ink design for the title page, which measures only 65 x 85 mm, was sold at Sotheby's on 12

November 1992, and is now in a private collection.³⁰ The drawing relates closely to both engraved versions, the first of which Rossetti drew on to the wood at the end of November 1861. Having completed the frontispiece and title page designs, initially Rossetti asked William Morris's friend and business partner C. J. Faulkner to engrave one of the blocks in time for the publication of the poems at Christmas. It seems that Morris had suggested that George Campfield, the foreman at Morris, Marshall, Faulkner & Co., should engrave the other.³¹ The correspondence suggests that both blocks were given to Faulkner, who intended to 'have the 2 blocks cut by Xmas Day or a little before but not much'.³² However, Faulkner was unable to complete the work and in mid-December, Rossetti wrote to Macmillan asking whether he should take both blocks to W. J. Linton. He commented that:

They are both good drawings & will require good cutting, though not by any means very elaborate, I suppose therefore they would not prove unusually expensive.³³

Whilst Faulkner retained and engraved the woodblock for the frontispiece image 'Buy from us with a golden curl', Linton was given the block of the title page in early January 1862.³⁴ Rossetti, who also undertook to design the binding, was hopeful that the engraving would be completed by the end of the month.³⁵ The Macmillan Archive records that the 750 copies of the first edition of *Goblin Market and Other Poems* were printed in February 1862.³⁶ However, the correspondence indicates that the book, priced at five shillings, was not issued until April 1862.³⁷

Unfortunately, or perhaps typically, after publication D. G. Rossetti was unhappy with the printing of the first edition, which had been undertaken by Bradbury & Evans of Whitefriars. He complained to Macmillan about the appearance of the engravings:

... which I am sorry to say have been sadly mauled in the printers in almost every instance I have seen. I specially wrote to the printers to print them full & black, instead of which they are as blurred & faint as possible – more like a penny newspaper than a careful book. I really think you should ask them how this has happened after what I said, as the illustrations are completely ruined by it.³⁸

He was particularly angry that 'the printer managed to print the whole first edition so as to give the appearance of a gap in the block'.³⁹ Despite Rossetti's complaints, the illustrations received favourable comments in the *London Review* and the *British Quarterly*, the latter praising the 'rich and exquisite' designs of Mr Rossetti.⁴⁰

A second edition of *Goblin Market* was suggested by Macmillan in June 1864

and was eventually printed, again by Bradbury & Evans in March 1865.⁴¹ One thousand copies were produced, with 'Second Edition' added in the vacant space originally left for them above the vignette⁴² and the date altered from 1862 to 1865. The Macmillan catalogue does not record any changes to the illustrations,⁴³ but in an editor's note in *Victorian Poetry* in 1982, W. E. Fredeman drew attention to modifications to the title-page illustration.⁴⁴ Printing the title pages of each edition side-by-side (Figure 4), Fredeman noted alterations to the faces of the two women, in particular the chin of the recumbent sister, whom he later described as 'a jowly Fanny Cornforth-like figure in the first edition'.⁴⁵

Fredeman also published a Rossetti letter 'written to Miss (probably Kate) Faulkner' in order to cast 'important light on Rossetti's title-page illustration for *Goblin Market*'.⁴⁶ This letter, the final piece of correspondence relating to the re-cutting of the wood-block, has been dated 27 February 1865, and describes the alterations Rossetti required:

Dear Miss Faulkner

Can a block accomplish a ghastly grin? If so I should think this one would so greet you on returning to torment you again.

When I first re-drew the chin, I now find I drew it too small. This looms on me in seeing a completed impression of the cut.

I therefore send a retouched proof, an untouched one and a copy of the print in the first edition. Could you even once again get the cut like the original and untouched proof. You will see a certain blurriness also in the chin of the untouched proof – which I suppose shows that a little deeper cutting would do good. The bearer will call again for the block when you tell him.⁴⁷

In a later essay for the *Journal of Pre-Raphaelite Studies* (1996), Fredeman briefly expanded this episode in the production of the illustrations for *Goblin Market*. Drawing on D. G. Rossetti's correspondence, he constructed a narrative which described the problems encountered during the re-working of the title page. However, my research, which has located previously unpublished primary materials including correspondence within the Macmillan Archive, offers an alternative conclusion.

It seems that following Rossetti's complaints about the quality of the engraving, the original woodblock was 'plugged' in order to allow a small but significant part to be re-engraved.⁴⁸ The consequences were disastrous.⁴⁹ Rossetti complained:

The phenomenal stupidity of the fool who has plugged that block is enough to make one loathe one's kind. How the printer managed to print the whole 1st edition so as to give the appearance of a gap in the block I

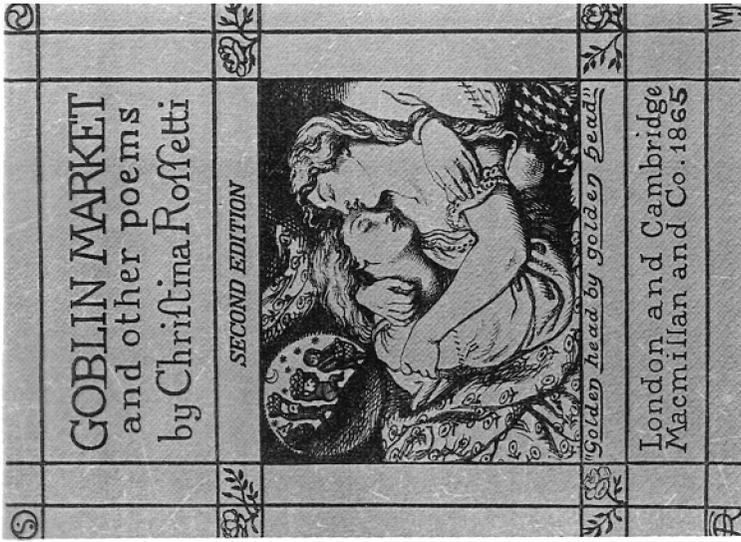


PLATE 29

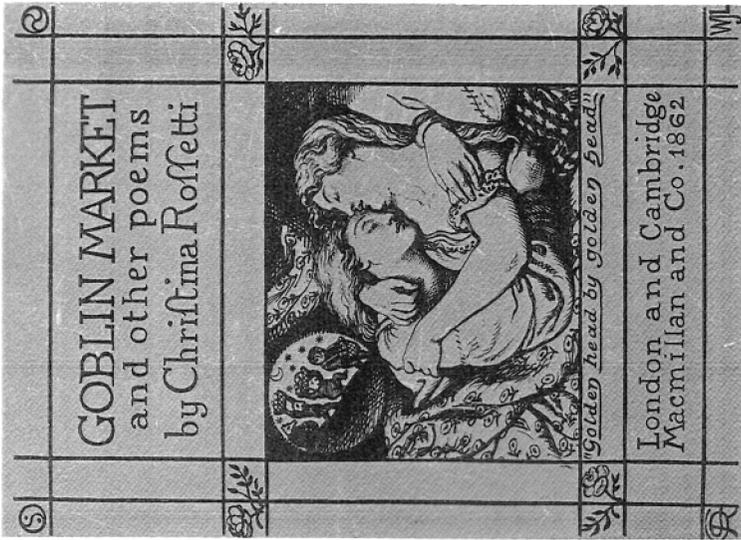


PLATE 28

Figure 4, 'W. E. Fredeman's comparison' W. E. Fredeman, 1982, pp. 145-159. (Plates 28 and 29, pp. 152-153; see Note 2) Reprinted by permission of West Virginia University Press.

cannot think. But from the first proof taken by this plugger (really there is a nautical rhyme to the word which one would like to use!) it became evident that the block was all right, whereupon, without consulting me at all, the beastly ass goes and cuts half a face out.⁵⁰

The Macmillan Letterbooks reveal that Alexander Macmillan apologised immediately:

I am very sorry indeed. You named Wells [the plugger], so I thought you know something good of him. I would be very glad indeed to have the block done to your liking and will pay a woodcutter you employ with pleasure.⁵¹

Consequently, Rossetti contracted 'Miss Faulkner' to revise the title page engraving. On 3 February 1865, Rossetti informed Alexander Macmillan, that 'The engraver I am employing is Miss Faulkner, 35 Queen Square, Bloomsbury, whom I will ask to state her charge & let you know'.⁵² Later, on 11 February 1865, Rossetti wrote:

Here at last is the Goblin Market block, all right as regards Miss Faulkner's (the engraver's) work, for which will you please send her what is right to her address 35 Queen Square W.C. She has had a good deal of trouble but I cannot get her to name a charge. I should think £2 would be right. She is a professional engraver, & I could not have thought of going to her unless with the idea that she would accept payment, as you mentioned your willingness to pay necessary expenses. She tells me that the plug is not quite perfect in the vignette, but is likely unless very carefully printed, to show a white line. Will you let me have a first proof or two that I may attend to this & the general printing which was very bad in the 1st edition.⁵³

Accordingly, on 13 February 1865, Macmillan wrote to Miss Faulkner (though interestingly he refers to the frontispiece rather than the title page illustration):

Madam

I enclose a cheque for £2 which Mr Rossetti thinks will be the right sum to pay you for the work you have kindly bestowed upon the block for his frontispiece to Miss Rossetti's Poems. Will you kindly acknowledge its receipt.

I am madam yours faithfully

Alexander Macmillan⁵⁴

Before the printing, however, Rossetti decided to re-draw the chin of one of

the figures. Thus, at the end of February it was returned to 'Miss Faulkner' who was asked to 'even once again get the cut like the original & touched proofs'.⁵⁵

In his article, Fredeman concluded that 'Rossetti had to request Kate Faulkner, to whom the recutting of the block was entrusted, perhaps because Linton was unavailable, to rework it'.⁵⁶ However, having located the engraved proof used for the title page, and referred to in the letter to 'Miss Faulkner', I would argue that Fredeman's attribution is incorrect.

Auctioned by Sotheby's in March 1980, this fragile proof (Figure 5) was



Figure 5, Proof of 'Golden Head by Golden Head'. By permission of Birmingham Museum & Art Gallery.

acquired by Birmingham Museum and Art Gallery. Significantly, the lot included an envelope with the following inscriptions (Figure 6):

Lucy Falkener [*sic*]
Early meetings at Burne-Jones in Gt. Russell St.⁵⁷

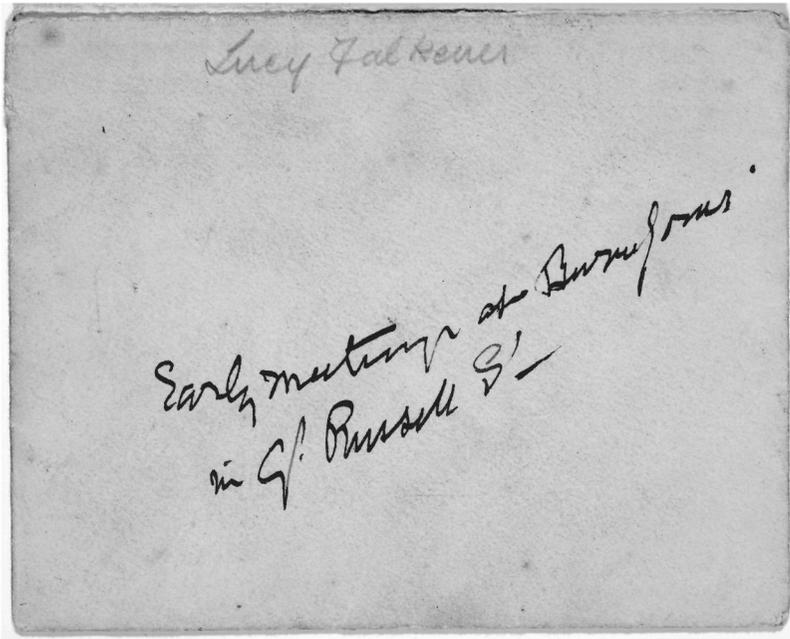


Figure 6, Envelope containing proof of 'Golden Head by Golden Head'. By permission of Birmingham Museum & Art Gallery

Little is known about the proof or the envelope. The misspelled 'Lucy Falkener' is written in pencil along the top-centre of the envelope, whilst the second inscription, which runs diagonally across the front, is in ink. It is possible that the two inscriptions are in different hands and it might be that the pencilled 'Lucy Falkener' is a later curatorial addition.⁵⁸ Nonetheless, the evidence suggests that Lucy, rather than Kate Faulkner, was the 'Miss Faulkner' responsible for re-cutting the block.

However, whilst the title page includes the initials of W. J. Linton and D. G. Rossetti, Lucy Faulkner's distinctive 'LJF' monogram is absent.⁵⁹ The Macmillan-Rossetti correspondence indicates the professional nature of Lucy Faulkner's artistic activities, but Fredeman's subsequent misattribution demonstrates the way in which Kate Faulkner's work and skills have been given greater prominence. Consequently, Lucy's contribution to the production of the title page to *Goblin Market* has been forgotten.⁶⁰

In order to reap the benefits of modern print culture, Rossetti's original design was translated from pen and ink drawing to published title page; a complex

procedure involving engravers, publishers, ‘pluggers’ and printers. Fredeman’s article highlights the importance of engravers within this process. In his survey of the ten illustrations which comprise D G Rossetti’s ‘total engraved canon’,⁶¹ Fredeman commented:

The quality of the actual woodcuts is less attributable to the artist than to the skill of the three engravers who executed his designs, while he hovered over their shoulders like an avenging devil taxing their patience by demanding the impossible.⁶²

Listing only the Brothers Dalziel, C. J. Faulkner and W. J. Linton, Fredeman’s account has obscured and misattributed the work of Lucy Faulkner. Yet Rossetti, who it seems ‘regarded all engravers as “ministers of Wrath”’,⁶³ employed her to re-work a significant element of his illustration, confident that this ‘professional engraver’ would achieve the desired result.

Rossetti’s illustration ‘Golden head by golden head’ makes no distinction between the sleeping sisters. Laura and Lizzie may even represent different aspects of a single character, but the Faulkner sisters should not be discussed as an indistinct ‘Miss Faulkner’. Just as Rossetti’s original drawing and the published engraving are distinct pieces of work, each with its own history, so too should Lucy and Kate Faulkner be re-considered individually as talented craftswomen who led very different lives.

ACKNOWLEDGMENT:

I would like to thank Peter Cormack for his enthusiasm for my research on Lucy OrrinSmith and for sharing his knowledge so generously.

NOTES

1. See L. J. Kooistra, ‘Modern Markets for *Goblin Market*’, *Victorian Poetry*, 32, Nos. 3–4, Autumn–Winter 1994, pp. 249–77; L. J. Kooistra, ‘*Goblin Market* as a Cross-Audience Poem: Children’s Fairy Tale, Adult Erotic Fantasy’, *Children’s Literature*, 25, 1997, pp. 181–204; L. J. Kooistra, ‘Visualising and the Fantastic Subject: *Goblin Market* and the Gaze’ in M. Arseneau, A. H. Harrison & L. J. Kooistra, eds, *The Culture of Christina Rossetti: Female Poetics and Victorian Contexts*; Athens, Ohio: Ohio University Press, 1999, pp. 137–69, and most recently, L. J. Kooistra, *Christina Rossetti and Illustration: a Publishing History*, Athens, Ohio: Ohio University Press, 2002, 332 pp.
2. W. E. Fredeman, ‘Editor’s Note’ to G. L. Goldberg, ‘Dante Gabriel Rossetti’s “Revising Hand”: His illustrations for Christina Rossetti’s Poems’, *Victorian*

- Poetry*, 20, Nos. 3–4, Autumn–Winter, 1982, pp. 145–159: (p. 158) (Afterwards Fredeman, 1982); W. E. Fredeman, ‘“Woodman Spare that Block”: The Published, Unpublished and Projected Illustrations and Book Designs of Dante Gabriel Rossetti’, *Journal of Pre-Raphaelite Studies*, 5, Spring 1996, pp. 7–41. (Afterwards Fredeman, 1996).
3. J. McGann, ‘Christina Rossetti’s Poems’ in A. Leighton, ed, *Victorian Women Poets: A Critical Reader*, Oxford: Blackwell, 1996, pp. 110–11. (Afterwards McGann).
 4. C. G. Rossetti, *Goblin Market and other Poems*, London: Macmillan & Co., 1862; 1865, pp. 6–7, ll. 184–198.
 5. G. L. Goldberg, ‘Dante Gabriel Rossetti’s “Revising Hand”: His illustrations for Christina Rossetti’s Poems’, *Victorian Poetry*, 20, Nos. 3–4, Autumn – Winter 1982, p. 147. (Afterwards Goldberg).
 6. See L. J. Kooistra, ‘*Goblin Market* as a Cross-Audienced Poem: Children’s Fairy Tale, Adult Erotic Fantasy’, *Children’s Literature*, 25, 1997, pp. 181–204; L. J. Kooistra, ‘Visualising and the Fantastic Subject: *Goblin Market* and the Gaze’ in M. Arseneau, A. H. Harrison & L. J. Kooistra, eds, *The Culture of Christina Rossetti: Female Poetics and Victorian Contexts*, Ohio University Press, 1999, pp. 137–69, and C. S. Newall, No. 32 ‘Golden Head by Golden Head’, in A. Wilton & R. Upstone, eds, *The Age of Rossetti, Burne-Jones and Watts: Symbolism in Britain 1860–1910*, London: Tate Gallery, 1997, p. 137.
 7. See J. W. Mackail, *The Life of William Morris*, 1899, vol. 1, pp. 217–8; May Morris, ‘The Art of William Morris’, *William Morris, Artist, Writer, Socialist*, 2 vols, Oxford: Blackwell, 1936, Vol. 2, pp. 176–8, and ‘Recollections of Mr C. J. Faulkner’ written by Dr E. H. Lendon, quoted in ‘William Morris, Edward Burne-Jones and C. J. Faulkner’ *University College*, Oxford, 1930–31, p. 20.
 8. The original *Minute Books* and *Balance Sheets*, which have survived from December 1862, make no mention of the Faulkner sisters, but J. W. Mackail’s notes from an earlier (now missing) *Minute Book* for Morris, Marshall, Faulkner & Co., recorded that in October 1862 payment was made to Miss Kate Faulkner and ‘the other Miss Faulkner’. Hammersmith and Fulham Archives and Local History Centre hold photocopies of the originals now at the Huntington Library [Reference: DD/235/1]. These however also only begin in December 1862. The William Morris Gallery holds J. W. Mackail’s unpublished notes for *The Life of William Morris*, 2 vols, Longmans, Green & Co., 1899, Vol. 1, 375 pp, Vol. 2, 364 pp.
 9. Philip Webb in a letter to Alfred Powell in 1904; quoted in W. R. Lethaby, *Philip Webb and his Work*, Oxford: Oxford University Press, 1935, reprint edited by Godfrey Rubens, Raven Oak, 1979, p. 260; Victoria & Albert Museum (V&A), wooden object number W.23–1927.

10. Lucy Faulkner's marriage to Harvey Edward Orrinsmith took place on 8 January 1870. Several sources [A. Callen, *Angel in the Studio: Women in the Arts and Crafts Movement 1870–1914*, London: Astragal Books, 1979, 232 pp. (p. 223) (Afterwards Callen); L. Parry, *William Morris Textiles*, London: Weidenfeld & Nicolson Ltd., 1983, p. 46; N. Kelvin, ed, *The Collected Letters of William Morris*, Volume 2: 1881–1884, Princeton University Press, 1986, p. 386 n.1] have given the date of her marriage as 1861, which implies quite wrongly that Lucy Orrinsmith continued to work for 'the Firm' after her marriage. Although *The Drawing Room* (1877) remains her best-known work, she continued to design and make decorative objects during the 1880s and 1890s. The Catalogue of the first exhibition of the Arts and Crafts Exhibition Society on 1 October 1888 records that Mrs Orrinsmith exhibited a 'Cover or case for book: cloth, decorated in gold' for James Burn & Co., who also contributed designs by the late D. G. Rossetti and Philip Webb. See *Arts and Crafts Exhibition Society: Catalogue of the First Exhibition 1888*, pp. 118. At the second exhibition the following year, Mrs Orrinsmith exhibited a mural brass (See *Arts and Crafts Exhibition Society: Catalogue of the Second Exhibition 1889*, p. 226, no. 646), but an examination of the archive of the Arts and Crafts Exhibition Society has found that Mrs Orrinsmith was not a member; nor did she exhibit at the 1890 or the 1893 Exhibitions. In 1893, however, Gleeson White published a book-cover design by Lucy Orrinsmith within *Practical Designing: A Handbook on the Preparation of Working Drawings*, London, George Bell & Sons, 1893. A full-page illustration of this design, a repeating motif of acorns and oak leaves, appears on p. 226 accompanying a chapter 'On the Preparation of Designs for Book Bindings' written by her husband.
11. Mrs Orrinsmith's contribution to the 'Art at Home Series' was written at the suggestion of her friends and Beckenham neighbours, George Lillie Craik, a senior partner in Macmillan & Co., and his wife, the novelist Dinah Mulock Craik. For information on the publishing history of Macmillan's Art at Home Series see E. Ferry, "... information for the ignorant and aid for the advancing ...", Macmillan's "Art at Home Series", 1876–1883' in J. Aynsley & K. Forde, *Design and the Modern Magazine*, Manchester: Manchester University Press, 2007, pp. 134–55. (Afterwards Ferry 2007).
12. Georgiana Burne-Jones, *Memorials of Edward Burne-Jones*, 2 vols, London: Macmillan & Co., 1904; London Lund Humphries, 1993 edition with an introduction by John Christian, vol. 1, pp. 249–50.
13. D. Cherry, *Beyond the Frame: Feminism and Visual Culture, Britain 1850–1900*, London: Routledge, 2000, p.157. (Afterwards Cherry).
14. C. Gere with L. Hoskins, *The House Beautiful: Oscar Wilde and the Aesthetic Interior*, Lund Humphries/Geffreye Museum, 2002, p. 80.

15. Cherry, p. 155. My discovery of her monogram on tile panels in major collections has caused them to be firmly attributed to Lucy Faulkner. These include the Cinderella over-mantel purchased by Sandford Berger from the dealer Richard Dennis in 1970, now at the Huntington Library in California; the Sleeping Beauty panel at the Ashmolean Museum; and the Sleeping Beauty panel now on show at the Victoria and Albert Museum. I am grateful to Richard Dennis, Dianne Waggoner, formerly at the Huntington Library in California, Colin Harrison, Curator of British Art at the Ashmolean Museum, and Alan Clarke, Keeper of Ceramics at the V&A for their help.
16. C. Buckley, 'Designed by Women', *Art History: The Journal of the Association of Art Historians*, 9, No. 3, September 1986, p. 402.
17. R. & H. Myers, *William Morris Tiles: The Tile Designs of Morris and his Fellow Workers*, Shepton Beauchamp, Richard Dennis, 1996, 152 pp. Callen (see Note 10) is another secondary source which discusses Lucy Faulkner. This book included photographs of her domestic embroidery and a wood engraving, though surprisingly, not the far more significant hand-painted tiles. Confusingly, this study did not refer to 'Mrs Orrinsmith' but, in the spirit of 'second wave feminism', preferred to use only to her maiden name. Lucy Orrinsmith (née Faulkner) is also mentioned in Linda Parry, ed, *William Morris*, London: Philip Wilson/V&A, 1996, pp. 16, 181–2, 189, 192, 258.
18. Email from Peter Cormack to Emma Ferry, 6 June 2003.
19. Aymer Vallance, *William Morris: His Art, His Writings and His Public Life*, London: George Bell & Sons, 1897, p. 377.
20. W. J. Linton (1812–1898) had worked for Harvey Orrinsmith's father, the wood-engraver John Orrin Smith, becoming his partner in the firm of Smith and Linton in 1842. In October 1843, John Orrin Smith died suddenly and for the next six years Linton assumed responsibility for Smith's widow and four children. Rather touchingly, in a letter of 1882, Harvey Orrinsmith thanks Linton for 'the colour given to my early life' (National Library of Australia: Canberra: MS 1698/118; Letter from Harvey Orrinsmith to W. J. Linton dated 11 April 1882). Harvey Orrin Smith (1830–1904), was a wood engraver and master bookbinder and from 1868, a director of James Burn & Co., the bookbinding firm which had bound *Goblin Market*. Rodney Engen's *Dictionary of Victorian Wood-Engravers*, Cambridge: Chadwyck-Healey, 1985, p. 241 notes that after having worked in partnership with Harral, and later with C. S. Cheltnam, Orrin Smith appears in the London directories working on his own at 85 Hatton Garden from 1852. During this time, he undertook commissions for the *London Illustrated News*, 'generally after royal portraits or full-page copies of exhibited paintings'. He also engraved Richard Doyle's illustrations to John Ruskin's fairy tale, *The King*

- of the Golden River* (1851) and several cuts to Charles Knight's 'Land We Live In' series. In 1860, Orrin Smith and W. J. Linton re-established the engraving firm of Smith and Linton. At some point during the mid-1860s, Orrin Smith changed his name to 'Orrin Smith' but still often appears in print and correspondence as 'Orrin Smith', 'Orrin-Smith', or in an amusingly inaccurate diary entry of Lewis Carroll's as 'Orangesmith'. See R. Lancelyn Green, ed, *The Diaries of Lewis Carroll*, 2 vols, London: Cassell & Co. Ltd., 1953, vol. 2, p. 318; diary entry 11 January 1873 (Saturday). For information on Orrin Smith's connection with James Burn & Co., see *The Bookbinder*, Volume 1, 5, 25 November 1887, pp. 68–70, and *The British Bookbinder*, Volume 4, 40, 1890–91, pp. 13–15.
21. F. B. Smith, *Radical Artisan: William James Linton 1812–97*, Manchester: Manchester University Press, 1973, p. 144.
 22. Walter Crane, *An Artist's Reminiscences*, London: Methuen & Co., 1907, p. 48.
 23. M. Harrison & B. Waters, *Burne-Jones*, London: Barrie & Jenkins, 1973; 1989 edition, pp. 78–80.
 24. Letter to Alexander Macmillan dated 30 August, 1861, Berg Collection of the New York Public Library (MS: Berg); W.E. Fredeman, ed, *The Correspondence of Dante Gabriel Rossetti*, Volume 2, 1855–62, Cambridge: D. S. Brewer, 2002, 61:66, p. 399. (Afterwards Fredeman, 2002).
 25. Quoted in Fredeman, 1996, p. 15, Letter 61:87 Letter to Alexander Macmillan. See also Fredeman, 2002, 61: 100, p. 425–426. MS: Berg: Letter to Alexander Macmillan dated Monday [ca 16 December 1861].
 26. *Ibid.* Macmillan had been critical of the illustration for 'The Birthday', but Rossetti made it clear that this was not the reason he had withdrawn the image. He wrote: 'I have made both drawings now from *Goblin Market* – not in the least, mind, because you told me that the one you saw was mannered. That simply showed you did not understand it. My work never resembles any work but my own. So much for plain speaking!'
 27. Surtees No. 143. See V. Surtees, *The Paintings and Drawings of Dante Gabriel Rossetti (1828–1882): a catalogue raisonné*, two volumes, Oxford: Clarendon Press, 1971, vol 1, p. 85.
 28. H. C. Marillier, *Dante Gabriel Rossetti: an illustrated memorial of his art and life*, London: George Bell and Sons, 1899, p. 78.
 29. Drawing on the work of Alastair Grieve, much of Goldberg's analysis describes the extended frame which appears on the published title-page illustration. See Goldberg, p. 146, and A. Grieve, 'The Applied Art of D. G. Rossetti – I. His Picture Frames', *Burlington Magazine*, 115, 1973.
 30. Sotheby's, 'Victorian Paintings, Drawings and Watercolours, Thursday 12 November, 1992, Lot 149, p. 96. It now belongs to Jacqueline Loewe Fowler,

- and has since been exhibited at 'The Post Pre-Raphaelite Print' at the Wallach Art Gallery in New York (1995) and at 'The Age of Rossetti, Burne-Jones and Watts: Symbolism in Britain 1860–1910', an exhibition held at the Tate Gallery (1997).
31. Fredeman, 2002, 61: 93, p. 420. MS: William Morris Gallery: Letter to C. J. Faulkner dated Thursday and postmarked 28 November 1861.
 32. Fredeman, 2002, 61: 96, pp. 422–423. MS: Berg: Letter to Alexander Macmillan dated [3] December 1861.
 33. Fredeman, 2002, 61: 100, p. 425–426. MS: Berg: Letter to Alexander Macmillan dated Monday [ca 16 December 1861].
 34. Fredeman, 2002, 62: 4, p. 444. MS: Berg: Letter to Alexander Macmillan dated Thursday [9 January 1862] and 62:5, p. 445. MS: Berg: Letter to Alexander Macmillan dated Friday [ca 10 January 1862].
 35. Fredeman, 2002, 62: 10, p. 451. MS: University of British Columbia: Letter to Frances Mary Lavinia Rossetti dated [ca 16 January].
 36. *The Editions Book*, quoted by permission of The Macmillan Archive. I am very grateful to Ruth Tellis, former Assistant Archivist at Macmillan for this information.
 37. Fredeman, 2002, 62: 24, pp. 462–463. MS: Princeton Letter to William Bell Scott dated Wednesday [2 April 1862]. Rossetti wrote: 'Christina's vol. is likely to appear now in a few days I hope'.
 38. Fredeman, 2002, 62: 26, p. 467. MS: Berg: Letter to Alexander Macmillan dated 4th April [1862].
 39. L. M. Packer, ed, *The Rossetti-Macmillan Letters – some 133 unpublished letters written to Alexander Macmillan, F. S. Ellis and others, by Dante Gabriel, Christina and William Michael Rossetti, 1861–1889*. Edited, with an introduction and notes by Lona Mosk Packer, London: Cambridge University Press, 1963, p.40; Letter 32: From D. G. Rossetti to Alexander Macmillan, dated 24 January 1865. (Afterwards Packer).
 40. *London Review*, 12th April 1862, pp. 353–354, and *British Quarterly*, July 1862, pp. 230–31.
 41. Packer, pp. 23–4, Letter 11: Christina Rossetti to Alexander Macmillan, June 1864.
 42. Packer, pp. 40–1, Letter 33: D G Rossetti to Alexander Macmillan, 3 February 1865.
 43. *A Bibliographical Catalogue of Macmillan & Company's Publications from 1843 to 1889*, London: Macmillan & Co., 1891, p. 95.
 44. Fredeman, 1982, pp. 152–3.
 45. Fredeman, 1996, p. 16.
 46. Fredeman, 1982, p. 158.
 47. William Morris Gallery: J549, Letter from Dante Gabriel Rossetti to Lucy

- Faulkner. The original letter is dated 'Monday'. Fredeman, 1982, p. 158 states that it is 'datable as February 27, 1865'.
48. G. E. Mackley, *Wood Engraving: its history and technique*, London: National Magazine Company, 1948, pp. 73–4 'Plugging and Patching the Block'.
 49. Packer, p.40. Letter 32: D. G. Rossetti to Alexander Macmillan, 24 January 1865. See also Fredeman, 1996, p. 16.
 50. *Ibid.*
 51. British Library Manuscripts Collection: Macmillan Archive Add. MS 55384/53: Letter from Alexander Macmillan to D. G. Rossetti dated 25 January 1865.
 52. Packer, pp. 40–1, D G Rossetti to Macmillan, 3 February 1865.
 53. Packer, p. 42, D G Rossetti to Macmillan, 11 February 1865.
 54. British Library Manuscripts Collection: Macmillan Archive Add. MS 55384/133: Alexander Macmillan to Miss Faulkner of 35 Queen Square, 13 February 1865. Macmillan's letter to Rossetti, written on the same day and appearing on the same page in the Letter Book Vol. DXCIX, thanks Rossetti for 'all his kind pains' and informs him that he has sent 'Miss Faulkner her £2'.
 55. William Morris Gallery: J549.
 56. Fredeman, 1996, p. 16.
 57. Birmingham Museum & Art Gallery: 1980 P41.
 58. I am very grateful to Tessa Sidey, Curator of Prints and Drawings at Birmingham Art Gallery and Museum for her help in locating this proof.
 59. It may be purely coincidental that the re-cut version appears in Austin Dobson's chapter on 'Modern English Illustrated Books' in Andrew Lang's *The Library* (1881), another volume in Macmillan's 'Art at Home Series'. The 'List of Illustrations' notes: "GOLDEN HEAD BY GOLDEN HEAD." From Christina Rossetti's "Goblin Market and other Poems," 1862. *Drawn by D. G. Rossetti; engraved by W. J. Linton*. See A. Lang, *The Library*, London: Macmillan & Co., 1881, pp. xiv, 149. For more information on Macmillan's use of illustrations in the 'Art at Home Series' see Ferry, 2007.
 60. Drawing on Fredeman's work, scholars continue to attribute the re-cutting to Kate Faulkner. See, for example, L. J. Kooistra, *Christina Rossetti and Illustration: a Publishing History*, Athens, Ohio: Ohio University Press, 2002, p. 208, n.11 and The Rossetti Archive at www.rossettearchive.org/dos/s143.raw.html [last accessed 13 August 2008], which notes: 'In 1865 in preparation for the second edition of the book, DGR made revisions to the title page design. He employed Kate Faulkner as the engraver for this work'.
 61. Fredeman, 1996, p. 8
 62. *Ibid.*
 63. *Ibid.*