International Dateline-Earthly Paradise

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ture when someone with a PhD in industrial engineering, co-owner of a software company, and a doting aunt — not a mom, not a teacher, not a librarian, not an author or illustrator — blogs about kidlit. Highlights include Cool Girls of Children’s Literature, 175 Cool Boys from Children’s Literature, July 6 Ps of Book Appreciation, and Ten Tips for Growing Bookworms.

The Miss Rumphius Effect — http://missrumphiuseffect.blogspot.com/, with its origins in the 1982 American Book Award winner Miss Rumphius by Barbara Cooney, is the blog of teacher-educator Patricia Stohr-Hunt. Here, teachers, parents, and students will find reviews of poetry and nonfiction for young readers through middle grades. Included are thematic booklists, browse by content, and her Teaching Library link to LibraryThing (http://www.librarything.com/catalog/pstohrkidlit).

Mitali’s Fire Escape: A safe place to chat about books between cultures — http://www.mitaliblog.com/. Author Mitali Perkins blogs about the power of diverse literature to influence our lives. Whether delving into bullying, storytelling customs, ethnic differences and similarities, the effect of various media in presenting different cultures, among other relevant topics, her insights are thoughtful, inclusive, and offer anyone seeking quality literature and its importance in cross-cultural understanding a safe place to explore.

Open Wide, Look Inside — http://blog.richmond.edu/openwide-lookinside/. A blog about teaching elementary math, science, and socials studies, with heavy emphasis on the integration of children’s literature across the curriculum. The blog description says it all. This blog should be a great resource for K-5 classroom teachers looking for ways to inspire reading as well as explain challenging concepts in math and science.


Reading Rants — http://www.readingrants.org/ — has been promoting out of the ordinary YA books on the Web for more than ten years. As a true pioneer of Web reviews and a veteran of the blogosphere, it is still going strong. Jennifer started the Website in 1998. It was transformed into an interactive blog in May 2007, where teens can respond to reviews and add their own. A fun feature of this site is its wonderfully inventive title lists, including such temptations as Riot Grrrl!, Slacker Fiction, Stoned, and Boy Meets Book.


Well-Read Child — http://wellreadchild.blogspot.com/ — is compiled by instructional designer, mom, and book lover, Jill Tullo. Her blog offers book recommendations, learning activities, and reading tips. Tullo’s mission is simple: “get kids to read” and to provide resources to help instill a love of reading.


YABC: Young Adult Books Central — http://www.yabookscentral.com/. Since 1998, YABC has been a Web presence for teen and tween literature. Book reviews, author interviews, newsletters, publicity, and other YA lit resources for and by teens and tweens. Lots of great resources for homework, too, but no, they won’t write your book report for you.

YA YAs — http://theyayayas.wordpress.com/. “Three Young Adult Librarians blather about YA literature, YA librarianship...” and while they’re at it, provide sharp, pithy reviews; book news; craft ideas; and links to tons of resources YA librarians can use for teen programming.

International Dateline — Earthly Paradise

by Rita Ricketts (Blackwell’s Historian and Bodleian Visiting Scholar, Author Adventurers All, Tales of Blackweliens, of Books, Bookmen and Reading and Writing Folk) <Rita.Ricketts@bodleian.ox.ac.uk>

The ceaseless tumbling of the billows grey,
The white upspringing of the spurs of spray

In the last instalment, we encountered Basil Blackwell’s own “upsprings.” He and his father were frustrated poets, and both wrote articles, Basil profusely. Benjamin Henry wrote tourist guides for Oxford set between blue paper covers, serious in tone and style. All his working life Basil had wanted to write an account of the Blackwell story, and considerable correspondence exists in the Merton Blackwell Collection concerning his efforts. In the end he “ran out of time,” despite his 94 years. Almost certainly the need to concentrate on the family firm, they felt keenly the problems of struggling writers and extended them enormous generosity. Top of this list were those who would not otherwise have been noticed, let alone published; the story of Alf Williams, “the Hammerman Poet,” was the subject of the last issue. Another example of Blackwell beneficence concerns Edith Barfoot, who the soft-hearted Basil met in the 1950s. Over sixty, bed-ridden, and in constant pain with rheumatoid arthritis since her teens, she told Basil how she had triumphed over her pain under the spiritual guidance of the Cowley Fathers. Encouraged by one of their number, she produced a short paper entitled “The Discovery
of Joy in the Vocation of Suffering.” Much moved and impressed by both Edith Barfoot and her paper, Basil published the study. Adding a brief forward, he drew on his own explorations into the idea of the Holy Spirit, but claimed nothing except “to speak as a child.” This small buff-coloured book was simply, although beautifully, produced at Basil’s own expense.

That we know the stories of such writers as Williams and Barfoot is in large part due to the written accounts Basil left behind, now in the Merton Blackwell Collections. John Betjeman had lauded Basil’s efforts, singling out “an account of May Morris, William Morris’s daughter, and her friend Miss Lobb, that tough nut, and of Kelmscott as he and I remember it.” This episode recounts the story of May Morris and reveals Basil’s attempt to rescue her father’s unpublished writings. As well as providing a vignette capturing the spirit and ethos of the Pre-Raphaelite era, it reveals, implicitly, much about Basil and his own philosophy of life. The story uses, in the main, Basil’s words, put together from various scripts. Basil’s interest in Morris is inherited from his father, Benjamin Harris Blackwell, and not unsurprisingly he chose An Earthly Paradise as a school prize. It was, Basil wrote, “a happy choice, for the idle singer enchanted me for many an empty day and led me on to explore his prose romances (good reading in youth!)” and so to an event of cardinal importance in my life — the reading of one of the best biographies in our literature, MacKail’s Life of William Morris.” Basil’s ardour for Morris grew as he ventured into publishing, and living near to his house at Kelmscott he sought to establish a connection with Morris’s daughter, May. Morris had died in 1896 when Basil was only six years old. Several excursions were made by boat from Kelmscott, with his family in tow. His wife Christine was an asset, and her warmth and knowledge of gardening worked its magic on the reserved May Morris: “my wife, whom to know is to love … could coax May Morris into shy merriment and persuade her to rehearse delightfully a nocturnal argument of cats.”

Basil always remembered his first meeting with May: “that happy day when I found her in knickerbockers, prunin the vine at Kelmscott. Something of this happier face is captured in Rossetti’s chalk drawing of May in girlhood, showing the serene curved eyebrows of “her lovely mother” (Jane Morris). May’s is also the care-free face of the central figure in Burne Jones’s picture The Golden Stairs. But Basil’s abiding impression of May was more sober: of her “face of noble and austere beauty, somewhat haggard, with eyebrows set at an angle reminiscent of a Greek tragic mask and suggesting some sad and painful happening in her life. I remember her form as tall and slender, moving with dignity, and glad in garments of rich design and of a fashion that was all her own” … and her surroundings echoed The Tune of Seven Towers:

No one goes there now  
For what is left to take away  
And the lead roof heavy and grey.  
No one walks there now:  
Except in the moonlight  
The white ghosts walk in a row …

“Her appearance and her bearing were apt,” Basil explained, “to a sense of dedication which her conversation constantly revealed; for the words ‘my father’ were ever on her lips. It was manifest that her life was devoted to keeping her father’s memory not only green but dynamic. In an age which regarded the pre-Raphaelite Movement as a Victorian effort, claiming nothing except ‘to speak as a child,’ this small buff-coloured book was simply, although beautifully, produced at Basil’s own expense.”

Basil continued what he termed his “dual relationship” with May: private friendship and public support for her work. “There were times when we talked of the progress of Memorial Hall and there were times when, with Miss Lobb and my wife, she would talk happily of trifling matters, of their camping holidays, of their visits to Ireland, or of the Kelmscott snowdrops of rare pedigree whose descendents each Spring carpet the bank beneath the beech hedge in our orchard.” He recalled a lecture on Pattern which May gave at his invitation at an Arts and Crafts Exhibition at Oxford in the early ’20s. “What a knowledge of loveliness she showed, and how modest she was in presenting it; but how like a whip were her words when a foolish woman came up to her and, after praising her mastery, and rather patronisingly suggested she might give that lecture before some other body.” May retorted “My fee is ten guineas”; she had given her services to Basil’s cause freely. In the drive to proselytize she had to overcome her natural shyness: Basil remembered “comforting and encouraging her when she came to Oxford to address Sir Michael Sadler’s Town and Gown Luncheon Club, remote and timorous among two hundred men. I remember the lovely substance of her dresses, beautified by rare but unprecious jewelry.”

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For all his admiration of William Morris, Basil wished for May to come out of the desolate land of ghosts to follow her own star. “Her aesthetic and mental equipment and her excellent prose style,” Basil reflected, “fitted her for creative work in her own right.” She was of course, an accomplished embroidress and closely associated with the Arts and Crafts Movement, she became the virtual leader of craftswomen in England, founding the Women’s Guild of Art in 1907.6 “As it was she lived deliberately to preserve the past and set her face against new ways in art and life; and so the world bore increasingly hard upon her.” But now I look back, I see that I was wrong in my regret, for time has set the packages to contain enough material for four more volumes in The Collected Works of William Morris.

Thrown by May Morris’s “wholesale response,” Basil looked to his publishing colleagues for assistance. His first port of call was Longman’s, who had already published twenty-four volumes of Morris’s work. Longman’s, however, regretted that twenty-four volumes “were quite enough for them.” May Morris had herself asked Longman’s in 1932 and had been bitterly disappointed by their refusal. Basil then sought to engage the interest of Allen and Unwin, having in mind their “Ruskin,” an edition, according to R.H. Horne which had made the friend Stanley Unwin “had a unique ability in finding markets for difficult books.” But “Uncle Stan’s generous heart was controlled by a strong and clear conscience.  For a woman “as strong as any male farm worker.”

Penning Basil in a corner of the Hall, “her legs a-straddle and her arms akimbo, she unleashed a storm of eloquence.” “Now look here, Mr. Blackwell, you are worrying May, and I won’t have her worried. You’ve got to publish all that stuff. Don’t think I care a snap for the writings,” she bellowed. “I hate old What’s-His-Name—I wish you’d stop talking about him; but you shall have that and welcome if you do as I tell you.” Basil was no match for May Morris—”don’t think I care a fig for the writings,” which “would not let me alone,” he wrote. Anxious to relieve himself of a burden, Basil set off for Kelmscott to see if he could persuade May to make a selection: “Once more we sat in that grim and chilling room, and in the end May, dismayed and hesitant, agreed to see what she could do.” Escaping from the grim and chilling “interview” room, Basil found his progress blocked by May’s companion, Miss Lobb. He was no match for a woman “as strong as any male farm worker.”

Bernard Shaw, who must have overcome an earlier and infamous confrontation with Basil, readily agreed to write an introduction to one of the new volumes, entitled William Morris as a Socialist. It gave an account of Shaw’s relations with Morris in the early days of the socialist movement. Basil wrote of this introduction, “which revealed, with rare tenderness, his (Bernard Shaw’s) youthful love for May Morris, disappointed by her surprising — and unhappy — marriage.” It was this, Basil decided, that had been the cause of the tragic slant of May’s eyebrows. May approved the introduction, which, contrary to his principles, Shaw gave to Blackwell’s. Shaw told Basil how he came to frequent the Morris household, and how “among the many beautiful things, Shaw gave to Blackwell’s. Shaw told Basil how he came to frequent the Morris household, and how “among the many beautiful things, Morris’s two beautiful houses was a beautiful daughter then in the flower of her youth, and how he, a penniless bachelor, dare not aspire to win her hand, but one Sunday evening he looked at her, rejoicing in her lovely dress and lovely self; and she looked at me very carefully and quite deliberately made a gesture of assent with her eyes. I was imme-

Shown are the writings of May Morris. One appears on Kelmscott letterhead.

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May’s second triumph, at Basil’s behest, was the further promulgation of her father’s work. At the beginning of the same year (1934) he had written to her enquiring: “that if any scrap of her father’s writing should still be unpublished, we might help to commemorate his centenary by printing it handsomely at the Shakespeare Head Press on the very same hand-press which once had been part of the equipment of the Kelmscott (Press).” May responded almost immediately with a beautifully scripted letter. She thanked Basil, and explained that she would send all that remained of her father’s writings that had not appeared in book form. “Bearing in mind that the whole of May Morris’s life was devoted to keeping her father’s memory not only green but dynamic, it should not have come as a surprise when, some days later, a panting porter brought into my room a large parcel, which he set down with a thump on the floor. I found it to contain a mass of type-scripts, pamphlets, periodicals and off prints, variously parcelled and labelled; upwards of half a million words.” Sir Basil recorded this memorable day: “My first thoughts were of Alf Button.” The apocryphal Alf Button had been a soldier in the 14-18 War, and had come across a button that was made from a fragment of Aladdin’s cave. “When he polished it,” Sir Basil recounted, “an overwhelmingly obliging genie appeared whose ministrations proved to be, in the authors words ‘too boomin’ olesale’” for him”. Basil judged the packages to contain enough material for four more volumes in The Collected Works of William Morris.

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which she might regret. I called out to her, and her manner changed (she admitted that she was about to chase us away deeming us to be a party of idle curious who had come by cabin-cruiser)."

After a feast of home-made wine and home-made cake, May walked the Blackwell family back to the riverbank where their boat was moored. She told Basil that "she no longer cared to go out either to the front or the back of the Manor House; for the long peace of Kelmscott had been invaded by an aerodrome behind the village, and on the river the old wooden weirs and bridges had been replaced by concrete work, and rollers had given way to lochs for the benefit of motorboats."

"How much they miss," Basil commented, "these folk who lounge on the decks of cabin cruisers while they speed heedlessly above the stream, soothed (I suppose) by the tawdry music which normally invades their homes. Unknown to them the subtle music at the water-level, from swaying rushes, from the kiss of sculls precisely dipped, and the quiet mirth of little eddies as the blades are pressed home; unknown the deep content in healthy weariness and the sense of achievement at the day's end. Such joys were known to May Morris in the hey-day of life at Kelmscott, but are now almost forgotten on the upper reaches of the Thames. It is all part of the passing of an age. The noise and vulgarity of the world were pressing hard upon her, and I was aware of a weariness of spirit that day":

**The heavy elms wait, and restless and cold**

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**The uneasy wind rises; the roses are dun:**

Basil's weariness must have been a premonition. "Before the year was out I stood at her grave. The chapter was finished and the book closed; William Morris had passed into legend."

Continuing the theme of Blackwell writing, the next instalment delves into the diaries of Will King: poet, Quaker, and a famous Blackwell antiquarian bookseller.

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**I Hear the Train A Comin’ — Anything Goes**

**Column Editor**: Greg Tananbaum (Founder and CEO, Anianet) <greg@anianet.com> www.anianet.com

I am pleased to be attending the 30th Annual Charleston Conference. The theme of this year’s event is “Anything Goes,” and, in honor of the great songwriter Cole Porter, I offer these few thoughts about the state of the scholarly communication industry — De-Lovely style. What will we be talking about in the hallowed halls of the Francis Marion this year? Let’s appropriate the titles of some Porter classics to find out.

**Too Darn Hot**

The issue of what to do about research data is certainly boiling over. As I have written before on these pages, supplementary data have the potential to hasten scientific discovery. This is particularly true when data are presented in machine-readable formats that render meta-analysis feasible. However, the standards for how research data should be collected, curated, surfaced, and (possibly) monetized have not shoken out as yet. It is certainly true that cloud computing and other technical advances make the sharing of this type of information easier and less expensive than at any time in history. However, publishers are increasingly wary of their responsibilities in presenting these data in conjunction with the articles they publish. The Journal of Neuroscience’s recent decision to stop accepting supplemental data. It is possible, of course, that if publishers determine that the issue of data is just “too darn hot,” other mechanisms will arise to fill the void. Certainly, projects such as Harvard's DataVerse and DataCite.org offer promising approaches to the archiving and discovery of research data. However, given the close connection between raw materials (data) and finished product (journal articles), a truly effective solution will need to tie the two together seamlessly.

**Night and Day**

The Internet Era has thus far offered night and more night for the journal as a publication form. While the operational aspects of peer review have transitioned to a largely electronic process, the general publication pattern of submit–review–revise–publish remains a constant. There has undoubtedly been some experimentation. PLoS One is continued on page 93