

Edward Burne-Jones (1833–1898)

Edward Burne-Jones was drawn into the Pre-Raphaelite circle in the latter half of the 1850s. He and William Morris, his close friend from Exeter College, Oxford, were in awe of the charismatic Dante Gabriel Rossetti and from letters and reminiscences we gain a vivid sense of the spell cast by the attractive Rossetti with his sonorous, rolling speech patterns, intensity and urgency of manner and visionary projects. Rossetti, whose work had caught their attention, responded to the young enthusiastic Burne-Jones who tracked him down in London at a meeting of the Working Men's College. Later Burne-Jones was to describe himself in the following period as 'clinging tight to Gabriel whom I loved, and would have been chopped up for'.¹ The earnest valuation of friendship, the jokingly hyperbolic statement and the startling image of a wounded and dispersed self are all characteristic of Burne-Jones.

Burne-Jones started to work in pen and ink, and embarked on a painting on the theme of *The Blessed Damozel*, deriving from Dante Gabriel Rossetti's poem, for the Leeds-based collector Thomas Plint. He also began to design church windows for the stained-glass company Powell and Son. Along with Morris he was in 1857 invited by Rossetti to participate in a decorative scheme for the Oxford Union debating chamber and established strong bonds with the array of young artists aiming to beautify the whitewashed walls with scenes in glowing colour based on stories from a book they loved, Malory's *Morte d'Arthur* (1485). With the establishment of Morris, Marshall, Faulkner & Co. in 1861, Burne-Jones continued his stained-glass work, undertook tile and embroidery design and painted furniture. He was also producing graphic work in the 1860s for periodicals and for the Dalziel Brothers' projected *Illustrated Bible*.

His career as a painter was decisively established when he was elected to the Old Water-Colour Society in 1864 and in the exhibition of that year he showed his large composition in the opaque water-based medium gouache, highlighting the picture with gold; this was *The Merciful Knight* (1863,

Birmingham Museums & Art Gallery), a somewhat controversial picture, the theme of which was the miraculous animation of a statue of Christ at a medieval shrine. The gloomy forest setting was offset by a blaze of brilliant marigolds below the shrine, and gleams of gold or brass on the dark armour of the praying knight. The knight is a solemn figure, constrained and hemmed in by the structures and accessories round about him. His moment of rapturous contact with God seems to be experienced in ascetic mode, modulated by pain or deprivation, and his prayerful stance signals submission. Operating in a largely Anglican environment Burne-Jones provoked the critics with this picture that had an emotional intensity which seemed suspiciously Roman Catholic, linking as it did piety, pain and magic.² His own religious beliefs were somewhat unorthodox, aligned neither with the Methodism of his wife's background nor with the Church of Rome, nor with the high church faction of the Church of England. A conviction of the importance of the divine remained with him throughout his life, though. The terrors and joys of experience that are conveyed in his work and the fascinating mystery that colours his scenarios have a spiritual aspect that is fundamental to his outlook.

Burne-Jones continued to work in a variety of media, developing his technique from the mid-1860s in oil paint as well as gouache. In all media his execution was meticulous, his attention to detail painstaking and his control over the total composition or design carefully judged. The tightness produced by the well-wrought surfaces and the busy, visually stimulating effects of detail in the closely studied material objects of the environment might have stultified or over-filled his work were it not for the strong sense of design that pulls the compositions into balanced decorative ensembles. Drawing from nature was a central principle of Pre-Raphaelite practice that shaped Burne-Jones's art. John Ruskin's views on beauty in actuality allowed Burne-Jones to find beauty in the quaint, the crabbed and the encrusted even more than in the regular, the flawless or the smooth. Typically he worked very slowly, having a number of projects on the go at any one time, and revisiting subjects that he had elaborated at an earlier date. Consequently his work on a project such as the *Briar Rose* series (1870-90, Faringdon Collection, Buscot Park), based on the Sleeping Beauty story, spanned several decades starting with a tile series in 1864.³ He drew his subjects from literature, folklore and mythology, attending to the retelling of tales in poetry by Tennyson and his friend William Morris and presenting scenes that mixed classical and medieval elements.

The turreted buildings and richly ornamented woodwork and metalwork of his scenes, the marble surfaces, the patterned textiles and costumes that he elaborates, the gnarled trunks, twisting stems and abundant blossom of

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his plants, the jagged striated rocks of his uncanny landscapes all contribute to the intricate realization of a fairy-tale or horror-fiction world. The specificity of setting and accoutrements is essential for his project which depends upon the eloquence of circumstance in place of speaking gestures and explicit interaction between characters. We gain an insight into his attitude to the objective world when we hear of him sending back the work of an aspirant painter exclaiming that it was essential that the ground on which the figure stands be specified. 'Is it earth or bricks or stone or carpet?' he asked.⁴ Burne-Jones cared above all for story and for the conflicts, heartache and joys of human adventure and love. However, paradoxically, he adopted a mode in which human action is subdued, sometimes stilled altogether. In his pictures figures stand or sit, their poses limp and enervated, their expressions wistful or vacant and dreamy. Their bodily experience and their personal beauty are emphasized at the cost of indications of psychological coherence and moral standing. The minimal indications of will or motivation make the compositions hard to read in narrative terms, indeed it is difficult to imagine his figures as the suave or doughty heroes and passionate heroines of myth, or the complicated, scheming individuals of the realist novel. In a form of displacement the story is invested in the setting. I would contend that the unique quality of Burne-Jones's work lies in this summoning up of a hyperbolically storiated landscape that buoys up the perplexingly vacant characters.

Stories and objects were in many ways interchangeable in Burne-Jones's imagination. This is why he described the Bible's Book of Kings to his son Philip as 'a glorious heap of antiquity', visualizing it as a three-dimensional accumulation of items.⁵ The jumble of disconnected episodes, the proliferation of personnel and circumstances, the quaintness of incidental detail are piled up just as robes, crowns, ritual vessels and masonry might be. Equally landscape itself could be imbued with meaning through historical circumstance and the more moving and dramatic the events the more beautiful the landscape. Therefore tranquil landscape free of significant reference points could not be beautiful to him. The soft landscape of Surrey was anathema to him; his verdict on it was that it was 'too soft ... like a silly heaven'. He went on to say 'Now and then I want to see Hell in a landscape ... at such a point was such a battle ... by that tower was such a combat ... in that tower such a tragedy'.⁶ In the repetition of 'such' the continuum of the scene is broken. Specific events are linked to specific landscape elements. Effectively the material forms of landscape become the keys to diverse meaningful actions and to the extremes of human experience. In the real world the passing of time concentrates historic episodes into a single location and in Burne-Jones's compositions there is an equivalent concentration of meaning,

a condensation of the gamut of emotions and the chronicles of bloody deeds or selfless actions in the objects that crowd the visual field.

Architectural and sartorial elements fulfil this function even more insistently than natural forms. The artist draws attention to the forms and stuffs by detailing the structure. The way in which Burne-Jones specified the settings and the outfits of his figures, usually imagined in some pre-industrial era, involved him in virtual fabrication; he envisaged and showed the locking together of blocks in construction and the fixing together of fabrics in clothing and furnishing. Everywhere in his work he shows the conjoined edges of marble, the ridged settings for jewels, the torsion and welding of metal structures, the jointing of woodwork or interweave of twigs. In his work we can count the studs, the links and the laces. To achieve this literal presentation of the environment he studied from historical examples, evidenced by the pages of his sketchbooks, and sometimes went so far as to create models, for instance of armour, in cardboard, brass or tin. His involvement with the practical projects of Morris & Co., where decorative items were actually made for domestic or church use, can be said to govern his attitude to the material environment. He was exercising his imagination in a world of fabrication. We can recognize a second stage of piecing together, beyond the individual costumes, props or models, as the individual crafted elements of the environment are conjoined in the tightly managed space of the picture, producing an integrated composition which has the character of an artefact.

We can differentiate the investment in physical objects characteristic of Burne-Jones's art from the symbolic investment in items that is found in the work of his fellow Pre-Raphaelite William Holman Hunt. For both artists the irreducible physicality, the sheer material presence, of the thing was accompanied by a sense of the thing's potential to unlock meaning. The symbolic potential of the dying goat in Hunt's *The Scapegoat* (1856, Lady Lever Art Gallery, National Museums Liverpool), for instance, standing as it does for the crucified Christ and his assumption of the sins of mankind, is very different from the resonant meaningfulness of the material environment in Burne-Jones where the intimations of story, of love or of terror are never fully explicable. Suggestive mystery is produced by the speaking objects of Burne-Jones's pictured worlds. The complex, puzzle-world is cryptic but defies decryption. He was fond of an Irish legend about the poignant story of two separated lovers who left a record of their tragic love in inscriptions on two planks of wood. Years later a king ordered the two planks to be brought together from the far extremes of his kingdom so that he could view them in his hall. In the hall the two planks magically clamped together, the two inscribed surfaces meeting each other in an

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embrace never to be separated.⁷ The objects and structures of Burne-Jones's pictures bear their narratives in an analogous way. Sometimes the indications of story are available on the surface, though the viewer may not have access to the whole of the story. At other times the crafted object seems to have enclosed the story in the inaccessible inner recesses of the thing. The object that bears a hidden message does not lose its narrative potential; it retains the possibility of being a declarative or speaking object but the story, message or declaration is occluded. In this way Burne-Jones achieves a kind of occult materialism, where mystery rather than purposeful didacticism is produced.

The Pre-Raphaelite commitment to the faithful transcription of existent forms derived from Ruskin's writings is maintained but transformed in Burne-Jones's art. There is a fidelity in his art, fidelity to the material substantiality of things which he depicts with scrupulous care. The truth-telling that he undertakes is not truth-telling about the random appearances of nature, its pattern and its thwarting, however. His descriptive powers are concentrated on the social environment, chambers, courtyards, gardens with their books, looms and musical instruments, or else their hangings, doorways and trellises. Where he moves beyond the garden or river meadow it is to explore the mythic equivalent of the social setting: a nature worked upon by deities or magicians. The objects depicted by Burne-Jones are therefore always liable to be worked, to be wrought upon by artisanal or magic skill and to fold in upon themselves to bar our access to the full story or to spring apart to reveal the secret soul.

We can take the example of the oil painting *The Beguiling of Merlin* (Figure 18), exhibited at the Grosvenor Gallery in 1877, as a work in which the folding in of nature under the spells of Nimuë threatens to capture the body of Merlin in the hawthorn bush. We see in that work a book of spells held open by Nimuë that can be snapped shut. Offered as a point of comparison, the semi-recumbent Merlin on the spreading limbs of the hawthorn tree is subject to the same potential enclosure. Indeed the pallor of his face seems already to have taken its place among the tightly clustered pale blossoms and the turn of his neck and shoulders, and especially the twist produced by the crossing of his dark-stockinged legs seems to participate in the dry twisting of the hawthorn trunk and branches. Burne-Jones in a letter about this picture imagines his own fate enchanted by a lover as akin to that of Merlin: 'I was being turned into a hawthorn bush in the forest of Broceliande - every year when the hawthorn buds it is the soul of Merlin trying to live again in the world and speak - for he left so much unsaid' (his reference is to his love affair with Maria Zambaco who sat for the figure of Nimuë).⁸ We can conceive of many of the flowers that bud and bloom or are

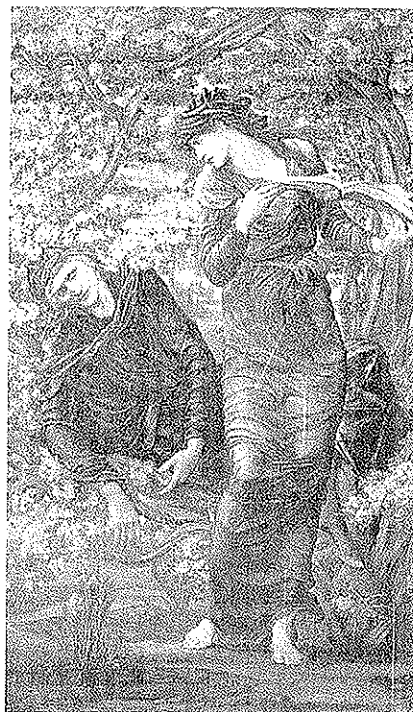


Figure 18 Edward Burne-Jones, *The Beguiling of Merlin*, 1873–4, oil on canvas, 186 × 111 cm, © Lady Lever Art Gallery, National Museums Liverpool/The Bridgeman Art Library.

gathered and strewn in the compositions of Burne-Jones as corresponding to an effort at locution.

One example of flowering elements that are allied to an effort to speak is the profuse almond blossom of another scene of metamorphosis, the watercolour *Phyllis and Demophoön* (1870, Birmingham Museums & Art Gallery). In this picture the flowering almond tree splits apart to release the princess Phyllis who on her suicide, despairing of Demophoön's love, had been turned into a tree. We can also point to the burgeoning flowers and stems of the rose briar in all the pictures of the *Briar Rose* series, which seem to correspond to the mental processes and physiological presence of the princess sleeping an enchanted sleep within the castle.⁹

Burne-Jones worked with and against the conventional language of flowers, choosing to include a pansy and a book showing heartsease in the oil portrait of his wife *Georgiana Burne-Jones* (commenced 1883, unfinished, private collection) which drew on the conventional association of heartsease (and the cultivated pansy) with loving thoughts and memory, along with the legend of the change of colour brought about by the wounding of the heart

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by Cupid's arrow. However Burne-Jones transformed the language of flowers in a curious form of reverse cypher in his album of watercolours, *The Flower Book* (1882-98, British Museum), where the poetic implications of flower names were realized by imagining the literal presence of the element referred to in the name. This led him to depict Danaë closely enclosed in the brazen tower for the plant known as Golden Shower (no. XVIII in the album), and the figures from his painting *The Beguiling of Merlin* for the plant known as Witches' Tree (perhaps elder, no. XV in the album). It is characteristic of Burne-Jones's imagination that the language of flowers can be made to work in two ways. The plant carries with it the code built up from legend and association. The motif of pansy, lily or rose gives access to that code. But the lexicon of floral names gives access to another set of legends and associations; the actual flower becomes the secret to be discovered. Burne-Jones therefore puts the flower in a double perspective. The cryptic is not just a matter of concealment and revelation: Merlin concealed, trapped inside a hawthorn bush struggling to speak through the opening blossoms, and Merlin in view, visibly fascinated by Nimuë. The flower, or indeed any element of the environment, is overdetermined; Burne-Jones's picture-craft is one that involves the layering or torquing of multiple elements.

Burne-Jones was hugely enthusiastic about historic and modern literature and his love of the stirring stories in Malory's *Morte d'Arthur* is well known. In the episodes recounted by Malory bodily battle and spiritual peril were conjoined. Equally important for him were the rousing and sentimental narratives of the modern novelist Charles Kingsley (1819-75).¹⁰ In terms of the material environment that he recreates in his painting there are two less discussed literary sources, one historic and one modern, to which I wish to draw attention. I will be arguing that they each, in different ways, shed light on the inscrutable and yet speaking view of nature that he presents. These literary sources help us to recognize the Burne-Jones environment that snaps shut to trap its multiple secrets and yet seems as if it could be cranked open to expose the emotional core. The first of these is a book that has been identified as a source of fascination for him from the mid-1860s, the Renaissance text *Hypnerotomachia Poliphili* (authorship disputed, written in 1467, published in Venice by Aldus Manutius, 1499). He had a copy, probably given to him by William Morris and sourced in the shop of Frederick Ellis in Covent Garden.¹¹ The second literary reference point that can be seen as significant for his mode of engagement with the material environment is the fiction of Edgar Allan Poe (1809-49).

¹⁰ *Hypnerotomachia Poliphili* is an illustrated text telling of the dream experiences of the narrator as he makes his way through strange courtly environments where elaborate doorways, enclosures, monuments and ornamental

structures appear in bewildering succession as he seeks his love, eventually embracing her in a secret garden before the dissipation of the dream.¹² The architectural specificity of the text and the illustrations allows the reader to imagine these constructions and spaces in a particularly material way: this is not hazy evocation, but a careful description of an enigmatic series of objects and spaces. Inscriptions in decipherable and indecipherable form are cut into the stonework, and transcribed or illustrated. Only a fraction of the powers and histories that are indicated are graspable by the narrator. The curious assemblages of items and symbols that constitute the monuments produce wonder – the speaking environment is produced by a grafting together of incommensurable items and by the piecing together of materials into novel architectural or sculptural form. The strange conjunctions are not experienced primarily as bizarre or uncanny, though, because it is fully recognized as an architecture and pageantry of power.

The degree to which Burne-Jones drew upon the illustrations of this work has not been fully recognized. Many of his compositions represent a reworking of visual formulae presented in *Hypnerotomachia Poliphili*. For instance his design of Chaucer sleeping (1862, for tiles on the theme of Chaucer's *Legend of Good Women*, and reworked in a number of different contexts) relates to the illustration of Poliphilio dreaming in chapter 3 of the book; *The Baleful Head* (1886–7, Staatsgalerie, Stuttgart), in *The Perseus Series* relates to the illustration of the hexagonal fountain in chapter 24 of the book; and the composition of *The Car of Love* (Victoria and Albert Museum, London) relates to the scene of Eros with bound nymphs drawing his chariot in chapter 27 of the book. These instances could be multiplied since many of Burne-Jones's compositions are reminiscent of scenes in *Hypnerotomachia Poliphili*; for instance *Danaë and the Brazen Tower* (1887–8, Glasgow Art Gallery and Museum, Kelvingrove) seems to owe something to the illustration that starts chapter 14. Penelope Fitzgerald points out the reliance on the book for Burne-Jones's work in 1866 on the compositions relating to the story of Pygmalion for the projected illustrated version of William Morris's *Earthly Paradise*.¹³ I would suggest that Burne-Jones gained more than ideas for compositions, though, because the object world of the book spoke so strongly to his literalizing imagination. It offered him the possibility of a form of fiction in which the wonderful could be found without any loss of the literal.

As a modern and debased corollary I would draw attention to Burne-Jones's half-apologetic interest in the short stories of Poe in which Georgiana his wife reports that he maintained an interest throughout his life. He shared his enthusiasm for Poe with other members of the Pre-Raphaelite circle such as Dante Gabriel Rossetti. Burne-Jones wrote that they were 'marvellously

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startling' in their combination of the grand, the beautiful and the horrific. He said that there was 'a delicate refinement in all that hideousness' and expressed an interest in the way Poe offered an analysis of and identification with another's thinking.¹⁴ In a story such as 'The Gold-Bug', which Burne-Jones admired, a search for treasure takes place with the aid of a document and a beetle. The alarming actions of the treasure hunter William Legrand seem delusional to his friend, and to be driven by magic from the point of view of his servant. The reader is allowed to shuttle between these possibilities; if the gold is revealed surely there is some very disturbing magic, or if none is found surely this is just psychotic behaviour. In fact the actions are driven by Legrand's ability to reveal a message in invisible ink on the document and to interpret the cryptogram (coded message) as a treasure map, correlating the features mentioned to the island's geographical features. The solution depends not on knowing more but on repeatedly, physically repositioning the subject to see differently. The outcome is the discovery of a stash of gold and jewels and a macabre group of skeletons thought to be Captain Kidd's labourers executed to ensure their silence. The rational is therefore no guarantor of an escape from horror.

Poe described a world in which banal and material parameters are inescapable, but one in which sudden shifts in perspective could swing the everyday into the supernatural and vice versa. Mystery is not a realm that is separated from the everyday. Looking differently at the everyday takes us straight to the magical or the sinister with the plunging emotional effects of wonder and fear. For Poe the shift in perspective is very often not so much a matter of insight into a person as a reorientation in terms of spatial coordinates. This extraordinary firmness with respect to space and materials is something that Burne-Jones is able to take from these widely divergent literary sources. From them he found a way of producing a chivalric-real where crowns, armour, ledges and lances could be crowded together in bewildering multiplicity, where the evidence of story and circumstance was inescapable and yet fully enigmatic.

One of Burne-Jones's most celebrated pictures instantiates this overdetermined, encrypted mode of composition in which information appears to be hidden by means of a secret system. *King Cophetua and the Beggar Maid* (Figure 19) was exhibited to considerable acclaim at the Grosvenor Gallery in 1884 and in Paris at the Exposition Universelle in 1889. The picture is based on a ballad telling the story of King Cophetua who spies a grey-garbed beggar maid from his window and is enamoured, suffering agonies of love and contemplating suicide. He proposes marriage to the trembling and astonished beggar maid. She accepts his proposal. When it comes to their wedding she behaves regally; their married life is happy,

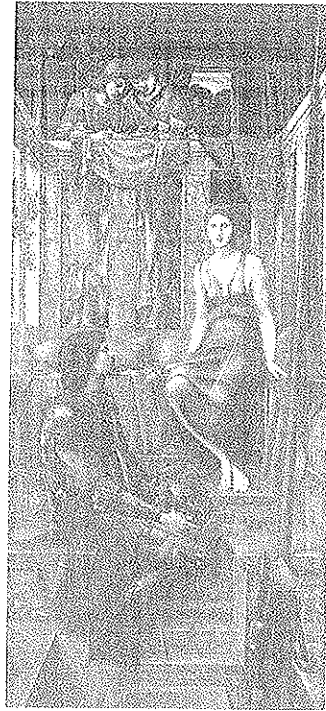


Figure 19 Edward Burne-Jones, *King Copbetua and the Beggar Maid*, 1880–4, oil on canvas, 290 × 136 cm, Tate, London. © Tate, London, 2011.

both are dear to the courtiers and in death they are buried together in a single tomb.¹⁵ Burne-Jones's composition relates loosely to an episode highlighted by Tennyson in his poem on the theme, 'The Beggar Maid' (1842). When the beggar maid comes to the court her beauty strikes all observers, shining out from her rags like the moon in clouded skies. The King comes down 'in robe and crown' to greet her and declares that he will make her his queen.

Nothing in either version exactly corresponds to the elevated position of the blankly staring beggar and the subordinate position of the patiently attentive, armoured King, shield and lance set aside and jewelled crown in hands. A viewer who is unfamiliar with the story might think that this is a depiction of unrequited love, supposing that the King is doomed to petition unsuccessfully and has been driven to renounce action and wealth for his love. In the gloomy bronze-clad interior the colour range is limited to steely greys and brownish copper and bronze tones and maroon. The pale body of the maid appears as an unearthly and luminous presence, perhaps in response to Tennyson's idea of the moon. The maid clutches a

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drooping bunch of anemones and some of the flowers lie isolated on the bronze-covered steps. These barely tinted, black-centred flowers are linked to her pale face with its dark-rimmed, lustrous eyes. Anemones were associated with modesty appropriately enough for the shrinking maid, but in classical mythology they were associated with the tears of Venus; they do not strike a joyous note in the picture.¹⁶

The enigma of the picture is set up by the non-interaction of the two main figures. The action is hard to read; fear, bewilderment, indecision, misery, wonder or steady resolve are equally credible interpretations for the figure of the maid. The King could be set in faithful adoration or be paralyzed by despair. The palace to which the King has brought the maid is suggestive of the tomb mentioned in the conclusion of the original ballad. The stepped and balustraded environment makes a metallic cage for both figures, equivalent to the cage-like structure of the crown which captures the King's fingers and making of the crown a cage within a cage. Particularly in the foreground the space is complex and puzzle-like as ground level is not established; moreover horizontal, burnished surfaces that serve for footholds show barely legible reflections of the violent scenes of battle and hunting that are embossed on the vertical portions of the enclosure. All these features make the picture one in which the material environment loses nothing of its objective existence and yet seems deeply mysterious.

The picture as a whole offers a cryptogram like the document in 'The Gold-Bug'. There is not one single method of interpretation that is made available but multiple frames that enclose the actors. The embossed ornament is Assyrian in derivation in many portions where vultures attack lions and lions attack winged beasts. The bronze-clad walls may owe something to the Assyrian Barawat Gates with embossed bronze friezes that came into the British Museum in 1878. The imagery picks up motifs from the carved reliefs (880-612 BC) that came to Britain from the excavations in the 1840s and 1850s at Nimrud. Burne-Jones is recorded as having the archaeologist Austen Henry Layard's account of the excavations, *Nineveh and Its Remains* (1848-9), at the age of eighteen in 1851.¹⁷

Elsewhere the ornament is Byzantine in reference, as in the textile hanging over the gallery. Paired peacocks stand as royal insignia on the bronze pillars at the level of the maid's head and are woven into textiles, for instance the King's cloak. On the pillars there are square portions of a script that resembles meroitic script (closely related to Egyptian hieroglyphs) at the level of the maid's upper arms. In a letter Burne-Jones mentions the 'thin, cheap books published by Samuel Bagster & Co., called "Records of the Past." Two numbers are out, one more due soon - they are translations of cuneiform and hieroglyph, and make one happy.'¹⁸

The space as a whole has clear references to Renaissance altarpieces; references to Mantegna, Crivelli and Pontormo have been pointed out.¹⁹ The metallic environment was understood by some viewers in 1889 as a commentary on the high tech modern-day materialism of the Exposition Universelle which was dominated by the machine hall and the Eiffel Tower.²⁰ The embossed figures on the metal-clad walls might also be taken as referring to the horrific pictures of devils, 'pictured horrors of blood', which eventually glow red-hot on the ever-approaching walls of the prison cell in Poe's story 'The Pit and the Pendulum' (1842). Indeed King Cophetua can be thought of as caught between the pit that opens at his feet and the pendulum of the beggar maid's choice which swings lethally but without deliberate agency above him. The eclectic contexts are crowded together, indeed pinned together with hundreds of meticulously depicted little nails, in a method of construction which displays many speaking surfaces. Most of the ornament is very hard to see, though, and what can be seen is deliberately obscure. The viewer is left with the possibility that some elements are entirely hidden or fully enclosed so that the possibilities of decryption are lost for ever.

This one example gives us an insight into the way that Burne-Jones set up his fictive worlds and helps to explain the curious blend of the literal and the mystical that characterizes his work. He traced back a habit of mind to his schooldays. One master taught map drawing so that Burne-Jones could place all locations within the overview of the earth as if seen from a great height. This master encouraged the boys to expand from any single flat or banal sentence picked at random to cosmic associations by working on every separate word. In the 1890s Burne-Jones recalled 'with the flattest sentence in the world he would take us to ocean waters and the marches of Babylon and hills of Caucasus and wilds of Tartary and the constellations and abysses of space'.²¹ The thrill of Burne-Jones's work is the finding of story in objects and environments by delving into all the individual elements. The poignancy of his work is the loss of locution as the objects close over the speaking surfaces.

NOTES

- 1 Penelope Fitzgerald, *Edward Burne-Jones* (1975) (London: Hamish Hamilton/Penguin, 1989), p. 51.
- 2 Caroline Arscott, *William Morris and Edward Burne-Jones: Interlacings* (New Haven and London: Yale University Press, 2008), pp. 53-5.
- 3 Stephen Wildman and John Christian, *Edward Burne-Jones: Victorian Artist-Dreamer*, exhibition catalogue (New York: The Metropolitan Museum of Art, 1998), pp. 156-62.
- 4 G B-J [Georgiana Burne-Jones], *Memorials of Edward Burne-Jones*, 2 vols. (London: Macmillan, 1904), vol. 1, p. 91, hereafter *Memorials*.

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- 5 *Memorials*, vol. II, p. 89.
- 6 *Memorials*, vol. II, p. 95.
- 7 *Memorials*, vol. II, pp. 53–5 ('The Story of Aileen and Basille').
- 8 Fitzgerald, *Edward Burne-Jones*, p. 150.
- 9 See Arscott, *William Morris and Edward Burne-Jones*, pp. 105–25.
- 10 Caroline Arscott, 'Mutability and Deformity: Models of the Body and the Art of Edward Burne-Jones', *Nineteen: Interdisciplinary Studies in the Long Nineteenth Century*, no. 7 (2008), unpaginated, www.19.bbk.ac.uk/index.php/19/article/viewFile/482/342
- 11 Fitzgerald, *Edward Burne-Jones*, p. 107.
- 12 Liane Lefaivre, *Leon Battista Alberti's Hypnerotomachia Poliphili: Re-Cognizing the Architectural Body in the Early Italian Renaissance* (Cambridge, MA: MIT Press, 2005), electronic facsimile at <http://mitpress.mit.edu/e-books/HIP/index.htm>
- 13 Fitzgerald, *Edward Burne-Jones*, p. 107.
- 14 *Memorials*, vol. I, p. 88.
- 15 'King Cophetua and the Beggar Maid', *A Book of Old English Ballads*, available at www.sacred-texts.com/neu/eng/boeb/boebo4.htm
- 16 John Lindley, *Edwards' Botanical Register, or Ornamental Flower Garden* (London: Ridway, 1830), vol. XVI, p. 1385.
- 17 *Memorials*, vol. I, p. 58.
- 18 *Memorials*, vol. II, p. 53.
- 19 W. S. Taylor, 'King Cophetua and the Beggar Maid', *Apollo*, 97 (February 1973), pp. 148–55; Duncan Robinson, 'Letter to the Editor: Burne-Jones's *King Cophetua and the Beggar Maid*', *Apollo*, 97 (June 1973), p. 626.
- 20 *Memorials*, vol. II, p. 139.
- 21 *Memorials*, vol. I, p. 30.