

Arthur Rackham in Sussex: A 150th Birthday Celebration

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**Arthur Rackham in Sussex: A 150th Birthday Celebration
Symposium Programme, 16 September 2017, Chichester**

9.30 a.m. Registration with teas and coffees at the Quaker Meeting House, Chichester

10.00 a.m. Opening talks

- Victoria Leslie, Introduction.
- Selwyn Goodacre, Keynote – ‘Arthur Rackham: An Overview’

11.00 a.m. Panel 1: The Rackham Method

- Simon Poe, ‘*Puck of Pook’s Hill*: Comparing Arthur Rackham and H.R. Millar’s illustrations’
- Adam Paxman, ‘Arthur Rackham, Alchemist of the Golden Age of Illustration, Unbound’

12.00 p.m. Lunch

1.00 Lunchtime concert at Chichester Council Assembly Rooms
– ‘*Undine* – in music, words and illustration’

2.15 p.m. Panel 2: Rackham Inspires

- Valentina Polcini, ‘Arthur Rackham and Dino Buzzati: Transmediality and Cross-Cultural Intertextuality’
- William Wootten, ‘Putting Arthur Rackham’s *Sleeping Beauty* into Verse’

3.00 p.m. Tea break

3.30 p.m. Panel 3: Rackham Resurrected

- Emma Martin, ‘Contemporary Responses: Echoes of Arthur Rackham in the 21st Century’
- Steve O’Brien, ‘An imaginative journey through ‘Rackham Land’

4.30 p.m. Close

Venues

The morning of the symposium will take place at the [Friends Meeting House](#), Priory Rd, Chichester PO19 1NX.

After lunch we will [walk 0.2 miles](#) to the [Assembly Rooms](#) for the concert and the afternoon of the symposium (82 North St, Chichester PO19 1LQ)

Public Transport

The symposium is about 0.6 miles or 13 minutes' walk from Chichester train and bus station.

Parking

1. Northgate, PO19 6AA, £4.90 for 8 hours (0.4 miles away – cheapest)
2. Cattle Market, PO19 1JW, £5.90 for 8 hours (0.4 miles away – 2nd cheapest)
3. Little London, PO19 1YH £11.70 for 8 hours (0.1 miles away)
4. New Park Road, PO19 7XY, £10.20 for 8 hours (0.2 miles away)
5. St Cyriacs, PO19 1AJ, £10.20 for 8 hours (0.3 miles away)

More parking can be found at

<http://en.parkopedia.co.uk/parking/carpark/northgate/po19/chichester/?arriving=201706051600&leaving=201706051800>

Accommodation

Rooms available as of 11 April 2017, in order of price.

Nag's Head

3 Saint Pancras, Chichester, West Sussex PO19 7SJ (0.2 miles away – **nearest**)

01243 785823

<http://www.thenagshotel.co.uk/accommodation/>

Double ensuite - £69

Chichester Bed and Breakfast

49 Whyke Lane, Chichester, West Sussex, PO19 7UT (0.5 miles away)

01243 782268

<http://www.bandbchichester.co.uk/accommodation.html>

Double ensuite inc. breakfast - £70

Horse & Groom

East Ashling, Chichester, West Sussex PO18 9AX (3.6 miles away - **furthest**)

01243 575339

<http://www.thehorseandgroomchichester.co.uk/>

Single room inc. breakfast - £70

George & Dragon Inn

51 North Street, Chichester, West Sussex PO19 1NQ (0.2 miles away – **nearest**)

01243 785660

<http://www.georgeanddragoninn.co.uk/>
info@thegeorgeanddragoninn.co.uk

Double ensuite inc. breakfast - £90

Travelodge Chichester Central

Chapel Street, Chichester PO19 1DL (0.3 miles away)
08719 846454

<https://www.travelodge.co.uk/hotels/496/Chichester-Central-hotel>

Double ensuite £93

Premier Inn, Chichester

Chichester Gate Leisure Park, Terminus Road, Chichester PO19 8EL (1.3 miles away)

<http://www.premierinn.com/gb/en/hotels/england/west-sussex/chichester/chichester.html>

Single room £103.50

Chichester Harbour Hotel

57 North Street, Chichester, West Sussex PO19 1NH (0.2 miles away – **nearest**)

01243 778000

enquiries@theshiphotel.net

<http://www.theshiphotel.net/>

Single room with breakfast - £185

Vestry

Southgate, Chichester, West Sussex, PO19 1ES (0.5 miles away)

01243 773358

bookings@the-vestry.co.uk

<http://www.the-vestry.co.uk/>

No rooms available

Submissions for publication:

Gramarye, the journal for the Sussex Centre for Folklore, Fairy Tales and Fantasy, seeks submissions of articles around 5,000 words to info@sussexfolktalecentre.org

The Arthur Rackham Society solicits articles for issues of its semiannual publication, the *Journal of The Arthur Rackham Society*, including: information related to Arthur Rackham and the Rackham family; descriptions and locations of Rackham original art and comments on his work; references to Rackham events worldwide; and notes about our members, their association with Rackham, and noteworthy accomplishments. Accompanying artwork and photographs are most welcome. If you have an idea that you believe might appeal to Rackham enthusiasts, please contact us at The.AR.Society@gmail.com

Arthur Rackham – An Overview Selwyn Goodacre

Abstract:

The talk will open with a short biography of Rackham. This will be followed by an illustrated look at all biographies, catalogues of collections, important sale catalogues and bibliographies concerning Arthur Rackham that have been issued over the years. The talk will close with a more personal account of the speaker's own collection – specialising in copies of the Arthur Rackham *Alice*.

Biography:

Selwyn Goodacre began 'collecting Lewis Carroll' as a teenager, and now claims to have one of the largest collections in the world in private hands; the collection includes a number of autograph letters of Lewis Carroll and about 2,000 copies of the *Alice* books, including over 20 different copies of the 'Rackham *Alice*'.

He has twice served as Chairman of the Lewis Carroll Society, and edited the Society Journal from 1974 until 1997. He pursues an interest in all aspects of children's literature. In 1987 he compiled the bibliography for the Julia Briggs biography of E. Nesbit. He particularly enjoys studying the varied approach of illustrators specialising in children's books, and accordingly is an occasional contributor to several publications including the *Journal of the Arthur Rackham Society*. Selwyn Goodacre retired from General Medical Practice in 2005.

**'Puck of Pook's Hill: Comparing Arthur Rackham and H.R. Millar's illustrations',
Simon Poë**

Abstract

This paper will compare the four watercolour drawings Arthur Rackham created for the first American edition of *Puck of Pook's Hill* in 1906 with the larger number of black-and-whites done by HR Millar for the first British edition in the same year. I adored Rackham's work when I was growing up in Chichester (my grandfather had several of his illustrated books, which I used to pore over at his house in South Pallant; they are mine now) but it was Millar's *Puck* that I grew up with (via a much-loved copy of the Macmillan edition given me for my birthday in 1961). I want to contrast the ways in which the two sets of illustrations serve the text and evoke the countryside I played in as a boy. I want to explore the possibility that Rackham's and Millar's illustrations are so potent, in their different ways, that children who first experienced Kipling's stories in one or the other edition effectively read different books. My approach will be unashamedly subjective, but I plan to widen this autobiographical perspective if I can by using social media to canvas as broad a range of other people's experience as possible.

Biography

I am an independent scholar and freelance journalist. I have written a chapter – 'The Triumph of Genre' – for a book to be published by The Paul Mellon Centre for the Royal Academy of Arts in February 2018. I wrote the ODNB entry on the painter J.R. Spencer Stanhope. I am an Associate Editor of *The British Art Journal*, for which I write regularly. I have contributed reviews and articles to numerous other publications including *The New Statesman*, *Country Life* and *Apollo*. I have also given papers to conferences, most recently to 'Reading Art: Pre-Raphaelite Poetry and Painting' (organised by Birmingham City University and held at BMAG in 2016) and 'Pre-Raphaelitism, Past, Present & Future' (organised by Oxford Brookes University and held at The Ashmolean Museum and St John's College in 2013).

**‘Arthur Rackham, Alchemist of the Golden Age of Illustration, Unbound’,
Adam Paxman**

Abstract:

For contemporary creative practitioners and academics alike, contextual analysis of Arthur Rackham’s illustrative practice could provide a cogent paradigm for reflection on, as well as discourse and further investigation of, the contemporaneous materiality, technology and media that arguably facilitate yet inhibit the development of an individual’s visual language. What more might be gleaned by investigating Rackham’s practice unbound in time?

Chiefly drawing from Derek Hudson’s *Arthur Rackham: His Life and Work* (1960), Fred Gettings’ *Arthur Rackham* (1975), David Larkin (ed.)’s *Arthur Rackham* (1975), and James Hamilton’s *Arthur Rackham: A Life with Illustration* (1990), this presentation seeks firstly to contextualise aesthetic and compositional aspects of Rackham’s illustrative practice as products to an extent simultaneously defined and restricted by the mechanical reproduction technology and art materials available during the Golden Age of Illustration. Secondly, by conducting primary research in the form of interviews to engage a number of contemporary illustrators in speculative, evidence-based discourse and reflection, the question of what Rackham’s practice might conceivably resemble and where it could be located within the current design ecology if produced today – with access to a host of 21st-century digital software packages, social media and print processes – will be explored.

Biography:

Adam Paxman is a lecturer in Graphic Arts at Hugh Baird University Centre, where he specialises in contextual studies. Adam is an associate lecturer at both the University of Central Lancashire and Manchester Metropolitan University. He graduated from Liverpool John Moores University in 2005 with a first class BA (Hons) in Graphic Arts, and from Glyndwr University in 2008 with an MA in Illustration for Children. Adam’s personal illustration practice focuses on modular narrative and metanarrative experimentation, ambiguous semiotic signifiers, illustrative applications of Brechtian theatrical devices, and anthropomorphism. His current research is concerned with illustration in relation to human consciousness.

***Undine* – in music, words and illustration**

'Of all fairy tales I know, I think Undine the most beautiful'

George MacDonald

This one-off musical performance of Friedrich de la Motte Fouqué's *Undine* follows the story of the romance between a water-sprite Undine and the Knight Huldbrand. The tale had a profound influence on the 19th century, inspiring operas, ballets and adaptations, including Hans Christian Andersen's *The Little Mermaid* and Dvořák's *Rusalka*, as well the imagination of Arthur Rackham.

This performance will retell the narrative of *Undine*, interspersed with some of the most iconic musical versions of the story, all set against Arthur Rackham's definitive illustrations. This multimedia concert is led and co-ordinated by Victoria Leslie with composer Dr Jonathan Little, and collates various musical treatments of the *Undine* story interspersed with Rackham's illustrations of *Undine* and with spoken word.

Biographies

Victoria Leslie's PhD research explores how early water women narratives, including Friedrich de la Motte Fouqué's *Undine* (later made popular by Arthur Rackham's illustrations) were used by writers at the fin de siècle to discuss women's sexual and political freedom. Her thesis is cross-disciplinary, collaborating with other academics and creative practitioners who are similarly interested in the cross-fertilisation of literature, art and music. Her previous writing has been short-listed for a number of awards, included the Shirley Jackson Award and the World Fantasy Award, and she was awarded fellowships at Hawthornden and the Saari Institute in Finland to research Nordic water myths. Victoria's fiction has accrued many awards and nominations and her debut novel, *Bodies of Water* is available from Salt Publishing.

Dr Jonathan Little is Professor of Musical Composition / Music History at the University of Chichester. His atmospheric and evocative music is notable for its mystical beauty, intensity and richness of material. Little was the first Australian-born composer to be awarded the John Clementi Collard Fellowship (2011), one of the most prestigious awards of the City of London's ancient Worshipful Company of Musicians. His two-volume study of musical and literary orientalism won a Royal Literary Fund Award and he is currently working on further volumes in the series and a major text on musical composition. This year he received "Special Distinction" in the ASCAP Rudolf Nissim Prize (USA) – one of the concert music world's most esteemed awards.

**‘Arthur Rackham and Dino Buzzati: Transmediality and Cross-Cultural Intertextuality’,
Valentina Polcini**

Abstract

At the beginning of the 20th century the Istituto Italiano d’Arti Grafiche di Bergamo, a leading publishing house specialising in fine art periodicals and illustrated books, issued the Italian editions of the Rackham-illustrated *Alice in Wonderland*, *Rip Van Winkle* and *A Midsummer Night’s Dream*. Copies of these luxury publications were given as Christmas presents to a child who was to become one of the major journalists and fantasy writers in Italy, Dino Buzzati (1906-72). By Buzzati’s own admission, Rackham’s ‘northern European fantasy’ fed his adolescent imagination and was later used as a source of inspiration for his fiction. This paper will illustrate the techniques Buzzati uses to translate Rackham’s visual models into narrative word, especially in his coming-of-age novels *Barnabo delle Montagne* (1933) and *Il segreto del Bosco Vecchio* (1935). It will also show how Buzzati recreates the fairy-tale atmosphere and enchanted settings typical of Rackham’s illustration and how, at the same time, he taints all this with a sense of nostalgia and disillusionment peculiar to his own fantastic imagery. More precisely, by re-proposing Rackham-like scenes to his readers, Buzzati intends to warn them that, in a contemporary technology-led society, there is little space for imagination and the fantasy realms so well depicted by the English illustrator. Buzzati’s borrowing and reworking of Rackham’s art represent a remarkable case of conscious intermedial translation and cross-cultural intertextuality.

Biography

Valentina Polcini is a teacher and independent researcher. She taught in universities in Italy and at the University of Exeter (UK), from which she was awarded her PhD in 2010. Her interest in Rackham’s work began in 2006 when carrying out research on the Italian writer Dino Buzzati. To the artistic relationship between Rackham and Buzzati she dedicated an article titled ‘The Re-Use of Arthur Rackham’s Illustrations in Dino Buzzati’s Early Fiction’ (*Comparative Critical Studies*, 2011) and a chapter (‘Echoes of Arthur Rackham’s Pictorial Imagery in Buzzati’s Fiction’) of her book *Dino Buzzati and Anglo-American Culture* (2014). She has contributed articles and reports to the *Journal of the Arthur Rackham Society* and is currently interested in the reception of Rackham’s illustration in Italy.

**'Putting Arthur Rackham's *Sleeping Beauty* into Verse',
William Wootten**

William has written a verse text to accompany Arthur Rackham's illustrations to the 1920 edition of *Sleeping Beauty*. In this talk and reading, I shall discuss Rackham's illustrations and my response to them before proceeding to read some of that verse to the backdrop of Rackham's pictures.

Biography

William Wootten is Lecturer in Poetry and Creative Writing at the University of Bristol. His poetry collection *You Have a Visitor* is published by Worplesdon Press, and poems of his have appeared in publications such as *Poetry Review*, *PN Review*, the *Spectator* and the *Times Literary Supplement*. His critical study *The Alvarez Generation: Thom Gunn, Geoffrey Hill, Ted Hughes, Sylvia Plath and Peter Porter* is published by Liverpool University Press.

**‘Contemporary Responses: Echoes of Arthur Rackham in the 21st Century’,
Emma Martin**

Abstract:

Arthur Rackham and I were born into different worlds but have more in common than it might, at first, appear. Our love of narrative and bringing stories to life is at the heart of our artistic practice, yet we approach that love as if from different sides of a mirror. While Rackham used illustration to sear images into the minds of his, and future, generations, I use ancient techniques combined with an illustrative language to paint the ignition points of narrative, from where a lifetime of individual and unique stories might spring.

This paper will explain how I went about creating an exhibition of contemporary fine art that contains the echoes of Rackham, and worked in a manner that honoured his edict that, “...[pictures] both in subject and treatment must be considered as a work for contemplation – a permanent companion,” whilst maintaining a firm hold on my own practice and artistic identity. Referring to the work of Marina Warner, Alberto Manguel, Arthur Frank and others, I will examine the discourse surrounding fairy tale narrative and socio-narratology as it relates to my practice, outline the difference between fine art and illustration as I see it, and share my thoughts on how the study of Arthur Rackham’s life and work have directly impacted and expanded my practice, and provided a platform for further research.

Biography

I have been a working artist since 2011 but in 2013 decided to devote my time to art on a full-time basis. In 2016 I graduated with a First Class Degree in Fine Art from the University of Chichester. During my studies my work appeared in various art trails and group shows, and one painting was selected by Jonathan Jones, The Guardian Newspaper’s Art Critic, for inclusion in a show at their London Headquarters. I returned to Chichester later in 2016 to begin studying an MA in Fine Art. I am honoured to be taking part in Arthur Rackham’s 150th birthday celebration by producing a series of responses to his work which will be exhibited along with my own at Bateman’s, the home of Rudyard Kipling, during September and October 2017.

**‘An imaginative journey through “Rackham Land”’,
Steven O’Brien**

Abstract:

The hills and woods of Sussex frequently inspired Arthur Rackham in his illustration. As such he is an important artist of locale. I propose to undertake a number of walks through the Sussex landscape and then use this experience as creative kindling to write an imaginative piece which will attempt to provide an encounter with Rackham’s view of place and engage with its mythic resonances. I envisage this to be a synthesis of creative and research narrative. The routes of the walks will include Rackham Hill, the Arun valley, Clapham Woods and Cissbury Ring. Thus, the Downs, woods, chalk and water of Rackham’s work will be explored in a personal fashion, augmented by a careful examination of the artist’s illustrations. The finished piece of writing will attempt to demonstrate that parts of Sussex can still be seen through the prism of Rackham’s vision, and that the landscape itself can provide aesthetic, narrative, and experiential possibilities.

Biography:

Steven O’Brien is a widely published mythographer, poet, novelist, editor and academic. His latest publication *Britannic Myths* was published by *Theme* in March 2017. *Britannic Myths* comprises a number of retellings of folk stories and myths, augmented by paintings by the Stuckist artist Joe Machine. For a number of years he has been a contributor to *Gramarye* and has read a number of times at events organised by the Sussex Centre for Folklore, Fairy Tales and Fantasy. He is the editor of *The London Magazine*, Britain’s oldest journal of the arts and literature. He lectures in Creative Writing at the University of Portsmouth and leads the university’s PhD programme in Creative Writing. Until 2016 Steven was a Visiting Fellow of Writing at University College Chichester.