Information Sources

BIBLIOGRAPHY


INDEXES
Each volume indexed.

REPRINT EDITIONS
None.

LOCATION SOURCES

American
Complete runs: Columbia University Library; Harvard University Library; Ohio State University Library; University of California Library, Berkeley; University of Michigan Library; University of Minnesota Library; Yale University Library. Partial runs: Henry E. Huntington Library; U.S. Library of Congress.

British
Complete runs: Birmingham University Library; Bodleian Library; British Museum; Cambridge University Library. Partial run: National Library of Scotland, Edinburgh.

Publication History

MAGAZINE TITLE AND TITLE CHANGES
Open Window.

VOLUME AND ISSUE DATA
Volume 1, numbers 1–6, October 1910–March 1911; volume 2, numbers 1–6, April–September 1911.

FREQUENCY OF PUBLICATION
Monthly.

PUBLISHER
Locke Ellis, 18 Whitcomb St., Leicester Square, London, W.C.

EDITOR
Vivian Locke Ellis.

Mary Anthony Weinig

OXFORD AND CAMBRIDGE MAGAZINE, THE

William Morris, who was to cofound the Oxford and Cambridge Magazine in 1856, was a student at Exeter College at Oxford University in 1852. There, while studying Holy Orders, he began a lifelong friendship with a fellow student, Edward Burne-Jones of Birmingham. In 1853 Morris and Burne-Jones shared lodgings in the town, and their intellectual attraction for one another flourished. Of the beginnings of that friendship, Burne-Jones wrote: "One by one, for one cause or another, I dropped apart from my contemporaries there [Exeter], and by a fortnight's end it seemed settled that Morris and I only would be com-
companions.... at Exeter we were very isolated, and before many weeks were past there were but three or four men in the whole College whom we visited or spoke to."

Distracted at their choice of colleges and careers, the two young men turned to Cambridge University for intellectual and artistic companionship, and found friends at Pembroke College who shared their common interests in art and literature. Together the seven young men—Burne-Jones, Morris, Richard W. Dixon, Cornell Price, Charles J. Faulkner, Harry Macdonald, and William Fulford—formed a loose alliance that was to ultimately turn into a "new" Brotherhood, fashioned after the defunct Pre-Raphaelite Brotherhood which had preceded them.

The idea of forming an official "organization" of the seven compatriots first occurred to Burne-Jones, and in May 1853 he wrote to Cornell Price about the idea:

Remember, I have set my heart on our founding a Brotherhood. Learn Sir Galahad by heart. He is to be the patron of our Order. I have enlisted one [Dixon] in the project up here, heart and soul. You shall have a copy of the canons some day.

[Signed] General of the Order of Sir Galahad

A little later Burne-Jones wrote of his idea, and to some extent Morris's, of founding a "monastic settlement," and of enlisting "yet others in this Crusade and Holy Warfare against the age." Like the Pre-Raphaelites, Burne-Jones wished to war against contemporary materialism, and judging from his letter to Price, his modus operandi included transcending the present and returning to medieval art for the true and pure.

It was not long before three sympathizers joined the original seven "Brothers": Godfrey Lushington of Balliol, and Vernon Lushington and Wilfred Heeley of Trinity College, Cambridge. On 16 October 1854 Burne-Jones wrote again to Price: "I was sick of home and idleness and longed with an ardent longing to be back with Morris and his glorious little company of martyrs—the monastery stands a fairer chance than ever of being founded; I know that it will be some day."

While the Brotherhood was to become an effective force, it was not to follow the scheme Burne-Jones had originally suggested. Rather, early in 1855 Burne-Jones and Morris attended an exhibition at the Clarendon Press, which included two paintings on display from William Holman Hunt and Dante Gabriel Rossetti's watercolor of Dante drawing the head of Beatrice. From that time on, their interest in the Pre-Raphaelite school of art was on the ascendancy.

At about the same time, the Brotherhood also came into possession of a copy of the *Germ,* the short-lived little magazine of the Pre-Raphaelite Brotherhood, and their reading of "The Blessed Damozel" and "Hand and Soul" fanned their
interest in the Pre-Raphaelites, and in Rossetti in particular. In the summer of 1855, when Morris, Burne-Jones, and Fulford were in France, they visited the Beaux Arts Department of the Paris Exposition, and on 25 July Fulford wrote from Chartres: "Conceive our delight to find no less than seven Pre-Raphaelite among the English pictures; three by Hunt, including the Light of the World, three by Millais, one by Collins."  

By the time the trio returned to England in August 1855, Morris and Burne-Jones had abandoned their plans to study Holy Orders and had instead embraced the world of art; Morris was to devote his talents to architecture, Burne-Jones to painting. The two were joined daily by the Oxford group, and when the men were alone, much of their time was passed in discussing plans for the Brotherhood.  

Although Richard Dixon was the first to advance the idea of a magazine to be published by the group, his action was only the final stage in a logical process that had been followed by the Brotherhood as a whole. They welcomed Dixon’s proposal; were promised help from Heeley at Cambridge; chose a banal but descriptive title: the Oxford and Cambridge Magazine: Conducted by Members of the Two Universities; and immediately began plans for publication.

Meetings were held at the home of Cornell Price in Birmingham, where it was "unanimously agreed that there shall be no shewing off, no quips, no sneers, no lampooning in our Magazine." Dr. Birbeck Hill, a professor at Oxford and a friend of the group, recorded his impressions of one of those meetings of the Brotherhood in which the very eager young men were discussing their proposed magazine: "It was a new world into which I was brought. . . . The subjects I had always heard discussed were never discussed here, while matters on which I had never heard anyone speak formed here the staple of the talk."

The group agreed that the magazine was not to be used as a political forum, but rather was to contain "mainly Tales, Poetry, friendly critiques and social articles," divided in much the same way as the Germ. In September 1855 Burne-Jones wrote to his cousin, Maria Choyce, giving her complete details of the magazine and projecting its future:

Shall I tell you about our Magazine, as you are so good as to take an interest in it? In the enclosed envelope I have sent you a prospectus. It appeared in nearly all the magazines of the month, and will be in the Quarterly reviews of January and in the Times. We have thoroughly set ourselves to the work now, banded ourselves into an exclusive Brotherhood of seven. Mr. Morris is proprietor. The expenses will fall heavily upon him, I fear, for it cannot be published under 500 per annum, exclusive of engravings which we shall sometimes give; he hopes not to lose more than 300, but even that is a great deal. Not one magazine in a hundred pays, but we are full of hope. We have such a deal to tell people, such a deal of scolding to administer, so many fights to wage and opposition to encounter that our spirits are quite rising with the emergency. We shall restrict ourselves to our present contributors, and not receive any indiscriminate
contributions, for we wish to keep before us one aim and end throughout the Magazine.³

Years later, Richard Dixon wrote to T. Hall Caine, outlining those ‘aims and ends’ of the magazine:

Of this undertaking, the central notion was, I think, to advocate moral earnestness and purpose in literature, art, and society. It was founded much on Ruskin’s teaching: it sprang out of immaturity and ignorance: but perhaps it was not without value as a protest against some things. The Pre-Raphaelite movement was then in vigour: and this Magazine came to be considered as the organ of those who accepted the ideas which were brought into art at that time; and, as in a matter, the successor of The Germ, a small periodical which had been published previously by the first beginners of the movement.⁹

The aims and ideals of the Pre-Raphaelites had been adopted by this new Brotherhood; the medievalism of Morris’s prose and poetry, Burne-Jones’s defense of Ruskin against the prominent critics of the day, Heeley’s abhorrence of the materialism of his day, Fulford’s adoption of Pre-Raphaelite heroes (especially Shakespeare) as subject matter, and Lushington’s praise of Madox Brown and Dante Gabriel Rossetti all support the idea that Pre-Raphaelitism was the force behind the Morris/Burne-Jones Brotherhood. The Oxford and Cambridge Magazine was intended to be—and indeed was—a continuance of the philosophy of Rossetti and Hunt. Though the original Pre-Raphaelite Brotherhood had dissolved, the ideas that had been postulated had found a new place with this group of young men from the two universities.

Burne-Jones continued his description and explanation of the magazine for Maria Choyce:

We have bound ourselves to continue it for one year, and then if it does not turn out such a very great failure we have no limits to its continuance. It will go on till we are dead, I hope, and perhaps afterwards. I will send you the first number. . . You will find a good deal of it very dry sometimes, but you will not mind that. For my part I have not much esteem for things done without labour.

And as for the Brotherhood, Burne-Jones wrote:

We may do a world of good, for we start from new principles and those of the strongest kind, and are as full of enthusiasm as the first crusaders, and we may perish in a year as others have done before. Well, if we are wanted I suppose we shall remain, and if not, what have we to want? Nothing, I know, for I can safely affirm for all that no mean and con-
temptible desire for a little contemporary fame, no mere purpose of writing
for writing’s sake has prompted one amongst us, but a sole and only wish
to teach others principles and truths which they may not know and which
have made us happy.\textsuperscript{10}

The first issue of the magazine was published on 1 January 1856 under its
full title by Messrs. Bell and Daldy of 186 Fleet Street. With a total of sixty-
four pages of poetry, short stories, essays, and book reviews, all printed in
double columns, the magazine sold at one shilling, a figure that was considered
“too high for the amount of matter by some purchasers, and was thought to
have injured circulation.”\textsuperscript{11} As in all issues of the magazine, contributors were
not identified, but included Burne-Jones and Morris, as well as Georgiana Mac-
donald, future wife of Burne-Jones. Unlike the \textit{Germ}, the \textit{Oxford and Cambridge
Magazine} contained no illustrations or etchings, but photographs of medallions
of Carlyle and Tennyson executed by Thomas Woolner were mounted for binding
with the first issue and were sold separately.

Before the second issue of the magazine appeared, Morris named William
Fulford as editor, as explained in a letter from Burne-Jones to Price:

Topsy [a nickname for Morris] has surrendered active powers as editor to
Fulford, who is now to be autocratic master of the magazine, with full
powers to accept or reject or modify anything or everything submitted to
his imperial jurisdiction—it will be a good thing for all of us, and a great
relief to Topsy.

Having been assigned the task of editor at an annual salary of a hundred pounds,
Fulford, in his new capacity, sent a copy of the January issue of the magazine
to Tennyson, soliciting the Poet Laureate’s opinion of its quality. He was un-
derstandably pleased with Tennyson’s reply: “I find in such of the articles as I
have read, a truthfulness and earnestness very refreshing to me: very refreshing
likewise is the use of the plain ‘I’ in lieu of the old hackneyed unconscientious
editorial ‘we’. May you go on and prosper.”

John Ruskin was another who received a complimentary copy of the first issue,
and a note that he sent to Burne-Jones is paraphrased in Fulford’s unpublished
diary: “Ruskin has sent a most jolly note to Jones, promising to write for us
when he has time, which won’t be at present. But he is very despondent: he
thinks people don’t want honest criticism; and he has never known an honest
journal get on yet.”\textsuperscript{12} Burne-Jones was ecstatic over Ruskin’s response and wrote
to Price in January, 1856: “I’m not Ted any longer, I’m not E.C.B. Jones now—
I’ve dropped my personality—I’m a correspondent with RUSKIN, and my future
title is ‘the man who wrote to Ruskin and got an answer.’”\textsuperscript{13}

Burne-Jones’s enthusiasm was, of course, shared by the other members of the
Brotherhood, if in varying degrees, and an optimistic view of the magazine’s
future was adopted. Seven hundred and fifty copies of the journal were printed initially; Morris requested 250 more copies of the first issue later in January.  

If the magazine was favorably received by some important literary figures of the day, the reviews in the periodical press were less than enthusiastic. The _Press_ of London reviewed each of the twelve monthly issues, and at least one article appeared in the _Guardian_, _John Bull_ (see RA), the _Athenaeum_ (see RA), the _Saturday Review_, and the _Spectator_ (see RA).  

The first issue was met with mixed reactions, including an unfavorable review in the _Spectator_ (which called the contents “amateur-like”) and a prediction of an early demise in the _Athenaeum_: “New Year’s Day is the flowering time of Periodical literature... year after year we see the blossoms put forth... and cannot but regard them with a melancholy akin to that which we feel at the sight of a youth smitten with consumption.” Others were kinder: the _Guardian_ called the magazine “a remarkable publication” showing “reflection and care.” _John Bull_ noted that it possessed “warmth and youthful sentiment” which imparted life and interest to its contents.  

After its January issue, the major journals took no further notice of the _Oxford and Cambridge Magazine_, but an interesting development can be seen in the changing attitude of the _Press_ (London), the only publication to review each issue of the periodical. The _Press_ admired the first issue, and its critical acclaim increased with its review of the second issue: “The second number bears even more than the first unmistakable marks of high literary genius... the magazine will soon rise to the front rank, if not to the very highest place among its contemporaries.” Yet as each subsequent issue emerged, and as it became more apparent that the magazine was to be no more than an outlet for a group of undergraduates, the favorable criticism of the _Press_ began to wane. The April issue, which contained a major piece on Carlyle by Lushington and a piece on Ruskin by Burne-Jones, was dismissed as “sickly discontent and affected enthusiasm, bred of idleness and inexperience.” And the August issue, which included D. G. Rossetti’s “The Burden of Nineveh” and a serious essay by Fulford entitled “Woman, Her Duties, Education, and Position,” was criticized for being “coloured by the affectation which pervades this... unequal periodical.”  

As praise and interest faded, so did the enthusiasm of the Brotherhood for the magazine. As early as August 1856 Burne-Jones wrote in his journal: “The Mag is going to smash—let it go. The world is not converted and never will be. It has had stupid things in it lately. I shall write not for it again, no more will Topsy—We cannot do more than one thing at a time, and our hours are too valuable to spend so.” Burne-Jones and Morris had come under the spell of Dante Gabriel Rossetti by the time that entry was recorded in the journal, and, ironically, the association of Rossetti and the Morris Brotherhood was at once the high point and the disruptive force for the periodical. In addition to “The Burden of Nineveh” in the August issue, Rossetti also contributed a revised version of his “Blessed Damozel” to November’s issue (the original version of
the poem had previously appeared in the *Germ*) and "The Staff and the Scrip"
to the final issue of the magazine in December.

Yet, as a result of Rossetti’s interest in the magazine, the attentions of Burne-
Jones and Morris were diverted from the *Oxford and Cambridge* and toward
the project of assisting Rossetti in the painting of decorative murals on the walls
of the Oxford Union. Art had always been a principal interest of Burne-Jones, and,
encouraged by Rossetti, Morris too was entertaining ideas of entering the field.
In a letter to Andreas Scheu on 5 September 1883, Morris gave the Austrian
socialist a brief sketch of his life, in which he described his brief flirtation with
painting: "Having been introduced by Burne-Jones, the painter, who was my
great college friend, to Dante Gabriel Rossetti, the leader of the Pre-Raphaelite
school, I made up my mind to turn painter, and studied the art but in a very
desultory way for some time."18

It was not lack of attention from Morris and Burne-Jones, however, that was
the sole cause for the failure of the *Oxford and Cambridge Magazine*. The
interests of other members of the Brotherhood also began to drift, beginning
with Heeley, who married and left for India in September 1856. The magazine
actually died of neglect by virtually everyone involved, with the possible excep-
tion of Fulford, who continued to edit it until its demise. Ultimately, that
neglect, plus a gradual dissolution of the Brotherhood—and the fact that the
magazine was operating at a deficit underwritten by Morris—forced the magazine
to fold.

In December 1856 the twelfth and final issue of the *Oxford and Cambridge
Magazine* was printed. In a letter to William Allingham on 18 December 1856,
Rossetti announced the fate of the magazine that he had unwittingly helped to
destroy: "You will see no more of the poor *Oxford and Cambridge*. It was ‘too
like the Spirit of *Germ*. Down, down;’ and has vanished into the witches’
cauldron."19

Two months after the cessation of the periodical, the *Saturday Review* pub-
lished the definitive critique on the *Oxford and Cambridge Magazine*, evaluating
its merits and shortcomings in proper balance and with an unbiased perspective:

During the course of the last year a publication issued in monthly numbers
from the two Universities bearing the title of the *Oxford and Cambridge
Magazine*... The issue having ceased, the separate numbers have been
collected into a volume, which has recently been published. It is a volume
worth looking into—not so much on account of its literary merits, as
because, having been written almost entirely, we believe by undergraduate
members of the Universities, it affords a curious specimen of the kind of
thoughts and language current among the young men who are now pre-
paring at those seats of learning, to fill offices in Church and State... All
the contributors wrote sermons, and securing the pulpit one after another,
tell us what we should think and say... They are gentle with us, but
firm—they are compassionate while they rebuke. It is one of their fancies to call the reader "brother."

... they are trying, in their own way, to get at what is good; and they are preserved by a familiarity with the great authors from the petty frivolity of smart writing... In two or three years we may prophesy that these essayists will be excellent, sensible, humdrum creatures, and about as likely to think it a sacred duty to offer little sermons to an ungrateful public as to walk in cap and gown along Pall Mall.20

The critic for the Saturday Review was applying a hasty prophesy to the fifteen contributors to the Oxford and Cambridge Magazine, and certainly to Morris and Burne-Jones. At least that critic would live to see his predictions proven false.

Notes
2. Ibid., 1:77.
5. Ibid., 1:71.
6. Ibid., 1:72.
8. Ibid., 1:116–22; for quotations, see 1:116, 118, 121–22.
12. Ibid., 1:88–89, 90 for correspondence of Burne-Jones, Tennyson, Ruskin.
14. Life, 1:89.
15. Spectator (Supplement), 19 January 1856, p. 85; Athenaeum, 12 January 1859, p. 43; Guardian, 30 January 1856, p. 87; John Bull, 16 February 1856, p. 108.


**Information Sources**

**BIBLIOGRAPHY**


**INDEXES**


**REPRINT EDITIONS**


Microform: English Literary Periodicals (UMI), reel 680.

**LOCATION SOURCES**

*American*

Widely available.

*British*

Complete runs: Birmingham Public Library; Bodleian Library; British Museum; Cambridge University Library; Edinburgh Public Library; Edinburgh University Library; Glasgow University Library.

**Publication History**

**MAGAZINE TITLE AND TITLE CHANGES**

*The Oxford and Cambridge Magazine. Conducted by Members of the Two Universities.*

**VOLUME AND ISSUE DATA**

Numbers 1–12, January–December 1856.

**PUBLISHER**

Messrs. Bell and Daldy, 186 Fleet Street, London.

**EDITORS**


*Robert Stahr Hosmon*
BRITISH LITERARY MAGAZINES

The Victorian and Edwardian Age, 1837–1913

Edited by
Alvin Sullivan

Historical Guides to the World's Periodicals and Newspapers

Greenwood Press
Westport, Connecticut • London, England