

WILLIAM MORRIS SOCIETY
 President Lord Briggs of Lewes
 Honorary Secretary P. Preston
 Kelmscott House, 26 Upper Mall,
 Hammersmith, London W6 9TA

NEWSLETTER

October 1988

Dear Member,

1. EXTRAORDINARY GENERAL MEETING

About fifty members gathered at the Wandle Industrial Museum for the Extraordinary General Meeting on 24 September. There were two items on the agenda - the future work of the Society and subscription rates from 1 January 1989.

The Chairperson began the meeting by outlining future plans for the Society's work. These include scholarships, exhibitions, conferences and publications. Specific items already in progress or under active discussion include: a 'starter' pack for new members which might also be for sale to the general public; a brief guide to Morris's life and work and to places associated with him; a pamphlet on News from Nowhere; the development of a slide collection; a travelling exhibition; a conference on Morris and education in London; and further sales of books and cards.

Such activities may properly be paid for from our reserves, which now stand at an extremely satisfactory level, thanks to the skilful and tireless work of the Society's Treasurer, Lionel Young. To preserve this sum for furthering the aims of the Society, however, running costs must be paid from members' annual subscriptions. These costs are increasing all the time, partly because of inflation and partly because of an extension in our activities following on the appointment of a curator for Kelmscott House. Postal, telephone and printing charges have gone up, and we spend more on heating the basement at Kelmscott House, as well as on rates and insurance for the premises. The welcome participation of officers and committee members from outside the London area also increases our expenditure.

Subscriptions have been kept at the same level for 6 years, but it now seems clear that expenditure will outstrip income in the forthcoming financial year unless there is an increase. An increase of £1 on each subscription will raise about £1000 in total income.

After some discussion the following rates were agreed from 1 January 1989. Individual subscriptions will rise to £10.00, and family and corporate memberships to £15.00. The junior (under 23) membership, at present enjoyed by about 100 members, will remain at £5.00. The Treasurer at present has the power to reduce subscriptions on application from any member or would-be member in reduced circumstances. It was felt, however, that this arrangement might prevent some potential members from joining. A new reduced subscription of £5.00 will therefore be introduced, for those on state retirement pension;

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in full time education; or in receipt of unemployment or invalidity benefit. Others who would experience financial hardship by paying the full rate may still apply to the Treasurer for a reduction. It must, however, be pointed out to those who apply under these categories that they are being subsidised by other members and should pay the full rate if at all possible. Finally, life membership was increased to £225.00, with actuarial reductions for age - these are still to be worked out. It was also suggested that those who took out life membership in more inflation-proof days might consider making a donation to Society funds.

A Bankers' Order Form is enclosed for the use of members with bank accounts in Great Britain, and members are requested to renew their subscriptions at the appropriate rate, using the information given in the previous paragraph.

Hans Brill, Chairperson
Peter Preston, Hon. Secretary

2. KELMSCOTT HOUSE TRUST

The report of the 1988 AGM in the July newsletter mentioned that recently the Society had appointed two new Trustees to fill vacancies in the panel of nine, established originally in 1970 to administer Kelmscott House, which had been given to the Society in that year. Members may like to know that their Trustees are now as follows: (with year of appointment)

Janet Barnes (1988)	Stephen Tumim (1980)
Ronald Briggs (1970)	Ray Watkinson (1988)
Hans Brill (1987)	Sir Rowland Whitehead Bt (1970)
Carol Johnson CBE (1970)	Martin Williams (1970)
John Kay CBE (1981)	

The Trustees met on 19 May - their first meeting for two years. Three items of business will be of particular interest to members. It was agreed to put in hand a schedule of urgently-needed repairs to the coach-house at Kelmscott House. Second, steps were agreed which will help to resolve the long-running dispute over the goods and chattels held by the Society and the Trustees respectively. And, third, it was decided to make changes in the management of the Trust, with John Kay replacing Ronald Briggs as chairman and Stephen Tumim taking over Martin Williams' work as treasurer. A vote of thanks was recorded for the retiring officers' unremitting work on behalf of the Trust. The Trustees meet next on 10 October.

John Kay

3. SOCIETY NEWS

Our member Penelope Fitzgerald, who won the Booker Prize for Fiction in 1979 for her novel Offshore, is on the shortlist for the 1988 prize with her latest novel Beginning of Spring.

Hilary Morgan, a well-known member of the Society, has now become Assistant Curator of the Watts Gallery at Compton, near Guildford. We wish her well in her new post.

A piece of stop press news is that Mr Christopher Hampton, the playwright, and his wife have just bought the lease of the upper four floors of Kelmscott House from Mr Barrett. Mr and Mrs Hampton have joined the Society and propose to restore some Morris papers to the house.

We are grateful to our member Donald Davies of Beaconsfield, who has presented to the Society a fine framed photograph of William Morris which will be put on display at Kelmscott House.

We were sorry to hear from Mrs Kitty Newmark of the recent death of her husband. Mr and Mrs Newmark were formerly members of the Society and Mrs Newmark has kindly presented us with a box of Morris-related material which will be a most useful addition to our collection.

The Society owns some embroideries by May Morris, but there is no record of how they came into our possession. If anyone can throw any light on the provenance of these items we shall be most grateful.

The May 1988 issue of The Designer-Craftsman, journal of the Society of Designer-Craftsmen contains an account of a talk given to the Society by Lucinda Leech, who designed the bookcase which is such a notable feature of the Library at Kelmscott House. She spoke about the legacy of Morris: 'simplicity of design, good proportions and good craftsmanship' and her choice of British timbers; the piece, she said, took 400 hours to complete.

Our members Mr and Mrs K. Langford are offering twenty copies of the Society's Journal from Winter 1962 to Autumn 1987. There is no direct charge for the journals, but the Langfords would like whoever takes the copies to give a donation to charity, preferably Greenpeace. Anyone interested should get in touch with Mr and Mrs Langford at 33 Tor Bryan, Ingatestone, Essex CM4 9JZ

A member has written to ask if anyone knows the identity of the James Davies to whom on 19 December 1872 Morris inscribed a copy of Love is Enough.

4. SITUATIONS VACANT

This item in the last Newsletter attracted a number of volunteers to assist Christine Poulson in her work at Kelmscott House. Christine and the Committee are most grateful to them for their help, which frees Christine to continue with the important curatorial work for which she was appointed. More help, however, is still needed and anyone able to spare some time on Thursday or Saturday afternoons should get in touch with Christine at Kelmscott House.

Leslie Paton has cleaned the steps and dug the garden outside the Library, thus improving the outlook for anyone working in or visiting the room. He has also presented the Society with two books on the history of West London, an area on which he is an expert. We are grateful to him for both his work and his donation.

Jack Press has volunteered to act as bookseller in the South Midlands area, another offer for which we are most grateful. There is, however, still an urgent need for someone to take on the job of bookseller at our meetings in London and the south of England. Book sales are not only an important source of income for the Society, they also help us to spread knowledge about the work of Morris, his associates and followers. A volunteer to sell books at meetings in the north would also be welcome.

One of the major points to emerge from the discussion at the EGM, reported above, was that for a Society like ours money can only do so much and the limits of our activities are set not only by the cash available but also by the human resources on which we can call. May I urge members to let me know as soon as possible of any ways in which they may be able to help.

Peter Preston

5. SOCIETY EVENTS

Wednesday 26 October, 6.30 pm THE KELMSCOTT LECTURE.

This year's Kelmscott Lecture will be given by John Lloyd, lately editor of the New Statesman, who will reflect on questions of freedom of speech in Morris's time and our own. The lecture will be at the Art Workers Guild, 6 Queen Square, London WC1. Admission is £2.00 including coffee and biscuits available from 6 pm). A buffet supper will be served at the AWG after the lecture. Tickets for supper £4.50 from the Society.

Saturday 12 November, 11 am - 5 pm RUSKIN, MORRIS, MARX AND WORK

This one-day seminar, organised by the William Morris Society in conjunction with the Ruskin Gallery Collection of the Guild of St George, Sheffield, will be held in the Library Theatre, Central Library, Sheffield. The Speakers will be Dick Smith, Ray Watkinson and Brian Maidment. Further details from Janet Barnes, Keeper of the Ruskin Gallery, 101 Norfolk Street, Sheffield S1 2JE; tel: 0742 735299. Tickets are £3.00 (£2.00 concessionary). Cheques should be made payable to the William Morris Society. Note: British members will find a leaflet enclosed with this mailing.

Saturday 10 December, 7.30 pm YULETIDE PARTY

Our annual Yuletide celebration will be held as usual at Kelmscott House and offers an evening of food, entertainment and fellowship. Tickets £5.00 from the Society. Please note that the correct date is that given above, and not as on the Society's programme card.

Wednesday 25 January 1989, 6 - 8 pm MAY MORRIS EXHIBITION

This private view of the May Morris exhibition at the William Morris Gallery will include a talk by Helen Sloan, organiser of the exhibition, on the life and work of May Morris. Tickets £3.00 (including refreshments) from the Society.

Thursday 16 February 1989, 6.30 pm MORRIS AND NORMANDY REVISITED

John Purkis will be the speaker at this joint meeting with the French Institute. It is hoped that the meeting can take place at the Institute, 17 Queensbury Place, London, SW7, but this has yet to be confirmed. If it proves not to be possible the event will be held at Kelmscott House. Full details will be in the next Newsletter.

Saturday 18 March 1989 BIRTHDAY CELEBRATION

We hope that next year's birthday celebration can be held at Old Battersea House, headquarters of the William de Morgan Foundation. Again, full details will be available in the next Newsletter.

The Programme Committee is at present working on plans for events in the later months of 1989. We hope to have a full programme for 1989 ready for circulation with the January Newsletter. Suggestions for meetings or visits are invited and should be sent to Hans Brill at Kelmscott House. Volunteers to serve on the Programme Committee, and especially to become Hon. Programme Secretary, are urgently needed.

6. THE SOUTH MIDLANDS GROUP

We gathered on a damp April morning at Wightwick for a tour of the manor led by Stephen Ponder, whose enthusiasm and expert knowledge made for a most enjoyable visit. In May we met at Alcester for a talk on weaving given by Roma Wreford-Clark which left most of us persuaded that the craft was a very difficult one.

We broke new ground in June with our first week-end visit. Fifteen members met at New Brighton on the Friday evening, venturing across the Mersey by ferry in spite of the heavy rain. However, a rainbow with both ends visible in the river proved a good omen and we were able to enjoy a walk round the new Albert Dock development in dry weather and to admire the many fine riverside buildings silhouetted against a stormy sunset. A packed Saturday started with a drive in convoy through the tunnel and across Liverpool to the eastern suburb of Allerton, where All Hallows church has probably the finest set of middle-period Burne-Jones windows in the country, not only beautiful in themselves but significant in the development of his style towards a more pictorial approach, best seen in the 5-light east window showing the Rivers of Paradise. Most moving was the Resurrection, with the risen Christ still and calm in the centre, encircled by the rocky cave, whilst two soldiers, shielding their eyes, attempt to burst out of the scene to left and right. Near here is the little-known Sudley Art Gallery, housing the Emma Holt Bequest of 18th and 19th century paintings and statues. Very striking was the Symbolist statue 'More Janua Vitae' in metal and ivory by Harry Bates. Then it was back to the city centre for lunch in the refectory of the Anglican Cathedral and to admire the vistas created inside this largest of English churches. The afternoon passed rapidly with a tour of St George's Hall, its magnificent floor of 20,000 Minton tiles on view until September while the City Council decides what to do with the building, and a too short visit to enjoy the Pre-Raphaelites in the Walker Art Gallery. In the evening some of us admired the decoration in the Arts and Crafts style of the Phiharmonic Hotel before enjoying a spirited performance of Three Sisters at the Everyman Theatre; others returned to New Brighton for a spectacular fireworks display.

On Sunday morning we visited the Unitarian Memorial Church at Liscard to see the intriguing painted decoration by Bernard Sleight and the carving by Benjamin Creswick, both associated with the Birmingham Arts and Crafts movement at the turn of the century. We then drove down the M53 in bright sunshine to Port Sunlight for a walk round some of the village, enjoying the diversity of styles and decorations, from Gothic ogee gables to Art Nouveau chimney-pots. An excellent lunch at the Bridge Inn was followed by a visit to the Lady Lever Art Gallery, home to such paintings as Burne-Jones's 'The Beguiling of Merlin', Rossetti's 'The Blessed Damozel' and Millais's 'Sir Isumbras at the Ford'. After tea at the Gallery we dispersed, to reflect on the many splendid buildings and works of art we had seen, and to realize how much was left for another visit.

Our plans for the autumn include visits to Cambridge and Chipping Campden, and talks on the Society's Iceland tour and on Pre-Raphaelite poetry.

Malcolm Pollard

7. SOCIETY PROGRAMME REPORT

MORRIS AND CO. IN SOUTH LONDON - CARSHALTON AND BEDDINGTON 7 August 1988

More than forty members and friends met outside 40 Beeches Avenue, Carshalton, on a pleasant Sunday afternoon to look at and enjoy, under the guidance of Janet Semple, the many features of the home of Frank Reginald Dickinson (1874-1961). It was built with his own hands, assisted by his brother and a labourer, beginning in October 1902, continuing through 1903 and, when he married Florence Marriot in March, 1904; they spent their honeymoon at work on the house. All the furniture as well as the fittings were designed and hand-made by him with Florence's help; the garden lay-out, the pond and the arch for rambler roses were also achieved by Dickinson himself. Even the gateposts of the unassuming entrance to Little Holland House are beautifully carved and still solidly in position, witness to his meticulous craftsmanship and setting a happy first keynote on entering this simple home, inspired by the ideas of Ruskin and Morris.

We were welcomed by a delightful couple who explained many details, answered all our queries and helped guide so large a group round a home which had changed hardly at all except in the gradual addition of carved panels, paintings - of which there are 36 main ones, forming an airy scheme of interior decoration - and objects, such as the silver tea service Dickinson made and gave as a present to Florence on their silver wedding. Even their books were there in an alcove in the living room and it was very interesting to find there his copy of Bunyan's Pilgrim's Progress - an illustrated edition of 1888 - at a time of some renewal of interest in the book. Others discovered, in Dickinson's paintings, allusions to writers and thinkers and craftsmen and designers of the Arts and Crafts Movement - and Art Nouveau. Many of us were reluctant to leave this little gem of an early twentieth century home, based on ideals and ideas, saved by Sutton when it came up for sale in 1972 and now a Grade II Listed Building. It was well restored in 1973 - it is being cared for in every detail and since it is a living home can accept visitors only on the first Sunday of the month in the afternoon from March to October and the Easter, Spring and Summer Bank Holidays likewise. A first rate guide is available; admission is free.

From Little Holland we made our way down to Parkhill where, at No. 19, thanks to the kindly owners, we were privileged to see a Philip Webb suburban house of 1868 built for W. H. White (novelist Mark Rutherford) with billiard room extension of 1896, faced with Lascelle's patent concrete panels. These are more easily seen in the two facing pairs of houses by Norman Shaw in Sydenham Road, Croydon.

Then to the star attraction of the afternoon - to Carshalton High Street and All Saints Church. How often have I - a near neighbour in Croydon - sped past it on the way to the A3, Portsmouth and France, vowing to stop one day, go beyond just reading Pevsner and to savour the ecclesiastical riches of this humble enough church - in exterior appearance only. Without going inside, one can work out much of its story from the juxtaposition of virtually a new church to the south and from the mixture of styles - the Bloomfields dominating in the new part. Within, two very knowledgeable ladies awaited us and, again, answered all our queries after explaining the history of the enlargement and the fulsomeness of the decorative additions. The mediaeval remains exist only in the former chancel and the tower with its diminutive spire of the late nineteenth century: the Norman north aisle was destroyed when the Bloomfield parallel building was erected, 1893-1914. But we came here more to experience

the sumptuousness of Bodley and Comper than to do a detailed detective study of all the changes of structure. The outstanding piece of modern work in the best late mediaeval tradition is the lifted up organ case at the west end by Comper in 1931-8. Turning round, one is confronted by Bodley's very tall screen and rood before Blomfield's chancel. The screen is c.1914, but was decorated by Comper in 1936 when he also made additions to the Georgian pulpit. The Lady Chapel (former mediaeval chancel) on the south has an early eighteenth century altar rail in wrought iron, Kempe windows and a large Arts and Crafts altar cross by Reginald Blomfield (1892). We much appreciated our lady custodians' technical and practical information, for example, how lead was stripped from the roof, not noticed and only discovered when the raid did its worst!

Our last scheduled stop of the tour was St Mary's, Beddington, a fine church, set back from the main road in parkland. The decrepit among us begged lifts from our car-driving colleagues, but many walked to arrive at the west door in the axial tower of this largely fine Perpendicular building. Three ladies welcomed us and told us what they knew and were keen to learn odd facts from us, particularly about our special interest - Morris - and the organ loft, by Morris and Co. Unfortunately, we were not able to climb up to see the works side of the gallery, so we sat at the south side of the choir and spent some time studying the panels. The decoration consists of a painted dado with floral ornament and a tier of small figures, by now somewhat toned down in brilliance of colour and looking almost genuinely mediaeval by strong contrast with Victorian stencilling a-1 over the nave (1867-9). This is a grand church for so small an original village but this is explained by the Carew family wealth - their manor house is just over the seventeenth century red brick churchyard wall. The tower arch is almost in the perpendicular style and is very tall - reminiscent of that in the Parish Church of Croydon. The Carews and others have added a chapel and an aisle on the north over the years too.

We had had about the right diet for an afternoon and so, packed into the available cars, a trip to 83 Burbage Road, Dulwich, was eagerly undertaken to enjoy the other sort of diet in the shape of TEA - thanks to Janet and her husband. Their house is always of interest to us since it is one of the few in the district which retains tiles and friezes and fittings in the original state. Thank you Janet, for an excellent, well completed outing.

Maurice Stephenson

8. OXFORD WILLIAM MORRIS SOCIETY

On 21 June Professor Norman Talbot gave a lecture on William Morris, J. R. R. Tolkien, Ursula Le Guin and the Heterocosm at Hertford College, Oxford. Your correspondent attended, expecting a lecture on an aspect of feminism, but Heterocosm was explained as having the meaning of "another world". Romances set in another world had come into existence in the nineteenth century, said Professor Talbot, and went on to retell some of the stories by William Morris; he made particular points about the careful structure of The Story of the Glittering Plain, and explored the ironies which begin to undermine the utopia depicted in News from Nowhere. Professor Talbot continued with full accounts of the other worlds displayed in the work of J. R. R. Tolkien and Ursula Le Guin. The room was full to overflowing with local members of the Oxford William Morris and Pre-Raphaelite Society, together with guests who were interested in C. S. Lewis and J. R. R. Tolkien.

John Purkis

9. WILLIAM MORRIS GALLERY

The exhibition 'Owen Jones: Architect/Designer', announced in the last Newsletter, continues until 29 October. The Gallery is open Tuesday to Saturday 10 am to 1 pm and 2 to 5 pm. Admission is free and the catalogue is £2.00.

The Gallery's annual William Morris Lecture will take place on Thursday 24 November at 7.30 pm. Dr Mark Swenarton will speak on 'William Morris: Marxism and Architecture'. Author of Homes Fit for Heroes (1981), Mark Swenarton has taught at the Bartlett School of Architecture, University College London and lectured extensively in Britain and the USA, and currently works for the architectural weekly Building Design. His book, Artisans and Architects: The Ruskinian Tradition in Architectural Thought will be published by Macmillan early in 1989. Tickets are £1.00 (including wine after the lecture) and may be obtained from the Gallery.

The exhibition 'May Morris, 1862-1938', which will run at the Gallery from 10 January to 11 March 1989, is the first to cover specifically the life and work of Morris's younger daughter. It will present all areas of May Morris's work and will include pieces which have not previously been on public display. Until recently the work of May Morris has been much neglected as she was regarded as having worked in her father's shadow. Current research and embroideries which have only come to light in the last few years show her to have an individual style and to have been an influential and innovative designer. Morris Society members will have an opportunity to attend a private view of the exhibition and hear a talk from its organiser, Helen Sloan, on 25 January - details are given above under the item 'Society Events'.

To commemorate the 150th anniversary in 1989 of the birth of Henry Holiday (1839-1927), the Gallery is organising an exhibition of his work, to include paintings and drawings, designs for stained glass and mosaic, book illustrations and material relating to his involvement with the Healthy and Artistic Dress Union and its journal Agläia. A one-day conference on the stained glass of Henry Holiday and his contemporaries is also planned for the summer of 1989. Information is requested on the whereabouts of work by Holiday, more especially in media other than stained glass. It would also be most useful to hear from anyone interested in attending the conference so that a mailing list can be compiled when the date and details of speakers have been finalised. Please contact Peter Cormack, William Morris Gallery, Lloyd Park, Forest Road, London E17 4PP (Tel: 01-527 5544 extn. 4390).

10. VICTORIAN STAINED GLASS

Some fifty people attended this course, held at 'Holly Royde', the University of Manchester Extra Mural Study Centre, 1-3 July. The course director was David O'Connor (University of Manchester), with lecturers, Martin Harrison (author of 'Victorian Stained Glass') and Peter Cormack (William Morris Gallery). Martin Harrison opened the course on Friday evening with an overview of the period, highlighting the various trends and developments which took place.

Saturday was given over to a coach tour, including a visit to the Whitworth Art Gallery to see a selection of drawings and cartoons of Morris windows, and Morris windows from Bradford Cathedral and Exford. Owing to the tight schedule it was only possible to pay a fleeting visit to the 'Subversive

Stitch' exhibition and the display of William Morris work. Churches representing a range of both architectural and stained glass styles were also visited, including St Chad, Ladyburn (W. Cecil Hardisty), St Augustine, Pendlebury (G. F. Bodley), St Mark, Worsley (George Gilbert Scott), St Peter, Swinton (G. E. Street), St John, Brookland (Alfred Waterhouse), St Martin, Marple (J. D. Sedding). Stained glass seen covered works by Burlison and Grylls, Clayton and Bell, Cottier and Co., Heaton, Butler, Bayne, Kempe, Morris and Co., Karl Parsons, Powells, Pugin, Shrigley and Hunt, Wailes, Ward and Hughes, Christopher and Veronica Whall, Williment, as well as Arts and Crafts work by Henry Wilson. Saturday evening was rounded off with a lecture on Victorian memorial windows by David O'Connor.

Sunday was given over entirely to lectures - Martin Harrison on Gothic Revival Glass, David O'Connor on Pre-Raphaelite Stained Glass, and Peter Cormack on Stained Glass from 1870-1914, and Women stained glass artists of the Arts and Crafts Movement.

All the lectures were instructive, informative and entertaining. All the lecturers illustrated their lectures with an excellent selection of slides, adding to the effectiveness of the lectures. Some interesting debates took place after the lectures. The course closed (somewhat reluctantly) at about 4.30 in order to enable the participants to start on their journeys home in good time. It was generally agreed that we could have spent a week on the subject, at least! Certainly those with cameras on the Saturday visits must have used up a goodly quantity of film.

A. W. Huish

11. MORRIS ON THE MARKET

Readers interested in the market for antiquarian books will like to know something of the prices being commanded by volumes from the Kelmscott Press. The prices given below are from a recent catalogue issued by Phillip J. Pirages of McMinnville, Oregon USA:

- John Keats: The Poems (1894) \$1900 (Morris's own copy, with his bookplate)
- J. W. Mackail: Biblia Innocentum (1892) \$500
- William Morris: Child Christopher and Godilind the Fair (1895) \$650
- William Morris: The Earthly Paradise, 8 vols (1896) \$1000
- William Morris: Gothic Architecture (1893) \$325
- William Morris: Poems by the Way (1891) \$750

A copy of the catalogue of the Kelmscott Press for 16 February 1897 is also on offer for \$65. Morris's own copy of Sebastian Brant's The Ship of Fools (London 1570), containing his Kelmscott House bookplate, is priced at \$8500.

Burgess, Browning, the London booksellers, were recently offering Morris's copy of John Speed's Atlas (London, 1631), again with the Kelmscott House bookplate, for £20,000.

12. EXHIBITIONS AND COURSES

The recent death of our member Robin Tanner was reported in the last issue of the Newsletter. A memorial exhibition of his work is now on view at Garton and Co. 39-42 New Bond Street, from 9.30 am to 5.30 pm until 11 November. A limited edition catalogue raisonne of Tanner's work is available at £55.00, and there is also an illustrated catalogue of the exhibition.

An Arts and Crafts Centenary Study Day, organised jointly by the Decorative Arts Society and Society of Designer-Craftsmen, will take place in the Victoria and Albert Museum Lecture Theatre from 10.00 am to 5.00 pm on Saturday 29 October. Lectures will cover the history of arts and crafts in this country as well as aspects of the contemporary crafts scene, and speakers include Gillian Naylor and Fiona MacCarthy. Tickets for the day, including coffee and tea, are £11.00 (£8.00 for members of the Decorative Arts Society and Society of Designer-Craftsmen; £7.00 for students, the unwaged and pensioners). Further details from Jane Birkett, Society of Designer-Craftsmen, 24 Rivington Street, London EC2A 3DU; tel: 01-739 3663 (Monday and Thursday only).

Following their successful exhibition of the stained glass designs of Henry Holiday, Moss Galleries, 238 Brompton Road, London SW3 2BB intend to hold annual exhibitions of such designs. The next exhibition, from 25 November to 24 December, will include work by C. L. Heaton, Louisa, Marchioness of Waterford, F. C. Penrose, H. Clarke and E. Gill; there is also a considerable body of work from the Bristol firm of J. Newton Whitley. Further details from the gallery, tel: 01-225 3389.

13. PUBLICATIONS

Pluto Press has just published The Art of Work: An Epitaph to Skill by our member Roger Coleman. The book examines ordinary creativity at work and the use of skills in a modern industrial environment and in modern industrial co-ops. The book costs £14.95 and further details may be obtained from Pluto Press at Swallow House, 11-21 Northdown Street, London N1 9BN. A review will appear in a forthcoming issue of the Journal.

Mrs Margaret Marshall, a member of the Society and widow of Roderick Marshall, has written to say that her late husband's book, William Morris and his Earthly Paradises, published in 1978, is still available from Michael Mann, Element Books, Shaftesbury, Dorset, SP7 8BP.

John Ruskin and William Morris: The Energies of Order and Love by David Gerard is a study of the relationship between these two intellectual giants of late Victorian England and shows how, in spite of the many beliefs they shared, their means of putting their ideas into practice diverged. The booklet has been printed by John Randle at the Whittington Press in 12 point Monotype Caslon on Sommerville Laid paper, and bound in Morris 'Willow' pattern paper. The edition is limited to 350 signed and numbered copies. The booklet costs £12.50, including postage, and may be obtained from The Nine Elms Press, 21 Gwendolen Avenue, London, SW15 6ET; tel: 01-788 4029.

Victorian Poetry (West Virginia University, Morgantown, West Virginia 26506, USA) has two interesting items available at reduced prices: volume 13, a double issue on William Morris and volume 20, a double issue on Rosetti. Copies are \$5.00 paperback and \$11.25 hardback.

14. MISCELLANY

The latest issue of the Designers Forum catalogue contains, as always, a variety of Morris designs. Copies may be obtained from PO Box 565, London SW1V 3PU. We are grateful to our member Jean Garriock of Kendal for sending a copy of the catalogue.

Ludlow Guidelines is a tour company run by our member Julia Atkins. She offers two-day Arts and Crafts tours in the Ludlow area from £75.00. There are several examples of Morris windows in the area, as well as the interesting arts and crafts churches at Kempley and Lower Brockhampton. Further details from Julia Atkins at 83 Greenacres, Ludlow, Shropshire SY8 1LZ; tel: 9584 4567.

15. WILLIAM MORRIS AT KELMSCOTT, AUGUST 1888

After a busy summer of political activity Morris spent some time at Kelmscott Manor in August 1888. Here are two extracts from letters he wrote while there, illustrating his love for and close observation of nature.

Altogether a very pleasant river to travel on, the banks being still very beautiful with flowers: the long-purples & willow-herb and the strong-coloured yellow flower very close and buttony, are the great show but there is a very pretty dark blue flower: I think mug-wort, mixed with all that besides the purple blossom of the horse mint & and mouse ear & here and there a bit of meadow-sweet belated

We have all the birds here again. The herons have been stalking about the field in the gravest manner- and I have seen the kingfishers very busy. One ducked down into the water before me and came out again with a little fish. I saw an owl last night come sailing along, and suddenly turn head over heels and down in the grass; after a mouse I suppose: such a queer action I never saw.

(Note: It has been suggested that each issue of the Newsletter should contain a brief quotation from William Morris's writings. This is the first of the series. Suggestions for future entries, of a similar length, should be sent to the Editor.)

16. TAILPIECE

Once again I find myself having to apologise for the late arrival of a Newsletter; this one might just get to British members by the end of October. The postal strike inevitably delayed work on the issue, and then the officers decided that it ought not to be issued until the outcome of the EGM on 24 September was known. This meant that the editing only began after the beginning of the University term, a very busy time for me. I hope to get back on course with the January issue. Contributions should reach me at 7 Bromley Road, West Bridgford, Nottingham, NG2 7AP by 31 December.

Good wishes to you all.

Peter Preston

Peter Preston,
Hon. Secretary.

WILLIAM MORRIS SOCIETY IN THE UNITED STATES
NEWSLETTER • October 1988

ANNOUNCEMENTS

MORRIS IN "THE CRESCENT CITY":

•The Society will sponsor a number of events at the Modern Language Association's 1988 convention in New Orleans, 27-28 December 1988.

•"Morris and Twentieth Century Social Thought" is the subject of the first session of papers, which will take place on 27 December. The speakers and their topics are: "Ananda Coomaraswamy and William Morris" by Larry Lutchmansingh (Bowdoin College), "Morris and the Mob" by Nancy Jane Tyson (University of South Florida), and "William Morris and the Frankfurt School" by Jeffrey Skablow (Southern Illinois University-Edwardsville). These talks will be followed by the Society's business meeting.

•A second panel, devoted to "The Arts and Crafts" (in honor of the centenary of the Arts and Crafts Exhibition Society), is scheduled for 28 December. For this the speakers and papers are: "Yeats, the Cuala Press, and Morris's Legacy" by David Faldet (College of Idaho), "William Morris on the Americans" by Sandi Wisenberg (Art Institute of Chicago), "Bloomsbury and the Denial of Morris" by Victor Luftig (Yale), and "One Hundred Years Later: the current state of the Arts and Crafts in America" by Charlotte Oberg (University of Richmond). A cash bar will follow this session. For further information, including precise times and the location of meetings, consult the MLA Convention Program, usually distributed at the end of October.

MIDWEST VICTORIAN STUDIES ASSOCIATION:

•"Victorian Anecdotes, Apocrypha, and Hallowed Clichés" is the theme of the Midwest Victorian Studies Association's annual conference, to be held in Chicago on 28-29 April 1989. Papers (8 to 10 pages in length) are sought on "legends, mythmaking, and gossip, and how they inform, or misinform, scholarly and popular views of the Victorian period." Submissions should be sent no later than 15 November to Micael Clarke, MVSA Executive Secretary, Department of English, Loyola University of Chicago, 6525 N. Sheridan Road, Chicago, IL 60626.

NEWS OF MEMBERS AND BOOKS

•William S. Peterson's long-awaited A History of the Kelmscott Press, a companion volume to his detailed bibliography, will soon be in the hands of its publisher, Oxford University Press. Professor Peterson is now working on a bibliography of Sir John Betjeman, the poet laureate and admirer of all things Victorian (including Morris). He has also recently been named the new editor of Publications of the Bibliographical Society of America.

◦Society member Gay Daly's biography Pre-Raphaelites in Love will be published in January 1989 by Ticknor and Fields in the U. S. and by Collins in Great Britain in the spring. Her book looks at the marriages the Pre-Raphaelites made: examining first the intricate emotional and aesthetic linkages of paintings and romance, then going on to explore and consider what happened to artist and model as they attempted to make his fantasy last a lifetime within the confines of marriage. The artists are Rossetti, Millais, Holman Hunt, Burne-Jones and Morris; the marriage of William and Jane Morris is the subject of her final chapter. A great deal has been written about the romances of the Pre-Raphaelites, but much less about the fate of, for instance, Effie Millais once she finally reached what she thought would be a safe harbor with Millais, and this book was written to help fill such gaps. The author finds that these marriages were never the simple recipes for disappointment one might imagine given the extraordinary weight of romantic expectation they had to bear. Instead, they were rich and complicated mixtures of tenderness, grief, anger and hard-won understanding.

◦Margaret D. Stetz and Mark Samuels Lasner have collaborated on England in the 1880s: Old Guard and Avant-Garde, to be published (with an introduction by Jerome H. Buckley) this winter by the University Press of Virginia. Based on a major exhibition held at the University of Virginia Library in 1985, the book aims to give a picture of the literature, art and thought of the decade. The topics dealt with include the Aesthetic movement, the impact of Empire, the "Woman Question," and "The New Fiction." Particular attention is paid to Morris and his circle, especially the Pre-Raphaelite artists and writers who lived on into the 1880s. A number of works by Morris—textiles, ceramics, and books (both poetic and political)—are described, highlighted by the autograph manuscript of A Dream of John Ball, the first page of which is illustrated.

◦If there is someone very special on your holiday list (perhaps even yourself!) you might consider giving them William Morris by Himself: Designs and Writings, edited by Gillian Naylor. Issued in the United States by the New York Graphic Society, this is a true rarity, a handsome "coffee table" book with content. It is well worth the \$50.00 price tag for the splendid illustrations and for the generous, well-chosen extracts from Morris's poems, socialist tracts, letters, translations, and romances. There is much that has not been reproduced before: the interiors of Red House, Standen, and Kelmscott; working drawings for designs; stained glass windows—the majority shown in remarkably good color.

◦Norman Kelvin, the editor of Morris's Letters, has contributed "Patterns in Time: The Decorative and the Narrative in William Morris" to Nineteenth Century Lives, a festschrift for Jerome H. Buckley edited by Laurence Lockridge, Donald Stone and John Maynard. To be published in early 1989 by Cambridge University Press, the volume contains essays by Victorian scholars such as Richard Altick, Morton Cohen, Robert Kiely, J. Hillis Miller, Phyllis Rose, John Rosenberg, Margaret D. Stetz, and Carl Woodring.

OTHER NEWS

TREASURES IN PHILADELPHIA:

◦The work of William Morris figured prominently in Legacies of Genius, a show of great books and manuscripts sponsored by sixteen Philadelphia libraries, held jointly at the Library Company of Philadelphia and the Historical Society of Pennsylvania

from 16 April to 25 September 1988. A section devoted to "The Art of the Book" contained two Kelmscott Press titles, the ubiquitous Chaucer and a copy of Poems Chosen Out of the Works of Robert Herrick, both splendidly bound by the Doves Bindery after designs by Cobden-Sanderson. These were flanked by an original pencil drawing by Burne-Jones for the Chaucer, inscribed by Sydney Cockerell, "Discarded design . . . for Chaucer's Knights Tale" and by two of Morris's finished ink drawings for initial letters used at the Kelmscott Press. Morris—or rather his house—appeared in another form, as an original platinum photograph, "Kelmscott Manor: In the Attics" by Frederick H. Evans. This was one of twenty-seven views of the Manor made by Evans in 1896. Very few complete sets are known; this one, now at Bryn Mawr, has an interesting history. It belonged first to the eccentric Boston photographer-collector F. Holland Day, whose publishing firm Copeland and Day issued several books imitative of the Kelmscott Press. Later it was owned by the Philadelphia bibliophile Harold Peirce, owner at the turn of the century of the finest Morris collection in America.

"FRAGILE SCRAPS OF FABRIC THAT RECALL AN ERA":

◦Paula Deitz, writing in the 4 September "Antiques" column of the Sunday New York Times, described the Victoria and Albert Museum's recent exhibition Textiles of the Arts and Crafts Movement, organized by Linda Parry. The show "goes well beyond the familiar designs of the William Morris workshop" to include the contributions of Morris associates such as his daughter May and Walter Crane, and commercial firms like G. P. and J. Baker and Liberty's. Deitz mentions two Morris works, the wool tapestry "The Forest," "a proper successor to medieval tapestries with wild and tame animals standing in a 'mille fleurs' border of individual plants and flowers," and the "Acanthus" embroidery, worked on by May Morris. Noting that "the great repositories of these period textiles are probably museums, particularly the V. & A.," Deitz pointed to a growing collecting interest in this area, paralleling the renewed vogue for the Arts and Crafts movement itself. While tapestries and curtains can be purchased—at quite staggering prices—from a number of London dealers, more modest examples of Morris & Co. productions can be found at a New York specialist textile dealer, Cora Ginsburg. Ms. Ginsburg (819 Madison Avenue) had samples of the chintzes "Bird and Anemone" and "Rose and Thistle," each retaining its original Morris labels and priced "around \$100."

THE DOHENY SALES AT CHRISTIE'S:

◦Even though the "William Morris and His Circle" portion of the Estelle Laurence Doheny library will not be sold until May 1989, a number of items connected with the "circle" have found their way into the continuing series of auctions. On 17-18 October Christie's New York branch will offer a number of books by D. G. Rossetti, Ruskin and Swinburne. These include a set of The Germ in the original wrapped parts (from H. Buxton Forman's collection), D. G. Rossetti's The Early Italian Poets (1861) inscribed to Frederic George Stephens, one of the Pre-Raphaelite brothers, and Ballads and Sonnets (1881) presented to William Bell Scott.

◦An "association" of particular significance is Rossetti's 1870 Poems, also inscribed to William Bell Scott. It was Scott (and Alice Boyd, chatelaine of their Penkill Castle ménage) who suggested that Rossetti, fearing for his eyesight, return to the writing of poetry. This directly led to the 1869 exhumation of Rossetti's MS. book from his wife's grave and to the publication of Poems in April 1870. Cajoled by Rossetti, Morris wrote a favorable review of the book whose contents were, in part, inspired by Rossetti's love for Jane Morris.

◦Ruskin is represented by two autograph letters and a number of books—The Two Paths (1859) inscribed to Carlyle, and the copies of The Seven Lamps of Architecture and The Stones of Venice he presented to Dickens. The Swinburnes include The Queen Mother.

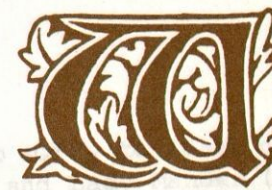
Rosamund (1860), the Pickering issue of his first book, and Atalanta in Calydon (1865) from with its binding designed by Rossetti. There are also two autograph letters from Swinburne, one of them a long response to criticism from a clergyman.

Next May's sale will comprise a nearly complete set of Kelmscott Press publications, many of Morris's other books, The Oxford and Cambridge Magazine and, most important and spectacular of all, Morris's calligraphic manuscript of the Aeneid containing illuminations by Charles Fairfax Murray after Burne-Jones's designs.

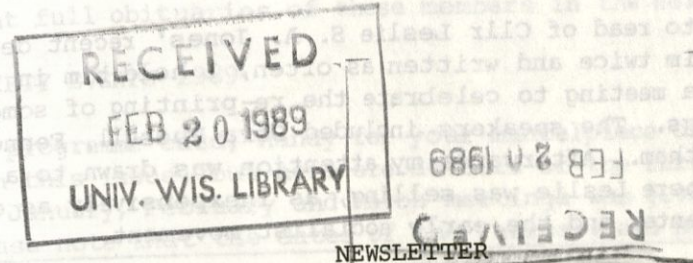
MORRIS GLASS ON CARDS:

Society member Melinda Rosenzweig has brought to our attention a series of greeting cards reproducing Morris stained glass windows. These were advertised in the September 1988 issue of Professional Stained Glass, and may be ordered from that journal at 245 West 29th Street, New York, NY 10001. Some have the message "With Best Wishes for Christmas and the New Year," others are blank. The cost is \$6.50 (\$1.00 postage additional) for each set of 4 or 5 cards. Curiously, while the advertisement gives the locations of the glass—mostly Christ Church, Oxford—it nowhere mentions Morris or Burne-Jones.

Please send announcements or newsworthy items to Mark Samuels Lasner, Apartment 101, 1870 Wyoming Avenue N. W., Washington, D. C. 20009 (Tel. [202] 745-1927).



WILLIAM MORRIS SOCIETY
President, Lord Briggs of Lewes
Honorary Secretary, P. Preston
Kelmscott House, 26 Upper Mall,
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January 1989

Dear Member

1. SOCIETY NEWS

We are delighted to announce that Mrs Athene Hannen, the actress Athene Seyler, has accepted honorary membership of the Society. Now in her hundredth year, Mrs Hannen lives in the Coach House and recently made a lively appearance on the Terry Wogan Show, delighting the audience with her recollections of theatrical life, culminating in a rendering of 'Oh, Mr. Porter'.

Two members have recently offered valuable help in Kelmscott House. Sonia Critchlow has been dealing with orders for greetings cards, while Alyson Barr has agreed to take responsibility for the sale of books at the Society's London meetings. We are grateful to them for this service.

The long list of small jobs needing to be done in Kelmscott House is gradually getting shorter, thanks to the House Committee under the energetic leadership of John Kay. A cleaning rota will soon be established and volunteers are needed for the first Saturday morning of each month.

The Society has now joined the London Area Museum Service, which will entitle us to apply for conservation advice and make us eligible for grants towards the cost of conservation. We are also taking advice from the Borough Archivist of Hammersmith and Fulham about the sorting and storage of our records. Our thanks, as always, are due to Christine Poulson, the Curator at Kelmscott House, for the leading part she has played in these significant developments.

Increased work brings with it the need for more help, and we are again appealing to members for their assistance. An Assistant Secretary/Office Manager for Kelmscott House would be invaluable in relieving Christine Poulson of routine administrative tasks and dealing with some matters on behalf of the Hon. Secretary. We also need an Assistant Publicity Officer to deal with the distribution of information about the Society - particularly our membership leaflets - to outlets in museums, houses, galleries and colleges.

Three members have recently donated books to the library at Kelmscott House: Michael Holroyd: Bernard Shaw: the Search for Love (from Ursula Bruck); a Morris and Co., catalogue and Lewis F. Day: The Art of William Morris (from Mrs Martin); J. Bruce Glasier: The Meaning of Socialism and R. Page Arnot: Unpublished Letters of William Morris (from Carol Johnson). We are very grateful for these donations.

Christine Poulson has asked that any members who still have review copies of books should return them to her so that they can be added to the library at Kelmscott House.

Pr.