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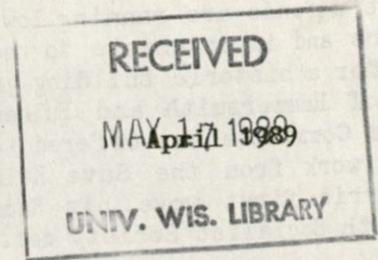


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PR

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NEWSLETTER



Dear Member,

1. SOCIETY NEWS

You will find enclosed with this issue a questionnaire, which you are asked to complete and return to the Society. The Committee feels that it would be useful to have a profile of our members, the nature of their interest in Morris and the ways in which they might contribute to our work. We must emphasise that any information you choose to give will remain confidential to the Society and will not be used for any other purpose.

As always, we need more help from members, particularly at Kelmescott House. The regular cleaning days (first Saturday of the month) have not been well supported, and more volunteers are needed. Now that the House is open to the public on a regular basis, it is most important that it should look clean and tidy. Also, we need people to undertake office work, in order to ensure that Christine Poulson's time is not taken up with routine tasks. Finally, we'd like to hear from any member with an interest in bookbinding.

We are pleased to acknowledge the gift, from Central Television, of a video of their programme, 'May Morris - The Art of Decorative Embroidery'. We also acknowledge the gift of F. P. Thomson, Tapestry: Mirror of History (from the author).

The Society is seeking to fill various gaps in its book collection. We should be glad to hear from any members willing to donate copies of any of the following: May Morris, Decorative Needlework (1893); Helen Thomas, Time and Again (edited by Myfanywy Thomas, Carcanet 1978); Writers and Rebels (from the Fabian Biographical Series, edited by Michael Katanka, published by Charles Knight, 1988); J. Morton, Three Generations of a Textile Family.

Does any member know where William Morris designs may be seen in New Zealand? We have a suspicion that there may be a house near Dunedin, but have no other details.

From time to time we send out with the Newsletter leaflets advertising books and other items connected with Morris. If you decide to purchase anything as a result of seeing these leaflets, may we ask you to mention the Society when you send your order? Potential advertisers are much more encouraged to use the service we offer if they have clear evidence of some

return on their outlay - which is a useful addition to the Society's income.

2. KELMSCOTT HOUSE TRUST

The Trustees have met twice since the report in the October newsletter. The Trust's funds are running low and to help us to continue the programme of repairs and improvements to the coach-house at Kelmscott House, we have applied for a historic building grant from our local authority, the London Borough of Hammersmith and Fulham. We await the outcome of this. The Society's Committee has offered to make a contribution to the cost of the building work from the Save Kelmscott House Fund. The coach-house is where Morris first wove his Hammersmith carpets and where, later, the Hammersmith Socialist Society met.

John Kay

3. OBITUARIES

John R. Biggs

John R. Biggs - who, like a Methodist minister or American businessman could never be thought or spoken of without that middle initial - died last November, six months short of eighty. A life-long practitioner and teacher of all the crafts that add up to the world of print, a long-standing member of the Art Workers' Guild and of the William Morris Society, his interest in, his practice of those black arts never ceased, nor did his writing and talking about them.

This cannot pretend to be a formal obituary: it is a personal memory of a man who was friend and colleague for over twenty years, from the time of my own move in 1965 to what had then just ceased to be called, simply, the Brighton School of Art, where John had been Head of Graphics for twelve years. I had long known his books on lettercrafts and typography, and well-remembered the wood-engravings which were his contribution to one of Allen Lane's experiments in early days of Penguin books, an illustrated Robinson Crusoe.

His training began at Derby, the tight formal training of our pre-war art schools, but he was a good deal more enterprising than most, and before he had finished his training to go to London, he bought a discarded Albion press and some type, to begin his lifelong engagement with print. In London he went to the then prestigious Central School of Arts & Crafts, where the shadow of Lethaby was still long, and one of his teachers was Noel Rooke, son of Burne-Jones's last assistant and a pioneer in the revival of wood-engraving at the turn of this century. Soon, as well as teaching part-time (that old standby of our artists in this century) he began to work in the trade, for the S.C.M. in particular.

A little while after his retirement as Head of Graphics in Brighton, a retrospective exhibition in the Polytechnic Gallery revealed to colleagues - young and old - a versatility they had not suspected: among the wood-engravings and calligraphy, the typographic designs, the many published books, were also etchings, landscapes, and elegant small sculptures.

Nearly ten years later, rather to his surprise but much to his delight, elected Master of the Art Workers Guild, he invited my help in preparing

the series of lectures for the year. Perhaps it is not surprising that most, if not all, who spoke that year under the bronze head of Morris were members of this Society. I have a delightful memento of this in a copy of the little book on Shaftesbury - the lovely Dorset town, not the philanthropist or the philosopher - for which he had made a set of evocative wood-engraved illustrations when it was published by the High House Press there in 1932.

In the late seventies and early eighties, he and I used often to find ourselves travelling to or from the Great Wen as we went about our business of lectures and meetings, beguiling journeys with talk of Morris and other heroes, and often of his many visits, after retirement, to the Soviet Union, where, especially in the Repin Institute of Graphic Arts in Leningrad, he had spent much time in research and made new professional friends. This made him, in the last decade, master of yet another field of interest - Russian typography and calligraphy; few knew the potential of the Kyrillic alphabet as he did, and probably no foreigner was so familiar with the actual practice and teaching of that famous school.

Ray Watkinson

Bill Laithwaite

Bill Laithwaite, who died last Autumn, was an engineer by trade, and long after retirement from his years of work for the Engineering Department of the C.W.S. in Manchester, continued his busy life as a consultant. This may not seem the likeliest base from which a devotion of Morris should spring; but, as well aware as the rest of us of Morris's 'hatred of modern civilisation', he was from early days a member of the William Morris Society. Perhaps we might remember that one of Morris's neighbours and dear friends, a fellow member of the Hammersmith Socialist Society, a frequent attendee and speaker at its meetings, was John Carruthers. He had spent a busy life building railways all over the world, especially in South America: retired to Hammersmith, it was this distinguished engineer who was Morris's caring companion on that last sad journey to Norway, where he saw the great Cathedral of Trondhjem, his last new experience in architecture.

Though my contacts with Bill were spasmodic and lessened in latter years after his severe illness, our pre-war acquaintance was renewed after both had moved south. I have the happiest memories of meetings in the late thirties and early forties in the family kitchen in Prestwich - sometimes graced by the beautiful singing of his sister Anna, always enlivened by their mother. Nobody who ever met Mary Laithwaite could be in doubt as to the source of her children's steadfast belief in socialism. In the past twenty years and more, Bill had worked tirelessly in the peace movement,

and only failing health brought to an end his attendances at Society meetings.

Ray Watkinson

Lady Mander

Lady Mander, who died at the end of last year, was a long-standing member and supporter of the William Morris Society and for a number of years a member of the committee. A graduate of Lady Margaret Hall, Oxford, she became well-known as a lecturer, particularly in the United States and as the author of a number of biographies, written under her maiden name of Rosalie Glynn Grylls. These were Mary Shelley (1936); Trelawney (1950); Portrait of Rossetti (1965) and Mrs Browning (1980). In addition to the book on Rossetti, she contributed an essay on Rossetti and the Oxford Murals to the Pre-Raphaelite Papers published by the Tate Gallery in 1984. However her greatest contribution to the Morris cause, was her enthusiastic care of her west midlands home, Wightwick Manor, near Wolverhampton, presented to the National Trust by her late husband, Sir Geoffrey Mander, in 1937. Although Wightwick Manor, built for Theodore Mander in 1887, was not decorated by Morris & Company, from the onset it contained a considerable amount of Morris wallpapers, textiles and furniture, together with De Morgan tiles and Benson light-fittings. Lady Mander and Sir Geoffrey (until his death in 1962) added extensively to the collections, emphasising the Morris aspect, so that it now houses one of the most important collections of Morris related material in the country, including Pre-Raphaelite paintings and an extensive library. For this the Society must remain indebted to Lady Mander.

Barbara Morris

Patrick Rice

Patrick Arthur Rice, a member of the Society since its beginnings, died last year, shortly before his eighty-sixth birthday. He was a devoted disciple of William Morris from the time, in his early twenties, when he first read J. W. Mackail's Life. For many years he was a leading exponent of Morris's ideas in this country, and often his seemed to be a lone voice - principally in the early days of The Listener and the Journal of the Royal Society of Arts - supporting Morris when everyone else seemed to be against him. In the 1930s May Morris herself introduced Patrick to the S.P.A.B. and when, at the end of the 1950s, owing to the results of a tractor accident during the War, Patrick had to give up farming, he put his interest and knowledge of ancient buildings to practical use. With the help of the S.P.A.B. he worked to save Shute Barton for the nation, and subsequently lived and worked there for nearly twenty years. Several Morris items were on show in the house, and recently a small embroidered panel, worked by May Morris, was displayed in the exhibition at Walthamstow. A few years ago, before he became too ill to travel, Patrick visited Kelmscott House and presented two glasses made to Morris designs by William Powell of Whitefriars; these are now on display in the House. Our sympathies are extended to Pamela, Patrick's widow, and their daughter Elizabeth, who has taken over her father's membership of the Society.

We are also saddened to hear of the death of our member John M. Crawford Jr., of New York. Some members will recall that it was Mr Crawford's gift

of his William Morris collection to the Pierpoint Morgan Library that inspired their splendid exhibition and catalogue in 1976.

4. SOCIETY EVENTS

Saturday 6 May, 2.00 - 6.00 p.m. THE SOCIETY'S 34th ANNUAL GENERAL MEETING
Working Men's College, Crowndale Road, London, NW1.

Members are encouraged to make every effort to attend this important meeting in the Society's annual calendar. A copy of the Annual Report for 1988, which will be discussed at the meeting, is enclosed, as are minutes and an agenda. We shall be pleased to receive nominations for Committee members. The meeting will be followed by tea and a talk on the history and work of the College, and admission is free.

Monday 15 May, 7.00 p.m. APPRECIATING THE DRAWINGS OF BURNE-JONES
Kelmscott House.

Drawings by Burne-Jones from Hammersmith's Cecil French Bequest have been a feature of the display at Kelmscott House for the past year. This meeting offers an opportunity to hear a talk by Julian Hartnoll, a specialist in 19th century English paintings and drawings. Tickets £1.00 (including tea) from Judy Marsden at the Society.

Saturday 24 June, 2.00 - 6.00 p.m. RED HOUSE GARDEN PARTY

The Society's biennial visit to Morris's home in Bexley Heath is bound to be a popular event, so early booking is advisable. Tickets £4.50 (including tea and entertainment) from Judy Marsden at the Society.

Saturday 1 July, 11.00 a.m. - 6.00 p.m. 'WORK IN PROGRESS': A SYMPOSIUM ON RESEARCH ON WILLIAM MORRIS, Kelmscott House.

This seminar will be of particular interest to anyone working on Morris and those associated with him who would like to meet and exchange ideas with others similarly engaged. The symposium will be chaired by Peter Faulkner, editor of the Society's Journal. Please write to him at Kelmscott House if you would like to participate, indicating whether you would like to give an informal (or formal) introductory talk on your research. Lunchtime snacks may be obtained nearby. The symposium will be followed by a cheese and wine party to which all members are invited. Admission to the symposium is free but a small charge will be made for the cheese and wine party.

Friday 14 - Sunday 16 July MORRIS IN THE MIDLANDS, Birmingham University.

Full details of this weekend study course were given in the last issue of the Newsletter. The programme on Sunday will now include a visit (using participants' own transport) to All Saints, Brockhampton, one of W. R. Lethaby's finest buildings, described by Pevsner as "one of the most convincing and most impressive churches of its date in any country". The fee (covering meals, accommodation, transport, entry fees and the services of expert guides and lecturers) is £75.00 (£70.00 for applications received before 31 May). Only a few places are left, so apply quickly if you wish to join the course. Please send reservations, a (non-returnable) deposit of £10.00 and a large S.A.E. to Judy Marsden at Kelmscott House.

5. NEWS FROM NOWHERE CENTENARY WORKING PARTY

Nicholas Friend has very kindly put together a programme of extracts from the book for a rehearsal reading and I have been charged with the task of producing and directing the performance. We hope to stage it next January or February, with rehearsals starting in November. Initially, rehearsals and performances will take place in London, but it would be of great benefit to the Society if we could mount a tour.

Two volunteers will be needed to fill the following jobs:-

1. Assistant to the producer/director

Stage-management experience and an understanding of budgeting and cost-control would be useful, but they are not essential as I would be prepared to guide someone with no theatrical background. The person must, however, be methodical, communication conscious, and sociable. This is a purely 'backstage' position and would not involve performing.

2. Publicity organiser

I know much more about how to put a show on the stage than I do about how to publicise it, so this person must have some experience of advertising, journalism, or public relations, and be capable of editing and possibly designing a suitable programme. It would be possible for the publicity organiser also to be a member of the cast.

If members are interested or they have friends or relatives who are, they should ring me day, evening, or weekend on 01-837 6263 (work). If I'm not there, someone will take a message or tell you when I'm coming in. You can also write to me at Flat 9, 44 Elmbourne Road, London SW17 9JJ.

Edwin Wolters

The working party also hopes to set up some schools projects in connection with the centenary of News from Nowhere. Members who are school teachers and might be able to offer advice or assistance are asked to get in touch with Nicholas Friend at 1 Hale Avenue, Cambridge CB4 3ET, tel. 0223-350995 (home); 0223-329412 (work).

6. SOCIETY PROGRAMME REPORT

WANDLE INDUSTRIAL MUSEUM 24 September 1988

Regular readers of this newsletter will remember a number of references over the past year or two to the Wandle Industrial Museum. This is an initiative, mainly by local people in south-west London, to commemorate the crafts and industries which have made use of the waters of the Wandle, a tributary of the Thames. Morris's Merton Abbey works was one of these and although none of the buildings Morris used exists now, the Society takes a keen interest in this project.

Following the EGM reported in the October newsletter we had a talk by Nicholas Falk, a member of the Society who heads URBED, an organisation dealing with Inner City projects, most of which find new uses for old buildings. Members who were at the AGM in 1986 will recall a talk by him outlining the project's ambitious programme. Now, against long odds, much

of this has been achieved. Sainsbury's, who own the site and have built a hypermarket nearby, have been persuaded to allow a group of important early industrial buildings to be retained and used as the home for this project, which it is hoped will be called Liberty Mills (see aerial drawing on next page).

Our walkabout last September, picking our way across a muddy site littered with builder's equipment, found the wheelhouse already repaired. We could see the potential of the other buildings for the stimulating mixture of making, exhibiting and selling the crafts, as well as the educational and museum purposes to which the Society hopes to contribute. More has been done since and it is clear that the project has got so far due chiefly to the vision, determination and sheer unputdownability of Nick Falk and his colleagues in the Wandle Industrial Museum offices. Members who would like to visit the site should ring Tony de Seife on 01-542 2406 for particulars. And, as they say, watch this space.

John Kay

RUSKIN, MORRIS, MARX AND WORK 12 November 1988

A goodly number of people gathered in the Library Theatre, Sheffield, for a one-day seminar exploring the development of Morris's ideas of art, work and social order in the light of Ruskin and Marx. The seminar was organised by the Society in conjunction with the Ruskin Gallery, Sheffield, and was ably chaired by Dr Sheila Smith of Nottingham University.

The speakers were Brian Maidment on Ruskin's work, Ray Watkinson on Ford Madox Brown's "Work", Dick Smith on aspects of Marx's thought on work with special reference to Morris, and Ray Watkinson again on Morris the artist as employer. Styles of delivery were diverse, subject matter was illuminating and thought-provoking, engendering questions and discussion at the end. Any attempt I might make to summarise the content would be an injustice to the speakers.

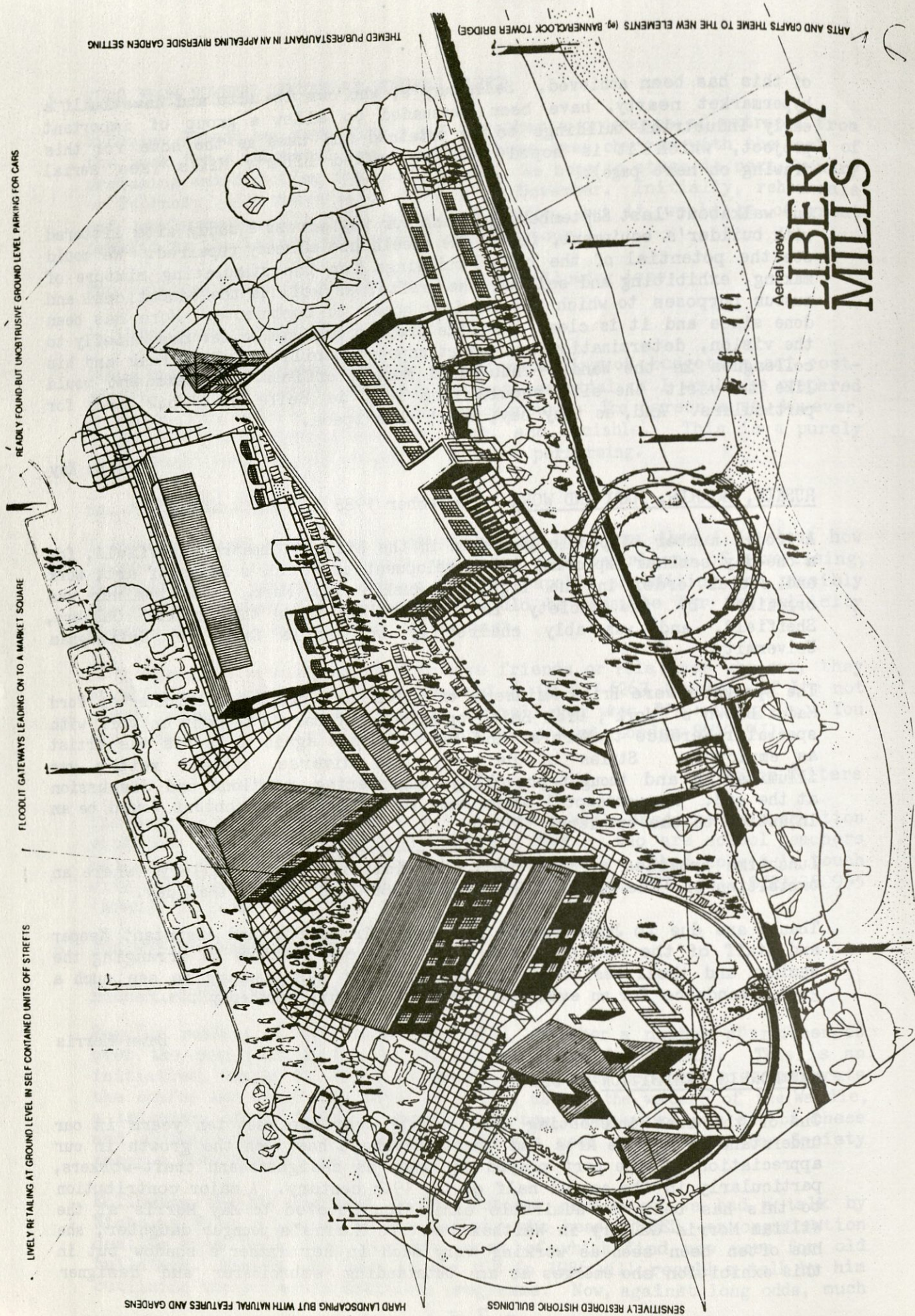
Lunchtime provided an opportunity to visit the Ruskin Gallery, where an exhibition of 'The Guild of Handicraft 1888-1988' opened that day.

Thanks are due to Janet Barnes and Mary Muir, Keeper and Assistant Keeper and staff of the Ruskin Gallery for their co-operation in arranging the seminar and their assistance on the day. It was pleasing to see such a good attendance for an event in a place 'somewhat northerly'.

Dawn Morris

MAY MORRIS EXHIBITION 25 January 1989

One of the most interesting developments over the past ten years in our understanding of the Arts and Crafts movement has been the growth in our appreciation of the part played by women as designers and craft-workers, particularly in the second half of the 19th century. A major contribution to this has been the admirable exhibition devoted to May Morris at the William Morris Gallery in Walthamstow. As Morris's younger daughter, she has often been seen as working very much in her father's shadow but in this exhibition she emerges as an outstanding embroiderer and designer



with a distinctive style of her own, and an authoritative writer and teacher in her subject.

A small group of Society members took advantage of the private view organised for us by Helen Sloan, Assistant Keeper at the gallery. She gave us a conducted tour of the exhibition and dealt most knowledgeably with our questions. Alongside the rich and varied display of May's craft work, the exhibition enlarged our knowledge of and sympathy with her as a person. Her determined character was shown in her part in the foundation in 1907 of the Women's Guild of Arts, when the AWG refused to admit women.

Members who had the misfortune to miss this exhibition can learn much about it from the excellent and well-illustrated catalogue, which has an introduction by Helen Sloan and can be obtained from the William Morris Gallery, Lloyd Park, Forest Road, London E17 4PP, for £2.50 plus 35p postage and packing in the UK.

John Kay



MAY MORRIS (1862-1938)

from a drawing c.1900 by Mary Ann Sloane (1867-1961) (William Morris Gallery)

7. EAST MIDLANDS GROUP

In spite of some apprehension over the weather (the first real snow fall of the Winter), eight intrepid members of the East Midlands Group travelled to Manchester on Saturday 25 February to view the major exhibition entitled "Walter Crane: Artist, Designer and Socialist".

We were met at the Whitworth Gallery at lunchtime by Joan and Jim Pilbeam, the instigators and organisers of the visit. After a bite of lunch a guided tour of some of the principal exhibits was given by Greg Smith, the Assistant Keeper (Arts) who highlighted Crane's failings as well as his genius as a book illustrator, designer and artist for Socialism. Like Morris, Crane tried his hand at many skills including designing textiles, wallpapers, ceramics, stained glass, as well as interior decoration schemes. He was also a prolific painter and sketcher. Examples of all of these skills were on display.

At 2.30 p.m. we joined the audience gathered for a lecture by John Gorman (author of Banner Bright) on the subject of "The Socialist Art of Walter Crane". John gave a potted biography of Crane and his family as well as the individuals who influenced his thought and development, with particular reference to his declaration for Socialism. He explained that Crane's work spanned all of the great artistic movements of the late 19th and early 20th centuries and that politically he did not favour any particular faction over another; producing work for all shades of left opinion. John finished with a series of slides of Trade Union banners greatly influenced by the designs, art and imagery of Walter Crane.

A further and more detailed circuit of the exhibition followed until the Gallery closure, after which we all journeyed to the Pilbeams' delightful and fascinating house at Rosebank in Leek. Wine, a wonderful spread and real comradeship were provided by the Pilbeams and the future of the East Midlands Group was discussed. The journey home was uneventful, despite our earlier fears, after a very happy and stimulating day.

Tony Morris

8. MAY MORRIS EXHIBITION

Following the William Morris Gallery's recent exhibition of the life and work of Jane Morris, it is appropriate that the spotlight should now be turned on May, the younger daughter of Jane and William. She proved an excellent subject for study. Not only was she an artist-craftswoman of considerable talent but was also associated with one of Britain's most fascinating artistic and literary circles. She involved herself in many aspects of the arts, as a watercolourist and designer of wallpapers, book bindings, jewellery, tapestries and embroideries. Her literary exploits, from the mammoth task in editing her father's Collected Works to her own play White Lies, are also worth considering and featured in the exhibition.

The first section of the exhibition, housed on the ground floor of the gallery, concerned May's life. Through photographs, letters and watercolours her childhood, family, homes, education, holidays and friends were explored. Other memorabilia illustrated her involvement with the Socialist League, the Arts and Crafts exhibition Society and the Women's Guild of Art, of which she was a founder member. Her personal life was

set alongside her public persona and the exhibition was very successful in suggesting that May was not always happy with this dichotomy.

The upper gallery of the exhibition displayed a comprehensive range of May's work as designer and craftsman. Her jewellery is exceedingly good and compares favourably with the work of her Birmingham friends, Arthur and Georgie Gaskin, now seen as leaders in this field. Designs for wallpapers were included and it was good to see May credited, at last, with the Honeysuckle wallpaper, one of Morris & Co's finest patterns.

The largest single section of the exhibition concentrated, quite rightly, on May's embroidery. Almost every technique was represented from the simplest of canvas work panels to complex silk and metal thread hangings requiring the highest professional skills. Included were examples designed and worked for Morris & Co., for private commissions and for her own domestic use. The success of her work lies not in size or detail but in the appropriateness of her designs, gained from a deep knowledge of materials and technique. It is right that May will be remembered for her embroidery, first and foremost, as her skills as a craftswoman and teacher far surpass most other talented embroiderers of the period. This is not to denigrate her other work. She was far more than the dutiful daughter of a famous father and during her own lifetime was seen as a significant artistic figure in her own right. This exhibition helped to re-establish this reputation.

Linda Parry

9. EXHIBITIONS AND EVENTS

Robin Tanner Remembered. This exhibition, which continues until 14 May, is being held at Holbourn Museum and Crafts Study Centre, Great Pulteney Street, Bath, BA2 4DB, and is open 11.00 am - 5.00 pm Monday to Saturday and 2.30 - 6.00 pm on Sundays.

The Arts and Crafts Movement: William Morris and his Legacy. This day school, with Joseph Acheson as tutor, will take place on Saturday 6 May. The fee for the day is £12.75; lunch is available for an extra £3.20.

Two Lutyens Houses. A visit on Saturday 13 May to Great Maythan, Rolvenden, Kent and Great Dixter, Northiam, Sussex, under the guidance of Maurice Tomlin; the fee is £13.75, including cost of transport but excluding entrance fees to the houses.

Both these events have been organised by the Department of Educational Studies at the University of Surrey, and further details may be obtained from the Department at Guildford Institute of the University of Surrey, Ward Street, Guildford, Surrey GU1 4LH.

Walter Crane's Contemporaries. This exhibition continues at the Whitworth Art Gallery, Manchester until 1 May.

Ruskin and the English Watercolour - from Turner to the Pre-Raphaelites. Also at the Whitworth, this exhibition continues until 13 May and examines Ruskin's own watercolours and a selection from those of his teachers, Copley Fielding and Harding, together with works by Prout and Roberts. A major section is devoted to Ruskin's collection of Turner's watercolours, and another deals with present-day methods of paper conservation. There

are a number of talks and tours associated with the exhibition: Saturday 22 April at 2.00 pm, guided tour of the exhibition by Greg Smith; Wednesday 26 April at 1.15 pm, 'Looking at Watercolours, guided tour by Greg Smith; Friday 28 April at 1.15 pm, 'Ruskin and the Conservation of Watercolours', talk by Clio Jones, Paper Conservation Officer; Thursday 4 May at 6.30 pm, 'Ruskin as a Collector of Turner's Watercolours', lecture by Dr Ann Sumner (admission £3.00); Friday 5 May at 1.15 pm, 'Artists Championed by Ruskin', talk by Dr Ann Sumner; Saturday 13 May at 2.00 pm, guided tour of the exhibition with Dr Ann Sumner.

Henry Holiday 1839-1927: A 150th Anniversary Exhibition. This will be the first survey for over fifty years of Henry Holiday's long and varied career. A friend of Morris, Holiday shared his commitment to the social relevance of art and played a prominent part in the decorative arts revival of the 1860s to the 1900s. The exhibition will include designs and cartoons for stained glass and some panels of glass, paintings, drawings, book illustrations and other graphic work, enamels and photographs. There will also be material relating to Holiday's interests, such as astronomy, music and Egyptology, and his involvement in the campaigns for Irish Home Rule, Women's Suffrage and Dress Reform. For further details please contact Peter Cormack, at the William Morris Gallery, Lloyd Park, Forest Road, London E17 4PP, tel. 01-527 5544 ext. 4390, who can also supply details of the special one-day conference on Henry Holiday's Stained Glass to be held on Monday 31 July.

Milan is probably too far for most members to travel for Morris events, but it is good to note that our member David Hill, who works for the British Council in Italy, runs sessions on Morris as part of the Council's seminar programme for teachers of English at the English Teaching Information Centre.

10. AN ARTS AND CRAFTS LIBRARY FOR IRELAND

We have received the following letter from our member David Rose:

"I am writing in the hope that there may be amongst the members of the Society some with Irish connexions who may wish to support our current project here, namely the establishment of an Arts and Crafts Library. West Cork is particularly noted for the numbers of its artists and craftworkers and their presence has generated a wider interest in art and craft in the population at large. Geographically, however, we are cut off, and we are therefore founding the West Cork Arts Library, to cover all aspects of the fine, applied and decorative arts. We are seeking the donation of books, magazines and catalogues. A bookplate will be commissioned which will carry the name of the donor. Duplicates will be offered for sale and the money used for purchases which will be acknowledged as if from the original donor."

Anyone wishing to make a conation to the library should write to David at West Cork Arts Centre, Skibbereen, Co. Cork.

11. PUBLICATIONS

Our member in the U.S.A., Judith B. Tankard, has sent advance details of Gertrude Jekyll: Vision of Garden and Wood, of which she is co-author with

Michael R. Van Valkenburgh. It will be published in this country in April by John Murray at £20.00.

We have received the following letter from our member Eugene D. LeMire, Discipline of English, Flinders University of South Australia, Bedford Park, South Australia 5042:

"It may be of some interest to the Society that a project for a Soho-type bibliography of William Morris is beginning here. This will involve a very long period for research, with work to be carried out in the U.S.A., Canada, Australia and Holland, as well as in England. The Australian Research Council has recently made a substantial research award available for this purpose in 1989, but the bibliography is not scheduled for publication - by the Oxford University Press - until 1998. Any information relating to Morris's relations with publishers, in England or elsewhere, would be especially welcome. Members with any information relating to the history of Morris's books please contact me at the above address.

12. NEW MEMBERS

In response to requests from members, we shall in future be publishing lists of those who have joined the Society in the preceding quarter.

Nikki Bower, Burwell, Cambs.	Keith Godard, New York
Marc Stauch, Barnes, London	Mr & Mrs C. M. Pearson, Saffron Waldon, Essex
Miss G. F. Bull, Frodsham, Cheshire	Mrs K. P. Paton, Highams Park, London
Mrs A. Brightman, Highams Park, London	Celia James, London
Janet F. Mann, Orpington, Kent	Janet Johnson, Warninglid, Sussex
Clare Paffett, Corsham, Wilts	Mrs L. M. Monteith, Stratford upon Avon, Warks.
Mrs M. R. Moore, Stratford upon Avon, Warks.	Ms P. K. Marstrand, Tollesbury, Essex
Mr B. A. Nichols, Plymouth, Devon	S. P. Publishing Ltd., Birmingham
Ms J. Sauvinet Jones and Peter Jones, London	Ruth Phelps, London
Mrs M. Snyderman, Philadelphia	Mr Sho M. Koike, Tokyo
Mrs Susan King, Cheam, Surrey	Mrs M. Danes, Cheltenham, Glos.
Mrs M. R. Graham, Chelsea, London	Miss C. Burroughs and family, Ryde, Isle of Wight
Mr A. S. Lewis, London	Iraina Cadbury, Leamington Spa, Warks.
Designers Forum, London	Ms J. Norris, Uxbridge, Middx.
Mrs Y. C. Garton, Christchurch, Dorset	Norma Hampson, Stratford upon Avon, Warks.
Mr P. Letschka, Brighton, Sussex	Mrs D. J. Meshiea, London
Fiona Mackinnon, East Dulwich, London	Ms J. Lancaster, Barnes, London

13. MORRIS ON EDUCATION

As I edit this issue, the newspapers are reporting political debate and controversy throughout our educational system, from schools to universities. Here are some of Morris's words on the subject, taken from

'How We Live and How We Might Live', published in Commonweal in February 1887.

What I claim is liberal education; opportunity, that is, to have my share of whatever knowledge there is in the world according to my capacity or bent of mind, historical or scientific; and also to have my share of skill of hand which is about in the world, either in the industrial handicrafts or in the fine arts; picture-painting, sculpture, music, acting, or the like: I claim to be taught, if I can be taught, more than one craft to exercise for the benefit of the community. You may think this is a large claim, but I am clear it is not too large a claim if the community is to have any gain out of my special capacities, if we are not all to be beaten down to a dull level of mediocrity as we are now, all but the very strongest and toughest of us.

But also I know that this claim for education involves one for public advantages in the shape of public libraries, schools and the like, such as no private person, not even the richest, could command: but these I claim very confidently, being sure that no reasonable community could bear to be without such helps to a reasonable life.

14. TAILPIECE

This is a large mailing and the three major items - Newsletter, Journal and Annual Report - are being printed in different locations, so I hope everything will meet in time to be posted to reach you by the end of the month! The timing of the mailings is very delicate, and I am sure that members sometimes receive frustratingly short notice of non-Society events. We give as much notice as we can of such events, but we are of course dependent on the publicity departments of the many galleries, museums and other organisations who kindly send us details of their programmes. The arrival of their publicity does not always fit in with the schedule of the Newsletter; for instance, one major gallery sent details in the last week of January of its events for February and March, thus falling neatly between two issues!

The next issue will be published in July and contributions should be sent to me at 7 Bromley Road, West Bridgford, Nottingham, NG2 7AP no later than 23 June.

Good wishes to you all,

Peter Preston
Hon. Secretary.

WILLIAM MORRIS SOCIETY IN THE UNITED STATES

NEWSLETTER • April 1989

MORRIS AT NEMLA

From Florence Boos comes a report on the Morris session at the 1 April meeting of the Northeast Modern Language Association in Wilmington, DE:

*Three speakers offered talks in a session on William Morris moderated by Carolyn Collette, professor of English at Mount Holyoke College. In "Victorian Historicism and A Dream of John Ball" Florence Boos (University of Iowa) examined the participatory narrative structure of Morris's treatment of the Peasant Uprising as a partial realization of some tenets of nineteenth century historicism expressed by the hermeneutic philosopher Wilhelm Dilthey, and briefly considered the range and limitations of Victorian historicism as a whole. In "William Morris's 'The Haystack in the Floods': An Uncharacteristic Pre-Raphaelite Poem," Veronica M. S. Kennedy (St. John's University) studied the poem's stylistic and thematic nuances, and found in it and other examples of Morris's early poetry anticipations of Eliot's "The Waste Land" and other twentieth century poetic portrayals of physical and psychological desolation. Rowland Elzea (Delaware Art Museum) then provided an introduction to the Museum's Samuel and Mary R. Bancroft collection (which includes, among many art works, Holman Hunt's 1867 Isabella and the Pot of Basil, Marie Spartali Stillman's Beatrice, and D. G. Rossetti's Found and La Bella Mano), and observed that Bancroft's unpublished personal letters and documents have not been fully mined for information about nineteenth century art collections in the United States. Twenty minutes of questions followed the talks: several inquired about the Museum's holdings; and others asked Florence Boos to explain a remark made in her paper, that "Victorian women were less ardent medievalizers" than their male counterparts. Marjorie Stone (Dalhousie University) suggested that Barrett Browning's 1844 ballads provide at least a partial counterexample.

*Richard Currie (College of Staten Island, New York 14260) will chair next year's NEMLA Morris session, and the session's secretary will be Veronica Kennedy. Essays and proposals should consider some aspect of Morris's socialism, and should be sent to Professor Currie by 1 September 1989.

*Carolyn Collette kindly arranged for a tour of the Delaware Art Museum and visit to the Bancroft collections the next afternoon, and two busloads of NEMLA members made the trip. The careful symbolism of Rossetti's backgrounds seemed more discernible on canvas than in reproductions, and lesser-known works by Hughes, Sandys, and Stillman bore scrutiny well. Among the museum's decorative artwork of the nineteenth and early twentieth centuries are glazed bowls and tiles, jeweled silver necklaces and vases, book illustrations and embroidered book covers.

*A second group travelled to Winterthur, site of the largest collection of hand-crafted American furniture in the United States, bought by Henry Du Pont and preserved by his heirs. Only 19 of the museum's 800 display rooms were open without advance reservations, but this North American counterpart of the Victoria and Albert's furniture galleries provided a useful cross-section of furniture from upper and upper-middle class homes of the seventeenth, eighteenth, and early nineteenth centuries. Among other things, visitors remarked on a mid-

eighteenth-century fashion for Oriental designs, a fondness for on-site domestic murals done by itinerant artists, and a shift to somewhat lighter, graceful styles which seemed to follow the American revolution.

PRE-RAPHAELITES ON VIEW

*Visitors this year to a number of American museums have the opportunity of seeing a number of unusual and seldom exhibited Pre-Raphaelite drawings. At the National Gallery of Art (to 21 May) in Washington, Master Drawings from the National Gallery of Canada contains William Holman Hunt's 1876 chalk portrait of his second wife Edith, an ink and wash version of Millais's The Return of the Dove to the Ark, and Frederic Sandys' Proud Maisie (1902). The star of the show is undoubtedly Mrs. Morris, depicted in Rossetti's crayon study The Roseleaf, last exhibited in the United States in 1964. Rossetti must be much in favor at the National Gallery at the moment, since the concurrent hodgepodge, Treasures from the Fitzwilliam (19 March-18 June 1989) includes, as its only Pre-Raphaelite representation (there are some Blakes worth noting) an exquisite drawing of Elizabeth Siddal dating from about 1854. Miss Siddal can be seen in other parts of the country, as the Fitzwilliam show moves to Forth Worth (Kimball Art Museum, 15 July-8 October 1989), New York (National Academy of Design, 5 November 1989-28 January 1989), Atlanta (High Museum, 20 February-6 May 1990), and Los Angeles (Los Angeles County Museum, 21 June-8 September 1990).

THE DOHENY SALE OF "WILLIAM MORRIS CIRCLE"

*Some might say that there is a touch of irony in what may well be the Morris event of the year. On 19 May, Christie's will sell the final portion of the Estelle Laurence Doheny Library, 135 or so lots all devoted to "William Morris and his Circle. These items, showing Morris as writer, calligrapher, printer, agnostic and Socialist, were collected by a Papal countess, the wife of a multimillionaire oil "robber baron" involved with the Teapot Dome scandal of the 1920s. And, given the "track record" of the previous Doheny sales and the booming market in rare books and manuscripts, most everything will be bought by similar private collectors, many of whom are buying for investment, not for love of Morris.

*The highlight of the sale is the breathtakingly beautiful calligraphic manuscript of The Aeneid of Virgil. Illuminated by Morris's friend Charles Fairfax Murray, the manuscript was left unfinished at Morris's death; it was later "completed" by Graily Hewitt. The manuscript has never been reproduced in its entirety but a book about it, A Pre-Raphaelite Aeneid of Virgil, was privately issued by Mrs. Doheny in the 1930s. For those interested in making a bid, the pre-sale estimate hovers in the range of a quarter of a million dollars. Another calligraphic manuscript by Morris, The Story of Friithiof the Bold, carries a somewhat less lofty price tag.

*In addition there are two "straight" autograph manuscripts of significance, Morris's A Note on his Aims on Founding the Kelmscott Press and News from Nowhere. A large number of Kelmscott Press titles accompany these, including the Chaucer, one of the 13 copies printed on vellum. The rare Oxford and Cambridge Magazine (1856)—the undergraduate publication sponsored by Morris and containing his first published work—is present and there are a number of volumes inscribed by Morris to his friends. A particularly interesting association

item is Morris's copy of Marx's Le Capital (1867), one of the earliest books bound by Thomas J. Cobden-Sanderson.

FORTHCOMING MORRIS SOCIETY PUBLICATION

Later this year the American branch of the Society will issue The Widow's House by the Great Water. One of Morris's few remaining unpublished prose tales, the text will be introduced and edited by Helen Timo. It is expected that the publication will be in booklet form and printed in an edition of 200 copies. Further details will be found in the next Newsletter.

ANNOUNCEMENTS

*The Victorians Institute 1989 meeting will be held on 20-31 October at Virginia Commonwealth University, in Richmond, VA. The major topic will be 'Victorian Mixed Media' and the session on 20 October will commemorate the Browning centenary. For information contact: David Latane, Department of English, Virginia Commonwealth University, Box 2005, Richmond, VA 23284.

*Another conference, Robert Browning and Nineteenth Century Culture, will be held on 20-22 September 1989 at Baylor University. This event will coincide with the major exhibition of Browningiana organized by the Armstrong Browning Library (the show will also come to the Pierpont Morgan Library in New York). For information write to: Roger L. Brooks, Armstrong Browning Library, Baylor University, Waco, TX 76798

*The Center for British Studies at the University of Colorado was started in September 1988. In addition to research materials in British history, literature, and the arts, the Center houses the university's collection of British government documents and primary and secondary materials, including microfilms of rare books and manuscripts. The Center also plans to sponsor seminars and conferences dealing with various aspects of British studies. The executive director K. McIntosh, who teaches history at Colorado. Please contact the Center for British Studies, CB 184, University of Colorado, Boulder, CO 80309.

*A panel on News from Nowhere will be one of the features of the 1990 College English Association conference, to be held in Buffalo, NY. Florence Boos and Carole Silver are expected to be among the speakers. For more information contact: James R. Bennett, Department of English, University of Arkansas, 333 Kimpel Hall, Fayetteville, AK 72701.

WORK IN PROGRESS

INFORMATION WANTED: LENA WARDLE

*John Roy, professor of psychiatry at McMaster University, is working on Lena

Wardle (Madeline Smith), wife of Morris's socialist associate George Wardle. He is especially interested in the whereabouts of her letters and of a purported diary kept by George Wardle. Readers are asked to write to him at McMaster University, Department of Psychiatry, 1200 Main Street, Hamilton, Ontario, Canada L8N 3Z5.

SWINBURNE'S LETTERS

*Terry L. Meyers is working on a supplementary volume (no. 7) to Cecil Y. Lang's edition of *The Swinburne Letters*. Readers with knowledge of unpublished or unlocated letters from (or to) the author of *Atalanta in Calydon* are invited to contact him at the Department of English, College of William and Mary, Williamsburg, VA.

MAX BEERBOHM BIBLIOGRAPHY

*A new authorized bibliography of the work of Sir Max Beerbohm (1872-1956) is being compiled by Mark Samuels Lasner (for address see end of this Newsletter), to be published by Oxford University Press in their "Soho" series. The bibliography will cover Max's writings and caricatures, and will include sections devoted to his broadcasts, exhibition catalogues, and translations, among other things. The compiler has been known to take time off from his duties as Newsletter editor (Morris Society), American representative (Tennyson Society), and President (of his apartment building) to respond to information—no matter how seemingly trivial—provided by other Maximilians. Of particular interest are details of Max's ephemeral publications, periodical appearances, dealings with publishers, and unpublished or unlocated caricature drawings.

BARBARA LEIGH SMITH BODICHON

*The life and art of Barbara Bodichon, née Leigh Smith, feminist, artist, and author, is the subject of research by John Crabbe (303 Whitehorse Lane, South Norwood, London SE25 England). Morrisians will remember that it was Bodichon who lent her country house, Scalands, in Sussex, to Rossetti (coiner of the quoted description), first in 1854, during Elizabeth Siddal's illness, and again in 1870, at the time of the publication of his *Poems*. Mr. Crabbe is particularly eager to hear from anyone who knows the whereabouts of several of Bodichon's paintings said to be in this country and to have been sold from the 1857 American travelling exhibition of Pre-Raphaelite art.

*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).

LIST OF BOOKS AVAILABLE FROM THE WILLIAM MORRIS SOCIETY IN THE UNITED STATES

*All at attractive (and in some cases newly reduced) prices

The Juvenilia of William Morris
FLORENCE BOOS
Hardcover \$6.00/paper \$4.00

The Book That Never Was
JOSEPH R. DUNLAP
Hardcover, in slipcase \$10.00 (formerly \$15.00)

The After-Summer Seed: Reconsiderations of Sigurd the Volsung
Essays, edited by JOHN HOLLOW
Paper \$6.00

Introductions to the Collected Works of William Morris
MAY MORRIS
2 vols. Hardcover \$24.00 (formerly \$35.00)

The Golden Chain: Essays on Morris's Pre-Raphaelitism
Edited by CAROLE SILVER
Hardcover \$11.00/paper \$4.00

Four Letters from William Morris
Introduction and commentary by PETER STANSKY
Printed by the Arion Press in honor of Morris's 150th birthday
Morris pattern wrappers \$5.00 (formerly \$7.00)

*Orders should be accompanied by checks made out to HARTLEY SPATT,
24 Center Street, Woodmere, NY 11598.

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