

Rosamund (1860), the Pickering issue of his first book, and Atalanta in Calydon (1865) 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.

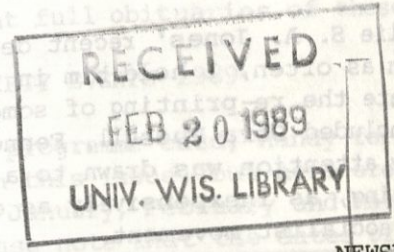
MORRIS GLASS ON CARDS:

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,
Hammersmith, London W6 9TA



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.

2. OBITUARIES

Leslie Jones

I was particularly upset to read of Cllr Leslie S. A. Jones' recent death, for although I had only met him twice and written as often, I held him in warm regard. I met Leslie at a meeting to celebrate the re-printing of some of Edward Carpenter's writings. The speakers included Dora Russell, Fenner Brockway and Sheila Rowbotham. Afterwards my attention was drawn to a stall at the back of the room where Leslie was selling, as inexpensively as ever, books connected with Carpenter and the early socialist movement.

We soon began discussing Carpenter and of course Morris. Leslie sold me a copy of Carpenter's Chants for Socialists and more surprisingly suggested I call around at his flat the following day, where he had further books for sale and others of his own to show me. Intrigued, and not one to pass up an opportunity to look at and possibly acquire books by Morris, I arrived around there the following day not knowing quite what to expect.

I still find it difficult to describe the couple of hours I spent at Leslie's bedsit. It had an unreal quality about it whilst it was actually happening, and time hasn't done much to clarify it. My most abiding memory is of sitting in a very small room amongst a vast number of books - books which I rapidly discovered to be not only precious to Leslie, but extremely valuable in their own right.

I had only heard of some of the books and to be allowed to freely handle and knowledgeably discuss them with Leslie had an element of unreality about it. Kelmscott Press books inscribed to Georgina Burne-Jones by Morris himself, signed Jack Londons, inscribed Carpenter and Bruce Glasier firsts, all neatly ordered and arranged in that tiny room.

I didn't go home empty handed either - no inscribed firsts, but more than souvenirs. Leslie had very generously sorted through his stacks of books for sale and produced a copy of "Signs of Change" and more importantly the first two volumes of the Saga Library. Copies from his own collection which Leslie had to replace when they got damaged on his centenary trip to Iceland. They remain on my shelves now, as a reminder of a very warm and encouraging man who I was pleased to acknowledge as a comrade and who would have been recognised as such by Morris himself.

Ian Jones

Robert Redpath

We are sorry to report the death of Robert V. Redpath, a member in New Jersey. His interest in Morris's work was first aroused during his undergraduate days, under the influence of the great scholar Chauncey B. Tinker. Throughout his life Robert Redpath continued to collect and read Morris's works and, together with his wife, Nancy, made several pilgrimages to Kelmscott House, Red House and the V & A. The influence of Morris has made itself felt in the next generation of the Redpath family, for two of Robert's children have used Morris fabrics in their homes. Mrs Redpath intends to present her husband's Morris collection to Yale University, and has made a generous donation in her husband's memory to further the work of the Society in this country.

We are also sorry to learn of the deaths of our members H. T. Jones, William Laithwaite and Lady Mander (Rosalind Grylls) of Wightwick Manor. We hope to print full obituaries of these members in the next issue.

3. SOCIETY EVENTS 1989

The programme card, handy for your mantelpiece or pinning board, is enclosed with this issue, but here are details of the first few events. Notice of the January, February and March meetings was given in the last Newsletter, but please note that the dates of the February and March events have been changed.

Wednesday 25 January, 6-8 pm MAY MORRIS EXHIBITION: A PRIVATE VIEW William Morris Gallery, Lloyd Park, Walthamstow.

This exhibition is the first to be devoted exclusively to the work of Morris's younger daughter. Helen Sloan, the Assistant Keeper of the William Morris Gallery, will guide members round the exhibition and talk about May Morris's life and work. Tickets £3.00 (including refreshments) from the Society. (The exhibition continues until 11 March.)

Thursday 9 February, 6.30-8.30 pm WILLIAM MORRIS AND BURNE-JONES IN NORMANDY Institut Francais, 17 Queensbury Place, SW7.

In the summer of 1855 William Morris and Edward Burne-Jones visited the great churches of North France; the journey changed their lives. In the spring of 1987, and again in 1988, members of the William Morris Society followed the same route - from Boulogne to Chartres and Rouen; and the second time from Le Havre to Bayeux, Coutances and the Mont-St-Michel. All this will be recalled in a slide lecture by John Purkis, who led the WMS tours, followed by a discussion to assess the meaning of these experiences, then and now. Admission free.

Wednesday 29 March, 6.30-8.30 pm WILLIAM MORRIS BIRTHDAY PARTY Old Battersea House, 30 Vicarage Crescent, SW11 3LD.

For this year's celebration we visit the headquarters of the William de Morgan Foundation, by kind permission of Christopher Forbes. Simon Edsor of the Fine Art Society will talk on the house and its collections. Tickets £5.00 (including refreshments) in advance from the Society.

Saturday 1 April, 12.00 pm CECIL FRENCH BEQUEST OPENING, Kelmscott House

The third selection of drawings from the Cecil French Bequest will be opened by our member Councillor Joseph Mirwitch, the Worshipful Mayor of Hammersmith and Fulham. Admission free. Refreshments will be served.

Saturday 8 April, 2.00-6.00 pm WATTS AND LUTYENS

We shall visit Edward Lutyens' house, Munstead House (by kind permission of Lady Clarke) and will then go on to the Gallery and Chapel devoted to the work and memory of the nineteenth century painter, G. F. Watts. A coach will leave Godalming Station at 2.00 pm. Numbers are limited, and further details are available from the Society. The tickets are £6.00, which covers the cost of the coach, entrance fees and tea.

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

F. D. Maurice founded the College in 1854, and many famous nineteenth century figures taught or spoke there, including Carlyle, Ruskin, Rossetti, Burne-Jones, Madox Brown and Morris himself. The AGM will be followed by tea and a talk on the history and work of the College. Admission free.

Members are reminded that notice of any motion to be placed before the AGM must be given to the Hon. Secretary four weeks, and proposals for amendments to the Society's rules, seven weeks before the meeting.

4. MORRIS IN THE MIDLANDS

A study week-end based on Birmingham University and organised by the William Morris Society, Friday 14 July to Sunday 16 July 1989.

The aim is to explore Morris and Burne-Jones' work in and around Birmingham. The city is a particularly important centre for Morrisian studies: it was the home of enlightened entrepreneurs who commissioned Morris to decorate their houses, and the enormous expansion of Birmingham in the mid-nineteenth century led to many civic and ecclesiastical commissions. Edward Burne-Jones was born in Birmingham in 1833: the City Art Gallery has some of his most notable paintings in its extensive Pre-Raphaelite collection.

The itinerary is briefly as follows:

Friday 14 July:

3.00 pm Study collections, Birmingham City Art Gallery
evening Dinner followed by an introductory lecture on stained glass by Malcolm Pollard

Saturday 15 July:

A short walk in the city centre to include: St Chad's, and the 18th century Anglican cathedral of St Philip's, whose magnificent Morris & Co windows designed by Burne-Jones, Marilyn Ibach awards two stars; 'unusual or extremely beautiful glass not to be missed'.

A picnic lunch followed by an excursion to Wightwick Manor to see the unique collection of over 400 items of original Morris & Co. fittings and furnishings. Dinner will be followed by a talk, on the personal associations of Morris and Burne-Jones with Birmingham, given by Dr. Christine Poulson, the Society's curator.

On Sunday we shall use our own transport to visit little known, but important sites of Morris decoration which are not otherwise easily accessible.

The fee includes meals, accommodation in well appointed, pleasantly situated rooms, transport, entry fees and the services of expert guides and lecturers. Full programme details will be sent to participants in June.

Fee: £75 NB: Applications received before May 31st: £70.

Please send reservations, a (non-returnable) deposit of £10 and a large S.A.E. to: Judy Marsden, William Morris Society, Kelmscott House, London W6 9TA.

5. THE NEWS FROM NOWHERE CENTENARY

Plans for the celebration of the centenary (1990) are proceeding well. The Society's Working Party has met 6 times since January 1988. We are now working on the following projects: a television film, an adaptation for radio, a dramatised reading, a new edition of the book itself, a book of essays on NFN and the concept of Utopia, a large London conference, smaller conferences at Sheffield and Oxford, weekend courses at University Extra-Mural Centres, and a special issue of the Society's Journal to be devoted to News From Nowhere and Utopian writing.

These projects are most exciting. The Centenary should give opportunities for the public re-evaluation of Morris' ideas. News From Nowhere urges us to rethink relationships between art, work, money, and society, and preparations for its centenary are being made at a time of growing public awareness of such issues. But we need help with these projects, particularly with the organisation of the conferences. Several distinguished Morris scholars, both here and abroad, have offered to speak. If we can start the booking of venues, speakers etc. now, we shall be in good time.

If there is any member of the Society who would like to help, please would they contact:

Nicholas Friend,
Convenor,
News From Nowhere Working Party,
1 Hale Avenue,
CAMBRIDGE.
CB4 3ET
Tel: 0223 350995 (home); 0223 329412 (work)

Thank you.

Nicholas Friend

6. IN THE FOOTSTEPS OF WILLIAM MORRIS: NORMANDY AND MONT ST MICHEL

The second half of the Society's recreation of Morris's tour of Northern France began nearer home, as we gathered in front of Hammersmith Underground station early on the morning of Friday 27 May. Our coach was in good time, as were we all - a good omen for the journey. We were soon spinning along towards Newhaven where we arrived in good time for the Sealink ferry bound for Dieppe. Aboard, we received our notes and briefings, research and produced by John Purkis and Hans Brill, if anything, more fully and meticulously than last year.

All went well at Dieppe and we were out of the town in a few minutes, having only a fleeting glimpse of S. Jacques - now labelled as a dangerous structure because of falling masonry. Our first call was to be a bonus - a visit to a Lutyens house of 1898, incorporating an earlier, much smaller place - Le Bois des Montiers at Varengeville, along the coast. Montier is an old word for monastery but we were not aware of any priories further in land. The owners, whose family commissioned Lutyens, welcomed us most warmly and Mrs Mallett was delighted to see Roderick Gradidge, whose book on Lutyens deals with Les Montiers. We enjoyed a full tour of the interior of this light and airy dwelling with tall spaces and wide around the stairs and the entrance area. Mrs Mallett gave us a vivid account of its story and of its special features.

If in future years, as we hope, this journey is repeated, with changes rung here and there, perhaps we might visit the little church further down the road

to the sea, for here Braque is buried and there is a Jesse window by him. But we had to push on to Le Havre, by-passing Fecamp, seeing only the bulky towers of its churches brooding over the roof-tops. Then through Harfleur and into Le Havre, the new-built town of prim but unexceptional apartment blocks lining wide streets, which replaced the old town we knew before the war, with its narrow quays and lanes lined with crazy six-storied houses, similar to those we were to see at Honfleur the next day.

Our hotel was close to the church of S. Joseph, a huge building with an octagonal bell-tower 350 feet high, all in reinforced concrete, by Perret. Unfortunately, we were unable to get inside either that evening or the following morning and caught but a glimpse of the coloured glass apertures through the windows in the locked doors. After settling in at our hotel in Avenue Foch, we made our way along the Champs-Elysees type thoroughfares to a small restaurant, run by young people, for a most exciting meal. We filled the rooms both upstairs and down and enjoyed drawing wine from a generous small barrel.

On Saturday, we set off up the north side of the Seine estuary and crossed the dramatic Tancarville bridge to the south side and so to arrive at Honfleur, which suffered no destruction in the war. We explored the Vieux Bassin, the Boudin Museum Art Gallery and the timber church of S. Catherine with its parallel naves. It was a fine, soft morning and it was hard to drag ourselves away from so delightful an old town - unspoiled by the worst efforts of commercialism.

Moving on to Caen, we soon arrived at S. Etienne, Lanfranc's Abbaye aux Hommes, to admire the severe Romanesque structure but not to stay too long in its gloomy interior. Under the crossing lantern tower is a slab commemorating William the Conqueror but his remains were dispersed at the Revolution. Outside, in the gardens of the Musee de Nature, we had a generous picnic lunch provided by the committee of the day who did all the shopping.

Then we moved onto the Abbaye aux Dames, where part of the great Romanesque Eglise de la Trinite is today the parish church and the other part is included in the Hotel Dieu. Our tour of Caen ended with a visit to S. Pierre, the parish church of rich merchants, and an exciting exercise in Flamboyant. The magnificent spire was destroyed by a shell from HMS Rodney, but the town has been restored so that the worst scars are hidden and its surviving medieval treasures are still its jewels.

Soon we were into Bayeux, the first French town to be liberated - not damaged at all - to see, first, the Tapestry in its almost too splendid new home complete with cinema and spacious sales hall. It was a delightful experience to view the Tapestry in such comfort and to enjoy the information so easily presented on film, but one had a twinge of conscience about so luxurious a presentation on remembering the old, simple long building in the shadow of the cathedral which sufficed before the thousands of visitors arrived after the war, for Bayeux is just inland from Omaha and Arromanches beaches.

Then to the magnificent cathedral with plenty of time to have a cup of tea and to do a complete exploration. The chevet is of striking design with flying buttresses rising from the walls which are encased in buttresses capped by a parapet arched below with lancet windows to the apsidal chapels. The central lantern tower is somewhat incongruous with its nineteenth century 'bonnet' and flamboyant windows. The south transept door has a tympanum representing the

history of S. Thomas a Becket. The west facade has two Romanesque towers heavily buttressed to carry a later spire. Inside, the nave is light and airy and as we pass into the choir we discover an earlier crypt decorated with frescoes. Many of us returned after dinner to a concert given by the Guernsey choral society and orchestra, which gave us further opportunities to study detail while we sat.

Our hotel was one of the many mediaeval buildings surviving - in fact, two houses joined together and with spiral stairways, country furniture and a few surprising contemporary brass ornaments. The hotel was called 'Family Home' and it was just that. All the family served us, we sat as a family at a long table and the food and ambience was equally welcoming and more than adequate.

After Bayeux came a quick look at the church of S. Lo, where a new town has arisen and then Coutances Cathedral with its unusual, exactly similar, slender western towers with their strange, square stair towers and elongated lancet arcadings. Within is all light even where there is stained glass.

We stopped for lunch in Granville while the bourdons boomed for the main mass, and ate our picnic in Hambye, taking the opportunity to glance at the abbey ruins, a Romanesque and thirteenth century. Then on to Avranches and to our last hotel - Motel Vert, which was most comfortable and provided adequate food.

On the Monday morning we drove over to Mont S. Michel (a few dedicated pilgrims walked with a fisherman guide) - and on arrival we all felt like real pilgrims since we had to wait in the rain for opening time! But it was all worth it. There were but two other large parties doing the climb so it was fairly easy for us to advance at a reasonable pace from level to level till we reached 'La Merveille' - the Abbey Church and the conventual buildings. The first church was eighth century and is now a crypt supporting the terrace where three bays of the abbey's nave stood until 1780 when they were demolished. Additions and alterations have been made across the centuries right up to 1897 when the bell tower and spire were built. The ramparts and the other fortifications and the quarters of the soldiery were all below the monastic crown, but ensured that the island was never captured. Yet the greatest feat of all remains that of strength - collectively to haul up the granite, after it had been dragged across country from Brittany or the Chaussey Islands, nearly 300 feet before attempting to cut and carve it! We 'did' the whole structure carefully and were glad to get back into our coach.

Our last call was at Lessay - for lunch and a look at the abbey church which has been sensitively restored largely by a local conservation society with all furnishings kept simple and few. This rebuilt church is a superb example of Norman Romanesque design and we pondered it as we ate amid the windy grass on the south side, after which we set off for Cherbourg and home, arriving at Hammersmith shortly before 10.00 p.m.

Our thanks - even in retrospect - are due to Hans for his superb organisation which led to this being, so far, our most successful big excursion and to John Purkis for his scholarly contributions.

Alyson Barr, Barbara and Maurice Stephenson

7. THE SOUTH MIDLANDS GROUP

We opened our autumn programme with a visit to Cambridge in September. Meeting at Peterhouse, we saw first the Combination Room, with its tiles (including the Seasons) and stained glass: Chaucerian heroines by Burne-Jones and literary figures by Burne-Jones and Madox Brown. In Peterhouse Hall we saw more glass, mainly by Madox Brown. A visit to the Fitzwilliam Museum was followed by a quick look at Henry Dearle's competent but uninspiring glass in the Emmanuel United Reform Church. The Hall at Queens' was laid out for a banquet and closed to the public, so we had to content ourselves with a glance through the window before moving on to All Saints Church. We were given a splendid tea by the Revd Hereward Hard, a member of the Society, before viewing the church with its impressive east window: figures by Madox Brown, Burne-Jones and Morris, the St Catherine based on Jane Morris and St John the Baptist on Swinburne. Restoration of the interior decoration is planned. Jesus College Chapel was closed for restoration work; another visit is planned for next autumn.

In October we walked round Broad and Chipping Camden, looking at buildings associated with C. R. Ashbee and the Guild of Handicraft. We reverted to indoor meetings in November, when Dorothy Coles visited us with the video of the Iceland excursion in 1986. This evoked much interest amongst the group and Dorothy was subjected to a barrage of questions about the journey and the country, all of which she answered with great competence. The 1988 season ended with a meeting in December to investigate Pre-Raphaelite poetry. A wide range of poetry was examined, from Tennyson's 'Lady of Shalott' through poems by Rossetti and Morris to the early work of W. B. Yeats, and slides were shown of appropriate Pre-Raphaelite paintings.

We now go into hibernation until March, when our 1989 season opens with a talk on Morris and the SPAB. Also planned are talks on Millais and on Burne-Jones and a long week-end in Newcastle to coincide with the exhibition of Pre-Raphaelite painters and patrons opening at the Laing Art Gallery, Newcastle, in October.

Malcolm Pollard

8. NORTHERN GROUP

Inaugural Lecture

On Thursday 13 October the Northern Group was given a superb Inaugural Lecture to set us off in the right direction. Presented by Ray Watkinson, author of several books about Morris and a Vice President of the Society, it was attended by more than 60 people, many of them expressed an interest in joining the Group. Ray Watkinson spoke of William Morris's wide range of interests, which embraced all the crafts - textiles, wallpapers, glass, furniture, illustration and typography for instance - as well as education and socialism; it was an excellent talk, given entirely without notes, and mentioning Morris's visits to Newcastle and to Blyth.

Winter Programme

Wednesday 14 December at 7.30 p.m. in the Bensham Grove Community Centre, which is situated in Sidney Grove, Gateshead, NE8 2XD. This evening, which was organised for us by Anna Pepperall, started with a look around the Centre, and Andrew Greig - who is the Curator of the Shipley Art Gallery - spoke about William Morris's work there; and featured a discussion of her work by Christine

Constant. She has been potter-in-residence at the Centre since April 1987. The residency consists of regular teaching sessions with adults and school groups plus 'drop-in' for community groups and individuals, as well as providing her with opportunity to develop her own personal work and show it in exhibitions around the country. This is described excitingly in the November/December 88 issue of Crafts magazine.

Tuesday 24 January at 7.30 p.m. in the RIBA headquarters in Newcastle, at 6 Higham Place - opposite the Laing Art Gallery. Dr Frances Dower will talk to us about William Morris's close connections with Wallington. Dr Dower will bring with her a number of actual examples of Morris embroidery with which to illustrate her talk. Admission will be 50p.

Wednesday 8 February at 7.30 p.m. at 6 Higham Place. Sarah Richardson will be talking about the influence on her own work as a stained glass artist. Her title will be 'William Morris and the 1980 a personal approach'. Sarah was born in Durham, studied at Bristol and did her degree at North Staffordshire Polytechnic, where she specialised in glass. She has received awards from Northern Arts, and has taught at both Newcastle and Sunderland Polytechnics.

16-28 March in the Central Library, Newcastle upon Tyne, The William Morris Exhibition of Fabrics and Wallpapers. This is a joint venture of the William Morris Society Northern Group and Bainbridge of Eldon Square, Newcastle. It will also include books by Morris and about Morris, and other memorabilia. This will be a major event and should help to establish the Society in the consciousness of everyone in the area who is interested in art or design.

Anyone interested in joining the Northern Group and receiving a Newsletter about its activities should send a cheque for £5.00, made out to 'William Morris Society, Northern Group' to John Kirkham Esq., c/o R. N. McKellar and Partners, 21 Ellison Place, Newcastle upon Tyne, NE1 8XB.

9. WILLIAM MORRIS SOCIETY OF CANADA

Society Visit to Detroit: 13 and 14 February 1988

As this was the first long distance trip planned by our Society, we wondered whether enough members would register to hire a full size highway bus. Enough did and we met on Saturday morning (the 13th) in bitterly cold weather. Clambering aboard the bus, everyone was well covered for the Canadian winter. We drove off through snowbank lined streets to highway 401 and after a "white-out" near London - and some quite spectacular pile-ups - we safely reached the U.S. border at Windsor, Ontario. Detroit lies opposite - on the west bank of the St. Clair river - and is so close as to seem part of the same city. A tunnel ride and we were in Detroit, Michigan, the home of America's automobile industry.

One of the main reasons for visiting the USA was to see the exhibition "The Art that is Life": The Arts and Crafts Movement in America, 1875-1920. The show explored the movement in terms of reform, a passionate re-construction of life and work based on the beliefs of Ruskin and Morris. Designed around the reform theme, sections on "Reform in Aesthetics: The Search for an American Identity"; "Reform: Spreading the Reform Ideal"; "Reform in Craftsmanship" and "Reform of the Home" displayed examples of furniture, pottery, silver, books, wallpaper in room settings as well as architectural drawings and photographs.

The show gave an excellent opportunity to view the work of Stickley, Greene and Greene, Wright and others in depth.

On Sunday morning we drove a short distance to Bloomfield Hills, site of the Cranbrook Educational Community. Due to our very limited time available we had booked a tour of Cranbrook House, Christ Church, the Art Academy and Museum.

Cranbrook House, was planned by Albert Kahn as a family home for George and Ellen Booth and their five children. A wealthy man, Booth was the manager of the Detroit Free Press and a passionate follower of the Arts and Crafts movement. The significance of Cranbrook House is not so much in its architecture or in the interior design, but in its recollection of the atmosphere of an era and a style of living "long gone and never to be revived". The house shows clear influence of both the English and American Arts and Crafts movements. The interior views and aspects were a delight; the hand of the artist and crafts-person visible throughout in the tapestry upholstery, needlepoint, tapestry hangings and wondrous carved wood everywhere in wall panels, stairwells and other architectural surfaces. Booth originally came from Toronto where his father made iron railings and other metal works, a trade which Booth took to Detroit before becoming involved in publishing - a fascinating story.

Our lightning tour then moved to Christ Church, a ten minute stroll from the house. The church (Episcopal) is built in English Gothic Style. The church was designed by Goodhue Associates and consecrated in 1928. Booth brought many craftsmen and artisans from Europe, who were in residence until their work was completed. Again, Arts and Crafts inspired every corner. In spite of a somewhat dark interior, we were able to see the handwork designed by an English artist in the chancel, and a tapestry by Burne-Jones in the Rector's office.

Henry Booth, son of George, was also enthusiastic about art and craft and persuaded his father to hire Eliel Saarinen to design the Cranbrook Academy of Art in 1925. Saarinen then directed the academy for 25 years. A tour of the studios (metal, ceramic and fibre) was led by one of the students. Other studies are possible in painting, printmaking, sculpture design and photography. Students work for degrees of Master of Fine Arts or Master of Architecture. The surroundings must surely offer a high degree of support and inspiration. Arts and Crafts, Art Deco, and Gothic Revival - all these styles blend in statuary, buildings and grounds in the simple, graceful and natural setting of the whole estate. Cranbrook is a remarkable place - a testimony to the realized dreams and plans of one family - the Booths of Cranbrook.

John Wichelow/Jean Johnson

Morris Glass: Its Milieu and Its Legacy

On April 7 the WMSC and the Grange of the Art Gallery of Ontario co-sponsored this thoroughly enlightening slide lecture presented by K. Corey Keeble, Associate Curator-in-Charge of the European Department at the Royal Ontario Museum. Corey established that the Gothic Revival style of stained glass could be seen by the 1840s in the stairwell window of the Boulton's Grange residence, the classically draped figures in Toronto's Holy Trinity Church windows, and the strong colours in the mosaic arrangements of William Warrington and Alexander Gibbs in their mid-century southeast England churches. In 1861-2 Morris set up a glass workshop that took a separate course from the Gothic Revival. He was the overall producer, but we must credit Burne-Jones for the

fresh clean designs with loose, flowing Italian draperies, excellent colour balance, and a sense of emotion. The designs of Burne-Jones, F. M. Brown and Webb were sparse and pure compared to the fussiness of other Victorian designers. Morris Company designs had a strong relation of colour to line, Pre-Raphaelite faces, a shallow relief plane, sparse backgrounds, and scrolling foliage in the quarry ornaments that had a botanical connection to Morris fabrics. In the late 1860s and early 1870s, when George Camfield took charge of the glass workshop, Burne-Jones' work became more animated and complex - there was an almost Botticelli quality to some. By the late 1870s Morris had distanced himself from glasswork, and Burne-Jones was using designs with convoluted spirals, elaborate floral backgrounds and a rich sense of texture and colour. In the 1890s Burne-Jones lengthened his figures and broke his lead lines into mosaics. After his death in 1898 J. H. Dearle was the chief glass designer until 1932. Corey then showed the legacy of rich foliage and brick-work skies in some Canadian examples (St. Cecilia in Winnipeg, Old City Hall in Toronto). After the slide lecture we enjoyed refreshments in the nineteenth century servants' hall "below stairs".

10. TEXTILES OF THE ARTS AND CRAFTS MOVEMENT AND BRITISH DESIGNER-CRAFTSMEN 1988

The summer of 1988 saw the opening of two exhibitions to commemorate the centenary of the foundation of the Arts and Crafts Exhibition Society. The Victoria & Albert Museum's exhibition, Textiles of the Arts & Crafts Movement ran from 23 June until 4 September, while at the Knapp Gallery, Regent's Park from 6 to 30 July, the Society of Designer-Craftsmen, formerly the Arts and Crafts Exhibition Society, held a show of contemporary work by some of its members. Both exhibitions pay tribute to Morris. In British Designer-Craftsmen 1988 one sees throughout the exhibition the legacy of the Arts and Crafts movement, and of Morris in particular, in the high quality of the materials used and in the integrity of design. This debt was given formal acknowledgement in the form of a silver medallion designed by Leslie Durbin, commissioned and subsidized by Goldsmith's Hall, and awarded to Alan Peters, the furniture maker, at the opening of the exhibition; this had a profile portrait of Morris on one side and on the other a crane in relief, a reference to Walter Crane, the first President of the Arts and Crafts Exhibition Society.

It was heartening to see the influence of the Arts and Crafts movement still alive today before visiting the Victoria & Albert Museum's exhibition of textiles produced by the movement. This was the work of Linda Parry, whose book, Textiles of the Arts and Crafts Movement, was published in June, both book and exhibition being based on textiles shown at the Arts and Crafts Exhibitions between 1899 and 1916. The exhibition was divided into two sections: commercially produced printed and woven textiles were on display in Room 202; hand-made tapestries, carpets and embroideries were in galleries 94 and 95 in the main building. The variety of type and size of textiles on display was enormous, ranging from a large Morris and Company carpet, 'The Bullerswood', which covered nearly half the floor in Gallery 94, to a lampshade panel of silk with silk applique, ribbon, braid and glass beads designed by Charles Rennie Mackintosh and embroidered by Margaret MacDonald. The tremendous variety of technique and style encompassed by the Arts and Crafts movement was one of the dominating impressions of this exhibition. One saw how truly all-pervasive was the movement's influence; there seems to have been no area of textile design which remained untouched.

The exhibition attempted to hang the textiles as closely as possible to the way in which they would have been seen in the houses for which they were

designed. This was particularly effective in room 202 where a platform and overhead rails allowed lengths of fabric to be shown hanging as curtains with complementary pieces of furniture standing before them. In the printed and woven textiles shown in this room, Voysey emerged as the most impressive and innovative designer of the Arts and Crafts movement, after Morris. Indeed he can perhaps be seen as Morris's natural successor. Like Morris, he was a prodigious worker and a prolific designer, who was concerned with every form of decorative art. Also like Morris his work was informed by a knowledge of technique; in the exhibition and in Linda Parry's book were examples of technical instructions to the manufacturer written by Voysey on his designs. Occasionally one sees an echo of a Morris design in his work; 'Bird and Berries' surely owes something to 'The Strawberry Thief', even though the more muted colours and greater stylization stamp it with Voysey's very distinctive quality. His work seems always entirely original, characterized by marvellous colour sense and by a lightness and elegance which make his designs seem as fresh today as they did in the 1890s.

In gallery 94 tapestries, embroidered hangings, and carpets were displayed to excellent effect on the walls and floor, and there were cases of lace, applique work, and needlework kits. It is in this gallery that one was most aware of the enormous variety of textiles which were produced by the Arts and Crafts movement; faced with such disparity of style and technique, one could be forgiven for wondering if the term Arts and Crafts can have any definable meaning when applied to such a wide range of material. I think Linda Parry shows both in this exhibition and in her book that this term has meaning not so much with reference to a style but to a spirit and an ethos. The influence of Morris seemed to me to be evident everywhere in this exhibition, occasionally in the actual style of a design, but more generally in the high aesthetic quality of these textiles and in the care and technical knowledge deployed in their design.

Christine Poulson

11. ARLINGTON MILL MUSEUM

When my father, David Verey, an architectural historian with a great interest and knowledge of Gloucestershire, died in 1984, the task of continuing his museum at Arlington Mill in Bibury, fell on my shoulders. It is a surprisingly large museum to find in a small village and at first I felt over-whelmed by the range of exhibits which appeared to have only my father as a common denominator: the William Morris Room, the Gimson Room, craftsman made implements and tools, domestic by-gones, paintings by Charles Gere, cartoons for stained glass by Henry Holiday, architectural plans by Pugin, tiles by de Morgan and much more. These were all things I had grown up with and accepted as my father's rather eccentric collection. It was interesting to learn about things that had excited him but as I delved deeper I kept discovering links between the exhibits that my father had put together. Gloucestershire was often the link but the Arts and Crafts Movement kept cropping up, with Morris' influence touching all of it.

In his first guide to the museum, my father stated that William Morris had 'discovered' Bibury and thought it the most beautiful village in England. The source of the remark I have not yet unearthed but alone it was good enough reason to have a William Morris room in the museum. Bibury is only 10 miles from the village of Kelmscott.

The furniture on display by Ernest Gimson and Ernest and Sidney Barnsley was also made locally, and I knew these men's idealistic lives had been inspired by Morris. I had not realized however that Gimson actually owed his start

in life to Morris. It was Morris who recommended Gimson to J. D. Sedding, in whose offices he started his original career as an architect.

Gimson and the Barnsleys later set up furniture workshops in Gloucestershire and their designs were often inspired by the work of traditional craftsmen. The chamfering on farm wagons and the handles of rakes are echoed in their work and thus tie in with our more usual display of agricultural tools.

My father had a collection of paintings by Charles and Margaret Gere, who also worked in Gloucestershire, but I did not know at first that Charles Gere had drawn the famous frontispiece of Kelmscott Manor for Morris' 'News from Nowhere'.

Arlington Mill was previously owned by Arthur Severn, who started Bibury Trout Farm. Mr Severn was a first cousin and close friend of Ruskin, who in turn had influenced Morris ... the connections crop up everywhere.

I have tried to make the link between these people more apparent in the museum as the average visitor stays only about one hour, while I have had months of exploration. To this purpose I have made an Arts and Crafts bedroom which ranges from a Morris and Co. washstand to chairs made in 1950 by Edward Barnsley, son of Sidney.

I learn a lot from visitors, some who turn out to be leading experts on particular subjects, and have also been helped by additional exhibits which are always welcome. Tragically, a christening robe embroidered by Jane Morris for her maid's baby was stolen last year, but we have another child's cape made by her which is kept safely behind glass.

I have tried to increase the Morris display but expense so far prohibits. Fortunately however there is much already in the museum, collected before the prices went beyond our reach, or on loan from generous visitors. We are also lucky in the building itself, a late 17th century corn mill which retains a solid, unfussy atmosphere that Morris would certainly have appreciated.

Davina Wynne-Jones

12. MORRIS AND THE PRE-RAPHAELITES IN BIRMINGHAM

Birmingham Museum and Art Gallery has three exhibitions of interest to members.

The Holy Grail Tapestries: Burne-Jones, Designer, William Morris and Co. Manufacturer 14 January - 2 April, offers the first opportunity for many years to see the Museum's series of these tapestries, first commissioned in 1890, and based on one of the Arthurian stories from Thomas Malory's Morte d'Arthur.

Pre-Raphaelite Drawings 14 January - 30 April, draws on the Museum's collection of over 1000 items and is the most substantial showing for many years. It includes work by Ford Madox Brown, John Everett Millas, Dante Gabriel Rossetti, Edward Burne-Jones and William Holman Hunt as well as lesser known members of the Pre-Raphaelite Brotherhood. Lunchtime talks in connection with this exhibition will be given at 1.10 pm on Thursdays 26 January, and 2, 9 and 16 February.

William Morris - Pattern Designer 14 January - 30 April, offers a selection of original Morris drawings for wallpapers and fabrics. A talk about the designs will be given at 1.10 pm on Thursday, 23 February.

The Museum is in Chamberlain Square and is open Monday to Saturday 9.30 am to 5.30 pm and Sunday 2.00 to 5.00 pm. Admission to the exhibitions and talks is free.

13. THE WHITWORTH ART GALLERY

The Whitworth Gallery's centenary year begins with a programme of exhibitions, talks and guided tours based on 19th century arts and crafts. Of particular interest to our members will be the following selection from the Calendar, which is available from the Gallery, University of Manchester, Oxford Road, Manchester M15 6ER.

20 January to 18 March Exhibition: WALTER CRANE - ARTIST, DESIGNER AND SOCIALIST. Guided tours of the exhibition take place on certain weekdays in January and February.

To May Special Display: CRANE'S CONTEMPORARIES - textiles, wallpapers, ceramics, furniture, prints and drawings.

To 18 February Special Display: WILLIAM MORRIS WALLPAPERS AND TEXTILES.

Saturday 21 January 2.15 pm A GRANDSON'S VIEW OF WALTER CRANE, an illustrated lecture by Anthony Crane. £3.

Thursday 26 January 5.00 pm WALTER CRANE: ARTIST, DESIGNER AND SOCIALIST. A seminar for teachers.

Saturday 25 February 2.30 pm THE SOCIALIST ART OF WALTER CRANE. A lecture by John Gorman, author of 'Banner Bright'. £1.50

Exhibitions for the second quarter include:

7 April to 13 May RUSKIN AND THE ENGLISH WATERCOLOUR: FROM TURNER TO THE PRE-RAPHAELITES.

Thanks are due to Jim Pilbeam for sending us this information.

14. STAINED GLASS BY WILLIAM MORRIS AND HIS COLLEAGUES

This day school has been arranged by the Department of Extended Education at the University of Reading and will take place at the University's London Road site on Saturday, 4 February from 9.30 am - 5.00 pm. The tutor is Dr. D. W. Hadley who will examine the stained glass work of the William Morris firm throughout its existence. The course is fully illustrated with slides. You may enrol by post or in person at the Extramural Office, Room G15, School Educational Studies, The University, London Road, Reading RG1 5AQ. Telephone Reading (0734) 318852. If enrolling by post, send details of your name, address and telephone number, quote the full title (as above) and number (55) of the course and enclose a cheque for the fee (£5.70 or £2.86 for OAPs and unemployed) payable to 'University of Reading'.

15. BOOKS FOR SALE

The Society has some unbound photocopies of its Journal, volume 1, number 2, Winter 1962, an issue devoted to Sydney Cockerell. It includes an appreciation by Stanley Morrison, an account of a visit to Sir Sydney by Philip Henderson and a list of Sir Sydney's published writings. Copies may be obtained from the Society for £2.50.

We also have copies of The Rose Annual for 1961 and 1962. Both are handsome hard-bound publications of over 200 pages with many illustrations and 16 good colour plates, with a fine bookplate 'From the Library at Kelmscott House'. They are available from the Society for the best offer, proceeds to go to the Kelmscott House Appeal.

Some Morris publications, the property of Mr B. D. L. Thomas, who recently resigned from the Trustees because of ill-health, are also for sale. The titles are: Bernard Shaw: William Morris as I Knew Him; 'Mr. William Morris on Art Matters' (from the Manchester Guardian); Jack Lindsay: William Morris, Writer (lecture); G. D. H. Cole: William Morris as a Socialist (lecture); Peter Floud: The Wallpaper Designs of William Morris; William Morris 'How Shall We Live Then?'. Anyone interested in buying these items should get in touch with Mr. P. Gilbert, who is handling Mr Thomas's affairs, at SPCK, Holy Trinity Church, Marylebone Road, London NW1 4DU, Tel: 01-387 5282.

Further information about the state of the market for Kelmscott Press books has arrived in the form of a catalogue from the Cambridge booksellers, Dighton Bell, kindly sent by our member Jean Garriock. The Story of the Glittering Plain (1891) is offered for £700.00, the eight volumes of The Earthly Paradise (1896-7) for £1350.00 and The Water of The Wondrous Isles (1897) for £950.00.

16. PUBLICATIONS

Pluto Press have sent details of The Tragedy of Technology by Professor Stephen Hill, a sociologist who is Director of the Centre for Technology at the University of Wollongong, Australia. He looks at the way that technology has come to control the shape and future of our society and analyses the 'alignments' between technology and culture: the cultural implications for technology and the wider 'culture' in which that technology exists. The book costs £18.95 and was published in December so should be available through booksellers. A full review will appear in a future issue of the Journal.

We have received advance notice of Socialism and the Literary Artistry of William Morris, a collection of essays edited by our members Carole Silver and Florence Boos, with contributions from many other members. It will be published by the University of Missouri Press later this year or early in 1990 and it is hoped that the volume can be offered at a discount price to Society members.

17. MISCELLANY

'May Morris and the Art of Embroidery', a short documentary film by Cathy Collis, will be shown on Central Television sometime in the spring. Inquiries about video copies should be addressed to: Contrasts, Central Television, Broad Street, Birmingham B1 2JP

Sandersons have recently sent handlists of their current stock of Morris and Co. fabrics and handprinted wallpapers. Copies may be obtained from Arthur Sandersons and Sons Ltd. (Public Relations Department), 52-53 Berners Street, London W1A 2JE.

We have learned that the Morris windows in St. John's Torquay are in a poor state and require re-leading. Efforts are being made to raise money to cover the cost of this work, and it is hoped that a start can be made this year. Members in the Torquay area who wish to visit the church or make a donation towards the cost of repairs should get in touch with the Secretary of the PCC, Mrs Jenny Rider, 66 Duchy Drive, Paignton, Devon, TQ3 1EZ.

18. TAILPIECE

Members have commented on the fact that some Society events over the past year have not been reported in the Newsletter. I certainly regard this as an important dimension of our quarterly issues: it provides a record of our activities and keeps members, wherever they may be, in touch with what we are doing and with new developments in the study of Morris and his work. The problem lies in finding people who are willing to act as correspondents. Committee members do some of the reporting but also ask other members present at meetings to help. A report of 250 words - about half an A4 side - is ample for most events. If you are asked to help in this way I hope that you will feel able to do so; if you would like to volunteer to cover a particular meeting I shall be glad to hear from you. I am also happy to receive reports on relevant events or exhibitions organised by other bodies - Christine Poulson's exhibition review in this issue is a good example. For the next issue, all contributions must reach me at 7 Bromley Road, West Bridgford, Nottingham NG2 7AP by Thursday 23 March: important to meet this deadline as Easter may interfere with the schedules of our printers and mailing service.

Good wishes to you all.

Peter Preston

Peter Preston,
Hon. Secretary.

WILLIAM MORRIS SOCIETY IN THE UNITED STATES
NEWSLETTER • January 1989

MLA ACTIVITIES IN NEW ORLEANS

- William Morris Society events at MLA this year included two special sessions, a business meeting, and a cash bar.
- Hartley Spatt has submitted summaries of the first session, which he chaired, on "Morris and the Arts and Crafts."
- David Faldat (College of Idaho): "Seeking the Ideal: Yeats, the Cuala Press, and the Morris Legacy," an illustrated talk.
"The Kelmscott Press represented Morris's attempt to create books crafted with the same sense of tradition and aesthetic unity that went into his writing. Through the presses founded by Elizabeth Yeats, inspired by Morris, W. B. Yeats was able to initiate the publication of his own poems, in volumes that show a similar respect for traditional craft and the poet's own sense of perfect beauty."
- Sandi Wisenberg (School of the Art Institute of Chicago): "William Morris on the Americans," a poem.
"This poem, published in Benchmarks: Anthology of Contemporary Illinois Poetry (1988), presents Morris lamenting the way American consumers of his wares fail to understand his philosophy. Finally, he finds solace in the work itself—in the plants he uses to produce his dyes, and in nature itself."
- Victor Luftig (Yale): "Bloomsbury and the Denial of Morris."
"Roger Fry's Omega Workshops display a clear, though often denied, descent from Morris & Co., through Arthur Mackmurdo's Century Guild and C. R. Ashbee's Guild of Handicraft. The connection is important for aesthetic studies of Bloomsbury too, for it provides a model of comparative vision that is crucial to the sense of closure in Duncan Grant's painting and in Virginia Woolf's novels. Though Bloomsbury denied Morris, they could not erase his vocabulary and ideas."
- Charlotte Oberg (University of Richmond): "Morris and the Plight of the Contemporary Craftsmen," an illustrated talk.
"Morris's conviction that true craftsmanship can only be realized after the recasting of society into a 'society of equals' is borne out by a look at four different crafts now being practised by Virginia and North Carolina artisans. Their economic difficulties have led to compromises and privations all too familiar to Morris himself. Furthermore, the arts and crafts in America today seem to be under a new threat—an increasing tendency toward institutionalization in all aspects of the arts and crafts movement, including training, production, and collecting."
- Florence Boos moderated the second session. She reports on it and on the business meeting that followed:
- "William Morris and Twentieth Century Social Thought" was held the next morning at

8.30 A.M. As chair, I began with brief remarks on contemporary analogues of Morris's social beliefs, among which I counted the world's peace movements, official and unofficial, East and West; Green movements throughout the world, as these are reflected in movements such as the West German *Grüne* and organizations such as Greenpeace; feminist re-examination of traditional "realistic" distinctions between "public" and "private," "personal and communal," and "trivial" and "important" in social and political life (compare Morris's defense of the "lesser" arts), and reevaluations of the role of caring and affection as an essential part of social justice; and finally, a growing awareness of that (most of all) the third world forms the real global counterpart of the proletariat whose cause Morris struggled to defend.

•Professor Nancy James Taylor (University of South Florida) presented the first paper, on "William Morris and the Mob," in which she compared Morris's efforts to persuade discouraged, apathetic, and hostile working class audiences with the sociologist Serge Moscovici's observations on group behavior in *L'Age des Foules* (1981; trans. 1985 as *The Age of the Crowd*). In her conclusion, she remarked that:

Morris, more than most of his contemporary revolutionaries, presumed a rational populace. But there were times when he doubted the assumption. The failure of his hopes for society has invited estimates by Mackail and many echoing voices that he was "muddle-headed" and impractical. But it may have been to Morris's personal credit that he was no leader, if it is true that the great leaders have been individuals of courage rather than mind. Morris had both. If he lacked the qualities needed to initiate sweeping change, the failure of vision may well have been not on his part, but in those he sought to change.

•The second speaker was Larry Lutchmansingh (Bowdoin), who provided the following summary of his paper on "Amanda Coomaraswamy and William Morris":

Morris exerted a wide influence on the life and intellectual career of Amanda Coomaraswamy, the Sinhalese-born keeper of Indian and Islamic art at the Museum of Fine Arts, Boston, until his death in 1947. Responding to peculiar twentieth-century pressures, Coomaraswamy supported Morris's ideals with an incisive reading in classical, medieval, and Indian texts, but his sublimation of their political dimension highlights certain ongoing problems of Morris's interpretation.

•The third paper, on "William Morris and the Frankfurt School," was presented by Jeffrey Skoblow (University of Southern Illinois-Edwardsville). Skoblow compared Morris's Marxism with the revisionist ideas of Horkheimer, Adorno, Benjamin, Fromm, and Marcuse, and noted the following distinctive feature of Morris's conception of art:

The first distinction to be made is that the power of art as a revolutionary force, for Morris, lies not, as it generally does for the Frankfurt School, in the content or style of particular works, but in its process as a model of unalienated labor . . .

The second distinction is that Morris asks us "to extend the word art beyond those matters which are consciously works of art, to take in not only painting and sculpture, and architecture, but the shapes and colors of all household goods, nay, even the arrangement of the fields for tillage, and pasture, the management of towns and of our highways of all kinds; in a word, to extend it to the aspect of all the externals of our life." . . . In the end, the utopia that Morris and Marcuse urge upon us is not an image toward which we might strive, but a way to proceed, a way of being in the world now. This is a utopia that co-exists with tyranny, a freedom exercised in the face of domination.

•The papers aroused spirited debate on many contemporary issues: the validity of Morris's definition of popular art; the present relevance of the ideas of the Frankfurt School; the gradualist or cataclysmic nature of Morris's utopian communism; and the ability of various forms of political action to effect social change. The debates would have gone on much longer if we hadn't had to vacate the room for another session.

Another session on Morris's social thought two years ago aroused a similarly intense response; academics who care about Morris's work seem naturally to hold strong views on the frustrations of the present U. S. political climate.

•After the session, Norman Kelvin, David Faldat, Linda Julian, Charlotte Oberg, Sandy Wisenberg, Hartley Spatt, and Florence Boos gathered for a business meeting. In an effort to help members plan ahead, we made a tentative choice of topics for the 1989 and 1990 MLA conventions, to be held in Washington, DC and in Chicago, respectively. Contributions are invited for two panels this coming December, one on "William Morris and Fantasy" and the other on "Morris, Women, and Feminism." Prospectuses, papers, and suggestions for the first panel should be sent (by 12 March) to David Faldat, Department of English, College of Idaho, Caldwell, Idaho 83605, and for the second to Florence Boos, Department of English, University of Iowa, Iowa City, Iowa 52242.

•In Chicago, in December 1990, we hope to offer sessions on "Morris and the Fin de Siecle" and on "Morris and Architecture." In both cases talks which consider Morris's influence on local (midwestern) culture would be especially welcome. "Architecture" in the second panel is taken broadly to include any aspect of the decorative arts.

•We agreed upon several other matters: an increase in annual dues (to align us with British rates), measures for the sale and storage of our books, publication in a limited edition of Helen Timo's edition of Morris's "The Widow's House by the Great Water," an early draft for *The Water of the Wondrous Isles*, publication of an updated directory of North American members, and collection of a volume of essays, edited by Hartley Spatt, tracing Morris's influence on North American culture. We also relayed an invitation from Hans Brill to participate in an informal meeting on work-in-progress at Kelmscott House next summer, and discussed the celebrations the British Society in planning for the centenary of *News from Nowhere* in 1990.

•Our sessions and meetings were unusually cordial and productive this year, and we look forward to their sequel in Washington, DC next December. Gratitude is owed to our treasurer, Hartley Spatt, who flew from New York to New Orleans in a rushed thirty-hour period between other engagements, and tended to all the arrangements for the cash bar. David Faldat and I were grateful to make the session at all, since a snow and ice storm cancelled our flights from Chicago; he eventually arrived via Dallas and I by way of Washington, DC.

•Many of us lingered a day to satisfy discount-flight requirements, and wander around the French Quarter and into the outlying regions of the city. New Orleans at the New Year is crowded with football enthusiasts there to see the Sugar Bowl, and the gaudy tourist facade fronts pervasive unemployment and a school system which has never fully complied with the de-segregation decisions of the 1950s. Morris would have enjoyed the street entertainers, jazz concerts in the French Quarter, and general air of outdoor celebration, and appreciated the craftsmanship of the collection of Fabergé jewels in the New Orleans Museum of Art. But he might also have noted that Louisiana has one of the nation's highest school dropout rates, and that the city's providers of menial services are uniformly black, while its managerial class and tourist population seem almost as uniformly white.

ANNOUNCEMENTS

"OH TO BE IN WILMINGTON, NOW THAT APRIL'S THERE":

•"William Morris and Medievalism" will be one of the panel topics at this year's meeting of the Northeast Modern Language Association, to be held in Wilmington, DE, 31 March

to 2 April 1989. Details will not available for this newsletter but may be obtained from: Ida H. Washington, NEMLA Executive Secretary, Box 546, Middlebury, VT 05753.

MORRIS BOOKS AT DELAWARE ART MUSEUM

Those attending the NEMLA sessions will want to see an exhibition of the work of William Morris as writer, designer, and printer, held in the library of the Delaware Art Museum. This show runs for the month of March and will be held over into early April. On the afternoon of 1 April there will be a special guided tour of the Museum's famed Bancroft collection—considerably expanded and most attractively re-installed in the last year—and a look at the Morris show. All Morrisians all invited to attend, even if they have no connection with NEMLA. The Delaware Art Museum's address is 2301 Kentmere Parkway, Wilmington, DE 19806, telephone [302] 571-9590.

Speaking of the Delaware Art Museum, readers will like to learn that it has recently acquired two large gouache studies by Walter Crane for the murals—depicting Longfellow's poem, "The Skeleton in Armor"—he executed in 1882 for Vinland, Catherine Lorillard Wolfe's country house at Newport, Rhode Island. As originally built by architects Peabody and Stearns, Vinland was furnished inside by the Morris firm. None of the Morris decor is in place; most of it was removed by the next owner, who replaced the wallpaper and carpets with gilt and marble in order to compete with the Vanderbilts' The Breakers, just to the south. What remained has now been dispersed: Crane's murals (used as a frieze in the library) were sold at auction last year by Vinland's present occupant, Salve Regina College. The series of seven stained glass windows, illustrating the Norse legends and designed by Burne-Jones, came into the hands of Louis C. Tiffany. One of these, "The Viking Ship," has survived and is now, fittingly, also in the Delaware Art Museum.

1890s CONFERENCE

The Lehigh Valley Association of Independent Colleges has announced "New Perspectives on the 1890s," a "multi-disciplinary conference" to take place 11-13 October 1989 at Allentown College of St. Francis de Sales, in Cedar Valley, PA. The sponsors are Allentown College, Cedar Crest College, Lafayette College, Lehigh University, Moravian College, and Muhlenberg College.

According to a preliminary notice, the attractions will include a turn-of-the-century theater presentation, a concert, a keynote address by an internationally recognized speaker, and the likely publication of proceedings. Submissions are encouraged from a variety of disciplines, including the arts, humanities, philosophy, religion, the social sciences, and the history of science and technology. The deadline for abstracts (450 words) is 1 February 1989. Address inquiries to: Daniel Ross or Tamara Alvarez-Detrell, Allentown College, Center Valley, PA 18034.

NEWS FROM NOWHERE CENTENARY FILM SEEKS HELP

From Nicholas Friend in England: I have been asked to act as convenor of a working party to celebrate the centenary of News from Nowhere in 1990. The working party has been formed, with members including the editor of the Society's Journal, Peter Faulkner; the new secretary of the Society, Peter Preston; the author of The Pre-Raphaelite Sisterhood, Jan Marsh; and a lecturer in the history of ideas at Drew University, Stephen Coleman. Several proposals are under way, including exhibitions, editions, a book of essays, conferences, and a television film which it is intended should be shown on our Channel 4, perhaps the only one of our channels with a reputation for enlightenment.

Michael Orrom, of Filmdrama Ltd. of London, who is a highly experienced documentary and feature filmmaker has agreed to take on the project, and together we are raising funds. We are approaching Sandersons and Pearsons, and I thought I would write to you to ask if you know of any members of the Society, or any institutions, in the States who might be interested in contributing to such a project. We would be looking for a sum in the region of £50,000. If you have any ideas, and would like more information, Michael Orrom's address is: Filmdrama Ltd., 47 Frith Street, London W1, England.

NEWS OF MEMBERS AND PUBLICATIONS

ESSAYS ON MORRIS AND SOCIALISM:

The University of Minnesota Press (publisher of Mary Lago's Burne-Jones Talking, among other things) has accepted Socialism and the Literary Artistry of William Morris, a volume of essays edited by Florence Boos. This important book, expected to be issued in early 1990, will include the following: "Bellamy, Morris, and the Great Victorian Debate" by Alexander MacDonald (University of Regina), "William Morris and the Anarchist Tradition" by Lyman Tower Sargent (University of Missouri-St. Louis), "Morris's Socialist Chants and the Problems of Socialist Culture" by Christopher Waters (Center for European Studies, Harvard), "Boffin in Paradise, or the Artistry of Reversal in News from Nowhere" by Laura Donaldson (California State University-Fresno), "A Guest for the Future: News from Nowhere" by Norman Talbot (University of Newcastle), "The Encouragement and Warning of History: William Morris's A Dream of John Ball" by Michael Holzman (USC), "Narrative Design in The Pilgrims of Hope" by Florence Boos (University of Iowa), "Counter-Projects: William Morris and the Science Fiction of the 1890s" by Darko Suvin (McGill University), "Socialism Internalized: The Late Romances of William Morris" by Carole Silver (Yeshiva University), and "Archaeological Socialism: Utopia and Art in William Morris" by Lawrence Lutchmansingh (Bowdoin College).

It will be noted that this is an appropriately "Internationale" group of contributors, with representatives from England and Canada as well as the United States. Further details will be found in future Newsletters.

MORRIS AND UPDIKE:

Daniel Berkeley Updike and the British Connection is the title of a new publication issued by the Typophiles. The author, Martin Hutner, is described as the country's leading private collector of the work of Updike's Merrymount Press. A review of the influence that William Morris and the Arts and Crafts style had on Updike's early work, the pamphlet is designed by Jerry Kelley and printed—with ten illustrations, most of them in color—at the Press of A. Colish. Most of the copies will be distributed among Typophiles members, but some will be available from booksellers at a price of \$8.50.

'ARTS AND CRAFTS' IN THE NEW YORK TIMES

The special 'home design' section of The New York Times Magazine, 16 October 1988, was devoted to 'Where Designers Get Their Ideas.' Not surprisingly the 'Arts and Crafts' provided some inspiration—to two New Yorkers, Jed Johnson and Alan Wanzenberg.

whose work was prominently featured. Wallpapers by Morris, furniture made by Gustav Stickley, Grueby pottery, and a rug designed by Charles Voysey are among the elements which they use for their clients who 'have included a dazzling array of celebrities, among them Jerry Hall, Mick Jagger, Richard Gere, and the late Andy Warhol.' It is interesting in this context to quote their comment that 'Morris fabrics are an extraordinary example of the kind of craftsmanship, attention to detail and design schemes we emulate . . . the thinking behind these objects is as appropriate today as it was a century ago.'

TYPOPHILES RECALL A MEMORABLE EVENT

•By the time you read this, The Typophiles, a New York City organization devoted to the book arts, will have held a particularly interesting annual Christmas luncheon on 14 December. The meeting celebrated what the announcement described as 'the 100th anniversary of a momentous event in the history of modern printing'—Emery Walker's lantern-slide lecture, delivered on 15 November 1888 before the newly-formed Arts and Crafts Exhibition Society in London. As all Morrisians will recall, this was the stimulus which led, first to Morris's proposing to design a new typeface, and then to the founding of the Kelmscott Press.

•The luncheon speaker was Herbert H. Johnson, professor of printing at the Rochester (New York) Institute of Technology. His topic, "What Hath Emery Wrought?" related some of the events which took place in England and America during the 'revival of printing' spurred by Walker and Morris, offering insight into how Walker's influence played a part in the development of three American book designers, D. B. Updike, Frederick Goudy, and Bruce Rogers.

BLACKWELLS CHRISTMAS CARD

•John Walsdorf, the North American representative of Blackwell's (as well as a member of the Society and a dedicated Morris collector), has sent us one of his firm's handsome holiday greetings cards. It includes a quotation from Morris's *The Novel on Blue Paper*, preceded by an appropriate wood-engraving of a library interior. According to a printed note at the end the card was designed by Neil Shaver of the Yellow Barn Press and handset in Baskerville and Tudor, the illustration by John DePol being specially commissioned for the occasion. In giving the source for the quotation Mr. Walsdorf was kind enough to mention the edition of the novel edited by Penelope Fitzgerald and issued for the William Morris Society by the Journeyman Press.

OTHER MATTERS

MORRIS BOOKS ON THE MARKET

•Two rare book dealers have in stock some Morris items which may be of interest to members.

•Thomas G. Boss, long a private dealer and collector, has opened a new shop shared with the firm of Pepper and Stern—Rare Books (355 Boylston Street, Boston, MA 02116, [617] 421-1880). At the time of the Boston antiquarian book fair in November he had a number of books by and about Morris. These included the first edition of *The Aeneids of Virgil* (1876) in a Zaehnsdorf binding, presented by Morris to his mother and Japan paper copy of H. Buxton Forman's *The Books of William Morris* (1897). Two Kelmscott Press titles: 13 on vellum; both editions of *The Story of the*

Glittering Plain; *The Defence of Guenevere* (1858) in what appears to be an unrecorded variant binding.

•Specializing in private press and illustrated books produced during the last 100 years, Joshua Heller Fine Books (P. O. Box 70268, Washington, DC 20088, [202] 234-6111) has offered a number of Morris items in recent catalogues. These have included an exceptionally fine copy of Morris's *The Roots of the Mountains* (1889), the special Whatman paper issue bound in Honeysuckle chintz, and the uncommon 12-volume shilling edition of *The Earthly Paradise* (1905) with the original prospectus inserted. Another highlight was the Kelmscott *Well at the World's End*, bound in original vellum. Jos Heller's recent talk before the Washington Rare Books Group, "Nicholas Parry and his Printing Press—A look at an artist-printer working in England today," had a tangential Morris connection. Nicholas and Mary Parry's work was seen as closely allied to that of Lucien and Esther Pissaro's *Eragny Press*, itself a continuation of the movement started by Morris and Kelmscott.

NATIONAL GALLERY OF ART ACQUIRES ROSSETTI AND BURNE-JONES

•Well known for its Old Masters and French impressionists, the National Gallery of Art in Washington has been building up its relatively small British holdings. Until recently there were only the Blakes and Beardsleys given by Lessing J. Rosenwald and a few rather minor drawings by Burne-Jones and Leighton which formed part of the Julius Held collection. Now, a continuing program of purchases and donations has resulted in some notable acquisitions, including watercolors by Constable, Turner, and Sandby.

•The Gallery has just added two important Pre-Raphaelite drawings to its collection. The first, by Rossetti, is an exquisite pen and ink portrait of Mrs. Morris reclining on a sofa. The drawing, once in the collection of Cyril Flower, Lord Battersea, is dated 1873 and listed as no. 383 in Virginia Surtees's catalogue raisonné. Burne-Jones's *Ariadne*, a large and very beautiful mixed-media color study of a single figure, was bought with funds given by (of all generous people!) Armand Hammer. This was commissioned in 1863 by Ruskin, who hoped that the Morris firm would produce a tapestry based on the design for a new house he contemplated building in the Lake district or in Switzerland.

•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).