OTHER NEWS

*Florence Boos reports that the copy-edited manuscript of *Socialism and the Literary Artistry of William Morris*, a volume of essays sponsored by the American branch of the Society, has gone to the publisher, the University of Missouri Press. Publication is expected sometime next year. Ms. Boos also reports that she is negotiating with another publisher over her projected edition of Morris's writings.

*Joshua Heller, a Washington, DC bookseller who specializes in fine illustrated and private press books— including the work of Morris and his followers such as Ashbee, Cobden-Sanderson, Eric Gill, and others—has moved. His new address and telephone number are: Joshua Heller Rare Books, Box 3914, Washington, DC 20016. (202) 966-9411.

*A recent issue (no. 10, 1988) of the French journal, Cahiers Charles V, included a pair of articles relating to Morris by Liliane Abensour. The first, 'Ceci est un Livre', dealt with Morris, his utopian ideas, and the Kelmscott Press. The second was Abensour's translation (almost certainly the first into French) or Morris's lecture 'The Ideal Book'.

*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: Peter Preston
Kelmscott House, 26 Upper Mall, Hammersmith, London W6 9TA

Phone: 01-741 3735

Newsletter October 1989

Dear Member,

1. SOCIETY PROGRAMME

UNIV. WIS. LIBRARY

++PLEASE NOTE CHANGE IN ARRANGEMENTS++

Thursday 26 October. 6.00 pm (note change in time) THE KELMSCOTT LECTURE: THE CHANGING ECONOMY. London School of Economics, Houghton Street, W1.

Each in his own time, William Morris and John Ball imagined a just society of the future and inspired others to work with them for it. For our Kelmscott Lecture this year Rodney Hilton, Emeritus Professor of Medieval Social History at the University of Birmingham, looks afresh at Morris's *A Dream of John Ball*, first published just one hundred years ago, and considers its meaning for today. Prof. Hilton's most recent book is *Boodham Made Free* (Mathuen paperback). The meeting will be chaired by Dr. Paul Thompson of Oxford, author of *The Work of William Morris*. The lecture is now part of the LSB's autumn programme and there will be no charge for admission. However, please apply to the Society for a ticket. If you have already sent a cheque this will be returned to you. The lecture will be followed by a sherry reception.

Wednesday 15 October. 5.30 pm MORRIS AND THE ARTHURIAN LEGENDS

This talk will be given by Dr. Christine Poulton, Curator at Kelmscott House. Her doctoral thesis was on the Arthurian legend in the fine and applied arts of the nineteenth century and she contributed chapters on this subject to *William Morris and the Middle Ages*.
Thursday 9 November, 7.30 pm A MUSICAL EVENING AT KELMSCOTT HOUSE

We are pleased to announce that our Musical Evening will be held in the Long Drawing-room at Kelmscott House, at the kind invitation of Laura and Christopher Hampton. Mr and Mrs Hampton bought the lease of the main part of the house a year ago and have now re-introduced some Morris fabrics and papers. The programme for the evening will include the first performance in this country of three songs with words by Morris set by John Greer, a Canadian member of the Society. The songs will be sung by Pamela Faulkner. There will be a further performance of 'Homage to William Morris' which Imogen Holst composed for our 150th anniversary concert at the ICA in 1984. We also hope to hear Leon Rosenthal's popular song 'Bringing the News from Nowhere' and some 16th century keyboard music which Arnold Dolmetsch played at Morris in Kelmscott House during last winter. Tickets are £5 from Judy Marsden at the Society; this includes a programme and interval refreshments. For obvious reasons, numbers have to be limited and to avoid disappointment early application is strongly advised.

Saturday 16 December, 7.30 pm YULETIDE PARTY Kelmscott House

Our annual convivial evening will offer the mixture of good food and a variety of diversions. It is bound to be popular so early booking is advised. Tickets are £5.00 each and may be obtained from Judy Marsden at the Society.

News from Nowhere: A programme of events to celebrate the centenary of the publication of News from Nowhere will begin in January 1990. Further details are given in a later item in this issue.

Voyage to Kelmscott Manor: The possibility is again being considered of a voyage from Hammersmith to Kelmscott Manor by rowing boat, preferably accompanied by a motorised tender. The 130 miles or so could be paddled comfortably in a week, perhaps so as to arrive to coincide with the Society's visit to the Manor on 15 July 1990. Anyone interested in the whole or part of the journey and in helping with the planning should contact Lionel Selwyn, the Programme Organiser.

Bruges and Ghent: Following our successful tours to Norway, we are planning a visit to Bruges and Ghent for the Spring Bank Holiday weekend in May 1991. Further details will be given in future Newsletters.

Exhibition of work: It has been suggested that we hold an exhibition of members' craftwork. At this stage, we are interested in gauging the level of interest among members. If you would be interested in helping to organise or contribute to the exhibition, either as a professional worker or as an amateur, please send details of the work you do and the form you think the exhibition might take to the Hon. Membership Secretary, Dawn Morris, 7 Spring Hill, Sheffield, S10 1ET.

2. SOCIETY NEWS

We are grateful to Lionel Selwyn for agreeing to act as Programme Organiser, and he has now been co-opted to the Committee. Suggestions for Society events are invited and should be sent to Lionel at Kelmscott House.

Sonia Grutchlow, who is at present responsible for the sale of cards, has also kindly agreed to become Publicity Officer. Her duties will include ensuring that stocks of the Society's publicity are maintained at those places - houses, museums, art galleries - where people interested in Morris are likely to visit. Again, suggestions of likely venues are invited.

Lesley Baker, our member in Croydon, has sent a most generous donation to the Society. We thank her for this and assure her that it will be put to good use. Members' attention is also drawn to Lesley's letter, printed under item 13.

We congratulate our member, Fiona MacCarthy, author of a recent biography of Eric Gill, on being awarded an honorary doctorate at the Royal College of Art. She is now at work on a biography of Morris and a letter about this can be found under item 13.

Leslie Paton, a generous donor of books for our library, has again put us in his debt with the gift of The Early Community at Redford Park: the Pursuit of 'Corporate Happiness' in the First Garden Suburb by Margaret Jones Bolsterli, 1977.

The July issue of Traditional Homes carried a full-page article by Anne Armstrong on the Society and its work. As well as describing the range of our activities, our publications and what can be seen at Kelmscott House, the article also stresses the continuing importance of Morris's ideas: '... his political convictions, artistic influence and ideas on house design and furnishing, far from fading into nostalgic insignificance, are more powerfully relevant than ever.'

3. OBITUARY

We are sorry to have failed to notice the death of Roger Lancelyn Green at the end of 1987. Roger, who had been a member of the Society since 1956, was an author well-known for his retelling of myths and legends. His son, Richard, has now joined the Society, and we hope to publish a fuller obituary in the next Newsletter.

Chris Brunel, another long-standing member of the Society, died in April. A life-long Communist, he was chairman of the Thomas Paine Society and vice-chairman of the Marx Memorial Library. Sadly, his wife Margaret outlived him by only a few weeks.
4. QUESTIONNAIRES

Questionnaires are still arriving; almost two hundred have now been returned (from a membership of almost 1650). We still have no replies from the under-23 members, about 140 from 23-60 year olds and 99 in the 60+ bracket.

The very welcome offers of help are not being ignored and we will be contacting people, except those who volunteered anonymously! Help in Hammons' is a top priority and a meeting is to be held there at 12 noon on November 16. Please contact Christine Foulson, our Curator, will be there to discuss the work and your contributions. The meeting will be held on Saturday 16 November at 2.30 pm anyone who is interested but not able to get to that meeting is asked to contact Christine at Kelmscott House on Thursday or Saturday afternoons.

A number of members would like to be put in touch with others in their area and one or two have criticised our 'secretive' policy of not releasing names and addresses. The Committee has discussed this and we feel it is a matter of privacy rather than secrecy, and would not wish to change the policy. Members wishing to make contact can do so by contact in the Newsletter, giving their own name and address. I hope, eventually, to be able to draw together all those who want to be kept informed of events in their area; meanwhile, any suggestions for events will be passed to the Programme Committee.

There has been a good number of proposals for publications, which will be considered by the Publications Committee. A number of criticisms of the greeting cards have already been answered, I hope, by the new 'catalogue' enclosed with this Newsletter. Cards are normally available at Society events, as well as post.

More news on the questionnaire in future Newsletters; keep them coming in.

Dawn Morris

5. KELMSCOTT HOUSE TRUST

On a sunny day in September the Trust and the Society held a small reception in the coach-house at Kelmscott House to mark the completion of the summer's programme of repairs and improvements. The project would not have been possible without generous grants from the London Borough of Hammersmith and Fulham through their Inner City Programme, the Pamela Sheridan Charitable Settlement, the Eva Rees Tichborne Trust and the (British) Guild of St George. The work included the replacement of a glazed partition dividing off the inner hall, damp-proofing, improvements to lighting and heating, and the redecoration of the whole. Curtains in Morris and Co's Blackthorn print have been hung. A small exhibition describes the earlier uses of the coach-house in Morris's day: his early steps in designing and making carpets when the room was full of looms (1878-81) and its use from 1884 as the meeting place of the Hammersmith socialists and their famous series of Sunday evening lectures. A notable exhibit is a much enlarged photograph of Kelmscott House taken from the Durnes shore and showing the Oxford and Cambridge boat-race in 1892 passing the house. Spectators fill every window and can even be seen astride the roof ridge. Which of them is Morris has still to be determined.

John Key

6. NEWS FROM NOWHERE CENTENARY

Members are aware that for the past year or more a Society sub-committee, convened by Nicholas Friend, has been meeting to plan and coordinate events and publications to celebrate the centenary of the publication of Morris's Utopian romance. A number of events have been arranged and, although a fuller programme will be announced, we know that members will wish to put dates in their diaries as soon as possible.

Saturday 27 January, 3.00 pm DRAMATISED READING OF EXCERPTS FROM NEWS FROM NOWHERE. Hammersmith Town Hall. Directed by Society member Edwin Walters. Tickets £2.50 (concessionary rate £1.00) from the Society.

Saturday 27 January, 3.00 pm, UTOPIA TODAY. Polytechnic of the South Bank. A one-day conference with many distinguished speakers. Further details from Roger Simon, Oakhill, Chester Avenue, Richmond, Surrey, TW10 6NF.

Friday 13 - Sunday 15 July WILLIAM MORRIS AND NEWS FROM NOWHERE. Ruskin Hall, Headington, Oxford. A residential weekend conference led by Peter Faulkner, from whom further details may be obtained at 1 Chichester House, Coates Road, Hove, East Sussex.
In June 1990 Green Books will be publishing William Morris and 'News from Nowhere', a collection of essays edited by Stephen Coleman and Paddy O'Sullivan, with contributions by Adam Buck, John Crump, Christopher Hampton, Jan Marsh, Colin Ward and Ray Watkinson.

Other kinds of projects to mark this centenary have also been planned, and John Kay now describes which two have already begun.

Two forward-looking projects to mark the centenary of the publication of News from Nowhere, serialised in the Socialist League's paper Commonweal from January 1890, were launched by the Society in September. One is in Hammersmith, the other deep in the Oxfordshire countryside. They will examine how we live now and explore, in the spirit of News from Nowhere, ideas about how we would like to live. We hope that the projects can be both practical and visionary: starting from where we are now and suggesting solutions to problems that face us today, but also looking far ahead, as Morris did, to see "what life in town and country could be like in a future society."

Invitations have gone to all members of the Society living in the two areas and to schools, trade unions and other organisations in the local community. The projects will run through the autumn into the spring of next year. The intention is to publish the results and to present them to the conferences on News from Nowhere to be held in Oxford and London in July next year.

The project in Hammersmith started with a meeting in Kelmscott House at which we welcomed representatives of the Hammersmith Community Trust, the Trades Council, the Friends of the Earth and the Co-operative movement's organisation for young people, the Woodcraft Folk. However, there were disappointingly few local members of the Society and we should be glad if more living in West London were able to take part. At this meeting we discussed local concerns such as the pollution of the Thames, traffic problems and the need for better community facilities and more public open space in the central redevelopment area. It was agreed to suggest to local schools and colleges that their students might like to write on 'the Hammersmith I would like to live in'. A further meeting to choose an area for a more detailed and 'visionary' study will be held at Kelmscott House at 7.30 pm on Wednesday 11 October.

The green Oxfordshire countryside was drenched with rain on the afternoon of the Saturday when the second project was launched at the Kelmscott village hall. The Society was well represented, as was the Council for the Protection of Rural England who will contribute a most interesting study of the landscape of the upper Thames and the steps needed for its conservation. Members of Common Ground, an environmental organisation which encourages people to make personal and artistic responses to the area in which they live, told us of their Parish Maps scheme. It seemed such maps could well be a valuable part of a News from Nowhere project, perhaps including some 'Parish maps of the future'.

Two local primary schools, in Aston and Langford, were represented at the meeting. The school in Aston may be able to make a study of change in farming in the district since 1890, including current moves to return to organic farming. The community secondary school in Burford has agreed to be kept in touch. It was suggested that their students might be invited to read News from Nowhere and then write on the society of the future they would like to see. The WEA in Burford is mounting a course on Morris this autumn (details are given elsewhere in this newsletter) which will include a fresh look at News from Nowhere. The possibility of a WEA day school on Morris's views on the relationship between art and work will also be considered.

Marjorie Breckspeir told some entertaining stories from personal experience about life in Kelmscott Manor in the 1930s when May Morris lived there. A lady living in Kelmscott village today spoke of local concerns about housing, public transport and the pressing maintenance needs of the village hall and church. She said she would look into the possibility of a village meeting in October to see what practical steps might be taken with the project. Those present agreed to meet again in the same hall at 7.00 pm on Saturday 2 December, to hear progress reports and consider the next steps. Any Society members within reach of Kelmscott would be very welcome at that meeting.

7. LOCAL GROUPS

Sheffield Christmas Party

The 'other' Christmas event, not on your programme, will take place on Saturday 9 December. We will meet at 11.00 am at the Ruskin Gallery, to view their exhibition 'The Last Chapter', which is based around Ruskin's autobiography Praeterita. Then to the Polytechnic at about 12.30 for a buffet lunch.

The Polytechnic is opposite the bus and train stations and the Ruskin Gallery is five minutes' walk from the Poly; details of how to get there will be included with the tickets.

Tickets at £5 each from me at 7 Spring Hill, Sheffield, S10 1BT; cheques made out to the Society please. Could I ask that you apply early for tickets while the possible number is still flexible?

Daun Morris

The South Midlands Group

Our summer activities comprised two visits. On 22 July we met at the Bell, Sapperton (food good but service slow), driving from there in convoy to Rodmarton Manor, designed by Ernest Barnsley for the Hon. Lady Conyers Biddulph and built 1909-26. The house was constructed in Claudi Biddulph and built 1909-26. The house was constructed in

Our summer activities comprised two visits. On 22 July we met at the Bell, Sapperton (food good but service slow), driving from there in convoy to Rodmarton Manor, designed by Ernest Barnsley for the Hon. Lady Conyers Biddulph and built 1909-26. The house was constructed in Claudi Biddulph and built 1909-26. The house was constructed in

Our summer activities comprised two visits. On 22 July we met at the Bell, Sapperton (food good but service slow), driving from there in convoy to Rodmarton Manor, designed by Ernest Barnsley for the Hon. Lady Conyers Biddulph and built 1909-26. The house was constructed in Claudi Biddulph and built 1909-26. The house was constructed in

Our summer activities comprised two visits. On 22 July we met at the Bell, Sapperton (food good but service slow), driving from there in convoy to Rodmarton Manor, designed by Ernest Barnsley for the Hon. Lady Conyers Biddulph and built 1909-26. The house was constructed in Claudi Biddulph and built 1909-26. The house was constructed in
for tables inspired by the shape of old-fashioned bay rakes. Much of the ironwork was designed by Ernest Gimson and Norman Shaw who made the decorative leadwork on gutters and downpipes. The simple, uncluttered chapel was impressive and the different gardens a joy to walk in in the hot weather. It was both a delight and a privilege to be able to see such an unpolished Arts and Crafts house.

In September we returned to Cambridge to visit the colleges we had been unable to include in our visit last year. Starting at Queens', we admired the Hall, decorated by the Morris firm, spending some time deducing which of the Pre-Raphaelites had designed which month of the tiles in the chapel fireplace. Rossetti's bossy wine-making wench was easy to work out, as were Madox Brown's idiosyncratic figures. Then on to the chapel of Trinity College, to admire the mighty effort of Henry Holland, who in 1671 designed fifteen windows with eight figures in each, an effort which, with other work he was engaged on at the time, brought about a temporary breakdown, so that some figures had to be farmed out to R. E. Woollridge and Carl Allquist. Jesus College Chapel was next, undoubtedly the finest Morris & Co glass in Cambridge, with Burne-Jones' Evangelists and Stylus particularly impressive, and showing the strengthening influence of himself and the Italian masters. Small panels beneath the large figures showed scenes by Madox Brown, including a very moving Christ bearing the Cross and a dramatic Supper at Emmaus. We then drove to Ely Cathedral, lunching in the Refectory there before viewing the Stained Glass Museum in the triforium.

Forthcoming events: Phone Malcolm Pollard (0608-63482) for details and directions.

October 26-29 THE NEWCASTLE EXPEDITION

November 10 TALK AND VIDEO ON CERAMIC TILES

December 8 TALK ON THE LIFE AND ART OF BURNE-JONES

Malcolm Pollard

The Northern Group

The Group was formed in Newcastle in 1988. Our aim is to make the work of William Morris better known in the north and to promote knowledge of good design amongst people of all ages. In October, we were given a fascinating inaugural lecture by Kay Watkins, the Society's secretary. More than 60 people crowded the room. Kay, without a note, kept them spellbound with Morris' mastery of materials and crafts – textiles, wallpapers, glass, furniture, illustrations and typography – and Morris' inspiring warmth as author and socialist.

In December Andrew Greig, curator of the Shipley Art Gallery, Gateshead, spoke about Robert Spence Watson, the Tyneside social reformer, who lived at Bensham Grove from 1874 until 1911. Morris & Co decorated the house, which was later presented by Elizabeth Spence Watson to the Borough of Gateshead. The ceramicist Christine Constantinou, who is based in Bensham Grove Studio as Gateshead's potter-in-residence gave a fascinating introduction to her exciting work. The residency consists of regular teaching sessions with adults and school groups, and in addition 'drop-ins' for community groups and individuals. Time is set aside to develop her own work and exhibit it around the country.

In January 1989 Dr Frances Dower gave an illustrated talk on Morris' connection with Wellington Hall, Northumberland with unique slides taken by Dr James Shapiro. Wellington, the home of the Trevelyan family, now in the possession of the National Trust, shows a harmony between several periods of interior design and is rich in needlework of the early 18th century as well as the later 19th century Morris fabrics. In several generations the ladies of the household have shown in their needlework what Morris describes as 'the joy of the matter; work worth doing and of itself pleasant to do.' For them perhaps it was assumed as the norm for work to be done as a good craft and Wellington has distinguished examples. Morris' connection with Wellington is not direct, though Lady Pauline Trevelyan records in 1856 meeting, "those red-hot Ruskinites" Edward Burne-Jones and William Morris. Later a steady succession of orders came from Lady Caroline Trevelyan in the 1880s and 1890s. Dr Dower noted examples of Morris and Burne-Jones designs - "Crown Imperial" 1876; "Peacock and Dragon" 1876; "Borage" 1883; "Golden Stem" (Burne) 1890 and 1891; "Pomegranate" 1900. Many samples of these were shown.

In February Sarah Richardson talked about the influence of Morris on her work as a stained glass artist. Sarah was born in Durham, studied at Bristol and took her degree at North Staffordshire Polytechnic, where she specialized in glass. She has received awards from Northern Arts and has taught at Newcastle and Sunderland Polytechnics.

Our William Morris exhibition opened at the Central Library, Newcastle, in March. Bainbridge, the leading store, provided a display of Morris' fabrics and wallpapers and Barbara Kay a rare selection of books by and about Morris, supplemented by books from five different libraries. The Lord Mayor of Newcastle, who gave the opening address, was followed by a string of speakers from opening addresses. Among these were the girls of Gosforth High School, who played "Videobeach Fair," "My Lady Gosforth" and "Floral Dance". One of the girls presented the Lord Mayor with flowers and he in turn presented each of the four girls with a tape of music.

A year has passed and its events would have been impossible without the goodwill of Cyril Winskill, John Kirkham, Jack Slade, Anna Pepperall and Jane Vickers.

Rolf Rosner
We congregated at the Birmingham Museum and Art Gallery which has over the past few years re-organised and will be well worth another visit. An introductory talk by Stephen Wildman, keeper of prints and drawings on the history of the museum and the Pre-Raphaelite collection with a private view of some of their best drawings and stained glass designs set the scene for a very special weekend.

Christine Poulton guided us around the paintings and then we were free to look at the Morris textiles, the De Morgan tiles and ceramics and other treasures.

In the evening, we moved on to our hall of residence, set in attractively landscaped grounds and after dinner Malcolm Pollard of the South Midlands Group gave an inspired and beautifully illustrated talk on Morris glass.

On Saturday, a brief look at the centre of Birmingham, first to the red brick St Chad's RC cathedral 1639-56, designed by Pugin in a style reminiscent of 14C Baltic Germany. Then to the centre, re-planned in the mid-19C by Joseph Chamberlain, the enlightened mayor of the city. We started with the Classical design Town Hall complex and then continued all along Colmore Row with Eagle Insurance Building 1900-01 designed by Lethaby. Down a side street to the first School of Art in the country, designed in 1885 in red brick by J. H. Chamberlain. Finally to the Ubberhalle Stone cathedral of St. Philip 1710-25, Thomas Archer's first large commission. Sitting in the church, extended in the 19C by Chalwin (and in my personal view, ruining the proportions of this marvellous baroque church) we were treated to a memorable theatrical dissertation by the Dean, Peter Barry while we admired the wonderful Burne-Jones designed Morris stained glass.

Compton Hall 1840-50 is now a hospice and we were privileged to see the original ceiling designed by Morris & Co on our way to Wightwick Manor where we spent the afternoon immersed in the firm's furnishings in this delightful late 19C half timbered house. Again, special arrangements had been made for us to see the library, and some of the late Lady Mander's most cherished possessions.

In the evening, Christine Poulton, who has had a contagious enthusiasm for the city, gave an illustrated talk on Burne-Jones and Morris in Birmingham.

Sunday was a day of churches, first to the thatched All Saints Brockhampton designed by Lethaby 1901-2 with its wonderful font and woodcarving, its Wball stained glass, its Burne-Jones designed Morris tapestries and the embroidery of its parishioners. Then to Kemple with its Arts and Crafts church of St Edward the Confessor and the Norman St Mary's with reputedly the best 12C murals and 13C tempera paintings in the country.

The day, and the weekend ended with St Leondrae Ribbesford, just outside the picturesque town of Bewdley with its Burne-Jones designed west window, a memorial to his mother in law, Hannah Macdonald. But before that, All Saints Wilden built in 1880 where all the glass was made by Morris & Co to Burne-Jones designs and is an absolute must for Morris enthusiasts.

A packed weekend with the added bonuses of beautiful scenery and gloriously weather - our great thanks to Margaret Sisaster for a brilliantly organised event.

Sonia Crutchlow

Those members of the Society who attended the Birmingham Week-End in July may be interested in the following information on the architect of St Edward the Confessor, Kempey.

Randall Wells (1877-1942) was the son of an architect, Arthur Wells of Hastings. Randall Wells's practice began before the force of the Arts and Crafts Movement was spent, but although he was full of innovative ideas, the change in taste, war, and domestic tragedies all combined to hamper his career. He was clerk of works for W. R. Lethaby at All Saints, Brockhampton-by-Forge, Herefordshire in 1902. In the following year, through his brother, Linley Wells, he was engaged by Earl Beauchamp to design the church of St Edward the Confessor and St Mary at Kempey, Gloucestershire, a few miles from Brockhampton. He was to employ direct labour and to order local materials, stone from the Forest of Dean, timber from the estate, and ironwork from the village blacksmith, Jack Smallman. Wells designed 'Christ the Peacemaker' over the north door for one of the village carpenters, Walter James. The figures on the roof are by David Gibb, a carver of ships' figure-heads from the Clyde. Wells wrote of the figures 'The Bishops had them pulled down but they have since been replaced' (British Architect, 5.3.09). The furnishings are from Gimson’s Daneway Workshop at Sapperton, the pew ends are by Peter Weals, the lectern and candlesticks by Ernest Bensley, and Lawrence Turner did the Virgins and Child. The church clearly derives from Lethaby’s Brockhampton church, including the diamond lattice stone frame of the west window. In 1906-7 Randall Wells again worked for Prior at St Andrew, Roker, Sunderland (which we visited in 1985), the best church of the Arts and Crafts Movement, for which Wells carved the font. Wells was one of those disciples of William Morris who believed that the architect should be competent both to design and to work in the arts, crafts and trades which embellish his buildings.

(Information extracted from Edwardian Architecture, by A. Stuart Gray, Duckworth, 1985. The entry for Wells also contains three black and white illustrations of the church.)

A. W. Huish

HENRY HOLIDAY AT THE WILLIAM MORRIS GALLERY 12 August 1989

A small but select group of members came on the Society's visit to this fascinating exhibition - the first for sixty years to be devoted to this artist friend of Morris's. Those who braved the heat of an
English summer and rejected the temptations of Lloyd Park on the way with boules, tennis, cricket and paddling ducks all in full swing, were amply rewarded. Holiday may not have been the most talented of them all but he was interesting and rightly successful at least one masterpiece, "Bentrice dites Dante sa Salutation", which must have lain in the visual memory of everyone older than 30 - or is it 50? The exhibition emphasised his stained glass, and I for one will go to Waltham Abbey and to Worcester College Chapel with newfound respect; but it also shows delightful vignettes of his other interests. For instance he could look through a telescope with one eye and draw with the other giving rise to astronomical drawings of true scientific beauty. He was also President of the Healthy and Artistic Dress Union; his wife, Catherine Holiday, was a leading embroiderer, much praised by Morris. In some respects Holiday was less well advised. Overwhelmed by early Italian art, Giotto and Masaccio, he mistakenly based his stained glass on the Renaissance, abandoning the Gothic to ill effect. Some extraordinary memorial windows for Richard Virginia are Egyptian paste rich because they commemorate Robert E. Lee as a Moses of the South. He was brought to Socialism by Edward Bellamy's Looking Backward and himself wrote a pamphlet in his support - "Art and Individualism". By the latter he meant the disasters of the market economy but the phrase would make a good motto for Holiday. The water colour entitled "Island near Socotra" is actually of Socotra, an island east of Aden - he shouldn't have listened to the sailors.

We are most grateful to Peter Cormack, Deputy Keeper of the William Morris Gallery for showing us round. He must be congratulated for his enterprise in mounting such a well thought-out exhibition, he has also written a very useful catalogue, available at £2.00.

Hans Brill

PERAMBULATION IN BEDFORD PARK 16 September 1989

Everyone who was lucky enough to come on this outing thought it an ideal event for a summer afternoon and Roderick Orde岭d the perfect guide. As we listened to his talk about the evolution of the new suburb, sitting in the church of Saint Michael and All Angels, or walking the tree-lined streets we came to realise what a shock its impact was on the Londoners of the 1870s. Designed by Voysey, Shew, Godwin and May, the houses are usually in red brick, although some are in the more common material of the period, the yellow stock brick; all are based on a concrete Foundation and without basements, the windows and doors were painted white and there is an effect of harmony achieved by the use of a few basic designs with variation of details, such as size and shape of gables (pointed or rounded, steep or shallow). It was from the first a more complete plan than that of any of the later 'garden suburbs', having church, public house, shops, club premises and an art school. As he lives in the district Roderick was also able to tell us about the changing fortunes of the place. Popular in its early days with the creative but not wealthy sections of society, it attracted many artists, who put together studios that can still be seen on the upper floors of some houses, but if they became successful there was a tendency to move away. Two were led to a slow running down of the area, but its nearness to central London and convenience of the nearby tube station have now made it seem a desirable home for the wealthy young, who have moved in in numbers during the past ten years, and who only too often have ideas about enlarging or altering the houses once they own them, plans which are stringently vetted and often vetoed by the local association, always vigilant in defence of the atmosphere and appearance of the area - long may it continue to be so.

Dorothy Coles

9. MERTON ABBEY MILLS

Inspected by two Society members on August Bank Holiday, the crafts market at Merton Abbey Mills, close to the site of the Morris & Co. works in south-west London, was in full swing in blazing sunshine. On the banks of the river Wandle, the imaginatively-renovated industrial buildings dating from the 16th to the early 20th centuries group themselves round a new square in which, on the day of the visit, there was music and dancing. The space between made a street market, full of stalls and bunting. In the Wheelhouse there was a modest and not altogether accurate exhibition describing Morris's contribution to the area, but we understand this is only a stand-in until all the buildings are back in use and more exhibition space is available (see also the April newsletter). One of the original aims of this project was to have crafts being made made as well as sold. So far this has been achieved in three instances: a letter-press printer, a potter and a furniture maker. There is space for others. There are also a couple of second-hand bookshops in which our inspectors found two real bargains. Morris would have groaned at the wares on some of the stalls and the cash nexus was (of course) up front, but with some imagination one could translate it into a News from Nowhere setting, certainly when it was full of people enjoying themselves in the sunshine. Open every Saturday and Sunday, it is worth a visit. A variety of food and drink is available.

10. THE BENCHMARK WORKSHOP AND BEYOND

In 1981 there was widespread concern about the high rate of unemployment and the Diocese of Newcastle was sympathetic to the idea of setting up a training workshop for the unemployed. Funds were raised and a church hall equipped for woodworking, screen printing and decoration. We engaged three experienced instructors and a fourth taught free-hand drawing. Time was set aside for history of the arts, technology of tools and business management, but foremost the trainees learnt the techniques of their crafts. Soon they managed to decorate tiles, tile panels, plates and vases and advanced to mahogany coffee tables with decorated tile tops. In screen printing they progressed from scarves to clothes and eventually to altar hangings for the oldest parish church in Newcastle, i.e. one trainee made a quilted jacket with patterns simulating sun and moon, day and night. We called the workshop BENCHMARK. Its aim was to teach the unemployed useful skills and to
gain the active support of those enjoying a more fortunate life. The parishioners took a constant interest in our work and organised a memorable party for the trainees and staff. During 24 years £37,000 was raised, including donations from Marks & Spencer, Northern Engineering Industries and many charities. Black and Decker gave us power tools and the local rotary club office equipment.

In all, 33 jobless people were trained and most of them improved their circumstances after leaving. At the very least they gained more confidence in their own abilities. Eventually BENCHMARK was turned into a company. It continues to be run by two former trainees, one of them Suzan, who came to the workshop as a shy young girl and now is a skilled screen printer and china decorator with a sound idea of running a business. To supplement her income she teaches china decorating to a group of ladies twice a week and she may soon be teaching handicapped children in rural Durham. Woodworking, however, proved to be too labour intensive for commercial success and the relevant equipment was transferred to a workshop where previously unemployed people refurbish a wide range of discarded but basically sound items for use in development countries.

The BENCHMARK experiment was a constant reminder of the special problems of northern England. History and geography create cruel barriers. One way of surmounting them is the development of creative contacts between people in north and south. The recently started BRIDGE NORTH/SOUTH initiative is intended to encourage such contacts.

Pupils of the EC Comprehensive School of the Sacred Heart in Newcastle have designed and made four large banners for the Parish Church of St Peter with St Paul, Clapham Junction, Battersea. The banners depict colourful scenes in Newcastle and London and symbolically, the four seasons. In reverse the pupils of Christ's School, Richmond, Surrey are making elaborate hangings for the Parish Church of Bishopwearmouth in Sunderland, Tyne & Wear. The possibilities of such exchanges are unlimited, when communities in north and south develop partnership schemes. In one town would design and make works of art and craft items for schools, hospitals, old peoples' homes, public buildings, private administrations and public open places in their partner towns and these friendly exchanges could be extended to include items of everyday and special use. There is every reason to believe that industry and commerce would lend a helping hand. New ideas would be put to the test and friendships developed between the young in far apart regions. I shall be glad to hear of any readers who might be interested in north/south partnership schemes or who would know of schools and colleges which might participate. Please write to: Rolf Rosner, 3 Kingston Close, Whitley Bay, Tyne & Wear, NE26 1JW.

Rolf Rosner

11. EXHIBITIONS

Pre-Raphaelite Drawings at Oxford

Members within reach of Oxford may like to know that the Ashmolean Museum has got a selection of Pre-Raphaelite goodies out of its storeroom and has made a most attractive exhibition of them (open until 22 October). In the 1850s photography no doubt seemed an impermanent medium and the Brotherhood took care that posterity had their likenesses by doing portrait drawings of each other. Here we have Rossetti by SHIELDS; Milleis by Collins; Maddox Brown, Holman Hunt and Collins by Milleis - all of them rather charming portraits. Dante Gabriel Rossetti is well represented. There is his preparatory drawing for 'Sir Lancelot's Vision' of the Bayeux Tapestry, one of the ill-fated paintings done by Rossetti and his enthusiastic young friends (Morris among them) on the walls of the Oxford Union's Debating Room in the 1850s. Inevitably there are also, in the words of the foreword to the commendably inexpensive catalogue, several of his large 'idealised portraits of Jane Morris (drawn) as obsessively as he had drawn small portraits of his wife, Elizabeth Siddal'. There is one vigorous drawing by Morris himself of a woman playing a portable organ, a design done in the 1850s for part of the delightful organ gallery at Beddington church which we saw on our South London walk last summer. It occurred to your correspondent that the drawing might very well be suitable for the programme of our Musical Evening in November.

John Kay

Eric Gill in Ditchling

Ditchling Museum has sent details of this exhibition which runs until 29 October. It covers the work of a group of artists and craftsmen who want to work in the village in the 1920s. Gill himself was at the centre of the group, but the exhibition also has examples of the work of Frank Brangwyn, Edward Johnston, Hilary Pepler, David Jones, Ethel Mairet and Valentine Kilbride. The museum is at Church Lane, Ditchling, Hassocks, West Sussex BN6 8TB. Further details from Ginny Broadbent on 07918-6744.

12. COURSES

Diploma in Museums and Heritage Sites, Waltham Forest College Details of this Royal Society Diploma course can be obtained from Stuart MacLeslie Eastwood, Museum Section, Faculty of Continuing Education, Waltham Forest College, Forest Road, Walthamstow, London E17 4FB.

Victorian Rebel: The Life and Work of William Morris. This ten meeting course, organised by the University of Oxford Department of External Studies with the WEA Branch in Burford, Oxfordshire, began on 5 October, but there may be time for late enrolments. The classes are in the Friends' Meeting House, Pyttis Lane, Burford from 1.45 - 3.45 pm on Thursdays. The tutor is Lawrence Goldman, Staff Tutor in
the Oxford Department and a recent recruit to the Society. Further information from Mrs C. Yapp, Burford Branch Library, High Street, Burford; tel: Burford 3377.

The Pre-Raphaelites and their Successors: New Perspectives. This weekend conference is to be held at the Laing Art Gallery, from Friday 10 to Sunday 12 November. The packed programme, featuring lectures by distinguished historians, curators, literary critics and art historians, is too long to reprint here. Further details from Caron Currie, Centre for Continuing Education, The University, Newcastle upon Tyne, NE1 7RU; tel: 091-222 8000 ext. 5569.

William Morris in Reading. The University of Reading has sent details of two extra-mural courses on Morris. 'William Morris', a ten meeting course on Friday mornings, runs from 19 January – 23 March 1990 and offers a general survey of Morris's career. 'Stained Glass Designs by William Morris and his Colleagues' is a one-day course on Saturday 20 January. The tutors, respectively, are H. Godwin Arnold (a Society member) and Dr C. W. Hadley. Further details from the Department of Extended Education, The University, London Road, Reading RG1 5AQ; tel: 0734-318852.

William Morris in Sheffield. Sheffield WEA and the University of Sheffield are running a course about William Morris in the first term of 1990. It will be held on one evening a week for ten weeks or on three Saturdays during the term. Plans are still being finalised; further details may be obtained from Liz Hall, Division of Continuing Education, University of Sheffield (tel: 0742-76855) or Jol Miskin, WEA (tel: 0709-372121).

13. MEMBERS' REQUESTS

Lesley Baker writes: I wonder if there might be anyone with similar interests who might like to correspond with me. I live in a fairly isolated rural region of the NSW Southern Highlands, some 60 km away. However, several months ago, a group got together, considered basically with environmental issues, in order to see that this beautiful area retains its identity (the Shire Council seems to have ideas which will lead to it becoming a sprawling commuter area for Sydney!). My main research interest is Morris and Kelmscott, his views of architecture and the live environment. (This has helped me greatly in late with a general submission to the local Shire Council and to the Heritage Commission about a fine Queen Anne house which seemed doomed.) I am also interested in the Icelandic sagas, and published 'Morris and Kormak' in the Journal; I am now looking at the Eyrbyggja Saga. My address is 'Strathduncan', Nandi Road, Canyonleigh, NSW 2577, Australia.

Denis Grant-King is interested in organizing an exhibition entitled 'Art and Archaeology', illustrating the links between artists and the environment. Anyone interested should write to Denis at Old Laundry Cottage, Little Cheverell, near Davizes, Wilt. SN10 4JZ.

From Fiona McCarthy we hear: I have been commissioned by Faber and Faber to write a new biography of William Morris. I would be grateful if any members of the Society could contact me if they can suggest sources of any sort of unpublished material, memoirs, letters etc., on Morris and his later adherents in 19th and 20th century arts/crafts and revolutionary socialist circles. Please write to Brook Hall, Brookhall Road, Sheffield S10 2DR.

14. MISCELLANY

Art and Architecture is a group, mainly of craftsmen, artists and architects, concerned with the creation of a more stimulating built environment. It acts as a pressure and lobby group, having been instrumental in the campaign for a 'percent of art' scheme, whereby all new buildings would be required to devote a portion of the building costs to the incorporation of art. It also publishes a register of artists interested in working with architects. Further details from Peter Rawstorne, Art and Architecture Limited, 'Dunsdale', Forest Row, East Sussex RH18 5BD.

'Good and Proper Material'. Subtitled 'the Fabric of London since the Great Fire' and edited by Hermione Hobhouse and Ann Saunders, this volume offers the proceedings of a conference held in 1988 by the Society of Antiquaries and the Survey of London. The articles are well illustrated and fascinating accounts of the common, and comparatively little known, elements of building — brick, timber, stucco and terracotta, iron and mechanical services — arguably the most basic and pervading facts of our environment. Not everyone may know that the Doric pillars outside the Old Carlton House Terrace are cast iron: the articles reveal an almost secret and seemingly pragmatic London. What Morris thought is another matter. It is hoped that Good and Proper Material will be reviewed in a future issue of this Journal. Meanwhile, members may care to know that it is available (good value at £5.95 plus £1.50 p & p) from the London Topographical Society, 3 Meadowgate, London NW1.

Holidays at Standon. The east wing of Standon has been divided into two flats, one sleeping three people and one sleeping five people, which are let by the National Trust to assist with the running costs of the house. If you are interested in a holiday in this delightful house, please contact the administrators, Mr and Mrs Grundy, Standon, East Grinstead, West Sussex, RH19 4NE; tel: 0342-323029.

15. NEW MEMBERS

We are happy to welcome into membership the following:

Mr M. D. Pearson, Plymouth
Mrs J. Boston, Bristol
Mr Josephine Kay, London
Mrs Uta Horner, West Germany
Mr B. Chakravarti, Oxford
Mrs Marlia Bialetto, London
Mrs J. F. C. Hawkrige

-18-
Leighton Buzzard
D. M. Morris, Beaconsfield, Bucks
Mr. Ray Hunt, Richmond Surrey
Mrs. J. C. Thomson, London
Miss Winifred Gould, London
Mrs. Joyce Matthews, Colchester, Essex
Miss C. M. Tonn, Beverley
Andrew Lloyd Webber, London
Mrs. R. A. Parker, Manhattan Beach, California.

In Canada, new members are:

Traveylan Beard, Markham, Ontario
Barbara Brooks, Guelph, Ontario
Richard Bellanca, Toronto
Elin S. Edwards, Elmsire, Ontario
Wendy Duggan, Willowdale, Ontario
Lan G. Nishiura, Scarborough, Ontario
John and Linda Sherrer, Toronto
Ross and Margaret Tucker, Toronto

Richard Bishop, Toronto
M & Mrs. M. Chapman, Toronto
Mimi Hamilton, Toronto
Janet Forbes, Toronto
Linda Maxur-Jack, Weston, Ontario
Michael Noon, Toronto

16. TAILPIECE

If all goes well (and the Post Office permitting!) this issue should reach British members by mid-October. We have made a special effort to send this Newsletter out early in the month because of the need to change arrangements for the Kelmscott Lecture. It may be that the Journal is not ready in time to go with this mailing, and if that proves to be the case, it will either be sent to you by special mailing or with the January Newsletter. The issue will include articles by Susan Mooney ('William Morris: Biographical Gleanings, 1865-1875'), Jane Ellis ('The Role of Grimshid in Sigurd the Volsung'), Peter Faulkner ('Morris and the Working Men's College'), and the latest instalment of the Latham's annotated bibliography.

Two proof-reading errors crept into the last issue. Several sharp-eyed members pointed out to me that both items 1 and 6 were headed 'Society News', when the latter should have read 'Society Events'. No-one, however, has written to point out that so far this year we have had two issues dated 'April 1989'. Somehow, the masthead for the last issue failed to get changed to 'July 1989'. Please alter your copy accordingly.

Attached to the end of this Newsletter is the promised statement from the Committee about subscriptions, which arises from a discussion at the Annual General Meeting.

Enclosed in this mailing are new leaflets about the Society's cards and publications, and we hope that members will wish to order some of the many attractive and interesting items on offer.

Finally, before this tail begins to wag the dog, the next issue. As always, I shall be glad to receive your contributions, particularly reports on any of the non-Society events or exhibitions noticed in this issue. The closing date will be later than usual, because of Christmas, so please send material to me at 7 Bromley Road, West Bridgford, Nottingham NG2 7AP by 31 December.

Good wishes to you all.

Peter Preston
Hon. Secretary

SUBSCRIPTIONS

In the last issue of the Newsletter there was a brief report of the May 1989 Annual General Meeting, in which reference was made to the discussion there about concessary subscription rates. The new Committee has now had an opportunity to consider this matter. It thinks that the wording on the new membership recruitment form does not, as suggested by a member, conflict with any decision taken at the 24 September 1988 Extraordinary General Meeting. There was insufficient space on the folder for a detailed statement of the guidelines concerning the concessary rate, and the previous those eligible to apply for the concessary rate, and the previous subscription, in deciding on the present wording under 'What Membership Costs', was felt to have set out the matter adequately for the folder's purposes.

The words 'Please apply in confidence to the Honorary Treasurer' indicate that if a member or prospective member wishes to take advantage of the concessary rate, an explanation has to be made to the Treasurer. Without knowledge of the reason the Treasurer is unable to determine whether the correct subscription is being paid and cannot effectively carry out any necessary chasing for apparent discrepancies. That task is quite a formidable one in any case each year.

Under Rule 7 the Treasurer also has discretion to accept an annual subscription of less than the prescribed minimum where he has reason to believe hardship would be caused by requiring payment of that minimum.
In a small number of cases the sum agreed with such members is below the present concessionary rate. This rule can only be amended at a General Meeting if provided notice of the relevant proposed amendment is received not less than 7 weeks prior to the date of the Meeting and is circulated to members prior to the date of the Meeting (Rule 27).

In recent years an annual Dues Notice has been issued with the January Newsletter. In the 1989 issue, headed 'A Time for Renewal', was a full statement of the rates payable, including one paragraph explaining the concessionary rate, and another describing the various categories of membership. Such detail is clearly too voluminous to be printed in a recruitment folder, unless the format were to be substantially changed, which the then Committee did not think desirable.

The first paragraph of that Dues Notice is also worth emphasizing at this time of year. It reminds us that those who join on or after 1 October have nothing further to pay in the subsequent calendar year. In other words, those who join in October 1989 would first have to pay to renew in January 1990. Members may wish to use that as a small inducement to friends who might be considering membership.

A Bankers Order form is enclosed for the use of those with UK bank accounts who do not already pay by that method, or who wish to change the amount their bank is currently instructed to pay. Please return these completed before 10 December 1989. If a change of amount is involved please ask your bank to cancel the previous order. In relation to the modest subscription, the Society's printed material, even considered by itself, is good value for any one interested in Morris. In addition a substantial number of members are able to participate in events and meetings and to receive advice from the Society.

STOP PRESS

The 'Museums and Galleries' catalogue is enclosed with this mailing. The Society will benefit from any purchases made by members. If you decided to send in an order please make sure that you mention the Society on your order form.

WILLIAM MORRIS SOCIETY IN THE UNITED STATES
NEWSLETTER • October 1989

MR. MORRIS COMES TO WASHINGTON

*The American branch of the William Morris Society has planned a full program of activities for this year's MLA Convention, to be held 26-30 December in Washington, DC. The first session, 'William Morris and the Power of Fantasy', will take place on Friday, 29 December, from 3:30-4:45 p.m. in the Vermont room of the Sheraton Hotel. There will be three papers, 'Morris and Fairy Lore' by Carole Silver, 'Of Habundia's Kin', Nature, History, and the Poetic Romances of William Morris' by Jeffrey Skablow, and 'Morris, Ernst Bloch, and Fantasy/Utopia' by Tony Pinkney. Norman Kelvin, the editor of Morris's Letters, will act as respondent. Afterwards the Society will sponsor a cash bar in the same location.

*On Saturday, 30 December, we will hold our annual business meeting from 10:15-11:30 a.m., again at the Sheraton but in the Eisenhower room. 'Morris and Women', the second academic panel, will follow from 12 noon to 1:15 p.m. The speakers will be: Norman Kelvin, on women in Morris's later letters and prose romances; Julia Atkins, on 'The Ionesco Family'; Nina Auerbach, 'Must Guenevere Grovel' From the dramatic monologue to pictorial theatre'; and Holly Dworkin, 'A Design of One's Own: William Morris and Women.' *The Society has also arranged for a special event to precede the Friday afternoon session:

LUNCHEON
followed by
VIEWING OF VICTORIAN DRAWINGS
East Building, National Gallery of Art
1 p.m., Friday, 29 December 1989

ADVANCE RESERVATIONS REQUIRED
Contact: Mark Samuels Lasater
1870 Wyoming Avenue N.W.
Washington, D.C. 20009
(202) 745-1927

*Luncheon in the private staff 'refectory' will be followed by a visit to the prints and drawings department, where we will have the opportunity of seeing the Gallery's small but growing collection of Victorian drawings—works by Rossetti, Hunt-Jones, Leighton, Ruskin, and Beardsley. There should be no difficulty in returning in time for the 3.30 session, since the Sheraton is just a ten minute ride on the METRO Red Line from Judiciary Square station, located two and a half blocks from the National Gallery. Members who are not attending the MLA meeting will be especially welcome.

*Since seating in the 'refectory' is limited, we can have a maximum of 20 in the group. Advance reservations are necessary. If you want to attend please get in touch with Mark Samuels Lasater by 1 December. You will then receive details of where to meet at 1 p.m. There is no cost (who says there isn't such a thing as a 'free lunch'?)
THE WIDOW’S HOUSE BY THE GREAT RIVER

*Work is progressing on Helen Timo’s edition of Morris’s The Widow’s House by the Great River, to be published by the American branch of the Society. Some copies will be shipped to Kelmscott House for sale in England. The January Newsletter will have details of price and availability.

THE PRB AT THE CAA

*It seems that, at long last, the powers that be in the scholarly world of art history have recognized the existence of the Pre-Raphaelites. At many colleges and universities (there are exceptions, a few) it is understood that English painting is mentioned at all. Now, in what may be a ‘sign of change’, the College Art Association, at its annual meeting in New York, 15-17 February 1990, will have a session on ‘The Pre-Raphaelite Legacy to Symbolism: A Focus on Artists in the Rosicrucian Circle’, Susan Casteras (Yale Center for British Art); ‘The Pre-Raphaelites and the Problem of Manliness’, Herbert Sussman (Northeastern University); ‘Burne-Jones: Master of an Age of Modernism’, Liana Cheney (University of Lowell); ‘The Meaning of Renaissance Christian Prototypes in Simon Solomon’s Early Hebrew Pictures’, Norman Kleeblatt (The Jewish Museum); and ‘Asbury Beardsley: The Last Pre-Raphaelite’, Gail Weinberg, Alcina Faxon, of Simmons College, will chair the session. Details of time and place will be announced in the January Newsletter: it is expected that both the MLA convention, one may attend a single session without paying a registration fee.

MORRIS THE MASTER PRINTER

*In November 1866, only a month after Morris’s death, Frank Cobebrook delivered a lecture, ‘William Morris Master Printer’, to the students at the printing school of St. Bride Foundation, London. Cobebrook’s talk, first published in the special ‘Morris Memorial Number’ of The Printing Times and Lithographer (of which Cobebrook was editor), was recently and simultaneously rediscovered by Society members John Waldeck and William S. Peterson. It has now been reprinted as William Morris Master Printer, edited and introduced by Peterson, and produced under Waldeck’s sponsorship, by the Yellow Barn Press of Council Bluffs, Iowa. This is not only a handsome publication—155 copies bound in cloth backed boards with three wood engravings by John De Pol—but a most interesting one; Cobebrook’s interviews with Morris’s associates Emery Walker and W. H. Bowden, Cobebrook assembled a quite detailed picture of the actual operations of the Kelmscott Press. As Peterson comments in his introduction, this is one of the most balanced, nonpartisan appraisals of Morris as a printer that I have ever read. Copies are available (price $55.00) from a number of book dealers, including The Colophon Book Shop, Epping, NH, and Oak Knoll Books, Newark, DE.

A NEW BOOK ON ROSSETTI

*Dante Gabriel Rossetti is about to receive the highest honor available to artists in our country—the BFA, expensive art book. Alicia Faxon’s Rossetti, due out from Abbeville Press, New York by the time you read this, runs nearly 320 pages in a 12 x 18 inch format. The price is $85.00, but it is certainly worth it. There are 255 illustrations (140 of them in color), surely a record for any Victorian painter. More importantly, the text, unlike so many similarly priced volumes, is not mere padding. Faxon, an art historian and head of the art department at Simmons College, has provided a detailed and well-considered, with particular emphasis on the iconography of Rossetti’s often intricately symbolic works. Her work is, in fact, the most lengthy study of Rossetti as an artist since Manilier’s pioneering volume of 1899. As one would expect, she gives considerable information about William Morris and Jane Morris, and the book reproduces several portraits of them and of their daughters. Family reminiscences from Rossetti’s great-grand niece, Helen Guggielen, are an unusual and unexpected feature.

THE DOHENY MORRIS SALE A FOOTNOTE

*It was only after the ‘William Morris and His Circle’ auction that Jos Heller brought to my attention an article by Peter Watson in the London Observer, 14 May 1989. Entitled ‘Designs on William Morris’ this appeared in the ‘Personal Finance’ section with the subtitle ‘Alternative Investments’. One wonders if Mr Watson knew something about the prospective bidder who purchased so heavily:

While the rest of the country is meaning on, day after day, about the loss of our “heritage” to the ‘heathen’ abroad, keep your own eyes fixed firmly this week on New York. This Friday there is an unrivalled opportunity to snatch some of the stuff back…

After describing Morris’s work at the Kelmscott Press in the last five years of his life (‘Mrs T took twice as long to achieve greatness.’) Watson goes on to list some of the sale’s highlights, including the Chaucer printed on vellum. The estimate for the rebound copy of the Kelmscott Maid, £420-540, he calls ‘as beautiful as the book—prophecy, since this brought (for this sale) the modest price of £650.00. Of Cobot-Sanderson’s Doves Press Watson says ‘Few books can be such a pleasure to look at, so satisfying to hold’, but the item he himself wants is, surprisingly, ‘Lot 2239, the first birthday present for Rachel Anne Olive Daniel, daughter of Henry Daniel, founder of the Daniel Press… I wish someone would give me a present like that…”

A further footnote: The Morris and his circle book continues. At Sotheby’s sale of English Literature, Autograph Manuscripts and Documents in late July, the market makers from May were again at play. One of the lots was a series of autograph letters from Burne-Jones to Olive Maxse, a young woman who served as his model in the 1880s (she was the daughter of Meredith’s friend Frederick Maxse, the dedicate of Modern Love). Some of the letters were illustrated with Burne-Jones’ amusing sketches of people, real—Jane Morris among them—and imaginary. The estimate was £15,000-20,000, the successful bid, more than competitive £180,000! (No, I have not mistakenly added a zero.) The next important Pre-Raphaelite item, a presentation copy of the Kelmscott Chaucer, is said to be among the books in the Haven O’More collection, to be sold next month by Sotheby’s New York. Stay tuned…

A MISCELLANY

*In a letter printed in the Arts and Leisure section of The Sunday New York Times, 7 May 1989, our member (and former Newsletter editor and chairperson) Gary Activated on Paul Goldberger’s article on the Eiffel Tower published the previous week:

But along the way [Goldberger] points out that some French artists and intellectuals denounced the tower from the outset, denouncing its “arrogant monstrosity.” He might also have mentioned some critics from across the channel. William Morris, the Bri-
What Morris had to say of the food served at Eiffel Tower is, apparently, not recorded.

*A pair of proof leaves for the Kelmscott Press Froissart, with a calligraphic border drawn in ink by Morris, is one of the items displayed in The Philip Hofer Collection, now on view at the Grolier Club in New York (to 26 November). Lovers of 'the ideal book' on view at the Grolier Club in New York (to 26 November). Lovers of 'the ideal book' should not miss this exhibition (150 items) drawn from the bequest from its founder to the Harvard library's famed Department of Printing and Graphic Arts. While Morris was not one of Hofer's principal collecting interests he did acquire a number of remarkable pieces of Morrisiana, including several Kelmscott Press books and the important 1897 edition of The Earthly Paradise.

Thomas G. Boss Fine Books has issued its Catalogue One: The Turn of a Century. Morris himself is represented by a fine presentation copy of The Enid of Virgil (1876)—inherited to his mother. There are also a number of books about him, among them the now uncommon original edition of H. Buxton Forman's The Books of William Morris (1897) and William Morris, Poet, Craftsman, Socialist (1902) by Elizabeth Luther Cary, with its handsome advent trade binding by Margaret Armstrong. The catalogue is strong in books designed by American followers and imitators of Morris: Will H. Bradley, Bertram Grovenor Goodhue (his edition of E. B. Browning's Sonnets from the Portuguese is a direct descendent of Kelmscott), the Elston Press, and the Roycrofters. British work of the period is, however, not neglected, with examples from the Chiswick, Doves, and Vale presses. I am told that the firm's next offering will be an individually priced collection of books printed on vellum; this contains a number of Kelmscott books, both in original bindings and beautifully rebound. For copies contact: Thomas G. Boss Fine Books, 355 Boylston Street, Boston, MA 02116, Tel. [617] 421-1880.

Still in the world of books, readers may be interested to learn that the Bibliography Newsletter, founded by Terry Belanger of the Columbia University School of Library Science and in abeyance for several years, has been revived. It is now issued under the editorship of Bryan Johnson, 102 Preston Forest Drive, Blacksburg, VA 24060. This is a very useful publication, listing new books (also, as in the past, providing sources for remaindered titles) and giving news of people and events in the book world.

*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.

Telephone: 01-7641 3715

Dear Member,

1. NEWS FROM NOWHERE

Morris' News From Nowhere was published one hundred years ago. It first appeared in The Commonweal in January 1890, and continued each week for 32 episodes until October of the same year.

It was Morris' last great work of writing, and is a summation of many of his ideas. It is in part a reply to Edward Bellamy's Looking Backward of 1888. To read News From Nowhere now is to understand Morris' significance. From his first lecture of 1877 onwards, Morris had come to realise the uselessness of much work, the separation of patterns of art from patterns of life, and the evils of a system dominated by capital. That system had become evident, as it is evident now, in architecture, town planning, attitudes to money, and difficulties of marriage, as well as the destruction of the natural environment and the ignorance of values of art. News From Nowhere now has an eerie air of prophecy. As literature, it may have its faults. But as gentle, humane, poetic, it is hard to equal. Morris foresaw our present difficulties with our environment, both architectural and natural: the ways in which property lends added embitterment to separations between individuals; and ways in which money bedevils simple pleasures in work. Morris clearly understood that a road to contentment may lie not in an increase of leisure, but in an increase of meaningful labour.

These ideas are presented through the medium of an engaging dream-journey, undertaken by one William Guest, who wakes one morning and finds himself in the 21st century, in a Hamarsmith transformed from grime to fresh riverside. It is a manfold journey firstly from a garden-city London to a Thames valley which seems to possess the very meaning of harmony between people and landscape. It is a journey of discovery of how such a Socialist Revolution might have come about in this country. And it is a journey of personal exploration for Morris, as he presents himself both with the challenge of argument and with the consolations of his ideals of manhood. It is a book which is immediately seductive, as a dream, and which through a gentle irony, (much misunderstood in Morris), overcomes the inevitable irritations that we may have with the presentation of perfection and presents us with models towards which to strive. And Morris recognises that there is value merely in the