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William Morris Society in the United States Newsletter January 1994

MLA PAST-TORONTO

Though we were apprehensive about the weather and the sometimes complicated travel arrangements, the Modern Language Association Convention in Toronto turned out to be both successful and enjoyable. The two sessions of papers sponsored by the Society, on "William Morris and the Arts" and "Morris and Imperialism" were well attended, especially the latter, which featured the draw of two well-known figures, Patrick Brantlinger and William Whitla. Details of the talks will come in the July "Newsletter." Fewer than ten U. S. members were able to go to the dinner arranged by the William Morris Society of Canada, hosted by their genial President, Bill Hall, but those who did were treated to good food and drink--and congenial conversation--in the crowded Victorian atmosphere of the Red Lion Pub. A number of us came away with new-found friends and some ideas for future cooperation between our two groups. There was no official business meeting this time; we took the opportunity of the cash bar to informally discuss the topics for the 1994 MLA meeting (see below) and the possibility of our staging a comprehensive William Morris exhibition to be held in the centenary year of 1996.

MLA FUTURE-SAN DIEGO

The 1994 MLA Convention will be held in San Diego (opposite temperature extreme from Toronto), the usual days between Christmas and New Year's. There will be two panels of papers. "William Morris in Our Fin De Siecle" is the first topic and proposals are invited which deal in some manner with what Morris and his work and ideas mean to us as we move towards the end of the twentieth century. Such aspects as the arts, environmentalism, translation, politics, imperialism, and printing would be relevant in this context. The second panel will focus on "Victorian Sexuality and the Morris Circle," which takes in the relationships among Morris and his friends and associates in terms of gender, literature, imagery, sexual politics and, of course, more personal and emotional connections. We welcome submissions from members who are not academics. Proposals go to Mark Samuels Lasner (address at end of this "Newsletter") by 1 March, certainly no later than 15 March. The Society will also sponsor a social event and, if MLA regulations permit, a separate business meeting. Further details will come in the July "Newsletter" and in a flyer sent in November.

MORRIS SOCIETY ACTIVITIES

With the wide geographical spread of our membership it is hard to organize events to which more than a handful can come. Nevertheless, we hope to have at least two "non-MLA" meetings this year. If things work out, members on the East Coast can expect one or more of the following: a lecture by prominent Morris and Rossetti scholar Florence Boos (of the University of Iowa); a talk by Jan March, author of "The Pre-Raphaelite Sisterhood" and "Jane and May Morris" whose forthcoming biography of Christina Rossetti is due soon; a trip to visit the Delaware Art Museum and the utopian community of Arden, Delaware; a celebration of Pamela Bracken Wiens's edition of Morris's "The Tables Turned" (see below). We will send flyers announcing any events that "come off" to members in the Mid-Atlantic region--roughly Connecticut and New York to Washington and Richmond. Something may be developed for San Francisco, too.

"THE TABLES TURNED"

As previously announced, a new critical edition of Morris's play "The Tables Turned, or Nupkins Awakened," sponsored by the Morris Society and edited by member Pamela Bracken Wiens, will be

published by the Ohio University Press in the Spring of 1994. This is the first publication of the play since its appearance in May Morris's hard-to-find "William Morris: Artist, Writer, Socialist," issued nearly sixty years ago. Wiens has provided a lengthy introduction, outlining the genesis of the drama, its relation to other socialist activities of the time, and reactions to the original performance (the cast included Morris, May Morris, and Shaw). Additional textual and explanatory notes follow the text, which is taken from the rare 1887 first edition. There are several illustrations, including a sketch of the play's premiere. This book belongs in the library of every individual and every institution interested in Morris. Members of the Morris Society can purchase copies at a substantial discount (retail price \$50.00). Full details and information on ordering (and the discount) will be found opposite.

NEW BOOKS ON MORRIS: AN ANALYSIS AND A BIBLIOGRAPHY

The University Press of Virginia has published "Paradise Dislocated: Morris, Politics, and Art" by member Jeffrey Skoblow. This important study, which includes the full text of "The Hill of Venus" in a Kelmscott Press typeface, received the following praise from Norman Kelvin: "This book fills--and does so splendidly--a long-standing need to read Morris from the perspective of the Frankfort school, and it does much more too. With insight, eloquence, and true originality of method, Jeffrey Skoblow positions 'The Earthly Paradise' against its own age and in consonance with our cultural concerns today." A 20% discount is available to Morris Society members. Write to the publisher at Box 3608, University Station, Charlottesville, VA 22903, Tel.: (804) 924-3468.

"A Bibliography of American Editions of William Morris" by John William Pye is a useful supplement to the few notes about Morris's United States publications found in Buxton Forman. Pye, a Boston area antiquarian bookseller long interested in the publishing firm of Ticknor and Fields and its successor, Roberts Brothers, provides detailed title-page transcriptions and bibliographic descriptions. There is also documentation, much of it derived from heretofore untapped archival sources, regarding the dates and press runs of the books, some of which turn out to be pirated editions. All this valuable information is unfortunately presented in an ugly format using a typewriter typeface. Pye has published the booklet himself and it can be obtained, price \$28 (including shipping), from him at 79 Hollis Street, Brockton, MA 02402, Tel.: (508) 588-6466.

WILLIAM ALLINGHAM

Mark Samuels Lasner's "William Allingham: A Bibliographical Study" is another new publication which may interest Morrisians. An Anglo-Irish poet and man of letters best remembered for "The Fairies," Allingham is known for his books "The Music Master" (illustrated by the Pre-Raphaelites Hughes, Millais, and Rossetti), and "In Fairyland" (color plates by Richard Doyle). His "Diary" includes a continuous stream of references to the Brownings, Tennyson, Rossetti, and other eminent Victorians. Morris and Allingham were friends who shared many political and social ideas. This bibliography, revised from two articles published in "The Book Collector" in 1990, contains a twenty-page introductory comment on Allingham and his works, together with full collations and notes on his first and later editions. Ten illustrations. Published (at \$50) by Holmes Publishing Co., 230 South Broad Street, Third Floor, Philadelphia, PA 19102, Tel.: (205) 735-1083.

BOOKS ON THE ARTS AND CRAFTS

There seems to be no end to the books dealing with aspects of the Arts and Crafts movement. One of the best is the wide-ranging "Jewelry and Metalwork in the Arts and Crafts Tradition" by Elyse Zorn Karlin. The author examines the "effects, similarities, and differences" between the British and American Arts and Crafts Movement, Art Nouveau, Jugendstil, the work of the Wiener Werkstatte, and early Georg Jensen and his contemporaries. Included are biographical sketches for over 240 British craftsmen/designers and lists of artists' motifs, influences, and materials. The book is available from Schiffer Publishing (77 Lower Valley Road, Atglen, PA 19310, Tel.: (215) 593-1777), for \$69.95.

"The Ceramics of William H. Grueby: The Spirit of the New Idea in Artistic Handicraft" by Dr. Susan Montgomery is available from the Arts and Crafts Quarterly Press for \$40.00 (softcover) or \$55.00 (hardcover). Its August 1993 release coincided with the "major exhibition of Grueby's work presented at Gustav Stickley's home, Craftsman Farms, in Parsippany, NJ, from Aug. 20-22." Address: Arts and Crafts Quarterly Press, 9 South Main Street, Kambertville, NJ 08530, Tel.: (609) 397-4104.

MORRIS QUERY IN "THE NEW YORK TIMES"

' In the 3 October 1993 "Travel" section of "The New York Times," J. Johnson asked after tours devoted to the work of William Morris in England. She received the following response: "Hilton Hotels in England runs a number of special interest weekends each year, and this year five were devoted to William Morris. These weekends include, for instance, a guided tour of the Pre-Raphaelite rooms in the Birmingham Art Gallery and a visit to Wightwick Manor, or visits to Kelmscott Manor in Oxfordshire. 6-8 Morris weekends will be held next year but no dates or prices have been set. This year's events cost \$234 to \$262 a person, calculated at \$1.50 to the pound. For more information, contact Heidi Ross, Special Events Weekends, Hilton United Kingdom, P. O. Box 137, Clarendon Road, Watford, Herts., WD1 1DN, England; tel.: 923-238877 (the dialing code for England is 44). Also, Richard Tames conducted on 22 October a Morris Study Day at the Victoria and Albert Museum in London. His fee, for groups up to 20 people, is \$375 a day. Contact R. Tames at 76 Regent Square, Bruce Road, B. W. London E3 3AW, England; tel.: (81) 9812732 or (376) 562488." (The reply ended with the address of the President of the Morris Society in the U. S., who reports that he received 50 inquiries, a number of which have led to new members.)

ARDEN: UTOPIA IN DELAWARE

We suspect that few readers have heard of Arden, Delaware. This turn-of-the-century village, within commuting distance of Wilmington and Philadelphia, is a singular surviving Utopian community, a pioneering example of successful town planning, embodying garden city design concepts, and a center of art, music, drama and craftsmanship. Its founders Frank Stephens and architect Will Price were deeply influenced by Henry George's version of Socialism and by Morris's "vision of an arts and crafts community." To this end, Craft and Weaving Shops were built along with English-type cottages for the artisans. Today Arden thrives as "a haven for artists and craftspeople," including forty-eight professionals in its community of 500. The Morris Society plans a trip to Arden and the nearby Delaware Art Museum in the late Spring--details will be sent to all members on the East Coast

NEWS OF MEMBERS

Mark Burger strengthened our Canada connection with a review of the Canadian Collections catalogue "The Earthly Paradise" in "Insite: Architecture and Design." Mark's review commends not only the catalogue's "attractive layout and design" but also its refreshingly "rich" text which emphasizes Morris's design principles.

"Humanities" (Vol. 14/ No. 4), a publication of the National Endowment for the Humanities, contained two articles by Morris Society members, Norman Kelvin and Antony Harrison, both of whom are preparing critical editions of their subject's collected letters. In "The Enigmatic Surfaces of William Morris" Norman Kelvin wrote on how the paradox of making public the private letters of Morris led to his conclusion that Morris was "an intensely private person who yearned for fellowship and threw himself into group activities." Examining the "series of surfaces" Morris presented in his furniture, print and book designs, Kelvin sought glimpses of the private man, and of his relations with family and friends. Antony H. Harrison's "I am Christina Rossetti" took its title from a party during which Rossetti, in defense of poetry, stalked to the center of the room to solemnly announce "I am Christina Rossetti." This article ably "defends" Rossetti and her poetry, revealing the secret of both her life and art: "a willingness to forego worldly pleasures in favor of an aestheticized Christian vision of transcendent fulfillment in the heavenly afterlife." Harrison interestingly pointed out that Rossetti's lush and sensual poetry tempts the reader, "presenting voluptuous images and seductive poetic surfaces, only to expose such attractions as illusory."

EXHIBITIONS OF NOTE

"The Arts and Crafts Movement in California: Living the Good Life" was at the Renwick Gallery of the National Museum of American Art until 9 January--and goes on to other venues. The more than 200 objects, dated from 1890 to 1930, include variations on the Medieval style by Bernard Mayback, silver vessels in medieval and Japanese styling by Shreve and Company, furniture by Arthur and Lucia K. Matthews, and works on hammered copper by Dick van Erp. The handsome catalogue contains an essay

by Richard Guy Wilson, professor of architecture at the University of Virginia, who brought the exhibition to our attention.

You may just have time when you receive this "Newsletter" to see "Elizabeth Barrett Browning: Life in a New Rhythm" at the Grolier Club in New York. This exhibition of books, manuscripts, drawings, letters, and literary memorabilia (including the original manuscript of "The Sonnets From the Portuguese") derives entirely from the extraordinary holdings of the Armstrong Browning Library at Baylor University in Waco, Texas. The exhibit runs until 21 February 1994 at The Grolier Club, 47 East 60th Street, New York, NY 10022 (open Monday-Saturday 10-5).

The centenary of "The Yellow Book," the magazine which made Aubrey Beardsley a household name in 1890s England and America, will be marked by an exhibition at Harvard University's Houghton Library. Organized by Margaret D. Stetz, associate professor of English and Women's Studies at Georgetown University, and Morris Society president Mark Samuels Lasner, the show will run from 1 March through 8 April (the centenary month). The approximately eighty art works, rare books, manuscripts, and letters on display come not only from Harvard's holdings but from other collections, including the Princeton University Library, Columbia University, the University of Kentucky, Loras College (in Dubuque, Iowa) and several private owners. A catalogue is in the works and there are plans--funds permitting--for a scholarly symposium to take place on 6 April.

A STRUGGLE FOR FAME: VICTORIAN WOMEN ARTISTS AND AUTHORS

"A Struggle for Fame: Victorian Women Artists and Authors," to be held at the Yale Center for British Art from 1 March-8 May 1994, will be the first exhibition to focus on both visual and literary art by women. It will include over seventy paintings, drawings, and watercolors, as well a plethora of books that trace the efforts and output of women who, with varying degrees of success and ambivalence, entered the professional realm. Besides plumbing the depths of Yale's own collections and those of the Beinecke Rare Book and Manuscript Library, there will be selected objects from a few private collectors. Susan Casteras, curator of paintings at the Yale Center, and Linda Peterson, professor of English at Yale, the co-curators, are writing the accompanying catalogue.

On the visual side, the exhibition will focus on artists from the aristocracy (Queen Victoria and her daughters); professional painters like Rebecca Solomon, Eleanor Fortescue Brickdale, Kate Osborn, Lady Butler, and Helen Allingham; and lady amateurs. There will also be a display of sisters who were part of informal artistic dynasties, notably Adelaide and Florence Claxton. Women illustrators will be represented by Beatrix Potter, Kate Greenaway, and others. Of particular interest to members of the Society will be a small contingent of works by women associated with Pre-Raphaelitism: Elizabeth Siddal, Joanna Boyce Wells, and Anna Mary Howitt.

In the literary realm, Beinecke loans will play a crucial role. Professor Peterson has chosen a selection of books written, edited, and published by women to include a wide spectrum of poets, novelists, and other authors. Canonical figures include Elizabeth Barrett Browning, Christina Rossetti, the Brontës, and George Eliot, as well as popular authors such as Charlotte Yonge, Felicia Hemans, Mary Elizabeth Braddon, and Mrs. Gaskell. These authors will be represented by books that brought them fame in both original and later editions (including forgeries and pirated editions) issued after they had achieved success. Portraits and caricatures of women writers, drawn from the frontispieces of their own volumes and from the popular press, will trace the changing visual image of the female artist during the century. Other case materials will explore such themes as women's contributions to children's literature, specialized magazines, and collaborative efforts by women writers, publishers, editors, and illustrators with family members and other women.

THE PRE-RAPHAELITES ARE COMING

In 1995-96 the men (mostly) of the Pre-Raphaelite Brotherhood will tour the United States in the form of a traveling loan exhibition from the "rich collection of the Birmingham Museum and Art Gallery in Birmingham, England." An early press release states that the show demonstrates "the revolutionary aspirations of the Brotherhood to bring a new moral seriousness to painting and to study directly from nature." Divided into two parts, its first part concentrates on religious, historical, and literary subjects, including such masterpieces as Ford Madox Brown's "Work," Holman Hunt's "The Two Gentlemen from Verona," Alexander Munro's marble "Paolo and Francesca," Arthur Hughes's "The Long Engagement,"

and Millais's "The Blind Girl." Its second half focuses on the imaginative and symbolic works of Burne-Jones and Rossetti, including Burne-Jones's "Pygmalion," and Rossetti's "Beata Beatrix." "The Pre-Raphaelite Vision: The Birmingham Collection" has the following incomplete and slightly uncertain itinerary: Seattle Art Museum, 9 March-7 May; Cleveland Art Museum, 16 August-15 October; Museum of Fine Arts, Houston, 4 November-6 January 1996; The High Museum of Art, Atlanta, 27 January--3 March 1996.

CONFERENCES

For the record: "Medieval Past and Present," held last September in Charlottesville, commemorated the 25th Anniversary of the Foundation of the Medieval Circle at the University of Virginia. While the program dealt first with "The Seventeenth-Century Restoration: Sir William Dugdale and His Circle," a number of papers focused on Morris and his period: John Sutherland, "William Morris, Medievalism and Nineteenth-Century Publishing Practice"; Robert Kellogg, "The Heroic Pastoral of William Morris"; and Jerome McGann, "The Critical Vision of Dante Gabriel Rossetti." We would have liked to announce this event but only heard of it after the deadline for the July "Newsletter."

April is indeed the cruelest month. Especially for those who want to attend scholarly conferences on the Victorians. Just try to figure out a way to participate in all of the following. First, there is the Midwest Victorian Studies Association Conference--this year's topic is "Victorian Worlds of Work"--to be held on the 8th and 9th at Washington University in St. Louis, Missouri. The same days also see "Re-thinking 'Family Values': Formations, Transformations, Resistances, Dissolutions," the 1994 Interdisciplinary Nineteenth Century Studies conference, halfway across the country at the College of William and Mary, Williamsburg, Virginia (details from Deborah Morse or Richard Lowry, English Department, College of William and Mary, P. O. Box 8795, Williamsburg, VA 23187). Then, on the 21st through 23rd, "The Pre-Raphaelites: An International Conference" will take place at Baylor University's Armstrong Browning, in Texas. This is tied to an exhibition of manuscripts and books (drawn mostly from the ABL's holdings) and selected art works and will feature three keynote lectures (William E. Fredeman and Mark Samuels Lasner are said to be two speakers) and several sessions of papers. Registration info from Dr. Roger L. Brooks, Director, Armstrong Browning Library, Baylor University, P. O. Box 97152, Waco, TX 76798. If you prove that you got to all three (and survived) your 1995 Morris Society membership dues will be waived.

KURLAND-ZABAR; BRITISH ARTS AND CRAFTS GALLERY IN NEW YORK

Kurland-Zabar Gallery, located at 19 East 71st Street at Madison Avenue in Manhattan (Tel.: (212) 517-8576) and founded in 1986 by Catherine Kurland and Lori Zabar, is a "prime source in America" for British Arts and Crafts. It offers furniture, silver, and other decorative arts dating from 1840-1940 in such styles as the Gothic, Renaissance and Egyptian Revivals, Aesthetic Movement, and early Modernist. The kind of objects sold range from Christopher Dresser Aesthetic china to a Brice Talbert medieval revival oak sideboard to Liberty and Co. Arts and Crafts furniture. The Gallery is especially strong in Arts and Crafts metalwork and has published an illustrated catalogue on the subject. Currently available are: "a number of Morris and Co. objects and textiles, including a pair of jacquard woven wool 'Bird' pattern curtains, a pair of discharge block-printed cotton 'Wey' curtains, a mahogany firescreen probably designed by W. H. S. Benson with embroidery designed by May Morris made by Morris and Company, a pair of candleholders and three lamps by W. A. S. Benson, and several copper boxes by John Pearson." See the photograph opposite.

"RAPUNZEL"

In 1952, well-known composer (and Morris Society member) Lou Harrison authored a complete operatic setting of Morris's poem "Rapunzel" from "The Defense of Guenevere." The opera has received staged performances in Germany, New York, and California. Leontyne Price performed its Third section at a 1954 convention in Rome. Its most recent performance was at a July 1993 concert in Budapest. Harrison has written us that he hopes for a future professional recording (a number of his other works, vocal and instrumental, are on CD). His letter was accompanied by a currently available video of the Bonn production and an audio tape from the Budapest performance with the European Mozart Academy, Shuga Okatsu conducting.

"VISITING KELMSCOTT MANOR"

Richard Matthews, of the University of Tampa, has produced an informative video, "Visiting Kelmscott Manor," in which he is joined by Richard Dufty, honorary curator of Kelmscott Manor, and R. C. H. Briggs, former president and "Journal" editor of the William Morris Society. This is a wonderful armchair way to see Morris's home in Oxfordshire. The hand of the "artist" is readily-apparent in this video in its unsteady camera work, its jerky close-ups, its poor lighting, and even in the painful pratfall taken by its cameraman. Equally apparent is the fervent and devoted interest in and respect for Morris's life and work. The video begins with an interesting discussion of Kelmscott's exterior, of its late-medieval great-house plan and its 1660 addition with a nod to the current classical revival in its window pediments and unique, tapering walls. It then moves into the house to examine such objects as Burne-Jones's charcoal sketches of the Zodiac, the first drawing by Rossetti of Jane Morris, done ten days after meeting her, Morris and Co. tiles, and a F. M. Brown cabinet. This informative tour provides especially interesting acquisition anecdotes. For example, Briggs found in 1964 the Charles Fairfax Murray pencil drawing of Morris on his deathbed in a barge on the Seine in Paris. And he found a large carpet done by Morris and Dearle rolled up in a cellar in Bath. The video, edited by Daniel Traugett, was made with the production facilities provided by the University of Tampa Communication Department. For further information contact Professor Matthews, 900 Country Club Rd. N., St. Petersburg, FL 33710.

MORRIS, ETC., IN "WASHINGTON POST "

The 18 November 1993 "Home" section of "The Washington Post" devoted several articles to the revived interest in the "Arts and Crafts look." Scanning the Arts and Crafts details in several domestic interiors in Northwest Washington, DC, various writers noted such details as the stained-glass skylight and the "green tile fireplace with wrought iron curlicues" in an Adams Morgan home. One English country house also received special attention, the Arts and Crafts "mecca" of Standen, located in West Sussex, designed by Philip Webb, furnished by Morris and Co., and built between 1892 and 1894: "At every step, Standen follows the Arts and Crafts credo: Its interior function dictates its exterior form, and it is crafted from the choicest material, by craftsmen. ... It exemplifies this credo with its hand-made clay tiles of the roofs and upper floors, tiles which are secured with pegs of fir, the limestone floors hand-faced with pick, and the locally fired and hand rubbed red brick around the windows." One piece of interesting news was included: visitors can actually stay at Standen. Contact the National Trust holiday booking office, P. O. Box 536, Melksham, Wiltshire, England SN12 8SX. (The "Home" section also included a review of the California Arts and Crafts exhibit referred to above.)

IN THE ANTIQUARIAN BOOKSHOPS

A number of antiquarian and second-hand booksellers recently had Morris and Morris-related items in their catalogues. The Heritage Bookshop (8540 Melrose Ave., Los Angeles, CA 90069, Tel.: (310) 659-3674) in fact issued an entire catalogue devoted to Morrisiana. Offered as separate items--price range \$10 to \$3000--were 300 first and later editions, examples and rare prospectuses from the Kelmscott Press, unusual ephemeral material, and over 100 items about Morris and his activities. Choice items included the Kelmscott Press "The Recuyell of the Historyes of Troye" bound with corrected proof sheets and trial vellum leaves; the first edition of Morris's "The Defense of Guenevere;," and a presentation copy of Morris's "The Life and Death of Jason" given to J. O. Nicholson Esqre. Catalogue 3 "Fine and Rare Books" from J. A. Penza at the Archive (RD 2, Box 294G, Hamilton, NY 13346, Tel.: (315) 824-2298) contained what might be described as the "poor person's" Kelmscott Chaucer, the facsimile reprint of the 1896 volume produced in 1974 by the Basilisk Press, London. This superb reproduction, printed in an edition of 515 copies, comes with a supplementary volume of explanatory material and reproductions of many of Burne-Jones's preliminary drawings. It was priced at \$950, about one-twenty-fifth the cost of a "real" Chaucer. (And if you want a "real" Chaucer, try John Windle Antiquarian Bookseller, 1226 Johnson Street, Menlo Park, CA 94025, Tel.: (415) 327-4821--he had two last year, in the \$35,000 and \$50,000 ranges. The swinish luxury of the rich.)

MISCELLANEOUS

"Forbes Magazine," ever on the lookout for the ways big-time capitalists spend their money, took note of the current vogue for Pre-Raphaelite art in a recent article titled "Flesh and Fantasy." The buyers mentioned ranged from Andrew Lloyd Weber (of "Cats" fame, remember his purchases at the Doheny

sale four years ago?) to the posh Tokyo department store (our favorite) Mitsukoshi. The article found that what determines the prices fetched by Pre-Raphaelite paintings, prices now climbing into the millions, "is the beauty of the women--their sheer sumptuousness--and the story they tell." "Forbes" readers were also treated to a thumbnail sketch of the PRB's inception and history.

The Wolfsonian Research Center, which promotes scholarly research in the decorative arts, design, and architecture of the late 19th to mid-20th centuries, now offers these residential fellowships: Wolfsonian Scholar, Senior Fellowships, the Wolfsonian Senior Fellowship at the American Academy in Rome, the Wolfsonian/Victoria and Albert Museum Fellowship, Visiting Scholars, and Associate appointments. Completed application forms for the inaugural term of fellowship appointments, defined as 1 February to 15 July 1995, are due May 15, 1994. For information, contact: Anne Low, research center coordinator, The Wolfsonian, 1001 Washington Ave., Miami Beach, FL 33139, Tel.: (305) 531-1001.

A rave notice of "The Earthly Paradise," the Canadian Morris show, appeared in the 13 November 1993 issue of "The Economist." Praising the exhibit's comprehensiveness, the review takes especial notice of two embroideries being shown for the first time, a screen and a panel worked by one of Morris and Company's Canadian clients; Morris's wallpapers; and the Kelmscott Press books. It describes Morris himself as both immensely talented and innovative.

A SHOPPING GUIDE TO WILLIAM MORRIS

THE SMITHSONIAN CATALOGUE

Department 0006

Washington, DC 20076

(800) 322-0344

Gold Leaf Tie. Adapted from a Morris design; the burgundy and gold tie is 100% silk twill. Item 2086, \$25.00.

MUSEUM OF FINE ARTS, BOSTON

Catalog Sales Department

P. O. Box 244, Avon, MA 02322

(800) 225-5592

Art Nouveau Scarf. Patterned after a Morris embroidery. Pure silk, crepe de Chine. Available in periwinkle (item 40270-426) or black (item 40270-450), \$38.00. * William Morris Tie. A silk tie based on an intricate pattern by Morris. Burgundy (item 40394-405), navy (item 40394-425), or plum (item 40394-430), \$32.00.

GARDENERS EDEN

P. O. Box 7307

San Francisco, CA 94120

(800) 822-9600

Millefleurs Jardinières. The floral design of these porcelain jardinières was drawn from Morris fabric patterns. Small (item 38-504381), \$79.99, large (item 38-504373), \$119.99. Rosewood stands optional.

PAST TIMES

280 Summer Street

Boston, MA 02210

(800) 621-6020

William Morris Initial Brooches. Sterling silver brooch, based on alphabet designs by Morris for his Kelmscott Press. (item 9641), \$29.50. * Morris & Co. Orange Tree Cushion. A cushion design of c1912 by J. A. Dearle. (item 4170), \$85.00. * Rose Chintz Box of Pencils. The Rose Chintz pattern designed by Morris covers this triangular shaped box filled with six matching pencils. (item 3840), \$7.50. * Engagement Calendar. Each month of this calendar is illustrated with tiles from a fireplace in Queen's College, Cambridge, designed in 1862-73 by Pre-Raphaelite artists. (item 1205), \$9.95. * Bookplate Stamp. A rubber stamp to mark books. Its design is from a Morris border decoration. (item 3920), \$15.95. * Strawberry Thief Paperweight. From a Morris fabric design. (item 9710), \$12.95. * William Morris Tea-Towels. Irish linen tea-towels printed with "Rose" and "Myrtle" Morris and Co. designs. Rose (item 9697) or Myrtle (item 9692), \$8.95.

MUSEUM COLLECTIONS

586 Higgins Crowell Road

West Yarmouth, MA 02673

(800) 442-2460

William Morris Demitasse cup and saucer sets. Four patterns: 1. Iris (item 17K151), \$48; 2. Bachelor's Buttons (item 17K150), \$48; 3. Granville (item 17K153), \$48; 4. Fruit (item 17K152), \$48. Set of 4, single pattern (item 25S178), \$175; Set of 4, 1 of each (item 25S179), \$175. * Arts and Crafts Rug. Woven in Spain of 100% wool yarns in verdigris tones of blues and greens. Replicated from a Morris design now at the Victoria and Albert Museum. 4' x 5'7" (item 8R120), \$399; 5'7" x 7'10" (item 8R121), \$599; 8'2" x 11'6" (item 8R122), \$1245.

SIGN#ALS

WGBH Educational Foundation

P. O. Box 64428

St. Paul, MN 55164

(800) 669-9696

William Morris Earrings. Sterling silver earrings with freshwater pearl dangles, inspired by Morris patterns. For pierced ears. (item 27230), \$40.00. * William Morris Rose Ring. This ring bears a carved adaptation of a rose border designed by Morris for the Kelmscott Chaucer. Engraved inside is a quotation from Chaucer's poem, "The Legend of Cleopatra": "And she was fayr as is the rose in May." Specify whole size 5-8. Sterling silver (item 30033), \$40.00 or 14K Gold (item 30034), \$295.00. * Grapevine Mirror. Inspired by the decorative botanical motifs of Morris, this mirror is hand-cast in composition stone and hand finished. (item 28854), \$48.00.

LAST UPDATE 4 JAN 2001 · PLEASE REPORT BROKEN LINKS TO

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Contacts: United States: us@morrissociety.org • United Kingdom: uk@morrissociety.org • Canada: info@wmsc.ca

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