



WILLIAM MORRIS SOCIETY IN THE UNITED STATES Newsletter January 1995

MORRIS AT THE MLA-SAN DIEGO

Though the event hadn't yet happened at the time of writing (but will have occurred by the time you read this) we want to record the Society's participation at the Modern Language Association's annual convention, to be held this year in San Diego, 27-30 December. We sponsored two sessions of papers. The first, devoted to "William Morris in Our Fin de Siècle," took place on Tuesday, 27 December, with our Secretary/Treasurer, Hartley Spatt (Maritime College, SUNY), presiding over four speakers: Gary Aho (University of Massachusetts-Amherst), "Roadways and Railways: Morris on Travelers and Tourists"; Florence Boos (University of Iowa), "Morris the 'Green': Landscape and Community in Morris's Essays on Art and Society"; Norman Kelvin (City College, CUNY), "Morris and the Problematic Autonomy of Art"; and Jacquelyn Smith (Drew University), "What is it: A Want or a Need? William Morris and the Social Dimension of Environment." Our second panel, "Victorian Sexuality and the Morris Circle," was held on Friday, 30 December, chaired by "Newsletter" editor B. J. Robinson (University of Miami). There were two speakers: James Elliott Benjamin (design historian), "'To Celebrate the Need of Comrades': Charles Robert Ashbee and Edward Carpenter," and A. A. Markley (University of North Carolina-Chapel Hill), "'Love for the Sake of Love': Friendship and Sexuality in Morris's 'Riding Together.'" The Society also sponsored the usual cash bar social gathering, hosted by Hartley Spatt. No business meeting took place this year, the officers continuing from 1994.

PETER FAULKNER IN NEW YORK

Apart from the MLA our major event this year occurred when we inveighed Peter Faulkner, editor of the "Journal" and residing in the United States as a visiting professor at SUNY-Potsdam, to brave long distance winter travel in a foreign country and lecture in New York City. Professor Faulkner's topic was "William Morris, Utopia, and the Decorative Arts." The date and venue was 8 December at the Graduate Center of the City University of New York. (Again we speak in the past tense even though we wrote before the event-aren't you thoroughly confused? Wait till you see the E-mail addresses which follow in later sections of this "Newsletter"....) Our willing co-sponsors, thanks to Norman Kelvin, were the Ph.D. program in English of the City University of New York, and the Victorian Committee of the Ph.D. program in English.

ON TO CHICAGO

The 1995 MLA convention will be held in Chicago (they do seem to like temperature extremes, don't they, Toronto, then San Diego, now Chicago). We have decided upon two topics. "Teaching Morris and his Literary Circle," the first subject under consideration, is pedagogical in nature, dealing with Morris's works within an educational environment. Do Morris and his friends fit into syllabi-and why? Which texts "work"? What approach do you take? In what context? How do students respond? Submissions are invited on these and similar questions-even to the point of revealing your own "case histories." In the second topic, "William Morris and his Friends: Biography and Autobiography" we seek to examine recent studies and editions (such as Kelvin's "Collected Letters," Fiona MacCarthy's new biography of Morris, Jan Marsh's "Christina Rossetti" and her work on women Pre-Raphaelites, to name but a few) in their widest context. What is the evidence from original sources that has come to light? How has it been interpreted? Is there a "historiography" of biographies-and how, in turn, can this be interpreted? Proposals for papers on both topics, "Teaching Morris and his Literary Circle" and "William Morris and

his Friends: Biography and Autobiography" go to Mark Samuels Lasner (address at end of "Newsletter") by 1 March 1995. Please remember that there is a more-or-less rigidly enforced time limit of 15 minutes and that participants in the Modern Language Association convention-except those who work outside the "profession" of teaching literature-must be MLA members as of 1 April.

A TALK ON C. R. ASHBEE

In February the Society will team up with the Metropolitan Chapter of the Victorian Society in America to sponsor another lecture in New York: "Through English Eyes: C.R. Ashbee and The American Arts and Crafts Movement" by James Elliott Benjamin. This will take place on Tuesday, 7 February, at 6 p.m. in the DonneII Library Auditorium, 20 W. 53rd St. (across from MOMA), New York City. A design historian who will have recently delivered a paper on Ashbee at the MLA convention (see above), Benjamin holds an M.A. in architectural history from Cornell, has been Assistant to the Director of The Gamble House/Greene and Greene Library in Pasadena, CA and a Peter Krueger/ Christie's Fellow at the Cooper Hewitt Museum. He currently serves on the Board of the Metropolitan Chapter of the Victorian Society and edits their publication "Victorian City." His talk will concentrate on Ashbee's eight lecture tours in the United States. This was a key chapter in the history of the Anglo-American Arts and Crafts Movement, for which Ashbee served as a kind of transatlantic ambassador. During the American visits he met leading figures in the movement such as Jane Addams, Frank Lloyd Wright, and Charles Sumner Greene, as well as visited craft communities such as Rose Valley, Byrdcliffe, and Elverhoj, while his wife Janet visited the Roycrofters. In his travels he also followed developments in other areas such as manual training, social settlements, historic preservation, and the City Beautiful movement. Through Ashbee's perspective one can come to a broader understanding of the American Arts and Crafts Movement in its cultural context. For further information (including membership in the Metropolitan Chapter) write VSA Metropolitan Chapter, 217 East 85th St., Suite 296, New York, NY 10028, Tel. 212-886-3742.

PLANNED ACTIVITIES FOR 1995

Apart from meetings at the MLA annual convention a number of William Morris Society events are "in the works":

First, another meeting in New York to discuss the centenary exhibition scheduled for the Grolier Club in 1996-97 (and related plans, including a scholarly symposium). This will take place in mid-to-late February or early March. Those who came to the first meeting last June will automatically receive notices of the date and time. We invite others to participate. If you wish to attend please notify Mark Samuels Lasner (mailing address, phone, and E-mail address at end of this "Newsletter").

The Morris Society and the Craftsman Farms Foundation together plan a weekend visit to two arts and crafts communities, Arden and Rose Valley, and the Pre-Raphaelite paintings and decorative arts at the nearby Delaware Art Museum, in Wilmington. This will be a two-day overnight trip with bus transportation provided from a central location, probably Philadelphia's 30th Street AMTRAK station. Depending on the itinerary, we may be able to arrange for partial participation so that members can travel with us to one sight at a time. The tentative date is mid-May. Details will be sent to all members on the East Coast and to anyone else who requests them. Again, contact Mark Samuels Lasner if you are interested.

For the Fall there will be, we hope, talks in both Washington and New York. Announcements in the July "Newsletter" and by special mailings before the events.

WILLIAM MORRIS AND THE KELMS-COTT PRESS: EXHIBITION AT UNIVERSITY OF SCRANTON

It is very unusual for a collector, once he or she has disposed of a collection, to start all over again in the same field. But one or two names come to mind. Henry Yates Thompson, fearing blindness, auctioned his medieval manuscripts at Sotheby's, only to regain his sight and begin anew, eventually purchasing back some of the items he had put up for sale. After Michael Sadleir sold his Trollope collection to the University of Virginia he gathered another set of first editions, and when these were sold (with the rest of his "XIXth Century Fiction") to UCLA, he bought still more. Now, Society member John J. Walsdorf, has joined this select group of "repeat offenders," as evidenced in a splendid exhibition, "William Morris

and the Kelmscott Press," recently held at the University of Scranton. Walsdorf, one of the three most determined American devotees of Morris-the others know who they are-began his first Morris collection in 1966. Less than two decades later, he had amassed just over 900 items relating to Morris, "all types of material, books, journals, letters, bits of printing, paperbacks." Part of the collection was described in his "William Morris in Private Press and Limited Editions" (1983). The publication of that catalogue, together with increasing prices, led Walsdorf to sell the bulk of his holdings to the University of Maryland Library. He was done with Morris, or so it seemed...until, by chance, he bought a copy of William S. Peterson's "A Bibliography of the Kelmscott Press" at Blackwell's in Oxford (where his first rare book purchase had been made years before) and started on a second "Quest for Morris." As Walsdorf notes in a charming foreword to the catalogue for the Scranton show, his goal is to possess every item printed by Morris because "I like Morris and I love to book hunt." How successful he has been is readily apparent in the exhibition, which took place at the University Art Gallery and Harry and Jeanette Weinberg Memorial Library of the University of Scranton from 23 October to 6 December 1994. On display were 122 items, over 100 of which were drawn from Walsdorf's private collection. The variety was remarkable, taking in numerous Kelmscott Press titles and ephemera (of course), autograph letters by Morris, artworks, modern calligraphic manuscripts, and what has become Walsdorf's particular specialty, books by and about Morris issued by distinguished printers and private presses in England and America. The exhibit contained, among its highlights, an inscribed copy of "News From Nowhere," a leafbook of "The Golden Legend" with documentation, and-gasp!-Morris's own copy of "The Story of Gunnlaug the Wormtongue," a rare experimental volume produced just before the Kelmscott Press got under way. Walsdorf does not own (yet) the Kelmscott "Chaucer"; this and a few other items were lent by institutions in the New York-Pennsylvania region.

The exhibition, mounted and catalogued by Joseph Fennewald, proved to be a successful inaugural event for the Friends of the Weinberg Library. Walsdorf gave a talk, "On Collecting William Morris: The Twenty-Five Year Quest," at the 23 October "opening" and another of our members, Carole Silver, journeyed down from New York to lecture on "Making the Crooked Straight: The Works of William Morris" on 13 November. On the opposite page will be found an announcement of the catalogue, which is well worth having and quite a bargain at \$12.00. (We do have a few caveats about the publication's design, which, with its script title-page lettering and main text set in black and red in a slightly spindly digitized version of "Goudy" typeface, would not have pleased Morris. It also struck us as odd that the two best and by now standard works on the Kelmscott Press, Peterson's "Bibliography" and his "History," are not cited in the descriptions.) For further information: Friends of the Weinberg Memorial Library, University of Scranton, Scranton, PA 19510, Tel. 717-941-4008.

CHRISTINA ROSSETTI AT YALE

A "Christina Rossetti Centenary Conference" took place at Yale University on 11-12 November. Sponsored by the Yale Center for British Art and organized by Susan Casteras of the Center and Linda H. Peterson of Yale's English department, the event featured panels on such subjects as "Christina Rossetti and Women's Poetry," "New Approaches to 'Goblin Market,'" "Rossetti's prose, her sonnets, and her family correspondence. Anthony H. Harrison (editor of a forthcoming edition of the poet's letters) and Jan Marsh (whose biography was just about to be published) were the keynote speakers. The conference was accompanied by a display of Christina Rossetti books, manuscripts, and letters from the collection of Mark Samuels Lasner and visitors could also see the James Smetham exhibition at the Yale Center for British Art.

THE ROYCROFT BOOK & EXHIBITION

"Head, Heart and Hand: Elbert Hubbard and the Roycrofters," by Marie Via and Marjorie B. Searl is a catalogue for the first major exhibition (same title as the book) devoted to the work of Elbert Hubbard and the Roycroft community in upstate New York of the late 19th-early 20th century. "A sociological overview anchors the Roycroft community in its turn-of-the-century milieu, and the history of the Roycroft shops is examined in essays on the books, furniture, metalwork, and leathercraft they produced. Most of the two hundred works in the exhibition are illustrated in color." The exhibition began at the Memorial Art Gallery of the University of Rochester, Rochester, NY (30 October 1994-8 January 1995) and continues on an extensive national tour; Akron Art Museum, Akron, OH (28 January-26 March 1995); Allentown Art Museum, Allentown, PA (23 April-25 June 1995); Frederick R. Weisman Museum of Art, Pepperdine University, Malibu, CA (28 July-24 September 1995); Virginia

Museum of Fine Arts, Richmond, VA (13 November 1995-7 January 1996); and the New York State Museum, Albany, NY (3 February-31 March 1996). For further information about the book/catalogue see the advertisement in this "Newsletter" or contact the University of Rochester Press, P. O. Box 41026, Rochester, NY 14604, Tel. 716-275-0419; in England, P. O. Box 9, Woodbridge, Suffolk IP12 3DF, Tel. 1394-411320. Hardback price \$60.00; paperback \$24.95; quarter leather limited editions and full leather signed deluxe editions are available by calling the University of Rochester Press.

EXHIBITIONS PAST

The Craftsman Farms Foundation in Parsippany, NJ, held an exhibition on "C. R. Ashbee: An English View of the Craftsman Idea" that ran from September through October 1994. About half of the 90 items displayed were specimens of fine printing and binding connected with Ashbee's Essex House Press, the rest consisted of decorative objects (furniture, metalwork, textiles) designed by Ashbee and members of the Guild of Handicraft he founded. On 9 October David Lowden, president of Craftsman Farms, who served as curator of the exhibition, gave a talk on the "Essex House Press and the Book Beautiful in England and America, 1890-1920." Two later lectures, one on jewelry and metalwork (by Elyse Zorn Karlin) and one on "C. R. Ashbee in America" (by our member James Elliott Benjamin) also took place. A catalogue of the exhibition is available for \$10.00 plus \$1.00 shipping. The mailing address is Craftsman Farms, 2352 Route 10 West, Box 5, Morris Plains, NJ 07950. Tel. 201-540-1165.

In New York, the Shepherd Gallery held (4 October-26 November) their annual exhibition of Victorian art. Entitled "English Romantic Art 1840-1920: Pre-Raphaelites, Academics, and Symbolists," this contained 160 drawings, paintings, and graphics imported from several London dealers, including Christopher Wood, Julian Hartnoll, and the Maas Gallery. Burne-Jones, Millais, and D. G. Rossetti were among the artists represented. Given the paucity of Pre-Raphaelite artworks for sale in this country the show provided a rare opportunity for American collectors and museums. There is an illustrated catalogue, price \$30.00, available from the Shepherd Gallery, 21 East 84th Street, New York, NY 10028, Tel. 212-861-4050, Fax 212-722-1314.

This Fall, Yale University marked the centenary of Robert Louis Stevenson's death with a new edition of his letters, a major exhibition on his life and works, and an international conference. The Yale University Press has issued the first four volumes of an eight-volume edition of Stevenson's complete letters, edited by Ernest Mehew and the late Bradford A. Booth. The edition, when complete, will include nearly 3,000 letters, many of them from the Beinecke collection. The exhibition was on view at the Beinecke Rare Book and Manuscript Library from 14 October until 22 December. Drawn mainly from the Beinecke collection, it included family letters, rare serialized printings of stories and novels by Stevenson, first editions of his works, manuscripts, and original photographs. A highlight of this display was a 24-page working draft of "The Strange Case of Dr. Jekyll and Mr. Hyde," written in the Fall of 1885 (the first draft of the story has been lost). An illustrated catalogue of this exhibit, written by Vincent Giroud, is available. The exhibition opened with a lecture by Alexandra Lapierre on Fanny Stevenson, Robert Louis Stevenson's American wife and literary collaborator. On 14 and 15 October an international Stevenson conference was held, with such speakers as Ian Duncan and John Hollander from Yale and Catherine Kerrigan, editor of the Edinburgh edition of Stevenson's works.

EXHIBITIONS FUTURE

A selection of more than one hundred paintings, drawings, sculptures, and stained glass, all drawn from the outstanding Pre-Raphaelite collection of the Birmingham Museums and Art Gallery in Birmingham, England will be touring America, beginning at the Seattle Art Museum in Seattle, WA from 9 March to 7 May 1995. The exhibit includes such "trademark" paintings as Dante Gabriel Rossetti's "Found" and "Beata Beatrix," John Everett Millais's "The Blind Girl," and Ford Madox Brown's "The Last of England." A catalogue, "Visions of Love and Life: Pre-Raphaelite Art from the Birmingham Collection, England," written by Stephen Wildman with additional essays by John Christian and Jan Marsh, will be published. Individual entries with full-color plates are included for every object in the exhibition, and many have comparative illustrations. Following its premiere in Seattle the exhibition will travel to the Cleveland Museum of Art, Cleveland, OH (31 May-16 July 1995); Delaware Art Museum, Wilmington (11 August-15 October 1995); Museum of Fine Arts, Houston (4 November 1995-2 January 1996); and the High Museum of Art, Atlanta (27 January-7 April 1996) before a final showing at the Birmingham Museums and Art Gallery in England (25 May-29 September 1996).

Also keep in mind that James McNeill Whistler will be arriving in Washington, DC on 28 May 1995. Not in reincarnated person, but in the form of three concurrent exhibitions. The major show from the Tate Gallery, which opened last September, will be at the National Gallery of Art. A display of portraits of the artist (perhaps containing as many as 200 in all, including self-portraits and numerous caricatures) is scheduled for the National Portrait Gallery, and at the Freer Gallery of Art, Whistler works from the collection will augment the permanent display of the "Peacock Room." The end-dates of the exhibitions vary, but all will be "up" during the summer months.

NEWS OF MEMBERS

Danielle R. Carrier reports that, as part of her work towards a library science degree at Simmons College, she is compiling a descriptive checklist of the Kelmscott Press holdings at the Pequot Library in Southport, CT. One aspect of her research is tracking down the provenance of each item. At the Pierpont Morgan Library, she found the addresses of Joseph Knight and Francis Edwin Murray in the Kelmscott address book. Concerning a bookplate with initials "RP" (those of Robert Proctor) Carrier writes: "While I was looking at a copy of *The Glittering Plain*, with Morris's notes, I noticed Proctor's bookplate and I had both librarians running around checking their provenance files for it, but they did not have any information as to who RP was. They advised me to look through catalogs at the Grolier Club." Proctor (1869-1902) was, of course, the disciple of Morris who, as an assistant in the British Museum and the author of "Index of Early Printed Books to the Year MD," was one of the great bibliographers of his time, a leading authority on incunabula (an area in which the Morgan Library is superlatively rich).

William S. Peterson recently contributed an article on Morris to "Serif," a new "magazine of type & typography." "William Morris and His Types" went beyond the usual history of the three Kelmscott typefaces to comment on the several digital versions and adaptations available, both commercially and as shareware, for computer use. (Readers interested in type and printing might wish to subscribe to "Serif" even though its design shows little appreciation of its subject matter. Serif, Department S-1, 555 Claremont Ave., Claremont, CA 91711, \$28.00 for one year.)

The published work of Aubrey Beardsley—books, periodical appearances, posters, ephemera—is the subject of a new descriptive checklist compiled by Mark Samuels Lasner, who took time off from his in-process Max Beerbohm bibliography to complete the project for its publisher, Thomas G. Boss Fine Books, of Boston. Further details will be found in a separate announcement in this "Newsletter."

DEATH OF GRACE J. CALDER

Frances Calder Arnold writes to inform us that Grace J. Calder, a long-time member of the William Morris Society, passed away on 13 June 1994: "Dr. Calder wrote the Critical Introduction to 'The Story of Kormak, the Son of Ogmund,' published by the William Morris Society in 1962. She was a member of the Society since 1960. In 1977, she retired Emeritus as Professor of English at Hunter College of the City University of New York." A memorial service was held for Dr. Calder in New York on Friday, 26 August.

"VICTORIAN STUDIES"

The journal "Victorian Studies" invites submissions for a special issue entitled "Victorian Information Culture." They are looking for articles on a wide range of topics; essays incorporating interdisciplinary approaches are especially welcome. Such topics might include intellectual property and the economics of information, developments in information technology (including printing), institutions of information (including publishing and the press, libraries), scandal and its representation in literature and art, mechanisms of detection and surveillance, professionalism and information, and the uses of information theory in understanding Victorian culture. The deadline for submissions is 1 September 1995. Send submissions to Professor James Eli Adams, Editor, "Victorian Studies," Ballantine Hall 338, Indiana University, Bloomington, IN 47405. Comments and queries by E-mail about this or anything else concerning the journal go to the address: victstu@ucs.indiana.edu.

LIBRARY ACQUISITIONS

The General Library of the University of California at Davis has received a Higher Education Act, Title II-C grant to process the Kohler Collection of British Popular Poetry. The Kohler Collection, assembled

by the British bookseller C.C. Kohler, was acquired in 1983. A unique and important resource for the study of British culture it comprises some 10,000 titles of popular, non-canonical poetry from the years 1789-1918. The poets represented concerned themselves with almost all of the themes associated with the British social and cultural history of the period—themes such as India and Empire, orientalism, medievalism and chivalry, childhood, the family and the cult of domesticity, women as wives and as "angels in the house," and nature, viewed both scientifically and romantically. There is a substantial amount of verse celebrating, often sentimentally and nostalgically, rural and village life, also numerous historical narratives and romances, some set in classical or exotic locales, and others illustrative of an emerging popular historiography and mythology of the nation's past. The sense of local identities and sense of place is striking in the many poets whose subject was the character and folklore of their area, and who chose to write in one of the many regional dialects then still surviving. The collection includes works by 6,500 individual authors, some twenty percent of whom are women. Also noteworthy is a genre of verse by working-class poets. Many of the books in the Kohler Collection are difficult or impossible to locate in other repositories. About forty percent of the 10,000 titles cannot be found in either OCLC or RLIN. During 1994-95, the Library will catalog and accomplish "preservation microfilming" (a phrase which, if not an oxymoron, raises fear in the hearts of bibliophiles) for the entire collection. Records will appear in both OCLC and RLIN and "film" copies will be available through interlibrary loan. For additional information contact: Clinton Howard, Associate University Librarian for Collections and Technical Services, General Library, UC-Davis, Davis, CA 95616, Tel. 916-752-2110, Fax 916-752-6899, and (the by now ubiquitous) E-mail address: cnhoward@ucdavis.edu.

Meanwhile, at the other end of the country, the Princeton University Library has added to its already strong Rossetti collection a highly interesting and extensive group of autograph material. This archive, still in the process of cataloguing, consists primarily of 300 letters from Christina Rossetti to members of the Heimann family, together with more than 60 letters from her brothers Dante Gabriel and William Michael. Dr. Adolf Heimann was a colleague of Gabriele Rossetti's at King's College, London, where he taught German. He also taught the Rossetti children (in exchange for Italian lessons) and the two families remained friendly over more than the half century represented in the correspondence. Rumor has it that the Heimann archive, which augments smaller holdings at Bryn Mawr and elsewhere, is so important that its availability has postponed Anthony Harrison's edition of Christina Rossetti's collected letters.

WILLIAM MORRIS AND APPALACHIAN CRAFTS: A NEW PRESENTATION

John Bolin, Professor of Theatre at Berea College, Kentucky, has received a grant from the Appalachian Studies program of Berea College to develop a readers theatre script, with photographic projections, celebrating Morris's work and life, and Morris's influence upon the Appalachian crafts revival led by Berea College at the turn of the century. Bolin will produce his work at Berea in 1996, and he hopes to tour it at various sites in Kentucky. Berea College established its Fireside Industries in 1902 in an attempt to retain Appalachian design in traditional crafts, and this program remains in operation today, using student and professional skills to produce a wide range of objects. A Morrisonian-related aspect of Berea is its tuition-free education for admitted students who are all expected to work in the College community as a part of their education. Professor Bolin's E-mail address is: John_f.Bolin@Berea.edu.

PHILIP WEBB QUERY

Claire Taylor asks if members might help her find some works by Philip Webb. She writes: "I am researching the pictures for a book on contemporary tapestries inspired by the work of William Morris. I am trying to locate the raven drawing by Phillip Webb of c. 1890. executed as a model for Morris' tapestry 'The Forest.' I have often seen the drawing of the fox. which I believe is in the collection at the Victoria and Albert Museum in London, but I have never seen any of the other animals. Would you have any information concerning this particular drawing? Was it destroyed or is it owned by a private American collector? I need to track down a transparency of this picture as we would very much like to reproduce it in the book 'William Morris Needlepoint.'" Reply to Taylor at Conran Octopus, 37 Shelton Street, London WC2H 9HN.

19TH CENTURY PHOTOGRAPHS OF PRE-RAPHAELITE DRAWINGS

The Pre-Raphaelites related to photography on several levels-as subjects of the camera (the portraits of Rossetti by Lewis Carroll, Holman Hunt by Julia Margaret Cameron, and Morris and Burne-Jones by Frederick Hollyer are the best known) and as photographers (the V & A's album of photographs of Jane Morris posed by Rossetti is particularly significant). Another facet to be noted is the publication of drawings by Rossetti and Burne-Jones as albumen or platinum photographs by Frederick Hollyer (1837-1933). The article by Alicia Craig Faxon, "Rossetti's Reputation: A Study of the Dissemination of His Art Through Photographs" (published in "Visual Resources," [1992], pp. 219-45) illuminates the aesthetic and economic rationale of these photographs.

Examples of Hollyer's photographs of Rossetti's and Burne-Jones's drawings will be exhibited by Gary Edwards Photographs of Washington, DC at the Los Angeles Photo Fair (12-15 January, at Butterfield and Butterfield) and at the Photography Show '95 (17-19 February, at the Hilton Hotel, New York City). Many of the prints carry comments or other interesting notations on the verso. A head of Elizabeth Siddal by Rossetti, for example, is inscribed on the back "Lizzie" in the hand of William Michael Rossetti. For more information: Gary Edwards Photographs, 2017 Q Street N. W., Washington, DC 20009, Tel. 202-232-5926, Fax 202-797-9853.

AT THE BOOKSELLERS

For some reason-perhaps because it was once the "hub" of Anglophile American culture, Boston boasts an inordinate number of antiquarian booksellers who, from time to time, have for sale material by or relating to Morris and his associates. And, even more curiously, the dealers we have in mind all have names which begin with "B" and have offices on Boylston Street in the Back Bay section of the city. Thus, in alphabetical order: Thomas G. Boss Fine Books (355 Boylston St., Boston, MA 02116, Tel. 617-421-1880) has in stock several Kelmscott titles, notably "The History of Godefrey of Boloyne" (in an elaborate binding by Zaensdorf, \$6,000) and "Atalanta in Calydon" (original vellum, \$950.00), also Kelmscott ephemera and a number of American editions and private printings. Two blocks away, Bromer Booksellers, Inc. (607 Boylston St., Boston, MA 02116, Tel. 617-247-2818) offered in their "Catalogue 85: Summer Sale List" among many examples of fine printing and illustrated books the prospectus for "Vitas Patrum," a never-produced Kelmscott book, to be issued uniform with the Press's edition of Caxton's "The Golden Legend." This had a single woodcut initial and was priced at \$840.00. A relatively recent catalogue from Buddenbooks, a little further along (753 Boylston St., Boston, MA 02116, Tel. 617-536-4433) contained more private press ephemera, including Kelmscott prospectuses and similar items relating to the Ashendene and Doves presses.

ARTS AND CRAFTS IN "TRACES"

The latest issue of "Traces" (Winter 1994), a publication of the Indiana Historical Society of Indiana and Midwestern History, was devoted to articles complementing the "long-awaited exhibitions featuring a major sampling of the Arts and Crafts portfolio" of the Indianapolis Museum of Art in April. The four separate exhibitions (all concurrent) are "The Arts and Crafts Metalwork of Janet Payne Bowles"; "Brandt Steele, Indianapolis Arts and Crafts Designer and Potter"; "Mary Lyon Taylor: Hoosier Pictorialist; and American Arts and Crafts": and a version of "Virtue in Design," the traveling exhibition on loan from California. The issue contains pieces on the Arts and Crafts Society of Indianapolis and the House Beautiful in Indianapolis. Another article, "A Magazine `Perilously Fine': Joseph Moore Bowles and `Modern Art'" by Harret S. Warkel, connects Bowles's turn-of-the-century magazine with the arts and crafts principles of William Morris's own Kelmscott productions, noting its "handmade paper with deckle edges; a rich gray cover with the title in bold roman letters printed in dark reddish-brown; text lettering in bold-face; a unified decoration and type; no italics, but words underlined with a heavy rule; paragraphs separated with a tiny Maltese cross in red or another motif; illuminated Gothic initials; and margins imitating Kelmscott Press standards."

A SHOPPING GUIDE TO WILLIAM MORRIS

Another installment of our continuing listing of Morris-related items, most of them available from mail-order catalogues.

PETER FOX
806 Madison Avenue
New York, NY 10021

212-744-8340

"Kelmescott Sandals." With abutted seams and handstitching. Style 7876. \$99.00 in black, brown and flesh tone waxy calf.

THE SMITHSONIAN CATALOGUE

Smithsonian Institution

800-322-0344

"William Morris Tie." Hunter green and berry red on navy, patterned after a design by William Morris now in the Cooper-Hewitt Museum. Item 2016. \$30.00.

MUSEUM OF FINE ARTS, BOSTON

800-225-5592

"Arts and Crafts Vest". Adapted from an embroidered pattern by May Morris. Chain stitching with 100% wool embroidery on a cotton ground. Fully lined with covered buttons and welt pockets. Sizes S/M item 40516, or M/L item 40517 \$74.00. * "'`Days of Creation' Notecards." From the series of watercolors by Sir Edward Burne-Jones. Printed in full color with gold. 6 each of 5 subjects. 30 notecards without greeting; boxed with recycled envelopes. Item 20859-203. \$14.50. * "'`A Christmas Carol' Notecards." Watercolor and Gouache on panel by Dante Gabriel Rossetti. 10 cards with "Merry Christmas" printed in red; boxed with recycled envelopes. Item 21293-203. \$9.95 for one, \$8.95 each for three or more. * "William Morris Placemats and Napkins." From the grapevine pattern designed by William Morris. Placemats (set of four), blue, item 40550-425, or red, item 40550-405 \$24.00; Napkins (set of four), blue item 40549-425, or red item 40549-405 \$20.00; Placemat and Napkin Set, blue item 40545-499, or red, item 40546-499 \$38.00.

THE LINEN SOURCE

5401 Hangar Court P. O. Box 31151

Tampa, FL

800-431-2620

"Willow Bough from Sanderson Bed Linens." Inspired by William Morris. In green and ivory. Cotton/ polyester 200-thread percale. Sheet set, item W4401S: twin 3-pc. set \$29.99, full 4-pc. set \$59.99, queen 4 pc. set \$74.99, king 4-pc. set \$89.99; Comforter Set, item W4413S: twin 3-pc. set \$149.99, full 4-pc. set \$219.99, queen 4-pc. set \$249.99, king 4-pc. set \$299.99; Rod Pocket Drapery, item W4481, 84 in. wide x 84 in. long, \$79.99; Valance, item W4487, Crescent in Willow Bough, 92 in. wide x 25 in. long, \$36.99; Decorative Pillow, item W4471. \$19.99.

WINTERTHUR

800-767-050

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