

## William Morris Society in the United States Newsletter July 1997

### WILLIAM MORRIS SOCIETY FALL 1997 EVENTS

One event (there may be more) is now scheduled for this Fall, sessions of papers at the Modern Language Association annual convention in Toronto.

 **THE TALK BY MARCIA ALLENTUCK, ANNOUNCED FOR 30 OCTOBER AT THE GROLIER CLUB IN NEW YORK, WILL BE RE-SCHEDULED.**

### MLA IN TORONTO

As always, the Modern Language Association is holding its annual convention in late December. This year it's in Toronto and, as always, the William Morris Society will participate. We have organized two panels of papers. The first, "What's New with William Morris," concentrates on recent work, particularly matters which came to the surface during the Centenary Year. This session is chaired by Mark Samuels Lasner, and the presenters and their papers are: David Latham (York University), "How We Write and How We Might Write"; Michael North (Historical Collections Librarian, New York Academy of Medicine), "What's New with William Morris: How Differing Concepts of Originality Came Between William Morris and Aubrey Beardsley"; Edward Steven Shear (University of Rhode Island), "From the Ideal Book to the Virtual Book: William Morris in the Age of Digital Media"; and Robin Waugh (University of British Columbia), "Descriptions of Women and William Morris's Colonial Ideal in The Volsungs and Niblungs and in Sigurd the Volsung." The second session, "William Morris on View and For Sale," chaired by Margaret D. Stetz (Georgetown University), deals with aspects of "commodity culture"--how the man and his works have intersected with production, reputation, and spectatorship in the marketplace. The speakers and topics are: Sandra Alföldy, "Morris Mania: Desire and Daily Life"; Pamela S. Loy (UC-Santa Barbara), "'How strange it seems and new!': Memorabilia and William Morris"; Diana Maltz (Stanford University), "William Morris: Seer of the New Museology?"; and Kevin R. Swafford (University of Rhode Island), "Morris the Commodity: Toward an Historical and Dialectic Understanding."

Our friends North of the Border (i.e. The William Morris Society of Canada) have expressed a willingness to try to repeat the successful get-together we had on our last visit to Toronto. With luck, program schedule permitting, a dinner or similar gathering may be arranged. Details of date, time, and location will be announced in a special pre-MLA flyer sent to members in November.

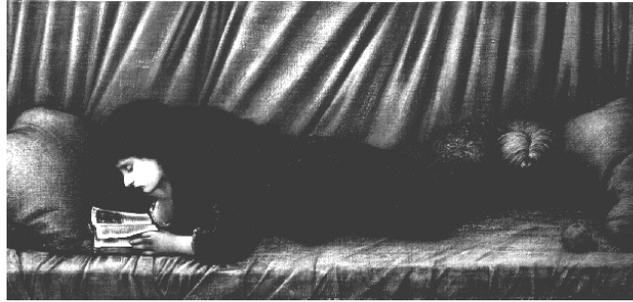
### THE VICTORIANS

**The Victorians: British Painting in the Reign of Queen Victoria, 1837-1901** at the National Gallery in Washington (16 February&ndash;11 May 1997) was the museum exhibition of the year. (The travelling Charles Rennie Mackintosh show doesn't count; it opened in 1996.) On display were 68 works, ranging from Landseer to Sickert, taking in Academicians, Pre-Raphaelites, Orientalists, Impressionists alike. It was truly wonderful to see so many pictures one knows only from reproductions, such as Watts's Paolo and Francesca (in the Watts Gallery), The Prince Enters the Wood and The Sleeping Beauty from Burne-Jones's Briar Rose series, Leighton's Flaming June (all owned by the Museo de Arte de Ponce, Puerto Rico), displayed alongside works from the Met, Tate, Manchester, and Birmingham. And of course the show was full of familiar but glorious images: Lady of Shalott (both Waterhouse's and Holman Hunt's versions of the subject), Christ in the Carpenter's Shop, Beata Beatrix, Hope, Derby Day, The Death of Chatterton É the list goes on. Apart from too many works by Millais, one a dreadful landscape, the selection was excellent. Billed carefully as the first important exhibition of Victorian paintings ever to be held in the United States, the exhibition could not tell the whole story of British art during the Queen's reign&ndash;such figures as Beardsley and Greenaway were missing&ndash;but the result was unquestionably spectacular.

### A WILLIAM MORRIS SOCIETY RECEPTION AT THE GUARISCO GALLERY

Having a draw like The Victorians in town led the Guarisco Gallery, a Washington commercial firm, to mount Sixty Years of British Paintings: An Exhibition of Victorian and Pre-Raphaelite Works. The quality level was more varied, but some of the works for sale might easily have been at the National Gallery, two in particular-- Burne-Jones's atypical but arresting Portrait of Katie Lewis (illustrated below) and Emily Morse Osborn's Study for Nameless and Friendless, one of the ultimate genre paintings of the period by a gifted woman artist. Figuring that members of the Society might care to see what was on display (and for sale)&ndash;and hearing that the annual Spring tour of the William Morris Society of Canada would be coming to see The Victorians, the Guarisco Gallery very kindly held a reception for us on Wednesday, 12 March. Everyone who came, in all about 40 (including the 28 Canadian visitors who

went the next day to the National Gallery), was able to do a very civilized thing: consume wine and excellent nibbles while looking at attractive and representative Victorian artworks. Laura Guarisco, the gallery's owner, and Jane Studabaker made us feel very welcome, and we thank them again.



There are catalogues for both exhibitions. *The Victorians: British Painting 1837&endash;1901*, with an introductory essay by Malcolm Warner (and entries by Warner, Anne Holmreich, and Charles Brock), is published in paperback by the National Gallery; a hardcover edition is available from Harry N. Abrams, New York. For a copy of *Sixty Years of British Paintings* or information about 19th-century works for sale, contact: Guarisco Gallery, 2828 Pennsylvania Avenue N.W., Washington, DC 20007, (202) 333-8533.

## EXHIBITIONS

Previous newsletters have perhaps contained all too much about the Society's exhibition, **William Morris: The Collector as Creator**, curated by Mark Samuels Lasner (with assistance from William S. Peterson) at the Grolier Club. The important thing to say here is that it was rather a success, bringing a record number to the Grolier, and that it closed on 15 February 1997. Details of the **handlist** and the related new edition of Morris's **A Note on his Aims in Founding the Kelmscott Press** are available.

What was possibly the final show engendered by the Centenary Year took place (7 February&endash;20 March 1997) at the Paley Library of Temple University in Philadelphia. Entitled *William Morris Influence* and mounted by Thomas Whitehead, head of special collections, the small display included books and typography which inspired Morris and examples of Morris's own books. Among the interesting items were portions of the proofs for two Kelmscott Press volumes.

## THE V&A IN THE U.S.A.

The **Baltimore Museum of Art** will host **A Grand Design: The Art of the Victoria and Albert Museum** from 12 October 1997 until 18 January 1998. What preliminary information we have suggests that this is a splendid "greatest hits" show only slightly burdened with a didactic purpose&endash;to tell the story of how a great museum's collections are formed and change over time. Individual sections of the exhibition are devoted to Industrial Arts and Exhibition Ideal; Teaching by Example: Education and the Formation of the South Kensington Museums; An Encyclopedia of Treasures: The Idea of the Great Collection; The Empire of Things: The Engagement with the Orient; National Consciousness, National Heritage, and the Idea of "Englishness." It all sounds very Victorian, and indeed the majority of objects were either made or acquired during the 19th century. The press release makes no mention of Morris (surely he is included somewhere), but at least one Pre-Raphaelite work, Dante Gabriel Rossetti's *The Day Dream*, will be on view. Oh yes, there is a final area representing Collecting in the Twentieth Century. (By the way, the story, reported here and on the Internet, that arrangements for *A Grand Design* prohibited a U.S. stop for the V&A's William Morris is not true. You can visit Baltimore with a clear conscience.)

## AESTHETICS IN WASHINGTON

Art for Art's Sake, opening on 9 August 1997 and continuing through 1998 at the Smithsonian's **Freer Gallery**, is small but delicious. The two galleries house a minute selection from the Freer's huge and wonderful Whistler collection assembled with works by American contemporaries, such as Thomas W. Dewing and Childe Hassam, who stayed at home. The theme, Aestheticism in England and America, will be the subject of a lecture by the show's curator, Linda Merrill, Curator of American Art at the Freer Gallery, slated for Thursday, 15 November 1997 in the Gallery's auditorium, 6.30 p.m.

## WILLIAM MORRIS HOME PAGE

**The William Morris Home Page**, sponsored by the Society with assistance from the Robinson Center for Graphic Arts and Communication Design at City College, the City University of New York, is celebrating its 13-month anniversary. What began as a "simple" Web site designed to keep lists of Centenary events under control has grown into what some consider a "must see" for all interested in Victorian literature and art who possess the proper late-20th century technology. Something of the Page's success can be seen in the 60,000 visits recorded in a single month alone; the site also received an Editor's Choice Award from **LookSmart**, the online affiliate of Reader's Digest magazine. The William Morris Home Page contains information about the William Morris Society (printable membership forms, an archive of back issues of U.S. newsletters, contact addresses), images and texts of Morris's

works, details on museums and libraries, and a host of links to Morris-connected places on the Internet. Recent updates include a detailed bibliography of Morris's writings and links to the William Morris Gallery and the William Morris Society of Canada. To reach the William Morris Home Page go to the URL: <http://www.cuny.cuny.edu/wmorris/morris.html>.

#### THE PRE-RAPHAELITE CRITIC

One of the Victorian links from the William Morris Home Page deserves special mention. The [Pre-Raphaelites: Critic, 1850-1900](http://thunder.indstate.edu/~tobint/PRBhmpg.htm) has for a primary goal the dissemination of the critical opinions about the Pre-Raphaelites and their associates during the period 1850&endash;1900. Many items of interest to Morris scholars are now, or will soon be, added to the materials already posted&endash;reviews and comments derived from often hard-to-find sources. Thomas J. Tobin of Duquesne University, the organizer of the PRC, says the site was also recently honored with an Editor's Choice Award from Look-Smart, because of the quality of scholarship and ease of use. You may visit the Pre-Raphaelite Critic at: <http://thunder.indstate.edu/~tobint/PRBhmpg.htm>.

#### ANARCHISM MAILING LIST

Still in cyberspace: Professor Ronald Creagh, author of several histories of anarchism in the United States and other books on anarchist history, announces the Research on Anarchism List (RA-L@bred.univ-montp3.fr), an international forum devoted to book reviews, research and discussion of the theories, histories and cultures of the world anarchist movements, and to anarchistic topics. Anarchism is defined as the rejection of all forms of domination, as distinguished from power. RA will be multidisciplinary and offers the possibility of interactive discussion among its subscribers. Contributions in English, French, and Spanish are welcome. To subscribe send an e-mail message to: [listserv@bred.univ-montp3.fr](mailto:listserv@bred.univ-montp3.fr). Leave "subject" empty. In the text write: SUBscribe RA-L lastname firstname. Do not add any signature. If you have any questions about the list, please contact: Ronald Creagh, moderator CIRCAN, Universite Paul Valery, B.P. 5043, 34032 Montpellier Cedex, France. Fax 33-67-64-77-23, [rcreagh@alor.univ-montp3.fr](mailto:rcreagh@alor.univ-montp3.fr).

#### SIR GALAHAD

Member Asa Peavy's Bullnettle Press recently published *Sir Galahad: A Christmas Mystery*, by William Morris, with wood engravings by the nationally-known artist John DePol. Originally published in 1858 in Morris's first book of poems, this present version was made to mark the end of his Centenary Year of 1996 and celebrate the Christmas season. Handset in Dante type and printed in red, black, and grey on Hahnemule Ingres paper, the book features patterned paper covers designed by Coriander Reisbord, who bound the edition. This is a very appealing and beautifully made book (see one of De Pol's woodcuts illustrated here) of which only 75 are for sale at \$50. Contact: Asa Peavy, 1418 Rhode Island Street, Apartment 5, San Francisco, CA 94107.



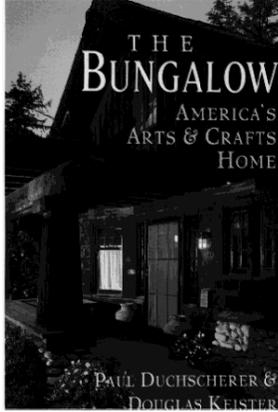
#### MORE ON NEW BOOKS

Trafalgar Square is the U.S. distributor for two books which may be of interest. The first, *Victorian Needlepoint* by Beth Russell, contains 25 needlepoint designs based on the work of William Morris and his contemporaries. This is a book for the moderately advanced craftsperson, with each of the designs accompanied by full-color stitch-by-stitch charts, as well as advice on needle size, canvas and yarn requirements, stitch types, and work order. Published by Collins and Brown in London, the volume is \$17.95, ISBN: 1-85470-258-0.

*The Sweet Days Die: Poems* by William Morris, selected and with an introduction by Pamela Todd, represents a current publishing trend reminiscent of the 19th century&endash;the small illustrated gift book devoted to the verse of a single author. It presents 47 poems by Morris, along with numerous color reproductions of Pre-Raphaelite paintings (not always connected to the text) by Millais, Burne-Jones, Madox Brown, and Rossetti, to name a few. Price \$19.95, ISBN: 1-85793-644-2, published in London by Pavilion Books Limited, in 1996. Both books can be ordered from: Trafalgar Square Publishers, P.O. Box 257, Howe Hill Road, North Pomfret, VT 05053. For further information contact Kim Cook at (800) 423-4525.

In a different league are the inaugural volumes in two editions of correspondence now underway at the **University Press of Virginia**. **The Letters of Christina Rossetti**, edited by Anthony H. Harrison, and **The Letters of Matthew Arnold**, edited by Cecil Y. Lang, appeared within months of each other. Both are impeccably edited and annotated and will undoubtedly alter all future scholarship on these writers. Morris does not feature prominently in either volume of his two very different contemporaries (he makes a minor appearance in Rossetti), but we urge you to purchase, or get your library to purchase, these volumes. (Lang's preface to Arnold, in which he tells the history of the project and, incidentally, settles some old scores, is worth the price of admission. It's a tour de force.) Contact: University Press of Virginia, Box 3608, University Station, Charlottesville, VA 22903.

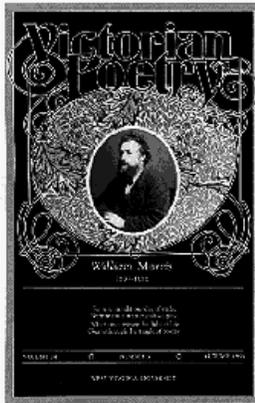
### THE BUNGALOW



Historian and interior designer Paul Duchscherer (also a member of our Society) has published two recent books on the bungalow. *The Bungalow: America's Arts & Crafts Home*, issued in 1995, includes some 200 color photographs by Douglas Keister and is available for \$27.95. *Inside the Bungalow: America's Arts & Crafts Interior*, (ISBN: 0-670-87373-X) will appear in Fall 1997. This 192-page volume contains over 250 color plates, with photographs again by Douglas Keister. It will be priced at \$29.95. Both of Duchscherer's works combine architectural and social history of the bungalow with the practical aspects of this uniquely American interpretation of the Arts and Crafts ethic. Penguin Studio is the publisher and, while the books should be available at local bookstores, the author has graciously agreed to provide signed copies of *Inside the Bungalow* to those who order directly from him. Checks for \$32.95 (which includes a \$3.00 priority mail cost) should be mailed payable to Paul Duchscherer, 303-A Roosevelt Way, San Francisco, CA 94114.

California residents please add \$2.55 sales tax.

### VICTORIAN POETRY



William Morris was the focus of the entire Autumn 1996 special issue of the journal **Victorian Poetry**. The guest editor, Florence S. Boos, assembled a series of interesting articles by ten top Victorian scholars on Morris's poetry—a neglected subject when compared to the numerous studies of Morris's politics and design work. As one might expect, the quality level of the contributions was high. The articles were, for the record: "1896—1996: Morris' Poetry at the Fin de Millenaire" by the editor herself; "Arthurian Ghosts: The Phantom Art of The Defence of Guenevere" by David Shaw; "Dissident Language in The Defence of Guenevere" by Karen Herbert; "Literal and Literary Texts: Morris' 'Story of Dorothea'" by David Latham; "'The highest poetry': Epic Narrative in The Earthly Paradise and Idylls of the King" by Amanda Hodgson; "Laxdaela Saga and 'The Lovers of Gudrun': Morris' Poetic Vision" by Linda Julian; "All for the Tale: The Epic Macropoetics of Morris' Sigurd the Volsung" by Herbert F. Tucker; "The Summation of a Poetic Career: Poems by the Way" by Ken Goodwin; "The Male as Lover, Fool, and Hero: 'Goldilocks' and the Late Prose Romances" by Peter Faulkner;

and "Morris, the 1890s and the Problematic Autonomy of Art" by Norman Kelvin. Several of the essays contained illustrations of Morris's calligraphy and book art work. *Victorian Poetry* is published by the Department of English, West Virginia University, P.O. Box 6296, Morgantown, WV 26506. The price for the single issue is \$6.00.

### TWO MORRIS ARTICLES

Two relatively obscure journals (both published in the Bay Area) recently had interesting articles on Morris by Society members (who, incidentally, live in the Bay Area). The Fall 1996 issue of the *Quarterly Newsletter* (vol. 61, no. 4) of the Book Club of California contained the first of a promised two-part survey of the Morris Centenary Year by Peter Stansky. "A Morris Diary," written in Stansky's wittiest style, chronicles his thoughts and impressions surrounding several of the Morris activities in England. There are especially trenchant musings on the plethora of Morris-inspired items for sale all over the country, and what seems to be the only record of a talk by Fiona MacCarthy at the Art Libraries Society. Naturally, Peter Stansky spent time at the V&A exhibition, where he pondered its official opening by a member of the Royal Family. Also covered: a Morris exhibition held by the Crafts Council of London, a visit to Kelmscott Manor, and conferences at both the V&A and Exeter College, Oxford. In years to come this will be a principal resource on "what happened back in 1996"; we await the second portion with interest. Contact: The Book Club of California, 312 Sutter Street, Suite 510, San Francisco, CA 94108, (415) 781-7532.

Before entering the Victoria and Albert Museum's Morris exhibition, Dr. Adela S. Roatcap decided to seek out "which of these objects I would like to receive as a gift." Her choice, as revealed in "Written with a Swan-Quill—To put an End to Printing: William Morris's *The Aeneids* of Virgil," which appeared in *The Tabby: A Chronicle of the Arts & Crafts Movement* (November/December 1996), was Morris's calligraphic manuscript of Virgil. Begun in March 1874 and written on vellum with swan quills for the

"great gold capitals" and crow quills for the smaller details, this masterpiece is seen by Dr. Roatcap as a seminal foundation for the Kelmscott Press. There are excellent, but tiny reproductions—very much in contrast to the somewhat self-consciously Craftsman-style typography The Tabby indulges in. Contact: The Tabby, P.O. Box 5217, Berkeley, CA 94705, (510) 849-2117.

### **KELMSCOTT CHAUCER ON VELLUM SETS RECORD PRICE**

Would you pay more than half-a-million dollars for a copy of the Kelmscott Chaucer? Well someone did, at a book auction held by Christie's in New York on 21 April. The precise price was \$550,000.00, which is believed to set a record for any 19th-century book except the folios illustrated by Audubon. This particular copy was a fabled rarity, one of the few Morris printed on vellum. It once belonged to Sydney Cockerell, from whom it passed, via Sotheby's and Quaritch, to Bayard Kilgour who, in turn, gave it to his lawyer. Christie's will not reveal the purchaser, but he or she is said to be an American private collector who wishes to remain anonymous. What would Morris think? Certainly, as a man of means who purchased illuminated manuscripts for large sums, he would understand the desire to possess a great work of art—or would he see its purchase as yet another example of the "swinish luxury of the rich?"

Careful readers of the preceding paragraph will note that it did not state how many copies of the Chaucer were printed on vellum. The number is, in fact, a bit uncertain. Cockerell stated that the Kelmscott Press produced 13 but a quick census (based in large part on detailed research by William Wyer of [Ursus Books](#), New York) suggests that there may be more.

We understand that copies are currently owned by the following:

1. University of Edinburgh
2. Cambridge University
3. Library of Congress
4. SUNY-Buffalo (Lockwood Memorial Library)
5. Huntington Library
6. British Library
7. Harvard University (The Houghton Library)
8. Private collection [U.S., the copy sold at Christie's, 21 April 1997]
9. University of Texas
10. Yale University (Beinecke Library)
11. Southern Methodist University (Bridwell Library)
12. Private collection [U.K., thought to be Andrew Lloyd Webber]
13. Private collection [U.K.]
14. Pierpont Morgan Library

A potential 15th copy, very likely made up of extra sheets, is said to be in the possession of a Swiss private collector. (Corrections and additions to this list are welcome.)

### **NEWS OF MEMBERS**

Deborah Hyland of St. Louis University sent us the following description of her paper, "Tristram Representation in the Work of William Morris," delivered at the 22nd annual meeting of the Missouri Philological Association, "New Approaches to Art and Literature," held in St. Louis on 15 March 1997: "In six years, Pre-Raphaelite William Morris explored the Tristram legend with two paintings, a fresco, several sketches, embroidery, painted furniture, a series of windows, two poems, and several fragmentary verses. In this paper, I explore Morris's interests in Arthurian legends and the ways that they reflect or transgress Victorian values. For the twentieth-century audience, Morris is appealing in his directness and in his exploration of marginalized characters. The legend allowed Morris to explore themes of erotic love, brotherly fellowship, and the knightly quest in a way that both recalls the medieval but also marks Morris as ahead of his time."

Design historian Joan Hansen taught a four-part course on the history of Liberty & Company at Chicago's Newberry Library. The third session was on the relation of Liberty & Co. to the Arts and Crafts Movement in general, and to the work of Morris and his firm. She writes that "the fact that both Morris and Liberty situated some of their production in the area of Merton Abbey and that Liberty helps carry on the Morris tradition today through the production of silk-screened fabrics of Morris design were of particular interest to participants." She is also working on a book on the eminent British designer, writer, and educator, Lewis F. Day (1845–1910). Hansen notes that Day "had the highest regard for Morris. And wrote one of the first monographs on him, *William Morris and His Art*, published as the 1899 special Easter Art Annual of *The Art Journal*."

### **QUERIES: HOLLYER & GIMSON**

James Hollyer seeks material regarding his great uncle, the photographer Frederick Hollyer, a friend of Morris and well known for his reproductions of Pre-Raphaelite artworks. He would like to learn in particular of images by Hollyer of Morris and his associates. Contact: James Hollyer, Dept. of Agriculture and Resource Economics, University of Hawaii, Honolulu, HI 96822, [hollyer@hawaii.edu](mailto:hollyer@hawaii.edu).

An Italian student of architecture at the University of Venice, Maurizio Fabbri, is searching for information about the life and work of architect and designer Ernest Gimson (1864–1919). Of particular interest are details of his activity in house planning. Fabbri's own studies are on this theme

and he is looking for designs, photos, or images of interiors of houses where Gimson lived or those he planned, also articles in magazines or books. In Italy, Fabbri notes, Gimson is virtually unknown. Contact: Maurizio Fabbri, Via Carraia Madonnina 15a, 48100 Ravenna, Italy, [maufabbri@racine.ravenna.it](mailto:maufabbri@racine.ravenna.it).

#### THE WILLIAM MORRIS SOCIETY FELLOWSHIP

A reminder: 1 December 1997 is the application deadline for the 1998 fellowship offered by the William Morris Society in the United States. An annual program started during the Centenary Year 1996, the fellowship goes to individuals to support projects on the life and work of William Morris. Up to \$1,000 per year is granted (there can be multiple, partial awards) for research and other expenses, including travel to conferences. Projects may deal with any subject—biographical, literary historical, social, artistic, political, typographical—relating to Morris, and may be scholarly or creative in nature. Recipients must be citizens of the United States or permanent residents; applications are encouraged from younger members of the Society. An academic appointment or Ph.D. is not required. To apply send a resumé and one-page proposal to the Society. Two letters of recommendation should be sent separately. For more information contact Mark Samuels Lasner (addresses, etc. at end of this newsletter). **NOTE: We will not accept applications or recommendations sent via e-mail.**

#### A MORRIS CATALOGUE FROM COLOPHON

Colophon Book Shop's [Catalogue 44: Kelmscott Press, William Morris & His Circle. The John J. Walsdorf Collection with a Few Additions](#) will be of great interest to collectors, librarians, and just plain Morris fans alike. The 565 items listed, priced, and described in detail encompass Kelmscott Press publications, books about the Press and printing, writings by Morris, and books and periodicals devoted to William Morris, William Morris and his circle, and the Arts and Crafts movement. There are plenty of expensive and rare items—the Kelmscott books (including the Chaucer), a presentation copy of *The Earthly Paradise*, and a small selection of autograph letters—but the bulk of the material consists of modestly priced secondary works. A valuable reference, the catalogue is limited to 1,500 copies and is well printed, in two colors with a touch of Kelmscott style, by The Ascensius Press in Maine. Ordinary copies are priced at \$10.00; a special limited edition of 34 numbered copies bound in boards and cloth by Gray Parrot, each copy containing a leaf from the Kelmscott Press edition of *Gothic Architecture*, is \$175.00. Also available is a poster reproducing an original albumen photograph of William Morris taken by Elliot and Fry on 21 March 1877. The poster is limited to 350 numbered copies, printed in two colors by The Ascensius Press, 11 x 18 in. (mailed in a tube). \$10.00. To order or for more information contact: The Colophon Book Shop, 117 Water St., Exeter, NH 03833, (603) 772-8443, Fax (603) 772-3384, [home page](#), [cliska@aol.com](mailto:cliska@aol.com).

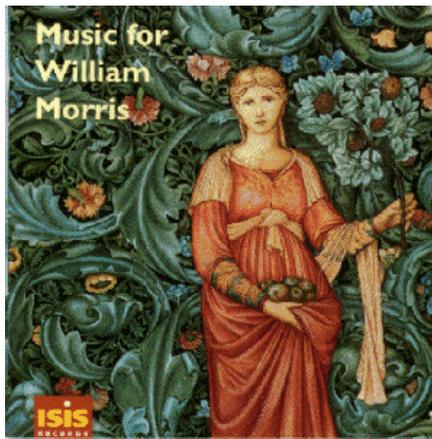
#### MORRIS IN THE WASHINGTON POST

The weekly Home section of The Washington Post continues to run features related to Morris and the Arts and Crafts movement. "Made by William Morris: A Centennial Look at the Father of Arts and Crafts" by Adrian Higgins (16 January) was occasioned by Linda Parry's catalogue for the Victoria and Albert Museum exhibition. It nicely covered Morris's life and work in three illustrated pages, incidentally lamenting that the exhibition did not travel to Washington. The 12 February edition offered another feature by Higgins, a cover story "The Picture of Domesticity: How Victorian Collectors Turned the Home Into an Art-Filled Shrine" drawn from *The Victorians* show at the National Gallery (Frederic Leighton's *Flaming June* on the cover). This was a look at how the art Victorian collectors acquired—especially the Pre-Raphaelites—influenced the decoration of their houses. Most recently, the 12 June issue offered a cover story on a local Arts and Crafts collector. "At Home with Jim Graham: Mission Accomplished" by Jura Koncius included photographs of Graham's 1905 Morris chair as well as other furniture by Gustav Stickley and his collection of Thomas Wheatley pottery. All that was missing from these articles was mention of the William Morris Society, a curious omission since the Post has twice listed our events in the Home section (yes, we have brought this their attention).

#### ARTS & CRAFTS TOURS

Elaine Hirschl Ellis's Arts & Crafts Tours announces an additional "Charles Rennie Mackintosh and the Northern Romantics" tour. The September excursion is sold out, but she hopes to organize an additional July or August departure. Also planned for July or August is a repeat of last year's popular "Homage to William Morris" trip. For more information, contact: Elaine Ellis, Arts and Crafts Tours, 110 Riverside Drive, New York, NY 10024. (212) 787-2823 or (800) 742-0730, Fax: (212) 362-0761, e-mail [actours@aol.com](mailto:actours@aol.com).

#### MORRIS MUSIC



[Click here to listen to part of the Pavane](#)  
(approx. 660K, this can take a while to download)

Music for William Morris is a most appealing new recording. This disc, which has been produced and is in part performed by Martin Souter for the 1996 William Morris Centenary exhibition at the Victoria and Albert Museum, presents a repertory allied to the interests, emotions, and preoccupations of different stages of Morris's life. The first pieces reflect the church music that Morris enjoyed while at Marlborough and at Oxford. The recording includes plainchant, a verse anthem and a Christmas carol (Masters in the Hall) written by Morris, all sung by the choir of Magdalen College, Oxford. In later life, Morris became friends with a pioneer instrument maker and performer of the early music revival, Arnold Dolmetsch. The recording contains pieces Morris likely heard by Orlando Gibbons and William Byrd, played by Martin Souter on the harpsichord and on an 1897 Dolmetsch clavichord. Among the works is The Salisbury Pavane, [playable above on some browsers] which we know was played at a recital in Morris's home shortly before his death. Music for William Morris is well performed and extremely evocative. It is available in both audio-cassette or compact disc formats (MC020 or CD020) from Isis Records. Contact: Isis Records, 52 Argyle Street, Oxford OX4 1SS, UK. [martinsouter@mcmail.com](mailto:martinsouter@mcmail.com).

#### A SHOPPING GUIDE TO WILLIAM MORRIS

Museum of Fine Arts, Boston  
1997 Summer Catalogue  
(800) 225-5592

William Morris Acanthus Leaf jacket, #41256/\$98.50 ¥ William Morris straw hat with Acanthus Leaf ribbon, #41257/\$29.50 ¥ William Morris Orange Tree tapestry, #41266/\$140.00.

Past Times  
Summer 1997 Catalogue  
(800) 621-6020

William Morris Apple Tree pillow, #4170/\$85.00 ¥ William Morris Tree of Life tapestry, #4574/\$475.00 ¥ Morris & Co. The Minstrel tapestry, #4536/\$295.00 ¥ Morris Chain Stitch rug, #0442/\$449.00 ¥ Morris & Co. The Forest lion cushions (pair), #4178/\$129.00 ¥ Morris & Co. McCulloch Carpet-inspired throw, #4561/\$79.50 ¥ Strawberry Thief brass umbrella stand, #0983/\$49.50 ¥ Morris & Co. Rose mug and saucer, #A7125/\$34.50 ¥ Morris & Co. Iris mug and saucer, #B7117/\$34.50 ¥ Florence patterned dinner candles (pair), #7442/\$5.95 ¥ Morris textile design tins on travelling soaps (five), #1148/\$15.95 ¥ Morris & Co. The Woodpecker tapestry, #3485/\$199.00 ¥ William Morris Honeysuckle pillow, #1471/\$19.95 ¥ William Morris The Orchard throw, #6567/\$49.50 ¥ Tea Towels with tile designs February and April, #2389/\$12.95 ¥ Bone china thimbles with six different Morris designs, #9153/\$55.00 ¥ Strawberry Thief wool sweater, #2203/\$149.00.

The Smithsonian Catalogue  
Spring 1997 Catalogue  
(800) 521-5330

William Morris decoupage owl, #7931/\$55.00 ¥ The Forest tapestry with peacock, #3376/\$220.00 ¥ Morris Compton design tie, #2035/\$35.00 ¥ William Morris V&A exhibition catalogue edited by Linda Parry, #1062/\$49.50 ¥ William Morris Willow Bough throw, #2972/\$55.00.

Art & Artifact  
Spring 1997 Catalogue  
(800) 231-6766

Minstrel in a Garden tapestry, #F201/\$295.00 ¥ William Morris V&A exhibition catalogue edited by Linda Parry, #F764/\$60.00 ¥ Morris & Co. Aegean Fantasy rug, #F688/\$280.00 ¥ Morris & Co. Secret Garden rug, #F690/\$280.00.

Home Decorators Collection  
Summer 1997 Catalogue  
(800) 245-2217

Morris Pomona tapestry, #04364/\$249.00.

 This newsletter was written and edited by Mark Samuels Lasner with assistance from Susan Hyatt. Items for future issues should be sent to: Mark Samuels Lasner; William Morris Society in the U.S., P. O. Box 53263, Washington, D.C. 20009, [Biblio@aol.com](mailto:Biblio@aol.com).

LAST UPDATE 4 JAN 2001 · PLEASE REPORT BROKEN LINKS TO  
[WEBMASTER@MORRISOCIETY.ORG](mailto:WEBMASTER@MORRISOCIETY.ORG)

[<<Newsletter Home](#)

Copyright © 2011 William Morris Society in the United States. All rights reserved.

Contacts: United States: [us@morrissociety.org](mailto:us@morrissociety.org) • United Kingdom: [uk@morrissociety.org](mailto:uk@morrissociety.org) • Canada: [info@wmsc.ca](mailto:info@wmsc.ca)

Updated 2 July, 2011