

GB 0365 MORRIS

WILLIAM MORRIS GALLERY

**This catalogue was digitised by The National Archives as part of the
National Register of Archives digitisation project**

Nra11835



The National Archives



11835

CATALOGUE OF THE
Morris Collection

WILLIAM MORRIS GALLERY
WALTHAMSTOW



COVER

'Eyebright' chintz designed
by William Morris, 1883.

LONDON BOROUGH OF WALTHAM FOREST

CATALOGUE OF THE
Morris Collection



WILLIAM MORRIS GALLERY
WALTHAMSTOW

© 1969

1st printing 1958
2nd revised edition 1969

The William Morris Gallery and Brangwyn Gift



WATER HOUSE, LLOYD PARK, FOREST ROAD,
WALTHAMSTOW E.17
TELEPHONE 01-527 5544 EXT: 390

HOURS OF OPENING

Weekdays 10-5 (with extensions to 8 p.m. on Tuesday and Thursday from April to September). First Sunday in the month 10-12 and 2-5. Closed Christmas Day, Good Friday, Easter Saturday and Bank Holidays.

ADMISSION FREE

HOW TO GET THERE

From central London: Victoria Line Tube to Blackhorse Road, thence bus 123; Central Line Tube to Leyton, thence bus 69 or 34; Walthamstow Central Station (B.R.), thence buses 38, 69, 262, 275, 276, 34.
Green Line coach 718; Bus 38.
Bus stop: Bell Corner, Walthamstow.

Contents

Foreword	vi
Explanatory Notes	viii
Catalogue	
Group A. Cartoons and original designs	
For general and painted decoration	2
For stained glass	3
For textiles	9
For tiles	14
For wallpapers	14
For furniture	15
For miscellanea	15
Group B. Wallpapers	
By Morris and Company	16
By Messrs. Arthur Sanderson & Sons Ltd.	19
Wallpaper pattern books	23
Group C. Ceramics and stained glass	
Ceramics by Morris and Company	24
Ceramics by William De Morgan	25
Stained glass	27
Groups F and N. Textiles	
Carpets and rugs	27
Embroideries	28
Tapestries	30
Textiles—printed	30
Textiles—woven	38
Group G. Furniture	41
Group H. Personal relics	42
Group J. Manuscripts	
By William Morris	44
By members of the Morris circle	46
Group K. Books and book design	
Early typographical work	49
Bookbindings	51
The Kelmscott Press	51
Pictures, etc. relating to the Morris circle	61
Miscellanea	64
Select list of books	66
Biographical notes	69
Index of wallpaper and textile patterns	73

Foreword

William Morris's revolt against the evil results of the Industrial Revolution took many forms, from the revival of handcrafts to pioneer work for Socialism. His achievements as a designer, craftsman, writer and social philosopher had a deep and wide influence, not only during his lifetime but since, and today he is acknowledged as one of the most important figures in the history of the decorative arts.

He was born at Elm House in Walthamstow on 24 March 1834. It was during the early years of the present century that the idea first took root of establishing a permanent memorial to Morris in Walthamstow, and efforts were made to convert the Water House, his boyhood home, into a museum and gallery. The project, though not lacking in local sympathy and support, was ill-timed, and for some years progress on the scheme was halted. The coming into being of the Walthamstow Antiquarian Society in 1914, awakened new interest and stimulated a renewal of effort, particularly in the acquisition by gift and purchase of Morris material, which kindled afresh hope for the realization of an idea conceived many years before. Following the Morris Centenary celebrations in 1934, Walthamstow was presented by the late Sir Frank Brangwyn, R.A. and A. H. Mackmurdo, Esq., with an extensive collection of pictures and works of art, given as a memorial and as a personal tribute to William Morris, for whom Brangwyn had worked as a young man. The collections were first exhibited at the Walker Art Gallery, Liverpool and at the Walthamstow Museum of Local History. Due to the outbreak of war and other difficulties it was not until October 1950 that the William Morris Gallery was officially opened, by the then Prime Minister the Right Honourable C. R. Attlee, C.H., M.P., before a large and representative assembly.

The Water House, which was built about 1750, probably by a local builder, is so named from the homestead moat in the grounds. From 1848-56 the Water House was the home of Mrs. Morris, senior, and her young family, during the time that William was at school and university. The house is therefore most appropriately suited to the purpose of a memorial gallery to William Morris, particularly so now that Elm House, his birthplace, no longer exists.

The collections at the William Morris Gallery fall into three groups: the Brangwyn Gift of pictures and sculpture, mainly by nineteenth-century artists, including the Pre-Raphaelite Brotherhood (published in the Brangwyn Gift Catalogue, 1951); the Mackmurdo Bequest consisting principally of furniture, textiles and designs made by the Century Guild; and the Morris Collection. As a result of the policy adopted by the Borough Council for the future development of the Gallery, the Morris collection has been greatly enlarged since the opening of the Gallery, both by gift and purchase. It may now be considered as fully representing the work of Morris and his circle. This catalogue covers all aspects of his achievements as a craftsman; his writings and Socialist activities do not fall easily within the scope of gallery display but the Complete Works and other writings including his pamphlet literature may be seen and studied in the Library.

To the many generous donors whose gifts have added so considerably to the range, importance and interest of the collections, and to our many kind friends everywhere, including those at the Victoria and Albert Museum, for their unfailing courtesy, help and encouragement, we tender expressions of our deep appreciation and grateful thanks.

1958

S. E. Overal
Borough Librarian and Curator

FOREWORD TO THE 2nd EDITION

Interest in some of the eminent figures of the nineteenth century has diminished with the passing years. Perhaps modern introspective research has robbed certain Victorian worthies of a little of their greatness, or their influence has been devalued with time. William Morris, however, is most certainly not of their number. When the first edition of this catalogue was published in 1958, the many facets of his life and work were the subjects under consideration by eminent writers and students alike, but the intervening years have seen an expansion of activity and interest, remarkable by any standards.

The William Morris Gallery also has had a period of expansion, both as a venue for specialized Morris research and in the scope of its collections. That the latter have been considerably increased, by gifts, loans and purchases, is self-evident from this second edition of the William Morris Catalogue. Special mention should be made of the co-operation of Messrs. Arthur Sanderson and Sons, Ltd., who have presented examples of their Morris designed wallpapers, etc., as these have been produced—thus keeping our collections up-to-date and providing yet further evidence, if this be needed, of public enthusiasm for the achievements of William Morris. In 1960 the Gallery was fortunate to acquire, on indefinite loan, the remaining effects from the one-time Barking Museum at Eastbury Manor, closed in 1940 due to wartime conditions. By agreement with the Barking Corporation, this material was taken from its long storage and brought to Walthamstow for preservation and use. Amongst other more general items, it was found to include much of value and interest in supplementing our Morris holdings, particularly in textiles and cartoons for stained glass, wallpapers, etc. These items have been included in the present catalogue, identified by the prefix BL to the normal classification letter.

It is hoped that the production of this new, revised catalogue will be of service to all who are engaged in the study of a great man, and will give an added interest to the visitors to the Gallery who wish to travel further along the road to discovering William Morris.

1969

S. E. Overal

Explanatory Notes

All designs are by William Morris unless otherwise stated.

In the measurements given, height precedes width.

Within each group, exhibits are listed in numerical order, with the exception of duplicates which are catalogued together.

BL as a prefix to the catalogue number indicates that the item forms part of the collection on Long Loan from the London Borough of Barking.

REFERENCES

- Bell *Sir Edward Burne-Jones: A Record and Review* by Malcolm Bell. Bell, 1898.
- Crow *William Morris, Designer* by Gerald Crow. Studio, 1934.
- Day *The Art of William Morris* by Lewis F. Day. Virtue, 1899. (*Easter Art Annual*; extra number of *The Art Journal*.)
- Henderson *Letters of William Morris to his family and friends* edited by Philip Henderson. Longmans, 1950.
- Mackail *The Life of William Morris*, by J. W. Mackail. Longmans, 1899.
- Madsen *Sources of Art Nouveau* by Stephan Tschudi Madsen. Oslo, 1956.
- MM *William Morris: Artist, Writer and Socialist* by May Morris. Blackwell, 1936.
- Thompson *The Work of William Morris* by Paul Thompson. Heinemann, 1967.
- Selz 'Art Nouveau' edited by Peter Selz. Museum of Modern Art, New York, 1960.
- Vallance *The Art of William Morris: A Record* by Aymer Vallance. Bell, 1897.

EXHIBITIONS

- A and C Arts and Crafts Exhibition Society.
- EA Victorian and Edwardian Ecclesiastical Art, The Council for the Care of Churches, 1967.
- M and C Morris and Company, The Arts Council, 1961.
- VEDA Victorian and Edwardian Decorative Arts, Victoria and Albert Museum, 1952-3.
- WMC William Morris Centenary, Victoria and Albert Museum, 1934.

Morris and Company

Soon after William Morris's marriage in 1859 his architect friend, Philip Webb, built for him Red House, near Bexleyheath, Kent. Unable to obtain pleasing furniture, Morris decided to make his own with his friends' help and from this resulted the establishment of the firm of Morris, Marshall, Faulkner and Company in 1861. The partners, who each contributed single shares of £1, were Ford Madox Brown, Charles Faulkner, Edward Burne-Jones, P. P. Marshall, D. G. Rossetti, Philip Webb and Morris himself, whose mother lent £100 capital. In the early days all the partners and several members of their families assisted with the firm's work. In 1875 the original partnership was dissolved and the firm was re-organized under Morris's sole direction, Burne-Jones continuing to supply designs. Morris and Company continued until 1940 when, rather than lower its standards because of war-time conditions, it went into voluntary liquidation.

The first premises were at 8 Red Lion Square and later at 26 Queen Square, Bloomsbury. In 1881 larger workshops were set up at Merton Abbey, Surrey, where the river Wandle supplied the water needed for dyeing textiles. Showrooms were taken in 1877 at 264, later 449 Oxford Street and were subsequently moved to 17 George Street, Hanover Square.

Group A. Cartoons and Original Designs FOR GENERAL AND PAINTED DECORATION

This was one of several items listed in Morris and Company's first circular of 1861. In the early years painted decoration was mainly executed in churches and was inspired by similar work of the Middle Ages. As the firm became better established and known it undertook large schemes of decoration at the South Kensington Museum (in the Green Dining Room), St. James's Palace, 1 Holland Park and many other private houses. These schemes included floral and other patterns painted on friezes and woodwork, and gesso relief panels. The majority of the patterns were designed by William Morris, some by Philip Webb and Walter Crane, and many were executed by other firms of builders and decorators who were supplied with the necessary stencils.

- A25 *Panel and stiles decoration* Original design, 1868-81, for the dining-room at 1 Palace Green, London, for the Earl of Carlisle.
Watercolour. Paper size 1' 1" × 3' 1"
(Purchased)
- A26 *Frieze decoration* Original design, 1868-81, for the dining-room as above.
Watercolour. Paper size 1' × 2' 4"
(Purchased)
- A27 *King-post decoration* Original design for the chancel of an unidentified church.
Watercolour. Paper size 2' 7" × 8½"
(Purchased)
- A28 *Decoration of tie-beams and principals* Original design for the chancel of an unidentified church.
Watercolour. Paper size 8" × 2' 5½"
(Purchased)
- A32 *Mermaid pattern* Original designs with figures by Edward Burne-Jones and foliage by William Morris. (Similar subject, 1880, intended for execution in plaster, illustrated 'Sir Edward Burne-Jones, his life and work' by Julia Cartwright, Christmas number of 'The Art Journal', 1894, p. 22.)
A32a Pencil. Paper size 3' 3" × 3' 1"
Watercolour. Paper size 4' 2" × 5' 3"
(Purchased)
- A34 *Arch or tympanum decoration* Original design for painted decoration on the right-hand side of an arch.
Watercolour. Paper size 2' 5" × 3' 11"
(Purchased)

- A35 *Floral pattern* Original design probably for painted decoration, for a Major Cartwright.
Watercolour. Paper size 8' 2" × 3' 3"
(Purchased)
- A209 *A peacock* Original design by a member of Morris and Company's workshops, 1877-1914.
Ink and watercolour. Paper size 2' 4" × 1' 2"
(Purchased)
- A294 *Ceiling decoration* Original design by J. H. Dearle for Combe Court. One of a series of eleven projected panels.
Watercolour. Paper size 2' 4" × 2' 4"
(Purchased)
- A295 *Plaster frieze decoration* Original design, 1868-81, for 1 Palace Green, London. (See also A25 and A26.)
Watercolour. Paper size 4' 4" × 2' 9"
(Purchased)
- A299 *Plaster frieze* Original design of leaves, pomegranates, etc., probably for 1 Palace Green, London.
Pencil and watercolour. Paper size 2' 3" × 3' 11"
(Purchased)
- A300 *Plaster frieze* Original design of leaves, pomegranates, etc. Inscribed 'Drawing Room Frieze Full Size'.
Pencil and watercolour. Paper size 6' 3" × 2' 3"
(Purchased)
- A301 *Cornice decoration* Design of acanthus and flowers for 9 Chesterfield Gardens, Finsbury. Probably by J. H. Dearle.
Watercolour. Paper size 2' 7½" × 2' 0"
(Purchased)
- A303 *Acanthus and flower pattern* Original design, probably by J. H. Dearle. Inscribed on back 'J. Dearle'.
Watercolour. Paper size 3' 0½" × 4' 3½"
(Purchased)
- A306 *Plasterwork design* Outline pattern of vine leaves and grapes. Oxford Street stamp.
Watercolour. Paper size 1' 7" × 1' 2"
(Purchased)

FOR STAINED GLASS

- A1 *Angel with cymbals* Cartoon by Edward Burne-Jones, 1862, for Lyndhurst, Hants., east window. Design also used at Ladock, Cornwall, 1862-3, and Sunderland, 1864-5. (Exhibited EA, 1967.)
Pencil and sepia. Paper size 1' 9" × 2' 2"
(Purchased)

- A2 *Angel with globe* (Angel with sun) Cartoon by Edward Burne-Jones, 1862, for Lyndhurst, Hants., east window. Design also used at Meole Brace, Salop, 1870.
Pencil and sepia. Paper size 2' 2" × 1' 10"
(Purchased)
- A3 *Angel with lyre* (or lunette dulcimer) Cartoon by Edward Burne-Jones, 1862, for Lyndhurst, Hants., east window. Design also used Meole Brace, Marple and Leigh. Similar design used Sunderland, 1864-5.
Pencil and sepia. Paper size 1' 9" × 1' 8"
(Purchased)
- A4 *The Annunciation* Cartoon, 1862-5, for St. Michael and All Angels, Brighton. (Exhibited M and C., EA.)
Pencil, ink and sepia. Paper size 2' 6" × 2' 10"
(Purchased)
- A5 *St. Joseph of Arimathea* Cartoon, c. 1863, for Bradford Cathedral. Design also used at St. Mary's, Coddington, Newark-on-Trent, 1882.
Pencil and sepia. Paper size 3' 11" × 1' 10"
(Purchased)
- A6 *Archangel Raphael* Cartoon from the studio of Ford Madox Brown, with added face by William Morris, c. 1862, for St. Michael and All Angels, Brighton. Design also used Wigan, 1868. (Illustrated 'The Century Guild Hobby Horse', Vol. V, 1890, p. 112.)
Sepia. Paper size 7' 2" × 2' 3"
(Purchased)
- A7 *The Ascension* Cartoon, 1865-6, for Gatcombe, Isle of Wight.
Pencil, ink and sepia. Paper size 1' 7½" × 1' 0"
(Purchased)
- A8 *Eve and The Virgin* Cartoon, 1865, for Middleton Cheney, Northants., east window.
Pencil and sepia. Paper size 2' 6" × 1' 10"
(Purchased)
- A9 *St. Joseph* Cartoon, c. 1868, for Fawley, Wantage. Design also used Fulford, nr. York, 1873.
Pencil, ink and sepia. Paper size 3' 3½" × 1' 8"
(Purchased)
- A10 *St. Luke* Cartoon, 1863, for Bradford Cathedral. Design also used at Langton Green, Kent, 1865-6, and Gosforth. Version, but with beard, used Llandaff Cathedral.
Pencil, ink and sepia. Paper size 3' 4" × 1' 9"
(Purchased)
- A11 *St. Barnabas* (also known as St. John the Evangelist) Cartoon, 1864, for Bradford Cathedral. Design also used at Haywards

- Heath, c. 1868, Tamworth, Warwicks., 1874, and Rotherfield, 1878.
Pencil, ink and sepia. Paper size 3' 4" × 1' 10"
(Purchased)
- A12 *Moses Cartoon*, 1863-4, for Bradford Cathedral.
Pencil, ink, sepia and watercolour. Paper size 3' 4" × 1' 6"
(Purchased)
- A13 *The Presentation in the Temple (1 and 2) Cartoons*, 1863, for Bishops
A14 Tachbrook, Warwicks. Designs also used at Knaresborough, 1873,
and Marple, 1873. A13 only, used at Llandaff Cathedral, 1869.
Pencil, ink and sepia. Paper sizes 2' 6½" × 1' 6" and 2' 7" × 1' 6½"
(Purchased)
- A15 *St. Cyprian Cartoon*, 1862-70.
Pencil, ink and sepia. Paper size 3' 4" × 1' 10"
(Purchased)
- A16 *St. John the Baptist (1 and 2) Cartoons*, 1864, for St. Giles's, Cam-
A17 berwell (windows now destroyed). (Illustrated Vallance, p. 48.)
A17 also used at Coddington, c. 1865, Knaresborough, 1873, and
Scarborough.
Pencil, ink and sepia. Paper size 4' 11" × 1' 9"
Ink and sepia. Paper size 5' 8" × 1' 10"
(Purchased)
- A18 *St. Paul Cartoon*, 1864, for St. Giles's, as above. (Illustrated
Vallance, p. 48.) Design also used at Coddington, c. 1865, Cardiff,
1869, and Marple, 1870.
Sepia. Paper size 4' 9½" × 2' 1½"
(Purchased)
- A19 *St. Peter Cartoon* by D. G. Rossetti, c. 1863, for Bradford Cathed-
ral. Design also used at Langton Green, Kent, 1865-6. (Exhibited
New Gallery, 1899.)
Pencil and ink. Paper size 4' 4" × 1' 8"
(Purchased)
- A20 *Seraph Cartoon*, 1864, for St. Giles's, as above. (Illustrated Val-
lance, p. 48.) Design also used St. John's, Liverpool, 1868,
Knaresborough, 1873 and Beaudesert.
Ink. Paper size 3' 2" × 1' 11"
(Purchased)
- A21 *Two angels Cartoon* by Edward Burne-Jones, 1866, for St.
Oswald's, Durham. Design also used at Wirksworth, Derbys.
Pencil, ink and sepia. Paper size 2' 3" × 1' 7"
(Purchased)

- A22 *Isaiah with scroll*—'Unto us a Child is born' Cartoon, by William Morris or Edward Burne-Jones, c. 1863, for Bradford Cathedral. Design also used at Scarborough, 1873. Ink and sepia. Paper size 3' 4" × 1' 3½"
(Purchased)
- A23 *St. Mary of Bethany* Cartoon, c. 1862, for window representing the Three Marys at the Tomb, at St. Martin's-on-the-Hill, Scarborough and at St. Michael and All Angels, Brighton. Design also used at Bradford, c. 1863 and, in reverse, at St. Mary's, Edgehill, 1873. Inscribed: 'Mary of Bethany' and on back, 'S. Mary Magdalene'. (Exhibited New Gallery, 1899, and Paris, 1914.) Pencil, ink and sepia. Paper size 3' 2½" × 1' 6½"
(Purchased)
- A24 *St. Paul preaching at Athens* Cartoon, c. 1862, for All Saints, Selsley, Glos. (Exhibited M and C, 1961.) Ink and watercolour. Paper size 2' 3" × 1' 7½" (See Plate IV).
(Purchased)
- A42 *St. Mary the Virgin* Cartoon, c. 1862, for window representing the Three Marys at the Tomb, at St. Martin's-on-the-Hill, Scarborough and at St. Michael and All Angels, Brighton. Ink, sepia and white. Paper size 3' 9" × 1' 3½"
(Purchased)
- A136 *The Pelican* Design by Edward Burne-Jones, c. 1880; a coloured version of the cartoon for Brampton, Cumberland. Similar design used at Ingestre, Staffs., 1889. (Illustrated: Madsen, p. 235; *Arch. Review*, Nov. 1957. Exhibited: Museum of Modern Art, New York, 1960, and illus. in Catalogue.) Pastel. Paper size 5' 8" × 1' 10½"
(Presented by Sir Frank Brangwyn)
- A208 *The Story of the Quest of the Holy Grail* Four designs by Edward Burne-Jones, 1886; versions of cartoons for windows formerly in the artist's home, Rottingdean, and now in the William Morris Gallery, on loan from the Victoria and Albert Museum. Ink, sepia and white. Sight size each 1' 6" × 1' 1"
(Purchased)
- A210 *The Sermon on the Mount* Cartoon by D. G. Rossetti, c. 1862, for All Saints, Selsley, Glos. Design also used at Christ Church, Albany Street, London, N.W., 1867-8, in a memorial window to the artist's aunt. (Exhibited Paris, 1914; M and C, 1961. Illustrated 'A Note on the Morris Stained Glass Work', privately printed for Morris and Company, 1919.) Ink. Sight size 2' 4½" × 1' 9"
(Bequeathed by Cecil French, Esq.)

- A255 *The Gate of the Temple* Design by Edward Burne-Jones, 1877, for Lanercost, Cumberland.
Pencil. Paper size 1' 4½" × 1' 1½"
(Purchased)
- A256 *Daniel in the Lions' Den* Design by Edward Burne-Jones, 1877, for Jesus College, Cambridge.
Pencil. Paper size 1' 11" × 1' 7"
(Purchased)
- A257 *The Annunciation* Cartoon by Edward Burne-Jones, 1872, for Castle Howard, Yorks.
Sepia and white. Paper size 3' 5" × 3' 3"
(Purchased)
- A258 *The Nativity* Cartoon by Edward Burne-Jones, 1872, for Castle Howard, Yorks.
Sepia and white. Paper size 3' 5" × 3' 3"
(Purchased)
- A259 *The Adoration of the Kings* Cartoon by Edward Burne-Jones, 1872, for Castle Howard, Yorks.
Sepia and watercolour. Paper size 3' 5" × 3' 3½"
(Purchased)
- A260 *The Flight into Egypt* Cartoon by Edward Burne-Jones, 1872, for Castle Howard, Yorks.
Sepia and white. Paper size 3' 5½" × 3' 3½"
(Purchased)
- A261 *King Arthur* (also called King Alfred) Cartoon, 1868, for Bloxham, Oxon. Design also used at Thornton, 1876. (Exhibited WMC and EA. Illustrated Crow, p. 82.)
Pencil, sepia and red chalk. Paper size 2' 1" × 1' 3"
(Purchased)
- A262 *Arthur and Lancelot* Cartoon with figure of Arthur by William Morris and Lancelot by Ford Madox Brown, 1862, for one of a series of windows illustrating 'The Story of Tristram'. Originally executed for Mr. Walter Dunlop's music room at Harden Grange, near Bingley, Yorks., the windows are now in the City Art Gallery, Cartwright Memorial Hall, Bradford. (Cartoon exhibited Paris, 1914. Illustrated 'Studio', Vol. 72, No. 296, p. 72.)
Sepia and watercolour. Paper size 2' 1" × 2' 4"
(Purchased)
- A263—
A269 *The Parable of the Wicked Husbandmen in the Vineyard* Seven cartoons by D. G. Rossetti, 1861, for windows executed by Morris and Company, shown by them at the International Exhibition, 1862, and afterwards erected at St. Martin's-on-the-Hill, Scarborough. (Cartoons exhibited Beaux Arts Gallery, 1940. Nos. 1 and 3 illustrated 'Drawings of Rossetti' by T. M. Wood,

- No. 4 'The Century Guild Hobby Horse', Vol. I, 1886, p. 146.)
 Ink and wash. Paper sizes 2' x 2' (No. 6, 2' x 3')
 (Purchased)
- A293 *Moses* Cartoon, attributed to Edward Burne-Jones, for Albion
 Congregational Church, Ashton-under-Lyne.
 Charcoal and chalk. Paper size 5' 10" x 2' 7"
 (Purchased)
- A302 *Abraham* Cartoon, attributed to Edward Burne-Jones, for Albion
 Congregational Church, Ashton-under-Lyne.
 Chalk. Paper size 5' 10" x 2' 5"
 (Purchased)
- BL A310 *Preliminary sketches* Ninety-nine small designs for stained glass by
 -402 members of the firm of Morris and Company. Drawn to scale,
 they cover a period c. 1870 to c. 1930. Many items are dated and
 identified by place.
 Mainly pencil. Drawing sizes range from 4" x 1" to 11" x 7"
- BL A403 *Background design* Working drawing, possibly by Philip Webb, for
 window SS. James and Jude by D. G. Rossetti, 1875, for Christ
 Church, Southgate, London.
 Pencil and watercolour. Paper size 1' 9" x 1' 7½"
- BL A404 *Miscellaneous working drawings* Thirty-one designs for stained glass
 -413 by members of the firm of Morris and Company, covering a
 BL A415 period c. 1870 to c. 1930. Some items are dated and identified by
 -418 place.
- BL A420 Watercolour, pencil, etc. Paper sizes range from 10" x 8" to
 BL A422 7' 7" x 1' 8"
 -424
- BL A426
 -431
- BL A435
- BL A492
- BL A501
 -502
- BL A414 *Christ's Charge to St. Peter* Two working drawings by Ford Madox
 BL A432 Brown, c. 1873, for St. Peter's, London Docks (window now
 destroyed).
 BL A414 Pencil. Paper size 2' 1" x 1' 10"
 BL A432 Ink and wash. Paper size 2' 5" x 2' 4"
- BL A419 *Figure with cymbals* Outline design, probably by Edward Burne-
 Jones, for drawing room at Joldwynds, Dorking, Surrey, built
 1873 by Philip Webb.
 Pencil, sepia and watercolour. Paper size 2' 10" x 2' 1"
- BL A421 *Vine and grapes* Cartoon, possibly by William Morris, 1872-74, for
 upper section of 'Nave No. 4' light, Jesus College, Cambridge.
 Sepia and watercolour. Paper size 2' 0½" x 1' 10"

- BL A425 *Shield* Heraldic design, with lions and central book. Inscribed 'Philip Webb, Esq.' and 'Cambridge University'.
Pencil and watercolour. Paper size 2' 1" × 1' 5½"
- BL A433 *The Crucifixion* Cartoon, probably by Edward Burne-Jones.
Pencil, ink and wash. Paper size 5' 9" × 1' 11"
- BL A434 *Christ, the Good Shepherd* Cartoon by Ford Madox Brown.
Ink and wash. Paper size 4' 6" × 2' 6"
- BL A436 *Quarry designs* Two cartoons for panels at Red House, Bexley a-b
Heath, built for William Morris by Philip Webb, 1860.
(a) William Morris's motto 'SI JE PUIS'
(b) Flower design
Pencil and watercolour. On one sheet 9" × 5½"
- BL A437 *Quarry designs* Thirteen sheets of cartoons, by members of the firm -448
of Morris and Company, dated and identified by place, 1868-95.
- BL A466 Pencil, watercolour, etc. Paper sizes range from 5" × 7" to 1' 8" × 1' 11"
- BL A485 *Craftsmen at work* Seven cartoons and drawings by William Knight a-c
and Duncan Dearle, c. 1937, depicting the activities of Morris and
BL A486 Company at the Merton Abbey Works.
- BL A487 Pencil and watercolour. Paper sizes range from 2' 6" × 1' 10" a-c
to 3' 9½" × 2' 11½"
- A504 *Shields* Two sketches, artists and dates unknown. (a) Inscribed on a-b
front 'Africa No. 2. Window' and (b) Three heraldic birds, with
colour notes 'R' and 'W'.
Pencil. Paper sizes: (a) 11½" × 10"; (b) 8" × 10"
(Presented by D. Griffiths, Esq.)

FOR TEXTILES

For chintz

- A29 'Avon' Original design, c. 1886.
Watercolour. Paper size 3' 4" × 2' 4" (See Plate II).
(Purchased)
- A37 'Daffodil' Original design, c. 1891.
Watercolour. Paper size 3' 4" × 2' 3"
(Purchased)
- A38 'Medway' Original design, 1885, used also for 'Garden Tulip'
wallpaper.
Watercolour. Paper size 4' 3" × 3' 4"
(Purchased)
- A213 *Tulip pattern* Original design from the Morris workshops.
Ink and watercolour. Paper size 1' 7" × 1' 1"
(Presented by the Victoria and Albert Museum)

- A214 'Compton' Small scale version from the Morris workshops of a design by William Morris, 1896, for Compton Hall, Wolverhampton.
Pencil. Paper size 1' 6" × 2' 2½"
(Presented by the Victoria and Albert Museum)
- BL A453 'Medway' Working drawing for printing block No. 1. (See also A38 above.)
Watercolour. Paper size 2' 5" × 1' 7½"
- BL A462a 'Yare' Original design from the Morris workshops, artist unidentified. Although this drawing is inscribed 'Yare chintz' it does not resemble the chintz put into production.
Pencil. Paper size 1' 5½" × 1' 8½"
- BL A462b 'Yare' Larger scale version of BL A462a.
Watercolour. Paper size 2' 10½" × 2' 3½"
- BL A463 'Cherwell' Original design, c. 1884. The same design as 'Double Bough' wallpaper. Also used on printed velveteen and madras muslin.
Watercolour. Paper size 4' 6" × 4' 6"
- BL A464 'African Marigold' Original design, 1876. (Illustrated Day.)
Watercolour. Paper size 3' 2" × 1' 9"
- BL A474 *Chintz patterns* Four original designs on one sheet, drawn '¼ full size'. Artist and date unknown.
Watercolour. Paper size 1' 1½" × 1' 7"
- BL A481 *Large trail pattern* Original design, of similar style to 'Kennet'. Probably by William Morris, date unknown.
Pencil and sepia. Paper size 3' 8½" × 2' 0¼"
- BL A500 'Tulip' Original design, 1875.
Pencil and watercolour. Paper size 2' 0½" × 1' 6½"

For cotton damasks

- BL A454 'Acanthus' Original design, 1879. Also used for a velveteen.
Pencil and watercolour. Paper size 3' 4" × 2' 8½"
- BL A465 'Swivel' Original design, c. 1880's. (See M.M. Vol. 1. p. 50.)
Ink and pencil. Paper size 1' 6" × 10"

For silks, etc.

- A36 'Persian Brocatel' Original design, c. 1890, for silk used as wall-hangings at Stanmore Hall, Middx.
Watercolour. Paper size 3' 4" × 2' 3"
(Purchased)
- BL A451 'Dove and Rose' Working drawing, 1879, for silk and wool double cloth.
Watercolour. Paper size 3' 11" × 1' 7"

- BL A461 '*Kennet*' Original design, 1883. Inscribed '*Kennet silk damask*'. Also used for a chintz.
Pencil and watercolour. Paper size 3' 4" × 2' 3"
- BL A471 '*Helena*' Original design, c. 1890, for silk and wool double cloth.
Watercolour. Paper size 2' 0½" × 1' 11½"

For wool

- A39 '*Honeycomb*' Original design, 1876, for silk and wool, for wool and cotton, and for machine-made Kidderminster carpet. (Exhibited M and C.)
Watercolour. Paper size 2' 9" × 2' 2½"
(Purchased)
- A212 *Bird and palm tree pattern* Original design for a woven fabric not put into production.
Pencil and ink. Paper size 3' 4" × 2' 3"
(Presented by the Victoria and Albert Museum)

For carpets

- A43 *Peacock and bird pattern* Original design from the Morris workshops for a carpet not put into production.
Pencil and sepia. Paper size 2' 2" × 2' 3½"
(Purchased)
- BL A449 '*Artichoke*' Original design for two-ply carpet, artist and date unknown.
Monochrome. Paper size 1' 7½" × 2' 1½"
- BL A450 '*Lily*' Original design for rug, artist and date unknown.
Watercolour. Paper size 6' 11" × 1' 11"
- BL A457 '*Rose*' Original design for carpet, c. 1877. Inscribed '*Rose Axminster rug*' and on back '*Wilton pile*'. (Illustrated Day.)
Pencil and watercolour. Paper size 1' 7" × 11"
- BL A473 *Chevron pattern* Working drawing, probably for carpet border. Artist and date unknown.
Pencil and watercolour. Paper size 1' 5" × 3' 11"
- BL A477 *Flower and foliage pattern* Working drawing for rug or carpet. Artist and date unknown.
Watercolour. Paper size 1' 5" × 1' 4"
- BL A478 '*Fleur de lis*' Original design, artist and date unknown. Inscribed on back '*Fringed carpet*'.
Pencil and watercolour. Paper size 2' 1" × 2' 1"
- BL A480 '*Wreath*' Original design for Kidderminster carpet. Artist and date unknown.
Pencil and watercolour. Paper size 1' 8½" × 1' 2"

For embroideries

- A41 *Curtain valance* Original design, c. 1881, for embroidered valance at St. James's Palace.
Watercolour. Paper size 1' 6" × 1' 9½"
(Purchased)
- A211 'Thisbe' Original design by Edward Burne-Jones, 1862, for one of a projected series illustrating Chaucer's 'Dream of Good Women' (Bell, p. 32.)
Watercolour. Paper size 4' 6" × 2' 3"
(Bequeathed by Cecil French, Esq.)
- A218 'Flower-garden' Original design by May Morris for a *portière*.
Ink. Paper size 9' × 1' 10"
(Presented by the Victoria and Albert Museum)
- A221 *Quilt* Original design by May Morris. Inscribed 'Quilt. Middle Room. Kelmscott'. (See F203.)
Pencil and sepia. Paper size 5' 8" × 4' 8"
(Presented by the Victoria and Albert Museum)
- A224 *A galleon* Original design by C. Napier Hemy (1841-1917) for Morris and Company.
Pencil. Paper size 3' 3" × 2' 3"
(Presented by the Victoria and Albert Museum)
- A215-
A217 *Various designs for embroideries* Working drawings and tracings, artists and dates unknown.
A219 (Presented by the Victoria and Albert Museum)
A222-
A223
A225-
A229
- A248 'Lily' Tracing for chairback. Inscribed 'W. Morris'.
Ink. Linen size 1' 0" × 10½"
(Presented by the Victoria and Albert Museum)
- A250 *Sailing ship* Original design, artist and date unknown, with working directions at side of drawing.
Body colour. Paper size 1' 8½" × 2' 2"
(Presented by the Victoria and Albert Museum)
- A249 *Tracings* Three floral designs for tablecloths, etc. Artists and dates unknown.
A251-
A252 Ink. Linen sizes: A249 1' 8" × 1' 8"
A251 1' 8" × 3' 0½"
A252 2' 5½" × 4' 1"
(Presented by the Victoria and Albert Museum)

- A296 'Anemone' Original design for screen panel, artist and date unknown.
Pencil. Paper size 4' 7½" × 2' 5"
(Purchased)
- A297 *Cushion covers or panels* Two original designs, artist and date unknown.
a-b Watercolour. Paper sizes 1' 11" × 1' 11"
(Purchased)
- A298 *Mothers Union Banner* for St. Bartholomew's, Wilmslow. Original design, artist and date unknown.
Pencil and watercolour. Paper size 4' 4" × 2' 4"
- A304 *Altar frontal* Original design, with Agnus Dei and angels, in field of lilies. Artist and date unknown.
Pencil and watercolour. On two sheets, total paper size 2' 8" × 8' 2"
(Purchased)
- A305 'Vine' Original design for altar frontal.
Watercolour. Paper size 2' 10" × 2' 6"
(Purchased)
- A307 *Photo frame* Original drawing, incorporating three designs. Artist and date unknown.
Watercolour. Paper size 1' 4½" × 1' 0"
(Presented by E. Kersley, Esq.)
- BL A458 'Pine' Original design, probably by William Morris. Inscribed 'Pine Embroidered Rug' 'Designed for Miss Beardmore'. A Hammersmith rug was woven to this pattern.
Watercolour. Paper size 2' 5" × 2' 0"
- BL A459 *Pianoforte cover* Original design, artist and date unknown.
Sepia. Paper size 1' 8½" × 1' 4"
- BL A467 *Memorial cloth* Original design, artist unknown. Inscribed 'TO THE GLORY OF GOD AND IN LOVING MEMORY OF HARRIET BENNION, AT REST OCT. 1ST 1926'.
Pencil. Paper size 1' 3" × 1' 5"

For tapestry

- BL A484 'Flora' Original design for new background and border, by J. H. Dearle, 1896. The 'Flora' tapestry was designed by Edward Burne-Jones in 1885 and Dearle made these alterations for the production of a smaller version, retaining the original central figure. Inscribed with colour notes and 'Baroda Museum'.
Pencil and sepia. Paper size 6' 0" × 3' 3"

FOR TILES

- A31 *Floral pattern* Original design probably by William Morris, inscribed 'tiles for bathroom'.
Watercolour. Paper size 5' 7" × 3' 2½"
(Purchased)

FOR WALLPAPERS

- A30 '*Lily and Pomegranate*' Original design, 1886.
Watercolour. Paper size 3' 4" × 2' 3"
(Purchased)
- A33 '*Chrysanthemum*' Original design, 1876.
Watercolour. Paper size 3' 4" × 2' 2½"
(Purchased)
- A40a '*St. James's*' Original design and monochrome version, 1881, for
A40 wallpaper specially designed for use at St. James's Palace.
Watercolour. Paper size 6' 6" × 2' 3"
Pencil and sepia. Paper size 6' 3" × 2' 3"
(Purchased)
- BL A452 '*Mallow*' Original design by Kate Faulkner, 1879. Inscribed on front 'The Rosemallow Paper'.
Watercolour. Paper size 1' 6" × 1' 11½"
- BL A455 '*Vine*' Original design, probably by William Morris. Inscribed on back 'Wall Paper Hop Vine' with 'Hop' crossed through. This design does not resemble the 'Vine' wallpaper put into production.
Watercolour. Paper size 3' 4" × 2' 3"
- BL A460 '*Grapy*' Original design, probably by William Morris. Name stencilled on back but also inscribed 'Vine' in pencil.
Pencil and black ink. Paper size 1' 8" × 1' 2"
- BL A472 '*Trellis*' Original design, 1862, with birds by Philip Webb. (See B31.)
Watercolour. Paper size 2' 2" × 1' 11"
- BL A482 '*Flower*' Original design, artist and date unknown. Inscribed on front 'gold paper' and on back 'Flower damask'.
Pencil. Paper size 3' 2½" × 2' 1"
- BL A483 *Formal net pattern* Original design, artist and date unknown.
Pencil and monochrome. Paper size 3' 0" × 2' 0½"
- BL A503 *Acanthus and rose design* Working drawing. Artist and date unknown.
Watercolour. Paper size 3' 4" × 3' 0"

FOR FURNITURE

- BL A493 *Folding table* Working drawing, with construction details. To be made in mahogany. Designer and date unknown.
Pencil and crayon. Paper size 3' 2½" × 2' 0"
- BL A494 *Circular table* Working drawing, for four-legged table with book-case top. Design, with minor variations, on both sides of sheet. Designer and date unknown.
Pencil. Paper size 2' 8½" × 4' 1½"
- BL A496 *Writing table* Working drawing, for inlaid mahogany table with two drawers and leather covered top. Designer and date unknown, but a similar item is illustrated in the Morris and Company catalogue, c. 1912.
Pencil. Paper size 2' 11½" × 1' 11"
- BL A497 *Corner table and stool* Working drawing, for oak table with drawers and shelf. Stool with padded top. Dated 'April 24th. 1935'. Designer unknown.
Pencil. Paper size 1' 11" × 2' 3"
- BL A498 *Occasional table* Working drawing for mahogany table, specially designed for Lady Durand to display embroidery under glass. Designer and date unknown.
Pencil. Paper size 3' 1" × 2' 6"
- BL A499 *Chair* Working drawing for wooden chair of ecclesiastical type. High carved back in Gothic style. Designer and date unknown.
Pencil. Paper size 5' 5" × 1' 10"

FOR MISCELLANEA

- BL A456 '*Reversible Tablecover No. 1*' Working drawing. Artist and date unknown.
Pencil and watercolour. Paper size 2' 5" × 2' 4"
- BL A468 *Verdure pattern with deer, etc.* Original design, artist and date unknown. Inscribed 'Design for Curtain or Drapery'.
Black ink. Paper size 1' 2½" × 1' 0½"
- BL A469a *Lion and dove pattern* Original design, artist unknown. Inscribed on back 'Design for Weaving, 1914-1915'.
Watercolour. Paper size 3' 4" × 2' 3"
- BL A469b *Lion and dove pattern* Smaller version of BL A469a above. Pencil outline of St. George and the Dragon on reverse.
Blue ink. Paper size 1' 3" × 1' 1"
- BL A470 *Design* Formal pattern, possibly for textile. Artist and date unknown.
Pencil and watercolour. Paper size 1' 1½" × 1' 4"

- BL A475 *Formal flower pattern* Original design, artist and date unknown. Watercolour. Paper size 1' 1½" × 1' 1"
- BL A476 *Formal ribbon and flower pattern* Original design, possibly for textile, artist unknown. On brown paper, with written instructions for colour variations, etc. Dated '2/1/86'. Watercolour. Paper size 2' 11½" × 1' 11"
- BL A479 '*Silesian*' Original design by Duncan Dearle, date unknown. Monogram 'DWD' in corner. Watercolour. Paper size 1' 2½" × 1' 3"
- BL A490 *Frieze or border* Tracing of shields separated by floral designs, a-d, artist and date unknown. 'EARL MACARTNEY' over one shield. Pencil. On four sheets: (a) 2' 7½" × 10"; (b) 2' 6" × 1' 1"; (c) 1' 3" × 10"; (d) 1' 5½" × 10"
- BL A495 *Bracket for fox brush* Working drawing for mahogany bracket. Designer and date unknown, but with outline sketch, on reverse, of R.A.F. crest. The latter appears as a design for an embroidered screen in the 1940 Morris and Company catalogue. Pencil. Paper size 1' 6" × 2' 1½"

Group B. Wallpapers

BY MORRIS AND COMPANY

William Morris designed nearly fifty wallpapers, which show well his skill and versatility as a pattern designer. The first was the 'Trellis' although the 'Daisy' was the first actually to be produced in 1862 and all the wallpapers were hand-printed for the firm by Messrs. Jeffrey and Company of Islington. J. H. Dearle, Kate Faulkner and others also designed papers for Morris and Company.

The printing blocks, originally the property of Jeffrey and Company, were purchased, together with the firm's stock, by Messrs. Arthur Sanderson and Sons, Ltd., c. 1930. They continued with the production of wallpapers for the Morris Firm until the latter went into voluntary liquidation in 1940. Prior to the 1939-45 war, however, Morris papers were only available as special printings—there was no comprehensive range available from stock as there is today (see also notes in the Sanderson section on page 19).

Note: The majority of the papers in this section are in their untrimmed state, actual width being 1' 10", with a pattern of 1' 9". For all such items LENGTH only has been given. A Morris and Company catalogue, undated but c. 1910-30, states 'The papers are "English size" viz. 21 inches wide, and printed in rolls of 12 yards'. The pieces (or rolls) in this section should therefore be taken to be such.

- B1a 'Acanthus' 1875. (Illustrated Vallance, Plate VIII, working drawing, Day, p. 24).
Blue, etc., on blue ground. 3' 8" length
(Presented by Miss Grainge)
- B1b Green, etc., on green ground. 3' 5½" length
(Presented by Mrs. Edward Unwin)
- B47 Lilac and green, etc., on blue ground. From the walls of Temple Newsam House. Fragment 2' 11" × 1' 3"
(Presented by Leeds Art Gallery)
- B9b 'Fruit' also called 'Pomegranate' 1862. (Original design illustrated Crow, p. 59.)
Green, etc., on blue ground. 3' 8" length
(Purchased)
- B9d Green, etc., on white ground. 3' 0" length
(Presented by Mrs. Edward Unwin)
- B13 'Pimpernel' 1876. (Illustrated VEDA Picture Book. Working drawing illustrated Day, p. 24.)
Green, etc., on brown ground. 3' 10" length
(Presented by Miss Grainge)
- B25 'Apple' 1877. (Illustrated Vallance, Plate IX.)
Blue, etc., on white ground. 3' 5" length
(Purchased)
- B31 'Trellis' The first wallpaper designed by William Morris, 1862, with birds by Philip Webb. (Illustrated Vallance, Plate V.)
Green, etc., on white ground. Trimmed 3' 4" length, 1' 9" width
(Purchased)
- B34b 'Wild Tulip' 1884. (Illustrated Vallance, Plate XII.)
Red on white ground. 3' 0" length
(Presented by Mrs. Edward Unwin)
- B68 White on blue ground. One piece.
(Presented by Francis Leach, Esq.)
- B40 'Marigold' 1875. Design also used for chintz. (Illustrated Vallance, Plate VI.)
Blue on white ground. Trimmed 3' 8" length, 1' 9" width
(Purchased)
- B51 Pink on pink ground. One piece.
(Purchased)
- B42 'Daisy' The first wallpaper produced by Morris and Company, 1862. (Illustrated Vallance, Plate IV.)
Green, etc., on white ground. 2' 11" length
(Purchased)

- B42b Ditto. 3' 5" length
(Presented by Mrs. Edward Unwin)
- B43 'Indian' Adapted from an old design, c. 1871.
Green on green ground. Length 1' 11", width 2' 2", actual pattern
1' 10½"
(Purchased)
- B44 'Willow' 1874.
Greens on white ground. 3' 6" length
(Purchased)
- B69 Greens on green ground. One piece.
(Presented by Francis Leach, Esq.)
- B48a 'Blackthorn' 1892. (Original design illustrated Crow, p. 60.)
B48b White, etc., on green ground. a: 16' 8" length; b: 6' 0" length.
(Presented by the Kelmscott Fellowship)
- B50 'Sunflower' 1879.
Green on green ground. One piece.
(Purchased)
- B52 'Honeysuckle' Designed by May Morris, 1883.
Green, etc., on white ground. One piece.
(Purchased)
- B53 'Autumn Flowers' 1890. (Working drawing illustrated Day, p. 25.)
Blue, etc., on blue ground. 3' 5½" length
(Presented by Mrs. Edward Unwin)
- B54 'Double Bough' c. 1884. The same design as 'Cherwell' printed
velveteen. (See F178.)
Cream, etc., on blue ground. 3' 0" length
(Presented by Mrs. Edward Unwin)
- B55 'Compton' The last paper designed by William Morris, 1896, for
Compton Hall, Wolverhampton. Design also used for chintz.
Green, etc., on green ground. 3' 5" length
(Presented by Mrs. Edward Unwin)
- B56 'Garden Tulip' Originally designed as 'Medway' chintz, 1885.
(See A38.)
Pink, etc., on white ground. 3' 0" length
(Presented by Mrs. Edward Unwin)
- B57 'Spring Thicket' 1893.
Green, etc., on blue ground. 3' 0" length
(Presented by Mrs. Edward Unwin)
- B58 'Lily and Pomegranate' 1886. (For original design, see A30. Work-
ing drawing illustrated Day, p. 16.)
Green, etc., on white ground. 3' 0" length
(Presented by Mrs. Edward Unwin)

- B67 'St. James's' Designed specially for use at St. James's Palace, 1881. The complete design covers two paper widths. (For original design, see A40. Paper illustrated Vallance, Plate XI.)
Blue, gold, etc., on blue ground. 4' 11" length
(Presented by J. Selwyn Dunn, Esq.)
- B70 'Venetian' Adapted from an old design, c. 1871.
Pink on pink ground. One piece.
(Presented by Francis Leach, Esq.)
- B71 'Golden Lily' Designed by J. H. Dearle. From the walls of St. Ives House, near Ringwood, Hants. Hung in 1899.
Green, etc., on blue ground. Fragment length 10" × width 1' 4"
(Presented by Messrs. Letcher and Son)

BY MESSRS. ARTHUR SANDERSON AND SONS LTD.

The following have been reprinted from c. 1950 onwards by Messrs. Sanderson, who have kindly given these examples. The presentation date has been given in all cases as this approximates with that of production. Sanderson's hold the original Morris wallpaper blocks for about one hundred different designs and of these sixty are in regular production. All are hand-printed and many in the original colourings. A request made to the firm in 1961 resulted in the production of three designs, 'Willow Bough', 'Daisy' and 'Christchurch', by roller printing but the experiment was not a commercial success and the items were discontinued after two years' currency.

The length of a roll now conforms to the Continental standard of 10 metres and is advertised as '11 yds plus tolerance'—11 yds being just a fraction more than 10 metres. Sanderson's pattern (i.e. trimmed) width for hand-printed papers is 20 ins. Therefore, as the condition of the original blocks deteriorates, so they are recut to this size. The original 'Indian' was 22½ ins wide, but this also has now been reduced to the norm. This gradual recutting accounts for the variable sizes in the items listed below.

- B32b 'Acanthus' 1875. (Illustrated Vallance, Plate VIII.)
Blue, etc., on blue ground. One piece.
(Presented 1950)
- B32c Green, etc., on green ground. One piece.
(Presented 1950)
- B2 'Bachelor's Button' 1892. (Small sketch design illustrated Day, p. 30.)
Blue on white ground. One piece. (See Plate V)
(Presented 1950)
- B79 Green on blue ground. One piece.
(Presented 1962)

- B97 Green, etc., on brown ground. 3' 9" length
(Presented 1968)
- B3 'Bird and Pomegranate' Designed by Miss Kersey, c. 1926.
Green, etc., on blue ground. One piece.
(Presented 1950)
- B4 'Borage' Ceiling paper, 1888-9.
Silver on white ground. One piece.
(Presented 1950)
- B35 Yellow on white ground. One piece.
(Presented 1950)
- B98 Orange on olive green ground. 4' 10" length
(Presented 1968)
- B5 'Branch' 1871. Silver on white ground. One piece.
(Presented 1950)
- B6 'Bruges' 1887. (Illustrated Vallance, Plate XIII.)
Brown on pink ground. One piece.
(Presented 1950)
- B33 Cream on fawn ground. One piece.
(Presented 1950)
- B99 Orange, etc., on dark ochre. 3' 9" length
(Presented 1968)
- B7 'Clover' Designed by J. H. Dearle, 1903.
Beige, etc. on cream ground. Approx. 9' 0" length
(Presented 1950)
- B8 'Daisy' The first wallpaper produced by Morris and Company,
1862. (Illustrated Vallance, Plate IV.)
Green, etc., on green ground. One piece.
(Presented 1950)
- B84 Blue, etc., on blue ground. Machine printed. One piece.
(Presented 1962)
- B85 Green, etc., on white ground. Machine printed. One piece.
(Presented 1962)
- B9 'Fruit' also called 'Pomegranate' 1862. (Original design illustrated
Crow, p. 59.)
Green, etc., on blue ground. One piece.
(Presented 1950)
- B10 'Indian' Adapted from an old design, c. 1871.
Blue on white ground. Untrimmed. Width 2' 2" with pattern
width 1' 10½". Approx. 5' 0" length
(Presented 1950)
- B102 Orange on purple ground. 3' 11½" length
(Presented 1968)

- B11 'Larkspur' 1872. Design used later for chintz and silk damask.
Green, etc., on white ground. One piece.
(Presented 1950)
- B77 Green on pale green. One piece.
(Presented 1962)
- B86 Yellow on white ground. One piece.
(Presented 1962)
- B12 'Mallow' Designed by Kate Faulkner, 1879.
Green on cream ground. One piece.
(Presented 1950)
- B38 Silver on pink ground. One piece.
(Presented 1950)
- B14 'Pink and Rose' 1891. (Illustrated Day, p. 24.)
Blue on blue ground. One piece.
(Presented 1950)
- B105 Orange on purple ground. 3' 9" length
(Presented 1968)
- B106 Green on rust-brown ground. 3' 2" length
(Presented 1968)
- B15 'Poppy' 1881.
Red on pink ground. One piece.
(Presented 1950)
- B87 Red on red ground. One piece.
(Presented 1962)
- B16 'Rose' 1877.
Green, etc., on white ground. One piece.
(Presented 1950)
- B17 'Sunflower' 1879.
Fawn on embossed cream ground. One piece.
(Presented 1950)
- B108 Blue on maroon ground. 4' 9" length
(Presented 1968)
- B109 Red on green ground. 6' 5" length
(Presented 1968)
- B18 'Thistle' Design by J. H. Dearle, 1897, and machine-printed.
Pink on white ground. One piece.
(Presented 1950)
- B36 Yellow on white ground. One piece.
(Presented 1950)
- B37 Grey on white ground. One piece.
(Presented 1950)

- B19 'Venetian' Adapted from an old design, c. 1871.
Blue on white ground. One piece.
(Presented 1950)
- B20 'Wild Tulip' 1884. (Illustrated Vallance, Plate XII.)
Yellow on white ground. One piece.
(Presented 1950)
- B34 Red on white ground. One piece.
(Presented 1950)
- B21 'Willow' 1874.
White, etc., on glossy cream ground. One piece.
(Presented 1950)
- B22 'Willow Bough' 1887. (Illustrated 'Apollo' August 1951, p. 52.)
Green, etc., on white ground. One piece.
(Presented 1950)
- B81 Ditto. Machine printed. One piece.
(Presented 1962)
- B83 Green, etc., on green ground. Machine printed. One piece.
(Presented 1962)
- B23 'Old Rose' Mottled pink paper for Morris and Company.
Approx. 4' 6" length
(Presented 1950)
- B24 'Opal' Mottled blue paper for Morris and Company.
Approx. 12' 0" length
(Presented 1950)
- B39 'Wallflower' 1890.
Yellow on cream ground. Fragment 1' 11" length
(Presented 1950)
- B45 'Michaelmas Daisy' Designed by J. H. Dearle, 1912.
Pink and green on white ground. Fragment 1' 1" length
(Presented 1950)
- B75 Red and green on glossy white ground. One piece.
(Presented 1962)
- B103 Blue, etc., on dark blue ground. 3' 11" length
(Presented 1968)
- B76 'Marigold' 1875. Design also used for chintz. (Illustrated Vallance, Plate VI.)
Blue on paler blue. Silk screen print. One piece.
(Presented 1962)
- B82 Pink on pale pink. Silk screen print. One piece.
(Presented 1962)

- B78 'Bird and Anemone' 1882.
Yellow on white. One piece.
(Presented 1962)
- B80 'Celandine' Designed by J. H. Dearle, c. 1896.
Green, pink, etc., on white ground. One piece.
(Presented 1962)
- B88 'Christchurch' 1882.
Green, etc., on white ground. Machine printed. One piece.
(Presented 1962)
- B100 'Ceiling' 1878.
Blues, etc., on white ground. 5' 4" length
(Presented 1968)
- B101 'Hyacinth' Designed by J. H. Dearle, c. 1900-12.
Greens, etc., on white ground. 6' 0" length
(Presented 1968)
- B104 'Net' Ceiling paper, 1895.
Green, etc., on dark blue. 7' 3" length
(Presented 1968)
- B107 'Acorn' 1879.
Ochre on blue-grey ground. 4' 0" length
(Presented 1968)

WALLPAPER PATTERN BOOKS

- B46 *Pattern book* Morris and Company, Ltd., 17 George Street, Hanover Square, W.1.
Bound dark green leathercloth. Size 1' 3½" × 1' 7"
(Presented by Messrs. Arthur Sanderson and Sons, Ltd.)
- B89 *Pattern book* The Morris Collection, handprinted by Sanderson.
Date c. 1964.
Bound green leathercloth. Size 1' 3½" × 1' 8"
(Purchased)
- BL B90 *Pattern book* (Incomplete copy) Morris and Co., Ltd., 449 Oxford Street, W.
Bound green cloth. Size 1' 3" × 1' 9"
- BL B91 Ditto. Complete copy.
- BL B92 *Pattern book* Art Wallpapers. Morris & Co., Ltd., 17 George Street, Hanover Square, W.
Bound natural cloth. Size 11" × 1' 2½"
- BL B93 Ditto.

- B110 *Pattern book* Sanderson 'The William Morris Hand Printed Collection' 1968. Photograph of Morris, within border, on front cover.

Bound black plastic. Size 1' 3½" × 1' 7½"

(Presented by Messrs. Arthur Sanderson and Sons, Ltd.)

Group C. Ceramics and Stained Glass

CERAMICS

During the early years, Morris and Company imported plain earthenware tiles from Holland, which were painted by various members of the firm and fired in the kiln at Red Lion Square. The designs were mainly floral and foliage patterns by William Morris and figures by Edward Burne-Jones; Madox Brown, Kate Faulkner and others also contributed several.

Later, William De Morgan executed tiles with Morris designs and from 1882-8 had his works near the Morris ones at Merton Abbey. Morris and Company at their showrooms sold De Morgan's earthenware, which consisted mainly of so-called 'Persian' (imitation 16th and 17th century Syrian) wares and pieces painted in lustre colours of the Hispano-Moresque style.

BY MORRIS AND COMPANY

- C75 '*Beauty and the Beast*' Earthenware tile panel painted with six scenes designed by Edward Burne-Jones and a blue and white repeat pattern surround. Produced 1862 as an overmantel for Birket Foster's house at Witley, Surrey.
Size 1' 10" × 4' 1"
(Purchased)
- C77-C79 *Three tiles* White glazed earthenware painted in blue by Kate or Lucy Faulkner with designs of a cock, a duck and a goose similar to quarries of stained glass designed by Philip Webb at Red House.
Size each 6" × 6"
(Presented by Mrs. Hitch)
- C80 *Plate* Earthenware, painted in blue by Kate or Lucy Faulkner with a design of peacock feathers.
Diameter 10"
(Presented by Mrs. Hitch)
- C82, a-f '*Cinderella*' Seven earthenware tiles painted by Kate or Lucy Faulkner with designs by Edward Burne-Jones, c. 1862. (Illustrated Crow, p. 51.)
Size each 6" × 6"
(Presented by Mrs. Hitch)

- C83 'The Sleeping Beauty' Two earthenware tiles painted by Kate or
 C83a Lucy Faulkner with designs by Edward Burne-Jones, 1862. Part
 of a set for Birket Foster's house at Witley, Surrey; trial versions
 (badly fired.) (Illustrated Bell, p. 67.)
 Size each 6" × 6"
 (Presented by Mrs. Hitch)

BY WILLIAM DE MORGAN

- C1 'Flowerpot and Flies' Dish or plate painted in red lustre by Jim
 Hersey. Marks: 'JH' in sgraffito. '20' impressed.
 Diameter 1' 2½"
 (Purchased)
- C4 Pair of vases with grass-green streaky glaze, 1882-8.
 C4a Height each 5¼"
 (Bequeathed by A. H. Mackmurdo, Esq.)
- C5 Vase, bottle-shaped, painted in blues and green with bird and grass
 pattern. No mark.
 Height 7"
 (Bequeathed by A. H. Mackmurdo, Esq.)
- C6 Pair of tile panels painted in 'Persian' colours, each with a lion
 C6a rampant, 1888-98. (Illustrated 'A Picture History of English
 Pottery' by G. Lewis, 1956. Plate 293.)
 Size each 3' 6" × 2' 8½"
 (Presented by H. C. Mossop, Esq.)
- C7 Three tile panels painted in 'Persian' colours, each with fruit trees
 C7a and a fence, 1888-98.
 C7b Size each 2' 7½" × 2'
 (Bequeathed by A. H. Mackmurdo, Esq.)
- C8, and a Three tiles painted in 'Persian' colours. C8 and 8a dated 1882-8.
 C10 C10 is similar to those designed for Leighton House, 1888-98.
 C8, 8a each 6" × 6", C10 3½" × 6"
 (Bequeathed by A. H. Mackmurdo, Esq.)
- C9 Tile painted in 'Persian' colours, 1877-82. Designed by William
 Morris.
 Size 6" × 6"
 (Presented by Miss P. Garrett Fawcett)
- C11 Set of six tiles painted in 'Persian' colours with sunflower pattern,
 1888-1907.
 Size each 8" × 8"
 (Bequeathed by A. H. Mackmurdo, Esq.)
- C12 Set of six tiles painted as C11 above, 1882-8.
 Size each 8" × 8"
 (Bequeathed by A. H. Mackmurdo, Esq.)

- C13 *Set of tiles for a fire kerb painted in red lustre, 1888-98.*
Height 3", total length (10 tiles) 5' 10½"
(Presented by H. C. Mossop, Esq.)
- C14 *Tile painted in red lustre with carnation pattern, 1872-7.*
Size 6" × 6"
(Presented by Miss P. Garrett Fawcett)
- C15 *Tile painted in red lustre with floral pattern, 1872-7. Designed by William Morris.*
Size 6" × 6"
(Presented by Miss P. Garrett Fawcett)
- C40 *Model of a cat. Coarse white glaze with traces of red lustre. Probably an experimental piece. No mark.*
Height 3"
(Bequeathed by A. H. Mackmurdo, Esq.)
- C44 *Twenty-eight tiles painted in 'Persian' colours, with a few in red*
C44a *lustre. Mainly with floral patterns and dating between 1882-1907.*
C48 *C58, C69 and C71 date 1872-7.*
C48a-b *C57 is in the design used at Leighton House, and C53, painted in*
C52- *twelve numbered squares, was for colour testing.*
C74 *Size each 6" × 6"*
(Presented by Lady Pooley)
- C81 *Tile panel painted in 'Persian' colours with a sailing ship, 1888-98.*
Three tiles total size 8" × 2' 0"
(Presented by Mrs. Hitch)
- C84 *Cream jug painted in red lustre with birds, after 1888. Given by Mrs. Jane Morris to the donor's mother, c. 1890.*
Height 2¾"
(Presented by Miss Lyndon Lang)
- C85-C96 *Twelve tiles painted in red lustre with birds and animals, 1882-8.*
Size 6" × 6" each.
(Purchased)
- C111 *Tile panel Ten tiles with repeat pattern of fishes and water lilies. Framed. Overall size 7" × 5' 3½"*
(Purchased)
- C157 *Dish painted by Charles Passenger, in red and yellow lustre, with design of eagle and serpent.*
Diameter 1' 2"
(Purchased)
- C158- *Fourteen tiles painted in 'Persian' colours or red lustre, mainly*
C171 *floral patterns, 1872-1907.*
C158-C170 size each 6" × 6", C171 size 3" × 3"
(Presented by The Courtauld Institute)

STAINED GLASS

Morris and Company executed windows for several hundred buildings both in this country and abroad. The glass falls into three groups. From 1861-74 windows consisted of designs by several different artists, including Madox Brown, Morris, Rossetti, Webb and others. As, however, they had a remarkable affinity in style the results were homogeneous and these earlier windows were characterized by a bold, simple style, largely mediaeval in inspiration. After the re-organization of the firm in 1875, Burne-Jones was the sole designer and the glass became much more elaborate and pictorial. The third group, dating from his death in 1898, included the repetition of many of Burne-Jones's designs under the direction of J. H. Dearle.

- C76 *St. Cecilia* Designed by Edward Burne-Jones c. 1873 and formerly in Birket Foster's house at Witley, Surrey. Full-length standing figure with a hand-organ, set against quarries with conventional flower pattern.
Overall size: 4' 1" × 2' 6½"
(Purchased)

Groups F and N. Textiles

CARPETS AND RUGS

William Morris began by making numerous designs in the early 1870's for Kidderminster, Wilton, Brussels and 'patent' Axminster carpets, his intention being to make good designs for less expensive carpets, which were executed by outside firms.

Having systematically studied Persian carpets and made an experimental start at Queen Square, he then set up looms in the coach-house next to his Hammersmith home; hence the name for these rugs and carpets, some of which had an appropriate trademark of a hammer and a symbol for the river. The rugs, which were all hand-knotted, included designs by Morris which were sometimes repeated, while several of the larger carpets were unique.

The production of hand-knotted rugs was transferred to Merton Abbey in 1881 and to the Wilton Royal Carpet Works in 1912.

- N1 *Rugs* hand-knotted, with fringe. Made c. 1884 for the Century Guild, probably by Morris and Company. (Exhibited A and C, 1888 and VEDA.)
Both in blue, red and natural. 3' 6" × 1' 9"
(Bequeathed by A. H. Mackmurdo, Esq.)
- N3 'Lily' Kidderminster machine-made carpet probably woven for Morris and Company by an outside manufacturer. Central panel

from William Morris's 'Lily' design, the border by another hand. Purchased by donors from Morris and Company, 1904.

Green and natural. 8' 10" × 6' 0"

(Presented by Dr. and Mrs. Charles Newman)

- N5 Wilton machine-made pile carpet woven in separate strips and border, designed by J. H. Dearle. Given to donor c. 1890. (Original design illustrated 'Art Journal' 1905, p. 85.)

Green, buff, indigo, etc. 9' 0" × 7' 0"

(Presented by Miss M. L. Wooldridge)

- N6 Hammersmith rug with hand-knotted silk pile. Given to donor c. 1890.

Pink, blue, etc., on green ground. 6' 8" × 3' 8"

(Presented by Miss M. L. Wooldridge)

- N7-N11 Five Hammersmith rugs Hand-knotted. Purchased by donor from Morris and Company, c. 1898.

N7 'Little Tree' design. (Illustrated Vallance, Plate XXXV.)

Pink, green, etc., on indigo ground. 8' 3" × 3' 6"

N8 Striped green central panel. 6' 10" × 3' 10"

N9 Striped green central panel. 7' 0" × 3' 6"

N10 (Illustrated Crow, p. 81.) Pink, blue, etc., on blue ground. 6' 1" × 3' 1"

N11 Red, pink, etc., on blue ground. 6' 0" × 2' 2"

(Presented by Miss M. L. Wooldridge)

- N12 'Daisy' Kidderminster machine-made carpet. (Exhibited VEDA.) Rust. Rug with bound ends 4' 11" × 2' 11"

(Presented by Miss F. J. Lefroy)

- N13 'Lily' Wilton machine-made pile carpet, designed 1882.

Pink and green on navy ground. Strip carpet, made to size 13' 11" × 11' 3"

(Purchased)

EMBROIDERIES

William Morris designed many embroideries, the earlier ones for execution in wool on serge, often by members of his family circle, and later, more elaborate designs with figures by Edward Burne-Jones. The firm supplied customers both with finished embroideries and with patterns, together with hand-dyed silks or wools, for church and domestic purposes. May Morris, in particular, advised on choice and execution and also designed and carried out a good deal of embroidery for the firm.

- F101 Panel incorporating the arms of the Battye family and mottoes, from a design by a member of Morris and Company. Worked in Morris silks by Mrs. Battye.

Coloured silks on linen. 6' 3" × 9' 8"

(Presented by the Misses Battye)

- FI02 *Panel with floral decoration, running verse ('June' from 'The Earthly Paradise' by William Morris) and view of Kelmscott Manor, designed and worked by May Morris, and later presented by her to Sir Sydney Cockerell.*
Coloured wools on linen. 2' 4" × 9' 1"
(Purchased)
- FI18-
FI23 *Six panels with fruit trees, flowers and birds, designed by J. H. Dearle. Worked in Morris silks by Helen, Lady Lucas-Tooth, 1919-23.*
Coloured silks on cream-coloured silk. Four 6' 1" × 3' 1"
Two 6' 1" × 2' 1"
(Presented by Lady Durand)
- FI40 *'Romaunt of the Rose' frieze designed c. 1872 by William Morris and Edward Burne-Jones for the dining-room at Rounton Grange, Northallerton. Worked by Margaret, wife of Sir Lowthian Bell, and their daughter, Florence Johnson, and completed 1880. (Exhibited VEDA. See 'Philip Webb and his work' by W. R. Lethaby, 1935, p. 94.)*
Coloured silks, wools and gold thread etc., on linen.
Three panels 3' 0" × 21' 0" One 3' 0" × 4' 0" One 3' 0" × 3' 9"
(Presented by Sir Hugh Bell, Bart.)
- FI44 *Curtain strap with floral pattern incorporating rosettes or pom-poms, designed and worked by Lucy Faulkner.*
Red and pink silks on red serge. 2' 2" × 3"
(Presented by Mrs. Hitch)
- FI45
FI45a *Pair of nightdress cases with floral pattern incorporating rosettes, and plait and tassel decorations, designed and worked by Lucy Faulkner.*
Yellow and apricot wools on cream-coloured serge. 11½" × 1' 10"
(Presented by Mrs. Hitch)
- FI46 *Coverlet with floral pattern incorporating rosettes, designed and mainly worked by Lucy Faulkner.*
Coloured wools and silks, on rust-coloured serge; lined with quilted red silk. 3' 2" × 2' 10"
(Presented by Mrs. Hitch)
- FI47 *Coverlet with floral pattern, designed and mainly worked by Lucy Faulkner.*
Yellow and apricot wools on white serge, lined with twill. 4' 10" × 2' 6"
(Presented by Mrs. Hitch)
- FI54 *'The Flowerpot' Panel, designed by William Morris, and worked by May Morris. (Illustrated 'William Morris, his art, his writings and his public life' by Aymer Vallance, Bell, 1897, p. 104.)*
Coloured silks and gold thread on linen, lined with cambric. 1' 8½" × 1' 8½"
(Presented by Miss Lyndon Lang)

- F202 *Bedspread* of white cotton with white silk embroidery. Lined with gold silk. Designed and worked by May Morris.
Size 6' 8" × 5' 4"
(Bequeathed by Miss M. A. Sloane)
- F203 *Bedspread* of white cotton, embroidered with coloured silks. White cotton lining. Designed and worked by May Morris. (See A221.)
Size 7' 11" × 7' 7"
(Bequeathed by Miss M. A. Sloane)
- F204–
F206 *Three wraps* designed and made by May Morris. All full length.
F204 Purple face cloth, embroidered with coloured silks.
F205 Navy blue face cloth, lined green. Machine embroidery borders.
F206 White woven wool, unlined.
(Bequeathed by Miss M. A. Sloane)
- F207 *Table runner* Natural cotton twill, embroidered in wools with all-over floral pattern. Made and embroidered by May Morris.
Size 1' 0½" × 4' 2½"
(Bequeathed by Miss M. A. Sloane)

TAPESTRIES

The art of weaving tapestry on high-warp looms had practically died in this country until revived by William Morris. His first experimental piece was woven on a loom at Kelmscott House in 1879 with no other help than the information in an 18th century book on 'Arts & Métiers'. Having mastered the technique, Morris taught his workmen and the firm produced various tapestries at Merton Abbey, in most cases with figures designed by Edward Burne-Jones and foliage backgrounds by Morris and J. H. Dearle.

- F139 *'The Woodpecker'* high-warp tapestry woven at Merton Abbey, 1885. Inscribed 'i once a king and chief now am the tree-bark's thief ever twixt trunk and leaf chasing the prey'. (Exhibited A and C, 1880, WMC, VEDA. Illustrated Vallance, Plate XXXVIII and Crow, p. 76.) 9' 7" × 5' 0"
(Purchased)
- F275a–d *Trial pieces* Four items, woven at Merton Abbey, 1935–9, by the donor during his apprenticeship with Morris and Company. Subjects are details taken from large cartoons.
Sizes from 6" × 6½" to 1' 4½" × 1' 7½"
(Presented by D. Griffiths, Esq.)

TEXTILES—PRINTED

William Morris's first attempt in 1873, when he commissioned Thomas Clarkson to print the 'Tulip and Willow' chintz at Bannister Hall, near

Preston, was unsatisfactory. He therefore turned to Thomas (later Sir Thomas) Wardle of Leek, Staffs., who printed sixteen chintzes between 1875 and 1880 and who continued to execute these early designs until the turn of the century. The Morris workshops were set up at Merton Abbey in 1881. Critical of Wardle's printing, Morris arranged for a large number of chintzes, including the original 'Tulip and Willow' in 1883, to be hand-printed at Merton by wood block and mostly with vegetable dyes. The firm also produced printed worsted or challis, c. 1883, and printed velveteens from c. 1885. The chintzes, one of their most popular products, included about 44 designs by William Morris and 21 by others, mainly J. H. Dearle.

Chintzes

- F1 'Marigold' Designed 1875 for wallpaper. First printed by Thomas Wardle at Leek.
Green on natural ground. 2' 1" × 3' 2½"
(Purchased)
- F1a Ditto. 1' 4" × 3' 2½"
(Bequeathed by A. H. Mackmurdo, Esq.)
- F191 Ditto. 11' 0" × 3' 1½"
(Presented by Miss E. Pugh)
- BL F251 Ditto. Trial piece 1' 3" × 3' 3"
- F68 Blue on natural ground. 6' 3" × 3' 0". F68a Two widths joined
F68a together 3' 5" × 5' 10"
(Presented by Miss F. J. Lefroy)
- F2 'Bluebell' 1876. (Embroidery to this design is now at the Nicholson Institute, Leek.)
Green and pink on natural ground. 1' 9" × 3' 2"
(Purchased)
- BL F247 Grey and pink on brown ground. 2' 0½" × 2' 8"
- BL F255a Ditto. 1' 3" × 2' 5"; 1' 0½" × 3' 2½"
- BL F255b
- F3 'Tulip and Willow' Designed 1873, printed 1883. (See notes above.)
(Original design illustrated Crow, p. 89.)
Green, yellow, etc., on indigo ground. 1' 11" × 3' 2"
(Purchased)
- F4 'Bourne' Designed by J. H. Dearle, 1896-1906. (Illustrated 'Studio
F4a Year Book', 1906, p. 185.)
Pink, etc., on natural ground. 2' 2" × 3' 2½"
Ditto. 1' 11" × 3' 2"
(Purchased)
- F213 Ditto. 3' 9" × 3' 0"
(Bequeathed by Miss M. A. Sloane)

- F5 'African Marigold' Designed 1876. First printed by Thomas Wardle at Leek. (Original design illustrated Day, colour plate.) Green on natural ground. 2' 2" × 3' 2½"
(Purchased)
- BL F256 Red on natural ground. Trial piece 2' 7" × 1' 0"
- F6 'Loddon' 1884. (Working drawing illustrated Day, p. 17.) Green, blue, etc., on natural ground. 2' 4" × 3' 2½"
(Purchased)
- F7 'Evenlode' 1883. (Original design illustrated Crow, p. 92; chintz, colour plate.) Pink, blue, etc., on indigo-dyed cotton. 2' 4" × 3' 2"
(Bequeathed by A. H. Mackmurdo, Esq.)
- F8 'Brother Rabbit' 1883. (Working drawing illustrated Day, p. 10.) Half-indigo on indigo ground. 2' 3" × 3' 1½"
(Purchased)
- F8a Ditto. 2' 4" × 11"
(Presented by Miss F. J. Lefroy)
- BL F253 Ditto. 1' 6" × 3' 3"
- F44 White on indigo ground. 6" × 3' 2"
(Presented by Miss F. J. Lefroy)
- F212 Yellow on natural ground. 5' 10" × 3' 2"
(Bequeathed by Miss M. A. Sloane)
- F9 'Windrush' 1883. White, black, etc., on green ground. 2' 1" × 3' 2½"
(Purchased)
- BL F261 Pink and red on natural ground. Trial piece 2' 11½" × 1' 10"
- F10 'Eden' Designed by J. H. Dearle, 1896-1906. (Illustrated 'Studio Year Book', 1906, p. 184.) Green, pink, etc., on natural ground. 2' 1" × 3' 3"
(Purchased)
- F11 'Corncockle' 1883. Green, pink, blue, etc., on natural ground. 2' 8" × 3' 2"
(Purchased)
- F153 Green, pink, etc., on natural ground. One of several curtains given by William Morris to the donor's family. 8' 10" × 5' 10"
(Presented by Mrs. Noble)
- F222 Ditto. 3' 1" × 3' 0½"
(Presented by Mrs. C. Bramley)
- F12 'Snakehead' Designed 1877. First printed by Thomas Wardle at Leek. (Illustrated 'The Builder', 16 December 1899.) Rust, etc., on green ground. 2' 2" × 3' 2½"
(Purchased)

- F13 'Daffodil' c. 1891. One of the few chintzes printed at Merton Abbey in chemical rather than vegetable dyes. (For original design, see A37. Chintz illustrated 'Art Journal', 1891, p. 109.) Green, etc., on natural ground. 1' 11" × 3' 1"
(Bequeathed by A. H. Mackmurdo, Esq.)
- BL F250 Ditto. 1' 4½" × 3' 3"
- F13a, b Green, etc., on blue ground. Various fragments and curtain
F62, a, b pelmets.
(Presented by Miss F. J. Lefroy)
- F14 'Flowerpot' Designed 1883 as lining fabric.
Red, yellow, etc., on indigo ground. 2' 1" × 3' 1"
(Purchased)
- F14a-b Ditto. Two fragments.
(Presented by Mrs. Newman)
- F224 Ditto. Curtain, widths joined to make 5' 6" × 7' 11"
(Presented by Mrs. P. Latham)
- F15 'Compton' Designed 1896 as wallpaper for Compton Hall, Wolverhampton. (Illustrated Crow, p. 91.)
Red, green, etc., on indigo ground. 2' 6" × 2' 6½" (with selvedge)
(Purchased)
- F221 Red, green, etc., on natural ground. 6' 0" × 2' 4½"
(Presented by Mrs. C. Bramley)
- F16 'Trent' 1889. (Working drawing illustrated Day, p. 31.)
Green, pink, etc., on dark-blue ground. 3' 8" × 1' 5"
(Bequeathed by A. H. Mackmurdo, Esq.)
- F16a Green, pink, etc., on mid-blue ground. 2' 1" × 3' 2½"
(Purchased)
- F181 Green, pink, etc., on natural ground. Two pieces joined to size
2' 1½" × 3' 0"
(Presented by Mrs. M. E. Jewitt)
- F17 'Medway' 1885. (For original design, see A38.)
Red, pink, etc., on indigo ground. 2' 1" × 2' 1"
(Presented by H. C. Marillier, Esq.)
- F179 Ditto. Two curtains each 7' 6" × 3' 6"; two pelmets each
6' 1½" × 8"; three fragments
(Presented by Miss F. J. Lefroy)
- F218 Ditto. Half-bolt of approx. 18 yds. by 3' 2"
(Bequeathed by Miss M. A. Sloane)
- F18 'Kennet' Designed 1883 and also produced as silk damask. (Working drawing illustrated Day, p. 12.)
Yellow, white, etc., on indigo ground. 2' 1" × 3' 2½"
(Purchased)

- BL F260 Ditto. 1' 2½" × 2' 1"
- F47a, b Blue and pale blue on natural ground. (a) 11½" × 10"; (b) 11" × 7½"
(Presented by Miss F. J. Lefroy)
- BL F249 Ditto. 1' 5" × 2' 5"
- F217 Red on natural ground. Complete bolt of approx. 32 yds. by
3' 2"
(Bequeathed by Miss M. A. Sloane)
- F19 'Wey' 1884. (Illustrated Vallance, Plate XVIII.)
Yellow, green, etc., on indigo ground. 2' 1" × 3' 3"
(Purchased)
- F183 White on indigo ground. Fragment.
(Presented by Mrs. P. Latham)
- F194 Ditto. 2' 9" × 3' 2"
(Presented by Miss E. Pugh)
- F20 'Eyebright' Designed 1883 as lining fabric.
White and half-indigo on indigo ground. 2' 1" × 3' 2"
(Purchased)
- F20a Ditto. 3" × 1' 0"
(Presented by Miss F. J. Lefroy)
- BL F257 Ditto. 1' 6½" × 3' 3"
- F21 'Lea' Designed 1885.
White on half-indigo ground. 2' 0" × 3' 1½"
(Purchased)
- F184 Ditto. Three widths joined to make 6' 2" × 7' 0"
(Purchased)
- F22 'Bird and Anemone' 1882. Also produced as a wallpaper. (Illustrated
Vallance, Plate XV.)
Red on natural ground. 2' 1" × 3' 1½"
(Purchased)
- F151, a-f White on indigo ground. Three pieces: 3' 10½" × 3' 2"; 3' 4" ×
3' 2"; 6' 8" × 2' 8". Four curtains each 6' 10" × 2' 10"
(Presented by Mrs. Hitch)
- F219 Ditto. 16' 6" × 3' 2½"
(Bequeathed by Miss M. A. Sloane)
- F152 Yellow on natural ground. One pair curtains 6' 9" × 5' 10"
F152a
- F152b Cushion cover 1' 8" × 1' 8"
(Presented by Mrs. Hitch)
- F220 White on light indigo ground. Half-bolt 41' 3" × 3' 1½"
(Bequeathed by Miss M. A. Sloane)
- BL F 276 Blue-grey on white. Trial print on paper, size 3' 0" × 2' 2½"



PLATE I Oak cabinet designed by Philip Webb, c.1865, with panels painted by William De Morgan. (G 25)



PLATE II Original design for 'Avon' chintz, by William Morris, c.1886

(A 29)



PLATE III 'Golden Bough' silk and linen tissue designed by William Morris, c.1890
(F 30)



PLATE IV 'St. Paul preaching at Athens'. Cartoon for stained glass by William Morris, c. 1862. (A 24)



PLATE V 'Bachelor's Button' wallpaper designed by William Morris, 1892. (B 2)

- F23 'Powdered' Designed 1874 for wallpaper.
Green, blue, etc., on natural ground. 3' 0" × 3' 2"
(Purchased)
- F24 'Cray' 1885.
Pink, blue, etc., on grey ground. 2' 3" × 3' 2½"
(Purchased)
- F208 Pink, green, etc., on blue ground. 3' 7" × 2' 11"
(Bequeathed by Miss M. A. Sloane)
- F25 'Tulip' 1875. First printed by Thomas Wardle at Leek.
Pink and red on natural ground. 2' 2" × 3' 2"
(Purchased)
- F193 Ditto. 3' 8½" × 3' 2½"
(Presented by Miss E. Pugh)
- F197 Ditto. 2' 6" × 3' 2"
(Presented by Miss E. Pugh)
- F210 Ditto. 4' 9" × 3' 2½"
(Bequeathed by Miss M. A. Sloane)
- F211 Ditto. 6' 1½" × 3' 2½"
(Bequeathed by Miss M. A. Sloane)
- BL F246 Ditto. 2' 7½" × 2' 3"
- F192 Blue and grey-blue on natural ground. 4' 10" × 3' 2"
(Presented by Miss E. Pugh)
- BL F244 Ditto. 9½" × 3' 1"
- BL F245 Dark green and green on natural ground. 2' 7½" × 2' 5½"
- BL F259 Dark green, green and orange on natural ground. 2' 6½" × 3' 3"
- F45 'Cherwell' c. 1884. The same design as 'Double Bough' wallpaper.
Also used on printed velveteen, and madras muslin (made by
Alexander Morton & Co., at Darvel, Ayrshire).
Yellow, white, etc., on blue ground. 1' 4" × 1' 2"
(Purchased)
- BL F258 Brown, etc., on yellow ground. 1' 4" × 2' 6"
- F46 'Indian Diaper' 1876. Also produced as a woven fabric.
Yellow and blue on cream-coloured cotton. 11" × 3' 1½"
(Purchased)
- F46a Buff and blue on white cotton. Possibly an experimental piece.
Fragment
(Presented by Mrs. Newman)
- F48 'Severn' c. 1890. This design was also used on velveteen.
White, tan, etc., on blue ground. 1' 8" × 1' 2"
(Bequeathed by A. H. Mackmurdo, Esq.)

- F50 'Wandle' 1884. (Original design illustrated Day, p.11. Chintz illustrated Vallance, Plate XVII.)
Red, yellow, green, etc., on indigo ground. 3' 1½" × 3' 2"
(Purchased)
- F50a Ditto. 5' 2½" × 3' 2"
(Presented by Mrs. M. E. Jewitt)
- F51 'Yare'
Pale blue, red, etc., on indigo ground. 1' 6" × 3' 2"
(Bequeathed by A. H. Mackmurdo, Esq.)
- F52 'Rose and Thistle' 1882.
Yellow on natural ground. 2' 6" × 3' 3"
(Purchased)
- F150 Red on pink ground. One piece 1' 8" × 3' 1½". Two curtains each
F150a-b 5' 2" × 2' 5"
(Presented by Mrs. Hitch)
- F209 Red on natural ground. 3' 8" × 2' 11"
(Bequeathed by Miss M. A. Sloane)
- F214 White on indigo ground. 5' 5" × 3' 3"
(Bequeathed by Miss M. A. Sloane)
- F53 'Borage' Designed 1883 as a lining fabric.
F53a Half-indigo on indigo ground. Two fragments 1' 5" × 7",
1' 2" × 6"
(Presented by Miss F. J. Lefroy)
- BL F277 Blue-grey on white. Trial print on paper, with the scale of the
pattern double that of the chintz. Paper size 1' 1" × 1' 1"
- F54 'Strawberry Thief' 1883. (Original design illustrated Crow, colour
F54a-d plate. Chintz illustrated Vallance, Plate XV.)
Red, white, etc., on indigo ground. F54 1' 6" × 2' 5"; F54b
1' 0½" × 2' 3"; F54c 1' 5½" × 2' 0½" and thirteen fragments.
(Presented by Miss F. J. Lefroy)
- F195 Ditto. 2' 0" × 3' 1"
(Presented by Miss E. Pugh)
- F55 'Honeysuckle' 1876. First printed by Thomas Wardle at Leek.
(Original design illustrated Day, p. 9. Chintz illustrated Vallance,
Plate XVI.)
Yellow, green, etc., on brown ground. 1' 9" × 3' 3"
(Bequeathed by A. H. Mackmurdo, Esq.)
- F223 Pink, etc., on red ground. 2' 10½" × 3' 1½"
(Presented by Mrs. C. Bramley)

- F70 'Rose' 1883. (Working drawing illustrated Day, p. 25.)
Pink, yellow, half-indigo, etc., on natural ground. $2' 4\frac{1}{2}" \times 3' 2"$
(Purchased)
- F196 'Iris' designed 1876 as a wallpaper.
Green on natural ground. $3' 2" \times 3' 2"$
(Presented by Miss E. Pugh)
- BL F248a 'Little chintz' designed c. 1889. Small version of 'Pomegranate'.
First printed by Thomas Wardle, Leek.
Pink, indigo and green on natural ground. $11\frac{1}{2}" \times 3' 2\frac{1}{2}"$
- BL F248b Ditto. Trial print. $1' 5" \times 1' 8\frac{1}{2}"$
- BL F252 'Peony' designed c. 1889. First printed by Thomas Wardle, Leek.
Green, yellow, etc., on natural ground. $1' 3" \times 3' 3"$
- BL F254 *Willow printing* Trial piece using one block.
Brown on natural ground. $1' 10\frac{1}{2}" \times 3' 3"$

Chintzes—Printed after 1940

- F124- Four chintzes reprinted by Stead McAlpin, Ltd., Carlisle, who hold
F125 all the blocks, and marketed by the Old Bleach Linen Company.
F128- Many of the blocks were re-cut as all the designs were produced
F129 by direct surface printing, instead of by Morris's method of indigo discharge.
- F124 'Strawberry Thief' Red, white, etc., on blue ground. (See G1.)
F125 'Brother Rabbit' Red on pink-coloured cotton.
F128 'Windrush' White, orange, etc., on green ground.
F129 'Rose' Pink, yellow, blue, etc., on natural ground.
Each piece size approx. $9' 0" \times 3' 2"$
(Presented by Stead McAlpin, Ltd. 1952)

Chintz pattern books

- F182 *Pattern book* Morris and Company, Ltd., 17 George Street,
Hanover Square, W.1.
Bound 'Borage' chintz. Size $8\frac{1}{2}" \times 11"$
(Presented by Miss M. A. Sloane)
- F274 *Pattern book* The Morris Collection. Screen printed by Sanderson.
Date c. 1965.
Bound green leathercloth. Size $1' 6" \times 1' 11"$
(Presented by Messrs. Arthur Sanderson and Sons, Ltd.)

Stamped or embossed velvets

- F56 *Utrecht* c. 1871. An old design revived by William Morris.
Dark green. $2' 2" \times 2' 0"$
(Purchased)

- F57-F61 Fragments of sage green, olive green, yellow, rose, turquoise and red.
(Presented by Miss F. J. Lefroy)
- F148 Sage green. Cushion cover 1' 7" × 1' 4"
(Presented by Mrs. Hitch)
- F149 Red. Cushion cover 1' 5" × 1' 5"
(Presented by Mrs. Hitch)

Printed velveteens

- F178 'Cherwell' c. 1884. Velveteen printed by Morris & Co. The same design as 'Double Bough' wallpaper. Design also used on chintz printed by Morris and Co., and madras muslin made by Alexander Morton & Co. at Darvel, Ayrshire.
- F178a Brown, etc., on yellow ground. Pair of curtains 5' 9" × 12' 2"
(Presented by Lady Daniel)

TEXTILES—WOVEN

William Morris's desire to produce handwoven textiles is said to have dated from a few years after the inception of the firm, but his first design—for silk and wool tissue called 'Anemone'—was not made until 1874. In the following years he spent a considerable time studying and experimenting with vegetable dyeing and with handweaving and in 1877 a French weaver from Lyons, named Bazin, was brought to the Morris workshop to set up a silk loom. A variety of textiles was later produced at Merton Abbey, although some had already been woven by outside manufacturers, a practice which was continued after Morris's death.

Cotton damasks

- F156 'Acanthus' Designed 1879 and manufactured by The East-Anglian Weaving Company, Macclesfield.
Blue and green. 2' 10½" × 2' 0"
(Purchased)

Silks, etc.

- F28 'Dove and Rose' silk and wool double-cloth, designed 1879. (Working drawing illustrated Day, p.5. Cloth illustrated Vallance, Plate XXIX.)
Pink, blue, etc. 2' 2" × 2' 2"
(Bequeathed by A. H. Mackmurdo, Esq.)
- F131 Yellow, green, etc. 5' 0" × 2' 10"
(Presented by Lady Pooley)

- F131a Ditto. Part of Morris and Company's decorations at Bullerswood, Chislehurst. 2' 3" × 2' 3"
(Presented by girls of Chislehurst County Technical School, Kent.)
- F198 Pink, green, etc. 2' 11" × 1' 10"
(Presented by Miss E. M. Pugh)
- F29 'Kenet' silk damask, designed 1883 for printed fabric. (Working drawing illustrated Day, p.12. Silk illustrated Vallance, Plate XXIII.)
Green, blue, buff, etc. 2' 1" × 2' 3"
(Bequeathed by A. H. Mackmurdo, Esq.)
- F30 'Golden Bough' silk and linen tissue, designed c. 1890.
Yellow, green, natural. 1' 3" × 4' 6" (See Plate III.)
(Bequeathed by A. H. Mackmurdo, Esq.)
- F132 Ditto. 1' 11" × 4' 6"
(Presented by Lady Pooley)
- F31 'Persian' silk damask, designed by J. H. Dearle, c. 1905. (Illustrated 'Art Journal', 1906, p. 56.)
Green, yellow, etc. 1' 6" × 2' 3"
(Bequeathed by A. H. Mackmurdo, Esq.)
- F130 'Rose and Lily' silk and wool tissue, designed c. 1885.
Green, pink, indigo, etc. 4 yds. × 2' 3"
(Purchased)
- F133 'Brocatel' silk brocatel, designed c. 1888.
Green, white, yellow, etc. 1' 10" × 3' 0"
(Presented by Lady Pooley)
- F155 'Granada' silk velvet broché with gold tissue, 1884. The one velvet woven by Morris, of which only a small quantity was produced due to its prohibitive cost. (Illustrated Vallance, Plate XXI.)
Rust, blue, cream and gold. 1' 5" × 2' 2"
(Purchased)
- F157 'Flower Garden' silk and wool tissue, designed c. 1879.
Apricot, cream, etc. 1' 4" × 2' 2"
(Purchased)
- F199 Green, pink, etc. 1' 9" × 2' 3"
(Presented by Miss E. M. Pugh)
- F159 'St. James's' silk damask, specially designed 1881 for use at St. James's Palace. (Illustrated Vallance, Plate XXII.)
Pink and crimson. 3' 6" × 1' 10"
(Purchased)
- BL F262 'Persian Brocatel' Designed c. 1890.
Green, blue and gold. 1' 11" × 8"

Woollens

- F26 'Peacock and Dragon' woven wool tissue, designed 1878. (Working drawing illustrated Day, p.4. Woollen illustrated Vallance, Plate XXVIII.)
Pink, blue, indigo, etc. 30 yards \times 4' 6", cut into several lengths
(Purchased)
- F27 'Honeycomb' wool treble-cloth, designed 1876. (For original design see A39.)
Blue and natural. 2' 0" \times 4' 7"
(Purchased)
- F32 'Bird' woven wool tissue, originally designed 1878 for the drawing-room at Kelmscott House. (Illustrated Crow, colour plate.)
Red, pink, etc. 1' 0" \times 1' 6"
(Bequeathed by A. H. Mackmurdo, Esq.)
- F269 Blue, yellow, red, etc. Two curtains, each 6' 0" \times 4' 0"
(Purchased)
- F33 'Tulip and Net' woven wool tissue designed c. 1890.
Pale blue, indigo, etc. Curtain 10' 10" \times 5' 2"
(Presented by Miss F. J. Lefroy)
- F49 *Wool treble cloth*
Blue, green, cream and pink. 11" \times 2' 10½"
(Presented by Miss B. Goshawk)
- F158 'Diagonal Trail' woven wool tissue. Morris's last design for woven wool.
Green, indigo, etc. 3' 0" \times 5' 7"
(Purchased)
- F160 'Crown Imperial' 1876. Although this name is popularly ascribed to it, the fabric always appears in the firm's catalogues as the Mohair Damask.
Green. 3' 0" \times 4' 6"
(Purchased)
- F273 Red. 8" \times 4' 4"
(Presented by Miss F. J. Lefroy)
- F180 'Pomegranate' woven wool tissue.
Green, orange, etc. 1' 2" \times 1' 7"
(Presented by Mrs. W. Davies)
- F216 *Woven wool tissue design similar to 'Musgrove' Utrecht velvet.*
Light and dark green. 13' 9" \times 3' 0"
(Bequeathed by Miss M. A. Sloane)

Group G. Furniture

As with several other products of the firm, the early work was characterized by mediaeval inspiration. The majority of it was designed by Philip Webb and consisted of large oak pieces, similar to those painted by William Morris and Edward Burne-Jones for their Red Lion Square lodgings and Red House. Ford Madox Brown designed some plain green-stained furniture and rush-seated chairs made by the firm for his personal use.

The 'Morris' chair, well-known in this country and the United States, was an adaptation of a traditional Sussex pattern, as were the rush-seated chairs, both of which became very popular.

From the 1890's onwards various pieces of furniture were designed by George Jack and others, which were examples of fine cabinet-making but conventional in style.

Contrary to the general belief, William Morris did not personally design any items of furniture for the firm.

- G1 'The Saville' armchair, probably designed by George Jack, c. 1890. Mahogany; originally upholstered in Morris Utrecht velvet, now re-covered with reproduction 'Strawberry Thief' chintz. (see F124.)
Overall size: Height 3' 1", width 2' 0", depth 2' 4"
(Presented by Miss F. J. Lefroy)
- G2 'Morris' adjustable back armchair Not designed by William Morris but developed by Philip Webb from a Sussex type, c. 1866. Ebonized mahogany, upholstered in Utrecht velvet.
Overall size: Height 3' 2", width 2' 5", depth 2' 9"
(Presented by Miss F. J. Lefroy)
- G38 Ditto. Belonged to William Morris.
Overall size: Height 3' 2", width 2' 5", length 2' 9"
(Presented by the Misses J. and N. Larkin)
- G24
G24a Two chairs Designed by William Burges, c. 1870. Seats and backs re-upholstered at some time in red Morris Utrecht velvet; red enamel and gilt decoration and the backs painted with a merman and a mermaid by Edward Burne-Jones.
Overall size: Height 2' 8", width 1' 5", depth 1' 3"
(Presented by Mrs. Hitch)
- G25 Cabinet One of a pair designed by Philip Webb, c. 1865; cupboard door panels painted with classical figures by William De Morgan. Oak, with two cupboards and curved canopy.
Overall size: Height 7' 11", width 3' 8", depth 1' 7" (See Plate I.)
(Purchased)
- G26 Settle Probably designed by A. H. Mackmurdo (1851-1942) or Herbert P. Horne (1864-1916), members of the Century Guild and

friends of the donor. Purchased from Morris and Company, c. 1893. Mahogany framework with canework seat and panels. High back and sides have curtains of Morris chintz, 'Tulip', to match the covering of upholstery and two cushions. Curtains are lined with 'Borage' chintz.

Overall size: Height 5' 3", width 6' 3", depth 2' 3"

(Presented by Miss M. L. Wooldridge)

- G27 *Pair of armchairs* of the type adapted from a traditional Sussex pattern and made from the 1870's onwards. Turned wood with rush seats.

Overall size: Height 2' 10", width 1' 7", depth 1' 4"

(Purchased)

- G29 *Armchair* type as above, but rails differ slightly.

Overall size: Height 2' 9½", width 1' 7", depth 1' 4½"

(Presented by Miss A. Rigby)

- G28 *Settle* type as above.

Overall size: Height 2' 9½", width 4' 8", depth 1' 4"

(Purchased)

- G30 *Pair of chairs* type as above.

- G30a Overall size: Height 2' 9", width 1' 4½", depth 1' 2"

(Presented by Miss A. Rigby)

- G35 *Two settles* type as above.

- G35a Overall size: Height 2' 9½", width 4' 8", depth 1' 4"

(Presented by Lady Richmond)

- G32 *Mantelpiece* Made by Morris and Company, c. 1876, for The Fine Art Society, Bond Street, London, W.1. Mahogany, carved with vine motif. Two brass 'dogs' in form of serpents at either side.

Overall size: Height 6' 1", width 7' 4", depth of shelf 11"

(Purchased)

- G37 *Dining table* designed by George Jack. Mahogany, with eight legs, connected by Y-shaped stretchers. Inlay decoration on edge of table and legs. Removable plate glass top.

Overall size: Height 2' 6", length 8' 0", width 3' 9"

(Purchased)

Group H. Personal Relics

- H1 *Helmet and sword* designed by William Morris, 1857, as models for the mural paintings in the Oxford Union and executed by a smith near Oxford Castle. (Exhibited WMC. See Mackail, Vol. I, p. 120. Helmet illustrated Crow, p. 36.)

Helmet: Height 2' 0" Sword: Length 3' 10"

(Presented by Professor J. W. Mackail)

- H2 *Candlestick* designed by Philip Webb, c. 1861. One of a pair used by William Morris on his desk.
Brass: Height 10 $\frac{3}{4}$ "
(Presented by Dr. Robert Steele)
- H3 *Cup and saucer* Flemish earthenware with greenish-yellow glaze and blue spots. Used by William Morris at the Burne-Jones's house at Fulham; it was kept there specially for his use because he objected to the small size of their coffee cups.
H3a Cup: Dia. 4 $\frac{1}{4}$ " Saucer: Dia. 6"
(Presented by Professor J. W. Mackail)
- H4 *Snuff box* used by William Morris.
Wood inlaid with mother-of-pearl. Height 1 $\frac{1}{4}$ ", width 2 $\frac{1}{4}$ ", length 4 $\frac{1}{2}$ "
(Presented by Dr. Robert Steele)
- H5 *Scarf pin* given by the Morris children to their playmate, T. S. Watson of Walthamstow, c. 1850.
Gold filigree. Length 2 $\frac{1}{2}$ "
(Presented by Miss Margaret Watson)
- H6 *Lock of William Morris's hair* given to Lady Burne-Jones.
(Presented by Professor J. W. Mackail)
- H8 *Horn mug and brass corkscrew* used by Philip Webb.
H9 Mug: Height 3 $\frac{3}{4}$ " Corkscrew: Length 2 $\frac{1}{4}$ "
(Presented by Miss Dorothy Walker)
- H10 *Satchel* used by William Morris to carry books when going to London. (See MM. Vol. IX, p. xvi. Vol. XXIV, p. xx.)
Size: 13" x 13"
(Presented by Miss Dorothy Walker)
- H11 *Cloak, sideless gown and a gown* designed by William Morris, c. 1857 for use by Jane Burden, later his wife, when posing as his model. (See illustration, Crow, p. 34.)
H12 H13 White coarse linen and pink serge.
(Presented by the L.C.C. Central School of Arts and Crafts)
- H15, a-e *Six plates* Chinese stoneware with greenish-blue glaze and underglaze decoration in blue, of trees, pagodas and bridge. Given by Mrs. Jane Morris to the donor's mother, c. 1898.
Dia. 6 $\frac{1}{4}$ " each.
(Presented by Miss Lyndon Lang)
- H16 *Lock of William Morris's hair* Mounted in silver case, with 'William Morris 1834-1896' in repoussé.
Height 3 $\frac{1}{2}$ " x 3"
(Bequeathed by Mrs. A. J. Tozer)

- H26 *Chair* made by an apprentice for William Morris to use when tapestry weaving. Wood, painted with floral decorations. Semi-circular shape. Cushion covered with 'Medway' chintz.
Overall size: Height 2' 1", width 2' 5½", depth 1' 8"
(Presented by Dr. C. E. Newman, C.B.E.)
- H27 *Smock* worn by William Morris, c. 1883 onwards. Made from 'Borage' chintz, yellow on white.
(Presented by Mrs. Campbell Thompson)
- K776 '*The Herball or Generall Historie of Plantes*' by John Gerard. Third edition, published 1636. From the library of William Morris.
(Purchased)

Group J. Manuscripts

BY WILLIAM MORRIS

Illuminated Manuscripts

Morris's interest originated in his student days. It was in the early 1870's, however, that he produced the majority of his illuminated work, the first completed book being of his own verses made as a birthday present for Georgiana Burne-Jones. Embellished with decorative initials, floral patterns and sometimes with diminutive figures painted in by Burne-Jones or Charles Fairfax Murray (1849-1919), the texts were of slightly differing scripts derived from the early Renaissance school. Modern scribes and illuminators owe much to Morris's work in these fields.

- J578 *Volume of experimental and rejected leaves* for 'Horace', 'Omar Khayyam' and 'The Lovers of Gudrun' 1870-4. Written on vellum in script with some decoration sketched in; bound in morocco by Douglas Cockerell, 1902. Inscribed: 'S.C. Cockerell from Jane Morris. Jan. 29, 1899' (Exhibited WMC).
Size 6¾" × 5"
(Purchased)

Holograph Manuscripts, etc.

- J142 '*The Days to Come*' Poem (first published 1885.)
- J143 '*Unjust War*' Placard on the Turkish Question, 1877.
- J145 '*Love's Gleaning-Tide*' Poem, 1872.
- J146 '*The Mythology and Religion of the North*' Summarized statement, c. 1876.
- J147 '*How Siegfried was Slain*' Transcription from the 'Niebelungenlied'.
- J148 '*The Three Seekers*' Poem, 1872.
- J149 '*Silence and Pity*' Poem, n.d.

- J150 'O Fair Gold Goddess' Translation of the poem by Vilhjálmr Vandráedaskáld. Translated this is 'William the Troublesome Poet' and the poem is evidently by Morris himself.
- J151 'The Division of Labour' Notes, n.d.
- J152 'October' Poem for 'The Earthly Paradise', 1869.
- J153 'As this thin thread' Poem, 1865-70.
- J154 'The Story of Gudrun' Abstract from the 'Luxdoela Saga'.
- J155 'Quia amore langueo' Transcription of 15th-century poem.
(J142-J143, J145-J155 presented by Mrs. J. W. Mackail)
- J161 'The Lovers of Gudrun' Brief note, 1869, on the poem which forms part of 'The Earthly Paradise'.
- J162 'She and He' Typescript copy of William Morris's last poem, 1896.
(J161-J162 presented by Professor J. W. Mackail)
- J186 'The Willow and the Red Cliff' Two typescript copies of William
J186a Morris's first poem, written 1855.
(Presented by Mrs. J. W. Mackail)
- J196 'So many stories written here' Copy by May Morris of verses written by her father in Jenny and May's volume of 'The Earthly Paradise'.
(Presented by Dr. Robert Steele)

Letters

- J1, J2, J2a To his sister, Emma 1848 and 1849. (Published Mackail, Vol. I, p. 22. Henderson pp. 3-6)
- J3-J69 To his mother 1855-93. (Several published Mackail and Henderson.)
J71-J75
- J70, J76 To his sister, Henrietta 1895.
(J1-J76 presented by Dr. Robert Steele)
- J81-J133 To J. Bruce Glasier 1886-96. (Several published 'William Morris
J136-J141 and the early days of the Socialist Movement' by Bruce Glasier, 1921, Appendix II, and MM. Vol. XX.)
(Presented by Mrs. J. Bruce Glasier)
- J144 To Mrs., later Lady, Georgiana Burne-Jones 1884.
(Presented by Mrs. J. W. Mackail)
- J356 To unknown correspondent Acknowledging MSS from Italy, 1874.
(Presented by J. Coxall, Esq.)
- J357 To Signor Tochatti 1893.
(Purchased)
- J358 To H. A. Barker at The Socialist League Office, E.C., 1888.
J359 (Presented by A. S. M. Barker, Esq.)

- J362 To *Angela Mackail* 1894.
(Presented by *Mrs. Angela Thirkell*)
- J532 To *W. Manson* 1881, about D. G. Rossetti. (Published Mackail Vol. II, p. 92.)
(Purchased)
- J533-J542 To *Charles Faulkner* 1871-88. (Published Mackail, Vol. I, p. 241. Vol. II, pp. 119, 123.)
- J543 To *Kate Faulkner* 1890. (Part published Mackail, Vol. I, p. 233.)
- J544 To *Lucy Orrinsmith, née Faulkner*, 1877.
(J533-J544 presented by *Mrs. Hitch*)
- J556 To his sister, *Emma* n.d. but c. 1871-3.
(Presented by *Miss Effie Morris*)
- J557 To a relative Fragment of an undated letter.
(Presented by *Miss Effie Morris*)
- J591-J593 For *Morris and Company* to *F. R. Leach* 1867-8.
(Presented by *Francis Leach, Esq.*)
- J839 To *Messrs. Smith* concerning rugs for Lecture Hall, 1896.
(Presented by *E. Kersley, Esq.*)
- J840 To *Charles Rowley* concerning a visit to Kelmscott Manor, July 1. Postmarked card 1893.
(Presented by *E. Kersley, Esq.*)
- J842 To *Franklyn Peterson* concerning a translation of the *Volsunga Saga*. Sept. 12. 94.
(Presented by *Professor Raymond Bennett*)

BY MEMBERS OF THE MORRIS CIRCLE

Holograph Manuscripts, etc.

- J160 '*The Earthly Paradise*' Poem by *Alfred Noyes* (Poet: b. 1880), 1933, for *Walthamstow Morris Centenary* publication '*Appreciations of William Morris*'.
(Presented by the author)
- J163-J166 Two notebooks and MS. notes compiled by *Professor J. W. Mackail* for his '*Life of William Morris*' published 1899.
(Presented by *Mrs. J. W. Mackail*)
- J184 *Contract*, 1899, between *Philip Burne-Jones* and *J. H. Dearle* for the use by *Morris and Company* of a cartoon by *Edward Burne-Jones*.
(Presented by *Mrs. J. W. Mackail*)
- J185 Copy of minutes of a meeting of *Morris and Company* held 1874 to discuss the firm's dissolution.
(Presented by *Mrs. J. W. Mackail*)

- J189 Notes compiled by Canon R. W. Dixon on his recollections of William Morris. (See Mackail, Vol. I, p. 41.)
(Presented by Mrs. J. W. Mackail)
- J191 Notes compiled by May Morris, 1934, for Morris Centenary broadcast. (Published 'Philobiblon', 1934, Vol. VII, No. 4, p. 192.)
(Presented by Mrs. J. W. Mackail)
- J192 'William Morris on Law and Lawyers or Some Socialists and the Law' by H. A. Barker. n.d.
(Purchased)
- J193 'Unique Libraries and their Owners (Obscure and Notable)' by H. A. Barker, c. 1905.
(Purchased)
- J194 Notes compiled by H. A. Barker about Morris and Socialism, 1897.
(Purchased)
- J195 Memorial Sermon for William Morris, given at Kelmscott, 1896.
(Presented by Dr. Robert Steele)
- J200-J226 'Appreciations of William Morris' Original MSS. by Gordon Bottomley, Holbrook Jackson, Herbert Read, G. B. Shaw, Hugh Walpole, etc., for book of same title published by Walthamstow Antiquarian Society, 1934. Bound volume.
(Collected)
- J361 Notes compiled by A. H. Mackmurdo on William Morris, 1938.
(Bequeathed by A. H. Mackmurdo, Esq.)
- J363 Speech written by Stanley Baldwin (statesman and writer: 1867-1947) for opening of Morris Centenary Exhibition, Victoria and Albert Museum, 1934.
(Presented by Oliver, Lord Baldwin)
- J561 Notes and sketches of embroidery by May Morris, c. 1905.
(Presented by the Victoria and Albert Museum)
- J849 Account sent by Morris and Company to F. R. Leach. July 22 1869.
(Presented by Francis Leach, Esq.)

Letters

- J77 Emma Morris to Jenny Morris, 1887.
(Presented by Dr. Robert Steele)
- J78-J80 Professor J. W. Mackail to J. Bruce Glasier, 1899 and 1900.
(Presented by Mrs. J. Bruce Glasier)
- J134 May Morris to J. Bruce Glasier, March 16th. 1891.
(Presented by Mrs. Bruce Glasier)
- J135 H. Halliday Sparling to J. Bruce Glasier, March 27th. 1891.
(Presented by Mrs. Bruce Glasier)

- J156 *Philip Webb* to H. A. Barker, 1887.
(Presented by A. S. M. Barker, Esq.)
- J157 *May Morris* to Hoxton Branch of the Socialist League, 1886.
(Purchased)
- J158 *H. A. Barker* to Thomas Edmunds, 1888.
(Presented by A. S. M. Barker, Esq.)
- J159 *Walter Crane* to H. A. Barker, 1896.
(Purchased)
- J167-J183 *Professor J. W. Mackail and Philip Webb* Correspondence between. 1896-99.
(Presented by Mrs. J. W. Mackail)
- J187 *Canon R. W. Dixon* to Professor J. W. Mackail, 1899.
J187a (Presented by Mrs. J. W. Mackail)
- J197, a-f *Philip Webb and Hopton-Wood Stone Co.*, 1896, regarding the gravestone of Mrs. Morris, senior.
(Presented by Dr. Robert Steele)
- J360 *T. E. B. Guy* to George Bosworth, 1896.
(Presented by George Bosworth, Esq.)
- J364 *Mr. and Mrs. William Morris, senior*, to Miss Davis, 1840-8.
(Presented by Mrs. Angela Thirkell)
- J384 *Mrs. William Morris, junior*, to her daughter, May, 1896.
- J385 *Society for the Protection of Ancient Buildings* to May Morris, 1926.
- J387-J432 *May Morris and Emery Walker* Correspondence between. 1896-
J434-J467 1933.
J470-J530
- J433 *Morris and Company* to May Morris, 1917.
(J384-J385, J387-J467, J470-J530 presented by Miss Dorothy Walker)
- J469 *Walter Crane* to A. G. Barker, 1897.
(Presented by Miss E. Twynam)
- J531 *Letter book of the Kelmscott Press*, copies of correspondence from Sydney Cockerell, 1894-6.
(Presented by Sir Sydney Cockerell)
- J545 *Jane Morris* to Lucy Faulkner, March 2nd. (1896), concerning William Morris's illness.
(Presented by Mrs. Hitch)
- J547 *D. G. Rossetti* to Charles Faulkner, 1861.
J548 (Presented by Mrs. Hitch)
- J549 *D. G. Rossetti* to Miss Faulkner, c. 1865.
(Presented by Mrs. Hitch)

- J551 *Philip Webb* to Charles Faulkner, 1887.
(Presented by Mrs. Hitch)
- J552 *Philip Webb* to Lucy Orrinsmith, née Faulkner, 1900.
(Presented by Mrs. Hitch)
- J553 *Georgiana Burne-Jones* to Lucy Orrinsmith, née Faulkner, 1905.
(Presented by Mrs. Hitch)
- J554 *Edward Burne-Jones* to Kate Faulkner, n.d.
(Presented by Mrs. Hitch)
- J558 *Jane Morris* to Effie Morris, 1908.
(Presented by Miss Effie Morris)
- J559 *May Morris* to Effie Morris, 1932 and 1937.
J560 (Presented by Miss Effie Morris)
- J584, J585 *J. R. Holliday* to Sir Sydney Cockerell, 1920 and 1921.
J586 *May Morris* to Sir Sydney Cockerell, 1921.
J587 *Birmingham Art Gallery* to Sir Sydney Cockerell, 1927, re Cupid and Psyche woodcuts.
J588 *Loyd Haberly* to Sir Sydney Cockerell, 1934, re Cupid and Psyche drawings.
(J.584-J588 all inserted in K775, Cupid and Psyche. Purchased)
- J590 *R. Catterson-Smith* to Percy A. Wells, giving his personal impressions of William Morris's character, 1906.
(Presented by Miss K. Wells)
- J594, J595 *George Wardle, for Morris and Company*, to F. R. Leach, 1879.
(Presented by Francis Leach, Esq.)
- J596 *Oxford Union Society Treasurer* to F. R. Leach, 1875, about decorations of Debating Hall roof.
(Presented by Francis Leach, Esq.)
- J608 *Walter Crane* to Cosmo Rowe concerning his portrait of William Morris, 1905.
(Presented by E. Kersley, Esq.)
- J865 *May Morris* to Mr. Campbell Thompson, 1925, requesting that he might act as an executor for her will.
(Presented by Mrs. Campbell Thompson)

Group K. Books and Book Design

EARLY TYPOGRAPHICAL WORK

A considerable time before William Morris set up the Kelmscott Press, he was interested in fine printing. Two projects which he planned with Edward Burne-Jones were editions of 'The Earthly Paradise', 1865, and 'Love is

Enough', 1871, neither of which was published. Morris also had a hand in the typography of other editions of his own works and in several book-bindings.

- K66 'The House of the Wolfings and all the Kindreds of the Mark' by William Morris. Chiswick Press. First edition, published by Reeves and Turner, 1889. Title page designed by William Morris. Basel type. Crown 8vo. Inscribed 'To Isy with best love from William Morris, Jan. 7th 1889' (to his sister, Isabella).
(Purchased)
- K67 Ditto. Inscribed by Jenny Morris 'To dear Ada with Jenny's fond love Great Malvern, March 3rd 1889'.
(Purchased)
- K896 Ditto. With pencilled corrections and printer's notes for a revised edition.
(Presented by the Misses Jacobi)
- K68 'The Story of Gunnlaug the Worm-tongue and Raven the Skald' translated from the Icelandic. Chiswick Press. Unpublished edition printed for William Morris, 1891. Black letter, after Caxton. Initials left blank for rubrication by hand. 8vo. One of 75 copies on hand-made paper.
(Purchased)
- K76 'The Roots of the Mountains' by William Morris. Chiswick Press. First edition, published by Reeves and Turner, 1890. Basel type. 8vo. One of 250 copies on Whatman paper. Bound in 'Honey-suckle' chintz.
(Purchased)
- K775 'Love is Enough' and 'Cupid and Psyche' by William Morris. Bound volume containing trial page of the former, c. 1871 and borders designed by William Morris and Edward Burne-Jones; proofs of 45 wood engravings by the latter for 'Cupid and Psyche' from the projected edition of 'The Earthly Paradise', c. 1865 (one of 8 sets printed under Emery Walker's direction); 5 trial pages of the same from the projected Kelmscott Press edition, 1897. Small folio. Given by Mrs. Morris to Sir Sydney Cockerell, c. 1898. Inscribed 'S. C. Cockerell Nov 30 1900'.
(Purchased)
(See also K774 and R193 below)

Illustrations by Edward Burne-Jones

- D194- Original designs for 'The Ring given to Venus', 'Pygmalion',
D222 'Cupid and Psyche' and 'The Garden of the Hesperides' for the projected edition of 'The Earthly Paradise' 1865-8. Various media.
(Purchased)

- K21, *Trial proofs* of woodcuts and wood engravings for 'The Earthly
 K21a, Paradise' 1865-8 and for 'Love is Enough', c. 1871.
 K23-24, (K21, 23, 24, 26 presented by Mrs. J. W. Mackail. Remainder
 K26, purchased)
 K709-730,
 K778-794

BOOK-BINDINGS

- K57 'The Earthly Paradise' by William Morris. Reeves and Turner, 1890. 8vo. Cloth binding with stamped gold pattern designed by William Morris. White cloth.
 (Presented by Dr. Robert Steele)
- K62 Ditto. Blue cloth.
 (Purchased)
- K648 Ditto. Green cloth.
 (Purchased)
- K678 Ditto. Red cloth (Longmans, 1910).
 (Purchased)
- K61 'The Story of the Volsungs and Niblungs' Translated from the Icelandic by Eiríkr Magnússon and William Morris. F. S. Ellis, 1870. Crown 8vo. Green cloth binding with stamped gold pattern designed by Philip Webb. Inscribed 'Emma Oldham from her affectionate Brother William Morris'.
 (Purchased)
- K63 'Love is Enough or the Freeing of Pharamond: A Morality' by William Morris. Ellis and White, 1873. 8vo. Green cloth binding with stamped gold pattern designed by William Morris. Inscribed 'Emma Oldham from her most affectionate Brother William Morris. Dec. 7th 1872'.
 (Purchased)
- K64 Ditto. Second edition, 1873.
 (Purchased)
- K542-4 'The Saga Library' Stories translated from the Icelandic by Eiríkr Magnússon and William Morris. Quaritch, 1891-1905. Crown 8vo. Half bound green leather with stamped gold pattern designed by William Morris.
 (Purchased)
 (See also K76 above.)

THE KELMSCOTT PRESS

The setting-up of a hand-printing press was Morris's last venture, which he started in 1891 in collaboration with his friend, Emery Walker. Taking

15th-century books as his models, he designed two type-faces—the 'Golden' and the 'Troy' (with a smaller version of the latter called the 'Chaucer')—and also many decorative borders and initial letters. Edward Burne-Jones designed the majority of the illustrations, including those for 'The Works of Geoffrey Chaucer', Morris's masterpiece. Special hand-made paper and black ink were used and the books bound in half holland or white pigskin. The Kelmscott Press was the forerunner of many other private presses and of better standards of printing generally.

Books

- K1 'Poems by the Way' by William Morris. Golden type, in black and red, on vellum. 1891. Sold by Reeves and Turner. Stiff red vellum binding. Presentation copy from William Morris to his sister, Isabella Gilmore. Small 4to.
(Purchased)
- K2 'The Life and Death of Jason' A Poem by William Morris. Troy, and some Chaucer type, in black and red, on paper. Two woodcuts designed by Edward Burne-Jones. 1895. Vellum binding. Large 4to.
(Presented by Miss Demain-Saunders)
- K3 'Of the Friendship of Amis and Amile' Done out of the ancient French by William Morris. Chaucer type, in black and red, on paper. Woodcut title. 1894. Vellum binding. 16mo.
(Purchased)
- K4 'Laudes Beatae Mariae Virginis' Latin poems taken from a Psalter written in England c. 1220, edited by S. C. Cockerell. Troy type, in black, red and blue, on paper. 1896. Half holland binding. Large 4to.
(Purchased)
- K5 'News from Nowhere: or, an Epoch of Rest, being some Chapters from a Utopian Romance' by William Morris. Golden type, in black and red, on paper. Woodcut designed by C. M. Gere, R.A. (1869-1957), 1892. Sold by Reeves and Turner. Half holland binding. 8vo.
(Purchased)
- K6 'A Dream of John Ball and A King's Lesson' by William Morris. Golden type, in black and red, on paper. Woodcut designed by Edward Burne-Jones. 1892. Sold by Reeves and Turner. Presentation copy from William Morris to Aglaia Coronio. Vellum binding. Small 4to.
(Purchased)

- K7 'The Wood beyond the World' by William Morris. Chaucer type, in black and red, on paper. Woodcut designed by Edward Burne-Jones. 1894. Vellum binding. 8vo.
(Presented by Miss Demain-Saunders)
- K8 'The Story of the Glittering Plain: Which has also been called the Land of Living Men or the Acre of the Undying' by William Morris. Golden type, on paper. 1891. Sold by Reeves and Turner. Stiff vellum binding. Small 4to. (See also K449 below.)
(Presented by Miss Demain-Saunders)
- K9 'Utopia' by Sir Thomas More. Reprint of the second edition of Ralph Robinson's translation. Foreword by William Morris. Edited by F. S. Ellis. Chaucer type, with reprinted title in Troy, in black and red, on paper. 1893. Sold by Reeves and Turner. Vellum binding. 8vo.
(Presented by Miss Demain-Saunders)
- K10 'The Sundering Flood' by William Morris. Overseen for the Press by May Morris. Chaucer type, in black and red, on paper, with map by H. Cribb. 1897. Half holland binding. 8vo.
(Purchased)
- K11 'The Well at the World's End' by William Morris. Chaucer type, in black and red, in double columns, on paper. Four woodcuts designed by Edward Burne-Jones. 1896. Half holland binding. Large 4to.
(Presented by Mrs. William Morris in memory of her husband, 1897)
- K12 'The Tale of the Emperor Coustans and of Over Sea' Done out of the ancient French by William Morris. Chaucer type, in black and red, on paper. Two woodcut titles. 1894. Vellum binding. 16mo.
(Purchased)
- K13 'Sidonia the Sorceress' by William Meinhold. Translated by Francesca Speranza, Lady Wilde. Golden type, in black and red, on paper. 1893. Half holland binding. Large 4to.
(Presented by Mrs. William Morris in memory of her husband, 1897)
- K905 Ditto.
(Bequeathed by Miss M. A. Sloane)
- K1023 Ditto.
(Presented by West Ham Borough Library)
- K14 'The Water of the Wondrous Isles' by William Morris. Chaucer, and some Troy, type, in black and red, in double columns, on paper. 1897. Vellum binding. Large 4to.
(Presented by Miss Demain-Saunders)

- K15 'The History of Godefrey of Boloigne and of the Conquest of Iherusalem' Reprinted from Caxton's edition of 1481. Edited by H. Halliday Sparling. Troy, and some Chaucer, type, in black and red, on paper. Woodcut title, 1893. Vellum binding. Large 4to.
(Presented by Mrs. William Morris in memory of her husband, 1897)
- K16 'The Nature of Gothic: A Chapter of The Stones of Venice' by John Ruskin. Preface by William Morris. Golden type, on paper. 1892. Published by George Allen. Stiff vellum binding. Small 4to.
(Purchased)
- K17-17b 'The Golden Legend' by Jacobus de Voragine. Translated by William Caxton. Edited by F. S. Ellis. Golden type, on paper. Woodcut title, and two woodcuts designed by Edward Burne-Jones. 1892. Published by Bernard Quaritch. Half holland binding. 3 volumes. Large 4to.
(Purchased)
- K18 'The Life of Thomas Wolsey, Cardinal Archbishop of York' by George Cavendish. Edited by F. S. Ellis from the author's autograph MS. Golden type, on paper. 1893. Sold by Reeves and Turner. Rebound in vellum on stiff boards by H. Wood. 8vo.
(Purchased)
- K20 'The Works of Geoffrey Chaucer' Edited by F. S. Ellis. Chaucer, and some Troy, type, in black and red, on paper. Woodcut title, and 87 woodcuts designed by Edward Burne-Jones. 1896. Bound in half holland. Folio.
(Purchased)
- K255 'The Defence of Guenevere, and other Poems' by William Morris. Golden type, in black and red, on paper. 1892. Sold by Reeves and Turner. Vellum binding. Presentation copy from William Morris to Lady Burne-Jones. Small 4to.
(Purchased)
- K256 'The Poems of William Shakespeare' Edited by F. S. Ellis. Golden type, in black and red, on paper. 1893. Sold by Reeves and Turner. Vellum binding. 8vo.
(Purchased)
- K257 'Atalanta in Calydon: A Tragedy' by Algernon Charles Swinburne. Troy, and some Chaucer, type, and Greek type designed by Selwyn Image (1849-1930), in black and red, on paper. Woodcut title. 1894. Vellum binding. Presentation copy from William Morris to Lady Burne-Jones. Large 4to.
(Purchased)
- K258 'The Shepherdes Calender: Conteyning Twelve Aeglogues, proportionable to the Twelve Monethes' by Edmund Spenser. Edited by

F. S. Ellis. Golden type, in black and red, on paper. 12 illustrations designed by A. J. Gaskin (1862-1928). 1896. Half holland binding. Presentation copy from Edward Burne-Jones to his wife. Medium 4to.

(Purchased)

- K259 '*Psalmi Penitentiales*' An English rhymed version of the Seven Penitential Psalms. Edited by F. S. Ellis. Chaucer type, in black and red, on paper. 1894. Presentation copy from William Morris to Lady Burne-Jones. 8vo.
(Purchased)
- K260 '*A Note by William Morris on his Aims in founding the Kelmscott Press, together with a Short Description of the Press by S. C. Cockerell, and an annotated List of the Books printed thereat.*' Golden, with some Troy and Chaucer, type, in black and red, on paper. Woodcuts designed by William Morris and Edward Burne-Jones. 1898. Half holland binding. Presentation copy from S. C. Cockerell to J. W. Mackail. 8vo.
(Purchased)
- K444 '*The Romance of Syr Ysumbras*' Edited by F. S. Ellis after the edition printed by J. O. Halliwell from the MS in the Library of Lincoln Cathedral. Chaucer type, in black and red, on paper. Woodcut designed by Edward Burne-Jones. 1897. Half holland binding. 8vo.
(Purchased)
- K445 '*Biblia Innocentium: being the Story of God's Chosen People before the Coming of Our Lord Jesus Christ upon Earth*' written anew for children by J. W. Mackail. Golden type, on paper. 1892. Vellum binding. 8vo.
(Purchased)
- K446 '*Ballads and Narrative Poems*' by Dante Gabriel Rossetti. Golden type, in black and red, on paper. 1893. Published by Ellis and Elvey. Vellum binding. 8vo.
(Purchased)
- K447 '*Sonnets and Lyrical Poems*' by Dante Gabriel Rossetti. Golden type, in black and red, on paper. 1894. Published by Ellis and Elvey. Vellum binding. 8vo.
(Purchased)
- K448 '*Some German Woodcuts of the Fifteenth Century*' being thirty-five reproductions from books that were in the library of William Morris. Edited by S. C. Cockerell. Golden type, in black and red, on paper. 1898. Half holland binding. Large 4to.
(Purchased)

- K449 *'The Story of the Glittering Plain which has been also called the Land of Living Men or the Acre of the Undying'* by William Morris. Troy, and some Chaucer, type, in black and red, on paper. Twenty-three woodcuts designed by Walter Crane, and woodcut title. 1894. Leaflet concerning publication inset. Vellum binding. Large 4to. (See also K8 above.)
(Purchased)
- K674 *'Syr Perecyvelle of Gales'* Overseen by F. S. Ellis after the edition edited by J. O. Halliwell from the Thornton MS in the Library of Lincoln Cathedral. Chaucer type, in black and red, on paper. Woodcut designed by Edward Burne-Jones. 1895. Half holland binding. 8vo.
(Purchased)
- K675 *'The Order of Chivalry'* and *'L'Ordene de Chevalerie'* The first translated from the French by William Caxton and reprinted from his edition of 1484, edited by F. S. Ellis. The second with translation by William Morris. Chaucer type, in black and red, on paper. Woodcut designed by Edward Burne-Jones. 1893. Vellum binding. Small 4to.
(Purchased)
- K694 *'The Story of Sigurd the Volsung and the Fall of the Niblungs'* by William Morris. Chaucer, and some Troy, type, in black and red, on paper. Two woodcuts designed by Edward Burne-Jones. 1898. Vellum binding. Small folio.
(Purchased)
- K752 *'The Book of Wisdom and Lies'* A book of traditional stories from Georgia in Asia. Translated by Oliver Wardrop from the original by Sul Khan-Saba Orbeliani. Golden type, in black and red, on paper. Woodcut title. 1894. Published by Bernard Quaritch. Vellum binding. 8vo.
(Purchased)
- K818 *'The Tale of King Florus and the Fair Jehane'* Done out of the ancient French by William Morris. Chaucer type, in black and red, on paper. Woodcut title. 1893. Half holland binding. 16mo.
(Purchased)
- K876 *'The Recuyell of the Historyes of Troye'* by Raoul Lefevre. Translated by William Caxton and edited by H. Halliday Sparling. Three volumes in two. Troy and some Chaucer type, in black and red, on paper. Woodcut title. 1892. Vellum binding. Large 4to.
(Purchased)
- K877 *'Sire Degrevaunt'* collected and translated by Robert Thornton. Edited by F. S. Ellis. Chaucer type, in black and red, on paper. Woodcut title by Edward Burne-Jones. 1896. Half holland binding. 8vo.
(Purchased)

- K878 '*Maud*' A Monodrama by Alfred, Lord Tennyson. Golden type, in black and red, on paper. Woodcut title. 1893. Published by Macmillan and Company. Vellum binding. 8vo.
(Purchased)
- K879 '*Hand and Soul*' by Dante Gabriel Rossetti. Reprinted from 'The Germ' for Messrs. Way and Williams of Chicago. Golden type, in black and red, on paper. Woodcut title. 1895. Vellum binding. 16mo.
(Purchased)
- K1005 '*The Love Lyrics and Songs of Proteus*' by Wilfred Scawen Blunt. Golden type, in black and red, on paper. 1892. Woodcut borders and initials. Sold by Reeves and Turner. Vellum binding. Small 4to.
(Purchased)
- K1006 '*Gothic Architecture*' A Lecture for the Arts and Crafts Exhibition Society by William Morris. Golden type, in black and red, on paper. Woodcut initials. 1893. Half holland binding. 16mo.
(Purchased)
- K1007 '*The Poems of John Keats*' Edited by F. S. Ellis. Golden type, in black and red, on paper. Woodcut title. 1894. Vellum binding. 8vo.
(Purchased)
- K1008 '*Epistola de Contemptu Mundi*' by Girolamo Savonarola. Edited by C. Fairfax Murray. Chaucer type, in black and red, on paper. Woodcut title page designed by C. Fairfax Murray and engraved by W. H. Hooper. 1894. Half holland binding. 8vo.
(Purchased)
- K1009 '*The Tale of Beowulf*' Done out of the Old English tongue by William Morris and A. J. Wyatt. Troy and Chaucer types, in black and red, on paper. Woodcut title. 1895. Vellum binding. Large 4to.
(Purchased)
- K1010 '*Child Christopher and Goldilind the Fair*' by William Morris. Chaucer type, in black and red, on paper. Woodcut title. 1895. Half holland binding. 2 volumes. 16mo.
(Purchased)
- K1011 '*Poems chosen out of The Works of Samuel Taylor Coleridge*' Edited by F. S. Ellis. Golden type, in black and red, on paper. Woodcut title. 1896. Vellum binding. 8vo.
(Purchased)
- K1012 '*The Floure and the Leafe, and the Boke of Cupide, God of Love, or the Cuckow and the Nightingale*' Edited by F. S. Ellis. Troy and Chaucer types, in black and red, on paper. 1896. Woodcut initials. Half holland binding. Medium 4to.
(Purchased)

- K1013 'The Earthly Paradise' by William Morris. Golden type, in black and red, on paper. Woodcut titles. 1896-7. Vellum bindings. Eight volumes. Medium 4to.
(Purchased)
- K1014 'The Poetical Works of Percy Bysshe Shelley' Edited by F. S. Ellis. Golden type, in black and red, on paper. Woodcut title. 1894-5. Vellum bindings. 3 volumes. 8vo.
(Purchased)
- K1019 'Poems chosen out of the Works of Robert Herrick' Edited by F. S. Ellis. Golden type, in black and red, on paper. Woodcut title. 1895. Vellum binding. 8vo.
(Purchased)
- K1020 'Love is Enough, or The Freeing of Pharamond: A Morality' by William Morris. Troy and Chaucer type, in black, red and blue, on paper. Two woodcut illustrations designed by Edward Burne-Jones. (See D190, D191.) 1897. Vellum binding. Large 4to.
(Purchased)
- K1021 'The History of Reynard the Foxe' by William Caxton. Edited by H. Halliday Sparling. Troy and Chaucer types, in black and red, on paper. Woodcut title. 1892. Published by Bernard Quaritch. Vellum binding. Large 4to.
(Purchased)

Trial Pages

- K22 'Vitas Patrum, St. Jerome's Lives of the Fathers of the Desert' translated by William Caxton. Golden type. 1894. Large 4to.
Page 75 'Of Saint Jherom . . .' On paper.
(Presented by Mrs. J. W. Mackail)
- K27 'The Tale of Beowulf' Done out of the old English tongue by William Morris and A. J. Wyatt. Troy, and some Chaucer, type, in black and red. 1895. Large 4to.
Pages 51-2 'They see marvellous beasts' and 'Of the sword Hrunting'. On paper.
(Presented by Mrs. J. W. Mackail)
- K33 Pages 65-6 and 79-80 'Hrothgar's farewell' and 'The words of the lord'. On paper.
(Purchased)
- K28 'The Works of Geoffrey Chaucer' Edited by F. S. Ellis. Chaucer, and some Troy, type, in black and red. 1896. Folio.
Pages 243-4 'The Romance of the Rose'. On paper.
(Presented by Professor J. W. Mackail)
- K29 Pages 1-2 and 15-16 Prologue, and 'The Knight's Tale'. On paper.

- K30 *Pages 15-16* On vellum.
- K31 *Pages 1-2* On vellum.
(Presented by Dr. Robert Steele)
- K115, K116 *Illustrated pages 134 and 139.* On proving paper.
- K117-K119 *Illustrated pages 250, 315 and 422.* On hand-made paper.
(Purchased)
- K32 '*Love is Enough, or The Freeing of Pharamond: A Morality*' by William Morris. Troy, and some Chaucer, type, in black, red and blue. 1898. Large 4to.
Frontispiece designed by Edward Burne-Jones. On paper.
(Presented by Dr. Robert Steele)
- K34, K35 '*Froissart's Chronicles*' Projected edition of a translation by Lord Berners. Chaucer, and some Troy, type, in black and red. 1897. Folio.
Two pages Prologue, with woodcut borders. On vellum.
(Presented by Miss May Morris)
- K120 '*The Well at the World's End*' by William Morris. Chaucer type, in black and red, in double columns. 1896. Large 4to.
Page 116 Woodcut of title '*The Chamber of Love in the Wilderness*' only. On paper.
(Purchased)
- K126-
K134 *Nine sheets of decorative borders* designed by William Morris, as used in '*The Waters of the Wondrous Isles*', '*The Works of Geoffrey Chaucer*', etc. Woodcuts on proving paper, 4to, 8vo and folio.
(Purchased)
- K753 '*The Golden Legend*' by Jacobus de Voragine, translated by William Caxton, edited by F. S. Ellis. Golden type, 1892. Published by Bernard Quaritch. 3 volumes. Large 4to.
Pages 451-2 and 461-2. On paper.
(Purchased)
- K880 *Woodcut title page.* On paper.
(Purchased)
- K774 '*Cupid and Psyche*' by William Morris. Projected edition. Troy type. 1897.
Seven trial pages with illustrations designed by Edward Burne-Jones. On paper. 4to and folio. Half holland binding. (See K775 above.)
(Purchased)

Original designs for illustrations by Edward Burne-Jones

- D75 '*When Adam delved and Eve span*' For frontispiece to '*A Dream of John Ball*', first published 1888, re-drawn for the Kelmscott Press

- edition, 1892. Lettering by William Morris (Exhibited WMC).
Pen and ink. Paper size 6" × 5"
(Presented by Professor J. W. Mackail)
- D190 'Azalais and King Pharamond' First sketch for frontispiece to 'Love is Enough', Kelmscott Press edition, 1897.
Pencil. Paper size 10" × 7"
- D191 'Azalais and King Pharamond' Design for the above.
Ink, sepia and white. Paper size 10" × 7"
- D192 'Gudrun setting fire to the House of King Atli' First sketch for illustration to 'Sigurd the Volsung', Kelmscott Press edition, 1898.
Chalk and white. Paper size 10" × 7"
(D190-D192 Purchased)
- D280, a, b Three illustrations for 'The Hill of Venus' by William Morris. Various small sketches in margins. This book, originally intended to be printed by the Kelmscott Press, was never completed due to Morris's death.
Pencil and white. Each paper size 4" × 6½", mounted on card.
(Purchased)
- D281, a, b Photographs for D280, a, b above. Inked over by Robert Catterson-Smith in preparation for woodcuts to be made by W. H. Hooper. Designs, etc., on verso of mounts.
Ink and white. Each paper size 4" × 6½", mounted on card.
(Purchased)

Original designs by William Morris

- A134 Stamps for binding of 'The Works of Geoffrey Chaucer'.
Ink and white. Paper size 7" × 4½"
(Presented by Dr. Robert Steele)
- D238 'Friends in need meet in the wild wood' Drawing for border and lettering for page 286 of 'The Well at the World's End', with illustration by A. J. Gaskin, altered by Burne-Jones (who later did all the illustrations for this book).
Ink and white. Sight size 10¾" × 7½"
(Purchased)
- D239 Title page for 'The Golden Legend'. Drawing for woodcut title enclosed by floral border (see K880, with amended wording).
Ink and white. Sight size 10¾" × 7½"
(Purchased)

Miscellanea

- D193 Historiated initial letters by Edward Burne-Jones. Twelve letters, with classical figures, mythical animals, etc.
Pen and ink. On one sheet. Paper size 9" × 12½"
(Purchased)

- K25 *Leaflets for the Ancoats Brotherhood, 1894.*
 K25a *(Presented by Mrs. J. W. Mackail)*
- K222- *Booklists and Prospectuses of publications of the Kelmscott Press.*
 K240 *(Various donors)*
- K275- *Leaflets and tickets for William Morris Centenary Celebrations at*
 K280 *Kelmscott, 1934.*
(Various donors)
- K521- 'Golden' type A series of publications by Longmans, Green and
 K528 Company, of works by, or translated by, William Morris. Printed
 K549 at the Chiswick Press. Golden type in black and red, on Kelmscott
 K578- Press paper. Boards, with buckram spine. 1898-1903.
 K582, K521-K528, K978-K984 4to; K549, K478-K582 8vo.
 K978- *(Purchased)*
 K984

Pictures, etc. relating to William Morris and his circle

DRAWINGS

- D19 '*Homage to Morris: Morris and his friends in Elysium*' by Walter
 Crane, including portraits of Arnold, Browning, Morris, Swin-
 burne and Tennyson.
 Pencil and ink. Sight size 7" × 5"
(Presented by Sir Frank Brangwyn)
- D21 *Staircase at Kelmscott Manor* by Hanslip Fletcher (1875-1955).
 Chalk. Sight size 12½" × 8½"
(Presented by Sir Frank Brangwyn)
- D45 *Self Portrait* by D. G. Rossetti, 1855.
 Ink and white. Sight size 5½" × 4¾"
(Presented by Sir Frank Brangwyn)
- D55-D72 *Original studies for illustrations to 'The Life of William Morris' by*
J. W. Mackail by Edmund Hort New, M.A., A.R.I.B.A. (1871-
 1931), including Elm House, Walthamstow, Kelmscott House,
 Hammersmith, Kelmscott Manor, Merton Abbey and Red House.
 Ink. Sight sizes 6¼" × 4¼"
(Presented by Professor J. W. Mackail)
- D132 *Kelmscott Manor: bird's-eye view* by E. H. New, not published in the
 above.
 Ink. Sight size 4¼" × 6¼"
(Purchased)

- D181— *Original designs* by E. H. New. D181 Motto of William Morris,
D182 published in the above. D182 Motto on tiles at Red House, not
published in the above.
Ink. Paper sizes $2\frac{1}{4}'' \times 2\frac{1}{4}''$
(Presented by Mrs. J. W. Mackail)
- D133 *Caricature of William Morris giving a lecture on weaving* by Edward
Burne-Jones.
Pencil. Paper size $9'' \times 7''$
(Presented by Mrs. Angela Thirkell)
- D183 *Mrs. Morris seated on the floor* by D. G. Rossetti, 1870.
Pencil. Sight size $12\frac{3}{4}'' \times 19\frac{1}{2}''$
(Purchased)
- D223 *Study for 'Iseult on the Ship'* by William Morris, c. 1857. Portrait
of Jane Burden for an uncompleted oil painting (?).
Pencil and ink. Sight size $18\frac{1}{2}'' \times 15\frac{1}{2}''$
(Purchased)
- D276 *Jenny Morris* attributed to D. G. Rossetti.
Chalk. Sight size $14\frac{1}{2}'' \times 11\frac{1}{2}''$
(Purchased)
- D277 *May Morris* Artist unknown, possibly Miss M. A. Sloane.
Pencil. Paper size $11\frac{1}{2}'' \times 9''$
(Purchased)
- D278 *May Morris* Four drawings by Miss M. A. Sloane.
Pencil. Sight sizes: three at $6'' \times 5\frac{1}{4}''$; one at $7\frac{1}{2}'' \times 5\frac{1}{4}''$
(Purchased)
- D294 *Kelmscott Manor* Ten interior and exterior views of the Manor,
i—xi together with a design for tapestry or embroidery from Morris
and Company, inscribed at top 'A Fruit Garden'. Artist or artists
unknown.
Pencil, watercolour. Sizes range from $5'' \times 7''$ to $8'' \times 12''$
(Purchased)
- K749— *Illustrations to 'The Life of William Morris'* by J. W. Mackail.
K751 Pulls from three of the blocks for Kelmscott House and Kelmscott
Manor. On Kelmscott Press paper. (For items D62, D65 and D66
in entry above.)
Sight sizes: K749, K750 $6'' \times 4''$; K751 $4'' \times 6''$
(Presented by Miss D. Walker)

OILS

- O97 *Meadow at Lechlade* by E. Luker, 1868. Lechlade Church in
background and farm cart to right.
Oil on paper. Sight size $5\frac{1}{2}'' \times 1' 1\frac{1}{2}''$
(Presented by E. Kersley, Esq.)

PRINTS

- P223 *Portrait of William Morris* by Cosmo Rowe (1860-1948). Lithograph. Sight size 10" × 7"
(Purchased)
- P321 *Portrait of William Morris* by Thomas Clark.
Woodcut. Sight size 10" × 9"
(Presented by the artist)

SCULPTURE

- S35 *Bust of William Morris* by Henry Charles Fehr (b. 1867). (Exhibited Royal Academy, 1900.)
Bronze. Height 2' 3". On marble base height 4' 6"
(Presented by J. Passmore Edwards, Esq.)
- S36 *Bust of William Morris* by Arthur John Smith (1846-1919). (Exhibited Royal Academy, 1901. Royal Glasgow Institute of Fine Arts, 1902.)
Plaster. Height 2' 8"
(Purchased)
- S46 *Portrait of William Morris* Bas-relief by Alec Miller, executed from a photograph. Copy, made from the original given to the William Morris Society.
Plaster. 6" × 4½"
(Presented by the William Morris Society)
- S47 *Head of William Morris* by A. J. North. Plaque executed after Morris's death from a photograph. Signed 'A. J. North fec 1900'.
Plaster. 7¼" × 6"
(Presented by Miss J. Larkin)

WATERCOLOURS

- W27- *Kelmscott Manor* Four monochrome studies by Hanslip Fletcher
W30 (1875-1955), 1899.
Wash. Sight sizes: W27 9" × 15½"; W28, W29 9" × 13½";
W30 9¾" × 12¼"
(Presented by Sir Frank Brangwyn)
- W152 *Young man in William Morris's workshop* by Sir Frank Brangwyn (1867-1956).
Watercolour. Sight size 5¼" × 3¼"
(Purchased)
- W157 *William Morris's bedroom, Kelmscott Manor* by Miss M. A. Sloane (c. 1870-1962).
Watercolour. Sight size 9" × 11½"
(Bequeathed by the artist)

- W158 *May Morris in the Tapestry Room, Kelmscott Manor* by Miss M. A. Sloane (c. 1870-1962).
Watercolour. Sight size 11" × 15"
(Bequeathed by the artist)

Miscellanea

- A230-
A247 *Lecture illustrations* Eighteen illustrations, copied by William Morris from various sources, for a lecture 'Some Hints on Pattern-designing' given at the Working Men's College, London, on December 10, 1881.
A230-233 Four large-scale drawings of mediaeval patterns from Fischbach 'Ornamente der Gewebe'.
Watercolour. Paper sizes range from 6' 6" × 4' 6" to 4' 3" × 3' 0"
A234-239 Six drawings mainly derived from the Egyptian plates in Owen Jones 'Grammar of Ornament'.
Ink and watercolour. Paper sizes range from 5' 0" × 2' 3" to 2' 4" × 2' 9"
A240-242 One Assyrian drawing from Owen Jones 'Grammar of Ornament' and two Indian Buddhist designs.
Ink, wash and white. Paper sizes range from 4' 4½" × 2' 6" to 3' 8½" × 1' 3"
A243-244 Pattern types—Cretan, Peruvian, etc.
Sepia. Paper sizes 6' 8½" × 4' 8½" and 7' 0" × 4' 8½" respectively.
A245 Basic pattern types, including stripes, diapers, etc.
Red ink and black watercolour. Paper size 7' 1" × 4' 5"
A246-247 Two drawings, one of basic Fleurs de Lys forms, the other of scale patterns.
Black watercolour. Canvas sizes 6' 6" × 5' 5" and 5' 11" × 5' 5"
(Presented by The Victoria and Albert Museum)
- BL C108 *Pot* Cream earthenware. Used at the Morris and Company workshops, Merton Abbey, for mixing dyes.
Height 7" diameter 8"
- L18 *Necklet* made by May Morris for the donor.
Gold chain, pearls and paste. Length 14½"
(Presented by Miss Lyndon Lang)
- BL M27-
BL M36 *Weaving miscellanea* Bobbins, yarn, silks, spatulas, carding combs and assorted weaving implements, used at the Merton Abbey workshops.
- R190 *Wood block* Portrait of William Morris, drawn and engraved by John Farleigh for Morris Centenary reprint of 'A Note by William

Morris on the Kelmscott Press, etc.' L.C.C. Central School of Arts and Crafts. 1934.

Height $6\frac{1}{2}$ " , width $4\frac{1}{2}$ "

(Presented by J. H. Mason, Esq.)

- R193 *Wood block*—'Cupid leaving Psyche' Trial version for one of a series of wood engravings by Edward Burne-Jones and William Morris for the projected edition of 'The Earthly Paradise', c. 1865. Drawn on the block by William Morris and cut by Lucy Faulkner.
Height $4\frac{1}{4}$ " , width $3\frac{1}{4}$ " , depth 1"
(Presented by Mrs. Hitch)

- BL R218 *Wood block* for hand-printing 'Evenlode' chintz, designed c. 1883.
Height 10" , width 9"

- BL R219 *Block Metal* on wood base, for the discharge printing (indigo method) of 'Borage' chintz, designed 1883.
Height $10\frac{1}{2}$ " , width 9"

- S44 *Three plaques* probably designed by George Jack and (the central panel) by Philip Webb. Modelled in high relief with figures of an old man and a child with birds' nests and inscribed 'Take thy delight in yonder goodly tree' etc. Formerly part of a fireplace in a house at Friern Barnet.

Plaster. Sizes 18" × 19" 29" × 22" 29" × 22"

(Presented by Messrs. Hallett, Fox and White)

Select List of Books

- ARNOT R. Page. William Morris, a vindication. *Martin Lawrence*. 1934.
- BEERBOHM Max. Rossetti and his circle. *Heinemann*. 1922. (Caricatures.)
- BELL Malcolm. Sir Edward Burne-Jones: a record and review. *Bell*. 1898.
- BLUNT Wilfrid. 'Cockerell'. *Hamish Hamilton*. 1964.
- BURNE-JONES Georgiana. Memorials of Edward Burne-Jones. *Macmillan*. 1904.
- COCKERELL S. C. A note by William Morris on his aims in founding the Kelmscott Press, together with a short history of the Press by S. C. Cockerell. *Kelmscott Press*, 1898 and *L.C.C. Central School of Arts and Crafts*. 1934.
- CRANE Walter. William Morris to Whistler. *Bell*. 1911.
- CROW Gerald H. William Morris, designer. *Studio*. 1934.
- DAY Lewis F. The art of William Morris. *Virtue*. 1899. ('Easter Art Annual'; extra number of 'The Art Journal'.)
- DOUGHTY Oswald. A Victorian romantic: Dante Gabriel Rossetti. *Muller*. 1949.
- DRINKWATER John. William Morris: a critical study. *Martin Secker*. 1912.
- ESHLEMAN Lloyd Wendell. A Victorian rebel: the life of William Morris. New York. *Scribner*. 1940.
- EVANS B. Ifor. William Morris and his poetry. *Harrap*. 1925.
- FORMAN H. Buxton. The books of William Morris. *Frank Hollings*. 1897.
- FREDEMAN W. E. Pre-Raphaelitism—a bibliocritical study. *Harvard U.P.* 1965.
- GLASIER J. Bruce. William Morris and the early days of the Socialist movement. *Longmans*. 1921.
- GRENNAN Margaret R. William Morris, mediaevalist and revolutionary. New York. *King's Crown Press*. 1945.
- HENDERSON Philip. Letters of William Morris to his family and friends. *Longmans*. 1950.
- HENDERSON Philip. William Morris, his life, work and friends. *Thames and Hudson*. 1967.
- HOARE Dorothy Mackenzie. The works of Morris and Yeats in relation to early Saga literature. *Cambridge University Press*. 1937.

- HUEFFER Ford Madox. Ford Madox Brown: a record of his life and works. *Longmans*. 1896.
- HUNT William Holman. The story of the paintings at the Oxford Union Society. *O.U.P.* 1906.
- JACKSON Holbrook. William Morris. *Jonathan Cape*. 1926.
- LAHOR Jean. William Morris et le mouvement nouveau de l'art décoratif. Geneva. 1897.
- LETHABY W. R. Philip Webb and his work. *Oxford University Press*. 1935.
- MACKAIL J. W. The life of William Morris. *Longmans*. 1899.
- MADSEN S. T. Sources of Art Nouveau. *Oslo*. 1956.
- MARILLIER H. C. D. G. Rossetti: an illustrated memorial of his art and life. *Bell*. 1899.
- MARILLIER H. C. History of Merton Abbey tapestry works, founded by William Morris. *Constable*. 1927.
- MEYNELL Esther. Portrait of William Morris. *Chapman and Hall*. 1947.
- MEYNELL Viola (editor). Friends of a lifetime: letters to Sir Sydney C. Cockerell. *Jonathan Cape*. 1940.
- MORRIS May. William Morris: artist, writer and Socialist. Volume I: Art and Writings. Volume II: Socialism (with an introduction by G. B. Shaw). *Blackwell*. 1936.
- ROSSETTI Helen M. M. The life and work of Dante Gabriel Rossetti. (Easter Art Annual; extra number of *The Art Journal*.) 1902.
- RUSKIN John. The complete works of John Ruskin. *Macmillan*. 1903-12.
- SCHMUTZLER Robert. Art Nouveau. *Thames and Hudson*. 1964.
- SCOTT Temple. Bibliography of the works of William Morris. *Bell*. 1897.
- SPARLING Henry Halliday. The Kelmscott Press and William Morris, master-craftsman. *Macmillan*. 1924.
- THOMPSON E. P. William Morris: romantic to revolutionary. *Lawrence and Wishart*. 1955.
- THOMPSON Paul. The work of William Morris. *Heinemann*. 1967.
- VALLANCE Aymer. The art of William Morris: a record, with a bibliography by Temple Scott. *Bell*. Chiswick Press. 1897.
- VALLANCE Aymer. William Morris; his art, his writings and his public life. *Bell*. 1897.

VALLANCE Aymer. The decorative art of Sir Edward Burne-Jones. *Virtue*. 1900. ('Easter Art Annual'; extra number of 'The Art Journal'.)

VICTORIA AND ALBERT MUSEUM. Catalogue of an exhibition in celebration of the centenary of William Morris, held at the Victoria and Albert Museum, February-April, 1934. *H.M.S.O.*

VICTORIA AND ALBERT MUSEUM. Catalogue of an exhibition of Victorian and Edwardian decorative arts, held at the Victoria and Albert Museum, October 1952-January 1953. *H.M.S.O.*

VIDALENC Georges. La transformation des arts décoratifs au 19ième siècle: William Morris, son œuvre et son influence. Caen. 1914.

WATKINSON Ray. William Morris as designer. *Studio Vista*. 1967.

The majority of the above and the complete works of William Morris may be seen in the Library, together with numerous pamphlets and news cuttings of the period.

Biographical Notes

Brown, Ford Madox (1821-93)

Painter and designer. Born Calais. 1837-46 studied under Baron Wappers in Antwerp, in Paris and in Rome, where he met Cornelius and Overbeck, members of the German Nazarene or 'Pre-Raphaelite' group. 1845 returned to London on death of his first wife. 1848 took D. G. Rossetti as a pupil for a short time and became close friend. Not asked to join Pre-Raphaelite Brotherhood (founded 1848) but strongly influenced the group and his works of that period may be called entirely 'Pre-Raphaelite'. 1849 married Emma Hill. 1861 one of the founder members of Morris, Marshall, Faulkner & Co. for whom he designed stained glass, tiles and furniture until 1874. 1865 completed painting of 'Work' and held one-man exhibition at 196 Piccadilly. 1878 commissioned to paint murals at Manchester Town Hall. Died London.

Burne-Jones, Sir Edward Coley, Bart. (1833-98)

Painter and designer. Born Birmingham. Originally intended for the Church and entered Exeter College, Oxford, 1852, where he met William Morris. 1855 left the University to take up painting and met D. G. Rossetti who greatly influenced his early work. Mainly self-taught. 1858 assisted with painting Oxford Union murals. 1859, 1862 and 1873 visited Italy and his later paintings reflect the influence of Italian 15th century masters. 1860 married Georgiana Macdonald. 1861 one of the founder members of Morris, Marshall, Faulkner and Co. for whom he designed a great number of tiles, stained glass windows, tapestries, etc., up to the time of his death. 1863 elected Fellow of Royal Society of Painters in Watercolours. From 1877 exhibited pictures at the Grosvenor Gallery, New Gallery, Fine Art Society and abroad. Elected A.R.A. 1885 but resigned 1893. 1894 created Baronet. 1891-6 designed illustrations for the Kelmscott Press. Died Fulham.

Crane, Walter (1845-1915)

Designer, painter, book illustrator and writer on art. Born Liverpool, the second son of Thomas Crane, portrait painter. Apprenticed to W. J. Linton, the wood-engraver, and studied painting at the same time. First exhibited at the Royal Academy at the age of 17. 1863 his first illustrated book, 'The New Forest', published. 1883 joined the Socialist League through his association with William Morris. Designed a tapestry for Morris & Co. and several book illustrations for the Kelmscott Press. Promoter of Art Workers' Guild and its first President 1884. 1888-90 and 1895-1915 President of Arts and Crafts Exhibition Society. 1892 exhibition of paintings and decorative works at Fine Art Society's Galleries, and abroad. 1898 Principal of Royal College of Art, South Kensington. Died Horsham, Sussex.

Dearle, John Henry (1860-1932)

Designer. 1878 joined firm of Morris & Co. Acted as William Morris's assistant and after his death, 1896, took over most of the designing of textiles, wallpapers, etc., and became art director of the firm.

De Morgan, William Frend (1839-1917)

Potter and novelist. Born London. 1859 studied at Royal Academy Schools. From 1864 mainly engaged in stained glass work. Made the acquaintance of Morris, Burne-Jones and Rossetti. From 1869 experiments with pottery at Fitzroy Square and Chelsea resulted in successful imitations of Syrian 16th and 17th century wares and the re-discovery of lustre decoration. 1882 set up kilns near Morris at Merton Abbey, Surrey. 1888-98 in partnership with Halsey Ricardo, architect, at Sands End Pottery, Fulham. 1898-1907 with Frank Iles and Charles and Fred Passenger at the same pottery. From 1892 wintered abroad at Florence for health reasons but continued there with a certain amount of pottery making. At the age of 67 published his first novel 'Joseph Vance', followed by many others in which he shows the influence of Charles Dickens. Died London.

Faulkner, Kate (d. 1898)

Artist and designer. Sister of Charles, one of the founder members of Morris, Marshall, Faulkner & Co. From c. 1861 worked for the firm painting tiles, working in gesso and designing wallpapers. Died London.

Faulkner, Lucy

Craftswoman. Sister of Charles and Kate, above. From c. 1861 painted tiles, etc., for the Morris firm. c. 1868 married Harvey Orrin Smith. 1878 published 'The Drawing Room, its Decorations and Furniture'.

Jack, George (1855-1932)

Architect and designer. Born Long Island, U.S.A. Articled to Glasgow architect Horatio K. Bromhead. 1875 entered the office of a London architect and c. 1880 the office of Philip Webb. c. 1890 became chief furniture designer to Morris & Co. 1900 took over the practice of Philip Webb. Died London.

Morris, May (1862-1938)

Designer and embroideress. Born Bexleyheath, the younger daughter of William Morris, from whom she received her artistic training. Designed textiles and wallpapers for Morris & Co. and 1885 took over the embroidery section of the firm. 1907 one of the founders of the Women's Guild of Arts. 1910 lectured in England and the U.S.A. on embroidery, etc. Edited her father's works. Died Kelmscott Manor, Lechlade, Glos.

Morris, William (1834-96)

Craftsman, designer, poet and Socialist.

- 1834 24th March, born Elm House, Walthamstow.
- 1840 family moved to Woodford Hall on the edge of Epping Forest.
- 1848-56 family lived at Water House, Walthamstow.
- 1848-51 educated Marlborough College, Wilts.
- 1852 studied under private tutor, the Rev. F. B. Guy.
- 1853-55 at Exeter College, Oxford, to study for Holy Orders; met Burne-Jones.
- 1855 inherited £900 p.a. on his coming of age; decided to become an architect and after taking his degree, entered the Oxford office of G. E. Street.
- 1856 Street's office moved to London; Morris and Burne-Jones took rooms together in Bloomsbury; Morris made drawings of furniture which was made by a local carpenter; abandoned architecture for painting.
- 1857 with Rossetti, Burne-Jones and others, assisted with painting Oxford Union Murals; moved to Oxford; met Jane Burden.
- 1858 published first poems 'The Defence of Guenevere'.
- 1859 married Jane Burden.
- 1860-65 lived at Red House, Bexleyheath, Kent, specially designed by Philip Webb; with Burne-Jones and others, made furnishings for Red House.
- 1861 one of founder members of Morris, Marshall, Faulkner & Co. set up at 8 Red Lion Square, Bloomsbury, to produce wallpapers, embroideries, furniture, etc.
- 1862 the firm showed their products at the International Exhibition.
- 1865 Morris took up residence at the firm's new premises at 26 Queen Square, Bloomsbury.
- 1868 published 'The Earthly Paradise'.
- 1871 rented Kelmscott Manor, Lechlade, jointly with D. G. Rossetti.
- 1871 and visited Iceland.
- 1873
- 1875 the firm re-organized as Morris and Company, under Morris's sole direction, the original partners withdrawing.
- 1877 sale and showrooms moved to 449 Oxford Street. Founded Society for the Protection of Ancient Buildings.

- 1881 the firm's workshops moved to Merton Abbey, Surrey.
- 1883 Morris joined the Democratic Foundation.
- 1885 founded the Socialist League.
- 1891 founded the Kelmscott Press at Hammersmith.
- 1896 3rd October, died at Kelmscott House, Hammersmith.

Rossetti, Dante Gabriel (1828-82)

Poet and painter. Born London of Italian parents. 1841-48 studied at Sass's Academy and at Antique School of the Royal Academy. 1848 worked under Madox Brown and shared studio with Holman Hunt, completed his first painting and with Hunt, Millais and others formed the Pre-Raphaelite Brotherhood. 1850 contributed to 'The Germ' magazine. 1857 organized and assisted with painting of Oxford Union murals. 1860 married Elizabeth Siddal who died 1862. 1861 one of the founder members of Morris, Marshall, Faulkner & Co. for whom he designed stained glass and tiles. 1861 published 'The Early Italian Poets'. 1862 moved to house in Cheyne Walk rented jointly with Swinburne and Meredith. 1863 began series of paintings of idealized women. Became a recluse and an invalid. Died Birchington-on-Sea, Kent.

Webb, Philip (1831-1915)

Architect and designer. Born Oxford. 1849-52 apprenticed to John Billing, architect, Reading. 1852 became principal assistant to G. E. Street in Oxford. 1856 first met William Morris and moved to London with Street. 1858-9 in private practice as an architect and designed first furniture with Morris and Burne-Jones. Designed Red House, Bexleyheath, Kent, for Morris, which was completed 1860. 1861 one of the founder members of Morris, Marshall, Faulkner & Co. for whom he designed furniture, metalwork, glass, etc. Designed a large number of country houses, including Rounton Grange, Northallerton, Yorks., 1872-6, Clouds, East Knoyle, Wilts., 1881-6 and Standen, East Grinstead, Sussex, 1891. Died Worth, Sussex.

Index of Wallpaper and Textile Patterns

Only patterns with specific names are indexed below.

	<i>Cat. No.</i>	<i>Page</i>
WALLPAPERS		
Acanthus	B1a, B1b, B47	17
"	B32b, B32c	19
Acorn	B107	23
Apple	B25	17
Autumn Flowers	B53	18
Bachelor's Button	B2, B79, B97	19
Bird and Anemone	B78	23
Bird and Pomegranate	B3	20
Blackthorn	B48a, B48b	18
Borage	B4, B35, B98	20
Branch	B5	20
Bruges	B6, B33, B99	20
Ceiling	B100	23
Celandine	B80	23
Christchurch	B88	23
Clover	B7	20
Compton	B55	18
Daisy	B42, B42b	17
"	B8, B84, B85	20
Double Bough	B54	18
Fruit	B9b, B9d	17
"	B9	20
Garden Tulip	B56	18
Golden Lily	B71	19
Honeysuckle	B52	18
Hyacinth	B101	23
Indian	B43	18
"	B10, B102	20
Larkspur	B11, B77, B86	21
Lily and Pomegranate	B58	18
Mallow	B12, B38	21
Marigold	B40, B51	17
"	B76, B82	22
Michaelmas Daisy	B45, B75, B103	22
Net	B104	23
Old Rose	B23	22
Opal	B24	22
Pimpernel	B13	17
Pink and Rose	B14, B105, B106	21

	<i>Cat. No.</i>	<i>Page</i>
Pomegranate	See Fruit	
Poppy	B15, B87	21
Rose	B16	21
St. James's	B67	19
Spring Thicket	B57	18
Sunflower	B50	18
"	B17, B108, B109	21
Thistle	B18, B36, B37	21
Trellis	B31	17
Venetian	B70	19
"	B19	22
Wallflower	B39	22
Wild Tulip	B34b, B68	17
" "	B20, B34	22
Willow	B44, B69	18
"	B21	22
Willow Bough	B22, B81, B83	22
 TEXTILES		
Acanthus (cotton damask)	F156	38
African Marigold (chintz)	F5, BL F256	32
Bird (wool)	F32, F269	40
Bird and Anemone (chintz)	F22, F151, F151a-f, F152, F152a-b, F219-F220, BL F276	34
Bluebell (chintz)	F2, BL F247, BL F255a-b	31
Borage (chintz)	F53, F53a, BL F277	36
Bourne (chintz)	F4, F4a, F213	31
Brother Rabbit (chintz)	F8, F8a, F44, F212, BL F253	32
" "	F125	37
Brocatel (silk)	F133	39
Cherwell (chintz)	F45, BL F258	35
Cherwell (velvet)	F178, F178a	38
Compton (chintz)	F15, F221	33
Corncockle (chintz)	F11, F153, F222	32
Cray (chintz)	F24, F208	35
Crown Imperial (wool)	F160, F273	40
Daffodil (chintz)	F13, F13a-b, F62, F62a-b, BL F250	33
Daisy (carpet)	N12	28
Diagonal Trail (wool)	F158	40
Dove and Rose (silk and wool)	F28, F131, F131a, F198	38
Eden (chintz)	F10	32
Evenlode (chintz)	F7	32
Eyebright (chintz)	F20, F20a, BL F257	34

	<i>Cat. No.</i>	<i>Page</i>
Flower Garden (silk and wool)	F157, F199	39
Flowerpot (chintz)	F14, F14a-b, F224	33
Flowerpot (embroidery)	F154	29
Granada (velvet)	F155	39
Golden Bough (silk)	F30, F132	39
Honeycomb (wool)	F27	40
Honeysuckle (chintz)	F55, F223	36
Indian Diaper (chintz)	F46, F46a	35
Iris (chintz)	F196	37
Kennet (chintz)	F18, F47a-b, F217, BL F249, BL F260	33
Kennet (silk)	F29	39
Lea (chintz)	F21, F184	34
Lily (Kidderminster carpet)	N3	27
Lily (Wilton carpet)	N13	28
Little Chintz (chintz)	BL F248a-b	37
Little Tree (rug)	N7	28
Loddon (chintz)	F6	32
Marigold (chintz)	F1, F1a, F68, F68a, F191, BL F251	31
Medway (chintz)	F17, F179, F218	33
Peacock and Dragon (wool)	F26	40
Peony (chintz)	BL F252	37
Persian (silk)	F31	39
Persian Brocatel (silk)	BL F262	39
Pomegranate (wool)	F180	40
Powdered (chintz)	F23	35
Romaunt of the Rose (embroidery)	F140	29
Rose (chintz)	F70	37
"	F129	37
Rose and Lily (silk and wool)	F130	39
Rose and Thistle (chintz)	F52, F150, F150a-b, F209 F214	36
St. James's (silk)	F159	39
Severn (chintz)	F48	35
Snakehead (chintz)	F12	32
Strawberry Thief (chintz)	F54, F54a-d, F195	36
"	F124	37
Trent (chintz)	F16, F16a, F181	33
Tulip (chintz)	F25, F192-F193, F197, F210-F211, BL F244-246, BL F259	35
Tulip and Net (wool)	F33	40
Tulip and Willow (chintz)	F3	31
Utrecht (velvet)	F56-F61, F67, F148-F149	37

	<i>Cat. No.</i>	<i>Page</i>
Wandle (chintz)	F50, F50a	36
Wey (chintz)	F19, F183, F194	34
Windrush (chintz)	F9, BL F261	32
”	F128	37
Woodpecker (tapestry)	F139	30
Yare (chintz)	F51	36