

CATALOGUE
OF · A · COLLECTION
OF · EXAMPLES · ILLU-
STRATING · THE · ART
& · HANDICRAFT · OF
WILLIAM
MORRIS

LENT · BY · MRS. MOR-
RIS · W^m. MORRIS · & · CO
& · OTHER · FRIENDS,
FOR · DISPLAY · IN · THE
MUNICIPAL
SCHOOL · OF · ART
MANCHESTER
AUTUMN 1908



CATALOGUE

OF AN EXHIBITION
OF THE WORK OF
WILLIAM MORRIS

THE MUNICIPAL SCHOOL
OF ART, MANCHESTER
OCTOBER MCMVIII.

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PHOTOGRAPH OF WILLIAM MORRIS
FROM LIFE BY MR. EMERY WALKER



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EXHIBITION
of the work of
WILLIAM MORRIS

Municipal School of Art, Manchester

Opened by

J. W. Mackail, Esq., M.A.

Professor of Poetry at the University of Oxford

WEDNESDAY, OCTOBER 14, 1908

WITH AN ADDRESS ON

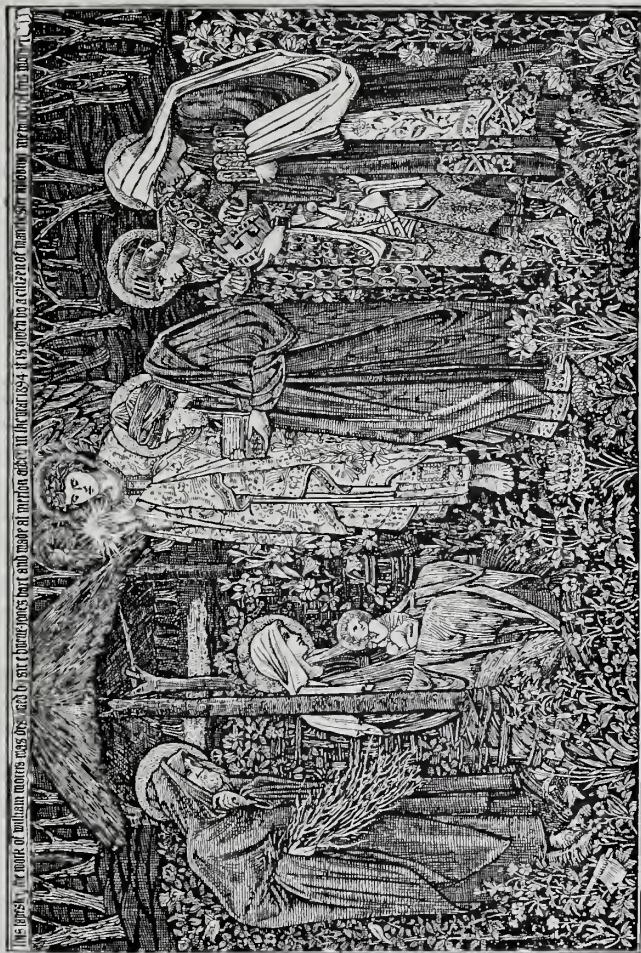
“William Morris and his Circle.”

WILLIAM MORRIS, poet and craftsman, a fraction of whose manifold lifework is here exhibited, was born in Walthamstow on March 24, 1834, and died in his house by the Thames at Hammersmith on October 3, 1896. Near the same river at its tiniest, in the grey-roofed hamlet of Kelmscott, he was laid to rest. It is now a dozen years since the pitiless wet afternoon. To some of those who were present it seems at times an age ago, at other times but yesterday. The outward aspect of the man in his latter days—the short, broad-shouldered frame clad in homely blue serge, the mop of wavy grey hair without a parting, the beard beginning to grow thin, the restless movements, the heartiness of voice and outlook, the downright sincerity—will be recalled by many who heard him speak in Manchester. He seemed fitted for a green old age; but working always with the energy of half a dozen men and latterly in his devotion to the Socialist movement, teaching alternately in draughty streets and stuffy rooms, his vigour was spent before his sixty-third year was more than half completed, and the erring world lost prematurely a guide that could ill be spared.

Morris was the son of a wealthy man of business who died when he was young. Educated at Marlborough and at Exeter College, Oxford, where he met his life-long friend Burne-Jones, he was destined for the Church: but Ruskin's books, which were then appearing, fanned his natural love of mediæval art, and, the Gothic revival being then in full swing, he resolved to adopt the profession of architect. He accordingly entered the office of the late G. E. Street, R.A., but after nine months he was dissatisfied and decided to become a painter. He laboured hard, his skill was great, but he was once more dissatisfied, as he found that he had not the kind of imagination that would lead him to excel in dealing with figures. Leaving this career to Rossetti and Burne-Jones he determined to turn his attention to the half-forgotten crafts that brought so much beauty and dignity into mediæval life, and thus to break the spell of heavy, dull respectability that had fallen on English homes early in the nineteenth century. In 1861 he combined with other men of genius, of whom the chief were the painters Rossetti, Burne-Jones and Madox Brown and the architect Philip Webb, to give a practical

business form to this decision. The result was the establishment of the firm of Morris, Marshall, Faulkner and Co., afterwards Morris and Co., which from small beginnings gained an immense reputation and has influenced the household decoration of a large part of Christendom. Of this notable fellowship Morris was always the moving and dominating spirit. He mastered each craft himself before committing it to the hands of his trained workers, and he had no sooner set one craft going than he turned his thoughts to another. This exhibition contains a piece of tapestry (No. 116) designed by Morris and woven entirely with his own hand, partly in his bedroom, the forerunner of many splendid tapestries that were afterwards turned out from the works at Merton Abbey. This experimental piece is eminently typical of Morris. Everything that he produced had the same qualities of vigorous line and wholesome frankness of colour. There was nothing in common with the fantastic extravagances of the Continental "Art nouveau" movement or with the morbid creations of certain designers nearer home. The patterns grew under his hand as organically and inevitably as those of Nature herself, with the result that one never tires of them.

Having instilled new energy into nearly every craft that had to do with the adornment of daily life, he finally studied the art of book printing and established the Kelmscott Press, for which he designed two founts of type (one of them being used in two sizes), and great quantities of initials and ornaments. It is not too much to say that the books he printed affected the methods of the best printers all the world over.



No. 132. ARRAS TAPESTRY:—"THE ADORATION OF THE MAGI."
This tapestry, the work of William Morris, was designed by Sir Edward Burne-Jones and made at Merton Abbey in the year 1894. It is given by a citizen of Manchester in loving memory of his mother. The photograph is from a pen and ink drawing.

CATALOGUE OF EXHIBITS

ORIGINAL DRAWINGS.

1. Woven Tapestry, "Peacock."

CHINTZES:

2. "Wandle" (see fabric, No. 76).
3. "Lodden" ,, ,, 72).
4. "Strawberry Thief" ,, 64).
5. "Kennet" (see fabric, ,, 65).
6. "Persian."
7. "Rose" ,, ,, 62).

WALLPAPERS:

8. "Acanthus" (see wallpaper No. 86).
9. "Vine" ,, ,, 117).
10. "Trellis" ,, ,, 116).
11. "Fruit" ,, Nos. 90 and 114).
12. "Norwich" ,, No. 97).
13. "Autumn Flowers" ,, 118).
14. "Pimpernel" (see wallpaper ,, 92).
15. "Wreath."
16. "St. James's Palace" ,, 104).
17. "Compton" (see wallpaper ,, 96).

SUBJECTS AND FIGURES FOR STAINED GLASS:

18. "King Alfred."
19. "Seraphs" (Brighton).
20. do. do.
21. "Angels" (Oxford).
22. "St. Louis."
23. "Ruth."
24. "Mary of Bethany" (Scarboro').
25. "St. Peter."
26. "Si Je Puis," female figure.
27. "Jeremiah."

28. "Gabriel" (Brighton).
29. "St. James the Greater" (Haywards Heath).
30. "Raphael" (Brighton).
31. "Martha."
32. "Angel" (Bournemouth).
33. "Mary Magdalen and Mary wife of Cleophas" (Ladock).
34. "Feast at Cana."
35. "Queen" and female figure.
36. "King and Knight."
37. "Maries at the Sepulchre."

WOVEN AND PRINTED TEXTILES.

38. "Passing of Venus," Arras Tapestry, 19' 6" × 9' 3', designed by Sir Edward Burne-Jones.
39. "Vine," embroidered altar frontal, in floss silks and gold metal, on white satin.
40. "Pigeon," embroidered hanging, worked in coloured silks, on green damask.
41. "Vine," embroidered hanging, worked in coloured wools, on cream linen.
42. "Large Poppy," embroidered border in frame, worked in coloured silks, darning stitch.
43. "Little Tree," hand-woven Hammersmith rug, 9' × 4'. indigo blue ground, centre and red border.
44. "Persian," hand-woven silk, in greens and pink.
45. "Kennet," hand-woven silk, in pink and gold.
46. "Oak," hand-woven silk, in green.
47. "Oak," hand-woven silk, in red and gold.
48. "Dove and Rose," silk and wool damask, in purple and green.
49. "St. James," hand-woven silk, in pink and gold.
50. "Rose and Lily," hand-woven silk and wool, green, pink and gold on blue ground.
51. "Golden Bough," hand-woven silk and linen, green and gold on white.

52. "Golden Bough," hand-woven silk and linen, pink, blue and gold on white.
53. "Bird," hand-woven wool tapestry, in blues.
54. "Tulip and Net," hand-woven wool tapestry, in blues.
55. "Peacock," hand-woven wool tapestry, in blue and pink.
56. "Violet and Columbine," hand-woven wool tapestry, in greens and reds.
57. "Ispahan," hand-woven wool tapestry, in reds.
58. "Diagonal Trail," hand-woven wool tapestry, in reds, green and white on blue ground.
59. "Tulip and Rose," hand-woven wool tapestry, in blues with red flower.
60. "Vine and Pomegranate," hand-woven wool tapestry in reds.
61. "Persian," hand-woven silk brocatel, in green and gold.
62. "Rose," hand-printed cotton, green, pink and blue on white ground.
63. "Evenlode," hand-printed cotton, red and blue on green.
64. "Strawberry Thief," hand-printed cotton, red and green on blue.
65. "Kennet," hand-printed cotton, green, yellow and white on blue ground.
66. "Wey," hand-printed cotton, green, pink and yellow on blue ground.
67. "Flower Pot," hand-printed cotton, pink and green on blue.
68. "Wreath Net," hand-printed cotton, blue and white.
69. "Eyebright," hand-printed cotton, blue and white.
70. "Cray," hand-printed cotton, in reds.
71. "African Marigold," hand-printed cotton, in blues and white.
72. "Lodden," hand-printed cotton, blue and green on white.
73. "Windrush," hand-printed cotton, in reds.
74. "Tulip," hand-printed cotton, in greens.
75. "Snakehead," hand-printed cotton, in blues.
76. "Wandle," hand-printed cotton, in reds, green and white on blue.

WALLPAPERS.

- | | |
|-----------------------------|----------------------------|
| 77. "Branch." | 101. "Chrysanthemum." |
| 78. "Lily and Pomegranate." | 102. "Sunflower." |
| 79. "Willow." | 103. "Larkspur." |
| 80. "Golden Lily." | 104. "St. James's Palace." |
| 81. "Daisy." | 105. "Garden Tulip." |
| 82. "Bruges." | 106. "Woodland Weeds." |
| 83. "Marigold." | 107. "Poppy." |
| 84. "Blackthorn." | 108. "Apple." |
| 85. "Honeysuckle." | 109. "Artichoke." |
| 86. "Acanthus." | 110. "Queen Anne." |
| 87. "Bachelor's Button." | 111. "Larkspur." |
| 88. "Lily." | 112. "Orchard." |
| 89. "Myrtle." | 113. "Scroll." |
| 90. "Fruit." | 114. "Fruit." |
| 91. "Sunflower." | 115. "Willow Bough." |
| 92. "Pimpernel." | 116. "Trellis." |
| 93. "Seaweed." | 117. "Vine." |
| 94. "Wild Tulip." | 118. "Autumn Flowers." |
| 95. "Lily and Pomegranate." | 119. "Pink Rose." |
| 96. "Compton." | 120. "Persian." |
| 97. "Norwich." | 121. "Foliage." |
| 98. "Jasmine." | 122. "Hornpoppy." |
| 99. "Ceiling." | 123. "Flanders." |
| 100. "Iris." | 124. "Double Bough." |

The exhibits numbered 1 to 124 have been kindly lent to the Committee by Messrs. Morris and Company.

LENT BY MRS. WILLIAM MORRIS.

125. Arras Tapestry, worked entirely by William Morris preparatory to entering upon his production of the greater tapestries.

LENT BY MISS MAY MORRIS.

126. Embroidered Coverlet, "Acanthus," worked by Miss May Morris, designed by William Morris.

127. Photograph of Oil Painting by William Morris, "Queen Guinivere."

LENT BY MR. J. W. MACKAIL, M.A., Professor of Poetry, University of Oxford.

128. Eighteen Drawings for Mackail's "Life of Morris."

LENT BY MR. C. FAIRFAX MURRAY.

129. "Angel," for wall decoration (coloured).

130. "Christ Blessing a Child" (the child's head by Burne-Jones).

LENT BY MR. S. C. COCKERELL, Keeper of Fitzwilliam Museum, Cambridge.

131. MS. of Introduction by William Morris to Ruskin's "Nature of Gothic."

LENT BY LADY BURNE-JONES.

132. "The Story of the Dwellers at Eyr," a translation of the Icelandic Saga, with illuminated designs and writings by William Morris.

LENT BY MR. CHARLES ROWLEY.

133. MS. Notes of Lecture given in Ancoats.

134. Leaflet printed for the Ancoats Brotherhood.

135. "Gothic Architecture" (Kelmscott Press).

136. "The Golden Legend of Master William Caxton," (Kelmscott Press).

137. "Sigurd the Volsung" (Kelmscott Press).

138. Portrait of William Morris from the life.

139. Photo-engraving of Pencil Drawing by William Morris of Mrs. Morris before marriage.

IN THE PERMANENT COLLECTION OF THE SCHOOL.

140. "The Adoration," Arras Tapestry, the work of William Morris from the design of Sir Edward Burne-Jones.

141. Photogravure of William Morris (Mr. Emery Walker).

142. "Chaucer" (Kelmscott Press).

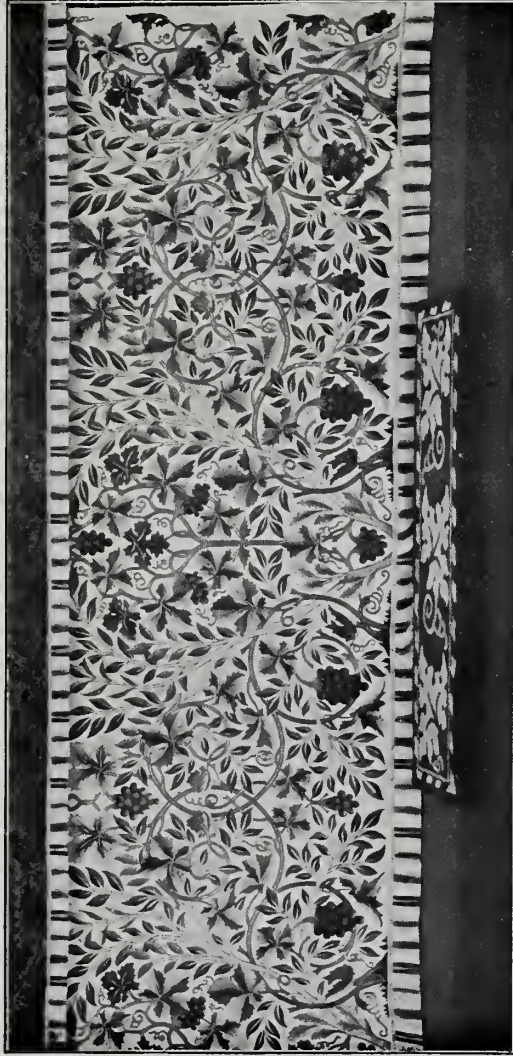
143. "History of Godefrey of Boloyne and of the Conquest of Iherusalem" (Kelmscott Press).

144. "The Story of the Glittering Plain" (Kelmscott Press).

145. "The Well at the World's End" (Kelmscott Press).

146. Double trial-page from Froissart's "Chronicles"
(Kelmscott Press).
147. "St. James," hand-woven silk and wool, in blue.
148. "Oak," hand-woven silk and wool, in blue and grey.
149. "Kennet," hand-woven silk, in green and gold.
150. "Flower Garden," hand-woven silk, in reds.
151. "Rose and Lily," hand-woven silk, pink and green on
white.
152. "Persian," hand-woven silk, in green and gold.

The various blocks illustrating this catalogue
have been lent to the Committee by Messrs.
Morris and Company and Mr. Charles Rowley



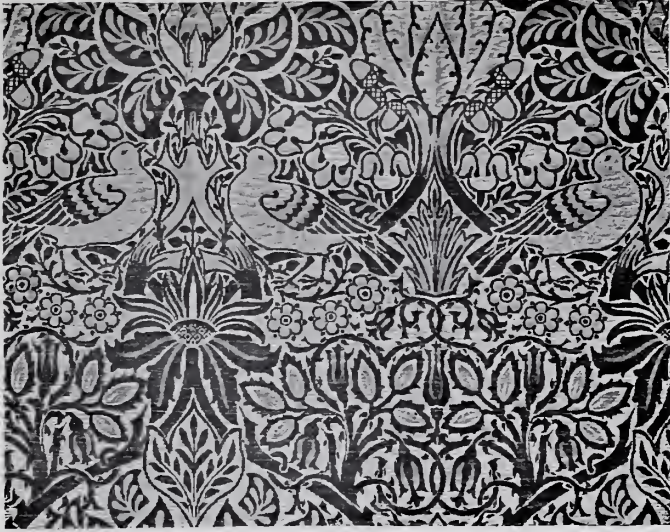
No. 39. "VINE," EMBROIDERED ALTAR FRONTAL.



No. 45. "KENNET," HAND-WOVEN SILK.



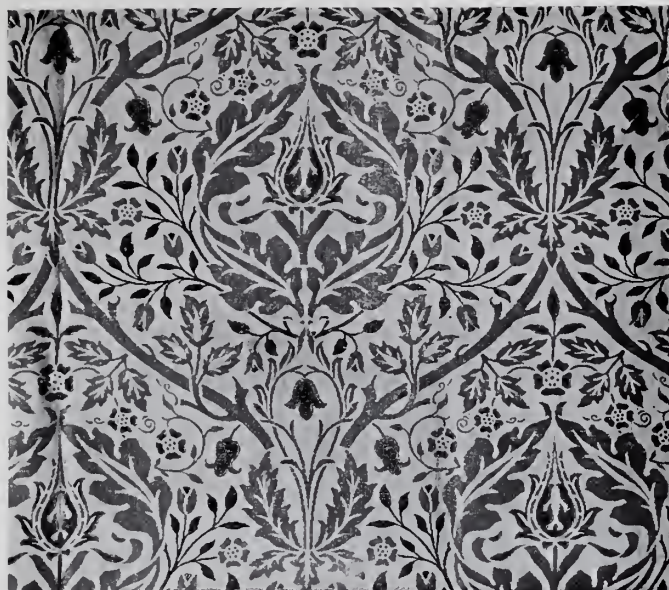
No. 46. "OAK," HAND-WOVEN SILK.



No. 48. "DOVE AND ROSE," SILK AND WOOL TAPESTRY.



No. 50. "ROSE AND LILY," HAND-WOVEN SILK.



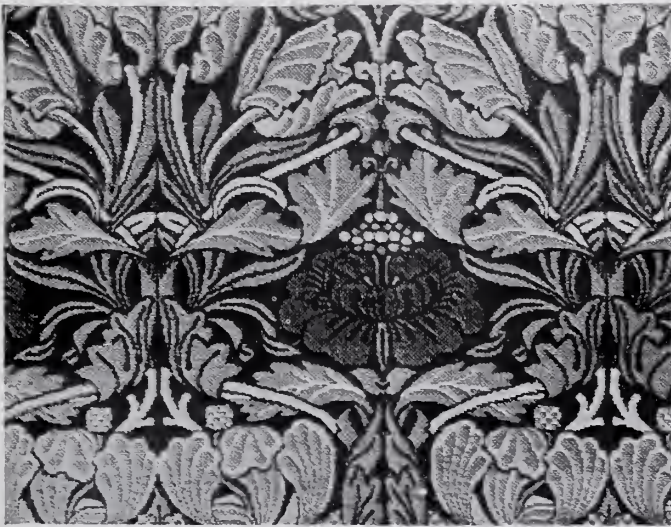
Nos. 51 AND 52. "GOLDEN BOUGH," SILK & LINEN FABRIC.



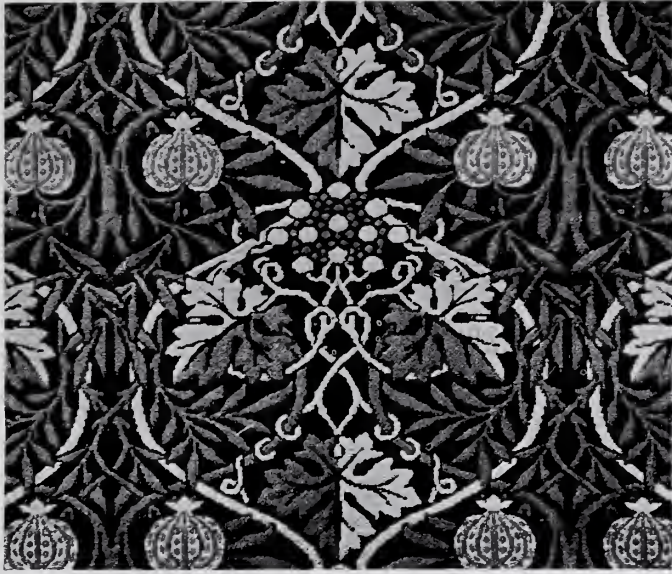
No. 53. "BIRD," HAND-WOVEN WOOL TAPESTRY.



No. 54. "TULIP AND NET," HAND-WOVEN TAPESTRY.



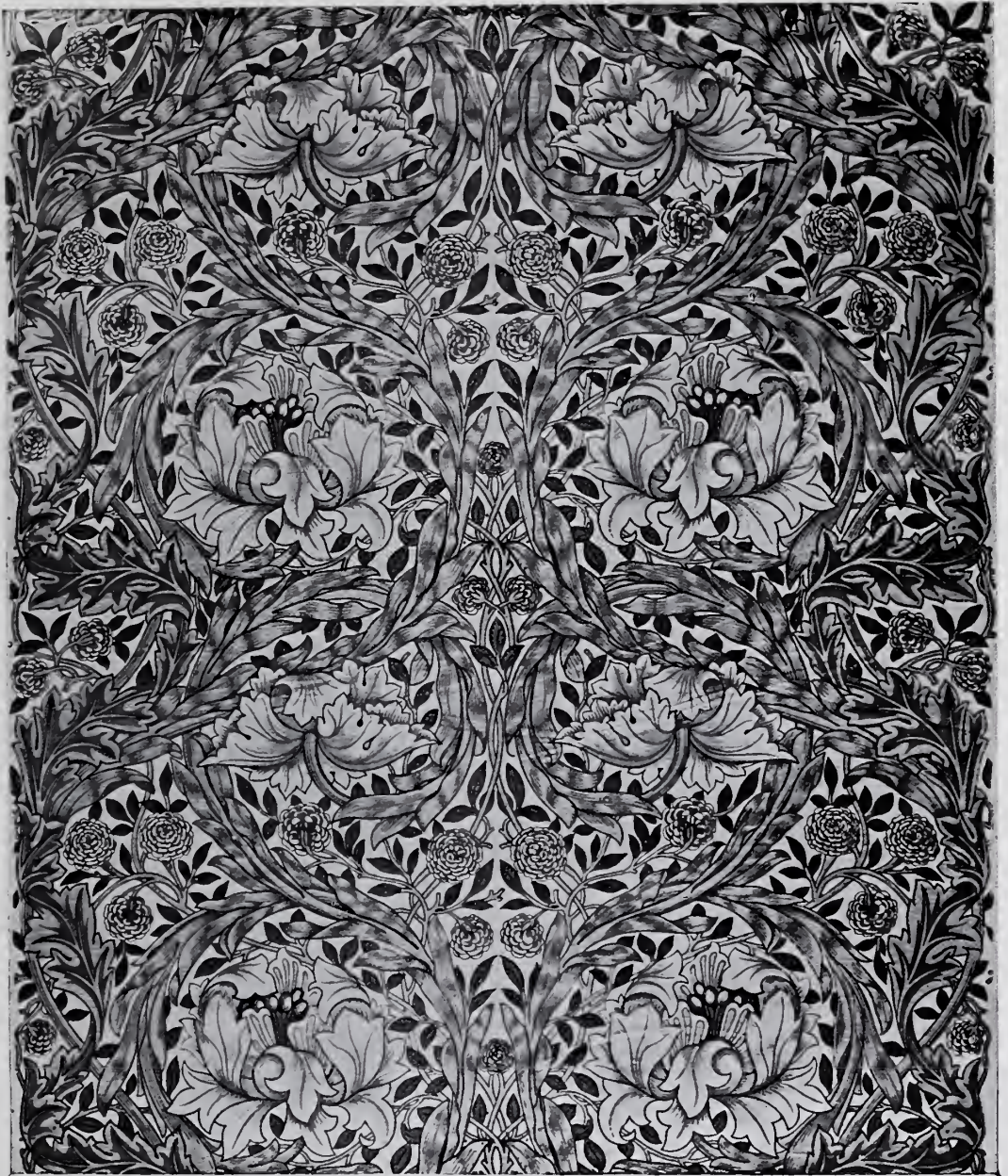
No. 59. "TULIP & ROSE," HAND-WOVEN WOOL TAPESTRY.



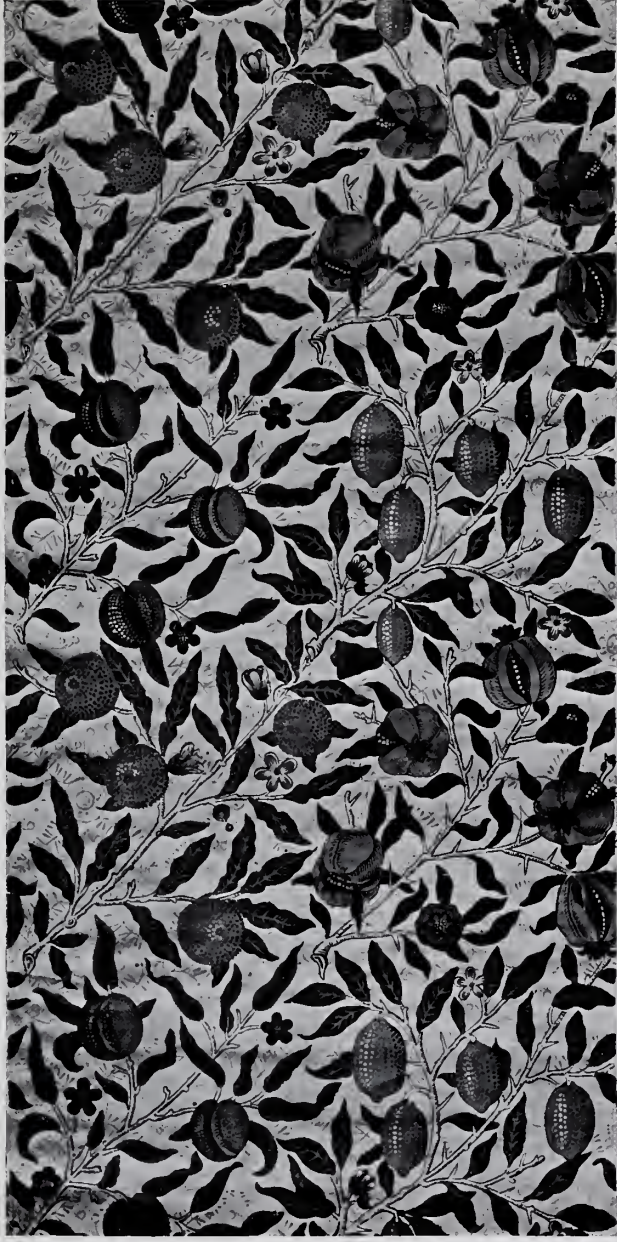
No. 60. "VINE AND POMEGRANATE,"
HAND-WOVEN TAPESTRY.



No. 61. "PERSIAN," SILK BROCATEL.



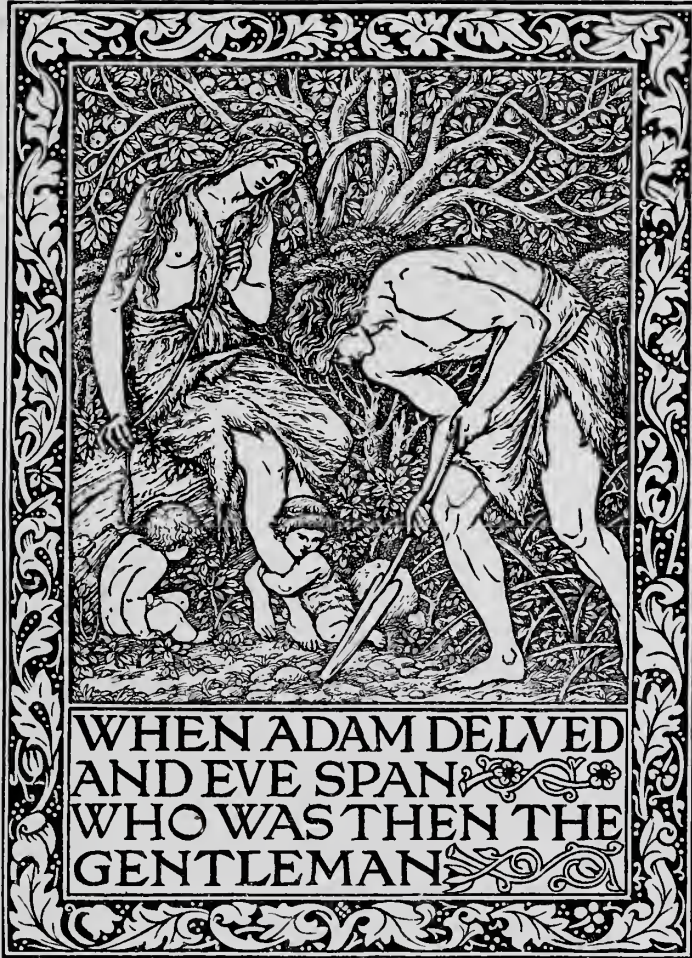
No. 71. "AFRICAN MARIGOLD," HAND-PRINTED COTTON.



No. 11 (ORIGINAL DRAWING), Nos. 99 AND 114 (WALLPAPER). "FRUIT," WALLPAPER.



No. 133. REDUCED EXAMPLE FROM THE
 KELMSCOTT PRESS EDITION OF "CHAUCER."



REDUCED EXAMPLE FROM KELMSCOTT PRESS
EDITION OF "A DREAM OF JOHN BALL."

