

*May Morris and Barbara Bodichon:
Mining the MSL Collection for new scholarship on women in the Arts*

Margaretta S Frederick
Annette Woolard-Provine Curator of the Bancroft Pre-Raphaelite Collection
Delaware Art Museum

Celebrating the Mark Samuels Lasner Collection:
Rare Books and Manuscripts, Victorian Literature and Art
March 17-18, 2017



R. Faulkner & Co., *May Morris*, c. 1870, Albumen photograph. Helen Farr Sloan Library and Archives, Delaware Art Museum



May Morris (1862-1938), *Selection of untitled watercolor sketches*, undated, watercolor and pencil on paper.
Mark Samuels Lasner Collection, University of Delaware Library



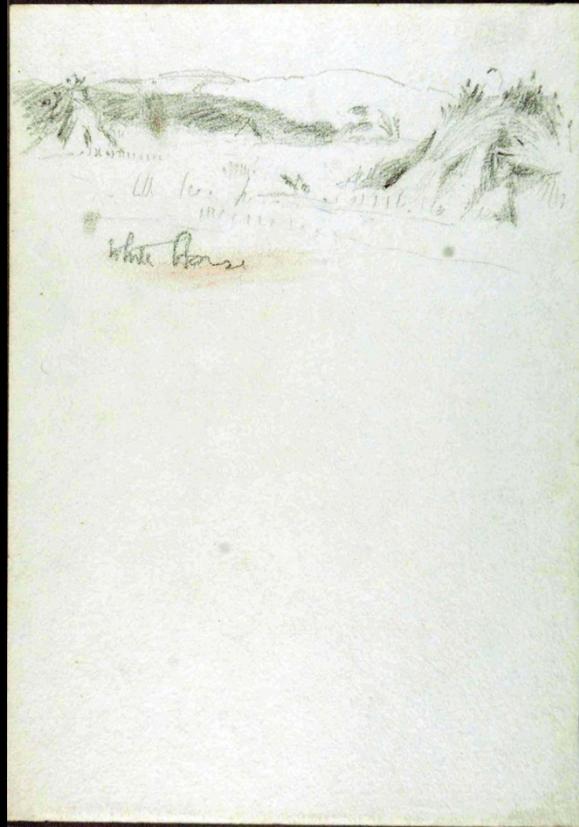
May Morris (1862-1938), *Herbaceous Peonies*, undated, pencil on paper.
Mark Samuels Lasner Collection, University of Delaware Library



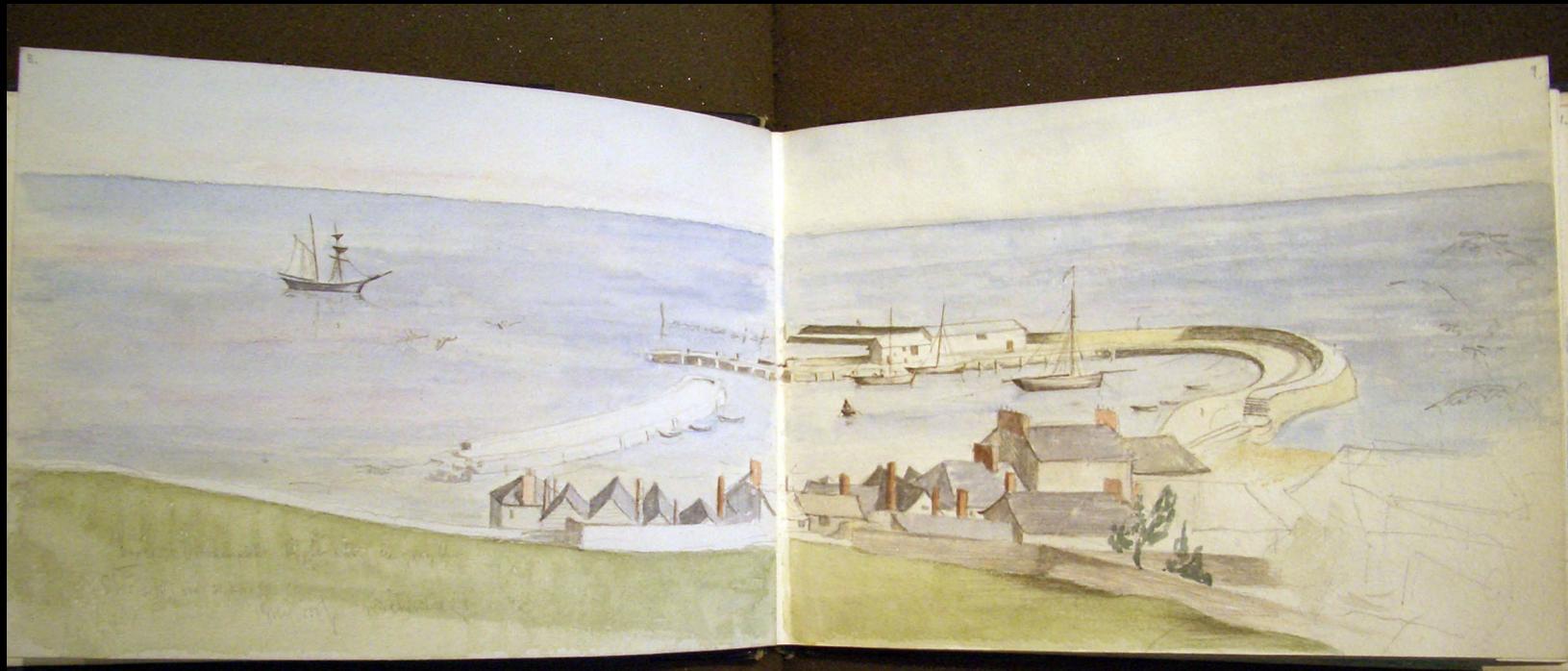
May Morris (1862-1938), *Copy of Donatello's St Cecilia*, 1880, pencil on paper. Mark Samuels Lasner Collection, University of Delaware Library



May Morris (1862-1938), *Design for an embroidery*, after 1890, ink on greaseproof paper. Mark Samuels Lasner Collection, University of Delaware Library



May Morris (1862-1938), *White Horse*, undated, pencil on paper. Mark Samuels Lasner Collection, University of Delaware Library



May Morris (1862-1938), *Lyme Regis*, c.1880-85. Watercolor and pencil on paper, 14.2 x 19.7 mm, Victoria and Albert Museum, London.



May Morris (1862-1938), *Five Plant Studies*, undated. Ink on paper.
Ashmolean Museum, Oxford



*Yours very truly
May Morris.*

OUTLINES OF LECTURES

JEWELS

¶ The mystery of precious stones. Their properties: myth, magic and poetry. Chats from Pliny—A Roman lady's jewel-box. ¶ Late Greek and Roman work in the British Museum. Imperial Jewels: the Golden Crown at Vienna, the Silver Crown, the Iron Crown. The Sword of Charlemagne; Alfred's Jewel. Medieval Jewels, French and English. St. Louis' Brooch; the Reliquaire Haricot, etc. How the Jewels were worn. ¶ Jewels of the 16th and 17th centuries, Italian and English. Beatrice D'Este; Mary of Lorraine, etc. 'Jewels for all time'; the relation of the beautiful ornament to the beautiful face.

MEDIÆVAL EMBROIDERY

¶ The word-painting of the old romance-writers. The Gothic Spirit. ¶ Domestic Embroidery. Brilliant descriptions in testaments and inventories. Edward, the Black Prince; the Clothes of Richard II., etc. ¶ Church vestments. World-renowned English Embroidery in the 13th Century: Opus Anglicanum. The different Italian style. ¶ Medieval work-shops and craft-guilds: rules and fines; names of the workers. A King's embroiderer and varlet. ¶ Technique of the old work. ¶ Famous Copes: The Ascoli Cope, the Syon Cope, the Pienza Cope, etc.

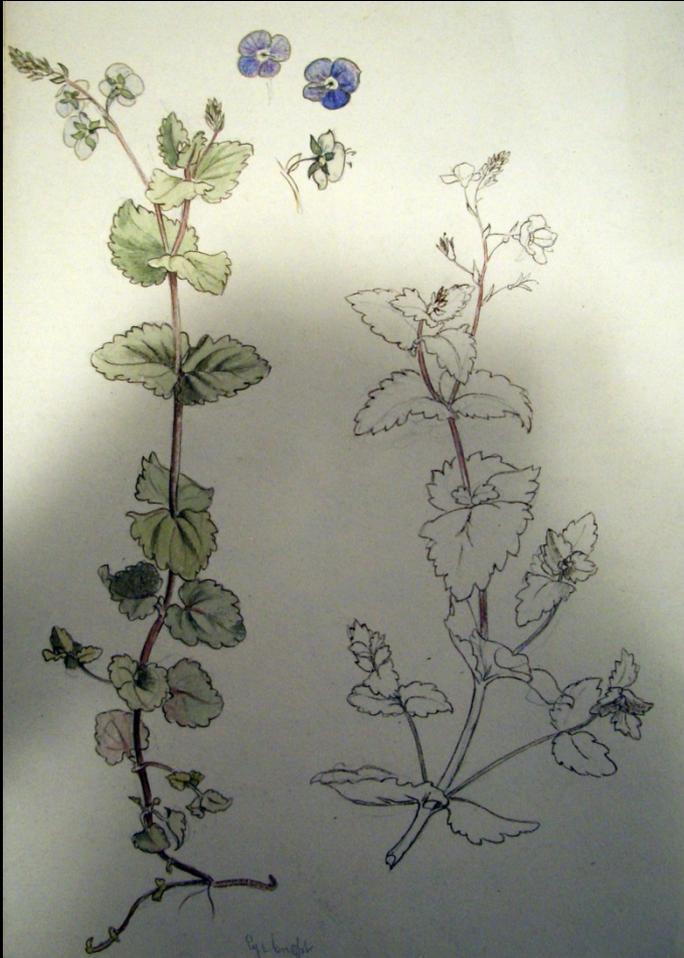
PAGEANTRY AND THE MASQUE

¶ PASSION PLAYS. Description of the pageant-wagons and their order. The Coventry plays. ¶ POPULAR PAGEANTS AND ROYAL PROGRESSES: the King's entry into his good city of London. A contrast: The Lord Mayor's show to-day and the entry of Richard II. into London. ¶ THE TRIUMPHS OF EMPEROR MAXIMILIAN. ¶ CORONATION OF ANNE BOLEYN. Hans Holbein. The Jousts at Westminster. ¶ The later COURT MASQUE. Ben Jonson's Masque of Queens. Inigo Jones. ¶ Conclusion: Petrarch's Triumphs.

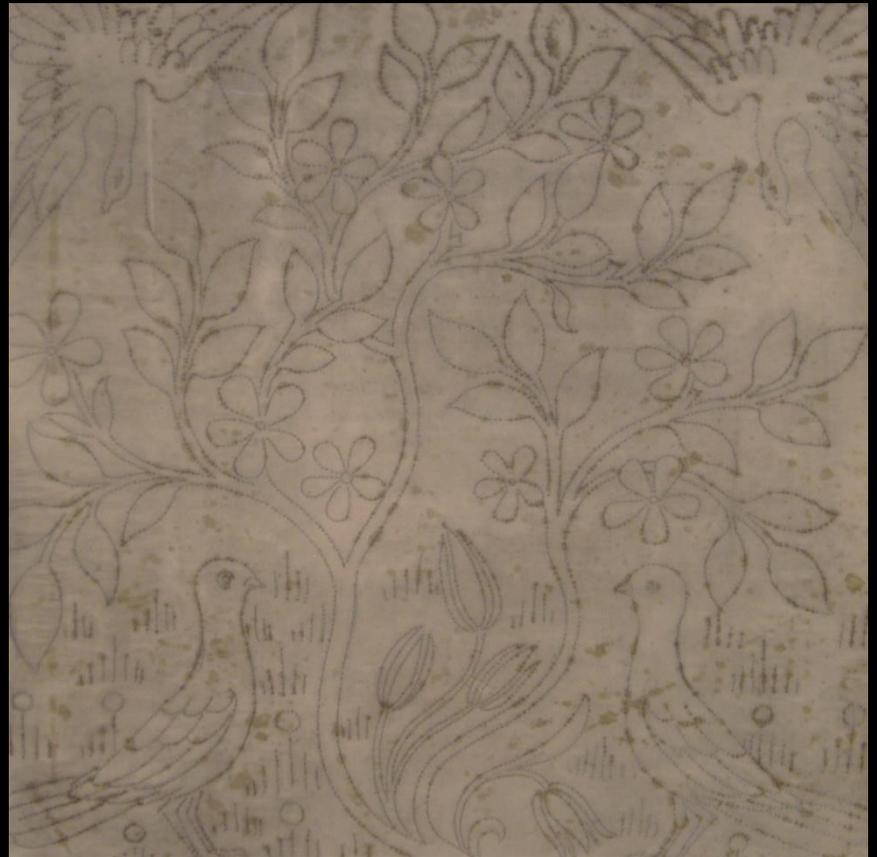
Civic Forum Lecture Bureau 23 West 44th Street
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NEW YORK



May Morris (1862-1938), *Design for an embroidery*, after 1890, ink on greaseproof paper. Mark Samuels Lasner Collection, University of Delaware Library



May Morris (1862-1938), *Eyebright*, undated.
Pen and wash on paper. Ashmolean
Museum, Oxford



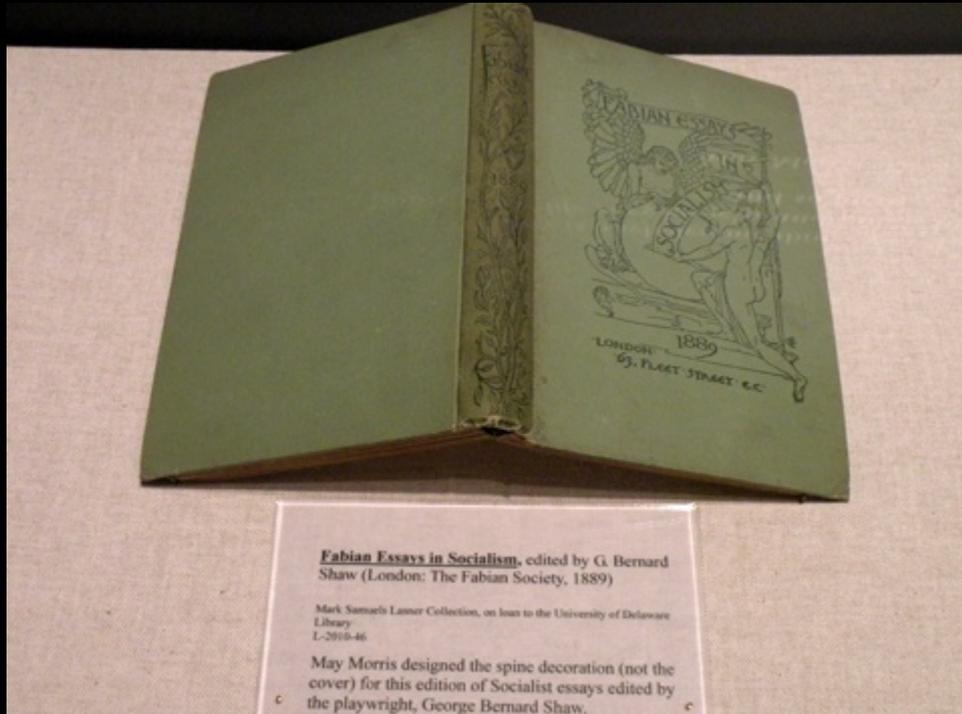
May Morris (1862-1938), *Design with Birds*, undated. Ink on
greaseproof paper. Ashmolean Museum, Oxford



May Morris (1862-1938), *Herbaceous Peonies*, undated, pencil on paper. Mark Samuels Lasner Collection, University of Delaware Library



May Morris (1862-1938), *Table Cover*, c.1895, colored silks on linen. Crab Tree Farm.



Fabian Essays in Socialism, edited by G. Bernard Shaw (London: The Fabian Society, 1889)

Mark Samuels Lerner Collection, on loan to the University of Delaware Library
L-2010-46

May Morris designed the spine decoration (not the cover) for this edition of Socialist essays edited by the playwright, George Bernard Shaw.



A Belief in the Power of Beauty: A Selection of Works by May Morris, on view August 28, 2010 – January 2, 2011



art

MUSEUMS • GALLERIES

At Delaware Art Museum, an exhibition featuring Arts and Crafts interpreter May Morris.

Industrial-age beauty in watercolors, embroidery

By Victoria Donohoe
FOR THE INQUIRER

May Morris (1862-1938) is the most recent example of an early-20th-century artist whose work is being reexamined in a postmodern context.

Although recognized as an innovative force in the Arts and Crafts Movement founded by her famous father, William Morris, in England, warmhearted May, a George Bernard Shaw sidekick, has been too long overlooked. Her individuality and her importance in helping to spread the Arts and Crafts aesthetic in an age overwhelmed by mechanization were largely forgotten until the current exhibition, "A Belief in the Power of Beauty," at Delaware Art Museum.

This small show is a welcome one in a region that a century ago became a stronghold of Arts and Crafts in architecture, design, and landscape architecture during the first wave of the movement's influence beyond Britain. May Morris stopped here on her 1909-10 U.S. lecture tour, just as she was publishing the 24-volume series of her father's writings, which she had



Lent from the Mark Samuels Lasner Collection

This 1910 May Morris watercolor is part of "A Belief in the Power of Beauty" at the Delaware Art Museum.

staged a well-attended three-day international symposium, "Useful & Beautiful: The Transatlantic Arts of William Morris and the Pre-Raphaelites," which involved Delaware Art Museum, Winterthur Museum, and Delaware Center for the Contemporary Arts. It was headed by the university's Mark Samuels Lasner.

So keep those high-spirited achievements in mind as you examine Morris' own artwork — her translation of her pencil drawing of peonies made as a close study from nature into a more decorative floral image in colored silk thread on linen (a handsome piece loaned from Chicago). As an expert designer of embroidery, she chose to portray humbler plant materials than her father did. And her fine watercolors of the English countryside are most relevant in the context of the current interest in natural landscape as a subject. This show distills beauty out of the ruggedness of the industrial age — no minor achievement.

edited. Thus began an interim period when far-flung audiences digested William Morris' ideas and philosophies. She interpreted them for a new generation, temper-

ing some of his points.

By the 1950s, the Morris momentum picked up, and it continues still. Just weeks ago, the University of Delaware

Delaware Art Museum, 2301 Kentmere Pkwy, Wilmington, To Jan. 2. Wed-Sun 10-4. Adults \$12; Sundays free. 302-571-9590.

Wilmington News Journal, August, 2010



With best wishes
from May Morris

Christmas: 1910

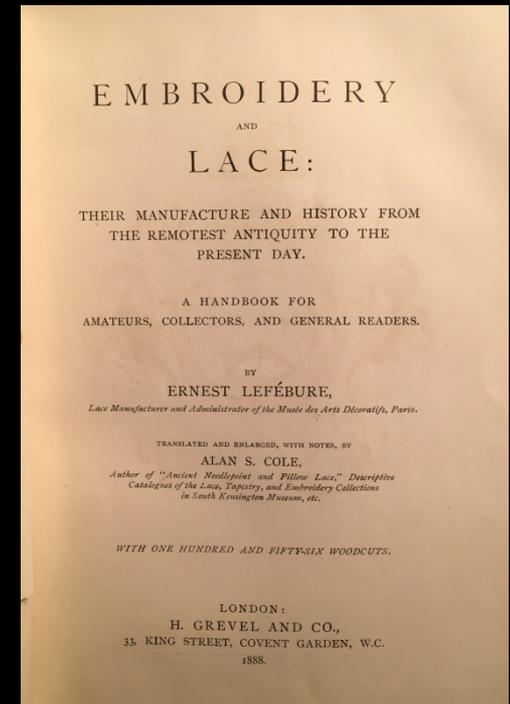
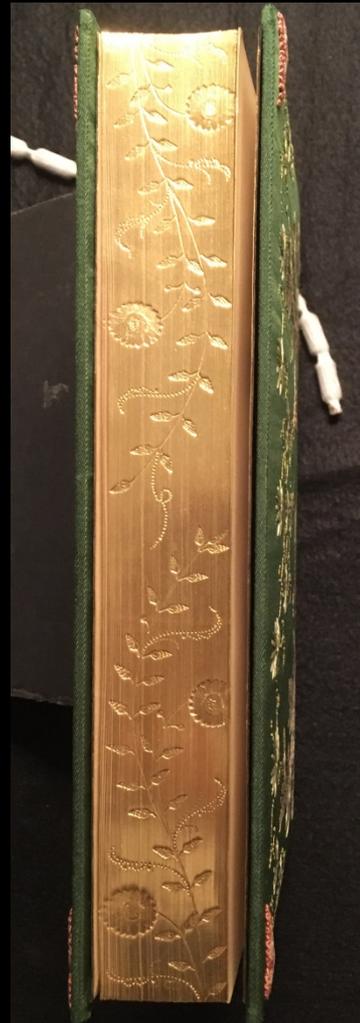
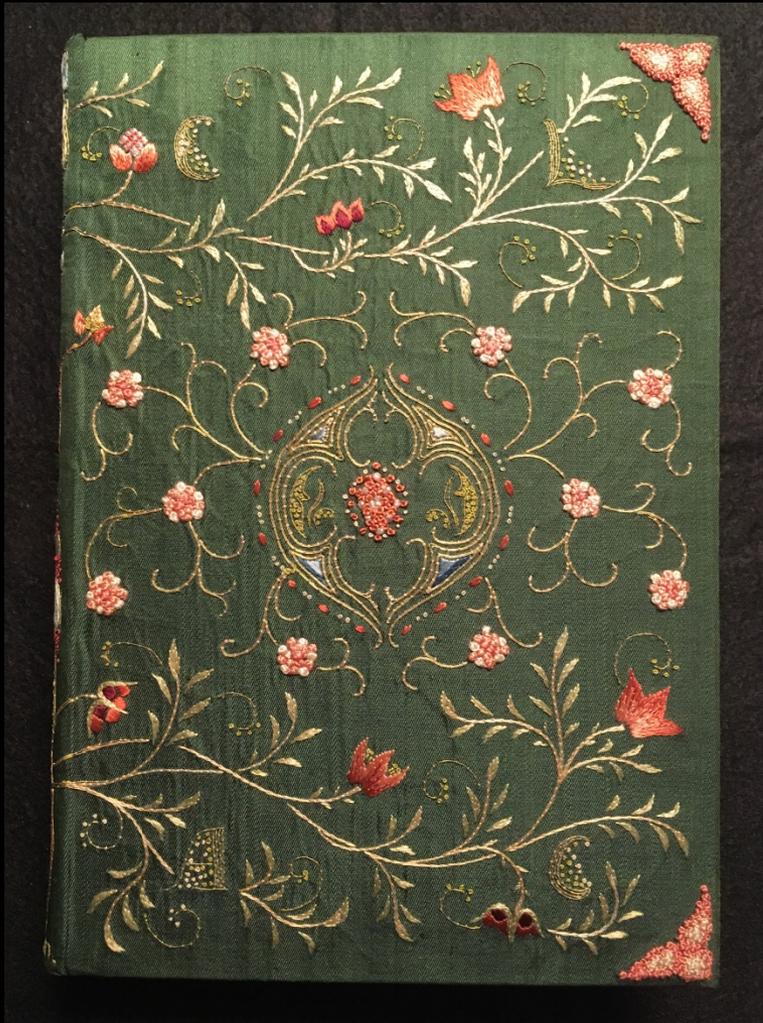
Dear Mr. Bancroft-

I never answered a question of yours about my last year's card. It was reproduced from a pen and ink drawing of D.G.R.'s for the picture called the Bower Meadows. This present one is from a drawing in my possession done in the early days for the projected illustrated Love is Enough which was not done and finished up later.

I hope you and Mrs. Bancroft are well. With kind regards and best wishes
Yours sincerely
May Morris

Postmarked
Decr 19th 1911.

Best wishes from May Morris
8 Hammersmith Terrace
London. W.

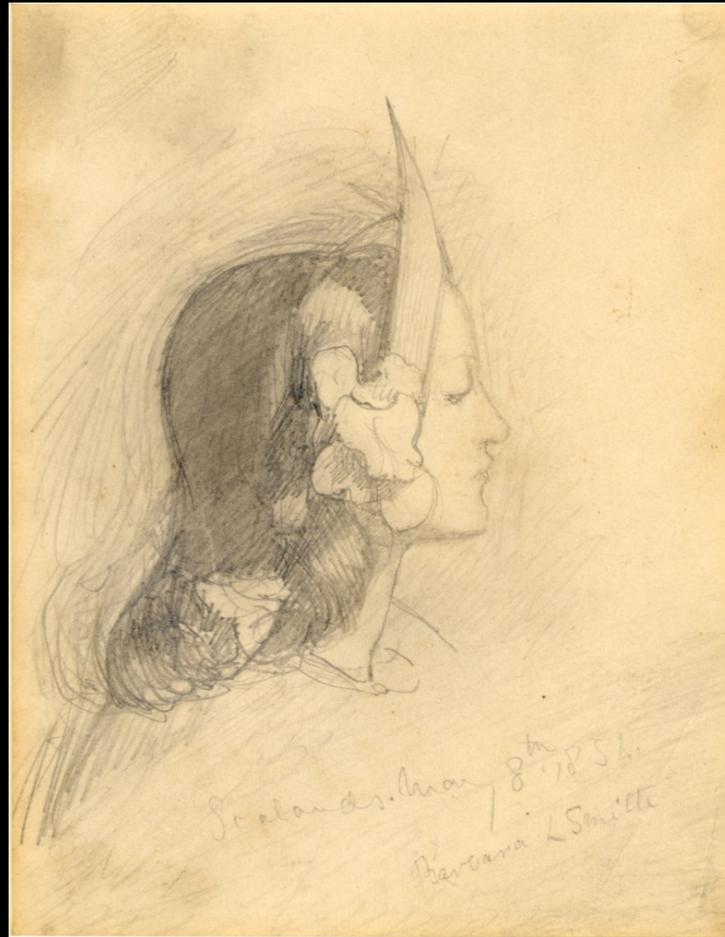


May Morris (1862-1938), binding, green silk embroidered with colored silks, gold braid and beads. Grolier Club, New York.





Samuel Laurence (1812-1884), *Portrait of Barbara Leigh Smith Bodichon*, oil on canvas. Girtin College, University of Cambridge



Barbara Leigh Smith Bodichon (1827-1891), *Elizabeth Siddal*, 1854, pencil on paper. Mark Samuels Lasner Collection, University of Delaware Library



Barbara Bodichon (1827-1891), *Ventnor, Isle of Wight*, 1856, Watercolor and bodycolour with scratching out. F.V. du Pont Acquisition Fund, DAM 2016-25



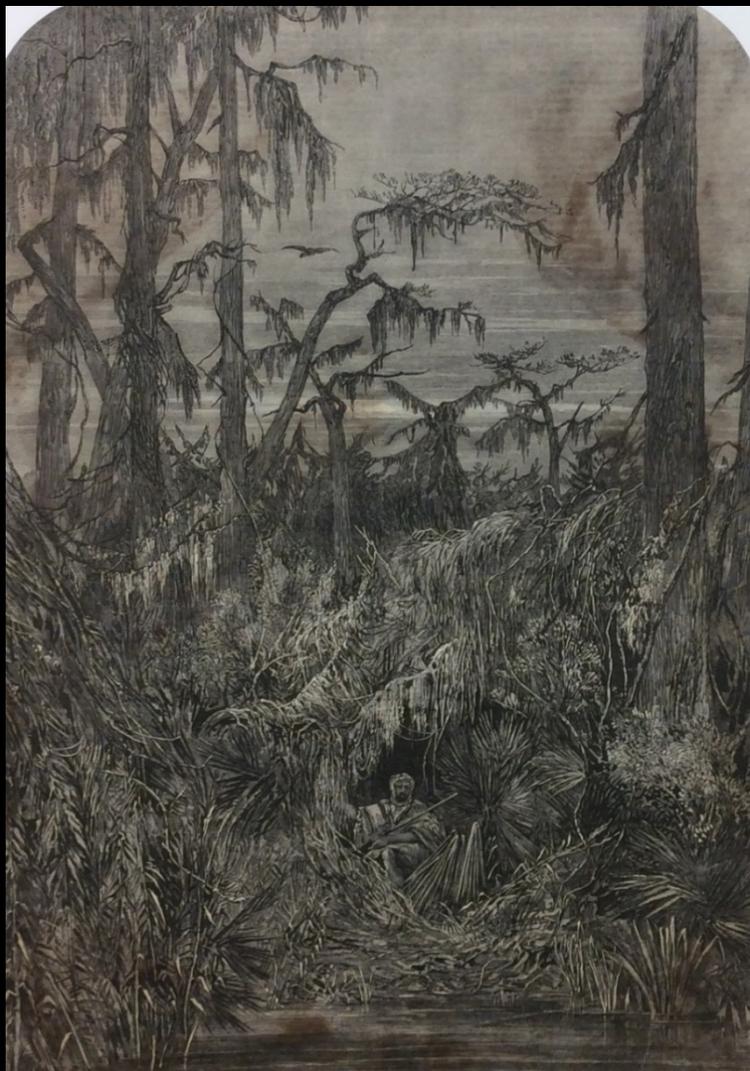
Barbara Leigh Smith Bodichon (1827-1891), *A field near the sea with sheep*, undated, watercolor on paper with scratching out. Mark Samuels Lasner Collection, University of Delaware Library



Barbara Leigh Smith Bodichon (1827-1891), *A view between the Trees*, ca. 1850, watercolor on paper. Mark Samuels Lasner Collection, University of Delaware Library



Barbara Leigh Smith Bodichon (1827-1891), *Fishing at Sunset*, undated, ink and wash on paper.
Mark Samuels Lasner Collection, University of Delaware Library



Barbara Leigh Smith Bodichon (1827-1891), *Swamp in Louisiana*, 1858, wood engraving. Mark Samuels Lasner Collection, University of Delaware Library



Barbara Leigh Smith Bodichon (1827-1891), *Hastings Beach with Fishing Boats*, c.1850, watercolor on paper. Mark Samuels Lasner Collection, University of Delaware Library



Barbara Leigh Smith Bodichon (1827-1891), *A hooded Procession*, undated, watercolor on paper. Mark Samuels Lasner Collection, University of Delaware Library