Reviews

Travels in Morris Land

Beauty of the Earth: The Art of May, Jane and William Morris. The Arc, Winchester.
Named/Nameless. William Morris and the Radical Imagination. The Arc, Winchester.
Morris Month Reading Walk, Society of Antiquaries, London.

Beauty of the Earth: The Art of May, Jane and William Morris[1]

On 13 October 1881, at the Wedgewood Institute, Burslem, Stoke on Trent, William Morris delivered his lecture 'Art and the Beauty of the Earth' and asked his audience, 'So what shall we have, art or dirt?.' This is the phrase that Suzanne Fagence Cooper, author of *How We Might Live: At Home with Jane and William Morris*[2] and curator of *Beauty of the Earth: The Art of May, Jane and William Morris* at The Arc, quotes in her opening interpretive panel for the exhibition. Within the exhibition, the question is resolved unequivocally in favour of art, and the exhibition seeks to demonstrate the enduring relevance and significance of the work of May, Jane and William Morris in the face of environmental devastation on a scale and intensity that William Morris could never have imagined.

The exhibition is organised thematically, guiding visitors in a broadly clockwise trajectory around the gallery space. It begins with an introductory section, 'Beauty of the Earth,' and unfolds through a series of thematic sections: 'Nature of Gothic,' 'Into the Garden,' 'Fair and Fruitful,' 'Jane: a Hospitable Heart,' 'Kelmscott Press,' 'William: a Radical Imagination,' 'May: the Restless Spirit' and 'A Beautiful Alternative.' This curatorial structure foregrounds the interrelationship between artistic production, personal biography and political commitment.

In the 'Beauty of the Earth' introduction section, one particularly stunning work is *Rose and Lattice* (Figure 1), a wall hanging designed by May Morris and stitched by Marai Louisa Baroness des Brienen, depicting

climbing roses, tulips and fritillaries. The richness of the work can be conveyed partly by the materials and techniques described in the accompanying text panel: 'Thick and fine silk twist, dyed at Morris & Co., in darning, stem, satin couching, Bayeux and trellis stitch, on Manchester cloth, backed with linen.' The linen is visible where the textile curves around the hanging rod, causing the fabric to fall slightly away from the wall and revealing its layered construction. The surface of the embroidery glistens and shimmers in reflected light, with the climbing roses and tulips appearing to gently sway, imbuing the composition with a sense of movement, making the whole work feel materially present and alive approximately 140 years after its creation.

Nearby are several striking examples of meticulously presented and installed block-printed William Morris textiles and wallpapers, including *Bird* and *Anemone* and *Brother Rabbit*, both textiles (also Figure 1), as well as *Fruit/Pomegranate* and *Lily* wallpapers. These pieces are displayed unrolled, suspended between wooden supports, which allow the full compositional rhythm and repeated pattern of each design to be observed clearly. The visible thickness of each roll accentuates the materiality of the textiles and wallpapers, reinforcing their presence as physical objects. This thoughtful presentation invites viewers more easily to imagine the intended decorative function of these pieces, visualising them as continuous surfaces within domestic interiors.[3]

In the 'Kelmscott Press' section (Figure 2), several notable works by William Morris are featured, including *The Earthly Paradise, Volume 1*, an illustration for *The Golden Legend* and a proof page from *The Works of Geoffrey Chaucer*. Both the *Chaucer* and *Golden Legend* works incorporate borders by Morris, with illustrations by Edward Burne-Jones. What comes to the fore in this section is the emphasis on Morris's floral borders, especially in the original design for a border to an illustration in the Kelmscott Press Edition of *The Works of Geoffrey Chaucer*. Because the Burne-Jones illustration is absent, the 'scrolling foliage, speedwell, nightshade and other flowers which demonstrate William Morris's skill as a pattern-maker'[4] seem particularly visually striking. The display also highlights items such as a Kelmscott edition of *News from Nowhere*, a membership card for the Democratic Federation and an account booklet for the Socialist League. These are positioned alongside Morris's pamphlet *Useful Work versus Useless Toil*, which includes an illustration by Walter Crane. The inclusion of these explicitly political works is significant, suggesting that the exhibition can and should be interpreted within the context of Morris's revolutionary politics.

May Morris is represented again in the section titled 'May: the Restless Spirit,' which includes a stunningly intricate embroidery, the *Orchard Bed Curtain*. Created for her father's bed, it 'incorporates many of his favourite motifs: a pomegranate tree, rose trellis, flowery meadow and the looping stem of a giant poppy'[5] and an array of birds all visually situated above a wobbly trellis created by the undulation of the fabric. Also included are a series of finely drawn pencil, ink and watercolour studies on paper of plants and flowers, all from the 1880s, and a *Honeysuckle* drawing from 1881-1883. I imagine that these would have been research for her Honeysuckle wallpaper, which was designed in 1883.

The section on Jane Morris, 'Jane: a Hospitable Heart' (Figure 3), marks a shift in focus, moving away from the image-making



Figure 1: Introduction to the *Beauty of the Earth*. Photograph: The Arc, Winchester.

of William and May Morris as it is dominated by the portrayal of Jane Morris herself. Notably, it shows Dante Gabriel Rossetti's *Blanzifiore (Snowdrops)* and, in a display case, two albumen print portraits by John R. Parsons, posed by Rossetti in his Chelsea garden.[6] In the same display case is a beautiful Kelmscott Press edition of Rossetti's *Hand and Soul*, bringing together two of the men in her life. Between these are three small intricate *Keepsake Notebooks* from the 1870s and 1880s, which reflect the breadth of Jane's literary interests. The notebooks contain a diverse range of material, including old French carols, poems, quotations and geometric ornamentation. A detailed discussion of the notebooks can be found in *How We Might Live*.[7]

It is also worthwhile considering the three pieces of contemporary art and design in the exhibition. What worked well was Boris Allenou's *The Sounds of Kelmscott Manor*,[8] which included the sounds of birds twittering, bees buzzing, feet tramping, cows mooing, wind rustling and the rush and burble of running water. It was often difficult to distinguish elements of Allenou's soundscape from the ambient noises present in the gallery. This immersive auditory environment effectively transported the listener into a perceptual space where the boundaries of the gallery seemed to dissolve, thereby establishing a context for viewing the trellises, birds, winding stems, tendrils, foliage and flowers of *The Beauty of the Earth* in a heightened mode of sensory awareness.

At the centre of the exhibition, an *Earthly Paradise Wallpaper* (Figure 4) by the House of Hackney was installed on two walls, presented in the wall text as an 'ode to the artist May Morris.' The House of Hackney has recently collaborated with the William Morris Gallery to produce a new range of wallpapers inspired by Morris's designs. This wallpaper is derived from May Morris's 1885 embroidery, *Fruit Garden*. According to the accompanying wall text, 'the motif symbolises a return to Nature, valuing beauty and craftsmanship over mass



Figure 2: 'Kelmscott Press' section. Photograph: The Arc, Winchester.
Opposite, Figure 3: 'Jane: a Hospitable Heart' section. Photograph: The Arc, Winchester.

production.' Notably, however, the wallpaper itself is mass-produced, a tension that the exhibition did not address and which appears to constitute the central contradiction of a work that is, in essence, a mechanical reproduction.

What was less successful was Jeremy Deller's large green banner, made by Edmund Hall (also Figure 4), featuring large appliquéd white letters proclaiming 'William Morris was right.' As the largest work in the exhibition, it was allocated a small space next to the exit and was, in this context, in danger of becoming a rather glib and bombastic finish to a sensitive exhibition.[9]

The rest of the exhibition was thoughtfully conceived and curated. Drawing upon the works on display, it explored the ways in which the practices of May, Jane and William Morris continue to suggest the possibility of representing the beauty of the natural world. However, a problem emerges: to what extent can art and design produced by a wealthy, white, middle-class family in the mid- to late nineteenth century meaningfully engage with the contemporary ecological crisis, rather than serving as a form of nostalgic retreat for small elites seeking insulation from the rest of society and even ecological collapse?

One might contend that the work of May, Jane and William Morris retains relevance insofar as they articulate forms of utopian aspiration. This possibility is explicitly articulated in *News from Nowhere*. Awakening from a dream in a post-revolutionary London, the narrator William Guest says: 'I opened my eyes to the sunlight again and looked round me, and cried out among the whispering trees and odorous blossoms, "Trafalgar Square!".'[10] Here, the garden is imagined as part of a revolutionary project where the city is dismantled and



reconstituted as an ecological utopia. Framing the exhibition in this light could have opened up the possibility of social transformation.

Named/Nameless. William Morris and the Radical Imagination

In conjunction with the above exhibition, The Arc organised a study day entitled *Named/Nameless: William Morris and the Radical Imagination*.[11] The day commenced with an 'icebreaker' performance by the artist Freddie Yauner, who bears an uncanny resemblance to William Morris when he grows his hair and beard. Yauner deliberately incorporates this likeness into his practice and, each year, undertakes a project entitled 'Morris–anuary,' a three-month homage during which he attempts, in a performative and conceptual sense, to 'become' Morris by producing new works that explore the contemporary relevance and applicability of Morris's ideas. Yauner's presentation, *Bunting: A collective noun for red flags*,[12] comprised two principal elements. First, he invited the audience to participate in a rendition of William Morris's *March of the Workers*, sung to the abolitionist tune of *John Brown's Body* (now more widely recognised through adaptations such as *Glory, Glory Man United*). The collective performance was delivered with enthusiasm and proved affectively resonant.

This introduction was integrated with Yauner's ongoing project, *This is a Red Flag*, in which he cultivates madder plants to produce a natural dye for the making of red flags. Upon first encountering the work, I interpreted it as an instance of 'going backwards to move forwards.' By employing traditional materials and artisanal techniques, the project appeared to attempt a conceptual and material 'leap' backwards over the red flag's negative ideological transformation during the twentieth century, seeking instead a symbolic recovery of its earlier radical political significance.[13] In Yauner's reinterpretation, by contrast, the



red flag functions primarily as a contemporary warning sign. Audience members were invited to write down their personal red flags, thereby reframing the symbol in individualised and affective terms. While the red flag undeniably operates today as a colloquial marker of warning, within the context of the collective singing of *March of the Workers*, a more explicit recuperation of the working-class socialist and communist traditions historically represented by the red flag could have been included, which would have provided a more coherent and politically resonant conclusion to Yauner's performance, impressive though it undoubtedly was.

Opposite, Figure 4: *Earthly Paradise* wallpaper. Right, Jeremy Deller, *William Morris was right*. Photograph: The Arc, Winchester.

Yauner was followed by the keynote speaker, Suzanne Fagence Cooper, curator of *Beauty of the Earth*. Her presentation, *Everywhere and Nowhere: William Morris Today*, considered, among other topics, the contemporary application of Morris's designs in fashion, with particular reference to Sainsbury's *Tu* range, produced in collaboration with Morris & Co.[14] This example served as a point of contrast to introduce Freida Gormley, co-creator of the House of Hackney, a 'B Corp' company. Gormley outlined the history and values of the company, which has developed a new range of Morris-inspired wallpapers in association with the William Morris Gallery. These wallpapers and fabrics reinterpret original Morris & Co. designs by enhancing and recolouring them.[15] They have also created 'new' designs, such as the *Earthly Paradise Wallpaper* (see above), based on an embroidery by May Morris.

After a tea break, there were three shorter presentations. The first, my own contribution, entitled *One Hundred Historical Materialism Book Cover Designs*, consisted of images of *Historical Materialism* book cover spreads, accompanied by a reading of the title of the artwork reproduced within each design.[16]

The second presentation, by the artist Eileen White, *The Ethics of Care as a Means of Enacting Ecological Responsibility*, drew upon her recent exhibition *The Endless Turn and Return*, presented at Arc's City Space.[17] White's practice comprises lyrical portraits and somewhat nostalgic representations of the natural environment, foregrounding sustainability as a commitment embedded within the production process in which obsolete analogue photographic materials and processes are employed.

The third presentation, delivered by the historian Louise Hardiman, was titled *A Distant Echo? Artists, Activism and the Arts & Crafts in Post-Emancipation Moscow*. The Emancipation of 1861, which abolished serfdom in the Russian Empire, formed the historical backdrop to her analysis. Hardiman examined the practices of the painter Vasily Polenov, the decorative artist Elena Polenova and the painter and graphic artist Maria Lakunchikova-Weber. Within the broader context of the study day, this presentation invited a comparison with the *Beauty of the Earth*. Whereas William Morris's production is an alternative to the social and aesthetic consequences of industrialisation, the Arts and Crafts movement in post-emancipation Moscow remained closely entwined with the traditions and enduring legacy of peasant artisanal practices.

After lunch, the second speaker was the artist Margje Bijl, who presented her project, *The Jane Morris Museum*.[18] Bijl described how she came to realise that she resembled Jane Morris[19] and how she perceived parallels between their respective life histories. Jane Morris (née Burden) was spotted in a theatre by William Morris's friends Dante Gabriel Rossetti and Edward Burne-Jones, who were seeking so-called 'stunners,' young working-class women to serve as models. Burden ended up modelling not only for Rossetti but for William Morris as well, subsequently marrying him.[20]

Bijl recounted that, as a teenager, she was approached by a 'street photographer' who invited her to model for him. She became his partner and lived with him throughout her twenties. This biographical context is significant, as it informs the conceptual

framework of her practice. In her presentation, Bijl included photographs of herself taken by the 'street photographer,' alongside artworks in which she depicts herself as Jane Morris, drawing upon historical paintings and photographs.

The project raises a critical question: what does it mean for Bijl, as a contemporary woman artist, to appropriate and reinterpret representations of Jane Morris? The well-known images of Jane Morris, celebrated for her beauty, were produced predominantly by male artists, most notably the obsessive Rossetti. When Bijl bases her work on these canonical representations, to what extent does she reproduce Rossetti's fixation and to what extent does she interrogate or subvert it?

In her best works, Bijl addresses this tension by restaging and reproducing existing images and subsequently removing selected elements, thereby disrupting their original narrative and aesthetic structure. In other drawings, she isolates and renders Jane Morris's hair. Through this process of fragmentation and selective emphasis, Bijl begins to examine how ideals of feminine beauty are constructed, mediated and perpetuated.

The third speaker, Serena Trowbridge, delivered a paper entitled *A Remarkable Writer: May Morris's Plays*, in which she reconsidered May Morris's little-known drawing-room plays, *Lady Griselda's Dream* (1895) and *White Lies* (1901). Trowbridge argued that these works function as pointed parodies of late nineteenth-century constructions of femininity, situating their critique within the aesthetic discourse of Pre-Raphaelitism. She further suggested that the plays register the intellectual influence of May Morris's friend, George Bernard Shaw, particularly in their deployment of wit and social satire. By foregrounding these neglected texts, the paper invited a reassessment of May Morris's position within fin-de-siècle literary culture. Trowbridge concluded by noting her application for funding to stage both plays, an initiative that would materially extend her critical intervention by testing their performance in practice.

Lastly, the fourth speaker, Dion Dobrzynski, delivered a paper *Forests of the Future Past in News from Nowhere* (1890). At the time of writing, Dobrzynski has just completed a monograph, *Forest Ecology and Fantasy Fiction: Morris, Tolkien, Le Guin*,[21] and has published on modern fantasy literature. His presentation included an informed and nuanced reconsideration of William Morris's imagined post-capitalist London, in which the Houses of Parliament are transformed into a 'Dung Market' and Trafalgar Square becomes an orchard of apricot trees.[22]

The presentation was punctuated by a series of pauses during which questions were projected for the audience's reflection: 'What role might the imagination play in our time of ecological crises? How do imagined futures become shared projects rather than private dreams? What different forms of knowledge might conservation need to take seriously? What does Morris's imagined future make us aware of that the present no longer does? How does Morris's vision make you feel? Sceptical, inspired, anxious, hopeful? How might we begin tending the forests of our future past?' Collectively, these interventions functioned to decelerate the presentation, thereby creating a dialogical space for critical engagement with the ecological transformation of Morris's imagined London, foregrounding his revolutionary environmental and social politics.

The study day, organised by John Reed for Hampshire Cultural Trust, adopted a deliberately multidisciplinary approach, convening four artists, two art and design historians and two scholars of English literature. Rather than focusing exclusively on cultural history, the event positioned the artistic legacy of May, Jane and William Morris within a contemporary cultural context, encouraging different modes of investigation, reinterpretation and renewal. In doing so, it offered a considered and intellectually provocative extension of *The Beauty of the Earth: The Art of May, Jane and William Morris*.

Morris Month Reading Walk

Whilst writing the above on Dobrzynski's presentation, I discovered he was leading a Reading Walk with *News from Nowhere* for the Society of Antiquaries as part of Morris Month. I booked. Described as 'Part performance, part collective thought-experiment,'[23] this event asked what a post-revolutionary sustainable city might look like. The idea was that the walk would follow the journey of William Guest, the novel's time-travelling protagonist through central London.

We assembled beneath the Reynolds monument on the forecourt of the Royal Academy of Arts on a beautiful sunny Saturday morning, where we were introduced to Dion Dobrzynski and Freddie Yauner, the latter performing the role of William Morris for the duration of the walk. We began by walking towards Trafalgar Square, which, at approximately 10:30 a.m., had been barricaded in preparation for the following day's Saint Patrick's Day celebrations, forcing our small group to remain at the edge of the square.

At this point, we were asked to close our eyes while Dobrzynski read aloud extracts from *News from Nowhere*, including passages describing the transformation of the square after the protagonist, William Guest, awakens from his dream.[24] Amid the sounds of heavy traffic, sirens, a jackhammer and a nearby tour group, we attempted to imagine the transformation described in the text. This was followed by an opportunity to ask questions of Yauner, in character as Morris, about his views on the square in its present form, particularly given that the anticipated revolution has not taken place, or at least not yet.

We then walked down Whitehall to Parliament Square, where, in Morris's imagined future, Parliament had become, or might yet become, a dung market. Here, Dobrzynski and Yauner/Morris read aloud a dialogue between Guest and his interlocutor Hammond on 'What was Parliament?' and 'What was Government?' from the text.[25] We subsequently moved into St James's Park, where passages concerning nature and rivers were read aloud, with St James's Park Lake standing in for the river. Finally, we returned to the forecourt of the Royal Academy for the concluding passage, in which Guest suggests that his dream might instead be understood as a vision.[26]

What was revealing about the walk was the overwhelming sensory environment of central London, characterised by persistent traffic noise, dense crowds, continuous movement and pervasive advertising. Consequently, the readings appeared to lose much of their sensuous quality, rendering the transformation described in the novel more difficult to imagine than it might have been in a quieter setting or in solitary engagement with the text. Rather than facilitating a transformation of the city through William Morris's vision, the utopian world of *News*

from Nowhere was instead subsumed by the existing capitalist and arguably dystopian reality of contemporary London. Despite the presence of sunshine, this disjunction foregrounded the persistence of present socio-economic conditions. Consequently, in this context, the conceptual leap required by *News from Nowhere* seemed so vast as to verge on the unimaginable. I was reminded of the oft-cited observation, commonly attributed to Fredric Jameson (and later popularised by Mark Fisher),[27] that 'it is easier to imagine the end of the world than the end of capitalism.' This is not a criticism of Dobrzynski's and Yauner's performance, but the walk did reveal how incredibly difficult it would be to build William Morris's utopian dream from our present-day reality.

David Mabb

NOTES

1. https://www.arcwinchester.org.uk/event/beauty-earth-art-may-jane-william-morris (last accessed 31 March 2026).
2. Suzanne Fagence Cooper, *How We Might Live: At Home with Jane and William Morris*. London, Quercus, 2023 (p. 536). See also Fiona Rose's informative review 'How We Might Live: At Home with Jane and William Morris,' *Journal of William Morris Studies*, vol. 25, no. 2, 2023, pp.100-103.
3. John Blewitt made a similar point in his review of 'The Art of Wallpaper.' *Journal of William Morris Studies*, vol. 26, nos. 1-2, 2025, p. 98.
4. From the label text.
5. From the label text.
6. A detailed discussion of photographic session with John R. Parsons can be found in Suzanne Fagence Cooper, *How we Might Live: At Home with Jane and William Morris*. London: Quercus, London, 2023, pp. 177-180.
7. *Ibid*, pp. 386-393.
8. https://cxdot.bandcamp.com/track/the-sounds-of-kelmscott-manor (last accessed 31 March 2026).
9. This is not a critique of the banner itself which, based on documentary photographs, worked effectively when paraded through the streets of London as part of *The Triumph of Art*, Deller's commission commemorating the 200th anniversary of the National Gallery in 2025.
10. William Morris, *News from Nowhere*, Thames and Hudson/V&A, London, 2017, p. 58 (facsimile of the Kelmscott Press, London, 1892).
11. https://www.arcwinchester.org.uk/event/namednameless-william-morris-and-radical-imagination (last accessed 31 March 2026).
12. See, also 'Freddie Yauner's Red Flag' by Freddie Yauner and John Blewitt, *Journal of William Morris Studies*, vol. 26, no. 3, 2026, The Art of Design, pp. 59-71.
13. Historically, the red flag became associated with revolutionary movements. It was used by the Jacobins during the French Revolution, the red being a sign that they were prepared to die for the cause. It was used by the Paris Commune and by Communists during the Russian Revolution, becoming an international emblem of socialist and communist politics. In contexts such as the Soviet Union under Joseph Stalin and the People's Republic of China under Mao Zedong, however, the flag became implicated in systems of authoritarian control and state repression. One might also recall the symbolic shift within the British Labour Party, which replaced the red flag with the red rose as its emblem in 1986.
14. See, David Mabb, 'Morris Mania,' *Journal of William Morris Studies*, vol. 26, no. 3, 2026, The Art of Design, pp. 101-109.
15. Morris & Co., purchased by the Sanderson Design Group (then trading as the Arthur Sanderson & Sons) in 1940, have had a virtual monopoly on printing Morris designs. Morris & Co. hand bock printed wallpapers, which they have produced for customers like the National Trust, are very close to Morris's original block prints, but there is certainly room for a different set of interpretations of Morris's original designs for the mass market.
16. David Mabb, 'Historical Materialism Book Cover Design: the politics of form in Modernist pattern design,' *Journal of William Morris Studies*, vol. 26, nos. 1-2, 2025, pp. 59-65.
17. https://www.arcwinchester.org.uk/ event/endless-turn-and-return (last accessed 31 March 2026).
18. https://www.reflectionsonjanemorris.com/ blog/ (last accessed 31 March 2026).
19. Remarkably the study day included two artists who based their work on likeness, with Yauner looking like William Morris and Bijl, Jane Morris. I am not the first to point this out, but Yauner and Bijl should make some work together.
20. See, Chapter 4 of Suzanne Fagence Cooper, *How we Might Live: At Home with Jane and William Morris*, Quercus, 2023, pp. 73-113.
21. https://www.bloomsbury.com/uk/forest-ecology-and-fantasy-fiction-9781350547582/ (last accessed 31 March 2026).
22. William Morris, *News from Nowhere*, Chapter 7. Trafalgar Square.

https://www.marxists.org/archive/morris/works/1890/nowhere/chapters/chapter7.htm (last accessed 31 March 2026).
23. https://www.sal.org.uk/event/morris-walk/ (last accessed 31 March 2026).
24. William Morris, *News from Nowhere*, Chapter 7. Trafalgar Square. https://www.marxists.org/archive/morris/works/1890/nowhere/chapters/chapter7.htm (last accessed 31 March 2026).
25. Quotes from the page shoulder notes or side titles that Yauner/Morris was reading from. William Morris, *News from Nowhere*. London: Thames and Hudson/V&A, 2017, pp. 108-109 (facsimile of the Kelmscott Press, London, 1892).
26. William Morris, *News from Nowhere*, Chapter 17. The Feast's Beginning – The End. https://www.marxists.org/archive/morris/works/1890/nowhere/chapters/chapter32.htm (last accessed 31 March 2026).
27. Mark Fisher, *Capitalist Realism: Is There No Alternative*. London: Zero Books, 2009, p. 2. Fisher attributes this quote to Fredric Jameson and Slavoj Žižek.

'May Morris: Crafting a Legacy.' Lady Lever Gallery, Port Sunlight, near Liverpool. (25 April - 1 November 2026)

May Morris has finally emerged from the shadow of her father. Interest in May Morris seems to be growing, and over the last few years, there have been several exhibitions and several books exploring her life, work, and achievements: telling the story of how, as a young woman of just twenty-three, she became the manager of Morris & Co.'s embroidery section, how she then developed and enlarged this area of the business by recruiting accomplished embroiderers through her own networks, and working-class girls from a local board school as apprentices when the Royal School of Needlework were still advertising for 'gentlewomen;' and how, after leaving the firm in 1896, she co-founded the Women's Guild of Arts in 1907 with Mary Elizabeth Turner to support women working in the arts when the Art Workers Guild, founded in 1884, accepted only men as members.

The recent exhibitions at the Russell Cotes Art Gallery & Museum, Bournemouth and the Arc in Winchester (see David Mabb's review in this issue) have each offered visitors slightly different, nuanced insights into the skills and creativity of a highly accomplished woman. The Lady Lever Gallery, 'May Morris: Crafting a Legacy,' continues this exploration in a subtle, detailed, and intriguing manner. The May Morris exhibition comprises fifty-one objects – embroideries, books, wallpapers, graphic reproductions, and one short video – drawn from a variety of public and private sources, with twenty-six items on loan from the William Morris Society. Among these are some of May Morris's wallpaper designs,