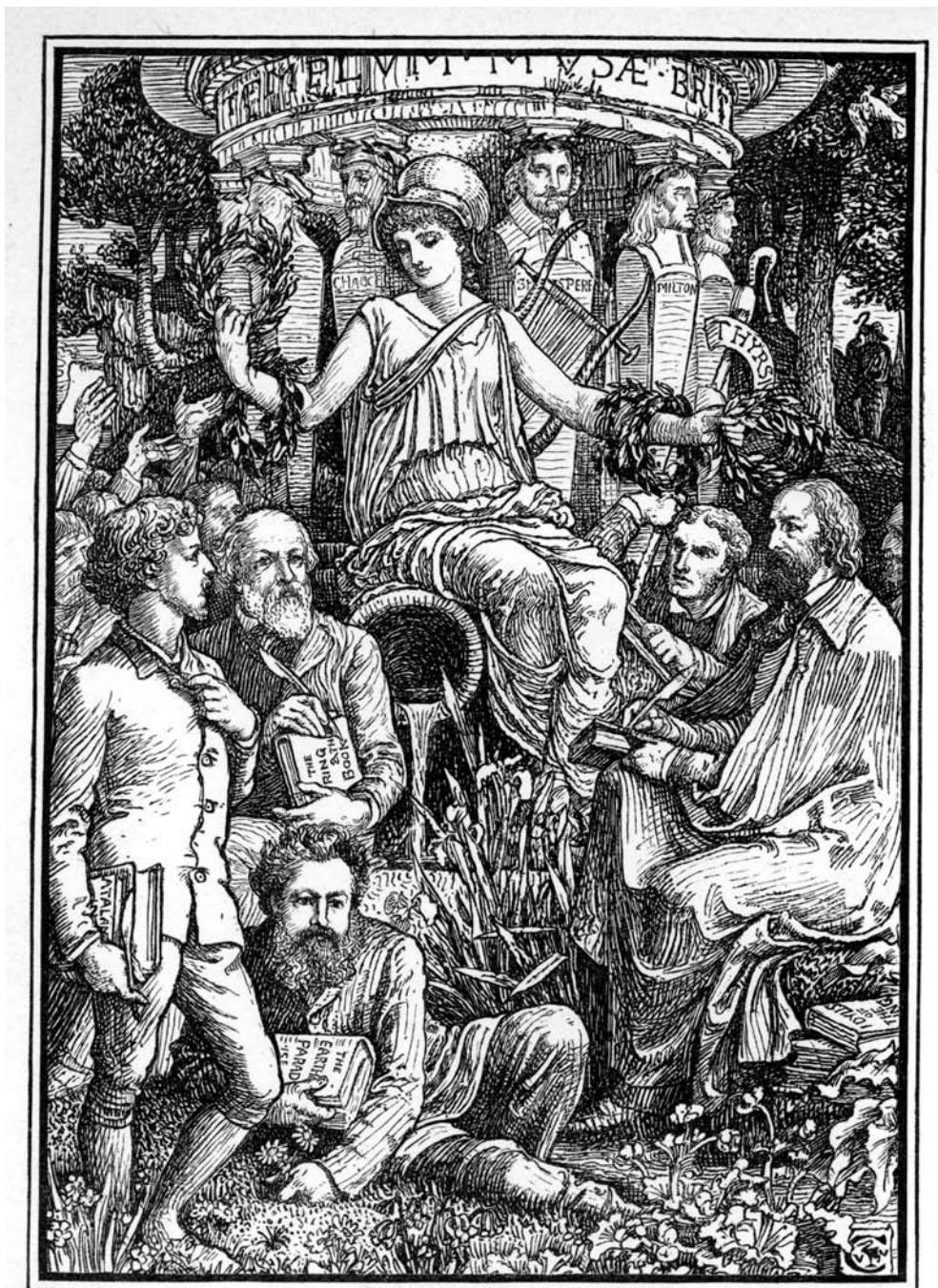


WILLIAM MORRIS SOCIETY IN THE UNITED STATES

NEWSLETTER

Summer 2008



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Front cover illustration: Walter Crane, frontispiece to *Living English Poets MDCCCLXXXII* (London: Kegan, Paul, 18883). Mark Samuels Lasner Collection, on loan to the University of Delaware Library.

This newsletter is published biannually by the William Morris Society in the United States, PO Box 53263, Washington, DC 20009. Visit the William Morris Society’s website at www.morrissociety.org and our blog, News from Anywhere, at <http://morrissociety.blogspot.com>. Send news of events, exhibitions, publications, member activities, and other items of interest to the newsletter editor, Susan Brooks, bsusanl@bellsouth.net (materials sent by post go to the Washington, DC address above).

A LETTER TO MEMBERS

This is my first letter to members of the William Morris Society in the United States since assuming the office of president in January 2008. I want to begin by offering my thanks and appreciation to Florence Boos, outgoing president and now vice-president, and Mark Samuels Lasner, former president and currently the secretary/treasurer, for the substantial contributions they have made to the management of the Society and pro-

duction of this newsletter over the past many years. I know that I speak on behalf of all of you who have benefited from their extensive efforts to ensure the success of our organization. I only hope that I will be able to continue in their footsteps, with significant help from both of them, of course, as well as from all of you who are able to contribute to the Society.

I am hesitant to begin with the rather ominous-sounding news that the Society recently received a letter from the Internal Revenue Service. Although Mark Samuels Lasner opened it with some trepidation, it began, “We are pleased” Our non-profit status under Section 501(c)3 of the Internal Revenue Code had been granted! Many thanks to Mark for the time he spent on this and to David Lowden, one of our members, who provided pro bono legal service as one of two attorneys who worked on our application. This means that dues paid and gifts to the Society (both financial and in-kind) are deductible on your income tax return to the amount allowed by law. The Society also no longer needs to pay sales tax on the purchase of goods and services, such as printing. Further, we believe that this new designation as a tax-exempt organization adds to the prestige of the Society and is a source of pride for us. While we will need to complete additional accounting paperwork, such as a yearly filing with the IRS, we believe that the benefits will surely outweigh the added chores. We do, of course, welcome any and all contributions to the Society, especially towards our fellowship program, and we hope that this new tax incentive will make it easier for people to consider making contributions.

Another exciting development is that as of April we have established a new blog for the Society. It is called News From Anywhere, and it can be accessed at <http://morrissociety.blogspot.com>. It includes news of upcoming events, announcements of interest to members (such as the opening of the new Burne-Jones Research Site at the Birmingham Museum), and comments by viewers or material submitted by members. We welcome all members to check out the blog, and we encourage you to participate by providing feedback and information of interest to our membership. If you would like to contribute something, please send it to Mark Samuels Lasner at marks@udel.edu. Mark will be responsible for posting new material to the blog.

I also want to welcome our new newsletter editor, Susan Brooks, a Society member from Winston-Salem, NC. This is Susan’s first newsletter as well, and she brings an enthusiasm that I know will contribute greatly to the content and quality of this publication. We are always looking for interesting content, so to help keep

Susan's enthusiasm at a high level, please contact her if you have an article, book review, or other material that you would like to contribute. Also let her know if there are features or special topics that you would like to see us cover. Susan's e-mail address is bsusanl@bellsouth.net.

And the Society news keeps coming! Mark Samuels Lasner and I were in London in early June, and we had the pleasure of having morning coffee (or tea) at the Victoria and Albert Museum with several of our colleagues from the William Morris Society in the UK: Phillippa Bennett, honorary secretary; Penny McMahon, treasurer; Penny Lyden; and Jane Cohen. One of the topics of discussion was planning for the William Morris/Pre-Raphaelites conference which is tentatively scheduled to be held in July 2010 in the United States. We expect the meeting to be co-hosted by the Delaware Art Museum in Wilmington, DE, which houses the largest Pre-Raphaelite collection in the United States, and by the University of Delaware in Newark, DE. Plans are in the preliminary stage, but please stay posted by checking our blog, website, and future newsletters. We will be issuing a call for papers as we get closer to the conference date.

Speaking of the Delaware Art Museum, in May the Society organized an afternoon of art and fellowship at the museum, as presented in "Recent Society Events," which follows. I want to issue a special note of thanks to Society governing board member Margaretta S. Frederick, curator of the Bancroft Collection of Pre-Raphaelite Art, for facilitating our visit and for leading us on a fascinating tour of the collection.

The Society's annual meeting for 2008 will be held in conjunction with the Modern Language Association's annual convention, as usual. This will take place in San Francisco, between 27 and 30 December. I hope that we will see as many of you as possible at Society programs—which will include two panels of presentations and a social gathering, as well as the official business meeting.

We are also dealing with our stock of publications, which are listed on the last page of this newsletter and will soon be sold on the William Morris Society website. Please note that some of these books are now rather hard to come by and that members receive a substantial discount—at prices better than those of second-hand copies offered on the internet.

Finally, we have a new membership brochure! We are always seeking ways to increase awareness of the Society and to expand our membership, so if you are attending or holding any event whose participants might be interested in the Society, please contact me, and I

will be happy to send you a packet of membership brochures to distribute. You can reach me at frandurako@kelmscottbookshop.com or by calling the Kelmscott Bookshop at (410) 235-6810.

Fran Durako
President

RECENT SOCIETY EVENTS

"J. W. Waterhouse & Theatre: Painting with an Eye on the Stage," Lecture by Peter Trippi

23 April

New York, NY

The lecture, held at the Grolier Club, was the second in the new series of events organized by the William Morris Society in the United States, in co-sponsorship with the American Friends of Arts and Crafts in Chipping Campden, the Stickley Museum at Craftsman Farms, and the Victorian Society in America.

In his insightful illustrated presentation, Peter Trippi began by saying that much of what we know about the great Victorian painter J. W. Waterhouse (1849–1917) must come from analysis, comparison, and speculation. For Waterhouse, who is known worldwide as a "late Pre-Raphaelite" because he discovered and began revitalizing the legacy of the Pre-Raphaelite Brotherhood as late as 1886, left no significant papers or correspondence. Everything about him is a mystery. So it is not surprising that the paintings he made after 1882, such as *The Lady of Shalott*, have never been interpreted as evidence of Waterhouse's keen awareness of the golden age being enjoyed in the theatres of London and Paris at the time. Trippi looked at this phenomenon in detail, linking the artist to such figures as Ellen Terry and Henry Irving, and providing evidence that he incorporated scenes and themes from current dramas in his work. Waterhouse's mature masterpieces, such as *Saint Cecilia* of 1895 and *Hylas and the Nymphs* of 1896, might be seen as two-dimensional versions of theatrical productions—aimed at an audience familiar with the plays produced at the time. In such works and many others, to the end of his career when he was already considered passé, Waterhouse continued in a "theatrical" mode, influenced by but different from such contemporaries as Burne-Jones, Poynter, Leighton, and Moore. The new information and interpretations Trippi provided derive from his work as the curator for the major Waterhouse retrospective that will open at the Groninger Museum (Netherlands) in 2008, then visit London's Royal Academy and the Montreal Museum of Fine Arts.

Visit to the Delaware Art Museum

17 May

Wilmington, DE

More than a dozen members and friends turned up on 17 May to the Delaware Art Museum for an afternoon of art and fellowship. Our visit began at noon with a special group tour of the reinstallation of the largest Pre-Raphaelite collection outside England. On view were more than 100 paintings, works on paper, books, photographs, and decorative objects—all wonderfully introduced by Margaretta S. Frederick, the curator of the Bancroft Collection (and member of the Society's governing committee). Lunch in the museum's café followed. Everyone stayed for a lecture (2 p. m.), "Flora Symbolica: Floral Symbolism in the Pre-Raphaelites" by Debra N. Mancoff, noted art historian (also a member of the Society) and the author of *Flora Symbolica* (Muncih: Prestel, 2003).

MORRIS SOCIETY EVENTS "IN THE WORKS"

A Reading of *Freshwater*

Fall 2008

New York, NY

Following the success of the lectures by Nancy Green and Peter Trippi, the coalition of "arts and crafts interest groups" made up of the Society, the Victorian Society in America, the American Friends of Chip-ping Campden, and the Stickley Museum at Craftsman Farms are thinking of doing something different this fall in New York. We we have in mind is a staged reading of Virginia Woolf's only play, *Freshwater*, her playful romp on some of the Great Victorians with whom her extended family was acquainted or related. The farce, which takes place on the Isle of Wight in 1864, places such figures as Tennyson, G. F. Watts, and Julia Margaret Cameron in a distinctly funny Blooms-burian light. There is no certainty, but the plan is to have the reading in late October or early November. Again, the lovely and bibliophilic Grolier Club will be our host—a very appropriate one, for on display will be the public exhibition, *This Perpetual Fight: Love and Loss in Virginia Woolf's Intimate Circle* (15 September–22 November 2008). If we can get our act together (so to speak) members in the Northeast will receive a mailed announcement and notice will be posted on the Society's website.

"Useful and Beautiful: The Transatlantic Arts of William Morris and the Pre-Raphaelites"

July 2010

Wilmington and Newark, DE

Mark your calendar—the conference formerly known as "The Arts of Rebellion" is moving ahead. This successor to the Morris conferences held in London, Oxford, and Toronto is envisioned as a multi-day, multi-venue affair, with related exhibitions and performances. Representatives of the Society, the Delaware Art Museum, the University of Delaware, and Wint-erthur met recently for preliminary discussions of the "ways and means." We are now looking for sug-gestions of invited speakers, presenters, and creators with an involvement in Morris, the Pre-Raphaelites, and the arts and crafts movement. Ideas are welcomed for "strands" or "themes" on which groups of presen-tations might be focused. Send ideas to Mark Samuels Lasner, marksl@udel.edu. Note—if you plan your trips this far ahead—"Useful and Beautiful" is scheduled to take place around the same time the Corcoran Gallery in Washington, DC hosts *The Aesthetic Movement*, a major exhibition organized by the Victoria and Albert Museum. Delaware and Washington are an hour and a half apart by train or car.

WILLIAM MORRIS SOCIETY SESSIONS FOR MLA 2008 —AND BEYOND

The Morris Society will hold two sessions at the December 2008 Modern Language Association Con-vention in San Francisco. "Pre-Raphaelite and Aes-thetic Prose" will be chaired by Margaret D. Stetz of the University of Delaware, with papers by Sandi Wisenberg of Northwestern University on "William De Morgan's Fiction," Bonnie Robinson of North Georgia College and State University on "'A Man Like Myself': Pre-Raphaelite Brotherhood and Morrisian Stylistic and Thematic Models in Oscar Wilde's Fairy Tales," and Dennis Denisoff of Ryerson University on "Infectious Decadence: The Critical Propagation of Repulsive Taste and Style."

For the second session, "William Morris: His Friends and Contemporaries," we received an unprece-dented number of proposals, many of the highest qual-ity, so that it was painful to choose among them. We decided to divide the topic into two, offering a ses-sion on "Morris's Early Friends" in 2008, and a second

panel on Morris' later friends and contemporaries in Philadelphia in 2009.

For the December 2008 "Morris's Early Friends" session, to be moderated by Florence Boos, speakers will be Paul Acker (St. Louis University) on "Charles Fairfax Murray's Collaboration with William Morris," P. C. Fleming (University of Virginia) on "William Fulford's Magazine," and Keith Gibeling (US Naval Academy), "Peter Paul Marshall: A Square Peg in the William Morris Circle?"

Since we don't yet know the times and places for either of our sessions, those interested should write florence-boos@uiowa.edu for information after 1 August. Full details regarding locations and an announcement of the annual meeting and related social event will be posted on the Society's website.

For the December 2009 session on Morris's later friends and contemporaries, the proposed speakers are Zach Weir on "Thomas Wardle's 'Wild Silks of India': Morris and Imperial Design," Jude Nixon on "Sons of Odin: Carlyle, Morris, Watts-Dunton—Icelandic Mythology and Antiscrape," and Eleanora Sasso on "William Morris, Ford Madox Brown and the Celebration of Simplicity."

SESSIONS IN 2009 AND AFTER

In 2009 we will hold two sessions; the first will be "William Morris: Later Friends and Contemporaries," as mentioned above, and the second on "The Musical Pre-Raphaelites: Sound and Meaning in Pre-Raphaelite Art and Poetry." One-page proposals for the latter should be sent to florence-boos@uiowa.edu by 20 March 2009.

The next MLA convention, scheduled for January 2011, will select panels according to a different procedure; we will have one guaranteed session and the possibility of others.

OTHER EVENTS OF INTEREST

A Miniature Retrospective and Rhythm 69

Until 7 September

Jugendstilsenteret/Kunstmuseet KUBE

Ålesund, Norway

David Mabb's work is based on the textile and wallpaper designs of 19th-century English interior designer, writer and activist William Morris. Mabb's work on Morris stems from the social, political and market implications of his designs and the continued relevancy of his politics. Many of Mabb's interpreta-

tions or reconfigurations of Morris's utopian designs have foregrounded their relationship with other forms of cultural production. *A Miniature Retrospective* consists of nine miniature paintings, which are copies of some of Mabb's (larger) work by Jaipur-based miniaturist Rajendra Sharma. They provide, in miniature, a context in which to see *Rhythm 69*, a series of seventy paintings in which pages from a 1960s block printed William Morris wallpaper pattern book have been glued onto individual canvases. The pages have been painted with designs by Hans Richter from a 1970 storyboard for a proposed animated film *Rhythm 25*, based on sketches by Kasimir Malevich dating from 1927. The result is a sequential dialectical exchange between Malevich's work, as interpreted by Richter, and Morris's utopian designs.

More information: www.jugendstilsenteret.no.

Design in the Age of Darwin

Through 24 August

Block Museum of Art, Northwestern University
Evanston, IL

Northwestern University's Mary and Leigh Block Museum of Art's spring and summer 2008 exhibition *Design in the Age of Darwin: From William Morris to Frank Lloyd Wright* explores the previously unrecognized relationship between biological evolutionism and English and American decorative arts and architecture during the half-century following the publication of Charles Darwin's *The Origin of Species* (1859). The exhibition runs through 24 August on the university's Evanston campus.

Guest curated by Northwestern art history professor Stephen F. Eisenman, the exhibition contains decorative art, furniture, textiles, housewares, and other original works of design by Christopher Dresser, William Morris, C. F. A. Voysey, C. R. Ashbee, Louis Sullivan, and Frank Lloyd Wright.

During the fifty or so years following the publication of *The Origin of Species*, biologists and designers wrestled with the question of whether the evolution of plants and animals, and the decorative forms derived from them, was the result of an internal dynamic presided over by a divine creator or external factors governed by mere contingency. Special features of the exhibition will include a full period room—a bedroom modeled after designs by the English decorator and architect C. F. A. Voysey—and an evocative installation of works by Louis Sullivan and Frank Lloyd Wright, including architectural ornaments, furniture, stained glass, and a large ceiling fixture.

Darwin and Design is part of American Art Ameri-

can City, a citywide American art initiative for Chicago sponsored by the Terra Foundation for American Art that promotes the awareness and enjoyment of historical American art.

The 140-page full-color exhibition catalogue, *Design in the Age of Darwin: From William Morris to Frank Lloyd Wright* (\$36.95), may be ordered online through Northwestern University Press at www.nupress.northwestern.edu or by phone at (847) 491-4002.

For more information: Tel. (847) 491-4000. www.blockmuseum.northwestern.edu.

“The Connection: 2008”

Roycroft Campus Arts & Crafts Conference

24–26 October

East Aurora, NY

“Connect the dots” is a buzz phrase we hear often these days. The Roycroft Campus Arts and Crafts Conference “Connection 2008,” scheduled 24–26 October on the Roycroft Campus in East Aurora, NY, provides a synergistic look at the arts and crafts in western New York and beyond.

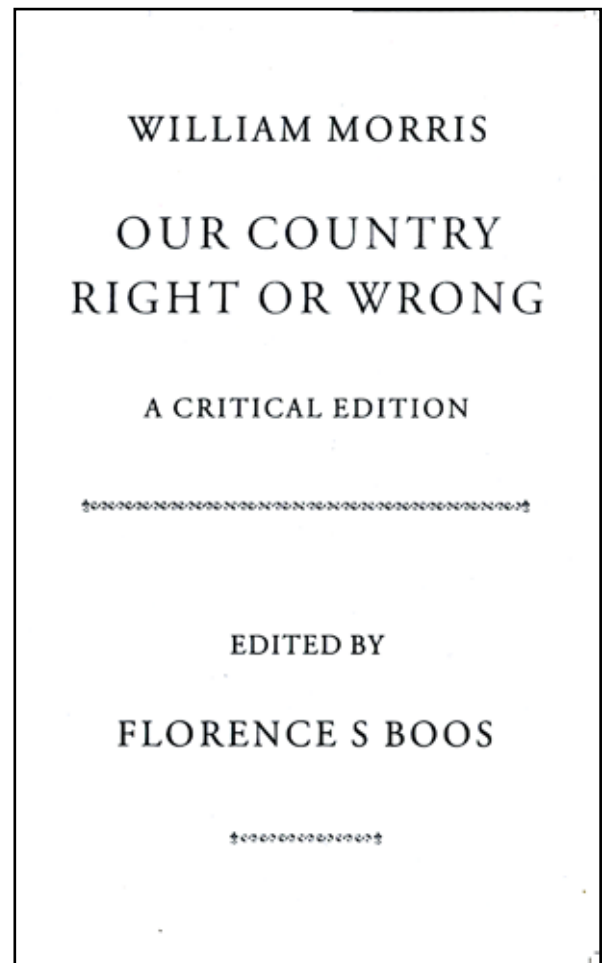
The Friday night keynote speaker is Bruce Johnson whose topic is “Gustav Stickley and Elbert Hubbard: The Men and Their Myths.” Johnson is the founder/director of the Arts and Crafts Conference at the Grove Park Inn in Asheville, NC. Saturday’s program features a variety of lectures and activities. Speakers include: Angela Northern and Rachel Jendrowski of the 4-H Club of Erie County; Patrick Mahoney, Graycliff Conservancy vice-president and Frank Lloyd Wright scholar; and Douglas Swift, president of the Roycroft Campus Corporation. Following lunch at the Roycroft Inn, artisans will demonstrate their work. The Roycroft/Hubbard Museum and the Roycroft Arts Museum will be open. Other activities include a discussion with Linda Ulrich-Hagner, on the Larkin Legacy and appraisals by Boice Lydell.

The highlight for Saturday evening is the “Arts and Crafts of Dining” led by Slow Food devotee, Sandy Starks, Roycroft Inn’s chef, Andrew Nuernberger and food and beverage director Dan Garvey. This seven-course meal of local produce will be paired with New York State wines. Daniel Roelofs, Elbert and Alice Hubbards’ great grandson and manager of the family’s Arden Farm, is growing produce especially for the event. The “Connection” continues on Sunday with Cornell University’s Johnson Museum curator, Nancy Green, discussing another utopian craft community Byrdcliffe. “My Life Time Connection to Western New York” will be the perfect last presentation by designer, author and TV personality Paul Duchscher. Sunday brunch and

optional tours include: Frank Lloyd Wright’s Darwin Martin House Complex, the Graycliff Conservancy, Arden Farm, or the Fournier House.

For more information: Tel. (716) 655-0261, www.roycroftconference.com.

NEW WILLIAM MORRIS SOCIETY PUBLICATION: MORRIS’S UNPUBLISHED ESSAY ON WAR



William Morris’s *Our Country Right or Wrong: A Critical Edition*, edited by Florence S. Boos and printed for the William Morris Society by Stanhope Press, is now available. In this brief (95-page) but searching examination of nation-states’ wars and the hypocritical slogans which justify them, Morris condemned imperial conflicts in Africa and Afghanistan, and sought to frame a more general critique of all wars, including those which may or may not be “just” and/or “inevitable.” His reflections on violence-at-distance and atrocities committed and concealed in the name of “patriotism”

are as relevant for the twenty-first century as they were when he drafted them in manuscript form in 1880.

In the US, copies can be obtained for \$30 (postage to North American addresses included) from the William Morris Society, PO Box 53263, Washington, DC 20009. Please pay by US dollar check. In the UK, copies are available from the British Morris Society at Kelmescott House, 26 Upper Mall, London W6 9TA, Tel. 0208 7413735.

THE SOCIETY ONLINE

News from Anywhere

<http://morrissociety.blogspot.com>

Yes, the William Morris Society now has a blog. On it you will find announcements of William Morris Society activities, news of members, notices of exhibitions, publications and events, and comments (some of them opinionated) on items of interest. The blog, an adjunct of the Society's website, will be updated regularly and provides a timely—indeed immediate—method of letting the world know what's happening and what we think. The title—News from Anywhere—was used by the founding East Coast secretary of the William Morris Society in the United States, Joseph R. Dunlap, for the occasional newsletter he issued to members in the 1970s.

Suggestions for discussion and entries for the blog are welcomed from members of the Morris Society and others on matters relating to Morris, the Pre-Raphaelites, and the Morris Society. Please send communications to the society's webmaster, Mark Samuels Lasner, marksl@udel.edu.

Inaugurating News from Anywhere made us wonder what other blogs there might be which touch on Morris, the Pre-Raphaelites, and the arts and crafts movement. We are not alone, it seems. A quick search in Google Blogs resulted in a plethora of references and a handful of blogs primarily devoted to these subjects.

- William Morris Unbound, written by Tony Pinkney, editor of *We Met Morris: Interviews with William Morris, 1885–96* (2005) and author of *William Morris in Oxford: The Campaigning Years, 1879–1895* (2007), contains varied and interesting comments “on and around William Morris and his work.” Blog address: <http://williammorrisunbound.blogspot.com>.

- William Morris Gallery and Vestry House Museum, Walthamstow covers the current situation at the gallery, aiming to “Keep Our Museums Open.” Blog address: <http://www.keepourmuseumsopen.org.uk>.

- Margaret, in Canada, has *The Earthly Paradise: William Morris and the Arts and Crafts Movement*. There is a strong interest here in the Gothic revival. Blog address: <http://earthly-paradise.blogspot.com>.

- Art Magick has a blog (see under “Forum”) with comments and announcements, but the great value of the site is in the truly comprehensive listings of exhibitions of nineteenth century art. Blog address: <http://www.artmagick.com>.

- The Beautiful Necessity, the work of Grace, from OH, is among the better (and most active and amusing) blogs devoted to the Pre-Raphaelites. Blog address: <http://thebeautifulnecessity.blogspot.com>.

- Stephanie Pina maintains two “companion sites,” *Lizziesiddal.com* and *The Pre-Raphaelite Sisterhood*. Both include commentary, many images, and lists of links. Blog addresses: <http://lizziesiddal.com> and <http://preraphaelitesisterhood.com>.

If you find other blogs worth noting, please let us know.

Journal of William Morris Studies Online

We are happy to announce that *forty years* of the *Journal of William Morris Studies* (formerly the *Journal of the William Morris Society*) are now available on the Morris Society website. The full texts of articles and reviews from 1961–2000 may be found at www.morrissociety.org/wms.html, a portal page which leads to indexes of articles arranged by chronology, author and title. In addition, we plan quite soon to make selected articles available under the site's sections on Morris's life, art, writings and social thought, in order to help students and others more readily find material in each area. We hope members and others will find these readily accessible articles enjoyable and informative.

Introducing

NEWS FROM ANYWHERE

THE WILLIAM MORRIS SOCIETY BLOG

<http://morrissociety.blogspot.com>

Visit www.morrissociety.org
for news of William Morris Society
activities worldwide



Governing Committee Meeting, 30 December. *Left to right:* Fran Durako, Adrienne Sharpe, Tom Tobin, Charles Sligh, Pat Aho, Gary Aho, Florence Boos



Aferer MLA session, 27 December. *Front row:* Fran Durako, Adrienne Sharpe, Gary Aho. *Back row:* Sandi Wisenberg, Florence Boos, Hartley Spatt, Tom Tobin

MORRIS AT THE MODERN LANGUAGE ASSOCIATION DECEMBER 2007

The Morris Society sponsored two well-attended sessions at the Modern Language Association Convention in Chicago, 27–30 December. The first, “The Pre-Raphaelite and Aesthetic Family,” held Thursday, 27 December, from 3:30–4:45 p. m. at the Hyatt Regency, was chaired by Hartley S. Spatt of Maritime College, SUNY and Society vice-president. The session featured talks by Pamela Garrish Nunn of the University of Canterbury, New Zealand, Bansari Mitra of North Georgia College and State University, and Monica Duchnowski of Rutgers University-New Brunswick. The second session, “Morris as Metatext: Manuscripts, Print Forms and Illustrations,” held on Saturday, 29 December from 12 noon–1:45 p. m., was chaired by Kathleen Sims of Manchester, NH, and included talks by Elizabeth Carolyn Miller of Ohio University and former Joseph Dunlap Memorial Fellow; Charles Sligh of the University of Chattanooga and member of the governing committee; and Florence S. Boos of the University of Iowa. A summary of each talk appears below.

The sessions were followed by an informal group dinner at the nearby Punjab Restaurant, where about 25 Morrisians and friends gathered to eat, socialize, present gifts to Thomas Tobin, our pioneering webmaster (1996–2007), and Florence S. Boos, former president (2004–2007), and to welcome our new president, Fran Durako. Fran gave a brief inaugural address and Gary Aho, former president (1986–1990), reminded us of some of the associations of Morris and his fellow reformers with Chicago during the late nineteenth and early twentieth centuries. Afterwards several of us left for a reception at the northside home of Tom and Mary Ann Tobin, where we enjoyed several hours of refreshments, conversation and conviviality with our hosts.

These were happy occasions, and we hope those who could not be present will be able to join us at MLA dinners this year in San Francisco (December 2008) or in Philadelphia (December 2009).

MLA SESSIONS 2007

“The Pre-Raphaelite and Aesthetic Family”

Pamela Garrish Nunn

“Not Quite As Ruskin Said: Kate Greenaway’s Place in the Pre-Raphaelite Family”

If Kate Greenaway has had any place in the history of Victorian art, it has been to a large extent shaped

by John Ruskin’s view of her work, expressed most deliberately in his lectures *The Art of England* (1881) and shored up by reference to his correspondence with the artist (from 1880 to his death). The talk reappraised her oeuvre, looking through the filter of Pre-Raphaelitism rather than through the eyes of Ruskin particularly. Greenaway made constant use of the work of Millais and Burne-Jones, the two artists generally seen, at the time she was working, to have headed the style in its first and second phases. In this respect, Greenaway’s work seems to be based quite deliberately on Pre-Raphaelitism—and more so than the Ruskinian view allows, but in its popular—and some would say compromised—forms. Given the other habitual aspects of Greenaway’s reputation—that she made ‘children’s art’ and that hers is a feminine oeuvre—this claim leads to interesting questions about this artist’s importance in extending the realization of Pre-Raphaelitism’s potential towards the end of the century.

Monica Duchnowski

“Morris in Context: The Pre-Raphaelite Family as Sign”

My reading of William Morris’s “May Day” (1892) alongside of *The Manifesto of the Socialist League* (1885) considered the Pre-Raphaelite Family as an inter-individual territory of recognition. The notion of the “family” must be understood as embodied within a context, in other words as “sign.”

Although the text “May Day” includes images of nature, such as “earth,” the references to the notion of a family, i.e. “mother,” “brother” and “house,” cannot simply be perceived as images belonging to a natural order. The family as “sign” in “May Day” generates meaning through the metatextual embodiment of the Pre-Raphaelite family; thus, the notion of the family is not an ideal to be “perceived” and “copied.” The family as “sign” undermines the dualism of the structure of bourgeois property-marriage and maps out an inter-individual territory. The inter-individual connectivity of the family as “sign” provides a context for us to understand what Morris intended when he claimed in the *Manifesto* that our “modern bourgeois property-marriage, maintained as it is by its necessary complement, universal venal prostitution, would give place to kindly and human relations between the sexes.” In metatextual terms, the dualism of bourgeois marriage/prostitution “gives place” to a relational notion of inter-individual recognition.

The idea of the “family as sign” was also illustrated with examples from Pre-Raphaelite paintings, woodcuts and stained glass.

Bansari Mitra

“‘Goblin Market’: A New Pre Raphaelite Christian Myth”

In Christina Rossetti’s poem, Lizzie stands as a female Christ, whereas Laura is the transgressor. While the Victorian fairy tale is radically revised as a Christian myth, what is most remarkable is that they are sisters, representing one of the most intimate ties in human relationships, a bond that finally saves Laura from death and destruction, thus emphasizing familial values in a new way. Three things need to be examined: how are sibling rivalries, often the stuff of fairy tales, revised here? We remember that “White and golden Lizzie stood,” impervious to temptation, determined to save her sister. While siblings risk their lives to save erring, jealous brothers and sisters, here the theme of Christian redemption gives it a new twist.

Second, one must consider the significance of the name “Lizzie.” We cannot help remembering that Rossetti’s sister-in-law, Lizzie Siddal, died a tragic death due to an overdose of laudanum. Is there really a subconscious attempt to save that tragic soul here? Also, the third question: could her brother Dante Gabriel’s dissipated life, his giving way to temptation too easily, have prompted her to write this revised Christian myth of resisting temptation? In that case, can this poem be viewed as children’s literature, or an overt autobiographical tale?

“Morris as Metatext: Manuscripts, Print Forms, and Illustrations”

Elizabeth C. Miller

“Gender and Socialism in Walter Crane’s Political Cartoons”

Walter Crane—like William Morris—was a late-Victorian artist, poet and socialist. He worked closely with Morris on countless political and artistic projects: Crane often shared the stage and the stump with Morris in promoting art and socialism to working-class audiences; he was a member, with Morris, of the Socialist League and the Hammersmith Socialist Society; he helped design the layout and front page of the *Commonweal*, the Socialist League’s newspaper, which often printed his poems as well; and he illustrated *The Story of the Glittering Plain* for Morris’s Kelmscott Press. Crane’s work as a political cartoonist, however, presents perhaps his most important achievement from the perspective of Morris scholarship today, for Crane’s cartoons provided a readily accessible and widely available visual context for the socialist movement of the late nineteenth century. Many of Crane’s cartoons were printed in the *Commonweal*, where they ran along-

side key works of socialist literature including Morris’s *News from Nowhere*. While the visual art of Edward Burne-Jones and Morris himself may be more familiar to scholars of British socialism today, the images created by Crane circulated far more widely and generally in the socialist print culture of the day. One might even argue that it was Crane, not Morris, who crafted a socialist iconography for the late-Victorian era.

This talk considered Crane’s cartoons in the context of late-Victorian socialist debate about “the woman question,” and argued that the cartoons are symptomatic of a particular historical convergence of feminism and socialism at this time. Feminism was a key point of contention in British socialism. While most of socialism’s adherents were progressive on matters of gender and sexuality, for some socialists anti-individualism meant anti-feminism: in his 1888 essay “The Woman Question,” for example, prominent socialist Karl Pearson argued that scientific arguments for the good of the “race” must always trump abstract reflections on women’s individual rights: “We have first to settle . . . , what would be the effect of [woman’s] emancipation on her function of race-reproduction, before we can talk about her ‘rights,’ which are, after all, only a vague description of what may be the fittest position for her . . . in the developed society of the future.” E. Belfort Bax, a pioneering socialist who was close with Morris and who published widely in the radical press, attacked feminism as a distraction from class politics in numerous political tracts. Others socialists felt that “the woman question” demarcated a deep rift between the working-class men and middle-class progressives that made up socialism’s constituency.

This gender crisis is apparent in Walter Crane’s cartoons for radical journals, which use various gendered figures to represent the idea of socialism. Of most interest here is Crane’s representation of a “de-individualized” femininity: his cartoons often feature an abstract, ethereal, female icon of “socialism” (obviously descended from the allegorical female figure of “revolution” that proliferated during the French Revolution and the Paris Commune), alongside or in opposition to more realistic depictions of individualized male laborers as they might exist in the world. In Crane’s depiction of socialism, women are de-individualized and at the service of an idea, à la Pearson, while working-class men become fully realized individual subjects. At stake in these images is socialism’s reach: is it a movement to improve the lot of waged labor, or does it imply a broader agenda of liberation, including women’s liberation and/or sexual liberation? By leaving out depictions of working-class women, moreover, Crane’s car-

toons construct an iconography of socialism in which femininity is implicitly leisured, bourgeois and de-individualized, while masculinity is defined in terms of work, physicality and individual embodiment.

My talk complemented its analysis of Crane's cartoons with a discussion of women's role in Morris's novel *News from Nowhere*, parts of which ran alongside cartoons by Crane. Morris's articulation in *News* of what we might call "essentialist feminism" emerges as far more progressive than might otherwise be apparent, in the context of broader socialist debate about feminist individualism's compatibility with socialist principle.

Charles Sligh

"Love Clad as an Image-Maker: The Morris Online Edition and NINES (Networked Infrastructure for Nineteenth-Century Electronic Scholarship)"

Here at the start of the twenty-first century, a growing consortium of digital projects has begun to employ the more ample and pliable potentialities of hypermedia research environments in order to dispel the uncritical notion that critical editions are mere vehicles built of the impartial delivery of information. Working under the collective identity of NINES (Networked Interface for Nineteenth-Century Electronic Scholarship), these confederate projects now include The Rossetti Archive, the Morris Online Edition, The Swinburne Archive, The Walt Whitman Archive, and The William Blake Archive.

While working to identify and to fashion editorial praxes corresponding to the distinct textual conditions of their respective subjects, these digital editions together provide an integrated suite of interpretive and curatorial tools in order to encourage their users to participate directly in the construction of the NINES research environment, thus heightening users' awareness of their "transmissive interaction" with nineteenth-century texts and artworks and fostering new occasions for what one textual theorist has termed "performing audiences." By offering researchers more abundant opportunities to select, to compare, to construct, and to juxtapose different configurations of the artifactual remains of nineteenth-century writers, projects such as The Morris Online Edition and The Rossetti Archive make abidingly clear the significant potentialities for scholarly editions to function as "instatiated arguments" – powerful forms of "embodied knowledge" – the primary critical and creative instruments through which our culture of letters makes its poetic meaning, moulds its sense of authenticity and authorial identity,

and weaves and unweaves its changing notions of canonicity.

This talk examined the newly-emergent Morris Online Edition against the broader horizon of this larger revolution in humanities discourse. It took as its concern the planning and the realization of one particular exhibition within The Morris Online Edition—the digital representation of Morris's "morality" reverie, *Love Is Enough* (1873), in its various textual instantiations—exploring the specific editorial exigencies of Morris's poem and the increased interpretational potentialities created by this Victorian poem's translation into its twenty-first century digital environment.

Florence S. Boos

"The Trajectory of Jason's Voyage"

By contrast with William Morris's *The Defence of Guenevere*, for which only a few scattered drafts for individual poems have been preserved, *The Life and Death of Jason* evolved from a series of notebooks Morris drafted in his thirties (two of which have survived) through at least three traceable stages of revisions, and to a final edition which he prepared shortly before his death. The resulting palimpsest therefore offers ideal evidence for a longitudinal study of Morris's changing views of his own work and its physical presentation. In this talk I commented on some of the stylistic and aesthetic changes he made, which arguably reflect corresponding changes in his views of narrative transmission and stereotypical "heroism."

Gravely ill when he revised *The Life and Death of Jason* for publication by the Kelmescott Press, Morris was also a seasoned socialist who had remarked in print that protagonists in bourgeois novels were "content to live on a sea of other people's troubles." Prompted in part perhaps by such views, he arranged his earlier work to bring into sharper relief the character of his "singer" Orpheus and distance himself somewhat more from the text's further narcissistic action—"hero" Jason, whose "large appetites" included avidity for power and a capacity for self-delusion.

In addition, the designs of his collaborator Edward Burne-Jones emphasized the tale's mediated quality; in one, a medieval woman reads a story, presumably that of Jason and Medea recast for a medieval (and in turn, modern) audience. Such an "abyme-of-narrators"-interpretation of myth as refracted myth and sublation of action in music, song and reflective book-making also underscores the hermeneutic role of Morris's Orpheus—mourner and voyager, poet and performer, as well as compassionate interpreter of the tale's once-heroic wanderer and his tormented lover, seen after

two thousand years through a receding meditative frame, their limits and defeats forgiven but not forgotten by time.

REPORT ON MORRIS SOCIETY FELLOWSHIPS

The recipient of the 2008 Joseph R. Dunlap Memorial Fellowship is Dr. Michaela Braesel, who teaches in the Department of Art History in the Institute for Cultural History, at Ludwig-Maximilians University in Munich. She is the author of several articles on medieval illuminated manuscripts and on Morris's illuminations, among them "The Influence of Medieval Illuminated Manuscripts on the Pre-Raphaelites and the Early Poetry of William Morris" in the *Journal of William Morris Studies* 15.4 (Spring 2004). She will use her fellowship to conduct further research on illuminated manuscripts in London.

The 2008 William Morris Society Award has been granted to Abbie M. Sprague, a graduate of Bucknell University (B.A.) and the Sotheby's Institute of Art (M.A.), who has served as a curator at the National Gallery of Art in Washington, DC. Ms. Sprague is currently completing a dissertation at Cambridge University on the topic, "Painting in the Arts and Crafts Movement," and her award will be used to help illustrate an article on painters in the Arts and Crafts Exhibition Society, to be published in the *British Art Journal* (Winter 2008/2009).

Dr. Michaela Braesel
"William Morris's Illuminated manuscripts: Text, Pattern and Illumination"

The aim of my project is to examine William Morris's work as illuminator and to explore his relation to illuminated manuscripts under a variety of different points of view. A combination of visual and textual evidence, an analysis that encloses contextual interpretation, the ideas of the circle around Morris and the context of the renewed interest in the Middle Ages with its enthusiasm for amateur illumination, shall give new insight into the concepts and notions that shaped Morris's ideas on illumination. Through comparison with the work of other illuminators of the Victorian era the originality and "modernness" of Morris's work as well as his indebtedness to contemporary tendencies will be explored.

The project shall be published as a book and is divided in three major parts each dealing with one aspect of Morris and illuminated manuscripts. The main part

is devoted to Morris's own work as illuminator from the years 1856–1857 and 1869 to 1875. The manuscripts are co-operative works of art, in which mostly Morris, Edward Burne-Jones and C. F. Murray were involved. Joseph R. Dunlap established in his seminal work on Morris's calligraphic development a chronology of the manuscripts based on Morris's writing styles that can be supplemented by mentions in Morris's correspondence or recollections of his friends. Dunlap's detailed and convincing explanation of the calligraphic development yet only very rarely deals with the painted miniatures and ornamental decoration of the manuscripts. This is yet to be analysed if a similar evolution is to be observed in his decoration.

It is to be supposed that in the different manuscripts various forms of decoration and text-image-relationships are to be discerned, depending on different factors like content, function of the manuscript, the connection to the work of the participating artists, etc. The diversity of aspects hints at the great variety of ways of visual narration in these manuscripts. Especially when the miniatures reflect pictorial or literary traditions, they seem to contain more than one meaning in connection with the accompanying text.

The other two parts of the book will investigate Morris's position as illuminator in comparison with his contemporaries and as book collector and writer on the history of book illumination.

Abbie M. Sprague
"Brushes, Palettes, Smocks and Mahl Sticks: Painting in the Arts and Crafts Exhibition Society"

The Royal Academy, from its inception, perpetuated a belief in high and low art. Exclusive, hierarchical, and restricted to promoting and cultivating the fine arts, the Academy embodied principles antithetical to those embraced by the arts and crafts movement. William Morris voiced the concerns of many craftsmen who saw the ever-growing separation of the arts, when he wrote, "when they are so parted, it is ill for the Arts altogether." Foreseeing that the intransigent Academy was unlikely to reform, craftsmen established their own guilds and societies to promote their philosophies and works of art. Their aim was to unify the arts. The establishment of the Arts and Crafts Exhibition Society in 1888 provided a place where craftsmen from diverse disciplines could converse, collaborate, and exhibit their works.

Distracted by the movement's novel aims, past arts and crafts scholars have focused their research on the applied and decorative arts; in turn, the fine arts were neglected. Painters were denied a place alongside their

fellow artisans and unduly excluded from arts and crafts assessments. However, painters were like-minded craftsmen: they ground their pigments; designed, carved and gilded their frames; and integrated the arts by transferring their skills to the applied and decorative arts. This article intends to rectify painters' neglect by examining the membership, imagery, and exhibited works of the Arts and Crafts Exhibition Society between 1888 and 1916.

In the eyes of the arts and crafts artisans, there was no distinction between the high and low arts. The arts were equal without hierarchy; "none was before or after the other, none was greater or less than another." Painting was no exception and, as this article intends to demonstrate, painters were an integral part of the arts and crafts movement.

Information on the Society's fellowships may be found at www.morrissociety.org/fellowships.html. Applications for the 2009 fellowships are due 15 December 2008 and may be sent to florence-boos@uiowa.edu or by mail to Florence Boos, Department of English, University of Iowa, Iowa City, IA 52242.

ARTISTICALLY SPEAKING: MORRIS'S RHETORICAL HANDIWORK *Elizabeth Huston*

"I have only one thing to say and have to find divers ways of saying it." —William Morris¹

Protestation against aspects of nineteenth-century life rings in the words of many Victorian writers. Advocating different beliefs or courses of action, individuals endeavored to move society toward changes that might lessen the problems of this unsettled era. Frequently, these writers used rhetoric to inform and to persuade their audiences.²

Implemented in both oral and written discourse, rhetoric, according to Aristotle, "is not [absolutely] to persuade, but to discover the available means of persuasion in a given case."³ Centering on the invention, arrangement, and presentation of ideas, rhetorical application also concerns the creation of a balance between the orator's appeals to ethos, pathos, and logos. Consequently, proficiency in rhetoric enables one to convince others of the value and significance of his or her ideas.

Although formal instruction in rhetoric had diminished in the universities during the nineteenth century,

students were often exposed to the art and the application of rhetoric in their study of the Bible. "Rhetoric and rhythms drawn from Scripture were as basic to much Victorian argumentative prose as classical devices were to the literary art of the eighteenth century."⁴ In addition to this Biblical training, an individual who read the prose of Newman, Carlyle, Arnold, Ruskin, and others would have been subjected to the rhetorical inclinations evident in these writers' works.

William Morris's experiences suggest that he too possessed a knowledge of the art of rhetoric. Raised in an Evangelical family, exposed to Anglo-Catholicism at Marlborough College, tutored by the Rev. H. B. Guy (a High Churchman), completing a degree at Oxford's Exeter College, and an avid reader of Victorian prose, Morris encountered much rhetorical instruction that served him in his efforts to enlighten and transform society.

From 1877 through the late 1880s, Morris advocated socialism, endeavoring to persuade society to embrace this movement as a means for rejuvenating humankind downtrodden by commercialism and industrialization. However, throughout his efforts to convince others to adopt the socialist cause, Morris considered himself an artist and not a rhetorician. In fact, he once conveyed his attitude toward the use of rhetoric when he asserted that he disliked Cicero and that he tended involuntarily to "shrink from rhetoric."⁵ Although Morris was reluctant to admit that he possessed rhetorical skills, he endeavored not to exist as "a mere railer," but as one who intelligently and eloquently inspired change. Two of his lectures, "The Art of the People" and "Useful Work versus Useless Toil," demonstrate that Morris did indeed possess rhetorical skills and that, as with all of his other endeavors, he implemented these techniques with ingenuity and dependable craftsmanship.

On 19 February 1879, Morris addressed the Birmingham Society of Art and its School of Design with his lecture "The Art of the People." The approach he uses in this speech reveals that he carefully considered his method of presentation. An uncomfortable orator who suffered from "performance nerves," Morris relied on thorough planning as a way to manage his distress with public speaking.⁶ Interestingly, Cicero, a great practitioner of the art of rhetoric, defended such apprehension. In *De Oratore* he asserts, "the better the orator, the more profoundly is he frightened of the difficulty of speaking, and of the doubtful fate of a speech, and of the anticipations of an audience. . . ."⁷ So Morris's concern and diligence exhibit in "The Art of the People" characteristics of an effective rhetorician.

The arrangement of this speech reflects Morris's re-

liance on a traditional format as his design parallels the six divisions Cicero included as parts of a speech. Morris introduces himself and his subject matter (exordium), he provides his audience with background material (narratio), and he follows this information by briefly setting forth the points of his upcoming argument (partitio). Then, he provides proof of his ideas (confirmatio), a rebuttal to his opposition's stance (refutatio), and finally, concluding comments on his argument (peroratio).⁸ However, while thorough in his presentation of these divisions, Morris does not present them in exact order. The opposition's viewpoint and rebuttal precede his argument, and at times he interweaves background material into his proofs. Also, he provides excessive details and tends to be repetitive when trying to drive home a point. Yet, according to Cicero, a rhetor's use of elaboration and repetition enables the speaker to impart to his argument with "fullness and variety" that reflect a thorough knowledge of his subject matter.⁹ Thus, Morris's arrangement anchors the ideas of his message in integrity and sincerity.

The exordium of this work exemplifies Morris's efforts to establish credibility. Rather than depending on the high regard granted him by the Society of Arts for his previous accomplishments, he makes efforts to further encourage the audience's respect as he expresses humbleness and admiration for both the established and the aspiring artists present. As he works to secure his listeners' trust, he supports his image as a reliable speaker by acknowledging that he understands that the audience may censure him should he "speak falsely."¹⁰ Although he tells them that he knows they do not need his "special advice," he proceeds to give an inventory of precepts that he views as necessary for the creation of "real" artistry. He states—

follow nature, study antiquity, make your own art, and do not steal it, Art is a very serious thing, and cannot by any means be dissociated from the weighty matters that occupy the thoughts of men; and there are principles underlying the practice of it, on which all serious-minded men, may—nay, must—have their own thoughts.¹¹

Morris shares these maxims with his listeners so that they will know his values and assumptions about art and will better comprehend his intentions for this lecture. His inclusion of these qualities in his argument also allows him to communicate his angst and disappointment at Victorian society's lack of respect and lack of appreciation for the role of art in defining culture.

However, Morris follows these comments with a reminder to his audience that they must keep in mind a majority of reputable men whose viewpoints differ from his and those held by the Society of Arts. He ex-

plains that these other men are "highminded, thoughtful, and cultivated," but they abhor art as "a foolish accident of civilization."¹² In an effort to treat these opponents fairly, Morris credits these leaders who "hate and despise the arts" as men who are "very busy about other sides of thought."¹³ Morris then uses this flattering portrayal of his opposition to convey his refutatio as he suggests why these individuals lack an appreciation of art. These men, he explains, "engrossed by the study of science, [and] politics [have] necessarily narrowed their minds by their hard and praiseworthy labours."¹⁴ Morris implies that the opposition's absorption in more technical endeavors has limited their scope for understanding humanity.

After countering his adversaries, Morris segues into the narratio in which he gives background material that assists in the development of the speech's logical appeals. He asks his audience, "What is wrong, then, with us or the arts, since what was once counted so glorious, is now deemed paltry?"¹⁵ Morris answers this question with his accusation that "the leaders of modern thought do for the most part sincerely and single-mindedly hate and despise the arts: and . . . as the leaders are, so must the people be."¹⁶ Appealing to his listeners' emotions, Morris conveys his concern for humanity's misguided efforts. He continues, "I hope we know assuredly that the arts . . . are necessary to the life of man if the progress of civilization is not to be as causeless as the turning of a wheel that makes nothing."¹⁷

Following this background information with his partitio, Morris looks to a century of the Byzantine Empire to exemplify his ideas of an art of the people. This culture was built not by its "pedants, tyrants, and tax-gatherers," but by "the raw material for the treasury and the slave-market, . . . 'the people' [whose] work has not been forgotten, but has made another history—the history of Art."¹⁸ Morris argues that, unlike the tributes once offered to acknowledge the accomplishments of famous artists, recognition of the common workers from the past is shown solely through these slaves' craftsmanship. Memories of them exist in the edifices and everyday artifacts that their labor helped to create. He claims that as ancient buildings attest, "Art has remembered the people, because they created."¹⁹ Establishing art's vital role in the progress of civilization, Morris asserts that only through art may mankind's hope be restored.

Moving on to his confirmatio, Morris supplies proof of the need for modern society to stop its destruction of the record of humanity contained in art. He reflects on both the treasures of archaic buildings and the arti-

facts he encountered during his recent excursion into the South Kensington Museum.²⁰ Inviting his audience to join him in remembering the wonderful construction of these simple yet marvelous works, Morris asks, “[a]nd how were they made? Did a great artist draw the designs for them . . . when [the laborer] was not at work? . . . who was it that designed and ornamented them? . . . And did he loathe his work?”²¹ His reply emphasizes that modernization has caused a dichotomy between the common man of past and present. Men of the past worked “as we do,” but the wonder of their work stems from the fact that unlike the modern worker, they were “not unhappy.”²² His retort reiterates the need for a return to an art of the people. Clearly, carefully, he leads his audience to the kernel of his argument:

That thing which I understand by real art is the expression by man of his pleasure in labor. I do not believe he can be happy in his labour without expressing that happiness; and especially is this so when he is at work at anything in which he specially excels. . . .²³

This focus upon the importance of doing away with “degrading labour” idealizes “an art . . . made by the people and for the people, as a happiness to the maker and the user” [*sic*].²⁴ Morris reasons that to achieve this vision of the art of the people, which he explains is not only an issue of art but “an affair of morality,” society must reform its character and reinstate the virtues of “honesty” and “simplicity of life.”²⁵ Thus, he asserts that “luxury” must be opposed so that a “love of justice” may abound that will bring equality to all people.²⁶

Escalating the emotional appeals in the peroratio, Morris implores the Society of Arts to realize the need for justice that would abolish slavery born from the desire of others for luxury and that would allow workers once again to find hope and pleasure in the simple artistry of their daily tasks.²⁷ The lecture ends with the his last appeal to pathos: “Courage! for things wonderful, un hoped-for, glorious, have happened even in this short while I have been alive.”²⁸ With this final plea, Morris expresses his hope that his listeners have been inspired to bring about changes for the benefit of both art and the working men of England.

Using a formal rhetorical approach in this early lecture, Morris averted his fear of speaking and delivered a pertinent message to an audience that more than likely accepted his appeals. Yet his later lectures often were directed to a wider audience. Often Morris delivered a single work in various situations, and the presentation of his ideas to sundry people demanded that he cultivate a broader awareness of audience. Referring to his

desire to be less reliant on prescribed traditions of oration and to present his ideas more directly, he stated in a letter to his daughter Jenny in 1883, “I intend making this one more plainspoken; I am tired of being mealy-mouthed.”²⁹ His rationale for this clarity lies in his evolving understanding that his expanding audience now included “the great mass of civilized men [who] are poor.”³⁰ Morris understood that these individuals experienced inadequate living conditions and that their poverty also involved minimal or no education. In his *Socialist Diary* Morris imparts, “[t]he frightful ignorance and want of impressibility of the average English workman floors me at times. . . . the working men listening attentively trying to understand, but mostly failing to do so . . .”³¹ Evidently, Morris became aware of having treaded on what Cicero deemed “the very cardinal sin” of rhetoric: “depart[ing] from the language of everyday life, and the usage approved by the sense of the community.”³² So echoing thoughts expressed in his earlier lectures, Morris altered his style to gain his audience’s trust through more accessible presentation of ideas that enabled him to communicate clearly with people from all social classes.

This more direct approach is exemplified in the lecture “Useful Work versus Useless Toil.” Morris first delivered this lecture in January 1884; however, it was subsequently presented twelve times orally and fifteen times in print.³³ In this discourse, he relies less on the formal Ciceronian arrangement, focusing primarily on background information and argumentation, and concentrates more on his appeals to ethos, pathos, and logos.

Presenting a truncated exordium, Morris opens by cleverly admitting that the title of his work “may strike some of [his] readers as strange,” but he invites them “to look into the matter a little deeper.”³⁴ Immediately after this invitation, he begins the narratio by informing his readers of what he considers the major problem confronting society: the inequality caused by the system of classes existing in Victorian society. He relies on nature to provide a universal premise from which he may initiate his argument: “Nature does not give us our livelihood gratis; [therefore] we must win it by toil of some sort or degree.”³⁵ This idea, one with which he presumes the general public will agree, enables Morris to build identification between himself and all who comprehend this principle of survival. In addition, it provides a point on which he may begin to introduce the groundwork for a proposal that he will put forth as the discourse evolves.

However, before Morris reveals his proposal, he informs his audience of the social injustice resulting from

inequality among the different classes of society. He cites this imbalance as most obvious in the work performed according to one's social rank:

First, there are people—not a few—who do no work, and make no pretence of doing any. Next, there are people . . . who work fairly hard, though with abundant easements and holidays, . . . and lastly, there are people who work so hard that they may be said to do nothing else than work, and are accordingly called “the working classes” . . .³⁶

Emphasizing that the social structure permits inequalities of class to exist and to create this disparity in methods of livelihood, he defines work according to two categories, “good” and “bad”: “good” work offers man a “threefold” hope—of rest, of product, and of pleasure; “bad” work resembles slaves’ labor.³⁷ Morris becomes didactic as he chastises the minority class of society, the rich, for their lack of productivity and for their perpetual drain on the workers who “support” them. He also expresses resentment towards the middle class who, as “hangers-on,” support “this system of folly, fraud, and tyranny.”³⁸

Pathos enables him to heighten his assertions against this social state. To arouse empathy and outrage, Morris describes the living conditions that he has observed the overworked lower class enduring:

[They] cannot get for their use the goods which men naturally desire, but must put up with miserable makeshifts for them, with coarse food that does not nourish, with rotten raiment which does not shelter, with wretched houses which may well make a town-dweller in civilization look back with regret to the tent of the nomad tribe, or the cave of the prehistoric savage.³⁹

Vividly, he depicts the gravity of this problem. His objective is to awaken the readers’ compassion to a sense of moral responsibility that will motivate them towards a desire to act against the injustices suffered by these laborers.

Having completed his explanation of the problem of useless toil, Morris queries: “What shall we do then, can we mend it?”⁴⁰ The remainder of his discourse is an exhortation in which he develops his confirmation. He reasons “that work in a duly ordered community should be made attractive by the consciousness of usefulness, by its being carried on with intelligent interest, by variety, and by its being exercised amidst pleasurable surroundings.”⁴¹ Succinctly, Morris reflects his principles of socialism: Men in a socialist community could relinquish their useless jobs and might again rejuvenate individuality and independence in performing a variety of tasks. Through these logical appeals, he claims that the key to this transition lies in “due education”—a holistic, continual approach to learning that would

allow one to develop those mental talents and physical abilities natural to him at any age.⁴²

This type of education would assuredly lead individuals to pleasure in their work; nevertheless, Morris asserts that workers must also have environments that complement this improved quality of life. Again, he reminds his audience of the humility and degradation they or their workers must endure in the present working conditions at most factories. To stir his readers’ indignation, Morris satirically compares the common man’s need for these conditions to a rich man’s need for pollution in his mansion:

If such a man were to allow cinders to be raked all over his drawingroom, and a privy to be established in each corner of his dining-room, if he habitually made a dust and refuse heap of his once beautiful garden, never washed his sheets or changed his tablecloth, and made his family sleep five in a bed, he would surely find himself in the claws of a commission de lunacio.⁴³

Morris follows this analogy with a proposal: Men should employ themselves in more comfortable and appealing surroundings such as in country homes, industrial cottages, or “where they find it happiest to live.”⁴⁴ In addition, he advocates that factories might be made “decent and convenient,” perhaps even “centres of intellectual activity” that have potential for a variety of working opportunities.⁴⁵

While pleasure in work along with improved living environments would make the common laborers joyful, Morris anticipates opposition to his proposal. He acknowledges that some individuals may question the efficiency and affordability of a society of this structure. Morris counters that making “sacrifices,” like paying more for goods made creatively and pleasurably instead of by machines, will actually raise “the standard of life.”⁴⁶ Using metaphors, he further explains that his approach will allow art to arise “again amongst people freed from the terror of the slave and shame of the robber.”⁴⁷ He concludes that “[i]t is Peace, therefore, which we need in order that we may live and work in hope and with pleasure.”⁴⁸ Having informed his audience of commercialism’s unsavory way of life, he ends by urging them to adopt socialism as the most practical method for the improvement of society.

This and many other lectures enabled Victorian audiences to learn of Morris’s deep desire to move members of society to rectify the incongruities of the nineteenth century and to return art to its rightful place in the lives of all people. His careful presentation of ideas in “The Art of the People” and his attentiveness to his diverse audience in “Useful Work versus Useless Toil” indicate that he was mindful of the need to draw

from the ancient traditions of rhetoric in order to communicate clearly and resolutely. Furthermore, his rhetorical proficiency continues to empower Morris as his message resonates with modern readers who discover his impassioned call for everyone to seek beauty and purpose through the artistry of “good” work in daily living.

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14. Morris, CW, 22:30.
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17. Morris, CW, 22:31.
18. Morris, CW, 22: 31–32.
19. Morris, CW, 22:32.
20. The South Kensington Museum, located in London, is now named the Victoria and Albert Museum.
21. Morris, CW, 22:40–41.
22. Morris, CW, 22:42.
23. Morris, CW, 22:42–43.
24. Morris, CW, 22:47.
25. Morris, CW, 22:47.
26. Morris, CW, 22:47, 49.
27. Morris, CW, 22:48–49.
28. Morris, CW, 22:50.

29. Quoted in MacCarthy, 476.
30. Morris, CW, 23:105.
31. William Morris, “William Morris’s Socialist Diary,” ed. Florence S. Boos, *History Workshop: A Journal of Socialist and Feminist Histories* 13 (1982): 17–56. 23, 27.
32. Cicero, *De Oratore Books I–II*, 11; bk. 1, ch. 3.
33. Eugene D. LeMire, “Appendix II,” in Le Mire, ed., *The Unpublished Lectures of William Morris* (Detroit: Wayne State University Press, 1969), 299.
34. Morris, CW, 23:98.
35. Morris, CW, 23:98.
36. Morris, CW, 23:100.
37. Morris, CW, 23:99.
38. Morris, CW, 23:101–102.
39. Morris, CW, 23:103–104.
40. Morris, CW, 23:105.
41. Morris, CW, 23: 116.
42. Morris, CW, 23: 113.
43. Morris, CW, 23:114.
44. Morris, CW, 23:115.
45. Morris, CW, 23:115.
46. Morris, CW, 23:116.
47. Morris, CW, 23:117.
48. Morris, CW, 23:119.

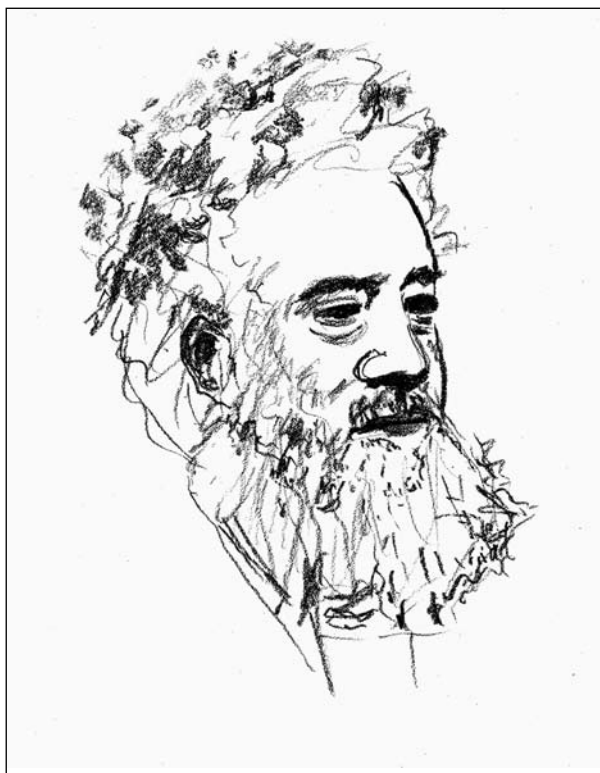
MY WILLIAM MORRIS: REFLECTIONS ON MORRIS BY MEMBERS OF THE SOCIETY I—Joe Glaser

[Joe Glaser’s reflection on William Morris which appears in this issue of the newsletter is hopefully the first of many offerings by Society members. Each of you is invited to send your own story about, initial encounter with, or discovery surrounding William Morris. In each issue of the newsletter, a selected contribution will be featured. Whether your reflection is funny, serious, profound or lighthearted, we believe other Society members would like to share it. Send your own “My William Morris,” with length of about 200 words to bsusanl@bellsouth.net.]

I grew up in the 1940s in a Craftsman-style house, reading craftsman-designed and printed books—*Mother Goose*, *Uncle Wiggly*, anything with illustrations by Howard Pyle or N. C. Wyeth. Of course I knew nothing about it at the time, but the shape of our red-brick house, with its slate roofs and casement windows was a distant echo of the Red House Philip Webb had designed for his friend William Morris nearly a hundred years earlier, and the design, typography, and illustrations of my beloved books owed everything to Morris and the artisans he set working in America as well as England and elsewhere.

When I was in graduate school in the 60s, Morris and his tradition were widely despised. We didn't study him at all. But on days off I read fantasies, and that led me through a back door into his work again. His novels are readable as ever today and provide more evidence of his prodigious energy and talent, as does his even finer poetry, which I discovered as well.

Well, I didn't know the half of it then, and I'm still learning. Morris's political ideas, his manufactories, his role in the socialist movement, his speeches and causes, his influence on the historical preservation and conservation movements, and his personal life—so much labor and sacrifice for the working classes, so much suf-



fering and betrayal borne patiently at home!—all these made him a uniquely rich figure, and one whose stock still trades far below its value.

Over the years I've grown convinced that he was one of a dozen or so most important men of the past two centuries. If we're lucky, he may still prove one of the most influential as well. We need him now for the perfectly workable political alternatives he offered to the brainless warfare and materialism of our times. On the personal level he left us a model of a well spent life. Just look at way he lived his own.

I made this drawing based on a photograph Frederick Hollyer took in 1886 or '87, when Morris was in his mid-fifties and deeply involved in the Socialist League. Rossetti had died in 1882, but Janey had taken

a new lover, Wilfrid Scawen Blunt. The Morris of Hollyer's photograph appears stern and resolute. But if you look carefully he also shows signs of strain and introspection, powerful but under control. That's the side of him I admire most and the impression I hoped to capture.

Joe Glaser is a retired sixteenth- and seventeenth-century specialist at Western Kentucky University, where he also served for twenty years as Director of Composition.

EDITH SIMCOX, THE GOOD MORRIS, AND WORKING CLASS WOMEN

Constance M. Fulmer

Edith J. Simcox (1844-1901) was a true friend to working class women. She was an ardent supporter of women's causes, a leader in the trades union movement, an elected member of the London School Board, an advocate for women's suffrage, a respected scholar, and the author of three published books.¹ From 1876 to 1900 she kept a personal diary which she called the *Autobiography of a Shirtmaker*. Margaret Barfield and I have edited her *Autobiography of a Shirtmaker* as *A Monument to the Memory of George Eliot*.² We are now working on her biography.

During the 1870s and 1880s Edith Simcox wrote numerous articles advocating better working conditions and more equitable remuneration for women and encouraging more opportunities for women to be educated. Her articles appeared in the leading periodicals such as *Fortnightly Review*, *Fraser's Magazine*, *Longman's Magazine*, and *Nineteenth Century*. References to her and her work also often appear in newspapers such as the *Co-Operative News*, the *Labour Tribune*, the *Manchester Guardian*, and *The Times*, as well as in journals which dealt specifically with the movement to organize women workers such as the *Women's Union Journal* and the *Annual Reports of the Women's Protective and Provident League*.³ During the 1870s and 1880s she worked side-by-side with William Morris in promoting efforts to improve working conditions for women. She makes a number of references to him in her *Autobiography of a Shirtmaker*; on 23 September 1883, she refers to him as "the good Morris" and comments that he always stirs her conscience to aspirations that make her think of George Eliot.

This was indeed high praise. Until Margaret and I

began to work on Simcox, she was known almost exclusively to George Eliot scholars and has been known primarily because of her unrequited love for the novelist.⁴ During her own lifetime Simcox's passionate expressions of her love for Eliot were shared only with George Eliot and George Henry Lewes, and the written records of her feelings regarding Eliot were confined to the pages of her private journal, the *Autobiography of a Shirtmaker*. However, Simcox makes it abundantly clear in her journal that she intended for all that she accomplished to serve as a tribute to Eliot. This is why Margaret Barfield and I called our edition of the *Autobiography of a Shirtmaker* "A Monument to the Memory of George Eliot."

The monument Edith Simcox left was very impressive, and working women were the beneficiaries of all she did. As the July 1880 article from the *Women's Union Journal* [reproduced pp. 21–22 of this newsletter] demonstrates, William Morris was one of the supporters of Simcox's efforts to improve wages and working conditions for women. In this article Morris praises the efforts she supports and agrees that women should receive equal wages for their work and that unequal wages is an important form of discrimination which needs to be remedied. He also praises the effort to train working-class and middle-class women so that they can earn their livings if need be so they can avoid dependence and misery.

In the last quarter of the nineteenth century, Simcox carried into the mainstream periodicals the movement which Barbara Leigh-Smith Bodichon (1827–1891) and Bessie Rayner Parkes (1829–1925) started in 1858 with the establishment of the *English Woman's Journal*. One of their major motivations was to advocate the need for paid employment for the two million unmarried women in Britain. Two decades later, Edith Simcox enthusiastically supported the same ideas: the need for fair remuneration for working women, adequate education for women, and better treatment for working women.

Like Bodichon and Parkes and so many of those who exerted so much energy in the effort to improve working conditions for women, Edith Simcox came from the upper-middle class. She was the youngest of three children in a well-educated family of substantial means. Her two brothers were educated at Oxford, and Augustus, a classical scholar and author, was affiliated with Queen's College until his death in 1905.

She actually wrote the title "Autobiography of a Shirtmaker" on the first page of her journal. Her entries in this journal provide the record of her active and influential public life, including her work as an

actual shirtmaker. She also gives an account of the establishment and operation of a shirtmaking cooperative that employed only women and was called Hamilton and Company. In her fascinating article entitled "Eight Years of Co-Operative Shirtmaking." She says that on 1 July 1875, she and her friend Mary Hamilton called a meeting in a schoolroom near Covent Garden which resulted in the formation of a shirtmaking cooperative in London's Soho which employed women in order to offer them decent working conditions. The meeting was attended by "a group of plainly dressed, mostly middle-aged, somewhat hard-featured, ready-witted, and on the whole eminently 'respectable' looking women . . . who had no money in hand, but they were willing to throw up their present situations to join the co-operative society if any of their friends would provide rooms, sewing-machines, and work for them." Edith Simcox and Mary Hamilton were willing to do this. Since the two friends already shared the dream of a strictly self-supporting clothes-making factory, where women would do all the work and divide the profits among themselves, Simcox says that she and Mary Hamilton were "united in the bonds of lawful partnership." The cooperative began at 68 Dean Street, Soho. The business did well and in 1879 moved to larger quarters at 23 Charles Street, Mayfair, and then to 27 Mortimer Street, Cavendish Square, where they added dressmaking to their other work. Simcox managed the daily operation of the enterprise but frequently expressed the wish that she could devote more time to her writing and other reform efforts. By the eighth year, Simcox felt that the business was stable financially and could survive without her, so she sold her shares on 25 January 1884.

Edith Simcox was involved in the establishment of trade unions for women from the very beginning of the movement. She worked very closely with Emma Smith Paterson (1848–1886). In her article "Women's Work, Women's Wages," Simcox gives a brief history of the movement and provides the rationale for the work she and Mrs. Paterson did. They believed that if women work for wages like men, they must protect themselves, as men do, by union and combination against the forces which singly they are unable to resist; she says that these include shortening the hours of work, fixing a minimum rate of wages to be received by the ordinary worker, providing sickness or unemployment funds, and promoting arbitration in cases of disputes between employers and employees.

Simcox says that Mrs. Paterson began to organize the movement to help women workers because "She knew that working-women, as a class, are too poor, too

busy, and too timid to start any even mildly militant organization for themselves.” She wanted to give these women the courage to help themselves and at the same time “to educate the women who buy” and to bring the two classes into contact with each other. The official beginning of the movement was on 8 July 1874, when Emma Paterson met with a group of about 300 men and women which included Edith Simcox and founded the Women’s Protective and Provident League. Under this parent organization, the women employed in bookbinding formed the first women’s union in September 1874. Within the next year other societies were founded for shirt and collar makers, dressmakers, upholsters, and hatmakers.

By 1876 Mrs. Paterson had founded her own press with women as compositors and printers and began to publish each month the *Women’s Union Journal*, which sold for one penny and was an effective means of communicating information regarding the Women’s Union Movement. Offices consisting of two rooms were acquired in Holborn and were available all day so that members could consult the employment register. A circulating library was also begun, and one room served as a Reading Room. Books were regularly donated. These books and the names of the donors were listed in the *Women’s Union Journal*, which also provides accounts of other gifts from the supporters including furniture, a piano, fresh flowers to be given to the members who called, as well as tickets to the Zoological Gardens and to evening entertainments and other cultural events. A savings bank was formed, and social events were held regularly including teas, concerts, and readings—including readings of Shakespeare’s plays. Benefactors made available pleasant excursions for the working women and provided accommodations for the workers at a large furnished house at Brighton during the summers. More than 200 Union members regularly participated in a Swimming Club. By the ninth annual report of the Women’s Protective and Provident League, nineteen women’s unions had been formed—ten in London and nine in the provinces—including women from age sixteen to seventy, married and single.

Edith Simcox was known as Mrs. Paterson’s “chief lieutenant” and assisted in organizing societies in Glasgow, Manchester, Oxford, Sheffield, and Portsmouth. In her journal Simcox describes visiting the sweaters’ workshops to get evidence firsthand of their actual working conditions and also to introduce the young women employed in the workshops to the idea of unions. She was often directly involved in incidents which improved working conditions for women.⁵

For example, in 1886, at the request of the Westminster and Pimlico Tailoresses’ Union, Edith Simcox and four or five others held several conferences and two public meetings which were attended by 600 to 700 women to discuss and make publicly known the complaints of the women employed in the Royal Clothing Factory at Pimlico. The agitation led to actual changes in practice including the restoration of some of the old prices, posting up of notices of alterations of prices, and to the searching enquiry of the Factory undertaken by Millicent Fawcett, at the request of a member of the House of Commons. Another result of the agitation was that the Westminster and Pimlico Tailoresses’ Union received 160 new members.

In 1875 Edith Simcox and Emma Paterson went to Glasgow as the first women delegates to the Trades Union Congress, and Simcox served as the British representative to international meetings on at least eight occasions. In Paris at the 1883 International Trade Union Congress which was held at the Hotel d’Ville, she was rather surprised at herself when she delivered an extemporaneous speech in French (11 November 1883).

William Morris obviously respected Simcox and her influence on the Trade Unions; on 24 November 1883 he wrote a letter to Simcox lamenting the differences between the Trades Union leaders and Socialism and concluded by saying: “I will suggest a work for you; to win over the Trades Unions to Socialism—or if not the Unions, which I doubt is impossible, then at least the Unionists” (Bodleian Library, University of Oxford, MS. Don.e.210, fols. 121–22). In her journal entry for 24 November 1883, she comments: “Have been exchanging pretty revolutionary letters with the dear Morris.” A few days later on 27 November he wrote the following unpublished letter expressing the wish that “Socialism could use the Unions and get them over to its side”:

Dear Miss Simcox,

I don’t like to leave your last note unanswered or you might think I want to quarrel, which I don’t: so I only say that as to this matter of the Trades Unions I am not dealing with the opinions of one man or another but with well-known facts; and you must remember that I know something of both sides, i.e. the respectable and the Socialist workman.

However it is a matter of course that I wish, if it could be done, that Socialism could use the Unions and get them over to its side: in that case England would soon be Socialist—at present it looks, I must confess, irredeemably bourgeois.

Yours very truly,
William Morris⁶

Edith Simcox was a frequent lecturer for the causes

which Morris espoused. On 6 March 1882, Simcox reports in her journal: “Was pleased too last Sunday with the Hutcham Liberals: discoursed on Socialism, ancient and modern.” Then on 25 January 1886 Simcox mentions that the “good Morris” has invited her to lecture for the Hammersmith Branch of the Social Democratic Federation [*ed.*, i.e. the Socialist League]. She lectured on “Sober Socialism” on 23 May.⁷ On 25 May 1886 Morris wrote to his daughter Jenny that the “meetings went off well on Sunday. Miss Simcox was not bad!”⁸ On 13 December 1885, she comments in her journal “A paper for the Fabian Society and a lecture for Socialists have been edged in, but very little real work.” In 1889 both Simcox and Morris attended the International Trades Union Congress in Paris; in her journal entry for 27 April 1889 she mentions going to a “tea-fight” which was gotten up by the Socialist League at which Morris was also present.

In 1879 Simcox was persuaded to stand for election in the Westminster district of the London School Board. She was elected by a large majority to represent the Radicals and in her *Autobiography* alludes to “going fiercely from school to school” to make regular visits, “wallowing in school board reports,” and harassing members of parliament to require and to enforce compulsory education for all British children. On 23 July 1881 she tells of being part of a delegation to represent the School Board which was sent to William Harcourt, the Home Secretary. She and Morris also exchanged letters regarding her work on the School Board.

Edith Simcox wrote a substantial article on William Morris for the *Fortnightly Review*.⁹ This article is a review of his volume of five lectures delivered in Birmingham, London, and Nottingham, 1878–1881. She says, “he appeals directly to the mass of the people, urging them to do the thing which they must naturally most desire to be able to do, namely, take pleasure in their daily work” (771). He believes that “no work which cannot be done with pleasure in the doing is worth doing at all” (774). Like Morris, Edith Simcox enjoyed worthwhile work, and like him she was equally at home in the realms of art, socialism, and literature. However, she was most herself when she was “setting the world to rights” by exerting every possible effort to improve working conditions for women.

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1. *Natural Law: An Essay in Ethics* (1877), *Episodes in the Lives of Men, Women, and Lovers* (1882; one of the “episodes” entitled “Men Our Brothers” is a conversation between a social activist and a plasterer regarding the ideals of the Trades Union Movement), and *Primitive Civilizations, or an Outline of the History of Ownership in Archaic Communities* (1894).

2. *A Monument to the Memory of George Eliot: Edith J. Simcox's Autobiography of a Shirtmaker*, eds. Constance M. Fulmer and Margaret E. Barfield (New York: Garland, 1998). This is an annotated text of the Bodleian manuscript (Eng. misc. d494) of the personal journal of Edith J. Simcox from 10 May 1876 to 29 January 1900, published in its entirety for the first time.

3. “Custom and Sex,” *Fortnightly Review* 11 (March 1872): 310–323; “Organization of Unremunerative Industry,” *Fraser's Magazine* 18 (November 1878): 609–621; “Industrial Employment of Women,” *Fraser's Magazine* 19 (February 1879): 246–255; “Ideals of Feminine Usefulness,” *Fortnightly Review* 27 (May 1880): 656–671; “Turning Point in History of Co-Operation,” *Fraser's Magazine* 22 (August 1882): 222–235; “Eight Years of Co-Operative Shirtmaking,” *Nineteenth Century* 15 (June 1884): 1037–1054; “Women's Work, Women's Wages,” *Longman's Magazine* 10 (July 1887): 252–267; “The Capacity of Women,” *Nineteenth Century* 22 (September 1887): 252–267.

4. Keith A. McKenzie used excerpts from the manuscript of *The Autobiography of a Shirtmaker* as the basis of his *Edith Simcox and George Eliot* (London: Oxford University Press, 1961) and Gordon S. Haight uses information from it in *George Eliot: A Biography* (New York: Oxford University Press, 1968), and quotes excerpts from it which are related to George Eliot in the *George Eliot Letters, Vol. IX* (New Haven: Yale University Press, 1978).

5. The circumstances are outlined in the twelfth annual report of the Women's Protective and Provident League presented on 16 November 1886, and elaborated in the accounts published in the *Women's Union Journal*.

6. Bodleian Library, University of Oxford, MS.Don.e.210, fol 123.

7. *Commonweal*, 22 May 1886, 64.

8. *The Collected Letters of William Morris*, ed. Norman Kelvin (Princeton: Princeton University Press, 1984). 2:552.

9. “Mr. Morris's Hopes and Fears for Art,” *Fortnightly Review*, (June, 1882): 771–779.

A MORRIS SPEECH ON WOMEN'S TRADE UNIONS

Edited by Florence S. Boos

William Morris' essays in *Commonweal*, *Justice*, *Hopes and Fears for Art* (1882) and *Signs of Change* (1888) are still in print, but others of his talks and essays have been unavailable for more than a century. Among the latter are two talks which appeared in the *Women's Union Journal* for 1880 and 1881. The first of these, delivered at 15 June 1880 annual meeting of the Women's Protective and Provident League, expressed support of Edith Simcox and the women's trades union movement, described in more detail above in Constance Fulmer's article.

In an opening speech to the assembly, the MP James Bryce observed—incontrovertibly—that better pay for women’s work would benefit their families. Simcox followed with a more stringent argument, that a “great evil that women can do to their own class is to offer to work at half the price required by men.” Adding that “[i]t was to the interest of women to assist in bringing about a complete organisation of industry,” she concluded with the hope that “in such efforts men and women would be brought together as allies and helpers.”

In his talk, Morris seconded Simcox’s principal arguments: that women are (or should be) autonomous agents; that as such, they have rights to earn their living and escape “wretchedness and degrading dependence;” and that these rights are imperatives of *social justice* (not charity, or domestic harmony). His early rejection of mere “palliative work” and endorsement of Simcox’s call for changes in social relations at their wage-driven *base* offers a useful complement to *News from Nowhere*’s better-known focus on ‘left-anarchist’ ideals of women’s personal and reproductive freedom.

[From the *Women’s Union Journal*, July 1880: 69–70]

MR. WILLIAM MORRIS in seconding the Resolution, said, In beginning these few remarks I feel I cannot better convey my own sentiments on the subject than by echoing the thought expressed by Miss Simcox, “That there must be considerable doubt whether the labour of women is properly remunerated.” Although theoretically women are not denied the right of earning a living, yet, practically, the right is not fully admitted. We cannot help recognizing the fact that the market price of women’s labour is not such as to enable them to live independently but merely to help in the maintenance of a household, while on the other hand the wages of workmen are calculated on a scale not only adequate for the support of a household, but also for providing such small luxuries as they are used to. Now until the market value of the wages of women is advanced to the same rate as that of the wages of men, for the same work, they have a wrong to be righted. I fully agree in what the Chairman has said that every wrong righted is a benefit not only to the special class concerned but to the whole community. Everything that we value in civilization is built up on this gradual triumph of the weak over the strong, and every society which conduces to this object has important aims. One thing which should make us especially earnest in our support of this League is that it is not one of those societies that do merely palliative work. It is not here and there trying to make a few people more comfort-

able with the expectation that this sort of thing is to last for ever; but it aims at the root of the evil, both in its fostering the formation of Women’s Unions and by its reunions in which opposing classes are brought into social contact. It is a sad thing to see many of the best intentioned of people spending their lives in labouring to help others, giving their money to societies without stint, but after all scarcely doing more than merely choking the appearance of the evil, while the source remains undisturbed. Any Association which seeks to penetrate to the root of a mischief, and to help people till they themselves can put themselves into a position in which they no longer need help, is worthy of consideration very different from what should be given to most so-called charities.

As to the nature of the evil that it has to battle with; just think of the change that took place in the earlier part of this century, when this nation came out of the long war, and commerce made such swift strides, while no provision was made to meet the effects of the sudden change: those effects seemed likely to be the complete subjugation of labour to capital; or to put it otherwise, the subordination of all public interests to the interest of the great manufacturer: the misery and the bitterness of feeling that came of this, can still be read of in the records of those years, written both by working men and [p. 70] others. Out of that misery there arose a radical and distinct change. Among the Artizan class trade combination arose, to save not only workmen themselves, but to save the employers from having under them a set of people who were mere slaves.

Out of all the disorder attending the change have come distinct signs of progress, some of us may be dissatisfied with the result of all the hopes expressed at that time, but we cannot doubt that a great advance has been made; the misery above spoken of is much lessened, the bitterness of feeling scarcely exists among the artisan class; and no wonder, for that class has made for itself both power and hope. It is true that the trade combinations were formed as what might be called “fighting societies.” But the fight was inevitable. There has been a desperate struggle for raising wages; but we must remember what the raising of wages means; it means education, leisure, self-respect and numberless advantages which we who are rich have become so used to, that we regard them much as we regard the rising and the setting of the sun. But there are signs now that the great Trade Societies will have less work to do in this respect, than they have done; for in a way they have almost won their battle: I mean that no one can disregard their united voice on the subject of wages. I know well that their aim is more than merely wages:

they look to raising their whole class in the social scale, not merely to make loop-holes for the escape of individuals of it into a higher class: now they will make a great mistake, and be apt to fail of that aim, if, in a false fear of lowering the labour market, they put obstacles in the way of women's earning an independent livelihood: I believe myself that, to the advantage of the whole community, the artisan class will some time or other be raised in all essentials to the level of the so-called educated classes: but that good day will be long delayed, if those who make up the Trades Unions do not see that either the women of their class must be raised with it, or will drag sorely on its progress.

To my mind in all classes every woman should be brought up as if she might not marry and keep house; as if she might have to earn her own living: I know that in the middle classes this would often save much wretchedness and degrading dependence; and it is not hard to see that in the working classes it would create a body of independent, helpful, well-organized workers, who would raise the character of the life of the whole nation.

[Mrs. Ellis of the Dewsbury Woollen Weavers' Union, the next speaker, supported the resolution.

A MAJOR MORRIS CONFERENCE AND EXHIBITION IN NEW ZEALAND

Florence S. Boos

I was very pleased to speak this spring on the topic of "William Morris: Everyday Life and the Art of Fellowship" at a conference devoted to "William Morris and the Art of Everyday Life." Held 10 May at Christchurch Art Gallery, it was organized by Wendy Parkins of the University of Otago to coincide with *Morris & Co.: The World of William Morris*, an impressive exhibition of Morris's books, designs, furniture, textiles, and other artworks mounted by the gallery. (The exhibition was organized by—and borrowed from—the Art Gallery of New South Wales; there is an excellent illustrated catalogue by Christopher Menz.)

The morning and early afternoon session featured "Bothered by the Beauty of Life," in which Pamela Gerrish Nunn from the University of Canterbury assessed dismissive contemporary views of Morris's work and aesthetic ideals; "William Morris and the Greening of Science," in which Jed Meyer, also from the University of Canterbury, commented on the ecolog-

ical resonance and scientific implications of some of Morris's designs; "Jane Morris's Art of Everyday Life," in which Wendy Parkins introduced the audience to Jane Morris's craftwork and some of the complexities of her personal life; and "William Morris as Hero in H. D.'s 'The White Rose and the Red,'" in which Angie Dunstan of the University of Sydney examined H.D.'s idiosyncratic homage to Morris's life and aesthetic accomplishments.

After an elegant mid-afternoon tea, we returned to "William Morris and South Kensington: 'flatter surfaces, flatter style,'" in which Ann Calhoun examined the influence of arts and crafts principles on New Zealand artists; "Edward Burne-Jones's Sketchbook," in which Victoria Robson of the Te Papa Museum in Wellington commented on artistic memories of an Italian trip committed to paper by Morris's oldest friend; "Morris and His Circle," in which Rob Allen of the Auckland University of Technology applied graph-theoretic techniques of social psychology to the interrelations between Morris's many friends; and finally, an open discussion in which Tom McLean from the University of Otago invited us to contribute personal responses to Morris's and others' efforts to reconcile aesthetic ideals with reformist intentions and revolutionary practice.

Mindful of these artistic and dialectical tensions, I was particularly sorry I couldn't stay another week to hear the Silencio Ensemble's "programme of folk and socialist music by composers Vaughan Williams, Bela Bartok, Dimitri Shostakovitch, Hanns Eisler, Woody Guthrie and more," devoted to "Socialism and the Political Aesthetic of William Morris."

THE LAST WORD

[From "The Society of the Future"]

So, then, my ideal is first unconstrained life, and next simple and natural life. First you must be free; and next you must learn to take pleasure in all the details of life: which, indeed, will be necessary for you, because, since others will be free, you will have to do your own work. . . . I say, Socialists ought to say, Take trouble, and turn your trouble into pleasure: that, I shall always hold, is the key to a happy life.

WILLIAM MORRIS SOCIETY IN THE UNITED STATES
PUBLICATIONS *and Books for Sale*

Florence S. Boos, ed. *William Morris's Socialist Diary*.
Journeyman Press, 1985. Paper, \$15

Florence S. Boos and Carole Silver, eds, *Socialism and the Literary Artistry of William Morris*. University of Missouri Press, 1990. Cloth, \$25

Florence S. Boos, *The Design of William Morris' Earthly Paradise*.
Edwin Mellen Press, 1991. Cloth, \$50.

Joseph R. Dunlap, *The Book That Never Was*.
Oriole Editions, 1971. Cloth, \$25

John Hollow, ed., *The After-Summer Seed: Reconsiderations of William Morris's The Story of Sigurd the Volsung*. William Morris Society, 1978. Paper, \$20

May Morris, The Introductions to the Collected Works of William Morris.
edited by Joseph R. Dunlap. Oriole Editions, 1973. Cloth, 2 volumes. \$30

William Morris, *Our Country Right or Wrong: A Critical Edition*,
edited by Florence S. Boos. William Morris Society, 2008. Wrappers, \$30.

William Morris, *The Widow's House by the Great Water*,
edited by Helen Timo. William Morris Society, 1990. Paper, \$15

William Morris, *A Note on his Aims in Founding the Kelmscott Press*,
edited by William S. Peterson. William Morris Society/Grolier Club, 1996.
Cloth backed Morris pattern boards, \$45

Charlotte Oberg, *A Pagan Prophet, William Morris*.
University Press of Virginia, 1978. Cloth, \$15

Carole Silver, ed., *The Golden Chain: Essays on William Morris and Pre-Raphaelitism*. William Morris Society, 1982. Paper, \$20

Mark Samuels Lasner, *William Morris: The Collector as Creator*.
William Morris Society/Grolier Club, 1996. Morris pattern wrappers, \$15

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