



Editorial

I am very glad to have taken on the editorship of the *Journal* at a time of many changes, both for the Society and for the *Journal*. All things are in motion, after all, and nothing at rest. Morris, meanwhile, remains one of those figures whom history will never overtake. These words of E.P. Thompson appeared recently in the somewhat surprising context of a *Guardian* editorial (24 May 2015), in which it was suggested that Morris's bearded visage might make an appropriate adornment to the Bank of England's new twenty-pound note, due to go into circulation within the next five years. Morris's *News from Nowhere* belongs to a lengthy line of utopian texts that envisage the abolition of money. In this regard, one might think of Plato's *Republic* and Thomas More's *Utopia*, as well as late Victorian imitators such as Edward Bellamy's *Looking Backward* and W.H. Hudson's *A Crystal Age*. The *Guardian* editorial, then, must have been either a neat exercise in dialectical irony or an example of partial failure to comprehend the contradictions of Morris's variousness. As to the Bank's decision, we wait with bated breath.

It is almost a truism of Morris studies that 'interdisciplinarity' is the order of the day. Accordingly, in this issue, readers will find Marek Zasempa's article, offering an extended close reading of the visual aspects of one of Morris's early Froissart poems, alongside Stephen Williams's and Rob Breton's explorations of the history of the *fin de siècle* socialist movement and Morris's place within it. It should go without saying that the rubric of 'Morris studies' – if there were such a rubric – encompasses the doings of his friends, family and other contacts. It is in this respect that Anne Anderson's meticulously researched article detailing Dante Gabriel Rossetti's gifts to Jane Morris continues a tradition of scholarship, first seriously begun by feminist critics during the 1980s, that has focused on restoring critical attention to the lives and work of Jane and May, not to forget Jenny. I hope that future contributions to the *Journal* will continue to reflect this multi-faceted and many-sided nature of the subject.

As to the look and feel of the *Journal*, readers will not fail to notice Andrew Sidford's excellent new design and layout, beautiful by force of the mere typography. The cover has been redesigned by Angus Hyland, as part and parcel of the Society's new visual identity. Hall-McCartney, based in Baldock, Hertfordshire, has taken on the responsibility for printing the *Journal*. The redesign of the *Journal* has been overseen by the Society's Communications Committee.

As the *Journal* enters this new chapter in its history, it is important to pay tribute to those who have done so much to make it what it is today. Much gratitude is due to Rob Gliddon and the Short Run Press for their sterling work over many years and to David

Gorman for his unstinting services as a type-setter. Some of the articles in the present issue were dealt with by the former editor, Patrick O'Sullivan, so this issue is, in a very real sense, both Patrick's last and my first. It is thus my pleasure to publish, below, an appreciation of Patrick's work for the *Journal*, written by Jan Marsh, the Society's President.

On a personal note, I am particularly grateful to Patrick for his help and guidance over the past several months.

Finally, and regrettably, publication of David and Sheila Latham's annotated bibliography for 2012-2013 has been delayed. Readers should be reassured, though, that it will appear in the next issue.

Owen Holland
Editor

A NOTE FROM OUR PRESIDENT

As the editorship of this *Journal* passes into new hands, this is an appropriate moment not just to thank Patrick O'Sullivan and to welcome Owen Holland, but also to pay tribute to Patrick's editorship since 2007. The *Journal* is an essential aspect of The William Morris Society in maintaining and extending Morris's legacy, in keeping members and others up to date with new information and analyses, and in deepening our understanding of his life and influence in both historical and contemporary contexts.

Owing to Morris's multifarious activities, from translating Old Norse to designing for church windows, from managing a profitable business to expounding the theories of Karl Marx, from launching the first architectural conservation movement to composing post-industrial romances – and that's not a full list – the editor of the *Journal* requires wide knowledge, judgement and a special set of skills, together with the practical, time-consuming tasks of commissioning, assessing and editing articles, as well as overseeing bi-annual printing.

On behalf of the Society I wish to thank Patrick for his commitment and achievement during his time as Editor. Looking back at some issues, I am struck of course by the coverage of environmental and 'green' issues – the 'ecosocialism' that blends political with global approaches – and the related interest in utopias, as explorations of how humans might imagine a better way of living together on planet Earth. There are also many articles on art, craft and poetry, and on Morris's personal life and pleasures, all adding to our knowledge. The range and diversity of material matches Morris's own polyvalence.

With a sound sense of scholarship, Patrick has kept high standards for the *Journal*, and produced some memorable issues, including a special volume in honour of Peter Faulkner; his colleague as Reviews Editor. Building on his predecessors' work he hands on a thriving and admired publication. The Society is fortunate in its Editors, as with all those who voluntarily fill the many roles involved, and we extend a very warm welcome to Owen Holland.

Jan Marsh
President of The William Morris Society, September 2015