Dear Member,

1. **KELMSCOTT HOUSE**

By now many members will have heard the outcome of the Public Inquiry, held last July, on the GLC’s proposal to acquire Kelmscott House for use as a Morris museum. The Inspector, Mr. B. D. Bagot, upheld the objections to the CPO and the Chancellor of the Duchy of Lancaster decided not to confirm the order.

This decision was made public just before the Society’s AGM in May. At the AGM a motion was passed nem. con. which registered “keen disappointment” at the decision. The resolution went on - “We believe that in disallowing the Council’s imaginative scheme for a William Morris museum and resource centre in the house, a great opportunity has been lost”. It concluded by asking the Trustees “(a) to ensure that their leasee respects the links which the house has with Morris and the clauses in the lease which bear on this, and (b) to put into effect now their undertaking to refit the basement as offices for the Society, which we see as a first step toward re-establishing a William Morris Centre on the premises”.

Following this we were glad to hear that an architect appointed by the Trustees has now been asked to contact the Society with a view to agreeing the work to be done in the basement. Upstairs in the house work by the leasee, Mr. Barrett, has commenced, and outside a large board announced that a “complete refurbishment” is being carried out. Work in the basement is likely to take some months and we shall have to move our belongings elsewhere for the duration. Members willing to give a hand with this, probably on a Saturday, are invited to write to us at Kelmscott House - or to ring up (we now have an answer-phone 01-741 3735).

Reverting to the Inquiry, although the Inspector’s decision is to be regretted, members may find his opinions as expressed in the report to be of interest, particularly in the Conclusions section. Here he says “…I consider that the idea of a museum dedicated to the memory of William Morris, in a house which he owned and where he lived and worked during the last 18 years of his life, has considerable natural attraction”. Mr. Bagot had been very thorough and had visited other Morris houses including Red House and Kelmscott Manor which he considered were “…successful in evoking the spirit of William Morris in houses for which he is known to have had a particular affection. It might be that something of the same spirit could be recaptured at Kelmscott House”. He continues, setting out what he saw as the other merits of the GLC proposal - the permanent curatorial staff caring for the collection, the presence of the William Morris Society, the attraction Kelmscott House would have, particularly for visitors from abroad.
A ONE-DAY CONFERENCE ARRANGED BY THE WILLIAM MORRIS SOCIETY

MORRIS THE WRITER

THE USE OF MYTH & HISTORY IN THE WRITINGS OF WILLIAM MORRIS

The Conference Room
NOTTINGHAM UNIVERSITY LIBRARY
Saturday 9th November 1985
11am - 6pm

Seminars:

GARY ABO (Massachusetts University) on Morris and the Northern Sagas
Chair: Prof. Christine Fell

JOHN GOODE (Warwick University) on Morris's Political Writing
Chair: Dr. Richard Smith

PETER PAULER (Exeter University) on the Late Romances
Chair: Dr. Sheila Smith

Tickets: £5 (£3 for full-time students) from Daphne Jennings c/o the Society at Kelmscott House, enclosing stamped addressed envelope please. Early application is advised to avoid disappointment. Lunch and refreshments will be available at reasonable prices.

Cleaning Days at Kelmscott House, Saturdays 10 August, 7 September, 19 October, 10.00-12.00, when you are invited to meet friends, drink some coffee and do some work.

'The Stones of Wiltshire' - Early Influences on William Morris. Study Week-end at Marlborough College, Friday 18 April to Sunday 20 April 1986. This study week-end on the young Morris, which had to be postponed from its intended date last Easter, is now reinstated for Easter 1986. Numbers may be restricted, and we should like interested members and friends to write in to the Society as early as possible, marking their letters 'Wiltshire'. It is not expected that costs, including accommodation, will be much different from those indicated for this year, i.e. c. £50.

Visit to Iceland, August 1986. The Society's trip to Iceland will take place in the early weeks of August 1986. The cost, which will include return flight from London, all meals, excluding lunch, coach travel with guide, and accommodation (double rooms) will be approximately £700 for 10 days. Places will be limited, and early application is advised to Julia Stapleton at the Society's address (G4N please).

Other Functions

John Perkins is giving an illustrated lecture on Wednesday 9 October at 7.30 pm at the William Morris Gallery, as the annual William Morris Lecture, on 'William Morris, Burne-Jones and French Gothic', which is a fuller account of Morris/Burne-Jones/William Pilkott's 'walking tour' round the cathedrals of N. France in 1855. John Perkins has also got together a small display of 30 or so photographs of views of relevant places which will be on show on the evening...
of the lecture. Entrance to the lecture is by ticket only, but tickets are available free of charge from the Gallery.

A residential course on Morris will be conducted by our members Nicholas Friend and Lionel Munby at Madingley Hall, Cambridge 25-27 October. Fee £42. Further details from Madingley Hall, Cambridge CB3 8AQ.

The East Midlands William Morris Study Group will visit Liverpool and Port Sunlight on Saturday, 26 October, to study 'Pre-Raphaelitism on Merseyside.' The coach will leave Nottingham at 8.30 am. Details for East Midlands members from the Hon. Secretary.

A week-end course on Morris under the auspices of the Devon Centre for Further Education will be conducted by our members Peter Paulken and Ray Watkinson at the Devon Centre, Dartington Hall, Totnes, 22-24 November. Cost £42 for residents (including all meals and accommodation) and £27 for non-residents (which excludes all meals except breakfast). Applications to the Warden, Devon Centre for Further Education, Dartington Hall, Totnes, Devon.

3. PROGRAMME REPORT

Prof. William Peterson, 'Jane Morris, Wilfrid Scawen Blunt, and The Kelmscott Press', Royal College of Art, 12 June. Prof. Peterson is currently researching the history of the Kelmscott Press, and gave us the benefit of this in an account of the third book issued from the press, Love Lyrics and Songs of Proteus by Wilfrid Scawen Blunt. It was preceded by Morris The Story of the Glittering Plain, and his Poems by the Way, and also in the press at the same time was The Golden Legend, although it was the second work issued, was so lengthy that it was the seventh to be issued. Prof. Peterson reminded us of Blunt's dispute with Melrose, and in his correspondence with Jane Morris which formed the subject of Peter Paulken's Kelmscott Lecture. He dealt with the inception of the press, and the surviving papers which refer to the printing of Blunt's poems, and offered to produce the book in two colours with the 'bloomers' in red, as he had done with the two earlier books. But since this almost doubled the work, publication was delayed and the agreed charge proved too low. Printing had already started when one of Blunt's mistresses told him that he must withdraw poems in the 'Natallia' sequence which she assumed required editing. This led to further delays as 18 pages of these poems had already been set. Faced with a gap in his book, Blunt, no doubt with Lady Gregory's permission, substituted the series 'A Woman's Sonnets', which had actually been written by her. Janey showed a great interest in the progress of the book and the press, but I wonder what Blunt's feelings were when every time she wrote to him about it she singled out these sonnets with special enthusiasm, praising his great insight into a woman's mind. (Probably this troubled the egoist Blunt less than it would have most men and he continued the deception.) The colophon was printed on 26 January 1892, and the small edition sold out, making a profit for Blunt who had paid £350 for the printing; but we must be noted that Morris made no charge for his own services. We await with interest the publication of the rest of Professor Peterson's investigations.

Dorothy Coles

Prof. Florence Boos, 'The Argument of "The Earthly Paradise"', City Literary Institute, 26 June. Prof. Boos has kindly provided the following summary of her lecture.

"Traditionally misdescribed as escapist or defeatist, The Earthly Paradise celebrates a shared labor and historical memory. Through the poem's narrative arc, its frames evolve from unresolved anxiety to contemplation and understanding. The outer frame's "idle singer" expresses first love of love, then alienation, and finally gratification and hope of renewal. The middle frame's aged 'Wanderers' describe a failed medieval search for an "earthly paradise" to hospitable Greek 'Elders,' and exchange with them therapeutic tales from their respective cultures, one for each month of the year. As they listen and narrate, both 'Wanderers' and 'Elders' take growing pride in the redundancy of their tales, and gradually become reconciled to their inevitable "failures" and imminent death. The tales of the inner frame also evolve, from simplistic exempla of chastisement and reward, to near-stoic accounts of self-sufficient altruism and love. At the poem's end, "singer" and narrator, "partial redemption of inexorable, natural law - which exists, 'midst the beating of the steely sea;" the narrative fellowship of their tale(s)."

The room at the City Literary Institute was full to capacity for this closely argued exposition of the structure and development of a work which first established Morris's national reputation, but with which few of us today are thoroughly familiar. We look forward to the early publication of this important contribution to Morris studies.

Visit to Sanderson's Hand Print Branch, 27 June. Another select party thoroughly enjoyed their visit, when all processes of the production of Morris hand-printed wallpapers were explained through the courtesy of Mr. Whittle, the production manager. We are pleased to announce that Mr. Whittle has now joined the Society, and we welcome him to membership.

4. EMBROIDERY WORKSHOP

The Embroidery Workshop met for the first time at the V & A on 27 April. Ideas for our work were discussed throughout most of the day in the stimulating atmosphere of the Textile Department. All of us thought it would be remembered for some time, and indeed it was a joyful day on which we will be remembered by the 'bloomers' in the 'bloomers.' We are looking forward to our next meeting, which will be held again in the Textile Department of the V & A Museum on Saturday 3 August from 10.30 am.

Daphne Jennings

5. MUSIC FOR MORRIS

"Homage to William Morris", the work by Imogen Holst which we commissioned specially for the 150th anniversary concert last year, has now been published by the Society as a full-size score (approximately 14" x 10"). The music has been drawn by Elaine Gould as a piece of fine calligraphy and, with a cover in blue based on Morris's design "Eyebright," makes a most attractive publication. The work sets words by Morris chosen by Imogen Holst on art, democracy, peace and 'the new day of fellowship.' It is for bass voice and string bass, and is published by the Society, 8 New Quadrant, London WC IS 4L. The score is obtainable from the Publications Secretary, W.M.S., William Morris Gallery, Walthamstow, London E17 4PF, and is priced at £1.00, including packing and postage.

6. ANNUAL GENERAL MEETING 8 MAY 1985

This year's well attended AGM, held at the Central School of Art and Design, was overshadowed by the outcome of the Public Inquiry, made known a few days before the meeting, rejecting the GLC's imaginative proposal to acquire the Kelmscott House for use as a Morris museum, a proposal which had received enthusiastic backing of the Society. The AGM registered a keen disappointment in a resolution which is reported by John Kay elsewhere in the Newsletter.
and then the meeting went on to a useful discussion of the Society's position and prospects following the adverse decision. On the dispute regarding the Trustees to discuss the issue face to face, but that no reply had yet been received. Copies of the correspondence with the Trustees were available at the meeting.

John Kay, who has been heavily involved in the work of the Programme Subcommittee, kindly agreed to stand for the post of Hon. Programme Secretary, which had been vacant for some time, and the Officers and Committee members elected were as follows:

Hans Brill (Chairperson)
Nicholas Friend
Richard Smith (Hon. Secretary)
Norah Gillow
Lionel Young (Hon. Treasurer)
Periha Grant
John Kay (Hon. Programme Secretary)
Judy Marsden
Daphne Jennings (Hon. Membership Secretary)
Barbara Morris
Ray Watkinson (Hon. Editor)
Harold Smith
Anthony Eyre
Ian Tod

Subsequently, the Committee co-opted Dorothy Coles and Peter Preston.

The adoption of the Hon. Treasurer's Accounts for 1984 was unanimously approved, and they are appended to this Newsletter.

7. NATIONAL GIBOBANK ACCOUNT AND SOCIETYANSWERPHONE

The Society has recently opened an account at the National Girobank, one of the effects of which will be to ease the task, and lower the cost, of sending payments for Society subscriptions and publications when the sender lives in Western Europe, Scandinavia, Finland, Iceland, Far East, and Japan. The National Girobank account number is 20 991 1700 (Sort Code 72 00 00).

The Society has now installed an answerphone in its headquarters in Kelmscott House. The number is 01-741 3735.

8. OBITUARIES

Mrs. Dorothy Garratt. We deeply regret to record the death of Mrs. Dorothy Garratt, a longstanding member of the Society, on 23 March 1985, at the age of 88. She was the wife of A. J. Larkin, and had provided the following memoir:

"Mrs. Dorothy Garratt was the daughter of Dr. Daniel Green, who died in 1934. She was well known and widely loved, and was the last of the family of William Morris, and her death, a great loss to the Society. Miss May Morris. Thus during her earlier years Mrs. Garratt was always conscious of the connection. I recall hearing from Aunt how she was visiting the house on Hammersmith Mall and met Miss Morris, and being very young was over-awed by this white haired lady, so silent, but with impressive eyes!"

Although marriage took Mrs. Garratt away from home, she continued to take an interest in the Society's work and all matters relating to William Morris, and did all the family. I myself was a frequent visitor to my grandparents and often saw Miss Morris there, as Dr. Steele often helped her with various literary matters and was her Literary Executor and took considerable trouble in making her literary executor.

The Society's accounts are now maintained at the National Girobank, 20 991 1700 (Sort Code 72 00 00).

Mrs. Garratt was also in touch with Mr. Jack Lindsay for many years, and gave him a great deal of interest when he was writing his work on William Morris. From this book you will see that there is an introductory note to her for inspiring that work."

Seiki Habu. We are deeply sorry to record the death at the end of June of Japanese Life-member Seiki Habu, at the early age of forty-four. He had been ill since February, but his death is not less of a shock for that. Seiki Habu was born in Osaka in November 1940, trained as an interior designer in the Institute of Technology, and then worked in an architectural office for some years before being called back to the University of Kyoto to teach on the Post-graduate design course under Professor Atuo Kawamoto. In 1978 he was appointed Associate Professor, he came to England on study leave and lived for some months in Kelmscott House while Professor Whita and family were in residence.

He had spent a good deal of time and energy over the past three years in translating, with his wife Kyoko, Ray Watkinson's William Morris as Designer, which thanks to their efforts was published in Japan on 27 January; they were looking forward to going on to translate Gillian Maylor's Arts and Crafts Movement.

He was an authority on western design, had translated John Banicoat's Concise History of Poster Design, and had arranged and catalogued a remarkable collection of European posters and other ephemera collected a century ago, now housed in Kyoto University, invaluable as a guide to the way in which the Japanese, in those early days, endeavoured to assimilate as much and as quickly as they could the elements of Western culture.

Our sympathy goes to Mrs. Habu and their son, as also to their colleagues in the University of Kyoto.

9. NO. 17 RED LION SQUARE - A MYSTERY SOLVED

The mystery of 17 Red Lion Square has now been solved, with the aid of photographs and press-cuttings kindly supplied by the GLC's Historic Buildings Division, and it is a sad story of what can happen in the absence of public vigilance. A photograph of 1944 shows the house in bad shape, with No. 18 demolished and the party wall exposed. Presumably No. 17 was patched up, and with its neighbours, Nos. 14-16 it was given Grade II Listed Status in 1951. This did not, however, prevent its undergoing radical alteration shortly afterwards.

"I see a nonserious eighteenth-century house," reported the unqualified Manchester Guardian of 24 January 1953, "looks at the moment as if it was being pulled down; the windows are out, the scaffolding is up, there is a gap in the roof. But No. 17 is a scheduled house, and cannot be demolished without licence."

The house would be no great loss if it were demolished. The square lost its architectural character long ago. Is it possible the L.C.C. preservation department is overdoing it? The Pre-Raphaelite group were not there for long, not more than five years altogether.

The L.C.C. can hardly be accused of "over-doing it". The entire front above the ground floor was rebuilt in yellow brick, contrasting poorly with the dark brick and fine pointing of No. 16, which in its original condition. In the process the heightened window on the first floor disappeared as a new window was introduced to match those on either side. No. 16 has a capping stone above its central window, which led to the suspicion that this might once have been No. 17, but the heightening of No. 17's window went far beyond this.

Certainly the house has lost all character now. Two years after its drastic treatment the Square was to be founded, and such complete disregard of the house's associations would not have gone unchallenged.
10. PLEASE LET US HAVE YOUR NEWS

A member writes from Birmingham more in sorrow than anger regretting that the Newsletter carried no information on the special exhibition in April of six Holy Grail tapestries as part of the Birmingham Museum & Art Gallery's centenary celebrations. The reason was sheer ignorance, which is the more regrettable at a time when the Society is making a special effort to promote Morris study and activity throughout the country. So please send in details of Morris events in your area in good time, and help to make the coverage of the Newsletter truly nationwide. In connection with the Birmingham exhibition, Emmeline Leary has produced a booklet on the Holy Grail tapestries, obtainable from Birmingham City Museum, Chamberlain Square, Birmingham B3 3DH, price 95p, plus 50p postage and packing.

11. HERE AND THERE

In recognition of the Fitzwilliam Museum's contribution to our very successful Birthday celebrations in Cambridge, the Society has made a donation of £30, which has been gratefully accepted as a contribution towards the repair of Kelscott Books in the Museum's collection.

The Guild of St. George's Ruskin Collection has had a chequered history since it was first established in 1975 in a house purchased for it by Ruskin at Walkley in the suburbs of Sheffield. It has now returned home to Sheffield, where the Sheffield Arts Department has recently opened newly converted premises for its exhibition. Janet Baker has written a beautifully illustrated history and survey of the collection Ruskin in Sheffield: The Ruskin Gallery, Guild of St. George, York Street, Sheffield S1 2JE.

The Ruskin Society of London has recently been formed to promote the work of Ruskin and his contemporaries. Details from the Hon. Secretary, 351 Woodstock Road, Oxford.

12. PUBLICATIONS

The Society regrets that it is unable to supply members with any publications other than those published by the Society itself.

William Morris's Socialist Diary, edited and annotated by Florence Boos, which first appeared in History Workshop Journal, has now been issued as a paperback by the Journeymen Press, 97 Ferme Park Road, London W6 8EA, £3.25. Essential reading for all who would understand Morris's commitment to socialism.

A. R. Duff, Morris Embroideries: The Prototypes, Society of Antiquaries, London 1985, n.p. Within the mainstream of Morris studies whose promotion is a first object of the William Morris Society, we have seen over the past ten/ twenty years more and more precisely directed inquiries into the many particular strands of his work.

Now from the Society of Antiquaries comes a handsomely produced, well printed 52-page booklet by Richard Duff, the Antiquarians’ official tenant and curator at Kelscott Manor, on one of Morris's earliest explorations of a craft: the art of embroidery. With twenty-eight excellent reproductions in colour and black and white, we are shown all the earliest ventures in the medium, and through related studies, and with detailed record and reference, and led through the years when Morris, first as the devotee of architecture in Street's office, then as the intending painter of Red Lion Square, lastly as the newly married owner and collaborative designer of Red House made these bold embroideries with Jane and their closest friends. They survive to a remarkable extent - in the

V & A, at Kelmscott Manor, at Castle Howard and elsewhere. In one aspect this might be seen as a sideline of the great textile enterprises so fully recorded in Linda Parry's big book: but it is important in its own well defined right, and will be invaluable not only to embroiderers or historians of the textile arts, but to all students of Morris's life.

Roy Watkinson.

Peter Full's collection of essays Images of God: The Consolation of Lost Illusions, Chatto Tigerstripe, 1985 £4.95, is full of interest for Morrisians. It is hoped to review it shortly in The Journal.

Tim Hilton's John Ruskin: The Early Years, Yale U.P., 1985, £12.95, is the first of a two-volume study based upon a return to the original sources, including many thousands of unpublished letters and other documents. Tim Hilton contributes an enjoyable account of his stay in the Isle of Man researching the Ruskin archive at Bambridge School to the T.L.S. of 24 May 1985.

A. S. Oakley's 'The Kelmscott Manor Volume of Italian Writing Books', Antiquaries Journal, vol. 64, part 2, 1984, provides the following summary: "William Morris owned a volume, bound in red morocco and now preserved at Kelmscott Manor, which contains copies of four early printed Italian writing-manuals of the sixteenth century, i.e. La Operina and Il modo de temperas le Penne by Vincentino (Arrighi), Lo presente Libro di G. A. Tagliante, and Tesaurio de Scrittori by Ugo de Carpi. The article depicts the technical and social environment in which Italian writing-manuals originated, traces the complex printing history of the works mentioned above, and identifies the editions and dates to which they belong. It shows how the 'Kelscott volume' influenced the contributions of Morris, Smery Walker, Edward Johnston and, more recently, Alfred Fairbank in the fields of manuscript copying, type-design and italic handwriting.


Yours sincerely,

Richard S. Smith

Hon. Secretary.
An article John Collins wrote in 1972, "Henry Buxton Forman and William Morris: A Preliminary Inquiry," Book Collector 21, no. 4 (Winter): 501-23, pointed out discrepancies between notes Forman had taken on three pamphlets and the accounts he published of them in his influential The Books of William Morris (1897). Now Collins has teamed up with Nicolas Barker to write A Sequel to *An Enquiry*: The Forgeries of H. Buxton Forman and T. J. Wise Re-examined, London and Berkeley, Scolar Press, 1981. Barker and Collins have also recently edited a second edition of the original, *An Enquiry into the Nature of Certain Nineteenth Century Pamphlets* (1934) by John Carter and Graham Pollard, a book whose indictment of the famed bibliographer, Thomas J. Wise, astounded literary and publishing circles in Britain fifty years ago. That detective work of Carter and Pollard is nearly matched by Collins and Barker who prove what the former pair only suspected: that Forman was as culpable as Wise at creating spurious pamphlets and then covering his tracks (while at the same time advertising for collectors) by recording them in his own annotated bibliography, The Books of William Morris. In 1890 Forman got Morris to inscribe one of the forgeries. Why Morris did so is not entirely clear. Christopher Ricks in a recent review of A Sequel and the second edition of An Enquiry ("The Case of the Crooked Bookman," New York Review of Books, February 28, 1985) offers the following as an explanation: "True, it didn't take much effort to make dear old Morris actually inscribe a forgery." Dear old Morris, indeed! It's surprising and disappointing that a scholar like Ricks should think of Morris in such terms: an idle dreamer so unaware of the real world even a Buxton Forman could fool him. As E. P. Thompson and many others have been reminding us for the past three decades, Morris was intensely aware, so alive to real issues and real work he would hardly ponder or worry about a pamphlet Forman shoved under his nose.

Several pamphlets once part of Forman's library are now within the Special Collections of the library at the University of Massachusetts, and I shall describe and discuss them in a future Newsletter.

B. PUBLICATIONS

Florence Boos has written a substantial article, "Sexual Polarities in The Defence of Guenevere" which shall appear in the next volume of Browning Institute Studies. She argues that Morris in these early poems defended "female passion and sexuality against the social hierarchies and emotional suffocation" of their worlds, where only men can act and do. She concludes that "Morris's underscoring of the agonies of male struggle and senseless female passivity expresses a partly uncon-
scious critique of the 'ideal' sexual patterns of the society in which he lived." This article provides new readings of most of the poems in can generate new insights into poetry's role in society.

Alicia Faxon has an article, "D. G. Rossetti and His Models," in the last issue of the Journal of Pre-Raphaelite Studies (May 1985), which refers to Janey Morris as the "last great love and model of Rossetti's life." The article contains useful information about several works, Astarte Syriaca and Mnemosyne, and it includes eleven mono-chrome plates, five of which are of Janey. Faxon suggests, as others have before, that there are parallels between the tragic eight of the thirteenth century bride-victim, Pia de' Tolomei, and Janey, going on to point out that

Although William Morris is not known to have tried to kill his wife, he may have killed her love for him. He had a violent temper and was known to throw people and things down the stairs. Jane Morris suffered from continual ill-health which may well have had a psychological origin in domestic infelicity. The choice of La Pia may have attracted to Rossetti's recognition of her marital estrangement.

Surely this is unfair. Are there any members of the Society who know of Morris throwing anyone down any stairs?


Ms. Ibach will lecture on Morris and Company stained glass at the MLA meetings in Chicago next December.

Kathleen Mackie's article, "The Art and Craft of William Morris," appeared in Needlepointers (February-March, 1985), the publication of the American Needlepoint Guild which has its headquarters in Petersburg, Virginia. This short article includes a biographical sketch that stresses Morris's lifelong interests in embroidery and textiles.

C. NEWS OF MEMBERS

Joseph R. Dunlap has received a letter from Professor A. C. W. Crane, grandson of both Walter Crane and Frederick Sandys. Professor Crane, who lives in Bath, England, is coming to the United States next April to lecture. He writes:

I have been invited to speak at Stanford and in Los Angeles in the Public Program of the Book Club of California and in Delaware either at the University or the Art Museum. One talk "The Academician of the Nursery" will cover Walter Crane's children's books and how they related to his personal life and development. I shall also look, under another title, at Crane and Sandys as contrasting artists working under the constraint of the wood block medium, and how their illustrations tie in with other aspects of their work. But I shall be bringing with me a fair number of slides, many of original works in my own collections and the scope could be adjusted quite broadly to what people might like to hear. Treatment would not be strictly academic (my own field is not History of Art) but would emphasize personal aspects... I am of course anxious to extend my lecture program and would be most grateful to have your suggestions for other possible audiences.

If any members of the Society have any such suggestions, they can write to Professor Crane at 110 High Street, Bathford, Bath BA1 7TH.

Dunlap has been advising Raymond and Betty Elsas regarding the exhibition on William Morris and his Associates, planned for 1987 at the Delaware Art Museum. He hopes that someone or some group, has plans for an exhibition in November 1988, one that would mark the centennial of Emily Walker's famed slide-lecture.

Carole Silver reports that she is off to England to continue her research and planning for the ambitious Morris exhibit to be put on in Toronto, perhaps in 1988.

George Johnston, poet, translator of Icelandic sagas, and admirer of the Morris-Magnusson translations from the Icelandic has again lectured (this time at the Learned Societies Meetings in Montreal in June) on Morris and the English and the English of the Sagas." I heard him give this lecture last March in Toronto, and as I reported in the last Newsletter, I was impressed by several points he made. Since then I have had a chance to read it (17 pages in type-script), and I have found it even more instructive. I shall now read Morris's saga English with more sympathy.

Elsa Campbell responded to Jeremy Scamlon's advertisement for canal boat travel ("England Afloat" was mentioned in previous Newsletters), and next month she shall cruise on the Thames, stopping at some of those places where Morris and DeMorgan moored their boat. The visiting Kelmscott Manor at the end of the trip. Ms. Campbell will be chairing Morris sessions at both the MLA meetings next December and those at NEMA next April. Her MLA program is full, but anyone desiring to give a paper on any aspect of Morris and his achievements at the April NEMA should write to her in care of The Computing Center, University of Massachusetts, Amherst, MA. 01003

D. BOOKS

FOR SALE: Charles Purro of the Yankee Book exchange, 10 North Street, Plymouth, MA. 02360 sent out the following ad in April:

FOR SALE THE COMPLETE WORKS OF WILLIAM MORRIS, in 24 Volumes. Published by Longmans Green and Co., London, 1910, in a limited edition of 1050 Copies, this being #340. Bound in blue boards and cloth spine with paper labels. Each volume has its own extra label laid in. The set is in fine condition and offered at $500, plus $10 postage. If you or any member of your Society wishes to purchase this set, please feel free to contact me by either writing, or calling the following phone number [617-767-2961] between the hours of 10 and 5 Mon.-Sat. Payment must accompany order.

TO TRADE: I have an extra copy of each of the following:

1. The Works of Geoffrey Chaucer: A Facsimile of the William Morris


12. Copies of the first five issues of the Journal of the William Morris Society: 1. 1 (Winter, 1961); 1. 2 (Winter, 1962); 1. 3 (Summer, 1963); 1. 4 (Summer, 1964) and II. 1 (Spring, 1966).

I would be willing to trade any of the above (not necessarily one for one) for any of the following:


5. The Morris-Magnusson Saga Library, vol. 6 (1906)—for any of the earlier volumes as well.

I am also interested in early exhibition catalogues, early biographies or critical studies of William Morris or any of his associates.

E. OTHER NEWS

The New York Times of May 30, 1985, in "A Modernist Monument Opening to Public" reported that the house in Lincoln, Massachusetts, that Walter Gropius designed and built in 1938 has been left to the Society for the Preservation of New England Antiquities, and is now open for public viewing on weekends. William Morris's ideas about design and architecture inspired Gropius and other Bauhaus educators and architects; Society members who live in New England can now visit this "modernist monument" and ponder the effects of Morris's influence on its furnishings and design.

A brochure from The Chicago Architecture Foundation advertises tours, from April through October, of the John J. Glessner House, "Chicago's only surviving H. H. Richardson design. Internationally known for its bold facade and thoughtful layout around a private courtyard." Of greater interest, perhaps, for Society members are the house's original furnishings, for it is decorated throughout with Morris and Company designs. Elaine Harrington has offered to provide tours to members of the Society if they make prior arrangements. Her address: Glessner House, 1800 South Prairie Avenue, Chicago, Illinois, 60616.

Marvin Tuch has sent a clipping which tells the success of one Bruce Bradbury, a California artist and designer who is now producing wallpapers which he hopes will be "the most beautiful ever made." William Morris has been a great inspiration. He follows his advice and does some drawing from plant forms, and it becomes an evocation of the Victorian." Last year Mr. Bradbury grossed $350,000, selling wallpapers ranging in price from $24 to $100 per roll. His address: Bradbury Wallpapers, 3 Bailey, Benicia, California, 94510.

There is interesting interest in American universities in nineteenth-century medievalism, an interest which has brought new attention and a wider audience to the works of William Morris, who throughout his life turned to medieval literature and society for inspiration and models—for his literary and design work, as well as for his socialist essays and narratives. No one has been more important in sparking this interest in medievalism than Leslie J. Workman, editor of Studies in Medievalism, a periodical which he began and which since 1979 has published five issues in two volumes. Issues for three subsequent volumes are either ready for printing or commissioned; one of our members, Florence Boos, is editing an issue, "Medievalism in England, The Nineteenth Century," for volume five. Workman is presently seeking a university press to undertake publication of this important journal. For further information, contact Dr. Workman, "Studies in Medievalism: Progress and Prospects," and for the first issue of a Studies in Medievalism Newsletter, one should write to Studies in Medievalism, 520 College Avenue, Holland, Michigan, 49423.

That first Newsletter reports upon Recent Conference Activity in this "rapidly growing field of medievalism." That activity is indeed impressive. Here is an excerpt from that section on conferences:

The first major Conference to be devoted entirely to medievalism was the annual Colloquium on Modern Literature at West Virginia University in 1979; the Conference of the Browning Institute in 1979 was on Victorian medievalism. In 1982 two important annual conferences on Medieval Studies were given to medievalism: the Colloquium on Medieval Civilization at Toronto and the CEMES Conference at SUNY Buffalo. NEHGA now has an annual session
on medievalism, organized initially by editors of Studies in Medievalism. In 1984 Leslie J. Workman and Kathleen Verduin (Hope College, Holland, Michigan) organized a Special Session at the MLA Convention on Chivalry in 19th Century American Literature (and have proposed one on Victorian medievalism and eroticism for 1985). Domenico Pietropaulo (Toronto) organized a session on medievalism for the American Society of 18th Century Studies, and Veronica M. Kennedy (St. John's) organized sessions at NMLA, the Popular Literature Conference, and the Medieval Forum at Plymouth State College, NH. Not mentioned above is the fact that there have been sessions on medievalism at each of the last ten International Congresses on Medieval Studies at Western Michigan University. Last spring’s conference had six separate sessions. Next spring’s will have four sessions on the topic “Medievalism in the Twentieth Century.” The Medieval Forum at Plymouth, New Hampshire, on April 27 had as its topic “Medievalism in Art and Literature of the Nineteenth Century: The Pre-Raphaelites.” The following six papers were presented:

1. Alicia Faxon, Simmons College
   “Pre-Raphaelite Brotherhood as Knights of the Round Table”

2. Roger Wiehe, University of Lowell
   “Sir Lancelot, Sir Gawain, the Pre-Raphaelite Brotherhood and Tennyson”

3. Susan Ashbrook, Boston University
   “William Morris and the Ideal Book”

4. Helene Roberts, Harvard University
   “Pre-Raphaelite’s Approach to Medieval Paintings”

5. Barbara Milliars, University of Lowell
   “The Courtly Love Tradition and its Influences upon Burne-Jones”

6. Llana Chenev, University of Lowell
   “The Fair Lady and the Virgin in Pre-Raphaelite Iconography”

Llana Chenev, who organized this forum, has sent me abstracts of the papers, copies of which I shall be glad to send to any interested members.

Yours in fellowship,

Gary L. Abo, for the
Governing Committee

Department of English
University of Massachusetts
Amherst, MA 01003

Dear Member,

1. THE NEWSLETTER

Peter Preston, a lecturer on Literature in Nottingham University’s Department of Adult Education, who was recently co-opted to the Committee, has kindly agreed to act as guest editor of the Newsletter from time-to-time, and will edit the next issue. Contributions from members to this and other issues would be most welcome, and should be addressed to The Editor, Newsletter, c/o the Society’s address.

2. KELMSCOTT HOUSE

Preparations go on apace to make the basement rooms at Kelmscott House more fitted to be the Society’s headquarters. One Saturday morning late in September saw Anthony Byre hard at work on the Albion hand-press printing a poster for this year’s Kelmscott Lecture, while around him a dusty band of volunteers was hauling the Society’s goods and chattels out to a place of safety for the duration of the building work which is expected to start shortly.

The plans provide an office and a workshop for a variety of crafts in addition to printing, our main activity at present; while at the back, looking out on — or more accurately, up at — the garden there will be a room for Committee meetings and our library. The cost of the building work is to be met by the Trustees but the cost of furniture and equipment falls to the Society. The intention is to use part of the Save Kelmscott House Fund for this purpose but this will not be sufficient in itself. Members are therefore invited to make donations which will enable us to furnish our headquarters in a way that will help to develop the Society’s activities. Please send donations to the Hon. Treasurer at 7 The Borean, Wilson’s Road, Headley Down, Bordon, Hants. GU35 8VY.

Part of the work can be done by ourselves: members who would like to join a Wood-working Group next spring are invited to write to the undersigned at 36 Church Mews, SW4 7AH. There will be room in the library for two armchairs: please does any member know of one (or two) specimens of the type of armchair that has loose cushions on a wooden frame, an adjustable back and flat wooden arms which we might beg, borrow or even buy? Gifts or loans of appropriate paintings, drawings or prints would also be most welcome.

John Kay

3. FORTHCOMING EVENTS

This year’s Kelmscott Lecture, ‘William Morris and the Kensington Museum’ will be given by Barbara Morris at the Art Workers’ Guild, 6 Queen Square, WC1, on Wednesday 21 October, 6.00 for 6.30 pm. Admission £1.50, including coffee and biscuits.

Supper will be served afterwards in the Art Workers’ Guild, price £4.50, and those intending to take supper are asked to obtain their tickets in advance to assist catering arrangements from Daphne Jennings at the Society’s address. Morris obtained one of his earliest commissions for the decoration of the Dining Room at the newly opened South Kensington Museum, and played an important part in...