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 Pietropaolo (Toronto) organized a session on medievalism for the American Society of 18th Century Studies, and Veronica M. S. 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 Wiebe, 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 Millar, University of Lowell
   “The Courtly Love Tradition and Its Influences upon Bum-Jones”

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

Liana Chaney, 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 to 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-printed 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 Booreen, Wilson’s Road, Headley Down, Bordon, Hants. GU35 8SV.

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 Cornforth Road, 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 of 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
establishing the textile collections there, which in turn influenced his own designs. Barbara Morris, who has recently retired from the V & A, and who has a five-year study of Morris, will trace the story of these connections.

The one-day conference, arranged by the Society, on 'Morris the Writer: The Use of Myth & History in the Writings of William Morris' will be held in the Conference Room, Nottingham University Library, on Saturday, 9 November 1985, 11 am - 6 pm. Themes will be 'Tennyson', 'Mary Ato (Massachusetts and the Northern Sugars)', John Goode (Warwick University) on 'Morris's Political Writing', and Peter Faulkner (Exeter University) on 'The Later Romances'. Tickets £5 (£3 for full-time students) can be obtained from Daphne Jennings c/o the Society at Kelmscott House, including GAE please. Lunch and refreshments at reasonable prices will be available. All the speakers are experts within their respective fields, and this should be an outstandingly interesting conference.

This year's Christmas Party will be held in the Royal College of Art, Jay Mews entrance (close to the Albert Hall) on Saturday, 14 December, from 7.30 - 11.00 pm. Our Christmas Party has always been the social event of the year, and there will be supper, wine and entertainments. Tickets £5.00 from Daphne Jennings, 5 Fairways, Thornbury Road, Tulse Hill, SW2 4NA. (Enclosing GAE please. Cheques made out to the Society.)

Visit to Sanderson's Hand Print Branch, Horsenden Lane South, Perivale, Greenford, Middlesex, Monday, 14 January 1985 at 2 pm. Mr. Whittle, the Factory Manager, has kindly offered to arrange for another party to see work in production. Numbers must be limited to 15. Admission by ticket only from Daphne Jennings, address as in previous entry, enclosing GAE.

4. OTHER FUNCTIONS

A course of 20 meetings on 'The Life and Work of William Morris: Art and Society in Victorian Villas' is being organised by the University of Oxford Dept. of External Studies in association with the WEA Wallingford Branch. The tutor will be Lawrence Goldman, MA, and the meetings will be held at Wallingford School, Lower Site, St. George's Road, Wallingford, at 7.30 pm on Mondays commencing 30 September 1985.

The V & A has a lecture on 'William Morris and Kelmscott', 29 October, 1.15 pm, and the following in its series of short gallery talks 'Highlight' (meet at 12.00 at the Crowne Rd. entrance) 'William Morris', 17 October; 'Pre-Raphaelite Painting', 5 November; 'Arts and Crafts Furniture', 7 November; 'William Morris Textiles', 14 November. Members are reminded that from 4 November visitors to the V & A will be asked to make a donation of £2 (50p) to gain admission to the collections.

5. PROGRAMME REPORT

The following report on a most interesting lecture arrived too late for inclusion in the July Newsletter.

Professor Florence Boos, "The Argument of 'The Earthly Paradise'" City Literary Institute, 26 June. Professor Boos began her scholarly and illuminating exposition by reminding us of the structure of the great cycle of poems, from the opening of the Wanderers fleeing from a plague-stricken country in search of a fabled land of bliss unthreatened by death, encloses an inner frame of lyrical tales, classical and medieval in pairs, told month by month by the wanderers and their hosts in the final refuge where they end their fruitless quest. The speaker traced a clear progression of Morris's thought and feeling in parallel with the wood of the tales, growing more acute and personal toward the close and of their male counterparts in the craft. The exhibition will include original draughts, cartoons and panels of stained glass, photographs and a tape-slide presentation illustrating windows by the artists represented, and there will be an accompanying catalogue.

A reminder of two residential weekend courses on Morris being conducted by our members: the first at Madingley Hall, Cambridge, 25-27 October by Nicholas Friend and Lionel Manby; the other at Dartington Hall, Totnes, 22-24 November by Peter Faulkner and Ray Watson. Full details in the July Newsletter.

The tapestry school founded by Ramses Wissa Wissi has become a living legend and now the legend is with us in London. The walls of the Courtauld Gallery are covered with the life of the small village in the Nile Valley where the weavers live; its landscape, animals, plants and people. It is of particular interest to us that the tapestries are designed by the weavers themselves and are made from natural dyes. Some are those used by William Morris from such plants as indigo, madder and weld, some from local ones unknown to us. There is even a tapestry which shows a thriving bush of luteola reseda - the plant we know as veda.

After closing in London on November 3rd the exhibition goes on to Newcastle Polytechnic (12 November to 1 December), Aberdeen Artspace (11 January to 5 February), City of Edinburgh Art Centre (15 February to 31 March), and The Glynn Vivian Art Gallery, Swansea (9 April to 17 May). We strongly urge members not to miss this colourful and exciting experience, which also bears out Morris's belief that creative artistic work is not something reserved for a privileged few, but something which all are capable of and should have the opportunity to enjoy.

An exhibition on the work and ideas of the architect/designer Adolf Loos, arranged by Yahuda Safran, opened at the Museum of Modern Art in New York in October. Loos was one of the generation of designers and architects who in Germany and Holland were very much affected by Morris and others of the English Arts and Crafts Movement.

A William Morris Day School, organised for the Leeds University Extra-Mural Department by Malcolm Chase, will be held in the Adult Education Centre, Harrow Road, Middlesbrough, on 12 October. Clasie Harman, Margaret Williams and Pam Leo on Morris, Ruskin and Marx; Women in the Arts and Crafts Movement; Morris and Work; Morris as Poet.

The V & A has a lecture on 'William Morris and Kelmscott', 29 October, 1.15 pm, and the following in its series of short gallery talks 'Highlight' (meet at 12.00 at the Crowne Rd. entrance) 'William Morris', 17 October; 'Pre-Raphaelite Painting', 5 November; 'Arts and Crafts Furniture', 7 November; 'William Morris Textiles', 14 November. Members are reminded that from 4 November visitors to the V & A will be asked to make a donation of £2 (50p) to gain admission to the collections.
ending in resignation. There is a pattern of antithetical responses between age and youth, the emotions shifting with the seasons as they are poetically evoked between the stories.

The later poems are more rounded, with more capacity to feel for the sufferings of others. No one achieves the earthly paradise, but their struggles bind them together in fellowship. The reader is shrewdly drawn into the mind of the narrator as he develops his theme of the pursuit of life and death, and that grief has to end in death. She considered that the argument would have been clearer if Morris had been able to revise the earlier part, but this he could not do because it was published serially, a fact which may have prevented and discouraged readers from perceiving the depths and subtleties of the whole and led to a superficial interpretation of it, taking too literally his self-description as an "idle singer of an empty day".

Walter Pater saw in "The Earthly Paradise" a pagan spirit, with some truth. The 'God' evoked at times is vague, and there are affinities with ancient concepts of the transience of life. Humans are not responsible for their fate, but the goddess, an almost aristocratic figure. Society in Morris appears to arrive at a point where men who feel for it some measure of the love and sense of what is fitting which are so evident at Red House.

Dorothy Coles

The V & A's reserve collection of Morris textiles, 31 July. A small and privileged party assembled to view these textiles which are rarely seen by the public; we left full of gratitude to Linda Parry for her kindness in making the collection available to us and for her excellent explanations. We were also filled with a new appreciation of Morris's mastery of textile crafts. Leaving aside embroidery and tapestries, just think of the materials he used, each needing individual treatment to make it take from its own best - cotton, linen, worsted wool, wool-shawm, silk, metal threads and mohair; all these used alone or combined with great variety in his designs for jacquard looms. In a few years he passed from simple 2-colour, to complicated triple-layered fabrics where the reverse shows the same shapes as the right side, but some of the colours are hidden in the complex structure of the fabric so that the reverse almost unrecognisable by altering the colour-values, as in Honeycomb, number 14 in Linda Parry's Catalogue of Repeating Textiles at the end of her book William Morris Textiles. She shows it in blues and white, but in the Society's Collection we have a sample piece which makes quite a different impact. It is in cool stone colours with areas of soft apricot wool and small shining motifs in lemon-sand silk. With work now starting on repairs to the Society's largest fragment at Kelmscott House we hope we may soon be able to exhibit this and other interesting items in our own collection, at present in store.

Dorothy Coles

6. EXHIBITION GROUP

The April Newsletter appealed for volunteers to join a working party to plan the preparation of a small portable - easy portable - exhibition on Morris and his circle. There has long been a need for such an exhibition; one met up to now possible as several members giving talks on Morris and searching for suitable material will know, by a fascinating collection of material and material on all aspects of Morris assembled by Ray Watkinson, who also now has most of ICA's 'William Morris Today' exhibition material stored in his loft.

Half a dozen members responded to the appeal and several meetings of the Exhibition Group have been held. A prospectus for the exhibition - initially intended for fund-raising - was put to the Society's Committee last month, and approved. It proposes a small exhibition for twelve Al size panels outlining Morris's life and varied creative activities, with additional groups of panels which explore particular aspects of his work and thought in more depth and which may be used in various combinations with the basic set, according to the needs of a particular occasion. The
exhibition will be available in both a 'hardback' loan version, and a 'paper'
back' edition for sale. The project has a central educational purpose, and
and assistance.

This is a major undertaking for the Society and members' help will be welcomed
in several ways. First, we should be particularly glad to hear from any member
who has professional expertise in the design of exhibitions or educational
material, and who could advise on the best method of approach to this. Second,
for the exhibition and/or would be willing to do some research and provide
background notes on particular aspects of Morris's life and work, and his
influence today, are invited to let us know. Third, suggestions about specific
grant-making trusts with educational objectives who might be approached for
financial support would be much appreciated.

Hilary Morgan

7. THE JOURNAL

The Winter 1985-6 number will appear with the January Newsletter with a distinct
leaning towards Morris's textile interests, but it will carry the second part of
the running bibliography prepared by Sheila and David Latham. This was intended
to appear in last Summer's issue but was delayed: consequently as the tide of
Morris publications rises - as it should - it will take up a larger share of
this issue of The Journal than it would normally do, so some articles and
reviews will have to be held over. This should not discourage anybody from
submitting articles, or proposals for articles - in appropriate cases, with
suggestions for illustrations, since the existence of our Journal depends on our
members - and others working in fields or with particular memories or information
relevant to Morris and his activities, as artist, as poet, as political activist
and theorist.

For the past few years the Journal and Publications Sub-Committees have been
merged; but the problems that arise are somewhat different and we propose now to
separate the two. While we have established the six-monthly appearance of the
Journal going automatically to all members, other publications are not thought
of in that way. Each one is a new enterprise, its appeal may be to only a section of
our membership - but, by the same token, to many outside the Society who share
particular interests. The scale and quantity of each must be thought of in terms
not only of intrinsic interest - including future interest - but of cost. We
hope to publish most of the Kelmscott Lectures as these are annual: but all
lectures cannot be published. We should always be pleased, though, to advise
on publication and in some cases to sponsor publications which we are not rich
enough to be able to undertake: we are not, after all, a publishing house, though
our publications, and the bringing of Morris’s own ideas before the world, as well
as the ideas of others about him, ought to be seen as one of our most important
tasks. Members are urged to let us know of work going on in other fields in
which Morris himself worked; or in the field of criticism, or biographical research,
with a view to forwarding publications; as notices or articles in The Journal; as
topics for talks and lectures; or as books newly published or about to be
published; but also as publishing articles we can extend the effective work of The Journal
by offering fingerposts to all parts of the field.

Ray Watkinson

8. SEE MORRIS BY THE UNDERGROUND

On public view in October at the Riverside Studios in Hammersmith are
the architect's drawings (by the Terry Farrell Partnership) for an
enterprising scheme which would give
an uplift to the area around
Hammersmith Underground Station,
at present very down-at-heel. The
project, which has just been submitted
to the local authority for outline
planning permission, is pointedly
different from other 'comprehensive
redevelopment' schemes which have
been put forward for this island
site. The client for the scheme by
Farrell is the Hammersmith Community
Trust, who have included a William
Morrice gallery as one of the proposed
uses, set in a newly-formed paved
square (to the right of the illus-
tration) behind Bradmore House, an
18th century building which has what Pevsner describes as a "remarkable brick
façade, bold and baroque, in a style showing that its designer must have been
Archet". The Society had not heard about this proposal before now but members
will welcome a move that would, if successful, give Morris a higher profile in
the borough.

John Kay

9. GRAEME SHANKLAND REQUEST

The news of the death of Graeme Shankland, our first Honorary Secretary, was
carried to members in the January 1985 newsletter. His executors have now
completed the transfer to the Society of his most generous bequest of the Morris
section of his extensive collection of books. Amounting to 125 volumes, with
many rare items including a specially-bound copy of the Kelmscott press edition
of News from Nowhere, this makes an invaluable addition to the Society's library
and an important resource for students of Morris.

10. MORRIS & CO. AND THE TITANIC

With The Titanic so much in the news lately members may like to be reminded that
the first-class 'Dutch Suite' had walls covered with a fabric designed by
William Morris - the mahogany panelled Utrecht Velvet. It is shown in item
5 on page 147 of Linda Parry's book William Morris Textiles and is dated as early
as 1873; a time when he was still relying on earlier fabrics to supply him with
a basis for his own designs, in this case 17th century furnishing velvets with
large fantastic flowers. It is rather remarkable that a textile designed 50 years
earlier should have been chosen for the ship.

A photograph of the cabin appears on page 129 of the book. Here one can see that
the designers were far from aiming at an Arts and Crafts interior, but rather a
Jacobean or even 18th century effect. The walls are panelled with dark wood up
to about 5 feet high, so the velvet appears only on the upper few feet. The
celling is crossed by dark beams and the bed is a four-poster in dark polished
wood with carved roses and "volute" finials. It is furnished with a plain velvet
siderow and patterned curtains. Unfortunately these and other patterned textiles in
the cabin are not clearly shown and it is not possible to say whether they are
Morris & Co. materials or not. If the ship is raised it will be interesting to
learn how such fabrics have endured seventy years of immersion in salt water at
such great depths.

Dorothy Coles
11. HERE AND THERE

Radio 3 broadcast on 25 September Gustav Holst's 'Elegy: In Memoriam William Morris' (1900), an arrangement by the composer for two pianos of the slow movement of his Cotswold Symphony. This was the first broadcast performance of a work which we included in our 150th Birthday Celebrations last year, when it received its first public performance.

12. PUBLICATIONS

Those members who were fortunate enough to hear Jan Marsh and Hilary Morgan speak to the Society on 'Women and the Pre-Raphaelites' in February, - and more those who could not be present - will be pleased to know that Jan Marsh's book Pre-Raphaelite Sisterhood (Quartet. £18.95) has now been published. It is both a fascinating read and a serious study of women's position in the Movement, recommended for all Morrisians. It will be reviewed later in The Journal.

Jacqueline Herald contributes a brief but penetrating analysis "'Bird' by William Morris" to The Journal for Weavers, Spinners and Dyers, no. 135, Summer 1985.

"The aim of this article is to look at a little depth at one textile, to understand it in its historical context. But I hope it will offer more than just an analysis of a Morris design, for central to this study is a question pertinent, surely, to all designers and craftsmen: Originality - is there such a thing?"

Florence Boos, an outstanding Morris scholar and enthusiastic member of the Society, has recently published 'Morris's German Romances as Socialist History', Victorian Studies, vol. 27, no. 3, 1984; 'The Evolution of the Wanderers' Prologue', Papers on Language and Literature, vol. 20, no. 4, 1984; and 'The Argument of The Earthly Paradise', Victorian Poetry, vol. 23, no. 1, 1985. Florence presented the first and third of these studies to the Society in London, but the full printed versions of these important contributions will repay close study.

Bradford Art Galleries and Museums are well known for their fine collection of stained glass, in particular that made by Morris & Co. The Crucifixion Window, from St. James, Brighouse was obtained in 1972 at the time of the demolitions of the church and has now been restored by Peter Gibson of the York Glaziery Trust, with financial assistance from the Friends of Bradford Art Galleries and Museums. It is hoped that the window will be on display shortly. Paul Lawson, Principal Keeper, has written a short article about the window for the 1985 issue of the Journal of the West Yorkshire Group of the Victorian Society, and the central light is illustrated on the cover. Copies are available, price £.25, from: Mr. P. N. Hirsman, 28 The Crescent, Adel, Leeds 16.

The Derek Hill Collection, forming this year's summer exhibition at the Glebe Gallery, Churchill [Letterkenny], Co. Donegal, Ireland, brings together fine examples of Islamic ceramics and textiles with Morris & Co. tiles, wallpapers, printed and woven textiles and a carpet. A catalogue, The Derek Hill Collection: A Study in Pattern: The Art of Islam and William Morris, has been published by the National Parks and Monuments Service, to which Mr. Hill contributes an introduction emphasizing the influence of Islamic art on Morris.

Architektur & Wohnen, 22 May 1985, carries an 'interview' with Morris under the title 'Good Morning, Mister Morris' by Albrecht Halmert. The text shows that the 'interviewer' had done his homework, but the picture editor who included a photograph of a ghastly Art Nouveau metal tea-service as "from the Morris workshops" should have thought again.

Yours sincerely,
Richard S. Smith
Hon. Secretary.
B. PUBLICATIONS


G.K. Hall will publish, in November 1985, William Morris: A Reference Guide by Gary L. Aho. This annotated bibliography includes over 1,850 entries.

C. NEWS OF MEMBERS

Joseph R. Dunlap has recently returned from a trip to China. In an exhibition hall at Wuhan, he saw two Morris chairs and learned that there was a good likelihood that they had been used, ca. 1926, by Mao himself.

Richard Mathews reports that his Koniolomariti Press has recently produced a book-mark, set in Troy and Chaucer type, with a motto drawn from William Morris' writings: "I do not want art for the few any more than I want freedom for the few or education for the few." The book-mark can be obtained by sending fifty cents, plus postage, to the Koniolomariti Press, P.O. Box 5001, Gulfport, Florida, 33737.

Elisa Campbell's 6-day journey up the Thames aboard the "Unicorn" was a great success. From Hampton Court to Lechlade, both she and Jeremy Scanlon, owner of the boat, pointed out to the other passengers scenes that Morris had written about in News from Nowhere. On the fifth night they moored the boat near Kelmscott Manor which they visited the following day.

Elisa also reports that she "took the underground to Hammermith and walked to Kelmscott House where it overlooks Hammermith Reach on the Thames. The workmen showed her the remaining bits of Morris paper on the walls of two rooms and the two tiled fireplaces in the large room upstairs. Neither had ever heard of Morris before they began working on the house, but clearly they were used to visitors now. When she told them Morris was a Socialist, one replied 'Nor in this house!'"

Dan Murray from Vancouver, B.C. (mentioned in the April Newsletter) has continued to interview Morris scholars and critics for the three one-hour programs on William Morris scheduled to air on CBC early in 1986.

Susan Atwood has noticed that the Ladies Home Journal for December, 1917, in an ad titled "A New Book List for Christmas" contained (under the rubric "Books to Give a Girl of Sixteen") the following: The Well at the World's End, "a pageant of life in the healthiest terms."

D. OTHER NEWS

D.M.H. Bentley, a Canadian member of the Society, reports that he "has been working on the impact of William Morris on nineteenth-century Canadian poetry. One result of his research, published recently in Essays on Canadian Writing, 30 (Kaiser, 1984-85), is an examination of an elegy on the death of Morris by the Canadian poet Francis Sherman. Entitled "In Memorabilia Morris," Sherman's poem is a sequence of six sonnets that may qualify as the best-achieved elegy on William Morris written anywhere. Another result of Prof. Bentley's research is a paper entitled "A Wizard to the Northern Bard: William Morris in Nineteenth-Century Canadian Poetry" which he delivered to the William Morris Society of Canada at a meeting in Toronto earlier this year. The paper traces Morris's influence as a poet and as a thinker on the so-called Confederation School of Canadian poets."

The John J. Cressner house, mentioned in the last Newsletter, was written about in the NY Times on August 1, 1985. This Chicago mansion, designed by E.H. Richardson, has been called, because of its Arts and Crafts interiors, "one of the most William Morris houses in America."

Now in the 100th anniversary of its design, the house is entering a three-year period of special lectures, programs and centennial tours. An attempt is being made to arrange a special tour for those Society members planning to attend the MLA meetings in Chicago in December.

We received the following note on July 17, 1985:

Dear Friends in the William Morris Society,

Just a few words from Los Angeles to let you know that William Morris is alive and well in this city. Our Los Angeles Book Collectors Club has several Morris related activities, however we have been busy in reporting them to you. I thought some of the members might have an interest in the King Arthur article and exhibit. My topic at the opening will be "Edward Burne-Jones, Knight." I will probably present William Morris, Dante Rossetti and Sir Thomas Malory in an expanded version of the same topic at a one-day program on Malory and King Arthur which is planned at the Huntington Library for the fall.

With all good wishes from a life-member. Sincerely, Charles Nonell

We received news of the death, on September 19, 1984, of Ben Lieberman, President of the American Printing Association and founder of the American Printing Association, and first president of the American Printing Association and long-time member of the William Morris Society. Lieberman's article, "The William Morris Society," is among the more interesting pieces in the new edition of The Footmen. Liberty Bell on the Kelmscott Goudy Press, Black Art (Summer, 1962), 41-49. Liberty Bell on the Kelmscott Goudy Press, Black Art (Summer, 1962), 41-49.

Marilyn Ibach has learned that Christ Church Cathedral in Vancouver, B.C. which owns two Morris windows (St. Andrew and St. Bartholomew) is being sold. All but a sister window (St. James) is being sold. The windows are in the same larger window in his church, and soon they will be once in the same larger window in London, and soon they will appear together in the entrance hall at Christ Church Cathedral.
In 1895, Elbert Hubbard, called by some "the American William Morris," founded the Roycroft Community of artisans at East Aurora, N.Y. Publications like The Philistine, Pra, and Little Journeys to the Homes of the Great, as well as a wide range of hand-crafted artifacts, from furniture to books and stained glass, made Arts and Crafts ideals and the achievements of John Ruskin and William Morris known to many Americans. Hubbard and the Roycrofters flourished in the early years of this century, but after he died in 1915 (he and his wife went down with the Lusitania), the "Roycroft Campus" and its works fell out of fashion, and Hubbard was remembered more for his melodramatic and didactic tract, "A Message to Garcia," than for his influence on the Arts and Crafts Movement in America. Now, however, and largely due to Robert Rust and Kitty Turgeon, a major effort is underway to restore Roycroft buildings, to nourish modern craftsfolk, and to educate visitors about the significance and relevance of Arts and Crafts traditions. The efforts of Rust and Turgeon (described in the NY Times of August 2, 1986) have yielded impressive results in the past few years. Those wishing to help can join "Roycrofters-at-Large," an association "dedicated to the Roycroft Renaissance." Further information can be obtained by writing to Roycroft Campus, East Aurora, Erie County, New York, 14052.

Yours in fellowship,

Gary L. Aho, for the Governing Committee

Department of English
University of Massachusetts
Amherst, MA 01003

Dear Member,

1. THE NEWSLETTER

This is my first issue as Editor, and I am glad — if nervous — to be standing in for Dick Smith while he takes a well-earned holiday. He will resume the Editorship for the next issue, which will be published in April. Contributions for that issue should be sent to him c/o the Society's address.

2. GEOFFREY GRIGSON

Members of the Society will have seen with regret notices of the recent death of Geoffrey Grigson, the poet, critic and enthusiastic anthologist of many neglected aspects of English Literature. His Faber selection A Choice of William Morris's Verse, first published in 1965, must have pleased many readers with its most useful experience of Morris's poetry, which was impossible to obtain at that time (and subsequently!) in anything but second-hand copies. The Introduction is written with Grigson's usual directness of assertion; if it is surprising now to find him referring to Burne-Jones as "the now more or less disregarded, if not forgotten painter," it is a pleasure to read the characteristic of Morris's career as one of "enormous activity which so helped to sweeten the English mind and make the English reader to accept and promote a society of greater happiness and justice." The remark that the "socialist hymnology is mostly water off the boil, useful, but not poetry" did not prevent Grigson from including in a volume emphasizing mostly the early, more dramatic poetry a fair number of poems from the usually neglected early, more dramatic poetry. One would like, however, to be able to ask him to reconsider his view of Jane as "a wife of such matchless beauty as is not produced by such matchless beauty." However, interesting criticisms is not produced by such matchless beauty. However, interesting criticisms is not produced by such matchless beauty. However, interesting criticisms is not produced by such matchless beauty.

3. KEILSCOTT HOUSE

There is little to report on Keilscott House at present. A start on the building work for the Society's headquarters in the basement awaits an official response to an application for an historic buildings grant made in November on behalf of the trustees. Meanwhile the Committee is laying plans for the receipt of donations for a fund for this purpose from members who would be willing to make donations for a fund for this purpose or who could lend or give items of furniture or pictures (see the October 1985 newsletter).