

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 NEMLA, the Popular Literature Conference, and the Medieval Forum at Plymouth State College, NH.

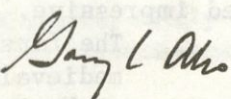
Not mentioned above is the fact that there have been sessions on medievalism at each of the last ten International Congresses on Medieval Studies at Western Michigan University. Last spring's conference had six separate sessions. Next spring's will have four sessions on the topic "Medievalism in the 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 Milliaris, University of Lowell
"The Courtly Love Tradition and its Influences upon Burne-Jones"
6. Liana Cheney, University of Lowell
"The Fair Lady and the Virgin in Pre-Raphaelite Iconography"

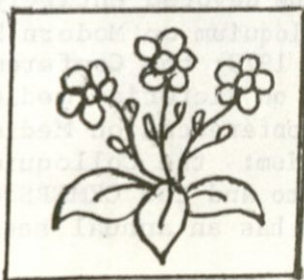
Liana Cheney, who organized this forum, has sent me abstracts of the papers, copies of which I shall be glad to send to any interested members.

Yours in fellowship,



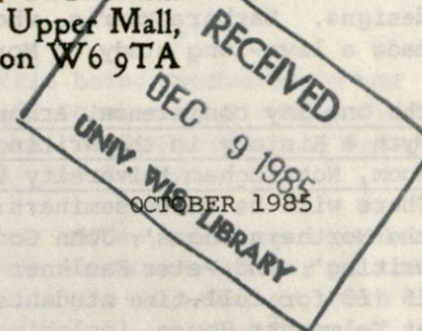
Gary L. Aho, for the
Governing Committee

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WILLIAM MORRIS SOCIETY
President Lord Briggs of Lewes
Honorary Secretary R. S. Smith
Kelmescott House, 26 Upper Mall,
Hammersmith, London W6 9TA

NEWSLETTER



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 Eyre hard at work on the Albion hand-press printing the 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 Boreen, Wilson's Road, Headley Down, Borden, Hants. GU35 8JY.

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 Crescent Grove, London 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 23 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 made a life-long 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. There will be three seminars: Gary Aho (Massachusetts University) on 'Morris and the Northern Sagas'; John Goode (Warwick University) on 'Morris's Political Writing'; and Peter Faulkner (Exeter University) on 'The Late Romances'. Tickets £5 (£3 for full-time students) can be obtained from Daphne Jennings c/o the Society at Kelmscott House, inclosing SAE 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, Isleworth, Middlesex TW7 4NS. (Enclosing SAE 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 SAE.

4. OTHER FUNCTIONS

A course of 20 meetings on 'The Life and Work of William Morris: Art and Society in Victorian Britain' 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. Fee £22. Applications to Mrs. P. Howe, 7 Glebe Close, Moulsoford, Wallingford, Oxon. Phone: Cholsey 651469.

Birmingham Museum and Art Gallery is running two exhibitions of interest to members. The first, Pre-Raphaelite Women happily coincides with the publication of Jan Marsh's 'Pre-Raphaelite Sisterhood'. "The exhibition, which opens on 9th October and runs to 2nd January, will bring together over thirty watercolours, pencil and crayon drawings by Madox Brown, Rossetti, Millais, Burne-Jones and others. It will attempt to distinguish between the various types of 'stunners' - from Elizabeth Liddall, Jane Morris and Fanny Cornforth, to the less well-known Ada Vernon, Emma Hill, Effie Ruskin and Marie Zambaco - and explore the Pre-Raphaelite approach to portraiture and to the ideals of feminine beauty."

The other exhibition will feature 'Unfamiliar Burne-Jones'. "This selection of work by Burne-Jones, which opens on 26th October and runs to 29th December, will focus on the Troy Triptych, an enormous oil painting which occupied the artist for many years and which was left unfinished at his death. In addition to other drawings and paintings from the permanent collection, the huge watercolour The Star of Bethlehem will be on show. This was commissioned by the City of Birmingham in 1887 and completed in 1891."

The William Morris Gallery is organising an exhibition on Women Stained Glass Artists of the Arts and Crafts Movement 1880-1940 from 7 December to 2 March - "the first exhibition ever to be devoted to this subject, which will aim to show both the very high quality of work produced and the fact that, perhaps uniquely within the Arts and Crafts Movement, the role of women in stained glass was as significant as that

of their male counterparts in the craft. The exhibition will include original drawings, sketch designs, 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 Munby; the other at Dartington Hall, Totnes, 22-24 November by Peter Faulkner and Ray Watkinson. Full details in the July Newsletter.

The tapestry school founded by Ramses Wissa Wassif has become a living legend and now the legend is with us in London. The walls of the Concourse Gallery at the Barbican glow with all 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 the wools are dyed with 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 weld.

After closing in London on November 3rd the exhibition goes on to Newcastle Polytechnic (12 November to 14 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 Oxford on 5 October. Loos was 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. Discussions will be introduced by Ray Watkinson, Margaret Williams and Pam Lee 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 Cromwell Rd. entrance); 'William Morris', 17 October; 'Pre-Raphaelite Painting', 5 November; 'Arts and Crafts furniture', 7 November; 'Morris & Co', 12 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. A narrative framework, the story 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 mediaeval 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 mood of the tales, growing more acute and personal toward the close and

ending in resignation. There is a pattern of antiphonal responses between age and youth, the emotions shifting with the seasons as they are poetically evoked between the stories. In the later poems the protagonists 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 skilfully drawn into the mind of the narrator as he develops his theme of the pursuit of life and love doomed 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 his contemporary 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 they are for their actions. Morris appears to arrive at an almost Zoroastrian position, but still believes that evil must be fought even if he is not hopeful of the outcome, and that love justifies life even if it is not perfect. His final mood is one of stoical resignation after bitterness.

Keen discussion turned on the differences between the responses of Victorian readers and ourselves, on whether Morris was a major poet, and on the readability or otherwise of a work of this length and archaising style, despite much very beautiful verse. Such was the interest generated by this stimulating talk that some who confessed to finding the poems dauntingly unreadable may well be encouraged to try again and we may all find more design and meaning in them. We were glad to learn that the substance of the lecture will eventually be published.

Eleanor Pritchard

'Philip Webb in the North', A Study Weekend based on Durham University, 5-7 July.
In July the Society joined hands with the Victorian Society in what was our most ambitious study week-end so far, certainly in terms of distances travelled. Based in Durham University we were well placed, given a coach with seven-league boots, to see not only the wide variety there is in the North of the work of Philip Webb, Morris's lifelong friend and architect to Morris & Co., but also outstanding examples of buildings by Butterfield, a major influence on Webb, and Prior, an Arts and Crafts architect much affected by Webb's example.

The first two stops on Saturday morning - in perfect, fresh sunny weather which was to continue through Sunday as well - were at Prior's masterpiece St. Andrew at Roker, a handsome parish church which has been described as "the cathedral of the Arts and Crafts movement" and then, in a long sweep to the south, to see what was virtually a whole village designed by Butterfield at Baldersby in the North Riding: church, school, vicarage and cottages - all with his characteristic half-hipped gables and dormers, which Webb used also at the Red House.

From then on, led by the indefatigable Sheila Kirk, it was one Webb building after another, each adding to our appreciation of why this modest man, who refused to allow any drawing of a building of his to be published in his life time, should have achieved such a high reputation among his professional contemporaries and the generation that followed. We saw too much to be summarised in a brief note: Webb's work in the North for his two unusual clients, the Earl of Carlisle and Sir Lowthian Bell, is fully described in the catalogue Mrs Kirke wrote for the exhibition held in Middlesborough in 1984 (now available at the bookstall at the Society's meetings).

The event could not have been the success it was without the meticulous preparatory fieldwork done by Mrs Kirk, whose book on Webb's domestic architecture will be published by Zwemmer next year, and John Brandon-Jones who gave an erudite and entertaining lecture after dinner on the Saturday evening. As the week-end drew to a close, people were saying now what about a Webb in the South do next

year (or perhaps the year after, muttered one weary organiser).

John Kay

Garden Party at Red House, 13 July. A correspondent wrote to me: "That was a lovely day at Red House - one of the few sunny days we've had this sad summer ... I shall remember the lovely warm brick and that garden full of roses and lavender and smooth lawns." It was indeed a lovely day! We strolled and lazed and chatted in the garden, enjoying the excellent food provided by Julia Stapleton; we toured the house with Doris Hollamby who explains everything so clearly and makes the days of Topsy and Janey, Ned and Georgie live again for her listeners. Those of us who had been lucky enough to see Webb houses in the north under the enthusiastic guidance of Sheila Kirk found here many features that unmistakably bear Webb's signature, and the visit proved a fitting climax to that study. We must thank Doris and Edward Hollamby for their warm welcome and for the wonderful way in which they maintain and share this house that means so much to all of us. We wish and still hope that one day we may see Kelmscott House lived in by tenants 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 them available to us and for her expert 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 from it a hard-wearing fabric with its characteristic beauty - cotton, linen, worsted wool, wool-spun wool, 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-coloured jacquard fabrics where the reverse is a simple negative version of the right side, to very complicated triple-layered fabrics where the reverse shows the same shapes as the right side, but some of the colours are hidden in the core. And what fun he must have had with colours, re-using the jacquard weaves but making a pattern 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-yellow silk. With work now starting on repairs to the Society's basement at Kelmscott House we hope we may soon be able to show members 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 - even postable - exhibition on Morris and his circle. There has long been a need for such an exhibition; one met up to now, as several members giving talks on Morris and searching for some visual material will know, by a fascinating collection of photocopied 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 - primarily intended for fund-raising - was put to the Society's Committee last month, and approved. It proposes a basic set of twelve A1 size panels outlining Morris's life and varied activities, with additional groups of panels which explore particular areas 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 educational publishers and the British Council are being approached for advice 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 us on the best method of approach to this. Second, members who have visual material they are prepared to lend to be photographed 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

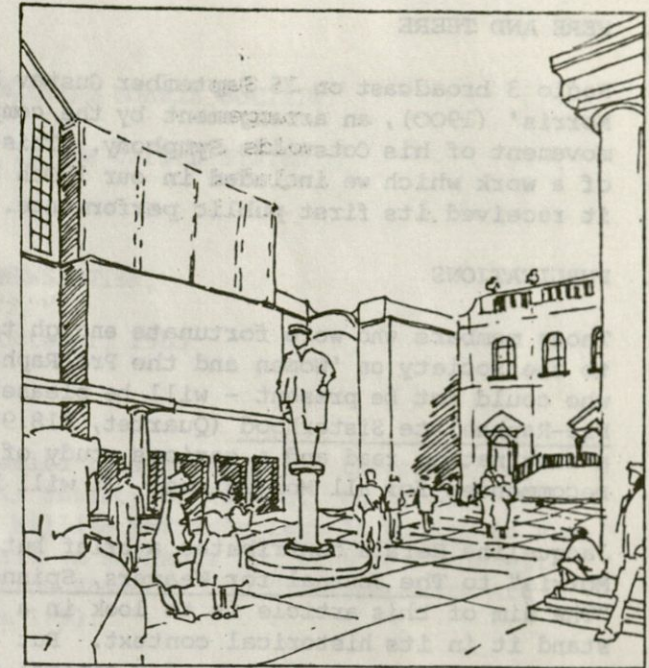
The Winter 1985-6 number will appear with the January Newsletter with a distinct leaning towards Morris's textile interests, but it will carry the second part of the running Bibliography prepared by Sheila and David Latham. This was intended to appear in last Summer's issue but was delayed: consequently 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 essential tasks. Members are urged to let us know of work going on in the many fields in which Morris himself worked; or in the field of criticism, or biographical research, with a view to forwarding publication: as notices or articles in The Journal; as topics for talks and lectures; or as books newly published or about to be published, which it would be good to review in The Journal. Space is limited, but as well 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 Morris gallery as one of the proposed uses, set in a newly-formed paved square (to the right of the illustration) behind Bradmore House, an 18th century building which has what Pevsner describes as "a remarkable brick facade, bold and baroque, in a style showing that its designer must have been Archer". 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 BEQUEST

The news of the death of Graeme Shankland, our first Honorary Secretary, was conveyed 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 mohair plush called Utrecht Velvet. It is shown as item 5 on page 147 of Linda Parry's book William Morris Textiles and is dated as early as 1871; 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 40 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 ceiling is crossed by dark beams and the bed is a four-poster in dark polished wood with carvings and Ionic columns. It is furnished with a plain velvet eider-down 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 sea 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 Cotswolds 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 in 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 our 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, Brighthouse was obtained in 1972 at the time of the demolition of the church and has now been restored by Peter Gibson of the York Glaziers 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 £1.25, from: Mr. P. N. Hirschmann, 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 emphasising 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 Bangert. 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.



WILLIAM MORRIS SOCIETY
in the UNITED STATES

NEWSLETTER,
October, 1985

A. ANNOUNCEMENTS

Two lectures have been scheduled this Fall at the University of Toronto by the William Morris Society of Canada. On October 17, Florence Boos will speak on William Morris's Love Is Enough (8 p.m., Massey College, Upper Library); and on November 13, Hans de Groot will deliver a slide lecture on Christina Rossetti and Pre-Raphaelite Art (8 p.m., University College, Room 179).

Florence Boos will deliver another lecture (also at the University of Toronto, but at meetings of the Society for Victorian Periodicals), on October 19, on William Morris's contribution to the Oxford and Cambridge Magazine.

On November 3rd, at the National Gallery of Art in Washington, D.C., a special ticket-only exhibition opens: "The Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collecting." Marilyn Ibach reports that one of the "200 plus houses displayed will be Wightwick Manor, Wolverhampton, where Morris and Co. tapestries, Burne-Jones' paintings, and C.E. Kempe stained glass reign supreme." Marilyn has made reservations for a special guided tour on Saturday, November 23rd. Society members from the Washington area (there is room for over two dozen) interested in joining this tour should write to Marilyn at 8625 Geren Road, Silver Spring, Maryland, 20901.

At the MLA meetings in Chicago in December, Marilyn Ibach will give a slide-lecture on William Morris and Morris and Co. stained glass in America; Gary Aho will speak on women in the Morris-Magnusson saga translations; William Peterson on Janey Morris, Blunt, the Kelmscott Press; Michael Holzman on Endogamy and Pre-Raphaelite Women; and Richard Stein on women and eros in News from Nowhere.

In Toronto on March 21-22 there will be a symposium on Architectural Protection and Restoration, with special emphasis given to William Morris and SPAB.

Antony Crane (grandson of both Walter Crane and Frederick Sandys) will lecture at Harvard on April 2nd or 3rd, in New York City on April 6th. He has other lecture dates open before April 18th, when he is scheduled to speak at Stanford; anyone interested in engaging him to speak should write to him at 110 High Street, Bathford, Bath BA1 7TH.

At New Brunswick, N.J., during April 3-5, the New England Modern Language Association meetings will take place; there will again be a session on William Morris (for the 4th consecutive year). Details will appear in the next Newsletter.

At the British Art Center, Yale University from April 18-20, the Northeast Victorian Studies Association will hold a Conference, Victorian Work and Workers. For program information write Professor Mary Davis, Chair, Department of English, Albertus Magnus College, New Haven, Connecticut, 06511.

B. PUBLICATIONS

Second printings have already been scheduled for two recent books on William Morris: (1) Norman Kelvin's definitive edition of volume one of The Collected Letters of William Morris: 1848-1880 (Princeton, 1984), and (2) William Peterson's A Bibliography of the Kelmscott Press (Oxford, 1984).

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 Konglomerati Press has recently produced a book-mark, set in Troy and Chaucer type, with a motto drawn from William Morris's 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 Konglomerati 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 Hammersmith and walked to Kelmscott House where it overlooks Hammersmith 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 'Not 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 Attwood 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.M.R. 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 (Winter, 1984-85), is an examination of an elegy on the death of Morris by the Canadian poet Francis Sherman. Entitled "In Memorabilia Mortis," 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 Bards: 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."

D. OTHER NEWS

The John J. Glessner house, mentioned in the last Newsletter, was written about in the NY Times on August 1, 1985. This Chicago mansion, designed by H.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 had several Morris oriented activities, however we have been tardy 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, William Morris, Dante Rossetti and Sir Thomas Malory." I will probably present 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 Monell

We received news of the death, on September 19, 1984, of Ben Lieberman, founder and first president of the American Printing Association and long-time member of the William Morris Society. Lieberman's article, "The Liberty Bell on the Kelmscott Goudy Press," Black Art (Summer, 1962): 41-49, recounted the history and peregrinations of an Albion press that William Morris had used on the Kelmscott Chaucer. Later Ashbee used it at his Essex House Press, Goudy at his Village Press in America. Lieberman was delighted to acquire it, and he added atop it a bell: "So long as the private press wears liberty as her crown, the people are free."

Marilyn Ibach has learned that Christ Church Cathedral in Vancouver, B.C. which owns two Morris windows (St. Andrew and St. Bartholomew) is being lent a sister window (St. James The Less) by the Vancouver museum. All three were once in the same larger window in Lancashire, and soon they will again appear together in the entrance hall at Christ Church Cathedral.

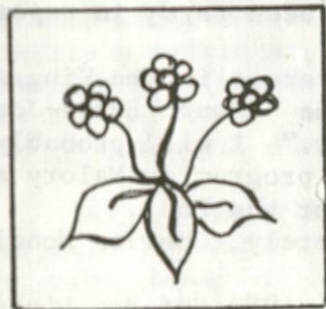
In 1895, Elbert Hubbard, called by some "the American William Morris," founded the Roycroft community of artisans at East Aurora, N.Y. Publications like the Philistine, Fra, and Little Journeys to the Homes of the Great, as well as a wide range of hand-crafted artifacts, from furniture to books and stained 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, 1984) 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

Gary L. Aho, for the
Governing Committee

Department of English
University of Massachusetts
Amherst, MA 01003



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NEWSLETTER

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 1969, must have provided many readers with a 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 characterisation 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 emphasising mostly the early, more dramatic poetry a fair number of poems from the usually neglected 1891 Poems by the Way. One would like, however, to be able to ask him to reconsider his view of Jane as "a wife of such matchless stupidity as well as such matchless beauty." However, interesting criticism is not produced by those over-concerned with being correct, and Grigson's death has deprived us of an individual and courageous voice. Members are recommended to his critical writings, and above all, to his idiosyncratic and humane poetry.

Peter Faulkner.

3. KELMSCOTT HOUSE

There is little to report on Kelmscott 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 furnishing and equipping of our accommodation, and we should be glad to hear 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).