

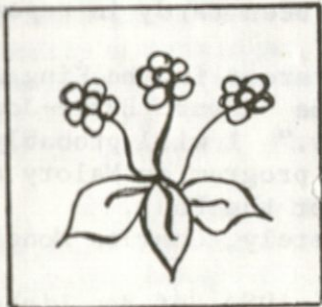
In 1895, Elbert Hubbard, called by some "the American William Morris," founded the Roycroft community of artisans at East Aurora, N.Y. Publications like the Philistine, Fra, and Little Journeys to the Homes of the Great, as well as a wide range of hand-crafted artifacts, from furniture to books and stained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



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

PR

RECEIVED

FEB 24 1986 JANUARY 1986

UNIV. WIS. LIBRARY

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).

4. BOOKCASE APPEAL

One of the rooms at Kelmscott House will be our library and the Committee has been considering how best to house our now quite extensive collection of books by Morris, or about him and his circle. It seemed a good opportunity for the Society to play an active part in promoting craftsmanship today and the Committee has decided to commission a cabinet-maker to design and make a bookcase specially for us. With advice from the Crafts Council and the Society of Designer-Craftsmen we have drawn up a short-list of craftsmen (which includes one woman) who are interested in undertaking this commission. Which of these we choose will depend to a considerable extent on the funds we are able to raise. The Society is able to contribute part of the total sum required from its own resources, but to raise the balance we are launching an appeal. Members are invited to make their own contributions, large or small, to this appeal. Please send them to our Hon. Treasurer at 7 The Boreen, Wilson's Road, Headley Down, Borden, Hants. GU35 8JY. Cheques should be made out to the William Morris Society. It would also be most helpful if members could let us know of any grant-giving trusts, firms and other bodies (or individuals) they think it would be worth approaching. Contributions will be acknowledged in a folio which we shall print on the Albion hand-press used by Morris which the Society possesses.

John Kay.

5. THE JOURNAL

After the Winter 1985/6 issue which comes with this Newsletter, the Journal will appear in October and April, not as now, January and July. The 1986 issues will be brought out as a double number in October next to make this change. Articles or proposals for articles are welcome and should be addressed to the Editor at 35 Over Street, Brighton, Sussex BN1 4EE.

6. 1986 SUBSCRIPTIONS

The subscription to the Society remains unchanged for 1986, and the due date for it to be paid is 7 January, except in Canada where the due date is 1 January and certain rates were amended at the WMS(C) 1985 Annual General Meeting.

Members in the United Kingdom or elsewhere who have Giro, Compte Courant Postal or Postgiro accounts may use giro transfer forms to remit their subscription to the Society's National Girobank account at Bootle, Merseyside No. 20 991 1700. Please ensure that you follow the correct procedure for your country of domicile and that your full name is on the Transfer.

Members in countries operating giro banking systems within their national postal administrations, even if they do not themselves hold personal giro accounts, may find it simpler to remit through those systems by calling at their local main post offices and paying cash. Postgiro remittances are also less costly to the Society in relation to handling fees.

If you pay by cheque, please send that, addressed to the Honorary Treasurer, to Kelmscott House, 26 Upper Mall, Hammersmith LONDON W6 9TA. This applies to members throughout the world, except individual members resident in Canada, who must pay the William Morris Society of Canada and who will receive a renewal reminder giving the appropriate sum payable shortly if they have not already done so.

If you pay by Bankers' Order, as many do in Britain, please check your bank statement to ensure that the correct subscription has been debited to your account. If not, please contact your bank. To assist the Society would be pleased to send you a new Bankers' Order form.

Some UK members who have been good enough to covenant their subscriptions under a Deed of Covenant have had the mistaken impression that the Deed can be used by the Society as an order to their bank. This is not so. A cheque, giro transfer or Bankers' Order is always required.

In the USA and Puerto Rico, a dues notice or bill will be sent to all members who have not paid by the end of February. Elsewhere, to reduce Society mailing costs, invoices will normally only be sent at the request of the member or member's agent. However, some reminders may be sent later in the year to members who appear to have forgotten to pay. It would be very helpful to the Society, which is run entirely by voluntary labour, if members would try to ensure that this exercise is kept to the minimum.

The Society does not cursorily strike off members who have omitted to pay their dues. You remain a member and liable to pay dues until you send a written resignation. (Society's constitution, rules 7, 10 & 17(iii).) You continue to receive material from the Society until you resign and if you do not pay dues promptly you are incurring costs on your behalf which the membership in general has to support. If you meet a period of financial difficulty, please bear in mind that the Treasurer has power to accept a reduced subscription in such cases, provided a request is made beforehand.

Except for members belonging to the William Morris Society of Canada, the fees structure of which varies in some respects from that elsewhere, the current subscriptions are as follows:

Individual:	£7.50 Sterling or equivalent p.a. (under 23 £5.00)	In the USA: \$12.00 p.a.
Family Membership:	£10.00 or equivalent p.a.	In the USA: \$16.00 p.a.
Life Membership:	£112.50 or equivalent	In the USA: £180.00
Corporate Membership:	£10.00 or equivalent p.a.	In the USA: \$16.00 p.a. In Canada: \$16.00 p.a.

Lionel Young, Treasurer

7. SOCIETY PROGRAMME REPORT

The 1985 Kelmscott Lecture: Barbara Morris: "William Morris and the Victoria and Albert Museum", Artworkers' Guild, Holborn, 23 October. There could not have been a more fitting conjunction than when the lecturer, Barbara Morris, speaking from under the massive bronze head that looks out over the Master's chair where, in 1892, he presided, reminded us how Morris once said that "the South Kensington Museum was really got together for about six people - I am one, and another is a comrade in this room." The other was Philip Webb, to whose work with Morris the 'Morris Room', originally the Green Dining Room, remains a perpetual memorial. Barbara herself, a founder-member of the William Morris Society, was a Keeper at the V & A until her recent retirement, and took a leading part in creating those exhibitions there which not long after 1945 commemorated the work of Morris and his fellow designer-craftsmen: she took part too in the research which about that time began to put the study of Morris's design on a juster footing. We were reminded of the origins of the V & A as The Museum of Ornamental Art, in 1837 - when Morris was three years old: it was established by the Board of Trade as an adjunct to the studies of the Government School of Design. That association has continued through the evolution of the Museum into the familiar V & A, and the School into the Royal College of Art (under Walter Crane, in the 1890s). It was with both aspects of South Kensington that Morris was concerned: as an Examiner of the work

submitted by hopeful students from all over the country: and as a member of the Committee of Art Referees, from 1884 until his death in 1896. We were given an example of the sort of recommendation made by the Referees - at their meeting of March 16th 1886 they proposed: the four carved wood Romanesque columns from Southern Italy; the Mostyn Salt of 1586; a large collection of blue and white porcelain; some early textiles; and a cinquecento bronze bowl. It was of course in the textile fields that Morris's advice was most sought - often in committee, but often too on a purely personal basis: on more than one occasion he travelled abroad to view or to buy on behalf of the Museum. It was at his urging that the great Ardebil Carpet (which influenced his own Bullerswood design) was bought, and the 'Troy' Tapestry - which must surely have reminded him of the early days when he and Burne-Jones set out to adorn the walls of Red House with Scenes from the Fall of Troy. It was in textiles too that he was most indebted to the Museum. Remarkable as was his love and knowledge of plants, flowers, and birds as the material of pattern; insistent as he was in lecture and practice on nature as the ultimate source of colour and form, he insisted no less on constant recourse to the art of the past, and drew not only on great Museums like the V & A and the Cluny, but on his own rich personal collection. However much the choice textiles, furniture, metal-wares, manuscripts and printed books were kept for sheer delight of family and friends at Kelmscott House and Kelmscott Manor, they were no less a constant fuel for his designing imagination. The reciprocal debt between Morris and the Museum is incalculable for both, and it is good to think that after his death there came into the V & A two things which perhaps more than any epitomise the nature of his work and of the Museum: the wonderful Persian carpet that used to hang up the wall and halfway across the ceiling at Kelmscott House, and the Saint George Cabinet, designed by Webb and painted by Morris in the earliest days of Morris, Marshall, Falukner and Co. The lecture was much enjoyed, and after the concluding question-and-answer session, many of the audience were able to keep up the discussion it provoked over a buffet supper which the Master too would have enjoyed. The Lecture will be published.

Ray Watkinson.

Conference: 'Morris the Writer: the Use of Myth and History in the Writings of William Morris', University of Nottingham, 9 November. Nottingham produced a lovely autumn day for the conference, which was attended by about 30 members and friends. There were strong contingents from London and the East Midlands, but it was also pleasing to welcome speakers and participants from Warwick, York, Cambridge, Brighton, Exeter and Massachusetts. Gary Aho's paper on 'Morris and the Northern Sagas' impressively covered a lot of ground in a short time, and dealt not only with Morris's retellings and translations of Icelandic sagas, but also the Journals of his visits to Iceland and the impact that those visits had on his political thinking. In the early part of his paper Gary Aho concentrated on language and how, in the style of his translations, often castigated as mock antique, Morris was not following to the principle of 'equivalent effect', but was more interested in creating a sense of the contrast between the noble society of the sagas and the world of the nineteenth century. He therefore tried to develop a noble diction; but in doing so he moved away from the reality of the harsh world of family feuds described in the sagas. Gary Aho found a similar kind of retreat from reality in the Icelandic Journals, which are, he argued, successful in capturing the atmosphere and landscape of the country, but unsatisfactory in their account of Icelandic society and politics. Indeed, Professor Aho concluded, Morris's Icelandic experience had less influence than is generally supposed on the development of his political thinking: the country was most important to Morris in terms of poetry and history, as a setting for the sagas. In his paper on 'Morris's Political Writings', John Goode showed how Morris reversed the Carlyle/Ruskin tradition which he inherited from a conservative to a radical tendency. In questioning the centrality of News

from Nowhere in Morris's political thinking John Goode showed how the static, non-developmental view of history of his earliest political writings is replaced by an acceptance of history and change as part of human experience. The task of making Socialists is really that of making new people to deal with a new reality; and in this task art can play an interventionist role, by enabling people to see with new eyes. Thus, Morris's political writing moves away from what John Goode called the 'Utopian leap' to a new society, to an understanding and acceptance of historical materialism. When Guest is thrust forward into Nowhere he undergoes a painful re-education. From the standpoint of the future he is enabled to see his own historical identity, and to realise that he belongs to the unhappiness of the past rather than to the new reality. Peter Faulkner's paper on 'The Late Romances' began with the paradox that romance is a form apparently antipathetic to history. Yet if romance and myth are to be seen as the literary expression of public dreams, then, given his increasing emphasis on the value of community, it is entirely appropriate that Morris's late writings should be in this form. As Gillian Beer puts it, Morris thrives in "the shifting borderland between legend and fact": he delighted in the freedom offered by the romance. Peter Faulkner then went on to look in detail at The House of the Volsungs, The Glittering Plain and, particularly, The Wood Beyond the World and The Well at the World's End, showing how historicity operates within the romance structure and how, by relocating romance in the external world, rather than in the world of interior adventures, Morris modified its traditional form to good effect. All three papers aroused a good deal of interest and were followed by lively discussions which could have gone on a good deal longer. It is to be hoped that we shall see all three papers in print. Thanks are due to the speakers, to those who chaired the sessions, to John Kay for his excellent organisation of the conference, and to Dick Smith for taking care of arrangements at the Nottingham end.

Peter Preston.

Christmas Party, Royal College of Art, 14 December. For our Christmas party last year we enjoyed the hospitality of the Royal College of Art in Kensington, where the Senior Common Room makes a spacious and comfortable setting for a social gathering. As we walked in we were greeted by a piece of 'Peacock and Dragon', Morris's sumptuous woven wool fabric, kindly lent for the evening by Michael Whiteway. From an inner room came mediaeval and renaissance music played on appropriate instruments by Peter and Kathleen Berg, who perform as Farnaby's Knot but are, in their other lives, doctor and teacher respectively. Our other entertainment was a conjuror who traded skilfully on our blasé attitudes - how does it work? will he pull it off? (sometimes he didn't!). A gossamer shawl made and generously donated by Dorothy Coles was one of the covetable prizes in a raffle in aid of the Society's bookcase appeal. A round of applause greeted an announcement that Carole Silver, a North American member, had sent 100 dollars to help us to enjoy ourselves at the party: this was voted to go to the bookcase appeal. But in an evening full of incident, the high spot for many (including your reporter) was the delicious supper provided by Julia Stapleton, with its seemingly endless supply of piping-hot mince pies, which rounded off so well the Society's 1985 programme.

John Kay.

8. REPORTS ON OTHER EVENTS

One-day School on William Morris, Middlesborough, 12 October. This was organised by Malcolm Chase, Tutor Organiser for the Leeds University Extra-Mural Department in Cleveland. Tutors were: Margaret Williams, weaver and knitter, who spoke on Morris and Work: Pam Lee, on Women in the Arts & Crafts Movement: Ray Watkinson, on Morris, Ruskin, Marx, and on Morris as Poet. Thirty-five attended, some of whom were students at Newcastle and Sunderland

Polys. Studies closed with a general discussion. One of the lessons of such schools is that there is usually a good base for the development of local study groups like the East Midlands Group based in Nottingham.

Ray Watkinson.

"William Morris", weekend course, Madingley Hall, University of Cambridge, 25-27 October. Directed by Lionel Munby and Nicholas Friend for the Board of Extra-Mural Studies, University of Cambridge, this course represented an attempt to draw together threads of Morris's life usually seen separately, to provide an impression of 'the whole man'. Lionel Munby spoke on the development of Morris's ideas, on his poetry and its connection with his private life (particularly his relationship with Georgiana Burne-Jones) and on the Romances. These sessions alternated with those given by Nicholas Friend on Early Victorian Design and the background to the early work of the Firm, Morris as pattern designer, and the influence of Morris's lectures on the later Arts and Crafts Movement. On the Saturday afternoon Nicholas Friend took course members to see the fine stained glass by the Firm in Peterhouse and Jesus College. The course ended with a discussion session, which presented opportunities for course members to raise questions on, for example, Morris's attitude to the machine, his legacy in modern industrial production, and particularly on Morris's socialism. Discussion was lively on Morris's relevance today and on the value of the present 'crafts boom'. One course member engagingly proposed (maybe only part in jest!) that before long designers and lecturers would be replaced by artificial intelligence. A view which, (to the relief of the course directors!) did not find widespread support.

Nicholas Friend.

Victoria and Albert Museum Lectures. The last Newsletter referred to the talks to be given at the Victoria and Albert Museum by Helen White. The first which I was able to attend was given in the Lecture Theatre and was one of the series "The Artist and the Place" and dealt with "Morris and Kelmscott". Illustrated by slides of Kelmscott Village and Manor (looking rather wet and wintry) as well as of Red House and products of the firm, it was an excellent summary of Morris's life and work, and the importance to him both as inspiration and solace of his country home. The later talks moved out into the galleries, and the first, on "Morris & Co" began with a visit to the Green Diningroom and then to the Furniture Galleries where an assembly of carpet, furniture and wallpaper reproduces a Morris 'room'; while specimens of carpets, rugs and chairs, and the 'Flora' tapestry appear in other parts of the Victorian area. We ended with a look at the collection of small Morris windows in the Stained Glass Gallery. "William Morris Textiles" was the subject of the last talk, which began with a visit to the Islamic Art collection where we saw carpets bought by the museum on the advice of Morris, and which then served as the basis of his own approach to the design of floor coverings. This was followed by another look at the Furniture Gallery, paying special attention to materials for upholstery and to the rugs and carpets there; and we then proceeded to the Textile Department. An embroidered hanging, Artichoke, which had been sold as a kit still glows with the rich colours of the vegetable dyes, and their beauty also showed in the collection of printed and woven cloths which was on display. Here too Helen White drew our attention to an early Italian cloth which clearly had served as the basis of some of the Morris ones.

A number of the audience attended the whole series of talks, and all were full of praise for the lecturer and seemed moved to take a deeper interest in the many-sided man who was the subject.

Dorothy Coles.

'The Life and Work of William Morris' - a Weekend School at Dartington College of Arts, Totnes, Devon. 22-24 November 1985. Ray Watkinson and I had the pleasure of conducting a highly enjoyable weekend, attended by over forty students, organised by the Devon Centre for Further Education in the beautiful and appropriate setting of Dartington Hall. Discussion centred on Morris and the Arts and Crafts, and we made a visit to St. John's Church, Torquay, by G. E. Street which has glass by the Firm in both east and west windows, strikingly different in style, the detailed and restrained (? faded) colour of the 1865 east end contrasting with the 'Byzantine' vigour of colour in the 1890 west window. Unfortunately the Burne-Jones 'wall paintings' (clearly not murals) had been taken down, and the church is seeking permission to put them on sale. A poetry reading in which Pamela Faulkner brought out the extent of Morris's involvement with the woman's point of view was greatly appreciated. The excellent and relaxed chairman, John Lane, one of the Trustees, commented on the parallels between Morris's view of a future just society and the ideals on which Dartington has been founded, historically exploring the problems of all idealists who have to live in real history. Much discussion was also provided by the 1909 tapestry 'The Blindfolding of Truth', based on a design by Byam Shaw, which two students on the course kindly brought along, together with a Kelmscott edition of The Nature of Gothic. Ray Watkinson showed characteristic virtuosity in discussing Morris as artist and designer without bringing any slides (though his travelling exhibition was much appreciated). It is hoped that further courses will take place at Dartington in the future - perhaps beginning with the Pre-Raphaelites.

Peter Faulkner.

9. THE SOCIETY'S 1986 PROGRAMME

The practice of producing a printed programme of events at the beginning of the year has proved popular with members, and the 1986 programme is being distributed with this Newsletter. Not only can members note future events in their diaries but there is nothing to stop them reserving tickets straight-away if they wish. Several events this year have limited accommodation - for example, the birthday party in the House of Commons in March - and to avoid disappointment an early application is advised. Further details of a number of the events being held early this year are given below:

Saturday 1 February 2.30 p.m. - ANTI-SCRAPE IN SPITALFIELDS

Morris founded the Society for the Protection of Ancient Buildings over 100 years ago to fight the thoughtless 'restoration' or highly-profitable demolition of buildings for which - in the words of the SPAB manifesto - "we are only trustees for those who come after us". "Anti-scrape" is alive and well and continues its good work today. It has its headquarters in a carefully-repaired 18th century building in Spitalfields, which architecturally is still a most interesting part of London. On 1 February we shall have a guided tour in the vicinity - including, we hope, Philip Webb's early and unusual project in Worship Street. Tea will be provided at the SPAB headquarters where we shall meet some of their officers.

Saturday 8 March 2.30 p.m. - "HOW WE LIVE AND HOW WE MIGHT LIVE"

Members will notice that a number of events this year are on Saturday afternoons. This is to make the most of daylight hours and to enable members who have a distance to travel to return home at a reasonable hour. Many of Morris's concerns - for the protection of the countryside, the relationship between town and country, the squandering of natural resources by a commercially-oriented society - are ones that are still with us today. Many have been taken up the 'Greens' and the environmental movement. This afternoon event will be addressed by Ian Tod, Architect, of the William Morris Society, Jean

Lambert, Teacher, of Ecology Building Society and 'Play for Life' and David Baldock, Researcher, Institute for European Environmental Policy. A 'real food' tea will be available.

Saturday 22 March 2.00 p.m. - MORRIS BIRTHDAY EVENT

It is many years since the Society has had an event in the House of Commons. We are very grateful to Eric Heffer, one of our MP members, for the invitation that enables us to have our Morris birthday event in the Palace of Westminster this year. Preceding the birthday tea we plan to visit Westminster Hall - "Herland's oak roof (1400) remains as the greatest single work of art of the whole of the European Middle Ages" (John Harvey); Pugin's masterpiece the House of Lords; and to see Arthurian frescoes by Dyce in the Queen's Robing Room (Hilary Morgan will be our guide here). Regrettably numbers have to be limited and this will be a popular event. Admission is by ticket booked in advance only: early application is strongly recommended.

18-20 April - THE STONES OF WILTSHIRE

Booking has started for the study week-end in April, led by Ray Watkinson and based on Marlborough College where we shall sleep in the dormitories of Morris's old school. It will make an ideal base from which to explore the Wiltshire countryside Morris grew to love so deeply. Visits will be made to the impressive prehistoric monuments in the area - Avebury, Silbury Hill and West Kennet Barrow - and to Devizes and the Country Museum. The cost, all in, will be about £60, but substantially less if accommodation is not required. Further details and application forms are available from the Society, and should be returned to Daphne Jennings by 14 March.

Saturday 10 May - ANNUAL GENERAL MEETING

This year's AGM will be held at the Diorama Arts Centre, 14 Peto Place, London NW1, commencing at 2.00 p.m. It will be followed by tea, and then Nicholas Falk has kindly agreed to talk on the Wandle Liberty Mill industrial museum project, which will include material on Morris's Merton Abbey Workshops. Members are reminded that notice of any motion to be placed before the AGM shall be given to the Hon. Secretary four weeks, and of any amendment to the rules not less than seven weeks, before the meeting.

Friday 11 to Sunday 13 July 1986 - BUXTON WEEKEND

A study-tour (arranged jointly with the Victorian Society) which will use this attractive spa town as a base to examine some of the foremost buildings of the Gothic Revival, as well as Morris's connections with the silk industry in North Staffordshire and S.E. Cheshire. Members will see Pugin's masterpiece, St. Giles, Cheadle (Staffs); important churches by Street and Norman Shaw; some of Morris & Co.'s finest stained glass; embroideries by the Leek School; the site of Thomas Wardle's Hencroft Dyeworks in Leek; Buildings by Larnier Sugden (friend and follower of Morris); the 'William Morris Labour Church' at Leek; and the Paradise Mill, a working silk museum in Macclesfield. Talks will be given by:

1. Peter de Figueiredo, M.A., Dip.Arch., R.I.B.A., on The Gothic Revival in North Staffordshire, 2. Jim Pilbeam, M.A., B.Sc., on Sir Thomas Wardle and William Morris in Leek, 3. Sarah Bush, M.A., on The Macclesfield Silk Industry in the Age of William Morris.

Costs, including hotel accommodation, all meals, and local transport will be about £55 to £60. Application form and further details (please enclose a large SAE) from Judy Marsden at Kelmscott House.

10. OTHER MEETINGS AND COURSES

The Victoria and Albert Museum has sent details of a six-meeting course on "William Morris and the Arts and Crafts Movement" with Helen White as tutor. The course meets at 11.00 a.m. on Saturdays from 18 January to 22 February, apart from 1 February when there will be a 9.30 a.m. departure for a day trip to the William Morris Gallery and Red House. Topics to be covered are "the background of Morris's work, his achievement as a designer for a variety of media, his collaboration with contemporaries, the output of Morris and Co. and the influence of Morris on the development of the Arts and Crafts Movement". The fee for the course is £40, which covers all expenses, including travel, admission charges and a sandwich lunch on 1 February. A concessionary rate of £30 is available to friends of the V & A, full-time students, OAPs and holders of UB 40s. Further details from Angela Thurgood, Education, Victoria and Albert Museum, London SW7 2RL.

The West Yorkshire Group of the Victorian Society has organised an event under the title "William Morris and the Achievement of the Kelmscott Press". It will take the form of a tour round the Brotherton Collection of Rare Books in the University of Leeds Library, led by Frank Felsenstein, a Lecturer in the English Department, on Saturday 15 March at 10.15 a.m. For further information and bookings please contact Giles Proctor, Spring Close Farm, Kearby, Wetherby, West Yorks (tel: Harewood 886310).

For those with international aspirations, notice has come of the 1986 World Conference on Arts, Politics and Business, which will take place in Vancouver, from 22 to 25 July. The Conference will address itself to the question "How to keep the arts healthy?" and offers "some of the best minds of the day disagreeing in exciting ways". Further details can be obtained from the Editor.

The V & A also has a series of talks on the English Country House, and at 1.15 p.m. on Wednesday 5 March Margaret Knight will speak on Red House, Bexleyheath.

11. EXHIBITIONS

An exhibition of "Women Stained Glass Artists of the Arts and Crafts Movement" is running at the William Morris Gallery until 2 March.

In the James Hockey Gallery at West Surrey College of Arts and Design, Falkner Road, The Hart, Farnham, an exhibition called "Craft Matters - Three Attitudes to Contemporary Craft", will open on 18 February and run until 22 March. Two study days associated with the exhibition will be held at the College on 1 March (on "tradition and innovation in textiles") and 8 March (on "the relationship between art and craft"). Further details of these days, and of the exhibition, can be obtained if you send a SAE to Deborah Peake at the College.

Winchester City Museum is arranging a major retrospective exhibition of the work of George Heywood Sumner (1853-1940), who was one of the less well-known artists of the Arts and Crafts Movement. His work covered a wide variety of fields, including book design, all branches of interior decoration, stained glass, mosaic, painted gesso, murals in churches, wallpapers and textile designs. He was a founder-member of the Arts and Crafts Exhibition Society, and took an active part in the Art Workers' Guild. In retirement he devoted himself to recording the natural and manmade surroundings of his

home in the New Forest; in particular he excavated (often single-handedly) and published reports on several archaeological sites. The exhibition will be at the Winchester Gallery School of Art from 7 March - 12 April, at Cheltenham Museum and Art Gallery 26 April - 14 June, and at Portsmouth Museum and Art Gallery 22 August - 26 October. A one-day conference on Sumner's work will take place at the Guildhall, Winchester on 8 March at a cost of £7.50. A catalogue of the exhibition (£6.50 + £1.00 p & p) will also be available. Further details are available from Elizabeth Lewis, Winchester City Museum, 75 Hyde Street, Winchester, SO23 7DW, Telephone 0962-68166, ext. 299.

12. ICELAND

Arrangements are continuing for the Iceland trip. It will take place from 1-15 August, and will follow routes close to those taken by Morris on his visits in 1871 and 1873. The party will fly from Heathrow to Keflavik, and then travel east to the Mount Hekla area, north to Geysir and the coast, and then to Snaefellness, spending three nights at each of these places, before returning to Reykjavik for the last two days. Accommodation will be in farm houses, and the cost will be in the region of £500. Fifteen places have been provisionally booked for the English party (a party of similar size is expected from North America), and the bookings need to be confirmed as soon as possible. Further information and application forms are available from Julia Stapleton, c/o the Society's address. If you are interested in joining the tour please regard this as a matter of urgency.

Florence Boos has been in Iceland recently and has sent by Ray Watkinson a number of interesting books about the country, including several copies of a colour-illustrated brochure on Farm Holidays in Iceland; these he will send to anyone who wishes to see a copy.

13. MISCELLANY

David O'Connor of the Department of the History of Art at the University of Manchester has send details of a weekend he conducted as part of the Embassy Hotels Ltd. programme of Leisure Learning Weekends. The weekend on Morris, held in October and based in Bromsgrove, offered a busy programme of talks and visits to Oxford, Wightwick Manor and Birmingham. It cost £77.00 and was oversubscribed with an enrolment of 47. As the weekend was so successful it is likely that Embassy Hotels will wish to repeat the venture, with a different programme of visits, either this year or in 1987. Two of the 47 who enrolled were Society members: it would be interesting to have their impressions of the weekend.

Arlington Mill, Bibury, Gloucester, is in the heart of the Arts and Crafts Country. Talks last September with Tom and Laurie Clark and Davina Wynne-Jones, whose father founded the Museum, have encouraged the development of the Morris Room. Members who think they may be able to help in this, with gifts, loans, or in other ways, are invited to write to Davina. Short-term craft schools are held here from time to time, and one craft that it is hoped to expand is printing on a fine Albion.

Earlier this year the Editor enjoyed a visit to the Soviet Union. It is a country full of surprises, not least of which is that a William Morris tapestry - "Star of Bethlehem" - hangs in the Hermitage Museum in Leningrad. Can anyone tell me how it came to be there?

14. PUBLICATIONS

All serious students of Morris will salute the appearance of Gary L. Aho's, William Morris: A Reference Guide (G. K. Hall & Co., Boston, 1985) as a major aid to their various enterprises. In it Gary Aho has listed and annotated every book and article about Morris, and significant references to Morris in works of more general kinds, published between 1897 and 1982. He has also provided a most interesting discussion in his Introduction of the varying ways in which Morris has been perceived in that period. The writings are presented chronologically, from Craven Langstroth Betts's sonnet 'William Morris' in A Wealth of Sonnets 1897 to the catalogue of the Kandinsky in Munich: 1896-1914 exhibition at the Guggenheim in 1982, with its intriguing suggestion that the influences of Morris and Wagner may have merged briefly, in early twentieth-century Munich. The utility of the volume is promoted by the indices: an Author Index (Abbott to Zwerdling), a Subject Index, subdivided into "WM and ..." (Adams to Zola, but including education, environment and industry), 'Contemporaries' (Allingham to Zambaco), 'Influenced by WM' (Aalto to Yeats), 'Influences on WM' (Browning to Tennyson), 'Organisations and Movements' (Art Nouveau to Westminster Abbey, including the Kelmscott Press and Morris & Co.), 'Places' (Africa to Sweden), 'Writings' (Alfred Linnel: a Death Song' to The Wood Beyond the World), 'Bibliographies!', 'Biographies', 'Catalogues and Guides', and 'Dissertations'. All this makes it the most helpful tool possible for the potential researcher, especially in view of the high quality of the annotations, which are consistently informative without lacking critical edge where necessary. Garry Aho has put us all in his debt; it is to be hoped that libraries can be persuaded to obtain this most useful book, which has unfortunately, to reduce expense, had to be reproduced direct from the typescript.

Peter Faulkner.

Harvester Press have recently published The Literary Manuscripts of William Morris in the British Library on microform. The collection sounds rich indeed, containing drafts of poems and tales from The Earthly Paradise, the manuscript of The Sundering Flood, and other verse and prose romances, many of them unpublished. Also included are journals, translations, sketches and political lectures, and the minute-books of the Hammersmith Branch of the Social Democratic Federation. At £450.00 the collection is hardly cheap and probably out of the reach of most individuals, but some libraries, even in these hard times, may be interested in acquiring a set of what is undoubtedly an invaluable source for the study of Morris's literary achievement.

Hans van Lemmen, who is Senior Lecturer in Art History in the School of Humanities at Leeds Polytechnic, contributes an article on "Dutch Art Nouveau Tiles" to Mededelingenblad Nederlandse Vereniging van Vrienden van de Ceramiek, 117/118 (1985/1/2). The piece is profusely illustrated (sadly, only in black and white) with photographs of individual tiles and larger designs in situ. It is fairly clear, as the captions to some of the photographs acknowledge, that many of the designs are based on or were influenced by, the work of Morris, his associates and followers. Furthermore, the full text of the article is sprinkled with references to Morris, Burne-Jones, Ruskin, Crane, Voysey and Beardsley. Oddly, though, none of these references has survived into the otherwise interesting English summary. Perhaps further investigation is required.

The Blue Guide to Literary Britain and Ireland by Ian Ousby (A and C Black, £9.95) was published in October. By contrast with the The Oxford Literary Guide, which is compiled on a topographical basis, the entries here are arranged by author. In Part I are five major entries (on Dickens, Hardy,

Joyce, the Lake Poets and Shakespeare), and in Part II about 180 further authors are covered. Ousby's arrangement has the edge over the Oxford Guide, I think, because it enables enthusiasts to follow an author from place to place and makes for more coherent and helpful entries. Readers wishing to explore the literary associations of a particular area will be able to do so by using the gazetteer and helpful maps. Inevitably the entries vary in interest: strong local associations mean that writers like Bennett, Dickens, Hardy, Housman, Lawrence and Yeats easily earn their places; others - Louis MacNeice is one example - are less convincing candidates for a guide of this kind. The entries I have tested are very good - those on Hardy and Lawrence are models of clarity and succinctness. About three pages of text are devoted to Morris, illustrated by a reproduction of the drawing of Kelmscott Manor from the Kelmscott Press edition of News from Nowhere. The tour begins in The Water House and takes us via Walthamstow, Epping Forest and Wiltshire to Oxford, the Red House and Kelmscott. Thus the places associated with Morris are neatly woven into a chronological account of his life. Quotations enliven the text, enabling the reader to see places through the eyes of Morris and his contemporaries. There are also brief descriptions of the collections in the William Morris Gallery and the V and A, and details of opening times at these and other important museums and sites. Inevitably, the book's terms of reference impose limitations: it is, after all, a literary guide, and Morris's interest in a wide variety of media poses special problems for its compiler. It might, therefore, seem unfair to complain at the scarcity of references to buildings containing examples of decorative work by Morris and his associates. But literary (or artistic) pilgrimages only have more than antiquarian interest if they actually illuminate an artist's work. In the case of Morris visits to places where he lived and worked can offer such illumination; and his work is so much of a piece that it is ultimately artificial to separate Morris's literary achievement from his endeavours in other fields. So a full guide would need to mention many more houses, churches and other public buildings. But, this reservation apart, Ian Ousby has produced an accurate, interesting, usable guide.

From Italy comes evidence of interest in Morris in that country: William Morris: Opere a cura di Mario Manieri Elia (Editori Laterze). This lavishly illustrated book (some of the colour plates are particularly lovely) has a long introduction on Morris's life and work, and section of translations, including "The Defence of Guenevere", "Art, Wealth and Riches", "Art and Plutocracy", and extracts from News from Nowhere and The Glittering Plain.

Peter Preston.

15. MINUTES SECRETARY - AN APPEAL

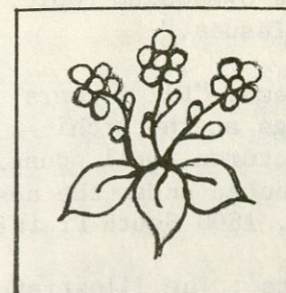
Elsie Gollen has given the Society excellent and much-appreciated service by acting as Minutes Secretary to the Committee. She has now decided that she must retire from this post, and the Society is seeking a replacement. The Committee meets 6 to 8 times a year, in Central London, always on Friday evenings. In addition, the AGM takes place on a Saturday in May. Shorthand would be an advantage, but is not essential. Anyone interested in taking on this important job should get in touch with the Hon. Secretary.

Good Wishes to you all.

Yours sincerely,

*Peter Preston*

Peter Preston,  
Editor.



WILLIAM MORRIS SOCIETY

in the UNITED STATES

NEWSLETTER,

January, 1986

A. ANNOUNCEMENTS

Marilyn Ibach has recently completed an entirely new Directory of Members of the William Morris Society in the United States. Those interested in receiving a copy of this Directory should write to Gary L. Aho, Department of English, the University of Massachusetts, Amherst, Massachusetts, 01003; please include \$1.50.

Other inquiries regarding the Society, announcements of meetings or news of members, and requests for application forms to join the Society should also be sent to Gary L. Aho. Membership dues - at \$12. still an astounding bargain - should continue to be addressed to Professor Hartley Spatt, Treasurer, William Morris Society in the United States, Department of Humanities, Maritime College, The Bronx, Fort Schuyler, New York, 10465.

Professor Norman Kelvin of the City College, the City University of New York, New York, N.Y., 10031, has been elected to chair next December's MLA session on William Morris. The 1986 MLA convention will be held in New York City, and the title of our session is "William Morris and Art." Those interested in giving a paper on this topic should send abstracts or inquiries to Professor Kelvin as soon as possible, since he must select participants by mid-March so that final program copy can be gotten to MLA by 9 April.

Florence Boos reports that the previously announced and subsequently aborted trip to Iceland for William Morris Society members is now definitely on. It will take place in August 1986 and include special rates on plane and bus, accommodations and lectures at certain sites William Morris visited in 1871 and 1873 and wrote about in his Icelandic Journals. For further details, write to Gary L. Aho; we hope that several members from the Morris Society in the United States will join the 12-14 British members who have already signed on.

In Toronto, on January 22, 8 p.m., at the Museum for Textiles: "A Hands-on Exploration of the Textiles that Might Have Inspired William Morris," hosted by directors Skye Morrison and Simon Wagemaker.

In Toronto, on February 17, 8 p.m., at University College, Room 179, an illustrated lecture, "The Arts and Crafts Movement in New York," by Professor Mary Ann Smith of Syracuse University, Syracuse, N.Y.

In Toronto, on March 6, 7:30 p.m., at The Art Gallery of Ontario, an illustrated lecture, "William Morris's Botanical Connection," by Professor Jim Eckenwalder of the University of Toronto.

In Toronto, on March 21, 8 p.m., and all day on March 22, at University College, Room 140, lectures and panel discussions on the Symposium topic: "Restoration, Historic Controversies and Contemporary Issues."

In Chicago, the following four lectures on the theme, "Fifty Years of Design: 1836-1885," will be given on Tuesday evenings at the Archi-Center, 330 South Dearborn, from 6-7:30 p.m. These lectures shall constitute the Fourth Annual Decorative Arts Lecture Series, presented under the auspices of the Chicago Architecture Foundation, Glessner House, 1800 South Prairie Avenue, Chicago, Illinois, 60616. The four lectures:

- 1) February 11, "From Classical to 'Arts and Crafts': The Illustrated Nineteenth Century Interior," by Professor Minor Myers, Hobart and William Smith Colleges, Geneva, N.Y.
- 2) February 25, "Quilts and Coverlets: The History, Romance, and Design of American Bed Coverings," by Christa Thurman, Curator of Textiles at the Art Institute of Chicago.
- 3) March 11, "Isaac E. Scott: Origins and Connections, Philadelphia, Chicago, New York," by David Hanks of David Hanks and Associates, New York City.
- 4) March 25, "The Middle Ages and William Morris's Ideas on Design," by Professor Gary L. Aho, University of Massachusetts, Amherst, Massachusetts, 01003.

There is a \$48. charge for these four lectures (reduced rates for CAF members and docents). For reservations and further information, write to CAF (Chicago Architecture Foundation) at the address given above.

At Harvard on April 2 and in New York City on April 6, Antony Crane (grandson of both Walter Crane and Frederick Sandys) will lecture on "The Academician of the Nursery: Walter Crane" and also "Crane and Sandys and the Woodblock Medium" He will also lecture later in the month in Philadelphia.

In New Brunswick, New Jersey, during the April 3-5 New England Modern Language Association meetings, there will be a session on William Morris at which the following four papers will be read:

- 1) "Pieces of Men in Not-So-Shining Armor: Images of the Body in William Morris's Early Writing," by Professor Frederick Kirchoff, Indiana-Purdue University.
- 2) "Morris's Oxford Friendships," by Professor Florence Boos, University of Iowa.
- 3) "William Morris as a Translator of Scandinavian Ballads," by Professor Karl O.E. Anderson, Clark University.
- 4) "Some Speculation on the Phases of William Morris's Romanticism; or, Why Morris Became a Socialist and Rossetti Didn't," by Professor Dana Brand, Rutgers University.

At Yale, April 18-20, The Northeast Victorian Studies Association will hold a conference, "Victorian Work and Workers." For program information, write Professor Mary Davis, English Department, Albertus Magnus College, New Haven, Connecticut, 06511.

B. THE MORRIS BOND: FOR ROBERT LESLIE, 100 YEARS YOUNG, from JOE DUNLAP

One autumn day in 1965 I received a phone call at the reference desk of the City College Library from one Robert Leslie. When in his first few words he mentioned William Morris, I was, as they say, all ears. He told me of his Heritage of the Graphic Arts lectures at Gallery 303 and that there was soon to be one on Morris. He had heard that I was a Morris collector and he asked if I would lend some items for a display in connection with it. I was only too glad to do so, and thus began the Morris bond between Doc and myself which has lasted twenty years to date, and which I value greatly. For one thing, Doc is a bond with the years when William Morris was living in Kelmscott House, lecturing on art and socialism and supervising the Kelmscott Press. For Doc was almost three years old when Emery Walker gave his influential slide lecture on typography for the Arts & Crafts Exhibition Society. He was five years old in New York when the Kelmscott Press began printing in Hammersmith in January 1891, getting on for eleven when Morris died, and was twelve years old when the Press closed in March 1898. He read News from Nowhere before the century ended and, with other American Socialists, could sing Morris's Chants for Socialists in his youth. Indeed, of late years he has been known to render with spirit "Down Among the Dead Men" in which Morris put his own words to the tune of an old drinking song.

Several days after the lecture at Gallery 303 came the evening for me to reclaim my Kelmscott volumes and other items. I was engaged in doing so when the vast blackout of the north-east (November 9) came upon us. The lights were on in New Jersey where I was living then, so I threaded my way toward the Port Authority Terminal through darkened streets and Times Square crowded with cars and people oblivious to my valuable baggage. For years after this introduction, I was a faithful attendant at the Heritage lectures and thus became acquainted with the inhabitants and on-hangers of the fascinating world of the graphic arts. The friendliness of its practitioners to those of us who delight in book arts but lack their abilities has always particularly impressed me, and Doc has been one of the friendliest. In the course of time, Doc had me give a slide lecture on Morris's decorated manuscripts, and later I talked on books published in the 1880s.

In 1974 Doc asked me to speak at the Typophiles' Annual Christmas luncheon in December. He suggested as a subject "The Heritage of William Morris." I accepted because I knew I could talk about Morris pretty much as I pleased, since any attempt to cover such a wide subject in an after-lunch speech would be impossible. So I touched on Morris and printing, of course, but also on the kind of man who had undertaken to study master printers of the past to recapture their values for his own time. Doc very kindly had the talk printed as a Typophile Monograph designed by Howard Gralla. I well remember transporting to the upper west side the vast blow-up of a photograph of Morris which Doc had provided to lend his visual presence to the luncheon at the Lotos Club. Susan Thompson and I finally persuaded it to enter a checker cab when we found the ordinary taxi door was too low for it.

Whenever New York Morrisians had a meeting, Doc was sure to be present. At one of them he spoke of his younger days in nineteenth-century New York and closed with "Down Among the Dead Men" to general applause. I taped his words and song so that his voice may be heard even in the twenty-first century in case he does not make it till then. Early in the '70s when as a substitute I was teaching an evening course in the History of Books and Printing at the Columbia School of Library Service, Doc kindly talked to my class one evening on modern developments in typesetting. The members of the class, understandably, were quite taken with him. When Doc has needed to prepare a keepsake for a



Morris-related occasion, he has borrowed from me various materials that suited his purpose; and in turn he has directed to me various items of Morris interest that have come his way, for which I have always been grateful.

Doc's energy, we all know, is truly Morrisian, and he has been blessed with many more years in which to demonstrate it. Through his Heritage series and in other ways he has been a forceful proponent of the typographic ideals that were gradually being recognized, in England particularly, during the decade in which he was born, and which flowered visibly in the 1890s and after. The contribution of Morris to this flowering was not inconsiderable. Now, at the hither end of this productive century, we have what might be called a life line through Robert Leslie to those beginnings. It is awesome to realize that Doc's heart has been beating non-stop since the hearts and minds of William Morris, Emery Walker, Walter Crane, Burne-Jones and their contemporaries were actively preparing the heritage we share with them. Thus Doc Leslie is a bond for all of us.

#### C. NEWS OF MEMBERS

Elisa Campbell reports that she recently acted in an amateur performance of Gilbert and Sullivan's Utopia Limited, and at several points in Gilbert's lyrics she thought she detected abrasive references to News from Nowhere. She wonders if any members might have precise information concerning Gilbert's knowledge of Morris's writings, or his attitudes toward them.

Gary L. Aho's November visits to London, Nottingham, York and Exeter were made memorable and pleasant by particularly gracious and helpful members of the parent Society; he extends special thanks to Hans Brill, Ruth Ellison, and Peter Faulkner.

Before returning to the United States, he travelled to Germany to lecture on William Morris and Victorian Medievalism at the University of Freiburg. A large audience, made up mainly of students from Professor Willi Erzgraber's seminar on British literature, seemed quite receptive to standard points made about Morris's achievements and their significance. Erzgraber has written on News from Nowhere in his helpful study of British utopian literature: Utopie und Anti-Utopie in der englischen Literatur (Munich: Wilhelm Fink, 1980).

Florence Boos reports that her tenure as the Fulbright lecturer at the University of Iceland is nearly over. With her new knowledge of modern Icelandic and with a new sense of why Iceland was so important to William Morris, she plans to come back to the University of Iowa on January 20. She will return to Iceland next August, a member of the American contingent of the Morris Society, on the trip announced earlier in this Newsletter.

Leslie Workman, editor of Studies in Medievalism (an influential and important periodical discussed in last year's July Newsletter), reports that future issues on nineteenth century medievalism and on William Morris are in the works. He is also arranging a conference — on medievalism generally — at Notre Dame, set for October 23-25. Inquiries and paper proposals should be sent to him at the following address: Studies in Medievalism, 520 College Avenue, Holland, Michigan, 49423

Norman Kelvin's second volume of The Collected Letters of William Morris is in preparation — in fact, far along, for he expects to receive galleys in April — but he still needs "good photos — taken 1885-1886,

ideally — of Belfort Bax, Joseph Lane, J.L. Mahon, H. Salt, J.L. Jaynes; also Charles Rawley, J. Carruthers, T.C. Harsfall, and John Glasse." Anyone with information on the whereabouts of such photos should write to him at The City College, The City University of New York, New York, N.Y., 10031.

Richard Mathews wonders if anyone knows the location of recordings of Gustav Holzt's Cotswald Suite, part of which was dedicated to Morris. If so, he'd appreciate a response at the Konglomerati Press, Gulfport, Florida.

William Peterson has recently returned from London where the Library Association of Britain acclaimed him and his book, A Bibliography of Kelmscott Press (Oxford, 1984), by presenting him with the Besterman Award. This award is given annually for the outstanding bibliography published in the United Kingdom during the previous year. Another important contribution Peterson has made to Morris Studies, The Ideal Book: Essays and Lectures on the Arts of the Book, by William Morris (Berkeley, 1982) has just been brought out in paperback.

Jack Walsdorf's sale of his huge collection of Morris books and materials was commented upon in last year's April Newsletter; his interest in Morris has continued and he now reports that he has built another collection of nearly 500 volumes.

#### D. WILLIAM MORRIS AT THE 1985 MODERN LANGUAGE ASSOCIATION CONVENTION IN CHICAGO

On December 28 at a session titled "Women in William Morris's Writings" four papers were read:

1. Gary L. Aho of the University of Massachusetts spoke on ways Morris softened female characters in his translations of the Icelandic family sagas. His paper, "From Kona to Damsel: Women in the Morris-Magnusson Saga Translations," pointed out how canny and capacious was Morris's knowledge of the family sagas and their rhetoric. But his use of archaic diction in the translations undercut that knowledge, for it led to characterizations (especially of females) that did not square with narrative or social contexts. Morris was pleased that Icelandic literature had, as he himself put it, "escaped the meshes [of Latin and French influence] which so grievously encumber the medieval literature of the rest of the Europe." But his females, ironically, often seem to be courtly love heroines. It was also suggested that Morris never translated the greatest of the family sagas, Njals Saga, because he was uncomfortable with its harsh and cold female characters.

2. William Peterson of the University of Maryland was off in London receiving the award mentioned above, so Elisa Campbell — who chaired this session — summarized his paper, "Jane Morris, Wilfrid Scawen Blunt, and The Kelmscott Press." Peterson, in the light of recently released Blunt papers, discussed this mercurial figure's career and affairs, pointing out how his liaison with Janey intersected with and influenced the publication of a volume of his poetry at The Kelmscott Press. Morris demonstrated great flexibility and patience dealing with changes Blunt insisted had to be made, changes that involved rubrication and then the omission of certain lyrics that another of Blunt's mistresses thought must be autobiographical. Despite these changes, the volume still made money for the Press and for Blunt, who received nearly 400 pounds in royalties.

3. Richard Stein of the University of Oregon lectured on "The View from the Threshold and Nowhere's Women: Eros and Utopia." Here Stein explored one of the most enigmatic moments of News from Nowhere, when Ellen seems to recognize Guest as he, from a threshold he cannot cross, views that final sacramental and socialistic feast. Implications of Ellen's sensuality and of the existential, non-reflective nature of Nowhere's inhabitants were placed within a detailed discussion that concluded with reasons why Guest, a reflective intellectual, could never cross that threshold into Nowhere, which is also Nowhen.

4. Michael Holzman of the University of Southern California spoke on "Structures of Endogamy: Pre-Raphaelite Women," discussing the important roles of several women in Morris's life, notably Janey, Georgiana Burne-Jones, and May Morris. Janey's embroideries made money for the Firm, Georgie's editing of both her own biography of her husband and of Mackail's of Morris influenced the ways posterity has understood Morris. May Morris's editions have had similar effects. The latter part of this lecture consisted of "readings" of several Rossetti paintings for which Janey was the model. Close looks at Astarte and Proserpina can suggest ways that we might attain a new understanding of Janey and the weighty kinds of influence she had.

On the following day, December 29, in a session titled "Medievalism and Victorian Eroticism," two of the five papers dealt with William Morris's writings:

1. Frank Bergmann of Utica College, in a paper called "Erotic Patterns in The Wood Beyond the World," attempted to posit connections between that late prose romance and Chaucer.

2. Michael Mendelson of Iowa State University lectured on "William Morris's Other World and the Politics of Desire." He also spoke on The Wood Beyond the World, suggesting that it was a major text in the growth of fantasy literature and that it also — in its portrayal of equitable friendships between the sexes — contained political models and lessons.

Also on December 29, at a special session arranged by the William Morris Society, Marilyn Ibach of the Library of Congress gave a slide-lecture on "Stained Glass in America: The Influence of Morris and Company." Proceeding systematically through over 100 slides, she discussed the importance of stained glass to the growth and vitality of the Firm and the contributions made by several artists, most notably Burne-Jones. Morris's contributions in terms of design, the choice of colors and types of background foliage were carefully noted. She concluded with commentary on several important Morris and Company windows in America, notably in Boston's Trinity Church, and then demonstrated the nature of the Firm's influence on stained glass by American artisans like Tiffany.

Immediately following Ms. Ibach's lecture, the Morris Society held a reception.

#### E. WILLIAM MORRIS AND CHICAGO

1. The Glessner House. On Monday, December 30, several members of the Morris Society were treated to a special two-hour tour of the John J. Glessner House. This fine residence, designated a Chicago Landmark fifteen years ago, was one of the last buildings — and the only one still surviving in Chicago — designed by Henry Hobson Richardson

(1838-1886), the American architect perhaps best-known for his Trinity Church in Boston. That church has two fine Morris and Company windows, both designed by Burne-Jones.

Richardson travelled to England in 1882 and visited William Morris. Here is what a travelling companion wrote of that meeting: "At Merton Abbey Mr. William Morris happened to be in, and he went personally with us over the works and gave extremely interesting accounts of the progress he had made in the manufacture of his glass, carpets, stuffs, etc. He seemed to take great interest in Mr. Richardson and left his own party to drive to town with ours. The visit to Morris's house and the five-o'clock-tea there on the following Sunday with the various 'aesthetes' was an experience long to be remembered." (Henry Hobson Richardson and His Works by Mariana Griswold Van Rensselaer, New York: Dover, 1969, p. 28). Richardson also evidently met De Morgan and Burne-Jones on this trip, men whose designs and work he likewise admired. Richardson was important in spreading Arts and Crafts ideals in America, in suggesting "stuffs" made at Morris and Company to wealthy clients like the Glessners.

John Glessner (1843-1936) made a fortune manufacturing farm machinery and became, even before meeting Richardson, a collector of fine furniture, of what he and his wife called "bric-a-brac," of artifacts associated with the Arts and Crafts Movement in America. In 1883, Mrs. Glessner read William Morris's Hopes and Fears for Art and ordered wall-papers, carpets, and fabrics from Morris and Company. Some of these (or modern replicas) were much in evidence in the completely restored master bedroom of the Glessner house. Also in the house are De Morgan tiles, a Kidderminster carpet, and a magnificent Gothic book-case, made of walnut, resplendent with flying buttresses and intricate carvings. This book-case, often referred to as "the single most important piece of American Arts and Crafts furniture" is by Isaac Scott. Elaine Harrington, the Curator of the Glessner House, also proudly directed our attention to a recently acquired Sussex chair once owned by the Glessners and manufactured at Morris and Company. It was a very satisfying tour, and we left understanding why the Glessner House was once referred to as "one of the most William Morris houses in America."

2. The Second Presbyterian Church, on the corner of 20th Street and Michigan Avenue. This church, built in 1872, contains some wonderful stained glass, notably two windows from Morris and Company, both designed by Burne-Jones. Marilyn Ibach discussed these windows (of St. Margaret and St. Cecilia) in her slide-lecture, and she has this to report of them in her Morris and Company Stained Glass in America: "These windows, not mentioned by Sewter, were first displayed in Chicago at the William Morris Memorial Room in the Tobey Furniture Company around 1902. Prior to this, Mr. Franklin Darius Gray, a local banker, had purchased them; he may have commissioned them directly from the firm before Morris' death in 1896. Gray gave the windows to the church sometime before 1904; the St. Margaret window is inscribed with a dedication to him. The windows are replicas of two that Burne-Jones designed for Christ Church Cathedral, Oxford."

3. The Morris Society in Chicago. The above quote mentions a Morris Memorial Room and the Tobey Furniture Company. In an early issue of The Craftsman (August, 1903) is mentioned the first meeting of "The Morris Society," in Chicago, convened by Professors Triggs and Moulton and a Mr. Twyman. In it were reprinted a general program as well as its aims, which were "educational." Members of the Society (surely the first

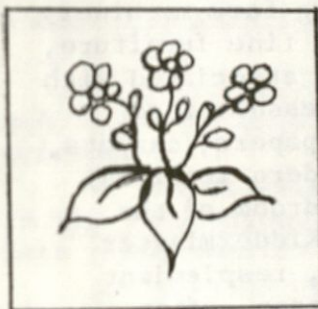
William Morris Society) promised to maintain club rooms, a cafe, a library, and a museum. In 1905 the Society published a Bulletin, edited by Martin Schutze, and evidently running to 71 pages, which I have been unable to locate. If anyone has any more precise information on this Chicago-based Morris Society, I would appreciate hearing from them.

Yours in fellowship,

*Gary L. Aho*

Gary L. Aho, for the  
Governing Committee

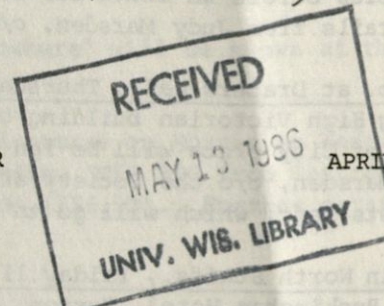
Department of English  
University of Massachusetts  
Amherst, MA 01003



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

PR

NEWSLETTER



Dear Member,

1. KELMSCOTT HOUSE

Building work for the Society's HQ in the basement of Kelmescott House has still to start, but in response to the appeal in the January Newsletter for donations in cash or kind towards furnishing, we have had two intriguing offers. One is from Elizabeth Phillips: a small framed colour print which, her letter says, "shows two children and a lamb in a spring landscape and I think it's by Walter Crane". The other is from Freda Levson of the George MacDonald Society who offers "a set of curtains (known as the 'Beulah curtains') made by the MacDonald family as part of the scenery for Mrs. George MacDonald's dramatisation of Pilgrim's Progress". Both these generous offers are most welcome. Are there any others, please?

2. BOOKCASE APPEAL

Again, the appeal in the January Newsletter for donations towards a new bookcase to house the Society's collection in proper style has produced a generous response. So far we have been taken two-thirds of the way towards our target with substantial grants from two trusts and individual contributions from the following members: Ursula Bruck, C. Devereux, John and Ann Kay, Elizabeth Phillips, Eleanor Pritchard, Carroll Bishop (Canada) and Irrma Strauss (USA). We hope to commission the bookcase by the end of April and members are invited to help the Society and sponsor craftsmanship today by sending their contributions, large and small, to the Hon. Treasurer directly.

John Kay

3. THE SOCIETY'S PROGRAMME

Annual General Meeting, Saturday 10 May 2.00 p.m. This year's AGM will be held at the Diorama Arts Centre, 14 Peter Place, London NW1. The meeting will be followed by tea, and a talk by Dr. Nicholas Falk on Morris and the Wandle museum project. Admission free. We hope that members from far and wide will be able to attend, and make known their views on the Society's policy and programmes.

Visit to the Crafts Study Centre, Bath, Tuesday 27 May. A day visit to the Holburne Museum, Great Pulteney Street, Bath, with a lunch-time lecture by our member Robin Tanner, and visits to craft workshops and to Morris and Co. stained glass. Tickets £2.50 and further details from Judy Marsden, c/o the Society at Kelmescott House (SAE). Please note that the date of this visit has had to be changed from that given in the printed programme.