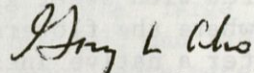


the best of flowers.

Be very shy of double flowers; choose the old columbine where the clustering doves are unmistakable and distinct, not the double one, where they run into mere tatters. Choose (if you can get it) the old China aster with the yellow center that goes so well with the purple brown stems and curiously coloured florets, instead of the lumps that look like cut paper, of which we are now so proud. Don't be swindled out of that wonder of beauty, a single snowdrop; there is no gain and plenty of loss in the double one. More loss still in the double sunflower, which is a coarse-coloured and dull plant, where as the single one, though a late comer to our gardens, is by no means to be despised, since it will grow anywhere, and is both interesting and beautiful, with its sharply chiseled yellow florets relieved by the quaintly patterned sad-coloured centre clogged with honey and beset with bees and butterflies.

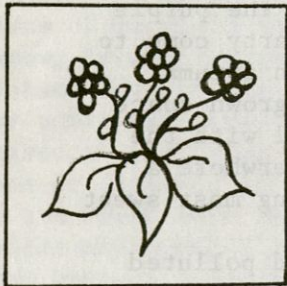
Nevins concludes that, as specific as such descriptions and advice are, Morris's wallpapers and fabrics might have been more influential on actual gardens than anything he wrote: "The composition of his very popular designs, in which the flat plane of the fabric or wallpaper becomes a sea of flowers, may have stimulated an appreciation of lush and profuse garden compositions," may have created a "greater perception of the intellectual connection between the world of art and landscape."

Yours in fellowship,



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

RECEIVED

NEWSLETTER

5 1987

OCTOBER 1986

UNIVERSITY LIBRARY

Dear Member,

#### 1. KELMSCOTT HOUSE

The news is that the builder started work in August on refitting the basement at Kelmscott House as the Society's headquarters. Our fervent hope now is that he will be finished in time for your Yuletide party on 13 December. Meanwhile we are seeking to supplement our present few sticks of furniture. To reduce our outlay, may we appeal to members for gifts or loans of any of the following items:

- 1 dozen upright chairs (suitable for use round the Committee table in the library)
- a trestle or similar demountable table about 8' by 3'
- 2 armchairs
- 3 standard lamps
- 1 hearth rug about 4' by 6"
- 2 office chairs
- 1 low round table about 2'6" diameter
- 1 high round table about 3'6" diameter

Offers, please, to the undersigned at 36 Crescent Grove, London SW4 7AH ('phone 01-622 8860 evenings and weekends). We should also be very pleased to hear from a member who would be able to help by making up curtains.

An apology is extended to any member who has tried to telephone the Society at Kelmscott House since the beginning of August. The telephone and its attached answering machine are the property of British Telecom and have been removed while the current building operations continue to avoid damage to them.

John Kay

#### 2. BOOKCASE APPEAL

Lucinda Leech presented her design for our new bookcase to the Committee in September. It is simple, well-proportioned, in brown and light oak with glazed upper doors and wood-panelled lower doors; the lower central portion projecting to accommodate large folders of wallpaper and fabric samples. The Committee asked her to start work straightaway but the appeal fund is still a few hundred pounds short of our target. May we, therefore, please appeal for further contributions? Please send your cheques made out to the William Morris Society to our Treasurer, Lionel Young, 7 The Boreen, Wilson's Road, Headley Down, Bordon, Hants GU35 8JY. Recent donors include Sarah Carolan, Irene Moran in Valenti (Italy), Penelope Fitzgerald and Linda Parry.

3. THE SOCIETY'S PROGRAMME

'Love Is Enough' Lecture Theatre, Royal College of Art, Kensington Gore London SW7 Saturday 15 November, 2.30 pm. In 1871 Rossetti wrote "Morris has set to work with a will on a sort of masque called Love is Enough. The poem is at a higher point of execution than anything he has done, having a passionate lyric quality." Yet this work is strangely little known, and the afternoon aims at improving this. We shall open with a talk on the place of it in Morris's work, and its structure, which will be followed by a reading. Tickets £2 from Judy Marsden or at the door. Anyone interested in taking part in the reading and can spare a little time for rehearsal, please contact Dorothy Coles, 01-385 0023.

Yuletide Party, Kelmscott House, Hammersmith, Saturday 13 December 7.30 pm. This year's Party will have a special significance as it appropriately marks the Society's return to its refurbished premises in the basement at Kelmscott House. You are cordially invited to join in the celebrations: tickets £5 (SAE). To celebrate the other outstanding event of the year, the trip to Iceland, it is proposed to introduce an Icelandic flavour to the festivities. Applications to Judy Marsden, 59A Kings Rd., London SE23 3BH.

1987 Programme

The first item in the 1987 programme will be a visit to Sanderson's design archive at Uxbridge on Wednesday 14 January 2 pm. There is no charge, but numbers have to be limited, so please apply for a ticket to Judy Marsden (SAE) at the above address.

The Society is hoping to arrange a trip to Northern France, visiting some of the cathedrals which made such a profound impression on the young Morris. It is proposed to make the journey over the Spring bank holiday, 23-25 May. Members who might be interested are invited to send their details to Daphne Jennings, c/o the Society's address.

4. OTHER EVENTS

Our member Edwin Walters will be speaking on 'William Morris - his relevance today' at the Montpelier Hotel, St. Andrew's Road, Montpelier, Bristol, on Thursday 30 October at 8 pm (SPGB). All welcome.

Jane Morris (1839-1914): A Biographical Exhibition at the William Morris Gallery, 1 November 1986 - 1 March 1987. This exhibition, the first to be devoted to Jane Morris, is designed to show Jane not simply as an archetype of the Pre-Raphaelite image but also as a person in her own right.

Through photographs (including the famous series posed by Rossetti in the garden of his house in Cheyne Walk in 1865 to those taken at Kelmscott Manor in her old age), studies and informal sketches of her by Morris, Burne-Jones and Rossetti, letters to family and friends, samples of her embroidery, book designs and calligraphic keepsakes, the exhibition covers the entire span of her life from her humble origins as the daughter of an Oxford stableman to her last years in the tranquil surroundings of Kelmscott.

The exhibition has been organised to coincide with the publication of Dr. Jan Marsh's double biography, Jane and May Morris by Pandora Press. Dr. Marsh, well-known for her previous books including Pre-Raphaelite Sisterhood, will be giving the Annual William Morris lecture at the William Morris Gallery on Wednesday 26 November at 7.30 pm entitled

'The Defence of Janey'. Tickets (free of charge) are available from the Gallery.

Our member, H. Godwin Arnold, B.Arch., ARIBA, FSA, will be giving a course of 10 lectures on 'William Morris and the Arts and Crafts Movement' for the University of Reading Centre for Extramural and Continuing Education (in association with the WEA) at Caversham Adult Centre, School Lane, on Tuesdays from 20 January 1987 10 am - 12 noon. Fee £12.50.

5. PROGRAMME REPORT

Visit to Drapers' Hall led by Barbara Morris 3 July. This visit was suggested by Sarah Carolan in answer to the Secretary's request for ideas. After we had looked at the portraits of old Officers of the Company in the hallway, Barbara Morris identified for us the handsome carpets designed by Dearle which cover the stairway and landing, and the Mohair upholstery (Morris, 1876), all of which are in excellent condition after 90 years of use. In the drawing room was another carpet which, with its pink and mauve flower-garlands tied with yellow ribbons, showed how much Marillier's designs of the 1920s differed from the principles Morris had followed. Mr. R. Brown, the Company's Education Officer then took us through all the public rooms, with their impressive schemes of decoration and fine furniture splendidly polished and maintained. Our last visit was to the Silver Vaults where is stored a fabulous collection of silver, some of it dating from Elizabethan times. We are most grateful to the Company for permitting this visit, and to Sarah for suggesting it. Any more ideas, anyone?

Dorothy Coles

Expedition to Iceland 1 - 15 August and Report-back Meeting 15 September. In order to avoid duplication Gary Aho is writing about the expedition in the U.S. section of this Newsletter, but I must say that I had a most interesting and enjoyable holiday. It was moving to see the Saga sites (the mound Njal's house was built on, the rock where Kjartan faced his attackers and died, and many others) as well as places Morris visited, even the very kitchen where he cooked supper one evening. We were luckier in weather than his party, meeting no snowfall and seeing more sunshine than we had dared to hope for. I keep remembering impressive scenery, the warm Icelandic hospitality, and the companionship of our party. It was good to see a number of them again at the report-back meeting, when Neville Cornwell told us about the geography of this very new island, Edmund Grant spoke on its history, and the slides provided by Mary Davies and Margaret Power gave the audience a small taste of all that we had enjoyed. Lack of time curtailed the number of speakers, but we hope to hear the rest at a later date, and expect that our film of the trip will be ready for showing at the party in December.

Dorothy Coles

The Goths in North Staffs: 11 - 13 July. Some thirty members of the Morris and Victorian Societies enjoyed a highly successful weekend organised by Jim Pilbeam, centred on the very attractive town of Buxton. Those of us who did not know the area were surprised by the beauty of the countryside, of which we saw a good deal on Saturday's tour. This was led by Peter de Figueirido, whose urbane and scholarly lecture on Friday evening provided a most helpful introduction to the Gothic Revival in the area. We visited three important churches from the period, of radically different characters: Pugin's St. Giles, Cheadle, with its astonishingly highly

decorated interior; Street's fine country church, All Saints, Leek, with its wonderful sense of space, and particularly elegant pulpit by Lethaby, where we were also able to see fine examples of work from the Leek School of Needlework. We also visited St. Edward the Confessor, Cheddleton, restored by George Gilbert Scott, junior, 1863-4; with its eclectic collection of Victorian and later glass, including Morris and Co. work of six different periods! The 1864 figures by Madox Brown are particularly dramatic, and Burne-Jones's three angels of 1869 in the south aisle with their striking red wings and long yellow trumpets are surely among the best of his work. In addition - this was no course for the slothful! - we looked at buildings in the town of Leek, especially the work of the Sugdens, including the striking Nicholson Institute, and briefly visited the little William Morris Labour Church, where Jim Pilbeam exhibited his diplomatic gifts. Tea at the Wardles' country house, 'Swainslea', on the river Manifold was a fitting conclusion to a splendid day, even though Jim's research revealed that the story of Morris's having visited the house must be inaccurate. On Saturday evening we learnt more from Jim about Sir Thomas Wardle and his relationship with William Morris, as well as his work for the silk trade in Leek. This was followed on Sunday morning by Sarah Bush's highly informative talk on 'The Macclesfield Silk Industry in the Age of William Morris', and a visit to the interestingly named Paradise Mill in Macclesfield in the afternoon, where we saw hand-loom in situ and were given a thoroughly comprehensive explanation of the techniques involved.

All this plus four-course dinners and a good Sunday lunch in the comfortable Buckingham Hotel (most decorated exterior with royal figures was something of a surprise) made for an excellent weekend.

Our thanks are due to Jim and Joan Pilbeam for the smooth running of the whole enjoyable event, at which it was good to have participants from Japan, California and Lyons as well as old friends from various parts of the country.

Peter Faulkner

Garden Party at Standen, 20 September. Thinking that this summer was merely to be a repetition of the last, the idea of a garden party at the end of the season seemed too hopeful. But it turned out one of the most beautiful English days of any year - the kind of day, perhaps, for which Standen was built. About fifty members first gathered in the old barn, where we were privileged to hear Sheila Kirk giving us an introduction to the house, emphasising, contrary to the views of some writers on the subject, that it was not a mere revival of cottage styles, and that it was a house designed very much to fulfil the needs of its clients the Beales. She indicated too how well the house fitted into its landscape, and compared it most usefully with Shaw's Glen Andred - the latter standing his house proud of its landscape, the former intending Standen almost to disappear into its surroundings, and insisting on changing the plan of the landscape designer in order to achieve this. It was of particular interest to hear Sheila Kirk project possible sources for the house - as diverse as Castle Howard (for the passages) and Compton Wyngates (for the sense Standen gives of an early fortified dwelling). And she saw Webb as a master of light - not only in shielding principal rooms from the sun (this, she went on to say, explains the remarkable canopy in the centre of the South Front) but also in his ability to provide a sequence of architectural experiences of light, from the dark porch to the subdued hall to the bright dining room.

We were led round the house in two groups led by Mrs. Grundy, administrator at Standen, and Sheila Kirk. The furnishings reflected the Beales' eclectic tastes - a mixture of most of the 'art' styles current in the 1890s, from Morris to Ashbee to Liberty, taking in Collinson and Lock and the Misses Garrett en route. Sheila Kirk had indicated Webb's control over the wayward John Pearson in the metalwork surrounds to the fireplaces. And how well the mouldings of those fireplaces caught the light, illustrating Webb's use of that architectural resource. The canted openings of fireplaces were then repeated in the dresser in the passage, which seemed to blend into the wall as if, as Mrs. Grundy pointed out, there were shutters to either side. It was a pleasure to see the original 'Peacock and Dragon' curtains in the Dining Room, complementing the blue-green panelling, and the excellent Morris carpet in the Drawing Room. Where there had been replacements to original Morris fabrics, for example in the bedrooms, they had been done on the whole with sensitivity to the original intentions.

After lunch in the old barn and a short, sunny walk through the sequence of sunken lawns, those of us who were able to stay heard Sheila Kirk lead a tour of the exterior of the house. She was able to explain first the sense of enclosure Webb gives as you approach the house, and also how concerned he was that Hollybush Farm should be given its own identity, and thus its dignity. We were invited to speculate on the original colour of the roughcast, and she indicated that Webb had originally intended the tower to be white, (as it is now). We were fortunate to have in the party Mrs. Mottley, granddaughter of the Beales, who knew the house as a child. I hope she will not mind my quoting her delightful disparaging remark that the house now looked 'like a South Coast Hotel'. Sheila Kirk speculated that Webb may have had a lighthouse in mind. Mrs. Mottley incidentally was able to explain the function of the odd little wooden structure next to the path at the corner of the house (a gongstand) and the function too of the fence up against the wall of the terrace (for leaning against). Sheila Kirk's exposition of the South Front was poetic - as befits such a house. She saw the conservatory arches as connecting the breakwaters of a bridge, (the conservatory glass being the river), a bridge to link the end-stop of the garden-house with the symmetry of the central gables. And she explained how the gables tended to distract the eye away from the glittery mass of glass over the conservatory.

By about 3.30 pm many members were having to leave. But they seemed disinclined to do so. The house was seductive, comfortable and comforting. Its diagonal rooflines seemed in perfect accord with the elegant pines on the hillside from which its stone was drawn. The changing levels and scales of the house seemed to fit with the changing levels and secret spaces of a remarkable garden. It was a memorable day, and we are most grateful to John Kay for organising it, to Mr. and Mrs. Grundy for making us feel so welcome, and to Sheila Kirk for helping us to see the house afresh.

Nicholas Friend

6. DEED OF COVENANT

A useful way in which British members can help the Society financially is to sign a Deed of Covenant. We have now had the Inland Revenue's

acceptance of new wording for these documents, which makes them effective for the whole duration of your membership without renewal, and allows tax to be reclaimed by the Society each year on the basis of the current subscription paid, not merely that which was in force when the Deed was first signed.

On a normal individual subscription of £7.50 so 'covenanted' by a member paying British income tax at the standard rate, the Inland Revenue would repay to the Society the amount of £3.07, making the subscription worth £10.57 to us. So why not help Society finances in this way?

There are no disadvantages to the covenantor, only benefits accruing to the Society. New members who have indicated on their application forms that they are willing to covenant will receive the revised Deeds for signature in the near future. The Honorary Treasurer would be pleased to hear from any members who are moved by the above reasoning.

7. WIMBLEDON INDUSTRIAL MUSEUM AND THE MERTON ABBEY WORKS.

The Wimbledon Industrial Museum has now been established in Wimbledon Town Centre at 1-7 Hartfield Crescent, Wimbledon, SW19. The building presently occupied is part of a larger proposed development scheme which, it is hoped will eventually include sections of the old Liberty Print Works as part of a 'living' Museum complex.

Opened on 5 May, the first display includes a section on William Morris and the Merton Abbey Works. The Museum aims to illustrate all aspects of life and manufacture along the River Wandle and the Wandle Valley, which, apart from a busy textile printing centre, included corn milling, snuff grinding, leather working and the cultivation of medicinal herbs. Historically, Morris's arrival on the site was recent compared with other industries, but his importance to the area is shown by the size of the Morris section in the first exhibition. The displays are composed of large graphic boards devoted mostly to textile production at Merton Abbey and the Littler Works which was acquired by Liberty & Co. in the early twentieth century. Examples of modern reproductions of wallpapers and fabrics have been donated to the Museum by modern manufacturers. It is proposed that these story boards will form a backdrop once more substantial exhibits have been organised.

The scheme is ambitious but the participants, including many volunteers, are enthusiastic and hard-working and the London Borough of Merton has had the insight to employ a Museum curator to nurse the scheme through. The William Morris Society is taking an active interest and hopes to offer more support in the future.

The Museum is open Tuesdays to Saturdays 10-4 (Wednesdays 2-7). For more information contact the Curator, Pamela Gimlett (01-543 4952) or Publicity Officer, Sue Brown (01-542 2406). A leaflet on Morris and the Merton Abbey Works is available from the Museum, price £1.50.

Linda Parry

8. KELMSCOTT VILLAGE

In the July Newsletter I reported the indignation many of us felt on the midsummer excursion to Kelmscott at the spectacle of the stumps of some

two dozen recently felled willow trees along the roadside, and also at what we considered to be the rough workmanship of repairs to the stone walling nearby. A letter to the National Trust, which owns the properties involved, brought a lengthy and courteous reply from its Land Agent for the area, which is of sufficient importance to be quoted in full:

"Willow pollarding is a normal management technique and is carried out in order to prolong the life of the trees which otherwise have a tendency to become top heavy and split the trunk. This allows rot eventually to destroy the tree and at the same time makes the tree look unsightly and unmanaged, and also causes damage to the adjacent fences and hedges.

Willows in the upper Thames Valley are an important landscape feature, so much so that the Local Authorities give grants to landowners for pollarding those willows which have become outgrown before irreparable damage is caused.

The particular trees to which you refer were unfortunately planted very low down on a ditch bank and had been previously pollarded at only 2'6". In order to properly clear the village ditch it was necessary to clean out the whole length of the ditch and this was not possible without limbing up the roadside willows.

The decision was taken to plant a new row of willows on top of the bank and once these have become established in seven or eight years time it will enable us to remove those currently growing low down on the ditch bank. To this end a decision was taken to pollard the whole line at a higher level, about 6', to perpetuate the screen until such time as further trees have become established. The shoots have struck very well this summer and already the 'balls of shoots' are 6' in diameter.

You may also be interested to note that we are undertaking a major replanting scheme throughout the farm.

The stone walling to which you refer was carried out by our local craftsmen who have been working on the Estate, in some cases for more than twenty five years - and they have followed the pattern of walling traditionally carried out on the Estate. The reason for the mortar being left rough is a practical one. This rough mortar weathers much more quickly than a smooth mortar and the lichens will grow much quicker than on a smooth mortar. The cow-and-calf topping is found in the area and I consider is in keeping although at present I do admit that some of the stones to have a rather new appearance."

The letter is reassuring that the National Trust is fully aware of its responsibilities in the village. Kelmscott has remarkably retained its character almost unchanged since Morris's day, and it must be everyone's concern to keep it that way.

9. ADVERTISEMENT MANAGER

The Journal badly needs somebody to pursue possible advertisements, in the main but not exclusively, from publishing houses, and secure them for The Journal. No production skills are called for, just an awareness of the wide interests of our members - and of William Morris - a quick eye for what is being published or about to be published, and energy in following possibilities up with publishers' publicity managers in this country and abroad. Three or four advertisements in an issue make a great deal of difference to the cost of publishing The Journal, and will often

bring to the attention of readers books and other productions they might otherwise miss.

This is not a burden that should fall on the Editor.

10. MARX MEMORIAL LIBRARY

The enclosed appeal for contributions to the restoration fund for the Marx Memorial Library draws attention to Morris's connection with the building. A full account of that connection is to be found in the Society's offprint of Andrew Rothstein's article 'William Morris at Clerkenwell', first published in The Times of 11 April 1966. Obtainable from the Publications Secretary, 4Op, plus p & p.

11. PUBLICATIONS

Our member Dr. Jan Marsh, whose Pre-Raphaelite Sisterhood was widely acclaimed on its publication last year, has followed this with another important study Jane and May Morris: A Biographical Story 1839-1938, Pandora Press, cloth £12.95, paperback £5.95. "As the wife of William Morris and icon of the Pre-Raphaelites, Jane Morris's fame is reflected against that of a famous Brotherhood. Her daughter May has also been allotted a 'walk-on part' in the large literature on three men - William Morris, Dante Gabriel Rossetti, George Bernard Shaw notably - who feature in Jan Marsh's story. This time, though, the women take centre-stage."

The Rampant Lions Press, 12 Chesterton Road, Cambridge C34 3AB, announces for this autumn Colin Franklin's Printing and the mind of Morris: three paths to the Kelmscott Press. In examining a large collection of Morris's books and pamphlets, Colin Franklin has detected influences on his later work at the Kelmscott Press: both a previously unacknowledged attention to the details of fine book production in the special editions of his literary works published by Ellis and Longman, and a dissatisfaction with the poor printing of his political works." Limited editions: quarter cloth with paper boards £28; hand-made paper in quarter morocco £55.

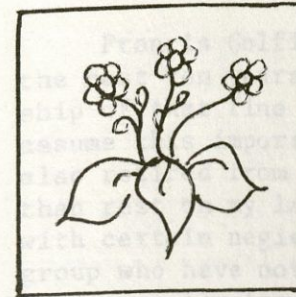
Our member Mrs. M. W. Marshall writes to say that copies of William Morris and his Earthly Paradise by her late husband, Professor Roderick Marshall, published by the Compton Press in 1978 are still available from Michael Mann, Element Books, Unit 25, Longmead Industrial Estate, Shaftesbury, Dorset SP7 8PL.

Finally, two reduced facsimile editions at reasonable prices: The Kelmscott Chaucer (in hard photolitho) of course, issued by the Omega Press, and now remaindered at £16.95 or £14.95 (depends on the shop); and a good working reproduction of Owen Jones' The Grammar of Ornament (1856), offered by Studio Editions at the same price.

Yours sincerely,

Richard S. Smith

Hon. Secretary.



WILLIAM MORRIS SOCIETY

in the UNITED STATES

NEWSLETTER,

October, 1986

A. ANNOUNCEMENTS

The opening announcement in the last three Newsletters (January, April, and July) has concerned the Membership Directory put together by Marilyn Ibach last year; this Newsletter will not depart from that tradition. Members of the William Morris Society of Canada have raised questions about the title of the Directory: "William Morris Society in North America." Ms. Ibach used a 1977 Directory put together by Joseph Dunlap as a model, borrowing that earlier Directory's title as well, a title which in 1977 was correct. In 1985 it was of course not correct, largely because there is now a burgeoning group in Canada, some 130 strong, who call themselves "The William Morris Society of Canada."

As their President, Jean Johnson, said in a recent letter, "we are a separate organization, with our own constitution, board, and events, and we are concerned with having our own identity." This is understandable; no one in the United States contingent meant to encroach upon Canadian interests or identities. As our title suggests ("The William Morris Society in the United States"), we see ourselves as a branch of the parent Society in Britain. We are sorry about the initial mistake with the title and now wonder whether or not to go ahead with the revised Directory that includes all North American members under one cover. If so, the title would of course be changed. Since we do have members all over the world, whose interests in William Morris are as diverse as their addresses, it would be useful to have one Directory for them all; it could be arranged geographically. Any suggestions will be welcome.

The Eighth Annual Medieval and Renaissance Pedagogical Conference at Barnard College on Saturday, November 15, will be entitled "The Passing of Arthur," and will focus on themes of loss and renewal in the Arthurian tradition from the Middle Ages to the nineteenth century...The purpose of the conference is thus twofold: first, to examine how the story of Arthur has spoken in the past, as now, to a perennial desire to renew his dream of fellowship and harmony, even in the face of its inevitable failure; and second, to stress the continuity of the Arthurian legend by bringing together scholars, teachers, and students from areas too often divided by specialization, language, and critical approach.

During a morning session, John D. Rosenberg of Columbia University will speak on "Tennyson and the Passing of Arthur," and there are two sessions in the afternoon that should be of particular interest to many members of the Society:

- 1) Guinevere and the Victorians
  - Harold J. Herman (University of Maryland, College Park)
  - "In Defence of Guinevere"
  - Carolyn Collette (Mount Holyoke College)
  - "Guinevere, Views and Reviews"

Carole Silver (Stern College, Yeshiva University)  
"Victorian Spellbinders: Arthurian Women  
and the Pre-Raphaelite Circle."

- 2) Picturing Arthur in the Victorian Age  
Jonathan Freedman (Yale University)  
"Ideological Battleground: William Morris and  
the Subversion of Arthurian Romance"  
Debra N. Mancoff (Beloit College)  
"A Noble Vessel for a Noble Soul:  
King Arthur and the Heroic Tradition in  
History Painting"

William E. Fredeman (University of British Columbia)  
"Dozing in Avalon: After the Passing of Arthur"

For further information regarding the content of the conference, contact:

Professor Christopher Baswell  
Department of English  
Barnard College  
3009 Broadway  
New York, NY 10027-6598

The William Morris Society of Canada has announced the following "Autumn Events": 1) Saturday, October 4, "Eclecticism and Ecclesiology Triumphant--Churches, Chapels, and Colleges"--historical walking tour led by K. Corey Keeble; 2) Saturday, October 18, A Visit to the Studio of Gerárd Brender á Brandis, a craftsman whose books are in libraries across Canada. His studio is near Carlisle, Ontario, north of Hamilton; 3) Wednesday, October 22, "Kelmscott Press and Other Small Press Printers," a lecture by Richard Landon, Head of Rare Books and Special Collections, Robarts Library, St. George St., Toronto; 4) Saturday, November 1, "Victorian Renaissance or Rubbish Heap"--historical walking tour led by K. Corey Keeble.

The third annual William Morris Society of Canada Symposium was held on March 21 and 22 at Univeristy College, University of Toronto. The lectures were sponsored by the WMSC and University College. The title of this year's symposium was "Preservation or Restoration - The Presence of the Past." John Sewell, former mayor of Toronto, gave the keynote address on Friday evening, March 21. Saturday's lectures were divided into two halves, "The Nineteenth Century Context" in the morning and "Today's Reality" in the afternoon. Speakers at the morning session were:

Professor Hans de Groot, Dept. of English, University College  
Professor Stephen Vickers, Fine Art, University College  
Professor Michael Brooks, Dept. of English, West Chester  
State University, Wayne, Pennsylvania  
The session was chaired by Dr. Kathryn Lochnan of the  
Art Gallery of Ontario.

The afternoon speakers were:

George Baird, Toronto Architect  
Scott James, Toronto Historical Board  
Barton Myers, Toronto Architect  
Herb Stovel, The Heritage Canada Foundation  
This session was chaired by Professor Douglas Richardson,  
Fine Art, University College.



Francis Golffing, editor of the Journal of Pre-Raphaelite Studies for the past ten years, has announced that he has decided to pass on the editorship of that fine journal to William Fredeman of Vancouver, B.C., who will assume this important new job starting next summer. Professor Golffing has also retired from teaching and--as he reports in a recent letter--"rather than rest on my laurels, I should like to deliver occasional lectures dealing with certain neglected aspects of Pre-Raphaelitism and with members of the group who have not, up to now, received the attention they deserve. This holds equally for the poetic and the painterly phase of the movement, though my interest may be said to be weighted somewhat on the side of the former." Anyone interested in engaging him for such a lecture can write to him at 272 Middle Hancock Road, Peterborough, New Hampshire, 03458.

Joseph Donohue, Professor of English at the University of Massachusetts in Amherst and editor of the Nineteenth Century Theatre (formerly Nineteenth Century Theatre Research) announces that NCT is moving its base of operations from the University of Arizona to the University of Massachusetts. The following description of this journal suggests that it should be of interest to members of the William Morris Society:

NINETEENTH CENTURY THEATRE is the only scholarly journal devoted in its entirety to the theatre of the nineteenth century, in its many manifestations in the genres of performance: classic and contemporary, melodrama and extravaganza, tragedy and closet drama, sensation drama and problem play, comedy and farce, pantomime and burlesque, grand opera and musical comedy, minstrel show and music hall, romantic ballet and "modern" dance, grand guignol and equestrian spectacle. The purview of the journal thus encompasses not only drama but dance, opera, music hall, circus, and other forms that involve or implicate live performance and audiences (actual, potential, theoretical, or imaginary).

A SEMI-ANNUAL JOURNAL OF THEATRE STUDIES, NTC devotes attention to a great range of national and regional western theatre: continental American, British and Irish, east and west European, Mediterranean, Scandinavian, and Russian. The coverage of the journal extends over the period 1789-1914--from the Age of Revolution to the Great War. THE GREAT PROLIFERATION of dramatic, theatrical, and musical activity during this long period has left behind almost unlimited opportunities for research. Devoted to one of the most fertile, vigorous, and intense periods of activity in the history of the theatre, NCT offers comprehensive and varied scholarly, critical and documentary coverage of a broad range of possibilities, providing space for the proper pursuit of various overlapping and rapidly developing scholarly disciplines. Students of dramatic history and criticism, architectural history, the history and theory of mise en scène, the history and sociology of music halls, and textual criticism and scholarship, among other fields and disciplines, may find their interests represented in the pages of NCT.

Gary L. Aho will deliver a lecture on William Morris and the Kelmscott Press to the Society of Bibliophiles of Albany, New York, on November 13, 1986.

William Morris is mentioned several times in Vienna 1900: Art, Architecture and Design, the catalogue for a large exhibition at the Museum of Modern Art

in New York City. This important exhibition will close on October 21; a smaller exhibition, with similar artifacts and themes, will also be of interest to Society members. This exhibition, "Viennese Design and the Wiener Werkstätte," is on view at the Galerie St. Etienne, 24 West 57th Street, through November 8. In both exhibitions, in designs for furniture and fabrics, in ideas about ornament and architecture, and the like, William Morris's influence is apparent.

At the Virginia Museum of Fine Arts in Richmond, Virginia, there is now on view yet another exhibition that might be of interest to Society members. "Art Nouveau Bing: Paris Style 1900" has been organized by Gabriel P. Weisberg, professor of art history at the University of Minnesota, and it will run through November 23. It travels under the auspices of the Smithsonian Institution Travelling Exhibition Service to the Ringling Museum in Sarasota, the Jocelyn Art Museum in Omaha and the Cooper-Hewitt Museum in New York City.

At the Roycrofters' Campus in East Aurora, New York, as part of an "Arts and Crafts Period Convention" on November 6-9, there will be a symposium on William Morris, Gustav Stickley and arts and crafts design sources. For further details write Mr. Boice Lydell, 343 East Fairmount Avenue, Lakewood, New York, 14750.

We were recently notified of the death of Herbert Bayer (1900-1985), a designer and artist of the Bauhaus School and a long-time member of the William Morris Society, having joined in 1956. The following is from the obituary notice in the New York Times of October 1, 1985:

Although he had shown widely as a painter, sculptor, tapestry maker and photographer, it was his work in graphic and industrial design that was best known to the general public. His pioneering experiments in typography, layout and design helped elevate the style and tone of American advertising. Arriving in New York in 1938 as a refugee from Nazi Germany, he made an immediate impact here as the designer of a comprehensive exhibition on the Bauhaus for the Museum of Modern Art, followed by two other exhibitions dealing with the art of World War II...Fluent in both the fine and the applied arts, Mr. Bayer - thoroughly steeped in Bauhaus philosophy - saw no separation between the two. "My work seen in its totality is a statement about the integration of the contemporary artist into an industrial society," he wrote in a "credo" of 1962.

Norman Kelvin reports that the "Morris and Art" session at this year's Modern Language Association meetings in New York City has been scheduled for the Columbia Room at the Marriot Hotel on December 29, from 7:15-9:15 pm. The following four papers will be presented: 1) "Morris and Ruskin," George P. Landow (Brown University); 2) "To the Incarnate Muse: An Essay in the Psychology of Inspiration," Jeffrey L. Spears (New York University); 3) "Morris's Art Seen Against its Religious Background," Helene E. Roberts (Fogg Museum, Harvard); 4) "Terrors of the Third Dimension: Morris's Incomplete Artists," Frederick T. Kirchhoff (Indiana University/Purdue University). There will be a reception with cash bar preceding (5:15-6:45 pm), as well as a business meeting of the Society, the time of the latter to be announced later.

B. THE WILLIAM MORRIS SOCIETY EXPEDITION TO ICELAND, AUGUST 1-14, 1986:  
A PRELIMINARY REPORT

Since both Florence Boos and Gary Aho are working on lectures on Morris and Iceland that will be given at the 1987 NEMLA meetings in Boston, lectures that will include slides, much fuller reports of the insights into Morris's writings we gained from our recent journey round Iceland will appear in the next Newsletter. What follows is a running commentary with highlights and memories of scenes and events from each of the 14 days we 21 Morrisians (12 Britishers, 8 Americans, and 1 Italian) spent together in Iceland. I hope this survey will give Society members some sense of what transpired and why the expedition was a success.

Friday, August 1. It was late afternoon when the large Kjartan Helgason tour bus, with tour guide Ruth Ellison firmly in charge and with most of the group aboard, pulled up to the Loftleithir Hotel in Reykjavik to pick up the remaining three Americans. We then headed southeast through Reykjavik's clean and sprawling suburbs and thence, over a fine concrete road, to Hveragerthi; here in dozens of greenhouses, tomatoes, cucumbers, even bananas, are grown. After taking tea, and buying the first of many post-cards, we proceeded further southeast into Fljótshlíð and across rivers and terrain familiar to readers of Njals Saga, the greatest of the family sagas. We were distributed into three comfortable farm houses, where warm hospitality and more than ample meals awaited us (with a few very minor exceptions, the accommodations and food were excellent everywhere during the fortnight - in farm houses in four rural areas and for the final two days in Reykjavik).

Saturday, August 2. After hearty breakfasts, we drove to Seljalandsfoss and viewed this fine waterfall, enjoying equally fine weather; clear skies and warm sun were the rule throughout the trip. Into Thórsmörk, a rugged and spectacular area with miles of glacial deposits, with rough mountains pocked with caves and birch forests huddled into ravines, we joined hundreds of Icelanders camping out over this long Bank Holiday weekend. We forded a swift-running glacial river, stopped at the foot of a glacier, one calving small icebergs into a dark lake, and we enjoyed a picnic lunch at the base of a striking rock formation known as the church of the elves. Fine views here of Thrihyrnirgur and the shoulders of huge glaciers, of the Westmann Islands jutting out of the ocean a few dozen miles to the south.

Sunday, August 3. Our first stop is Bergthórshvoll, site of Njal's farm and the famed burning-in. Another fine day and the mountains and glaciers to the north seem very close; so too do the spiky peaks of the Westmann Islands; the newest of those islands (Surtsey, which emerged from the sea in 1963) is easily visible. North to Hlítharendi, Gunnar's farm on the fair slopes he was loath to leave, where we have another fine picnic, again in fine weather. After lunch to Keldur, where the old farm buildings have been preserved as a museum; here William Morris used the kitchen. We visited the church at Oddi, heard stories of how Saemundur the Wise outwitted the devil to take up his ministry here. Several of us enjoyed the outdoor pool and hot pot at Hella.

Monday, August 4. On our way north into the White River area of central Iceland, we stopped at Skálholt and pondered the massive stone casket of a medieval bishop on display in a chamber beneath the modern church, impressive with its fine stained glass and striking depiction of Christ on a tapestry behind the altar. Stops at two of the natural wonders of this part of Iceland, Gullfoss (the Golden Waterfall) and Geysir, were extended beyond the scheduled time, so unwilling were many of us to get back aboard the bus and stop watching the play of Iceland's waters. Gullfoss was particularly spectacular;

the volume of water rushing over a series of steep falls in a narrow gorge creates a deafening roar and a drenching spray. And one of the spouts in the Geysir area blew for us three times. We thus got to Thingvellir, that "storied place" of saga times, where the laws were recited and argued, rather late and had to hurry our picnic - not difficult because it was gray and chilly (one of only three times that the weather did not cooperate for our mid-day meals). Stefan, our jovial driver, then deposited us at the top of the Allmennagjá, and we walked down it to the site of the Law Rock. After a longish drive north, skirting Skjaldbreithur and thence onto the high wastes of Kaldidalur, we reached the White River area, where salmon and lamb dinners and warm beds awaited us in four different farm houses (five, actually, since Ruth stayed at her home farm, at Gilsbakki).

Tuesday, August 5. To Húsafell where certain of us tested our strength on a "champion's stone" while Stefan searched for petrol; from there it was a short drive down the Hvítá to Barnafoss; just below this powerful, noisy waterfall is Hraunfoss, where dozens of underground streams (clear spring water) flow out of the lava and into the milk green (because glacial) waters of the Hvítá. We enjoyed an indoor picnic at Reykholt, now a school and tourist site, once the home of Snorri Sturlusson. We then stopped at the thermal works at Deildartunga (hot water is piped from here miles out to coastal towns) and at Gilsbakki, viewing the small church there and the deep ravine that gives the farm its name.

Wednesday, August 6. Within the boundaries of one of our host farms, Kalmanstunga, are situated Iceland's most famous caves, Surtshellir. With the expert guidance of a young Icelder who had prepared petrol-soaked torches, we explored these caves for most of the morning. In the afternoon part of the group went swimming while the more intrepid (nine members from our party) went off on a two-hour pony trek.

Thursday, August 7. We left the Hvítá area, heading west until we picked up the main road to the north. At a rest stop, several of us climbed an extinct volcano (a small one) and enjoyed fine views of the broad river valleys to the east and of Snaefellsnes (our penultimate stop) to the west. A sharp wind forced us to have lunch in an emergency shelter at the top of Holtavörthheithi, the broad high heath that separates central Iceland from the north. Then we descended down toward the northern fjords, and into very warm weather, and thus to Blönduós, where we visited a small homecrafts museum before being dispersed into our new digs.

Friday, August 8. We drove south to the bottom of Vatnsdalur, stopping at the very farm that Glámr (in Grettis Saga) haunted, proceeding then north again on the other (western) side of this fine valley, graced with several prosperous farms, many of them famous from saga times. We opened our picnic lunch high atop Borgarvirki; the cheese and salmon sandwiches, the hot coffee and tea, were made all the more enjoyable by the brisk wind and panoramic view. After lunch we toured the church at Thingeyrar - medieval altar pieces and modern gargoyles were fascinating - and then drove north along Húnaþing, stopping to view sea-birds at Hvítserkur and seals at Hindisvík. We ended this full day with a swim at Hvammstangi, a pleasant port town on Mithfjord. Here, unfortunately, Stefan injured his leg while jogging round the pool, and we learned that he'd be forced to leave the tour.

Saturday, August 9. We drove east from Blönduós through Langidalur and then after climbing a series of switch-backs, we stopped at Arnarstapi, where a potentially fine view was obscured by clouds and rain. We continued east; as we descended into Varmahlíth we again encountered good weather. At the next stop, the farm museum at Glaumbaer, Magnus, our new driver,

joined us. A cold wind forced many of the party to eat their lunch behind cemetery walls at Sauthárkrókur, a few miles north. Our picnic site was on a plateau 750 feet above the town and we again had splendid views, of the entire town with its small port, of the mountains surrounding the fjord, even of an ice-berg (the only one we saw) in the middle of the fjord. Our next stop was at the church and school center at Hólar, where Iceland's first printing press was set up in the 16th century. We stopped at another church at Flúgumýri.

Sunday, August 10. We headed south into our first really foul weather; low clouds, rain, and mud-splattered windows made sight-seeing difficult. We drove south around Hrutafjord, north on its west coast to Bortheyri and then west across Laxardalsheithi. We drove north into Svínadalur, stopping at the stone where Kjartan (hero of the Laxdaela Saga) was ambushed. Plans to picnic there were thwarted by the inclement weather, but we were invited to take refuge, and our picnic, in a school at Laugar. We then visited Krosshólar, where the wind was so strong it was difficult to keep one's footing, and Hvammr, birthplace of Snorri Sturlusson. We inspected the interior of the church there and also at Hjartharholt before driving west and south out by Kamsnes and thus onto Snaefellsnes, right into the teeth of the wind and rain, weather which stayed with us as we crossed over the peninsula to the south coast of Snaefellsnes and to our dormitory-style lodgings at Garthur, only 300 yards from the pounding surf of the Atlantic.

Monday, August 11. Again in splendid weather, we drove out the peninsula to sites at Búthir and Arnarstapi, where thousands of sea-birds greeted us. We proceeded out around the tip of the nes, stopping for our picnic lunch at Beruvík, right under the shoulder of the glacier, whose twin peaks remained hidden in the clouds. We stopped on the north coast of the peninsula at Ólafsvík and Setberg before coming back to the south coast via the high pass over Fróthárheithi. Several members swam at Lýsuhóll before returning to Garthur for a fine dinner and a long walk on the magnificent beach. The twin peaks of the glacier were now visible, wreathed in pink wisps of cloud.

Tuesday, August 12. We crossed the peninsula, this time at Kerlingarskarth, the old lady whence the name arises plainly visible in a rock formation above us. We stopped at the huge lava field (Berserkjahraun) made famous in Eyrbyggja Saga and then climbed Helgafell. At the base of this "holy mountain," we unfolded our picnic - again in warm sunshine. We then spent the afternoon in Stykkishólm, sight-seeing, swimming, buying post cards. Most of the group also enjoyed a one-hour trip out into Breithafjord aboard a small, modern launch. We got close-up views of the nesting sites of several sea birds, among them the comical Puffin. We returned to the south coast amidst very changeable weather, but at Garthur the skies were again clear, and mild breezes accompanied us on our last walk along this isolated and perfect beach. The views of the glacier and the chain of jagged mountains running down the center of the peninsula were unobstructed. This Wagneresque topology was unique, breathtakingly beautiful.

Wednesday, August 13. We stopped briefly at a small church at Stathastathr, one with an obelisk-memorial to Ari the Wise nearby, and at a hot spring that had somehow gone cool. But the half-mile walk to locate the spring was made extremely pleasant by the balmy weather. We took our picnic in the city park at Borgarnes, on lush green grass, and then drove around Hvalfjord, stopping at the church at Saurbaer, before proceeding on to Reykjavík. Our first stop in the capitol was at Hallgrims Church; most of the members ascended its tower (by elevator) and enjoyed splendid views of the city, the harbor, the surrounding mountains, and - 45 miles off to



the northeast - the glacier on Snaefellsnes, somehow our companion and monitor for the last few days of the expedition.

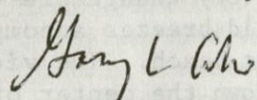
Thursday, August 14. Hilmar Voss, the only Icelandic member of the Society, introduced us to the head of the National Library. Before giving us a short introduction to the Library and its holdings, particularly its Morris items, he remarked on the weather: "When the weather is perfect in Iceland, you indeed have perfect weather." Everyone of us on this wonderful trip can now vouch for the truth of that statement. We were then given the opportunity to examine a fine edition of The Collected Works of William Morris, part of an important collection left to the library by Mark Watson, a Britisher whose knowledge of matters Icelandic was evidently awesome. We then went our different ways, shopping, touring, visiting museums, enjoying the outdoor swimming pools - again in ideal summer weather - on this our last day in Iceland.

Vilborg Einarsdóttir, a reporter for Morgunblathith, Iceland's leading newspaper, interviewed Ruth Ellison, Dorothy Coles, and other members of the group. Her two-page story, with several photographs and generous quotes from Morris's Icelandic Journals and his "Iceland First Seen," appeared in the paper on August 24; Florence Boos made copies of the article, and I would be pleased to send a xeroxed copy to anyone who requests it.

I am now in the process of editing a 30 minute, 8 mm. moving picture record of our activities during this Icelandic jaunt. I plan to have this film transferred to a VCR (and to its British equivalent). By the end of November this should be completed, and I'll then have more information about its quality, availability, and cost (assuming that anyone would want to purchase what is after all quite an amateurish job).

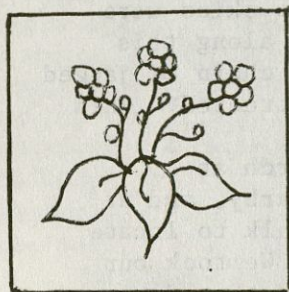
The above, as I said at the outset, is only a preliminary report, meant to offer the bare bones of our itinerary, along with a few personal impressions. So much more might have been said, especially about the people who were along on the trip, about the outrageous puns batted around the back of the bus by Edmund Grant, Bob Creed, and Al Vogeler; about the courteous and generous ways Mary Davies and Joan Keogh served tea and sandwiches at the picnics--and cleaned up after us--about Margaret Power's solitary quests for Icelandic falcons and Dorothy Coles' for flowers she hadn't seen before. And I shall never forget Eileen Daley's determination to ride an Icelandic pony, nor Nigel Kelsey's singing. Nor Neville Cornwell's physical agility, especially impressive in scaling mountains and exploring caves. Ruth Ellison's canny abilities to cater to so many different interests and to impart so much of her knowledge about Iceland were quite remarkable. Obviously, I could say more. Obviously, the expedition was a success, and we all owe Dorothy Coles thanks for initiating the plans for it. I hope we can do it again, that this report will encourage other Society members to join us.

Yours in fellowship,



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

MAR 04 1987  
JANUARY 1987

NEWSLETTER

UNIVERSITY LIBRARY

Dear Member

#### 1. KELMSCOTT HOUSE

Sadly, we have to report that the builder at Kelmscott House has fallen further and further behind programme and as a result it was not possible to hold our mid-winter party there. However, thanks to the generous hospitality of Sanderson's a splendid party was held nonetheless at their store in Berners Street (an account appears later in this Newsletter).

There has been an encouraging response to the appeal in the October Newsletter for furniture for our new headquarters. Our request for a hearth-rug could not have been met better: a Hammersmith rug made by Morris & Co. has been presented from the estate of Miss C. M. Currey. Miss Currey, who died in March 1986, lived in Little Eaton, near Derby, and had been a Life Member of the Society since 1956 - her membership number was 5.

Our need for a large committee table for the library has been filled by Chris Whittaker, an architect member in Bedfordshire who has offered to have the table made incorporating wood from a cedar which once stood in the grounds of his house. The Committee proposes to commission Simon Richardson, a designer-craftsman in furniture, to make a dozen upright ladder-back chairs for our new library at the very reasonable price of £65 each. Members who would like to donate one of these chairs - with, if they wish, their name on it - are invited to send a cheque for £65 to our Treasurer, Lionel Young, 7 The Boreen, Wilson's Road, Headley Down, Bordon, Hants. GU35 8JY.

#### 2. BOOKCASE APPEAL

Our handsomenew bookcase, designed and made by Lucinda Leech of Oxford, was ready for delivery on the promised day in December but of course there was no question of it going to Kelmscott House then. Fortunately we were able to arrange for it to be shown in London for a fortnight before Christmas at Liberty's store, where it attracted much attention. It now reposes in the store-room of the William Morris Gallery at Walthamstow, awaiting its final home at Kelmscott House.

Thanks to the generosity of many members, the bookcase appeal has been a great success, having now reached its target of £2,500. In the past three months donations have been received from Edmund Penning-Rowell, Jill Cramphorn, Elaine Brown, Simon Nowell-Smith, Anna Skutsch, Dr. K. M. Hardie, Richard Smith, Mrs. Mary Davies and the Guild of St. George (founded by John Ruskin). And second donations have come from Mrs. Irma Strauss (Chicago) and Carol Johnson. A full list of donors and a photograph of the bookcase will appear in a Newsletter later in the year.

John Kay