

Afterwards, Gary and I visited the main reading room, where we recorded some of the titles from Mark Watson's collection of foreign-language books on Iceland, especially those from the decades just before and after Morris's trip, 1865-85 (mostly such ephemera as Off to the Geysers; The Polar World; To Iceland in a Yacht; Snioland or Iceland: Its Jokulls and Fjalls; etc.). Afterwards, Bill and I walked together to the Fulbright office, and later met Margrét at the Norraena Húsið for coffee. With the group in one of the woolen stores, Bill also bought me a capelike purple coat. I protested, but later became reconciled when two students at Iowa cheerfully informed me (without apparent irony): "For you it represents a new high in fashion." In the evening, for old times sake, Eugene, Bill, and I ate by ourselves at the Hornið, then went straight home to bed.

Gary, Karen, Bob Creed, and Ruth planned to stay in the country a while longer; the rest of us assembled for our bus ride to Keflavík the next morning about 6 a. m., and Ruth patiently rose to say farewell. With characteristic devotion to her adopted country, she planned to rest for a few days, then use a bus pass to circle round the island.

In a wry way, our last trip through the hraun from Reykjavík to Keflavík was fun. This dreary drive from Reykjavík to the international airport at the U. S. naval air base (site of the so-called "Iceland Defence Force") is all that many Icelandair passengers see; we may never know Iceland well, but at least we got beyond this. In the crowded departure lounge, we bade long farewells to everyone, before they left at 8:00 for London, and we joined the flight from Chicago to Luxembourg a bit later. I felt sorry to see no more signs in that difficult, gallant language, and a little bored by our fellow passengers, who talked about the duty-free shop in familiar North-American accents.

From the air the intensely blue sea and dark mountains of the southern coast were a starkly beautiful sight. At my small cabin window, I felt transfixed by the white of glacier and cloud, the remote clarity of air, cliff, and sea. The sight of the earth from an airplane is now a commonplace experience, of no practical consequence whatsoever; but it remains one of the most beautiful things a human being will ever see. No poet or visionary of any past century was granted such a sight.

Leaving Iceland also stirred other complex emotions. This brave island remains alien to me--only many years and visits could make it home--but it is also familiar enough to linger in memory as an exemplar of (among many other things) Burke's sublime. Unlike Morris, I will never identify with the heroes of the Landnám; but I can certainly feel sympathy for the inhabitants of this country who followed them, when the climate worsened and the wood was gone. Surely they too yearned at times to mix sublimity with some of the more comforting traits Burke ascribed to "beauty"--something more easeful and variegated than sparse little trees amid the vast mossy countryside, the glaciers and the rocks. The clouds lifted briefly as we passed over Scotland, and I was startled to see such fertile farms and dense forests. In Luxembourg, I almost felt guilty to be warm without a sweater. The memory of that island, firmly outlined in its shining blue sea, will remain for this útlending, as for Morris, an astringent ideal.

Florence Boos

(Bill Boos kindly helped with the Icelandic place names.)



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

NEWSLETTER

RECEIVED
NOV 10 1987

October 1987

UNIVERSITY LIBRARY

Dear Member,

1. KELMSCOTT HOUSE

The greater part of the Society's collection of books, textiles and other material relating to Morris and his circle is now back in Kelmescott House, after several years' exile. We are most grateful to the National Trust and the Society of Antiquaries; also to Athene Seyler and many other individual members who have provided storage space for our goods and chattels through this period, often at some inconvenience to themselves.

Much remains to be done, however, before our collection can again be accessible to members and other students of Morris. The process of cataloging, conserving and storing the many hundreds of items is one that has to be done methodically and carefully, alongside the job of sorting our papers which have suffered from being dispersed for some years. The Committee has fixed the following dates on which Kelmescott House would be open between 10.30 a.m. and 4.30 p.m. for members and friends to help with these various jobs:

Friday	16 October
Saturdays	24 October, 7 and 21 November and 5 December
Tuesdays	27 October, 10 and 24 November and 8 December

Refreshments will be available and it will of course be an opportunity to meet other members.

There is work also for members with an interest in printing. We should like to re-establish a group using our Albion and treadle presses - would any member who would like to be associated with this please let the Hon Secretary know?

John Kay

2. CURATORSHIP AT KELMSCOTT HOUSE

Now that the Society is reinstated in its headquarters, we want to make the best possible use of the facilities available at Kelmescott House. Voluntary assistance from London-based members of the Society ensures that enquiries are quickly dealt with and that visitors are given a warm welcome. However, it has become clear to the Committee in recent months that some kind of part-time curatorial post is essential if our collection of books and other materials is to be kept in the best possible order and made available to scholars. Coordination of the diverse activities we hope to see going forward at Kelmescott House is also important. With the welcome

and generous support of Hammersmith Leisure Services Committee, which has guaranteed a small amount of money for the remainder of this financial year, and promised to view sympathetically the Society's application for a larger grant in 1988/89, it looks as though we shall be able to make an appointment in the near future. The Committee will be considering what it hopes is a final draft of the job description at its October meeting, and if matters can then be pushed forward quickly an appointment could be made so that the curator can start work early in 1988. If any members of the Society are interested in receiving further details of the post, either on their own behalf or for anyone else whom they think might make a suitable candidate, they should get in touch with the Hon Secretary.

3. SOCIETY NEWS

As announced in the last issue, two people have responded to the Society's appeal for a Publicity Officer. Pamela Gulliver is a member living in Reading who runs a business called 'Anything Nostalgic', which specialises in finding unusual objects, out of print books and difficult-to-come-by pieces of information. She has many contacts in the business, artistic and academic worlds which should be of great help in making known the Society's work and recruiting new members. Elfa Kramers is a newcomer to the Society and has a background in press and public relations; she is anxious that the Society should make the maximum use of such special events as the reopening of Kelmscott House or the centenary of News from Nowhere. As the foregoing brief descriptions show, Pamela and Elfa bring different kinds of knowledge and skills to their posts; working in tandem they will be able to do a great deal of good for the Society. We are grateful to them for their offers of help and wish them every success, as well as promising them every support, in what they are about to undertake.

Encouraged by this success - filling a post not once, but twice! - may we now appeal to members for help in another matter? As Society events we often need volunteers to help with catering and other jobs. If someone would be willing to keep a list of those able to help and mobilise volunteers as necessary, it would ensure that we make the best use of the voluntary assistance on which a Society like ours is entirely dependent. Anyone interested in this small but important job should get in touch with the Hon Secretary.

Finally, under this heading, it is a great pleasure to report that Ray Watkinson, recently retired from a long spell as a member of the Society's Committee and Editor of the Journal, has been elected a Vice-President of the Society.

4. COVENANTS

A simple way by which members in Britain can assist the Society at no extra cost to themselves is by signing a Deed of Covenant in its favour. The effect of so doing is to enable the Society to claim back from the Inland Revenue the tax you have already paid on your subscription. That increases the value of your actual payment to the Society by around 37% at present. Only a minority of British members have taken this step, but if everyone who could did so, it is estimated that the Society's work could be greatly helped to the extent of an additional £2000 of subscription income. The Hon

Treasurer will be pleased to supply on request, a Deed for your Signature. Please help.

5. OBITUARY: CATHERINE HOLTUM

It is with great regret that we have learned of the death, in June of this year, of Catherine Elizabeth Holtum (ne Massey) who had been a member of the Society since 1958. Born in 1898, Mrs. Holtum was educated at the Friends' School in Saffron Walden and Cheltenham College. Although ill-health prevented her from completing the art course she began at Goldsmith's College she maintained throughout her life many artistic and craft interests and activities, particularly in clay modelling, embroidery and domestic interior decoration, which brought her to an interest in the work of William Morris. In 1927 she married Richard Holtum, who was Director of the Botanic Gardens in Singapore, where she lived until 1941, becoming interested in the decorative qualities of local plants. She returned to England in 1946 and lived in Kew from 1952, where her involvement in local art circles brought her into contact with the William Morris Society. From the late 1950s her chief interest was in embroidery, particularly collages based on plants and flowers, which were widely exhibited at local societies. She was a member of a group working tapestry designs for seat-covers in St. Anne's Church, Kew Green. Each cover commemorates a local person or event, and Catherine Holtum designed more than fifty of the covers. Her work became known to the Art Workers' Guild, of which she became a member in 1970. The Society sends its condolences to Mr. Holtum and his family.

6. THE SOCIETY'S 1987/88 PROGRAMME

Wednesday 21 October 6.30 p.m. THE KELMSCOTT LECTURE: "MINISTERING TO THE SWINISH LUXURY OF THE RICH" by Peyton Skipwith of The Fine Art Society. Admission is £2.00 (including coffee and biscuits, available from 6.00 p.m.), Art Workers Guild, 6 Queen Square. Following the successful practice of recent years, there will be a buffet supper afterwards for which tickets (£4.50) may be obtained from the Society. This year's lecture will be a survey of patterns of patronage and collecting from Morris to the present day. Mr. Skipwith is the director of a flourishing Bond Street gallery which specialises in 19th and early 20th century paintings, drawings, furniture and objets d'art. He has held several exhibitions in recent years specifically of the work of Morris and his circle. He is a fund of knowledge and anecdotes on the period, and is very well placed to comment on Morris's dilemma in believing that art and fine craftsmanship is the right of everybody yet finding that only the rich could afford the products of Morris and Co. The lecture will be illustrated with slides, most of them prepared specially for the occasion. We should also mention that there will be a full selection of the Society's publications and greetings cards for sale at the meeting.

Saturday 14 November 11.00 a.m. - 5.30 p.m. **WILLIAM MORRIS AND EDUCATION**
 A symposium at Moat Community College, Leicester. The purpose of this symposium is to review Morris's ideas on the aims of education in art, the crafts and society generally, and to consider their relevance today. Professor Brian Simon will open the symposium and experts on various aspects of the subject will lead discussions. A broadsheet giving details accompanies this newsletter. Members with access to a notice-board which others interested in the subject would see are invited to pin the broadsheet up.

Saturday 12 December 7.30 p.m. **YULETIDE PARTY** at Kelmscott House Hammersmith. Buffet supper and diversions. Tickets £5 from the Society. Our first winter party at Kelmscott House is bound to be heavily subscribed and members who wish to secure a ticket are strongly advised to apply early.

Saturday 16 January 1988 2.30 p.m. **MORRIS'S POETRY** In January we shall hold the first of a series at Kelmscott House devoted to Morris's poetry. These will look at each of the main periods of his poetry, with a short introduction, some readings, and discussion. Tea will be provided. Admission £1 at the door.

Wednesday 24 February 1988 2.30 p.m. **VISIT TO THE LINLEY SAMBOURNE HOUSE** 18 Stafford Terrace, London W8. This outstanding Victorian house complete with its original contents is now managed by the Victorian Society. It contains a wealth of Morris material and we have arranged a special opening for members of the William Morris Society. This will be followed by tea at the home of Mrs. Joan South, a member who lives nearby. Tickets, including tea, are £2 from Judy Marsden at Kelmscott House in the usual way with an SAE please. The party has to be limited in size so early application is advised.

The remainder of the 1988 programme will be announced with the next newsletter in January.

7. OTHER FORTHCOMING EVENTS

Monday 19 October 2.00 p.m. and 7.30 p.m. **'NUPKINS AWAKENED'**, The Hammersmith Unemployed Workers' Centre is marking the centenary of the performance of Morris's play with two readings at their premises at 190 Shepherds Bush Road, W6. Admission is free and Hammersmith Broadway is the nearest station. They have been working hard at rehearsals and we hope that this notice will reach members in time for them to support this interesting venture.

Saturday 28 November 10.00 a.m. - 4.00 p.m. **THE ART OF WILLIAM MORRIS**
 This day school is being organised by the University of Warwick Department of Continuing Education, and will cover the Islamic influences on Morris's art, the stained glass of Morris and his circle and the collection at Wightwick Manor. Further details from Mr. A.R. Bolton, Department of Continuing Education, University of Warwick, Coventry CV4 7AL, Tel: 0203-523831.

Thursdays from 8 October 6.30 - 8.00 p.m. **RUSKIN AND MORRIS: ART AND THE NEW SOCIETY** Notice of this short course of 10 meetings organised by the University of Sheffield Division of Continuing Education will probably arrive too late for members to join at the first meeting; but it may be possible either to join late or make clear that there is a demand for a repeat or a new course on a similar subject. The course is meeting in the Ruskin Gallery, 101 Norfolk Street, Sheffield; the fee is £13, with reductions for Senior Citizens and those on Unemployment or Supplementary Benefit; and the tutors are Janet Barnes, BA, AMA and Judy Hague NDD, BA, AMA. Further details can be obtained from the Division of Continuing Education at 85 Wilkinson Street, Sheffield, Telephone: 0742-768555 Extension 4920 or 4921

15 October - 3 January 1988 **MANNERS AND MORALS: HOGARTH AND BRITISH PAINTING 1700 - 1760.** The Tate Gallery's major exhibition this winter concentrates on the emergence of a British School of Painting during the first half of the eighteenth century. Hogarth himself is represented by over 30 works, including several important works not included in the Tate's Hogarth exhibition of 1971 and several that have not been previously exhibited. The exhibition will be open from 10.00 a.m. to 5.50 p.m. Monday to Saturday and from 2.00 p.m. to 5.50 p.m. on Sundays. There are also a number of associated videos and lectures, details of which may be obtained from the Gallery. Admission to the main exhibition will be £3.00 with a concessionary rate of £1.00.

26 October - 27 December **TURNER AND THE CHANNEL: THEMES AND VARIATION c.1845**
 Announced as the first of a series of autumn exhibitions in the Clore Gallery concentrating on particular aspects of the artist's work 'Turner and the Channel' includes two important loans from private collections: 'Seascape: Folkstone' c. 1845 and the 'Channel' sketchbook of the same year. The opening hours are the same as those for the Hogarth exhibition and admission is free.

6 November 1987 - 6 March 1988 **THE AGE OF CHIVALRY: ART IN PLANTAGENET ENGLAND 1200 - 1400.** This is the winter exhibition at the Royal Academy. There are associated lunchtime lectures at the Academy and 'on most weekdays' at 11.30 a.m. illustrated lectures in the Lecture Theatre of the Society of Antiquaries, Burlington House.

8. SOCIETY PROGRAMME REPORT

Morris and Co in South London, 8 August

We gathered in All Saints, a fine Street church on the eastern edge of Putney Common. Morris had spent a year in Street's office in Oxford but, in spite of this link, Street did not often use Morris glass in his churches. No doubt the firm's designs, falling more under Burne-Jones's influence after 1874, were not sufficiently Gothic for Street's Tractarian leanings, Clayton and Bell's 13th century Gothic style being much more to his liking.

The windows at All Saints fall into two groups: seven installed between 1877 and 1890 and five between 1898 and 1929, none designed specifically for that church. The dates indicate that the designs will be those of Burne-Jones and Morris, and predominantly the former. The east window of 1878 is particularly impressive. Seven figures in white and shades of gold, six by BJ, the graceful St. Catherine by WM looking as if modelled on Jane Morris, the whole design unified by a background of foliage, flowers and fruit. The later windows are repeats of earlier designs one, of 1929, from as far back as 1866, 'a remarkable example of the force of inertia', to quote Pevsner in another context. The firm's reliance, during the twenties and thirties, on existing stock designs must have played a part in impeding its response to new trends and thus hastened its decline. Then on to Whitelands College nearby, with its strong Ruskin associations. He instituted the ceremony of the May Queen; what would he have said if he had been informed, as we were, that there had recently been elected a May King? It was due to Ruskin that the college went to the Morris firm for the windows of its original chapel, built in Chelsea in the 1880s. The glass was installed there between 1885 and 1893 and was transferred to the new chapel in Putney in 1930. Apart from Mary Magdalene by WM, all the figures are by BJ, a number of them specially designed for the college, and are representative of his style in the eighties and nineties. Tall, slender figures with small hands and heads betray the influence of Byzantine art, the result of his work on the mosaics for the American Church in Rome. In contrast to such ethereal saints as Ursula and Agatha, Martha, with her bucket and bunch of keys, looks suitably down-to-earth. The reredos of wood and gesso, painted in silver, was designed by Morris himself in 1886, incorporating the emblems of the Evangelists (including a splendidly predatory-looking eagle) and the three arrows of St. Ursula, patron saint of the college.

We spent some time in the college archives, buying copies of the beautifully-illustrated history of the chapel, before moving off for tea. The Wandle Museum had unfortunately suffered a fire, but Janet Semple, our organiser, had stepped in and provided tea herself at her house in Dulwich. Our thanks go to her for a successful and enjoyable afternoon.

Malcolm Pollard

9. IN THE STEPS OF WILLIAM MORRIS: THE CATHEDRALS OF NORTHERN FRANCE

This Whit weekend tour was surely the highlight of the Society's 1987 Programme - epoch-making for some of us, as must have been that tour of the Oxford students, on foot, by rowing boat and by beastly train a century and more ago. Hans and his helpers have set a standard which will be difficult to rival, so we all look forward eagerly to the promised completion of the original itinerary next year. The documentary material, assiduously researched and photocopied for each of us by John Purkiss and Hans Brill has whetted our appetite for more of the same!

Our Friday morning start was from outside Kings Cross Station where we had to wait a while for an American girl coming from Oxford. British Rail failed to keep to its time-table and we had to leave without her. The lady driver of our ex-Green Line Coach - imperturbable in the face of this

difficulty as she was throughout the tour - did all she could to get us clear of London speedily. We missed our ferry but Hans' diplomacy secured a berth on the next hovercraft and our Oxford based American friend joined us, having dashed across London and sensibly caught a train and rejoined us.

Soon installed in our two hotels on the harbour front at Boulogne, we had ample time to explore and climb the hill up to the Haute Ville to find the Restaurant de la Vieille Ville close to the huge, deserted early XIX century church of Notre Dame with its vast dusty basement as crypt and its tall-drummed dome dominating the countryside around. In the quiet evening we filed into the long Salle des Fetes at the rear of the restaurant for an opening lecture by John Purkiss complete with slides. The sun suddenly blessed us with its evening rays; ever resourceful, those who had come equipped for contemporary weather graciously opened their umbrellas and stood before the windows so creating a gloom adequate for the projection of the slides. Surely Morris would have appreciated the Japanese-like design thus produced on the bare wall opposite!

Then, with our minds improved by John and his pictures, we simply turned to the long tables and, almost at once, bread, wine and mountains of mussels appeared and dinner proceeded with genial informality - a wonderful re-introduction, for most of us, to the France that is a bit different but that helps to generate the Francophile in us all. Well filled, we left by way of the kitchen store, stacked high with plates and linen, reminding us of the soaring columns of the great Gothic churches we were to visit.

Early on Saturday we travelled south with vivid impressions of wide French spaces studded with great aspiring cathedrals as well as humbler village churches and venerable dwellings not destroyed in two world wars or the Revolution and seemingly, by now, regarded with reasonable conservation attitudes. Soon we were before the overwhelming West Front of Amiens Cathedral ("The Bible of Amiens") gradually attempting to use our excellent notes to come to terms with the breadth of subject matter in the sculpture of the three porches. Within, we were privileged to inspect the stalls in the Choir and to marvel at the intricacies of the flamboyant imagination and craftsmanship of the wood-carving. Then there was the glass in the Lady Chapel and the splendid organ case at the west end - and outside, on the South West corner, a statue of a huge S. Christopher - and old-fashioned sepia postcards of him in the cafe.

After a picnic unch en route, arranged by John and Ann Kay and their helpers, we soon arrived at Beauvois. At first we stared half-comprehendingly at the slice of building which is the sky-scraper choir of the Cathedral of S. Pierre, started 30 years after Amiens. Then we noticed the lowly Carolingian nave far below, saved from ecclesiastical destruction by the lack of funds. Inside the church, one cranes to admire the highest Gothic vault in the world before slipping through a little door into the cloister north of the old nave to appreciate the immense advances made in design and craftsmanship in some 300 years

of this church's building history. Time was passing and we had to hurry to join the coach at S. Etienne, a largely Romanesque building, much of whose wide range of stained glass and sculptures must wait for our next visit.

Skirting Paris and on to the west to the Beauce Plateau - the broad wheatlands of France - we were soon looking for that stone ship riding above the green fields just as one sees Lincoln when coming down the Roman Road along the ridge of the Wolds from the North. Charles Peguy sees it differently in his poem beginning

"Mais vous apparaissez, Reine mystérieuse"
(Presentation de la Beauce a Notre Dame de Chartres")

Chartres is undoubtedly the finest Gothic building in the world not only because of design - diversity in unity - and execution - the most wonderful display of the arts, but also because these are in the service of widely held faith and must have spiritual influence. We are told that it is probable that Morris was moved to write "The Unknown Church" as a result of his visit. The effect on us of the sculpture, the glass, the structural design - the most inspired and least run of the mill of any Western church - the fundamentally humanistic design and craftsmanship of the whole building - is so much more in tune with the strong tide of meditative Christianity developing in the ecumenical parts of the Churches today. One can return time and again to this living monument and each time go home with a feeling of exaltation, whatever philosophy one may hold to, for here is a human expression far fuller than that of artistic exuberance.

Our visit coincided in the late afternoon of Saturday with a festival of singing and music; and then there came a phalanx of pilgrims. Later, in the twilight, we explored the great facades with our special guide, Malcolm Miller - "the schoolmaster" - an Englishman who had been captivated by Chartres and had researched and written on it. He was soaked in the symbolic significance of each portion of the 'Biblia Pauperium' in the glass, as well as of the history of the Church and its external sculptures. We found only one folk-lorique reference in sculpture - at the southern base of the South Tower - a donkey grinding a hurdy-gurdy at one side of a Romanesque arch of a blind window and a sow spinning at the other side, both supported by rather primitive corbel heads.

Sunday morning gave more time to sense and see the Cathedral again and to wander round the town and its other churches like S. Pierre, surrounded by double flying buttresses and within all light and less of mystery with its flamboyant glass in the clerestory. A little street market carried on outside while a mother and her son prepared the altar for Mass. For us it was a last journey along the Eure with its bridges and a climb up to the aloof bastions of the Cathedral's chevet and the chapel of S. Piat. There, our highly skilled caterers again fed us on the best cheeses and pates France can provide.

Then on to Evreux for a brief look at the Cathedral of Notre Dame - again a building which suffered much throughout its history, finally losing its central spire and the tops of the two western towers in the great fire

of 1940 caused by Nazi bombing. The entrance is by the doorway in the facade of the XVI century north transept decorated in the richest of Flamboyant. Inside, the repaired Romanesque arcades of the nave remain with Gothic triforium above and there is considerable early XV century stained glass. At Louviers, our next brief stop, the church of Notre Dame is basically of the XIII century but has much decoration in the Flamboyant style particularly that on the south porch. Inside, the arcades of the double aisles are solid and calm but there are many statues and paintings and some Renaissance glass to offset them.

Perhaps the pleasantest feature of our visit to Rouen was the leisurely opportunity to explore, to stand and stare - with the weather, as ever, on our side. We were able to participate, briefly, in an evening Mass at S. Maclou and then to study the symbols of mortality in the courtyard of the stained glass craftsmen's studios (originally the cloisters of S. Maclou), one of the last examples of mediaeval gallery-cemeteries.

The Cathedral, like Chartres and Amiens, has two different towers and between them a vast facade decorated with myriads of pinnacles and much open work. The Sculpture of the porches dates from the XIIc to the XVI c. The most spectacular thing is the cast iron central spire of 1876, nearly 500 feet high dribbling its rust on the roofs below. Morris knew the 1594 gilded lead structure damaged by lightning in 1822. We crossed the Seine to find our hotel and returned to the old part of the city to dine very well later in the evening.

On Monday morning, again we had ample time to make our own visits and do shopping before setting off for Jumieges. This grand ruin of the famous Romanesque Abbey Church and its conventual buildings is set askew to the road pattern (rather as York Minster is to the Roman street plan). The western towers remain with heads unbowed, expressing still the high ideals of S. Benedict. An avaricious post-revolutionary blew up the central tower and only part of its western wall but little of the transepts remain. The arcades of the nave are most impressive - huge square piers alternating with smaller columns. A passage leads to the smaller church of S. Pierre where the west end is Carolingian. A pleasant walk to the Jumieges ferry led to our last picnic lunch - by the Seine on newly mown grass. We thought of Morris and Ted rowing down from Paris in 1855 - perhaps they, too, lunched by the ferry - where the tables were being laid at the little restaurant in the sun. They probably had to put up with luke warm wine, whereas ours was cool - from the bowels of the coach!

And so to our last visit - to Caudebec en Caux, one of the most beautiful Flamboyant churches in France. This relatively small church is famous for its west front of three finely carved porches - the south west one having some interesting secular statuettes, nearly as bandy as some of the marginal figures of the Bayeux Tapestry (which Morris in a letter home says: they are naughty - and they are usually censored in reproductions!) but these are all recent restorations since this was the only part of the church damaged by the 1940 fires. Three typical half timbered houses are all that survives of the former town, saved, apparently, by

sheltering behind the church - to the north. The richness of decoration continues on the south side where the tower has a triple crowned spire. Inside is a hall church without transepts, its arcades with Flamboyant triforium. There are XVc. and XVIc. windows, a great XVIc. organ case, stalls from S. Wandrille and a monolith pendant in the Lady Chapel.

From Caudebec to Calais it seemed far but soon we were aboard the ferry and as we headed across Channel the champagne corks popped and we toasted those who had made this weekend an outstanding success in every way - John Purkiss, John and Ann Kay and Hans Brill our Chairman and unflappable organiser.

Alyson Barr,
Barbara & Maurice Stephenson

10. THE SOUTH MIDLANDS GROUP

Sixteen members of the newly-formed South Midlands group met at Birmingham Art Gallery on 12th September. Visiting first the Pre-Raphaelite room, we admired the glowing colours of Holman Hunt's paintings and spend some time working out the symbolism of 'The Finding of the Saviour in the Temple.' Millais' 'The Blind Girl' evoked admiration for the beauty of the landscape and regret for his later abandonment of Pre-Raphaelite principles. The Gallery's holding of Ford Madox Brown is a strong one and we particularly enjoyed 'An English Autumn Afternoon', 'Pretty Baa-Lambs' (can the whole of modern painting really stem from this picture, as R.A.M. Stevenson enthusiastically claimed?) and the hallucinatory beauty of 'Walton-on-the-Naze', with its three-master drifting ghost-like towards the palest of moons. Rossetti's 'Beata Beatrix', though inferior to the version at Manchester, was a moving experience and provoked thought about the place of Lizzie Siddal in the movement, one of the topics for our November meeting.

We moved on to meet Stephen Wildman, Deputy Keeper (Prints and Drawings), who had kindly come in on Saturday afternoon, straight from a holiday show us some of the treasures concealed in the vaults. Amongst these were cartoons for stained glass windows, including Morris' for the Ascension at Selsley, Burne-Jones' for the Flight into Egypt at Brighton, which some of us had the pleasure of seeing during the Society's visit last June. Later designs by Burne-Jones seemed more drawings than cartoons, being highly-finished with lavish shading, especially those for the angels and sibyls at Jesus, Cambridge. There were three letters from Morris to Arthur Gaskin of the Birmingham School of Art, small designs by Morris for chintzes, large water-colours of textile designs kept in the Firm's workshops as patterns and a small oil by Burne-Jones of 1861 'The Backgammon Players', now too fragile to be sent out on loan.

We gathered once more in the civilized surroundings of the Edwardian Tea Room to plan the December meeting, a social occasion with a Morris flavour. Before then we go to Oxford in October, repeating the Society's visit in March, and in November we gather in Alcester for discussions on (1) women in the Morris movement and (2) political aspects of Morris' thought.

Malcolm Pollard

11. CENTENARY OF NEWS FROM NOWHERE

News From Nowhere was first published in instalments in The Commonweal in 1890, and the Society proposes to celebrate its centenary. A working party is being formed to consider possibilities. The Society's Committee member Nicholas Friend would be very pleased to hear from any members who have suggestions and who might be interested in joining the working party. 1990 may seem some way off, but we should like to start discussing projects now, to be sure of celebrating this important event effectively.

Please write or telephone to:

Nicholas Friend
1 Hale Avenue
Cambridge
CB4 3ET
Tel: (0223) 350995

12. WILLIAM MORRIS CRAFT FELLOWSHIPS

Further details have arrived from the Society for the Protection of Ancient Buildings about the award of the first William Morris Craft Fellowships. Four fellowships were awarded instead of the planned three. Gwyn Watkins is a stone carver who has worked at Cowdray Ruins in Midhurst; Ann Stenhouse is also a stone carver who has undertaken a good deal of lime mortar repair work in churches in and around Bristol. The other two fellows are both carpenter joiners. Ray Stevenson is with the Salisbury Cathedral works department, while Andrew Makison is employed by the National Trust. All four fellows already have a good deal of experience in repair and conservation work, and the Fellowship's twin aims of conveying a philosophy of repair and developing the Fellows' understanding and appreciation of craftwork should enable them, as one of the Fellows put it, to gain a good deal of extra experience in a short time. John Kay was able to represent the William Morris Society when the fellowship certificates were presented at Canons Ashby in the summer.

13. MISCELLANY

Many members will have visited the fine Morris and Co stained glass windows in All Hallows Church, Allerton, near Liverpool, and will be glad to hear that a set of postcards of the windows is now available. Orders should be addressed to Rev. R. Lee, Allerton Vicarage, Harthill Road, Liverpool L18 3HU. The set of fourteen cards costs £1.50.

Cheltenham Art Gallery and Museum has sent a list of publications for sale. One section is devoted to the Arts and Crafts movement in the Cotswolds and includes works by or about Ernest Gimson, C.R. Ashbee and Norman Jewson. Further information from The Administrative Assistant, Cheltenham Art Gallery and Museum, Clarence Street, Cheltenham, GL50 3JT. Telephone: 0242-237431.

Blackwell Scientific Publications are reissuing The English House by Hermann Muthesius, first published in 1904. Muthesius was an architect

to the German Embassy in London at the turn of the century, and his book grew out of his study of English life. It is to be published in a paperback edition at £17.95, and we hope to include a review of it in either the Newsletter or the Journal.

Earlier in the year the Hon. Secretary responded to an appeal from his opposite number in the George Eliot Fellowship and wrote to Nuneaton and Bedworth Borough Council to protest at the proposed demolition of the Free School in Chilvers Coton, mentioned in George Eliot's work as 'Shepperton'. As a result of this letter and the many others received by the Borough Council there has been a stay of execution and plans are being made to find a new use for the building. The William Morris Society is part of the Alliance of Literary Societies and it is heartening to know that our collective action can be effective in resisting what the Hon. Secretary of the George Eliot Fellowship rightly terms 'official vandalism'.

The Hon. Secretary has also been in correspondence with St. John's Church, Walton, near Chesterfield in Derbyshire, where the East Window is by Morris and Co. Any member wishing to see the window should contact the Rector, Rev. Frith on 0246-32717 or the Church Treasurer, John Smith, on 0246-31317.

Richard Smith writes to say that Florence and William Boos have contributed an important article 'The Utopian Communism of William Morris' to the journal *History of Political Thought*, vol. 7, no. 3, Winter 1986, pp.489-510. It has much that is fresh and stimulating to say on the following topics: affinities with Marx; Morris's vision of communist society; parallels with Kropotkin; and more recent analogues: E.F. Schumacher, Raymond Williams and Rudolf Bahro. *History of Political Thought* is widely taken in academic libraries, but readers elsewhere may have difficulty in obtaining a copy of the article. The Society may consider making it more widely available.

14. MORRIS FOR CHRISTMAS!

Enclosed with the Newsletter is a sheet giving details of greetings cards available from the Society. The cards are most attractive and suitable for use at Christmas. Orders sent to Kelmscott House will be dealt with promptly.

Illustrated overleaf is an example of the William Morris mug, made by our member Maureen Rothstein, sets of which were presented to Richard Smith and Ray Watkinson at the AGM. Members wishing to purchase the mugs - which would make excellent Christmas presents - may do so only at Society meetings or open days at Kelmscott House. They cost £2.50 each.



15. FOOTNOTE

Sharp-eyed members will have noticed that the change in the masthead, mentioned in the last issue, did not take place. This was because of a last-minute misunderstanding with the printers. This time I shall be more cautious and say that I hope that the change will take place for this issue. At the time of writing I cannot be sure whether the Newsletter will reach you before the end of the month. I have been in Canada (a trip which included some happy and fruitful meetings with our Canadian counterparts - more in the next issue) and have returned to a heavy backlog of work. If the Newsletter is later, please accept my apologies, and please note that this does not affect the inexorable progress towards the next issue, the closing date for which is 14 December.

Barbara Andrews has been unable to type this issue because of her mother's serious illness, and I am sure that fellow-members would wish me to convey to her the Society's sympathies and good wishes. At the same time, I should like to thank Wendy Sharpe of the Department of Adult Education at the University of Nottingham for typing the Newsletter at short notice.

Finally, disquieting news about a serious threat to the future of the William Morris Gallery. The London Borough of Waltham Forest has been badly affected by rate capping and needs to make rapid and stringent economies of up to 20% on most services. A cut of the full 20% is being proposed for the William Morris Gallery, and this would undoubtedly have the effect of forcing the Gallery to close, probably within a year. Together with Kelmscott Manor, Kelmscott House and Red House, the Gallery at Water House is part of the central core of buildings and collections devoted to the work of William Morris, and it is unthinkable

that it should be allowed to close. The Society intends to protest strenuously and in as many ways as it is able, using all of its connections and alliances with numerous other societies, organisations and individuals devoted to the arts, literature, history and social ideas. Norah Gillow, Curator of the Gallery, is a member of our Committee, and our new Vice-President, Ray Watkinson, is a member of the Brangwyn Trust, whose fortunes are intimately linked with those of the Gallery. Norah and Ray will be consulting with the Officers of the Society to decide on the best plan of action. A sheet giving full details of the present situation and the Society's immediate proposals, is included with this Newsletter mailing. PLEASE RESPOND QUICKLY TO ALL APPEALS FOR ACTION. Only by moving quickly, decisively and bringing to bear all the authority and expertise which the Society, uniquely, can muster, will we be able to put up an effective defence of the Gallery's future. Suggestions for further action will be welcomed by the Committee and should be sent to me as soon as possible.

Good wishes to you all.

Peter Preston

Peter Preston
Hon. Secretary

P.S. Birmingham Museum and Art Gallery has produced its 1988 Calendar: 12 full colour William Morris Designs from its collection: 19" x 14". Price: £4.95 + postage and packing. Further details from the Museum, Tel: 021-235-2834

A one-day symposium
arranged by the William Morris Society

MORRIS AND EDUCATION

A fresh look at Morris's ideas on the aims of education in art, the crafts and society - and their relevance today

Moat Community College, Leicester
Saturday 14 November 1987
11am - 5.30pm

Seminars will be led by:

JOSEPH ACHESON (designer and art historian)
on The example of Morris and the Arts and Crafts Movement

Chair: Prof Brian Simon

BERNARD AYLWARD (President, National Association of Design Education)
on Craft, Design & Technology: designer-makers in schools today

Chair: Hans Brill

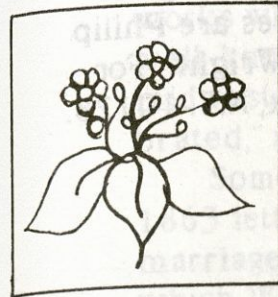
MAUREEN THOMAS (Derbyshire Education Dept)
on The school in the community

Chair: Sally Westwood

TICKETS: £5 (£2 for full-time students)

Apply to Judy Marsden, William Morris Society,
Kelmescott House, 26 Upper Mall, London W6 9TA
with an A4 stamped addressed envelope please

Lunch will be available at reasonable prices



WILLIAM MORRIS SOCIETY

in the UNITED STATES

NEWSLETTER,

October, 1987

A. ANNOUNCEMENTS

Here is the schedule for William Morris Society activities at the Modern Language Association Convention this December at the San Francisco Hilton:

Dec. 28, 5:30-6:45 PM, Shasta Room. Closed Meeting for Society members only

Dec. 29, 3:30-4:45 PM, Belvedere Room. Session one; the topic: "Morris and His Contemporaries: the Arts"; the speakers: Florence Boos, Jan Marsh, and Carole Silver.

Dec. 30, 10:15-11:30, Tamalpais Room. Session two; the topic: "Morris and His Contemporaries: Did He Make a Difference?" the speakers: Gary Aho, Norman Kelvin, and Hartley Spatt.

All members are urged to attend the closed meeting. You can do so without joining MLA and without paying the stiff convention fee.

There will be a cash bar immediately following the first session, this event to take place in the Belvedere Room from 5:15-6:45 PM.

Carolyn Collette announces that, despite the omission of the Morris session from NEMLA's initial listings, there will be a session on William Morris at next spring's Northeast Modern Language Association's meetings in Providence, Rhode Island. Details will appear in the next Newsletter.

Jan Marsh, author of *THE PRE-RAPHAELITE SISTERHOOD* and *JANE AND MAY MORRIS*, as well as *PRE-RAPHAELITE WOMEN* (soon to be published by Harmony Books, New York), will lecture at several American universities this Fall. She plans to lecture on "Images of Femininity in Pre-Raphaelite Painting and Poetry" at the University of Iowa on October 15, and on October 22 she will lecture on the same topic at the University of Massachusetts in Amherst. Furthermore, as noted above, she will give a paper at the MLA Convention in San Francisco, in December.

There are several lectures in the Fall and Winter program schedules at the Cooper-Hewitt Museum in New York City that might be of interest to Society members, lectures dealing with Art Nouveau, typography as graphic design, English gardens, architects as designers, American jewelry from the nineteenth century to the present, and American Gothic architecture. On November 2, for instance, Derek Ostergard will speak on Art Nouveau in Belgium, and on November 3, B.L. Scherer will lecture on the origins of the

Gothic Revival and its impact on nineteenth-century American interiors. Among the architect-designers to be discussed in a series of Thursday evening lectures are Philip Webb, Charles Rennie Mackintosh, Charles F.A. Voysey, and Frank Lloyd Wright. For further details, write to the Cooper-Hewitt at 2 East 91st Street, New York, N.Y. 10128.

B. ALDRICH COLLECTION, IOWA STATE HISTORICAL LIBRARY, DES MOINES, IOWA

Florence Boos has sent us the following description of this collection:

Charles Aldrich was a nineteenth-century newspaper editor, Iowa state senator, and zealous collector of contemporary documents and letters; eventually, these included four Rossetti sketches, and assorted documents, letters, and manuscripts by Christina and D.G. Rossetti, William Morris, Edward Burne-Jones, Ford Madox Brown, and others associated with the Pre-Raphaelite movement. William Michael Rossetti, who corresponded with Aldrich for twenty-four years, donated most of these items to him, and provided careful annotations. Rossetti must have appreciated Aldrich's steady interest and obvious respect; the forty letters he sent include several expressions of genuine epistolary warmth, and brief reflections on retirement and the death of his wife. In 1894, Aldrich claimed that he had collected for the state "more interesting memorials of the illustrious Rossetti family than can be found elsewhere in this country;" in 1894, he was probably right.

Two undated and rather peripheral Morris notes are in the Des Moines collections, one to D.G. Rossetti, and the other to Brown. The first is no. 121 of Norman Kelvin's LETTERS, tentatively dated there [August 1870]; in it, Morris refuses an invitation, and adds that "I will come round to dinner on Saturday if I may and see Janey and settle anytime you wish for the drawing--". The second, not yet published, tells "My dear Brown" that "Tomorrow (Thursday) I purpose coming about 9 since you are kind enough to be bored by me. You needn't take the trouble to write if it is all right. Yrs ever, W. Morris." (Such memorials may make one obliquely grateful for the telephone.) William Michael Rossetti forwarded the second note to Aldrich in May, 1897, with the following comment: "Morris printed at his Kelmscott Press 2 vols. of Gabriel's poems, purchasable separately: one is Ballads & Narrative Poems, & the other Sonnets and Lyrical Poems. Of course they are fine-looking volumes; but I am not myself over-enamoured of the Kelmscott printing. . . . Morris also reprinted and published G's prose story Hand and Soul."

William Michael Rossetti first sent Aldrich 56 documents in 1884, and added as many more over the next twenty years. His careful explanations of each item's author, recipient, and context often reflect his lifelong tendency to view his literary and artistic contemporaries through the Brotherhood's lenses ("Inchbold was a Landscape-painter influenced by the Praeraphaelite movement;" Arthur Hughes "a Painter who has worked more or less under the Praeraphaelite influence: painted 'April Love,' illustrated Christina Rossetti's 'Sing-Song,' &c."). In December 1903, WMR sent Aldrich a copy of his book DANTE GABRIEL ROSSETTI, HIS FAMILY LETTERS (1895), bound with additional pages of captioned recent photographs of his own family. In the margins, he also queried various details--for example, whether his brother had left

school in 1841 or 1842--and recorded the editions of Dante Gabriel Rossetti's works which had appeared since 1895. Often, he took scrupulous care to gloss well-known facts and figures for a possible wider audience on the remote midwestern prairie: G.F. Watts, for example, as "the painter now highly celebrated," and the "National Gallery" as the "National BRITISH Gallery."

Some individual documents are genuinely interesting: an April 13th, 1863 letter, for example, in which D.G. Rossetti announced to his mother his marriage; and more obliquely, a note from Oscar Wilde to Charles Norton, in which Wilde employed half a page of expansive scrawl for a single sentence. In an 1888 letter to her mother, Phillipa Fawcett described a mock election at Clough Hall: "I am Home Secretary. I think our tenure of office will be very short indeed, as we are going to bring in a bill tomorrow for the reform of the House of Lords. . . ." Four letters by Archdeacon Manning and Dr. Pusey, copied by Maria Rossetti, scrutinize their audience for any signs of deviation from the true faith (which for Pusey was still the Church of England); and in one unusually amiable note, Coventry Patmore invites the Rossetti brothers and Morris to Highwood Cottage in Finchley: "Could you & your brother & Morris come on Saturday evening and stay over Sunday? We can manage beds for you all. If you can't do this (which would be much the jolliest), perhaps you can come down early on Sunday. . . ." (Perhaps it's all right about the telephone, after all.)

Prominent in the collection are four Rossetti sketches (Virginia Surtees, DANTE GABRIEL ROSSETTI, 1828-1882; THE PAINTINGS AND DRAWINGS. . . . Oxford, 1971, nos. 7, 81B, 515, and 702): one in pen, by the twelve-year old DGR, depicts "The Genius about to kill the Princess of the Isle of Ebony" in THE ARABIAN NIGHTS; the other three are undated pencil sketches: two portraits of Christina Rossetti and Elizabeth Siddal, and one portrayal of the death of Beatrice.

The collection also includes two early drafts of DGR's sonnets, "II. Not as These," untitled in this draft, and signed "1848" (a revised version appeared in 1870 as no. lxxv of "The House of Life"); WMR assigned its composition to 1849 in the 1911 WORKS; and "On Refusal of Aid Between Nations" (1870; originally "On the refusal of aid to Hungary by the European powers. 1849"). The 1870 "Refusal" deviates from the 1849 manuscript at four points, most notably its replacement of the banal phrase, "Seems its appointed period," with "Seethes ever as a winepress ever trod." In 1870 "Not as These" replaced in lines 12-13 "Unto the lamps of the strong natures, lit/ Along the daily world, look thou instead" with "Unto the lights of the great Past, new-lit/ Fair for the future's track, look thou instead, . . ."

Aldrich had arranged to donate his collection to the state of Iowa in 1884, on the condition that it be provided with special cases for display, and he continued to add to it until his death in 1908. The cases languished at first in the statehouse basement, as several of his fellow legislators remained unconvinced of the value of "Aldrich's trash." They later became part of the State History Society's public collections, but have not fared well in recent years. Two years ago the Society removed the documents from their cases and relegated them to its basement, where they remain piled in loose heaps in folders and large envelopes. The Society's librarian has asked for training in the appropriate conservation methods, but her request was denied. At one point, to my distress, I watched a line of William Michael Rossetti's handwriting crumble and vanish into eternity, in the over-100 degree Fahrenheit heat of Iowa's worst summer since 1936; I shuddered to think of Aldrich's suff-

ering ghost. A letter of protest to the current library administrator brought a vigorously noncommittal reply.

At least a part of Aldrich's original collection is now better-housed in the air-conditioned rare books room of the University of Iowa library at Iowa City. The university's holdings include another note from Morris to D.G. Ross-etti, from the early 1860's (Kelvin, No. 25), and a letter, acquired in 1968 and dated "October 15th," which has not yet appeared in Kelvin's edition. In this note, Morris expresses cheerful exasperation with autograph seekers, which obviously included his correspondent:

Dear Sir,

I fear I don't much sympathize with the autograph-hunter; but I have no excuse to give for not writing my name for you except that I don't like the trouble of doing so, which would perhaps make my refusal seem churlish, so take this scrawl since you want it.

Yours truly

William Morris

Might the "autograph-hunter" have been Charles Aldrich?

C. NEWS OF MEMBERS

Carolyn Collette will give a paper on nineteenth century attitudes to Chaucer (and so William Morris will surely be discussed) at the next New Chaucer Society Conference, this one to be held in Vancouver, B.C., during August, 1988. Details about the paper and the conference can be obtained from Carolyn Collette, Department of English, Mount Holyoke College, South Hadley, Massachusetts.

Joseph R. Dunlap has called our attention to a provocative short article in the last issue of ENGLISH LITERATURE IN TRANSITION (30, no. 4): 450-55. The article, "A STORY OF THE DAYS TO COME and NEWS FROM NOWHERE: H.G. Wells as a Writer of Anti-Utopian Fiction," is by Robert M. Philmus of Concordia College. Philmus argues that the novel by Wells is a type of anti-utopian fiction that "defines itself against--which also means in relation to--NOWHERE, particularly as it derives its own dystopian possibility from the pastoral world that Morris there envisions as ideal. This ideal it more or less explicitly evokes in Denton and Elizabeth's "dream" of escape from the mechanized ways of the London of the Twenty-Second Century; it even locates their longing for a better life in the self-same "valley of the Thames" that Nowhere occupies."

Harriet Dyer Adams, long-time member from Albany, New York, has written to recommend THE JOURNAL OF DECORATIVE AND PROPAGANDA ARTS, a periodical with interesting short articles and fine color reproductions. This new quarterly is published by the Wolfson Foundation, 2399 N.E. Second Avenue, Miami, Florida 33137-9956.

Richard Mathews read a paper, "William Morris and J.R.R. Tolkien: Shaping the Modern Mythic Hero," at the 18th annual Mythopoeic Conference held July 24-27, 1987 at Marquette University in Milwaukee, Wisconsin. The guest of honor at this conference was Christopher Tolkien, who told Mathews that both his father and C.S. Lewis had had

a great devotion for William Morris's prose romances.

Mathews plans to teach a course on the Pre-Raphaelites next semester and would appreciate any information about recent video cassettes or tapes on the Pre-Raphaelites and their Circle. Anyone with such information or advice should write to him at the Department of English, University of Tampa, Tampa Florida 33606.

Jack Walsdorf has informed us that the Roycrofters Conference scheduled for this Fall at East Aurora, New York has been cancelled. The last two conferences commemorating the achievements of Elbert Hubbard (the self-styled "American William Morris" who flourished at the turn of the century at East Aurora) have been quite successful, so every attempt will be made to hold a conference in 1988.

Gary Aho and his wife, Patricia, spent some time in London last June and July, enjoying absolutely splendid weather and the warm hospitality of several British Morrisians. Ray Watkinson laid on a tasty lunch for the visitors and then led them on a delightful and informative tour of Brighton; our first stop was at St. Michael and All Angels where we pondered the magnificent stained glass windows, among the first completed by Morris, Marshall, Faulkner and Company, in 1862. We then walked down the hill and along the shore, enjoying the balmy air, the sea breezes, and Ray's witty asides on Brighton's traffic, the Regent's Pavilion, and the Thatcher government. Edmund Grant and his charming wife also provided good food (Turkish specialties) and conversation during a memorable Sunday afternoon in their north London home. The Ahos tasted cucumber sandwiches for the first time at the Red House Garden Party, an event that was perfect in every respect. It was pleasant to chat there with Hugh and Jackie Kennedy, with Valerie Beals and Nigel Kelsey, all compatriots along on the Icelandic jaunt of last summer. It was enjoyable to see the Brills again and to meet Leo Young for the first time, to be part of that lucky group of some four score guests of the Hollanbys, learning about the House that Webb built and the happy times that the Morrisians and their friends had made there. The Ahos also enjoyed pub lunches and recollections of the Iceland trip with Dorothy Coles and Neville Cornwell, visits to the Morris Gallery in Walthamstow and to the Society's fine new quarters at Kelmscott House. John Kay showed us around these quarters and during one remarkable mid-morning led an expedition into previously unexplored nether regions of the House. Visits were also made to exhibitions of nineteenth-century stained glass at the Heinz Gallery and to the work of George Price Boyce at the Tate. (Boyce was a friend of many of the Pre-Raphaelites, and Jane and William Morris are often mentioned in his DIARIES) The Ahos have many fond memories of these two weeks in London and in this short note hereby express again their gratitude to the many fellow-Morrisians who were so hospitable and gracious.

D. OTHER NEWS

In the June-July, 1987 issue of the magazine, AMERICAN CRAFT, appears an article by Catherine Lynn entitled "Reforming America," her appreciative reaction to the exhibition, THE ART THAT IS LIFE (see the April, 1987 NEWSLETTER). In her article, Lynn stresses the importance of William Morris's influence on American artists, craftsmen, and architects:

Morris had struck chords that resonated with American democratic impulses when he bristled, "I do not want art for a few, any more than education for a few, or freedom for a few." In his opinion "Art was not born in a palace. She was taken sick there." Striving to make art for everyone, encouraging everyone to learn to make art, he especially appealed to artists and architects to create the useful objects that must be a part of everyone's life.

This important exhibition is now at the Los Angeles Museum of Art (August 16-November 1, 1987), and it will subsequently travel to the Detroit Institute of the Arts (December 9, 1987-February 28, 1988) and the Cooper-Hewitt Museum in New York City (April 5-June 26, 1988).

On September 23, 1987, Juliet Kinchin of the Department of Fine Art at the University of Glasgow gave an interesting slide lecture at Smith College. The lecture, "Charles Rennie Mackintosh and the Glasgow Style, 1880-1920," pointed out the many similarities between Glaswegian and Art Nouveau design. William Morris and Arts and Crafts figures, artisans who were also interested in "redesigning the world," were mentioned as contrasting examples.

William Ezelle Jones, who once served as a design consultant to the Royal Shakespeare Company and was Curator of Decorative Arts at the Los Angeles County Museum of Art for fifteen years, gave a lecture on June 7, 1987 with an intriguing title: "What Ever Happened to William IV? or Why William Morris?; Analyzing the Effects of the Industrial Revolution on the Domestic Interior and the Seeds of Reform." This lecture was one of six given at a two-day seminar, one in the Durenberger Series, titled "A Century of Change." Information about the Series and that lecture can be obtained by writing to The Durenberger Series, 31431 Camino Capistrano, San Juan Capistrano, California 92675.

Patricia Aho's reactions, in the July, 1987 NEWSLETTER, to the Deerfield, Massachusetts Crafts Fair provoked two responses, the first from Judith Tankard, a professional designer whose letterhead reads, "CHAMELEON: Fine Handmade Clothing," 1452 Beacon Street, Newton, MA 02168. She writes,

I am not personally familiar with the particular event mentioned by Ms. Aho, but I am sure she described it well. However, I am mystified that she did not take the opportunity to visit one of the finest craft shows in the country, the one sponsored by the American Craft Council in West Springfield, briefly alluded to in the newspaper quotation. Although the atmosphere at the Big E is not as charming as historic Deerfield, the quality of the craftsmanship and design at the show is remarkable and is worth a close look. A national show such as those organized by the ACC (who also publish AMERICAN Craft magazine and sponsor the American Craft Museum in NY City) are very tightly juried, and dried flower arrangements, kits, wire art, paintings, and crocheted toilet-paper rolls, among others, are excluded. For the most part the craftspeople participating in quality shows are full-time professionals, rather than casual do-it-yourselfers, and their concern is with the integrity of their finished product. The craft movement in America today, reflected to the general public via marketing events such as those sponsored by the ACC, does indeed emulate the ideals of William Morris. Unfortunately flippant reviews of a local craft fair do more harm than good in promoting the validity of the movement today.

At an ACC show, and I have participated in them for the past ten years,

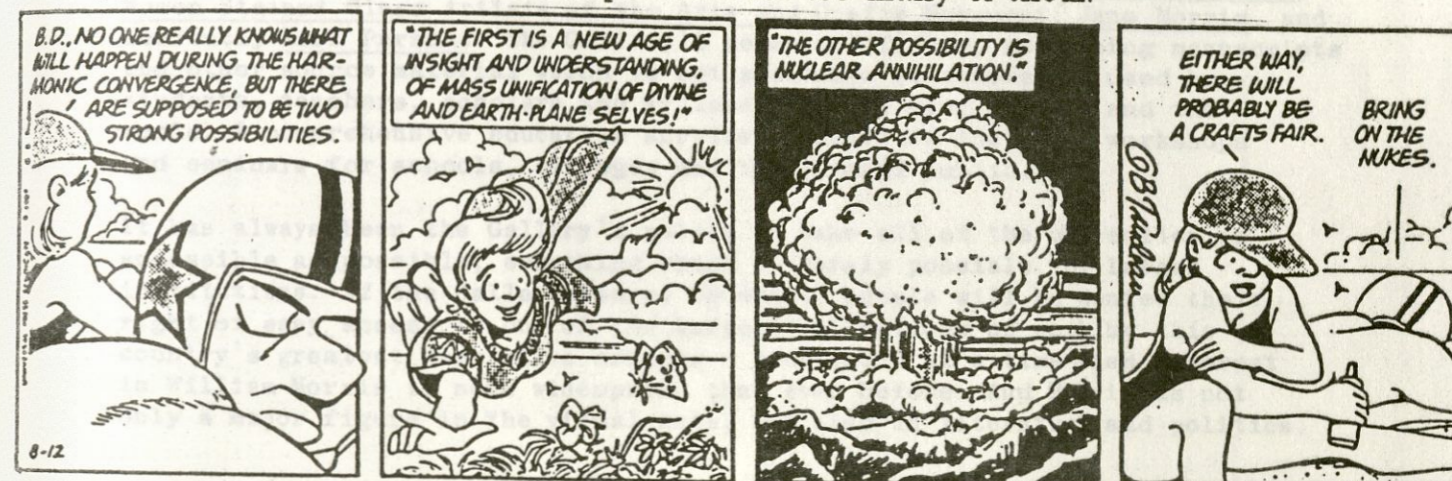
gallery owners, private collectors, and browsers alike will find both production and one of a kind pieces that with few exceptions are well made, distinctive, and necessarily expensive, just as William Morris discovered in his marketing ventures. Most of the better pieces at these shows are collectibles and museum pieces, and some may become the antiques of tomorrow, just as Morris and Co.'s work has become, although Morris did not design them with that intention. These shows also offer a variety of well-designed production pieces for everyday use that reflect Morris ideals. Somehow I think William Morris would have been thrilled to visit a quality craft show and have an opportunity to rap with fellow craftsmen. In particular I think he would be intrigued with the displays of bookbinding, paper making, dyed textile arts, ceramics and tile-making, and furniture. The ideals of William Morris have always been a source of inspiration for me, and I would like to think that the care taken in the design, construction, color selection, and finish of my line of hand-knitted sweaters would appeal to him.

The second response is from a member in Texas, Gerry Doyle, who is evidently associated with the "Texas Folklife Festival," an event I'd like to hear more about. The message:

My compliments to Patricia Aho whose on-target reactions to the Deerfield Fair you happily included in the NEWSLETTER.

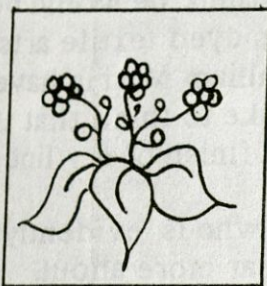
My reactions are similar whenever I chance upon an issue of the deluxe AMERICAN CRAFTSMAN.

I am taking the liberty of reproducing below a recent strip from DOONESBURY, one that I think suggests why serious people, folk who appreciate what William Morris had to say about the radical importance of crafts--of work lovingly done--as a foundation for personal well-being and social harmony, why such people can still be flippant about crafts fairs. Perhaps there are too many of them.



Readers of this NEWSLETTER who have grown used to detailed descriptions of Iceland and who want still more can find it in an excellent article by Brad Leithauser in the September issue of the ATLANTIC MONTHLY and in a book by a British school teacher, Ted Edwards, who walked across Iceland from east to west (some 500 miles) in just 24 days. He has recorded his adventure in FIGHT THE WILD ISLAND: A SOLO WALK ACROSS ICELAND. Leithauser's "Iceland--A Nonesuch People" is a thoughtful essay on problems modern Icelanders perceive growing out of the "cultural imperialism" of an Anglo-Saxon invasion. British and American television programs that spill into Icelandic homes every evening pull Icelanders, especially the youth, away from matters Icelandic, from reading the sagas, and the like. Society

members noticed, during our visit to several farm homes in August of 1986, that there was no daytime TV and none at all on Thursdays. But in October of 1986 came Channel Two, the first private TV station ever, and the invasion is indeed a reality: a full week of soap operas, westerns, chatty news shows, ad nauseum. Leithauser discusses not only TV's influence on modern Icelanders, but also their attitudes to their only Nobel laureate, Halldor Laxness, and to other aspects of their cultural heritage.



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
A CRUCIAL MEETING OF THE
LEISURE SERVICES COMMITTEE
TAKES PLACE ON 28 OCTOBER.
PLEASE WRITE LETTERS OF
PROTEST TO THE CHAIR OF
THE COMMITTEE c/o THE
GALLERY BEFORE THAT DATE.



WILLIAM MORRIS
Born Walthamstow 1834.

...STOP PRESS.....STOP PRESS.....STOP PRESS.....STOP PRESS.....STOP

THREATENED CLOSURE OF THE WILLIAM MORRIS GALLERY

You may be aware that the London Borough of Waltham Forest is affected by rate-capping - one proposal to implement the cuts is to close down the William Morris Gallery, which is entirely funded by Waltham Forest.

Since opening in 1950, the William Morris Gallery has gained a local, national and international reputation as the only museum devoted to the life, work and continuing influence of William Morris, who was born in Walthamstow in 1834, and who lived in Water House (which now houses the Gallery) during his teenage years.

The Gallery's collection includes a comprehensive range of material, much of it unique, relating to Morris and his associates and followers, as well as important paintings, drawings and sculpture by the PreRaphaelites and other nineteenth and early twentieth century artists. Over the years there has been a temporary exhibition programme which has proved a great success with a wide range of visitors. Many of these exhibitions have focussed on subjects not previously dealt with such as Morris and Socialism, Women Stained Glass Artists of the Arts and Crafts Movement, Jane Morris, and currently Karl Parsons. The Gallery's research library, containing manuscripts and other source material which is not available elsewhere, is used by students, teachers, scholars and writers from all over Britain and the world. A comprehensive education service is provided including workshops and seminars for schools, colleges and the general public.

It has always been the Gallery's policy to make all of the collection as accessible as possible, something which is rarely possible for larger institutions. If the Gallery ceases to exist, people will be denied their right of easy access to one of the largest collections of work by this country's greatest decorative artists - ironically at a time when interest in William Morris is more widespread than ever before. And Morris is not only a major figure in the visual arts, but also in literature and politics.

The local community is dismayed and outraged that the closure of the William Morris Gallery is even being considered - a feeling reiterated by leading specialists in the history of the Arts and Crafts Movement. We hope you, too, find this proposal of concern and will help to ensure the future of the Gallery by writing to Waltham Forest Council (Chair of the Leisure Committee) c/o William Morris Gallery. A petition will be presented to the Council at the end of October. Please contact the Gallery for copies of the petition form.

For further details please contact Norah Gillow, Peter Cormack or Helen Sloan at WILLIAM MORRIS GALLERY, LLOYD PARK, FOREST ROAD, LONDON E17 4PP . Telephone 01-527-5544 ex.4390.