

first issue, a biographical sketch that is reliable despite its hagiographic tone, it and the four other essays (three on Morris) in this number were written by Irene Sargent)

"Morris had now in middle life shown himself keenly sensitive to the problems of modern civilization. Through a deep study of medieval art and citizenship, he had come to be a Socialist in the true sense - not a propagandist and a destructive agent, but rather one who regarded his fellow beings in some degree as companions, and who ceased not to advocate equity, good-will and kindness" (from "William Morris: His Career as a Socialist," by Irene Sargent, vol. 1, no. 1, October, 1901)

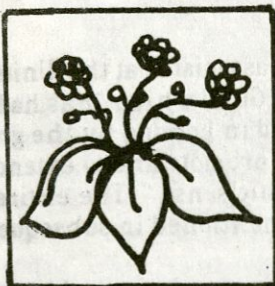
"Consequent upon the decorative reform in England the Applied Arts have risen from their decadence in France and have become established in the United States among a people most ready of all to receive the lessons of a true aestheticism. And thus the chance meeting of two youths, a half-century since, on the benches of an Oxford College, led to the opening of a vista into the past, wherein we see the ancestors of the modern nations building and carving, painting and spinning, throwing into their work their strength, their love and very souls. And the lesson to be learned from the vision is that a real art, created by the people for the people, is able not only to beautify, but also to simplify life, to unify the interests of all sorts and conditions of men, and finally to realize the meaning of the word commonwealth" (from "Two Friends: Morris and Burne-Jones," by Irene Sargent, vol. 1, no. 1, October, 1901)

"The movement initiated by Ruskin and Morris will be vigorously carried forward by other no less sincere disciples of the Religion of Beauty, until the time shall again come when every artist shall be a workman and every workman an artist in his own field of activity. The advancement of the cause demands thorough and practical measures. In our own country and colonies we must profit by the experience of England, lest with us industrialism also secure its sacrifice of human happiness, energy, and joy. The trades and crafts must be raised from the disrepute into which they fell through the division of labor. The laboring class must be wisely guided by State and School until, self-respecting and thoroughly enlightened, they shall be heard to declare: 'We are men and nothing that is human is foreign to us.'

In this work, art must be the prime factor, and a practical knowledge of drawing be made the basis of all the handicrafts. Thus, through the widened avenues of perception, Beauty will pass to relieve fatigue, to create pleasure for the toiler, and to show things in their true proportions and relations: in a word to re-incarnate the citizen spirit of the Middle Ages in a community purified by Science from all superstitions." (the concluding lines of "The Rise and Decadence of the Craftsman: An Historical Note," by Irene Sargent, vol. 1, no. 2, November, 1901)

While I do not think that these passages suggest that William Morris was a "cult figure" for middle-class American reformers during a decade of deep social unrest, they do indicate that he was well-known and admired, perhaps more for his poetic and artistic achievements than for his revolutionary politics.

Florence Boos recently spent some time at the University of Toronto working with the papers of James Mavor, one of Morris's colleagues in the Socialist League. Appended herewith is her detailed description of certain letters in the Mavor collection.



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 P. Preston
Kelmescott House, 26 Upper Mall,
Hammersmith, London W6 9TA

NEWSLETTER

April 1988

Dear Member,

1. WILLIAM MORRIS GALLERY

It now seems clear that, as a result of the energetic work of the Gallery's staff and the widespread public protests, the immediate danger of closure has been removed. Recent meetings of the various Waltham Forest Council committees concerned with the Gallery have also confirmed that there will be no reduction of the present level of staffing. At the same time, the Council will be expecting a much greater emphasis on publicity, sales and the marketing of what the Gallery has to offer. The staff have plenty of ideas as to how this may be achieved and also are seeking the advice of specialist consultants. Since the Council is offering no seedcorn capital for these new developments, a business sponsorship scheme is being planned and arrangements are in hand to establish a group of 'Friends of the Gallery'. Details of the latter scheme are included with this Newsletter, and it is hoped that as many members as possible will become Friends and attend the inaugural meeting on Thursday, 28 April. All these new activities will inevitably take up a good deal of staff time, particularly as Waltham Forest wishes the Gallery to meet some of its financial targets within a year. Nevertheless, Norah Gillow and her colleagues will do their best to ensure that the curatorial and service aspects of the Gallery are not neglected.

One event which no doubt contributed to modifying the attitude of Waltham Forest towards the Gallery took place on 19 January, when members of the all-party Parliamentary Arts and Heritage Group paid a special visit to the Water House. Thirty-six members of the group of peers and MPs were present, and enjoyed a tour of the principal exhibits. Patrick Cormack, MP, Chairman of the Group, paid tribute to the Gallery in his speech of thanks:

We have been most impressed by the quiet and unobtrusive efficiency with which the Gallery is run, the range of the collections and the very graphic way that it brings to life one of the most important and influential figures of the Victorian period.

Speaking of the current exhibition on the Arts and Crafts stained glass artist, Karl Parsons, Mr Cormack described it as 'the sort of innovative exhibition which has gained the Gallery its reputation for excellence. It introduces an outstanding artist to a wide public previously unfamiliar with his work.'. He emphasised that the Group, whose members are drawn from all political parties, warmly supported the Gallery and its activities, and expressed the hope that these would continue: 'It would certainly be a great local and national loss if the Gallery's future development were threatened.'

2. CURATORSHIP AT KELMSCOTT HOUSE

On 15 January the Society's Officers met three candidates for the newly established post of part-time Curator at Kelmscott House. The quality of the applicants was very high and the choice was not an easy one, but we were unanimous in deciding to offer the post to Dr Christine Poulson, and were delighted that she accepted our offer. Christine Poulson has a first degree in English from the University of Leicester, and in 1977 she gained her MA from the University of Birmingham with a thesis entitled 'Illustration of Shakespeare by Pre-Raphaelite Painters'. Her Ph.D, from the University of Keele, was awarded in 1986 for a thesis on 'Arthurian Legend in Fine and Applied Art of the Nineteenth and Early Twentieth Centuries'. For two years from 1981 to 1983 she was a temporary Assistant Keeper in the Department of Applied Art at Birmingham City Museums and Art Gallery, where she carried out a full range of curatorial duties, notably in researching and mounting the fine display of decorative tiles. Her publications include co-authorship of an exhibition handlist, The Pre-Raphaelites at Work, for Birmingham City Art Gallery and two contributions, 'The coming of Arthur' and 'Morris, Burne-Jones and the Morte d'Arthur' to the catalogue accompanying the exhibition, William Morris and the Middle Ages at the Whitworth Art Gallery, Manchester in 1984.

Christine began work in February, and can be found at Kelmscott House on Thursday and Saturday afternoons. With the help of Jane Ennis she is making good progress with completing the cataloguing and arrangement of the library. She is also investigating the best ways to store and catalogue the Society's other belongings. At the same time, as news of the regular opening hours at Kelmscott House begins to spread, she will be occupied with an increasing flow of visitors, and is writing a new short guide to the house. She will also be pursuing the possibility of our joining the area museums service, which will bring benefits in the form of grants and advice in the mounting of exhibits.

Christine won't be able to carry out all these tasks single-handed, particularly if she is to find time to complete the major projects for which she is so well qualified. Excellent support is already forthcoming from a small group of volunteers, but we hope that more members who live in or near London will be prepared to become part of a rota of regular workers at Kelmscott House. This will be discussed at the next Committee meeting, in late April, and there will be a fuller appeal in the next Newsletter. In the meantime, any member able to offer some time should get in touch with either Christine Poulson or the Hon. Secretary.

In spite of the short time she has been at Kelmscott House, Christine has already made a considerable impact, and has impressed us with her efficiency and enthusiasm. We wish her well in her new post.

3. KELMSCOTT HOUSE

We have always hoped that it would be possible, once the Society was re-established in Kelmscott House, to exhibit publicly work by Morris and his friends drawn from our own collection and elsewhere. The prospect now before us generously fulfils these hopes. Our local authority, the London Borough of Hammersmith and Fulham, have offered to lend us drawings from the Cecil French collection to show at Kelmscott House. These are chiefly by Edward Burne-Jones (1833-98), who illustrated many of the Kelmscott Press books and designed much stained glass for the Firm.

The exhibition space we have available at Kelmscott House is modest in extent and we are limited to six or so drawings at a time. Four sets of drawings have been chosen by Hans Brill, Hilary Morgan and Stephen Jones, the Curator of Leighton House. These will be exhibited over the next year for periods of 3 months each, starting in June. A private view for Society members has been planned, provisionally for Saturday 4 June. John Christian, art historian and the leading authority on Burne-Jones, has kindly agreed to speak at the opening. Members who would like to attend should write to the Society and the date and time of the event will be confirmed. Thereafter the drawings will be on view every Thursday and Saturday afternoon from 1.30 to 5.30 when our new Curator is present.

May we add that the need for help in the house is still as great as ever? Members who would like to help with any of the jobs listed in the January newsletter will be most welcome any Thursday or Saturday afternoon. A phone call in advance to say you are coming and what it is you would like to do would be helpful.

John Kay

4. SOCIETY NEWS

John Kay, our Programme Secretary, who, with the help of his committee, has been responsible for such excellent Society programmes in recent years, has given notice that he will be resigning from the post with effect from the AGM. John's flair and energy have given the programmes for which he has been responsible a special flavour and we are grateful to him for arranging so consistently varied, interesting and excellent meetings and other events. His successor will be elected at the AGM and nominations (or offers to undertake the job!) should reach the Hon. Secretary as soon as possible. Anyone interested in the job who would like to know more about it could get in touch with John Kay at 36 Crescent Grove, London SW4 7AH, telephone 01-622-8860. Volunteers to serve on the Programme Committee will also be welcome.

Patricia Bayer, who for the past couple of years has been our Minutes Secretary, has also decided that she must give up this job and resign from her place on the main Committee. The job involves attendance at about seven committee meetings and the AGM (expenses are paid to those living out of London), taking a record of the meeting and preparing the minutes. The ability to use shorthand or speedwriting isn't essential but would certainly be an advantage; an ability to type (or use a word processor) is essential. Anyone interested should get in touch with the Hon. Secretary. This is an important and responsible task and we are grateful to Patricia for the service she has given to the Society.

It also seems likely that there will be some vacancies on the Committee which will have to be filled at the AGM. Again, anyone interested should get in touch with the Hon. Secretary.

5. STANDEN'S TREES

The Great Gale of last October wrought a great deal of havoc. Millions of trees were lost, and one of the worst sufferers was Standen. The National Trust has established an appeal to fund the replanting of trees on its

properties, and the Society has donated £100 (the augmented proceeds of the Yuletide Party), asking particularly, as the terms of the appeal allow, that the money be devoted to Standen. Individual members are urged to do the same, perhaps reminding the Trust of William Morris's own words - 'no vile deodars and other municipal shrubbery.'

6. OBITUARIES

EDMUND N. PARKER of Sidney, British Columbia, whose death was announced in the last issue, was born in 1913 and was a mechanical engineer by profession. His interest in Morris came through his family, for his great-grandfather, D. A. P. Watt, owned curtains, chair-coverings and Hammersmith rugs by Morris as well as some Burne-Jones stained glass, all of which eventually passed to Mr Parker. Exploring the background to these items gave him an interest in his years of retirement.

MAX BURROUGH, who died in January 1986 at the age of 72, was a skilled furniture designer and maker and became interested in Morris in his twenties, when he began to build up an impressive collection of books by and about Morris, including several from the Kelmscott Press. His chief interest was in Morris as a designer and craftsman. His thesis for his Diploma in Craft Education at Shoreditch College was a monumental piece of work on Morris's influence on craft education which involved a great deal of original research. Best known for his authoritative work on the Arts and Crafts Movement, his articles in The Connoisseur 1969-70 on three disciples of Morris - Gimson, Ashbee and Lethaby - undoubtedly encouraged the growing interest in this period. There followed many articles in a wide range of journals, and everything he wrote now forms the basis of the Max Burrough Collection of cuttings, photographs and other materials in the Cheltenham Museum. He was a founder member of the Devon Guild of Craftsmen and a Fellow of the Society of Designer-Craftsmen. The Society extends its sympathy to his widow, Margaret Burrough, who has supplied the information on which this note is based.

RAYMOND WILLIAMS, who died in January at the age of 66, was not a member of the Society, but in over thirty years of work on the relationship between culture and politics he helped to create the intellectual atmosphere in which Morris's work has been discussed in recent years. His view of Morris, as seen for example, in Culture and Society 1780-1950 (1958), is not uncritical, but places its emphases in a striking and telling manner: 'The regressive elements are present in Morris, as they were in Ruskin ... Yet, although their reference is to the past, their concern is with the present and the future ... I would willingly lose The Dream of John Ball and the romantic socialist songs and even News from Nowhere ... if to do so were the price of retaining and getting people to read such smaller things as How we Live and How we might Live, The Aims of Art, Useful Work versus Useless Toil and A Factory as it might be ... Morris is a fine political writer, in the broadest sense, and it is on that, finally, that his reputation will rest.' In some senses Williams's own total engagement, his ability to bring to bear every part of his own experience on his intellectual work, his wide range of interests, are reminiscent of Morris's own. Like Morris, he was one of our finest and most humane thinkers of the Left, wishing that the best of life should be not for the few, but for the many.

We are sorry to report the death in January of another member, Mr A. B. Waters.

7. LESLIE MORTON

A memorial meeting for Leslie Morton, whose death was reported in the last issue, was held at the Polytechnic of Central London on 20 March. About 80 people attended the meeting, which was organised by the Historians' Group of the Communist Party, and heard addresses by, among others, Christopher Hill, George Rude, Eric Hobsbawm, John Saville, Rodney Hilton, Raphael Samuel, Gordon MacLennan, Geoff Feres, Secretary of the Group, and Wilf Page, a retired official of the agricultural workers' union. Margot Heinemann read four of Leslie Morton's own poems. From the Society there was a message from our President, Lord Briggs, which was read by Ray Watkinson, who then spoke on his own behalf and also read Paul Meier's poem in memory of Leslie Morton, which will appear in the next issue of the Journal. Vivien Morton, Leslie's widow, and other members of the family, were present, and must have been warmed by the many tributes to a lifetime full of generosity and notable work.

8. LOCAL GROUPS

The South Midlands Group

Last autumn's activities included a visit to Oxford, which was a repeat of the Society's visit last March. Teeming rain failed to deter seventeen members from making the journey and the miserable weather had one unexpected benefit: against the black sky visible through the windows the Oxford Union murals showed up very well when lit up. Choose a bad day for your visit. In November we met at Alcester for discussions led by Terry Ford on the relationship between Morris and Janey and by Larry Arnold on political aspects of Morris's thought. December's meeting was a social gathering at Leamington.

Also in November the University of Warwick Continuing Education Department mounted, at our instigation, a day school on the art of William Morris. Stephen Ponder spoke on the Wightwick Manor collection and Dr Richard Yeomans discussed and illustrated the Islamic influence on Morris & Co. with a fascinating collection of slides comparing Islamic designs with Morris's carpets and de Morgan's ceramics. The programme was completed by a talk on the development of Morris & Co stained class given by the writer. It was gratifying to see over seventy people present, some of whom had come from far afield, evidence of a healthy interest in Morris and his work in the Midlands.

After hibernating for two months we opened our programme in March with an illustrated talk by Adrian Larnar on Religion and Pre-Raphaelite painting. The speaker elucidated the complex and often obscure symbolism of a number of paintings and showed how the movement gradually abandoned the pietistic, Tractarian-influenced mood of the 1850s for a more aesthetic approach in the 60s and 70s.

In April we visit Wightwick Manor, in May we have a talk on weaving in the Morris tradition, and in June we break new ground with a week-end visit to Merseyside, including the major galleries, Allerton church and Port Sunlight village.

Malcolm Pollard

North of England

Thanks to the energy and persistence of Rolf Rosner, the inaugural meeting of a North of England group will be held in late March. Invitations have been sent to local architects, craftworkers, artists and other people likely to be interested, as well as to all Society members in the region. John Kay will be addressing the meeting on the aims and work of the Society, and it is hoped that as a result a group promoting its own programme of activities can be formed.

In Yorkshire, Dawn Morris, our Membership Secretary, is still interested in hearing from members who may like to meet together occasionally in that area. She wonders, in particular, whether any members intending to go to the Kelmscott Manor event in June would care to share transport. Meanwhile, over the Pennines in Lancaster, Fred Pamphilion would be happy to make contact with fellow-members in the Lancaster-Kendal-Preston area.

The East Midlands group has, for various reasons, been in abeyance for about a year. A recent development, however, is a short course run by the Adult Education Department of the University of Nottingham on 'William Morris: His Life and Work'. This was organised partly at the request of the group and it was hoped that, as well as offering something to members, it would be a popular addition to the University's extra-mural programme. This has proved to be the case, and twenty-six people have enrolled for the nine-session course, which covers most aspects of Morris's career. A core of the students is made up of WMS members, but there are also many who know little of Morris's work, and this mixture of the committed and the newcomer is providing some interesting debates.

Adult education courses of various kinds may offer an excellent means of seeking out others interested in Morris in a particular area of the country. It is encouraging to note that one of the activities of the South Midlands Group was a day school run in co-operation with the University of Warwick Continuing Education Department- and the Hon. Secretary has recently been in correspondence with H. Godwin Arnold, an architect member in Reading, who has been offering a WEA course on Morris for five or six years. University extra-mural departments and WEA districts are always responsive to good ideas for courses and will at the moment be planning their programmes for next September. If you wish to take this kind of initiative get in touch with the Hon. Secretary, who will be able to tell you the best contact for your area.

9. SOCIETY EVENTS

MORRIS'S POETRY The most enjoyable series of Saturday afternoons in the Library at Kelmscott House which are devoted to Morris's poetry will continue through the spring and early summer. After a short introduction there are readings from selected passages, followed by discussion and, of course, tea. Tickets £1.00 at the door, including tea. 2.30 pm Saturday 16 April 'Love is Enough' (1872) introduced by Dorothy Coles; 2.30pm Saturday 21 May 'Pilgrims of Hope' (1885) introduced by Dick Smith;

Saturday 23 April starting at 2.00 pm A WALK IN CHELSEA Meet at Holy Trinity church in Sloane Street ('Sedding's last and most mature work, and the outstanding London example of the Arts and Crafts Movement in the ecclesiastical field' - Pevsner). We shall also see buildings by C. R. Ashbee and Philip Webb. Judy Marsden has kindly offered tea. Numbers have to be limited so apply early to avoid disappointment.

Saturday 7 May 2.00 pm THE SOCIETY'S 33RD ANNUAL GENERAL MEETING This year we meet in the Green Dining Room at the Victoria & Albert Museum, Cromwell Road, SW7. One of the most important events in the Society's calendar, this is a fine opportunity to meet other members and make suggestions about the Society's future work. This year's AGM is likely to mark a new phase in the life of the Society. After the formal business, and tea, we are promised a most interesting talk from John Physick on the original commission for the Green Dining Room between Morris and the South Kensington Museums.

Friday 27 May to Monday 30 May MORRIS'S NORMANDY Members and their friends who wish to join the party going to Normandy should now make their bookings. There are still plenty of places but they are filling up rapidly. The coach will leave from Hammersmith on the morning of 27 May, crossing via Newhaven - Dieppe and returning via Cherbourg - Portsmouth on Monday 30 May. The party will be following much of Morris's itinerary including visits to Caen, Bayeux and Mont St. Michel. The cost is £180 and includes transport, accommodation and most meals and guided visits.

Saturday 11 June 4.00 pm at Hertford College Chapel, Oxford. "DAINTILY FASHIONED ENGINES OF WAR": WOMEN IN THE EARLY ENGLISH SOCIALIST MOVEMENT Oxford at Examination time is the setting for this lecture by Linda Richardson on the women who surrounded and influenced Morris as he worked for the Revolution. Society members who wish to come up earlier in the day to visit Morris sites in Oxford are invited to send a first-class stamp to Linda Richardson (Hertford College, Oxon. OX1 3BW), who will provide them with a brief guide to places of interest. The lecture will be followed by light tea in the Middle Common Room, a 15th century chapel extensively restored by T. G. Jackson. Admission is free.

Saturday 25 June - midday to 6.00 pm A DAY AT KELMSCOTT MANOR For those who wish to use it a coach will leave Kings Cross at 10.00 am, pick up at Kelmscott House at 10.30 am and rendezvous at the Manor at 12 noon. A variety of events will be arranged for the afternoon, and the coach will be available for visits to other places of Morrisian interest. Members are advised to bring their own picnics. Teas will be available at the Manor. The coach will leave for the return journey at 6.00 pm. Tickets for the visit to the Manor (£2.50) and the coach (£6.00 return) should be obtained from Judy Marsden at Kelmscott House.

Friday 8 July to Sunday 10 July MORRIS IN THE MIDLANDS A study week-end in Birmingham and the surrounding countryside. Lectures and visits including Wightwick Manor and study collections in Birmingham City Art Gallery. We shall stay in the Manor House at Birmingham University. Tickets about £60 (less for non-residents). Application form included within this newsletter, or from the Society.

THAMES JOURNEY The proposed journey from Kelmscott House Hammersmith to Kelmscott Manor may have to be delayed to next year unless there is a better response.

10. THE PETER FLOUD AWARD

Copies of the leaflet giving details of the Award are in the process of being distributed to Universities, Polytechnics and Colleges of Art, and there have already been some enquiries for further information. If all goes according to plan it should be possible to announce the recipient of the first Award in the July Newsletter.

11. SOCIETY PROGRAMME REPORT

Poetry Readings, Kelmscott House 16 January and 20 January

At the first of the series of informal poetry readings Peter Faulkner introduced The Defence of Guenevere, with readings from a small but keen group. There was some debate as to whether the vigour and content of the verse indicated more the eager young romantic or the considered young philosopher. Either way the second meeting, with extracts from The Earthly Paradise following Sheila Smith's introduction demonstrated an accomplished and surprisingly accessible narrative style, but one rather shorn of drive or purpose. The session and items within it were considerably and advantageously shortened by comparison with the first reading, and those remaining should go from strength to strength. As a non-academic, however, am I alone in feeling that there might be an over-emphasis on literary appreciation - a little more 'theatre', perhaps?

Morris might be forgiven a disdainful grunt as he observed that none of the assembled company could light the open fire: another traditional craft disappearing? Our thanks, as always, to Dorothy Coles, for her organisation of the series.

Scott Anthony

Visit to Linley Sambourne House, Kensington 24 February

Despite threatening snowstorms, some 30 members of the Society met on the afternoon of 24 February at 18 Stafford Terrace, Kensington, home of Linley Sambourne, the Victorian illustrator best known for his work for Punch, of which he was the leading cartoonist for nearly 40 years. The house, furnished at the time of his marriage in the early 1870s, remains virtually unchanged - a perfectly preserved example of Victorian taste in interior design, now open to the public on Wednesday afternoons courtesy of the Victorian Society, who administer the house.

Gathered together in the dining room, where solid oak furniture complements the dark olive painted woodwork and early Morris 'Four Fruits' wallpaper, our group was given a special introductory talk by Shirley Nicholson, whose expert knowledge of the house and its successive generations of Sambournes will soon be available in her book to be published this Spring by Barrie & Jenkins. Afterwards, we wandered freely through the house, browsing at leisure: up the staircase, partly decorated with another early Morris wallpaper, 'Diaper' and with a Morris & Co. machine-woven Wilton carpet to a design by J. H. Dearle c.1890, to the first floor drawing room - the piece de resistance of the house, where every surface, vertical or horizontal, is resplendent with pictures, vases, sculptured figurines and innumerable objets d'art. One can only marvel at how, in an age before the invention of labour-saving devices, the limited number of domestic staff managed to keep pace with Mrs Sambourne's exacting standards -

certainly, her instructions for the daily routine (6.30 a.m. until 10.00 p.m.) of the housemaid and parlourmaid make fearsome reading! Upstairs again are bedrooms and a splendid bathroom, the marble slabs of the bath encased in polished mahogany panelling, with, on the topmost floor and 'under the leads', a small study where, inaccessible to importunate callers, Sambourne worked.

At 4.00 p.m. we made our way to nearby Upper Phillimore Gardens, where Joan South, a long-standing member of the Society provided a most welcome tea for the whole party, enjoyed in the surroundings of her beautiful house with its Morris wallpapers and Arts and Crafts Movement furniture. Our warmest thanks to her for providing the perfect finish to an enjoyable afternoon.

William Morris and Craftsmanship Today, 5 March

The exercise of craftsmanship and the contribution this can make to individuals' enjoyment of their work, as well as to the quality of life of the community as a whole, was a key question for Morris. In part payment for the pleasure we get today from the works of art produced by Morris and his circle, we must do what we can to bring about the circumstances in which craftsmanship can flourish now.

The importance of this was amply confirmed at the meeting in London arranged jointly with the Society for the Protection of Ancient Buildings (founded by Morris and Philip Webb in 1877 and still going strong). We heard from John Bucknall and Ian Tod, both architects, Andrew Makinson, a young carpenter with the National Trust in Cumbria, and Gwyn Watkins, a stone carver with English Heritage in London. They told us of the care that was needed in the repair of historic buildings to ensure that the work of previous craftsmen was respected and of how the economic imperatives of the building industry as it was today - cut-throat competition, the 'lump', the dearth of proper craft training - threatened craftsmanship in both old and new buildings. Gwyn spoke about the pleasure he got from carving stone but wondered at some of the 'restoration' work he was asked to do. Andrew explained how advancement in his trade usually meant becoming a supervisor or moving to a 'pen' job, away from the tools, while he wished to continue to work as a craftsman. This point was echoed by several in the discussion that followed.

John Bucknall explained how the William Morris Craft Fellowship, run by the SPAB, provided opportunities each year for a small number of craftsmen and women working on historic buildings to widen their horizons by travel around the country, meeting fellow craftsmen and gaining practical experience of different materials and techniques. Clearly this is an admirable pilot scheme and a group of fellows for the second year has now been chosen. The next step should be to extend this to a much wider sector of craftsmen in the building industry. Has any member of the Society suggestions about how this might be achieved?

John Kay

12. NEWS FROM NOWHERE CENTENARY WORKING PARTY

The most recent meeting of the Working Party, held at the beginning of February, was attended by Michael Orrom, the film director, and was devoted entirely to a discussion of the possibility of producing a film to coincide with the centenary. It was agreed that Michael Orrom should prepare a proposal, incorporating ideas offered by members of the Working Party. The film will have a marked educational bias and may be a combination of dramatisation and discussion along the lines of the programmes in the 'Ten Great Modern Writers' series shown recently on Channel 4 TV. Michael Orrom will be seeking finance for the film from a variety of sources, including both commercial and charitable institutions. While the Society is not expected to make any significant contribution from its own funds towards the considerable costs involved, Mr Orrom feels that it would help to gain funds for the film if the Society could be seen to have made attempts to attract financial interest in it. If any members of the Society know of a possible source of funds they should get in touch with Nicholas Friend, Chair of the Working Party, at 1 Hale Avenue, Cambridge CB4 3ET, telephone 0223-329412.

13. THE WILLIAM MORRIS SOCIETY OF CANADA

The timing of this Newsletter has not allowed for a full report on the recent work of the WMS in Canada, but a letter from the President, Jean Johnson, suggests that activities over there are as full and interesting as ever. The major event of the Spring programme is the fifth annual symposium, to be held at the University of Toronto in late March. The subject is 'The Pre-Raphaelite Sisterhood', and the main speaker is Jan Marsh on 'The Defence of Janey Morris'. Hans de Groot will speak on 'Christina Rossetti and Lizzie Siddall', Douglas Schoenherr of the National Gallery of Canada on 'Portrait Drawings of Pre-Raphaelite Women', Carol Lansbury of Rutgers University on 'Working Women and Leisured Ladies' and Alan Suddon, founder of the Costume Society of Ontario, on 'Aesthetic Dress, Some Origins and Influences'. This sounds a fascinating day; like all good ideas, it is well worth stealing!

This shorter than usual Canadian report offers me an opportunity to express publicly my thanks to the Canadian Society for the happy and hospital welcome I received in Toronto last September. From the time when Alan Thomas collected me from the airport and drove me (through a spectacular cloudburst) to Enid Maclachlan's home in Rosedale, until the day when Enid herself put me on the airport bus to return home, I received nothing but friendliness and generosity from Society members. I stayed in Enid's house for a week in all, at the beginning and end of my stay, and enjoyed her fine collection of books, paintings and craftwork. Jean Johnson, who is Co-ordinator of the Craft Studio on Harbourfront, enabled me to see what is happening in the world of contemporary crafts in Toronto. Doug Brown, in spite of a broken foot, drove me to Niagara; a fascinating day, which ranged from the spectacular natural phenomenon of the Falls themselves, through the commercialised resort town that has grown up around them, to the peaceful beauty of Niagara-on-the-Lake and other early colonial towns. Doug appears to know the location of every interesting house in southern Ontario, and I think I saw most of them that day; I was fortunate to have so well-informed and enthusiastic a guide. On two occasions I met with the Society as a group. The first, when I was to talk about News from Nowhere, found us locked out of Enid's house, where the meeting was due to be held, and anyone interested would have been able to witness a Morrisian

motorcade to the flat of Trevor Lloyd, who kindly took us in. The ensuing meeting only confirmed the impression gained from the Canadian newsletter that the members in that country are as well-informed about Morris and his work as they are enthusiastic and I found it a challenging and stimulating evening. Just before I left Canada, there was a Morris party, an evening of good humour, good food and good fellowship just such as Morris himself would have enjoyed. The face-to-face meeting has, I hope, strengthened relations between the two societies; and, personally, I felt that I had made friendships which will last a long time.

Penelope Fitzgerald also visited Toronto, in January of this year, and met with similar kindness from WMSC members. She writes: 'I wonder if you have got room in the Newsletter for a few lines of thanks to the WM Society who were so good to me when I went to Toronto at the end of January to read at the Olympian Writers' Week ('Olympian' referring to the Winter Olympics, not to the writers), The President, unfortunately, was ill, but I went to see her Crafts Department, with its hot glass studio, at the Harbourfront. Hans de Groot showed me the Canadian Gothic buildings at the University, and Mrs Graham MicInnes invited me to see her beautiful collection of Burne-Jones watercolours and drawings, and her photographs. Fred Turner spared a whole day to take me round the Arts and Crafts houses of Wychwood and Swansea, and the remaining steel-workers' cottages, built for Welsh emigrants from Swansea, Glamorgan. When Fred retires, he says, from his printing business, he is going to devote himself to hand printing, which is lucky for the Society. They were preparing to go to another sumptuously-catalogued Art Nouveau exhibition in the U.S.A., and Hans de Groot was looking forward to Jan Marsh's lecture at the Symposium. ... I'm quite sure that nowhere - not even in Nowhere itself - could there have been so much kindness and hospitality for a stray member.'

14. GOTHIC AND GOTHICK

The enterprising Medieval Study Centre at Newland in the Forest of Dean is offering a three-day course, Wednesday 15 - Saturday 18 June, on the theme of Gothic and Gothick. Medieval building styles inspired many later acts of architectural imitation and homage from the elegant C18 Gothick through the full-blown Gothic revival of the High Victorian age and beyond into the Arts and Crafts Movement. This course includes visits to local churches such as Gambier-Parry's Highnam, Teulon's Huntley, Middleton's Clearwell and Seddon's Hoarwithy. Also the Tractarian settlement on the shores of Langorse Lake with Llangasty church and Treberffydd house by J. L. Pearson. Other visits include sites in Brecon and the Usk valley. Victorian Gothic will be compared with local medieval buildings in the neighbourhood, and the course concludes with late C19 examples at Brockhampton and Kempsey. A private visit to the early mock-Gothick Clearwell Castle (1730) includes dinner in its four-star restaurant. The fee for the course is £115, which includes three nights' accommodation, meals, travel, all fees and dinner at Clearwell Castle. Booking forms may be obtained from Medieval Field Study Centre, Tan House Farm, Newland, Coleford, GL16 8NP, telephone 0594-32222.

15. TEXTILES OF THE ARTS AND CRAFTS MOVEMENT

1988 celebrates the centenary of the first exhibition of the Arts and Crafts Exhibition Society at the New Gallery in Regent Street, an event which heralded the birth of a new artistic movement. An exhibition at the Victoria and Albert Museum will explore one aspect of the Movement, and with examples of printed and woven fabrics, carpets, tapestries, embroideries and original designs for them, illustrates one of the most original and popular phases of British textile manufacture. Designers represented include William Morris, Walter Crane, Lewis F. Day and Lindsay P. Butterfield, who worked for all the most important manufacturers and fashionable shops. Another significant aspect of the original exhibitions was the work of designer-craftsmen and women, and a number of handmade tapestries and embroideries will also be shown. The importance of the Movement in shaping twentieth century decorative design is now recognised, but less known is the influence of British textile design and manufacture on the continent and in America. By showing the best examples of work available, many of which were used in the original exhibitions, the reasons for such popularity will be evident. The exhibition runs from 22 June to 4 September. Commercial woven and printed textiles and designs will be in Room 202 in the Henry Cole wing, while artist-craftsmen tapestries carpets and embroidery will be found in Textiles Study Rooms 94 and 95.

There are also plans for a study day, on 20 July, in connection with the exhibition. Gillian Naylor will discuss the Movement as a whole, its philosophy and aims; Neil Harvey will talk about the origins and organisation of the exhibitions from 1888 to 1916, and Linda Parry the textiles of the Arts and Crafts Movement. After a lunch break, which will include guided tours of the exhibitions, Christine Woods will discuss the role of Thomas Wardle as a textile manufacturer and Linda Coleing will talk about C.F.A. Voysey as a textile designer. Further details, when available, may be obtained from the Museum.

Finally, Thames and Hudson are publishing Textiles of the Arts and Crafts Movement, by our member Linda Parry, to coincide with the opening of the exhibition. This is more a full-scale book than a catalogue to the exhibition, although it will include a catalogue of individuals, manufacturers and shops.

16. MISCELLANY

Details of the Inaugural Conference of the newly-established Wallpaper History Society arrived too late to be included in the last Newsletter. The conference took place at the Victoria and Albert Museum on 12 March and included talks on wallpapers from the 18th century to the inter-War years. Anyone interested in joining the Society should contact the Society Secretary at the Victoria and Albert Museum.

In 1986 we publicised the appeal by All Saints Selsley for the restoration of a church designed by Bodley and containing stained glass by Morris and Co - their first such commission. The appeal has been successful in obtaining grants from English Heritage, the Society of Antiquaries and the Historic Churches Preservation Trust and donations from many individuals, to whom thanks are extended. In spite of a £1500 shortfall, the church feels confident enough of raising the extra cash to have commissioned builders and glass contractors to begin work. Anyone wishing to donate

to the appeal fund should send their contributions to The Treasurer, All Saints, Selsley Restoration Appeal, c/o The Vicarage, 58 Cashes Green Road, Cainscross, Stroud, Glos., GL5 4RA.

17. PUBLICATIONS

Our member, Roger Coleman, has sent details of his book The Fall of Daedalus: an epitaph to skill, due to be published in April by Zwan Publications Ltd. and Pluto Press. Roger describes the book as 'a general and personal account of the decline of traditions of skilled work and craftsmanship - a threatened inheritance which can be traced back to the Minoan "daedalic" tradition, informing much of the creative and inventive achievements of European civilisation. It is also a critique of contemporary attitudes to work and art'. One section deals in some detail with Morris's writings on art and the nature of work, relating them to contemporary trends. We hope to carry a full review of this book in either the Newsletter or the Journal.

The March issue of Traditional Interior Decoration contains an article on the production of Morris wallpapers by Sanderson and Co. A copy has yet to reach the Society: there will be a fuller comment in the next Newsletter.

18. FOOTNOTE

The last issue was very late, for which I must apologise to members. Delays with the delivery of the material were largely made up by some fast work by our typist, Barbara Andrews. The printing was partly completed when a machine broke down in the University Library Printing Unit at Nottingham. By the time it was repaired the Unit had to complete some urgent University work before getting on with the printing, collating and stapling of the Newsletter. We then had to wait our turn with the agency which fills and despatches the envelopes. At the time of writing this issue looks to be on target for a delivery in the second half of April, a date determined not only by the intervention of Easter, but also by the fact that this is a large mailing, including the Journal, Annual Report and other papers for the AGM. Members have asked about the form in which items for the Newsletter should be submitted. It helps enormously if contributions are typewritten, one side of the paper only, doublespaced with a decent margin, on A4 sheets. In many cases I can then pass the items on to the typist in the form in which they are submitted with the minimum of editing. Publicity about forthcoming events should contain as much information as possible and particularly an address for applications or further details. Then, all you have to do to appear in the next issue is to put your contribution in an envelope and send it to me at 7 Bromley Road, West Bridgford, Nottingham NG2 7AP by Friday 17 June.

Good wishes to you all.

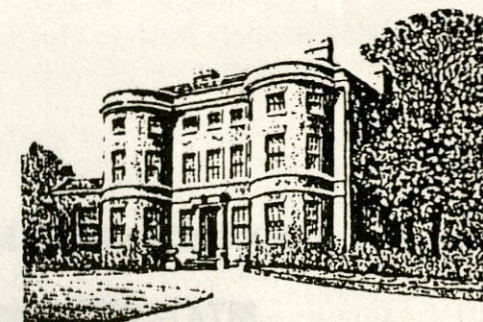
Yours sincerely,

Peter Preston

Peter Preston,
Hon. Secretary.

WILLIAM MORRIS GALLERY

Lloyd Park, Forest Road,
London E17 4PP
Tel: 01 527 5544 *4390



Dear Member,

FRIENDS OF THE WILLIAM MORRIS GALLERY

Many of you will already know of the recent crisis which threatened the future of the William Morris Gallery, a local authority museum wholly funded by the London Borough of Waltham Forest. The public response to proposals either to close the Gallery completely or reduce its staffing levels from three to one member, was overwhelming. As a result of public pressure and of meetings to discuss schemes for raising income which would at the same time improve and develop the Gallery, the proposals were rescinded though the Council will be reviewing the situation again before the financial year starting in April 1989.

The Gallery, and particularly the Morris collection, is internationally known and respected and visitors from all over the world come to see it. To assist this valuable resource to continue to develop, the Gallery is forming a Friends of the Gallery scheme, and we have pleasure in inviting you to attend the inaugural meeting. The purpose of the meeting will be to decide if such a scheme commands public support, and if so, to elect a Steering Committee to draw up a Constitution and propose a policy for a range of initial activities.

The meeting will be held on THURSDAY 28 APRIL at 7.30 p.m. As we anticipate greater numbers than can be accommodated in the Gallery itself, the meeting will be held in the Pavilion in Lloyd Park (directly behind the Gallery). Light refreshments will be served and there will be a chance to look round the Gallery after the meeting. If you are able to attend the meeting, we would be grateful if you could contact us at the Gallery beforehand, to facilitate seating and catering arrangements.

We hope that you will be able to attend the meeting and shall look forward to your support for the scheme,

With best wishes,
Yours sincerely

Norah C Gillow (Keeper, William Morris Gallery)



WILLIAM MORRIS GALLERY

Lloyd Park Forest Road,
London E17 4PP
Tel: 01 827 8844 *4390

Dear Member,

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With best wishes,
Yours sincerely,

North C Gillow (Keeper, William Morris Gallery)



WILLIAM MORRIS SOCIETY

in the UNITED STATES

NEWSLETTER

April, 1988

A. ANNOUNCEMENTS

1. 1988 MLA Sessions. There will be two sessions on William Morris at the Modern Language Association Convention in New Orleans next December 27th-30th. Florence Boos is now arranging them, and they will include papers on two general topics: "Morris and Twentieth Century Culture," and "One Hundred Years Later: the Origins of the Kelmscott Press and the Publication of A Dream of John Ball."

2. JPRAS, The Journal of Pre-Raphaelite and Aesthetic Studies is continuing The Pre-Raphaelite Review (1977-1980) and The Journal of Pre-Raphaelite Studies, both of which were edited by Francis Golfing. JPRAS, co-edited by William E. Fredeman and Ira B. Nadel, will appear twice a year and be published in Vancouver, B.C. Subscription rates are 15.00 dollars yearly for individuals, 20.00 for institutions. An Inaugural-Anniversary issue, one dedicated to Francis Golfing, costs an extra 10.00 dollars. Send subscriptions and contributions to the editors, the Department of English, the University of British Columbia, Vancouver, B.C., Canada, V6T 1W5.

Volume 1, No. 1, Part 1 (the Golfing Festschrift) of JPRAS has a title page and frontispiece in color and 18 pages of black and white illustrations. Included among the nine essays are Ray Watkinson's "Shields in Manchester, the Making of an Artist," and W.E. Fredeman's "'Visionary Vanities': Leaves from the Pre-Raphaelite Apocrypha." Leonard Roberts has compiled a cumulative index of the 189 articles and 120 reviews published between November 1977 and May 1987 in the twenty numbers of The Pre-Raphaelite Review and The Journal of Pre-Raphaelite Studies. (18 of those articles were on William Morris; only D.G. Rossetti drew more attention.) In this inaugural volume, there are two essays on William Morris: "Paradise Lost: Morris's Rewriting of The Earthly Paradise" by David Latham, and "Terrors of the Third Dimension: William Morris and the Limits of Representation" by Frederick Kirchoff.

3. Victorian Periodicals. The Victorian Periodicals Review has announced a special issue on "Victorian Periodicals and Literary Theory." Papers of under 30 pages should be sent to Anne Humpherys, Office of the Dean of Arts and Humanities, Lehman College, Bedford Park Boulevard West, Bronx, NY 10468, by December 1988; or, in the United Kingdom, to Laurel Brakey, Department of English, University College of Wales, Aberystwyth, Dyfed S.Y. 23 3DY, U.K., by June 1988.

4. Popular Culture. "Victorian Popular Culture" will be the theme for volume 17 of Browning Institute Studies. Essays (20-40 pages in length) should be sent to Anne Humpherys, at the address given above, by June 1988.

5. Arthurian Studies. Avalon to Camelot, a quarterly journal devoted to Arthurian Studies, is seeking articles (2,000-3,500 words in length) for issues on "Women and the Arthurian Tradition" (deadline: July 1988); "Celtic Arthuriana" (deadline: October, 1988); and "Arthur in America" (deadline: January, 1989). Send articles to the magazine's editor, Alan Lupack, 375 Oakdale Drive, Rochester, NY 14618.

6. Bibliography. A new bibliography, Primary Sources for Victorian Studies: An Updating, by Richard Storey, is now available at 2.50 pounds from the Victorian Studies Centre, University of Leicester, Leicester, LE1 7RH, U.K.

7. Cooper Hewitt Museum Lectures. On the occasion of the Museum's exhibition, "The Art that is Life: The Arts and Crafts Movement in America, 1875-1920," the following lectures will examine the principles of this ambitious design reform movement manifested in a variety of media: textiles, book design, photography, ceramics, and furniture.

April 19 "The Arts and Crafts Movement in America: Design and Ideology," by Wendy Kaplan

April 26 "Book Arts and Graphic Design in the Work of Elbert Hubbard and Thomas B. Mosher," by Susan Otis Thompson

May 3 "Photographers and the Arts and Crafts Movement: Interconnections," by Barbara L. Michaels

May 10 "Gustav Stickley: the Craftsman," by Richard Guy Wilson

May 24 "The Lowly Pot as High Art," by Joyce K. Schiller

May 31 "Textiles of the Arts and Crafts Movement: From Designers to Do-It-Yourself," by Gillian Moss

All lectures begin at 6:15 pm; the fee is 60.00 for members, 70.00 for non-members. Programs Office, Cooper Hewitt Museum, 2 East 91 Street, New York, NY 10128-9990.

B. TWO POEMS ON WILLIAM MORRIS

1. "After Iceland, William Morris Dreams of Panama"

This color, outside all theory,
insists only on fact:
there are a hundred thousand greens,

each one truer than the last, and blue,
more sky than I have ever seen.
Clothes are blinding white,

the only choice if one is not to melt.
The second day I trade my paint box
for dark glasses and tinted postcards

in a language I have yet to understand.
And come home to England tamed,
straw hat in hand, a parrot on a chain,

the white suit worn gray,
not nearly warm enough,
and am not recognized by anyone.

by Debora Greger

2. "William Morris on the Americans"

They speak the same language
but they do not understand
mine. They comprehend
only what they can touch
or buy.

In Chicago
they hang their anarchists and all our voices
raised across an ocean
do nothing.

They turn and drape my heavy wools
over their windows. Bird and Vine/ Medway/
they repeat to callers, pointing. Or they smother
my fabrics with gauzy curtains, fearing sunlight, warning
children not to muss these exotic plants
that never die. Some take joy,

I suppose, in the live
swarmings down the stems,
the subtle songs of lilies/ the soft careful edges
of my tendrils, named for now-blackened streams
that feed
the great River Thames. Others leave them
to Irish immigrant girls with no last names,
no full days off,
to dust.

I furnish the swinish castles of Albion
and pocket my silver
and yet I scorn
the tastes of the vast democracy. I should take pride
that my life flows
into newly-appointed parlors, that I blossom
like a great good god. Yet
I feel a deadness, a farmer
watching his crop perish
in mid-summer.

The orders come: Ship more silks
to Mammon. And I do send them, in impenetrably dark
boxes, knowing the Americans
do not care that I fastened the slipknot, are not attuned
to the banter of free men and women
who weave a new language.

For remedy
I roam the meadows
open-armed
and when I return
I press the greens and fill the tubs
with dyes gently bargained
from the earth. I breathe in
the new raw scent of mignonettes
dancing/ sweet/
and once again
that is all that matters.

by Sandy Wisenberg

The first poem is by Debora Greger; a colleague noticed it in the December 5, 1977 issue of the New Yorker and passed it on to me then. I thought it mildly interesting and forgot about it, but it turned up again in the last issue of the Boston Review (April, 1988), in a feature called "A Poet's Sampler." The poem has also been published in Movable Islands (Princeton, 1980).

The second poem is by S.L. Wisenberg and is due to be published in 1988, in an anthology titled Breakthrough: Contemporary Poetry in Illinois (Urbana: Stormline Press).

C. NEWS OF MEMBERS

1. Carole Silver has published an article, "'East of the Sun and West of the Moon': Victorians and Fairy Books," in Tulsa Studies in Women's Literature, vol. 6, no. 2 (Fall, 1987): 283-98. She suggests that tales of Snow Maidens were popular throughout the Victorian period because such tales brought up issues then "plaguing those who read them: the imbalance of power between the sexes, the nature of female sexuality, and the right of females to leave their mates and children." As folklorists analyzed these tales, they "exposed some of England's underlying assumptions about gender, race, and social evolution." Professor Silver contrasts Morris's use of the theme in "The Land East of the Sun and West of the Moon" to Bronte's in Jane Eyre, pointing out that Morris's version "was publicly acclaimed. In depicting the fairy bride as sexually passive while titillating his readers with the possibility of a rape scene, in rendering her desertion as an unwilling act--performed in sorrow and suffered for by psychic immobility--Morris, temporarily at least, brought the fairy bride within the precincts of respectability."

2. Carolyn Collette has sent an abstract of a paper she will present at a Chaucer conference next Fall in Vancouver, B.C., a paper whose subject--19th century critical attitudes toward Chaucer--should be of interest to many Society members. The abstract follows:

Mid-nineteenth century Chaucer criticism reflected several of the major concerns of English society, especially as they found expression in the social criticism of medievalism. As much a means of criticizing the present as of studying the past, early nineteenth-century medievalism painted England during the Middle Ages as a unified society bound to the land through agriculture, to God through Roman Catholicism, and to one another through mutual ties of duty and responsibility. Nineteenth-century England, in contrast, seemed an age of dissociation--from the land, from the past, from the rhythms of nature, and from the springs of art.

Eschewing the rhetorical pattern of contrast that characterizes such medievalism, Chaucer criticism from 1830 to 1870 focuses on Chaucer the man, his age and his work. But through its structure and its reliance on organic metaphors rooted in conceptions of growth and development, the criticism of this period plays out in cultural terms such social issues as the relationship between the world of commerce and the tower of art; between England's agrarian roots and the dislocation of agricultural labor under the pressure of industrialization; between England's troubled present and an ideal of her fresh, green past. Exploring the reviews and articles of this period we find that Chaucer critics shift their verbal patterns and alter their focus in response both to the growth of knowledge about Chaucer and to England's adjustment to being an industrial society.

Carolyn Collette is a member of the English Department, Mount Holyoke College, South Hadley, Massachusetts.

3. Florence Boos will read a paper at an April conference at Georgetown University; the conference aspires to explore the theme of "The Outsider and the Outside View," and her paper is titled "Narrative Design in The Pilgrims of Hope." She has sent us the following abstract:

The Pilgrims of Hope (1885) was Morris's last poetic narrative, his first major socialist literary work, and the only one of his romances with a contemporary setting. Its superposition of style and content reflects his refusal to write a tidily didactic work, and its unusual mixture of wry humor and impassioned advocacy, pastoral romance and urban realism, effectively heighten the sense that an immensely desirable expression of the human spirit has been crushed. Even the poem's subdominant and conflicted love plot obliquely witnesses the hero's dedication to other lives beside his own. Pilgrims is also more amenable to feminist readings than many of Morris's earlier works, and the development of the character of Richard, his self-conscious hero, is one of Morris's fullest analyses of the sources of creativity and revolutionary commitment.

Florence Boos is a member of the English Department at the University of Iowa, Iowa City, Iowa.

4. Gary L. Aho had the rare privilege of being the guest of Sanford and Helen Berger last December 30th, during one memorable afternoon at their home in Carmel, California. The Bergers have what must be the finest single collection of Morrisiana anywhere, and they are wonderful curators: knowledgeable, generous, delighted to show further treasures. "Now, just look at this!" became a refrain, as Sandy carried more manuscripts, cartoons, Kelmscott Press presentation copies, et al., to the round table where I sat in happy awe, trying to take it all in, in this "room where Morris lives." Other Morris and Company artifacts--namely the nine figures designed by Burne-Jones for the David Healey window at the Unitarian Church in Heywood, Lancashire (the Bergers own the entire window!)--are displayed throughout their home, but in this single, large, many-shelved room, anyone interested in Morris, in any aspect of his work and influence, could spend many, many happy hours. The three hours I spent there went by all too rapidly, and I certainly hope to return. I am taking this occasion to thank the Bergers again for their gracious hospitality, for their demonstration of fellowship and good will. Morris's works are in good hands.

A full description of the collection is contained in a catalogue of an Exhibition arranged by Antony Bliss and Margareta M. Lowell at the University of California in Berkeley from October 10-December 16, 1984: William Morris: The Sanford and Helen Berger Collection (Berkeley, 1984).

D. OTHER NEWS

1. Janet Camp Troxell Collection. Mark Samuels Lasner has sent the following report:

Many Morrisians will be familiar with the name of Janet Camp Troxell, who formed "the outstanding private Pre-Raphaelite collection in the United States . . . with few rivals anywhere." (Fredeman). Her gathering of rare printed material and manuscripts relating to the Rossettis and their associates--including William Morris--was acquired by Princeton University Library in the early 1960s. Mrs. Troxell died several years ago, and a portion of her art collection has come on the market through the offices of Thomas Agnew and Sons, Limited. Their recent 115th Annual Exhibition of Watercolours and Drawings (29 February-31 March 1988) included a number of works by Rossetti (most first shown at the Yale University Art Gallery in 1976). These included drawings of Annie Miller and Fanny Cornforth, a caricature of John Ruskin, the watercolor, The Gate of Memory, and a study for Desdemona's Death Song. From a group not exhibited I purchased two Rossettis, the unused cover design for William Allingham's Day and Night Songs, and a large ink and pencil cartoon for "the Lady of Woodbank," a stained glass window produced by the Morris firm in 1862 for Aldam Heaton, a Yorkshire businessman and designer. According to Fredeman two drawings by Morris were owned by Mrs. Troxell but their present location is uncertain.

2. Estelle Doheny Collection. Joseph R. Dunlap reports that Part VI of Christie's sale of the extensive Doheny collection of rare books and manuscripts is titled "William Morris and His Circle," and that the sale date is May 19, 1989. The catalogue for this sale