



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

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 NEWSLETTER  
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July 1988

Dear Member,

1. KELMSCOTT HOUSE

Each week some new job is carried out at Kelmscott House. Recently, blinds have been fitted to the windows of the two front rooms and a new lock to the door to the Coach House. Christine Poulson, with the help of Margaret Simister, a new member of the Committee, is gradually getting the Library in order. The many papers in the office are being sorted out, and our stock of greetings cards has recently been checked and reordered. The arrival of the first exhibition of drawings from the Cecil French collection has greatly enhanced what the House now offers to the public and Christine Poulson reports a steady and increasing flow of visitors. We are considering membership of the Area Museum Service, which will give us access to a range of expert advice, possible grant support for approved projects and occasional travelling exhibitions. Kelmscott House is clearly the growing point of a new phase in the Society's activities. Much has been achieved, but much remains to be done, and members' attention is drawn to item 3 below, where we list the jobs for which there are vacancies. Please help if you can.

2. SOCIETY NEWS

Athene Seyler, the Society's oldest member, who lives 'over the shop' in the Coach House, recently celebrated her 99th birthday. Christine Poulson attended her birthday party and took her some flowers from the Society. She reports that Athene was in good form and entertained the company with a spirited rendering of two songs. The Hon. Secretary, quite by chance, recently came across a reference to a visit made to the theatre by D. H. Lawrence in 1919; the leading actress in the play he saw was Athene Seyler.

The Grundys have asked us to thank those members who, in response to an item in the last issue, sent donations towards the replanting of trees at Standen.

We are grateful to Elaine Brown, a London member, who has volunteered to act as Advertising Manager for the Journal. She has some excellent ideas for attracting more publicity and we hope to see the fruits of her work in the next issue of the Journal.

Pamela Gulliver, who for the past year or two has been helping the Society with publicity, has had to give up this job because of pressure of other work. We thank her for contribution and wish her well for the excellent work she does on behalf of the visually handicapped.

The Northern Group is beginning to get itself established. A committee is meeting regularly and is planning a programme of events for the autumn. Any members in the north who would like more information should get in touch with Rolf Rosner, the Acting Secretary, 3 Kingston Close, Whitley Bay, Tyne and Wear, NE26 1JW. Tel: 091-252 4464.

The Blenheim (1887) was Morris's last poetic narrative, his first major social 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 light, didactic work and his unusual mixture of wit, humor and impassioned advocacy, pastoral romance and urban realism, effectively heightening the sense that an immense, desirable expression of the human spirit has been crushed. Even the poem's subdominant and conflicting love plot obliquely witnesses the hero's dedication to other lives beside his own. Blenheim 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.

Gary I. Also 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 Berger's have what must be the finest single collection of Morrisiana anywhere, and they are wonderful curators, knowledgeable, generous, delighted to show further treasures. How just look at this! became a certain, as hands carried more manuscripts, cartoons, Kelmscott Press presentation copies of all, to the round table where I sat in happy awe, trying to take it all in this room where Morris lives. Other Morris and Company artifacts - many the same figures designed by Burne-Jones for the Bayly Harker window at the Linton Church in Heywood, Lancashire (the Berger's 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 Berger's 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 Biss and Margaret M. Lawell at the University of California in Berkeley from October 10-December 10, 1984. William Morris, The Sanford and Helen Berger Collection (Berkeley, 1984).

OTHER NEWS

1. Janet Campbell Collection - Mark Samuels' letter has set the following report.  
 Many Morrisians will be familiar with the name of Janet Campbell, who formed the outstanding private Pre-Raphaelite collection in the United States. With few rivals anywhere (Frederman), her husband of late printed material and manuscripts relating to the Rossetti and their associates - including William Morris - was acquired by Princeton University Library in the early 1960s. Mrs. Campbell 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 15th 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 Corbourn, a caricature of John Ruskin, the watercolor, The Gate of Heaven, and a study for Freshwater, Pease, from a group not exhibited. I purchased two Rossettis, the unused cover design for William Allingham's Bay and Mill Song, and a large ink and pencil carbon for 'The Lady of Woodbank', a stained glass window produced by the Morris firm in 1881 for Adam Haxton, a Yorkshire businessman and designer. According to Frederick two drawings by Morris were owned by Mrs. Campbell but their present location is uncertain.

2. Estelle Doherty Collection - Joseph R. Doherty reports that Part V of Christie's sale of the extensive Doherty 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

### 3. SITUATIONS VACANT!!!

The Society's work is expanding all the time, and if we are to offer a high standard of service to our members and to the many individuals and organisations who get in touch with us for information about William Morris, it is essential that we recruit all the voluntary help we can. Also, the appointment of a curator for Kelmscott House and its consequent opening on a regular basis, places new responsibilities on us which Christine Poulson cannot be expected to meet single-handed. We therefore urgently appeal to members to offer help where they can with the following jobs.

**PUBLICITY OFFICER:** Elfa Kramers handles press and public relations matters, but we need someone to set up and maintain a distribution network for information about the Society. This would involve making sure that our current outlets for Society leaflets are kept in stock and seeking new outlets (Universities, art schools, galleries and museums, for example) where potential members of the Society might be found. The Society hopes to purchase a word processor/micro-computer in the near future, which should help with this job. The holder of this post will be welcome to attend meetings of the Committee. Please get in touch with the Hon. Secretary if you are interested.

**BOOKSELLER:** Book sales are an important source of income for the Society and it is vital that we ensure that books are available on every possible occasion. The person holding this post would, preferably, be living in or near London, be able to attend all or most of our meetings, have a car and somewhere to store a stock of books. With an increasing number of activities taking place outside London, volunteers from among members connected with the West Midlands and Northern Groups would also be welcome. If we are fortunate enough to receive a number of volunteers, one person would be asked to co-ordinate bookselling activities. Anyone interested should get in touch with the Hon. Secretary.

**KELMSCOTT HOUSE:** Although Christine Poulson is on duty at Kelmscott House two afternoons a week, there is a need for volunteers to be present at the House while she is there. She has many important jobs to get on with, and the kind of work she is doing is difficult to combine with showing round the House the increasing number of visitors. So anyone with free time on Thursday and Saturday afternoons will be welcome. It would also be helpful if someone were prepared to organise a rota of volunteers. If you are interested please contact Christine Poulson at Kelmscott House.

**CLEANERS:** Now that Kelmscott House is open to the public it must be kept clean and smart. Daphne Jennings has offered to act as Housekeeper, but she needs assistants to help her with the cleaning and other jobs. Anyone willing to help should get in touch with Daphne at 5 Fairways, Thornbury Road, Isleworth, Middlesex TW7 4NS. Tel: 01-560 3932.

**GARDENER:** The Library is the room of most interest to visitors to Kelmscott House. The area outside the windows offers a fascinating challenge to an imaginative landscape gardener. Offers of help (and donations of plants!) to John Kay at Kelmscott House.

**PRINTER:** The workshop has now been cleared and the Printing Group will soon be able to resume work. We hope that our printing facilities can become a resource for the local community, undertaking small jobs for individuals and organisations. We need an experienced printer to guide the work of the group and train a small band of enthusiastic aspirants. Again, anyone interested should get in touch with John Kay.

### 4. THE SOCIETY'S ANNUAL GENERAL MEETING

In the fitting surroundings of the Green Dining Room at the Victoria and Albert Museum, members gathered on 7 May for the Society's 33rd Annual General Meeting. It had been a year of intense activity, and there was a good deal to report. The fight to save the William Morris Gallery from financial cuts which would have threatened it with closure occupied a great deal of time and energy in the autumn. That the battle was won was in no small part due to the efforts of Society members and friends who made effective protests to the local authority. The Chairperson thanked everyone who had taken part in the campaign. The gradual reorganisation of Kelmscott House has also continued, and the appointment of Christine Poulson as Curator has added a new dimension to our work. Two new Trustees have recently been appointed, and it seems certain that there will in future be a much closer working relationship between the Trustees and the Society. In the absence of the Hon. Treasurer, the Chairperson presented the Accounts for 1987 and these were adopted. The Officers and Committee for 1988-89 were elected unanimously as follows:

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|---|-----------------------|
| Hans Brill (Hon. Chairperson)           | Daphne Jennings       |
| Peter Preston (Hon. Secretary)          | John Kay              |
| Lionel Young (Hon. Treasurer)           | Jackie Kennedy-Davies |
| Dawn Morris (Hon. Membership Secretary) | Judy Marsden          |
| Peter Faulkner (Hon. Editor)            | Linda Parry           |
| Elfa Kramers (Hon. Publicity Officer)   | Christine Poulson     |
| Nicholas Friend                         | Margaret Simister     |
| Norah Gillow                            | Richard Smith         |

The Chairperson thanked the retiring members of the Committee, Patricia Bayer, Dorothy Coles and Harold Smith for their many services to the Society. He also thanked John Kay, who was retiring as Hon. Membership Secretary, but would be continuing as a Committee member. After tea, John Physick, former Deputy Keeper of the V and A Museum, spoke on the Green Dining Room. Our thanks are due to Linda Parry for making it possible for the AGM to be held at the Museum.

### 5. PETER FLOUD MEMORIAL AWARD

The first winner of the award in its new form is Linda Richardson, a research student at Hertford College, Oxford. The title of her doctoral thesis is 'William Morris and Women: Experience and Representation'. Her aim is three-fold: to gain a deeper understanding of Morris's life and work through a (sympathetic) feminist exploration of both; to help 'recover' the lives and works of women with whom he associated; and, to trace through a study of Morris in particular the more general pattern of Marxist socialism as an aspect of Romanticism, especially with regard to perceptions of women and their roles. This sounds a fascinating project, and anyone who attended Linda's recent lecture for the Society will know that she has a lively and original approach to her work. It was highly appropriate that Peter Faulkner, first winner of the Award in its earlier form, presented Linda with her cheque after her Oxford lecture. We wish her well with the progress of her work and look forward to seeing its outcome.

6. OBITUARIES

EDWARD BARNESLEY

Edward Barnesley, one of the great twentieth century artist-craftsmen, died on 2 December 1987. He had been a long-standing member of the Society and indeed was one of the last surviving links with true William Morris circles, through his family connections and his view of craftsmanship. Although his work developed its own individual character he certainly saw himself as part of an apostolic succession from Morris to the craft movement of today.

The following account of Edward Barnesley's early years is a shortened version of an article I wrote for Craft magazine in 1981, after a visit to his workshops in Petersfield in Hampshire, when he was almost eighty:

Edward was born into one of the most famous Arts and Crafts communities. His father and his uncle, Sidney and Ernest Barnesley, together with their great friend Ernest Gimson, after training as architects in London, had settled in the Cotswolds in the early 1890s with the idea of recreating the country workshop tradition and leading the idyllic rural life. When Edward was born, the Barnesley family were living in a cottage at Pinbury, not far away from Cirencester but a place which was in those days, because of bad communications, so remote that in the snowy winter the doctor was unable to visit the new baby for three weeks. (Edward claims that as a result he has remained more or less independent of all doctors.) The beauties and, their corollary, the deprivations of the life of the Barnesleys in Pinbury and Sapperton, the isolated working life so well described in Mary Comino's book on Gimson and the Barnesleys, have had an obvious, profound effect on Edward Barnesley; his whole life, like his father's, has been centred in the countryside. Like Ernest Gimson, too, he appears ill at ease in towns.

Edward Barnesley's own workplace, his first and only workshop, although close to Petersfield, is definitely rural. You head uphill until you see a sign saying 'Cockshott Lane', which is one of those lanes which appear to lead you nowhere, and you arrive at a little complex of homely washed brick buildings - the cottage, the workshops and the timber sheds. The view down the valley from the terrace and the garden is astonishingly beautiful; even the Barnesleys, who have been there since the twenties, still find it quite amazing and will take you out to gaze at it. The house itself is lovely, fairly small and unpretentious yet full of serene charm, a sense of interest and caring. It is a very quiet and very special place. As one would expect in the livingroom of someone who once pulled the venerable beard of Philip Webb ('the Beard-Puller', Webb called him in a letter to his father), there is the wonderfully natural accumulation of many years of work by Barnesley's friends and fellow craftsmen. Fire-irons by Alfred Bucknell, blacksmith who worked with Gimson. Two teapots by Harry Davis. Pottery by Lucie Rie, Bernard and David Leach, Ladi-Kwali, Alan Caiger-Smith. A great plate by Michael Cardew which he admires especially. And dominating everything, the huge bow-fronted dresser in oak made by his father in 1898.

His father was his mentor, of course, right from the beginning. Gimson and the Barnesleys moved from Pinbury to Sapperton in 1903. Sidney Barnesley at this time was concentrating less on architecture, more on making furniture. Since the furniture workshop was adjacent to the cottage, Edward was inevitably in and out of it, and he began doing rudimentary woodwork, guided by his father, at a very early age. He remembers in particular a little

wooden stool made when he was five or six. It was a washing-stool, for use outside in the courtyard, made simply of rough timber but very good and sturdy with correctly angled legs.

After he left Bedales, Edward had himself intended to go and train with Ernest Gimson, 'Old Uncle' as he called him. But his father did not encourage this idea, and in fact Gimson died a very short time afterwards. His father was indeed surprisingly reluctant for Edward to follow his own pattern, telling him he would never make much money as a craftsman. ('And very true,' says Edward: 'what craftsmen of that period can you think of who didn't have some sort of private income?') It was then decided that Edward would go back to Bedales to teach woodwork. Alfred Powell advised that he should have some practical training before he began teaching, and Geoffrey Lupton's workshop seemed the obvious place. So Edward returned to Petersfield to work with Lupton, as a pupil-apprentice, on the construction of Ernest Gimson's second Bedales building, his posthumous masterpiece, the Library, under his father's supervision. As you walk around this marvellous building with him, envying this present generation of Bedalians sitting at their Gimson tables on their Gimson chairs, you get a strong impression of the influence it had on him.

He was first on the site, with two or three of Lupton's men. The massive timber framework, a workmanlike yet wonderfully sensitive amalgam of buttresses and beams, was cut to size and shape out in the open in the medieval manner - 'not as difficult,' he tells you, 'as you might imagine' - then lugged in for assembly. He was entrusted to build the roof members above the level of the main tie beams and erected the roof frame with the labourers to help him. He laid the floorboards himself throughout the Library.

Working on the site at Bedales must surely have appeared the ideal form of education to those of the Philip Webb and Lethaby persuasion, the 'doing is designing' school of thought. His views of life and work were formed already. They were (and they still largely remain) his father's views: the Ruskin-based belief in the moral worth of handwork; the theory of joy in craftsmanship which comes from Morris; the Arts and Crafts idea that the nature of the work formed the nature of the man. This still makes sense to Edward, and he uses the example of the men who worked with Gimson: 'they were the men they were because of the work they did.'

Fiona MacCarthy

ROBIN TANNER

Robin Tanner, a long-standing member of the Society, died at his home in Wiltshire in May, in his 84th year. Born in Wiltshire in 1904, Tanner, a Quaker and a pacifist, studied at Goldsmith's College in London. He taught first in Greenwich, and then in his native Wiltshire, where he began to absorb the ideas of Morris and Lethaby. He was already familiar with the theories of child art of the Viennese Professor Cizek, and he began to put them into practice in his teaching. When he mounted an exhibition of children's work at a teacher's conference in Sheffield in 1936, the standard was so high that he was accused of having falsified the work.

By 1927 he had begun his own career as an etcher and printmaker, continuing to find time to make prints through a busy professional life (he was a schools inspector from 1935 to 1964). He produced a number of major prints before the second World War, and was able to give more attention to this aspect of his career after 1970. He illustrated Woodland Plants written by his wife Heather, in 1981, and there are some fine plates in his autobiography Double Harness, published in 1987. Wiltshire Village, published in 1939, is a thinly disguised portrait of Kington Langley, where in the 1930s he built his distinctive cottage.

The Autumn 1987 issue of the Society's Journal contained the text of 'What William Morris means to me', a talk given at the Crafts Study Centre at the Holbourne Museum, Bath, which Robin Tanner helped to found. In that talk, he said of Morris 'the fight is still on, for we are still inspired and tantalised by the sanity of his vision of a world as it might be if we had the will and determination to make it so'.

Peter Preston.

## 7. SOCIETY EVENTS

### MORRIS IN THE MIDLANDS

We are sorry to say that applications for the study week-end in Birmingham 8-10 July have been too few for the event to be viable and it will not be held this year. Members who made bookings have been informed: we are sorry they have had to be disappointed.

### Sunday 7 August, 2.30 pm MORRIS & CO IN SOUTH LONDON

Our popular series of walks visiting places of Morris interest in London continues with a perambulation in Carshalton in the London Borough of Sutton. We meet at No 40 Beeches Avenue, Little Holland House "a remarkable Arts & Crafts survival" (see Cherry & Pevsner's London 2 South). We shall also see a house in Park Hill by Philip Webb built in 1868 for the novelist W. H. White (Mark Rutherford) and a splendid organ gallery by Morris & Co. at St Mary's Church in Beddington. Tickets including tea £2 from the Society.

### Saturday 24 September, 2.30 pm MERTON ABBEY

The Wandle Industrial Museum is a most interesting initiative by a group of local people with the object of commemorating the industries that thrived for several hundred years on the river Wandle. An important section of the museum will be devoted to Morris & Co. We shall visit the site for the museum and have tea where Morris's Merton Abbey works once stood. Tickets including tea £2 from the Society.

### Wednesday 26 October, 6.30 pm THE KELMSCOTT LECTURE

Members may like to note in their diaries that the Kelmscott Lecture this year will be given by John Lloyd, lately editor of the New Statesman, who will reflect on questions of freedom of speech in Morris's time and our own. The lecture, as usual, will be at the Art Workers Guild, 6 Queen Square, WC1. Admission is £2 (including coffee and biscuits available from 6 pm). A buffet supper will be served at the AWG after the lecture. Tickets for supper £4.50 from the Society.

NOTE: Tickets for all these events may be obtained from Judy Marsden, c/o the Society at Kelmscott House. Cheques to be made out to the William Morris Society; please enclose a stamped addressed envelope.

### Saturday 12 November, 11 am - 5 pm RUSKIN, MORRIS, MARX AND WORK

This one-day seminar, organised by the William Morris Society in conjunction with the Ruskin Gallery, Collection of the Guild of St George, Sheffield, will be held in the Library Theatre, Central Library, Sheffield. It offers an exploration of the development of Morris's ideas of art, work and social order in the light of Ruskin and Marx. The speakers will be Dick Smith, Ray Watkinson and Brian Maidment; the chairperson will be announced later. People coming from out of town should take the opportunity to visit the Ruskin Gallery and the newly opened Ruskin Craft Gallery with its first exhibition 'Made in Sheffield' featuring craftspeople living and working in the city. The Ruskin Gallery will also be featuring a display on Cathedrals in conjunction with the Arts Council touring exhibition of Dennis Creffield's 'Cathedrals' showing at the Graves Art Gallery. We are also hoping to negotiate the showing of the exhibition 'The Guild of Handicraft' organised by Cheltenham Art Gallery and Museum. Further details will be available from Janet Barnes, Keeper of the Ruskin Gallery, 101 Norfolk Street, Sheffield S1 2JE Tel: 0742 735299. Tickets are available from Janet Barnes at the Ruskin Gallery, (£3.00/£2.00 concession). Cheques should be made payable to the William Morris Society.

## 8. EXHIBITIONS AND COURSES

The Guild of Handicraft 1888-1988 CHELTENHAM ART GALLERY AND MUSEUM. To celebrate the founding of the Guild and School of Handicraft by C. R. Ashbee in 1888, and to show how far the Guild has survived into the twentieth century, this exhibition brings together silverwork and jewellery, sculpture and forged iron made by members and associates over the past 100 years. The exhibition runs until 23 July and admission is free. Further information from the Gallery at Clarence Street, Cheltenham, Tel: 0242 237431.

The Subversive Stitch: Embroidery in Women's Lives 1300-1900 WHITWORTH ART GALLERY, MANCHESTER. An exhibition based on Rozsika Parker's book The Subversive Stitch (Women's Press, London, 1984). It looks at the influence of gender and social class on the production of over 200 exhibits drawn from all over the British Isles. This is a joint project with Manchester's Cornerhouse where a complementary exhibition, 'Women and Textiles Today', has been arranged. The exhibition runs until 29 August.

William Morris WHITWORTH ART GALLERY, MANCHESTER. A special display featuring a large proportion of the Whitworth's Morris holdings, including his first wallpaper and some of his very early printed textiles. The display closes on 20 August. Further information about this and the preceding event from Whitworth Art Gallery, Oxford Road, Manchester M15 6ER. Tel: 061-273 4865. Admission is free to both exhibitions.

Textiles of the Arts and Crafts Movement, until 4 September, VICTORIA AND ALBERT MUSEUM. Full details of this important exhibition, organised by our member Linda Parry, were given in the last Newsletter. Linda's book, which has the same title as the exhibition, has now been published by Thames and Hudson at £12.95. It is a fine-looking volume with 150 illustrations, 50 of them in colour. A study day on Arts and Crafts Textiles is being held at the V and A on Wednesday 20 July (10.30 am - 5.00 pm; fee £9.00,

concessionary rate £6.00): further information from the Education Services Department, V and A Museum, South Kensington, London SW7 2RL. Tel: 01-938 8638. A more general study day on the wider interests of the Arts and Crafts movement will be held on Saturday 29 October, organised by the Decorative Arts Society and the Society of Designer Craftsmen. During the run of the exhibition, the V and A shop will be selling a range of merchandise inspired by the Arts and Crafts Movement.

Wasting Inheritance, 16-18 September, HERTFORD COLLEGE OXFORD. This weekend conference, organised by the Society for the Protection of Ancient Buildings, is concerned with the problems of integrating traditional farm buildings with the needs of the rural environment today. There is a full programme of lectures and discussions, and the fee is £120 (£85 for non-residents). Further details from the SPAB at 37 Spital Square, London E1 6DY, Tel: 01-377 1644.

Owen Jones, 10 September - 8 October, WILLIAM MORRIS GALLERY. Owen Jones (1809-1874) is perhaps best known for his publication The Grammar of Ornament - a systematic study of different styles which was first published in 1856 and which led naturally to his 'universal' application of a wide variety of designs whether to textiles, wallpapers or decorative schemes. This exhibition focusses on a group of silks designed for Warners and Daniel Walters & Sons between 1870-72, offering an opportunity to examine his mature work in relation to his design philosophy. The 25 examples will include designs and handwoven silks as well as The Grammar of Ornament and supporting graphic material which has been made available from the archives of Warner & Sons Ltd.

May Morris, January - March 1989, WILLIAM MORRIS GALLERY. This exhibition will include May Morris's designs and embroideries as well as her other work in relation to socialist organisations and editing her father's writings. As well as items from the Gallery, the exhibition will include material borrowed from both public and private collections.

ROYAL SCHOOL OF NEEDLEWORK. The School organises numerous courses on all aspects of needlework. Members wanting further information should write to Mrs Jenny Fitzgerald Bond, Director of Education, 5 King Street, Covent Garden, London WC2 8HN.

#### 9. SOCIETY PROGRAMME REPORT

Chelsea Walk, 23 April. Some thirty five members of the Society enjoyed a walk in Chelsea on April 23rd, led by John Kay with support from Hilary Morgan (and, more distantly, our former President Nikolaus Pevsner). We started in Thomas More's territory, at Crosby Hall, on a bright if windy afternoon: our targets, houses in Chelsea of interest to us either for architectural reasons or because of their former inhabitants. We passed a question-raising Epstein and a society wedding, More's statue and the Peabody Trust buildings, Smollett's house, and looked more carefully at Philip Webb's Glebe Place house for G. B. Boyce - red brick, gabled, unpretentious, the outside unfortunately in poor condition (though Members are promised a visit to the more striking interior). Then a house associated with C. R. Mackintosh, another - not on our official route - recently awarded a prize for its playful (showy) Post-Modernism, then Carlyle's house in Cheyne Row, where the Sage of Chelsea unsuccessfully attempted to create for himself a sound-proof study resistant to the crow of his neighbours' cock. We then saw the impressively lighted backs of some tall houses by

C. R. Ashbee, with attractive metal-work at the front, and the seventeenth century terrace where Rossetti lived (before the building of the Embankment in front of it). Hilary Morgan reminded us of how Chelsea was then developing as the artists' quarter of London, partly thanks to better transport. Normal Shaw's Swan House and nearby buildings still looked splendid despite the noise of traffic sweeping past, and Tite Street was a quiet pleasure after that, with the Godwin terrace including Oscar Wilde's house less flamboyant than might have been expected; the White House built by Godwin for Whistler had been replaced by an unspeakably nondescript new house. Past the studios of Sargent and John we made our way, past the dignity of Chelsea Hospital and the modern indignity of 'clamping' a badly behaved small car, and finally to Holy Trinity, Sloane Street, which provided equally well for physical and aesthetic needs with an excellent tea and Arts and Crafts architecture and accessories. J. D. Sedding's church was begun in 1889 and is an outstanding building, spacious, confident, humane. The 48 panels of Morris & Co. stained glass at the east end were but one of the many pleasures to be enjoyed (they could be compared with William Richmond's glass in the north aisle, and Christopher Whall's in the south wall). In all, a most enjoyable afternoon, and our thanks to John Kay and the others involved in organizing it.

Peter Faulkner

Opening of the loan exhibition of pictures by Edward Burne-Jones, Kelmscott House, 4 June. The library at Kelmscott House was crowded with some 40 people for the opening of the exhibition of 6 drawings and paintings by William Morris's closest friend. We were honoured by visits from the Mayor of Kensington and Chelsea and the Mayor of Hammersmith and Fulham, our own member Joseph Mirwitch, who has done so much to make this exhibition possible and to help the Society in other ways. John Christian gave a short talk about the pictures and their place in the artist's work. The excellent catalogue (50p) was prepared by Hilary Morgan and she has augmented it by a wall-display. This selection of pictures from the Cecil French Bequest will be on view on Thursdays and Saturdays from 1.30 to 5.30 until August when it will be replaced by others during the next year. If you can get to Hammersmith don't miss the opportunity to see some of Burne-Jones' smaller and more intimate works - it is so rewarding to be able to view them in a domestic rather than a 'gallery' setting.

Dorothy Coles

"Daintily fashioned engines of war", Hertford College, Oxford, 11 June. An excellent audience of some fifty people met in the very unGothic Victorian chapel of Hertford College, Oxford, to hear Linda Richardson, who is currently working there on a Ph.D. thesis on Morris and Women. Her topic on this occasion was Morris's association with a number of women who participated in the early Socialist movement, and their possible influence on his thinking. The five were: Helen Taylor, Annie Besant, Eleanor Marx, Louise Michelle and Catherine Conway. By contrast with these we heard of the anti-feminist polemics of Belfort Bax, which may also have had their effect on Morris, especially during the period of his close co-operation with Bax. By the time he came to write the late romances, their increasingly positive and vigorous heroines may reflect the impact of these pioneers on his attitudes. Ms Richardson managed to compress a great deal of interesting material into her paper, which led to a lively discussion bringing out, among other things, the very considerable difficulties under which these early women Socialists were working.

The afternoon also included the very appropriate presentation to Linda Richardson of the Peter Floud Memorial Prize for 1988, and concluded with a pleasant tea. Many thanks to the organizers of this most successful event. It is good to find interest in Morris is strong in Oxford today.

Peter Faulkner

#### 10. PUBLICATIONS

Princeton University Press has made a generous offer to Society members. Enclosed with this Newsletter is a leaflet describing the new volumes of William Morris's letters, edited by Norman Kelvin. Prices there are given in dollars, and the sterling equivalents are £25.00 for Volume II, Part A and £27.40 for Part B. Also available are Volume I of the letters, at £34.00 and Peter Stansky's Redesigning the World: William Morris, the 1880s and the Arts and Crafts at £16.00 hardback and £7.25 paperback. From all these prices, William Morris Society Members may deduct 20%. When ordering (from the English address given in the leaflet) you should refer to this special offer and send cash with your order.

Journeyman Press also has an excellent special offer exclusive to members of the Society. William Morris's Socialist Diary, edited by Florence Boos and A Dream of John Ball are available for £3.50, post free. This represents a saving of over £1.60, and, furthermore, £1.00 of each order received will be donated by Journeyman Press to the Society. The socialist diary is one of only two extended diaries kept by Morris. It provides us with a highly accessible introduction to his political activities, and documents the energy and enthusiasm of his work for 'the social revolution', a commitment which strongly influenced the origins of British socialism. Florence Boos's carefully edited text is supplemented by many running notes and separate biographical sketches of fellow-workers in the early socialist movement whom Morris mentions in the diaries. Orders should be sent direct to Journeyman (cheques made out to 'Journeyman Press Ltd') at 97 Ferme Park Road, Crouch End, London N8 9SA.

Dover Publications are bringing out a paperback facsimile edition of the Kelmscott Press edition of The Story of The Glittering Plain. This is not the 1891 edition, but that of 1894, with illustrations by Walter Crane. Constable, Dover's UK distributors, say that it should be available in the bookshops in July at £6.95.

The Society has recently been sent a copy of the February 1986 issue of The Crystal Ship, a 'little magazine' devoted to fantasy literature, and edited by John Owen from 4 Highfield Close, Newport Pagnell, Bucks, MK16 9AZ. The copy has been sent by Ian Covell, whose long article on his recent discovery of Morris's work forms the bulk of the issue. It will be placed in the Kelmscott House Library.

From June 1988, the Oxford English Limited journal, News from Nowhere metamorphoses into a full-blown journal of radical literary and cultural theory. The two issues for 1988 focus on the themes of 'Matthew Arnold and the Fate of Critical Humanism, 1888-1988' (June) and 'Raymond Williams: Third Generation' (November); contributors include John Goode, Terry Eagleton, Isobel Armstrong, Francis Mulhern and many others. A subscription for the two issues costs £7.00 (including postage). Please make cheques payable to OEL and send to Tony Pinkney, OEL, Wadham College, Oxford OX1 3PN

Members may also be interested to know that copies of Aylmer Vallance's and Philip Henderson's books on Morris have recently appeared at reduced prices in Dillons and other remainder bookshops.

Not actually a book, but not really fitting into any other item, is 'Against the Grain', a film about the lives and work of Ernest Gimson and the Barnsley family of furniture makers. It can be hired from Concord Video and Film Council Ltd (Arts Council Films), 201 Felixtowe Road, Ipswich, Suffolk. Thanks to our member Elizabeth Phillips for sending us this information.

#### 11. FOOTNOTE

As I write this (on 3 July), I know that this issue will be very late. This time, the problem has been at the editorial stage, a series of unexpected crises in my full-time job having led to my editing the material two weeks later than I had intended. I hope that the Newsletter can still be distributed by the end of July, but I am conscious that it may arrive too late for members to catch one or two non-Society events announced here, for which I apologise. I must also apologise for the unaccountable omission, in the last issue, of page 6 of the American Newsletter. It is included with this issue, so that members may make their copies complete. The July 1988 issue of the American Newsletter, included in this mailing, is the last to be edited by Gary Aho. We thank him for the excellent job he has done, and the many kindnesses he has shown (and, we hope, will continue to show) to the Society in this country. We welcome his successor, Mark Lasner, and wish him well in his new post.

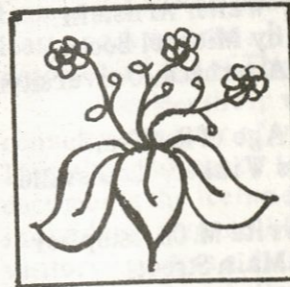
The next Newsletter will be issued in October. The closing date is 16 September and contributions should, as usual, be sent to me at 7 Bromley Road, West Bridgford, Nottingham, NG2 7AP.

I hope you have a pleasant summer. Good wishes to you all.

Yours sincerely,

*Peter Preston*

Peter Preston,  
Hon. Secretary.



WILLIAM MORRIS SOCIETY

in the UNITED STATES

NEWSLETTER

July, 1988

A. ANNOUNCEMENTS

1. A New Editor for the U.S. Newsletter. I am pleased to announce that Mark Samuels Lasner has agreed to take on the pleasant duty of editing this Newsletter, beginning with the October 1988 issue. All subsequent announcements or newsworthy items that cross your desks should therefore be sent to him at 1870 Wyoming Avenue, N.W., Apt. 601, Washington, D.D. 20009.

2. 1988 MLA Sessions. Florence Boos reports that the following six papers have been selected for presentation, during two separate sessions on William Morris, at the Modern Language Association Convention in New Orleans, December 27-30, 1988.

- 1) "Seeking the Ideal Book: Yeats, the Cuala Press, and the Morris Legacy" by David Faldet, Idaho College.
- 2) "Bloomsbury and the Denial of Morris" by Victor Luftig, Yale University.
- 3) "One Hundred Years Later: the Current State of Arts and Crafts in America" (a slide presentation) by Charlotte Oberg, University of Richmond.
- 4) "Ananda Coomaraswamy and William Morris" by Larry Lutchmansingh, Bowdoin College.
- 5) "Morris and the Mob" by Nancy Jane Tyson, University of South Florida.
- 6) "William Morris and the Frankfurt School" by Jeffrey Skoblow, Southern Illinois University at Edwardsville.

A Business Meeting has also been scheduled, and there will be a Cash Bar after one of the sessions. details will be forthcoming in a future issue of PMLA.

3. 1989 NEMLA Session. There will be a session on William Morris at the 21st Annual Convention of the Northeast Modern Language Association, to be held March 31-April 2, 1989, in Wilmington, Delaware. The University of Delaware will be the host institution for the Convention, and Carolyn Collette will chair the session on William Morris (topic open). Those wishing to deliver papers should send abstracts to her, by September 1, 1988, at the Department of English, Mount Holyoke College, South Hadley, Massachusetts 01075. All participants must be 1988-1989 members of NEMLA; information on dues and program details can be obtained from F. William Forbes, Department of Spanish and Classics, University of New Hampshire, Durham, NH 03824.

4. Victorian Fantasy: Imagination and Reality. On October 14, 15, and 16, 1988, the Actors Theatre of Louisville, Kentucky, will present a Special Visitors Weekend that will include all of the following:

Plays: Peter Pan by J.M. Barrie; Engaged by W.S. Gilbert; London Labor and the London Poor adapted by Jonathan Bolt from Henry Mayhew interviews.

Films: Nicholas Nickleby (1947), with Cedric Hardwicke and Sybil Thorndike; Going on Stage (1973), an award-winning documentary based on diaries of Victorian performers

Lectures: "Fantasy and Reality in the Life of Queen Victoria" by Walter Arnstein, University of Illinois; "Reality and Illusion: the Victorian Stage" by Michael Booth, University of Victoria; "Victorian Fantasy in Literature" by Nina Auerbach, University of Pennsylvania.

Colloquia: "Victorian Men and Women" and "Peter Pan and the Age of Realism."

Special Events: "With Alice in Wonderland," presented by James Winker, "Louisville Victoriana," a tour led by Tom Owen, University of Louisville.

The fee for all events is \$50.00. For further information, write M. Christopher Boyer, Festival Coordinator, Actors Theatre of Louisville, 316 West Main Street, Louisville, KY 40202-2916.

5. Third Annual Conference on Medievalism. This conference will take place at the Newberry Library and Northeastern Illinois University, October 13-15, 1988. For further information write to Tim Hoberg, Conference Chairman, Department of English, Northeastern Illinois University, 5500 N. St. Louis Avenue, Chicago, Illinois, 60625-4699.

6. Browning Centennial. "Robert Browning and 19th Century Culture" is the topic for the centennial observance of the poet's death. The commemoration is scheduled for September 20-22, 1989, at the Armstrong Browning Library, Baylor University. Ten-page papers dealing with contemporaries and 19th century culture as they relate to Robert Browning will be welcomed. Inquiries and papers should be addressed to Roger L. Brooks, Director, Armstrong Browning Library, Baylor University, Waco, Texas, 76798. Selected papers from the program will be published in Studies in Browning and His Circle.

7. RSVP Conference. The annual conference of the Research Society for Victorian Periodicals will be held September 16-17 at the Newberry Library, 60 West Walton Street, Chicago, Illinois, 60610. Section topics include art, history, literature, music, religion, women's studies, and a pedagogy panel on using Victorian periodicals in teaching. For further information, contact Susan Dean, 2345 N. Geneva, No. 301, Chicago, Illinois, 60614.

8. Victorian Institute Conference. "Culture and Education in Victorian England" is the topic of the Victorian Institute Conference to be held at Columbia College and the University of South Carolina, Columbia, South Carolina, on October 14-15, 1988. Patrick Brantlinger will be the principal speaker. Address inquiries to the arrangements co-chairmen: Jerold Savory, VP for Administration, Columbia College, Columbia, SC, 29203, or William B. Thesing, Department of English, University of South Carolina, Columbia, SC, 29208.

## B. NEWS OF BOOKS

1. Ísland á 19. Öld: Leiðangrar og Listamenn/Nineteenth Century Iceland. Artists and Odysseys, by Frank Ponzi. Reykjavik, Iceland, Almanna Bókafélagið, 1986. In this important book, William Morris's two journeys to Iceland--in 1871 and 1873--are briefly discussed and illuminated in excitingly new ways because they are set within a very rich context of the records, both written and visual, that other 19th century travellers to Iceland have left to posterity. Ponzi, an art historian, has done wide and

careful research in many European and American libraries and museums, and he has here summarized the impressions Iceland made on nearly fifty travellers in the 19th century. A dozen Englishmen are included, from Hooker in 1809 (who inadvertently got himself involved in the so-called "Icelandic Revolution" led by Jorgen Jorgensen) to Collingwood in 1897, whose written account, A Pilgrimage to the Saga-Steads of Iceland (1899), was supplemented by watercolors he himself painted, the bulk of which were only recently rediscovered in a British attic and thus available for Ponzi to use in this book. Among the other travellers and artists included here are many Scandinavians, notably the Danes (reproductions here of four oil paintings by Emmanuel Larsen are simply magnificent), several Frenchmen and Germans, and at least one American, J. Ross Browne, whose "light-hearted" and semi-satiric drawings graced his Land of Thor (1867).

Besides their written observations, these 19th-century voyagers also left a considerable body of visual records executed by amateur and professional artists alike. This pictorial legacy today provides a fascinating portrait of the country and vividly documents the Icelander's 19th-century way of life. These depictions and the individuals responsible for their creation, along with accounts of other notable visitors--such as a diary and a report from two royal visits--(Appendix One is a diary kept by the Danish Prince Frederic VII on an 1834 visit, and Appendix Two is a prose report of the 1856 visit of Holland's Prince of Orange) are here for the first time brought together under a single cover. This unprecedented survey of a vanished era not only delights the reader's mind and eye but admirably serves as an important work of historical reference and includes a wealth of previously unpublished material."

This summary appears on the book-jacket, and while it is accurate, it does not do justice to the "pictorial legacy," to the many visual "delights" encompassed within this book's 159 pages. There are 22 full-page color plates and some 150 other illustrations, 90 of them in brilliant color. So we are given a very satisfying sense of the ways Iceland's unique scenes, whether of geological phenomena like geysirs and waterfalls or of famed saga sites, were captured by these dozens of talented artists.

This splendid book is, in part, "meant to serve as a continuation and complement to Ísland á 18. Öld/18th Century Iceland," also by Frank Ponzi. Originally published in 1980 by Almanna Bókafélagið, it was reissued in 1987. The texts and captions are again in both Icelandic and English, and again the color plates are breathtaking in their beauty and brightness. These paintings and drawings from the Banks' expedition in 1772 and Stanley's in 1789 help us to understand not only 18th century Iceland, but also British predilections about foreign climes as well as European traditions of landscape painting.

These books (ca. \$75.00 each at current exchange rates) are expensive, but book lovers (and I must assume that many Society members would accept that label), especially those who are also excited by the ultimate island that entranced William Morris, will want to add them to their libraries.

2. Henderson's Morris biography. A new paperback edition of William Morris: His Life, Work and Friends, by Philip Henderson, originally published by Thames and Hudson in 1967, and long out-of-print in the United States, is now available (for \$17.95 plus \$1.50 postage) from David and Charles, Inc., North Pomfret, Vermont 05053.

3. Kelvin's edition of the Morris letters. Volume two of The Collected Letters of William Morris, in two parts and covering the years 1881 to 1888, is now available from Princeton University Press, part one for \$45.00 and part two for \$49.50. In a highly favorable review in The New York Times Book Review (April 17, 1988), Peter Stansky asserted that "Norman Kelvin has put us deeply into his debt by his thorough and meticulous editing of the letters . . . of one of the most exciting figures--a poet, socialist, designer and environmentalist--of the 19th century, one who has an increasing rather than a decreasing relevance today." We must agree with Stansky's conclusion that "one looks forward to the bittersweet concluding volume in Mr. Kelvin's masterly edition."

4. Beerbohm's Rossetti and His Circle. Yale University Press has published a new edition of Max Beerbohm's droll and incisive reaction to the Pre-Raphaelites, first



published in 1922. His satiric drawings with their sly captions presented Dante Gabriel Rossetti as the central figure of the movement (he appears in 15 of the book's 23 caricatures), for—as N. John Hall states in his detailed (37 pages) and Beerbohmian introduction to this handsome new edition—"from the days of the Pre-Raphaelite Brotherhood in 1848 to those of the young idolizers that surrounded him at Oxford in 1857, Gabriel was king."

Morris appears in two of the 23 drawings; in "Topsy and Ned Jones, Settled on the Settle in Red Lion Square," Morris's bulky figure takes up most of the bench, squeezing a pale and bemused Burne-Jones over into one corner; and in "Mr. William Bell Scott Wondering What it is Those Fellows Seem to see in Gabriel," Morris looks foolish indeed, gesturing to Rossetti with one hand and holding back a bleating sheep with the other. These drawings, as well as Beerbohm's prose piece, "Sylvester Herringham on William Morris as Decorator" (included here as the second of two appendices), support Hall's feeling that "of all the followers of Rossetti—except Hall Caine—Max seems to have had least regard for Morris." The first appendix, "More," has seven additional caricatures (Morris appears in one of these, "Dante Gabriel Rossetti, in His Back Garden," declaiming poetry while only a pelican listens), and, as in the 23 in the main text, their colors are bright and their lines precise, for all of the drawings were newly reproduced from their originals, and they appear here on quality paper in a sturdy binding, which facts—along with Hall's witty and useful introduction—make this new edition of Beerbohm's unique appreciation of the Pre-Raphaelites, at \$19.50, a real bargain.

5. The Romances of William Morris by Amanda Hodgson. In this book, published by Cambridge University Press in 1987, the author asserts that since there are "few discussions which deal at any length with William Morris's literary qualities," (But key studies by Boos, Kirchhoff, Kocmanova, and others, are ignored), she will here attempt "to correct this imbalance, making Morris's poetry and prose fiction the centre of critical attention." The book has a useful (especially in its discussions of the tales from The Oxford and Cambridge Magazine) Introduction, "The Embodiment of Dreams," and five chapters: 1) "That old, beautiful land": the early romances, 2) "The dread eternity": The Earthly Paradise, 3) "The dawn that waketh the dead": Sigurd the Volsung, 4) "A true conception of history": the political romances, 5) "The very Garden of God": the last romances. Some readers will wish Hodgson's discussions of the Defence of Guenevere poems were fuller, and others will object to the autobiographical messages she finds in the Earthly Paradise narratives and in the prose romances, but most will agree with Hodgson's conclusions about the centrality of Sigurd the Volsung and Morris's Icelandic translations as "pivotal," as "an essential step in Morris's progress toward romance," even if they (like May Morris) tend to see the late romances more as products of Morris's "holiday time" rather than "his greatest literary achievements." But this is a thoughtful and useful book, one that clearly defines "romance," and forcefully supports its main thesis, that the pursuit of romance was Morris's "vocation."

### C. OTHER NEWS

1. Jón Steffánsson and William Morris. Hilmar Foss, the official translator for the Icelandic parliament and loyal member of the William Morris Society, recently recommended a fascinating book, Úti í Heimi, by Dr. Jón Steffánsson (1862-1952), an Icelander who spent most of his long life in England, where he became a confidante and friend of George Bernard Shaw, Lloyd George, Ramsey MacDonald, Hilmar Foss, and many others. Eiríkur Magnússon introduced him to W.G. Collingwood and he accompanied that talented watercolorist on his 1897 journey to Iceland, helping him to compose A Pilgrimage to the Saga Steads of Iceland (1899). Steffánsson met William Morris in the early 1890's when he attended Sunday evening lectures at Hammersmith. That he appreciated Morris's prowess as a poet is evident when he compares him to the

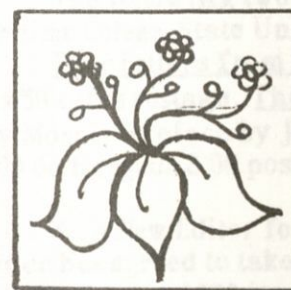
famous skald and saga hero, Egill Skallagrímsson; at another point, he recalls that he'd once been introduced, in Morris's presence, as a Dane, and Morris had become quite indignant, correcting the errant one with the observation that Denmark, and England as well, were forever in debt to this man's ancestors, for he was an Icelander!

Later, Dr. Jón travelled to Kelmscott Manor to tutor May Morris in Icelandic, in preparation for her journeys to Iceland in the 1930's, and he has some fresh anecdotes about Miss Lobb and about Shaw's regard for May Morris, and also about Hall Caine, better known to scholars as Rossetti's associate than as a traveller to Iceland, and one who wrote a novel with Icelandic themes.

2. A Morris-Magnússon MS at Boston University. In 1976 a BU alumnus gave Boston University an original manuscript, "on 46 leaves, in the autograph of Eiríkur Magnússon, containing many hundreds of alterations and corrections in the handwriting of William Morris, also with 22 verses of poetry in his autograph." This manuscript, The Story of Sigurd the Jerusalem-Farer, Eysteinn and Olaf [it appears in vol. 3 of The Heimskringla, vol. 5 of The Saga Library] presents clear examples of the ways Morris turned Magnússon's literal translations into his own special idiom. It is in the Special Collections of the Mugar Memorial Library at Boston University, 771 Commonwealth Avenue, Boston, MA 02215.

3. An article on Morris and Iceland. Árni Óskarsson and Örn D. Jónsson have published an article on William Morris and Iceland, suggesting reasons why Morris found Iceland appealing, both politically and personally. And they discuss interesting connections between Morris's political thought and the development of leftist political philosophies in Iceland. The article, "Af hverju aettum við að framleiða lélegt rauðvín?" appeared in Tímarit Máls og Menningar, 49, 1 (January, 1988):13-23.

Editing this Newsletter for the past three and a half years has been a pleasant task, one that has allowed me to meet and correspond with fellow Morrisians around the world and to learn more about the many ways Morris's achievements and ideas remain relevant to our lives and times. I am grateful to all those who have helped me put together the past 14 issues of the Newsletter, and I am confident that you will continue to offer such support to the new editor, Mark Samuels Lasner.



Yours in fellowship,

*Gary L. Aho*  
Gary L. Aho for the  
Governing Committee

Department of English  
University of Massachusetts  
Amherst, MA 01003

costs 35.00 dollars, and catalogue orders will be accepted beginning March, 1989. Christie's, Catalogues and Subscription Department, 21-24 44th Avenue, Long Island City, N.Y. 11101.

This collection includes the illuminated Aeneid with 177 pages of Morris's calligraphy, with designs by Burne-Jones and historiated miniatures by C. Fairfax Murray. Informed sources estimate that the book will sell for ca. 200,000.00 dollars.

3. Autograph MS of A Dream of John Ball. This autograph MS, a fair copy with a few corrections, has been at the University of Virginia Library since 1931. Its endpapers and binding are by the Kelmscott Press Bindery, and it was probably once the property of C. Fairfax Murray. The Virginia Library also owns Morris's own vellum copy of the Kelmscott Press edition of A Dream of John Ball. Both the MS and the book were part of an exhibition in 1985, "England in the 1880's: Old Guard and Avant Guard." A catalogue of this exhibition, edited by Mark Samuels Lasner and Margaret Stetz, will be published by the University Press of Virginia in 1988.

4. John La Farge. An exhibition of the works and influence of John La Farge, nineteenth-century American artist and designer, has been featured at the Museum of Fine Arts in Boston since February 24; it will close on April 24, 1988. A handsome catalogue of the exhibition can be ordered from the Abbeville Press, 488 Madison Avenue, New York, N.Y. 10022. The catalogue is lavishly illustrated and has seven essays, two of which refer to William Morris and his influence on La Farge, who spent six months in London in 1873, "associating with Morris, Ford Madox Brown, Rossetti, and Burne-Jones, all of whom supplied decorative designs for Morris and Company. Their example inspired La Farge's first stained glass designs, very much in the Morris style, soon after his return."

In Boston's Trinity Church, not yet completely dwarfed by the glass towers which surround it, one can contemplate stained glass windows by both La Farge and Morris and Company.

5. Books for Sale. The Golden Chain: Essays on William Morris and Pre-Raphaelitism (New York and London: William Morris Society, 1982); hardback, 11.00 dollars, paperback, 6.00. The Juvenilia of William Morris, edited by Florence Boos. (New York and London: William Morris Society, 1983); hardback, 6.00, paperback, 4.00. These two books can be ordered from the Wedgestone Press, 207 East 9th Avenue, P.O. Box 175, Winfield, Kansas, 67156.

The following two titles can be ordered from Hartley Spatt, English Department, Maritime College, State University of New York, Bronx, N.Y. 10465.

Four Letters from William Morris (San Francisco: Arion Press, 1984); 7.00 dollars plus 50 cents postage. The Introductions to the Collected Works of William Morris, by May Morris. Preface by Joseph R. Dunlap. 2 vols. New York: Oriole Editions, 1973); 35.00 dollars plus 2.00 postage.

6. A New Editor for the U.S. Newsletter. I am pleased to report that Mark Samuels Lasner has agreed to take on the pleasant duty of editing this Newsletter, beginning with the October 1988 issue. I shall edit the July number--my 14th--and then Mark will take over, so newsworthy items that cross your desks after June 15 should be sent to him at 1870 Wyoming Ave NW, Apt. 601, Washington, D.C., 20009.



Yours in fellowship,

Gary L. Aho  
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