

# Editorial

*Rosie Miles*

There was a resounding lack of response to my Competition conundrum posed in the Autumn 2004 *Newsletter*: 'What does William Morris have to offer our era of the internet, virtual reality and digitisation?' Perhaps answering in 50 words or less was too tall an order, or maybe you just didn't want a free poster of Carl S. Jung's illustration of Morris, featured on the cover of *JWMS* 15: 4. On the next page I'm offering you all another chance. Same prize; different question.

Returning to my original question, if not one person reading this *Journal* has anything to say in reply to it, then we really are in trouble. Fortunately I know that there are some who will be at the 'Morris in the Twenty-First Century' Conference in July 2005 who *do* have ideas about this topic. One of those people will be Tom Tobin, the Webmaster of the William Morris Society's extensive webpages, and in this issue Tom tells readers about the Index to the *JWMS* that can be found online, as well as updating Nicholas Salmon's bibliographical index which appeared in issue 14: 2.

It's always pleasing to an Editor when articles and reviews within or between issues of a journal engage in some kind of dialogue with each other, and this is the case with several pieces which follow. Taken together, Dave Beech's review essay on David Mabb's recent exhibition on Morris at the Whitworth Art Gallery, Manchester, and Marcus Waithe's review of the accompanying catalogue, provide a number of different perspectives on Mabb's work. Theo Rehak's obituary of Joseph Dunlap extends the tributes to a fine scholar of the book arts which started in the previous issue, and provides us with a list of Dunlap's principal publications on Morris. Joseph McBrinn introduces us to R. P. Staples and another little-known Irish portrait of Morris, as Jan Marsh did in 15: 3, and Peter Faulkner follows up a previous article on Morris and Swinburne with a brief addendum.

In the UK at least, *News from Nowhere* is one of the few Morris texts that remains permanently in print, and (I conclude) reasonably widely taught. As from the start of the 2004 academic year it is also a set text in France. *News from Nowhere* still seems capable of generating ever more new readings and approaches and Nathanael Gilbert offers his own here, through the lens of nineteenth-century thinking about the representation of landscape.

Finally, Dorothy Coles offers what I might call 'imaginative biography' in her article on Morris and his sister Emma.

## Competition

If you would like to win a poster copy (24' x 18') of bookplate artist Carl S. Junge's early-twentieth-century illustration of Morris, featured on the cover of the recent 'William Morris and the Book Arts' issue of the *JWMS*, then try the following question:

'Why does Morris matter?'

Answers (still in no more than 50 words) to R.Miles@wlv.ac.uk (mark the subject line 'Junge Competition') or to 'Junge Competition', The William Morris Society, Kelmscott House, 26 Upper Mall, Hammersmith, London, W6 9TA, UK.

Deadline: 28 February 2005. The winner will be announced in the Spring 2005 *Journal*. If there are no replies to this question then it's time to throw in the (William Morris tea) towel.