

# Editorial

## Rosie Miles

It is my pleasure to be taking over as editor of the *Journal*. Sadly, my first edition includes obituaries of two long-standing members of the Society, Lionel Selwyn and Dick Smith, and the *Journal* will carry an obituary of its late president, Hans Brill, in Summer 2002.

Readers will notice that the *Journal* now has an Editorial Advisory Board. This panel includes many distinguished figures in the world of Morris research and scholarship, and their expertise and advice will be called on in relation to any articles submitted for inclusion in the *Journal*. I would like to emphasise that contributions to the *Journal* are always very welcome, and in particular I would like to encourage new writers, or those who have not published in the *Journal* before, to consider submitting any articles of interest.

I would also like to reiterate a point made in the autumn 2001 Newsletter: very few university or college libraries, particularly in the UK, actually subscribe to the *Journal*. If you are in a position to do so please help improve this situation by contacting Kelmscott House for a membership form and getting your institution's library to join the Society.

Finally, a few words to introduce myself. I first came across William Morris as an English undergraduate at the University of Birmingham, when I was asked to write an essay on 'The Haystack in the Floods'. About the same time Birmingham Art Gallery was displaying a selection of drawings from its sizeable Pre-Raphaelite collection, and I attended a number of lectures introducing me to the PRB and their associates. I went on to do an MA in Victorian Literature at the University of Nottingham, and was fortunate enough to have Dr Amanda Hodgson (author of *The Romances of William Morris* [1987]) as one of my tutors and Dr Sheila Smith (mentioned in the obituary of Dick Smith) as another. I then moved to London to do a PhD on Morris's poetry. As most readers of this *Journal* will know, it is not really possible to study one of Morris's many interests and commitments without inevitably finding oneself exploring some of the others. I am particularly interested in the relationship of the verbal to the visual in Morris's various works, and I'm also interested in the 1890s book more widely. I now teach nineteenth and twentieth century literature at the University of Wolverhampton and find myself living in the arts and crafts suburb of Bournville. I'm proud to be living in a city with such a fine Victorian heritage and I still take my third-year students to the Gallery every year to introduce them to Burne-Jones, Madox Brown, Millais, Rossetti and Siddal.

I look forward to this *Journal* continuing to publish excellent work on Morris.