

# Editorial

## Rosie Miles

Welcome to the *Journal of William Morris Studies*, the new name for the *Journal of the William Morris Society*. The change in title reflects the continuing commitment to promoting and publishing new research on Morris and his circle, as well as the increased status of the *Journal* as a publication that is now refereed.

My call in the last edition of the *JWMS* for creative responses to Morris has produced a number of interesting submissions, and more are welcome. It is thus my pleasure to be launching the *Journal of William Morris Studies* by showcasing the work of artist David Mabb alongside Steve Edwards' provocative essay about the 'trouble with Morris'. Mabb's images and Edwards' essay also engage in an interesting dialogue with Stephen Eisenman's suggestive reading of the 'class consciousness' of Morris's designs. If Morris is now most popularly remembered for his design work it seems fitting that the *Journal of William Morris Studies* should launch itself with some very twenty-first-century responses to this key part of Morris's creative output, and they remind us, in Eisenman's words, of the 'disturbing originality' of Morris's designs when they were first produced. Beth Russell Needlepoint Kits (see *William Morris Society Newsletter*, Autumn 2002) will no doubt continue to be popular, but there are other contemporary engagements with Morris's designs that need a platform. Lesley Baker's article on the stained glass of John Henry Dearle continues the visual focus of this issue, while Peter Faulkner's piece on Morris and Old French reminds us that there are still literary works by Morris that remain comparatively uncommented upon, and which merit further attention.