A. ANNOUNCEMENTS

In the January Newsletter it was announced that Marilyn Ibach had completed a new Directory of Members of the William Morris Society in North America and that those interested in receiving a copy should send Gary Aho the sum of $1.50. It was subsequently decided that the Society would pick up the costs of printing and mailing, and directories have thus been sent to all those members and institutions listed in the Directory (just over 300). An enclosed request for "needed corrections" has already elicited a dozen responses, and this new information will be incorporated into the next Directory. In it, we hope to list all Canadian members as well, and I am therefore now requesting colleagues from that flourishing Northern branch of the Society to send me their names, addresses, occupations, and a list of their specific interests in William Morris; the present Directory includes a "Key to Interests" with the following categories: 1) Craftwork (i.e., wallpaper, stained glass windows, furniture), 2) Book Design, 3) Political Activity, 4) Poetry, 5) Prose Romances, 6) Essays (socialist, art), 7) Journalism, 8) S.P.A.B., 9) Translations, 10) Other.

Several directories from that first mailing have been returned with the postal stamp, "Not Deliverable as Addressed." If anyone knows the whereabouts of any of the following, we would appreciate receiving their current addresses: Mrs. Janet Robbins, Jack Golden, Dona Ruby Bachman, Bonnie Barnett, Donna Belser.

Further information has been received about the planned trip to Iceland this coming August. Florence Boos reports that "Air Icelandic flies each evening except Wednesday from Chicago, arriving in Iceland around 8AM, at a price of $649. round trip. From NY flights are daily for $589. round trip; planes leave at 8:45 PM, and arrive around 6AM. Alternately, People's Air and Frontier both fly NY to London for $199. each way. One could meet the British members there and fly to Reykjavik." [actually to Keflavik; regular busses take travellers the last few miles down the peninsula to Reykjavik]. Any American members planning to fly from Britain should contact Dorothy Coles immediately at 35 Kensington Hall Gardens, Beaumont Avenue, London, W14 9LS. Since she has booked 15 seats and so far (as of 27 March) received only nine deposits, she is likely to have room for a few more. Americans travelling from Chicago or NY should make their own arrangements, planning to depart on July 31; we shall thus arrive at Keflavik on the morning of August 1 and meet the British contingent, who'll be arriving in the afternoon, later that day in Reykjavik. Kjartan Helgason of Istravel Ltd. informs me that there'll be no problems getting the two groups together and onto the bus. He has sketched in a provisional itinerary for the two-week stay: two days
in Reykjavik and three days in each of four different areas through which Morris travelled; these areas are also rich in saga lore and associations. These include the South (Njals Saga), the West near Snaefellsnes (Eyrbjggia Saga), the West in the Borgarfjorthur district (Egils Saga and Gunnlaugs Saga) and the Northwest (Vatnsdaela Saga). Accommodations will be in farm houses in each of these four areas and will include full board: breakfast, lunch, dinner, and "snacks if programme demands." There will be a comfortable bus and an English-speaking guide who will point out changes in each area since saga times and since Morris visited them in the 1870's. Cost for accommodations, food, and the bus will be between $400. and $500. Helgason will write to me by mid-April, and I should then have more information for those members who wish to spend two weeks travelling across Iceland, delightful at any time, but particularly pleasant — even warm — in August. So far it appears that about 10 Americans will join at least that many members from Britain. Helgason has assured me that 20 to 30 people can be accommodated in comfortable farm homes, and on the bus, but he needs to have precise numbers so that he can make reservations within the next few weeks, so write to me immediately if you'd like to join this Icelandic jaunt.

All of the sagas mentioned above are available in good English translations (the Penguin Classics editions are best), and I would be happy to provide an off-print of a short article describing my experiences retracing a section of Morris's 1871 track, "Following in the Footsteps of William Morris," Iceland Review, 21 (Winter, 1982): 93-99.

Norman Kelvin, who will be chairing the William Morris session at next December's MLA meetings in New York City, has received several interesting proposals for papers, and from among them the following four have been selected: 1) George Landow, "Morris and Ruskin," 2) Jeffray Spears, "The Incarnate Muse: An Essay in the Psychology of Inspiration," Helene Roberts, "Morris's Art Seen Against its Religious Background," and Fred Kirchhoff, "Terrors of the Third Dimension: Morris's Incomplete Artists." We hope to have a reception immediately following this session, "William Morris and Art," and there will also be a business meeting of the Governing Board of the William Morris Society in America.

At the Seventh Medieval Forum, to be held April 11-12 at Plymouth State College in New Hampshire, there will be two sessions devoted to "Medievalism and the Pre-Raphaelites." The following papers might be of interest to Morris Society members: 1) "A Contest of Heroes: "The Judgment of Paris" in Antique and Medieval Art and Literature" by Patricia Manley of Simmons College, 2) "Medieval Genesis of Holman Hunt's Lady Shallot" by Alicia Faxon of Simmons College, 3) "The Two Gardens of Sacred and Profane Love in Chaucer, the Roman de la Rose, and Pre-Raphaelite Poetry" by Roger Wiehe of the University of Lowell, 4) "Medieval Equals Roman Catholic: Victorian Equation and its Reflections in Pre-Raphaelite Art" by Helene Roberts of Harvard, 5) "John Ruskin: New Visions and Revisions" by Alice Hauck of Providence College, and 6) "Visions in William Morris's Earthly Paradise by Barbara Miliareis of the University of Lowell.

As announced in the last Newsletter, there will be a conference at Yale on April 18-20 on "Victorian Work and Workers." On the opening day there will be a tour of the Victorian Collection at the Yale Center for British Arts and a session on "Representations of Work and Workers." In that session George Landow will read a paper on "The Art of Labor and
the Labor of Art." On the following two days over a dozen papers will be presented; judging from their titles, the following should be of direct interest to Morris Society members: 1) "Ruskin's Doctrine of Work and the Nature of Building" by Michael Brooks of West Chester University, 2) "Women's Hands and Handiwork in the Victorian Imagination" by Elisabeth G. Gitter of John Jay College, CUNY, and 3) "Workers Against War: Trade Unions and the Peace Movement in the Late Victorian Era" by Claire Hirshfield of Pennsylvania State University.

In Toronto, on April 9, 8 p.m., at University College, Room 179, Andrew Tomick of York University will lecture on "William Morris's Hands: Does William Morris Have Any Influence in Arts and Crafts Today?"

The Cooper-Hewitt Museum has announced a tour for Saturday, May 3, 9 AM to 4 PM, that might be of interest to Society members in the New York City area. It is titled "Gustav Stickley's Craftsman Farms." Stickley's journal, The Craftsman, was perhaps as influential as his designs; its first issue, in 1901, had several articles on William Morris, and in that issue Stickley promised "to promote and to extend the principles established by Morris, in both the artistic and socialistic sense." The tour to the Stickley farms costs $70; one should contact the Cooper-Hewitt Programs Office (212-860-6868) for further information. What follows is the brochure description of this particular tour:

Gustav Stickley, a major force in the American Arts and Crafts movement at the turn of the century, is best known for his craftsman homes and mission-style furniture. Like other designers of his time, Stickley sought to create a utopian environment in which to work. Craftsman Farms in Parsippany, New Jersey, was conceived of as such an environment, and became Stickley's own home. A tour of the main house will introduce the visitor to his style of construction and design. Following lunch at the Bretton Woods Inn, which was built in 1894 as a replica of the Ford Mansion in Morristown, there will be a visit to the Parker House, a privately-owned residence designed by Stickley, the interior of which is still in its original condition.

B. SOME IMPRESSIONS OF ICELAND, FROM FLORENCE BOOS

I am a student of William Morris, a nineteenth-century British poet, designer, and pioneer of British socialism, who also helped translate Icelandic sagas, wrote poetry on Norse themes, and visited Iceland twice, in 1871 and 1873. To gain some knowledge of Iceland and its language, I've spent the fall as a Fulbright lecturer in American literature at the University of Iceland, and enrolled with my husband Bill in the university's full-time introduction to Icelandic (fifteen-weekly class-hours), which is conducted largely in Icelandic. Icelandic has preserved most of its medieval inflexions, but changes have occurred in the pronunciation--there is lots of elision, for example--and these make it still harder to learn.

The university's very existence is a brave act for this country of 240,000 inhabitants (Luxembourg has none for its 350,000). Unfortunately, the current government beggars its public employees, and much university teaching is actually done by an underclass of stundakennarar (section-teachers). A high-school teacher will earn about $7,000 a year (in a country whose cost of living is higher than that of the U. S.), and a
university lecturer about $9,000. A Cambridge graduate stundakennar, who teaches phonetics in the English Department makes ends meet with 43 weekly class hours of laboratory and conversation, and consults on the side as well. It is not uncommon to meet a married couple who hold between them four jobs.

An English Department per se hardly exists. It is a subdivision of the Faculty of Arts, and located in a residential house. There is one professor (in the British sense of this word), one dosent (reader), two lektorar (tenured lecturers), and several hard-working stundakennarar; and student advisement is informal and ad hoc. The department teaches courses in Old English (not as hard for Icelanders as for anglophones), Medieval English, History of the Language, Grammar, and several surveys in British Literature. My Icelandic students of American literature were eager and diligent, and responded with quiet enthusiasm to works by Native American, black, and women writers. Of the novels we read, they liked best Alice Walker's The Color Purple. Driven by the pay-differential, many students say with fatalistic shrugs that they will become secretaries rather than teachers; I urge them to consider graduate school in the U. S., where they can support themselves rather better for a few years as teaching assistants, and learn as well.

A token women's strike in 1975 and a symbolic commemoration of it this past fall have not improved the lot of academic women. One of 83 professors is a woman, 9 of 83 dosentar, and 13 of 59 lektorar. One of the nine dosents teaches two courses on women and literature, and a section teacher offers one in women's history. A recent strike by Flugleidir stewardesses was outlawed by Parliament on Women's Day itself, and the woman forseti (president, an honorific office in Iceland) was constrained to sign the bill. The Reykjavik battered women's clinic, founded in 1983, reports that 1,000 women (of a local population of about 100,000) seek shelter there each year.

The weather is surprisingly 'English' (wet, not cold, with light snow and ice, not the foot-high snow we are used to in Iowa). Winter temperatures are often in fact above freezing. The name "Iceland" derives from the island's vast central joklar (glaciers), but "Windland" might be more appropriate. Arctic air masses usually yield to warm ocean-borne currents, but major gales sometimes arise from the clash of the two. In early November we experienced a "stormur," a strong gale which lasted many hours, and gusted up to 90 miles an hour. En route from my class, I was blown twice into a tree, and saw the contents of my shoulder bag scatter at high speed to the winds--glasses, books, teaching notes, student papers. In an open field I saw several others struggle desperately to reach the next building; one, a woman in a red coat, was knocked to the ground and flailed for some time before she could stagger away. One can only respect the stoic farmers and sheepherders who faced such winds.

The latitude (66° N.) and oblique light affect the sky in many striking ways. November brought a subtle array of rose, turquoise, and lavender skyscapes, and a bright moon is often prominent in the daytime sky. On "Skammadegi," ("shortest day," December 21st), the sun rose shortly before noon, and set soon after three. An understandable response to the gloom is the very elaborate Icelandic celebration of "jolin," ("Christmas," a two-day holiday), which involves much caroling and bell-ringing, placement of small flames on the graves of relatives, great arrays of traditional foods, and convivial drinking of jolaglogg and brennevin.

Iceland is a nominally Lutheran country, but according to one rather notorious poll, more Icelanders believe in alfar than in their official
Lutheran God. Alfar are not our "elves," but dignified, larger-than-life beings who inhabit stones or other natural objects, and who are endowed with assorted magical powers.

Even if one lives here only a short while and learns only a modicum of its complex language, one cannot fail to sense how massive were Iceland's problems of survival, much less 'cultural survival.' For centuries, there was no wood with which to build or burn, and much of the tiny population (perhaps 50,000 when Morris visited the island in 1871 and 1873) huddled in turf dwellings and burned cow- and sheep-manure. Only in the 20th century did mechanized fish freezing provide a cash industry for what had been an island of sheepherders and farmers (the latter confined to the arable one percent of its landsurface). At the outdoor museum "Arbaer" ("river-farm"), now surrounded by the suburbs of Reykjavik, one can visit a turf hovel, semi-sunk beneath the surface, in which one must crawl from one room to the other on one's hands and knees. In such conditions, the population's fierce pride in its traditional literacy becomes moving and appropriate.

C. PAPERS AT THE WILLIAM MORRIS SESSION AT NEMLA

The 1986 Northeast Modern Language Association meetings were hosted this year by Rutgers, the State University of New Jersey in New Brunswick. This was the fourth consecutive year that a session on William Morris appeared on the program, and it was voted to have yet another session next year, this one on William Morris and his Icelandic interests. Anyone interested in giving a 15-20 minute presentation on this topic--the convention will be in Boston--should send an abstract to the newly-elected secretary of the session, Carolyn Collette, English Department, Mount Holyoke College, South Hadley, Mass., 01075. Professor Collette will then confer with the session's chairperson, Yvette Grimes (I do not at this time have her address).

Elisa K. Campbell of the University of Massachusetts, Amherst, chaired the 1986 session, on Friday, April 4; here are summaries of the four papers presented then:

1) In "William Morris as a Translator of Scandinavian Ballads," Karl O.E. Anderson of Clark University discussed these lesser-known proofs of Morris's admiration for Scandinavian literature; Anderson concisely fulfilled his four-fold aim "to show (1) that Morris translated not only the four Danish and two Icelandic ballads he published in Poems by the Way, but at least two other Danish and also two Swedish folk songs--the Swedish ballad translations being Morris's only extant work with Swedish material; (2) that external and internal evidence indicates that, contrary to previous assumptions and contrary to his usual procedure in the saga renderings, Morris very likely prepared the ballad translations without help; (3) that his English renderings, in their faithfulness to the originals in matter and form, reflect a deep appreciation and understanding of the spirit of the Scandinavian ballads; and (4) that Morris's demonstrated first-hand knowledge of the Scandinavian languages can be used to rebut the frequent criticism that his translations of Norse literature are stilted and artificial and thus show that he did not understand the spirit and tone of the originals, a criticism grounded on the assumption that he merely reworked translations prepared by others in order to give them an archaic, romantic tone."

2) In "Morris's Oxford Friendships," Florence Boos of the University of Iowa began by surveying what we know--and via what sources (mainly Mackail, May Morris, and Georgiana Burne-Jones)--of Morris's early life, the interpretation of which is "more than usually relevant to an understanding of
his later artistic and political energies." The next section of her paper dealt with the Oxford years and the friendships "swiftly and deeply formed" and maintained with "tenacity" throughout Morris's life, with Edward Burne-Jones, Charles Faulkner, and Cormell Price. Each of these friends was discussed in detail. Her conclusion stressed that Morris and his Oxford friends formed "a network of several highly gifted individuals, rather than [as some biographers have implied] two 'geniuses' and some peripheral satellites." Boos suggested that these individuals prefigure the "collective narrators, 'Wanderers,' 'Elders,' and audience of The Earthly Paradise," and that Morris throughout his life remained "deeply grateful to his gifted friends."

3) In "Some Speculation on the Phases of William Morris's Romanticism; or Why Morris Became a Socialist and Rossetti Didn't," Dana Brand of Rutgers University pointed out that widely-received critical notions that both Morris's early poetry and late prose romances are "escapist" do not square with his socialist convictions and achievements. Brand contrasted Rossetti's use of themes which embody an intense search for a unity beyond nature to Morris's use of "interacting particulars," which somehow prefigured and were then capable of being translated into socialist realities. He also pointed out how personal, natural, and communal harmonies present everywhere in the late prose romances should be regarded as antidotes to fragmented and exploitative relationships that prevail in bourgeois capitalism.

4) In "Pieces of Men in Not-So-Shining Armor" Frederick Kirchhoff of Indiana University-Purdue University offered a comprehensive interpretation of several poems in the Defence of Guenevere volume, poems that have puzzled and confounded generations of readers and critics. Kirchhoff suggested that the five poems of the "Blue Closet group" reflect Morris's own fears of female fragility and his own weaknesses in "self-structuring." Powerless male figures, often unable to live up to heroic (medieval) ideals, are prominent in these poems. Some of these figures and certain recurring images associated with them were discussed, as was "Rapunzel." Previous explanations of this poem have gone awry, Kirchhoff argued, because critics have not linked the prince to Morris himself, to his adolescent problems with his own sexuality and to his continuing fear of women.

D. OTHER NEWS

Sarah B. Sherrill, an editor of the magazine Antiques, recently sent us four copies of her sumptuous magazine; in the July 1985 issue appeared an article "Living with Antiques: A Collectin in Upstate New York," concerning a house that John S. Leake (1819-1892) built in 1880 and 1881. Accompanying it are seven fine photographs of interiors decorated with Morris and Company papers, including Jasmine wallpaper in the entrance hall, Pomegranate in the parlor, and Willow in one bedroom; a Hammersmith rug designed by Dearle is in the living room, which is also graced by a circular mahogany table designed by Philip Webb. The dining room has an oak table, made ca. 1905, in Gustav Stickley's Craftsman Workshop; around it are Sussex chairs from Morris and Company and atop it a luster bowl by de Morgan. Future issues of Antiques will have articles on Morris and Company stained glass and on medieval designs in Morris and Company artifacts.

Karen Aho, a student at N.Y.U. and a long-time admirer of William Morris, sent along a clipping from The New Common Ground, a Brooklyn-based radical
weekly now entering its second year of publication. A recent issue had two pieces on Morris: "William Morris—Romantic to Revolutionary" and "Joseph Beuys and William Morris". The first borrows more than its title from E.P. Thompson; half-way through occurs this sentence: "William Morris was the first creative artist of major status in the world to take his stand, consciously and without shadow of compromise, with the revolutionary working class: to participate in the day-to-day work of building a political movement and to put his brain and his genius at its disposal." This is lifted, without attribution, from Thompson's William Morris: Romantic to Revolutionary, 2nd ed., London, 1977, p. 727. But the author's enthusiasm for Morris is genuine. The second piece seems actually to be a review-notice of a book by Suzi Gablik, Has Modernism Failed?; in it William Morris is compared to Joseph Beuys, a revolutionaty artist who died recently in Dusseldorf, Germany.

Michael Wolff, whose lovely home in Amherst, Massachusetts is graced by Morris and Company wallpapers made at Sandersons, thought that a recent article in Victorian Homes (Spring, 1986) might be of interest to Society members. This article, "William Morris: His Place in American Design," by John Burrows, suggests that middle-class Americans have recently "begun to experience a revival of honestly expressed romanticism in home decorations." A corollary of this is a "revival of interest in William Morris wallpapers" which began in the late 1970s, when they could only be purchased in England, but which gained momentum because of Bruce Bradbury's recent "revivals" of Morris patterns in California and since "the famous fabric house of Scalamandre issued its William Morris collection five years ago." Now Sandersons has opened a New York showroom, and "happily we have a selection of William Morris papers available today that could barely be conceived of a decade ago." Several illustrations accompany the article as well as a list of firms which sell Victorian wallpapers.

This same issue of Victorian Homes has another illustrated article, "The Linley Sambourne House in London" that Society members are likely to enjoy. The Morris Pomegranate wallpaper was used in two of the rooms in this lavishly decorated home.

Marilyn Ibach has learned from Trudy Ramsey, on the staff of Christ Church Cathedral in Vancouver, B.C., that the three Morris and Company windows (two by Burne-Jones and one by Morris — they were mentioned in last October's Newsletter) are now in place in the entrance hall of the Cathedral.

Susan Attwood turned up an article in the last issue of Architectural Digest titled "Antiques: Utopian Inspirations: Rare Furniture from the Arts and Crafts Era." In it author James S. Wamsley speaks of ways that Elbert Hubbard and Gustav Stickley were influenced and inspired by William Morris's ideas about the decorative arts, his achievements at Morris and Company. Unfortunately, the article has as its head-piece the most oft-quoted lines from The Earthly Paradise: "Dreamer of dreams, born out of my due time / Why should I strive to set the crooked straight?" For much of his life Morris of course did "strive" to set things "straight" and, as Peter Stansky has recently proven in Redesigning the World, with some success.

The December 1985 issue of Victorian Studies Bulletin has a long summary of the 1985 Southeastern Nineteenth-Century Studies Association (SENCSA) Conference which was hosted by the College of Architecture at
The Georgia Institute of Technology in Atlanta, a conference whose theme was "Utopian Idealism in the Nineteenth Century: Visions of the Better Life." One of the sessions was on News from Nowhere, and in it the following three papers were presented: 1) "William Morris's News from Nowhere: The Geography of Desire," by John Pfordresher of Georgetown University, 2) "William Morris's Ideal Architecture," by Robert Craig of Georgia Tech, and 3) "News from Nowhere: William Morris's Dystopia?" by Barbara Gribble of Memphis State. In a later session on "Architectural Utopia," Beverly Taylor of Chapel Hill, in "The Victorian Camelot as Utopia," contrasted the descriptions of Camelot by Morris and Rossetti with those by Tennyson.

Joseph R. Dunlap sent a clipping from a speech Jesse L. Jackson gave on January 12, 1985. Dunlap noted that certain passages in the speech, "A Challenge to Protect the Integrity of Dr. Martin Luther King Jr.'s Legacy," bore a remarkable resemblance to "what has been said of Morris to defuse his real message." Here are a few examples: "In life he projected himself as 'drum major for justice.' In death he is being projected by the media as a non-threatening 'dreamer.' ... "Why is it that so many politicians today emphasize that Dr. King was a dreamer and add, almost by accident that, oh yeah, his dreams became reality?"

I submit that they want to project him as a dreamer because they wish us to remember this great leader as an idealist without substance, not as the concrete reality he was. Dr. King was a realist with ideals, he was not an idealist without reality. The only way to honor him is to make his memory a continuing concrete reality and be driven by his spirit."

John DePol recently sent us two wonderful wood engravings of William Morris, one in lilac and one in blue. The one in blue, of Morris in three-quarter profile, is particularly impressive. I'm not certain that other copies are available, but interested members can write to Mr. DePol at 280 Spring Valley Road, Park Ridge, New Jersey, 07656.

It occurs to me that a list of all the paintings, sketches, engravings—perhaps the caricatures of Morris as well—would be interesting and useful, and probably rather lengthy. Has any such list ever been compiled?

One such engraving, done by Barry Moser, is the frontispiece to the miniature which Jack Walsdorf edited in 1981. That book, Printers on Morris, published by Beaverdam Press and bound in leather, is now available at reduced prices to members of the William Morris Society. Inquiries should be sent to Walsdorf at 6024 S.W. Jean Rd., Lake Oswego, Oregon, 97034.


In the last Newsletter, under the heading "William Morris and Chicago," I commented upon the importance of the Glessner House, with its Morris artifacts, and The Second Presbyterian Church with its Burne-Jones windows. This past month I was in Chicago again and was able to see, and ponder once more, the decorated interiors, beautifully and painstakingly restored, of the Glessner mansion. And this time I visited The Second Presbyterian Church and saw the Burne-Jones windows. St. Cecilia and St. Margaret are placed only a few feet off the floor on
either side of the front door and one can thus get very close to them. It was a wonderful experience to stand there and feel myself suffused in their brilliant colors. The Church also has several splendid Tiffany windows.

Following up on a tip from Elaine Harrington, curator of the Glessner House and a most gracious host to visiting speakers, I visited the Records office at International Harvester, the farm machinery company responsible for Mr. Glessner's fortune. The opening page of one of their advertising brochures, from 1895, is quite interesting, not because of the copy ("The success of the New Champion Binder and Mower in the past year has been unprecedented . . .") but because of the way the copy block is decorated. It is set within floriated margins and graced with a large decorated initial "T," done in red and black. It is, in short, an imitation of a Kelmscott Press page. Glessner's high regard for Morris and Company decorations is apparent in nearly every room of his mansion. Though there are no Kelmscott Press volumes in the mansion's present library, Glessner might have owned some; he would certainly have been aware of Morris's venture into book-making, and he apparently talked someone in his Firm's advertising branch to brighten up the pages of their otherwise pedestrian booklets. It must not have helped sales because this was the only one, of several dozen booklets I examined, with such decorations.

Obviously a substantial monograph could be written on William Morris and Chicago. Morris and Company artifacts and Morris's ideas on design and social change were influential enough in the windy city at the turn of the century to encourage a few University of Chicago professors to start a William Morris Society. I mentioned this short-lived Society, one somehow connected with the Tobey Furniture Company, in the last Newsletter, and I asked if any members had more precise information about this. Jack Walsdorf sent a xerox of an ad for Bas-Reliefs of subjects, "including Tolstoy, Paderewski, Carlyle, Ruskin, and Morris." They sold for $10 apiece and were put out under the auspices of "The Bohemia Guild of the Industrial Art League" which had its headquarters on Michigan Avenue. Leo Young also responded with xeroxes of two issues of The Bulletin of The Morris Society, these for November and December of 1904. Moreover, he sent a copy of The Poetry and Fiction of William Morris: A Syllabus of Private Study or to Accompany Lectures by Richard G. Moulton, Professor of Literary Theory and Interpretation. This 30 page pamphlet, a study-guide for Morris's Sigurd, was published in 1904 by the University of Chicago for its Extension Division.

Morris's epic poem studied in night classes, his wallpapers and rugs gracing mansions on Prairie Avenue — obviously he was well-known in Chicago, and more needs to be written on his influence there. In a future Newsletter I shall return to this topic, and I would be very pleased to receive more precise information or ideas anyone has on Morris and Chicago.

Hartley Spatt has informed me that as a result of an ambiguous statement in the last Newsletter he has been receiving dues payments. Dues, all renewal payments, should be sent instead to Leo Young in England. Hartley Spatt is to receive only payments for new memberships.

Yours in fellowship,

Gary L. Aho, for the Governing Committee

Department of English
University of Massachusetts
Amherst, MA 01003