

## CONTRIBUTORS TO THIS ISSUE

Lorraine Price is the granddaughter of Cornell Price, fellow-student with Morris, contributor to the Oxford and Cambridge Magazine. Only recently, in the intervals of teaching, has she been able to sift the papers left behind by Crom Price: she has contributed letters from Morris to the Complete Letters being edited by Norman Kelvin, and we may expect more new and interesting material from her.

Florence Boos; an active member of the William Morris Society in the USA, teaches in the English Department of the University of Iowa; edited the Socialist Diary of William Morris (History Workshop, No. 13, Spring 1982 and privately printed at the Windhover Press by Kim Merker).

Carolyn P. Collette: member of the William Morris Society in the U.S.A., Associate Professor, Department of English, Mount Holyoke College, Massachusetts: her special interest is mediaevalism in nineteenth century England.

Jane S. Cooper, an English member, lives at present in Munich where her husband is the British Council representative: in the present article, she takes up a theme peculiar to Morris and of great importance to our understanding of him.

Richard S. Smith has been the Society's Honorary Secretary for the past three years, having joined the Society's Committee on his retirement from Nottingham University where he was Chief Librarian. His roots in Morris go back to a Walthamstow boyhood. Like Morris, he has a deep interest in Architecture and History. He owes to Morris, among much else, life-long interest in the Gothic. His research degree is in Economic History.

Barbara Morris is author of *Victorian Embroidery* and *Victorian Glass and Ornaments*. Formerly Assistant keeper of Circulation at the Victoria and Albert Museum, she is now Principal of Sotheby's 19th and 20th Century Decorative Arts Course. An early member of the William Morris Society and of the Victorian Society, she is a long-serving member of the WMS Committee.

Ray Watkinson, who took over the Editorship on Geoffrey Bensusan's resignation, has been a member since 1956 and returned to membership of the Committee four years ago, having recently retired from teaching in Goldsmiths' College School of Art.