

Notes on Contributors

Pippa Bennett is a PhD student at Birkbeck College, University of London. Her research focuses on William Morris's late prose romances and their relevance to his revolutionary politics. She has worked as a teacher of English and as an adviser for the sustainability charity 'Forum for the Future', and she was recently awarded the Peter Floud Memorial Prize for 2004.

Michaela Braesel is an art historian who has worked at the Museum für Kunst und Gewerbe in Hamburg and who teaches at the Institute of Art History of the Ludwig Maximilians University in Munich. She has published on William Morris's illuminated manuscripts and is currently researching the rôle of illuminated books in the history of art.

Jim Cheshire is lecturer in the History of Art and Design at the Lincoln School of Art and Design, University of Lincoln. His book *Stained Glass and the Victorian Gothic Revival* will be published by Manchester University Press in August.

Robert Coupe was a dermatologist, and remains associated in this capacity with the medical faculty of the University of British Columbia, Vancouver. He is the author of *Illustrated Editions of the Works of William Morris in English: A Descriptive Bibliography* (Oak Knoll Press & The British Library, 2002).

Jessica DeSpain is a fourth year PhD candidate at the University of Iowa where she specialises in issues of nineteenth-century transatlantic book production and its social and political influence on reading and authorship.

Helen Elletson has completed an MA in Women and Representation and is the Curator of the William Morris Society's Collection at Kelmescott House.

Peter Faulkner taught in the School of English at the University of Exeter and is the Honorary Secretary of the William Morris Society.

Richard Frith is a doctoral student at Trinity Hall, Cambridge, working on medievalism and Aestheticism in the poetry of Morris, Rossetti, and Swinburne.

Elizabeth Helsinger, Professor of English and Art History at the University of Chicago, is the author of *Ruskin and the Art of the Beholder and Rural Scenes and National Representation, Britain 1815–1850*. She is currently completing a book on Morris and Rossetti, *Poetry and the Pre-Raphaelite Arts*, from which this article is extracted.

Mary Catharine Johnsen is Special Collections Librarian and Design Liaison Librarian at Carnegie Mellon University Libraries, Pittsburgh, Pennsylvania. She is interested in the preservation and interpretation of cultural artefacts, art history, library science, public policy, the history of the book and information visualisation.

EA Jones is Lecturer in English Medieval Literature and Culture in the University of Exeter School of English. He works principally on late-medieval religious culture, with particular interests in the Middle English Mystics and hermits and anchorites.

David and Sheila Latham both teach at York University, Toronto. David is an adjunct professor of English and Editor of the *Journal of Pre-Raphaelite Studies*, and Sheila is Editor of *Papers of the Bibliographic Society of Canada*.

Rosie Miles is a Lecturer in English at the University of Wolverhampton. Her PhD focussed on Morris's poetry and theories of narrative and desire.

Tony Pinkney is Senior Lecturer and Deputy Head of Department in the Department of English and Creative Writing at Lancaster University. He has published books on T. S. Eliot, D. H. Lawrence and Raymond Williams, and is currently gathering together his many talks on and around William Morris for publication in book form.

Damian Judge Rollison's dissertation, 'Page to Screen: A Poetics of New Media', which explores the intersection of experimental poetics and electronic media, is in progress at the University of Virginia. Recent publications include 'The Poem on the Page: Graphical Prosody in Postmodern American Poetry' in *TEXT* 15 and 'Mobilization Network:

Personation, Poetry Hoaxes, and the Internet' in *Rhizomes* 6.

Douglas E. Schoenherr is a former curator of the National Gallery of Canada and co-organiser of the exhibition, *The Earthly Paradise: Arts and Crafts by William Morris and his Circle from Canadian Collections* (1993). He is currently working on Burne-Jones's cartoons for stained glass.

John Smith studied painting and printmaking under Harry Thubron at Leeds and King's College, Durham. He has taught art from elementary to degree level. Primarily an illustrator, he now runs the Old Forge Press from Adderbury, near Banbury, Oxfordshire.

Thomas J. Tobin is the Instructional Development Librarian at Southern Illinois University. His publications include *Pre-Raphaelitism in the Nineteenth-Century Press: A Bibliography* (English Literary Studies, CA: 2002) and the forthcoming *Worldwide Pre-Raphaelitism* (SUNY Press, 2004). He serves on the governing board of the William Morris Society in the United States and is the William Morris Society webmaster.

Hilary Weeks is completing a Ph.D at the University of Gloucestershire on architecture and nineteenth-century poetry. She has recently published articles on Thomas Hope and George Borrow in *Literature of Travel and Exploration: An Encyclopedia* (Fitzroy Dearborn, 2003).

Christine Whitney is a PhD student studying at the University of Exeter. Her research focuses on nature and violence in the post-Darwinian fairy tale.