

William Morris Society in the United States Newsletter July 1995

MORRIS SOCIETY AT THE MLA 1995

The Society has arranged several meetings at this year's Modern Language Association convention, to be held in Chicago from 27 to 30 December. There will be only one session of papers--on "William Morris and his Friends: Biography and Autobiography." (Response to our other proposed subject, "Teaching William Morris and his Circle," was, shall we say, underwhelming.) Norman Kelvin (City College, CUNY) will preside and the speakers and their topics will be: Amy L. Bingaman (Dept. of Art History, University of Chicago), "Illuminated Manuscripts as Artifacts of Exchange: William Morris, Lady Burne-Jones, and the Pre-Raphaelite Economy of Desire"; Linda Julian (Furman University), "William Morris's Icelandic Journals: An Optical Illusion of the Self"; and Isabelle Williams (University of Paris-Sorbonne), "Georgiana Burne-Jones and William Morris: A Subtle Influence." We shall also have as always a cash bar and an open business meeting at which activities for the 1996 centenary year will be discussed. These events are open to all members of the Society, not just those attending the MLA Convention. As usual an "extracurricular" event will be arranged outside of the Convention itself; this will probably be a visit to the Art Institute or an appropriate historic or architectural site. (Many members will recall the wonderful visit to Ragdale the last time we met in Chicago.) Full details of MLA--time events will come in the flyer sent in November to all U. S. Society members.

MLA ALLIED ORGANIZATION STATUS RENEWED

In an ongoing process, the Modern Language Association regularly assesses the activities of affiliated groups to judge whether their connection to the organization should be continued. This year it was our turn, and we are pleased to report that on 24 May Maribeth T. Kraus, Director of MLA Convention Programs wrote to inform us that, after a review in accordance with the new policies approved by the Delegate Assembly in December 1989, the William Morris Society allied organization status has been renewed for the next seven years. As part of the review procedure we submitted a 12-page report, in effect a history of the Society since becoming an allied organization in 1984, with comments on our past and our future. It's not the most exciting reading, but it does point out (if we may be allowed to toot our own horn at bit) a successful and growing record of publications and scholarly and social activities. Copies of this document are available upon request.

THE CENTENARY EXHIBITION

We are making solid progress with our plans to mark the centenary of Morris's death in 1996. On 2 April the "ad hoc" committee met at the Grolier Club to discuss various ideas. Mark Samuels Lasner, Carole Silver, Florence Boos, Frank Sharp, Pamela Bracken Wiens, Douglas Harris, Danielle Carrera, Gary Aho, Joseph and Barbara Dunlop, Herbert Robinson, and Hartley Spatt attended. A month later Mark Samuels Lasner met with representatives of the Morgan Library and we are in contact with other institutions which plan exhibitions of their own including the Bridwell Library at Southern Methodist University and the Humanities Research Center, University of Texas at Austin. Various members are now researching the holdings of libraries and museums. A further meeting--to which all interested are invited--will be held in September.

 As previously announced, the primary event will be an exhibition at the Grolier Club in New York. This show, scheduled for November 1996 through February 1997, now has a splendid title, "William Morris: The Collector as Creator" (a sobriquet coined by William S. Peterson). We hope to publish a catalogue written and designed by Society members. In early December 1996 the City University of New York will host an associated symposium on Morris featuring internationally-known speakers in a variety of disciplines. Related programs under consideration include additional public lectures at the Grolier, film and video showings, a multimedia introduction to the Kelmscott Press, and announcements and information on Morris placed on the City University's Internet "Web" page.

 The Grolier Club show will focus on the interconnection between Morris's activities as a "collector"--of books, friends, ideas--and his creative and ideological work in a variety of fields: literature, art and decorative design, printing and calligraphy, and politics. We seek information regarding items to be considered for display, particularly books and manuscripts once owned by Morris, inscribed copies of his works, unusual decorative items, and unique or revealing items of Morris interest by his friends and associates. Should you or your institution own material along these lines, do let us know. Suggestions for potential symposium speakers are also welcomed. Communications may be addressed to: Mark Samuels Lasner.

VICTORIANS IN CYBERSPACE

Since virtually every periodical one picks up contains an article on the Internet--the global network of computer interconnections--there seems no reason why the Morris "Newsletter" should be any different. (If you are sick of the topic or allergic to technology skip this and the following sections.) What's out there in cyberspace that might be of interest to Morrisians? Plenty, especially if you have access to what is known as the World Wide Web. The "Web," a sub-portion of the Internet explored by means of software combining text, graphics, sounds, and even movies, can be reached through university computer systems, communication services (such as America Online and Prodigy), and commercial providers; once connected your computer can hook up to a multitude of "sites," each with a specific address or "home page." Menus then allow the choice of items for reading or viewing and provide "links" to further "sites." It's fascinating--also maddening, confusing, and often circuitous.

✍️ The Northeast Victorian Studies Association Home Page is a good place to start. Managed by Glenn Everett of the University of Tennessee--Martin, this provides much more than details about NVSA activities. Morris's "Child Christopher" and "News from Nowhere" (with Kelmscott Press frontispiece) are instantly available for reading or copying to your computer. Everett has recently added announcements about the William Morris Society and several Morris-related pictures. Links to other "Web" sites abound--including British Poetry 1780-1910 (a hypertext archive); Zoology Museum at Tring (pictures); Vincent Voice Library (sounds--one can hear the chimes of Big Ben ringing in the new century on 1 January 1900); History of Victorian Wolverhampton; and the English Server (with more links and hundreds of literary texts). Address: <http://www.utm.edu/research/nvsa/>.

✍️ Alan Liu's Voice of the Shuttle Home Page has connections to various humanities links with an enormous English literature area. The Victorian menu lists texts by Swinburne, Tennyson, Morris, Wilde, and other writers, and includes calls for papers and announcements of exhibitions and conferences. A link from here to the front page of the University of Toronto English Library leads (eventually) to "Selected Poetry by William Morris." The texts, edited by P. F. Morgan and Ian Lancashire, encompass "A Death Song," "Iceland First Seen," "In Prison," "Love is Enough: Songs," "The Defence of Guenevere," "The Earthly Paradise (excerpts)," "The Haystack in the Flood," "The Lay of the Land," "The Story of Sigurd the Volsung" (excerpts), and "The Voice of Toil." Address: <http://humanitas.ucsb.edu/shuttle/english.html>.

✍️ The Victorian Web is an ambitious open-to-all resource for Brown University's courses in Victorian literature. Sponsored by Brown's Institute for Research in Information and Scholarship, this is the brainchild of our member George P. Landow, a pioneer in the development of hypertext. General materials on the Romantic and Victorian periods lead to articles on Victorian public health, race and class issues, and anti-Catholic prejudice in Victorian England, then to bibliographies, biographies, and portraits of specific writers such as Dickens, Ruskin, and Tennyson. In addition, many of Landow's works have been translated into hypertext format including several articles from the "Journal of Pre-Raphaelite Studies" and his book "William Holman Hunt and Typological Symbolism." Address: <http://twine.stg.brown.edu/projects/hypertext/landow/HTatBrown/wwwtrans.html>; E-mail: George_Landow@brown.edu.

✍️ At least two individuals have placed Pre-Raphaelite artworks on their personal home pages. Abigail Marie Larsen, an enthusiast in Portland, OR, has a section called "Ophelia's Mirror" on her Abigail's Home Page. The paintings are by Madox Brown, Burne-Jones, Holman Hunt, Leighton, Millais, and Rossetti. Address: <http://www.teleport.com/~mabs/>; E-mail: mabs@teleport.com. The Pre-Raphaelites Home Page, the work of Jose Antonio Gutierrez, system manager at the department of computer science in the University of Zaragoza, Spain, offers reproductions of some of the same pictures by Rossetti and Leighton. Address: <http://persephone.cps.unizar.es/General/Gente/SPD/Pre-Raphaelites/Pre-Raphaelites.html>; E-mail: spd@prometeo.cps.unizar.es or jagutierrez@mcps.unizar.es.

✍️ Those interested in the Arts and Crafts movement may want to explore parts of two other "Web" sites. The home page of the Society of Architectural Historians, Southern California Chapter, offers items about California architecture and connections of other architectural resources on the Internet. Address: <http://www.ccsf.caltech.edu/~mac/sah/index.htm>; E-mail: Barbara.Lamprecht@ccsf.caltech.edu. "Craftsman Style Bungalows and the Post-Victorian Era" at Realty Home Page, produced by a Colorado office of Century 21 specializing in historic properties, has a brief introduction to Arts and Crafts and pictures of houses. Address: http://www.csn.net/~stermitz/Realty_Home.html.

✍️ Reproductions of seven drawings by Beardsley can be found (along with information on Mark Samuels Lasner's "A Selective Checklist of the Published Work of Aubrey Beardsley") on the Virtual Mirror, an advertising and information "Web" site in Washington, DC. Address: <http://mirror.wwa.com/mirror/atlas/art/95/beardsly/beardsly.htm>.

THE ROSSETTI ARCHIVE

Some of the "Web" sites mentioned above provide connection to what many consider the most important (and imaginative) use of electronic media in Victorian studies--Jerome McGann's and John Unsworth's Rossetti Archive, under "construction" at the University of Virginia. This project was the subject of "Repossession: An Electronic Romance" by Steven Johnson, the cover story of the May 1995 issue of "Lingua Franca." Writing about the archive, a computerized edition of Rossetti's collected works both poetic and pictorial, Johnson suggests that such an "unsung character" as Rossetti's being chosen for this pathbreaking experiment in digital scholarship is due not only to McGann's "fondness for

Rossetti" but also to the "idiosyncrasies of Rossetti's work" which, as in "The House of Life," exists in dozens of variant texts in manuscripts, proofs, and books. Since Rossetti advocated a synthesis of the arts, images also accompanied his poems. These idiosyncrasies, which faced past editors with insurmountable difficulties, can be resolved by means of "digital hypertext" which renders "the opposition between visual fidelity and textual detail obsolete." The archive will preserve bibliographic information (on paper stock, typography, and page design) in addition to drawings and paintings. Housed at Virginia's Institute for Advanced Technology in the Humanities, the Rossetti archive expects to establish a model mark-up language which will be portable and thus applicable to other authors and other disciplines. Address: <http://jefferson.village.virginia.edu/rossetti/rossetti.html>.

MORRIS ON CD-ROM

As if Morris and his circle did not have enough high-tech presence already we must report on an interesting, though perplexing, development: a CD-ROM of "William Morris: Selected Works." This disk, which works on both Macintosh and IBM machines, contains 101 graphic images. Most of the pictures (all color) are of bits of textiles, though there are pages from the calligraphic "A Book of Verse" and a fragment of a stained glass window. One can view the images on screen in different sizes and--computer memory permitting--copy, manipulate, and print them at will. The image quality is almost decent, very much that of slides of reproductions made with a 35 mm. camera and a copy stand. Digitized slides are probably in fact what these images are; they look awfully familiar, as if they came from the standard books on Morris. The slight brochure which accompanies the disk gives no sources, not even for "A Book of Verse" owned by the Victoria and Albert Museum and recently reproduced in facsimile. A feeling that this is a nebulous world of copyright infringement escalates when we see that no address is given for the maker, an outfit called Planet Art. (Repeated calls to the Planet's toll-free telephone number elicited no response.) The idea of instantly available Morris is appealing, though the execution here is amateurish and potentially illegal. If you're curious, "William Morris: Selected Designs" can be obtained from mail order companies which sell computer software.

CASA GUIDI



On 17 July Casa Guidi, the Florence apartment where Robert and Elizabeth Barrett Browning lived, will reopen with a gala celebration. Now "under new management" as it were, the site will join the select group of places associated with the Victorians which are today lived in as well as viewed. As a recent article in "Country Life" comments: "The spirit of the rooms the Brownings created has now been revived by the Landmark Trust, working with Eton College and the Browning Institute, who together have preserved the apartment in Casa Guidi as not just a shrine to the Brownings, but also a place where people can stay, experience Florentine life and even write some poetry at Browning's desk." In 1971 the apartment was bought by the Browning Institute of New York, which, after years of fund-raising, was only able to keep the rooms open regularly and display a small collection of memorabilia. Philip Kelley, the Institute's president and a leading Browning scholar, in 1990 approached Eton College and the Landmark Trust with a proposal to place the Casa Guidi on a financial footing. Eton now owns the apartment, but a lease has been given to Landmark Trust, which arranges holiday lets throughout the year, apart from the weeks when it is taken over by visiting Etonians. Modern facilities have been installed, while at the same time the drawing room is being restored to its appearance in a painting by George Mignaty of 1861. More remains to be done, but visitors can already enjoy the Casa Guidi's lingering atmosphere of 19th-century expatriate literary life in the heart of Florence. Enquiries about

staying at Casa Guidi go to: Landmark Trust, Shottesbrooke, Maidenhead, Berkshire, SL6 3SW, Tel. (01 628) 825925 (in the U. K.). For more information (and to make much-welcomed, tax deductible contributions to restoration) contact: The Browning Institute, P. O. Box 2983, Grand Central Station, New York, NY 10163.

NEW AT CRAFTSMAN FARMS

Craftsman Farms, the former home of Gustav Stickley, American designer of Arts and Crafts furniture and interiors, will present a number of exhibits and programs in its 1995 season. From 6-30 August, Arts and Crafts picture frames will be the focus of an exhibition which opens (on 6 August) with a talk on framing by collector Dean Harte. On Sunday, 13 August, woodworker Joe Ebler will demonstrate building a project from a Gustav Stickley design. Friday, 22 September, marks the start of an L. and J. G. Stickley furniture exhibit. Craftsman Farms is operated as a house museum and is open to the public from April to October on Thursdays from 12-3 p. m. and Saturdays and Sundays from 1-4 p. m. It is located in Parsippany, NJ. For information: Craftsman Farms Foundation, 2352 Route 10 West, Box 5, Morris Plains, NJ 07950, Tel. (201) 540-1165.

VISIONS OF LOVE AND LIFE

"Visions of Love and Life: English Pre-Raphaelite Art from the Birmingham Collection," a great success in Seattle and in Cleveland (until 16 July), will move to the Delaware Art Museum from 9 August to 15 October 1995 before going on to the High Museum of Art, Atlanta and Museum of Fine Arts, Houston, ending with a final showing at the Birmingham Museums and Art Gallery in England. This major exhibition consists of 103 paintings, drawings, sculptures, and stained glass from the Birmingham Museum and Art Gallery, which owns the largest collection of English Pre-Raphaelite art in the world. "Beginning with the pseudo-medieval style of Sir John Everett Millais, William Holman Hunt and Alexander Munro in the early 1850s, moving through the sensual and mysterious dream-world fantasies of Dante Gabriel Rossetti, Frederick Sandys, and Edward Burne-Jones of the late 1860s and beyond, this exhibition will set out to piece together this complex story and demonstrate what is meant by 'Pre-Raphaelitism.'" Highlights include Rossetti's "Beata Beatrix" and "Proserpine," Frederick Sandys's "Morgan-le-Fay" and "Medea," and five stained glass windows designed by Rossetti for Morris and Company depicting "The Story of St. George and the Dragon."

</ In conjunction with the Birmingham show and its own Bancroft Collections, the Delaware Art Museum will host a two-day international symposium which will examine the Pre-Raphaelite Brotherhood, its art, poetry, and the moral and religious climate it espoused. The list of speakers for the Symposium reads like a who's who of Pre-Raphaelite scholars; through their talks the audience will be presented with some of the best and most recent scholarship available in the field of Pre-Raphaelite studies. Among those attending will be Colleen Denney (University of Wyoming), Alison Smith (Barber Institute, University of Birmingham), Joseph A. Kestner (University of Tulsa), Jerome McGann (University of Virginia), and Susan P. Casteras (Yale Center for British Art). The symposium will be held Friday and Saturday, 22-23 September 1995. Registration deadline: 15 September, 1995. The fee is \$25 for museum members and students, \$35 for others; lunch \$15 each day (optional). Checks should be made payable to the Delaware Art Museum. Contact: Educational Department, Delaware Art Museum, 2301 Kentmere Parkway, Wilmington, DE 19806, Tel. (302) 571-9590, fax (302) 571-0220.

TWO ARTS AND CRAFTS TYPEFACES

Patrick S. Lyden of St. Paul, MN has brought to our attention "Arts and Crafts" and "Arts Ornaments," a pair of new, and finely done, digital typefaces available for both Macintosh and IBM formats. As the packaging explains: "This typeface was produced in association with the Burchfield Penney Art Center, Buffalo State College, Buffalo NY. It derives from the Center's Early 20th century books and periodicals in the Charles Rand Penney Collection of Works by Roycroft Artists that were designed by Dard Hunter." "Arts and Crafts" is intended as a headline font and works best at larger point sizes. "Arts Ornaments" features 26 decorative elements--all shown in the accompanying sample. Contact: P22 type foundry, P. O. Box 770, Buffalo, NY 14213, E-mail: P22@AOL.COM.



NEWS OF MEMBERS

Florence Boos writes that the William Morris Society of Canada invited her to talk at their Toronto symposium on 25 March and that she will devote several weeks to preparing her lecture on "After Earthly Paradise: Morris's Later Poetics." Garland is now the publisher of Boos's edition of Morris's collected poems, of which the first volume, "The Earthly Paradise" is well under way.

✍️ Randall Wright, who recently joined the Society, was in London where he contacted the William Morris Gallery regarding the availability of Morris-related products. He would like to inform members that he works in stained glass and has made windows in the style of Morris and Burne-Jones that have been shown in many galleries. He has worked for many years for a studio that makes church commissioned glass, where he is in charge of artwork and painting, both in new work and in repairing old pieces. Slides and photos of his work are available. Wright's address: 309 Center Street, Bellevue, KY 41073, Tel. (606) 581-3666.

✍️ Another new member, Jean-Francois Vilain, is a collector and expert on turn-of-the-century American printing and publishing. His catalogue, "Thomas Bird Mosher and the Art of the Book," was noticed here last year. Now he has written an impressive article for "Arts and Crafts Quarterly" entitled "The Arts and Crafts Book: A Brief Survey: 1890-1910." Beginning with Kelmscott books and American books directly inspired by Morris, Vilain provides details on a vast number of American book-makers of the period, among them Thomas B. Mosher to Copeland and Day, the Roycroft Shop, Stone and Kimball, Way and Williams (distinctive as the only American publishers allowed to distribute a Kelmscott Press book, Rossetti's "Hand and Soul"), and Paul Elder. Of particular interest are the sections devoted to the more obscure publishers and printers, such as the Village Press, Burrows Brothers, the Arroyo Build Press, and the Handcraft Shop. In all, this is a survey which should be issued in permanent form. Vilain—who appears to constitute a one-person Arts and Crafts industry—recently published two other pieces of note. His review of the annual Arts and Crafts conference held at the Grove Park Inn in Ashville, NC in a recent issue of "Craftsman Homeowners Newsletter" chided the event (properly) for virtually ignoring "printing and graphic arts that contributed so much to the spread of the movement and for which the furniture had been built." "Head, Heart, and Hand," the catalogue of the Roycroft exhibition at the Memorial Art Gallery, University of Rochester edited by Marie Via and Marjorie Searl, contained an illustrated essay by Vilain on Roycroft printing.

✍️ Susan Casteras was one of the speakers at the three-day symposium held by the National Gallery of Art in Washington in conjunction with their current Whistler exhibition. Her 3 June paper, "Whistler and Women: The Cult of Aesthetic Langour," focused on the artist's role within the Aesthetic movement and his connection to the Pre-Raphaelites, particularly Rossetti. She presented pictorial and literary depictions of the "languid" aesthetic woman who, though she may be "resting," nevertheless was a boldly empowered precursor of the fin de siecle "femme fatale." Casteras's new book on James Smetham is described elsewhere in this "Newsletter."

✍️ Several lost works by William Sharp (1855-1905) are soon to be published for the first time by Terry L. Meyers, professor of English at the College of William and Mary. Meyers several years ago bought a manuscript notebook containing a play, "Ariadne in Naxos," stimulated by Swinburne's "Atalanta in Calydon," and a poem, "Beatrice," modeled after Tennyson. Both works show some small influence

from Morris as well. Meyers studies how and why Sharp created his feminine persona, Fiona Macleod, in the 1890s and argues that these early (1876) works can be read as part of a continuing psychological drama in a man whose sexuality was severely constricted by Victorian gender roles. The introduction also identifies and prints for the first time a poem the young Sharp sent to Swinburne, "To Mr. A.C. Swinburne." "The Sexual Tensions of William Sharp: A Study of the Birth of Fiona Macleod, Incorporating Two Lost Works, 'Ariadne in Naxos' and 'Beatrice,'" will be published later this year by Peter Lang.

✍️Susquehanna University Press is to publish Jan Londa's edition of the correspondence between May Morris and the American collector and patron of the arts John Quinn. Londa has asked us to let readers know that a complete set of the important--and apparently rare-- 'Burlington Magazine' is owned by the Connecticut College Library, in New London, CT. She writes: "I had been searching for many months for someone who might own the complete 'Burlington Magazine' and the index. Behold Connecticut College has it! The 'Burlington' published many of May Morris's articles and I needed some detailed bibliographic references.

✍️Pamela Bracken Wiens, whose edition of Morris's "The Tables Turned" was favorably reviewed in the "Journal of the William Morris Society" and in "English Literature in Transition" (see below), is now at work on the life and writings of poet and critic Alice Meynell. She will travel this summer to England and to Boston as part of her research.

✍️Margaret D. Stetz has published "Rebecca West's 'Elegy': Women's Laughter and Loss" in the "Journal of Modern Literature." Her essay brings to light a heretofore "lost" short story, with a powerful anti-capitalist message, written by the important twentieth-century feminist whose career began in English socialist circles much influenced by Morris.

EXHIBITIONS

Doesn't it always happen that by the time you find out about a "really" interesting event it already took place? This is the case, sadly, with a number of museum and library shows which came to our notice too late to be mentioned in the January "Newsletter." One was a joint exhibition (16 January-30 June) held in honor of Chicago's bibliophile Caxton Club at Rosary College in River Forest, IL. The Oak Park Public Library, the Ernest Hemingway Foundation of Oak Park, and Rosary College together organized two shows of books, photographs, and memorabilia by and about two of the Chicago area's most famous residents and their contributions to books and literature. The exhibits, "Hemingway: The Oak Park Years and Beyond" and "The Caxton Club Connection--Frank Lloyd Wright in Oak Park," both had a definite Arts and Crafts connection. Ernest Hemingway grew up in an Arts and Crafts environment (one wonders at the psychological implications) and among the items shown were pages from his first book, written at age two-and-a-half, which consists of drawings saved and annotated by his mother. Frank Lloyd Wright's book "The House Beautiful," printed at the River Forest-based Auvergne Press in 1897, was also featured. The revelation of the shows was the artistic work of Maginel Wright Barney, the architect's sister. Specializing in children's literature, Barney illustrated several books by Laura Bancroft (a pseudonym for L. Frank Baum). The exhibits at Rosary College were among several marking the 100th anniversary of the Caxton Club, founded in January 1895 for the purpose of "literary study and promotion of the arts pertaining to the production of books." For information contact Teri Ross-Jones, Rebecca Crown Library, Rosary College, Tel. (708) 524-6886, E-mail: axvrotr@uicvmc.bitnet.

✍️"American Arts and Crafts: Virtue in Design" was another exhibition we would have loved to have seen. Organized by the Los Angeles County Museum of Art, this in fact opened in January 1994 at the Terra Museum of American Art in Chicago, and traveled to Indianapolis, Kansas City, and Buffalo, ending this spring at the Philbrook Museum in Tulsa. Included among the 100 examples of furniture, ceramics, and metalwork by Arts and Crafts practitioners were designs by Wright, Tiffany, Stickley, and the Roycrofters. From all accounts it was a spectacular show and, happily, there is a companion booklet. Well-illustrated and with an excellent discursive commentary by Leslie Greene Bowman, this brief publication (16 pages, handsomely designed by Jerry Kelly and printed by the Stinehour Press) can be obtained from the American Federation of Arts, 41 East 54th Street, New York, NY 10021, Tel. (212) 988-7700.

✍️The first comprehensive survey of the work of Arthur J. Stone, an important figure in the development of early twentieth-century silver, was presented at The Bard Graduate Center for Studies in the Decorative Arts, New York, 17 March-14 May 1995. Among the works that revealed an Arts and Crafts influence was a tea and coffee service from 1916-18, one of the most important commissions of Stone's career. The set, embellished with an array of gold grapes and silver leaves, reveals Stone's aesthetic sense and technical command of surface ornament. Concurrently with the Stone exhibit, The Bard Graduate Center presented "English Silver: Masterpieces by Omar Ramsden from the Campbell Collection" and two events, a seminar on Omar Ramsden and Arthur J. Stone, and a symposium on decorative arts in Europe, 1880-1914. For information on the Bard Center's activities: Bard Graduate Center, 18 West 86th Street, New York, NY 10024, Tel. (212) 501-3000.

✍️To make up for the "missed but not forgotten" we can be among the earliest to announce another show which will incorporate a significant amount of Arts and Crafts and Art Nouveau material. This is "Designing Modernity: The Arts of Reform and Persuasion, 1885-1945," now being put together by the Wolfsonian Research Center of Miami. Dates and locations are uncertain, but the tentative schedule is: Seattle Art Museum (20 June -15 September 1996); Minneapolis Institute of Arts (October 1996-5 January 1997); and the Carnegie Museum of Art, Pittsburgh (15 February-11 May 1997) before moving on to Europe and parts unknown.

✍️Finally, some museum and library exhibitions which you can see while this "Newsletter" is still current. James McNeill Whistler is the focus of four (yes, four) exhibitions in Washington, DC. The

National Gallery of Art has the major retrospective (until 20 August 1995) which surveys every aspect of the artist's career in every medium. (This is the show which was at the Tate Gallery last year; Whistler's relationship with the Pre-Raphaelites is one of the themes of the excellent catalogue.) "In Pursuit of the Butterfly" at the National Portrait Gallery contains almost 100 images of the oft-depicted Whistler--works here by Du Maurier, Beardsley, and Beerbohm; there is also "Whistler and Japan" at the Freer Gallery (home of the Peacock Room) and, last but not least, a comprehensive look at Whistler's prints and those of his friends and followers, again at the National Gallery. Whistler's friend, later foe Wilde is the focus of "Oscar Wilde: A Writer for the Nineties" at the Princeton University Library. Morris and the Pre-Raphaelites are present in this show, too, if only as influences--the emphasis is on Wilde and the theater of the 1890s and on the impact of Wilde's trials and imprisonment on his time and our own. Well worth a trip and up until 1 September.

REVIEW OF "THE TABLES TURNED"

The Society-sponsored edition of Morris's "The Tables Turned; or, Nupkins Awakened: A Socialist Interlude," edited by member Pamela Bracken Wiens, received what can only be called a short but sweet notice in the most recent issue of the scholarly journal "English Literature in Transition" (1995): "Readers of Morris's languid poetic narratives and archaic prose romances will be intrigued by this edition of his single socialist play, written during the fall of 1887. Tables Turned is a lively experiment in political prose that offers an example of Morris's humour and satirical style. Pamela Bracken Wiens, Catholic University of America, gives us an introduction. The silver-embossed cover and leafy endpaper contribute to an especially precious-looking book and indicates the tradition of Morris's own love of book-making." Members may still obtain this "precious" tome at a discount from the list price of \$29.95. Contact: Ohio University Press, Scott Quadrangle, Athens, OH 45701, Tel. (614) 593-1155.

AT THE ANTIQUARIAN BOOKSELLERS

Collectors' Editions in Princeton, NJ has recently issued a catalogue entitled "The Turn-of-the-Century, 1880-1920." It offers 243 rare and out-of-print books and related material on the fine and decorative arts, illustration, and private and small presses of that period. Included are materials representing the Arts and Crafts Movement, Art Nouveau, Glasgow Style, the Vienna Secession, and other more generic styles. Several items on Morris and the Kelmscott Press are listed, also books by M.H. Baillie-Scott, Ashbee, George Auriol, Will Bradley, Joseph Crawhall, Elbert Hubbard, Jessie M. King, William Nicholson, Carlos Schwabe, the Tiffany Studios, Frank Lloyd Wright, and many others. Collectors' Editions, established by Carol Fruchter in 1977, has since issued 39 catalogues and numerous lists. Areas of specialization beyond turn- of-the-century arts include photographic books and images, poster books, and original prints and drawings. Catalogues are available on request, and visitors are welcome. Contact: Collectors' Editions, P. O. Box 7005, Princeton, NJ 08543, Tel. (609) 520-1669, fax (609) 520-0921.

 A list of "Books By and About William Morris" was recently issued by Gordon and Gordon Booksellers of West Park, NY. Among the items are first and later editions of Morris's writings, the World's Classics facsimile of the Kelmscott "Chaucer," Ashbee's "An Endeavour Towards the Teaching of John Ruskin and William Morris" (Essex House Press), and two Kelmscott Press titles. For a copy: Anne and Louis Gordon, P. O. Box 128, West Park, NY 12493, Tel. (914) 384-6361.

AUCTION NEWS

Material relating to Morris and his circle continue to turn up in the New York book auctions. The sale of the Philip M. Neufeld collection of manuscripts and printed books at Christie's on 25 April included the autograph manuscripts of Morris's last public lecture, "Our Socialist Party," and of Walter Crane's memorial essay, "William Morris"--these each brought about \$4,000 apiece. A Kelmscott "Chaucer," one of apparently three on the market within the last two months, sold for \$35,000; it was in very good condition despite a worn spine label. More books by and about Morris and many examples of the "revival of fine printing" were offered on 2 June in a Sotheby sale titled "The Book as Art: Modern Illustrated Books and Fine Bindings, Part I." (The owner's name was not disclosed, but he is thought to be Frederick R. Koch, a major buyer in the 1980s "boom.") Some of the Kelmscott lots--consisting of as many as nine books--failed to sell, as did a large portion of the sale, but better single items realized quite strong prices in a lackluster market. A good but not stellar Ruskin letter to Stopford A. Brooke complaining about the sorry state of the world went for \$600. Rossetti's 1870 "Poems" in a Doves binding (a close replica of one done by Cobden-Sanderson himself) brought the high estimate of \$5,000 and the best Morris association book, a set of the Kelmscott Press edition of "The Earthly Paradise" in eight volumes inscribed by Jane Morris to Judith Blunt (daughter of Wilfrid Scawen and Lady Anne Blunt) sold for \$2,400. Part II of "The Book as Art" collection is scheduled for this fall, with undoubtedly more temptations to come.

A BRADLEY BIBLIOGRAPHY



Will H. Bradley (1868-1962) became and is still widely regarded as one of the masters of book, magazine and poster design during the Art Nouveau and Arts and Crafts periods. His early typographic and illustrative work--based more on Morris and other English models, including Beardsley, than he would have cared to admit--pushed the boundaries of these fields into new directions. In addition, Bradley, again paralleling trends in England, was the pre-eminent American responsible for the re-introduction and use of Caslon type; he was also one of the first designers of genius to do commercial advertising work. Oak Knoll Press and Thomas G. Boss Fine Books have jointly just published "William H. Bradley: His Work, A Bibliographical Guide" by Anthony Bambace. The book, the first attempt at a comprehensive listing of all Bradley's output, includes 261 illustrations--title-pages, covers, posters, and designer's marks to help identify his pieces for the art student or historian, art reference librarian, and Bradley collector. Separate sections are devoted to book work, magazine covers, advertisements, illustrations, posters, and ephemera such as catalogues, bookplates, calendars, and broadsides. In keeping with the 1890s "tradition" the book is offered not only in a trade edition (650 copies) but also in several limited formats. One special version consists of 50 signed and numbered copies boxed with an original issue of "Will Bradley: His Book." Six additional special copies contain other original Bradley publications. Price \$75.00 (trade edition), special editions ranging from \$450.00 and up. Contact: Oak Knoll Books, 414 Delaware Street, New Castle, DE 19720, Tel. (302) 328-7232, also (800) 996-2556, fax (302) 328-7274, E-mail: oakknoll@ssnet.com.

KELMSCOTT CHAUCER LEAF BOOK

A leaf book in which "all the magnificent Burne-Jones woodcuts" from the Kelmscott "Chaucer" are available for sale separately is being published by the San Francisco antiquarian bookseller John Windle. Only once before has the "Chaucer" been offered in this form, by Philip C. Duschne in 1941. This new edition is limited to 100 copies, with each leaf contained in a stiff paper portfolio with inserted text about the "Chaucer" printed at the Arion Press, one of today's most distinguished California printers. The original leaf will be loose so it can be removed for framing or display. According to a recent note from Windle, the prices and availability of various types of leaves are as follows: leaves with two full-page woodcuts and borders, one on each side (sold out); leaves opening a new section of the book, with one full-page woodcut and elaborate woodcut initials and border, verso plain text, \$675 (about ten left); leaves with one full-page woodcut recto and a woodcut border surrounding text verso, \$575 (two left); leaves with one full-page woodcut, verso plain text, \$500 (25 left); leaf with woodcut borders on recto and verso, no illustration (sold out); leaves with woodcut borders on recto only, no illustration, \$175 (plenty). The prices are not minuscule, but given the cost of a complete "Chaucer"--roughly \$25,000-50,000--this seems a reasonable opportunity to own a piece of the masterwork of the Kelmscott Press, the book Burne-Jones called a "pocket cathedral." (For those concerned about such things, Windle assures us that the leaves came from an already defective copy; he did not break up a "Chaucer" to turn a profit.) To order or for more information: John Windle, Antiquarian Bookseller, 49 Geary Street, Suite 233, San Francisco, CA 94108, Tel. (415) 986-5826, fax (415) 986-5827, E-mail: johnwindle@aol.com.

MORE NEW BOOKS: "JAMES SMETHAM" AND "PRE-RAPHAELITE PRINTS"

James Smetham (1821-89) may be the last unknown Pre-Raphaelite. A prolific artist, he produced over 400 paintings as well as etchings and illustrations. Most of his works treated biblical themes and pastoral or arcadian subjects. Many themes found in his poems (for he was a poet-painter)--solitary travelers, psychological isolation and alienation--recurred in his paintings. As a member of the Pre-Raphaelite circle, Smetham knew Rossetti, Ruskin, Madox Brown, and Frederic Shields. His critical writings provide fresh insights into well-known figures such as Swinburne and Holman Hunt, as well as impressions of the contemporary literary and art scenes. Smetham's innumerable notebooks, journals, correspondence, and "stream-of-consciousness" letters - which show evidence of his mental illness and religious melancholia -- were part of the rigorous daily regiment of painting, writing, Bible studies, walking, teaching and other activities that he followed compulsively throughout his life. "James Smetham Artist, Author, Pre-Raphaelite Associate" by Susan P. Casteras, is the first study dedicated to the life and art of this compelling but neglected figure. Fully illustrated and based on substantial research, this is an important addition to the literature of Victorian art and artists. The author (who really needs no introduction to the readers of this "Newsletter") is Curator of Paintings and Sculpture at the Yale Center of British Art. She has written several books and exhibition catalogues on the subject of Victorian painting, and has organized the first retrospective devoted solely to the work of James Smetham. Price \$59.95. Order from: Solar Press, Old Post Road, Brookfield, VT 05036, Tel. (802) 276-3162, fax (802) 276-3651, E-mail: AshgatePub@aol.com.



Though better known for their paintings, virtually all the artists associated with the Pre-Raphaelite movement produced etchings, book illustrations, and reproductive engravings as a means of gaining mass appeal for their work, and of spreading the Pre-Raphaelite message to a wider audience. The print medium itself was also a vehicle for the development of the Pre-Raphaelite ideal of "sympathizing with what is direct and serious and heartfelt in previous art." "Pre-Raphaelite Prints: The Graphic Art of Millais, Holman Hunt, Rossetti, and their Followers" by Rodney K. Engen shows how the innovative prints of Rossetti, Millais, and Holman Hunt led to the Pre-Raphaelite ideal of densely drawn, jewel-like engravings of exquisite observation and clear realism. This first book to be published on the graphic work of the Pre-Raphaelites is illustrated with examples of the major printed images and book illustrations. A comprehensive reference section is included, with entries on each artist and a list of the prints produced. Rodney K. Engen is an established authority on Victorian illustration. His many publications include "Victorian Engravings,"

"Dictionary of Victorian Print Engravers, Publishers and their Works," and recent biographies of Laurence Housman and Kate Greenaway. Published by Lund Humphries in London, the book is specially priced for the U. S. market at \$50.00 (add \$3.00 postage). Orders to: Antique Collectors' Club, Market Street Industrial Park, Wappingers Falls, NY 12590, Tel. (800) 252-5231, also (914) 297-0003.

GAMBLE HOUSE BOOKSTORE

Many know of the Gamble House in Pasadena, perhaps the most elegant surviving work of the architect brother Charles and Henry Greene who pioneered a unique California style of Arts and Crafts architecture. But few, unless they have gone there in person, know that the University of Southern California, which maintains the property, operates a specialist bookstore in what once was the garage for the Gambles' motor-cars. The Gamble House Bookstore carries, first of all, what one would expect--an extensive selection on Greene and Greene and Southern California architecture. But there is much more, including what is probably the largest selection in the U. S. of works on the Arts and Crafts movement, Art Nouveau, Japanese joinery, Tiffany glass, American art pottery and turn-of-the-century architecture and decorative arts. Many of these books, including some dealing with the English Arts and Crafts, are listed in a free catalogue. Mail and phone orders are accepted, making the store an excellent source for items not found even in bookshops with extensive art sections. (They also sell gift items: postcards, color slides, prints and posters depicting the Gamble House and other works by Greene and Greene, also commemorative and new productions of Tiffany lamps, reproductions of decorative objects, etc.). For information: The Gamble House Bookstore, 4 Westmoreland Place, Pasadena, CA 91103, Tel. (818) 449-4178, fax (818) 577-7547.

IN THE MAGAZINES

"American Bungalow," devoted "exclusively to bungalows and Craftsman homes, with 'How-to' articles, restoration, history, furnishings and the Arts & Crafts style," is published six times a year, with subscribers receiving twelve free newsletters. The April 1995 issue had several items of interest to Morrisians, especially an article on "Arts and Crafts Wallpaper" which notes Morris's love of nature and

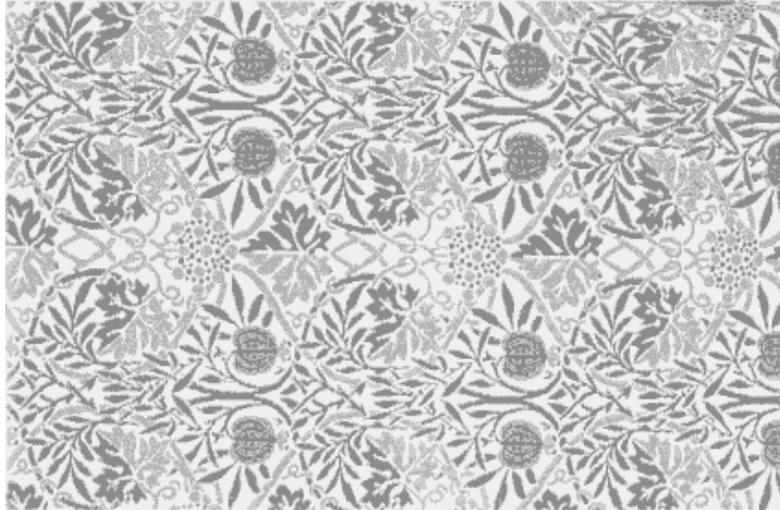
use of wallpaper as a "medium of communication." The article is well-illustrated and offers both a history of wallpaper and a dictionary of wallpaper motifs. The accompanying newsletter is replete with useful information, from news on exhibits and conferences and Arts and Crafts sources to reviews of books. Subscriptions: Tel. (800) 350-3363.

The February 1995 issue of "Arts and Antiques" contained as its cover story "Passions of the Pre-Raphaelites: A Sisterhood in Beauty" by Rebecca Knapp. This article, which emphasizes the "sensational" side of the Pre-Raphaelite myth, looks at the paradoxical burden of Pre-Raphaelite models who were treated as goddesses by all too flawed human beings. Elizabeth Siddal is cited as the quintessential Pre-Raphaelite model, not only because of her beauty but also her suffering/distress which ranges from the discomfort of modeling for "Ophelia" to Rossetti's "infidelities" and culminates in her suicide. Several of Rossetti's paintings are reproduced and the article ends with the story of the exhumation of Siddal's grave.

FOR THE ARTS AND CRAFTS HOME: J. R. BURROWS & CO.

J. R. Burrows and Company of Boston offers art wallpaper and hand-printed fabric representative of the Aesthetic Movement and the first generation of the Anglo-American Arts and Crafts Movement. Styled under the direction of our member John Burrows, the designs are in all cases authentic, not mere adaptations. For example, Burrows has licensed with the Mark Twain Memorial in Hartford, CT to reproduce a series of Candace Wheeler designs from their collection. The firm also sells Scottish lace curtains of the period and a fine collection of loom woven carpets reproducing designs by Morris and his associates. Of particular interest is the new "Vine & Pomegranate" carpet, from a pattern by Kate Faulkner. This is priced at \$150 per yard.

"William Morris and the Spinning Wheel" by John Burrows in "Old-House Interiors" illustrates the beauty of his company's products. The illustrations show Burrow's own home which successfully mixes elements of Arts and Crafts with elements of Georgian architecture in what Burrows calls the "Old Colonies Style." In his parlor, Burrows uses a large-scale design of a heavily-patterned paper (which he has reproduced for clients) and a broad palette--light green walls, off-white woodwork, putty and celadon accents. The carpet, Morris's "Poppy," is green and putty with accents of indigo blue which are repeated in the room's ceramics and in the valence fabric. The parlor in effect has this message: "we should feel free to pick and choose from the styles that interest us." Contact: J. R. Burrows and Company, Historical-Design Merchants, P. O. Box 522, Rockland, Massachusetts 02370, Tel. (617) 982-1812.



SALE OF COCKERELL-HAROLD PEIRCE CORRESPONDENCE

A major archive of interest to Morrisians was recently sold by the Colophon Bookshop of Epping, NH to a private collector who wishes to remain nameless. The collection consists of 303 letters from Sydney Cockerell to the Philadelphia businessman and book collector, Harold Peirce-- a total of 616 pages in Cockerell's minute handwriting. Peirce inaugurated the relationship in 1897 when he contacted Cockerell to ask if any Kelmscott Press books might still be available. Cockerell, representing the Press, responded with a price list and commentary on the book market availability of the out-of-print titles. After the closing of the Kelmscott Press, Cockerell became Peirce's representative in England, buying books for him from dealers and at auction. He resigned from this agent role when appointed director of the Fitzwilliam Museum but continued act as Peirce's adviser and sounding board. The correspondence ended in 1931. Peirce's acumen as a collector can be seen in the various sales of portions of his library forced by financial considerations. In March 1903 Stan Henkels of Philadelphia sold three parts of "The Library of Harold Peirce of Philadelphia" consisting of important early printed books, historical and literary manuscripts and first editions, and what was (and may still be) the most extensive Morris/Kelmscott collection ever sold the U. S. More than 24 years later the same auctioneer dispersed additional Kelmscott Press, fine printing, and literature in a series of auctions in 1927-8. Included in the collection were Peirce's own copies of these sales catalogues, numerous related newspaper clippings, carbon copies of Peirce's typed replies to Cockerell (from 1906 on), and several smaller groups of

correspondence and receipts from booksellers and collectors. Of special interest were five letters from the New York collector William Harris Arnold to Peirce regarding the supposedly "unique" trial page for the Kelmscott Press Shakespeare which was to be included in the auction of Arnold's library. The news that another Shakespeare trial page was in Cockerell's possession resulted in a flurry of letters from Arnold to Peirce in April 1901, reflecting Arnold's extreme agitation. The Cockerell-Peirce correspondence--which we hope the new owner will edit and publish--provides much new information on the Kelmscott Press and on Anglo-American book collecting in the early part of this century.

THE OPERA OF THE YEAR: "MODERN PAINTERS"

The Santa Fe Opera's 1995 season includes David Lang's "Modern Painters," an opera based on the life of John Ruskin, his public defense of historic monuments, the paintings of Turner and the Pre-Raphaelites and his private relationships with his mother, his wife Effie Gray, and his obsession with Rose La Touche. Ruskin's "The Seven Lamps of Architecture," which identifies seven attributes necessary for the creation of a perfect work of art (Sacrifice, Truth, Power, Beauty, Life, Memory, and Obedience), structures the seven scenes of this two-act opera.

To mark the 29 July world premiere of the work, the Santa Fe Opera and St. John's College of Santa Fe, NM have organized a scholarly conference, "Giving Voice To Modern Painters: John Ruskin--His Life and Times" to take place on 29-30 July 1995. The featured speakers will be George Landow (Brown University) and Elizabeth Helsinger (University of Chicago) and panelists include Francesca Zambello (Santa Fe Opera), Jim Spates (Hobart and William Smith Colleges), David C. Hanson (Southeastern Louisiana University), Mathew Gallegos (Texas Tech), Stephen Finley (Haverford College), Julie F. Codell (Arizona State University), and Linda M. Austin (Oklahoma State University). Registration for the entire conference, including Sunday brunch at the Eldorado Hotel followed by a panel discussion with the opera's creators, is \$35.00 per person. Conference participants will be invited to a free backstage tour and those who hold tickets to the opera will be welcome at the full dress rehearsal on Thursday, 27 July. For conference discounts on air fare and hotels and for information on opera tickets and pre-registration materials, please contact: The Modern Painters Symposium, Santa Fe Opera, P. O. Box 2408, Santa Fe, NM 87504, Tel. (505) 986-5968, E-mail (to conference director, Sharon Aronofsky Weltman, Louisiana State University): enwelt@unix1.sncc.lsu.edu.

CONFERENCES PAST AND FUTURE

Thursday, 16 February 1995 saw a "Pre-Raphaelite Symposium: Interdisciplinary Context" held at the University of Massachusetts-Boston which attracted faculty from UMass-Lowell and Harvard. Three of our members were among the speakers: Liana Cheney (UMass-Lowell), "Burne-Jones's Andromeda and The Sirens: Transformation of Historical and Mythological Sources"; Alicia Faxon (Simmons College, emeritus), "Burne-Jones and Medusa"; and Gail S. Weinberg (independent scholar, Harvard University), " 'Imagery Portraits': The Literary and Artistic Image of 'La Bella Simonetta' in Nineteenth-Century England."

✍️ Ellen Handy of LaGuardia College informs us of a conference on F. Holland Day entitled "The World of F. Holland Day: His role in Photography, Publishing, and Aestheticism," organized by Barbara L. Michaels for the Victorian Society in Philadelphia and held on 11 March 1995 at the University of Pennsylvania. "Day was not only an extraordinarily inventive late-Victorian aesthete and photographer in his own right (photographing himself in the starring role of a Crucifixion scene, and making some remarkable portraits and nude studies of Alfred Tannehill, his African-American chauffeur), he was also a publisher and art collector." The conference program, curiously, did not pay much attention to Day's publishing activities--in which he had several links to Morris and the Kelmscott Press.

✍️ The Tenth International Conference on Medievalism will be held in Worcester, MA, 27 September-1 October 1995, principally at the Higgins Armory Museum. An unusual array of attractions is planned, including the first performance of Robert Southey's 1794 play "Wat Tyler"; a concert by the Worcester State College Chorale; a presentation of the eighteenth-century Singspiel "Lisuart und Dariolette" (a version of the Wife of Bath's Tale); and visits to St. Joseph's Abbey, the Hammond Castle Museum, and the Fruitlands Museum. The great Hall of the Higgins Armory, with its outstanding collection of armor, will be the scene of the play and banquet. (Armor, incidentally, may be tried on . . . one recalls the story of Morris getting stuck inside his helmet!) For details: James Gallant, 10 Lyndale Road, Worcester, MA 01606, Tel. (508) 853-3609; or Linda Honan, Higgins Armory Museum, 100 Barber Avenue, Worcester, MA 01606, Tel. (508) 853-6015, fax (508) 852-7697.

✍️ The Victorians Institute 1995 will hold a conference on "Thomas Carlyle and Victorian Cultural Critique." 13-14 October 1995 in Columbia, SC. Cohosted by The University of South Carolina and Columbia College, the conference marks the bicentenary of Carlyle's birth. Short papers and proposals are invited that examine such subjects as Carlyle's works and achievement, the writing of Jane Welsh Carlyle, Victorian cultural phenomena on which Carlyle commented, and the methods of cultural critique Carlyle initiated. Papers need not be primarily on Carlyle himself, but should clearly relate to his writing, interests, or methods. The Institute will also feature a major Carlyle exhibit, based on the Tarr Collection at the University of South Carolina Library, and the American premiere of the Scottish playwright Henry Donald's "Carlyle and Jane," originally produced at the Edinburgh Festival. Papers, proposals and inquiries should be addressed to: Patrick Scott, Department of English, University of South Carolina, Columbia, SC 29208.

✍️ The Fifth Annual Conference on 18th and 19th Century British Women Writers will be held 21-23 March 1996 at The University of South Carolina in Columbia. This yearly interdisciplinary conference is

devoted to expanding the literary canon and to developing critical and theoretical understanding of women's writing traditions in literary, political, legal, medical, and scientific discourses. Please submit abstracts of papers or proposals of full panels by 1 October 1995 to: Ellen Arnold, Becky Lewis, or Sid Watson, English Department, University of South Carolina, Columbia, SC 29208, E-mail: bww1819@univscvm.csd.scarolina.edu.

✍️ "The Exhibition of Cultures: Nineteenth Century Theory and Practice" is the title of the Eleventh Interdisciplinary Nineteenth Century Studies Conference to be held 11-13 April 1996 at the Yale Center for British Art, New Haven, CT. This theme is inspired by the exhibition that will be on display at the Center at the time of the conference, "A Palace of Art: The Grosvenor Gallery in Victorian England." There is a call for papers which address one of the prominent themes of this show: the intersection of class, gender and display in public arenas of the nineteenth century. Topics should address issues of audience and spectatorship and may explore how class, gender and display are recreated in images, literary texts, or historical texts. Two-page double-spaced abstracts should be sent by 1 October 1995 to: Colleen Denney, Asst. Prof. of Art History, Art Department, P. O. Box 3138, Room 229 Fine Arts Bldg., University of Wyoming, Laramie, WY 82071, Tel. (307) 766-4351, fax: (307) 766-5468, E-mail: cdenney@uwyo.edu.

✍️ The 22nd annual meeting of the Northeast Victorian Studies Association will be held 12-14, April 1996 (nice conflict with Yale, that), at Villanova University. The topic for the conference is "Victorian Spectacle." Paper proposals, a maximum of two double-spaced pages, should be sent by 15 October 1995 to Prof. Rhoda Flaxman, Writing Fellows Program, Box 1962, Brown University, Providence, RI 02912, Tel. (401) 863-1404, fax. (401) 861-6761, E-mail: Rhoda_Flaxman@Brown.edu. Please do not send complete papers or include your name on your proposal; they review proposals anonymously.

WILLIAM MORRIS AND THE ARTHURIAN LEGEND

There is a call for essays for a special issue of "Arthurian" commemorating the centenary of the death of William Morris. Published by the North American branch of the International Arthurian Society, the journal seeks closely focused articles on specific aspects of Morris's contribution to the Arthurian tradition in poetry, painting, and the visual arts. Essays geared towards cultural and gender studies are equally welcome. This collection aims to reassess Morris's role in the revival and reinterpretation of the Arthurian Legend in Victorian England. Send one page abstracts by 1 November 1995 (finished essays, 15-20 pages, due 30 January 1996). Contact either: Debra Mancoff, 720 S. Dearborn Street, Apt. 505, Chicago, IL 60605, Tel. (312) 939-3205, or Bonnie Wheeler, E-mail: bwheeler@sun.cis.smu.edu.

THE COTSEN COLLECTION

Princeton University has received a gift of an extraordinary collection of children's books and related items, together with a pledge of \$8 million to create facilities for them within Firestone Library and to endow related scholarly and outreach activities. The collection, known as the Cotsen Children's Collection, is the gift of Lloyd E. Cotsen, chief executive officer of Neutrogena Corporation of Los Angeles. Cotsen and his late wife, Jo Anne, began collecting books for their own children. Over more than 35 years, the Cotsen Children's Collection developed into one of the great concentrations of primary source material (20,000 items), principally in the form of illustrated books, but including prints, drawings, manuscripts, games, puzzles, hornbooks, and toys. These range from the fifteenth to the twentieth centuries in a variety of languages. The collection is especially strong in nineteenth century material. In a Princeton press release, Ulrich Knoepfmacher, an authority on Victorian children's books, noted enthusiastically that the Cotsen Collection complements other material already at Princeton, including the Sinclair Hamilton Collection in Graphic Arts, the editorial files of Mary Mapes Dodge while she was editor of "St. Nicholas Magazine," and other literary resources. A fraction of the Cotsen holdings encompasses an important Lewis Carroll collection; books and original drawings by Crane, Rackham, and other Pre-Raphaelite-influenced illustrators; and some remarkable Beatrix Potter items, including a series of illustrated letters and a copy of the privately printed first edition of "The Tale of Peter Rabbit," inscribed as a Christmas present to Potter's cousin. Contact: Rare Books and Special Collections, Princeton University Library, Princeton, NJ 08544, Tel. (609) 258-3184.

A SHOPPING GUIDE TO WILLIAM MORRIS

The Linen Source
(800) 431-2620

"Willow Bough" bed linens from Sanderson. In greens and ivory cotton/polyester percale. Sheet set (W4401S): Twin \$23.9; Full \$47.99; Queen \$61.59; King \$71.99. Comforter set (W4413S): Twin \$127.99; Full \$183.99; Queen \$207.99; King \$255.99. Rod Pocket drapery (W4481) \$63.99. Valance (W4487) \$29.59. Pillow (W4471) \$15.99.

Smithsonian Catalogue
(800) 322-0344

"William Morris Tapestry" reproduction of a mediievally-inspired tapestry. Jacquard woven in France in a cotton blend. Rings sewn in back for hanging, 61 x 29 in. (3359) \$295.00.

Past Times
(800) 621-6020

"The Pre-Raphaelite Vision" book of artworks accompanied by verse and biographical notes. Paperback

(8505) \$12.95. o "Apple Tree" cushion and footstool. Fruit tree design by J. H. Dearle. 18 in. square, with cotton cover, velvet back and feather pad. The stool is sturdily made with a wooden frame, mahogany bun feet edged with metal studs. 14 in. square and 6 in high. Cushion (4170) \$75.00. Pair of cushions (3422) \$142.50. Footstool (2186) \$195.00. * "William Morris Mugs" of stoneware decorated with textile designs, "Strawberry Thief" and "Rose." Pair (2110) \$24.95. * "William Morris Rose and Lily Silk Waistcoat" with silk twill front, made in England. (2194, sizes S, M, L) \$125.00. * "Rossetti Paperweight." Detail from "The Beloved." (1237) \$9.95.

Museum of Fine Arts, Boston
(800) 225-5592

"English Daisy Mugs." Decorations adapted from tile by William De Morgan. Set of four (51920) \$17.99.
* "Redheads Notecards." Box featuring a range of "stunning redheads" from paintings by Renoir, Degas, and Rossetti. (21071-203) \$12.95.

LAST UPDATE 4 JAN 2001 · PLEASE REPORT BROKEN LINKS TO
WEBMASTER@MORRISOCIETY.ORG

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