



William Morris Society in the United States Newsletter January 1997

THE YEAR PAST-AND FUTURE PROSPECTS

It seems like only yesterday that we were thinking about what "would" happen during the Centenary Year and now it's come and gone. Things must have turned out right, for William Morris seemed to be everywhere. In the United States alone more than 100 events took place. Geographically these occurred as far apart as Williamstown, Massachusetts and San Marino, California, taking in New York, New Hampshire, Illinois, Indiana, Texas, Arizona, and Florida on the way. Major exhibitions were mounted at the Morgan Library, the Huntington, and the Grolier Club, with displays at other libraries and museums, and one commercial gallery. It was a big year for publications. Norman Kelvin's magisterial edition of the "Collected Letters" headed a long list of books by and about Morris issued, or at least distributed, in this country. Articles appeared in such diverse periodicals as airline magazines, the "New Yorker," the "Los Angeles Times," "Old House Interiors," and several local newspapers who ought to be ashamed of their inaccuracies. The mail order catalogues filled pages with Morris-related wares, some attractive, some, shall we say, in dubious taste. In many of these activities-let's pat ourselves on the back for once-the William Morris Society played a significant role. The Society sponsored (or co-sponsored) four talks in two cities, two MLA sessions, an exhibition and allied symposium, and two publications; we also inaugurated a fellowship program and a "home page" on the Internet. A result of all this activity: the William Morris Society in the United States now has nearly 500 individual members, and though we spent money like water, we are still solvent. (For the Society's US president 1996 was the year of constant enquiries, recurring anxieties, and occasional exasperation-such as when we were confused with the William Morris Agency by aspiring actors and when a sculptor applying for a fellowship finally revealed, after twenty minutes on the telephone, that he had never heard of William Morris.)

 In all, 1996 was a year in which we did Mr. Morris proud. So what comes next? William Morris will not simply be forgotten just because there is no longer an anniversary to mark. That there is enormous interest in his life, work, and ideas-and in his friends and associates and their times-is patently obvious from the success of the Centenary Year. The Society's goal is to keep that interest growing. We have a number of things in the works, of which only the activities at the 1997 MLA convention in Toronto have come along far enough to be announced in this "Newsletter." (Members will receive appropriate mailings; if you have e-mail we can circulate materials via that means, too.) Among the projected activities are a series of talks in New York (one to be delivered by a major cultural commentator), some possible co-sponsorships with other groups, a get-together with members of the William Morris Society of Canada during their visit to the Mid-Atlantic (March) and some kind of event in California.

WILLIAM MORRIS: THE COLLECTOR AS CREATOR

Several years in the making, the exhibition "**William Morris: The Collector as Creator**," organized in part with the Society's help, opened at the Grolier Club in New York on 11 December 1996. It is curated by Mark Samuels Lasner, president of the William Morris Society in the United States, with the assistance of William S. Peterson, professor of English at the University of Maryland and the historian and bibliographer of the Kelmscott Press. The exhibition, which continues at the Grolier Club until 15 February and is therefore the culminating event of the Centenary Year, focuses on the importance of books in Morris's multifaceted life as poet, translator, designer, traveller, political reformer, and, ultimately, printer and typographer, founder of the Kelmscott Press. Morris's considerable library

makes it clear that he was both a collector in the usual sense of the word, acquiring and treasuring rare editions, and a collector in a broader sense, accumulating and then transforming ideas and influences that came to him via the printed word and image. His own great intellectual and creative impact on Victorian literature, culture, and printing can be traced, in turn, through the texts that he himself produced. The exhibition presents a wide selection of the books collected by Morris that served as creative sparks for his work: medieval manuscripts, incunabula, guides to the decorative arts, "books about books," English literature, and Scandinavian sagas. "William Morris: The Collector as Creator" contains some 60 items from Morris's library—the largest number ever displayed together. Examples of Morris's own publications and achievements in the book arts are also included (mostly association copies), along with letters, manuscripts, photographs, and drawings.

 Most of the 135 items—drawn from two dozen private and public collections in England and the United States, as well as from the Grolier Club's own holdings—have never before been exhibited. Among the highlights are Morris's own copies of such books significant to his artistic development as the "Hypnerotomachia Poliphili" (1499), Gerarde's "Herball" (1636), and Malory's "La Mort D'Arthure" (1858). Morris's annotated copy of Chaucer's "Works" is displayed alongside his last great achievement, the Kelmscott "Chaucer," for which it served as copy-text. The exhibition also includes five illuminated manuscripts owned by Morris and several examples of Morris's own, rarely-seen calligraphy. It also features original artworks by Morris (design for the Red House "press" and for the binding of the 1890 edition of the "Earthly Paradise"), Dante Gabriel Rossetti (caricature of Morris and a portrait of Jane Morris), Lisa Stillman (portrait of Morris), Marie Spartali Stillman ("Kelmscott Manor"), and Edward Burne-Jones. Located at 47 East 60th Street, New York, NY, the Grolier Club is housed in a purpose-built 1917 building designed by architect Bertram Grosvenor Goodhue, who was much influenced by Morris's ideas and printing at the turn of the century. Exhibition hours are Monday through Saturday, 10 a.m.-5 p.m. and the exhibition is open to the public without charge. Contact Nancy Houghton, The Grolier Club, 47 East 60th Street, New York, NY 10022, Tel. (212) 838-6690, nsh@grolierclub.com.

 To accompany "William Morris: The Collector as Creator" two **publications** have been produced. One, a new edition of Morris's "**A Note on his Aims in Founding the Kelmscott Press**" prepared by William S. Peterson, is a joint publication of the William Morris Society and the Grolier Club. The other, is an **exhibition handlist** written and designed by Mark Samuels Lasner. Members of the Society may purchase both books at a considerable discount.

WILLIAM MORRIS IN OUR TIME CONFERENCE

The "William Morris: The Collector as Creator" exhibition was preceded by a two-day conference, held Friday and Saturday, 6 and 7 December at the City University of New York and at the Grolier Club. "William Morris in Our Time" brought to New York a star-studded cast of internationally-known speakers who dealt with many aspects of Morris's life and work. Despite rotten weather and timing which meant that the conference came at the start of the holiday shopping season, attendance was truly remarkable, with as many as 150 in the audience at CUNY and nearly 100 packed in to the more limited space at Grolier. Since it is likely that many of the talks will find their way into printed form (in the "Journal of the William Morris Society"?) there is no point in printing synopses here. But a record of what proved to be a highly successful conference—some who were there called it "the" event of the whole Morris Centenary in the US—must be given:

Friday, 6 December, at the Proshansky Auditorium at the CUNY Graduate Center
on West 42nd Street.

- Three sessions—one in the morning and two in the afternoon—were preceded by welcoming remarks from: Frances Degen Horowitz (President of the Graduate Center), William P. Kelly (Executive Officer, English Program, CUNY Graduate Center), Mark Samuels Lasner, and Norman Kelvin.
- Session I. Moderator: Carole Silver (Yeshiva University). Speakers: Linda Parry (Victoria and Albert Museum), "A Certain Willfulness: Morris and Domestic Decoration"; Patrick Brantlinger (Indiana University), "William Morris and the Concept of 'Industrial Art'"; Peter Cormack (William Morris Gallery), "Teamwork and Division of Labour: Some Design and Production Methods in Morris and Co."

- Session II. Moderator: Florence Boos, (University of Iowa). Speakers: Susan P. Casteras (University of Washington), "An Iconographical Defense of Guenevere"; Peter Faulkner (University of Exeter), "No Angels? The Presentation of Women in Morris's Poetry"; Jan Marsh (writer and Associate Fellow of Newham College, Cambridge), "William Morris and Victorian Masculinity: Concordance and Challenge."
- Session III. Moderator: Jeffrey Spear (New York University). Speakers: Lionel Lambourne OBE, "Morris-A Portrait in Caricature"; Peter Stansky (Stanford University), "Morris and Bloomsbury"; Margaret D. Stetz (Georgetown University), "William Morris into a New Century: From an African Farm to a Hollywood Studio." This session was followed by a reception, sponsored by the English Department at CUNY, held in the next-door Grace Building.

Saturday, 7 December, at the Grolier Club, East 60th Street.

- An informal introduction by Mark Samuels Lasner to the "William Morris: The Collector as Creator" exhibition (arrayed all around the lecture hall) was followed by a session of papers devoted to Morris and the book.
- Session IV. Moderator: Hartley Spatt (Maritime College-SUNY). Speakers: John Dreyfus (President, Printing Historical Society of London), "Our Legacy from the Typographical Adventure of William Morris"; Nancy Finlay (New York Public Library), "The Influence of William Morris on Printing and Book Design in Boston, 1880-1930"; William S. Peterson (University of Maryland), "William Morris and Nineteenth-Century English Printing." The conference ended with remarks by respondent Frank Sharp.

 Organizing a conference with two venues, travel and housing arrangements for 12 speakers, multimedia publicity, and a hodge-podge of funding is no easy task. Many, many individuals and several institutional entities helped make "William Morris in Our Time" happen and we thank them all. Five people in particular deserve special recognition: Norman Kelvin, the conference director; Herbert Robinson, the instigator of City College's Robinson Center for Graphic Arts and Communication Design; Michal Deckel, of the Dean's office at City College; Nancy Houghton, registrar of the Grolier Club; and Sigrid Anderson, Mark Samuels Lasner's assistant. Without them the conference would simply not have been possible. We must also acknowledge the Ph.D Program in English of the Graduate School CUNY; the CCNY Division of the Humanities in conjunction with The City College Fund and the Rifkind Center for the Humanities, with the generous support of Herbert Robinson; The Center for the Humanities, Graduate Center, CUNY; the Robinson Center for the Graphic Arts and Communication Design, CCNY; and the Grolier Club.

OTHER SOCIETY EVENTS

Though the exhibition and conference were the Society's principal events this Fall we also found the time and energy to host talks by two wonderful speakers. On 18 October, Stephen Calloway gave an illustrated lecture in Washington, DC on "Palaces of Art: The Pre-Raphaelites at Home." Chapters, the city's preeminent literary bookstore, was again our host (many thanks to our member, co-owner Teri Merz) and the audience, at nearly 100, just about equalled the turn-out for James Benjamin's talk held last Spring in the same venue. We found Calloway's comments-social and art history interspersed with amusing anecdotes-to be an illuminating examination of the interiors in which Madox Brown, D. G. Rossetti, and Morris lived and worked.

 Members received a special treat on 24 October when Barbara Castle spoke on "William Morris's Politics: A Personal View" at the English-Speaking Union in New York. To say that Lady Castle-Labour politician, member of Parliament, author-was scintillating would be an understatement; she was, as one listener put it, "simply captivating." Her talk started with reminiscences about her first encounters with Morris's works when, as a girl, she read the romances and Icelandic translations. Lady Castle then explained how as she grew older her political views have been strongly influenced by Morris's writings and thoughts. Of crucial importance was the generally neglected poem, "The Pilgrims of Hope," with its mixture of personal narrative and public vision. Reciting portions of the poem from memory, Lady Castle brilliantly used it as a means to critique the current political situation in Britain and in the United States. Morris, she told us, was even more "relevant" today than ever before.

MLA IN WASHINGTON

The Society sponsored two panels at the 1996 Modern Language Annual Convention held in Washington, DC at the end of December. It proved impossible, given the MLA's scheduling and the work involved with the other December events in New York, to organize the usual "outside" meeting, but a number of members had the chance to meet and talk informally after the panels and at a reception to celebrate the 25th anniversary of the journal "Victorian Literature and Culture." For the record the sessions, speakers, and topics were:

- **"William Morris the Critic I: Art and Literature"** (evening of 27 December). Presiding: Corinne McCutchan (Lander University). Speakers: Peter Hoffenberg (University of Hawaii at Manoa), "Socialist, Orientalist, and Imperialist? William Morris and the 'Eastern' Question of Indian Art"; Bonnie J. Robinson (North Georgia College and State University), "Morris and Browning"; Mark Poland (DePaul University), "William Morris, Photography, and Frederick H. Evans"; and Hartley Spatt (Maritime College-SUNY), "The Morality of Architecture: William Morris as Critic."
- **"William Morris the Critic II: Politics and Literature"** (morning of 30 December). Presiding: Pamela Bracken Wiens (Southern Nazarene University). Speakers: David Gross (University of Oklahoma), "'How We Live and How We Might Live': Morris on Environmental Degradation and Capitalism and the Importance of his Prophetic Vision"; S. I. Wisenberg (Northwestern University/Western Michigan University), "Jews from Nowhere: The Utopian Novels of William Morris and Theodore Herzl"; Alex Shishin (Kobe Women's University), "News from Nowhere as Key to Morris's Criticism: William Morris's War on Repressive Progress"; and Michelle Weinroth (McGill University) [paper read for her by Pamela Bracken Wiens], "Communist Appreciations of Morris's Literary Legacy."

PROPOSALS SOLICITED FOR MLA 1997

This year's **MLA convention will take place in Toronto** (a somewhat surprising choice, given the common objection to frigid weather and the Canadian customs' annoying habit of seizing books destined for the exhibition hall-but never mind). As always the dates fall between Christmas and New Year's and, as usual, the Society will host two sessions of papers. The topics offer rather a wide scope, which we hope will encourage proposals from people working in disciplines beyond English literature. **"William Morris On View and For Sale"** takes in the exhibition, marketing, collecting, reputation, and commercial/commodity side of Morris's works (and possibly the works of his close associates) while **"What's New with William Morris?"** is almost self-explanatory-discoveries, criticism, review, reassessments which have come out of the Centenary Year and the preceding years of Morris study and analysis. In both cases the procedure is the same: send a short abstract by 15 March to Mark Samuels Lasner (address and other particulars at end of this "Newsletter"). **Potential speakers-who must be MLA members as of 1 April unless they do not teach literature or writing-should know that, as demanded by Convention rules, papers must be limited to 15 minutes and session chairs will have the power to stop talks in the middle that exceed the allotted time.**

1997 FELLOWSHIP AWARDED

Regina Hansen, of Somerville, MA, is the recipient of the Society's 1997 fellowship award of \$1,000. An assistant professor of humanities at Boston University's College of General Studies, Hansen holds a Ph.D. from Boston College. Of her project, a one-hour video presentation of Morris's "The Wood Beyond the World," she writes: "[It] will accomplish two of my cherished goals: To bring Morris's eclectic vision to life on screen, and to make the Prose Romances accessible to older children." The video-the fourth in a series Hansen has scripted, directed, and produced to a professional standard-will use puppets and sets based on Morris's visual work, including paintings and pattern designs and the illustrations to the Kelmscott Press edition of the book. It will be shown on Massachusetts public access television and at several film festivals-incidentally giving the Society publicity in entirely new areas.

 Another **fellowship** will be offered for 1998. Up to \$1,000 is granted to individuals (there can be multiple, partial awards) for research and other expenses, including travel to conferences. Projects may deal with any subject—biographical, literary, historical, social, artistic, political—relating to Morris, and may be scholarly or (as in the case of the 1997 award) creative in nature. Fellowships are limited to United States citizens or permanent residents; applications are encouraged from younger members of the Society and from those at the beginning of their careers. An academic appointment and the Ph.D. are not required. Applicants are asked to submit a resumé and a one-page proposal, also two letters of recommendation sent separately. The deadline is 1 December 1997. Contact: Mark Samuels Lasner (details at end of "Newsletter"). Please note that the Society will not accept materials sent via E-mail.

CELEBRATING WILLIAM MORRIS AT THE HUNTINGTON

From 25 October 1996 through 5 January 1997 "**Celebrating William Morris: Selections from the Sanford and Helen Berger Collection**" was on view at the Huntington Library in San Marino. Drawn almost without exception from the unrivaled private collection of our members Sanford and Helen Berger, this was, in effect, the West Coast answer to the Morgan Library's "Being William Morris." The emphasis in California was different, however. Instead of tackling "life and works through books and manuscripts" as the Morgan did so successfully, the Huntington chose to focus on Morris the decorative artist and Morris the maker of beautiful books, with relatively scant attention paid to his literary work or to his Socialism. This was, perhaps, appropriate and inevitable, for the Berger collection, rich as it is in all aspects of Morris, remains truly unique when it comes to Morris the designer. The Bergers possess not only a wealth of Kelmscott material but also a staggering Morris and Co. archive. These two areas were divided in "Celebrating William Morris"—the "Artful Book" display in the Huntington Library itself and the "Artful Object" suitably installed a five-minute walk away in the separate Virginia Steele Scott Galleries. (It is worth noting that the exhibition coincided with a new installation of decorative arts designed by Charles and Henry Greene in the Scott Gallery's exhibition hall.) Taken as a whole, 180 items in all, the result was simply staggering. Every side of Morris's multifaceted activity was represented in depth: his important books in association copies; a full range of Kelmscott publications with associated drawings, proofs, and documents; examples of furniture, ceramics, tapestry, rugs, wallpapers, and textiles. The highlights were too numerous to mention but we noted in passing the large paper "Volsunga Saga" inscribed by Morris to Burne-Jones with the title-page embellished with willow-pattern-like calligraphy, several beautiful watercolors by Burne-Jones for tapestries, a marvelous Hammersmith carpet, and the trial pages for the never-issued Kelmscott Shakespeare. But the unique aspect of the exhibition was the presence of so many original drawings by Morris. These designs for decorative schemes and stained glass reveal that Morris was an excellent figurative artist, keenly interested in even the most minute details of the works his Firm produced. "Celebrating William Morris" was a fitting tribute to Morris's genius—and to the Bergers' perspicacity and determination as collectors. The curator, Margaretta M. Lovell, an art historian at UC-Berkeley, deserves high praise for the "selections" she made from the Bergers' houseful of treasures. She is also responsible for the all-too-brief printed guide to the exhibition (it does contain a list of the items) which is available. Contact: The Huntington Library, 1151 Oxford Road, San Marino, CA 91108. Tel. (818) 405-2147.

WILLIAM MORRIS AND THE PRINTED PAGE

Twenty choice books from the Kelmscott Press formed an essential part of "**William Morris and the Printed Page: English Influence on American Book Design**," held in the upstairs rooms at Craftsman Farms, in Parsippany, NJ (8 September to 27 October 1996). Curated by bibliophile David W. Lowden the exhibition emphasized (as was appropriate for the former home of designer Gustav Stickley) the American side of the "revival of printing." For, as the press release for the show pointed out, "For many Americans Morris's re-establishment of printing as an art and craft was his most endearing and influential activity. While his politics never caught on and his poetry is not now known in common circles, his decorative designs remain influential and his impact in revitalizing the art of printing is permanent." Among the Kelmscott titles were the "History of Reynard the Foxe," printed in red and black with foliated borders; "Laudes Beatae Mariae Virginis," a large quarto in black, red and blue;

Morris's "A Dream of John Ball," a socialist tale of old England with its famous frontispiece by Burne-Jones; and the rare sample bifolium of "Froissart's Chronicles," a work Morris intended to publish but that was left unfinished at his death. It was book such as these which served as the spark that ignited a bonfire of activity extending to private presses and commercial firms in England, on the continent, and in America. "William Morris and the Printed Page" provided representative works from the English counterpoints to the Morris style, such as Doves Press, Eragny Press, Caradoc Press, Essex House Press, Vale Press, and the Ashendene Press. To show how Morris's influences were felt in the United States, the exhibit featured many books of American printers: New York's Elston Press and Roycroft; Boston's Copeland & Day and the Craftsman Guild; Maine's Mosher Press; New Hampshire's Monadnock Press; Michigan's Cranbrook Press; and Goudy's Village Press (at various times in Illinois, New York, and Massachusetts). Morris's death in 1896 did not mark the end of an era. His influence only increased among his English countrymen and, even more so, among American converts to the ideals of the Arts & Crafts movement. The plenitude of books in "William Morris and the Printed Page"-some only recently produced-made it clear that what Burne-Jones called "pocket cathedrals" remain as elegant and eloquent testimony to Morris's influence on American Arts & Crafts book design.

 The exhibition is commemorated in a simple, but attractive catalogue by David W. Lowden which describes 100 items and includes a useful bibliography. For a copy contact: Craftsman Farms, 2352 Rt. 10-W, Box 5, Morris Plains, NJ 07950; Tel. (201) 540-1165.

THE KELMSCOTT PRESS IN CONNECTICUT

Still on more or less the same subject (Morris's "typographical adventure" does seem inexhaustible!) who would imagine that a small public library in suburban Connecticut would have extensive Kelmscott Press holdings? Well the **Pequot Library**, in Southport, has such a collection, thanks to a single, generous donor, Mrs. Robert C. Flack. (They also have a major Eric Gill archive and some of the country's best Early American imprints-on deposit at Yale.) The "Chaucer" and forty-odd other titles were exhibited from 16 October 1996 to 15 January 1997. Quite a number had an interesting provenance; the "Sir Degrevant" belonged to H. Buxton Forman (and has the Press receipt glued in) and others were owned by Eric Gill and by Virginia Woolf's friend Sybil Colefax. The show was organized by our member Danielle Carriera, the Pequot's Adult Services Librarian. Carriera has written the text for an admirable **illustrated catalogue**, beautifully designed by another member, Jerry Kelly, and printed by the Stinehour Press. Copies can be purchased for \$10.00. Contact: Danielle Carriera, Adult Services Librarian, Pequot Library, 720 Pequot Avenue, Southport, CT 06490, Tel. (203) 259-0346.

AND MORE EXHIBITIONS . . .

We've not seen these ourselves but want you to know they took place and (in one instance at least) there is a catalogue:

 9 September through 2 November. "**Pursuing the Ideal: The Life and Work of William Morris**" at Special Collection Library, Hatcher Graduate Library, University of Michigan, Ann Arbor. The exhibit included examples of Morris's work as a poet, artist, printer, and Socialist. (Uniquely, this show did not include the Kelmscott "Chaucer"; there is, curiously enough, no copy in the Michigan library-a lack they wish to remedy. Donors and booksellers take note.) A catalogue was issued with contributions by James Blenko (on Morris the writer), Kathleen Dow (Morris as designer and craftsman), and Kathryn Beam (Morris as Socialist and printer). Contact: Kathryn Beam, Special Collections Library, 711 Harlan Hatcher Graduate Library, University of Michigan, Ann Arbor, MI 48109, Tel. (313) 764-9377, fax (313) 763-5080.

 10 October 1996 through May 1997 (this is still "on"). "**The House Beautiful: One Family's Search for the Arts and Crafts Ideal**" at Glessner House, IL. An exploration of how the Glessners discovered the work of William Morris and the Arts and Crafts movement and selected furnishings for their house, designed by H. H., Richardson in the 1880s. Contact: Janice Griffin, Prairie Avenue House Museums, 1800 S. Prairie Avenue, Chicago, IL 60616, Tel. (312) 326-1480.

🍂 28 June to 6 September. Originally billed as "William Morris and Medievalism," the exhibition at Harvard's Houghton Library ended up as "**William Morris and the Kelmscott Chaucer.**" The title was still a bit misleading, for the display, in four cases in the Widener Library rotunda and with the vellum copy of the "Chaucer" in Houghton, still managed a reasonably comprehensive look at Morris as a writer and thinker. Among the items displayed were letters, a proof copy of "The Earthly Paradise," Socialist pamphlets, several presentation books, and a series of drawings and proofs for the "Chaucer" all carefully chosen by Julie Mellby of Harvard's Department of Printing and Graphic Arts. The show did not elicit a catalogue but copies of the labels may be available for those interested in the details. Contact: The Houghton Library, Harvard University, Cambridge, MA 02138, Tel. (617) 495-2441, E-mail to Julie Mellby, mellby@husc.harvard.edu.

🍂 10 September to 20 November. The San Francisco Public Library mounted "**Kelmscott and Beyond: William Morris & Modern Fine Printing.**" This was one of the first displays to be held in the Library's new (and controversial) building at the Civic Center and, appropriately, the slant was on 20th century California printers who worked under Morris's influence. Seventeen Kelmscott Press books (including the "Chaucer") were followed by 40 examples covering the period 1896 (Will Bradley) to 1996 (broadside produced at this summer's Book Arts Workshop at Dartmouth), with examples from Doves, Ashendene, Grabhorn, Eragny, Vale, John Henry Nash, and the Roycrofters. A checklist, concise and with careful use of a digitized version of the Troy type, was prepared by the curator, Asa Peavy, a member of the Society and an active letterpress printer, and is available. Contact: Book Arts and Special Collections, San Francisco Public Library, Civic Center, San Francisco, CA 94102, Tel. (415) 557-4560.

🍂 10 September through 30 November. "**William Morris (1834-96): A Tribute**" held at Special Collections Library, Arizona State University, Tempe, featured four wallpaper and seven fabric samples, examples of books from the Kelmscott Press, and books about Morris's designs for wallpaper, furniture, stained glass and tapestry. It is a pity that no checklist or catalogue was issued, for ASU's Victorian holdings are surprisingly important and ought to be better known. (The library has much Pre-Raphaelite material and substantial Charles Ricketts and Thomas Bird Mosher archives, among other collections.) Contact: Carol Moore, Special Collections, Hayden Library, Arizona State University, P. O. Box 871006, Tempe, AZ 85287, Tel. (602) 965-6519, icclm@asuvm.inre.asu.edu.

🍂 1 through 31 October. We know nought but the title (the material on display ought to have been excellent) for "**The Centennial of William Morris**" exhibition at the Lilly Library, Indiana University, Bloomington. Contact: Heather Munro, Lilly Library, Indiana University, Bloomington, IN 47405; Tel. (812) 855-2452; fax (812) 855-3143; liblilly@indiana.edu.

🍂 3 October to 18 December. "**The Kelmscott Press and Its Legacy**" at Bridwell Library, Perkins School of Theology, Southern Methodist University, Dallas, TX, was the "revival of printing" on a grand scale with a decidedly British slant. All four of the library's copies of the Kelmscott "Chaucer," including the vellum copy inscribed by Morris to Burne-Jones (!) and the paper copy inscribed with a presentation by Burne-Jones to his daughter (!) were shown, along with incunables from Morris's library and books from the Ashendene (as well as materials from the Ashendene archives), Vale, Eragny, Essex House, and Doves presses. Contact: David J. Lawrence, Bridwell Library, Perkins School of Theology, SMU, Dallas, TX 75275. Tel. (214) 768-4293; dlawrenc@post.cis.smu.edu.

🍂 October through December. Modest in size but exceptionally well thought out, "**William Morris: Writer, Artist, Activist, 1834-1896**" was on view at the Chapin Library, Williams College. The display, drawn entirely from the Chapin Library's extensive holdings, included examples of Morris's poetry, his translations from the Greek and Icelandic, and his tracts promoting the decorative arts and Socialism; two items from his personal library (a 13th-century Northern French manuscript and Ruskin's "Seven Lamps of Architecture"); and eight books from his Kelmscott Press, the renowned "Chaucer" among them. The thirty-six items in the exhibition were chosen by Robert Wolterstorff, of Philadelphia, a 1985 graduate of the Williams College Graduate Program in the History of Art. His case labels, and an admirable introductory essay, formed a 16-page hand-list which is available from the Chapin Library for \$1.00. Contact: Chapin Library, Williams College, P. O. Box 426, Williamstown, MA 01267, Tel. (413) 597-2462.

Just to let you know what you've missed we record the following additional events which occurred in the United States during the second half of the Centenary Year:

🍂 20 June. John Burrows lectured on "William Morris and the Old-Fashioned Home: Anglo-American Design of the 1880s-1890s" at the Gibson House, 137 Beacon Street, Boston, MA.

🍂 21-24 August. The seventh annual Book Arts Workshop at Dartmouth College was devoted to William Morris. This three-day event attracted an assortment of printers, librarians, collectors, and just plain typography enthusiasts who enjoyed the "hands on" experience of "practical printing" the old-fashioned inky letterpress way. The workshop also included talks devoted to Morris and his works: William S. Peterson on "Illustrating the Kelmscott Press Books"; Stanley W. Brown (Dartmouth's curator of rare books) on "Morris, Kelmscott, and the Dartmouth Library"; Mark Samuels Lasner on (what else would one expect?) "Collecting Morris"; and Alan T. Gaylord (professor of English at Dartmouth) on "Printing Chaucer."

🍂 8 September. David W. Lowden led a tour through the "William Morris and the Printed Page" exhibition he curated at Craftsman Farms, Parsippany, NJ.

🍂 20 September 1996. Talks about Morris followed an evening reception at the New England Artisans Guild Annual Exhibit, held in the parish hall of the First Unitarian Society, 1326 Washington Street, West Newton, MA. The subjects and speakers were: "William Morris and the Cult of the Old-Fashioned Home" by John Burrows and "Inspiring Reform" by Marilee Meyer.

🍂 29 September. Morris's designs were explored and explained in "Using Color and Pattern in the Arts and Crafts Home," a lecture by Bruce Bradbury (of Bradbury & Bradbury Art Wallpapers) given at Craftsman Farms, Parsippany, NJ.

🍂 October to November 1996. Member Debra Mancoff led a course on "William Morris: Designer of Dreams" at the Newberry Library, Chicago, IL. The students got to work with original books and manuscripts in the Library's collections.

🍂 7 October. The Royal Oak Foundation sponsored a talk, "William Morris In Trust," by Stephen Ponder at the Grolier Club in New York. A member of the executive committee of Britain's National Trust, Ponder discussed Morris's relations with the founders of the group and examined Wightwick Manor, a Trust property with decorations by Morris and an exceptional collection of Pre-Raphaelite art and objects.

🍂 7 October (another Morris lecture in the same city on the same day!). Leslie Hoskins, editor of "The Papered Wall: The History, Patterns, and Techniques of Wallpaper," spoke on "Decorative Poems: William Morris Wallpapers in Context" at the Cooper-Hewitt Museum in New York.

🍂 15 October. Stephen Calloway delivered his lecture, "Palaces of Art: The Pre-Raphaelites at Home," at Donnell Library Auditorium, New York. The event was sponsored by the Metropolitan Chapter of the Victorian Society in America.

🍂 17 October. Peter Stansky spoke on "William Morris and Bloomsbury" at Glessner House, Chicago, IL. The event was held in conjunction with the Glessner House exhibition, "The House Beautiful: One Family's Search for the Arts and Crafts Ideal," which continues until May 1997.

🍂 18-20 October. The conference/exhibition "Restoration" held at Navy Pier, Chicago, included several Morris-related events. Talks on "William Morris and America" by John Burrows and Todd D. H. Schwebel were followed on Friday evening by a "William Morris Tour" (bus transportation provided) and a "Morris in Chicago" lecture and reception at Glessner House with Joan M. Hansen. The following day Ms. Hansen and Mary Antoine de Julio presented a program on "Morris & Company Products and Designs." Morris's work again featured in "Interior Design for the Home," a Sunday morning program with John Burrows, Michael FitzSimmons, and Paul Duchscherer.

🍂 11 November. John Burrows gave another Morris talk, this one on "William Morris and the New Fashion of the Old-Fashioned House," at a meeting of the Arts and Crafts Society of Central New York held at Syracuse University.

9 December. The annual Christmas party of the Metropolitan Chapter of the Victorian Society easily became a Morris event when it was held in the midst of the "**William Morris: The Collector as Creator**" show at the Grolier Club. Mark Samuels Lasner's brief remarks on the exhibition were followed by a more formal lecture, "William Morris: The Revolutionary Craftsman," by Peter Cormack, Deputy Keeper of the William Morris Gallery in London.

14 December. The Huntington Library "Celebrating William Morris" symposium to accompany exhibition at the Huntington Library Art Gallery, San Marino, CA. Speakers and topics: Peter Stansky, "William Morris and Bloomsbury"; William S. Peterson, "The Kelmscott Chaucer: Pocket Cathedral or Book-Like Object?"; Margaretta Lovell, "William Morris and the Artful Life"; and Betsy Fryberger, "Color and Pattern in Morris Interiors and in Gertrude Jekyll's Perennial Borders."

BUY A BURNE-JONES, HAVE AN EXHIBITION

"**Victorian Romance: Sir Edward Coley Burne Jones's 'The Pilgrim at the Gate of Idleness'**" highlights an important recent acquisition by the **Dallas Museum of Art** of a masterwork by the preeminent British Victorian painter. The exhibition will be on display from 15 December 1996 through 16 February 1997 in the Museum's Focus Gallery. From the press release: According to curator Dorothy Kosinski, "This exhibition allows us to feature one of the Museum's newest acquisitions in a fashion that makes clear its context and importance in 19th-century painting," It also, might we say, puts Dallas "on the map" in terms of Victorian art; the museum is best-known for its Impressionist collection and a smattering of masterpieces in other areas. "The Pilgrim at the Gate of Idleness" (see reproduction below) is based loosely on Chaucer's "Romaunt de La Rose" and was originally conceived in collaboration with Morris as the subject of an embroidered wall hanging.

The exhibition features three copies of the Kelmscott "Chaucer," photographs illustrating the interest of artists of the period in medieval themes, and other paintings and drawings by Dante Gabriel Rossetti, Frederick Sandys, and Burne-Jones. Much of this material is lent by private collectors and regional universities and museums, including prominently SMU's Bridwell Library at Perkins School of Theology, an extraordinarily rich reservoir of archival documents and works on paper. Other lenders include the Harry Ransom Center for the Humanities at the University of Texas at Austin and the Museum of Fine Arts, Houston. The Dallas Museum of Art is open Tuesdays, Wednesdays, and Fridays 11.00 a.m. to 4.00 p.m., Thursdays 11.00 a.m. to 9.00 p.m., Saturdays and Sundays 11.00 a.m. to 5.00 p.m. Contact: Dallas Museum of Art, Tel. (214) 922-1200.

NOT PRECISELY MORRIS BUT STILL WORTH SEEING

From 28 February through 14 July 1997 the exhibition "**Inspiring Reform, Boston's Arts & Crafts Movement**" will be at the Davis Museum and Cultural Center at Wellesley College. We don't have details on what's on display, but this is likely to be the most important gathering of Boston Arts and Crafts materials since the Museum of Fine Arts show a decade ago; Nancy Finlay reports that Morris's influence will be felt in a selection of books printed by Copeland and Day, D. B. Updike, and Will Bradley. This exhibition will travel to the Smithsonian Institution's Renwick Gallery in Washington, DC. Contact: Davis Museum and Cultural Center, 106 Central St., Wellesley, MA, Tel. (617) 283-2051, <http://www.wellesley.edu/DavisMuseum/wwwlocation.html> and <http://www.wellesley.edu/DavisMuseum/davismenu.html>.

Until 16 February 1997 "**Charles Rennie Mackintosh**" will be at the **Metropolitan Museum in New York**. The Scottish architect and designer (or at least the massive exhibition of his work) will move to Art Institute of Chicago (March to July) and then to the Los Angeles County Museum of Art (July to October). Makes one wonder, if they could afford Mackintosh, why not Morris via the V and A?

"**Art and Design in the Modern Age: Selections from the Wolfsonian Collection**" is a reinstatement which comes just one year after the Miami, FL museum opened its inaugural exhibition to the public. The new galleries provide an intriguing overview of the Wolfsonian's exceptional objects. Curated by Marianne Lamonaca, this is a showcase for the museum's holdings, which span the period

1555 to 1945. Selecting from the collection's more than 70,000 objects, Lamonaca has gathered nearly 300 works that provide insight into the ways design has influenced and adapted to the modern world. The exhibition explores the iconography of labor, design reform movements, architecture, urbanism, industrial design, transportation, world's fairs, advertising, and political propaganda. The wide-ranging themes and objects provide not only a picture of the past, but a path to understanding today's cultural and political issues. Some of the unique objects exhibited include a handmade box by New Zealand silversmith Reuben Watts that combines Arts and Crafts tenets with native Maori decorative motifs; "Electricity," a bas relief produced for the 1933 Chicago World's Fair; mass-produced moderne furniture by American industrial designers Ken Weber and Paul Frankl; and Alexander Calder's sculpture of a female figure entitled "Star" from the Panama-Pacific Exposition of 1915. Contact: The Wolfsonian, 1001 Washington Avenue, Miami Beach, FL 3313, Tel. (305) 531-1001.

VICTORIAN INTERIOR DESIGN LECTURE SERIES

John Burrows will present a three lecture program on "**Victorian Interior Design**" for Newton Community Education in Newtonville, MA, on 4, 11, and 25 February 1997. An overview of residential interior design from the 1840s to the turn of the century, the series will note the evolution of house styles and design influences on American homes, with an emphasis on New England interiors. It will be presented as a broad survey, based on historical materials, period photographs of interiors and museum recreations, and the lectures will be of interest to Victorian homeowners and to interior designers. The session for 25 February, entitled "Late Victorian: The Old-Fashioned Home," deals in part with the particular importance in New England of the influence of William Morris and the Arts & Crafts Movement. Contact: J. R. Burrows and Company, P. O. Box 522, Rockland, MA 02370, Tel. (800) 347-1795 (and within the 617 area code) 982-1812, fax: (617) 982-1636, merchant@burrows.com.

VICTORIAN DATABASE ON CD-ROM

William S. Peterson has sent us a review of a new and interesting manifestation of the digital age which will interest many members:

Victorianists have long relied upon two annual bibliographies in particular: the MLA Bibliography, which several years ago became available on CD-ROM and online, and the compilation published in the journal "Victorian Studies," which has broader and deeper coverage but is not yet in electronic form. Recently a third contender has arrived from Canada, first in the form of several printed volumes and now in its latest incarnation as a CD-ROM covering the years 1970 through 1995. The publishers claim that their work is more interdisciplinary than the MLA bibliography (they do not allude to the "Victorian Studies" bibliography), and they describe their CD-ROM as listing about 60,000 books, articles, and other documents.

I'll begin with the good news: Any electronic database possesses extraordinary advantages over print-based versions. It is fast and efficient, and the ability to search by keywords is a gift from heaven. The Victorian Database does indeed go well beyond belletristic subjects; from that point of view, it represents a welcome return to an era (say the 1920s through the 1960s) when literary scholars were much more attentive to developments in neighboring disciplines. I am pleased to add this CD-ROM to the Victorian bibliographies I already own, and I am sure I will use it frequently. Having said that, I must express grave misgivings; the product feels klunky, amateurish and ill-conceived. It must be installed and operated under DOS, and the interface in general is stripped-down and unappealing. [Editor's note: the disk works fine on a Power Macintosh using SoftWindows emulation.] Its printing capacities are primitive, and it is not possible to download records to a disk. Using this CD-ROM certainly brought back vivid memories of computing in the mid-1980s.

I experimented by searching under William Morris's name (one can do Boolean searches, but the NEAR operator is not available, so some of my "hits" were false leads), and I

found 491 records (as opposed to 479 in the MLA bibliography). But problems immediately become evident in the entries on the screen; in fact, I noticed so many technical deficiencies that I can list only a few here.

The 1975 Basilisk Press facsimile of the Kelmscott "Chaucer" showed up but in a form that seemed to me completely unintelligible. It was not described as a facsimile reprint, nor was there any reference to the companion volume of Burne-Jones drawings with commentary by Duncan Robinson. The descriptors for all the items I examined were remarkably inadequate: they often seem to have been invented on the fly. The Basilisk volume was described as "Morris, William - Critical studies." Joseph Dunlap's article on "Morris and the Book Arts before the Kelmscott Press" ("Victorian Poetry," 1975) was indexed as "Book Illustrations" (presumably the word arts mislead the indexer), yet his dissertation (Columbia University, 1972), on which the article was based, was categorized as "Publishing - Press - Kelmscott Press." On the other hand, Susan Thompson's "American Book Design and William Morris" (1977) was indexed as "Book Designing." For most of the books and articles about Morris, that all-purpose rubric "critical studies" was invoked.

Some of my own articles on Morris as a printer (published in "Printing History," "Matrix," and "Journal of the Printing Historical Society") did not appear in the database. In many of the entries I examined there were typographical errors (two typos in the title of one of my own articles, for example). More fundamentally, I found it disturbing that nowhere, in either the CD-ROM itself or the publisher's press release, was there any indication of whether the records had been verified. Or were they simply taken from existing bibliographies? I am reluctant to conjecture about this matter, but one significant piece of evidence is that the descriptors seem to be based primarily or exclusively upon the titles rather than an examination of the texts. This bibliography displays some of the exciting possibilities of an electronic Victorian database, but it is still in such an unpolished form that most readers will probably find it far less useful than its chief rivals.

The Victorian Database CD-ROM is compiled and edited by Brahma Chaudhuri, James Mulvihill, and Fred Radford. Contact: LITIR Database, Department of English, University of Alberta, Edmonton, AB, Canada T6G 2E5. Institutional license: US \$995/CDN \$1350. Subscription for annual update: US \$245/CDN \$335.

AMERICAN BOOK DESIGN AND WILLIAM MORRIS

There is some very good news on the publishing front: our member Susan Otis Thompson's pioneering (and definitive) "**American Book Design and William Morris**" was reprinted during the Centenary Year by Oak Knoll Press. The only change from the long out-of-print 1977 edition is a useful new foreword by collector Jean-François Vilain. Otherwise the capaciously illustrated text is unchanged-and this is, perhaps, as it should be. For the book was-and is-a landmark study which documents in depth the extent of Morris's influence on American bookmaking. Though some might take issue with her division of "revival of printing" design into Arts and Crafts, Art Nouveau, and the Aesthetic styles, there is no question that the book is an essential source on the many printers and designers in this country who reacted pro and con to Morris. Published by Oak Knoll Press outside the United Kingdom and by The British Library in the UK, "American Book Design and William Morris" is more fully described (with ordering details) [on another page](#).

MAY MORRIS-QUINN LETTERS

"**On Poetry, Painting, and Politics: The Letters of May Morris and John Quinn**" by Janis Londraville has just come out from Associated University Presses. This most interesting book presents what can best be termed a romantic by-path in Morris studies-the letters between the American collector and art patron John Quinn and William Morris's daughter May, drawn from largely

unpublished correspondence primarily housed in the New York Public Library. May Morris fell in love with Quinn in 1909 and the two began an association that lasted until 1917. Quinn, who counted among his friends J. B. and W. B. Yeats, Gwen and Augustus John, Lady Gregory, and Ezra Pound, cultivated the daughter of William Morris, one of his literary heroes. Yet, as Londraville explains in her introduction, the Morris-Quinn affair was doomed from the start. After May returned to England in 1910, Quinn quickly lost romantic interest. He continued the correspondence as long as he did because he was sincerely interested in May's work, particularly in the "Collected Works of William Morris." But there was no chance of a marriage. Although he had several mistresses, Quinn avoided commitment and remained a confirmed bachelor. The center of his life was his law practice, and his free time was spent on collecting. Over the years, Quinn owned artwork by Brancusi, Manet, Matisse, Picasso, Seurat, and Van Gogh, to mention a very few. He owned most of Conrad's manuscripts as well as Eliot's "The Wasteland" and Joyce's "Ulysses." Why did May continue to write when Quinn gave her so little encouragement about a future together? She found in Quinn someone who shared her interests and concerns about the future of art. They were, at least, intellectual comrades; but she was too far away, and this saddest of friendships could not survive. The 55 letters between May and Quinn and the editor's discovery of May's forgotten play, "Lady Grisselda's Dream" (reprinted for the first time since 1898) make this volume the key that unlocks hitherto unknown information about William Morris's youngest daughter and "the man from New York."

 Janis Londraville is well-known to readers of this "Newsletter" and of the "Journal of the William Morris Society." Currently a member of the Scholars Center of the Associated Colleges of the Saint Lawrence Valley, she has published in the "Journal of Pre-Raphaelite Studies," "English Literature in Transition," "Journal of Modern Literature," and other scholarly publications. Ordering information: price \$38.50, ISBN 0-945636-96-2. Contact: Associated University Presses, 440 Forsgate Drive, Cranbury NJ 08512, Tel. (609) 655-4770, fax (609) 655-8366; in the UK the address is Associated University Presses, 25 Sicilian Avenue, London WC1A 2QH, in write to AUP, PO Box 338, Port Credit, Mississauga, Ontario; Canada L5G 4L8..

MORRIS IN THE PRESS

The "At Home" section of the 25 July issue of the "Boston Globe" featured a longish illustrated article, "William Morris" by "Globe" staff writer Carol Stocker. Devoted mostly to Morris's views on decorative arts and to the products made by the Firm, the article drew on our member John Burrows for comment and information. One of the illustrations was of the "Building of the Temple" window in Boston's Trinity Church.

 The "New York Times" devoted at least three articles to Morris in recent months (four if we include a listing for the Grolier Club exhibition and allied "William Morris in Our Time" symposium). First there was a review of the Morgan Library show in the 4 May Friday "Weekend" section. "Mayhap to Dwell in a Morris House" by June Ducas followed about a month later; the 11 July article described in detail (and illustrated) the two Morris residences-Red House and Kelmscott House-now for sale or lease in London. Morris then appeared on, of all places, the editorial page. In an "Editorial Notebook" piece entitled "The Victorian Secret" (20 August) Karl E. Meyer opined that Morris could do all the things he did because "Offstage in all his houses were the servants." "By being freed from the tedium of household chores to write pamphlets on Socialism, by letting their wives bear the burden of raising children and managing servants," middle-class men were able to devote their time to creative and intellectual work. This view elicited a letter published a few days later from C. Webster Wheeler which argued that "instead of being free to follow their inclinations," "men were running the estates, the government and an empire. They tended to die sooner than their wives and unmarried sisters." One wonders what Morris himself would say about this controversy,

 "Old House Interiors" devoted most of its Fall 1996 issue to "Morris in America." The highlight was our member John Burrows's introduction to "William Morris at Kelmscott Manor." Illustrated with exquisite photographs this contained (bibliographers take note) the text of Morris's "Gossip About an Old House on the Upper Thames," a description of the Manor published a year before his death. Burrows's own house in Massachusetts-furnished with original Arts and Crafts items and products from his own decorating firm-was featured in "The Morris Way" and a general piece on "Morris in America" by Patricia Poore talked about the use of Morris & Co. wallpapers in Newport and Chicago and gave a

list of current sources for Morris designs. "Old House Interiors" is available for \$3.50 per back issue copy: 4 Main Street, Gloucester, MA 01930.

 Jerry Kelly's "William Morris & The Kelmscott Press," in the Spring 1996 "Counter" (an occasional publication from the University of Iowa Center for the Book), provided in just a few pages a remarkable history, explanation, and analysis of Morris's "typographical adventure." Kelly, a member of the Society and one of the country's most distinguished typographers and book designers, paid particular attention to the Kelmscott influence on figures such as Edward Johnston, D. B. Updike, Bruce Rogers, and F. W. Goudy; he pointed out that Morris "revolutionized" the standards for book-making even among those who did not care for the medievalistic aesthetic of Kelmscott. Copies of "Courier" can be obtained from the University of Iowa Center for the Book, 154 English -Philosophy Building, University of Iowa, Iowa City, IA 52242, Tel. (319) 335-0438, Lebomag@aol.com, <http://www.uiowa.edu/~ctrbook>.

VICTORIAN LITERATURE AND CULTURE

We note with considerable pleasure that Cambridge University Press will, from 1997 on, publish "**Victorian Literature and Culture**." The journal, which is to be issued twice a year, encourages high quality original work concerned with all areas of Victorian literature and culture, including music and the fine arts. "VLC" presents work at the cutting edge of current research, including exciting new studies in untouched subjects or new methodologies. Thematic clusters of articles are offered and contributions are welcomed from international scholars and younger members of the profession. Also included are review essays, offering an authoritative view of important subjects together with a list of relevant works serving as an up-to-date bibliography, a "Works in Progress" section, and a "Special Effects" section allowing publication of material either previously unavailable or unknown to most readers. To subscribe call toll free (800) 872-7423, extension 154, VISA or Mastercard accepted. You may also order through your subscription agency. Outside the US write to Cambridge University Press, Journals Marketing Dept., The Edinburgh Building, Cambridge CB2 2RU UK. For more information (there's a nice brochure) contact: Cambridge University Press, Journals, 40 West 20th Street, New York, NY 10011, fax (914) 937-4712, <http://www.cup.org/journals>.

ELCS-L: AN INTERNET DISCUSSION OF ENGLISH LITERATURE, CULTURE, AND SOCIETY 1880-1920

The **ELCS-L mailing list** is dedicated to the sharing of information and ideas about any and all aspects of British, North American, and European literature, culture and society in the four decades 1880-1920. The period is often referred to as a time of "transition": a movement from Victorian values to those of the Modernist aesthetic. This was an era of vast social, political, and artistic change, a progress as well as an exploration. At the same time, it was a period of tremendous social and political stability. It was this stability that in some ways permitted, even encouraged, the movements in thought which took place. This apparent dichotomy is one of the reasons for the artistic and philosophical richness of the period. Discussion on all aspects of life and artistic endeavor during the period is encouraged. Topics might include (but are most certainly not limited to) literature, music and the fine arts, political and social movements, and how all these disparate elements of life relate to each other and change over this time period. To subscribe to the list send an e-mail message to: LISTSERV@LISTSERV.UTORONTO.CA. No subject header is necessary. In the body of the message, put one line: SUBSCRIBE ELCS-L Yourfirstname Yourlastname. When your subscription is accepted, you will receive a welcome message with further details about the list. You are strongly encouraged to introduce yourself with a short description of your research interests, and post any other message that you think might interest other members. Any problems or questions should be addressed to the listowner: Greg Grainger, grainger@chass.utoronto.ca.

THE TABBY: A CHRONICLE OF THE ARTS AND CRAFTS MOVEMENT

Resurgent interest in the Arts and Crafts movement has spawned an illuminating new periodical, "**The Tabby**," which has arrived here in the form of the first issue (the contents include an article on Mackintosh by Richard Guy Wilson) and a prospectus. Both are printed letterpress in true turn-of-the-century manner. (More like Hubbard's "The Philistine" than anything else, it's not necessarily a style Morris would have cared for.) The prospectus evokes certain Morrisian overtones and seems worth quoting: "The Arts and Crafts Movement arose out of a time of fast and furious change in society, a time of massive growth of business and rapid development of technologies, a time when the country was becoming newly interconnected by communication and transportation systems, and a time when the nature of work was changing and many were worried that family life and values were being left by the wayside. It was, in other words, a time not unlike the time we are passing through today. It is the goal of The Tabby to chronicle both the historic Arts & Crafts movement and its currentday revival. We see our purpose as providing a forum for well-written discourse, for analysis and thoughtful historical narrative, for well-founded criticism, for the occasional wandering contemplation, and for frequent whimsical asides. We wish to encourage debate and welcome dissension but desire in the end accord and comprehension." Edited by Bruce Smith, "The Tabby" is published six times a year. Subscriptions \$75.00. Contact: The Tabby, P. O. Box 5217, Berkeley, CA 94705, Tel. (510) 849-2117, fax (510) 849-9331, tabby@uclink4.berkeley.edu.

CONFERENCES

"**Victorian Popular Culture**" is scheduled for 31 October to 2 November at the 1997 Mid-Atlantic Popular Culture/American Culture Association conference in Baltimore, MD. (Note that this is Halloween weekend.) Papers are invited that examine popular culture in Victorian Britain and America or that use popular elements from Victorian culture in contemporary film, literature, journalism or art. The deadline is 1 June 1997. Send proposals or ideas to: Richard Currie, Department of English, College of Staten Island, 2800 Victory Boulevard, Staten Island, N.Y 10314, Currie@postbox.csi.cuny.edu.

 The 28th annual **Research Society for Victorian Periodicals conference** will be held in Chicago in early September 1997. Proposals for panels or individual papers on any aspect of Victorian periodicals are welcome. Prior to this will be a Margaret Oliphant conference. We hope to bridge the two conferences with a session on Margaret Oliphant's connection to periodicals. Submit either a two-page prospectus or a full paper by 20 March 1997 to: Barbara Quinn Schmidt, English Department, Box 1431, Southern Illinois University at Edwardsville, Edwardsville, IL 62026.

 The Victorians Institute, 10-11 October 1997 at James Madison University will be devoted to the subject of "**The Victorian Classroom**." Proposals are invited for papers which explore all aspects of Victorian education, and for papers about strategies and approaches to teaching Victorian literature today. Possible topics include: the Victorian idea of a university, Oxbridge culture and curriculum, autodidactic Victorians, the governess system, women's education, educational reform, working-class colleges and questions of class, scenes of learning in Victorian fiction and poetry, the development of scholastic disciplines and a taxonomy of learning, Victorian textbooks and the Victorian canon, children's literature, Victorian pedagogies and epistemologies, vocational training, and social formation in Victorian handbooks and instructional literature. We welcome papers on current pedagogical practices and ideas about teaching Victorian literature to undergraduates today. Send one-page proposals by 19 May for 20-minute papers or entire panels to: Annette R. Federico, Department of English, James Madison University, Harrisonburg, VA 22807, federiar@jmu.edu.

QUERY; WHERE HAS THE GOOSE GIRL GONE?

The **Hill-Stead Museum** in Farmington, CT holds a receipt for a William Morris tapestry, but has no information regarding what happened to it, or even what it looked like. The receipt (reproduced at right) reads: "London, 31 May, 1889 A. A. Pope Esq. Folio 185 To figured Aras Tapestry 'Goose Girl' This is the only piece of Tapestry made from the original cartoon by Mr. Walter Crane & we shall not duplicate." The printing on the receipt itself is: "Dr. to MORRIS & COMPANY 449, Oxford Street W. Telegraphic Address, 'HONEYSUCKLE, LONDON.' If anyone has any information regarding this piece, which appears to have been purchased by Arthur Pope of Ohio (and possibly inherited or sold by his daughter,

Theodate Pope Riddle) please contact: Polly Pasternak, Archivist, Hill-Stead Museum, 35 Mountain Road, Farmington, CT 06032, Tel. (860) 677-4787, fax. (860) 677-0174, xhfj34A@prodigy.com.

A SHOPPING GUIDE TO WILLIAM MORRIS

Another installment in our continuing series describing Morris-related items for sale. Information on current books and exhibition catalogues will be found in other sections of this "Newsletter."

PAST TIMES

(800) 621-6020

William Morris cotton throw, usable on a bed or sofa, or as a tablecloth, #6567, \$49.50. * "Forest" tapestry wool shawl, adapted from design by Morris and Philip Webb, #5399, \$79.50. * Morris bone china thimble collection, each with reproduction of a Morris design, #9177, \$18.50 for any two. * "Lion" tapestry pillows, left and right designs, \$74.50 each, \$139.00 set of two. * "Apple Tree" brooch, gold plated, #7317, \$39.50. * "Woodpecker" wall tapestry, #3485, \$199.00. * "Forest Hare" tote bag, plastic, #8611, \$19.95.

It's worth asking to be placed on the mailing list since the firm regularly includes Morris items in its catalogues-indeed usually has a whole section devoted to them.

THE SMITHSONIAN CATALOGUE

(800) 322-0344

William Morris tie, greens and red on a navy ground, #2015, \$30.00. * William Morris bridge set, two decks of cards in leather box with design adapted from "Snakehead" chintz, #7914, \$37.50. * "Strawberry Thief" tie, #2007, \$35.00. * William Morris decoupage bear, #7915, \$55.00. * "Pomona" tapestry reproduction, #3364, \$250.00. * William Morris initial pins, sterling silver (no letters I, O, U, X, Y, Z), #4041, \$27.50. * William Morris letter opener, pewter handle, #4932, \$44.00.

THE LINEN SOURCE

(800) 431-2620

"Vineyard" rugs, inspired by Morris design, in beige, green, or navy backgrounds, three sizes, all #V7742B: 4 by 5 1/4 f. \$129.00, 5 1/4 by 7 3/4 ft. \$269.00, and 7 by 10 ft. \$549.00.

ART & ARTIFACT

(800) 231-6766

"Minstrel in a Garden" tapestry, 34 by 43 in., #F201, \$295.00.

MUSEUM OF FINE ARTS, BOSTON

(800) 225-5592

William Morris trinket boxes, made of Staffordshire bone china, "Strawberry Thief" design # 520892, or "Iris" #520891, each \$29.00. * * William Morris ties, in burgundy #40394-405, navy #40394-425, or plum #40394-430, \$34.50.

GUMP'S

(800) 284-8677

Morris-inspired tapestry, derived from "Acanthus" pattern, 36 by 47 in., #FK5G, \$785.00.

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