

William Morris Society in the United States Newsletter July 1999

THE ARTS OF THE BRITISH 1890S

Final plans are now in place for our major 1999 event, "The Arts of the British 1890s," an interdisciplinary conference, to take place 12 September in Washington, DC. Organized in collaboration with the Freer Gallery of Art, Smithsonian Institution, the Georgetown University Department of English, and the National Gallery of Art, in association with the Eighteen Nineties Society, this weekend of talks and exhibitions explores the 1890s period in Britain (and its influence in the U. S.), covering literature, the fine and decorative arts, and cultural history. It will include a keynote address at the Freer Gallery, on the evening of Friday, 10 September by the author Merlin Holland (grandson of Oscar Wilde); a day of academic papers at Georgetown University by fifteen experts drawn from the UK, the US, and Canada; and a lecture by the Beardsley scholar Linda Zatlín at the National Gallery of Art on Sunday, 12 September. Conference attendees will have the opportunity to see two specially mounted exhibitions, "British Printmakers of the 1890s" at Georgetown's Lauinger Library and "Useful and Beautiful: British Books of the 1890s" in the National Gallery of Art Library; a venue not normally open to the public. As is the Society's custom, all events are free and no registration is necessary. For the full program, see pages 3 and 4 of this Newsletter; additional information from Mark Samuels Lasner, address and e-mail at end of this Newsletter.

MLA CHICAGO 1999

Although the location (Chicago), the weather (cold), and the moment (the four days prior to 1 January 2000) may have deterred some member from submitting proposals, the Society's sessions of papers for the Modern Language Association's annual convention promise to be very good ones. "William Morris at the Turns of the Centuries," chaired by Hartley Spatt, includes Cynthia Drake (Georgetown University), "A Late 20th Century Reading of a Late 19th Century Revolutionary"; Andrew Elfenbein (University of Minnesota), "Carpenter, Morris, and the Politics of Ethical Socialism"; Norman Kelvin (City College, CUNY, and Graduate Center, CUNY), "H.D.'s 'White Rose and the Red': Morris as Hero, the Hero as Palimpsest"; and Andrew John Miller (Whitman College), "Millennial Beauty: Yeats, Morris, and the Politics of Perfection." Chicago "local" S. L. Wisenberg (Northwestern University) moderates "The Pre-Raphaelites in Other Media" with Mary W. Blanchard (Rutgers Institute for Historical Analysis), "Pre-Raphaelites in Other Media: American Aesthetic Dress"; Alicia Faxon (Simmons College, emeritus), "D. G. Rossetti and the Art of Elocution: Sister Helen as a Primer for Artistic Recitations"; Thomas J. Tobin (Duquesne University), "Egypt and Pre-Raphaelite Furniture"; and Sharon Aronofsky Weltman (Louisiana State University), "Giving Voice to Modern Painters: Gender Performance in the Ruskin Opera."

Members will receive in November a special mailing giving details of time and place and of how to arrange to get a pass without registering for the entire convention. The flier will also announce the customary "outside the convention" activity to which all are invited; this is likely to be a special group visit to the Glessner House, designed in the 1880s by the architect, H. H. Richardson, and furnished in part with Morris textiles and wallpapers.

A VICTORIAN SALON

The most interesting art show of the past six months consisted of works from one little-known museum exhibited at another. "A Victorian Salon: Paintings from the Russell-Cotes Art Gallery and Museum, Bournemouth, England" brought 35 outstanding paintings to the Dahesh Museum in New York from 19 January to 17 April. The massive Russell-Cotes collection, which encompasses African and Asian artifacts, memorabilia of Henry Irving and Ellen Terry, seashells, and mourning rings made of human hair, never mind "fine art," was the kind of late-Victorian conglomeration belittled by later generations. Housed in East Cliff Hall, an appropriately eclectic mansion built on a spectacular site by Sir Merton and Lady Annie Russell-Cotes as both home and showplace, it has generally been neglected by art historians and art lovers alike, certainly by Americans. But the 35 paintings displayed merited attention, and their presence in New York will likely bring visitors to their Bournemouth home (which, incidentally, contains some of the most "aesthetic" lavatories preserved in Britain). Sir Merton's favorite painter was Edwin Long, and the exhibition included three of Russell-Cotes's sixteen works by this recently rediscovered artist. A strong complement of Neoclassical painting featured Albert Moore's glorious *Midsummer* (1887) and works by Lord Leighton, John Godward, and Edward Radford. Dante Gabriel Rossetti's *Venus Verticordia*, a rare female semi-nude, epitomized the Pre-Raphaelite movement, which influenced such later artists as Simeon Solomon and John Roddam Spencer-Stanhope, who were also represented. The Victorian love for the land, its people, and animals was exemplified by Edwin Landseer's *Highland Flood* and canvases by Atkinson Grimshaw and John Brett. Paintings by Frederick

Goodall and Henriette Browne demonstrated the powerful 19th-century interest in the Middle East. It was likely this "Orientalist" aspect which led the Dahesh Museum to borrow the whole group from Bournemouth.

The Dahesh, which consists of a series of galleries and ancillary space in an unassuming midtown Manhattan office building, owes its existence to the art collection acquired by the Lebanese writer and philosopher, Dr. Dahesh (1909&endash;1984). Dahesh envisioned a museum of European academic art in Beirut, but in 1975, when the civil war put the collection at risk, it was brought to the United States. Billed as "the only museum in America dedicated to collecting and exhibiting 19th and early 20th-century European academic art," which it sees as "the continuation of the great Renaissance, Baroque and Rococo traditions in the visual arts," the Dahesh Museum opened to the public in 1995. In the last year, it has pursued an active exhibition program and is now an internationally known center for the study of academic art. Contact: Dahesh Museum, 601 Fifth Avenue, New York, NY, Tel. (212) 759-0606, www.daheshmuseum.org.

MAJOR ARTS & CRAFTS CONFERENCE SCHEDULED FOR PERRY, IOWA

Yes, the heading is correct. Perry, Iowa. Internationally acclaimed scholars and experts are slated to gather in this small Midwestern community later in the year, to headline a major conference on the Arts and Crafts movement. Titled "Uniting the Useful with the Beautiful: Ideas that Formed the Arts and Crafts Movement," the conference features Robert Judson Clark, curator of the seminal 1972 exhibition at Princeton University which reawakened interest in Arts and Crafts; Paul Atterbury, an art historian, a participant in BBC television's "Antiques Roadshow," and an expert on the work of A.W. N. Pugin; Stephen Wildman, director of the John Ruskin Library, Lancaster University; Peter Cormack, of the William Morris Gallery; and Felicity Ashbee, author and daughter of architect-craftsman-designer Charles Robert Ashbee.

Scheduled for 28&endash;31 October, "Uniting the Useful with the Beautiful" is the brainchild of Roberta Green Ahmanson, owner of the Hotel Pattee, a meticulously restored hotel built in Perry in 1913. The conference will be held at the hotel in collaboration with the Heartland Heritage Center, a nearby museum on small-town life currently under development. Perry is located 40 miles northwest of Des Moines. Ahmanson views the conference as a forum to share information about the Arts and Crafts movement, to focus on its impact in Perry, in Iowa, and in the Midwest, and to connect with the movement around the world: "This conference aims to explore the roots of the Arts and Crafts Movement in England and its particular manifestation here in the Midwest.... When it was built, the Hotel Pattee was given an English Arts and Crafts interior, because that was the most popular style at the time, and a federal-style exterior, a common combination," she explains. "In the first decade of this century, Frank Lloyd Wright, Walter Burley Griffin and others applied that style in a form that grew out of the very earth of the Midwest, Prairie Style."

Other speakers include Paul Kruty, associate professor at the University of Illinois School of Architecture and author of a book about Walter Burley Griffin, and John Leusink, partner in the Des Moines architectural firm of Wetherell Ericsson Leusink. Along with formal lectures and discussions, the conference agenda incorporates special hotel and house tours and, on the last day, a trip to Mason City, where a house was built to plans that Frank Lloyd Wright did for the Ladies' Home Journal in 1901, and to a housing division begun by Wright and continued by Walter Burley Griffin and Marion Mahoney that still survives. (The city also has the sole Wright-designed hotel still standing in the United States.) For information (ask for the excellent brochure) contact: Anne Zimmerman, Tel. (515) 243-4123. The conference is advised by our member, Elaine Ellis, of New York-based Arts and Crafts Tours; she can be reached at artsandcraftstours@email.msn.com.

CONFERENCES

In addition to "The Arts of the British 1890s" and "Uniting the Useful and Beautiful," we know of the following conferences:

The Research Society for Victorian Periodicals will meet on 16&endash;17 September 1999 at Yale University in New Haven, CT. The conference is sponsored by the Sterling Memorial Library and Yale's English Department. For registration materials and a program, send e-mail to kris.kavanaugh@yale.edu or write to the English Department, Box 208302, Yale University, New Haven, CT 06520.

"Victoria Redressed: Feminism and Nineteenth-Century Studies" is the topic for the Dickens Project annual conference, to be held 5&endash;8 August at (as usual) the University of California-Santa Cruz. Twenty years after the groundbreaking publication of their *The Madwoman in the Attic*, Sandra Gilbert and Susan Gubar will be the keynote speakers. For information contact: Hilary Schor, Department of English, University of Southern California, Los Angeles, CA 90089, fax (213) 741-0377.

"Millennial Crossroads: Navigating the Future of Our Past," the eighth annual Eighteenth and Nineteenth-century British Women Writers Conference, is scheduled for 24&endash;26 September in Albuquerque, NM. To be held at the Sheraton Old Town, Albuquerque, the conference is devoted to expanding the literary canon and to developing critical and theoretical understandings of women's writing traditions in literary, medical, political, legal, religious, and scientific discourses. Anne K. Mellor, Mary Poovey, and Jane Spencer will be this year's featured speakers. Contact: BWWC, English Department, Humanities Building 217, University of New Mexico, Albuquerque, NM 87131. E-mail inquiries may be addressed to: Kristen.Hague@unm.edu; Martha.Ninneman@marnin@unm.edu; Scott.Rode@unm.edu; or Mary.Rooks@unm.edu.

The Victorian Interdisciplinary Studies Association of the Western United States announces its fourth annual conference, to be held 9&endash;10 October on the campus of Clark College in Vancouver, Washington. The focus will be "Victorianisms." For people needing to make plans, various local arrangements have been completed: rooms at the Shilo Inn Vancouver, airport transportation from the Portland International Airport, breakfasts and two lunches (included in registration fee), van service from the Shilo to Clark and back. For room reservations, call Shilo Inn directly, Tel. (360) 696-0411. (Do explain you are attending the Victorian conference). For more information contact: Richard Fulton, Dean for Instruction, Whatcom College, 237 West Kellogg Road, Bellingham, WA 98226, fax (360) 676-2171, rfulton@whatcom.ctc.edu.

"Framing the Victorians: 1830s/1890s" is the topic for the annual meeting of the Victorians Institute, which is to take place at Virginia Commonwealth University, Richmond, VA on 15&endash;16 October. Information about this conference and about the Victorians Institute, now in its 28th year, is available at <http://saturn.vcu.edu/~dlatane/VI.html>.

NEW BOOKS I: THE GARDENS OF WILLIAM MORRIS

Art history, biography, anecdote, and horticultural advice are all elements contained in *The Gardens of William Morris* by Jill, Duchess of Hamilton, Penny Hart, and John Simmons. More than just photographs of gardens and artful patterns, this book provides a unique view into Morris's aesthetic vision at Red House and Merton Abbey, where he lived and worked. The sites are works of art themselves, with gardens an integral part of their overall designs. Morris's concern with gardens, heretofore neglected, is presented here as yet another means through which Morris sought to express his artistic vision in a physical way. First inspiring artists of his own time—George Bernard Shaw, W. B. Yeats, and Oscar Wilde, among others—Morris's effect has been long-lasting not only on the "English Garden," but on all forms of design. *The Gardens of William Morris* is filled not only with Morris's thoughts and photographs of his work, but also with descriptions and information on the growing habits of the plants he himself used and favored. Sections on specific flowers show how they inspired wallpaper and textile patterns. This book not only will allow readers to understand William Morris, but may inspire them to create their own garden works of art. Information: Published by Stewart, Tabori, and Chang; isbn 1&endash;55670&endash;8718; \$35.00. Contact: Arturo Lopez, Special Sales Assistant, Tel. (212) 519-1218, alopez@usmhny.com. Orders can be faxed to (212) 519-1230.

NEW BOOKS II: GUSTAV STICKLEY

Little Pond Press is pleased to announce that *Gustav Stickley: Heritage and Early Years* and *Gustav Stickley: 1884&endash;1900* are now available. Stickley is widely considered the leader of the American Arts and Crafts movement. In his journal, *The Craftsman*, Stickley acknowledged his debt to Morris and Ruskin. Furthermore, in the early years of his enterprises, Stickley consciously attempted to pattern himself after Morris, but in a manner more in keeping with his middle-class experience and the American marketplace.

In these first two installments in a serialized biography, decorative arts historian Marilyn Fish reveals the truth about Stickley's early life and career. Readers familiar with the personal side of Stickley's oft-told tale will be surprised to learn that he was not the eldest of eleven children, did not grow up in an isolated German-immigrant community, and did not become the sole support of his family at age twelve. In addition, the author debunks Stickley's claimed "invention" of the electric street car in Binghamton and electric chair at Auburn Prison. On the professional side of the story, readers learn about the eclectic nature of Stickley's pre-1900 output, which included Louis XV, Japanese, Flemish, and Spanish styles. His reproductions of authentic examples of New England colonial furniture indicate a direct link between the Colonial Revival and the Arts and Crafts movements.

Marilyn Fish's work, based on thoroughly documented primary source research, is aimed at both academics and laypersons. It has been praised by members of the Stickley family, by the official historian of the Stickley Furniture company, and by the leading writer on Stickley furniture. Fish is also the author of *The New Craftsman Index*, a cross-referenced index to all 31 volumes of *The Craftsman* magazine. Published from 1901 to 1916, *The Craftsman* was arguably the most influential written instrument of the American Arts and Crafts movement. Fish's index summarizes thousands of pages in a handy, soft-cover guide. Used by itself, or in conjunction with bound, microfilmed, or electronic versions of the magazine, the Index offers insight into this significant document. Information: *Gustav Stickley: Heritage and Early Years*, isbn 0&endash;96654&endash;2304, \$16.00; *Gustav Stickley: 1884&endash;1900*, isbn 0&endash;96654&endash;2312, \$18.00. Published by Little Pond Press, mfish105@aol.com. For retail orders contact: Style 1900, 333 North Main Street, Lambertville, NJ, Tel. (609) 397-4104; Craftsman Farms (The Gustav Stickley Museum), Morris Plains, NJ; or Amazon.com.

ANTIQUARIAN MORRIS

Although the flow of Morris material into the market has slowed somewhat since the 1996 centenary, items of interest continue to turn up from time to time. Brick Row Bookshop recently offered in catalogue 136, priced at \$600, the scarce first American edition of *A Tale of the House of the Wolfings*. Published in 1890 by Roberts Brothers, Boston "in a highly elaborate format" of gilt-stamped white and red cloth (in contrast to the plain-bound English edition), this contained the text of Watts-Dunton's sixteen-page review from *The Athenaeum*. Contact: Brick Row Book Shop, 49 Geary Street, Suite 235, San Francisco, CA 94108, Tel. (415) 398 0414, crichton@brickrow.com.

Catalogue 43 from Philip J. Pirages offered a wide range of fine printing, with many representative Kelmscott, Doves, Essex House, and Ashdene volumes and ephemera. The Kelmscotts included Wilfrid Scawen Blunt, Love-Lyrics and Songs of Proteus (\$1250), The Order of Chivalry (\$1750), and The Story of the Glittering Plain (\$3500, the first book from the press). A copy of The Tale of Emperor Coustans, with an inscription from Cockerell to Cuthbert Ellis, was priced at \$950. The highlight was, however, not a private press book but an ordinary first edition with an extraordinary association—the 1877 Sigurd the Volsung inscribed by Morris to Edward Burne-Jones (\$7500). Contact: Philip J. Pirages, P. O. Box 504, 2205 Nut Tree Lane, McMinnville, OR 97128, Tel. (6503) 472-0476.

MORRIS HOME PAGE HONORED

We were pleased to learn that the Society's website was honored by inclusion in the BBC Education Web Guide. In a letter (sent via e-mail, naturally!), the Education Web Guide team said that "they were particularly impressed by the quality and educational content" of the William Morris Home Page. Their short review of it has been placed into a searchable database which can be accessed by Internet users everywhere. The BBC Education Web Guide aims to bring the newest and best websites for learning at home, at school, and at college and university. Sites included in the Guide are hand-picked by a team of subject specialists and scrutinized for educational rigor by experts at BBC Education. The Guide provides a one-stop shop for the best educational resources on the Internet and is the focal point for all of the BBC's educational resources.

MORRIS ON THE WEB

The William Morris Home Page may be the best, but it is by no means the only place where Morris's works and material about him turn up on the Internet. Here are notes on other places to visit:

Member Kurt Henry Lambert plans to add a photograph of his copy of the Kelmscott Well at the World's End and the melody he has written for "Evensong of Upmeads" to his website, www.hvmusic.com/artists/kurthentry.

A modest but interesting William Morris page is maintained by Val Secretan: <http://home.sol.no/~vals/morris.html>.

The Elecbook Company (this reported by Thomas J. Tobin) has an amazing collection of 19th-century books on compact disc, fully searchable, much like the Octavo Press Kelmscott Chaucer we saw at MLA last December. One of their CD-ROMs is a reasonably priced anthology of Morris's writings with a lot of the lesser-known works on it. The Elecbook website also currently contains free downloads of much of the Morrisiana they hold, along with a substantial free-download catalogue of other influential writers. Go to: www.elecbook.com.

Summaries of Morris's prose romances and lists of the various characters, originally prepared as part of his Ph.D. thesis, have been made available by long-time member Michael DuBroy. The link is: www.tcs.on.ca/dubroy/summary/index. At the moment, News from Nowhere and A Dream of John Ball are done, with others to follow.

KELMSCOTT CHAUCERS ON VELLUM: A LETTER TO THE EDITOR AND A FOLLOW-UP

From Valerie R. Hotchkiss, J. S. Bridwell Foundation Endowed Librarian and Associate Professor of Medieval Studies, Southern Methodist University: "I note with some bemusement an error in the January 1999 newsletter of the William Morris Society in the United States. Although you kindly mention Bridwell Library's digitization of an important paper copy of the Kelmscott Chaucer (a gift from Burne-Jones to his daughter Margaret) on p. 1, you err in your comment on the vellum and paper copies of that work when you ask (on p. 4) 'Who but Sir Paul [Getty] could own both?' The answer, of course, is Bridwell Library. Moreover, our paper copy is not the only one with a fine provenance. Our vellum copy's pedigree really cannot be topped (not even by Sir Paul!) since it is the copy that an ailing William Morris inscribed to his life-long friend and collaborator 'Ed Burne-Jones.' Both copies were recently on exhibit at the Grolier Club in New York. So you see, New York bibliophiles have already had the treat of seeing the paper and vellum side-by-side months before the Morgan exhibit went up. We welcome your readers to visit Bridwell Library, where we house these treasures and many other materials from the Kelmscott Press and the fine presses it inspired."

Of course, Dr. Hotchkiss is correct. The Bridwell has the Chaucer in both paper and vellum form—and so do all the institutional owners of vellum copies. What we meant, and clearly did not make clear, was that Sir Paul Getty is the only individual who owns both paper and vellum copies we know of with certainty (note the word "Who" in the original phrasing).

Dr. Hotchkiss's comment led us to update the census of vellum copies which appeared in a previous Newsletter. Here is what is thought to be the latest and most accurate information (the current location is followed by the names of the copy's earlier owners):

1. Cambridge University Library (Laurence W. Hodson, John Charrington)
2. Library of Congress (Courtland F. Bishop, Lessing J. Rosenwald);
3. Lockwood Memorial Library, State University of New York-Buffalo (Willis Vickery, Thomas Lockwood)
4. British Library (Emery Walker)
5. Houghton Library, Harvard University (Henry Arthur Jones)

6. private collection, United States (Sydney Cockerell, Bayard Kilgour)
7. Harry Ransom Humanities Research Center, University of Texas (Charles Fairfax Murray, John A. Saks)
8. Beinecke Library, Yale University (Marsden J. Perry, Charles Rosenbloom)
9. Bridwell Library, Southern Methodist University (inscribed by Morris to Edward Burne-Jones; John Gribbell, Francis Kettaneh)
10. Lord Lloyd-Webber (Estelle Laurence Doheny)
11. Sir J. Paul Getty (John M. Crawford, Jr.)
12. Pierpont Morgan Library (inscribed by Morris to F. S. Ellis)
13. John Rylands Library.

In addition to these thirteen, a copy in sheets is believed to belong to a Swiss private collector, and the British Library holds the incomplete "retree" copy, made up from extra and rejected sheets, formerly owned by May Morris.

FELLOWSHIP REPORT

Carolyn Adele Gardner, one of the recipients of a 1999 fellowship from the William Morris Society in the US, writes of what the award made possible: "I'm extremely grateful to the whole of the William Morris Society for the support which you've given me for my presentation. The fellowship was important in helping fund my attendance at the conference—and knowing that I had the goodwill and support of the Society was both encouraging and inspiring. In practical terms, the fellowship covered my conference registration and part of my plane fare, greatly easing a financial strain which would have otherwise made it difficult to attend. The twentieth International Conference on the Fantastic in the Arts (March 17–20) focused primarily on utopia and dystopia in the literature and art of the fantastic. Grouped with a panel of papers on feminist thought, "The Maid of the Wood and the Lady in Green: Female Power and Self-Realization in William Morris's Later Prose Romances" awakened a number of inquiries on Morris's Socialist and utopian thought in general, and on the unusual *The Water of the Wondrous Isles* in particular. While a number of my listeners had read Morris's earlier work, they had been unfamiliar with the later prose romances, and several women made note of titles and published editions so as to seek them out. Some of the questions, such as one relating the green witch of fairy tales to Morris's frequent lady in green, have suggested further fertile avenues for exploration as I expand this talk into a full chapter in my proposed book on the later prose romances. During the expansion and revision process, I also intend to craft a slightly longer version of the talk into a publishable scholarly article. In addition to broadening my knowledge of utopian theory and its practitioners, the conference afforded the opportunity to talk with published scholars of the fantastic such as Kit Hume, who provided valuable advice about nonfiction book proposals. Chip Sullivan, the liaison for scholarly works on fantasy literature, mythology, and folklore for Greenwood Press, gave me specific guidelines for submission. I'll be delighted to acknowledge the Society in any published version of my paper—I'm awed and honored to be given the chance to do so. I'm proud to be a member of the Society, and thankful for the faith and trust the fellowship expresses."

A reminder: the William Morris Society in the United States offers fellowships to support projects on the life and work of William Morris. Up to \$1,000 per year is granted to individuals (there can be multiple, partial awards) for research and other expenses, including, as in the case of Ms. Gardner, travel to conferences. Projects may deal with any subject—biographical, literary, historical, social, artistic, political, typographical—relating to Morris, and may be scholarly or creative in nature. Fellowships are limited to citizens of the United States or permanent residents; applications are particularly encouraged from younger members of the Society and from those at the beginning of their careers. Recipients need not have an academic or institutional appointment, and the Ph.D. is not required. Applicants are asked to submit a resumé and a one-page proposal to the Society. Two letters of recommendation should be sent separately. The deadline is 1 December 1999 for awards tenable in 2000. To apply contact: Mark Samuels Lasner, address and e-mail at end of this Newsletter. Note: Application materials sent via e-mail are not acceptable.

PRE-RAPHAELITE CATALOGUE

"The Pre-Raphaelite Catalogue" is an on-line commercial source for Pre-Raphaelite prints, items featuring Pre-Raphaelite designs, news of exhibitions and events exploring the Pre-Raphaelite movement, and a collection of links to other Internet resources. Here you can find an exclusive, comprehensive collection of posters by artists such as William Holman Hunt, John Everett Millais, D. G. Rossetti, Edward Burne-Jones, and (of course) William Morris, imported from the UK, Australia, and the US. Also offered for sale are new books on Pre-Raphaelite subjects, inexpensive gift items (such as embroidered pillows and bags, calendars, and refrigerator magnets) featuring Pre-Raphaelite art, and stationery items, including postcards from the Tate Gallery and other museums. Visitors to the site can also sign up for an on-line and "snail mail" mailing list in order to be informed of forthcoming Pre-Raphaelite events, products, and meetings. "The Pre-Raphaelite Catalogue" is the brainchild of Richard Martinoff and can be reached on the web at: www.preraphaelites.com.

MORE OF MOSHER

Readers will recall a notice of member Philip K. Bishop's new book, *Thomas Bird Mosher: Prince of Publishers*, in the last Newsletter. Bishop, an antiquarian bookseller (Mosher Books in Pennsylvania) maintains an extensive website devoted to Mosher. Recently, he added to the site the text of a catalogue he prepared some years ago for a Mosher exhibition at Temple University library and a letter

from printer Theodore De Vinne. The site address is: www.millersv.edu/~mosher. Bishop also recently acquired for his personal collection an interesting item, a unique copy of Cicero's *De Amicitia*, the sole copy printed by the Mosher Press on real vellum.

NEWS OF MEMBERS

Debra Mancoff, whose most recent book is *Mary Cassatt: Reflections on Women's Lives*, has returned to her old love, the Pre-Raphaelites, for her next project. The subject is Jane Morris's role in changing Victorian fashion.

On 10 March, Mark Samuels Lasner and Margaret D. Stetz gave talks at Princeton University in connection with *Aubrey Beardsley, 1872‐1896: A Centenary Exhibition*, then on view at Firestone Library. Their topics were, respectively, "The Pursuit of the Rare: Three Early Beardsley Collectors" (Samuels Lasner) and "The Yellow Book and the Beardsley Myth" (Stetz).

R. Marc Fasanella sent us an attractive, Kelmscott-and-Burne-Jones-like sample page from *Mary: A Christmas Story* by Dante Puzzo, the book he produced during his sabbatical. The text is a rather agnostic account of "Mary's" celebrated pregnancy, of which a mature Morris would have approved. With the sample came a color copy of a window Fasanella designed for a Morris-inspired library in his home.

Marcia Allentuck, Professor Emerita, English and Art History, Graduate School and University Center/CUNY, and Visiting Fellow, Wolfson College Oxford University, recently spoke on "Psychiatry and Remembering: Silvano Arieti's 'Parnas.'" The paper was delivered at a conference, "The Most Ancient of Minorities: History and Culture of the Jews of Italy from Antiquity to the 20th Century," held at Hofstra University on 14‐16 April.

A SHOPPING GUIDE TO WILLIAM MORRIS

See also the section on *The Pre-Raphaelite Catalogue*, above.

Past Times

(800) 621-5020

Morris chintz throw #0884, \$49.99. · Hammersmith wool rug, 108 x 28 in., #8456, \$299. · Tree of Life tapestry reproduction, 44 x 27 in., #4574, \$450. · Acanthus scarf ring, silverplate, #1492, \$24.99.

The Smithsonian Catalogue

(800) 322-0344

Flowering vine rug inspired by Morris, in three sizes, #33014, \$195 to \$895. · William Morris rug, Snakehead pattern, three sizes, #33030, \$185 to \$695.

Museum of Fine Arts, Boston

(800) 225-5592

William Morris neckties, #41789-405 burgundy, #41789-425 navy, \$25.60. · Windrush pattern William Morris scarf, #41529-446, \$69.50.

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