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## William Morris Society in the United States Newsletter January 2001

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### A NEW CENTURY, A NEW BEGINNING

On 30 December, the William Morris Society in the United States held a special business meeting at the MLA Annual Convention. The purpose of the meeting was to put the Society on a proper organizational basis as we enter the new century. By vote of those present and by votes received by post and e-mail, we ratified the proposed by-laws (circulated in November) and simultaneously elected a new Governing Committee.

The by-laws now in place provide a workable structure which will satisfy the requirements for Allied Organization status with the MLA, provide the basis for tax-exempt status (should this be desired), and, most importantly, ensure the future of the Society under proper management. No alteration of our relationship with the UK Society is anticipated. Members will continue to pay dues in the traditional manner and receive the *Journal* and newsletters sent from London as well as localized mailings for activities within the United States.

Elected to the Governing Committee were the following: Florence Boos, Elaine Ellis, Shannon L. Rogers, Mark Samuels Lasner, Hartley Spatt, Frank Sharp, and Thomas J. Tobin. The by-laws provide for three permanent offices: a President, a Vice-President, and a Secretary/Treasurer; to these the Committee has added the positions of newsletter editor and webmaster, effectively dividing the responsibilities for the Society's work—heretofore done mostly by one person—among the group. The positions and basic contact information for the Committee are as follows:

#### President

Mark Samuels Lasner  
William Morris Society in the US  
P.O. Box 53263  
Washington, DC 20009  
[us@morrissociety.org](mailto:us@morrissociety.org)

*General communications to the Society; will pass along materials to appropriate Committee members*

#### Vice-President

Florence Boos  
Department of English  
The University of Iowa  
Iowa City, Iowa 52242  
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Programs, including sessions at the MLA Annual Convention and Fellowships

#### Secretary/Treasurer

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SUNY, Maritime College  
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254 West 98th Street  
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New York, NY 10025  
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For the time being, general communications about the Society should be addressed to Mark Samuels Lasner, who will continue as President, either by e-mail or to the Society's post office box in Washington, DC. Material for the newsletter—announcements, books for review, and the like—go to Shannon L. Rogers, the new newsletter editor; items for the William Morris Home Page (best sent by e-mail) to Thomas J. Tobin. Florence Boos will handle submissions for papers to be delivered at the MLA Annual Convention as well as Fellowship applications.

**MLA 2000 WASHINGTON**

This year's MLA Annual Convention was a particularly successful one for the Society. Despite very cold weather (for Washington) and the threat of snow and competition (including at least one several sessions devoted to Victorian literature and the Art Nouveau exhibition at the National Gallery), we had quite a good turn-out for our both our events.

Because of the special business meeting, we were allocated but a single session for papers. "Victorian Writing, Victorian Art," held on Thursday, 28 December, was chaired by Elizabeth Bleicher (University of Southern California). The four excellent speakers were: Aviva Briefel (Harvard University), "Strong Suspicions: Victorian Writings on Art Forgeries": Jacqueline M. Chambers (University of Missouri-Columbia), "Following the Thread: Women, Needlework, and Publication in the Arts and Crafts Movement": Eileen Cleere (Southwestern University), "Sanitizing Sublimity: Romantic Art, Victorian Dirt": and Christa Zorn (Indiana University, Southeast), "Vernon Lee's New Renaissance: History from Below."

The next day, Friday, 20 December, our member Debra N. Mancoff attracted quite a crowd at Chapters Bookstore (they actually ran out of chairs) for her lecture, "'Her Face is Made Her Shrine': Portraits of Jane Morris by Dante Gabriel Rossetti." Pitched perfectly to an audience made up of both scholars and Pre-Raphaelite enthusiasts. the talk was derived from her new book, *Jane Morris: The Pre-Raphaelite Model of Beauty* (Pomegranate, 2000). It dealt with Jane's role as Rossetti's muse in the period 1858 to the 1870s. As Mancoff explained, in 1865, Jane was photographed by a professional photographer in Rossetti's garden. Planned as "memory aides" to be used for paintings, these photographs formed a template for many of his best-known works. The images also initiated a deeply personal period in Rossetti's art, represented by a series of portraits painted and drawn from 1865 to 1872. In his sonnet "The Portrait," written at this time, Rossetti reflected on the power of portraiture: To make her face "her shrine" was the deepest form of worship. But even more, it endowed the artist with the power to possess

his muse throughout the ages. The concluding line of the sonnet—"They that would look upon her must come to me"—has proved prophetic, for this series of portraits reveal how Rossetti declared his domain over his muse, a legacy that endures today.

Chapters provided a wine and non-alcoholic reception afterwards, replete with Christmas cookies, and members and non-members had a chance to mingle and talk and get Debra to sign her books. A terrific time was had by all. (We thank Teri Merz for again hosting one of our events in her lovely store—which, incidentally and unsurprisingly, is decorated with Morris wallpaper!)

#### **WILLIAM MORRIS SOCIETY FELLOWSHIP**

The 2001 William Morris Society Fellowship has been awarded to Philip E. Chase, a Ph.D. candidate in English at Drew University. Chase's thesis, "William Morris and Germanic Legend: A Communal Ideal," considers how Morris's exposure to certain kinds of Teutonic literature, particularly the Icelandic sagas, helped him to move from "conservative radicalism" to "egalitarian socialism." Concentrating on Morris's creation of a "communal ideal through German Philology" through his Icelandic translations, Chase will use the funds for travel to study Morris's manuscripts in various collections. He expects that the stipend of \$1,000 will give him the opportunity to travel to Britain to examine materials in the British library and to work with Dr. Andrew Wawn of the University of Leeds, author of *The Vikings and the Victorians*.

#### **NEWS FROM PAST SOCIETY FELLOWS**

*2000 recipient April Oettinger reports that she will be a research fellow at the Warburg Institute in London in January, 2001, and will give a seminar there on the 19<sup>th</sup> century afterlife of the book. In October, 2001, she will be in Toronto to deliver a paper entitled "William Morris' Hypnerotomachia Poliphili" at the "Renaissance in the 19th-century" conference. The fellowship has made this travel, and the research behind it, possible and April sends "Many thanks again to the society for giving me this opportunity."*

*As a previous fellow and new editor of the newsletter, I would like to introduce myself here and to take the opportunity to thank Mark Samuels Lasner for all of his help in making this a painless transition (including his reports from the MLA) and, of course, for his long, tireless tenure as the prior editor. Without his help, I would have been lost— Thanks Mark!*

#### **REVIEW: CD-ROM VERSION OF THE KELMSCOTT PRESS CHAUCE**

*Reviewed by William S. Peterson, University of Maryland*

*The Works of Geoffrey Chaucer (1896) was recognized immediately as the most monumental of the Kelmscott Press books and as one of the great triumphs of modern bookmaking. Not surprisingly, there have been several attempts to produce facsimile reprints of it (the earliest in 1958). At one end of the spectrum there is the Dover Press Ornamentations and Illustrations from the Kelmscott Press Chaucer (1973), which merely offers a few of the most highly decorated pages of the book; at the other end, there is the no-holds-barred facsimile of the Basilisk Press (1974), printed by letterpress with sumptuous paper and binding and an accompanying volume in which Edward Burne-Jones's drawings are reproduced.*

*Now joining these printed facsimiles is a complete CD-ROM version of the full book with a modest textual apparatus. The copy reproduced is in the Bridwell Library, Southern Methodist University; it was one of the first two bound copies delivered by Douglas Cockerell to Morris in June 1896 and was inscribed by Burne-Jones to his daughter Margaret Mackail a few days later. Several items once loosely inserted in this copy—including a delightful drawing by Burne-Jones of Chaucer hugging him and Morris—are also included in the CD-ROM. The graceful but perfunctory introductory essay by Nicolas Barker is set in an ugly bold sans serif that presumably would have made Morris spin in his grave and is disfigured by several conspicuous errors. (Halliday Sparling's name is rendered as "Spurling"; the account of Morris's ink is inaccurate; and The Golden Legend was the seventh Kelmscott book, not the first, printed in the Golden type.) The "prelims" (to use an old-fashioned term from the world of the codex*

book) also include technical instructions, a detailed description and collation of the Bridwell copy, and an essay on the Bridwell Library. The technical notes are surprisingly terse; in effect, all the potential user of this CD-ROM needs to know is the files are in Adobe Acrobat format (which works equally across all platforms). If you have Acrobat 3.0 or later installed on your computer already, you are ready to start using the CD-ROM; if not, you will have to install Acrobat from the CD-ROM or from Adobe's Web site. Adobe's PDF format is remarkably versatile and flexible, and on the whole it works very well on these disks. There are "bookmarks" (navigational aids, not the same as Netscape bookmarks), cross-references, and thumbnail images of individual pages. It is not at all difficult to move around and quickly find what one is looking for. On the other hand, rather surprisingly, these files do not use the Acrobat feature known as "articles," which are extremely useful in navigating one's way through a long piece of text. I found it difficult simply to scroll through Barker's essay. Clicking the mouse anywhere on the page, for instance, causes an annoying reversion to the original size (which is far too small to read on the screen). For the Chaucer itself you are allowed three choices of resolution: "Browse," "Read," and "Examine." Despite Barker's confident assertion that the Kelmscott Chaucer is a great unread book, Morris's Chaucer type is actually very legible, but I am sorry to report that the "Read" resolution is not fine enough to make the reading experience comfortable. Most users of this CD-ROM will probably have to read from the high-resolution "Examine" files (on the second disk), which are of course rather slow in loading.

I was unable to print images from any of the files, I assume because my printer (a Hewlett-Packard LaserJet 4MP) had insufficient memory to handle them. As an experiment, I then opened the CD-ROM in Acrobat Exchange (at "Examine" resolution) and was able to paste an image from the screen to an Adobe Photoshop file. (The trick, I discovered, was to set the scale very large before copying, since the copy that pops into the Photoshop file seems to be rendered at the screen resolution of the Acrobat file.) In other words, if you have some advanced software and are willing to play around a bit, you can learn how to copy and manipulate any image from the CD-ROM.

The Kelmscott Chaucer is one of a number of historically important books that have been digitized by Octavo: you can see the full list at Octavo's Web site (<http://www.octavo.com>). It is an admirable publishing program, and one can only applaud the high-minded motives behind it. But the Chaucer certainly needs some tweaking: the editorial apparatus is weak (there is an abundance of related material, particularly in the Pierpont Morgan Library and the Fitzwilliam Museum, that might well have been included), and the implementation of Acrobat technology leaves much to be desired. This ought to be regarded as a sort of trial version; I am delighted to own this CD-ROM version of the Kelmscott Chaucer, but I sense that future versions will be even better.

Kelmscott Press Chaucer, CD-ROM (Palo Alto, Calif.: Octavo, 1998). 2 disks. ISBN 1-891788-19-1. \$50.00.

#### NEW WILLIAM MORRIS E-MAIL DISCUSSION LIST

An e-mail discussion list has been founded by long-term Society member Larry Arnold. This list will provide a valuable link to other Morris scholars and enthusiasts for queries on finding out of print books or answers to questions about Morris's life and work. Arnold states his purpose as making "Morris and his circle more widely known. I love the opportunities which the internet gives for discussion and the linking of people from far and wide, and I would like to expand the list . . . to Morrisians everywhere." Those interested can sign on by sending a message to [wmlist@Larry-arnold.com](mailto:wmlist@Larry-arnold.com) with "subscribe" in the subject line. **NEW BOOK ON THE PRE-RAPHAELITE ILLUSTRATORS**

With nearly 500 illustrations, Gregory R. Suriano catalogues the often-sidelined illustrative works of the Pre-Raphaelite circle. These are the pictures that appeared in periodicals such as *The Germ* and *Cornhill Magazine*, and influential books like the *Moxon Tennyson*, as well as the lesser-known engravings for Etching clubs. Suriano

*provides background information, as well as a comprehensive reference catalogue, on each artist. All known etchings, steel and wood engravings and lithographs are included here in a complete format for the first time.*

*The entries are arranged by artist and the book is very easy to use as a handy reference, as well as an interesting read on the less glamorous side of the Pre-Raphaelites. It is a must for enthusiasts of Victorian art and culture, as well as for scholars of the medieval revival, the development of printed arts, and the Pre-Raphaelite influence on popular culture.*

*The Pre-Raphaelite Illustrators is published by the Oak Knoll Press in the United States and Canada (ISBN: 1-58456-021-5/\$49.95) and by The British Library in the U.K. (ISBN: 0-7123-46813). To order, contact Oak Knoll Books, 214 Delaware Street, New Castle Delaware, 19720 (302) 328-7232.*

#### **JANE MORRIS: THE PRE-RAPHAELITE MODEL OF BEAUTY**

*This recent study, by Debra N. Mancoff, examines Jane Morris's role as a proto-supermodel of the 19<sup>th</sup> century—a woman whose "strange beauty" was out of harmony with contemporary standards, but nonetheless became influential and widely imitated. Mancoff looks at the aesthetic ideal Morris epitomized for the artists who painted her (esp. Rossetti), as well as the woman behind the face, as revealed through her letters. Mancoff shows the little seen side of Morris as a middle-aged woman and model and her relationships after William Morris's death with painters, poets and family, providing the reader with a fuller interpretation of a woman still mainly known as an "icon" of beauty. She also demonstrates Morris's influence on fashion trends and on conceptions of beauty in general and, thus, reveals changes in Victorian art and culture.*

*The book is lavishly illustrated in color and black and white, including rare photos, drawings and paintings of Morris.*

*Jane Morris: The Pre-Raphaelite Model of Beauty is published in the United States by Pomegranate Books (ISBN: 0-7649-1337-9/ \$30.00) and in Europe and UK by Pomegranate Europe. To order, contact: Pomegranate Communications, Inc., P. O. Box 6099, Rohnert Park, CA 94927, (800) 227-1428, [www.pomegranate.com](http://www.pomegranate.com).*

#### **CALLS FOR ESSAYS & ARTICLES**

*Victorian Studies is seeking essays for a special issue on Victorian investment. Possible topics include but are not limited to: investment and imperial expansion; foreign loans and foreign policy; the geography of investment (e.g., the City of London as financial center; the importance of American and European markets; investment and the notion of the provincial; transnational studies and investment); speculation, including the moral rhetoric surrounding it; forms of investment (joint-stock companies, Consolidated Funds, etc.); conceptions of risk; the financing of technological innovation (railways, canals, submarine cables); the impact of the stockmarket and the culture of investment on gender, and on histories of sexuality and race; bubbles; the advent of financiers, investment bankers, and investment magazines; and case studies of individual investors and companies.*

*This special issue will provide a forum for discussion of concerns that have become pressing, particularly in the fields of social and economic history, as well as literary and post-colonial studies, and which might include reflections on how changing attitudes to investment in our own time are shaping the questions we ask about the Victorian culture of investment.*

*Deadline for submissions: 1 January 2002.*

*Direct queries or electronic submissions to: Nancy Henry ([nancyh@binghamton.edu](mailto:nancyh@binghamton.edu)), Anjali Arondekar ([aarondek@sophia.smith.edu](mailto:aarondek@sophia.smith.edu)), or Cannon Schmitt ([cschmitt@duke.edu](mailto:cschmitt@duke.edu)).*

Send hard copy submissions to Cannon Schmitt, Dept. of English, Box 90015, Duke University, Durham NC 27708-0015.

*Victorian Poetry* ~Special Issue~ on "Science and Victorian Poetry" to be Co-edited by Sally Shuttleworth & Gowan Dawson.

*It is increasingly recognized that science formed a fundamental and integral part of nineteenth-century culture and that its growing importance was registered in a variety of Victorian literary forms. Recent scholarly work has nevertheless focused almost exclusively on the interplay of science and the nineteenth-century novel. This special issue of \*Victorian Poetry\*, the leading peer-reviewed journal in the field, provides an opportunity to re-examine the relations of science and poetry in the light of recent developments in literary studies and the history of science, as well as extending the concern with the cultural relations of science into new territories such as working-class poetry and verse for children.*

*Possible subjects include: Scientists as Poets (e. g. Clerk Maxwell, Tyndall, Clifford, Tylor); Use of Poetry in Scientific Writing*

*Science in Comic Verse; Racial Science in Poetry; Poetry, Politics and Science; Poetry and Psychology / Physics / Evolution / Geology / Anthropology; The Spasmodic School of Poetry; Ballads of the Industrial Age; Poetry and Technology; Representing the Natural World; Poetry and Popular Science (mesmerism, phrenology etc.); Poetry as Science Popularisation; Science as Metaphor; Degeneration and Poetry; Intersection of Poetic and Scientific Controversies; Science in Children's Verse*

*The editors welcome expressions of interest and 200 word abstracts which should be sent by 28 February 2001, and then papers of 6-7,000 words which will be required by 1 July 2001.*

*Please contact: Dr Gowan Dawson, Department of English Literature, University of Sheffield, Sheffield, S10 2TD, Great Britain. Tel: 0114 222 8484; Fax: 0114 222 8481; E-mail: g.dawson@sheffield.ac.uk*

#### CONFERENCES

##### MLA 2001, DECEMBER 27-30, NEW ORLEANS

*The 2001 MLA Annual Convention will take place in New Orleans. After discussion at the business meeting, the Society decided on two topics for which we seek papers.*

*The first, "The Pre-Raphaelite Circle and Early Modernism" will deal with the connections between Morris, the Rossettis, Swinburne, and other Pre-Raphaelites and the post-Victorian generations of Modernist writers (and artists) active through the first half of the twentieth century. We're thinking here of figures such as Yeats, Pound, Woolf, H.D., Ford Madox Ford, and their American counterparts. "Morris and the Pre-Raphaelites: Science and the Natural World," the second session, encompasses a wide subject, ranging from natural images in Morris's design work to the impact of science (and scientific knowledge) on the Pre-Raphaelites to conservation, environmentalism, and related politics as seen and influenced by Morris in both the nineteenth century and our own time. You do not need to belong to the Society to submit a paper. Nor must you be an academic. However, all participants in a session at the MLA Annual Convention must be MLA members by 1 April of the year in which they are to speak, unless they do not teach or study literature or language--in which case we can obtain a "waiver." (What this means is that anyone can give a paper; if you teach literature you must join the MLA; if you do something else, e.g. are an art historian or a curator, or teach history, or have some other profession, all that is required is payment of the convention registration fee.) Potential speakers are reminded that papers are limited to 20 minutes. Submissions go (best by e-mail) to: Florence Boos, Department of English, University of Iowa, Iowa City, Iowa 52242; florence-boos@uiowa.edu. The deadline is 15 March 2001.*

## THE BRITISH 1890S IN MADISON

*One would not immediately associate Madison, WI with the British 1890s, certainly not in the month of February. But the University of Wisconsin is holding two events of considerable interest to scholars and aficionados of the fin de siècle—groups which include many members of the William Morris Society.*

*"Flights of Fancy: The Decorated Books of Oscar Wilde and His Circle from the James G. Nelson Collection," an exhibition at the University's Memorial Library, features stellar items—some rare, some merely beautiful—from the library of the noted historian of publishing and former Wisconsin English professor. The exhibit focuses on the London publishing houses Nelson wrote about in his three books on the period, *The Bodley* (Elkin Mathews and John Lane), *Elkin Mathews*, and *Leonard Smithers*. Through unusual and rare books, the exhibit (which runs until 15 February) illustrates the aesthetic and cultural milieu from which significant literary and artistic achievements of the late Victorian period emerged, leading to the rise of modern literature. The works of Oscar Wilde, Aubrey Beardsley, and many writers, book designers, and illustrators are featured along with early editions of W.B. Yeats, James Joyce, Ezra Pound, and William Carlos Williams. For more information contact: Editorial Office, UW-Madison Libraries, 330C Memorial Library, Madison, WI 53705, Tel. (608) 262-0076; [djohnson@library.wisc.edu](mailto:djohnson@library.wisc.edu).*

*Nelson is being further honored by an inter-disciplinary 1890s program commemorating the one-hundred year anniversary of the death of Oscar Wilde. "Oscar Wilde and His Times: A Centenary Celebration," will be held at the University of Wisconsin over the weekend of 2-5 February. Events include film screenings and readings and time to view the "Flights of Fancy" exhibition. On Saturday, 3 February, an 1890s Symposium on "Art and the Individual: Decadence and Democracy in the Modern Age" features presentations by Margaret Diane Stetz (Georgetown University, on "Oscar Wilde and Women"), Susan Brantly (UW-Madison, on "The Wildes of Scandinavia: A Survey of Nordic Decadence"), Linda Zatlin (Morehouse College, on "Aubrey Beardsley and the Origins of Art Nouveau"). The next day, Mark Samuels Lasner will speak on "The Pursuit of the Rare: Three Early Beardsley Collectors" as part of an afternoon tribute to Nelson's scholarship, mentoring, and collecting. Finally, on Monday, 5 February, Wilde's grandson, Merlin Holland, author of *The Wilde Album* and co-editor of *The Complete Letters of Oscar Wilde*, will give a special lecture, "Confounding the Critics, Surviving the Scandal: The Remarkable Reputation of Oscar Wilde." All of these events are free and open to the public. More information: [www.Oscar100.20m.com/madison.htm](http://www.Oscar100.20m.com/madison.htm), or send e-mail to [montyreeves@hotmail.com](mailto:montyreeves@hotmail.com).*

*MVSA (Midwest Victorian Studies Association), 25<sup>th</sup> ANNUAL MEETING, APRIL 20-21, 2001, CHICAGO, IL.*

*"Victorian Endings" is the theme. This is, of course, an appropriate theme to mark the centenary of Queen Victoria's death, the event which is arguably the most significant of Victorian endings. The conference program should reflect, finally, the fact that interest in and treatment of endings of various kinds is recurrent throughout the Victorian period (and throughout Victorian studies), and is not just a matter of concern with the death of the Queen.*

*MVSA is an association of scholars representing a range of disciplinary interests in the culture of Victorian Britain. Direct inquiries about this conference or MVSA membership to:*

*Robert Koeppe, MVSA Executive Secretary, English Department, Illinois College, Jacksonville, IL 62650, e-mail: [rkoeppe@hilltop.ic.edu](mailto:rkoeppe@hilltop.ic.edu), fax: (217) 245-3365*

*RETHINKING THE 19<sup>th</sup>-CENTURY VICTORIAN PRESS IN THE 21<sup>st</sup> CENTURY, SEPTEMBER 14-15, 2001, The Graduate Center of The City University of New York (CUNY), 365 Fifth Avenue (at 34th Street), NYC.*

*All students, teachers, and scholars interested in publishing history and the Victorian press are invited to participate. Internationally renowned speakers will be featured.*

*Proposal abstracts should be a maximum two double-spaced pages on any subject related to the conference topic and the Victorian periodical press, must be postmarked by JANUARY 10, 2001. Presentations will be 20-minutes long.*

*Abstracts and a 2-page CV may be mailed, faxed or emailed to: Professor Julie F. Codell,*

*Director, School of Art, Arizona State University, Tempe, AZ 85287-1505, Fax: 480-965-8338, e-mail: julie.codell@asu.edu*

*For questions about local arrangements, please contact: Professor Anne Humpherys, Ph.D. Program in English, Graduate Center, City University of New York, 365 Fifth Ave., New York, NY 10016, Telephone: 212/817-8328, Fax: 212/817-1518, Email: AHumphreys@gc.cuny.edu*

*Conference fee is \$120 and includes reception, coffee breaks, and a lunch. Make checks out in American dollars to Anne Humpherys (address above). Please write RSVP registration 2001 on the check memo line. NOTE: no credit cards can be accepted*

*Information about hotels will be available in fall 2000 on the RSVP website: <http://aztec.asu.edu/rsvp>*

*LONDON IN THE NINETEENTH CENTURY", JULY 10-11, 2001, Monuments and Dust, Museum of London.*

*Papers (20 minutes long) are invited on any aspect of London in the nineteenth century. Please submit a brief abstract and a short c.v. to: Anthony S. Wohl, Box 490, Vassar College, Raymond Avenue, Poughkeepsie, NY 12604-0490, Or by email to Wohl@Vassar.edu. Deadline: February 15, 2001. For more information, please see: <http://jefferson.village.virginia.edu/london/> NACBS (North American Conference on British Studies) IN CONJUNCTION WITH THE MWCBS (Midwest Conference on British Studies), 2001 ANNUAL MEETING, NOVEMBER 2-4, 2001,*

*Toronto, Canada, Sutton Place Hotel*

*The NACBS, the main organization for British Studies in Canada and the United States, along with its midwestern affiliate, the MWCBS, are seeking participation by scholars in all areas of British Studies. The NACBS and MWCBS welcome panel proposals on medieval Britain. North American scholars, scholars from overseas, and graduate students are all encouraged to submit proposals to the Program Chair of the NACBS. The MWCBS will award a prize for the best paper given by a graduate student at the conference. Proposals for entire panels on a common theme will be given priority, although individual paper proposals will also be considered if several of them can be assembled to create a viable panel.*

*Proposals should include a 200-300 word abstract for each paper to be read and a one-two page curriculum vitae for all participants. Deadline for proposals is January 26, 2001. For more information or submissions, contact: Angela Woollacott, NACBS Program Chair, History Dept., Case Western Reserve University, Cleveland, OH 44106-7107, USA Phone: (216) 368-4165 Fax: (216) 368-4681 Email: AXW11@po.cwru.edu*

**ROSSETTI ARCHIVE ONLINE RELEASE**

*The first installment (there will eventually be four) of The Rossetti Archive has been released and can be accessed at the following address: <http://jefferson.village.virginia.edu/rossetti/>*

*According to Jerome McGann, there are more than 10,000 files in this installment, which will be most useful for teaching and research focussed on the 1870 *\_Poems\_*. This installment has copious materials on all of DGR's works, textual as well as pictorial and*

design. A brief "Preface to the First Installment" is pasted into the first page of the general Introduction to the Archive, which is accessed from the "work in progress" link on the homesite page.

For those interested in the subjects of humanities computing, electronic editing, theory of textuality, and related matters, McGann recommends the materials in the section headed "Resources". For the technologically faint of heart, be forewarned that this current release is a "research installment" and lacks certain functionalities that will be added later.

#### FELLOWSHIP OPPORTUNITIES

The Wolfsonian-Florida International University, a museum and research center promoting "the examination of material culture to enhance the understanding and appreciation of objects as agents and reflections of social, political, and technological change" is offering fellowships for full-time research. Their collections include North American and European decorative and fine arts from 1885-1945, including paintings, sculpture, furniture, books, glass, ceramics, and works on papers, as well as archival material relevant to the period. Grants are based on need and duration of research, usually a period of four weeks. Grants generally include a stipend for living expenses, travel, and an allowance for slides, microfilm, and photographs. For additional information, contact the Wolfsonian's Programs and Research Officer at (phone) 305 535-2632, (fax) 305 531-2133, or by mail at The Wolfsonian Florida International University, 1001 Washington Avenue, Miami Beach, FL 33139

#### A SHOPPING GUIDE TO WILLIAM MORRIS

##### Past Times

(800) 621-6020 Monday to Saturday

"William Morris Chintz Throw and Pillows", British made, 58% wool, 42% acrylic. Pattern inspired by "his floral fabrics, wall-papers and tapestries". Throw, approx. 65" x 57", #50387, \$125.00; Pillow, #50388, \$49.50; Pair of pillows, #50389, \$95.00

"Knights and Damsels Calendar 2001", wall calendar, 11 3/4" square, includes poems and paintings by Pre-Raphaelites. #50637, \$12.95. · "Forgotten English Calendar", 2001 desk calendar, 5" x 6" x 1 1/2". "Rescue an endangered word from oblivion each day"—Morris would be proud!

##### Museum of Fine Arts, Boston

(800) 225-5592 or [www.mfa.org/shop](http://www.mfa.org/shop)

"William Morris Rug", adapted from original pattern in MFAB's collection. Pure wool. Large Rug, 3' x 5', #70184, \$148.00; Small Rug, 2' x 3', #70183, \$68.00; Runner, 2' x 6', #70208, \$128.00. · "Hand-Carved Frames", oak leaf pattern borrowed from Morris textile design. Small Frame (holds 3 1/2" square photo), 7 1/4" square, #525273, \$20.00; Large Frame (holds 4" x 6" photo), 7 3/4" x 9 3/4", #525274, \$24.00. · "William Morris Throw", Willow Bough pattern, pure cotton triple weave. 46" x 67", #40931, \$58.00. · "William Morris Scarves", muted colors and mixed floral designs. Catalogue Exclusive. Silk crêpe de Chine, 6" hand-knotted fringe, Made in Italy. 17" x 55". Ivory, #41921-446, or Black, #41921-450, \$65.00. · "Windrush Scarf", Pure silk satin, rolled hem, 14" x 58", #40177-422, \$38.00. · "Tapestry Plaque", hand cast carving based on Woodpecker Tapestry. 8 1/4" x 9 1/2", #525240, \$88.00. · "Arts and Crafts Firescreen", solid wrought iron, handcrafted, from Grueby Co. tile pattern. 30" x 31", #525364, \$112.00. · "William Morris Wastebasket", hand-painted forest green with Acanthus pattern. 16" tall. #525363, \$52.00. · "Acanthus Rugs", pure wool. Small Ivory, 5' x 8', #70557, \$348.00; Large Ivory, 8' x 11', #70558, \$798.00; Small Olive, 5' x 8', #70555, \$348.00; Large Olive, 8' x 11', #70556, \$798.00. · "Arts and Crafts Table Runner", embroidered linen. 45" x 14", #70533, \$58.00. · "William Morris Grey Pearl Jewelry", designed after a detail of the

*"Windrush" pattern. Handknotted cultured grey pearls, sterling silver accents. 16 1/2" necklace, #34732-301, \$89.00; 1" pierced earrings, #34732-303, \$39.00.*

#### **Toscano**

**(800) 525-0733 or [www.designtoscano.com](http://www.designtoscano.com)**

*"Tree of Life Tapestry", jacquard loom woven in France. 28" x 45", #TX-8125, \$425; 36" x 52", #TX-8145, \$595; 51" x 75", TX-8135, \$1,495.00; Rod and Finials, #UB-261, \$39.95. · "The Arming and Departure of the Knights Tapestry", jacquard loom woven in France. 51" x 36", #TX-2445, \$395.00; 89" x 61", #TX-2450, \$1,375.00; Rod and Finials, #NG-295531, \$59.95; Tassels, #TD-1800, \$69.95. · "Circe Individiosa", by J. W. Waterhouse, in a goldtone, carved hardwood frame, complete with brass museum plate. Medium, 14" x 24", #DN-2955, \$185.00; Large, 21" x 40", #DN-2956, \$295.00.*

#### **Plow and Hearth**

**(800) 627-1712 or [www.plowhearth.com](http://www.plowhearth.com)**

*"Crewelwork Coverlet", hand-embroidered wool on cotton ground. Not Morris specifically, but "recalls the magic of a William Morris tapestry". More reminiscent of his early work, or Jacobethan prints. Twin, \$14126, \$99.95; Full/Queen, #41427, \$149.95; King, #41428, \$189.95; Sham, #41429, #24.95.*

*Prairie Home Accents (972) 208-6338 or <http://www.prairiehomeaccents.com> Features a wide array of textiles inspired by Morris patterns, including table linens and accent pillows. Beth Russell Needlepoints*

*<http://www.desforum.dircon.co.uk>*

*Granted, William Morris hated needlepoint as an "art", but these designs are true to his vision in all other ways—functional and beautiful. 20 different designs are included for throw pillows, chair covers, rugs, and more. For more information, visit the website, or write: Designers Forum, PO Box 565, London SW1V 3PU UK This newsletter was written and edited by Shannon L. Rogers. Items for inclusion, books for review, news of members, calls for papers, conference announcements, and comments go to: Shannon Rogers at: 321 W Montgomery Ave, North Wales, PA 19454; e-mail [us\\_news@morrissociety.org](mailto:us_news@morrissociety.org). For updates on Morris (and associated) events, see the William Morris Home Page at: <http://www.morrissociety.org>.*

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Updated 3 July, 2011