



## William Morris Society in the United States Newsletter January 2002

### IMPORTANT MEMBERSHIP REMINDER

It is once again time for renewal of annual dues, a notice for which is included in the UK January Newsletter. Please pay what you owe to avoid being dropped from our membership rolls. We don't want to lose any of you. Dues categories and amounts are as follows:

Individual \$25.00

Family/Household (two persons sharing the same address): \$30.00

Corporate (libraries, museums, or other cultural or business entities): \$35.00

Life (contributed on a one-time basis, either for the general use of the Society or for a particular use or uses): \$400.00 or more

**Dues are to be sent to the Society's US address (not Kelmscott House):**

**William Morris Society  
P. O. Box 53263  
Washington, DC 20009**

### MLA SESSIONS, 2003 CALL FOR PAPERS

The Morris Society invites submissions on the following topics:

"Arts and Crafts: 19<sup>th</sup> Century Influence, 20<sup>th</sup> Century Effect". Papers exploring the influence of Morris and other writers on the ideas and ideologies of 20<sup>th</sup> century artists, designers, typographers, and writers, and other related topics are welcomed.

"New Views on the Pre-Raphaelite Writers and Their Work". Biographical or critical papers dealing with Pre-Raphaelite writers (defined as PRB, their associates and friends), especially lesser-known writers, as well as the usual suspects of the Rossettis, Morris, and Swinburne.

Please mail your submissions, cv and 1-2 page abstract (or completed papers) to either:

Mark Samuels Lasner  
William Morris Society in the US  
P.O. Box 53263  
Washington, DC 20009  
Biblio@aol.com

or

Florence Boos  
Department of English  
University of Iowa  
Iowa City, Iowa 52242  
florence-boos@uiowa.edu  
Email inquiries are welcome.

### EVENTS OF INTEREST

LECTURES AND EXHIBITION ON THE KELMSCOTT PRESS AT BRYN MAWR COLLEGE

William Morris established the Kelmscott Press in the 1880s as a reaction against the poor quality of late 19<sup>th</sup> century printing, and to set a standard for quality in layout and design, materials and technique. This exhibition will draw upon Bryn Mawr's extensive collection of Kelmscott Press books to explore the history of the Kelmscott Press in the context of Victorian England. It will also examine the procedures and techniques of "building" a Kelmscott Press book, from woodcuts by Edward Burne-Jones and the development of Morris's decorative letters, to the physical layout of the book itself.

The exhibition runs from 26 March 2002 - 2 June 2002, in the Class of 1912 Rare Book Room, Mariam Coffin Canaday Library, Bryn Mawr College, Bryn Mawr, PA. The exhibition is open 9:00 am to 4:30 pm, Monday through Friday, or by special arrangement.

Lectures:

Tuesday, 26 March 2002

4:30 pm, Carpenter Library 21

Lecture by William S. Peterson, University of Maryland

The Kelmscott Chaucer: Pocket Cathedral or Nonbook?

William S. Peterson is Professor of English at the University of Maryland and the author or editor of thirteen books, including *The Ideal Book: Essays and lectures on the arts of the book by William Morris* (1982), *A Bibliography of the Kelmscott Press* (1984), and *The Kelmscott Press: A history of William Morris's typographical adventure* (1991)

Monday, April 8, 2002

4:30 pm, Carpenter Library 21

Lecture by Debra N. Mancoff, Newberry Library

Friends in Deed: William Morris, Edward Burne-Jones and the Kelmscott Chaucer

Dr. Mancoff is a free-lance art historian and writer based in Chicago who has written extensively on Victorian art and culture. Her recent books include *Burne-Jones* (1998) and *Jane Morris: the Pre-Raphaelite Model of Beauty* (2000). She is currently a scholar-in-residence at the Newberry Library.

For more information, contact:

Eric L. Pumroy

Associate Director for Collection Development and Seymour Adelman Head of Special Collections

Mariam Coffin Canaday Library

Bryn Mawr College

101 North Merion Avenue

Bryn Mawr, PA 19010-2899

610-526-5272

610-526-7480 (fax)

epumroy@brynmawr.edu

“THE ARTS AND CRAFTS MOVEMENT IN BRITAIN AND AMERICA”

A course offered by New York University's School of Continuing and Professional Studies program in Appraisal Studies in Fine and Decorative Arts will explore the Arts & Crafts movement. Ten class sessions will be offered on Thursdays from 2-4 p.m., March 7 - May 16, 2002, based at the NYU Midtown Center, 11 West 42nd St., with additional field trips to be scheduled. The main instructor will be James Elliott Benjamin, with the assistance of guest speakers. The course will examine such figures as A. W. N. Pugin, John Ruskin, William Morris, Ernest Gimson, C. R. Ashbee, C. F. A. Voysey, Charles Rennie

Mackintosh, Frank Lloyd Wright, Greene & Greene, Gustav Stickley, Elbert Hubbard, Henry Chapman Mercer, and Arthur Wesley Dow. It will also consider cross-fertilizations with the Gothic Revival, the Colonial Revival, Japonisme, and Art Nouveau, and will explore themes in the cultural and social history

of the era. Furniture and interiors, metalwork and jewelry, pottery and tile, graphics and printing are discussed in class sessions, visits to Craftsman Farms, The Metropolitan Museum of Art, and Cooper-Hewitt National Design Museum, as well as to specialist galleries and a private collection. Course no. X03.9618. Tuition: \$480 (plus \$20 registration fee). Info:

212-998-7130 or [jamesben@mindspring.com](mailto:jamesben@mindspring.com).

Website: [http://www.scps.nyu.edu/dyncon/arts/nyuscps\\_CAID\\_X03.9618.html](http://www.scps.nyu.edu/dyncon/arts/nyuscps_CAID_X03.9618.html)

#### BEATRIX POTTER AND PETER RABBIT AT THE GROLIER CLUB,

14 November 2001 to 11 January 2002 December 2001 marks the hundredth anniversary of "The Tale of Peter Rabbit,"

one of the most popular children's books of all time. Beatrix Potter's story and its accompanying illustrations, introduced with the now familiar words "Once upon a time there were four little Rabbits, and their names were -- Flopsy, Mopsy, Cotton-tail, and Peter," as well as the later tales in the

Peter Rabbit series, has been delighting readers of all ages for the past century. To honor Peter's first appearance in print, the Grolier Club is pleased to announce the exhibition, "Beatrix Potter and Peter Rabbit: A Centenary Celebration from the Collections of Grolier Club Members," which will run from 14 November 2001 to 11 January 2002. More than sixty artworks,

manuscripts, books, and autograph letters encompass not only the famous tales of Peter and his friends but also Potter's serious interest in natural history. Among the items related to "The Tale of Peter Rabbit" are copies of the privately printed first edition, illustrated letters to Noel Moore (for whom the story was written), and an original Peter Rabbit doll, made for Potter herself. Other highlights include the illustrated autograph manuscript of "The Story of a Fierce Bad Rabbit" and other Potter classics, as well as

watercolor and pen and ink depictions of the flora and fauna which interested Beatrix Potter the naturalist. Everything in the show comes from the private collections of Grolier Club members, and many of the items are on public display for the first time. The show is mounted in an area of the Club not usually accessible to the public, but special arrangements have been made to open "Beatrix Potter & Peter Rabbit" during the hours of 2 p.m. to 5 p.m., Tuesday through Friday, 15 November 2001 through 11 January 2002, with the exception of 22-23

November, 24-26, 31 December, and 1 January, when the Grolier Club is closed.

Admission is free. Special visits (up to 25 people) may be arranged for interested groups.

For more information, contact:

Eric Holzenberg, Director and Librarian

e-mail: [ejh@grolierclub.org](mailto:ejh@grolierclub.org)

or

Mark Samuels Lasner, Chair,

Committee on Prints, Drawings, and Photographs,

e-mail: [Biblio@aol.com](mailto:Biblio@aol.com)

The Grolier Club is located at 47 East 60th Street, New York, NY 10022,

Tel. (212) 838-6690, and on the web at [www.grolierclub.org](http://www.grolierclub.org)

#### ARTS AND CRAFTS LECTURE SERIES AT THE GAMBLE HOUSE

The Sidney D. Gamble Lecture series for 2001-2002 will explore a wide range of Arts and Crafts themes for those in the Pasadena, California area. The remaining schedule is as follows:

January 29, 7:30pm: Beverly Brandt, "The Role of the Critic and the Societies in Shaping the American Arts and Crafts Ideal"

February 19, 7:30pm: Derek Ostergard, "At the Crossroads of Empire: Vienna, Modernism and Design"

March 19, 7:30pm: Jo Hormuth, "Creating the 'Craftsman' Style Interiors at Crab Tree Farm"

April 9, 7:30pm: Leah Roland, "Archibald Knox Designs for Liberty & Company"

Reservations in advance are recommended, as space is limited. For more information, please contact the Gamble House directly at:

4 Westmoreland Place

Pasadena, CA 91103

Tel: 626/793-3334

Fax: 626/577-7547

Email: [gamblehouse@usc.edu](mailto:gamblehouse@usc.edu)

## BOOK REVIEWS

**Thompson, Susan Otis. *American Book Design and William Morris*. Foreword by Jean-François Vilain. New Castle, DE: Oak Knoll Press, 1996.**

A landmark study, *American Book Design and William Morris* documents in depth the real extent of Morris's influence on American bookmaking. First published in 1977, a new forward was added in 1996 to mark the 100<sup>th</sup> anniversary of Morris's death.

Thompson covers a period of roughly 15 years between 1891—the year of publication of the first Kelmscott Press book—and 1906 and concentrates her study on three elements. First, Morris's influence on America where, she notes, his rapid impact has never been truly appreciated. Morris created what Thompson terms a revolution and a "heroic generation" of book designers. Secondly, she helpfully and precisely defines what Arts and Crafts means generally and, specifically, how the term applies to book design. Finally, she draws distinctions between "Arts and Crafts," "Art Nouveau", and "Aesthetic" during this period in an effort to demonstrate the complex threads within the field of book design.

She importantly points out that Kelmscott Press books were not initially very warmly received in America—that American reviewers were, in fact, rather nasty. Yet the tide soon turned and Thompson guides the reader through the major printing centers, following Morris's influential progress. Boston was the quickest to catch fire, with amateur, young bookmen—many students at Harvard—in the vanguard. Other cities would rapidly follow suit.

Along the way, Thompson also points out crucial distinctions between European and American printing styles. She also includes a very handy appendix on Morris's statements about book design, perfect for anyone looking for a key phrase without easy recourse to his letters or lectures. There are abundant black and white illustrations, allowing the reader to comprehend the visual impact of Morris's work and that of his followers. This is a very useful book for students of literature, librarians, book collectors, and Morris scholars and enthusiasts alike.

PB: ISBN 1-884718-20-5, \$29.95

Oak Knoll Books, 800/996-2556

e-mail: [oakknoll@oakknoll.com](mailto:oakknoll@oakknoll.com)

web: [www.oakknoll.com](http://www.oakknoll.com)

**Daley, Kenneth. *The Rescue of Romanticism: Walter Pater and John Ruskin*. Athens: Ohio University Press, 2001.**

Daley's is the first book-length study of the important relationship between Pater and Ruskin in the critically charged atmosphere of Victorian England. Ruskin was the great senior critic of art and culture, and his work deeply influenced his younger contemporary and rival, Pater. Daley attempts to fill a gap in Pater studies in particular, noting that while the critic's legacy is well-covered elsewhere, his intellectual origins have been neglected. He demonstrates how Pater's "modern" reading of romanticism emerged from Ruskin's distrust of romanticism and from Ruskin's definition of pathetic fallacy. He points out the temperamental differences between the two men; for instance, Ruskin's deep relationship with natural beauty derived from close examination of the natural world itself, while Pater, on the other hand, appropriated his idea of the natural world through the mediation of the aesthetic: accounts of nature in poetry, literature, scientific writing, and painting.

Despite their differences, both men were concerned with continuity of ideas, and thus Daley focuses on them as "theorists of romanticism"—demonstrating that Pater's theories are a reaction to Ruskin's belief that modern art is a perversion of the romantic ideal. He traces the influence of the Pre-Raphaelite Brotherhood in this debate, and provides the commentary of Ruskin and Pater on the movement.

Although there is not a great deal directly related to Morris here, Daly has important points to make that illustrate the critical climate of Morris's world and the complexities of the atmosphere that helped to create Morris's art and poetry and perhaps even his political activism. Finally, Daly uses Pater's essay "Poems by William Morris" (1868) as the defining statement of Pater's stand on romanticism. Pater called Morris a refinement of the romantic revival and a reaction to the classicism of the 18<sup>th</sup> century. This is the most anti-Ruskinian of all Pater's essays in its anti-Christian sentiment and its definition of romanticism as most directly a sexual and sensual revolution.

Readers and scholars of Romantic and Victorian literature will find it indispensable reading, and its significance extends to classicists in its revisionary readings of Hellenist art and culture among Victorians as well as to the medieval and romantic impulses that inspired the Pre-Raphaelites.

Cl: ISBN 0-8214-1382-1, \$39.95

Ohio University Press, 773/568-1550

web: [www.ohio.edu/oupress](http://www.ohio.edu/oupress)

**Saler, Michael T. *The Avant-Garde in Interwar England: Medieval Modernism and the London Underground*. New York: Oxford University Press, 2001.** In this fascinating study, Saler details how Morris's life and thought contributed to visual modernism in England, partly through the work of Frank Pick and the London Underground. Saler focuses on the debate between modernist "formalists" and avant-garde "functionalists" concerning the nature of art. The first group saw art as self-reflexive and purely aesthetic, while the second believed that art has direct social, economic and spiritual functions. Clive Bell and the Bloomsbury group defined the viewpoints of the functionalists and this is the group that has been generally accepted as the leaders in shaping attitudes to art in the between-war years.

However, Saler compellingly argues that the formalists were strongly challenged in this inter-war period and that art owed as much to the romantic medievalism of Morris and Ruskin as to the aestheticism of Bell and Bloomsbury. It is a surprising thesis, but an important one. It is well known that the Great War threw Britain back into a conservative mode. Medievalist impulses withered and chivalry faded with the poppies on Flanders Field.

Yet, as Saler points out, unlike the 19<sup>th</sup> century medievalists, the group he calls the 20<sup>th</sup> century "medieval modernists" did not spurn the modern world as they embraced the past and this made a crucial difference. Instead, "they sought to spiritualize capitalism, infuse mass commodities with soul, and reshape an increasingly fragmented and secular culture into an organically integrated community of the faithful. In pursuing these aims, English medieval modernists were instrumental in introducing modern visual art to the nation. They also made a substantial contribution toward establishing the visual arts on a par with the literary arts in a country that had, since the Reformation, privileged the word over the image." Saler also touches on the shaping of English identity during this period.

At the center of the medieval modernists was Frank Pick—manager of the London Underground—whom Saler has made his "touchstone" of debate. Pick used posters of avant-garde art on the walls of the Underground, as well as sculpture and new architectural principles in the refurbishing of stations, creating what was known as the "people's picture gallery." This impulse created an important shift in the discourse of art toward the generalized term "design" and away from the hierarchical designations of "fine" art, "popular" art, and "industrial" art. Hence, Pick's work helped to further Arts and Crafts' aims.

Saler's conclusion is a compelling one as well. He proposes that this very distinction between artistic types reasserted itself with the outbreak of World War II, which forced the government once again to reconsider the social function of art and design. WWI had called for the integration of artist with industry, and a concentration on craft-based designs. WWII revealed a Britain faced with competition, especially with America, in light industrial products. Its craft-based industries were hopelessly out of date and Britain needed at that moment—to stay financially afloat—to shift its focus to American models of fad-driven production, "planned obsolescence, and the idea that the customer is always right."

Saler's book is required reading for anyone concerned with the shaping of modern Britain and the creation of what Morris would have called the real age of "cheap and shoddy."

PB: ISBN 0-19-514718-9

Oxford University Press

Web: [www.oup.com](http://www.oup.com)

## NEW AND NOTEWORTHY

### MORRIS AND ELIOT: NEW EVIDENCE ON SOURCES OF *THE WASTE LAND*

The surfacing of a previously unknown copy of Morris's *Völsunga Saga* from T. S. Eliot's library has opened new speculation on the sources of *The Waste Land*. The book has been annotated, but it is unclear whether the notes are Eliot's or another owner's. However, there are certainly thematic and linguistic similarities between the two poems. The details of this potentially important find for scholars of both poets can be found in the 16 November, 2001 issue of the *Times Literary Supplement*, 14-15.

### JAPANESE LANGUAGE WEB GUIDE TO KELMSCOTT HOUSE NOW AVAILABLE

Our thanks to Yoshida Ikeda for her new Guide to Kelmscott House in Japanese. The link can be reached from the Morris Society Home Page: [www.morrissociety.org](http://www.morrissociety.org)

### MORRIS STAINED GLASS ON THE WEB

P. Neil Ralley, who is working on a book about Morris stained glass, has graciously agreed to share some of his images with our members. So far, images include the Staveley Angel, Saint Dorothy, various images from churches in Staveley, Ponsonby, Kirkbampton, Troutbeck, Brampton, and Lanercost, and the Vanderpoel windows in Saugerties, NY. All are beautifully photographed with excellent clarity and are well worth the time to load them up! The images can be reached from the Morris Society Home Page: [www.morrissociety.org](http://www.morrissociety.org)

### THE CORRESPONDENCE OF DANTE GABRIEL ROSSETTI FORTHCOMING, MARCH 2002

Boydell & Brewer is pleased to announce that they will be publishing the *Correspondence of Dante Gabriel Rossetti*, edited by William Fredeman. The first two volumes of this nine volume set are scheduled for publication in March 2002. This major work reveals key ideas and events in the lives and work of the Pre-Raphaelite brotherhood and Victorian literary circles. The 5,800 letters (of which 2,000 are previously unpublished) to 330 recipients will give an invaluable and unparalleled insight into Rossetti's character and art as well as provide a rich resource for students and scholars

studying all aspects of his life and work.

Boydell & Brewer would like to make a special offer on the entire set to the members of the William Morris Society. Please refer to the enclosed advertisement for further details and ordering form.

### BOOKS FOR SALE

The following are available for sale, postpaid from:

Edwin C. Epps, Ed.D.

P. O. Box 18404

Spartanburg, SC 29318

864/529-0180

email: [eepps@aol.com](mailto:eepps@aol.com)

Caine, T. Hall. *Recollections of Dante Gabriel Rossetti*. London: Elliott Stock, 1882. Dark blue cl. with gilt lettering and cover roundel. Frontispiece is a photographic print pasted onto book leaf. Covers slightly wrinkled, else VG. \$125

Gay, John. *Fables*. With a Life of the Author and Embellished with Seventy Plates. 2 vols. Bound as 1. London: Printed for John Stockdale, Piccadilly, 1793. Half calf and marbled boards; spine expertly rebaked and decorated with gilt bands, blind stamping, and contrasting leather label stamped in gilt. Dedication leaf present in vol. 1, "Advertisement" leaf in vol. 2; both engraved title pages present; subscribers' list and advertisement for *Barlow's Aesop's Fables* present at end of vol. 2. *All twelve Blake plates are present*. Slight water staining to upper margins only of some plates in vol. 1; some light foxing, vol. 2, still overall VG or better. Bookplate of E. A. Brande. \$600

Gilchrist, Alexander. *Life of William Blake*. With selections from His Poems and Other Writings. A New and Enlarged Edition. 2 vols. London: Macmillan and Co., 1880. Original cloth with gilt title and

decorated covers; binding ticket of Burn & Co. Some rubbing of covers, VG. Best edition of Gilchrist's *Life of Blake*. \$400

Gilchrist, Herbert (ed.). *Anne Gilchrist: Her Life and Writings*. Preface by William Michael Rossetti. 2<sup>nd</sup> ed. London: T. Fisher Unwin, 1887. Rebacked, new end papers; dark blue cloth with gilt decorated cover. Contains original biographical information about Blake, including George Richmond's account, also information about the publication of Gilchrist's *Life of Blake*. \$50

Rossetti, Dante Gabriel. *Poems*. London: F. S. Ellis, 1870. Dark blue cloth with gilt lettering and cover decorations; decorated endpapers. Some rubbing of covers. VG. 1<sup>st</sup> edition. \$175

Rossetti, William Michael. *Democratic Sonnets*. 2 vols. London: Alston Rivers Ltd., 1907. Dark green paper covers, slightly chipped; VG. 1<sup>st</sup> edition. Scarce. \$140

Sterne, Laurence. *A Sentimental Journey Through France and Italy*. By Mr. Yorick. 2 vols. Bound as 1. London: Printed for T. Becket and P. A. de Hondt, in the Strand, 1768. Full calf, probably contemporary, spine gilt in compartments. Half-titles to both volumes present and subscribers' list in vol. 1; in vol. 2, two pages consecutively are numbered "33," and there is no no. "35." VG+. \$325

### **KELMSCOTT PRESS BOOKS FOR SALE**

The following titles are currently available from:

Maggs Bros. Ltd  
50 Berkeley Square  
London W1J 5BA  
Tel: 020-7493-7160  
Fax: 020-7499-2007  
Email: [ed@maggs.com](mailto:ed@maggs.com)

Morris, William, and A. J. Wyatt, trans. *The Tale of Beowulf sometime King of the Folk of the Weder Geats*. Hammersmith, The Kelmscott Press, 1895. Woodcut title with lettering designed by Morris, engraved initials and borders, shoulder notes printed in red. One of 300 paper copies. 4to., original projecting limp vellum, fore and bottom edges uncut, green silk ties intact. With three bookplates on the front pastedown endpaper, some slight signs of handling to the binding, and the usual modest cockling to the binding. £3500

Morris, William. *The Life and Death of Jason, a Poem*. Hammersmith: The Kelmscott Press, 1895. Wood-engraved frontispiece and full-page woodcut after Edward Burne-Jones, woodcut title-page, woodcut borders and initials, shoulder titles in red. One of 200 paper copies. Large 4to., a very good copy in original projecting limp vellum, spine lettered in gilt, fore and bottom edges uncut, green cloth slipcase. With some slight fraying to the ties, two bookplates (one large, old and attractive; one smaller, more modern and plainer), and very modest cockling and fingermarking to the binding. £3750

Morris, William. *The Story of the Glittering Plain which has been also called The Land of Living Men or The Acre of the Undying*. London: Printed at the Kelmscott Press, Upper Mill, Middlesex, 1894. With 23 designs by Walter Crane engraved by A. Leverett, and elaborate woodcut title, borders and initials, printed in black and red in Troy type and with the list of Chapters in Chaucer type. One of 250 copies on paper. Folio, regrettably in a somewhat functional recent binding of quarter blue and grey flecked buckram over blue cloth boards, black leather label to spine, fore and bottom edges uncut. £1750

Morris, William. *Water of the Wondrous Isles*. Kelmscott Press, sold by the Trustees of the late William Morris, 1897. One of only 6 copies on vellum. Borders and ornaments designed by William Morris except the initial words 'Whilom' and "Empty" which were completed from his unfinished designs by R.

Catterson-Smith. Printed in red and black throughout. Large 4to., original limp vellum, silk ties (upper ones neatly cut off), title stamped in gilt on spine. A fine copy in a tight, clean binding, preserved in a black morocco backed box by James Brockman. £20,000

Morris, William. *The Well at the World's End*. Hammersmith: The Kelmscott Press, 1896. Four wood-engraved illustrations after Edward Burne-Jones, woodcut initials, borders and decorations throughout, chapter headings printed in red. One of 350 paper copies. Large 4to., original projecting limp vellum, spine lettered in gilt but a little faded and bleached, crinkle to foot of spine, green silk ties intact, a good copy in green cloth slipcase. £5000

Morris, William. *The Wood Beyond the World*. Hammersmith: The Kelmscott Press, 1894. Frontispiece wood-engraving after Edward Burne-Jones. Wood-engraved borders and initial letters, Printed in red and black. One of 350 copies. 8vo., original vellum, silk ties, uncut. Some very slight signs of handling to the binding, but a good copy with a previous owner's bookplate. £3000.

### **NEW WEB PAGE TO PROMOTE ELSTON PRESS BOOK**

Kudos to Michael Russem of the Kat Ran Press for his helpful website promoting

Herbert Johnson's *Notes on the Elston Press*, a bibliography of the first press to bring the Kelmscott style to the United States. The site has downloadable pdfs of pages of the book and a full text prospectus as well. The page can be reached either through a link from the Morris Society webpage:

[www.morrisociety.org](http://www.morrisociety.org) or directly via: [www.themultiplex.com/KatRanPress.html](http://www.themultiplex.com/KatRanPress.html)

**NEW ARTS & CRAFTS NEWSLETTER** Arts and Crafts enthusiasts will be interested to hear about Mark Golding's e-mail newsletter, which details events and news in the world of Arts and Crafts on both sides of the pond. Monthly topics include: newly published books; antique sales and auctions; accomodations; Q&A; Arts and Crafts events; and personal news. Mark can be reached for submissions or to subscribe at:

[markg@arts-and-crafts-home.fsnet.co.uk](mailto:markg@arts-and-crafts-home.fsnet.co.uk)

### **NEWS OF MEMBERS**

Member David W. Lowden received the Als ik kan Award from the Craftsman Farms Foundation in September, 2001. Mr. Lowden has been a longtime collector and enthusiast of the work of Gustav Stickley, serving as Chairman of the Board of the Foundation from 1991-94 and continues today as emeritus board member. He has curated several exhibitions at the Craftsman Farms and donated an impressive library collection that comprises the building blocks for the Foundation's research facility. Bravo, David, for longtime support of the arts that Morris helped to foster.

### **CONFERENCES AND CALLS FOR PAPERS**

t = Actively seeking submissions

U= Deadline passed/ merely of interest

t *VICTORIAN STUDIES* seeks essays for a special issue on Victorian investments. 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 telegraph 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:** 1 January 2002.

Direct queries or electronic submissions to one of the guest editors:

Nancy Henry

[nancyh@binghamton.edu](mailto:nancyh@binghamton.edu)

Anjali Arondekar

[arondek@cats.ucsc.edu](mailto:arondek@cats.ucsc.edu)

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

† **THE RESEARCH SOCIETY FOR VICTORIAN PERIODICALS 2002 CONFERENCE** will be held at Eastern Michigan University, Ypsilanti, Michigan, on August 16-17, 2002. The conference theme is "Victoriana: Social, Cultural, and Scientific Developments at Home and Abroad." Abstracts (1-2 page maximum length) for paper proposals may be posted, emailed or faxed, along with CV to:

Professor Chris Kent

Dept. of History

University of Saskatchewan

9 Campus Drive

Saskatoon, Saskatchewan S7N 5A5

CANADA

EMAIL: [chris.kent@usask.ca](mailto:chris.kent@usask.ca)

FAX: 306-966-5852

**DEADLINE:** January 2, 2002

For conference information contact:

Andrea Kaston ([Akaston@online.emich.edu](mailto:Akaston@online.emich.edu))

or Cheryl Cassidy ([ccassidy\\_2000@yahoo.com](mailto:ccassidy_2000@yahoo.com))

† **THE DICKENS PROJECT 2002 CONFERENCE** will be held August 1-3, 2002. The conference theme will be "Getting and Spending: Victorian Business." Paper proposals are welcomed on any and all of the following topics: Corporations; Joint-Stock Ventures; Speculations; Partners (Silent and other); Value; Debt; Bankruptcy; Pledges; Frauds; Investments; Imports/Exports; Dealings; Inventions; The "Marriage"; Business Apprenticeship; Wills/Inheritance/ Entailments; Collectors; Wages; Garnitures; Aristocrats in Business; Sex Trade; Custodians/Guardians/Trustees; Interest; Unemployment; Purchasing the Peerage; Tourism; Economic Solutions; Industry: Heavy/Cottage; Proprietors; New Women; Redundant Women; Business of War/Military; Shipping; Price/Cost; Luxury; Filthy Lucre; "Mankind was my Business"; Transportation; Commerce; Patents; Contracts; Futures; Laissez Faire; Manchester School; The Jews; Public Works; Impressarios; Pawn Broking; Banking; Alienated Labor; Division of Labor; Merchants; Millocracy; Culture Industry; "Dark Satanic Mills" (John Stuart and otherwise); Houses ... Counting; Business (cf. Cheeryble, Dombey); Poor; Work; India; China; Spinging.

Please forward one or two page abstracts to:

Joseph Childers

Dept. of English

University of California, Riverside

Riverside, CA 92521

**DEADLINE:** January 21, 2002.

Please, no email submissions. Queries welcomed to [joseph.childers@ucr.edu](mailto:joseph.childers@ucr.edu)

**U THE NINETEENTH CENTURY STUDIES ASSOCIATION'S (NCSA) 22<sup>ND</sup> ANNUAL**

CONFERENCE will be held March 7-9, 2002 in Savannah, Georgia. The conference theme is "Looking Backward, Looking Forward" and will address nineteenth-century culture's obsession with the past, the future, and its own place in history.

**U MIDDLE ATLANTIC CONFERENCE ON BRITISH STUDIES (MACBS) 2002 ANNUAL MEETING**

will be held April 5-6, 2002 at the CUNY Graduate Center (34th Street near 5th Avenue) in New York City. Professor Randolph Trumbach will give the plenary address on "Love in Modern Culture: Heterosexual and Homosexual, Domesticated and Libertine, Human and Divine".

**U THE NORTH EAST MODERN LANGUAGE ASSOCIATION (NEMLA) 2002 CONFERENCE** will be held at the University of Toronto on April 12-13, 2002. Panels will include "Victorian Obsessions," "Victorian Languages."

**U THE 29TH ANNUAL SEWANEE**

**MEDIEVAL COLLOQUIUM** will be held 12-13 APRIL, 2002. The conference theme is "The Middle Ages in the Post-Medieval World: Reception and Interpretation" and keynote lecturers will be R. Howard Bloch of Yale University, Eamon Duffy of the University of Cambridge, and Stephen G. Nichols of Johns Hopkins University.

**U THE MIDWEST VICTORIAN STUDIES ASSOCIATION 2002 CONFERENCE** will be held at the University of Illinois-Chicago on April 19-20, 2002. The conference theme is "Victorian Borders": racial, social, sexual, national and international; colonial, professional, literary, or religious; borders between centuries, periods, or professions; teaching across borders. This year's keynote speaker will be Peter Bailey of the Department of History, University of Manitoba. Professor Bailey will speak on "Adventures in Space: Victorian Railway Erotics."

**t WOMEN'S WRITING (JOURNAL)**

The editors of this special issue of the journal, *Women's Writing*, invite original articles on women's popular writing of the Nineteenth

Century, between c1830 and 1880. We hope to attract essays (3,000-10,000 words) on lesser-known works by writers such as Mary Braddon, Margaret Oliphant and Ellen Wood, as well as critical readings of texts by more neglected figures. Possible authors might also include (but are not by any means limited to) Rhoda Broughton, Charlotte Yonge, Eliza Cook, Charlotte Riddell, Caroline Clive and Adelaide Proctor. Possible topics for papers include: writings in a range of popular genres and forms (domestic

realism, sensation fiction, religious fiction, romances, the short story, the ghost story, detective fiction), as well as poetry and non-fictional writings. Papers might also focus on some of the following: readership, magazines, professionalism, the literary marketplace, cultural commentaries on literature and femininity.

**DEADLINE:** August 31, 2002. Inquiries and completed manuscripts (3 copies) should be submitted to the guest editors at one of the addresses below. Detailed 'notes for contributors' can be found on the inside back cover of each issue.

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- "The Accolade" by Edmund B. Leighton, Framed replica on artist's grade canvas. Small: 15"w x 20"h, DN-2569, \$225; Medium: 23"w x 28"h, DN-2813, \$295; Large: 33"w x 42"h, DN-2338, \$395
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This newsletter was written and edited by Shannon L. Rogers. Items for inclusion, books for review, news from or about members, calls for papers, conference announcements, event notifications, and comments are welcomed.

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For updates on Morris (and associated ) events, please visit the William Morris Home Page at:

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