



## William Morris Society in the United States Newsletter January 2003

### EVENTS AND NEWS OF INTEREST

#### MORRIS AND BURNE-JONES *ÆNEID* MANUSCRIPT FAILS TO SELL

What has been called "the most important Victorian illuminated manuscript to ever appear at auction" was slated to be auctioned by Christie's in London on November 27, 2002. The *Æneid*, originally intended by Morris to be a hand-written translation of Virgil's twelve books, with each book introduced by a half-page, full color illustration, the text written in gold, and surrounded by his trademark scrolling borders. The project was never finished, in part because Morris came to the realization that his drawing talents were unequal to the task of recopying Burne-Jones's illustrations. In 1890, Charles Fairfax Murray purchased the unfinished manuscript as a favor to Morris.

Composer Andrew Lloyd-Webber, an avid collector of Victorian manuscripts, purchased the 1875 masterpiece in 1989. Although he has referred to the manuscript as "one of the jewels of my collection", Lloyd-Webber ultimately came to believe that he was unable to display the work as it deserved and decided to sell it. The manuscript was valued at £1.5 million. However, despite "great interest" in the manuscript, it failed to reach its reserve price and did not sell.

#### MORRIS SOCIETY SESSIONS AT THE MLA 2003 ANNUAL CONVENTION

The MLA annual convention will be held in San Diego, CA, December 27-30, 2003. The William Morris Society will be sponsoring two sessions on the following topics:

- "The Visual Imagination: Pre-Raphaelite Texts and Art". Topics may include areas such as Artistic contexts for poetry; Pre-Raphaelite illustrations; cultural artifacts; poems and visual images; associated poems and paintings.
- "A Vision or a Dream? Morris's Politics in the 21st Century". Topics may include political and social themes in Morris's writings; utopianism, ecology, socialism, internationalism, the "beauty of life"

As always, the Society encourages participation by younger members and by those outside the profession of teaching literature and language. Please be aware that presentations are limited to 15 minutes and that this time limit will be enforced. Speakers at the MLA annual convention must be members of the Modern Language Association as of 1 April 2003, unless we can obtain a membership waiver--available for those who are not in the profession of language or literature.

**Deadline: March 15, 2003**

For more information, or to submit a proposal, please contact:

**Florence Boos**  
**Department of English**  
**University of Iowa**  
**Iowa City, Iowa 52242**

**E-mail: [florence-boos@uiowa.edu](mailto:florence-boos@uiowa.edu)**

## JOINT LECTURE ON "THE NEW DIGITAL "MONTICELLO" TYPE: HISTORY AND IMPRESSIONS"

A joint lecture by Matthew Carter and Charles Creesy will be held at the Grolier Club, Tuesday February 25, 2003, 6pm. The event is co-sponsored by The Grolier Club, the Society of Typographic Aficionados, and the Type Directors Club.

Matthew Carter and Charles Creesy will speak about the new digital "Monticello" typeface. This typeface can claim a lineage stretching back to Thomas Jefferson and America's first type foundry, Binny & Ronaldson. Originally commissioned by Princeton University Press for the Papers of Thomas Jefferson, "Monticello" represented the desire of editor Julian Boyd and the Press to present modern documentary editing in historically allusive typography. Princeton University Press's Charles Creesy will talk about Binny & Ronaldson, their relations with Thomas Jefferson and how their 1797 type inspired the 1950 linotype face "Monticello." Type designer Matthew Carter will build on this history to discuss his 21st Century digital version of this distinctively American typeface.

Attendees will receive a keepsake, the first showing of Carter's new digital "Monticello," courtesy of Princeton University Press.

Matthew Carter, a type designer with more than forty years' experience of typographic technologies ranging from hand-cut punches to computer fonts, has designed ITC Galliard, Bell Centennial (for U.S. telephone directories), Mantinia, Big Caslon, Miller, and the screen fonts Verdana and Georgia. The recipient of numerous awards, including the Chrysler Award for Innovation in Design, the Type Directors Club Medal, and the AIGA Medal, Carter is a principal of Carter & Cone Type, Inc. in Cambridge, Massachusetts.

Charles Creesy, Director of Computing and Publishing Technologies at Princeton University Press, was honored by the Association of American University Presses in 1996 for his efforts to help publishers adopt digital technologies. Creesy became interested in fonts while setting headlines by hand for Princeton's student newspaper in the 1960s, a skill he later applied to editing a magazine for the Peace Corps in Ecuador. Upon his return to the U.S., he worked for the New Leader in New York and became editor of the Princeton Alumni Weekly, which made the transition from hot-metal composition to computers during his tenure from 1975 to 1988. His article about the creation of the original Linotype "Monticello" and the new revival by Matthew Carter will appear in the Princeton University Library Chronicle.

This presentation is part of APHA's "On the Road" series of events in 2002-2003, held across the United States. It is co-sponsored by The Grolier Club, the Society of Typographic Aficionados (SoTA), and the Type Directors Club.

Free and open to the public. Reservations are not required but seating is available on a first come-first served basis.

The Grolier Club is located at: 47 East 60th Street, New York, N.Y.

## BOOK REVIEWS

**Coupe, Robert L. M.** *Illustrated Editions of the Works of William Morris in English: A Descriptive*

*Bibliography.* New Castle, DE: Oak Knoll Press, 2002. ISBN: 1-58456-079-7. Cloth, \$35.95.

William Morris is one of the few figures from the past that nearly universally inspires admiration and even passionate devotion. In *Illustrated Editions of the Works of William Morris in English* we see another of many "labors of love" devoted to some aspect of Morris's life and work, this one by Morris Society life member Robert Coupe. This recent addition to the impressive Oak Knoll catalogue seeks to fill a gap in Morris bibliographical scholarship by cataloging only the illustrated editions of his works. As Coupe notes, there have been several specialized bibliographies published in recent years, including William Peterson's fine catalogue of

Kelmescott Press books. Coupe concentrates on the editions of Morris's writings illustrated by other artists, which is an interesting point of departure: there are a few Pre Raphaelite Brotherhood members here, but the majority are other artists who illustrated Morris's books after his death. Coupe has relied on his own personal library as well as major American and British libraries to cull his list of editions, in order to assure it is as comprehensive as possible.

What emerges is a book that is both useful and beautiful. The brief introduction recounts the general chronology of Morris's life and development as artist and craftsman. It also places Morris's writings into a distinct and revealing context by looking primarily at the response which Morris's writing elicited from the artists who illustrated his works (15-16). Because Morris was a very visually oriented creator in his writing as well as his other projects it becomes especially interesting to note the ways other artists interpreted his written words. One of the hallmarks of his writing is its very tangibility, whether it is thyme-scented hills or gray-eyed heroines. Morris's writing, for all of its dreamy unreality, impacts the senses. One feels that Morris had a clear and vivid picture in his mind of the places and people he described. Poems like "The Defence of Guenevere," for instance, have a nearly cinematic immediacy to them. Therefore, illustrated editions of his works reveal the translation from word-vision to artistic vision through the medium of another human mind.

Coupe quite accurately notes the general lack of scholarly interest in these editions as other authors have mainly concentrated on either the influence Morris-as-writer had on other writers or the influence of Morris-as-artist upon other artists. The crossing of boundaries to assess the influence of Morris-as-writer upon artists is therefore fruitful and relatively untouched ground.

Each chapter concentrates on a particular work, beginning with Morris's contributions to *Oxford and Cambridge Magazine* and continuing through his major poems (*Guenevere*, *The Life and Death of Jason*, *Love is Enough*, *The Earthly Paradise*), Icelandic translations/creations (*Sigurd the Volsung*, *Grettir the Strong*), Socialist writings (*News from Nowhere*, *Art and Socialism*, *A Dream of John Ball*, *The Pilgrims of Hope*), and prose fiction (*The Wood beyond the World*, *The Well at the World's End*, *The Story of the Glittering Plain*), as well as some lesser known works (*Gossip about an Old House*, *A Death Song for Alfred Linnell*, *The History of Over Sea*) and otherwise unclassifiable anthologies and "unique copies." The first page of each chapter is attractively arranged with sidebars of Morris border patterns and each entry separated by smaller squares of pattern. This not only makes for visual interest in keeping with Morrisian principles but also quite simply makes for easier reading. Each chapter opens with a brief overview, placing all of the illustrated editions of a particular title into context. The entries themselves are very detailed, including biographical information on each artist and a physical description of the book itself.

Where an actual reproduction of the illustration was not available, the written description could provide the researcher with enough detail to make an informed decision on whether to locate the volume. Where illustrations were available, they have been reproduced in large detail, taking up an entire page. Very few are in the PRB style of either Burne-Jones or Rossetti, demonstrating perhaps a conscious effort on the part of later artists to break away and broaden the interpretation of Morris's works. What is interesting to note here is that the illustrations often fail to accurately depict the deep emotions of Morris's words. As with many illustrated histories of the mid-nineteenth century, the illustrations are more decorative than interpretive, set pieces meant to give the reader pause and respite from the task of reading. Coupe's obvious relish for description makes for delightful reading and is as entertaining as it is perceptive and informative.

One small suggestion I would venture to make is to keep all dates in Arabic numeral when introducing a new book. However, this is a very minor quibble (on the part of all who are Roman numeral challenged) about a book that fills an important place in both Morris studies and the history of the book.

Arata, Stephen, ed., *News from Nowhere*. By William Morris. Peterborough, Ontario: Broadview Press, 2003. ISBN: 1-55111-267-1. Paper, \$12.95.

As we settle into the 21<sup>st</sup> century, the century to which Guest is transported in *News from Nowhere*, Stephen Arata brings Morris's tale into the here and now, reminding us that, above all, Morris's novel is a "seduction" of the senses. This astute and long overdue reappraisal provides the scholar with a lucid overview and a wealth of contextual information. Arata places Morris's ideas into historical and biographical context, revealing a new depth to issues raised in this straightforward novel: Morris's very individual definition of socialism, his progressive but limited feminism, and his emphasis on the importance of the study of the past.

Arata in particular emphasizes Morris's own disillusion with the divisions within the Socialist groups of his time and *News from Nowhere's* importance as a novel expressing his own personal ideal of a true socialist society, one unfettered by political divisiveness in the name of power. This is crucial to an understanding of the novel, as it was Morris's attempt to enlighten his generally dismissive "if not outright hostile" society to the benefits of socialism to humanity. For Morris, as Arata quite rightly asserts, socialism was never about politics, but was instead the fulfillment of true human progress, an organic social state he believed Europe nearly reached in the 14<sup>th</sup> century, but which was overtaken and extinguished by capitalism and the rise of modernist political notions and nationalism. In order to "seduce" rather than "persuade" Morris attempts to create a tangible Socialist world. In Arata's words, "how would it *feel* to live there?" This brings to light not only one of the hallmarks of all of Morris's creative endeavors, but the heart of *News from Nowhere* itself: the sheer tangibility of his vision. "The appeal of the world Morris creates in *News from Nowhere* is sensual: a matter of touch, taste, scent, desire. It is a world filled with yearning, but yearning that knows the possibility of fulfillment" (22-23).

In order to broaden this connection between Morris's vision and his underlying philosophy, Arata has included in his appendices some seminal writings of Morris's on the subjects of art, socialism and society. He has also placed Morris into ideological context by including works by other 19<sup>th</sup> century writers like Ruskin, Marx, and Kropotkin, all of whom had a direct influence on Morris's development as a socialist. There are also accounts of Bloody Sunday, reviews of *News from Nowhere*, and other writings on "Revolution and Reform." A particularly nice touch in the inclusion of excerpts from other Utopian or dystopian works by More, Jeffries, and Butler, as well as some perhaps lesser known authors like Florence Dixie and Jane Hume Clapperton.

All in all, this is a most welcome addition to Morris scholarship and an excellent resource for beginning and seasoned students alike. It reminds us of the timelessness of both Morris's dream vision and of human nature itself.

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## FELLOWSHIP OPPORTUNITIES

THE WOLFSONIAN-FLORIDA INTERNATIONAL UNIVERSITY is seeking applications for its 2003-2005 fellowships. The fellowship program, which was established in 1993 to promote the museum's collections, is intended to support full-time research over a period of several weeks at the museum. A list of prior fellowship projects is available on the web at:

<http://www.wolfsonian.fiu.edu/education/research/index.html>

The fellowship includes a stipend for living expenses, round-trip travel and an allowance for reproductions. For more information, contact:

Academic Programs Coordinator  
Phone: (305) 535-2613  
E-mail: [research@thewolf.fiu.edu](mailto:research@thewolf.fiu.edu)

## CALLS FOR SUBMISSIONS

### VICTORIAN LITERATURE AND CULTURE

Submissions are sought by guest editors Angelique Richardson and Regenia Gagnier for a special issue on the topic of "Boundaries".

**Deadline:** None noted

For more information, please contact the editors:

**Angelique Richardson**

**E-mail:** [A.Richardson@exeter.ac.uk](mailto:A.Richardson@exeter.ac.uk)

**Regenia Gagnier**

**E-mail:** [R.Gagnier@exeter.ac.uk](mailto:R.Gagnier@exeter.ac.uk)

**GREEN LETTERS**, the bi-annual Journal of the Association for the Study of Literature and the Environment, focuses on contemporary concerns in ecocriticism, environmental literature, and place studies. The editors solicit submissions of scholarly essays, creative nonfiction, book reviews and poetry for the Spring 2003 edition of the journal.

**Deadline: February 1, 2003**

Contributions on a variety of topics can be made via e-mail with an attachment in MS Word. Essays should be limited to 5000 words and should be accompanied by a 250 word abstract.

Send submissions to:

**David Ingram**

**E-Mail:** [david.ingram@brunel.ac.uk](mailto:david.ingram@brunel.ac.uk)

For more information, contact:

**Leslie Van Gelder**

[leslievg@bopenworld.com](mailto:leslievg@bopenworld.com)

### VICTORIAN "FREAKS": A COLLECTION OF ESSAYS

The Nineteenth-Century is noted for its strict notions of the normative and its anxieties about difference. "Freaks" and various kinds of freak shows proliferated in this climate. Not only is freakishness associated with what seems odd or fanciful, but also with a "turn of the mind," rebellion, or critique. This collection aims to explore various disruptions caused by or creating "freakishness" as it relates to social issues and social change.

Submissions of 200-400 words are invited, exploring the intersections between freakishness and the discourses of gender, race, class, sexuality, empire, to name a few. Topics include, but are not limited to: freak shows; poverty and freakishness; imperialism and freakishness; race and freakishness; gender and/or sexual anomalies; drug freaks; disability and freakishness; vampirism and other horrors; theories of freakish pregnancy or birth; monstrosity; religious freaks; danger and freaks (ie. "Jack the Ripper"); psychoanalysis and mental freakishness; sexual "perversion"; transgendering; medicalization; violence and "freaks"; freak accidents; enthusiasts (ie. "camera freaks"); freak or sensational journalism; criminalization

**Deadline:** May 15, 2003

For more information or to submit a proposal, contact:

**Dr. Marlene Tromp**  
**Women's Studies and English**  
**Denison University**  
**Granville, OH 43023**  
**(740) 587-6536**  
**E-mail: [tromp@denison.edu](mailto:tromp@denison.edu) or**

### **STYLE**

The editors of the journal, which publishes studies in stylistics, literary theory, and literary Criticism, announce a call for papers for a general issue: Volume 38, Number 1. The editors invite submissions that address questions of style, stylistics, and poetics, including research and theory in discourse analysis, literary and nonliterary genres, narrative, figuration, metrics, rhetorical analysis, and the pedagogy of style. Contributions may draw from such fields as literary criticism, critical theory, computational linguistics, cognitive linguistics, philosophy of language, and rhetoric and writing studies.

Major articles should be 5,000 to 9,000 words (count includes notes and works cited). Submit three paper copies (surface mail) and one identical electronic copy in Word or Wordperfect (via email or disk), accompanied by a 100-word abstract and following the MLA's conventions for documentation.

**Deadline: June 15, 2003**

Submissions or correspondence concerning submissions should be addressed to:

**Donald E. Hardy**  
**Department of English**  
**Northern Illinois University**  
**DeKalb, IL 60116-2854**  
**E-mail: [dhardy@niu.edu](mailto:dhardy@niu.edu)**

## **CONFERENCES**

**THE CENTRE FOR MEDIEVAL STUDIES AT THE UNIVERSITY OF TORONTO** announces an interdisciplinary conference, "Perceptions of the Past / Visions of the Future", February 22, 2003.

Papers will explore the ways in which the medieval world viewed both past and future and related it to their present.

For more information, please contact:

**Centre for Medieval Studies**  
**University of Toronto**  
**39 Queen's Park Crescent East**  
**Toronto ON, Canada, M5S 2C3**  
**fax: (416) 971 - 1398**  
**email: [medieval@chass.utoronto.ca](mailto:medieval@chass.utoronto.ca)**

**THE NINETEENTH CENTURY STUDIES ASSOCIATION, 23<sup>RD</sup> ANNUAL CONFERENCE**, will be held in New Orleans, Louisiana, March 6-8, 2003. The conference theme will be "Feasts and Famine".

For more information, contact:

**Dr. Marilyn Kurata**  
**Dept. of English**  
**University of Alabama at Birmingham**

**Birmingham, AL 35294-1260**

**E-mail: [mkurata@uab.edu](mailto:mkurata@uab.edu)**

**Dr. Elizabeth Winston**

**Dept. of English**

**The University of Tampa**

**Tampa, FL 33606-1490**

**E-mail: [ewinston@ut.edu](mailto:ewinston@ut.edu)**

**THE MIDDLE ATLANTIC CONFERENCE ON BRITISH STUDIES (MACBS), 2003 ANNUAL MEETING**, will be held at the Rutgers University Conference Center, March 21-22, 2003. Professor Lynn Hollen Lees of The University of Pennsylvania will give the plenary address. For more information, please contact the program co-chairs:

**Professor G. Robb**

**William Paterson University**

**Department of History**

**300 Pompton Road**

**Atrium Building**

**Wayne, NJ 07470**

**E-mail: [robbg@wpunj.edu](mailto:robbg@wpunj.edu)**

**Professor A. Bellany**

**Rutgers University**

**Department of History**

**16 Seminary Place**

**New Brunswick, NJ 08901-1108**

**E-mail: [bellany@rci.rutgers.edu](mailto:bellany@rci.rutgers.edu)**

**THE PACIFIC COAST CONFERENCE ON BRITISH STUDIES, ANNUAL MEETING**, will be held at California State University, Sonoma, April 4-6, 2003.

For more information, please contact:

**Joseph Block,**

**President PCCBS**

**Liberal Studies Department**

**Cal Poly, Pomona**

**3801 W. Temple Ave.,**

**Pomona, CA 91768.**

**E-mail: [Jblock@csupomona.edu](mailto:Jblock@csupomona.edu).**

**THE NORTHEAST VICTORIAN STUDIES**

**ASSOCIATION (NVSA), 29<sup>TH</sup> ANNUAL MEETING**, will be held at MIT, Boston, MA, April 4-6, 2003.

The theme of the conference, in honor of its setting, will be "Technologies and Media in the Nineteenth Century." Topics may include: New Media and the Changes to Older Ones; Technology in Literature and the Arts; Space and Transportation; Technologies of Mind and Body; and, Resistances to Technology and New Consequences.

More information can be obtained from the NVSA list (NVSA-L) on e-mail, and at the NVSA Home Page on the World Wide Web (<http://www.nvsa.org>). The Web site offers items of interest to NVSA members. NVSA-L is a place to summarize and share conference activities and logistics, and to conduct NVSA business.

To subscribe, send a message to [ListProc@utm.edu](mailto:ListProc@utm.edu). Leave the subject line blank; on the message line write SUB-NVSA-L, your first and last name.

**THE MIDWEST VICTORIAN STUDIES ASSOCIATION, 27<sup>TH</sup> ANNUAL CONFERENCE**, will be held at the Seneca Hotel in Chicago, April 11-12, 2003. The conference theme will be "Victorian Transformations". Possible topics include: transformations, conversions, metamorphoses, refashionings, shifts and alterations whether personal, political, literary, or artistic; Victorian adaptations and influences; transformations that affected Victorians' world view--or our view of Victorians; transforming developments in science, medicine, or psychology; sea changes in social ideologies; reversals and advances.

For more information, please contact:

**Dr. Anne M. Windholz**  
**MVSA Executive Secretary**  
**P.O. Box 571**  
**DeKalb, IL 60115**  
**E-mail: [amcwind@msn.com](mailto:amcwind@msn.com)**

**THE INTERNATIONAL CONFERENCE ON THE FUTURE OF THE BOOK**, will be held in Cairns, Australia, April 22-24, 2003.

As an information architecture, the book is now 550 years old - if one dates its history from Gutenberg's invention. Or much older if one dates it from the Chinese invention of moveable type, or the codex, or even the beginning of writing on transportable media. But what is the book's future, as a creature of and conduit for human invention? Do the new media (the Internet, multimedia texts and new delivery formats) represent a threat or an opportunity?

Papers are invited for submission, with conference proceedings to be published in both print and electronic formats. If you are unable to attend the conference, virtual registrations are also available allowing access to the electronic versions of the conference proceedings, as well as virtual presentations which mean that your paper can be included in the refereeing process and published with the conference proceedings. 30 minute and 60 minute sessions are also available for presentations of initiatives by practitioners in the book industry.

**Deadline: February 1, 2003.**

For more information, please visit the website:

**<http://www.Book-Conference.com>**

**THE ANNUAL VICTORIAN LITERATURE AND CULTURE CONFERENCE**, hosted by the Department of Humanities at University College Worcester, will be held April 26, 2003. The theme of the one-day conference will be "Victorian Sexualities".

Victorian scholars have long been aware that sexuality in the Victorian period was performed, practiced and identified in many different ways and by many different individuals and groups. Already a great deal of interesting work has been produced, for example, on female sexuality and sexualities at the fin de siècle. There have been fewer contributions to our understanding of, say, masculine sexualities or sexuality in the early Victorian period. This conference seeks to explore Victorian Sexualities in all their varieties: masculinity, femininity, heterosexuality, homosexuality, adolescence, childhood development, sex and race, sex and power, sexuality and the law, sexuality and class, marriage courtship, conjugal rights, the lady, the gentleman, the femme fatale, the dandy, sexual pathology, sex crime, sexual selection, eroticism, art and photography. By investigating these and other topics related to Victorian sexualities the conference will provide an interdisciplinary space where scholars working on a variety of Victorian subjects and in different academic disciplines can share their interests and expertise.

Abstracts of no more than 300 words are invited by email (please keep the abstract in the body of the message. No attachments).

**Deadline: January 31, 2003**

Send your proposals to:

**Dr Richard Pearson**  
**E-mail: [r.pearson@worc.ac.uk](mailto:r.pearson@worc.ac.uk)**  
**Dr Martin Willis**



E-Mail: [m.willis@worc.ac.uk](mailto:m.willis@worc.ac.uk)

**2003 CONGRESS OF THE SOCIAL SCIENCES AND HUMANITIES** will be hosted by Dalhousie University, Halifax, Nova Scotia, May 28-31. The theme of the congress will be "Conflict and Cooperation". For more information, please contact:

**Rohan Maitzen**  
**Department of English**  
**Dalhousie University**  
**6135 University Avenue**  
**Halifax, Nova Scotia**

**B3H 4P9**

E-mail: [Rohan.Maitzen@Dal.Ca](mailto:Rohan.Maitzen@Dal.Ca)

**THE SCIENCE FICTION RESEARCH ASSOCIATION 34<sup>TH</sup> CONFERENCE** will be held June 26-29, 2003 at the University of Guelph, Guelph, Ontario, Canada. The conference theme this year will be "Speculating Histories: Remembering Yesterday, Experiencing Today, Predicting Tomorrow". The plenary speaker will be Farah Mendlesohn and the guest of honor will be Geoff Ryman, (*The Warrior Who Carried Life, The Child Garden, Was, 253, and Lust*). Other guests include Candace Jane Dorsey, Phyllis Gotlieb, Nalo Hopkinson, Robert J. Sawyer, Karl Schroeder, and Peter Watts.

The focus of SFRA 2003 is on the intersections between history and speculative fiction. Speculating on the themes and events of history past, present, and future, and on theories about that history, is what authors of science fiction and fantasy do when they write in the genre; speculating on the continuing evolution of the genre and its impact on society is the task of scholars who study and teach it. Writing, reading, studying, and teaching speculative fiction provides a way of looking at where we've been, where we are, and where we're going.

Proposals for 20 minute papers or panels are welcomed. Suggested topics include Cosmologies and Eschatologies and Everything In-Between; (D)Evolution in SF; Origins of the Genre; Forebears of SF: Shelley, Wells, Verne, et al.; Frankenstein's Monster: Ancestors and Descendants; the Golden Age of SF; Space Opera and American History; Pioneers in Space; SF and War; Films Look at SF: the Fifties and Beyond; Generation Starships; Historical Fantasy/Fantastical History; What If?: Alternate Histories; Tales of Many Cities: Steampunk, Cyberpunk, and Urban Fantasy; Futures Near and Far; Time Travel; The Decline and Fall of Galactic Empires; Intersecting Genres: Science Fantasy; Changing Paradigms of Race and Gender; the History of SF Scholarship; Theories of History/History of Theories; The SFRA, Past, Present, and Future. Papers on any of the guest writers are also most welcome, as are papers on any other aspect of science fiction.

**Deadline: March 31, 2003**

Electronic submissions are encouraged; however, submissions should be copied and pasted, not attached. Please send abstracts of about a brief paragraph in length, including paper title and contact information for the presenter, to:

**Christine Mains**  
**Department of English**  
**University of Calgary**

**Calgary, AB Canada T2N 1N4**

E-mail: [cemains@shaw.ca](mailto:cemains@shaw.ca)

**Douglas Barbour**  
**Department of English**

University of Alberta

Edmonton, AB Canada T6G 0B9

E-mail: [doug.barbour@ualberta.ca](mailto:doug.barbour@ualberta.ca)

**INTERDISCIPLINARY NINETEENTH-CENTURY STUDIES (INCS)** in conjunction with the London Centre of the University of Notre Dame, will host an interdisciplinary conference in London, at the Centre, Trafalgar Square, July 10-12, 2003. The conference theme is "Nineteenth-Century Worlds: Local/Global". The Keynote Speaker will be Jane Rendall, Department of History, University of York. More details can be found on the conference website: <http://www.nd.edu/~incs>

**THE WHISTLER CENTENARY CONFERENCE** will be held in Glasgow, Scotland, September 3-6, 2003. To mark the centenary of James McNeill Whistler (1834-1903) the University of Glasgow will have a festival of exhibitions and other public events. To celebrate the occasion, as well as the electronic publication of Whistler's correspondence, the Centre for Whistler studies is hosting an international conference. For more information, visit the website at: <http://www.whistler.arts.gla.ac.uk>

**THE RESEARCH SOCIETY FOR VICTORIAN PERIODICALS (RSVP), IN CONJUNCTION WITH THE VICTORIAN STUDIES ASSOCIATION OF WESTERN CANADA (VSAWC), 2003 ANNUAL CONFERENCE,** will be held in Edmonton, Alberta, Canada, September 19-20, 2003. The conference theme will be "The Victorian Periodical Press : Texts and Contexts".

Anyone interested in publishing history and the 19<sup>th</sup> century periodicals press, as well as any aspect of the Victorian world are invited to participate.

Proposals for 20 minute papers are solicited for the conference. **Deadline:** January 31 2003 (postmark)

Send abstracts of no more than two double-spaced pages via mail, fax, or e-mail to:

**Professor Christopher Kent  
Department of History  
University of Saskatchewan  
Saskatoon, SK, Canada S7N 5A5  
Fax: 306-966-5852**

E-mail: [chris.kent@usask.ca](mailto:chris.kent@usask.ca)

For more information about local arrangements, please contact:

**Merrill Distad  
Associate Director  
University of Alberta Library  
Cameron 5-02  
Edmonton AB  
T6G 2J8**

E-mail: [merrill.distad@ualberta.ca](mailto:merrill.distad@ualberta.ca)

Further details can be found at:

**THE VICTORIAN STUDIES ASSOCIATION OF WESTERN CANADA (VSAWC), IN CONJUNCTION WITH THE RESEARCH SOCIETY FOR VICTORIAN PERIODICALS (RSVP), 2003 ANNUAL CONFERENCE,** will be held at the Vascona Hotel, Edmonton, Alberta, Canada, September 19-20, 2003. The conference theme will be "Reading the Nineteenth Century: Texts, Pasts, and Interpretations". The Keynote Speakers will be George Levine, Kenneth Burke Professor of English, and Director of the Center for the Critical Analysis of Contemporary Culture at Rutgers University and Clare Midgley, Senior Lecturer in History, and Director of the University's Research Centre for Gender Studies at the London Guildhall University.

The conference organizers conceive of the theme in the broadest possible terms. Submissions are welcome on, but not limited to, specific aspects of the conference's theme, historical and literary, as well as theoretical reflections on the key words of the conference's title. Topics might include: evolution of history / history of evolution; reading different textual modes / genres; interpretive communities; literary / social / political / intellectual movements; imperial pasts and passings; material texts and contexts; determining the past; ideas of periodicity; gender and history.

Abstracts must be a maximum 250-300 words for 20 minute papers.

**Deadling: January 31, 2003 (postmark)**

Send Abstracts and 2 page CVs to:

**Dr. Arlene Young  
Department of English  
University of Winnipeg  
Winnipeg, Manitoba  
R3T 5V5  
Fax: (204) 474-7669**

**E-mail: [adyoung@cc.umanitoba.ca](mailto:adyoung@cc.umanitoba.ca)**

**THE VICTORIAN INTERDISCIPLINARY STUDIES ASSOCIATION OF THE WESTERN UNITED STATES (VISAWUS), 8<sup>TH</sup> ANNUAL CONFERENCE,** will be held in Austin, Texas, October 8-11, 2003. The theme for the conference is "Victorian Legacies". The keynote speaker for the conference will be Martin Wiener, Mary Gibbs Jones Professor of History at Rice University.

Proposals are solicited for 20 minute papers or full panels (three papers) addressing the full range of legacies the Victorians left their inheritors: attitudes, music, an educational system, political divisions in the colonized world, the class system, an urge to travel, press standards etc. Papers may focus on the Victorian end or the post-Victorian end of the legacy.

**Deadline: June 6, 2003**

Paper proposals, a maximum of the equivalent of two double-spaced pages, should be emailed to:

**Prof. George Griffith  
E-mail: [Ggriffith@csc1.csc.edu](mailto:Ggriffith@csc1.csc.edu)**

For more information, contact:

**Kathryn Ledbetter**

**E-mail: [Kledbetter@swt.edu](mailto:Kledbetter@swt.edu)**

**THE NORTH AMERICAN CONFERENCE ON BRITISH STUDIES**, in conjunction with the Northwest Conference on British Studies, 2003 ANNUAL MEETING, in Portland, Oregon, October 24-26, 2003.

Plenary speakers at the conference will be Jean Howard, Professor of English, Columbia University and Thomas Laqueur, Professor of History, University of California, Berkeley. Martin Wiener, Professor of History, Rice University will also deliver his keynote address as president of the NACBS.

The NACBS is soliciting proposals for interdisciplinary panels concerning any element of Britain or the British Empire. For consideration, proposals should include FOUR COPIES of each of the following (a) completed Cover Sheet, (b) a statement of the overall purpose and goals of the panel (c) a 200-300 word abstract for each paper to be read and (d) a one or two page curriculum vitae for ALL participants. The Call for Papers, Cover Sheet, and Guidelines for Submission of Proposals are located at:

<http://www.nacbs.org>

E-mailed or faxed proposals will NOT be accepted.

**Deadline: January 24, 2003.**

Mail proposals and direct inquiries to:

**Seth Koven**  
**NACBS Program Chair**  
**Department of History**  
**Villanova University**  
**Villanova, PA 19085-1699**  
**Phone: (610) 519-7792**  
**Fax: (610) 519-4450**  
**E-Mail: NACBS@villanova.edu**

**NACBS, 2003 ANNUAL MEETING, October 24-26, 2003.**

A call for papers for a session on "Touring Britishness: International display and domestic multiculturalism" on the significance of recent exhibitions of British art that have debuted in Great Britain but subsequently travelled abroad. Indeed, as exhibitions of British art circulate outward from Great Britain, what kinds of Britishness do they seek to advance and constitute? What does the art afford the various international venues in which it appears? In particular, we seek papers that explore how to make sense of the fact that exhibitions of British art traveling internationally elude questions of Britishness that so many artists and scholars active today in Great Britain, in other words, domestically, emphasize in relation to citizenship and ethnicity. For example, "Exposed: The Victorian Nude" debuted at Tate Gallery Britain (2001), after which it traveled to Munich. Currently it can be seen at the Brooklyn Museum, from where it will go on to Japan. In regard to the exhibition itself and as the exhibition engages with the venues in which it has and will appear, what does "Exposed" reveal or suppress about recent scholarship reframing British imperialism, colonialism, and nationalism, as well as the conceit that it is still the case that when people think of Britain they instinctively think of white people, and believe that Britain belongs to them? (Bhikhu Parekh, "Changing What it Means to be British," *The Daily Telegraph*, 18 October 2000) In that Britains "belong to different religions and regions, and cherish their Scottish, Yorkshire, Welsh, Irish, Catholic, Jewish, Muslim and Protestant identities," to what extent - internationally and/or domestically - does "Exposed" foster a common sense of belonging among these groups [thus forging] a single national community with a firm sense of collective purpose and identity? (Parekh, 2000).

**Deadline: January 15, 2003**

Abstracts of no more than 300 words and cvs (2 page limit) should be mailed to both:

**Jennifer Way**

**E-mail: Jway@unt.edu**  
**Sara-Jayne Parsons**

E-mail: [Parsons@unt.edu](mailto:Parsons@unt.edu)

**THE AMERICAN PRINTING HISTORY ASSOCIATION (APHA) 2003 ANNUAL CONFERENCE** will be held at the Golier Club, in New York, on 24-25 October. This year, for the first time, a call for papers has been issued on the subject of "New Work in Printing History." Proposals are sought for 20 minute presentations on the history of printing in all its forms, including all the arts and technologies relevant to printing, the book arts, and letter forms. Papers are especially welcome from those working in the area of American printing history, but the subject of research has no geographical or chronological limitations, and may be national or regional in scope, biographical, analytical, technical, or bibliographical in nature. Especially welcome are papers which use new methodologies of study or analysis and papers which rediscover forgotten or neglected people, technologies, and styles.

Deadline: April 1, 2003

Submit proposals to:

**Mark Samuels Lasner,  
VP for Programs,  
The American Printing History Association  
P.O. Box 4519  
Grand Central Station  
New York, NY 10163-4519**

For more information visit the APHA website: [www.printinghistory.org](http://www.printinghistory.org)

#### THE MORRIS MARKETPLACE: A SHOPPER'S GUIDE

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## Beth Russell of Designers Forum

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## COLOPHON

This newsletter was written and edited by Shannon L. Rogers, and web-enabled by Thomas J. Tobin. Items for inclusion, books for review, news from or about members, calls for papers, conference announcements, event notifications, and comments are welcomed:

Shannon Rogers

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e-mail: [us\\_news@morrissociety.org](mailto:us_news@morrissociety.org)

For updates on Morris (and associated) events, please visit the William Morris Home Page at:  
<http://www.morrissociety.org/>.

LAST UPDATE 13 JAN 2003 Â· PLEASE REPORT BROKEN LINKS TO  
[WEBMASTER@MORRISOCIETY.ORG](mailto:WEBMASTER@MORRISOCIETY.ORG)

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