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William Morris Society Newsletter: July 2003

Beauty produced by the labour of man both mental and bodily, the expression of the interest man takes in the life of man upon the earth with all its surroundings, in other words the human pleasure of life is what I mean by art.--William Morris, "Art and Labour"

EVENTS AND NEWS OF INTEREST

WILLIAM MORRIS EXHIBITION IN BALTIMORE

"William Morris: The Reactionary Revolutionary" is running at the Baltimore Museum of Art Through September 20, 2003.

"Founder of the Arts & Crafts movement, William Morris believed that simple objects crafted by hand were preferable to ornate mass-produced objects cheaply turned out by machine. He created elegant textile designs incorporating arabesques of plants, flowers, and birds, which found their inspiration in medieval tapestries and historical fabrics and relied on traditional methods, such as hand-block printing and vegetable dyeing. The BMA presents fifteen bold cotton prints and intricate woven woolens from its collection in a focus exhibition that explores the life, work, and philosophy of Morris.

"The exhibition is supported by a grant from the Morton Katzenberg Foundation in memory of Dena S. Katzenberg, Consultant Curator of Textiles at The Baltimore Museum of Art from 1969 to 2000."

The Museum is located at 10 Art Museum Drive, Baltimore, MD 21218-3898

For more information, please visit: <http://www.artbma.org>

RED HOUSE PURCHASED BY THE NATIONAL TRUST

As some of you may know, Red House, designed by William Morris and the practical inspiration behind the founding of the Firm, has been purchased by the National Trust, who plan to open it (hopefully) sometime this summer. At the present time, they have the gardens open and, thanks to the good offices of Society board member Elaine Hirschl Ellis, plans are in the works to have reproductions made of the chairs housed at the Delaware Art Museum. These chairs are the originals designed by Morris and Dante Gabriel Rossetti specifically for Red House and so their addition would be instrumental in the process of returning the house to its original style.

ROYCROFT INN INVITES MORRIS SOCIETY MEMBERS FOR EVENT

The historic Roycroft Inn is hosting their 18th Elderhostel program Sept 14-19, 2003 (for people 55 and over) and have issued a personal invitation especially to Morris Society members. The Inn is located near the Roycroft Campus in East Aurora, New York, placing it near Niagara Falls and 2 hours from Toronto. The week long event includes college level classes including:

1. The History And Renaissance Of The Roycroft Campus And Its People: Immerse yourself in Roycroft's Art History with craft demonstrations by Roycroft's Renaissance artisans and lectures on Roycroft philosophy and it's part in the Arts & Crafts Movement.

2. Across The Atlantic: Leaders Of The Arts And Crafts Movement: An enlightening look at the history and philosophy of the Arts and Crafts movement great European artisans and architects.
3. Frank Lloyd Wright And Other Famous Architects: Enter the world of Frank Lloyd Wright with lectures and field trips to the Darwin Martin Complex--Martin and Barton Houses and Gardener's Cottage. Visit Graycliff, the Martin's summer home, and tour the architecturally rich City of Buffalo to view world class masterpieces by HH Richardson, McKim, Mead & White, Louis Sullivan, EB Green and other great architects.

The cost for the Elderhostel is \$1,052.00, which includes 5 nights at the restored Roycroft Inn, all meals, seminars and tours. For more information, call Elderhostel toll-free at: 1-877-426-8056 or go to www.elderhostel.org and search for Roycroft.

NEW ON-LINE DISCUSSION LIST ANNOUNCED: H-LONDON

Juliann Krute and Al Magary, members of the H-Albion Discussion list have recently created H-London. According to the founders: "H-London is a new, multidisciplinary mailing list for scholars, students, researchers, and serious travelers working on various facets of the history of London, England. Our aim is to draw together scholars whose work touches on London and to bring in as many differing viewpoints as possible. The goal--to foster communication and information exchange on everything related to this particular region. "Examples of encouraged topics: "straight" history, literature, streets and buildings, court studies, housewifery, culinary history, historic costuming, period music, pageantry, discussion of various eras and personages that were active or influential in London and the home counties. Ideally with this mix we will be able to flesh out the details of life and commerce in London through the millennia. Unfortunately we are not at this time able to answer genealogical queries and will not likely be able to give specific details about relatively unknown personages. In the future a genealogy query message board will be available on our web site to facilitate this type of search." To subscribe, send an email to admin@historyoflondon.net. Include this information in the body of the message: your name, email address, location in the world, institutional affiliation (if relevant), publications (if relevant), and brief description of your interest in the history of London--especially any past or current research interest. Feel free to contact the above address if you have any questions about the list itself.

DAHESH MUSEUM OF ART NAMES PETER TRIPPI AS NEW DIRECTOR

From the Press Release

New York, New York (April 21, 2003)--The Board of Trustees of the Dahesh Museum of Art (DMA) announced today that Peter Trippi, currently Assistant Vice Director for Development: Exhibitions and Collections at the Brooklyn Museum of Art, has been named as Director of the DMA. He assumes this post on May 12, 2003, succeeding the Museum's first Director, J. David Farmer.

According to Amira Zahid, a founding Dahesh Museum of Art Board member, "In the search for a leader, every Museum Board hopes to find a 'superman' (or woman), someone skilled in business and steeped in scholarship, who has the determination, vision, and savvy to take a young institution, like our own, to its next stage of growth and development. While we interviewed many highly qualified candidates selected by Heidrick & Struggles, when we met Peter Trippi we recognized a perfect fit. A manager/scholar of exceptional intelligence, Peter is young, dynamic, thoughtful, and personable--a fine fundraiser, a strong art historian, and a talented museum manager. We welcome Peter to the Dahesh and anticipate many new achievements under his leadership."

Trippi comments: "As a member and frequent visitor, I have long admired the Dahesh Museum of Art's groundbreaking programs and bold advocacy of academic art. Through its work, more people are discovering academic art, both for its intrinsic value and as a lens through which to understand other artistic movements. I am excited by the prospect of working with the Board and staff to expand the canon of academic art and enhance the Museum's visibility as the pre-eminent center for its study and enjoyment."

Like other museum managers of his generation, Trippi, 37, is both an experienced fundraiser and a published scholar. Over the last ten years, he has worked closely with colleagues and trustees to fund, promote, and launch dozens of exhibitions and reinstallations.

During his tenure at Brooklyn (1998 to the present), Trippi guided the securing of foundation and government grants, corporate sponsorships, trustee and individual contributions, membership dues,

and special event proceeds. Among the important projects on which he has worked are Exposed: The Victorian Nude; Royal Persian Paintings: The Qajar Epoch, 1785-1925; Impressionists in Winter: Effets de Neige; The Last Expression: Art and Auschwitz; the BMA's Luce Center for American Art; First Saturdays; and Eternal Egypt: Masterworks of Ancient Art from the British Museum.

As Director of Major Gifts at the Baltimore Museum of Art (1994 to 1998), Trippi worked to secure sponsorships, grants, and contributions to acquire the George A. Lucas Collection of nineteenth-century French art and to mount the touring exhibition A Grand Design: The Art of the Victoria and Albert Museum, among other initiatives.

Trippi is also a recognized scholar of nineteenth-century British art. His 250-page monograph on the Academician J. W. Waterhouse (1849-1917) was published in 2002 by Phaidon Press, London, and has just received the Victorian Society in America's 2003 William E. Fischelis Prize for the best book on Victorian art or architecture. Trippi contributed two essays to the catalogue accompanying the exhibition A Grand Design: The Art of the Victoria and Albert Museum and has lectured in the U.S., Britain, and Australia. He will present lectures on Waterhouse at the Bard Graduate Center (New York) and at the National Gallery of Art (Washington, D.C.) this spring. As founding Executive Editor of Nineteenth-Century Art Worldwide (www.19thc-artworldwide.org), the peer-reviewed Internet journal published by the Association of Historians of Nineteenth-Century Art (AHNCA), Trippi has helped speed the dissemination of innovative research on nineteenth-century visual culture.

After graduating from the College of William and Mary with a BA, Trippi completed an MA in Art Museum Administration at New York University, and then an MA from the Courtauld Institute of Art in London. Trippi is on the boards of the Historians of British Art and the Association of Historians of Nineteenth-Century Art, and, until last year, the Attingham Summer School for the Study of the Country House in Britain. Before assuming posts at Baltimore and Brooklyn, Trippi held positions at the American Arts Alliance; Cooper-Hewitt/National Museum of Design; Association of Art Museum Directors; National Arts Education Research Center; and the Arts & Media Managers Gallery at the New York University Stern School of Business.

Trippi will be formally introduced to the Dahesh Museum of Art's members, supporters, and friends in the autumn during festivities surrounding the reopening of its new home at 580 Madison Avenue (between 56th and 57th Streets), with galleries, café, and shop designed by Hardy Holzman Pfeiffer Associates. The inaugural exhibition, The Majesty of Rome: From Ingres to Degas, French Artists at the Villa Medici, 1803-1873 (September 3 - November 2, 2003), will be complemented by works from the Dahesh's growing permanent collection.

The Dahesh Museum of Art is the only museum in the country devoted exclusively to presenting exhibitions and programs related to nineteenth- and early twentieth-century art by academically trained artists. Over the past eight years, the Museum has developed an international reputation for offering a reappraisal of nineteenth-century academic art and culture in context, especially as developed in Europe's art academies, ateliers, and Salons. Since its inception in 1995, the Museum has organized and traveled 23 exhibitions curated with exceptional depth and expertise, giving audiences access to rediscovered academic masters and masterpieces. Exhibitions have benefited from collaborations from the Ecole des Beaux Arts in Paris, the Van Gogh Museum in Amsterdam, the French Academy in Rome, and numerous other museums, art institutions, and private collections worldwide.

AT THE HUNTINGTON LIBRARY

Two exhibitions will be continuing into the fall for those in the San Marino, California area.

Pictures in Private: British Portraiture in Domestic Spaces, 1680-1830

From the Press Release: Small-scale portraiture and its role in 18th century British interior design and social customs will be examined in a new exhibition opening May 17 and continuing through September 28 at the Huntington Library, Art Collections, and Botanical Gardens. Pictures in Private: British Portraiture in Domestic Spaces, 1680-1830 showcases over one hundred portrait drawings, mezzotint prints, and miniatures from The Huntington's collection. Through their subject matter, and an examination of the methods by which they were displayed, this exhibition provides an intimate glimpse into art collecting practices of the period, shedding light on important aspects of life in the 18th century home.

Edward Weston: A Legacy

From the Press Release: An exhibition of photographs by the great modernist photographer Edward Weston will feature nearly 150 of the 500 masterworks selected and printed by Weston himself expressly for the Huntington Library, Art Collections, and Botanical Gardens. *Edward Weston: A Legacy* opens June 28, 2003 and runs through Oct. 5, 2003 in The Huntington's MaryLou and George Boone Gallery. The gift was an outgrowth of two Guggenheim fellowships Weston received in 1937 and 1938; he was the first photographer ever awarded the grant.

VISITOR INFORMATION: Pictures in Private runs until September 28. *Edward Weston: A Legacy* runs through October 5. The Huntington is located at 1151 Oxford Road, San Marino, CA. Please call (626) 405-2100 or visit <http://www.huntington.org/> for more information.

ARTS AND CRAFTS AUCTIONS

September 3rd Decorative Arts Woolley & Wallis

October 2nd 20th C. Decorative Arts Christies, New York

October 22nd British Decorative Arts Christies, South Kensington

November 13th 20th C. Decorative Arts Christies, South Kensington

November 18th 20th C. Decorative Arts Christies, Amsterdam

November 20th 20th C. Decorative Arts Christies, Paris

November 26th British Art Pottery Woolley & Wallis

December 9th Arts and Crafts Christies, South Kensington

December 9th 20th C. Decorative Arts Christies, New York

BOOK REVIEWS

Fredeman, William E., ed. *The Correspondence of Dante Gabriel Rossetti*, Vols. 1-2, *The Formative Years, 1835-1862*, Cambridge: D.S. Brewer, 2002. (Vol 1: Cl., lxii, 402, 12 b/w illus., \$165, £95, ISBN: 085991528X; Vol 2: Cl., 634, 12 b/w illus., \$165, £95, ISBN: 0859916375)

Pre-Raphaelite scholars have long awaited the publication of these volumes--roughly thirty years, in fact. However, they are well worth the wait, thanks to the late William Fredeman's painstaking editing. A perfectionist to the end, Fredeman has performed an editing feat on a par with Norman Kelvin's magnificent effort on fellow Pre-Raphaelite brother William Morris's letters. His access to Rossetti material was aided by his long-standing friendship with Helen Rossetti Angeli, William Michael Rossetti's daughter, and her own daughter, Imogen Dennis. Fredeman was given access to Angeli's papers after her death and was provided with personal reminiscences during her life.

The previously available edition of Rossetti's letters, the four-volume Doughty-Wahl (1965-67), among other problems completely lacked an index and omitted some 3500 letters. Fredeman was invited to re-edit them in 1973. His experience was one further complicated by the conversion to computer technology roughly halfway through the project. This new edition will appear in three set to total nine volumes: volumes 1 and 2 (reviewed here), comprising *The Formative Years, 1835-1862*, volumes 3-5, *The Chelsea Years, 1863-1872* appearing later this year; and volumes 6-9, *The Last Decade, 1873-1882* within the next few years. Each set has its own benefits, making them easy to use and to locate information quickly. For instance, rather than making readers wait for volume 9 to get an index, each subgroup of volumes has its own index. There are also annual summaries beginning with 1847, as well as a Chronology. Fredeman also sought to include every known letter by Rossetti which means, by his estimation, that this edition includes 2000 letters never before published. Certainly some of this information simply was not available to Doughty and Wahl, but much of the credit should go to Fredeman for doggedly tracking down every possible resource and cataloging it here, finding, for

example, 115 additional letters to Frederic George Stephens that were readily available to Doughty and Wahl, but for some reason were disregarded.

Volumes 1 and 2 contain a total of roughly 800 letters. While, as Fredeman notes, Rossetti "[a]s a letter writer, lacks the sensitivity of Keats, the intellectual and narrative prodigality of Byron, the stylistic energy, fulsomeness, and bawdy humour of Swinburne, or the psychological tension and descriptive intensity of Virginia Woolf," the contents of these letters is refreshing, revealing a young, innocent Rossetti, untouched yet by the *sturm und drang* of his later life. And, despite the destruction of many letters during Rossetti's lifetime, here we are also permitted a glimpse into his early relationship with Elizabeth Siddal. The chronicling of her ineffable and inexplicable physical decline, ending in probably suicide, is particularly heart-rending as it is revealed here. Due to destruction (presumably), the letters skip from 4 to 22 February, 1862. The silence in a sense is revealing; the pain and guilt we can imagine Rossetti felt over his own role in her death and despondency forever lost to all but the recipients of his letters who have done their friend the service of destroying the correspondence. All of which is far more poignant than his overwrought gesture of burying his poems by his dead wife's side.

Fredeman's notes are copious, informative and infused with wisdom as well as a sense of humor and biting wit. Take, for instance, his note to a letter to Bessie Rayner Parkes from November 1856:

During the summer, DGR and EES' relationship became increasingly stormy largely owing to his ongoing infatuation with Annie Miller, which also alienated him from WHH. Annie Miller occupies a prominent stall in that stable of stunner the PRs were in the habit of "discovering," along with Lizzy, Janey, Fanny, and Ruth Herbert: the first four were the models, mistresses, and wives of WHH, DGR, and WM, all of whom shared exceptional beauty, lower-class status, poverty, and aspirations to better, if not improve, themselves. Two at least were tarts before they met their artist benefactors; two married them. To some extent they were also Galateas manqués. The story of Annie Miller is recounted in detail by Amor, who documents fully, if not always accurately, WHH's unsuccessful attempt to transform the promiscuous, ignorant, and course-speaking Annie from a barfly to a butterfly, suitable to be his wife. Thought she missed the metamorphosis, she proved a natural model for the fallen woman in his *Awakening Conscience*.

The amount of information is nearly overwhelming, and combined with the personalities of both editor and author, the experience of reading the letters--actually reading them, rather than hunting through for a particular tidbit of information--is a pleasurable and enlightening experience. While Fredeman, a scholar of precision of detail and command of the material, will be sorely missed, what a brilliant legacy he has left behind.

Menz, Christopher. *Morris & Co.: Art Gallery of South Australia*. Adelaide: Art Gallery of South Australia, 2002, Cl, 187pp, \$55, ISBN: 0730830292.

This is a thoroughly gorgeous book. Published as the companion catalogue to the Art Gallery of South Australia's recently completed exhibition, *Morris & Co.* features items contained in the largest collection of Firm designs outside of Great Britain. Morris & Co.'s designs enjoyed place of pride in the homes of Adelaide's wealthiest and most prominent families from the 1880s to the 1920s. Most influential of these families was the Barr Smiths. Robert Barr Smith, a fabulously wealthy shipping magnate, indulged and shared his wife Joanna's passion for Morris designs and their many homes were decorated almost exclusively in Morris patterns. The Barr Smiths purchased so many fabrics, carpets, and wallpapers from the firm, in fact, that a carpet pattern was named for them. These families set the fashion for Adelaide society, making the city "Morris & Co.'s most regular customer for several decades" (6).

Beginning in the 1980s, under the direction of Ron Radford, who provides the book's foreword, the Gallery made it a point to collect all Morris designs and objects with an Adelaide provenance, a decision that led to the impressive collection catalogued in these pages. The collection is also enhanced by a strong showing in Pre-Raphaelite art and the Arts and Crafts Movement, which was especially influential in South Australia. In addition, for the exhibition in particular, the Gallery borrowed additional items from library, museum, and private collections in the Adelaide area.

For the scholar, this book is valuable for several reasons. It documents a particular milieu of Morris's influence. While Menz does not explore the South Australia Arts and Crafts movement here, the photos and essays provide a foundation for seeing the ways in which Morris's designs crept into uncharted

markets. Menz's essay on "Morris & Co. in Adelaide" chronicles the development of taste within the Barr Smith family and their purchases, while "Photographs of Morris & Co. Interiors in Adelaide" provides vivid illustrations of these design schemes at work. This section also, incidentally, contains the only black and white photos in the book. Apparently the fondness of these families for Morris designs has not been widely known in scholarly circles for, as Metz wryly notes, "It is ironic that when the groundbreaking Australian touring exhibition Pre-Raphaelite Art went to Adelaide in 1962, it contained four wallpapers, two chintzes and two tapestries--all by Morris & Co.--lent by the Victoria and Albert Museum. Not far from the Art Gallery of South Australia, which housed the exhibition, stood four residences with original furnishings fully intact--living museums of Morris & Co." (161).

In these pages, beautifully and crisply photographed, one might study the specially commissioned works as well as the embroideries completed in Adelaide and, thus, essentially unavailable elsewhere. And it is here, in the photographs, that the book's chief strength lies. For a scholar, it is cheaper than a trip to Australia. The photographs may serve as a point of departure for further study. For any other reader or lover of Morris's work, it is quite simply stunningly beautiful. The pages themselves are high quality paper--they feel nice as you turn them. The photos--as mentioned, all in full color and remarkably clear in detail--are on nearly every page. Rarely have I seen a book, even an exhibition catalogue such as this, illustrated entirely in color. The cost is ordinarily too prohibitive. In addition, there are five fold out "posters" for greater detail, all backed with the Willow Bough pattern.

All in all, this book is lovely from start to finish, from the cover design, to the end papers, to the layout and to the prints themselves. Metz has carefully delineated between designers of each pattern, be it Morris himself, May Morris, J. H. Dearle, or Edward Burne-Jones. His descriptions of each item are informative and useful. This book would be an asset to either bookshelf or coffee table.

Leopold, David, ed. and introd. *News from Nowhere*. By William Morris. Oxford: Oxford University Press, 2003. Paper, xl + 207, \$12.95 & £6.99. ISBN: 0192801775.

This past year has brought us two much needed editions of *News from Nowhere*. First there was Steven Arata's excellently contextualized Broadview edition, a boon to both students and scholars. And now, there is the Oxford World Classics edition, introduced and edited by David Leopold.

Textually, there is very little difference between the two editions. Both Arata and Leopold have used the text of the first published edition of 1891. However, in the supporting materials, the difference is substantial. This, in great part, is due to the differences in publishing house and series demands. Broadview has distinguished itself as a reliable (and reasonably priced) publisher of modern critical editions that provide a wealth of contextual materials, placing a particular work into its larger frameworks. There fore, the choice of the source materials is often as important as the main text itself. Oxford's World Classics, on the other hand, are known as reasonably priced (what joy--two sources of wallet-friendly scholarly texts!) editions with lucid and erudite glosses on the text for the reader who might be unfamiliar with terminology, context, etc. And by this standard, as well as others, this volume is a success.

Leopold, in his introduction, charts Morris's growth as a socialist and quite correctly sees it not as a break from Morris's background, but as a natural progression and outcome of his life and work. He manages to provide an easily comprehended background for those coming to Morris for the first time while providing illuminating viewpoints for the old hand.

In an extended comparison between *News from Nowhere* and Edward Bellamy's *Looking Backward* (*NFN*'s direct literary antecedent), Leopold discusses the limitations Morris saw in Bellamy's "utopia." Most revealing is their differing attitudes toward work: Morris's belief that good work is essentially pleasurable and Bellamy's belief that work is a "necessary evil" (xiv). This marks Morris as both ahead of his time (and maybe our time as well) as well as before it, while Bellamy, with his ever improving machines anticipates the present in which time-saving devices abound--cell phones, fax-machines, cars. Yet rather than freeing up people for more leisure, as Bellamy prophesized, the "useless toil" simply proliferates, as Morris predicted. Also of keen interest is Leopold's discussion of *News from Nowhere* as a utopian versus an arcadian work, where he makes the utopian antecedents of the novel clear.

Overall, the editing job is superb. There is one glaring typo, in note 45 to the introduction, where Wilfrid Scawen Blunt is referred to as "Hunt" twice. However, this is minor. The notes are very useful to most levels of readers. Some explain people (Queen Victoria, King Alfred) and places (Runnymede,

Hammersmith, the Tay) in Britain, while others gloss biblical allusions and explain unfamiliar themes. All in all, this is an excellent resource--an inexpensive edition for the classroom or for leisure reading that in many ways complements, rather than competes with, Arata's recent edition.

BOOK NOTICE

Tibbe, Lieske, Wim Gerlagh, and Sjaak Hubregtse. *William Morris in Nederland: Een bibliografie*. Leiden: Primavera Press, 2003. Paper, 64, 20 b&w illus., \$14/14,90 EUR, ISBN: 9074310877.

From the Press Release: This is a Bibliography on William Morris for the Low Countries, i.e. The Netherlands and Flanders (the Dutch-speaking part of Belgium). The central part of this publication, the bibliography itself, offers the reader an overview of translations of Morris's work in the Dutch language (part I) and of secondary literature; publications on his life and work in the Dutch language (part II). The bibliographical listings are preceded by an Introduction giving an outline of Morris's activities and of his influence on Dutch literature, arts & crafts and politics. The Introduction is followed by a biographical outline accentuating Morris's connections with The Netherlands and Flanders.

The first Dutch publication in which William Morris was mentioned dates from 1874. In that year a textbook on English literature for secondary education introduces Morris as a lesser known though gifted author. In 1890 a translation of "A King's Lesson" ('De les van eenen koning') appears in the popular weekly *De Amsterdammer*. This first translation of Morris's work is followed in 1891 by a translation of *News from Nowhere*, to be published in installments in the socialist weekly *Rechtvoor Allen*. This publication was not finished, but a complete translation was published as a book in 1897. By then Morris was already a rather well known figure in socialist and artistic circles.

The bi[bli]ography shows that also during the 20th century a small but constant stream of publications on his life and work has appeared in the Netherlands and Flanders. This publication includes three indexes to make the bibliographical data accessible for the reader. The first index gives the names of authors, of translators and editors. The second index contains the names of magazines, newspapers and series. The third index concerns the publishers. The typeface used in the Introduction to the Bibliography is the digital version of the Golden Type originally designed by Morris. The colophon gives additional information on the creation of this typeface. This Bibliography was initiated and realized by the Dutch William Morris Circle.

For more information, call the Primavera Press at 31-(0)71-5144482, e-mail at info@primaverapress.nl or visit <http://www.primaverapress.nl/>.

CALLS FOR SUBMISSIONS

DICTIONARY OF LITERARY BIOGRAPHY

Contributors are currently sought for a new volume in the *Dictionary of Literary Biography* series. This volume will be the first one in the series to focus on Nineteenth-Century British Dramatists. The assignments vary in length from 5,000-12,000 words, but should all combine a bio-bibliographical narrative with a critical assessment of the author's works. If you are unfamiliar with DLB format, see <http://www.bcl-manly.com/> for a sample entry and style guidelines, or consult your library reference section for examples of previous volumes in the series. Authors of published entries receive a small honorarium and a copy of the volume. For a list of available authors and essay lengths, please send a brief cv to:

Angela Courtney
Bibliographer for English and American Literature
Main Library E1060
1320 E. 10th Street
Indiana University

Bloomington, IN 47401
ancourtn@indiana.edu

ECO-CULTURES: CULTURAL STUDIES AND THE ENVIRONMENT

Original essays are invited for a collection tentatively entitled *Eco-Cultures: Cultural Studies and the Environment*. The purpose of this book, co-edited by Alexandra Ganser and Joshua Palmer, is to explore the cultural significance of nature and the environment from a variety of scholarly approaches and perspectives. Ideally this collection will be a comprehensive introductory textbook for the growing interest in place, nature, and the environment, and will be suitable for use at both undergraduate and graduate levels. While the nature vs. culture-dichotomy has long been abandoned in theory, nature and culture still seem to constitute separate spheres of criticism. Although a highly topical issue, the controversial relation between Cultural Studies and Ecocriticism is yet to be explored. The editors of *Eco-Cultures* aim at introducing the environment as a new dimension in the study of cultural articulations and discourse systems, complementing aspects of class, race and ethnicity, and gender. Whereas the latter three have been established as traditional foci of examination in Cultural Studies criticism, an ecological perspective is hardly ever taken in the analysis of cultural expression. Possible topics include: nature and the perception of nature in cultural representation (literary, filmic, architectural, musical...); nature/culture/ecology in critical and cultural theory; ecofeminism; Native American ecology; travel, tourism and the environment/cultural geography; historical perspectives on nature politics (from animal rights to National Parks) and representation; landscape aesthetics; etc.

This book will focus on the postmodern era, and encourages both theoretical essays and applied studies that examine the intertwining and possible connections between Cultural and Environmental Studies today. Studies of Gender and Sexuality, Race, Ethnicity, and Class are encouraged and any number of methodological/theoretical approaches are appropriate, including but not limited to: Performance Studies, Gender Studies, Post-colonial Studies, Sociology, Literary Analysis, Anthropology, Ethnography, Culture Studies, Historical Analysis, Psychology, Queer Theory, Folklore, Linguistics, Philosophy, Science Studies, etc. **DEADLINE: September 1, 2003.** Please submit electronic manuscripts (Chicago style, 15-25 pages in length) accompanied by a 250-word abstract to: aganser@reconstruction.ws.

GREEN LETTERS

Green Letters, the journal of ASLE-UK (the Association for the Study of Literature and Environment, UK Branch), is devoted to exploring interdisciplinary interfaces between humans and the natural environment. Articles are invited for our 2003 fall edition that consider the relations between scientific theory and literature, as well as the scientific foundations of literary theory, especially concerning postcolonialism and ecocriticism. Literary, historical, aesthetic and cultural studies approaches, sociological and anthropological studies, as well as perspectives from the scientific disciplines, are encouraged. Possible subjects of exploration include: ecofeminist theory and the biological body; the impact of Lovelock's Gaia hypothesis on literature; evolution and literary theory; Darwinian analysis of specific texts; fusing deep ecology and quantum mechanics; discourses on scientific innovation and perceptions of the natural environment. We would also like to encourage contributions of book reviews and thematically related creative nonfiction. *Green Letters* is a peer-reviewed journal and all articles will be subject to the usual refereeing process. Each article should be accompanied by an abstract and a brief biographical note. Articles should be typed double-spaced, with references in the Harvard Style and substantive footnotes at the end of the article. Manuscript length should be between 4,000 and 6,000 words.

DEADLINE: 1 October 2003

Submissions should be made via email with a MS Word attachment of the document. Please send submissions and any inquiries to the Green Letters editorial board at: GreenLetters@ntlworld.com

VICTORIAN LITERATURE AND CULTURE

Submissions are sought for articles for an upcoming Editors' Topic on "Victorian Taxonomies." Essays should be 20-30 pages long and follow MLA guidelines. **DEADLINE: December 1, 2003.** Please send 2 copies to:

Professor Allison Pease
Department of English
John Jay College, CUNY
445 West 59th Street
New York, NY 10019
Inquiries may be directed to: apease@jjay.cuny.edu or mjerinic@yahoo.com

MODERN FICTION STUDIES

The Editors of *Modern Fiction Studies* seek theoretically informed and historically contextualized essays on any aspects of J.R.R. Tolkien's fiction (including the posthumous *legendarium*), as well as filmic representations of his fiction. This issue, guest edited by Shaun Hughes, will examine whether postmodern and postcolonial theory better position us to come to terms with a body of fiction that refuses to go away and that may even be more influential than it was fifty years ago. Despite unabated popular interest in fantasy literature, literary critics still frequently find it difficult to take such work seriously except perhaps under the somewhat dismissive rubric of "popular culture" or "trivialliteratur." Although Tolkien was pointedly excluded from her analysis, Rosemary Jackson has made an impressive case for the functioning of the Fantastic as a subversive counter-hegemonic genre. Certainly the genre of "magical realism" has a respected place in theorizing postcolonial literatures, but where does the fiction of Tolkien fit in this schema? Topics might include Tolkien's relation to canonical modernism or the way a particular theoretical model opens Tolkien's fiction in new ways; discussions of race, gender/sexuality or class are particularly welcomed. Articles may be 20-30 pages in length and should follow the MLA Style Manual for internal citation and Works Cited. For the sake of consistency, we ask that you cite the following editions:

Lord of the Rings. 2nd ed. Corr. Douglas A. Anderson. 3 vols. 1987, 1994 or 2002 editions. (Cite by Book and Chapter number.)

Silmarillion. 2nd ed. Ed. Christopher Tolkien. 1999/2001.

The Hobbit. 4th ed., 1975, or *The Annotated Hobbit*. Revised edition. Ed. Douglas A. Anderson, 2002.

DEADLINE: March 1, 2004. Please submit two copies of your essay to:

The Editors, MFS
Department of English
Purdue University
500 Oval Drive
West Lafayette, IN 47907-2038
Queries should be directed to Shaun Hughes: sfdh@omni.cc.purdue.edu

CONFERENCES

NORTHEAST

THE AMERICAN PRINTING HISTORY ASSOCIATION (APHA) 27TH ANNUAL

CONFERENCE will be held from 24-25 October 2003 at the Grolier Club in New York City. The theme of the conference will be "New Work in Printing History." Papers are sought which fit into the rubric of "new work in printing history." Printing history is broadly defined as the history of printing in all its forms, including all the arts and technologies relevant to printing, the book arts, and letterforms-typography, typefounding, presses and presswork, papermaking, calligraphy, bookbinding, illustration, publishing, and the literature of printing.

Apart from its annual conference, APHA supports research and scholarship through its journal "Printing History," occasional special publications, an oral history project, and a recently-inaugurated fellowship program. The association, founded in 1974, encourages the preservation of printing artifacts and source materials for printing history. It recognizes achievement in the field through annual Individual and Institutional Awards and by means of the J. Ben Lieberman Lecture given each year at a different host institution by a distinguished figure in printing history or the book arts. These national events are supplemented by the activities of APHA's regional chapters, which sponsor programs of lectures, field trips, and other opportunities to meet fellow members.

Additional information, including a membership form, may be found online at:

<http://www.printinghistory.org/>. If you are interested in attending the conference, please contact:

Mark Samuels Lasner

Vice-President for Programs, APHA

P.O. Box 4519

Grand Central Station

New York, NY 10163

e-mail: programs@printinghistory.org or marksl@udel.edu

THE CENTRAL NEW YORK CONFERENCE ON LANGUAGE AND LITERATURE will be held October 26-28, 2003 at SUNY-Cortland.

Papers are sought for a broadly-themed panel on Victorian Dangers which seeks to examine genres, writers, movements, discoveries or events that the Victorians perceived as threatening to categories of order, sexuality, race, nationality, corporeal organization or gender. Papers should raise questions about what was menacing or discomfiting to the Victorians and why, and how this affects our perceptions of nineteenth-century literature. **DEADLINE: July 15, 2003**. Please send one-page abstracts to Crystal Benedicks: crystalbenedicks@yahoo.com

THE NORTHEAST CONFERENCE ON BRITISH STUDIES (NECBS) 2003 MEETING will be held November 14-15, 2003 at Tufts University in Medford, MA. The NECBS serves as the regional gathering for colleagues in the northeastern United States and eastern Canada but welcomes participants from all regions, as well as from outside North America. For more information, please contact Professor Amy Froide, NECBS Secretary/Treasurer, Clark University: afroide@clarku.edu or Professor Deborah Valenze, NECBS President, Barnard College, dvalenze@barnard.edu.

"MICHAEL FIELD" AND THEIR WORLD: AN EDUCATIONAL WEEKEND CONFERENCE will be held February 27-29, 2004 at the University of Delaware, Newark.

This event will be the first scholarly conference devoted to examining the lives and literary achievements of the British poets and playwrights Katherine (often spelled "Katharine") Bradley (1846-1914) and Edith Cooper (1862-1913), the lesbian couple who wrote and published collaboratively under the pseudonym of "Michael Field." At the same time, this weekend will explore and illuminate the late-Victorian intellectual and cultural milieu surrounding them, by focusing upon the visual artists (including the Pre-Raphaelite and Aesthetic painters) who influenced them; the many famous friends (such as Oscar Wilde, Walter Pater, Robert Browning, John Ruskin, "Vernon Lee," William Rothenstein, George Meredith, and Bernard Berenson) who formed their social circle; and the avant-garde publishers and designers who produced their books (including John Lane and Elkin Mathews, along with Charles Ricketts and Charles Shannon). The conference organizers welcome proposals that address any of these subjects, as well as those that consider their groundbreaking work as educated women who entered the masculine spheres of Classical scholarship, art criticism, and Victorian drama, and as sexual dissidents who also became Catholic converts. Already the subject of recent studies by British, Irish, and American scholars, "Michael Field" are the center of a transatlantic revival of interest, studied for their approaches to feminism, aestheticism, female sexuality, collaborative creativity, spirituality, and journal writing. In keeping with their interdisciplinary cultural vision, the weekend will include a visit to the Delaware Art Museum, home of one of the largest and finest collections of Pre-Raphaelite art.

The keynote speakers will be Stephen Calloway, of the Victoria and Albert Museum, and Jan Marsh, noted author and curator of Pre-Raphaelite exhibitions. The organizers request 1-2 page proposals for 15-20 minute papers. **DEADLINE: July 15, 2003**. Please send proposals via email or regular mail to:

Margaret D. Stetz, Mae & Robert Carter Professor of Women's Studies

Ewing Hall 109, University of Delaware

Newark, DE 19716

Chavvy@aol.com

NORTHEAST MODERN LANGUAGE (NEMLA) ANNUAL CONVENTION will be held March 2-7, 2004, in Pittsburgh, Pennsylvania.

A session sponsored by the Association for the Study of Literature and the Environment (ASLE) will focus on the theme of "Ecocriticism and Ethics." This session will explore the expanding fields of

environmental literature and ecological literary criticism in the context of theoretical concerns with ethics. If you are interested in submitting a paper to this session, please send a one-page abstract and a cv to the below address. Email queries and abstracts are welcome. **DEADLINE: 15 September 2003.**

Mark C. Long, English and American Studies
Keene State College
229 Main St.
Keene NH 03435-1402
phone (603) 358-2695
FAX (603) 358-2773
e-mail: **mlong@keene.edu**

Another session focusing on the links between Oscar Wilde's short fiction (fairy tales and short stories) and his essays invites papers and abstracts. Papers should seek to illuminate the fiction using the essays or vice versa. Papers that focus on Wilde's ideas on both art and individuality are especially welcome. **DEADLINE: September 15, 2003.** Panelists must be members of NEMLA or join the organization by December, 2003. Please address abstracts (include the abstract in the body of your e-mail; no attachments, please) and any queries to:

Susan Bernardo, Associate Professor of English
Dept. of Language and Literature
Wagner College
Staten Island, NY 10301
sbernard@wagner.edu

Another session, exploring the Victorian elements in A. S. Byatt's *Possession*, both novel and film, is seeking submissions. Kindly send inquiries and proposals to:

Richard Currie
College of Staten Island
Department of English
2800 Victory Boulevard
Staten Island, New York 10314
Currie@postbox.csi.cuny.edu

30TH ANNUAL MEETING OF THE NORTHEAST VICTORIAN STUDIES ASSOCIATION
will be held April 16-18, 2004 at Cornell University, Ithaca, New York

Papers are being sought for a special session, "The Sacred and the Profane." This topic looks not only at religion but at all facets of the nineteenth-century world as religion sees it. The profane differs from the secular in that it connotes not merely a material world, but a merely material one: ordinary language may be secular, but blasphemy is profane. We are interested in looking into nineteenth-century attitudes toward religion, nineteenth-century religious movements, but also the workings of religion in culture and society. Many of the topics suggested below also lend themselves to the question of why this issue was once so important to Victorian Studies, why it went out of fashion, why it is coming back into fashion. Topics include (but are not limited to): Religion and Culture: Connections between religious attitudes and beliefs and class and gender. Atheism, agnosticism, the Charles Bradlaugh case. Jews and anti-Semitism. Religion and social work: the Salvation Army, temperance and anti-vivisection movements. Material manifestations of religion. Science and Religion: Darwin, alternative cosmologies, pre-histories, anthropology. Eschatological thought in general. Religion and other Cultures: Islam and Orientalism. Missionaries, going native. Religion and imperialism. Exposures to non-Western religions, traditions, beliefs. Victorian explorers and religious issues: Richard Burton, Henry Stanley. The Profane and the Secular: Profanity, blasphemy, sexuality, pornography. Oppositions between the material and the spiritual. Sacred cows and sacred truths. Sacred and profane blood: transfusions and vampires. Demons and exorcism. Religion, art and literature: The useful, the aesthetic and the religious. Commercial religious literature. Devotional literature. Religious poetry and fiction. Secularism and the clergy in the novel. Sacred music. Religious art. Religious rhetoric. Relics. Gothic revivalism. Religion and the Higher Criticism. Hermeneutic theory. Fin-de-siècle art and religion. And, of course, you could write about god.

DEADLINE: October 15, 2003. Please do not send complete papers. Please do not include your name on your proposal: we review proposals anonymously. Please do include your name, institutional and email addresses, and proposal title in the cover letter that accompanies the proposal. Finished papers should take 15 minutes (20 minutes maximum) so as to provide ample time for discussion following each panel. Please send paper proposals of no more than two double-spaced pages to:

Professor Aviva Briefel
English Department, Harvard University
Barker Center, 12 Quincy Street
Cambridge, MA 02138
Fax (attn: Aviva Briefel): (617) 496-8737
abriefel@bowdoin.edu

SOUTHEAST

THE VICTORIANS INSTITUTE CONFERENCE will be held October 3-4, 2003 at Western Kentucky University, Bowling Green. The theme for the conference will be "A Fit Absence of Mind: Literature, Society, and the Scramble for the British Empire." Papers are welcomed on all aspects of this broadly defined topic, including literature, society, history, culture, colonialism, political economy and interdisciplinary approaches. **DEADLINE: July 31, 2003.** Please send a one-page abstract to:

Deborah Logan
Department of English
Western Kentucky University
Bowling Green, KY 42101
deborah.logan@wku.edu

SOUTH

ATLANTIC MODERN LANGUAGE ASSOCIATION (SAMLA) 2003 CONVENTION will be held November 14-16, 2003 at the Atlanta Marriott Marquis. For more information, please contact:

Lori N. Howard, Business Manager/Managing Editor
South Atlantic Modern Language Association/*South Atlantic Review* (SAMLA/SAR)
MSC 8L0387
Georgia State University
33 Gilmer St. SE, Unit 8
Atlanta, GA 30303-3088
404.651.2693 phone
404.651.2858 fax
samla@samla.org
<http://www.samla.org/>

MIDWEST

NINETEENTH-CENTURY STUDIES ASSOCIATION, 25TH ANNUAL CONFERENCE, will be held March 11-13, 2004 in St. Louis, Missouri. The conference theme is "Cultural Imperialism and Competition: Travel, World's Fairs and National/ Colonial Image." During the nineteenth century, increased production, colonial expansion and unstable economic conditions fueled competition among nations for commercial and cultural dominance. Exhibitions, world's fairs and contests developed as important venues for displaying prowess in commercial, athletic and cultural arenas while promoting the pride and identity of nations. New publications, such as *The Illustrated London News*, provided coverage of contemporary events and revealed unfamiliar places, peoples and customs to readers living in an age of heightened curiosity and rapid transformation. The conference will be held in St. Louis, MO and will celebrate the 200th Anniversary of the Louisiana Purchase and Lewis and Clark Expedition, the 100th Anniversary of the St. Louis World's Fair and 1904 Olympics, and the 25th Anniversary of NCSA. Dr. Robert M. Craig will serve as Local Arrangement Chair, in association with William Seibert, member of Landmarks Association of St. Louis. Abstracts for papers are encouraged on the themes identified and on all aspects of cultural change within the long nineteenth century. Papers are limited to twenty minutes. Proposals should include a one-page, single-spaced abstract (12 point font), with the title of the paper and author as heading, and a one-to two-page vita, including the name, mailing address,

telephone number and e-mail address of the author/presenter. Proposals will be accepted by mail or e-mail. **DEADLINE: October 1, 2003.** Proposals should be sent to:

Program Chair Dr. Carol A. H. Flores
Department of Architecture
College of Architecture and Planning
Ball State University
Muncie, IN 47306
cflores@bsu.edu

Inquiries concerning the academic program should be forwarded to Dr. Flores at the address above.
Inquiries concerning local arrangements (hotel, travel, etc.) should be forwarded to:

Prof. Robert Craig
College of Architecture
Georgia Institute of Technology
Atlanta, GA 30332-0155
E-mail is preferred: **rob.craig@arch.gatech.edu**

THE 39TH INTERNATIONAL CONGRESS ON MEDIEVAL STUDIES AT KALAMAZOO will be held May 6-9, 2004. The Medieval Romance Society has proposed the following sessions for the conference. These thematically-related sessions aim to encourage an examination of history in medieval romance from a cross-cultural perspective.

1. Romance and History I: The Subject of History

In an attempt to understand the complex relations between medieval literary romance and historical documents, events, and narratives, this session invites papers on the relationship between medieval romance and history in the broadest sense. Papers may wish to address, for example, texts that cross literary and historical boundaries, romance texts that incorporate historical documentation (or vice versa), romance texts that rely upon historical sources (or vice versa), texts that both participate in and resist such categorization altogether, or even how romances have served to shape subsequent documentary evidence and the study of history in general.

2. Romance and History II: The Chivalric Ethos

Medieval chivalry was an ethos that fused martial, aristocratic, and religious elements. In essence, it was a code of honor that was framed by Christian moral values that were explored and debated within a range of

contemporary texts, including not just chivalric manuals and chronicles, but more fundamentally medieval romance. This interdisciplinary session invites papers on medieval romance that explore aspects of the contemporary debate over the chivalric ethos, focusing on the importance of core qualities such as honor, courage, piety, loyalty, and other values that were expected of a true knight.

3. Romance and History III: The Crusades

Medieval romance has attracted increased critical attention in recent years because of the growing evidence that these romances were an important and revealing part of the social, as well as the literary, history of the Middle Ages. Romance grapples with issues of such social importance as constructions of gender, class mobility, and cultural contact and conflict. One of the most common themes of later medieval romance is war and martial conflict. This sessions seeks papers that explore how medieval romance engages the (arguably) most significant armed conflicts of the 11th to 15th centuries: the Crusades.

Please note: the Medieval Romance Society is particularly interested in cross-cultural issues and romance. Therefore, we welcome papers that examine medieval romance literature from any culture/language (English, Celtic, French, German, Italian, Spanish, etc.). We also welcome papers from scholars of all levels--from the graduate student to senior academic. We anticipate final approval of the sessions by the end of June. **DEADLINE; September 15, 2003.** Papers are to be no more than 20 minutes in length. Please submit one-page abstracts (and indicate whether or not you need computer and/or a-v equipment) via email, fax, or regular mail to:

Dr. Tamara F. O'Callaghan
Department of Literature & Language
Northern Kentucky University
Landrum 500
Highland Heights, KY 41099-1500
Fax: (859) 572-6093
Email: ocallaghant@nku.edu

Please consult the Congress web site for further general information:

<http://www.wmich.edu/~medinst/congress/>

5TH INTERNATIONAL CROSSROADS IN CULTURAL STUDIES CONFERENCE, will be held at the University of Illinois, Urbana-Champaign, from June 25-28, 2004.

The mandate of the 2004 conference is to connect critical cultural analyses to progressive political action and social justice in an age of violence and global uncertainty. Keynote speakers will be Lawrence Grossberg (University of North Carolina, Chapel Hill) and Meaghan Morris (Lingnan University, Hong Kong). Plenary speakers confirmed to date include: Toby Miller (New York University), Peter McLaren (University of California, Los Angeles), CL Cole (University of Illinois), and Paula Saukko (University of Exeter, United Kingdom). Six Spotlight Sessions have also been commissioned to cover specific topics such as Cultural Studies in South Africa, Neoliberalism & Democracy, and Sport & Cultural Studies. There will also be a Special Spotlight Session roundtable that reflects back on the landmark 1990 conference "Cultural Studies Now and in the Future," to be facilitated by that conference's organizers Paula Treichler, Cary Nelson, and Lawrence Grossberg. Also scheduled is an interactive roundtable discussion on the various types of Cultural Studies methodologies currently in circulation, as we attempt to foster dialogue between and among these various sites of investigation. The mission of the Crossroads conference is to provide an open forum for all topics that interest the diverse international cultural studies community; generate lively, critical debate about contemporary society; foster contacts and the exchange ideas; and, ultimately, draw inspiration from each other. We encourage international participation from different countries, disciplines and cultural backgrounds, as well as from a wide range of research areas. In that way, the conference will also show where Cultural Studies is going next. Information on the history of the Crossroads in Cultural Studies conferences can be found online via the Association for Cultural Studies website at: <http://www.cultstud.org/>. The conference web site is available at <http://www.crossroads2004.org/>. If you have any further questions, please contact: info@crossroads2004.org

SOUTHWEST

THE 13TH ANNUAL CONFERENCE OF THE TEXAS MEDIEVAL ASSOCIATION will be held September 25-27, 2003 at Baylor University, Waco, Texas. Literary, historical, musical, philosophical, and art-historical papers on any aspect of medieval studies are welcomed. **DEADLINE: August 1, 2003.** Please submit session and paper abstracts of 150-300 words to:

Paul Larson
Modern Foreign Languages Department
Baylor University
Waco, TX 76798
Paul_Larson@baylor.edu

or

Don Kagay
2812-A Westgate
Albany, GA 31721

For more details, see the TEMA (Texas Medieval Association) web site at:

<http://www.towson.edu/~duncan/tmahome.html>.

THE VICTORIAN INTERDISCIPLINARY STUDIES ASSOCIATION OF THE UNITED STATES (VISAWUS), 8TH ANNUAL CONFERENCE will be held October 9-11, 2003, and will be hosted by Departments of English at Southwest Texas State University and the University of Texas-Austin in Austin, TX.

The focus of this year's conference is Victorian Legacies. The keynote speaker will be Martin Wiener, Mary Gibbs Jones Professor of History, Rice University, Houston, TX. Professor Wiener has written many books and articles about British history and the history of criminal justice in Britain. He has just completed a book titled "Men of Blood": Contesting Violence in Victorian England, with another work in progress that deals with the handling of inter-racial homicides in the British Empire in the late Victorian period. Further information concerning fees, local hotels, and transportation will be available soon from Conference Chair Kathryn Ledbetter: Kledbetter@swt.edu

THE ARIZONA CENTER FOR MEDIEVAL AND RENAISSANCE STUDIES (ACMRS) 2004 CONFERENCE will be held February 12-14, 2004 in Tempe, Arizona. The theme of the conference will be "Translation, or the Transmission of Culture."

ACMRS invites session and paper proposals for its tenth annual interdisciplinary conference and welcomes papers that explore any topic related to the study and teaching of the Middle Ages and Renaissance, and especially those that focus on this year's theme of translation or transmission of culture. Papers may address, for example, issues surrounding the translation of various texts into various languages, the transmission of culture from one people to another, or the various kinds of translations possible in ecclesiastical contexts. Selected papers related to the conference theme are considered for publication in the tenth volume of the "Arizona Studies in the Middle Ages and the Renaissance" series, published by Brepols Publishers (Belgium). Papers dealing with any facet of the Mediterranean region will be considered for publication in the journal *Mediterranean Studies*, sponsored by the University of Massachusetts at Dartmouth, the University of Kansas, and ACMRS.

Of interest to Morris Society members in particular, the conference will also host The Medieval Book: A Workshop in Codicological Practice during the afternoon of Thursday, February 12. This pre-conference half-day workshop led by Richard Clement, University of Kansas Spencer Library, will focus on the making of the medieval codex. Participants will discuss the production of parchment, paper, pens, and ink, and then will make several quires in preparation for writing. Note: This workshop does not cover scripts and is not calligraphic.

Please submit two copies of session proposals or one-page abstracts (preferably online), along with two copies of your current cv and the audiovisual request form (available on the ACMRS web site) to <http://eir.library.utoronto.ca/acmrs/conference>, or email to acmrs@asu.edu, or send by post to:

Robert E. Bjork, Director, ACMRS
Arizona State University
Box 872301
Tempe, AZ 85287-2301
Phone: (480) 965-5900
Fax: (480) 965-1681

DEADLINE: October 1, 2003. For more information, contact:

Laura Roosen Slavin, Program Coordinator, ACMRS
(Arizona Center for Medieval and Renaissance Studies)
Arizona State University
P.O. Box 872301
Tempe, AZ 85287-2301
Phone: (480) 965-9323
Fax: (480) 965-1681
www.asu.edu/clas/acmrs

THE POPULAR CULTURE ASSOCIATION AND AMERICAN CULTURE ASSOCIATION CONFERENCE, will be co-convened with the Southwest/Texas Popular Culture Association and will be held 7-10 April 2004 in San Antonio, Texas at the San Antonio Marriott Rivercenter.

The subject of the conference is "The Historical Novel." All of you closet or not closeted historical fiction, romance, mysteries now is your chance to write about your favorite author. Grab a book. Pick a topic or make up one of your own. Send a proposal. Papers are invited on the following topics or others: What is an historical novel? What makes one successful? Readership? Critical acclaim? How important is the geography of the story? What part does it play? Can it become a character? How does genre affect the product? Do we think less of the historical romance than we do of the historical mystery? Are both of them a 'lesser' product compared to the straight historical novel. Why are all of them considered less than serious fiction, for the most part? The difficulty of putting oneself into the emotional and psychological reality of another time challenges the author to create or recreate an authenticity that the reader has no clear way of evaluating. How do various authors meet that challenge? Do readers care? Historical novel as history. Is it history? How might current critical theories (feminist, Marxist, post colonial, new historical, etc.) impact our readings of these texts? Historical detective fiction. Successful fusions of the two genres. What works? What doesn't? How do the historical detectives compare to modern ones? Historical romance. What to do about those modern women stuck in the past?; Can we make believable characters?; Do we want to in this genre? What do women readers want in character and story? The importance of research and how to go about it. The librarian is your best friend. Anachronism. Is it a problem? Language-how to get it right. Who does? Who doesn't? Dialog-how to make it sound real. This is different from the language of the narration. Truth vs. a good story. Emotions--culturally appropriate expression of them. Can we do it realistically? Should we even try? Papers should fit within a 20-minute reading time. Proposals should be 200-500 words. **DEADLINE: 1 November 2003**. For more information, contact:

Cher Holt-Fortin
English Department
SUNY Oswego
Oswego, NY
holtfort@oswego.edu or visit the PCA.ACA web site: <http://www2.h-net.msu.edu/~swpca/>.

NORTHWEST

THE NORTH AMERICAN CONFERENCE ON BRITISH STUDIES (NACBS) IN CONJUNCTION WITH THE NORTHWEST CONFERENCE ON BRITISH STUDIES (NWCBS) will hold their annual meetings October 24-26, 2003 in Portland Oregon. For more information, visit: <http://www.nacbs.org>

NON-U.S.

BRITISH SOCIETY FOR THE HISTORY OF SCIENCE ANNUAL CONFERENCE will be held from 17-19 July 2003 at York St John College, York, UK

This meeting marks the resumption of the Society's Annual Conference, to which all are cordially invited. Over 50 individual papers will be presented, over three days, on numerous aspects of the history of science, technology and medicine. Themed sessions include "Communicating Science," "The Spatial Economy of Museums" and "Historical Geographies of Science." York St John College is a comfortable modernised conference centre in a beautiful location opposite the Minster. The conference will offer a number of social events and visits: these are expected to include the National Railway Museum, the Minster Library, and a cruise along the river. Other attractions include the recently renovated Jorvik experience, the Castle Museum, Betty's Tea Room, the Treasurer's House, the National Centre for Early Music, nightly Ghost Walks, and the historic city itself. Accommodation within the College is provided for residential delegates; day registration is also available. Discounted rates apply to BSHS members, with student members additionally receiving accommodation at a substantially reduced rate. Further details, including the most recent copy of the provisional conference programme, and a downloadable registration form, may be found on the Society's website: <http://www.bshs.org.uk/york2003/>. For more information, please contact:

BSHS Executive Secretary
31 High Street

Stanford in the Vale
Faringdon, Oxon, SN7 8LH, UK

DE MONTFORT UNIVERSITY will host a 2 day conference from 6-7 September 2003 on the subject "Immigration, History and Memory in Britain." It has long been acknowledged that British history cannot be exclusively constructed from the histories of the white ethnic groups traditionally perceived to make up the British Isles. History in Britain, as in most nations, is a mosaic of different interpretations and experiences, of indigenous histories intertwined with the story of immigration and the development of migrant communities. This conference seeks to explore the meeting points between these tales of immigration and British history more generally, firmly writing the immigrant minority experience into the broader sweep of British historiography. It is also hoped that the conference will underline the significance of 'history from below' by examining the 'smaller histories' of the minority groups, and more particularly the role of history in constructing and maintaining ethnic and national identity. In order to achieve this the conference aims to break down the disciplinary boundaries that often prevent the wider dissemination and discussion of research relating to Britain's ethnic minorities, allowing a broad range of approaches, ideas and research findings to be shared. Following the themes of 'immigration, history and memory', the forum will provide an opportunity for scholars from a variety of disciplinary backgrounds to bring together their work on the diverse minority groups in Britain. For more information, please contact:

Kathy Burrell
Department of Social & Cultural Studies
De Montfort University
Polhill Avenue
Bedford, MK41 9EA
KBurrell@dmu.ac.uk
tel: 01234 793126

or

Panikos Panayi
Department of Historical & International Studies
De Montfort University
The Gateway
Leicester, LE1 9BH
ppanayi@dmu.ac.uk
tel: 0116 271 1824

SOCIAL HISTORY SOCIETY, ANNUAL CONFERENCE will be held 8-10 January 2004 at the University of Rouen. This conference will also mark the launch of Cultural and Social History: the Journal of the Social History Society. Beginning with this conference, the Social History Society will change the format of its annual conference. Instead of a single theme for each conference, it is introducing thematic strands which will run through successive annual conferences. This change will parallel the publication from 2004 on of the Society's new journal: Cultural and Social History. This Call for Papers encourages proposals for papers promoting wide-ranging discussions of the present state and future of cultural and social history, reflecting these exciting new developments in the Society's history. Papers will be considered for publication in Cultural and Social History. Proposals are welcomed from scholars interested in reflecting on policy and practice in social and cultural history, including those with backgrounds in cultural studies, history of art and the visual arts, literary studies, law and criminology, anthropology and the social sciences in general. Proposals are invited for papers in any historical context, period or culture. They should consist of title and abstract (around 350 words; no more than a side of A4). Proposals from postgraduate students are particularly welcomed. Submission of sessions or panels of three related papers (plus chair, if liked) are encouraged, and especially those for panels which would signal engagement between historians working on different historical periods, or panels exploring links between history and other disciplines. Suggestions for alternative forums of debate are also invited. **DEADLINE: 10 September 2003 (notification in early October)**. The six thematic strands to be explored in these papers are as follows, with organiser. Submitters of proposals are encouraged to indicate the strand(s) they feel most appropriate for their papers, but the ultimate decision will be made by the conference committee. For further information please contact the strand organisers:

Cultures and Identities (Shani D'Cruze - shani@d-cruze.freemove.co.uk)

Self and Society (Lauren Kassell - ltk21@cam.ac.uk)

Life Styles and Life Cycles (Mary Clare Martin - mc-martin@talk21.com)

Deviance, Inclusion and Exclusion (David Nash - dsnash@brookes.ac.uk)

Production and Consumption (Barry Doyle - Barry.Doyle@tees.ac.uk)

Cultural Mapping and Transnational Exchanges (David Hopkins - DMH@arts.gla.ac.uk)

See also the Society's web site, which includes more detailed calls for each strand:

<http://sochist.ntu.ac.uk/>.

Or contact the Society's Secretary: **Judith.Rowbotham@ntu.ac.uk**. Abstracts should be sent to:

Mrs. Linda Persson, Administrative Secretary, SHS

Lancaster University

Bailrigg

Lancaster, LA1 4YG

tel: 01524-592605

Fax: 01524-846102

Email: **l.persson@lancaster.ac.uk**

PRINT CULTURE AND THE CITY CONFERENCE will be held March 26-27, 2004 at McGill University, Montréal. The Department of Art History and Communications Studies and The Culture of Cities Project at McGill University invite proposals for an interdisciplinary conference on Print Culture and the City. This conference will seek to stimulate dialogue and debate on the relationship between print culture and urban life. Papers may address a variety of forms of urban print culture: periodicals, newspapers, advertisements, flyers, books, broadsheets, calendars, posters, maps, etc. Papers are expected to be no more than 20 minutes in duration. Abstracts should be 300-350 words. Potential presenters are asked to submit a short biography (2-3 lines) and full contact information with their proposals. The organizers intend that this conference will allow substantial amounts of time for discussion. Therefore, a limited number of papers will be accepted. **DEADLINE: September 1, 2003.** Send abstracts to:

Jessica Wurster

Department of Art History and Communications Studies

McGill University

853 Sherbrooke Street W.

Montréal, QC H3A 2T6

Canada

jessica.wurster@mail.mcgill.ca

THE MORRIS MARKETPLACE: A SHOPPER'S GUIDE

PAST TIMES: <http://www.pasttimes.com/>, 1-800-701-8599

- Morris Silk Scarf. Pure silk crêpe de Chine with Morris-inspired designs. Made in Italy. 55"L x 17" W. Item #52815 \$39.95
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- Purse: 6 1/2"L x 4"H. Item #52817 \$29.95
- Purse and Handbag: Item# 52818 \$115.00
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- Honeysuckle Leather Bag. Leather bag embossed with Honeysuckle pattern. 10" Item #52923 \$80.00
- Morris Knitted Coat. From 1885, William Morris's daughter, May, supervised the embroidery department of Morris & Co. Aided by her father's assistant, John Henry Dearle, she created embroideries in the Morris style, including a room screen for the Sanderson family which inspired the pattern on our exclusive full-length knitted coat. 74% wool, 25% acrylic, 1% nylon. Dry clean only. 48 1/2"/123cm L. Sizes (chest): S/M 36"-41" (91cm x 104cm), L/XL 42"-47" (106cm x 119cm). S/M Item #52820 \$150.00; L/XL Item #52820 \$150.00

- Printed Honeysuckle Throw. Inspired by William Morris's classic 'Honeysuckle' pattern. 100% cotton. Machine wash. 71"/176cm L x 106"/263cm W. Item #54020 \$45.00
- Green Amber Jewellery. Sterling silver and green amber. Inspired by the work of Archibald Knox. The amber is treated to enhance the colour. Pendant, 1 1/4"/3cm L, 18"/46cm chain. Item #P05607 \$29.95; Earrings, for pierced ears, 1 1/4"/3cm long. Item #05635 \$29.95; Ring, (Sizes M O Q S), (1 cm at widest point). Item #55016 +size \$19.95; Pendant and earrings. Item #05631 \$55.00
- Paperknife and Bookmark Set. Gold-plated brass. Decorated with poppies taken from an embroidered screen made by Morris & Co. circa 1889. Paperknife, 5 1/2" long. Bookmark, 2 1/" long. Item #52822 \$9.95
- Viridis Jewellery. Sterling silver. Set with cabouchon amethysts. Style recalls Morris's 1870s stylized flowers and foliage. Pendant 1"/2.5cm drop, 18"/46cm L. Item #55922 \$24.95; Earrings 1 1/4"/3cm drop, pierced ears. Item #55921 \$35.00; Pendant and Earrings. Item #55923 \$55.00
- Honeysuckle Scarf. Silk crêpe de Chine. Knotted fringe. Dry clean. 55"/140cm L x 16 1/2"/42cm W. Item #53933 \$50.00
- Arts and Crafts Side Table. Mahogany-finish side table. Decorated with an Arts and Crafts heart motif. Self-assembly. 32"/81cm H x 30"/76cm W x 10"/25cm D. Item #50382 \$155.00
- Kelmscott Desk Trays. Handcarved stackable desk trays. Decorated with floral designs reminiscent of Morris Patterns. 12 3/4"/32cm L x 10"/25cm W x 2 1/2"/6.5cm D. Item #54896 \$29.95; Set of Three Trays. Item #54897 \$85.00
- Kelmscott Letter Rack. Handcarved floral designs. Hardwood. 14"/36cm L x 8"/19.5cm W x 7"/18cm D. Item #54898 \$45.00
- Morris Throw. Printed with flowers and foliage that recall patterns created by William Morris. 100% cotton. Machine washable. 90"/230cm L x 65"/165cm W. Item #55021 \$35.00
- Morgana Wrist Watch. Sterling silver watch. Knotwork bracelet. Recalls the work of Archibald Knox, follower of Morris. Quartz movement. Strap, 7 3/4"/19.5cm L, case 3/4"/2cm. Item #55025 \$115.00

Design Toscano: <http://www.designtoscano.com/>, 1-800-525-0733

- "The Arming and Departure of the Knights" Tapestry. Large (89"Wx61"H) Item #TX2450 \$1,495.00; Medium (66"Wx48"H) Item #TX2447 \$898.00; Small (51"Wx36"H) Item #TX2445 \$398.00
- Rare Birds Tapestry. Large (71"Wx93"H) \$1,495.00; Medium (51"Wx67"H) \$995.00; Small (36"Wx46"H) \$495.00
- "The Forest" Tapestry. Large (47"Wx29"H) Item # TX77940 \$298.00; Small (33"Wx20"H) Item # TX77945 \$179.00

Smithsonian: 1-800-322-0344, <http://www.smithsonianstore.com/>

- William Morris Silk Tie. 100% silk. Made in Italy. Navy Ground. 3 3/4"W
Item #2016 \$24.99/Smithsonian Member Price \$22.49
- Flowering Tapestry Tote. Smithsonian Exclusive. Made in Italy. Evokes embroidered wall hanging by Morris. Has zippered center compartment and side pocket; button/snap closure. Fully lined with 15" dual leather handles. Polyester/rayon. 11"l. x 16"w. x 4 1/2"d. Item #23100 \$95.00/Smithsonian Member Price \$85.50
- Flowering Tapestry Purse. Made in Italy. Has 52" shoulder cord and zip top. 6"l. x 8 1/2"w. x 2 3/4"d. Item #23101 \$45.00/Smithsonian Member Price: \$40.50
- Vineyard Wine Rack. A Smithsonian exclusive design. Maple veneers with mahogany finish. Antiqued brass hardware. Holds 25 bottles on 5 tiers. Side panels carved with birds, grape clusters, and foliage. Dual handle gallery tray top. Assembly required. 39 1/4"h. x 27 1/2"w. x 10 3/4"d. Item #31251 \$149.99/Member Price: \$134.99
- William Morris Edenton Carpet. Derived from Edenton carpet designed by Morris & Co. Hand tufted and knotted in India. 100% wool pile. 3' x 5'; 5' x 8'6"; 7' x 9'6"; 8' x 11'6". Item #33020 3' x 5" \$195.00 (Members \$175.50); 5' x 8'6" \$495.00 (Members \$445.50); 7' x 9'6" \$895.00 (Members \$805.50); 8' x 11'6" \$1,195.00 (Members \$1,075.50)
- Morris Design Thimble. Made in England. Fine bone china. Embellished with transfer decals with hand applied 9k gold accents. 1"h. Chrysanthemum Thimble: Item #73304

\$15.00/Smithsonian Member Price \$13.50; Lodden Thimble: Item #73304 \$15.00/
Smithsonian Member Price \$13.50; Orchard Thimble: Item #73304 \$15.00/ Smithsonian
Member Price \$13.50; Snakeshead Thimble: Item #73304 \$15.00/ Smithsonian Member Price
\$13.50

- Cloisonné Bowl. Adapted from Honeysuckle design. Burlwood finish wooden stand. 4 1/4"w. x 10"dia. Item #77029 \$80.00/Smithsonian Member Price: \$72.00

Dover Books: fax (516) 742-6953, <http://www.doverpublications.com/>

- William Morris Full-Color Patterns and Design. 40 designs. Copyright-free. 48 pages. ISBN: 0486256456 \$10.95
- William Morris Postcards: 24 Full-Color Ready-to-Mail Designs from the Collection of the Victoria & Albert Museum. Edited by Linda Parry. 16 pages. ISBN: 0486261050 \$5.95
- William Morris Giftwrap Paper. Four patterns plus four matching gift cards. Full color. 18"x24" sheets. Shrink-wrapped in sturdy folder. ISBN: 0486268209 \$4.95
- William Morris Stained Glass Coloring Book. 15 renderings based on Morris patterns: textile, wallpaper and stained glass. 32 pages. ISBN: 0486410420 \$5.95
- Twelve William Morris Bookmarks. Includes Strawberry Thief, Minstrel Figure, Peacock, Acanthus, and more. ISBN: 0486413578 \$1.50
- William Morris Address Book. Ruled. 64 pages. ISBN: 0486264599 \$1.50
- Victorian Embroidery: An Authoritative Guide. By Barbara Morris. Features patterns from the 1830s through 1901. Designs from V&A, including William Morris. 240 pages. 71 halftones. 19 b&w figures. ISBN: 0486426092 \$16.95

Chicago Historical Society Museum Store: <http://www.store.yahoo.com/chsms/>

- William Morris Tie. Oak Design. Silk yarn embroidered on silk damask.
Natural: Item #13135 \$45.00; Clay: Item 13136 \$45.00

Metropolitan Museum of Art: <http://metmuseum.org/store/>, 1-800-468-7386

- William Morris Note Cube. Features detail from Compton on all four sides. 700 sheets, 3 1/2" square. Item #K1702 \$9.95/Met member price: \$8.96
- William Morris Shawl. Silk and wool blend. 48" square. Based on wallpaper and textile designs. Item #L5565 \$85.00/Met Member Price: \$76.50
- William Morris Scarf. Silk 64"x18." Developed from Morris's wallpaper designs. Item #L4168 \$48.00/Met Member Price: \$43.20
- William Morris Folding Umbrella. Adapted from Compton. Length 10" closed.
Item #O2087 #25.00/Met Member Price: \$22.50
- Floral Bands Scarf. Silk crêpe de chine. 64" x 18." Adapted from three Morris textile and wallpaper patterns. Available in blue/green or brown/pink. Blue/Green: Item #L5572 \$48.00/Met Member Price: \$43.20; Brown/Pink: Item #L5573 \$48.00/Met Member Price: \$43.20
- Small Pocket Calendar--2004. Features design from Compton. Weekly format. 3 in. x 4 1/4 in., with a ribbon marker and brass-capped pencil in the spine. Item #N7318 \$7.95/Met Member Price: \$7.16
- Reversible Tote Bag. Pattern adapted from Compton. Reverses to black. Nylon. Height 12 1/2 in.; width 12 1/2 in.; depth 4 1/2 in. Item #O2089 \$35.00/Met Member Price: \$31.50
- Cosmetic Bag. Pattern adapted from Compton. Nylon, with zipper closure. Height 4 in., width 7 in., depth 1 1/2 in. Item #O2092 \$12.95/Met Member Price: \$11.65
- William Morris Watch. Pattern adapted from Compton. Stainless steel face, with vinyl strap. Length 7 3/4 in. Item #I2804 \$45.00/Met Member Price: \$40.50

The Huntingdon Library: <http://www.huntingdon.org/>, 626-405-2142

- William Morris Tote Bag. Features image of Chaucer in the garden from The Works of Geoffrey Chaucer, 1896, (Kelmscott Chaucer). Heavy weight cotton canvas bag. In natural with forest green trim. 18" wide x 15.5" high x 5" deep, and has a 28" shoulder strap. Item #I55GFT0000 \$28.95

- o William Morris Mug. Image of Chaucer in the garden from the Kelmscott Chaucer. Matte green. Holds 15oz. Dishwasher and microwave safe. Item #E214GFT000 \$11.95
- o Leather Bookmarks. Gold stamped leather. Made in England. "Leaves" on red leather. Item #M84 \$2.50

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MORRISOCIETY.ORG

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Contacts: United States: us@morrissociety.org • United Kingdom: uk@morrissociety.org • Canada: info@wmsc.ca

Updated 2 July, 2011